

RECORD WORLD

WHO IN THE WORLD

Larry Uttal, President Of Bell Records, is Pictured With Bud Prager, President Of Windfall Records, At Long-Term Re-Signing for Bell To Distribute Windfall. Story on Page 53.



MARCH 6, 1971

PICKS OF THE WEEK

SINGLES

ELVIS PRESLEY, "WHERE DID THEY GO, LORD" (Elvis Presley-Blue Crest, BMI)/"**RAGS TO RICHES**" (Saunders, ASCAP). Another double-sided smash from the King. Inspirational powerhouse together with the Tony Bennett standard are unbeatable for all formats and tastes. RCA 47-9980.



SLEEPERS

NEIL YOUNG, "WHEN YOU DANCE I CAN REALLY LOVE" (Broken Arrow/Cotillion, BMI). Having finally gotten the "A" and "B" sides straight, Young is on his way to another top quality genuine hit. This one is something new that comes up to his best work. B/w "Sugar Mountain" (Broken Arrow/Cotillion, BMI). Reprise 0992.



ALBUMS

ELTON JOHN, "FRIENDS." Elton John and his lyricist, Bernie Taupin, have written the songs for new youth idyll, "Friends," directed by Lewis ("Alfie") Gilbert. John, of course, performs them on the soundtrack in his inimitable way. The Elton John train is chugging at top speed now and everyone wants to be on it. Paramount PAS 6004.



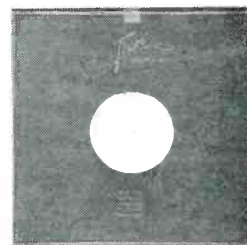
JOHNNY CASH, "MAN IN BLACK" (House of Cash, BMI). Here's the song which caused so much reaction when he debuted it on the "Cash on Campus" special. A compassionate song which has the appeal that made "What is Truth" such an important composition. B/w "Little Bit of Yesterday" (House of Cash, BMI). Columbia 4-45339.



THE BELLS, "STAY AWHILE" (Coburt, BMI). Here's the Canadian group which did quite well with "Fly, Little White Dove, Fly." They should do even better with this soft sound right out of the Carpenters' bag. The market is right for the sound. B/w "Sing a Song of Freedom" (T.M., BMI). Polydor 21 15023.



FACES, "LONG PLAYER." Faces have what sounds like their biggest package to date here. A few of the sides were recorded live, and all the others are extraordinarily lively. Rod Stewart is in the funky lead singing spot. Warner Bros. WS 1892.



KING FLOYD, "BABY LET ME KISS YOU" (Malaco & Roffignac, BMI). The world has been anxiously awaiting the follow-up to "Groove Me" and here it is. King Floyd will strike gold again with another one that's oh-so-funky; odds are lots of gals will comply with his request. Chimneyville 437 (Atlantic).



TYRONE DAVIS, "COULD I FORGET YOU" (Julio-Brian/Glo-Co, BMI). The "Can I Change My Mind" guy is due for another big number. Together new one with a swiny soul flavor should do the hit trick for him once again. B/w "Just My Way of Loving You" (Julio-Brian, BMI). Dakar 623 (Cotillion).



JOE SIMON, "THE SOUNDS OF SIMON." Joe Simon is coming off his tremendous "Your Time to Cry" here, and that means the album, which contains all sorts of glad and sad sounds, will take off. John Richbourg is the producer. Spring SPR 4701 (Polydor).



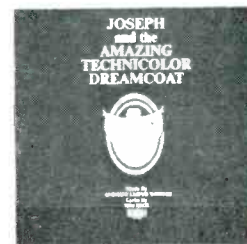
BARBRA STREISAND, "TIME AND LOVE" (Tuna Fish, BMI). Fresh from her amazing success with "Stoney End," Barbra should be back on the charts in a flash with another great Laura Nyro composition. She's back in the singles market in a big way. B/w "No Easy Way Down" (Screen Gems-Columbia, BMI). Columbia 4-45341.



SEATRIN, "13 QUESTIONS" (Kulberg/Roberts/Open End, BMI). Excellent cut from the group's new album will make a wider cross-section aware of their quality. Lyrics are a touch spacey and Richard Greene's violin is equally far out for added attention. Capitol 3067.



CAST, "JOSEPH AND THE AMAZING TECHNICOLOR DREAM." This rock oratorio was written by Andrew Lloyd Webber and Tim Rice, who wrote "Jesus Christ Superstar." Extraordinarily pretty, the package should do terrific business. Scepter SPS 588.



The RECORD WORLD of ENTERTAINMENT

- Original Casts
- Film Soundtracks
- TV Soundtracks

In conjunction with **NARM**

13th Annual Convention

Century Plaza Hotel Los Angeles, Calif.
Feb. 26 - Mar. 2, 1971

Smash Follow-up to "Groove Me"

King Floyd

**Chimneyville
437**

BABY LET ME KISS YOU



Produced by E. Walker for Malaco Productions • Recorded at Malaco Studios, Jackson, Mississippi

Distributed by



More Price Hikes Blowin' in the Wind While Some Labels Still Explore Situation

By BOB MOORE MERLIS

■ Price increases are in the news again, and it is expected that the post-NARM convention period will bring more price-raising activity.

Columbia Records recently increased its dealer prices by a few cents (as did RCA previously), while Capitol has done away with its \$4.98 album list in favor of straight \$5.98 pricing.

Record World surveyed several label executives and retailers who had mixed feelings and reactions to what seems to be impending price increases by leading record manufacturers.

Atlantic is contemplating a price rise but, as with many labels, no announcement is expected until after the NARM convention. Bell has made no

decision yet but is continuing to "study the situation." A final determination will be made in four to six weeks. Like Bell and Atlantic, Warner Bros. is "evaluating the situation."

Buddah co-President Neil Bogart stated that his prices would go up after NARM. He called new list pricing "the greatest step to take the record business out of bankruptcy" and called on Columbia to fol-

low the example of Capitol in this area.

Elektra's Mel Posner, unlike the other executives surveyed, stated that the label has "no intention of raising prices at the present time." Herb Corsack of Vanguard explained his company's plan is to "sit back and see where the pieces fall." "We'll be careful," he added. Polydor, like most labels, has

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Survey Reveals Tape Accounts For 25-35% of Record Biz

It looks as if tape is accounting for between 25% and 35% of the recorded music business currently, or so **Record World** found out in a quick survey last week.

At A&M Records tapes are selling at a rate of 37% of album.

At Atlantic tapes account for 33% of all business and 55% of the album-tape break-down.

Capitol reports that tapes account for approximately 30%

of all sales.

Mercury reports that tapes do about 30% of the album business there.

At RCA tapes account for 35% of total grosses.

At Uni tapes account for between 25% and 30% of grosses.

Roughly 25% of all Warner Bros. Records grosses are in tape.

Eight-track is evidently outselling cassettes at a 3½ to one ratio.

Winter Exits MCA to Establish Totem Pole PR with Gersh



■ HOLLYWOOD—Norm Winter, Director of Press Information. MCA Records, has resigned to form a national publicity agency, Totem Pole. New York-based Dick Gersh is partnered in the venture which

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Publishers, Songwriters Feel Audio Video's Impact

By GREGG GELLER

■ The impact of the emerging audio video industry on music publishers and songwriters is examined in a new study by the National Music Publishers' Association (NMPA). Citing significant potential rewards as well as uncertainties connected with the new medium, the study outlines the long-range implications arising from negotiations between music publishers and producers of audio video programs.

The bulk of the income currently derived by publishers and composers, the study states, comes from two sources, per-

formance fees from radio and television broadcasters and other users and mechanical royalties from record companies. Performance fees exceed \$100 million annually while mechanical license payments total more than \$50 million each year.

While emphasizing that audio video's emergence as a major medium depends on many impendables, the report discusses the probable effects on

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Rosemont, Gould Form Merlin



Robert Goulet Norman Rosemont

■ NEW YORK—Norman Rosemont, President of Rogo Productions, announces that he and his partner, Robert Goulet, have formed a new record company, Merlin Records.

Goulet is the first artist signed to that label, marking the end of his seven-year relationship with Columbia Records. Rosemont is President.

Merlin Records will have offices in New York and Los Angeles and will be a subsidiary of Rogo Productions, which is also owned by Goulet and Rosemont. Rogo is involved in motion picture, TV and Broadway productions. They have announced two films for later this year, "In a Wild Sanctuary" and "The Springing of George Blake," and a Broadway show for the 1971-1972 season, the musical version of the film "An Affair To Remember."

Goulet first came to prominence in 1960 when he played the role of Sir Lancelot in "Camelot." He will release his first single for Merlin early this spring and it will be followed by an album.

At ADL Lunch



At the recent Anti-Defamation League luncheon to present the 1971 Human Relations Award to Stanley M. Gortikov, President, Capitol Industries, Inc., and Capitol Records, Inc., Gortikov (right) chats with Senator John V. Tunney, U. S. Senator from California and guest speaker at the luncheon (center), and M. Richard Asher (left), VP, Eastern Operations, Capitol Records.

Gayles & Galligan Start Juggernaut, Inc.



Juggy Gayles, Neil Galligan

■ NEW YORK — Following their many years of experience in all phases of the music industry, Juggy Gayles and Neil Galligan have formed Juggernaut, Inc., a new company to

engage in independent production, publishing, recording and artist representation. Juggernaut's offices will be located at 200 W. 57th St., Suite 308. Telephone: 582-2850.

Gayles and Galligan will announce specific projects shortly, but disclosed that in addition to standard record projects they are exploring the rapidly expanding new developments in tape cartridges and other audio visual entertainment projects.

Active in publishing and recording for many years, Gayles was a principle in United Music and its deep involvement in jazz. There, he worked closely

(Continued on page 62)

Billie Wallington Named WB PR Director, New York



Billie Wallington

■ BURBANK, CALIF. — Billie Wallington is joining Warner

Bros. Records as Publicity Director, effective Monday, March 1, announces Stan Cornyn, VP and Director of Creative Services for the company. Mrs. Wallington will headquarter in Warner Bros.' New York offices.

"The concept of having the strength of our publicity operation on one coast, while our home offices are on the other, presents an enormous challenge to our ability to communicate, as well as enormous potential for servicing the East Coast publishing community," Cornyn stated.

"Such an operation requires a publicity director of skill and

(Continued on page 55)

RCA Launches 'Impact' Drive

RCA Records has launched a massive "impact" merchandising campaign featuring its "Best Of" and "This Is" series on the Victor label and selected Camden product.

Announcement was made by Harry Anger, RCA Record's Director, Merchandising and Market Planning, who said: "Everything about this campaign has been designed to help our distributors sell through with powerful effect to retailers and their customers.

"We have chosen our 'Best Of' series, the industry's first and most successful of this album concept of featuring the biggest hits of our artists, and our new and already sales-powerful 'This Is' series which is a line of two-

(Continued on page 55)

Levitt Launches Morning Campaign

■ NEW YORK — Harvey Levitt, recently named National Promotion Director of Vault Records, has launched a campaign to promote the label's Morning LP, appropriately entitled "Morning," and a single just pulled from the album, "Angelina."

Levitt, formerly with Midwest, Ltd., and Pika of Cleveland, announced that the single has enjoyed immediate response at several radio stations, including KMET and KDAY. A tour is planned for the West Coast-based group in the near future.

Skaff To UA Coast

■ Bob Skaff has exited the East Coast to assume new responsibilities at United Artists Records' home office in Los Angeles.

According to an announcement by Mike Stewart, Executive Vice President, United Artists Records, Skaff will be dealing with special projects in A&R, Merchandising, and Promotion.

Stewart commented, "With Bob Skaff's extensive background in the industry and with the company, we feel that he'll be an invaluable addition to the home office staff. We're relieved that he has decided to continue with us. His professional abilities and knowledge of the industry will be well utilized here."

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Polydor Ups Gelassen

■ NEW YORK — Jerry Schoenbaum, Polydor President, has announced the appointment of Lloyd Gelassen as Director, Publicity and Artist Relations, for Polydor and affiliated labels.

Gelassen has been with Polydor, Inc., since it began operations in this country two years ago. During this time, he was manager of Creative Services for its Classical Division of import labels, Deutsche Grammophon and Archive.

Gelassen will now report to Chuck Gregory, Polydor's Director of Marketing, and he will be involved in all Polydor labels, including Sire, Spring, Blue Horizon and Event, plus, maintaining his interest in classical Deutsch Grammophon and Archive. He will be aided by Karen Austin, of Polydor's publicity department.

The aim of the new directorship is to unite all public relations functions of both popular and classical divisions into a stronger, more sales-oriented

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NMC Exclusive White Front Supplier

■ LOS ANGELES — Walter Craig, Vice President of Interstate Stores and executive head of White Front, has announced that NMC Corp. has been appointed the exclusive supplier of phonograph records and tapes to all White Front Stores.

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Elton John Soundtrack To Paramount

■ NEW YORK—Elton John's first film soundtrack LP, "Friends," is being released this week by Paramount Records. John, along with lyricist Bernie Taupin and composer/arranger Paul Buckmaster, composed songs and the music for the Paramount Pictures film.

The soundtrack album, produced by Gus Dudgeon, features Elton John performing all the songs he and Taupin composed for the film. A single record, coupling the pictures' title song "Friends" and "Honey Roll," has just been released by Uni Records as their follow-up to John's latest hit single, "Your Song."

Initial Reaction 'Fantastic'

"Initial reaction to news of this album has been nothing short of fantastic," noted Paramount Marketing Vice President Joe Lyons. "We have set into operation a huge merchandising, advertising, and publicity campaign to bring the 'Friends' album to the attention of the millions of people who want to buy Elton John's records. With the cooperation of Uni Records in releasing 'Friends' as Elton John's new single, we expect to have 'Friends' a number one album in short order."

The film, for which the soundtrack was composed, will open in New York on March 25.

Pre-Easter Push For 'Superstar' LP

■ A special pre-Easter blockbuster promo campaign for Decca's "Jesus Christ Superstar" gets underway this week, announces Tony Martell, VP, Marketing & Creative Services of MCA Records.

The campaign will be kicked off by a full color 16"x30" poster, along with a full-color kleenex backed mini poster card of the same subject. Both will be given to dealers on a tie-in basis to match "Superstar" LP and tape orders. The poster will be displayed in both full-color trade ads and black and white space in underground publications. There will also be heavy radio and newspaper advertising.

Selectivity RCA S'track Key

By ROCCO LAGINESTRA
President, RCA Records

■ From its vantage point in recent years of having the largest-selling album in all recorded history from the Hollywood soundtrack area ("The Sound of Music"—13,000,000 copies) and the three biggest selling Broadway show original cast albums in the last eight years ("Hair," "Fiddler on the Roof" and "Hello, Dolly!"), naturally RCA Records has to be considered the giant to be reckoned with in both these areas.

No show comes along which doesn't get our attention. And although the Hollywood situation is somewhat more complicated these days what with so many film companies operating their own record organizations, we feel that we also have access to much of the potential hit material from there.

And we study both situations constantly. Obviously, it is not too difficult to make mistakes in both these areas and we have made our share, but we really look at RCA's track record as being rather splendid. We have missed some, but it is obvious that since "Hair" there has been no big album hit from Broadway, and we think that in "Oliver!" and "Darling Lili" we have had two of the most successful soundtracks to come out of Hollywood since "The Sound of Music."

Represented Strongly

The off-Broadway arena also has held promise, and we have been represented strongly there, more with shows which held future promise for the principals involved than with any spectacular immediate gain. But then, we had the off-

Broadway "Hair," which went on to Broadway to become the second largest-selling original cast album in history.

I suppose even now "Hair" is selling more copies per week than any Broadway caster which has followed it to this day.

Changing

Broadway and Hollywood are changing. Broadway, with production costs soaring, tastes of the audiences moving in several directions, and hit or miss status depending on the critical analysis of a diminishing number of critics, has become extremely speculative, particularly when one considers the terms being asked for original cast rights. We are constantly looking, but we want properties of which we can be aesthetically and monetarily proud.

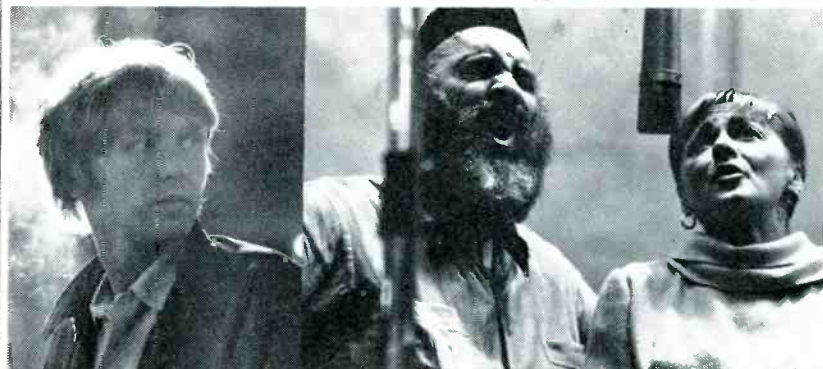
Hollywood, with the old studio system gone for all practical purposes and so many independent productions coming in as hits, is virtually spread all over the world. New musical voices such as Harry Nilsson have come to the fore, and the champions of the last few years sometimes come through with his scores, notable among them the most enduring of all, Henry Mancini. But our arrangement with Mancini has always called for studio recording based on his scores, so he is another type of creative artist and certainly can't be pinned down to the strict soundtrack composer label.

Mancini's "Darling Lili" (nominated for an Academy Award) was one of the notable film vehicular albums of the past year.

Nilsson TV Album 'Among the Best'

Nilsson's TV special album, "The Point," certainly has to be considered among the best music to come out that media since Mancini's "Peter Gunn," and although it has just been released and sales figures are tentative at best, we predict "The Point" will be a giant of a seller for Harry.

In short, we at RCA Records are fully aware how successful a musically solid Broadway show can be, how many sales dollars can come in from a good soundtrack, and how promising the whole field of TV music is. But we have a splendid track record and want, through careful selectivity, to keep things that way.



Above, RCA original Broadway cast, movie and TV soundtrack heavyweights: the recording session of off-Broadway's "Hair"; Harry Nilsson of TV's "The Point"; Zero Mostel and Maria Karnilova recording the Broadway cast LP of "Fiddler on the Roof"; Carol Channing waxing her "Hello, Dolly!" hit; and Henry Mancini recording his "Darling Lili" film score.

Nanette's Irving Caesar: 'A Trend Has Set In'

Lyricist-Composer Plans One-Man Show Off-Broadway

By DAVE FINKLE

■ NEW YORK—Irving Caesar, in his own words, "is getting to be hot."

The 75-year-old lyricist and composer (but composer less often than lyricist) is warming up to boiling these days, of course, because of the success of "No, No, Nanette," which he began co-writing in 1924, and which, after a very lengthy and arduous road tour, opened for the first time in New York in 1925 and now has been historically revived with Ruby Keeler and Patsy Kelly under Busby Berkeley's supervision. Warner Bros. has the score.

"I'm still in shock," Caesar said in his Brill Building office last week, "but the success of 'No, No, Nanette' is more than the success of its components this time around—more than the music or the lyrics or the sets or costumes. Something eerie is happening. The success of 'Nanette' is proof that a trend has set in. Nothing marches by itself. The pendulum is swinging back. It's the people applauding almost with a vengeance. They're saying 'I knew I was right. I knew it was like this.' And the young people are going to see it, too, and they're loving it."

Gets Louder Laughs

Caesar had virtually nothing to do with the current production beyond signing his contract ("I stipulated only that they don't camp it, that they present it as it was presented in the context of its time"), and he only saw the show for the first time on its opening night in Philadelphia. He did, however, hear the show because a friend of his made a tape recording of the opening night in Boston. "I listened to the whole show out of that one speaker," Caesar said, "and I could hear that the show was a hit. There were lines getting laughs louder than they ever did originally. But what I detected, even on that tape, was the warmth of the response. It was like the spirit of a religious revival."

Although not a part of the production, Caesar is certainly sharing in the celebrity of the show. He has been doing all sorts of appearances on talk shows, including one already taped and one imminent David

Frost show. And he's planning to do a one-man show off-Broadway within the next six weeks.

"There's never been a composing act that hasn't been a hit," Caesar, observed. "The public whether rightly or wrongly is always impressed with seeing somebody sing a song he wrote. I headlined at Loew's State for five years, and I was never less than second on the bill elsewhere."

Big Sell Finish

Caesar, it must be observed, lives his life—or at least his interviews—as if they are performances. Throughout the time *Record World* spent with him, he must have performed 10 of his songs in their entirety (and a cappella) and parts of numerous others — many of them renowned standards and many of them never before recorded. He held the interview from a green leather barcalounger that relaxes by a North window overlooking where the old Capitol was (where "Swanee" was introduced). By the end of just about every song, he had risen from his lounger and was standing with feet planted firmly apart and with arms outstretched for a big sell finish, his half-smoked stogie waving.

"I sing my songs and I tell my anecdotes," Caesar said, not really responding to question so much as randomly reminiscing. "I knew everybody and I'm a real name-dropper. When I say Vincent, I mean Vincent Youmans. When I say Sig, I mean Sigmund Romberg. When I say, George, I mean George Gershwin. When I say Julius, I mean Groucho

Marx. I started writing lyrics when I was six. I was born on the lower East Side, and I began writing down there as a sort of prodigy. And I think of all the songs I've written, the hit songs, I don't think there was one of them that took me more than 15, 20 minutes. 'Swanee,' we wrote because there was a big hit at the time called 'Hindustan.' I said to George, 'Let's write a song like that about some place in the United States.' We were going up town on the bus to a card game. We started the song on the way uptown, and when we got there continued writing it at the piano in the alcove. In those days the alcove was separated from the main room by a headed curtain. The card game was going on on the other side. The guys that were losing kept asking us to quit. The guys who were winning told us to continue. We finished in 20 minutes.

"We wrote 'Tea for Two' one day when Vincent woke me up. He had a melody and he hummed it for me. I said I'd give it a dummy lyric and finish it in the morning. So for a dummy lyric, I said 'picture you upon my knee with tea for two and two for tea and me for you and for me alone.' He said, 'That's no dummy lyric. That's terrific.' So I kept going. I said, 'I can't keep that single rhyme pattern up. Why not try 'nobody near us to see us and hear us . . .'"

Caesar has a story for each song, and almost none of them involves sitting in a room to work. "I have never had any real discipline," Caesar said. "I wish I had. Then I might

have gotten many other songs done. But I always wanted to be where the activity was. When I wrote for the Greenwich Village Follies, they had a table for me on stage. I wrote most of the songs during rehearsals. My office is just a diversion. I like to be on Broadway. I've been on that street all my life. Maybe I should have had a place in the country where I would go and write. I've always realized that the silences are important, but I've never left the city to work. Maybe I need the city life to keep me going. I always need to feel that my work is spontaneous. I've never liked to work. I'd rather read than work." On the desk next to his lounger are "The Godfather" and "The Sensuous Man."

Spreading Happiness

So Irving Caesar is spreading happiness around town. In addition to "No, No, Nanette," his lyrics are on display in Margaret Whiting's uptown revue of Gershwin songs, "Do It Again." As a tie-in with his one-man show (Caesar exhibits a businessman's skill at promotion although he denies it), the lyricist hopes to spur Coral Decca Records to activate a Caesar album released a decade or so ago as part of a "And Then I Wrote . . ." series. "If they won't," he said, "I'll make a new album."

Although he refuses to write a new score ("unless I'm guaranteed it'll be produced and even then I might not do it because getting a show on is a career in itself"), Caesar has new tunes to sell, which he'll unfurl in his one-man opus. "I would never think of cutting a demo and sending it to someone," he said. "Not until I'd introduced the song myself."

Melachrino 'Story'

■ NEW YORK—Rich Lionetti, Pickwick/33 Director of Marketing, announces that a "Love Story" album was being rushed out by the Melachrino Strings, recorded by A&R Director Bugs Bower.

Dionne Title Tune

■ Scepter Records' Dionne Warwick has been set to sing the title tune in Columbia Pictures' "The Love Machine." She will also do the soundtrack album.



David Frost interviews ASCAP lyricist Irving Caesar (center), the only surviving member of the creative team of Broadway's revival, "No, No, Nanette" (Columbia Records), now playing at the 46th St. Theater. Star Ruby Keeler (right) heads a cast including Jack Gilford, Patsy Kelly, Bobby Van, Susan Watson and Helen Gallagher. "The David Frost Show" airs March 3.



A new ELTON JOHN album. Just composed and recorded for the soon to be released Paramount picture, "Friends". Available now! On PARAMOUNT RECORDS. PAS 6004 PA8 60J4 PAC 6004



Paramount keeps on truckin'



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

Composer Jule Styne, Readying 'Prettybelle,' Scores Films of His Shows, Sameness in Radio

By DOUG McCLELLAND

■ NEW YORK—"Prettybelle," composer Jule Styne's 21st show, is here on its way to a Majestic Theater, New York, opening on March 15—pretty-fine news for Styne fans.

Styne took time from polishing chores last week to chat with *Record World* about the new musical, as well as his many other film and stage triumphs over a long and distinguished career. "Prettybelle," starring Angela Lansbury, was one of his fastest-born.

"It took only three and a half months to write," Styne revealed. "It's an original musical comedy, a very contemporary show written by Bob Merrill from a book by Jean Arnold. Bob also did the lyrics—we worked together on 'Funny Girl.' Gower Champion, our director, wanted to go into rehearsals on Dec. 28 because he has another commitment soon. Everybody signed on before it was even finished. That's how we were able to go so fast."

"'Prettybelle' has a fresh approach to musical comedy. For one thing, there is our single set which has 13 multiple sets in it, allowing it to become whatever you want it to be. For another, there's the music, which is contemporary Country and Western in style—it takes place in the South.

[Metromedia Records has the original cast album, and ChapPELL and Valando Music are co-publishing.]

Show-Stopping Rape

"Then there's the plot. It's about a widow (Angela) who finds out she was married to a racist sheriff and sets out to free herself of guilt by righting his wrongs. One way she chooses is to force the people he destroyed to rape her. It shows how vicious people spoil the world. It's a serious theme, but it's also very funny. The first rape is a show-stopper."

Styne, who had been a concert pianist, orchestra leader and for four years starting in 1937 vocal coach at 20th Cen-

tury-Fox Studios in Hollywood, began writing songs in 1941, many for the movies. He has since composed close to 1,000 and claims "100 big hits." Among them: "I Don't Want to Walk without You, Baby," "I've Heard That Song Before," "A Change of Heart," "I'll Walk Alone," "Let It Snow, Let It Snow, Let It Snow," "Time After Time," "The Things We Did Last Summer," "Five Minutes More," "It's Magic," "Diamonds Are a Girl's Best Friend," "Three Coins in the Fountain," "The Party's Over," "Make Someone Happy" and "People."

His collaborators include Sammy Cahn, Betty Comden, Adolph Green, Frank Loesser, Harold Adamson, Stephen Sondheim, Bob Hilliard and his son, Stanley Styne. "It's fun writing with different people," the ASCAPer opined. "It keeps the viewpoint fresh. But I enjoy working with Bob Merrill, and we're already planning some more things together."

Styne on Styne

Many of Styne's Broadway hits have been made into major

filmicals. He has strong opinions on how they turned out in their adoptive medium:

"Gentleman Prefer Blondes": "Terrible. They made it a Marilyn Monroe-Jane Russell vehicle. I loved Marilyn, but it was a different show. They changed the period from the '20s to the '50s, when gold-digging blondes were out of vogue."

"Bells Are Ringing": "Lousy. They tried to get that Hollywood stuff in there—you know, unnecessary footage. We skip over a lot of stuff on the stage. You don't need to show people getting in and out of cabs. When they make one of their own original musicals, they're okay—it's movie-movie. But when they adapt a stage show, they feel they have to re-do it."

"Gypsy": "Disastrous. The worst ever made. A complete destruction of one of the best things I've ever written. They have the best people out there for pictures, but no one knows how to make a musical, except the stage directors."

"Funny Girl": "Not so hot. It was a very successful film, but we didn't like it as much

as the stage 'Funny Girl.' The movie made Fanny Brice a self-pitying woman, which she wasn't in real life or in the show. The play made her a strong woman, which she was."

Vociferous About Radio

Styne is also vociferous about the pop music scene in general. "I don't think one radio station should impose a certain kind of music on its public, as so many do today. It's a form of anti-trust, I think. It brain-washes you. I think there should be all kinds of music. The kids they're shooting for don't buy records, anyway. The stations were better run years ago.

"There is just too much of the same now. A youngster will go to Harvard or some major institution and learn about everything and then turn on the radio where they play only one thing. You have to play everything, rock, 'good music,' country, Rhythm and Blues, old, new, etc. That's why the disc jockeys of six or seven years ago have disappeared: they stayed with one thing. You go out with the style. People like William B. Williams—knowledgeable disc jockeys with taste—are the ones who last.

"Take television. The Glen Campbell show, once all music, is now putting in comedy. It was too much of the same. Simon and Garfunkel are fine, for instance, but God knows you can't watch them alone for any length of time just doing their songs.

"Burt Bacharach and Jimmy Webb and a few others are writing 'now' tunes, but they're sensible: they write good tunes. So many of the others are just fads. I think the music business is now going back to the people, though, and they'll decide—like they did with 'Love Story' and the Perry Como song, 'It's Impossible,' which they have forced the djs to play.

"The popular song is something America invented, and 'they' have demeaned it."

(Continued on page 52)



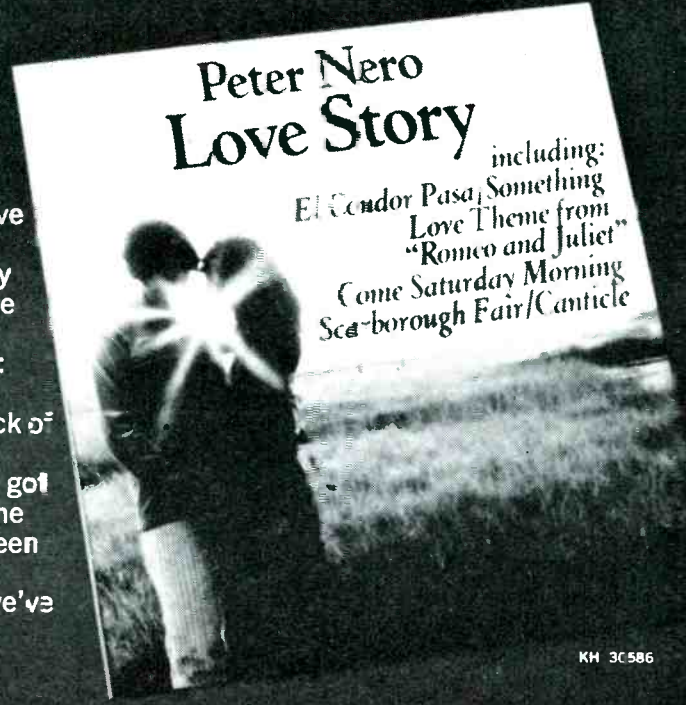
"Prettybelle" people, from left: Jule Styne, composer; Gower Champion, director; Angela Lansbury, star; Alexander H. Cohen, producer; and Bob Merrill, lyricist-librettist. The new musical comedy opens at New York's Majestic Theater on March 15. Metromedia has the original cast album.



We've come a long way since we introduced the \$2⁹⁸ bargain.

We've sold a lot of albums. And if you've been with us, so have you. We've built up a new catalog of quality albums, by major artists, priced far below the 1st price people expect to pay. And this week, still another innovation: Peter Nero's current Columbia single, "Theme From Love Story," (4-25279), is the title track of his new Harmony Headliner album. Just by looking at what we've currently got to offer you can see how far we've come in the few months that the Headliner series has been in existence. And, as we've become fond of saying, we've only just begun.

On Harmony Records



Paramount's Pagliara Reveals:

Soundtrack Merchandising a True 'Love Story'



Warner Pagliara

By BOB MOORE MERLIS

■ NEW YORK — Merchandising the "Love Story" original soundtrack album was not as simple as releasing it and waiting for the crowds to come with money waving in their hands. It could have been but it wasn't, according to Warner Pagliara, Paramount Records Director of Merchandising.

Because of the interest the book and film generated, the Francis Lai soundtrack had a guaranteed appeal even before it was released. Paramount set out to make that appeal even wider and seems to be succeeding from the looks of things (the album has been certified

gold with sales in excess of 700,000).

The album was released one month in advance of the film with a special presentation box sent out by the label. "We did the merchandising basics," Pagliara commented. "The box contained the record, contest suggestions, streamers, stills from the film, buttons and a copy of Erich Segal's #1 best-seller. Additional promotions included theater tie-ins, lobby displays, ad lay-outs and even filmed trailers for showing with the film."

Many Versions

For in-depth exploitation of "Love Story," the label also issued albums by Frank Pourcel and Billy Vaughn containing the "Love Story" theme. Pagliara pointed out that the many versions of "Love Story" (the original by Lai, Henry Mancini, Astrud Gilberto, Peter Nero, Andy Williams, Tony Bennett, etc.) all contributed to the potential of the original soundtrack. Subsequently, Carl Sigman wrote lyrics to the main theme. Merchandising and promotion continues on the local level in every area with special "Love Story" divider cards.

Pagliara stated that the label sought to reach the kind of person who buys only one or two records a year. Paramount is making sure that the one record is going to be "Love Story."

Ric Bolsom, Paramount's PR Director, stated, "The key to selling him [the one or two record-per-year buyer] is to make him aware that the record exists." This was done with a carefully planned campaign of close identification of the record with the film and book. The slogan "Love means never having to say you're sorry," and the "Love Story" logo are carried by all three mediums for ease of identification and cross reference with potential buyers.

'Love Easy to Merchandise'

"We've just started," Pagliara stated. "Love is universal and love is an easy thing to merchandise." Bolsom added, "It's also good music" and pointed to the fact that the soundtrack is the recipient of the British Golden Globe Award for best soundtrack this year.

The score also has just been nominated for the Academy Award—and the film has gar-

nered a total of seven Oscar nominations.

The "Love Story" boom keeps building and Pagliara has high hopes for the future of the film. "I don't think we will have done a good job if we don't sell two million albums," he mused.

As Jack Wiedenmann, Famous Music Corp. Exec VP, recently noted: "'Love Story' will soon be in the unique position of simultaneously being the No. 1 book, film and record in the United States."

White Lightnin' On TV Special

■ Polydor artists White Lightnin' have been chosen to record the soundtrack of an "Alcoa Hour" TV special, "The Hard Chargers," scheduled for airing the week of April 5.

Arthur H. Gibson, White Lightnin' producer, will serve as Music Director for the film, which is directed by Lance Bird and produced by Tom Morgan for Time-Life Films. White Lightnin' (Obrya Ramsey and Byard Ray) have just released an album, "Fresh Air." The group is currently co-starring in the ABC film "Zachariah."

Love Stories Around the Media . . .



Ryan O'Neal and Ali MacGraw, just nominated for Best Actor and Actress Oscars, respectively, for the Paramount film "Love Story," whose popularity has spawned the following admirers . . .



Capitol Records' Howard Goldman, Project Manager, and Liza Williams, publicity writer, pose for the poster promoting their discery's act, Bloodrock, but they are not to be outdone by . . .



Harvey Korman and Carol Burnett as the blissful young lovers of the Erich Segal story in their CBS-TV "Carol Burnett Show" spoof called "Lovely Story," aired recently.

We got it together.



Dave Mason & Cass Elliot.

A New Album On

Blue Thumb

BTS 8825

A New Single On

Dunhill

Too Much Truth, Too Much Love #4271



*Single Available From Dunhill

Available From Capitol

THREE DOG NIGHT—Dunhill 4272 (ABC)

JOY TO THE WORLD (Lady Jane, BMI)
The "Bisquit" guys get right down to it on this Hoyt Axton rocker from the "Naturally" album. Foregone conclusion if ever there was one.

TONY JOE WHITE—Warner Bros. 7468

THE DADDY (Moccasin, ASCAP)
Tony Joe's mellow commentary on the generation gap is a song of beauty and truth. Choice cut from his new album produced by Peter Asher.

FEVER TREE—Ampex 11013

SHE COMES IN COLORS (Grass Roots, BMI)
The group that does so well with other people's songs are excellent on this one from the Love group. The underground that Top 40 will buy.

JOHN DENVER WITH FAT CITY—RCA 74-0445

TAKE ME HOME, COUNTRY ROADS (Cherry Lane, ASCAP)
POEMS, PRAYERS AND PROMISES (Cherry Lane, ASCAP)
Denver is getting downright country without being cheap about the transition. Tasteful backing by the new group.

THE ORIGINAL CASTE—TR 211 (Bell)

WHEN LOVE IS NEAR (Almo, ASCAP)
SAULT STE. MARIE (Harem, BMI)
Here's a group which keeps coming up with extremely commercial sides. This one is no exception and should do well in the young adult-Top 40 crossover area.

THE JOSEPH CONSORTIUM—Scepter 12308

JACOB AND SONS (Novello/Norrie Paramor, ASCAP)
ANY DREAM WILL DO (Novello/Norrie Paramor, ASCAP)
Since from the Andrew Lloyd Webber-Tim Rice epic "Joseph and the Amazing Technicolor Dreamcoat." How can you miss with a Biblical theme?

LOTTI GOLDEN—GRT 43

STAIRCASE BETWEEN THE FLOORS (Kaymont-Moose, BMI)
JUST LIKE THE RIVER (Kaymont-Moose, BMI)
The far-out lady who's been attracting attention with her album comes up with the best cut for her single. She's a cross between Melanie and Ma Rainey.

FOXY—Double Shot 153

TROUBLE (Hot Shot, BMI)
Together girl group are on the right track with this Sly Stonish number that's full of primeval rhythms—funky, too!

SILVER—Jubilee 5711

WHAT ARE YOU DOING SUNDAY? (Pocket Full of Tunes/Jillbern, BMI)
Somebody is going to get action on this favorite from the Dawn album. This version is competent enough to be the one.

ROBERT JOHN—A&M 1250

YOU'RE WHAT'S BEEN MISSIN' FROM MY LIFE (Ensign, BMI)
YOU CAN'T HOLD ON (Ensign, BMI)
John came close last time and this may do the trick for him. Sensitive ballad with potential.

CAROLYN DAYE LTD.—Colossus 137

I'VE GOT YOU ON MY MIND (Maribus, BMI)
Bright MOR-type tune written by the Cook-Greenaway team could break Top 40 in time. Sound is a bit bland, however.

STEVIE WONDER—Tamla 54202 (Motown)

WE CAN WORK IT OUT (Maclen, BMI)
NEVER DREAMED YOU'D LEAVE IN SUMMER (Jobete, BMI)
Stevie sings Lennon-McCartney and sounds fine doing it. His approach is a bit funkier than the original and you know his fans are going to dig it.

DAVE MASON & CASS ELLIOT—

Dunhill 4271 (ABC)
TOO MUCH TRUTH, TOO MUCH LOVE (Coachhouse, BMI)
WALK TO THE POINT (Coachhouse, BMI)
Label seems to have picked a winner with this excellent cut from the Mason & Elliot album. Commercial without being tacky about it, they sound great together.

NILSSON—RCA 74-0443

ME AND MY ARROW (Dunbar/Golden Syrup, BMI)
ARE YOU SLEEPING? (Dunbar/Golden Syrup, BMI)
Selection from "The Point" special is a mellow offering everyone can enjoy. If Paul McCartney can score in this field, there's no reason Nilsson can't.

THE OSMOND BROTHERS—Uni 55276 (MCA)

I CAN'T STOP (Pocket Full of Tunes/Jerry Goldstein, BMI)
FLOWER MUSIC (Duchess, BMI)
Some vintage material from the popular "Bad Apple" boys. Good teen sound will find a ready market considering how well they're doing.

THE JACKSON 5—Dynamo 146 (Musicor)

SOME GIRLS WANT ME FOR THEIR LOVER (Catalogue, BMI)
YOU DON'T HAVE TO BE OVER 21 TO FALL IN LOVE (Catalogue, BMI)
Historians take note! The guys sounded fine back when this was recorded but Michael's lead is overpowered by the accompaniment.

LACEWING—Mainstream 731

PARADOX (Brent, BMI)
Something from the progressive rock field that's lyrical enough to happen Top 40. Will turn people on to the album if nothing else. Listen closely.

SWEET INSPIRATIONS—Atlantic 2779

EVIDENCE (Fame, BMI)
The girls seem to have latched onto a hot one here. Subject concerns getting the proverbial "goods" on a cheater which is as funky as subjects get these days.

JIMMY CLANTON—Spiral 3406

THE COOLEST HOT PANTS (Spiral, ASCAP)
The hot pants craze is affecting both the fashion and music worlds. Gladys Shelley's song is a Dixie-tempoed bouncer that will get plenty of attention.

TONY LEE SYBERT—Metromedia 212

HOT PANTS (Checkered Vest, ASCAP)
What else is new? Very polished hot pants novelty number should get air-play but who will buy it?

MR. JIM AND THE RHYTHM MACHINE—

Wizdom 1984 (Masters)
(DO THE) HOT PANTS (Trajames/United Artists, ASCAP)
Cooking instrumental might just as well have been called anything else but the title is where it's at these days, one supposes.

THE BEACH BOYS—Brother 0998 (Reprise)

COOL, COOL, WATER (Brother, BMI)
Here's an excellent cut from the fantastic "Sunflower" album that deserves wide exposure. Their appeal is crystal clear.

OLIVER—United Artists 50762

EARLY MORNIN' RAIN (M. Witmark, ASCAP)
Oliver stands a good chance of getting hot again with his fine interpretation of this Gordon Lightfoot classic. Folk-pop.

ISLEY BROTHERS—T Neck 929 (Buddah)

WAPPATH (Triple Three, BMI)
The latest from the Brothers features an American Indian-flavored intro and heavy hunk of funk of a song.

THE GOGGLES—Audio Fidelity 168

DON'T SAY YOU DON'T REMEMBER (Sunbeam, BMI)
WE ALL LIVE ON A RAINBOW (Bates/Many Fraus, BMI)
First single from David Spinozza's group which recently starred in their own special. Swingy number.

KIM & DAVE—Amos 157

NOBODY KNOWS (Fox Fanfare/Pencil, BMI)
SUPER SOUL THEME (Twentieth Century, ASCAP)
Good country-gospel number penned by Mike Settle for the film "Vanishing Point." Sounds very much like Delaney & Bonnie which is a fine way to sound.

TRAPEZE—Threshold 6700 (London)

BLACK CLOUD (Leeds, ASCAP)
YOUR LOVE IS ALRIGHT (Leeds, ASCAP)
Group produced by Moody Blue John Lodge provides some interesting contrasts here. Side has its heavy moments reminiscent of "All Right Now," but there's a delicate quality, too.

ALLMAN BROTHERS BAND—

Capricorn 8014 (Atco)
MIDNIGHT RIDER (No Exit, BMI)
These guys have been doing very well in the album department and should get singles action going with this one featuring their swamp sound.

JOE MORTON—Mediarts (United Artists)

LOVER, LOVER, BE MY COVER (Medirts/Bouquet, ASCAP)
POLLY, NEWSPAPER DOLLY (South Paw, BMI)
The fact that this is a Dory Previn initial attention. The unusual raw arrangement which is truly amazing will keep it going.

BOB MIRANDA—Jubilee 5709

EVERYBODY IS A STAR (Stoneflower, BMI)
Especially Miranda who is the lead in the Happenings. Popular Sly Stone song works surprisingly well for him.

THE JOE BROOKS COLLECTION—Metromedia 211

MESSIN' UP THE MIND OF A YOUNG GIRL (Morningtown, ASCAP)
This is the man, as you've often heard, who is responsible for so many top commercials. Material in the soft rock vein is not particularly exciting.

(Continued on page 14)

March is Mantovani Month

The record industry's most successful and enduring promotion.



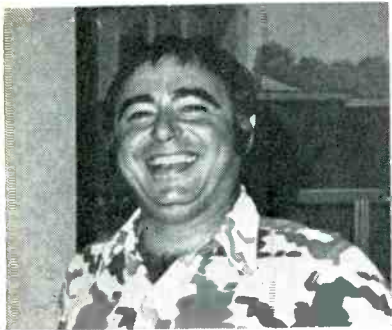
London Records celebrates the **20th** Anniversary of MMM with an unprecedented two record offer:

- One LP of beautiful new material
- One LP of Mantovani classics
- Plus a complete Mantovani discography

2 LP's for **\$5⁹⁸** (suggested list)

LONDON
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The Music Research Bureau reports that Mantovani's world-wide LP sales of 43.5 million LP's now rank second only to the Beatles figure of 56 million.



Russ Regan

■ **UNIVERSAL CITY, CALIF.**—In what he described as the "most rewarding period" in the label's history, Russ Regan, Universal City Records VP, General Manager, said the six months ending Feb. 1, 1971, "far and away exceeded any comparable sales term since the company's inception."

Regan said, "Uni's particularly healthy condition is due to a number of factors, not the least of which is the successful development of strong artists, and a flow of innovative product." He pointed to Uni's prominent thrust during this period into the area of LPs and tape sales.

"Besides maintaining our stature in the single record sweepstakes, we have made enormous strides in the crea-

Uni at All-Time High

tion of a lucrative catalog, reflected in recent months on charts and at the retail level."

Regan called the entry last year of J. K. (Mike) Maitland to the scene as MCA Records President, and the subsequent formation of a factory-owned distribution system, a significant plus. "Without shouting about it," he said, "we're very pleased with MCA's overall marketing organization."

Uni's spirited sales surge during latter six months was brought about following a thorough pruning of the existing artist roster. Armed with diversified product, Regan and his diminutive staff then set out to carefully "work" a select group of productions.

Diamond Gold

While Neil Diamond has always performed admirably for Uni, the label's application of a so-called total concept in marketing has paid off. In addition to a gold single, "Cracklin' Rosie," and another huge record, "He Ain't Heavy," the singer-composer racked up RIAA certifications these last six months for three albums,

"Touching You, Touching Me," "Gold" and "Tap Root Manuscript." Uni's Diamond catalog has virtually turned into pure gold.

In late 1970 Uni released Elton John's first U. S. album simply entitled "Elton John," produced by the Dick James Organization in England. Shortly thereafter an American tour was arranged to expose the performer to domestic rock press and other key opinion makers. The acceptance he garnered during the visit is well known. Besides "Your Song," a top 10 single, this past week RIAA certified his first album, and the newest package, "Tumbleweed Connection," is headed in the same direction. The young Englishman has also received three Grammy nominations for his efforts.

The saga of Uni Records during the past six months was also marked by a strong LP from Bill Cosby, "Live at Madison Square Garden," nominated by NARAS as "Best Comedy LP." Uni has since released a new Cosby album, "When I Was a Kid," which recalls incidents in the early life of the star.

Among the characters featured are Fat Albert and Bill's brother, Russell. All of the Cosby pals will soon appear in a new animated television series, which should prove valuable for additional saturation.

Hyland Hot

Again, in the contemporary field, Uni has brought about a resurgence in the career of Brian Hyland, which also included a nod from RIAA for "Gypsy Woman." Brian is now represented on the single and LP charts via his first Uni album and "Lonely Teardrops."

Currently in the planning stages at Uni are full-bloomed campaigns on a handful of selected other projects capped by the newly released "Jeremiah" LP (two of the musicians are featured on Paul McCartney's upcoming album). Others standing in the wings awaiting Uni's "total concept" theory are Poe and Choctaw.

Fox Flipping

■ House of the Fox Records reports strong action on Al Downing's "Give Me Good Loving," HOF-4, which was formerly the flip to "I'll Be Your Fool Once Again."



SINGLE PRODUCT

(Continued from page 12)

PETULA CLARK—Warner Bros. 7467

THE SONG OF MY LIFE (Leeds, ASCAP)

Here's a lady who always comes up with something good. No reason MOR people won't enjoy this lilting melody.

ELLIE—P.I.P. (Pickwick)

TO THE FAMILY (Barmour, BMI)

ETERNAL CIRCLE (Barmour, BMI)

Canadian girl in the folk-pop bag writes her own stuff which would be helped by a more energetic arrangement and production.

ALICE COLTRANE—Impulse 279 (ABC)

JOURNEY IN SATCHIDANANDA (Part 1) (Jowcol, BMI)

JOURNEY IN SATCHIDANANDA (Part 2) (Jowcol, BMI)

From the album of the same name, this features Pharoah Sanders. Broaden your programming horizons with something that's both avant-garde and melodic.

SONNY ROSS—Event 202 (Polydor)

ALAKAZAM

(Gaucho/American United/Unichappell-Belinda, BMI)

PIPER MUST BE PAID

(Gaucho/Unichappell-Belinda, BMI)

Fine soul sound that's really intriguing. Mystical theme is put across well by the inventive production job.

JUDAS—Souled Out 105

I JUST CAN'T STOP (Stinger, BM)

RUMPLE STIFFSKIN (Stinger, BM)

Check out this rhythm rocker for potential. Generally a very clean sound featuring together harmonies.

BUDDY GRECO—MGM K14235

HOW CAN I LIVE WITHOUT YOUR LOVE (Spiffy, ASCAP)

Greco, in a label move, should cash in on the current MOR boom. Powerful one which he co-wrote with Humperdinck.

LARRY THOMAS—H&T 2000

MUHAMMAD ALI (Ground Hog, ASCAP)

Aside from "Love Story" and hot pants, the Champ is the biggest subject for topical outings these days. Funky with some of his famous rhythms.

NU-SOUND EXPRESS, LTD.—Silver Dollar 152

AIN'T IT GOOD ENOUGH (Micro-Mini, BMI)

I'VE BEEN TRYING (Curtom, BMI)

This one answers the question "Where are the new Kool & the Gang(s) coming from?" Infectious instrumental with a rather risqué intro.

CARMEL QUINN—GP 5002

DON'T BOTHER TO KNOCK (Bourne, ASCAP)

LITTLE TOWN IN OLD COUNTY DOWN (Bourne, ASCAP)

Just in time for St. Patrick's day. Arthur Godfrey's favorite colleen sings a favorite from her Carnegie Hall concert.

RICH MOUNTAIN TOWER—Ovation 14-1014

UNCLE BOB WHITE—(Don Tweedy, ASCAP)

THANK YOU, MAGGIE (Don Tweedy, ASCAP)

Fresh group produced by Nashville vet Don Tweedy is anything but country. Folk rock approach with excellent vocals should give them very broad appeal.

WILLIE HIGHTOWER—Fame 1477 (Capitol)

BACK ROAD INTO TOWN (Fame, BMI)

POOR MAN (Fame, BMI)

Hightower is a top-notch talent who has somehow gone unnoticed. This is one of those childhood remembrance numbers that folks seem to dig.

ERROLL GARNER—Mercury 73177

FOR ONCE IN MY LIFE (Stein & Van Stock, ASCAP)

The unmistakable intro tells you this is something special as all Erroll Garner material is. He does well with the successful Steve Wonder vehicle.

THE WHOLLY GHOST—Cream 1003

SPREAD THAT LOVIN' FEELING (Four Star, BMI)

New group with a big female choral approach (plus a guy singing lead) works out on an interestingly arranged message rocker.

BURL IVES—Bell 943

TIME (Evil Eye, BMI)

GALISTEO (Magic, ASCAP)

"Big Daddy" tackles a Shel Silverstein tune which deals with old age. Perfect role for Ives.

ENOCH LIGHT AND THE LIGHT BRIGADE—

Project 3 1389

IN THE MOOD (Shapiro, Bernstein, ASCAP)

LET'S DANCE (E. B. Marks, ASCAP)

The media is swamped with news of the nostalgia craze. Light and friends present a tempting selection from "The Big Band Hits of the Thirties" album.

Columbia Says Yes to National 'Nanette' Campaign: Bourdain



Pierre Bourdain

By DAVE FINKLE

■ NEW YORK—"No, No, Nanette" is this year's big original cast album (so far, at least). To keep the momentum going on it, Columbia Records has sketched what amounts pretty much to a national merchandising campaign, according to Pierre Bourdain, Director of Sales for Masterworks, Soundtracks and Original Cast Albums, CBS Records.

Label, for instance, is taking out regional ads in Life in major markets to boom the caster of the show that is getting ubiquitous press coverage. (Usually show albums are only advertised regionally when road tours are underway.)

Of course, the New York area is about to be well-covered with "No, No, Nanette" advertising, but Columbia always treats the local market that way because so many of the hard-core caster buyers live in the metropolitan area.

Ad Campaign

Currently, the label is run-

ning an institutional ad campaign in the subways and on the busses plugging six current original cast albums and another catchall ad plugging soundtracks.

The latter are "The Owl and the Pussycat," "M*A*S*H," "Little Fauss and Big Halsy," "I Walk the Line" and "Five Easy Pieces" (the last-named is on Epic Records.)

The show albums being heralded are "1776," "The Rothschilds," "Two by Two," "Company," "Bob and Ray—the Two and Only" and "Story Theatre."

"Columbia has always been interested in Broadway," Bourdain said, "and we are always listening to shows in auditions or going to backer's auditions or going to see a show after it's opened. We listen to just about everybody from Stephen Sondheim or Alan Jay Lerner, playing their own auditions, to little old ladies. We do draw the line somewhere though. We do like to hear a show that has a producer and some sort of production date."

Upcoming from Columbia this season are "70—Girls—70" and "Lolita, My Love."

Different Soundtrack Attitude

Columbia has a slightly different attitude toward its soundtrack acquisitions and merchandising, Bourdain noted. He said that label is interested in films that have soundtrack

music by Columbia artists and also is interested in good movies "period."

The latter concern has led to what seems a Columbia trend—the dialogue soundtrack. The first such was "M*A*S*H." "We saw that movie at a screening and were so impressed with the movie that we wanted to have a soundtrack, but outside of a very good song played under the titles and a few old American songs sung in Japanese, there was no music; so we decided to use dialog.

"We did the same with 'Owl and the Pussycat' and we're about to release 'Little Big Man'."

Follows Playdates, Grosses

With the merchandising of soundtracks, Columbia, according to Bourdain, follows the film's playdates and grosses and advertises thusly. Since such information can vary radically — when and where a movie will play, that is—soundtrack merchandising proceeds very much at a week-to-week basis.

Columbia is also scoring heavily with its recording of "Sesame Street" and the new

"The Year of Roosevelt Franklin." Waxery does not consider the packages cast albums, however, so their merchandising does not come under Bourdain's aegis.

Ernestine Calling



Pictured above is Lily Tomlin in her guise as the mild mannered, even-tempered, easy-to-get-along-with "Ernestine"—the impish operator of TV's "Laugh In." Miss Tomlin's first album on Polydor has just been released. Oddly, the album has been titled "This is a Recording."



Columbia Records has just released the original Broadway cast album of the hit, "No, No, Nanette." Tapping away above is Ruby Keeler (center front) the movies' dancer/actress who came out of retirement to star in the show. On a specially constructed board built in for the occasion by Columbia, she and other cast members tap out a sequence to "I Want To Be Happy," Vincent Youmans-Irving Caesar tune that is the subject of a special Columbia single release.

In case you missed this:
FROM J.C.'S THINK SHEET, 2/18/71
INSTANT FEATURE!

Long overdue are some heavy words about Stan Monteiro from Metromedia Records in New York. Many labels have their TWX reports and inter-company messages...but the Metromedia Report is by far the most complete and concise. Since coming to the Blue Label from RCA Victor Stan has brought the Elephant's Memory and Gypsy to the attention of the Nation's Music Men. He recently indicated to our report that the new Elephant's Memory Single... "Skyscraper Commando"...will do far better than "Mongoose."

Stan Monteiro lays it on the line. If his men in the field are not up to his standards...they hear about it. We get the distinct impression that he is a Metromedia leader.

Stan is a 15 year veteran in the music business. He has also been a salesman...jazz clarinet player...a radio P.D. in Boston at Wild...and was part of the RCA Victor team which brought home ten gold records in the not too distant past!

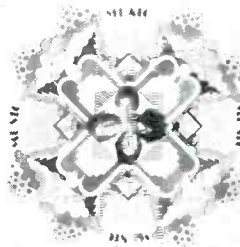
Stan is happily married with three sharp boys...two of which have a band going...future Metromedia prospects?!? Speaking of prospects...Stan Monteiro lists for '71...Holy Modal Rounders... Spirit In Flesh...Mary McCaffrey...Joe Brooks... and, his secretary, Linda Rice as very hot prospects!! Stan is very content at Metromedia and we are happy to have available the information...and the opportunity to write about him!

Thanks, J.C.,...we love him too and are very proud of the heaviest director of national promotion in the business.



MUSIC

Eieuthera *ELS 9601 (Buddah)*. There's going to be plenty of talk about this package. Buzzy Linhart, who heads the group, is heard from after too long a while. Just about every cut on this package is funky and melodic. Should get right on the progressive stations. Hit, hit, hit.

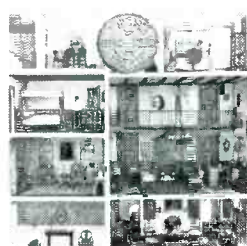


SAROFEEN AND SMOKE
GWP ST 2029.

Sarofeen is the *raison d'être* of this group. The gal has a voice like a shriek in the night. There's something eerie and terribly cogent about it. The songs are not from the top drawer, but Sarofeen gives them credence. Just about any of the sides will impress.

RITA COOLIDGE
A&M SP 4291.

At long last, the Rita Coolidge album. The husky-voiced singer is surrounded by the cream of the rock players and chanters. Given all that, it's a wonderment why this album only falls in the good-but-not-great category. "The Happy Song" is the side to get close to.

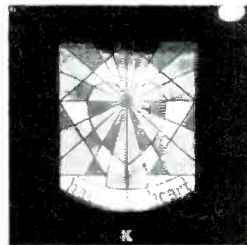


CHURCH OF ANTHRAX
JOHN CALE, TERRY RILEY—
Columbia C 30131.

John Cale and Terry Riley let their minds take them here and there, and there will be a faction of the progressive station listeners who will follow. But others will find the way diffuse and hard to comprehend. There are only six cuts, and they all have grandiose titles.

THE WARM TOUCH

HARRY BELAFONTE—RCA LSP 4481. Harry Belafonte's voice is, indeed, warm, burnished by the sun. Here it's heard on the songs of James Taylor, Joni Mitchell and Jake Holmes. There is little fault one can find with this package, but it might not have that extra something Harry needs these days to get his albums off.



HAVE A HEART
HEART—King KS 1119.

This is Heart's second album. Their first was a display of considerable talent, that somehow never got anywhere. The follow-up is a continuation of the promise. The guys have a flair for any kind of melody and are a gold mine waiting to be discovered.

THE LADY AND THE UNICORN

JOHN RENBOURN—Reprise RS 6407. John Renbourn and five other musicians who are and aren't in Pentangle, play an album of primarily Renaissance ballads. The music is special, of course, but it falls gently on the ear, like night, and will probably find its select market. Impeccably produced.



WHOLE LOTTA LOVE
CCS—Rak Z30559 (CBS).

Sleek arrangements of some rock standards and some sleek, percussive originals by a big rock band with an eye toward what's commercial. The overhauled oldies include "Whole Lotta Love," "Satisfaction," "Walking" and "Wade in the Water."

THE JERRY VALE ITALIAN ALBUM

Columbia C 30389. Obviously, there is a large crowd ready for this package. Included are "Torna," "Tango Della Gelosia," "Vieni Su," "Oh Marie," "Core'ngrato," "Passione," "Statte Vicino Amme," "The Lights of Roma," "Amore, Seusami." Jerry is Jerry from start to end.



POTTER ST. CLOUD
Mediarts 41-7.

Mediarts is certainly doing the right thing—observing good taste, is what it's called. Here's label's first rock group and they have verve and pertinence and intelligence. They are no idle protesters. They have purpose in their message and their music.

MOMENTS

BOZ SCAGGS—Columbia C30454. Attention is already being paid this Boz Scaggs album. He has a large group of West Coast folk with him doing his new tunes. The songs are acceptable 1971 folk rock. Evidently the side to watch is the first cut, "We Were Always Sweethearts."

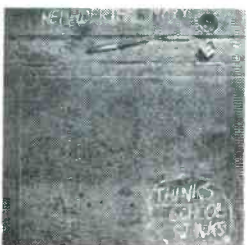
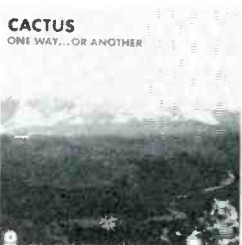


RUFUS THOMAS LIVE DOING THE PUSH & PULL AT P. J.'S

Stax STS 2039. Rufus Thomas tells some jokes and then gets down to what the audience really wants to hear—his exciting dance calls. Of course, he does the funky chicken and also the push and pull and a few others. There is plenty of life in the old boy yet and the R/Bers will love it.

ONE WAY . . . OR ANOTHER

CACTUS—Atco SD 33-356. Cactus declare they like to rock and roll. It's one thing to say it and another to do it. Although their rock and roll is hard, it isn't particularly resilient. They give out with a hard lyric line, however, which might impress some of the buyers.



THINKS SCHOOL STINKS
HOTLEGS—Capitol ST 587.

The title of the album is not the message of the album at all. What is here is a collection of beautiful melodies—sometimes pure, sometimes funky—from three talented new guys. There are all sorts of surprises on this package, and buyers will delight in turning them up and on.

(Continued on page 18)

Introducing: Miss Ernestine Tomlin, The mouth that knows no fear.

Lily Tomlin isn't exactly a stranger to America.

Thirty-million people see her every week on NBC-TV's "Laugh-In" as the amazing Ernestine of *your* telephone company. And on her new Polydor album, "This Is A Recording," she fearlessly takes on irate customers, the FBI, the Mafia, cheating husbands, executives in high places and all those many others who want nothing more from life than a dial tone.

"This Is A Recording" is going to be *the* comedy album of the year.

So we advise you to stock up.

The working number is Polydor #24-4055.

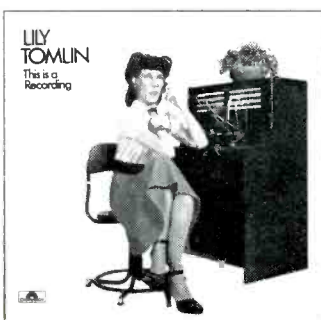
"This Is A Recording"

"This Is A Recording"

"This Is A Recording"

(Don't cross Ernestine or your phone lines could be tied up forever)

"This Is A Recording"



LILY TOMLIN This is a recording

24-4055



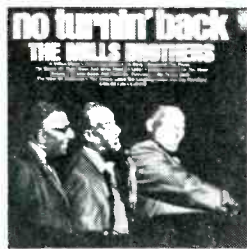
Polydor Records, Cassettes and 8-Track Cartridges are distributed in the USA by Polydor Incorporated, in Canada by Polydor Canada Ltd.

(Continued from page 16)

NO TURNIN' BACK

**THE MILLS BROTHERS—Paramount
PAS 5025.**

You can't knock the Mills Brothers. They know what kind of songs they like to sing and they keep singing them. Every once in a while a nostalgic audience picks up on them (the Brothers are never really out of date). Here they sing new-old songs and old-new songs.



HIGH TREASON

Abbott ABS 1209.

From the sound of the individual cuts, (although it's frequently difficult to hear all the words), High Treason don't fulfill the threat of their name. They do, however, have some little rhythm section going that should impress the buyers and programmers.



PATTO

Vertigo VEL 1001 (Mercury).

These guys get a good rock beat going. Their songs are not that new, but the beat keeps going and going and will probably take a fair share of buyers along with it. They are fancy instrumentalists, too, especially guitarist-organist Olly Halsall. Will be heard around.



VACUUM CLEANER

**MERRYWEATHER & CAREY—RCA
LSP 4485.**

This duo gets their light shining on songs of their own composition. They certainly know how to write them. They also do "So Fine" so fine. The spunk here should make listeners sit up and take notice. A dozen ditties to get the crowd interested.



SAINT JACQUES

GRT 30005.

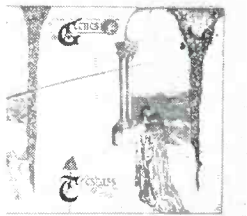
Amiable folkrocksters here that come up cut after cut with appealing songs. They have the over-all gentleness of the James Taylor generation, and that means plenty these days. "Castle of Sand" sounds like the single to start it off for them.



GENESIS

TRESPASS—Impulse! AS 9205.

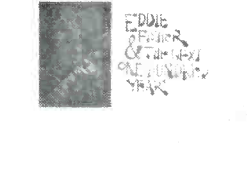
These fellows seem to be into a kind of Middle Ages rock. They are interested in faerie tales and troubadourial sounds. This kind of thing is not entirely original and therefore the fellows may find the path difficult to travel because so well-trodden.



EDDIE FISHER & THE NEXT ONE HUNDRED YEARS

Cadet LPS 848.

Eddie Fisher is an expert guitarist, who tries out a new trick or two. The problem here is that his songs are really just titles for improvisations and the first side tends to run together. But "Beautiful Things," the first cut on side two, makes the listen worthwhile.



WELLS FARGO ON STAGE

**WELLS FARGO—Carousel CAR
3052 (Bell).**

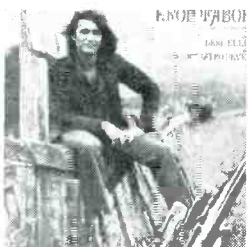
Fellows dip into a couple of current bags for their styles. They have studied their models well and have added a bit of themselves. So what they have as a result is a competent first album. "You're Just Right," "Hang It Up," "Jambalaya" have good singles potential.



HELEN O'

HELEN O'CONNELL—Evolution 2020.

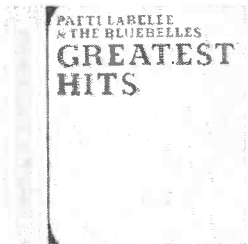
Helen O'Connell is one of the greats. She stands for a specific tradition in singing, and people still like to hear her and her kind of chirping. Here she does "Didn't We?", "My Way," "Goin' Out of My Head," "Watch What Happens" and, for good measure, "Tangerine."



ERON TABOR WITH HERB ELLIS AND OSCAR NEVES

Studio 10.

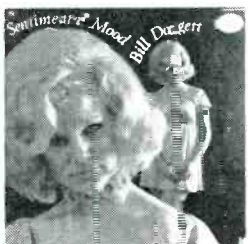
Eron Tabor was in the San Francisco company of "Hair" where he evidently impressed a few record people. So here's an album. The lad has a pleasant enough voice, but not what could be called a dynamic delivery. He sings some tunes from the renowned show and throws in a few of his own ditties.



**PATTI LABELLE & THE BLUEBELLES
GREATEST HITS**

Trip TLP 8000.

Patti LaBelle still hits the highest note in rock and roll and just to remind everybody of that, Trip has collected the Bluebelle hits into one package. "I Sold My Heart to the Junkman," "You'll Never Walk Alone," "Where Are You," "Tear After Tear," "Danny Boy," "To the Aisle."



SENTIMENTAL MOOD

BILL DOGGETT—King KS 1104

Easy listening programmers take note. The man who gave the world "Honky Tonk" several years back has mellowed some with this moody package. Bill at the organ is in fine form making music to relax by. Dreamy stuff will nicely fill radio holes. Try it.



BIG BRASS SOUND

BIG BRASS—Murbo MCS 6019.

The title and the label tell just about all. Bourne pubber's Murbo label has put out brass-heavy versions of some Bourne evergreens. No doubt that package will be of value to the MOR-easy listening programmers. There are 10 all-time favorites here.



NEW KIND OF HAPPINESS

VONDA VAN DYKE—Word WST 8519.

Word is bringing the word to the people in a series of light gospel albums. Here's one from former Miss America Vonda Van Dyke containing some breezy songs that sound very much like commercials for God. The catchy ingredient in each song could mean business.

BILLY JOE'S DELIVERIN'!

A SMASH HIT..

When it comes to interpreting a great lyric, Billy Joe Royal communicates. His monumental rendition of "Tulsa" delivers a message to the boy who took advantage of an innocent young lady. Combined with a rousing Buddy Buie production effort—it's right on!

' [Don't Let The Sun Set On You In] TULSA'

On Columbia Records 4-45289



Seymour Heller & Associates
A Division of Attarack-Heller Corp.
220 Sunset Boulevard — Suite 224
Los Angeles, California 90069
(213) 273-3060



Exclusive Direction:
Bill Lowery Talent, Inc.
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Atlanta, Georgia 30319
(404) 237-6317 or 233-3962



SPRING

Three huge programs backed with mammoth sales promotion packages, exciting national television commercials,



CAMDEN FEVER!

The great contemporary music of our time is preserved in Camden Best Sellers.

Name artists plus richly varied instrumental packages make up the scores of Camden releases — a dis-

tinctive kind of spring fever we're giving heavy support to.

Do-it-yourself advertising kit with minnies, streamers, etc. Special materials can be tailor-made here, too.

"THIS IS"

"This Is" is the name of a specially-priced series of two-record sets. They cost little more than people pay for one record, and also feature Glenn Miller, Glenn Yarbrough, Eddy Arnold, Sam Cooke and others.

We provide the same spe-

FEVER

**plus radio spots in all top markets,
and tailor-made local advertising support!
Catch Spring Fever now!**



FEVER!

cial do-it-yourself advertising kit as with the "Best of" series, plus one 12" x 30" vertical wall and window streamer for tapes, and one for albums. Special tailor-made materials also available on request.

"BEST OF" FEVER!

Now you can hear the best of the artists you like best. We've put the best of America's favorite performers into 91 different albums and tapes.

In addition to those shown, there's the best of Jim Reeves, Porter Wagoner, Dolly Parton, Nina Simone, Waylon Jennings, Perry Como, Hugo Montenegro and lots, lots more.

We're supporting the

"Best of" program with special, do-it-yourself local advertising kits containing: complete minnie selection on all "Best of" product; suggested ad layouts and headline sheets; radio scripts; vertical wall and window streamers; and adhesive-backed shelf talkers. Special materials available on request, to tie directly into your operation.

Spring Fever.

Catch It Three Ways On RCA Records and Tapes

Oscar Nominations Revealed

■ HOLLYWOOD — The Oscar nominations were announced by the Academy of Motion Picture Arts and Sciences last week.

"Patton" and "Airport" both received 10 nominations and "Love Story" received seven.

Winners will be announced at the award ceremony April 15.

Nominations in music categories are, "for the best original score": "Airport," a Ross Hunter - Universal Production, Universal, Alfred Newman; "Cromwell," an Irving Allen, Ltd. Production, Columbia, Frank Cordell; "Love Story," the Love Story Company Production, Paramount, Francis Lai; "Patton," 20th Century-Fox, Jerry Goldsmith; and "Sunflower," a Soster S.A. Production, Avco Embassy, Henry Mancini.

For the "best original song score": "The Baby Maker," a Robert Wise Production, National General, music by Fred Karlin, lyrics by Tylwyth Kymry; "A Boy Named Charlie Brown," a Lee Mendelson Film-Melendez Features Production, Cinema Center Films Production, National General, music by Rod McKuen and John Scott Trotter, lyrics by Rod McKuen, Bill Melendez and Al Shean, adapted by Vince Guaraldi; "Darling Lili," Geoffrey Productions, Paramount, music by Henry Mancini,

lyrics by Johnny Mercer; "Let It Be," a Beatles-Apple Production, United Artists, music and lyrics by the Beatles; and "Scrooge," a Waterbury Films, Ltd., Production, Cinema Center Films Presentation, National General, music and lyrics by Leslie Bricusse, adapted by Ian Fraser and Herbert W. Spencer.

For "best song": "For All We Know" from "Lovers and Other Strangers," an ABC Pictures Production, Cinerama, music by Fred Karlin, lyrics by Robb Wilson and Arthur James; lyrics by Robb Wilson and Arthur James; "Pieces of Dreams" from "Pieces of Dreams," an RFB Enterprises Production, United Artists, music by Michel Legrand, lyrics by Alan and Marilyn Bergman; "Thank You Very Much" from "Scrooge," a Waterbury Films, Ltd., Production, Cinema Center Films Presentation, National General, music and lyrics by Leslie Bricusse; "Till Love Touches Your Life" from "Madron," Edric-Isracine-Zev Braun Productions, Four Star-Excelsior Releasing Company, music by Riz Ortolani, lyrics by Arthur Hamilton; and "Whistling Away the Dark" from "Darling Lili," Geoffrey Productions, Paramount, music by Henry Mancini, lyrics by Johnny Mercer.

Legrand on McQueen Pic '24 Hours'

■ Michel Legrand has been signed to compose and conduct the music for "The 24 Hours of Le Mans," Solar Productions-Cinema Center Films mo-

tion picture starring Steve McQueen, announces Jere Henshaw, VP in Charge of Production for Cinema Center Films.

Area Code & Company at Cash Taping



Six members of the 10-piece Area Code 615 group pose with Polydor Records and Southern Distributor promo man Wade Conklin (front) and TV star Johnny Cash during the taping of the ABC Cash show. The Polydor group's appearance will be aired March 17. 615 members (left to right) are Buddy Spicher, Mac Gayden, Charlie McCoy, David Briggs, Kenny Buttrey and Bobby Thompson plus Cash. Not shown are Weldon Myrick, Wayne Moss, Elliot Mazer and Norbert Putman.

RECORD WORLD MONEY MUSIC

By KAL RUDMAN

Station Check List

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

The Buoys: This record has been out for one year and five weeks. We have been telling you over and over that it would become a national hit.

This is the week it broke thru. It just went on the most powerful station in the nation, CKLW.

It is #1 KJR; #1 KQV; #36 WCFL.

Added to: WKNR; WOKY; WAPE; and is a pick at WSAI.

The Bells: We have been telling you for weeks this would be a #1 record. #12 CKLW; #15 WKNR; going Top 10 WTIX, chart debut KJR.

Matthew's Southern Comfort: #16 CKLW where it is also Top 10 on the request line; #20 WKNR; jumped from #21 to #11 KJR; hit at WCFL.

Alice Cooper: This has been a tip of ours for weeks, and it broke thru big this week. #5 WKNR;

#7 CKLW; hit KJR; jumped to #20 KQV; #7 WIXY; jumped to #22 WCFL where it is a solid hit.

Chart debut KFRC.

Daddy Dewdrop: This old tip is also confirmed as a hit this week. #16 KJR with big phones; #1 in requests WSAI; #4 WRNO; jumped to #14 WTIX with big phone requests. #33 WCFL; #23 KLIF.

The Fuzz: Is reported by KYA to be #17 in sales. Chart debut at KFRC with phone requests starting. This record has done a half million R&B.

The New Stevie Wonder has exploded R&B in Chicago. It was added: WAYS; WKNR; KLIF; WRKO and chart debut at WCFL.

Staple Singers: #8 WHBQ; #25 CKLW; #8 WCFL; #30 WIXY; #23 WAYS. Debut: WRIT; WRKO.

Added: WEAM; KRLA; KGB.

Aretha Franklin: #8 WKNR; #10 CKLW; #18 KYA; #11 WAPE! #21 WAYS; #13 WIXY; #18 WQXI; #19 KLIF; #31 WCLF; #24 WHBQ; #21 KFRC.

Debut KXOK; KQV. Added: WDGY; WAKI; WFIL; KILT; KRLA.

B. J. Thomas: Hit WDGY; #14 WAPE; #13 WAYS; #20 KILT; #28 WCFL; #22 WRKO; #23 WHBQ; #23 KAKC. Debut: WSAI; WEAM; WIXY; KGB. Added KXOK; WFIL.

Cat Stevens: #2 WTIX; #1 WRKO; #19 WEAM; #1 WRNO; #6 WIXY; #18 KILT; #19 KHJ; #2 WTIX; #6 KYNO. Debut: KXOK; KQV; WHBQ. Add: WOKY; WAPE; WQXI; KGB.

Santana: #19 WRKO; #20 KXOK; #17 KHJ; #18 WEAM; #29 WIXY; #18 KLIF; #28 KILT; #10 KRLA; #24 KFRC; #16 KYNO.

Salvage: "Monster" WRIT; #15 WOKY; selling KJR; #17 WPDQ.

Cornelius Brothers & Sister Rose on UA: We have

(Continued on page 24)

It seems like no matter where you go these days we've got a record of it.



Broadway and Hollywood,
on Columbia Records and Tapes

Coming soon: "Lolita, My Love"; "70, Girls, 70";

The New (Well, Kind Of) American Musical Theater

By JOEL VANCE

■ (Editor's Note: In July-August, 1970, Joel Vance composed the score for the Berkshire Theater Festival production of "Pinkville" at Stockbridge, Mass., and led his Big City band in the performances. During the early '60s he appeared with the Living Theater. In February, 1970, his solo album, "What I Did On My Vacation," was released on the Cadet/Concept label. From 1965-67 he was on the staff of Cash Fox; from 1967-70 he was an account executive with Richard Gersh Associates. Now with Buddah Records' Siddhartha Press office, where he masquerades as Siddh, Vance also has written numerous articles and fiction for various magazines, including Cavalier.)

Stockbridge hath its charm. Birthplace of Alice's Restaurant (Alice cooks at another joint on Thursdays), you can look out of the window of the main street dimestore and see Officer Obie directing traffic. In the lower mountains, strange associate editors of Newsweek who wear fishermen's hats year-round rent cabins. Out on the highway a roadside bar sports a dance floor and a jukebox that is half polkas and half Joni Mitchell. Down the road a gas station and general store run by a Lebanese sells pressed meat patties. His Italian in-laws sit on the porch of the adjacent house drinking beer, rubbing their bellies and offering advice to me and my drummer as to how we can get the drummer's stalled Triumph moving again.

I had ridden to Stockbridge in a rented station wagon along with the playwright and his friend, the Hungarian actress. One hour out of Stockbridge, doing 80 on the Taconic State Parkway, the left rear tire blows and the left front tire collapses. The wagon spins off the road, I hold on to the dashboard thinking "It looks like a process shot in a movie." The wagon does a half circle turn and ends up nuzzled to a grassy knoll by the highway. When it stops, hidden dust comes down from the ceiling. I am touching the neck of my guitar. Fifteen minutes before I had told myself in a fantasy that if we had an accident, I must stretch out my arm and protect the actress. But when the crash comes, I'm holding onto the guitar.

We get out of the wagon, the actress squeezes my wrist say-

ing, "Is OK now, yes?" A state trooper drives up and sticks pink flares in the road. The drummer drives up, leans out of his Triumph and says, "Well, I see you have a flare for the dramatic."

Dealt With My Lai

"Pinkville" was presented in a barn adjacent to the main theater. While Peggy Wood and Teresa Wright were doing the best they could with a lectern and gesture production of "A Passage to E. M. Forster" in the big house, us hooligans in the barn presented a sweaty, stompy, barrelhouse interpretation of a play dealing with the My Lai massacre and the natural inclination of man to kill anything handy, including himself.

Dramatis Personae:

Lyn Austin, producer. She backed "Adaptations/Next," "Mary, Mary" and "Indians," the latter starring Stacy Keach as Buffalo Bill.

Grover Dale, director. One of the original cast of "West Side Story," he choreographed sections of "Steambath" and the current Israel Horowitz plays, "Line" and "Acrobats." Grover won a rave from Clive Barnes and a Tony nomination for his choreography for the otherwise condemned musical "Billy."

Big City, band. Bob Norman (lead guitar), Peter Schubert (bass), Danny Pisello (drums) and Mark Wenner (harmonica). Wenner, better known as B-Town Slim, appeared in **Record World** recently as the author of an article on Duh Blues. It was Slim who, at the cast party, on his way to the refrigerator to get another can of suds, told Lyn Austin and the well-known Roger L. Stevens, "Move it, people." I, who played rhythm guitar, was in the garden at the time, kicking Miss Austin's lawn furniture.

Ten actors, male. Chosen for their energy. None of them were professional dancers, so the movement in the play had a lurching honesty that satisfied audiences and surprised professional viewers. Interpretation of role was left largely to the actors themselves. Thus the kid who played the Army shrink did it as a witch doctor. Thus another actor speaking his lines à la Groucho Marx

in a brig scene. Thus a third actor doing Ray Charles jive.

Staged as Hellish Vaudeville

Grover staged the play as hellish vaudeville. The score was also vaudevillian. The opening number was written as a kind of Duke Ellington (circa 1928-30) Cotton Club Revue tune. This was immediately followed by a lullaby. Later on a tremelo C-chord modulation built into a burlesque 1950s liverlip rock and roll tune as one of the guys in the squad goes AWOL. The rest of the score was a combination of damned near everything: electronic gimeracks which Bob Norman got by fiddling with his amp and sliding a screw up and down the strings; an 18th cen-

tury style lament; a chord pattern that I ripped off from the Who and a boogie riff I swiped from John Lee Hooker.

Rehearsals, like the production itself, were loose and tense at the same time. We worked eight hours a day, mostly improvising. Twice Grover tore out pages of dialogue from the script and said, "Set these to music." I'd run off in the weeds with my Gibson acoustic and whang away. If I came back and if the tune was all right, one of the female apprentices undulated off to the mimeograph machine to reproduce lyrics.

The final production, which was barely frozen (i.e., no more changes) the night before open-

(Continued on page 60)

MONEY MUSIC

(Continued from page 22)

been talking about this record for months. It is now confirmed as a smash at KJR. #2 KINT, El Paso.

Mike Curb Congregation: #18 KQV; #6 WSAI;

#5 KXOK; #17 KILT; #22 KAKC; #28 WFIL.

The Mob: Smash KQV; #26 WAYS; #32 WIXY.

Debut: KRLA and KHJ. Added: KAKC; WOL.

Chicago: #17 KQV; #21 KRLA; #24 KHJ;

#28 KFRC. Debut: WHBQ.

5th Dimension: Action CKLW. Strong adult requests WTIW. Debut: KILT. Added: KYA; WRKO.

First Edition: On KJR; KHJ; KRLA; WRNO.

Badge: Selling KDWB.

Sugar Loaf: #29 KLIF. Added: CKLW; WAYS; KRLA.

Ocean: Debut: CKLW. Added: KYA; WIXY; WPDQ;

WMAK; KYNO.

Tommy James; Breaking WCFL. Added: WPDQ.

Mixtures: Selling at KLIF. Added: WPDQ.

Ides of March: Broke to #29 WCFL. Added: WRIT.

P. K. Limited: Big requests at WRIT.

Helen Reddy: Jumped from #17 to #6 KLIF.

Kimberleys: Top 10 WMAK. Added: WIXY; WOKY.

Donny Osmond: #23 KLIF. Added: WRIT.

Paul Humphrey: Chart KJR. Added: KYA; KFRC.

Billy Joe Royal: #10 WSAI.

Lally Stott: #23 WOKY. Added: WAPE.

Mike Reilly: #18 WTIW where it is a giant request monster. Add: KJR.

Stephen Stills: Pick at KILT. Debut: WRKO; KGB.

Added: WOKY; WDGY; WABC; WAYS; WEAM; WIXY; KAKC; KYNO.

Poppy Family: Good requests CKLW. Added: WCFL.

Crazy Paving: #35 WCFL. Debut: KHJ; KRLA; KAKC.

Tom Rush on Elektra: Jumped to #11 WEAM.

Tin Tin: Breakout WDGY. Good requests KDWB; #31 KLIF.

Current Exchange on Bell: #15 WIXY; #1 WKWK,

Wheeling, W. Va.

King Floyd: It is an immediate smash on WQKI.

Brenda & The Tabulations: Is breaking Pop at WFIL.

Chi-Lites: "Give the Power to the People"

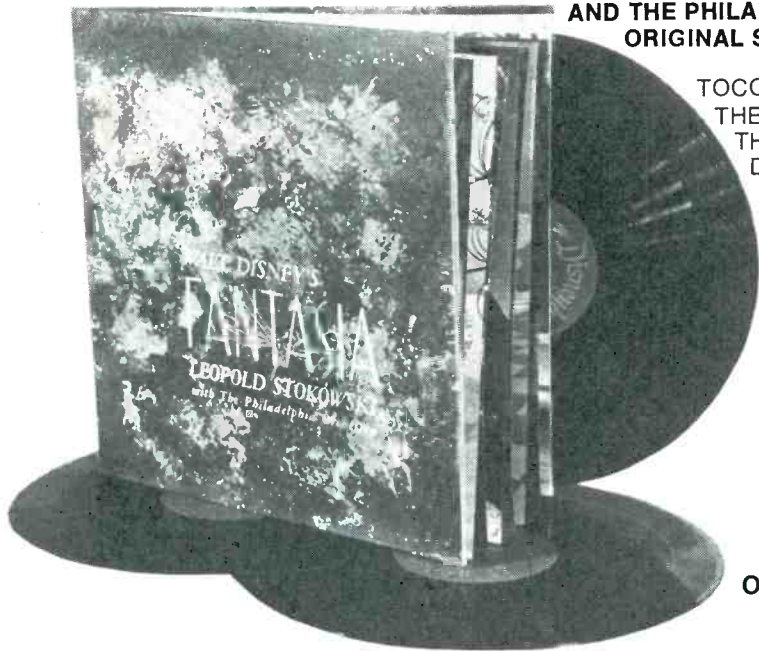
(For God's Sake). This is an immediate R&B smash.

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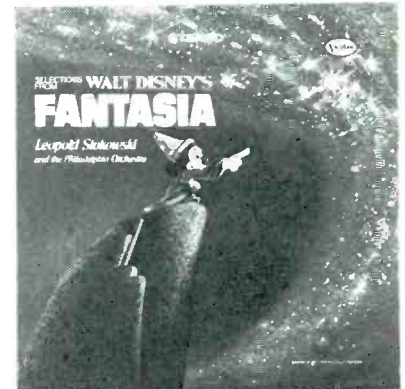
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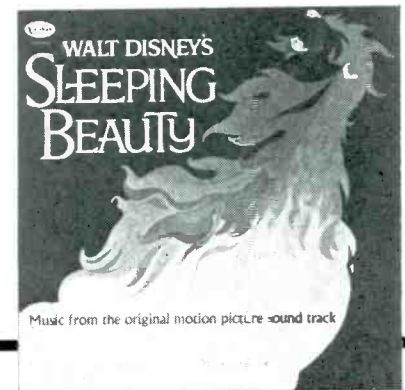
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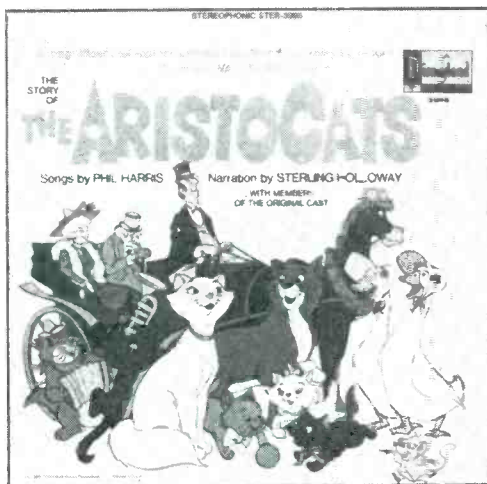


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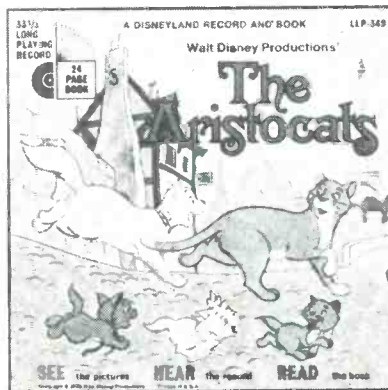


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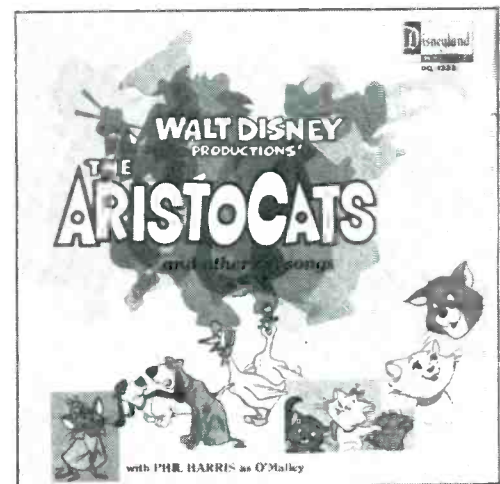
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LIFE UPON THE WICKED SCREEN

... or Beethoven, Brahms and Bah!

Composers' Lives On Film . . .

By ALVIN H. MARILL

■ To paraphrase the popular song, "Look what they've done to my songwriter, babe," the recent motion picture biographies (and the word is used advisedly) of Edvard Grieg and Peter Ilyich Tchaikovsky again illustrate what the screen has done—or has not done—in the way of capturing the true genius and the real personality of many of the towering figures in music. As Vincent Canby said in his review in the New York Times of "The Music Lovers," the latest cinema study of Tchaikovsky (to be released, at least): "Such authentic genius defies rational interpretation, except, perhaps, by another genius."

That other genius, apparently, has yet to be found in the film industry, for in the entire spectrum of screen biographies of the great composers, practically none has given the least insight into the real man, based on the accepted historical data available and the authoritative career studies by experts. Then again, who among us can say what these men were really like, since few if any first-hand links to them are still available for comment? The true worth of these screen biographies, after one wades through the absurd histrionics and the soap opera-style melodrama, is the wealth of musical treasures they provide.

Current Productions

Currently to be seen are two films purportedly based on the lives of Grieg ("Song of Norway") and Tchaikovsky ("The Music Lovers") — the first played with unbounding sweetness, the other with dramatic sensationalism. Still to come is another supposedly definitive and sumptuous Tchaikovsky screen biography, being prepared in Russia by, of all people, film composer-turned-producer Dmitri Tiomkin (whose memorable acceptance speech at the 1951 Academy Award ceremonies paid humble debt to the past giants of music—Tchaikovsky, Beethoven, Mozart and the gang). The Tiomkin Tchaikovsky has been in production for years, and according to knowledgeable sources, not a foot of it has been seen by any of the backers, among them, Warner Brothers, which withdrew support last year.

Playing the lead in the Russian version is that nation's

top actor, Innokenty Smoktunovskiy. Ironically, both he and the Western world's contemporary conception of Tchaikovsky, Richard Chamberlain, most recently did filmed interpretations of "Hamlet." An earlier study of Tchaikovsky on the screen was "Song of My Heart," an American film of 1947, with a little known actor, Frank Sundstrom, in the starring role. The Germans turned out something called "The Life and Loves of Tchaikovsky" (circa 1948), but not much is known of it.

Of all the portrayals of the musical giants, the most famous remains that of Beethoven in 1936 by the great French actor, Harry Baur, who bore a striking resemblance to the accepted likeness of the composer. That particular film is still enjoyed by opera and music societies and in occasional revival presentations. The Austrians also made a movie about their greatest musical legacy, calling it "Eroica," in 1951. Ewald Balser played the composer, and a young local actor named Oskar Werner was seen as Beethoven's nephew, Karl.

Seven years later, Werner, bedecked in a powdered wig, found himself well cast (in relationship to the image he has since projected through his surprisingly infrequent screen appearances) as the star of "The Life and Loves of Mozart." Three previous Mozart film studies were also done. The composer was portrayed twice in 1940—in an Austrian film, "The Mozart Story," by Hans Holt, and in an English movie, "Mozart," by Stephen Haggard. And Mozart was viewed from the Italian eye in the 1948 "Eternal Melodies," with Gino Cervi playing the genius.

France's Pierre Fresnay portrayed Offenbach in 1950's "The Paris Waltz."

Probably the most elaborate American film depicting the career of a famous classical music figure was "The Great Waltz" in 1938—directed by a Frenchman, Julian Duvivier, and with a French leading man, Fernand Gravet, as Johann Strauss. A new film on Strauss is said to be the next project on the agenda of producer Andrew Stone, who made "Song of Norway."

Franz Schubert's alleged life story was filmed at least three times. In the late 1930s, Aus-

trian actor Hans Jarai gave his conception of the composer. Bernard Lancret, a Frenchman, took the part in a 1940 film called "Schubert's Serenade." And in 1941, an American production, entitled "New Wine," starred Alan Curtis as Schubert opposite Curtis' soon-to-be wife, Ilona Massey.

The commercial cinema's idea of what would make a composer "boxoffice" usually has been to cast him as a dashing, womanizing, chauvenistic genius — like Jean Pierre Amount as Rimsky-Korsakoff in "Song of Scheherazade," or Dirk Bogarde as Franz Liszt in "Song Without End," or Stewart Granger as Nicolo Paganini in "The Magic Bow." Or, in the most monetarily satisfying of all screen biographies of this type, Cornel Wilde as Frederic Chopin in "A Song to Remember." The latter film also helped a great deal to popularize the classics with the masses.

A Polish version of the Chopin story, "The Young Chopin," opened here in 1952 and was said to make "Song to Remember" look like "Gone With the Wind."

One of the few interlocking biographical studies on the screen, "Song of Love," featured the unlikely combination of Paul Henreid and Katharine Hepburn as Robert and Clara Schumann and Robert Walker as Johannes Brahms. Walker, incidentally, had been seen previously as Jerome Kern in "Till the Clouds Roll By," and one must assume that MGM chief Louis B. Mayer either noticed a startling physical likeness between Brahms and Kern or that he saw in Walker the composer for all seasons.

Wagner was depicted on the screen by the English actor, Alan Badel, in "The Magic Fire," and was pursued by Yvonne De Carlo, who had chased after Rimsky-Korsakoff in "Song of Scheherazade."

The screen biographies turned out on a fairly regular basis during the '40s and into the early '50s by the Italian film industry—veritable cinema staples before the great neo-realism wave of DeSica and Rossellini—were made too ethnic for mass consumption and were given only spotty distribution in the United States, primarily in New York "art"

(Continued on page 28)



1939: "The Great Victor Herbert," with Walter Connolly and Mary Martin.



1942: "Yankee Doodle Dandy," with Frances Langford and James Cagney.



1945: "A Song to Remember," with Cornel Wilde and Merle Oberon.



1947: "I Wonder Who's Kissing Her Now?," with June Haver and Mark Stevens.

Mills Philosophy: Diversification



Jackie Mills, right, and Record World's West Coast Manager Jack Devaney.

■ LOS ANGELES — Temporarily sidestepping his activities as the driving force behind Wednesday's Child Productions, Jackie Mills and partner Al Capps have scored the motion picture "The Windsplitter" in keeping with Mills' theory that the music industry today calls for diversification rather than specialization.

As head of Wednesday's Child Productions, Mills has led his company a long way in the past three-and-a-half years. Thirty artists have been signed under its auspices and 15 labels are represented.

Mills said he and Capps undertook the scoring of "The Windsplitter" because it is a contemporary film, dealing with problems and situations faced by young people today. "I feel that you have to reach every conceivable audience," he adds. "Records and concerts are of vital importance, but the music of movies is also of significant importance these days."

Mills turns out on the average of about two albums and six singles a month for his contractees who include: the New Christy Minstrels (Gregar); Eric Andersen (Warner Bros.); Paige Claire (MGM); Bud Brisbois; Michael Dees (RCA); Goldie Johnson; Zella Lehr; Paul MacNeil; Andy Parks; Grover Pruitt; Saint Jacques (GRT with "Saint Jacques"); Misty Walker, Bobby John Henry and Stefan Arngrim (Metromedia); the We Five (Vault); Gino Denti (Jubilee); Gregg Williams; Michael Chain; Vince Donofrio; Robie Porter; Frankie Avalon; Eric Andersen; Happiness; Carlton; Erik Brann.

Mills' singular reputation is based on the fact he has produced all of Bobby Sherman's hits thus far with Al Capps arranging. Emphasis on the popularity and best sellers of Sherman has had the tendency to

eclipse Mills' numerous other successes. For Sherman they have netted seven gold records.

Helps Find Contracts

Mills states that Wednesday's child not only signs artists for production rights, but helps them find the proper recording contracts. His basic contract with artists requires two albums a year and two or three singles—but it varies with the individual.

Mills also controls a separate publishing firm—Green Apple Music Co., which adds to Wednesday's Child's strength and dimension in the publishing field. His total staff, headquartered at 6430 Sunset Blvd., numbers nine.

Mills said that as a result of his and Capps' efforts on behalf of "The Windsplitter," his firms would devote considerably more attention to motion pictures and television. Joyce Taylor, with Green Apple, wrote the movie's title song, "The Road Home," which Michael Dees sang.

Dees is known for his version of "What Are You Doing The Rest Of Your Life," from the award-nominated film, "The Happy Ending." "The Windsplitter"—the first picture assignment of Mills and Capps—was produced by David Ford for Pop Films in Houston. Mills became involved when Jack Gilardi of CMA contacted him and asked if he would undertake the score.

'Jane' on Capitol

■ HOLLYWOOD—Capitol Records will shortly issue the soundtrack album of the NBC-TV special "Jane Eyre."

A full-length feature film to be released in theatres throughout Europe, the production is scheduled to be aired nationally by NBC on Wednesday, March 24. "Jane Eyre" stars George C. Scott and Susannah York and was directed by Delbert Mann. The film's score is by well-known composer John Williams.

Mediarts Gets Hopper Soundtrack

■ Mediarts Records has acquired exclusive rights for an album of the soundtrack music of the Dennis Hopper film, "The American Dreamer," announces Robert L. Yorke, President of Mediarts Records, Inc., and filmmaker Lawrence Schiller, President of Corda Productions.

NOTES FROM THE UNDERGROUND



By CARL LaFONG

'Two-Lane Blacktop': Another 'Easy Rider'?

■ As never before, movies offer something for everyone. Yet a climactic rock and roll music movie is still waiting to be made.

Magazine writers are drawing parallels between "Love Story" and James Taylor/Paul Simon/Van Morrison/Emitt Rhodes/David Crosby. It is the romantic period of rock and roll, they are saying.

And yet there is room for Grand Funk and Santana just as there is room for "Love Story" and "Wuthering Heights," "I Eat Your Skin" and "I Drink Your Blood," "Song of Norway" and "My Fair Lady," "Hollywood Blue" and "The Story of F," "Gimme Shelter" and "Zachariah." The New Yorker runs a lengthy, two-part examination of "Citizen Kane" which is 30 years old, and business is boffo at the Encore Theater in L. A. for "The Harvey Girls" and "Babes on Broadway," where on Friday nights at midnight film faithfuls fill the house for bunched screenings of such classics as "Hold Me While I'm Naked," "Detonation," "Grateful Dead," "Anthology of Boats."

The Academy Awards have little relation to the changes going down in movies, just as the NARAS awards have little to do with the creative energy of popular music. (How many Grand Funk cuts have you played lately?) Energizers got their point across about the commercial value of rock in films, but Hollywood money has been resistant to a consummated marriage of the two media, just as music money has yet to realize the powerful stimulus such a melding can be.

The problems Billy James has had in coordinating the music for "Two-Lane Blacktop," a movie being made by newcomers for an established Hollywood producer, is an ideal example of how the music establishment resists the promotional potential of film.

"Two-Lane" is not *the* rock and roll movie. In fact the music is only incidental to the film, as Tammy Wynette's singing and some Chopin pieces were incidental in "Five Easy Pieces." Very simply, it is a very fast-paced (one title considered early was "Speed") film about a drag driver (James Taylor) and his mechanic (Dennis Wilson) who agree to race a new GTO (driven by Warren Oates) to Washington for pink slips. The dragster, a primed '55 Chevy with a 454 cubic inch engine, is equipped with a radio, and the GTO has a cassette player; these two sources and juke boxes along the way provide the movie's only music (except for a brief appearance by a local band in Santa Fe). Universal budgeted the film at much less than a million dollars.

Starting with a list of 20 records suggested by Rudy Wurlitzer, who rewrote Will Corey's script for the final production, Billy began corresponding with artists, record companies and publishers. "We were handicapped in front with a very tight budget, so we were almost in the position of imposing on the good will of these people," he said. "In most cases they were super-cooperative, and we got about 50% of the records we went after, but in some other cases we got flat turn-downs without reason. They just simply refused to have their performances used in the movie."

The word from people who were involved with the production of "Two Lane," and from those who have seen rough cuts, is that it will hit the culture like another "Easy Rider."

Some of those who will be glad they work with cooperative people are the Doors ("People Are Strange," "Break On Through" and "Light My Fire"), John Hammond ("Mabelline," "No Money Down"), Jerry Lee Lewis ("Hit the Road, Jack") and Erma Franklin ("Piece of My Heart") and all the record companies and publishers who will benefit if "Two-Lane" is a hit.

If there is a soundtrack album, incidentally, it will probably be released by Uni.

(Continued on page 60)

LIFE UPON THE WICKED SCREEN

(Continued from page 26)

houses. "The Life of Giuseppe Verdi" was the title of both a 1940 film and another one a dozen years later, and in between, Verdi was depicted in a small gem entitled "The Lost One," which concentrated on how he came to write "La Traviata."

Also from Italy around this time came a film about Rossini, called with total originality "Rossini" (circa 1948), and one with the title "The Life of Donizetti" (1952) in which an actor named Amadeo Nazzari tried to convey the impression that Gaetano Donizetti was Errol Flynn's double. At least Nazzari closely resembled Flynn.

Russia's film industry also produces career studies, although few are seen in this country. In 1947 and again in 1952, there were movies on Mikhail Glinka (Boris Chirkov in "The Great Glinka" and Boris Smirnov in "Kompozitor Glinka," respectively). The motion picture "Moussorgsky" (with Alexander Borisov in the lead) won first prize at the 1950 Cannes Film Festival and played briefly at one of the New York theaters which, at the time, specialized in Russian cinema. And a Russian "Rimsky-Korsakoff" starring Nikolai Cherkassov came out in 1954.

The third of the immortal "Three B's," Bach, was finally given a screen career study in 1969 by way of a German-Italian film called "The Chronicle of Anna Magdalena." Gustav Leonhardt played the professionally and paternally prolific composer.

A lesser "B," Berlioz, was played by Jean-Louis Barrault in the late '40s French film, "Symphonie Fantastique"; while Wilfrid Lawson essayed "The Great Mr. Handel" in an early '40s English production.

Melodramatic Lives Depicted

The screen's idea, then, has been to depict the classical composer as a dour, pious, long-suffering, little-understood clod who suffers bouts of alcoholism, melancholia, insanity and, with the current screen freedom, dope addiction and sexual aberrations. The melodramatic life is interrupted at regular intervals to infuse the composer with large doses of creativity and provide him time to pound away at the piano (except in the case, of course, of Stewart Granger who, as Paganini, was given a violin

to fake while Yehudi Menuhin provided generous excerpts from that composer's repertoire).

Compared, though, to how the popular songwriters have fared in frivolous subjects' lives, making them, in effect, stage waits for elaborate productions of memorable popular music, the studies of the serious composers' lives emerge as motion pictures of truly outstanding quality.

Of those popular composers whose careers were relived on the screen, George M. Cohan came off best, with "Yankee Doodle Dandy" towering above all others to date. This production for which James Cagney deservedly won the 1942 Best Actor Oscar was the apogee of Warner Brothers' series of biographical studies of outstanding figures.

From there it was downhill with "Rhapsody in Blue," the story of George Gershwin (newcomer Robert Alda in the lead, along with real-life Gershwin friends of Al Jolson, Paul Whiteman, Oscar Levant, et al), and "Night and Day," about Cole Porter (with a miscast Cary Grant composing the title song while sitting at the piano being inspired by "the tick tick tock of the stately clock as it stands against the wall"). In both of these, Alexis Smith had the distinction of providing romantic interest for both Gershwin and Porter. While Joan Leslie, who had inspired Cohan, turned up with similar effect in the Gershwin biography, too — how did he find time to write the "Rhapsody in Blue"?

"Shine On, Harvest Moon" dealt loosely with the careers of Nora Bayes (Ann Sheridan) and Jack Norworth (Dennis Morgan). "My Wild Irish Rose" was the alleged life story of Chauncey Olcott, the Irish composer, also delineated by Morgan—ah, those wild old contract days. And one can believe Danny Thomas and Doris Day as Mr. and Mrs. Gus Kahn and Frank Lovejoy as Walter Donaldson in "I'll See You In My Dreams" only if one wishes to.

MGM's Conception

MGM's conception of how the great contemporary composers lived during the first half of this century and from whence came their musical inspirations was to load the production down with every lead-

ing singer and/or dancer on the lot in order to mask the inequities and absurdities of the plot. Then that studio would cast people like Robert Walker as Jerome Kern (and later, as mentioned earlier, as Johannes Brahms) in "Till the Clouds Roll By" and would do the careers of Rodgers and Hart in "Words and Music" by having, as one critic summed it up, "Tom Drake appearing as Richard Rodgers and Mickey Rooney playing Mickey Rooney but calling himself Lorenz Hart."

More believable was the casting of Fred Astaire and Red Skelton as Bert Kalmar and Harry Ruby in "Three Little Words"; and enjoyable, too, but hardly the definitive interpretation, was José Ferrer's concept of Sigmund Romberg in "Deep in My Heart." Fairly recently, Hank Williams, Jr., did the dubbing for his own father in "Your Cheatin' Heart," and at least the performer had first-hand knowledge of the subject (and the studio had the courtesy to consult with Mrs. Williams to verify accuracy). But George Hamilton acted Hank, Sr.

Three Via Paramount

From Paramount, only three songwriter biographies have come forth to date: "The Great Victor Herbert" featuring Walter Connolly in the title role, although the actual stars were Allan Jones and Mary Martin; "Dixie," with Bing Crosby as composer Dan Emmett, whose best-known song was the title of the film; and "St. Louis Blues," a tribute to W. C. Handy, in the person of Nat Cole, and perhaps the only picture so far to deal with a black composer on a large scale.

20th Century-Fox has been responsible, over the years, for a wide variety of biographical studies, ranging from Don Ameche as Stephen Foster in "Swanee River" (with Al Jolson as E. P. Christy of the original Christy Minstrels) to Clifton Webb as John Philip Sousa in "Stars and Stripes Forever" to Gordon Mac Rae, Ernest Borgnine and Dan Dailley as, respectively, Buddy De Sylva, Lew Brown and Ray Henderson (who died recently) in "The Best Things in Life Are Free."

That studio also did some "biopics" of lesser known com-

(Continued on page 44)



1948: "Words and Music," with Betty Garrett and Mickey Rooney.



1954: "Deep in My Heart," with Helen Traubel and José Ferrer.



1964: "Your Cheatin' Heart," with George Hamilton.



1970: "Song of Norway," with Toralv Maurstad, Florence Henderson and Frank Porretta.



1971: "The Music Lovers," with Richard Chamberlain.

'71 More Supercal— Than Usual for Disney

'Bedknobs and Broomsticks': Sherman Brothers' Successor To 'Mary Poppins'?

■ For the Disneyland/Vista Record Company, 1971 promises to be a big year. There will be many contributing factors, but the expected success of Walt Disney Productions' next large musical extravaganza, "Bedknobs and Broomsticks," should prove to be uppermost.

Like its super-successful predecessor, "Mary Poppins," "Bedknobs and Broomsticks" is a combination live action and animation production. The cast is headlined by Angela Lansbury of Broadway's "Mame" fame and David Tomlinson who appeared in "Mary Poppins" and later in Disney's "Love Bug." The music in "Bedknobs and Broomsticks" was written by Robert and Richard Sherman, who wrote the Oscar-winning music for "Mary Poppins."

Wide Record Selection

Disneyland/Vista Records will have a wide selection of "Bedknobs and Broomsticks" records on the market prior to the film's expected October release. There will be a \$5.98 soundtrack album on the Vista label; a \$3.98 children's story telling album using a second cast on the Disneyland label; a \$1.98 budget album also on Disneyland, as well as a 69¢ Little LP album and two records in the 39¢ line.

The songs from the film also lend themselves to exploitation by artists on other labels. In the case of "Mary Poppins," the

music was recorded on more than 150 other labels. "Mary Poppins" is heard around the world in 23 languages. The songs from "Bedknobs and Broomsticks" are at least as strong, the company feels, and much usage by other artists and labels is expected.

Set in Autumn, 1940

The time is autumn of 1940 and England is at war. Situated on a lonely, misty sea coast is the historical village of Pepperidge Eye, the home of Miss Eglantine Price, amateur witch (Lansbury). Here we meet our heroine and follow her adventures as she searches for the missing half of a spell needed in her scheme to save England. The journey includes stops at London's famous Portobello Road and the mystical Lost Isle of Naboombu, where, legend has it, animals rule.

The sets, under the direction of John Mansbridge and Peter Ellenshaw, were decorated by two-time Academy Award-winner Emile Kuri, assisted by set director Hal Gausman.

Also in the cast are Roddy McDowell, Sam Jaffe, John Erickson, Reginald Owen, Tessie O'Shea, Cindy O'Callaghan, Ian Weighill and Roy Snart. Bill Walsh, producer, also co-wrote (with Don DaGradi) "Broomsticks," and Robert Stevenson directed. The original novel is by Mary Norton.

'Aristocats' Action May Set Records on Wax And in Theaters of World

■ It's not too often that a record released on a children's label becomes one of the best-selling albums in the country.

But that is what is happening with Disneyland Records' "The Aristocats." The album, based on the recently released film by Walt Disney Productions of the same name that's breaking box-office records wherever shown, has been listed on all best-selling charts.

The albums were released three months prior to the film's Christmas Day opening. As of the middle of February, the total sales of the albums reached in excess of 350,000 copies. Although the unit sales figure is greater for a comparable period than "Jungle Book," which reached gold record status in a little over a year, the sales pattern is the same. And if the pattern continues, the greatest sales are yet to come.

It is also rather gratifying for the music from a children's film,

With "Mary Poppins" the Disney music people learned how to work with a big hit, so with "Bedknobs and Broomsticks" on the way the sales and promotion staffs are primed and ready. "Mary Poppins" was truly a Supercalifragilisticexpialidocious success; but "Bedknobs and Broomsticks" is going to take off and fly with something more powerful even than Substitutiary Locomotion.

especially a cartoon feature, to merit the attention of the Academy of Motion Picture Arts and Sciences. But, "The Aristocats" film score and the song "Ev'rybody Wants to Be a Cat" were among the top 10 preliminary selections for an Oscar.

The Disneyland storytelling record has also been nominated for a Grammy Award in the children's category.

Ortolani Wins Second Oscar Nomination

■ HOLLYWOOD — Riz Ortolani, who was recently on the West Coast for the premiere of the film "Madron," has been nominated for his second Academy Award for the tune "Till Love Touches Your Life," the theme song from the picture.

The single version of the song is getting action via the Richard Williams recording on Quad Records. Quad also has released the original soundtrack album from the film. Ortolani's first Oscar nomination was for his song "More" from the film, "Mondo Cane," which has been recorded in over 500 versions in the U.S. alone, plus numerous foreign versions.

One of the most prolific film composers, Ortolani has scored over 85 motion pictures and recent credits include scores from "The Yellow Rolls Royce" and "Buona Sera, Mrs. Campbell."



"BEDKNOBS AND BROOMSTICKS" has Angela Lansbury as an amateur witch, circa 1940, and features (from left) Roddy McDowell, Roy Snart, Cindy O'Callaghan and Tessie O'Shea. The score is by Robert and Richard Sherman, who wrote the earlier Disney blockbuster, "Mary Poppins."



"THE ARISTOCATS," current Disney record-breaking cartoon film feature, is represented above by the Left Bank jam session from the production that features the voices of Phil Harris, Eva Gabor, Sterling Holloway, Pat Buttram, George Lindsey, Hermione Baddeley, Roddy Maude-Roxby, Nancy Kulp and Ruth Buzzi.

London in Multi-LP Push

■ London Records is engaged in a major drive into the multi-LP and special package merchandising area, with three new dual-album deluxe sets having just burst on the market this month, and another due next week.

According to Herb Goldfarb, VP for Sales and Marketing at London, the term "special" is particularly applicable to all three units in terms of pricing, packaging and the product itself, which involves three top name attractions in Mantovani, Benny Goodman and British singer Cat Stevens.

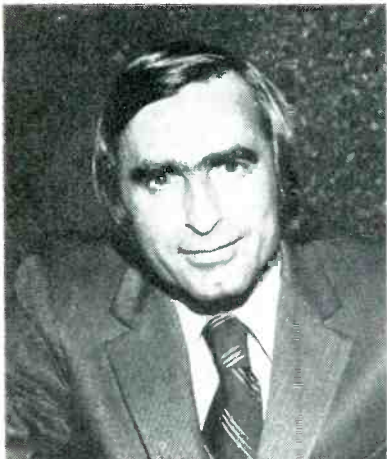
The Mantovani pairing, the first ever multi-LP set for the maestro in his 24 years with the London and British Decca interests, involves the special price of two records for \$5.98. The set is the focal point of the record firm's 20th annual "March is Mantovani Month" promotion, the longest-standing individual artist promotion in the history of the business.

The new package, "From Monty with Love," includes a complete discography, an album of Mantovani's most-requested catalog hits and a discing of new material.

The firm has also just released a newly recorded Benny Goodman dual package, with material cut by the touring Goodman ensemble in Scandinavia last year. The set is on the London phase 4 stereo line. Discount arrangements are also being made available to retailers.

The third current package in the multi-album line-up is on Deram and features Cat Stevens. These are the two original Stevens LPs to be issued in the U. S. The special two-LP deluxe package is geared especially to attract pop-oriented bargain hunters. The firm has planned an intensive program of ads in underground papers and on FM radio, all designed to cash in on the newly won popularity of the artist.

Sparago UA Sales Mgr.



Bernie Sparago

■ Bernie Sparago has been appointed to the position of National Sales Manager, United Artists Records, announces Mike Stewart, Executive Vice President, United Artists Records.

Sparago will be responsible to Stewart for the planning of maximum market penetration and the co-ordination of scheduling distribution of all product to assure maximum effectiveness. He will also work closely with the field to survey and assess feed-back on the effectiveness of sales, advertising, and merchandising material. Sparago will maintain contact with the Regional Managers to ascertain their awareness of the impact of sales promotion and distribution.

Sparago has been involved in the record industry in various capacities for fourteen years. He was National Sales Manager for Ambassador Records before joining the United Artists family. Most recently he served as General Manager of Sunset Records, the UA budget line.

DGG, Archive Raise to \$6.98

■ NEW YORK—Jerry Schoenbaum, President of Polydor, Inc., has announced that, effective March 15, the list price of both Deutsche Grammophon and Archive labels will be raised to \$6.98 per disc.

This \$1.00 hike in list price does not affect the special SKL series. Also unaffected by the price change will be cassettes and 8-track cartridges which have been listed at \$6.98 since their introduction to the mar-

ket three years ago. The consumer will now have the choice of the three configurations at the same price. Distributor orders received prior to March 15 will be honored, based on the current list.

This is the first increase in retail list price in over 10 years of importing the two classical labels. U. S. sales Deutsche Grammophon in 1970 were up 60 percent from 1969.

Harmony Records Broadens Consumer Appeal: Linsky

■ Harmony Records, the economy-priced label of Columbia Records, has taken major steps in broadcasting the consumer appeal of the line.

Spearheading the Harmony catalog is the newly developed \$2.98 Headliner Series with such top talents as Andy Williams, Johnny Cash, Jim Nabors, Tammy Wynette and Johnny Mathis.

According to Herb Linsky, Director of Sales for the label, "Since introducing our Headliner product in September, we have seen a consistent growth pattern develop, even in areas that previously were hesitant to attempt any price variation. Our re-order picture is bright, and we are now planning more big names for future releases."

New additions to the series include "If He Walked into My Life" by Eydie Gorme; "Annie Get Your Gun" selections by Doris Day and Robert Goulet; Robert Goulet's "If Ever I Would Leave You," as

well as "I Believe," featuring such artists as Jim Nabors, Andy Williams, Roy Hamilton and Frankie Lane.

One of the new releases with perhaps the greatest potential is "Theme From Love Story" by Peter Nero featuring his current single as well as other celebrated movie themes.

In Progressive Field

Harmony Headliners to be released in the progressive rock field include "Omaha" by Moby Grape; "Somboddy to Love" by Grace Slick and the Great Society, plus Mike Bloomfield's "It's Not Killing Me."

Coming off the biggest year in Harmony history in 1970, the future looks even brighter this year. Linsky stated, "An ever-increasing number of accounts are stocking the series in depth." There are currently 22 albums available in the Headliner Series with more on the way.

Pickwick Acquires Recco

■ Pickwick International, Inc., has announced acquisition of Recco, Inc., pursuant to a previously announced Plan and Agreement of Merger and Reorganization. Approximately 25,000 shares of Pickwick common stock were issued in the acquisition. Pickwick stock closed at \$42¼ on Feb. 18, 1971.

Recco, Inc., together with its subsidiaries, as of Dec. 1, 1970, operated 66 licensed record departments, seven licensed audio departments and six leased stores in shopping centers.

Darin Recuperating

■ LOS ANGELES—Bobby Darin is recuperating here from open heart surgery.

Ringler Exits ABC

■ NEW YORK—Harry Ringler, Administrative Assistant to the President of ABC Records, has exited his post there.

Ringler previously held controller positions with ITCC and Time and Mainstream Records. He may be reached at the following phone number: 247-0655.

Ampex, Lizard End Distrib Pact

■ Ampex Record Corp. and Lizard Records have agreed to an amicable termination of their distribution contract, in operation since January, 1970.

Larry Harris, President of Ampex Records, and Mike Plotkin and Gabriel Mekler, Lizard Records' executives, reached the concluding arrangement in Los Angeles.

Ampex will continue to cooperate with Lizard and promote its releases until the termination date, Feb. 28. At that time, masters and product for all Lizard artists will be returned. This includes: Nolan, Clydie King, Jamul, Frantic, Paul Humphrey, Adam Mekler and Marshall Moss.

Lines of communication and an open agreement to work together on product of mutual interest will continue to exist between both companies in the future.

New Skyline Lines

■ NEW YORK — Skyline Distributors at 636 10th Ave. has announced the following new lines: Pickwick International, Fania, Cream and Sire. The new phone number is 541-9835.

Atlantic Gets 'Soul to Soul'

■ Atlantic Records has secured the soundtrack album rights from the forthcoming film, "Soul To Soul." The motion picture will feature soul and gospel artists and will be filmed during the 14th Independence Celebration in Ghana.

The eight-day celebration in Accra, the capitol of Ghana, will bring together Wilson Pickett, Roberta Flack, Les McCann and Eddie Harris, Marion Williams, Ike and Tina Turner, Santana (who will not be on the Atlantic soundtrack), the Staple Singers and the Voices of East Harlem. They will all appear on March 6 in Black Star Square in Accra in a concert that will last from six in the evening to six in the morning. This will be the highlight of the Independence Celebration and is expected to draw 100,000 people.

"Soul To Soul" will be directed by Denis Sanders and filmed by Aura Productions, Inc. in association with Nigram, Inc. Richard Bock and Tom Mosk will produce with Edward Mosk as executive producer. Picture will be brought to the screen by Josef Shafitel and distributed in the English speaking world by Cinerama Releasing.

Viewlex Up for Award

■ HOLBROOK, N. Y. — David H. Peirez, President of Viewlex, Inc., announces that the Series 8000 Theater Sound System, a development of the company's Electro Sound Division, has been chosen for 43rd Annual Academy Awards consideration.

Nanette, Ruby Tribute



Pictured above is the nostalgic window display at Music Manor in Englewood, N.J., featuring the Columbia Records original cast album of "No, No, Nanette," with a special display tribute to star Ruby Keeler and production supervisor Busby Berkeley, director of most of Miss Keeler's big film musical hits a generation ago.

Soundtracks Can Be Deceptive

By JESSE KAYE
MGM Records

■ Perhaps one of the most tempting and deceptive facets of the recording industry is the motion picture soundtrack album. Tempting because all the raw material is there. It's already been recorded for the film, the work is done; or so people might think.

Which brings us to the deceptive aspects. As basic as it might sound, there are many people who think that all the work—musicians, copyists—are paid for the film and so the soundtrack album is free. Not so! All these costs, plus engineering and album production can run into sizable amounts. I run into people in this business every day who don't realize this. They just think if you've got a picture, there's lots of money to be made from a track album because it's free.

To begin with, you never know whether a film is going to be a smash success until it opens. The decision to release an album should be before the film is shown to the public. So, nearly every album is a calculated risk.

Assuming that risk, you decide to make an album. Is there enough music in the film? Many times, the album may require considerable work in arranging the passages of music to stand on its own, and make no mistake, the album *must* stand on its own to be a success. The film may help the album's sales, and the album may help promote the film, but each is a separate entertainment package fulfilling the customer's (who paid his money) expectations.

Produced First Soundtrack LP

In 1947, not really realizing it at the time, I was producing the first soundtrack album for a motion picture, MGM's "Till the Clouds Roll By." It was a complicated, unorthodox way of producing a record—at that time, far more difficult than going into a recording studio with musicians and singers, then walking out three hours later with four completely finished sides.

Since then, soundtrack albums have become one of the most important segments of the record market. In my years with MGM, our record company has released about 150 such albums, most of which I produced. Some were huge successes, like "Doctor Zhivago." Others were complete flops. There is no magic formula.

It's not difficult to decide

when doing a big budget film with a proven "name" composer doing the score to do a soundtrack album, although even some of those may fail. The really difficult decisions come when you've got a modest film that looks good in production. All the elements look right, and it may be a beautiful, artistic package of music—you make the album and then you face another major hurdle: the distributors and record stores.

Needed: Action Before Opening

Those boys are in business to make money, and they're selling not only soundtrack albums, but every other kind of music in the business. What is needed, nevertheless, is some action before the film opens. This becomes the duty of the film producers and record companies who must publicize the film and album and in many cases arrange previews for distributors, dealers and disc jockeys, etc., throughout the country.

Basically, a soundtrack album becomes hot if the film gets hot. Granted, this kind of album has the tremendous push of publicity generated for the film; but if the public doesn't rush to see that movie, the album may not sell enough to make its costs.

Based on my experience, it's futile to try to help a weak movie with a track album. By the time the music can generate any interest, the film has probably already played out in neighborhood theaters.

There are, too, certain residual benefits to motion picture soundtracks. They become part of a catalogue that can reap re-

wards for years to come. Great films are reissued in theaters from time to time. Then, too, there's television. Just recently "Ben-Hur" album sales have jumped up, undoubtedly a result of the nationwide network telecast of the film. It wouldn't surprise me to see "Ben-Hur" climbing the charts right along with the brand new release of Maurice Jarre's score from "Ryan's Daughter."

MGM has an illustrious past in this field. Such great tracks as "Gigi," which won the first Grammy Award of the just-founded NARAS; "Showboat," "American in Paris," "Easter Parade," "Singin' in the Rain," "Unsinkable Molly Brown," "Goodbye, Mr. Chips," etc.

Then there are the score albums from dramatic films such as "Doctor Zhivago," "2001: A Space Odyssey," "Gone with the Wind" and "How the West Was Won."

Mike Curb, President of MGM Records, always an advocate of soundtrack albums, is still carrying on that great tradition. In just over a year he has released 10 soundtrack albums including "Zabriskie Point," "Strawberry Statement," "Kelly's Heroes," "Brewster McCloud" and "Ryan's Daughter."

The entire list would be a fantastic journey through some of show business' most memorable events.

As for me, it's self-evident I have great faith in soundtrack albums, and I'm grateful that I've had the chance to be a part of this never-a-dull-moment industry. My personal view is that it's going to keep right on growing.



Sarah Miles and Robert Mitchum in MGM's "Ryan's Daughter."

'Partridge Family' Rings the Bell



Larry Uttal

■ NEW YORK—Television and motion pictures have played an integral part in the continuing success story of Bell Records. The fantastic record sales of TV's "The Partridge Family" resulted in one of the biggest singles of 1970. "I Think I Love You," now over the three million mark, and "The Partridge Family Album," which sold over one million units.

Film soundtracks have contributed many valuable additions to the growing Bell album catalog. In the coming months Bell will be releasing the soundtracks of "Vanishing Point" and the re-issue of "Lawrence of Arabia."

Larry Uttal, President of Bell, sees the key to the successful promotion of television and movie music totally dependent on the "degree of involvement." According to Uttal, that is the crucial factor.

Enthusiasm First Essential

"The first essential," Uttal says, "is our enthusiasm for the project. The next steps are to spread that excitement to everyone we will be working with, come up with a program and stay with it."

Perhaps the best example of this technique in action is "The Partridge Family."

"From the moment we first were told of the concept of 'The Partridge Family,'" Uttal stated, "we had the feeling that it was a winner and that its potential was staggering. We believed that Wes Farrell was the producer perfectly suited, by inclination and ability, to 'The Partridge Family' and we were elated when his enthusiasm matched ours.

"We did a series of teasers mailings, one week apart, that went to disc jockeys, music editors and distributors. The fan magazine publicity was un-

believable. Every one of them was filled with photos and stories on David Cassidy, building an advance demand that later surprised everyone by its enormity.

"We knew that the best promotional people that we could put on the road for 'The Partridge Family' were Shirley Jones and David Cassidy and that the best sales tool for the show was the program itself. We arranged with Screen Gems and ABC Television to give Shirley and David enough time off from filming to allow us to tour them to major cities along with a pilot of the first show. We arranged for massive press, deejay and retailer parties, complete with a screening, at each stop. We distributed records and press kits.

Advertising Extensive

"Our advertising was extensive both in and out of the trade, on radio and in print, and we provided in-store promotional aids to all retailers and rack jobbers. A special four-color sleeve was designed to cash in on the identification that was building through publicity."

Uttal added: "All of this was going before the show was ever seen by the public. We were totally involved because we were completely enthusiastic. We sincerely believed that we had a hit property.

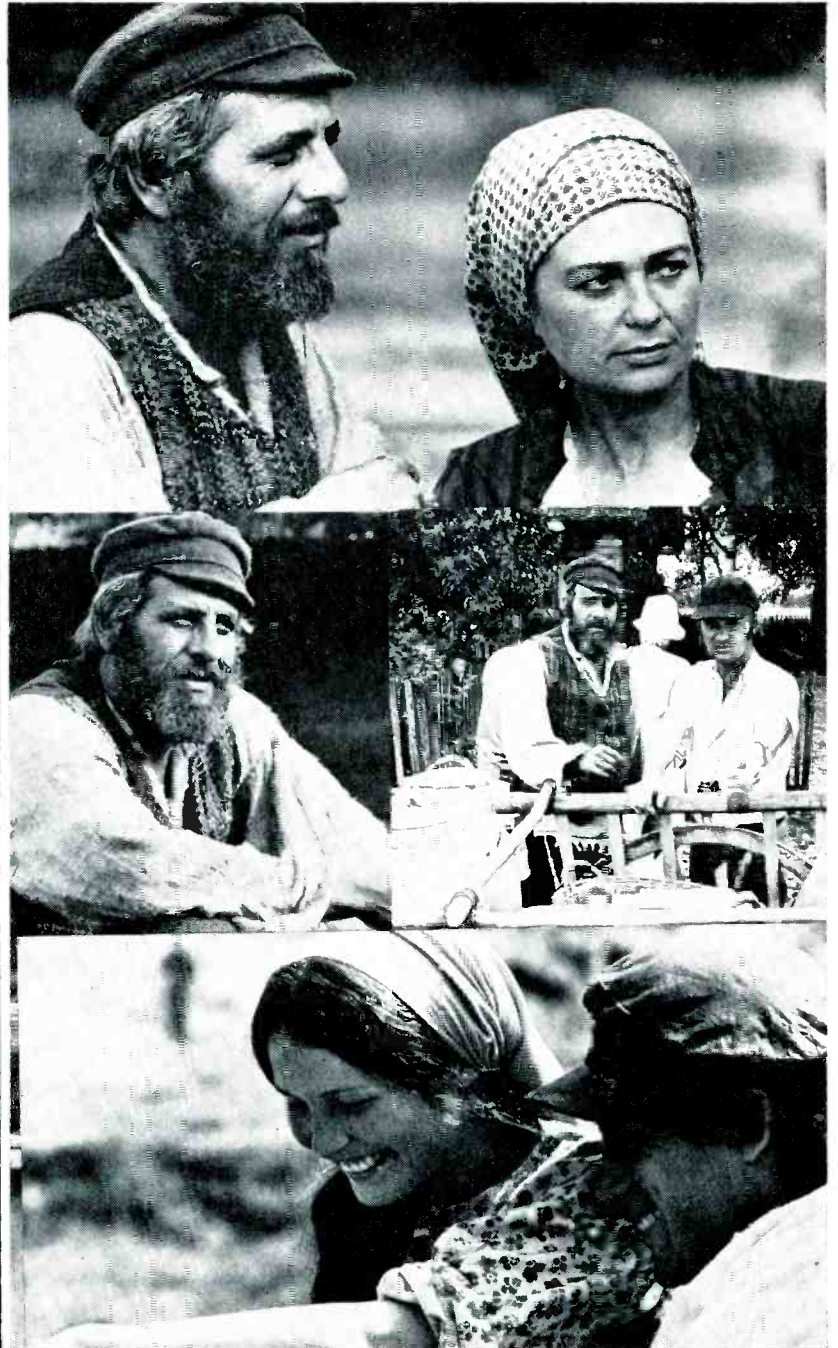
"Campaigns vary. We have never done exactly the same things twice, and I don't believe we ever will. The thinking of our promotion and sales departments is far too creative for that. We analyze a film or TV show and after we have determined the market it is going to reach and the nature of its appeal, we start making our plans. What will always be a constant—if it's on the Bell label—is our total involvement and enthusiasm."

Leonetti Back in U. S.

■ After nearly a three-year absence from America, Tommy Leonetti is back and opened March 3 at the Riviera Hotel in Las Vegas.

Leonetti has been spending his time Down Under where he was star of "The Tommy Leonetti Show" and became Australia's top-rated television personality and highest paid performer.

Tevye and His Friends



Above, scenes around the "Fiddler on the Roof" set in Hollywood. The United Artists film (and soundtrack album) of the Bock and Harnick Broadway smash is set to have its world premiere on Nov. 3, 1971. Pictured, from top left: Topol, Norma Crane, the leads; Topol; Topol and director Norman Jewison; and couple from the picture.

RCA Releases Japanese 'Hair' LP

■ NEW YORK—Late in 1970, RCA Records' Japanese licensee, the Victor Co. of Japan, Ltd., recorded and released the Tokyo production of the Tribal Love-Rock Musical, "Hair." As part of RCA's press service in America, the Japanese album was sent to American reviewers as an example of some of the rock recording being done outside the United States, and to add to their collections of unusual recordings.

At that time, RCA Records had no plans to release the album in the United States.

Almost immediately, favorable reviews of the album started appearing in many of

the nation's underground and regular press. Among these was a piece in the Dec. 26 Saturday Review, in which Ellen Sander described the album as: "... one of THE rock albums of the year."

Significant Response

Following closely on the heels of the reviews came significant consumer response. Requests for the album built to a point where RCA felt that the album warranted release. Japanese "Hair" is being released as a February Special, getting to the stores as soon as possible. The album is the score from "Hair" done in English and Japanese.



101 THE SINGLES CHART 150

MARCH 6, 1971

| THIS WK. | LAST WK. | SONG | ARTIST | Label | |
|----------|----------|---------------------------------|--|--|------------------------------|
| 101 | 105 | GO ON FOOL | MARION BLACK | Avco Embassy 4559 (Danmi, BMI) | |
| 102 | 111 | SPINNING WHEEL | JAMES BROWN | King 6366 (Blackwood/Bay, BMI) | |
| 103 | 103 | CAROLINA DAY | LIVINGSTON TAYLOR | Capricorn 8012 (Atlantic) (No Exit/Taylor Made, BMI) | |
| 104 | 117 | I BELIEVE IN MUSIC | MARION LOVE | A&R 7100/505 (Mercury) (Songpainter, BMI) | |
| 105 | 104 | WASHINGTON SQUARE | JAMES LAST | Polydor 2-15017 (Showboat Songs, ASCAP) | |
| 106 | 108 | SUPER HIGHWAY BALLIN' | JACK | Columbia 4-45 (Hyako, ASCAP) | |
| 107 | 110 | TREAT HER LIKE A LADY | CORNELIUS BROTHERS & SISTER ROSE | United Artists 50721 (Unart/Stage Door, BMI) | |
| 108 | 125 | BEGINNING TO FEEL THE PAIN | MAC DAVIS | Columbia 4-45302 (Songpainter, BMI) | |
| 109 | 109 | DOWN IN THE COLD | TEN WHEEL DRIVE | Polydor PD 2-14052 (Harry DaLuggage-Noma, BMI) | |
| 110 | 114 | WOOLY BULLY CANNED HEAT | | Liberty 56217 (Beckie, BMI) | |
| 111 | 122 | AFTER THE FIRE IS GONE | LORETTA LYNN & CONWAY TWITTY | Decca 32776 (Twittybird, BMI) | |
| 112 | 116 | WAITIN' DN YOU | DAVE MASON | Blue Thumb 7122 (Capitol) (Coachhouse, BMI) | |
| 113 | 119 | THAT EVIL CHILD | B. B. KING | Kent 4542 | |
| 114 | — | BAD WATER | RAELETTES | TRC 1014 (ABC) (Unart, BMI) | |
| 115 | 118 | A CHILD IS COMING | PAUL KANTNER | RCA 74-0426 (Good Tunes, BMI) | |
| 116 | 139 | GET YOUR LIE STRAIGHT | BILL CODAY | Crajon 48204 (Ardene, BMI) | |
| 117 | 123 | TOO MANY LOVERS | SHACK | Voit 4051 (Stax) (East Memphis, BMI) | |
| 118 | 121 | LADY RUSS EDEN | | Dream Machine 1001 (Virtu, ASCAP) | |
| 119 | 128 | A STRANGER IN MY PLACE | ANNE MURRAY | Capitol 3059 (Tro-First Edition, BMI) | |
| 120 | 124 | TRUCKIN'/RIPPLE | GRATEFUL DEAD | Warner Brothers 7464 (Ice Nine, ASCAP) | |
| 121 | 137 | CHICK-A-BOOM | DADDY DEW DROP | MGM/Sunflower 105 | |
| 122 | — | IF IT'S REAL | WHAT I FEEL | JERRY BUTLER | Mercury 73169 (Ice Man, BMI) |
| 123 | 132 | COOL AID | PAUL HUMPHREY & HIS COOL AID CHEMISTS | Lizard X21006 (Ampex) | |
| 124 | — | DON'T CHANGE ON ME | | ABC/TRC 11291 (Racer/United Artists, ASCAP) | |
| 125 | 127 | I'D RATHER LOVE YOU | CHARLEY PRIDE | RCA 47-9952 (Pi-Gem, BMI) | |
| 126 | 126 | ALIVE AND WELL | SPARE CHANGE | Vanguard 35117 (MRC, BMI) | |
| 127 | 131 | HERE COMES THE SUN | RICHIE HAVENS | Stormy Forest 656 (MGM) (Harrisons, BMI) | |
| 128 | — | STAY AWHILE | BELLS | Polydor 15023 (Coburt, BMI) | |
| 129 | 107 | I LOVED YOU | DARLING FROM THE VERY START | RAINTREE | Amaret 127 |
| 130 | 130 | JOSHUA | DOLLY PARTON | RCA 47-9928 (Owepar, BMI) | |
| 131 | 133 | MAKING FRIENDS | MUDDY WATERS | Chess 2107 (Heavy, BMI) | |
| 132 | 141 | BRIGHTEN YOUR NIGHT WITH MY DAY | JAMES TAYLOR & THE ORIGINAL FLYING MACHINE | 1967—Euphoria 201 (Jubilee) | |
| 133 | — | LOVE MAKES THE WORLD GO ROUND | ODDS & ENDS | Today T-100 (Perception) | |
| 134 | 136 | WATCHING CAN WASTE UP THE TIME | CROW | Amaret 45-129 (Yugoth/Forty Tunes, BMI) | |
| 135 | — | PENCIL MARKS ON THE WALL | HERSHEL BERNARDI | Columbia 4-45285 (Free Verse/Pencil Mark, ASCAP) | |
| 136 | — | SHAKE YOUR HIPS | ISRAEL TOLBERT | Warren 107 (Carwar/East Memphis, BMI) | |
| 137 | 146 | TIMOTHY BOUYS | | Scepter SCE 12275 (Plus Two, ASCAP) | |
| 138 | 143 | LIFE RICK | NELSON | Decca 32779 (Matragun, BMI) | |
| 139 | — | I'M GIRL SCOUTIN' | INTRUDERS | Gamble 4009 (World War III, BMI) | |
| 140 | 112 | MY SWEET LORD | BILLY PRESTON | Apple 1826 (Harrisons, BMI) | |
| 141 | — | CONFESSIN' A FEELING | TONY OWENS | Cotillion 44103 (Atlantic) | |
| 142 | 142 | WHO'S GONNA TAKE THE WEIGHT | KOOL & THE GANG | Delite 538 | |
| 143 | — | WOODSTOCK | MATTHEW'S SOUTHERN COMFORT | Decca 32774 (Siquomb, BMI) | |
| 144 | 147 | BALLAD OF TRICKY FRED | ARLO GUTHRIE | Reprise 0994 (Howard Beach, ASCAP) | |
| 145 | — | PUT THE HAND IN THE HAND | OCEAN | Kama Sutra 519 (Buddah) | |
| 146 | 106 | STONEY END | BARBRA STREISAND | Columbia 4-45236 (Tuna Fish, BMI) | |
| 147 | — | DON'T STOP LOVING ME | DAVIS RUFFIN | Motown 1178 (Jobete, BMI) | |
| 148 | 135 | ONE LESS BELL TO ANSWER | 5TH DIMENSION | Bell 940 (Blue Seas/Jac, ASCAP) | |
| 149 | — | GIVE IT TO ME | MOB | Colossus/MGM 134 (Legacy/Susan, BMI) | |
| 150 | 149 | NOTHING RHYMED | GILBERT O'SULLIVAN | MAM* 3602 (London) (Blackwood, BMI) | |

Merv Griffin Sets Music Specials

■ HOLLYWOOD—Merv Griffin, continuing his thematic CBS TV specials, has set a salute to famous singers two-parter and a country music evening for March 3 and 4 and March 5, respectively.

The famous singers shows

will spotlight Nellie Lutcher, Georgia Gibbs, Johnny Ray, Andy Russell, Harry Babbitt, Fran Warren, Martha Tilton, Snooky Lanson, Art Lund and Gene Austin. The country guests will include Merle Haggard, Lynn Anderson and Tammy Wynette.

ALPHABETICAL LISTING SINGLES CHART

PRODUCER, PUBLISHER, LICENSEE

| | | | | | |
|------------------------------------|--|-----|-----------------------------|---------------------------------------|----|
| AIN'T GOT NO TIME | Curtis Mayfield | 75 | KEEP THE CUSTOMER SATISFIED | Richard Perry | 49 |
| AIN'T IT A SAD THING | R. Dean Taylor | 60 | KNOCK THREE TIMES | Dave Appell & The Tokens | 28 |
| AMAZING GRACE | Mark Abramson | 17 | LET YOUR LOVE GO | David Gates with Griffin/Rover | 67 |
| AMOS MOSES | Chet Atkins | 7 | LONELY DAYS | B. & R. Gibb & R. Stigwood | 36 |
| ANGEL BABY | Tokens & Dave Appell | 57 | LONELY TEARDROPS | Del Shannon | 53 |
| ANOTHER DAY | Paul McCartney | 34 | LOVE STORY | Joe Reisman | 9 |
| APPLE SCRUFFS | Phil Spector & George Harrison | 25 | LOVE STORY | Tom Mack | 29 |
| ASK ME NO QUESTIONS | Bill Szymczyk | 68 | LOVE STORY | Dick Glasser | 33 |
| BED OF RDSE'S | Jerry Kennedy | 50 | LOVE'S LINES | ANGLES AND RHYMES | 38 |
| BELL BOTTOM BLUES | Tom Dowd & Derek & The Dominos | 81 | MAMA'S PEARL | The Corporation | 2 |
| BLUE MONEY | Van Morrison | 37 | MARIA | George Gordy & Allen Story | 92 |
| BURNING BRIDGES | Perry Botkin, Jr. | 40 | ME AND BOBBY | McGEE Paul Rothchild | 10 |
| CELIA OF THE SEALS | Donovan | 66 | MR. BOJANGLES | William E. McSuen | 6 |
| CHAIRMEN OF THE BOARD | Holland-Dozier-Holland | 48 | MY SWEET LORD | George Harrison-Phil Spector | 76 |
| CHERISH WHAT IS DEAR TO YOU | Holland-Dozier-Holland | 41 | 1900 YESTERDAY | George J. D. Chun | 95 |
| COUNTRY ROAD | Peter Asher | 32 | NO LOVE AT ALL | Buddy Buie & Steve Tyrell | 56 |
| CRIED LIKE A BABY | Ward Sylvester | 22 | OH WOMAN | OH WHY Paul McCartney | 34 |
| DIDN'T IT LOOK SO EASY | Stan Vincent | 64 | ONE BAD APPLE | Rick Hall | 1 |
| D.O.A. | Terry Knight | 26 | ONE MAN'S LEFTOVERS | IS ANOTHER MAN'S | 93 |
| DO ME RIGHT | Katauzzion Prod. | 88 | FEAST | Gregg Perry | 47 |
| DON'T LET THE GREEN GRASS | FOOL YOU | 13 | ONE TOKE OVER THE LINE | Nick Gravenites-Good Karma Prod. | 47 |
| DON'T MAKE ME PAY FOR HIS MISTAKES | Matt Respect | 96 | OYE COMO VA | Fred Catero/Santana | 45 |
| DOESN'T SOMEBODY WANT TO BE WANTED | Wes Farrell | 15 | PRECIOUS PRECIOUS | David Crawford | 54 |
| DREAM BABY | Al DeLory | 78 | PROUD MARY | Ike Turner | 27 |
| EIGHTEEN | Bob Ezrin & Jack Richardson for Nimbus 9 | 65 | PUSH AND PULL | Al Bell & Tom Nixon | 21 |
| EVERYTHING IS GOOD ABOUT YOU | Al DeLory, Jim Pike, Tony Butala | 73 | PUSHBIKE SONG | David MacKay | 82 |
| FOR ALL WE KNOW | Jack Daugherty | 12 | REMEMBER ME | Nickolas Ashford & Valerie Simpson | 71 |
| FREE | James William Guercio | 44 | ROSE GARDEN | Glenn Sutton | 16 |
| FREEDOM | R. Isley, O. Isley, R. Isley | 87 | SHE'S A LADY | Gordon Mills | 14 |
| FRESH AS A DAISY | Emitt Rhodes & Harvey Bruce | 51 | SIT YOURSELF DOWN | Stephen Stills | 83 |
| GOD BLESS WHOEVER SENT YOU | Clay McMurray | 100 | SOMEBODY'S WATCHING YOU | Sly Stone | 55 |
| GROOVE ME | E. Walker | 46 | SNOW BLIND | FRIEND Richard Polodro | 72 |
| HANG ON TO YOUR LIFE | Jack Richardson for Nimbus 9 | 23 | SOUL POWER | James Brown | 70 |
| HAVE YOU EVER SEEN THE RAIN | John Fogerty | 4 | SUPER STAR | Tim Rice & Andrew Lloyd Weber | 58 |
| HEAVY MAKES YOU HAPPY | Al Bell | 63 | SWEET MARY | Jim Calvert & Norman Marzano | 5 |
| HELP ME MAKE IT THROUGH THE NIGHT | Jim Mollay | 24 | TAMPTATION | EYES Steve Barri | 11 |
| HOT PANTS | Vance/Popkiss | 89 | THE LOOK OF LOVE | Isaac Hayes | 77 |
| I DON'T KNOW HOW TO LOVE HIM | Larry Marks | 94 | THE MORNING OF OUR LIVES | Steve Barri | 79 |
| I HEAR YOU KNOCKING | Dave Edmunds | 8 | TONGUE IN CHEEK | Frank Slay | 80 |
| I LOVE YOU FOR ALL SEASONS | Carr-Cee Prod. | 59 | TRIANGLE OF LOVE | Van McCoy | 62 |
| IF I WERE YOUR WOMAN | Clay McMurray | 42 | TULSA | Buddy Buie | 85 |
| IF YOU COULD READ MY MIND | Lenny Waronker & Joe Wissert | 3 | VERY LOVELY WOMAN | Chip Douglas | 90 |
| I'M SO PROUD | Silvester, Simmons, McPherson | 31 | WATCHING SCOTTY | GROW Bob Montgomery & Bobby Goldsboro | 18 |
| I PITY THE FOOL | Willie Mitchell | 91 | WE GOTTA GET YOU A WOMAN | Todd Rundgren | 99 |
| ISN'T IT A PITY | George Harrison-Phil Spector | 76 | WHAT IS LIFE | Phil Spector & George Harrison | 25 |
| I'LL BE HOME | Dick Glasser | 98 | WHAT'S GOING ON | Marvin Gaye | 43 |
| JODY GOT YOUR GIRL AND GONE | Don Davis | 20 | WHEN I'M DEAD AND GONE | Glyn Johns | 74 |
| JUST MY IMAGINATION | Norman Whitfield | 19 | WHEN THERE'S NO YOU | Gordon Mills | 84 |
| JUST SEVEN NUMBERS | Frank Wilson | 30 | WHOLE LOTTA LOVE | Mickey Most | 61 |
| | | | WHOLE LOTTA LOVE | King Curtis | 69 |
| | | | WILD WORLD | Paul Samwell-Smith | 39 |
| | | | WILD WORLD | Knox Phillips | 86 |
| | | | YOU'RE ALL I NEED TO GET BY | Jerry Wexler & Arif Mardin | 35 |
| | | | YOUR SONG | Gus Dudgeon | 97 |
| | | | YOUR TIME TO CRY | John Richbourg & Joe Simon | 52 |



How could Perry possibly follow a song like "It's Impossible"?

He did with a song like "I Think of You."

Beautiful words by Rod McKuen
Beautiful music by "Love Story's" Francis La.
One beautiful song.
By Perry.

"I Think of You."
#74-0444
b/w
"El Condo: Pasa"
(from his hit album "It's Impossible")

RCA
Records
and Tapes



THE SINGLES CHART

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

| THIS WK. | LAST WK. | TITLE, ARTIST, Label, Number | (Distributing Label) | WKS. ON CHART |
|----------|-----------|--|---|---------------|
| 1 | 1 | ONE BAD APPLE | OSMONDS MGM 14193 | 9 |
| | 2 | MAMA'S PEARL | JACKSON 5 /Motown MS 718 | 7 |
| | 4 | IF YOU COULD READ MY MIND | GORDON LIGHTFOOT Reprise 0973 | 10 |
| 4 | 8 | HAVE YOU EVER SEEN THE RAIN/HEY TONIGHT | CREEDENCE CLEARWATER REVIVAL /Fantasy 655 | 5 |
| | 5 | SWEET MARY WADSWORTH MANSION | /Sussex 209 (Buddah) | 10 |
| | 6 | MR. BOJANGLES NITTY GRITTY DIRT BAND | /Liberty 56197 | 14 |
| | 11 | AMOS MOSES JERRY REED | /RCA 47-9904 | 12 |
| | 3 | I HEAR YOU KNOCKING | DAVE EDMUNDS /MAM 3601 (London) | 11 |
| | 10 | LOVE STORY | HENRY MANCINI /RCA 47-9927 | 9 |
| | 13 | ME AND BOBBY | MCGEE JANIS JOPLIN /Columbia 4-45314 | 6 |
| | 16 | TEMPTATION EYES | GRASS ROOTS /Dunhill 4263 (ABC) | 11 |
| | 19 | FOR ALL WE KNOW | CARPENTERS /A&M 1243 | 5 |
| | 17 | DON'T LET THE GREEN GRASS FOOL YOU | WILSON PICKETT / Atlantic 2781 | 8 |
| | 15 | SHE'S A LADY | TOM JONES /Parrot 40058 (London) | 5 |
| | 18 | DOESN'T SOMEBODY WANT TO BE WANTED | PARTRIDGE FAMILY /Bell 963 | 5 |
| | 9 | ROSE GARDEN | LYNN ANDERSON /Columbia 4-45252 | 14 |
| | 12 | AMAZING GRACE | JUDY COLLINS /Elektra 45711 | 12 |
| | 7 | WATCHING SCOTTY GROW | BOBBY GOLDSBORO / United Artists 50702 | 11 |
| | 25 | JUST MY IMAGINATION | TEMPTATIONS /Gordy 7105 (Motown) | 5 |
| | 22 | JODY GOT YOUR GIRL AND GONE | JOHNNY TAYLOR /Stax 0085 | 7 |
| | 20 | PUSH & PULL, PART 1 | RUFUS THOMAS /Stax 0085 | 11 |
| | 26 | CRIED LIKE A BABY | BOBBY SHERMAN /Metromedia 206 | 5 |
| | 28 | HANG ON TO YOUR LIFE | GUESS WHO /RCA 74-0401 | 6 |
| | 32 | HELP ME MAKE IT THROUGH THE NIGHT | SAMMI SMITH / Mega 4-45303 | 6 |
| | 43 | WHAT IS LIFE/APPLE SCRUFFS | GEORGE HARRISON /Apple 1828 | 2 |
| | 29 | D.O.A. BLOODROCK | /Capitol 3009 | 9 |
| | 36 | PROUD MARY | IKE & TINA TURNER /Liberty 56126 | 5 |
| | 14 | KNOCK THREE TIMES | DAWN /Bell 938 | 16 |
| | 34 | LOVE STORY | FRANCIS LAI /Paramount PEA 0064 | 6 |
| | 33 | JUST SEVEN NUMBERS | FOUR TOPS /Motown 1175 | 7 |
| | 31 | I'M SO PROUD | MAIN INGREDIENT /RCA 74-0401 | 9 |
| | 39 | COUNTRY ROAD | JAMES TAYLOR /Warner Brothers 7460 | 5 |
| | 46 | LOVE STORY | ANDY WILLIAMS /Columbia 4-45317 | 4 |
| | 53 | ANOTHER DAY/OH WOMAN, OH WHY? | PAUL MCCARTNEY / Apple 1829 | 2 |
| | 80 | YOU'RE ALL I NEED TO GET BY | ARETHA FRANKLIN / Atlantic 2787 | 3 |
| | 23 | LONELY DAYS | BEE GEES /Atco 6795 | 14 |
| | 47 | BLUE MONEY | VAN MORRISON /Warner Brothers 7462 | 5 |
| | 48 | LOVE'S LINES, ANGLES AND RHYMES | 5th DIMENSION /Bell 965 | 3 |
| | 50 | WILD WORLD | CAT STEVENS /A&M 1231 | 3 |
| | 44 | BURNING BRIDGES | MIKE CURB CONGREGATION /MGM 14151 | 10 |
| | 52 | CHERISH WHAT IS DEAR TO YOU | FREDA PAYNE / Invictus 9085 (Capitol) | 4 |
| | 55 | CHAIRMEN OF THE BOARD | CHAIRMEN OF THE BOARD / Invictus 9086 (Capitol) | 4 |
| | 82 | WHAT'S GOING ON | MARVIN GAYE /Tamla 54201 (Motown) | 2 |
| | 54 | FREE CHICAGO | /Columbia 4-45331 | 3 |
| | 63 | OYE COMO VA | SANTANA /Columbia 4-45330 | 3 |
| | 37 | GROOVE ME | KING FLOYD /Chimneyville 432 (Atlantic) | 18 |
| | 64 | ONE TOKE OVER THE LINE | BREWER & SHIPLEY / Kama Sutra 516 (Buddah) | 3 |



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|-----------|-----------|-------------------------------------|--|-----------|
| 48 | 27 | IF I WERE YOUR WOMAN | GLADYS KNIGHT & THE PIPS / Soul 35078 (Motown) | 16 |
| 49 | 49 | KEEP THE CUSTOMER SATISFIED | GARY PUCKETT Columbia 4-45303 | 6 |
| 50 | 41 | BED OF ROSE'S | STATLER BROTHERS /Mercury 73141 | 8 |
| 51 | 38 | FRESH AS A DAISY | EMITT RHODES /Dunhill 4267 (ABC) | 9 |
| 52 | 35 | YOUR TIME TO CRY | JOE SIMON /Spring 108 (Polydor) | 14 |
| 53 | 58 | LONELY TEARDROPS | BRIAN HYLAND /Uni 55272 (MCA) | 4 |
| 54 | 21 | PRECIOUS PRECIOUS | JACKIE MOORE /Atlantic 2681 | 16 |
| 55 | 40 | SOMEBODY'S WATCHING YOU | LITTLE SISTER / Stone Flower 9001 (Atlantic) | 14 |
| 56 | 88 | NO LOVE AT ALL | B. J. THOMAS /Scepter 12307 | 2 |
| 57 | 71 | ANGEL BABY | DUSK /Bell 961 | 4 |
| 58 | 60 | SUPER STAR | MURRAY HEAD /Decca 7306 | 24 |
| 59 | 61 | I LOVE YOU FOR ALL SEASONS | FUZZ /Calla 174 (Roulette) | 7 |
| 60 | 67 | AIN'T IT A SAD THING | R. DEAN TAYLOR / Rare Earth 5023 (Motown) | 4 |
| 61 | 45 | WHOLE LOTTA LOVE | C. C. S. /Rak 257-4501 (Columbia) | 6 |
| 62 | 62 | TRIANGLE OF LOVE | PRESIDENTS /Sussex 212 (Buddah) | 7 |
| 63 | 78 | HEAVY MAKES YOU HAPPY | STAPLE SINGERS /Stax 0083 | 4 |
| 64 | 70 | DIDN'T IT LOOK SO EASY | STAIRSTEPS /Buddah BDA 213 | 5 |
| 65 | 76 | EIGHTEEN | ALICE COOPER /Warner Brothers 7449 | 3 |
| 66 | 69 | CELIA OF THE SEALS | DONOVAN /Epic 5-10694 (Columbia) | 5 |
| 67 | 24 | LET YOUR LOVE GO | BREAD /Elektra 45711 | 11 |
| 68 | 85 | ASK ME NO QUESTIONS | B. B. KING /ABC 6368 | 3 |
| 69 | 51 | WHOLE LOTTA LOVE | KING CURTIS /Atco 6779 | 6 |
| 70 | 86 | SOUL POWER | JAMES BROWN /King 6368 | 2 |
| 71 | 30 | REMEMBER ME | DIANA ROSS /Motown 1176 | 11 |
| 72 | 84 | SNOW BLIND FRIEND | STEPPEWOLF /Dunhill 4269 (ABC) | 2 |
| 73 | 74 | EVERYTHING IS GOOD ABOUT YOU | LETTERMEN /Capitol 3020 | 6 |
| 74 | 42 | WHEN I'M DEAD AND GONE | MC GUINNESS FLINT /Capitol 3014 | 11 |

CHARTMAKER OF THE WEEK

| | | | | |
|-----------|------------|-----------------------|--|----------|
| 75 | 120 | AIN'T GOT TIME | IMPRESSIONS /Curtom 1957 (Buddah) | 1 |
|-----------|------------|-----------------------|--|----------|



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|------------|------------|---|--|-----------|
| 76 | 57 | MY SWEET LORD/ISN'T IT A PITY | GEORGE HARRISON Apple 2995 | 15 |
| 77 | 81 | THE LOOK OF LOVE | ISAAC HAYES /Enterprise 9028 (Stax) | 3 |
| 78 | — | DREAM BABY | GLEN CAMPBELL /Capitol 3062 | 1 |
| 79 | 83 | THE MORNING OF OUR LIVES | ARKADE /Dunhill 4269 (ABC) | 3 |
| 80 | 129 | TONGUE IN CHEEK | SUGARLOAF /Liberty 56218 (U.A.) | 1 |
| 81 | 89 | BELL BOTTOM BLUES | DEREK & THE DOMINOS /Atco 6803 | 2 |
| 82 | 65 | FREEDOM ISLEY | BROTHERS /T-Neck 927 (Buddah) | 6 |
| 83 | — | SIT YOURSELF DOWN | STEPHEN STILLS /Atlantic 2790 | 1 |
| 84 | — | WHEN THERE'S NO YOU | ENGELBERT HUMPERDINCK , Parrot 40059 | 1 |
| 85 | 92 | TULSA | BILLY JOE ROYAL /Columbia 4-45289 | 2 |
| 86 | 91 | WILD WORLD | GENTRYS /Sun 1122 (SSS) | 3 |
| 87 | 93 | PUSHBIKE SONG | MIXTURES /Sire 350 (Polydor) | 2 |
| 88 | 96 | DO ME RIGHT | DETROIT EMERALDS /Westbound 172 (Janus) | 2 |
| 89 | 95 | HOT PANTS | SALVAGE /Odax 47816 (Mercury) | 2 |
| 90 | 59 | VERY LOVELY WOMAN | LINDA RONSTADT /Capitol 3021 | 8 |
| 91 | — | I PITY THE FOOL | ANNE PEEBLES /Hi 2186 (London) | 1 |
| 92 | 97 | MARIA | JIMMY RUFFIN /Soul 35077 (Motown) | 2 |
| 93 | 115 | ONE MAN'S LEFTOVERS (IS ANOTHER MAN'S FEAST) | 100 PROOF AGED IN SOUL—Hot Wax 7009 (Buddah) | 1 |
| 94 | 101 | I DON'T KNOW HOW TO LOVE HIM | HELLEN REDDY /Capitol 3027 | 1 |
| 95 | 56 | 1900 YESTERDAY | LIZ DAMON'S ORIENT EXPRESS / White Whale 368 | 10 |
| 96 | 134 | DON'T MAKE ME PAY FOR HIS MISTAKES | Z. Z. HILL /Hill 222 | 1 |
| 97 | 87 | YOUR SONG | ELTON JOHN /Uni 55265 (MCA) | 15 |
| 98 | 102 | I'LL BE HOME | VIKKI CARR /Columbia 4-45296 | 1 |
| 99 | 66 | WE GOTTA GET YOU A WOMAN | RUNT /Ampex 31001 | 21 |
| 100 | 99 | GOD BLESS WHOEVER SENT YOU | ORIGINALS / Soul 35079 (Motown) | 8 |

FLASHMAKER OF THE WEEK



RITA COOLIDGE
A&M

TOP FM AIRPLAY THIS WEEK

- ENDLESS BOOGIE—JOHN LEE HOOKER—ABC
- MARK-ALMOND—Blue Thumb
- RING OF HANDS—ARGENT—Epic
- RITA COOLIDGE—A&M
- THE HAWK—RONNIE HAWKINS—Cotillion

WPLJ-FM/NEW YORK

- BACH LIVE AT FILLMORE EAST—VIRGIL FOX—Decca
- CHURCH OF ANTHRAX—JOHN CALE & TERRY RILEY—Columbia
- DANIEL MOORE—Dunhill
- ENDLESS BOOGIE—JOHN LEE HOOKER—ABC
- I'M A STRANGER TOO—CHRIS SMITHER—Poppy
- LONG PLAYER—FACES—Warner Bros.
- RITA COOLIDGE—A&M
- SISTER KATE—KATE TAYLOR—Cotillion
- THE GREASE BAND—Shelter
- WELCOME TO GOOSE CREEK—GOOSE CREEK SYMPHONY—Capitol

WCBS-FM/NEW YORK

- CARLY SIMON—Elektra
- CRY OF LOVE—JIMI HENDRIX—Reprise
- IF I COULD ONLY REMEMBER MY NAME—DAVID CROSBY—Atlantic
- MARK-ALMOND—Blue Thumb
- RING OF HANDS—ARGENT—Epic
- SEARCH AND NEARNESS—RASCALS—Atlantic
- SISTER KATE—KATE TAYLOR—Cotillion
- SOUNDS OF SIMON—JOE SIMON—Spring
- THE GREASE BAND—Shelter
- WATCHA GONNA DO—DENNY DOHERTY—Dunhill

WLIR-FM/LONG ISLAND

- CRY OF LOVE—JIMI HENDRIX—Reprise
- DAVE MASON & CASS ELLIOT—Blue Thumb
- EMERSON, LAKE & PALMER—Cotillion
- GOLDEN BISQUITS—THREE DOG NIGHT—Dunhill
- IF I COULD ONLY REMEMBER MY NAME—DAVID CROSBY—Atlantic
- JOY OF COOKING—Capitol
- MARK-ALMOND—Blue Thumb
- MATTHEW & SON—CAT STEVENS—Deram
- STEPHENWOLF GOLD—Dunhill
- WITH FRIENDS AND NEIGHBORS—ALEX TAYLOR—Capricorn

WHVY-FM/SPRINGFIELD, MASS.

- CRY OF LOVE—JIMI HENDRIX—Reprise
- DAVE MASON & CASS ELLIOT—Blue Thumb
- IF I COULD ONLY REMEMBER MY NAME—DAVID CROSBY—Atlantic
- LIVE AT THE MONTEREY POP FESTIVAL—MAMAS & PAPAS—Dunhill
- LONG PLAYER—FACES—Warner Bros.
- ONE WAY . . . OR ANOTHER—CACTUS—Atco
- RANDY BURNS & THE SKY DOG BAND—Mercury
- RING OF HANDS—ARGENT—Epic
- RITA COOLIDGE—A&M
- WITH FRIENDS AND NEIGHBORS—ALEX TAYLOR—Capricorn

WRBB-FM/BOSTON

- ANTHEM—Buddah
- CRY OF LOVE—JIMI HENDRIX—Reprise
- ENERGY—JEREMY STEIG—Capitol
- HOOKER 'N HEAT—CANNED HEAT & JOHN LEE HOOKER—Liberty
- JOURNEY IN SATCHIDANADA—ALICE COLTRANE—Impulse

- LADY AND THE UNICORN—JOHN RENBOURN—Reprise
- LATER THAT SAME YEAR—MATTHEW'S SOUTHERN COMFORT—Decca
- MARK-ALMOND—Blue Thumb
- THE ALBERT—Perception
- Z. Z. TOP'S FIRST ALBUM—London

WMMR-FM/PHILADELPHIA

- CRY OF LOVE—JIMI HENDRIX—Reprise
- FANNY—Reprise
- FROM A NAKED WINDOW—JEREMY STORCH—RCA
- JUST A COLLECTION OF ANTIQUES AND CURIOS—STRAWBS—A&M
- KING PROGRESS—JACKSON HEIGHTS—Mercury
- LATER THAT SAME YEAR—MATTHEW'S SOUTHERN COMFORT—Decca
- LIVE AT THE MONTEREY POP FESTIVAL—MAMAS & PAPAS—Dunhill
- RING OF HANDS—ARGENT—Epic
- SISTER KATE—KATE TAYLOR—Cotillion
- THE HAWK—RONNIE HAWKINS—Cotillion

WDAS-FM/PHILADELPHIA

- EARLY CHICAGO—Happy Tiger
- IF I COULD ONLY REMEMBER MY NAME—DAVID CROSBY—Atlantic
- OH, WOMAN, OH WHY, WHY, WHY/ANOTHER DAY (single)—PAUL McCARTNEY—Apple
- ONE WAY . . . OR ANOTHER—CACTUS—Atco
- RING OF HANDS—ARGENT—Epic
- RITA COOLIDGE—A&M
- SECOND CONTRIBUTION—SHAWN PHILLIPS—A&M
- SISTER KATE—KATE TAYLOR—Cotillion
- THE HAWK—RONNIE HAWKINS—Cotillion
- WELCOME TO GOOSE CREEK—GOOSE CREEK SYMPHONY—Capitol

WMMS-FM/CLEVELAND

- IF I COULD ONLY REMEMBER MY NAME—DAVID CROSBY—Atlantic
- JOHNNY WINTER AND LIVE—Columbia
- ONE WAY . . . OR ANOTHER—CACTUS—Atco
- RITA COOLIDGE—A&M
- SEARCH AND NEARNESS—RASCALS—Atlantic
- SHE USED TO WANT TO BE A BALLERINA—BUFFY SAINTE-MARIE—Vanguard
- STAPLE SWINGERS—Stax
- THE HAWK—RONNIE HAWKINS—Cotillion
- WHOLE LOTTA LOVE—C.C.S.—Rak

WABX-FM/DETROIT

- EMPTY SKY—ELTON JOHN—(import)
- ENDLESS BOOGIE—JOHN LEE HOOKER—ABC
- JOHNNY WINTER AND LIVE—Columbia
- LATER THAT SAME YEAR—MATTHEW'S SOUTHERN COMFORT—Decca
- RETURN OF IVORY JOE HUNTER—Epic
- RITA COOLIDGE—A&M
- ROCKED OUT!—WARREN PHILLIPS AND THE ROCKETS—Parrot
- SMALL FACES—(import)
- THE LIVING LEGEND—BABY HUEY—Curtom
- THEY CALL ME MUDDY WATERS—Chess

WRIF-FM/DETROIT

- ENDLESS BOOGIE—JOHN LEE HOOKER—ABC
- FORMERLY ANTHRAX—SHOW OF HANDS—Elektra
- KING PROGRESS—JACKSON HEIGHTS—Mercury
- McGUINNESS FLINT—Capitol
- M. F. HORN—MAYNARD FERGUSON—Columbia
- RING OF HANDS—ARGENT—Epic
- SEATRAN—Capitol
- SMALL TALK AT 125th & LENOX—GIL SCOTT HERON—Flying Dutchman
- THE POINT—NILSSON—RCA
- ZACHARIAH (soundtrack)—VARIOUS ARTISTS—ABC

WZMF-FM/MILWAUKEE

- AMERICAN BEAUTY—GRATEFUL DEAD—Warner Bros.
- CHAPTER TWO—ROBERTA FLACK—Atlantic
- DELIVERIN'—POCO—Epic
- IF YOU COULD READ MY MIND—GORDON LIGHTFOOT—Reprise
- MORNING—JOE BROOKS & ROSCO—Metromedia
- PRIVATE COLLECTION OF JOE BROOKS—Metromedia
- WATCHA GONNA DO—DENNY DOHERTY—Dunhill
- WHAT ABOUT ME—QUICKSILVER MESSENGER SERVICE—Capitol

- WISHBONE ASH—Decca
- WITH FRIENDS AND NEIGHBORS—ALEX TAYLOR—Capricorn

WEDR-FM/MIAMI

- ALIVE AND WELL IN ARGENTINA—ZALMAN YANOVSKY—Kama Sutra
- ANTHEM—Buddah
- ENDLESS BOOGIE—JOHN LEE HOOKER—ABC
- MARK-ALMOND—Blue Thumb
- ONCE UPON A TIME—LOVIN' SPOONFUL—Kama Sutra
- RING OF HANDS—ARGENT—Epic
- THE HAWK—RONNIE HAWKINS—Cotillion
- THE LIVING LEGEND—BABY HUEY—Curtom
- WITH FRIENDS AND NEIGHBORS—ALEX TAYLOR—Capricorn
- WOULD YOU UNDERSTAND MY NAKEDNESS?—DON CRAWFORD—Roulette

KSHE-FM/ST. LOUIS

- DAVE MASON & CASS ELLIOT—Blue Thumb
- ENERGY—JEREMY STEIG—Capitol
- HAND BAGS AND GLAD RAGS—JIMMY WITHERSPOON—ABC
- JUST A COLLECTION OF ANTIQUES AND CURIOS—STRAWBS—A&M
- LATER THAT SAME YEAR—MATTHEW'S SOUTHERN COMFORT—Decca
- LONG PLAYER—FACES—Warner Bros.
- MARK-ALMOND—Blue Thumb
- THE GREASE BAND—Shelter
- THE HAWK—RONNIE HAWKINS—Cotillion
- TRIALS AND TRIBULATIONS—Vanguard

KADI-FM/ST. LOUIS

- BACH LIVE AT FILLMORE EAST—VIRGIL FOX—Decca
- BOTTOMS UP (lp cut)—PETER GREEN—Reprise
- FLIGHT OF THE IBIS (lp cut)—McDONALD & GILES—Cotillion
- FUNKY MUSIC (lp cut)—DANIEL MOORE—Dunhill
- LOVE (lp cut)—MARK-ALMOND—Blue Thumb
- LOVE IT TO DEATH—ALICE COOPER—Warner Bros.
- STRAIGHT AHEAD (lp cut)—JIMI HENDRIX—Reprise
- TESTIFYING (lp cut)—JIMMY WITHERSPOON—ABC
- T. REX—Reprise
- WATCHA GONNA DO (lp cut)—DENNY DOHERTY—Dunhill

KLZ-FM/DENVER

- ENDLESS BOOGIE—JOHN LEE HOOKER—ABC
- GET ON THE RIGHT ROAD (single)—GARY WRIGHT—A&M
- IT'S BEEN SO LONG—SPENCER DAVIS & PETER JAMESON—Mediarts
- LONESOME RUBEN (single)—EARL SCRUGGS—Columbia
- LUCKY MAN (single)—EMERSON, LAKE & PALMER—Cotillion
- MELTING POT—BOOKER T & THE MG'S—Stax
- OH, WOMAN, OH WHY, WHY, WHY/ANOTHER DAY—(single)—PAUL McCARTNEY—Apple
- TEA FOR THE TILLERMAN—CAT STEVENS—A&M
- THE POINT—NILSSON—RCA
- ZACHARIAH (soundtrack)—VARIOUS ARTISTS—ABC

KSFX-FM/SAN FRANCISCO

- BAD RICE—RON NAGLE—Warner Bros.
- CHURCH OF ANTHRAX—JOHN CALE & TERRY RILEY—Columbia
- CRAZY HORSE—Reprise
- DOING THE PUSH & PULL LIVE AT P.J.'S—RUFUS THOMAS—Stax
- LONG PLAYER—FACES—Warner Bros.
- MOMENTS—BOZ SCAGGS—Columbia
- RITA COOLIDGE—A&M
- SIEGEL-SCHWALL '70—Vanguard
- TONY JOE WHITE—Warner Bros.
- WESS TO MEMPHIS—FRANK WESS—Stax

KZEL-FM/EUGENE, ORE.

- BACH LIVE AT FILLMORE EAST—VIRGIL FOX—Decca
- ENDLESS BOOGIE—JOHN LEE HOOKER—ABC
- HAND BAGS AND GLAD RAGS—JIMMY WITHERSPOON—ABC
- IN GOD WE TRUST—DON NIX—Shelter
- MARK-ALMOND—Blue Thumb
- MOMENTS—BOZ SCAGGS—Columbia
- RITA COOLIDGE—A&M
- RANDY BURNS & THE SKY DOG BAND—Mercury
- STONE DOWN BLUES—GUITAR SLIM—Kent
- THE HAWK—RONNIE HAWKINS—Cotillion

MCA: A History of Firsts

All-Electronic 'Andromeda Strain' Soundtrack Latest Innovation

■ A long musical distance has been covered since the day in 1943 when Jay Blackton lifted his baton in a Decca Records studio on Fifth Avenue to signal a full orchestra, cast and chorus on the opening note to the overture of "Oklahoma!"—the first Broadway show ever recorded.

Twenty-eight years later, a single man, Gil Melle, working at night and armed with a conglomeration of electronic equipment, levers, wires, buttons and lights, put together the soundtrack for Universal Pictures' "The Andromeda Strain"—the first all-electronic soundtrack in the history of motion pictures, according to Kapp Records. "The Andromeda Strain" will be on Kapp, which, like Decca, is one of the labels of MCA Records (the third being Uni), a company that figures pioneering never goes out of style.

Between the two aforementioned events, Decca was first in motion picture scores and soundtracks and, more recently, introduced the first—and also the second—rock operas in the history of recording, "Tommy" and "Jesus Christ Superstar."

To signal its newest event, MCA, in keeping with the theme of "The Andromeda Strain" (the title refers to a deadly organism, whose cells are shaped like hexagons), will release the first hexagon-shaped LP—with matching cover—in history. The result should not only be a delight for stereo buffs, but an aesthetic find for collectors.

Gil Melle, a young composer-performer, was given free rein with "Andromeda." "I felt the



James Olson and Paula Kelly are pictured with infant Robert Soto in this scene from Universal Pictures' "The Andromeda Strain," new film directed by Robert Wise that will have an all-electronic soundtrack to be released on a Kapp Records album.



Tony Martell, Vice President of Marketing and Creative Services (left), and Bill Levy, Director of Creative Services, MCA Records, are shown with the album cover for the new "The Andromeda Strain" soundtrack.

avant-garde subject matter demanded the reinforcement of avant-garde music," he said. "It was as simple as that." So he invented some instruments that would underline the dramatic theme, including a reverberating banger called Percussotron III and another gadget he calls the Planetary Controller.

"The film," he continued, "will utilize a multi-track score with its own built-in levels of reality. There will be some traditional orchestral sounds as a point of sanity, intermingled and contrasted with pure electronic composition and 'musique concrete' (electronic manipulation of non-electronic sounds)." The result, according to Martin Bernheimer, a writer for the Los Angeles Times who heard the score, was that it "created its own abstract logic, defined its own sonic dimensions, its own formal outlook and dynamic impact."

One of the reasons for MCA's successes in untried fields is its attitude.

"We are interested in any form of recorded sound," says Jack Loetz, Executive Vice-President of MCA Records. "Soundtracks and original cast albums are a vital part of the music business and, because of it, we keep ourselves covered on both coasts and in Europe, with people pitching Hollywood properties and attending previews of all films and stage productions. And, once we've made a selection—and selectivity is our major aim—we back it up with what we consider the most aggressive sales and merchandising organization in the business today."

Although sales of original cast and soundtrack albums might be considered by some a big gamble—related, roughly, to success statistics of Broadway shows and films, or "Broadway Roulette," as some call it, there are, nevertheless, potential bonanzas. Decca's soundtrack for "Airport," for instance, has become a best-selling album and "Airport Love Theme" a best-selling single. "Airport," by the way, has been nominated for three Grammy Awards: Best Contemporary Instrumental Performance; Best Original Score Written for a Motion Picture or Television Special; Best Instrumental Composition.

(See separate story for "Airport" Academy Award nominations.)

Look also at some of Decca's soundtrack giants, many of which are still big sellers: "Around the World in 80 Days" (over one million units sold); gold records for "Thoroughly Modern Millie" and "The Jolson Story" (the latter, though technically not a soundtrack album, featured the score from the film sung by Al Jolson); "The Robe," "The Benny Goodman Story," "The Glenn Miller Story," "The Eddie Duchin Story," "The Man with the Golden Arm," "The Wild One," "Slaughter on Tenth Avenue," "Spartacus."

In the show album area, besides "Oklahoma!," Decca, which cleaned up on a few dozen such albums, is still selling such as "Guys and Dolls," "Porgy and Bess," "Carousel," "The King and I," "Annie Get Your Gun," "Carmen Jones," "Lost in the

Start," "Mr. Wonderful," "Wonderful Town," "Song of Norway" and (Kapp label) "Man of La Mancha."

If further evidence were necessary about how profitable innovating can be, we quote Tony Martell, Vice-President of Marketing and Creative Services for MCA Records: "'Tommy,' the first rock opera—and a double-pocket package—has sold in excess of 1½ million album and tape units since its introduction in the spring of 1969. It has climbed to the top of the charts three times since its release. We went out on a larger limb with 'Jesus Christ Superstar'—when we announced it, there were more raised eyebrows than I can remember in my whole career. But, since its release last November it has sold over one million album and tape units. Pretty good, when you consider it's a double album. And even though it's number one on all the charts the rate of sales continues to increase each week."

Inspiration For Another Entertainment Form

On rare occasion the course of show business events will reverse itself and an album can become the inspiration for another entertainment form. "Tommy," for instance, was performed at the Metropolitan Opera last year and Royal American Productions has just announced a forthcoming U.S. and Canadian tour of "Tommy" as a full-length ballet, performed by Les Grands Ballets Canadiens, the nationally sponsored company of Canada. The ballet, which premiered in Toronto last October, returned in December and then played Quebec City—all to sell-out performances. And, currently, motion picture and theatrical productions of "Jesus Christ Superstar" are in the planning stage, with MCA Records directly involved.

Which goes to prove that innovating, at least in the fields of film soundtracks, show albums and rock operas, can be highly prestigious—and vastly commercial.

Day Special March 14 Via CBS-TV

■ The upcoming first Doris Day TV special, "The Doris Mary Anne Kappelhoff Special," to air on CBS Network on Sunday, March 14, will guest star Perry Como. Also included will be many clips from Day movies.



THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART

| | | | |
|----|----|---|----|
| 1 | 1 | CHICAGO III Columbia C2 30110 | 6 |
| 2 | 2 | JESUS CHRIST SUPERSTAR/Decca DXSA 7206 | 17 |
| 3 | 4 | LOVE STORY ORIGINAL SOUNDTRACK/Paramount PAS 6002 | 8 |
| 4 | 8 | PEARL JANIS JOPLIN/Columbia KC 30322 | 6 |
| 5 | 3 | ALL THINGS MUST PASS GEORGE HARRISON/Apple 639 | 13 |
| 6 | 6 | PENDULUM CREEDENCE CLEARWATER REVIVAL/Fantasy 8410 | 11 |
| 7 | 7 | ABRAXAS SANTANA/Columbia KC 30130 | 23 |
| 8 | 5 | TUMBLEWEED CONNECTION ELTON JOHN/Uni 73096 (MCA) | 7 |
| 9 | 9 | ELTON JOHN/Uni 73090 (MCA) | 29 |
| 10 | 10 | NANTUCKET SLEIGHRIDE MOUNTAIN/Windfall 5500 (Bell) | 6 |
| 11 | 11 | ELVIS COUNTRY ELVIS PRESLEY/RCA LSP 4460 | 6 |
| 12 | 13 | THE PARTRIDGE FAMILY ALBUM/Bell B 6050 | 25 |
| 13 | 15 | IF YOU COULD READ MY MIND GORDON LIGHTFOOT/ Reprise 6392 | 8 |
| 14 | 14 | ONE BAD APPLE OSMONDS/MGM 4724 | 5 |
| 15 | 12 | GREATEST HITS SLY & FAMILY STONE/Epic KE 30325 | 22 |
| 16 | 18 | BLOODROCK 2/Capitol SKAO 491 | 17 |
| 17 | 28 | ROSE GARDEN LYNN ANDERSON/Columbia C 40311 | 7 |
| 18 | 16 | GRAND FUNK LIVE GRAND FUNK RAILROAD/Capitol SWBB 633 | 15 |
| 19 | 38 | PARANOID BLACK SABBATH/Warner Brothers WS 1887 | 3 |
| 20 | 20 | CLOSE TO YOU CARPENTERS/A&M SP 4271 | 25 |
| 21 | 23 | WHAT ABOUT ME QUICKSILVER MESSENGER SERVICE/ Capitol SMAS 630 | 6 |
| 22 | 19 | SWEET BABY JAMES JAMES TAYLOR/Warner Brothers 1483 | 52 |
| 23 | 21 | EMITT RHODES/Dunhill DS 50089 (ABC) | 13 |
| 24 | 30 | TEA FOR THE TILLERMAN CAT STEVENS/A&M SP 4280 | 8 |
| 25 | 25 | WORST OF JEFFERSON AIRPLANE/RCA LSP 4459 | 14 |
| 26 | 26 | WHALES AND NIGHTINGALES JUDY COLLINS/Elektra EKS 75010 | 15 |
| 27 | 29 | DELIVERIN' POCO/Epic KE 30209 | 4 |
| 28 | 95 | STONEY END BARBRA STREISAND/Columbia KC 30378 | 2 |
| 29 | 33 | IT'S IMPOSSIBLE PERRY COMO/RCA LSP 4473 | 7 |
| 30 | 24 | 2 YEARS ON BEE GEES/Atco SD 33-353 | 7 |
| 31 | 17 | JOHN LENNON/PLASTIC ONO BAND/Apple SW 3372 | 11 |
| 32 | 36 | THEME FROM LOVE STORY HENRY MANCINI/RCA LSP 4466 | 6 |
| 33 | 35 | JAMES TAYLOR AND THE ORIGINAL FLYING MACHINE/ Euphoria EST 2 (Jubilee) | 8 |
| 34 | 78 | LOVE STORY ANDY WILLIAMS/Columbia KC 30497 | 2 |
| 35 | 27 | LED ZEPPELIN III/Atlantic SD 7201 | 19 |
| 36 | 69 | SWEET HEART ENGELBERT HUMPERDINCK/Parrot XPAS 71043 (London) | 2 |
| 37 | 31 | CURTIS CURTIS MAYFIELD/Curtom CRS 8005 (Buddah) | 26 |
| 38 | 32 | PORTRAIT 5TH DIMENSION/Bell 6045 | 12 |
| 39 | 34 | NATURALLY THREE DOG NIGHT/Dunhill DSX 50088 (ABC) | 13 |
| 40 | 67 | EMERSON, LAKE & PALMER/Cotillion SD 9040 (Atlantic) | 4 |
| 41 | 42 | CHICAGO/Columbia KGP 24 | 56 |
| 42 | 22 | STEPHEN STILLS/Atlantic SD 7202 | 15 |
| 43 | 44 | FOR THE GOOD TIMES RAY PRICE/Columbia C 30106 | 18 |
| 44 | 76 | GOLDEN BISQUITS THREE DOG NIGHT/Dunhill DS 50098 (ABC) | 2 |
| 45 | 37 | TO BE CONTINUED ISAAC HAYES/Enterprise ENS 1010 (Stax) | 14 |
| 46 | 41 | BLACK SABBATH/Warner Brothers WS 1887 | 20 |
| 47 | 40 | TAP ROOT MANUSCRIPT NEIL DIAMOND/Uni 73092 (MCA) | 16 |
| 48 | 45 | CANDIDA DAWN/Bell 6052 | 10 |
| 49 | 43 | EVERYTHING'S GOOD ABOUT YOU LETTERMEN/Capitol ST 634 | 7 |
| 50 | 47 | BLOWS AGAINST THE EMPIRE PAUL KANTNER/RCA LSP 4448 | 13 |
| 51 | 53 | THIRD ALBUM JACKSON 5/Motown MS 718 | 23 |
| 52 | 50 | WOODSTOCK SOUNDTRACK/Cotillion SD 3-500 (Atlantic) | 41 |
| 53 | 52 | AFTER THE GOLD RUSH NEIL YOUNG/Reprise RS 6383 | 25 |



| | | | |
|----|----|---|----|
| 54 | 51 | AMERICAN BEAUTY GRATEFUL DEAD/Warner Brothers 1483 | 14 |
| 55 | 46 | VERY DIONNE DIONNE WARWICK/Scepter SPS 587 | 41 |
| 56 | 56 | DOORS 13/Elektra EKS 74079 | 12 |
| 57 | 54 | CHRISTMAS AND THE BEADS OF SWEAT LAURA NYRO/ Columbia KC 30259 | 10 |
| 58 | 59 | LAYLA DEREK & THE DOMINOS/Atco SD 2-704 | 16 |
| 59 | 64 | BUTTERFIELD BLUES BAND LIVE/Elektra 7S 2001 | 4 |
| 60 | 75 | SPACESHIP EARTH SUGARLOAF/Liberty LST 11010 | 4 |
| 61 | 73 | SEATRAN/Capitol 659 | 4 |
| 62 | 61 | CLOSER TO HOME GRAND FUNK RAILROAD/Capitol SKAO 471 | 36 |
| 63 | 63 | SISYPHUS COLD BLOOD/San Francisco SD 205 (Atlantic) | 5 |
| 64 | 90 | WORKIN' TOGETHER IKE & TINA TURNER/Liberty | 15 |

CHARTMAKER OF THE WEEK

65 — CRY OF LOVE
JIMI HENDRIX
Reprise MS 2034



| | | | |
|-----|-----|--|----|
| 66 | 39 | WATT TEN YEARS AFTER/Deram XDES 50088 (London) | 3 |
| 67 | 48 | VAN MORRISON/HIS BAND AND THE STREET CHOIR/ Warner Brothers W 1884 | 13 |
| 68 | 81 | FROM ME TO YOU CHARLEY PRIDE/RCA Victor LSP 4468 | 3 |
| 69 | 49 | LOLA VERSUS POWERMAN AND THE MONEYGOROUND, PART 1 KINKS/Reprise RS 4623 | 12 |
| 70 | 88 | B. B. KING LIVE IN COOK COUNTY JAIL/ABC ABCS 723 | 3 |
| 71 | 91 | KENNY ROGERS & FIRST EDITION GREATEST HITS/ Reprise RS 6437 | 2 |
| 72 | 70 | UNCLE CHARLIE AND HIS DOG TEDDY NITTY GRITTY DIRT BAND/ Liberty LST 7642 | 13 |
| 73 | 71 | WE GOT TO LIVE TOGETHER BUDDY MILES/Mercury SR 61313 | 16 |
| 74 | 72 | I THINK, THEREFORE I AM R. DEAN TAYLOR/Rare Earth RS 552 (Motown) | 7 |
| 75 | 57 | TOMMY THE WHO/Decca DL SXSW | 72 |
| 76 | 80 | SUPER BAD JAMES BROWN/King KS 11277 | 4 |
| 77 | 77 | CHICAGO TRANSIT AUTHORITY/Columbia GP 8 | 7 |
| 78 | 66 | TWELVE DREAMS OF DR. SARDONICUS SPIRIT/Epic E. 30267 | 4 |
| 79 | 55 | NEW MORNING BOB DYLAN/Columbia KC 30290 | 18 |
| 80 | 62 | THAT'S THE WAY IT IS ELVIS PRESLEY/RCA LSP 4445 | 14 |
| 81 | 120 | STEPPENWOLF GOLD/Dunhill DS 50099 (ABC) | 1 |
| 82 | 84 | NEIL DIAMOND GOLD/Uni 73084 (MCA) | 25 |
| 83 | 58 | STEPPENWOLF 7/Dunhill DSX 50090 (ABC) | 17 |
| 84 | 60 | NO DICE BADFINGER/Apple ST 3367 | 14 |
| 85 | 65 | WITH LOVE, BOBBY BOBBY SHERMAN/Metromedia KMD 1032 | 21 |
| 86 | 74 | COSMO'S FACTORY CREEDENCE CLEARWATER REVIVAL/ Fantasy 84200 | 32 |
| 87 | 89 | MORNING JIM ED BROWN/RCA LSP 4461 | 3 |
| 88 | 107 | THE GOOD BOOK MELANIE/Buddah BDS 9500 | 1 |
| 89 | 87 | I WHO HAVE NOTHING TOM JONES/Parrot XPAS 71039 (London) | 18 |
| 90 | 92 | SNOWBIRD ANNE MURRAY/Capitol ST 579 | 22 |
| 91 | 110 | HOOKEE 'N HEAT JOHN LEE HOOKER, CANNED HEAT/ Liberty LST 35002 | 1 |
| 92 | 94 | SURVIVAL OF THE FITTEST LIVE TED NUGENT & THE AMBOY DUKES/Polydor 24-4035 | 3 |
| 93 | 100 | MOSAIC CROW/Amaret ST 5009 | 2 |
| 94 | 68 | EVERYTHING IS EVERYTHING DIANA ROSS/Motown FS 718 | 15 |
| 95 | 79 | NOW I'M A WOMAN NANCY WILSON/Capitol ST 541 | 14 |
| 96 | 82 | GAMES REDEYE/Pentagram PE 1003 (MCA) | 3 |
| 97 | 83 | SHARE THE LAND GUESS WHO/RCA LSP 4359 | 21 |
| 98 | 86 | JOHN BARLEYCORN MUST DIE TRAFFIC/ United Artists UAS 5504 | 35 |
| 99 | 145 | THE POINT NILSSON/RCA Victor LSPX 1003 | 1 |
| 100 | 98 | McGUINNESS FLINT/Capitol SMAS 625 | 3 |



101 THE ALBUM CHART 150

MARCH 6, 1971

| THIS WK. | LAST WK. | ALBUM | ARTIST | Label |
|------------|----------|---|--------|-------|
| 101 | 103 | HIGHWAY FREE/A&M SP 4287 | | |
| 102 | 105 | WE'VE ONLY JUST BEGUN RAY CONNIFF/Columbia 30410 | | |
| 103 | 105 | SALISBURY URIAH HEPP/Mercury SR 61319 | | |
| 104 | — | MELTING POT BOOKER T & THE MG'S/Stax STS 2035 | | |
| 105 | 111 | BRIAN HYLAND/Uni 73097 (MCA) | | |
| 106 | 106 | RUNT/Ampex 3 10105 | | |
| 107 | 101 | TARKIO ROAD BREWER & SHIPLEY/Kama Sutra KSBS 2024 (Buddah) | | |
| 108 | 109 | U INCREDIBLE STRING BAND/Elektra 7E 2002 | | |
| 109 | 117 | THE ARISTOCATS/Disneyland 3995 | | |
| 110 | 132 | HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH/Mega M 31-1000 | | |
| 111 | 116 | J. GEILS BAND/Atlantic SD 8275 | | |
| 112 | 93 | IDLEWILD SOUTH ALLMAN BROTHERS/Atco SD 33-342 | | |
| 113 | 97 | SONG OF NORWAY SOUNDTRACK/ABC ABCS OC 14 | | |
| 114 | 108 | SESAME STREET BOOK AND RECORD/Columbia C 30402 | | |
| 115 | 112 | RASTUS/GRT G2T 30004 | | |
| 116 | 130 | DO IT NEIL DIAMOND/Bang 224 | | |
| 117 | 129 | JOY OF COOKING/Capitol ST 661 | | |
| 118 | 118 | BED OF ROSE'S STATLER BROTHERS/Mercury SR 61317 | | |
| 119 | 102 | GREATEST HITS FIFTH DIMENSION/Soul City SCS 3390 (Liberty, UA) | | |
| 120 | 113 | THE JOHNNY CASH SHOW/Columbia KC 30100 | | |
| 121 | 114 | A QUESTION OF BALANCE MOODY BLUES/Threshold THS 3 (London) | | |
| 122 | 115 | SECOND THOUGHTS MCKENDREE SPRING/Decca DL 75230 | | |
| 123 | 119 | ALARM CLOCK RICHIE HAVENS/Stormy Forest SF 6005 (MGM) | | |
| 124 | 121 | TEMPTATION'S GREATEST HITS, VOL. 2/Gordy GS 954 (Motown) | | |
| 125 | 123 | FLIP WILSON SHOW/Little David LD 2000 | | |
| 126 | 142 | IN SESSION CHAIRMEN OF THE BOARD/Invictus SKAO 7304 (Capitol) | | |
| 127 | — | MARGIE JOSEPH MAKES A NEW IMPRESSION/Volt VOS 6012 | | |
| 128 | 124 | CANDIDA LAWRENCE WELK/Ranwood 8083 | | |
| 129 | 125 | YOKO ONO/PLASTIC ONO BAND/Apple SW 3373 | | |
| 130 | — | OLD SOCKS, NEW SHOES, NEW SOCKS, OLD SHOES JAZZ CRUSADERS/Chisa CS 804 (Motown) | | |
| 131 | 127 | JOE COCKER MAD DOGS AND ENGLISHMEN/A&M SP 6002 | | |
| 132 | 128 | SCROOGE ORIGINAL SOUNDTRACK/Columbia S 03258 | | |
| 133 | 133 | PODIPTO/GRT 30002 | | |
| 134 | 134 | 5-10-15-20 (25-30 YEARS OF LOVE) PRESIDENTS/Sussex 7005 (Buddah) | | |
| 135 | — | MORE GOLDEN GRASS GRASS ROOTS/Dunhill DS 50087 (ABC) | | |
| 136 | 136 | RYAN'S DAUGHTER SOUNDTRACK/MGM ISE 27 ST | | |
| 137 | 131 | JAMES TAYLOR/Apple 3352 | | |
| 138 | 122 | UNTITLED BYRDS/Columbia G 30127 | | |
| 139 | 126 | YOU GOTTA START LOVIN' BOBBY GOLDSBORO/United Artists UAS 6777 | | |
| 140 | — | LONG PLAYER FACES/Warner Bros. WS 1892 | | |
| 141 | 147 | McDONALD & GILES/Cotillion SD 9042 (Atlantic) | | |
| 142 | 137 | GET UP JAMES BROWN/King 7-115 | | |
| 143 | 138 | GET YER YA-YAS OUT ROLLING STONES/London NOS 5 | | |
| 144 | — | FOR THE GOOD TIMES DEAN MARTIN/Reprise RS 6428 | | |
| 145 | 139 | THE GLEN CAMPBELL GOODTIME ALBUM/Capitol SW 493 | | |
| 146 | — | ORANGE COLORED SKY BERT KAEMPFERT/Decca DL 75256 | | |
| 147 | 150 | MOVING FINGER HOLLIES/Epic E 30255 (Columbia) | | |
| 148 | 148 | LIVINGSTON TAYLOR/Capricorn SW 33-34 (Atlantic) | | |
| 149 | — | GLASS HARP/Decca DL 72561 | | |
| 150 | — | BLACK ROCK BAR KAYS/Volt VOS 6011 | | |

Buddah LPs Hit \$800,000; New Albums Bow at NARM

NEW YORK — Neil Bogart and Art Kass, co-Presidents of the Buddah/Kama Sutra Group of labels, announce that "Part One" of the company's mid-winter album release has racked up over \$800,000 in orders since its premiere last month. "Part Two" was presented at the 1971 NARM convention.

Heading "Part Two" on the Buddah label is "Biff Rose/Half Live at the Bitter End," the performer's first new comedy LP in three years. Gary McFarland, recently signed to Buddah, enters with "Butterscotch Rum." His previous albums on the Skye label, "America the Beautiful," "Today" and "Does the Sun Really Shine on the Moon?" won critical acclaim. A special soundtrack album, "The Sporting Club" (an Avco Embassy film) appears on the 95000 series.

On the Kama Sutra label is "Teen Age Head" by the Flamin

Groovies, produced by Richard Robinson, and "Once Upon a Time," a new LP by the Skyliners, produced by the Jaggerz.

Wadsworth Mansion make their album debut on the Sussex label, distributed by Buddah, featuring their top 10 hit "Sweet Mary," produced by Jimmy Calvert and Norman Marzano. Booker T. Jones of Booker T & the MG's has produced the premiere album by singer Bill Withers, "Just As I Am."

Bert Sommer, who hit with "We're All Playing in the Same Band," returns with his second album on Artie Kornfeld's Eleuthera label.

Three entries from the National General label feature singer-composer Risa Potter's "Half Woman, Half Child," Los Angeles hard rock trio Chariot and the seven-man Body & Soul which recently backed singer Merry ("Gimme Shelter") Clayton on tour.

THE ALBUM CHART ARTISTS CROSS REFERENCE

| | | | |
|-------------------------------|-------------|----------------------------------|-------------|
| ALLMAN BROTHERS BAND | 112 | McDONALD & GILES | 147 |
| LYNN ANDERSON | 17 | MELANIE | 88 |
| ARISTOCATS | 109 | MCKINNNESS FLINT | 100 |
| BADFINGER | 84 | MCKENDREE SPRING | 122 |
| BAR KAYS | 150 | BUDDY MILES | 73 |
| BEE GEES | 30 | MOODY BLUES | 121 |
| BLACK SABBATH | 19, 46 | VAN MORRISON | 67 |
| BLOODROCK | 16 | MOUNTAIN | 10 |
| BOOKER T. & THE MG'S | 104 | ANNE MURRAY | 90 |
| BREWER & SHIPLEY | 107 | NILSSON | 99 |
| JAMES BROWN | 76, 142 | NITTY GRITTY DIRT BAND | 72 |
| JIM ED BROWN | 87 | TED NUGENT AND THE AMBOY DUKES | 92 |
| BUTTERFIELD BLUES BAND | 59 | LAURA NYRO | 57 |
| BYRDS | 138 | YOKO ONO | 129 |
| GLEN CAMPBELL | 145 | OSMONDS | 14 |
| CARPENTERS | 20 | ORIGINAL TV CAST—SESAME STREET | 114 |
| JOHNNY CASH | 120 | PARTRIDGE FAMILY | 12 |
| CHAIRMEN OF THE BOARD | 126 | PODIPTO | 133 |
| CHICAGO | 1, 41, 77 | PRESIDENTS | 134 |
| JOE COCKER | 131 | ELVIS PRESLEY | 11, 80 |
| COLD BLOOD | 63 | RAY PRICE | 43 |
| JUDY COLLINS | 26 | CHARLEY PRIDE | 68 |
| RAY CONNIFF | 102 | POCO | 27 |
| CREDENCE CLEARWATER REVIVAL | 6, 86 | QUICKSILVER | 21 |
| CROW | 93 | RASTUS | 115 |
| DAWN | 48 | REDEYE | 96 |
| DEREK & DOMINOS | 58 | EMITT RHODES | 23 |
| NEIL DIAMOND | 47, 82, 116 | KENNY ROGERS & THE FIRST EDITION | 71 |
| DOORS | 56 | ROLLING STONES | 143 |
| BOB DYLAN | 79 | DIANA ROSS | 94 |
| EMERSON, LAKE & PALMER | 40 | RUNT | 106 |
| FACES | 140 | SANTANA | 7 |
| FIFTH DIMENSION | 38, 119 | SEATRIN | 61 |
| FREE | 101 | BOBBY SHERMAN | 85 |
| J. GEILS BAND | 111 | SAMMI SMITH | 110 |
| GLASS HARP | 149 | SLY & FAMILY STONE | 15 |
| BOBBY GOLDSBORO | 139 | BARBRA STREISAND | 28 |
| GRAND FUNK RAILROAD | 18, 62 | SOUNDTRACKS: | |
| GRASS ROOTS | 135 | LOVE STORY | 3 |
| GRATEFUL DEAD | 54 | RYAN'S DAUGHTER | 136 |
| GUESS WHO | 97 | SCROOGE | 132 |
| GEORGE HARRISON | 5 | SONG OF NORWAY | 113 |
| RICHIE HAVENS | 123 | WOODSTOCK | 52 |
| ISAAC HAYES | 45 | SPIRIT | 78 |
| JIMI HENDRIX | 65 | STATLER BROTHERS | 118 |
| HOLLIES | 147 | STEPPENWOLF | 81, 83 |
| JOHN LEE HOOKER & CANNED HEAT | 91 | STEPHEN STILLS | 42 |
| ENGELBERT HUMPERDINCK | 36 | CAT STEVENS | 24 |
| BRIAN HYLAND | 105 | SUGARLOAF | 60 |
| INCREIBLE STRING BAND | 108 | JAMES TAYLOR | 22, 33, 137 |
| JACKSON 5 | 51 | LIVINGSTON TAYLOR | 148 |
| JANIS JOPLIN | 4 | R. DEAN TAYLOR | 74 |
| JEFFERSON AIRPLANE | 25 | TEMPTATIONS | 124 |
| JAZZ CRUSADERS | 130 | TEN YEARS AFTER | 66 |
| ELTON JOHN | 8, 9 | THREE DOG NIGHT | 39, 44 |
| TOM JONES | 89 | TRAFFIC | 98 |
| MARGIE JOSEPH | 127 | IKE & TINA TURNER | 64 |
| JOY OF COOKING | 117 | URIAH HEPP | 103 |
| BERT KAEMPFERT | 146 | VARIOUS ARTISTS—SUPERSTAR | 2 |
| PAUL KANTNER | 50 | DIONNE WARWICK | 55 |
| B. B. KING | 70 | LAWRENCE WELK | 128 |
| KINKS | 69 | WHO | 75 |
| GORDON LIGHTFOOT | 13 | ANDY WILLIAMS | 34 |
| LED ZEPPELIN | 35 | FLIP WILSON | 125 |
| JOHN LENNON | 31 | NANCY WILSON | 95 |
| LETTERMEN | 49 | NEIL YOUNG | 53 |
| HENRY MANCINI | 32 | | |
| DEAN MARTIN | 144 | | |
| CURTIS MAYFIELD | 37 | | |

Now Rufus Is Pushing and Pulling



Rufus Thomas demonstrating "The Push and Pull" at Record World.

■ NEW YORK — You can always count on Rufus Thomas to come up with a new dance step and a hit record to go along with it. This year he's scoring with "The Push and Pull" and was good enough to come back to **Record World** with a personal demonstration of the dance with warm memories of his explanation last year of the "Funky Chicken."

The Stax star is just back from a tour of Europe including spots in England and Germany. He was warmly received overseas and stated, "I never realized that the 'Funky Chicken' was so big over there." At the same time he returned from Europe, Stax released "Rufus Thomas Live Doing the Push and Pull at P.J.'s," which was recorded at the Hollywood club recently. It is his first live album and he feels that "It worked out fine; the audience was terrific—as if they were paid. They were out of sight!"

Rufus keeps an incredibly hectic schedule. For example, after leaving New York Monday he was scheduled to land in Memphis at 9 p.m. and go on the air at WDIA from 10 to midnight. He uses his vacation time from WDIA to tour and has never really had an inactive period that he can remember.

Made It Up

"The Push and Pull" was written almost as it was recorded. The studio band was riffing and Rufus made it up as he went along. "I versed it and I didn't know it," he later realized. He credits Tom Nixon of the Stax staff for the excellent mixing job on the new live album.

For all his raucous dance songs, Rufus has an ambition to sing ballads and has even

recorded such tunes as "For Sentimental Reasons" and "You Send Me." "Would you believe it—with this kind of voice?" he growled.

Rufus will hit the road again shortly with dates in Los Angeles (the York Club), Boston (the Chicken Shack) and as grand marshal of the First Black Recognition Day Parade in Santa Monica. He will be appearing at the Grammy Awards dinner in Nashville with the Barkays and warned, "I'm not going to work in a tuxedo this year—I like colors."

He is also looking forward to a few days' rest at his new Memphis home and hopes to lie low for a while. "I'm not going out of the house," he asserted. But if he thinks of a new dance while he's taking it easy . . . **Bob Moore Merlis**

Black Forum Cuts Black Poetry Festival

■ DETROIT — Black Forum, Motown's black-oriented cultural and educational label, will move March 5-7 to capture highlights of a three-day festival of new black poetry, New Black Poets in America, in recordings done on location in New York and New Jersey.

The festival, produced by Wood King Associates, features new as well as established black poets and will be staged in three separate locations on each of the three days, March 5-7. Black poet Imamu Ameer Baraka (Leroi Jones) will act as Artistic Consultant.

Beginning at midnight, March 5, the line-up of poets in first-day readings at the

(Continued on page 42)

RECORD WORLD THE R&B SINGLES CHART

MARCH 6, 1971

| THIS WK. | LAST WK. | TITLE | ARTIST | LABEL | |
|----------|----------|--|---------------------------------------|----------------------------|---------------|
| 1 | 2 | MAMA'S PEARL | JACKSON 5 | Motown MS 718 | |
| 2 | 1 | JODY GOT YOUR GIRL AND GONE | JOHNNY TAYLOR | Stax 0085 | |
| 3 | 3 | DON'T LET THE GREEN GRASS FOOL YOU | WILSON PICKETT | Atlantic 2781 | |
| 4 | 4 | ONE BAD APPLE | OSMONDS | MGM 14193 | |
| 5 | 8 | JUST MY IMAGINATION | TEMPTATIONS | Gordy 7105 (Motown) | |
| 6 | 7 | YOU'RE A BIG GIRL NOW | STYLISTICS | Avco Embassy AVE 4555 | |
| 7 | 5 | YOUR TIME TO CRY | JOE SIMON | Spring 108 (Polydor) | |
| 8 | 36 | WHAT'S GOING ON | MARVIN GAYE | Tamla 54201 (Motown) | |
| 9 | 9 | I LOVE YOU FOR ALL SEASONS | FUZZ | Calla C 174 (Roulette) | |
| 10 | 6 | GET UP, GET INTO IT, GET INVOLVED | JAMES BROWN | King 6347 | |
| 11 | 31 | PROUD MARY | IKE & TINA TURNER | Liberty 56216 | |
| 12 | 12 | JUST SEVEN NUMBERS | FOUR TOPS | Motown 1175 | |
| 13 | 14 | GOD BLESS WHOEVER SENT YOU ORIGINALS | | Soul 35079 (Motown) | |
| 14 | 18 | AIN'T GOT NO TIME | IMPRESSIONS | Curton 1957 (Buddah) | |
| 15 | 44 | YOU'RE ALL I NEED TO GET BY | ARETHA FRANKLIN | Atlantic 2787 | |
| 16 | 16 | GET YOUR LIE STRAIGHT | BILL CODAY | Crajon 48204 | |
| 17 | 19 | TRIANGLE OF LOVE | PRESIDENTS | Sussex 212 (Buddah) | |
| 18 | 26 | CHAIRMEN OF THE BOARD | CHAIRMEN OF THE BOARD | Invictus 9086 (Capitol) | |
| 19 | 10 | PUSH & PULL | RUFUS THOMAS | Stax 0079 | |
| 20 | 20 | WE'LL HAVE IT MADE | SPINNERS | V.I.P. 25060 (Motown) | |
| 21 | 21 | GO ON FOOL | MARION BLACK | Avco Embassy 4559 | |
| 22 | 24 | DIDN'T IT LOOK SO EASY | STAIRSTEPS | Buddah 213 | |
| 23 | 29 | HEAVY MAKES YOU HAPPY | STAPLE SINGERS | Stax 0083 | |
| 24 | 27 | CHERISH WHAT IS DEAR TO YOU | FREDA PAYNE | Invictus 9085 (Capitol) | |
| 25 | 25 | TOO MANY LOVERS | SHACK | Volt 4051 (Stax) | |
| 26 | 23 | I NEED YOU FRIENDS OF DISTINCTION | | RCA 74-0416 | |
| 27 | 41 | ASK ME NO QUESTIONS | B. B. KING | ABC 11290 | |
| 28 | 28 | THE BELLS | BOBBY POWELL | Whit 6907 (Jewel) | |
| 29 | 33 | DO ME RIGHT | DETROIT EMERALDS | Westbound 172 (Janus) | |
| 30 | 32 | DON'T MAKE ME PAY FOR HIS MISTAKE | Z. Z. HILL | Hill 222 | |
| 31 | 13 | FREEDOM ISLEY | BROTHERS | T-Neck 927 (Buddah) | |
| 32 | 34 | LOVE'S LINES, ANGLES AND RHYMES | 5TH DIMENSION | Bell 965 | |
| 33 | 37 | THE LOOK OF LOVE | ISAAC HAYES | Enterprise 9028 (Stax) | |
| 34 | 15 | HE CALLED ME | BABY CANDI STATON | Fame 1476 (Capitol) | |
| 35 | 17 | YOU'RE THE ONE | THREE DEGREES | Roulette 7097 | |
| 36 | 59 | YOU WANTS TO PLAY | OSCAR WEATHERS | Top & Bottom 405 | |
| 37 | 40 | ONE MAN'S LEFTOVERS IS ANOTHER MAN'S FEAST | 100 PROOF AGED IN SOUL | Hot Wax 7009 (Buddah) | |
| 38 | 55 | SOUL POWER | JAMES BROWN | King 6368 | |
| 39 | 45 | LOVE MAKES THE WORLD GO ROUND | ODDS & ENDS | Today T-100 (Perception) | |
| 40 | 39 | EVERY BROTHER AIN'T A BROTHER | GARY BYRD | Real Thing 100 | |
| 41 | 11 | I'M SO PROUD | MAIN INGREDIENT | RCA 74-0401 | |
| 42 | 47 | STOP THE WORLD AND LET ME OFF | FLAMING EMBER | Hot Wax 7010 (Buddah) | |
| 43 | 46 | I CAN'T HELP IT | MOMENTS | Stang 5020 (All Platinum) | |
| 44 | 56 | MARIA | JIMMY RUFFIN | Soul 35077 (Motown) | |
| 45 | 54 | COOL AID | PAUL HUMPHREY & HIS COOL AID CHEMISTS | Lizard X21006 (Ampex) | |
| 46 | 48 | IT HURTS SO GOOD | KATIE LOVE | Scepter SCE 12304 | |
| 47 | 49 | I'D RATHER STAY A CHILD | RICHIES ROOM 222 GANG | Scepter SCE 12305 | |
| 48 | 53 | I DON'T HAVE YOU | CONTINENTAL 4 | Jay Walking 009 | |
| 49 | 51 | MAKE MY LIFE OVER | ARTISTICS | Brunswick 5444 | |
| 50 | 35 | STRETCH YOUR RUBBER BAND | METERS | Josie 1026 | |
| 51 | 52 | CONFESSIN' A FEELING | TONY OWENS | Cotillion 44103 (Atlantic) | |
| 52 | 57 | IF IT'S REAL | WHAT I FEEL | JERRY BUTLER | Mercury 73169 |
| 53 | — | WHEN YOU TOOK YOUR LOVE FROM ME | O. V. WRIGHT | Backbeat 620 (Duke) | |
| 54 | 58 | BLACK SKIN BLUE EYED BOYS | EQUALS | Bang 582 | |
| 55 | — | I'M GIRL SCOUTIN' | INTRUDERS | Gamble 4009 | |
| 56 | 60 | I PITY THE FOOLS | ANN PEBLES | Hi 2186 | |
| 57 | — | DON'T CHANGE ON ME | RAY CHARLES | ABC/TRC 11291 | |
| 58 | — | I BELIEVE IN MUSIC | MARION LOVE | A&R 7100/505 (Mercury) | |
| 59 | — | BAD WATER | RAELETTES | TRC 1014 (ABC) | |
| 60 | — | THAT EVIL CHILD | B. B. KING | Kent 4542 | |

FRED HUGHES

Sings his hit single from the smash album **BABY BOY**

DON'T LET THIS HAPPEN TO US

55446



Top Pick: "Evidence," Sweet Inspirations.
Marvin Gaye is the Super Monster of all.
Aretha Franklin is a Super Smash.
Fuzz has exploded to Top 10 and has busted pop in San Francisco.
Z.Z. Hill is a super smash...Ike and Tina...
Chairmen of the Board is selling big as is Freda Payne.
This Isley Bros. is a smash.
Impressions is a smash.
Detroit Emeralds is a Monster.
Staple Singers broke as a pop monster.
New Tyrone Davis WABC Hit Preview.
New Freddy Hughes is incredible.
Brenda and Tabulations exploded on WFIL pop. Great record.
Barbara Mason is starting well. Top 10 Detroit.
Ann Peebles is a fantastic record. Look for big sales.
Rozetta Johnson broke in Chicago.

Intruders broke in Atlanta and Memphis.
Ruby Andrews is top 10 in Chicago.
Syl Johnson is top 5 in Chicago, much play.
Joey Gilmore is getting good play.
Moments is breaking very fast.
Undisputed Truth is fantastic. Look for big action.
Al Green is very strong.
Henry Stone cut a smash called "Do the Funky Nassau" on Alston. It is as treacherous as the first Archie Bell.
O.V. Wright has a smash.
Continental 4 continues to be a smash.
Equals is getting good action in Atlanta.

New Sweet Inspirations is fantastic.
KATZ, St. Louis, Moments, Festivals, Fletcher Walker, O.V. Wright, Intruders, Ann Peebles.
3-Stylistics; 12-Cissy Houston.
WCHB, Detroit, Ray Charles, D. Ruffin, Barrino Bros. 5-Z.Z. Hill; X- Joe Simon; 10-F. Pavne; 11-Barbara Mason; 13-Marion Williams; 15-Staple Singers; 19-Ann Peebles; Brenda & T.; 100 Proof; O.V. Wright; Impressions; U. Truth; Rufus; Al Green; Sol Burke; Cornelius Bros.
WAOK, Atlanta, Decisions, Joe Hilton, Big: O. Weathers; 6-Notations; 12-Lovelites; Z.Z. Hill; Presidents. On: Intruders; George Hughley; Staple Singers.
WDIA, Memphis, Joey Gilmore. Big: Z.Z. Hill; Bill Coday; Katie Love; Richie's Gang; Staple Singers. Esquires; Fuzz; O.V. Wright.
WWIN, Baltimore: Marian Love. Big: Brenda & Tabs; Joneses (VMP). Bill Coday; Lovelites; Mario Black; Continental 4; Notations; Ruby Andrews; Shack. Chart: Kool and Gang; Oscar Weathers; Paul Humphrey; Jesse James; Ray Charles.
WIGO, Atlanta, Ann Peebles; Marion Williams; Freda Payne; Intruders; Soul Children. LP Pic: "Don't Make Me Over," Brenda & Tabulations; Room 222 Gang.
WLOK, Memphis, Al Green; Paul Humphrey; O.V. Wright; Impressions.
KDIA, S.F., Intruders; Esquires; O. Weathers; Moments; O.V. Wright; Bill Coday; 100 Proof; Ray

Nashboro Has Mankind Label



Shown at signing are (seated) Jerry Williams; (standing) Freddie North, National Promotion Director of Nashboro and an artist on its Abet label; Bud Howell, President of Nashboro; Bob Tubert, President of Excellorec Music Co., the affiliated publishing company of Nashboro; and Robert Fitzpatrick, attorney representing Jerry Williams.

■ NASHVILLE — "A major step forward" is what Nashboro Records calls its new alliance with multi-talented Jerry Williams, young producer for whom the company is creating a new label, Mankind Records. "A great deal of money changed hands" is the way Bud Howell, Nashboro President, described the signing of the pact with Williams, who will launch the label with Doris Duke, no stranger to the hit scene; Z. Z. Hill, currently a

chart-rider; Brooks O'Dell, soul singer; and the Rhythm and Blues Classical Funk Band, a creation of Williams.

Williams, who records for the Elektra label as Swamp Dogg, is no stranger to the Nashboro scene, for as a 15-year-old little Jerry Williams had his first recording contract with the company.

Williams' credits as a writer and/or producer include Smokey Robinson & the Miracles, Arthur Conley, Wilson Pickett, Dee Dee Warwick, Lulu, Jeanie C. Riley, Percy Sledge, the Staple Singers, Gene Pitney, Gary U. S. Bonds, Bette Williams, Donnie Elbert, Gloria Lynn, Patty LaBelle and the Bluebelles, the Drifters, Inez & Charlie Foxx, Irma Thomas, the Orlons and many others.

The negotiations were conducted in Nashville with Howell representing Nashboro and Robert Fitzpatrick of Los Angeles looking after Williams' interest.

Under terms of the agreement only Williams' productions will appear on the Mankind label which joins the Nashboro Group of Excello, Nasco, Creed, Abet and Kenmore. Nashboro also handles national distribution for Audio Arts.

Black Forum

(Continued from page 40)

Apollo Theater in New York include Imamu Ameer Baraka, eight-year old Keli, Clarence Major, James Thompson, Norman Jordan, David Henderson, Muhammad Toure, Ronda Davis, Johari Amini, Jane Cortez and Jackie Early.

Second day's activities, starting at 8 p.m., March 6, at Brooklyn Academy, feature Imamu Ameer Baraka, Don Lee,

Quincy Troop, Caroline Rodgers, Ed Bullins, Nikki Giovanni and the Spirit House Movers.

Temple B'nai Abraham in Newark will be the site of the final day of the festival, beginning at 3 p.m., March 7. In his home town, Imamu Ameer Baraka will be joined by Larry Neal, Welton Smith, the original Last Poets, Marie Evans, Sonja Sanchez, Julie Fields, Stanley Crouch and Keropotse Krositsile.

Charles. Big: Detroit Emeralds; Paul Humphrey; Notations.

KYAC, Seattle, Brenda & Tabs; Bill Coday; O.V. Wright; Tony Owens; Ann Peebles; Barbara & Uniques; Richie's 222.
WVKO, Columbus, Odds and Ends; 100 Proof; Intruders; Green Berets.
WRBD, Ft. Lauderdale, Peggy & JoJo; Gwen McRay; Z.Z. Hill.
KGFJ, L.A., Big: Notations; Bill Coday; Kool and Gang; Detroit Emeralds; Tyrone Davis; Continental 4; Lovelites; Freda Payne.
WWRL, NYC, New: King Floyd; James Brown; Ray Charles; Isley Bros; Festivals; Marion Black (Avco). 1-J5; 2-I & Tina; 3-Pickett; 4-Temptations; 5-Osmond; 6-M. Gaye; 7-F. Payne; 8-Aretha; 15-9-Staple Singers; 10-Fuzz; 11-Billy Sharay; 12-Johnny Taylor; 13-B.B. King; 14-Ray Charles; 24-15-Det. Emrlds.; 16-Moments.

(Continued on page 43)

Muscle Shoals Sound Swinging

■ **MUSCLE SHOALS** — The Muscle Shoals Sound boys are really on the rampage.

All the fellows, many of whom are part owners of the studio, are making recording deals for themselves as artists here and there.

Terry Woodford, for instance, has just signed with Atlantic and has a single, "The Same Old Feeling," due.

George Soule has "I'm So Glad You Happened to Me" coming from Bell.

Phillip Mitchell will have his "Bill California From All Over the World" single on Shout.

The interesting thing about the whole situation, firm tub-thumper Alan Walden notes, is that all of the boys produce each other and Barry Beckett produces them all.

First Product

The new independent production firm is also getting ready to issue first product from the

Great American Middle Class, the Smith Brothers and a group that will probably be called the Jesus Freaks and follow-up product from Katie Love.

All of this activity takes place when the gang isn't working with the famous transients who come to Muscle Shoals for the Muscle Shoals Sound overhaul. Lloyd Price was most recently there working with Woodford and Soule for an upcoming Scepter release. Others just by were Linda Ronstadt and R. B. Greaves.

Soule has also spent a few weeks recently in New York working at turning out some songs with Don Covay.

The big hope at Muscle Shoals, according to Walden, is that eventually most of their time will be spent producing in-house artists and that when outsiders come in, they'll be produced exclusively by MS producers.

R&B BEAT

(Continued from page 42)

WOL Washington, New: Ray Charles; Billy Sharay; Barbara Mason; U Truth; Festivals; Solomon Burke; Paul Humphrey.

#1 Temptations; #2 M. Gaye; #3 Osmonds; #4 Detroit Emeralds; #5 Aretha; #6 W. Pickett; #7 Continental 4; #8 Kool & The Gang; #9 Impressions; #11 Bill Coday; #12 Meters; #14 James Brown; #15 Esquires; #16 Margie Joseph; #18 Intruders.

WWIN, Baltimore: Station Pick: "Love is a Hurtin' Thing," George Kerr, All Platinum.

#8 #3 Bill Coday; #5 Brenda & Tabulations; #8 The Lovelites; #23 #9 Aretha Franklin; #10 Continental 4; #11 Jazz Crusaders; #24 #17 Kool & the Gang; #18 Shack; #19 Z. Z. Hill; #24 Oscar Weathers; #25 Drifters; #27 Paul Humphrey.

WJMO, Cleveland, New: M. Gaye; B. B. King; Marion Love; Ann Peebles; Chi-Lites. #1 W. Pickett; #5 Chairmen of the Board; #6 Detroit Emeralds; #9 Carl Carlton; #10 Etta James; #11 Temptations; #12 Freda Payne; #13 Lost Generation; #14 Shack; #16 Staple Singers; #17 Kool & the Gang; #18 100 Proof; #19 Cissy Houston; #20 Fabulous Counts; #22 Intruders.

WVON, Chicago, #1 Staple Singers; #5 Artistics; #7 Syl Johnson; #9 Billy Preston; #10 Chairmen of the Board; #11 Ruby Andrews; #14 Esquires; #15 Rufus; #16 Impressions.

Chart: Marion Black; Detroit Emeralds; 100 Proof; Aretha; Oscar Weathers; Odds & Ends; Fletcher Walker; Flaming Ember; Dee Dee Warkick; Esquires; Candace Love; Marian Love; Jimmy Ruffin; Joey Gilmore; Eddie Floyd.

RECORD WORLD SHOALS SCENE

By BOB BATES

A Rap with Liza

■ **MUSCLE SHOALS**—Liza Minnelli is as exuberant and personable off-stage as she is performing for an audience.

In the recording studio, she throws herself into her work so completely that those involved in a recording session with her are infected with her obvious delight in just being alive. Musicians and engineers give her their absolute best in musical and technical capabilities because Liza is an experience, a happening, an enchanting bundle of talented energy.

She is constantly in motion, dancing to a playback of a tune she has just recorded or sitting quietly in conversation. Her body, arms and legs are never still, seemingly resenting the forced idleness. Her eyes, coal black and arresting, reflect the teeming life inside her.

She admits to being shy in the company of strangers but her concern for even casual acquaintances is warm and genuine. Laughter is an ever-present part of her total personality. Even in those moments when she seems to be pensive and deep in thought, she is apt to recover in a flashing mirthful display that can be at once childish and mischievous or sophisticated and knowing.

This is not to imply that Liza isn't serious about her work. She is a professional in every respect but enjoyment of her work is something she just doesn't try to conceal.

Gave Some Insight at Fame

During an interview with **Record World** at the Fame Recording facility in Muscle Shoals, the 24-year-old actress/singer gave some insight into her very versatile approach to life and her career.

"I don't think of myself as an actress or performer or recording artist in the sense that just because I am doing one of these things at any given time, I have to exclude the others. They are all very much the same, really. The way things are today in the business, you don't have to limit yourself. It is all a matter of involvement."

Asked if she were working toward becoming the legend her mother was in the world of entertainment, Liza was quick to reply.

"I am just concerned with what I am doing today. I'm not thinking about 50 years from now. I'm too involved with now to worry about something like that."

Why does she choose to record in Alabama rather than New York or Los Angeles?

"I find the atmosphere here relaxing, especially in this studio. In other places there is an attitude, enforced by unions, that leaves me cold. I find the guys, the musicians and technicians seem to work harder for me here. Even though they belong to unions, too, the atmosphere is different. There is a sense of give and take, of sharing the feeling you have for your work with the result that when a session is finished you have something you all can feel good about. They are very capable musicians, too. The best I've come across. The engineers work just as hard for you and I respect their judgment completely.

"I want you to be sure and mention them all in your article. Clayton Ivey (keyboard), Travis Womack (guitar), Fred the drummer and Bob the bass player, Micky Buckins and Jerry Masters the engineers and Rick Hall. They are all very deserving for recognition."

Liza was to begin work on a new film Feb. 3 in Germany, "Cabaret." Starring with her will be **Joel Gray** and **Michael York**.

"I'm looking forward to working with Joel in the picture. It should be a real experience," she smiled.

Patchcord Moves

■ **HOLLYWOOD** — Mort Garson's Patchcord Productions

has moved to expanded headquarters at 808 North Roxbury Drive in Beverly Hills. New phone number is: 274-1495.

The Story of LP 'Joe'

■ CHICAGO — Mercury Records is distributing one of the most unique and controversial "soundtrack" albums of all time—"Joe Speaks."

The album is comprised of the best dialogue from the hard-hitting, top-grossing Cannon film, "Joe." The motion picture, which deals with the unrest and life styles of contemporary middle America, is currently the third best grossing film in the U.S.

The album, which is experiencing sales through a combination of airplay, press, ads and word-of-mouth, contains in unedited form the searing six-minute barroom monologue by Joe (Peter Boyle). Also included is some dialogue left out of the film.

The album also contains musical tracks from the film—"You Can Fly" and "Where Are You Going," by Jerry Butler and "Hey Joe" by Dean Michaels.

Contains 'Adult Dialogue'

The "Joe Speaks" LP is being merchandized to consumers with a notation that it "contains adult dialogue taken from the soundtrack of an R rated film." A similar statement went with copies sent to radio stations.

"Joe Speaks" came about after the film's editor, George Norris and Cannon executive Peter Kauff suggested that the bar speech be included in Mercury's original soundtrack. (The soundtrack, released last summer when the film first opened, was comprised almost totally of music.)



Peter Boyle (center), star of the current Cannon film "Joe" (Mercury Records), is flanked by two friends, Danny Meehan (left), who collaborated with Bobby Scott on the music and lyrics to the film, and Hamid Hamilton Camp (right), songwriter-actor who is currently appearing in Paul Sills' "Story Theater" (Columbia Records). Boyle just completed a stint with the "Story Theater" ensemble. Meehan, Scott and Camp are all ASCAP writers.

Recalls Mercury producer Robin McBride: "When I heard about the idea it seemed that the only way to do it would be to create a new album called 'Joe Speaks.' I felt there was enough good dialogue in the film that would make it worthwhile to put together a new LP."

McBride flew to New York the next morning after he'd heard of Norris' and Kauff's idea and immediately went about the task of transferring the recordings originally made on location to 4-track tape.

"Starting at 8:30 one night and ending at 10 the next morning, we mixed and edited the album," he recalled. "Then in order to get the proper edits of dialogue and music and the proper stereo placement, we made about 400 splices. These splices were not made to delete words but to use segments that represented Joe and the people around him.

'Album to Represent The Person Joe'

"Our concept was to create an album that represented the person, Joe, but not necessarily the story line in the movie. In so doing we used dialogue that had to be covered up in the film with sound effects or that was not published in the book version of the script."

The result of the hours of work put into the project by McBride and Norris is one of the most provocative albums of all time.

'Melody' Lingers On



Mark Lester and Jack Wild, who appeared as Oliver and the Artful Dodger in the film of "Oliver!" a few years ago, are teamed again in the forthcoming "Melody," for which the Bees Gees have written the score. The soundtrack album will be on Atlantic/Atco Records.

Charlie Fox' Star Spangled Movie Career

■ If there has been any let-up of work in Hollywood, somebody should notify Charles Fox, who doesn't know about such things.

Charlie has just been signed by producer Howard Koch to score the film "Star Spangled Girl" for Paramount. It will be like going home for him since he's worked for the studio before and is currently doing the music for "Love American Style" from the Paramount lot. He's also just finished scoring a TV pilot called "Mr. Ferguson" for the studio. If it goes into a series, he will be scoring it. The show stars Mary Ann Mobley.

Looking back over the last year, it has been marked with real progress for Charlie. He has just completed scoring 20th Century-Fox' "Making It" with Norman Gimbel. His music can be heard each week on the "Bugaloos" TV series. Capitol Records released a soundtrack album from the Universal picture "Pufnstuf," scored by Fox and Gimbel.

Last year Charlie scored another first in his career. He utilized the moog synthesizer and composed an electronic score for the award-winning UA film, "In the Path of History." This was followed by an electronic score for the Marcel Marceau film "First Class," which will go into distribution in May.

Life Upon The Wicked Screen

(Continued from page 28)

posers during the 1940s. One of the more unusual was that of Ernest R. Ball (played by Dick Haymes) in "Irish Eyes Are Smiling," produced by Damon Runyon. The composer, according to the scriptwriters, was aided in his Tin Pan Alley pursuits by a motley crew of Runyonesque characters, suspending the remotest belief that Ernest R. Ball was ever a real person. In this "fantasy," June Haver played the female lead.

Haver Leading Lady Again

Equally as inspiring was the foolishness which was alleged to be the story of Joe Howard (enacted by Mark Stevens), whose most famous song was also the movie's title, "I Wonder Who's Kissing Her Now." Again, June Haver was the leading lady. The ubiquitous Miss Haver then co-starred once again with the aforementioned Mark Stevens in "Oh, You Beautiful Doll," which was about composer Fred Fisher (portrayed by S. Z. "Cuddles" Sakall)—although Fisher did not even write the song which was the title of the film; that was credited to A. Seymour Brown and Nat D. Ayer.

More recently, in the film titled, alternately, "Star!" and "Those Were the Days" and amusingly referred to as the biography of Gertrude Lawrence, a young(er) Noel Coward was played by Daniel Massey, who is Coward's real-life godson.

One of the truly elaborate biographies—and seemingly as accurate as it is interesting—is the British screen tribute to that country's most famous (non-classical) composers, "The Great Gilbert and Sullivan." Robert Morley was Sir William Gilbert, Maurice Evans Sir Arthur Sullivan. Peter Finch was impresario Richard D'Oyly Carte—rather a cut above the abomination of turning David Wayne and Anne Bancroft into Mr. and Mrs. Sol Hurok in the American classical music cavalcade of the mid-1950s, "Tonight We Sing."

Considering the treatment the writers of some of the glittering standards of our music repertoire have received on the screen, one might well assume that the remaining American "giant," Irving Berlin, for years has pleaded with the film industry not to be so "honored."

RECORD WORLD TRADE STIRS

■ Frederick Fox, President of Sam Fox Publishing Co., and Redd Evans, President of Jefferson Music, are among those campaigning to have Hans J. Lengsfelder, President of Pleasant Music Publishing Corp. and Managing Director of Request Records, Inc., elected to the Board of Publishers Directors of ASCAP.

Dionne Warwick's musical conductor Joe Mele, who once served in that capacity for Eydie Gormé, Steve Lawrence and other biggies, is responsible for the production and arrangement of "the Coolest Hot Pants," Jimmy Clinton's record on Spiral of Gladys Shelley's song.

ASCAP composer Peggy Stuart Coolidge recently returned from Moscow where the Union of Composers, under the personal supervision of Aram Khachaturian, presented a two-hour program of all-Coolidge music.

Jerry Herman, President of LuLu Records, announces that they are donating all proceeds from sales on "Never in My Life" by Spider Harrison. Program Director of WTLC, to the Indianapolis branch of Operation Breadbasket of SLC.

The music for Mobil gasoline's national radio advertising is now being created and produced by the commercials division of the Wes Farrell Organization, according to Steve Bedell, VP, Creative Development. Joel Stuart, Senior Producer of Doyle, Dane and Bernbach, Mobil's agency, will produce.

Davis Gets Cap Dallas Post

■ HOLLYWOOD — Roger Karshner, VP, Promotion, Capitol Records, Inc., has announced the appointment of Bill Davis to the recently created position of Singles Marketing Specialist for the Dallas area.

Davis is one of 12 National Specialists responsible for the intensive nation-wide press and radio promotion of all top-40 material. He will report to Larry Hathaway, National Singles Marketing Manager at the Capitol Tower.

RECORD WORLD GOSPEL TIME

By IRENE JOHNSON WARE



Irene Johnson Ware

■ Mancel "Speedy" Warwick and John Bawden of Hob Records in accordance with their policy of giving the gospel public the best in gospel recordings are shipping Tommy Ellison and the Five Singing Stars; a new Shirley Caesar LP; by popular demand, "The Gospel Gold Series," featuring top selections by the Staple Singers; and "The Best of the Highway Q.C.'s." 45 releases will include the Victory Choral Ensemble, the Brockington Ensemble, the Drinkard Ensemble, the Thompson Community Singers and the Sensational Harris Family. "This Is Hit Year" is the slogan at Hob Records for 1971.

Rev. Morgan Babb, gospel recording artist, radio announcer and pastor of King Solomon Baptist Church in Nashville, located on 10th and Cheater Streets, is heard daily 5 a.m. to 6 a.m. and 10 a.m. to 11 a.m. over WVOL Radio. Rev. Babb prays every morning for the sick and shut-ins, bereaved families and those feeling low in spirit. The prayer he prays should be recorded so religious announcers across the country can play it.

Also from Nashville, Nashboro Records has just released "Dear Lord" b/w "Just Like Him," Swanee Quintet; "I Need Jesus" b/w "What About Him," the Gospel Lyrics, both on Creed; "God Is Standing By" b/w "Looking Above," Sister Josephine James; "Prayer for 1971" b/w "We Shall Know Him," Rev. Willingham; "Blessed Are They" b/w "Lord Search My Heart," the Brooklyn All Stars; "I've Been Dipped" b/w "I'm So Grateful," Prof. Alex Bradford; "Don't Let the Devil Ride" b/w "Eternal in Heaven," Brother Joe May; "I've Got To Make It" b/w "My Soul Needs Resting," Dorothy Love Coates and the Gospel Harmonettes, all on Nashboro.

Brother Marvin Dickey of WBIL-FM Biloxi, Miss., is really doing his thing with gospel music from 5 a.m. to 7 a.m. and he also promotes gospel shows for the area. Real powerful on the FM band, 24 hour station.

Congratulations to Tyrone Johnson, known on the airwaves as Donnie Taylor, now heard over WBIL-FM from 7 a.m. to 10 a.m., 2 p.m. to 6 p.m. Monday through Friday and Saturday from 6 a.m. until 12 noon. Donnie is an R&B jock formerly with WGOK in Mobile, Ala. He is in charge of the music, so he's expecting to hear from all of his friends. Send dj copies to him for reviews.

Sam Moore, formerly of WJLD in Birmingham, Ala., and WGOK, Mobile, Ala., is back at WGOK being heard from 11 a.m. until 2 p.m.

Brother Henderson of Proverb Records in Los Angeles has a new release on the "Fabulous" Watts Community Choir taken from the LP "Things Will Be Better." The single is entitled "The Lord's Prayer." For dj copies write Brother Henderson at Proverb Records, 5328 So. Central Ave., Los Angeles, Calif. 90011.

For dj copies on the new releases on Jewel including the famous Singing Sammy Lewis write to Stan Lewis, Jewel Records, 728 Texas St., Shreveport, La., or call (318) 422-0195. Also request copies of "Only the Strong Shall Survive," Rev. Samuel Butler, on Jewel.

Criteria Owned By 'Mack' Emerman

■ Atlantic Records' ownership of Criteria Studios in Miami was incorrectly implied in a previous issue of Record World.

Atlantic does not own the studio but holds a contract there (on a 40-hour week basis) that has just been renewed for a second year with a four-year renewal option.

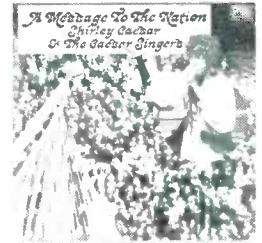
Criteria is owned by M. L. "Mack" Emerman.

Ervin Opens Offices In Los Angeles

■ LOS ANGELES—After having been associated with Wally Roker Music (BMI) for three years as Professional Manager, Dee Ervin has recently moved into his own offices and will be handling his writing, producing and own music publishing company, Dividend Music (BMI), from 249 S. Occidental Blvd., Suite 310 Los Angeles, Calif. 90057 (213) 389-6059.



SHIRLEY CAESAR
scores again with
"A MESSAGE TO THE NATION"



HBX 2128

THE 5 SINGING STARS
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HBX 2127

The first 2 gospel gold albums are real collectors items.

HIGHWAY Q.C.'s GOSPEL GOLD



HBX 2129

THE STAPLE SINGERS' GOSPEL GOLD



HBX 2125

The fabulous Drinkard Ensemble returns to the gospel field with "GET UP, GIVE GOD THE GLORY," 45 rpm, HOB 1346; "GUIDE ME," The Brockington Ensemble, 45 rpm, HOB 1345; "I THANK GOD," 45 rpm, HOB 1347, Thompson Community Singers featuring Rev. Milton Brunson

Hob Records

254 W. 54 St., New York, N.Y. 10019
Division of Scepter Records, Inc.



Mrs. Peer Attends SACM Festivities in Mexico

■ MEXICO CITY — Mrs. Monique I. Peer, President of the Peer-Southern Organization and Executive President of both Promotora Hispano Americana de Musica, S.A. (PHAM) and Editorial Mexicana de Musica

International (EMMI), attended the recent 25th anniversary of SACM (Mexico's Performing Rights Society), and the opening of the Society's new headquarters in Mexico City.

(Continued on page 47)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Tomas Fundora

■ Armando De Llano, Vice presidente Ejecutivo y Gerente General de CBS-Columbia Internacional, S.A., de México, es reconocido internacionalmente por su amplia y creativa ejecutoria dentro de la industria latina del disco. Detenerme a ampliar sus virtudes y triunfos sería hacerle el juego a los mediocres. Armando me envía una carta que dice así: "Te debía yo una carta, a propósito del tema que platicamos durante nuestra entrevista en Miami y sobre lo que tú has escrito en tu muy leída columna, con relación a nuestro desarrollo musical en México. En nuestras actividades del mundo del disco, dentro y fuera de nuestra industria, se escuchan continuamente teorías y opiniones, que nos mantienen preocupados por lo que acontece hoy y lo que sucederá mañana, sobre la urgente necesidad de dar a conocer más los valores actuales y los nuevos valores, ya sean intérpretes o compositores, como opiniones y teorías, tienen su razón y valor, pero frente a la práctica en nuestro medio, están alejados de la realidad y decimos que están alejados



Polo Marquez

de la realidad, porque desgraciadamente no depende de nosotros únicamente el proceso de la difusión, nosotros proveemos de temas, géneros, voces, música y todo lo que está a nuestro alcance a la Radio, principalmente, pero de proveedores y surtidores de material, a que éste se difunda ampliamente, hay una distancia que no hemos logrado cubrir (no por falta de deseos o de trabajo), sino porque no controlamos, no conducimos la parte del proceso de la difusión, es decir, nosotros no podemos programar la música dentro de las transmisiones, trabajamos para descubrir valores, para grabar sus temas, para colocarlos en el Mercado. Procuramos comunicar nuestras ideas, nuestras experiencias, nuestras preocupaciones, todo con el deseo de satisfacer inquietudes y deseos y para que se difundan más los valores actuales y los nuevos valores, pero con todo, encontramos respuestas limitadas de la Radiodifusión actual, muchas veces nos preguntamos: ¿Es responsabilidad de los anunciantes no producir Radio? ó ¿No exigir más creatividad a la Radio? ó ¿La creación y originalidad son un reto que la radiodifusión en sí y sus programadores no aceptan tomar?



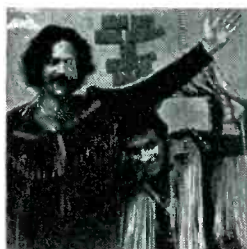
Palito Ortega

En nuestro medio, en nuestro mundo, es más importante la difusión de nuestro producto (temas ó intérpretes) por radio, que por cualquier otro medio; nuestro producto llega al consumidor inicialmente por los oídos, los temas o canciones convencionales, por ejemplo, pueden mover por igual la atención del público de ambos sexos, a la juventud, a los adultos, a los ricos y a los pobres, no importando que provoque diferentes motivaciones, ya que permite el libre ejercicio de la imaginación, formando los ideales del público.

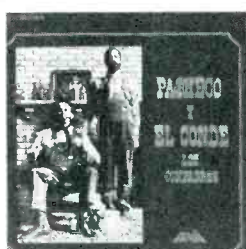
Nosotros conocemos los deseos y necesidades del público, de los artistas, de los músicos, de los autores y procuramos descubrir ó encontrar talento, nos esforzamos por grabarlo, promoverlo, encauzarlo, sentirnos cerca de ellos y proyectar su sensibilidad acercándolos lo más posible al público dentro de nuestros recursos y medios, pero seguiremos incompletos dejando un hueco en la proyección de nuestros buenos deseos y ese hueco, es la limitación de la difusión, que ojalá fuese entendida." . . .

(Continued on page 48)

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RECORD WORLD EN VENEZUELA

By NAPOLEON BRAVO

■ Que un disc-jokey reciba una determinada cantidad de dinero por la promoción de un artista, podemos verlo como algo lógico dentro del mercado del disco, ya que se trata de un producto como cualquier otro, en la mayoría de los casos, para el cual se necesita invertir una cierta cantidad en publicidad. Lo que no se puede permitir, cuando menos en nuestro ambiente discquero, es la compra de disc-jokeys por parte de algunas compañías disqueras. Una compra descarada y vergonzosa, de la cual se habla constantemente en detrimento del resto de los que trabajamos en el medio. Una compra que va desde el cheque gracias al cual una grabación (buena o mala, popular o desconocida), por "la gracia del espíritu del dinero" se coloca en los primeros lugares de su resumen; hasta llegar a tener acciones en una compañía, lo que hace que, la natural inclinación humana por lo nuestro, le haga radiar casi exclusivamente los artistas de un determinado sello disquero, con el agravante de que no se trata de un programa comprado a una estación de radio, sino de un disc-jokey que trabaja para una emisora local, y que, por lo tanto recibe su pago como tal. Que el público se de cuenta y vayan en decadencia no es tan grave como que se tilde a todos de la misma manera. Que se generalice una especie de sub-estimación a todos los disc-jokeys porque se compran, cuando tan solo son unos pocos muy contados y, por lo demás, marcados.

El escándalo ha llegado al extremo de tener que intervenir las plantas de radio, limitando la libertad de los disc-jokeys; y haciendo que la selección de los discos a radiar quede en manos de los dueños de las empresas, por lo general, personas que podrán saber mucho de papeles, pero que en música se han quedado en los años cincuenta.

Estamos de acuerdo en que la promoción de un disco, como un producto más dentro de una sociedad de consumo, de oferta y demanda, cuesta una determinada cantidad de dinero; pero el público debe elegir, o cuando menos, debe tener una cierta libertad para escoger entre todo lo que se le ofrece, y no

(Continued on page 48)

Mrs. Peer Attends SACM

(Continued from page 46)

Mrs. Peer had been invited to the celebration by Luis Echeverría, newly elected President of Mexico, Mrs. Consuelo Velazquez, President of SACM, and by SACM Director General Carlos Gomez Barrera.

Mrs. Peer's arrival in Mexico was highlighted by a Mariachi band which met her at the airport and performed "Besame Mucho," "Granada," "Cu Cu Rru Cu Cu Paloma," "Perfidia," "Frenesi" and others. Following the reception at the airport, Mrs. Peer attended a mass for all deceased composers at San Felipe's Church. The next day, Mrs. Peer attended the formal opening of SACM's new headquarters.

Spoke at Length

During the ceremony Mrs. Peer met with Mexico's President Echeverría. They spoke at length about the world-wide popularity of Mexican music and the birth of SACM. President Echeverría congratulated Mrs. Peer on the work she has done to help such serious Mexican composers as Sylvestre Revueltas and Carlos Chavez for her help in making Mexican music known around the world and for her expertise in Mexican history, archeology and the Spanish language. Their interview was broadcast and televised throughout Mexico. Mrs. Peer also appeared on "The 24 Hour Show" on Mexican TV.

During the luncheon, Mrs. Peer sat on the dais with Mrs. Consuelo Velazquez, President of SACM, Diputado Leon Michel of the Federal District and other dignitaries. Present at the celebration were directors of BMI, ASCAP, GEMA (Germany), SADAIC (Argentina) and other societies.

Following the celebration, a reception was held for Mrs. Peer in the Presidential Suite of the Hilton Hotel. Mrs. Peer received over 75 bouquets of flowers from Mexico's major composers, artists and record companies in appreciation for her work for Mexican music.

Mrs. Peer, who flew to Mexico from Houston, Texas, where she attended a Country & Western music festival with such top country composer-artists as Ted Daffan and Floyd Tillman, returned to Los Angeles following the Mexican festivities to attend business and social activities.

Conozca a su DJ (Meet your DJ)



Joe Ruibal

■ Ruibal lleva 23 años en la radio.

Con su programa "South of the Border" que se transmite de lunes a sábado, de 6:15 p.m. a 8:00 p.m. por K.Y.O.U. en Greeley, Colorado, Joe Ruibal se ha mantenido en el aire por más de 23 años, en una amplia zona de extensa población latina siempre pendiente a su programación en Español. Su mensaje, consiste de Música latina. Noticias e información general para la colonia latina.

Con 5 comerciales cada cinco minutos, Joe ha ido llevando su mensaje musical siempre con el estandarte de ir ofreciendo lo mejor en música a medida que le es suministrada.

Un gran activista en planes cívicos, ha sido un gran colaborador de la "March of Dimes," trabaja en amplia colaboración con escuelas, welfare y con la División de Empleo del Estado de Colorado. Recientemente recaudó más de \$3,000.00 para el Fondo de Louis Portillos y más de \$1,000.00 para el San Juan Shrine, que nos da una amplia idea de su fuerza como elemento radial y de promoción humanitaria.

Joe Ruibal recibirá sus muestras en K.Y.O.U. Radio, 816 9th St., Greeley, Colorado y las pondrá inmediatamente en el aire. Ruibal también es un abanderado del nuevo sonido.

que va insertando en su programación a medida que va recibiendo el material que le haga esto posible. Envíele sus muestras. El siempre lo agradecerá con su amplia sonrisa de veterano en la radio latina de Estados Unidos.

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B.B. Live in Japan

■ B. B. King, currently on a tour of Japan, will be recorded live there by ABC Records for an album.

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Marfer Inks Betty



Antonio Martinez from Marfer, Spain, is shown signing Peruvian singer and dancer Betty Missiego to his label. An album by this artist will be released soon by Marfer and their licensees throughout Latin America.



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VICENTE FERNANDEZ—Columbia
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HNAS. NUNEZ—Orfeon
7. MOCAMBO
LOS ARAGON—Musart
8. JUSTINIANA
MIKE LAURE—Musart
9. POR QUIEN LLORA SOLEDAD
JIMMY SANTY—Musart
10. CRISTAL DE ROCA
SONIA LOPEZ—Columbia

DESDE NUESTRO

(Continued from page 46)

Record World in Venezuela

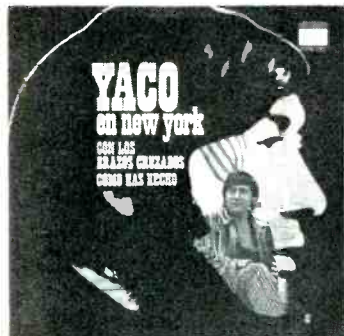
(Continued from page 47)

llegar al extremo de colocar en el tope "de la popularidad" a los artistas que cuentan con el mayor respaldo económico (que, de hecho, suelen ser los mas mediocres); y claro esta, mucho menos poner a la disposición de una compañía disquera todo un programa de radio, solo porque el "ponedor de discos" tiene tan escasa moral que se ha dejado comprar. Y por si todo la anterior fuera poco, cuando menos en nuestro medio, los artistas que interesan promocionar "por dinero" son, en su mayoría, extraños al medio, con lo cual se trabaja en detrimento de los valores locales, quienes se ven relegados a un segundo plano.

Creo que no se necesita ningún otro comentario de mi parte. Lo comentado es una realidad. ¡Publicarlo es un reto a los grandes intereses!

Armando me ha pedido que si publicaba esta carta, lo hiciese en su totalidad . . . ¡Así ha sido hecho! . . . Ahora bien, en honor a su entereza, a su prestigio y a su valentía ante los hechos, extendiendo mis manos a **De Llano**, como amigo y para fundirlo en un abrazo fraternal. Ha dado un paso al frente en la aclaración a los orígenes de la crisis del disco en México. Batallaré en contra de los que usen sus declaraciones para capitalizar odios y rencores, dimes y directes con los hombres de la radio en México. Armando es sincero y su sinceridad, ante Dios, merece el mayor respeto. Yo, batallador incansable a favor de los hombres de la radio, dignos, decentes, idealistas y abanderados del adelantamiento musical, he sido también hacha, cuchillo, ataque y guillotina para los injustos, mediatizados, interesados y "payoleiros." Porgue no vendiendo sus conciencias y sus voces y hechos, pueden los responsables de la radio hundir a toda una nación en un caos musical, político o espiritual, sin pasar inadvertidos . . . A favor de todo lo que ayude a una programación de adelanto y en contra de todo lo que desdeñe o menoscabe nuestra cultura musical latina . . . A favor de todo sello que se supere y ofrezca a los disc jockeys un producto digno sin la dádiva ruín de un interés que no sea el de la franca competencia del buen gusto y en contra y de frente a los que usen otras políticas destructoras e indignas. Esa es mi postura. Al igual que con honor publicamos "Meet your DJ" (Conozca a su DJ), también podemos publicar otra sección que se titule "Huya de este DJ" y en lugar de "Personaje de la Semana" (VIP of the Week) o adicionalmente, pudiéramos publicar otra sección titulada: "Los que no vale la pena conocer" . . . **Armando De Llano** merece mi mayor respeto y ante él sí rindo mi furia de "protector del adelantamiento de la industria del disco en México" para aliarme a su antojo de caballero y progresista.

Destruyeron totalmente los locales del Club Rivadavia, en Salta, Argentina, ante la demora de varias horas de la presentación anunciada de **Palito Ortega**. A tal punto llega su condición de ídolo y rey en su pueblo, que los argentinos son capaces de destruir todo lo que esté a su paso, ante la imposibilidad de verle y sentirse frustrados. Un retraso de 6 horas del avión que le conduciría a Salta, obligó a **Palito** a enfrentarse a una avalancha de interrogaciones. De todos modos, **Palito** llegó de madrugada, cuando ya todo estaba destrozado . . . y fué la empresa de aviación, motivada por mal tiempo, la que impidió su presentación a la hora anunciada en el destruído club Rivadavia . . . Grandes cambios habrá en la distribución de RCA en Estados Unidos (latina) . . . La producción de Music Hall será lanzada por una enérgica empresa discográfica estadounidense . . . **Polo Márquez** en el Canal 23 de Miami . . . Y ahora . . . ¡Hasta la próxima!



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Donald irrumpe en todos los mercados con su "Scaba-Badi-Bidu" contenida en este "álbum" ya lanzado en Argentina. También "Siempre Fuimos Compañeros," "En Una Playa Junto al Mar," "Tengo un Lema a Seguir," "El Libro, la Rosa y Tú" y "Bailando en el Alvear." Arreglos de Malvicino y Buddy McCluskey.

■ "Scaba-Badi-Bidu" is selling everywhere! Donald is making it big with this theme. Also in this album: "Presagio," "Llegaste. No Me Llamaste," "Adios Linda Candy" and "Sueño de Barrilete."



"EL DURO"

BOBBY QUESADA Y SU ORQUESTA—Mary Lou 1022.

Soul Tropical en su gran expresión! Quesada con Luis Rodriguez y Felo Barrie en los vocales se lucen en grabación cargada de sabor tropical. "La Mafía del Guaguancó," "Le Duele la Pata al Pato," "La Rosa Oriental," "Los Siete Refranes" y "Guajira el Son Te Llama."

■ Tropical soul music at its best! Quesada with Rodriguez and Barrie on the vocals offers a saleable and tangy repertoire. "Hay un Fuego en Cienfuego," "Mi Vecina," "Que Do-Re-Mi," more.



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PACHECO Y EL CONDE—Fania LP 00400.

Una combinación demoledora en el mercado: Pacheco y El Conde. "Dulce con Dulce," "Moreno," "Soy el Mejor," "Agarrate de la Brocha" y "De que te Vale" entre un excelente repertorio.

■ Pacheco and El Conde are a superb combination. They are selling "Dulce con Dulce," "Soy el Mejor" and "Agarrate de la Brocha," included in this album. Also, "Yolanda," "Solito," "Moreno" and "Mujer Ingrata."

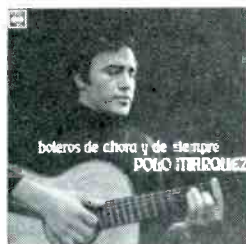


"BOLEROS DE AHORA Y DE SIEMPRE"

POLO MARQUEZ—CBS 9035.

Polo Márquez se sitúa internacionalmente con "Más de Ti." También en este álbum "Peligro," "La Ciudad sin Ti," "Quiereme como soy . . . o no me Quieras," "Esa" y "Envidia." Gran fuerza dramática y bella voz en un repertorio de primera.

■ Polo Márquez is making it big with "Más de Ti." Also on this great cut: "Como Todos," "Oigame Ud. Señor," "Cuando el Amor Se Da," "Por Amor" and "Guitarras, Lloren Guitarras."



In Columbia Debut

■ Columbia's Tom Pacheco and Sharon Alexander have ended two years' semi-retirement with the just-released "Pacheco & Alexander," their Columbia debut and their first effort as a duo.

Their return to the recording studio was an occasion that attracted a host of major musicians to play back-up to the pair's harmonies on this collection of Pacheco's songs.

Silverbird TV Special

■ Silverbird, the Navaho family group whose album, produced by Wes Farrell, has just been released on Capitol Records, will be the subject of a TV special on the PBS (Channel 13 in New York) "Fanfare" series on March 21. Lane Slate, who produced last season's "The Trail of Tears," a drama about the Cherokee Nation, is producing.

RECORD WORLD EN SANTO DOMINGO

By PEDRO MARIA SANTANA

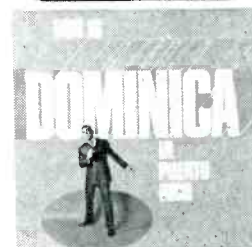
■ Queridos amigos lectores:

La presentación del Ballet de Clara Elena Ramírez fué uno de los mejores espectáculos presentados en lo que va del "71." Sus "Ballerinas" se deslizaban con una naturalidad sorprendente y el montaje de "Giselle," estuvo a la altura de los mejores de América. Los fuertes aplausos arrancados del inmenso público que se dió cita para presenciar el espectáculo, son la mejor prueba de nuestras aseveraciones. Para las chicas: El laurel del éxito. Para Clara Elena: Nuestro sincero reconocimiento a su magnífica labor.

Fué muy sentida entre los discómanos dominicanos la muerte del gran compositor y arreglista Lucio Milena. Tras largos y fructíferos años de arte musical internacional, el director argentino ha dejado con su partida un hueco difícil de llenar en la música popular de América Latina. Desde esta

columna va nuestro "último adiós" a quien supo llegar tan hondo en el corazón de los discómanos.

Illuminada Jiménez, la joven cancionista que formará parte del elenco artístico de Anibal de Peña, se ha separado del grupo y busca nuevas fronteras en el campo de la música popular dominicana. Buenas oportunidades de triunfo no han de faltar a Illuminada, ya que tiene bonita voz, talento y belleza.



"This is DOMINICA In Puerto Rico"

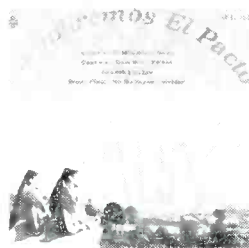
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George Sherlock Reveals

AIR Label Shoots for 'Heights' Via Classic Soundtrack Albums

By DOUG McCLELLAND



Doug McClelland, Record World Editor, and George Sherlock, General Manager of American International Records (AIR).

■ NEW YORK—Hollywood as a movie capital may be having its problems, but you couldn't tell by the activity at American International Pictures which has announced it will make 60 motion pictures during the next year.

"And many of these films will have soundtrack albums," George Sherlock, General Manager of American International Records, the MGM-distributed subsidiary of American International Pictures, revealed to Record World last week. He was in town for the opening of the company's "Wuthering Heights" at Radio City Music Hall—the first AIP release to play there — and to promote AIR's Michel Legrand soundtrack album and two AIR singles on the film's theme song, "I Was Born in Love with You," one by Legrand (instrumental) and the other by the Mike Curb Congregation. (Lyrics are by Marilyn and Alan Bergman.) The film stars Anna Calder-Marshall and Timothy Dalton.



ANNA CALDER-MARSHALL and TIMOTHY DALTON bring to life Emily Bronte's classic characters, Cathy and Heathcliff, in American International's new "Wuthering Heights." American International Records has released the soundtrack album of Michel Legrand's score.

"I'll be on the road for over a month, covering 15 cities to promote this new record product," Sherlock explained. "It's the most extensive promotional campaign the label has initiated to date."

"Wuthering Heights," he went on, "is only the first of many ambitious classics-based films American International Pictures [once strictly a quickie operation] is scheduling. AIP has always been first in trends—starting with the science fiction and horror of the late '50s, on through the beach party, motorcycle and psychedelic pictures of the '60s. Now we want to present a different image and expect to have a classic film ready for distribution every two months for the next five years.

"This has all been planned by Sam Arkoff, Chairman of the Board, and Jim Nicholson, President of AIP, with Al Simms coordinating the film music. 'Wuthering Heights' was chosen to be first because it deals with youth, à la the very successful 'Romeo and Juliet,' and because of its contemporary feelings of young love and hate. The director, Robert Fuest, is about 30 himself and understands all this. It was filmed on the actual English moors of the story."

Why is the Curb single being released so soon after his "Burning Bridges" hit? "Curb's theory on releasing it now is that since it is an MOR record, stations will be hesitant to program it right away. He figures that by the time 'Burning Bridges' is coming down at middle-of-the-road stations, 'I Was Born in Love with You' will be going up."

Sherlock continued: "We've had great exploitation and display success so far with the 'Wuthering Heights' soundtrack, on both East and West Coasts, in both record and book stores. Dell has brought out a paperback of the Emily Bronte novel with the same art work as our album. The prestigious Music Hall booking also has impressed record dealers."

Sherlock is promoting, too, the soundtrack album to "Three in the Cellar," which has music by Don Randi and a song written by Dory Previn called "Didn't I Turn Out Nice?" The film, starring Wes Stern and Joan Collins, was "test-marketed" briefly last summer, but is now

being re-released nationally on a double bill with "Three in the Attic," starring Chris Jones and Yvette Mimieux. Latter, according to Sherlock, is AIP's biggest grossing film of all time—"even bigger than 'Wild in the Streets.'"

Upcoming films that are expected to have especially strong soundtrack LPs are "The Hard Ride," featuring Robert Fuller and Sherry Bain, with a Harley Hatcher score and Bill Medley doing the title song in the film and on record; "Pacific Vibrations," described as "A Woodstock by the sea," with music by Crosby, Stills and Nash, Cream, Steve Miller Band, Ry Cooder and Wolfgang; and "Bunny O'Hare," starring Bette Davis and Ernest Borgnine—"Billy Strange is doing the music for 'Bunny,' and we are negotiating for several name groups."

"We hope to get Michel Legrand for more scores, too," added Sherlock—who gets credit on the "Heights" LP as Album Music Coordinator.

Their next "classic" release will be "Murders in the Rue Morgue," from the Poe horror tale with Jason Robards, Lilli Palmer and Christine Kaufman. Other public domain stories in the planning stages are "The House of Seven Gables," "Les Miserables" and "A Tale of Two Cities."

"The time is right for American International Records," Sherlock ventured. "Did you notice that the label logo reads AIR? This is a good omen in these ecology-minded times."



ERNEST BORGNINE and BETTE DAVIS are shown in American International Pictures' "Bunny O'Hare," in which they play motorcycle bank robbers to a Billy Strange score. American International Records expects to bring out a soundtrack album on this forthcoming film.

CMA NARM Movie Ready

■ The final scenes have been added to the Country Music Association's motion picture film presentation, "For My Next Number," to be shown at a March 1 luncheon for the National Association of Record Merchandisers at the Century Plaza Hotel in Los Angeles.

The 1492 Production Company has assembled all the story content, using both old and new film to tell the story of the growth and current importance of country music. Producer of the film is Chuck London; Associate Producer is Arnold Levine.

Several country artists took part in the CMA filming, including: Roy Acuff, Lynn Anderson, Eddy Arnold, Danny Davis, Barbara Fairchild, Jack Greene, Sonny James, Grandpa Jones, Loretta Lynn, Barbara Mandrell, Jeannie Seeley, Ronnie Shaw, Carl Smith, Connie Smith, Nat Stuckey and others. Each artist contributed his time and talent for the production. Film was also contributed from such shows as "Glen Campbell Goodtime Hour," "Hee-Haw" and "Johnny Cash Show" and other productions containing acts by many other artists.

The film presentation will precede a live performance by Merle Haggard at the luncheon.

A special brochure containing the pertinent data has been prepared through the courtesy of Columbia Records and will be distributed at the luncheon.

NARAM will convene Feb. 28 and conclude activities March 3.

Doing It Again



Margaret Whiting (seated) and Clifton Davis, starring in "Do It Again?," "A Gershwin Musicade," rehearse some of the songs from the show for Chappell & Co.'s Buddy Robbins (left), producer Jay Fuchs, Bob Baumgart of Chappell and director Bert Convy. "Do It Again?" opened Thursday, Feb. 18, at the Promenade Theatre, New York.

MARCH 6, 1971

1. **MILES DAVIS AT FILLMORE**
Columbia G 30038
2. **TO BE CONTINUED**
ISAAC HAYES—Enterprise ENS 104 (Stax)
3. **BITCHES BREW**
MILES DAVIS—Columbia GP26
4. **CHAPTER TWO**
ROBERTA FLACK—Atlantic SD 1569
5. **THEM CHANGES**
RAMSEY LEWIS—Cadet LP 844 (Chess)
6. **THE ISAAC HAYES MOVEMENT**
Enterprise ENS 1010 (Stax)
7. **FREE SPEECH**
EDDIE HARRIS—Atlantic SD 1573
8. **DON ELLIS AT FILLMORE**
Columbia G 40243
9. **STRAIGHT LIFE**
FREDDIE HUBBARD—CTI CTI 6007
10. **THE PRICE YOU GOT TO PAY TO BE FREE**
CANNONBALL ADDERLEY—Capitol SWBB 631
11. **INDIANOLA MISSISSIPPI SEEDS**
B. B. KING—ABC ABCS 713
12. **BEST OF JOHN COLTRANE**
Impulse AS 9200 (ABC)
13. **BLACK DROPS**
CHARLES EARLAND—Prestige PR 7815
14. **GULA MATARI**
QUINCY JONES—A&M 3030
15. **B. B. KING LIVE IN COOK COUNTY JAIL**
ABC ABCS 723
16. **OLD SOCKS, NEW SHOES, NEW SOCKS, OLD SHOES**
JAZZ CRUSADERS—Chisa CS 804
17. **RASHAAN, RASHAAN**
ROLAND KIRK—Atlantic SD 1575
18. **THE STROKE OF GENIUS**
CHARLIE BYRD—Columbia C 30380
19. **HOT BUTTERED SOUL**
ISAAC HAYES—Enterprise ENS 1001 (Stax)
20. **BRIDGE OVER TROUBLED WATER**
PAUL DESMOND—AM SP 3032
21. **SUGAR**
STANLEY TURRENTINE—CTI CTI 6005
22. **STILLNESS**
SERGIO MENDES & BRASIL '66—AM SP 4284
23. **BLACK TALK**
CHARLES EARLAND—Prestige PR 7758
24. **LEON THOMAS ALBUM**
Flying Dutchman FDS 132
25. **JOURNEY IN SATCHIDANANDA**
ALICE COLTRANE/PHAROAH SANDERS—Impulse AS-9203

JAZZ

Chess Begins New Jazz Vintage Series

■ NEW YORK — Esmond Edwards, Vice President of A&R for Chess Records, announces that the label is beginning a new Jazz Vintage series with four LPs to be released during February.

"Blues — Shoutin' — Swingin' — and Makin' Love" features Jimmy Rushing, Al Hibbler, Jimmy Witherspoon and Wynonie Harris; "Leo Parker, Baritone Great (1950 '51)" includes Sahib Shihab and Red Saunders with the legendary saxophonist; "Chicago's Boss Tenors (1948-1956)" features Gene Ammons, Tom Archia, Claude McLin and Johnny Griffin; and "South-Side Jazz"

includes performances by Eddie Smith, Lonnie Simmons, Dave Young, Prince Cooper and Eddie Johnson.

Most of the sessions in the Jazz Vintage Series, especially the very early ones, were supervised by Leonard and/or Phil Chess and were recorded at the original Universal Studios for the Chess brothers' Aristocrat label. Most of the sides in this series have never been issued in any form, some have been on the market as 78s and a few appeared on LPs.

One of the discovery places for the Jazz talent Chess recorded was the Mocambo, a

JAZZ LP PRODUCT

M. F. HORN
MAYNARD FERGUSON—Columbia C 30466.

Looking clean-cut and as if he's just waiting to enter the executive offices, Maynard Ferguson sits smartly on the jacket of his new album—proud. There's every reason to be. The jazz inside, not new, is what he's always done well. The songs are the new entities.

ENERGY
JEREMY STEIG—Capitol ST 662.

Jeremy Steig is a favorite. His jazz licks are tasty and fun. Here he's playing with Jan Hammer, Gene Perla, Eddie Gomez and Don Alias. It's interesting that Steig's playing sounds just like his drawings (which adorn the jacket) look.

JELLY ROLL MORTON
Trip JT 1.

Trip has inaugurated a new series of jazz oldies. Jelly Roll Morton, Earl Hines, Fats Waller, Chick Webb, the kings of New Orleans are the five subjects covered so far. For those who haven't got this material, these albums may be just the thing.

LIVE IN SEATTLE
JOHN COLTRANE, PHAROAH SANDERS—Impulse! AS 9202-2.

This is a two-record set that will have them lined up at the mere mention of its release. Pharoah Sanders jumps into the proceedings at well-spaced intervals. Trane's "Out of This World" certainly is, and lovers of what the man could do with this kind of song will flip.



Hampton Kicks Off Tour

■ Jazzman Lionel Hampton received an "Ambassador of Good-Will" designation from President Nixon last weekend at a special White House reception to kick-off his State Department tour of Europe March 5 through April 4.

The President also gave the bandleader three dozen Spiro Agnew-signed golf balls as gifts for dignitaries along his 26-city route, which includes Belgrade, Bucharest, Budapest and Warsaw.

Hampton will take a 10-man combo on the tour which marks his first visit to Communist countries. Other stopovers are scheduled in Spain, Italy, France, Germany, Switzerland and Portugal.

39th St. bar owned by Phil and Leonard. Gene Ammons, Leo Parker, Fats Navarro and Tom Archia, among others, all played there during the robust days of the BeBop era, the middle and late '40s. Fortunately, many of these same artists also recorded for the Chess brothers at that time. Ammon's big-selling ballad, "My Foolish Heart," was one of the earliest sides released on Aristocrat. Claude McLin's "Mona Lisa," in the Ammons tradition, was another big one for the then fledgeling company.

As it often happens with so many young successful ventures, certain trends take hold and certain items sell more than others. Quite naturally, the potentially big sellers were released as soon as possible and the long-term artistic sides tended to get buried in the tape vaults. In 1970 the idea was proposed, in some instances 20 years after the musicians originally recorded, that an exhaustive program be set up to re-discover this material and release the best of it on Chess LPs under the banner of the Jazz Vintage Series.

Subsequently, many true gems have come to light and have been culled into a series of specially produced albums. Their original sounds have not been "enhanced" by stereo or echo. On a few of the very early sides, Chess had to make new tapes from 78s (the original tapes have not been found) and on such occasions the surface hiss has been rolled off by Dr. John Steiner, a master in the field of fidelity recording.

"There are still chapters in the history of jazz that have not been fully documented with recordings," said Edwards.

Cocker & Bacharach A&M Soundtrack Stars

'Mad Dogs and Englishmen' Film Imminent

■ HOLLYWOOD — A&M Records has been involving itself selectively but successfully in the field of motion picture and theater albums in the last three years. Peak sales have been achieved with film soundtracks done by major A&M artists Joe Cocker and Burt Bacharach.

"Mad Dogs and Englishmen" by Joe Cocker is the soundtrack album for the film of the same name. The picture, a documentary on the life and times of Cocker and troupe, is due for imminent release by MGM. The four-sided album has been out since September, 1970, and has already earned gold record status. Label exec Jerry Moss produced the film.

Burt Bacharach's first film score contribution was the Academy Award-winning "Butch Cassidy and the Sundance Kid." The album was released in the summer of 1969, and has been a consistent A&M seller ever since.

Another recent soundtrack handled by A&M is the Ode 70 Records release of "The Baby-maker." The controversial film was a fall, 1970, release and the album, featuring Ode 70 artists Ole Blue, has been out since the end of 1970. The score was composed by Fred Karlin, writer of "Come Saturday Morning" from the film "The Sterile Cuckoo."

"The Sterile Cuckoo," released in 1969, starred A&M songstress Liza Minnelli, and A&M artists the Sandpipers recorded "Come Saturday Morn-

ing" for the soundtrack. The song is featured on their "Come Saturday Morning" album, as is the title song from the soundtrack of Russ Meyer's film "Beyond the Valley of the Dolls."

Jones Has Success

Grammy Award-winning composer-arranger-performer Quincy Jones has had great success as a film score composer. For A&M, he did the album of music from "John and Mary."

Original stage cast LPs by A&M include the two-album set, "The Boys in the Band," which comprises the entire Mart Crowley award-winning play.

Producer-performer Larry Marks also has done soundtrack work. His most recent effort was the title song for Elliot Gould's "Move," released by A&M as a single. Ode 70 artist Merry Clayton performs the song "Lift Every Voice" on the soundtrack of the film "Brewster McCloud," and the song is out on Ode 70 as a single.

A&M artists involved in forthcoming films include Melvin Van Peebles, who is both directing and doing the music for his next film; and Cat Stevens, who is doing music for a new Paramount picture starring Bud Cort and Ruth Gordon, "Harold and Maude."

The latter is the love story of a 21-year-old lad and a 74-year-old woman!

Metromedia Records' Kaye Hart: A Natural for Stage & Screen



Kaye Hart

■ NEW YORK — "I'm a very fortunate girl." Songstress Kaye Hart explains that she has always worked the "nicer rooms," for which she counts her blessings and thanks manager Howard Hinderstein.

Kaye had just finished an engagement at Harrah's in Las Vegas when she visited Record World last week. She told us all about her forthcoming single for Metromedia: "It's called 'To a Small Degree' and it's from the new musical 'Pretty-belle' starring Angela Lansbury."

She plans a return to the studio soon to cut her second album—the first was recorded with Peter Matz. Her goal is to

develop a definite identification on records, as opposed to her personal appearances where she sings "a little bit of everything." She is currently searching for the correct material to build that identification.

Coming up for Kaye are television appearances on the Carson, Griffin and Douglas shows as well as a return to Vegas in the spring. Most of all, she looks forward to a return engagement with Jack Benny in London, tentatively scheduled for April. She considers her first trip to England with Benny last year as her biggest thrill to date in four years in show business. She describes that experience as a "long way from Fordham Road," the Bronx boulevard where she was raised and which she still considers home, though her busy schedule keeps her on the road much of the time.

Hopes to Produce

For the future Kaye hopes someday to produce records because "I know what I want to hear." And most certainly she will do some acting. For with her special looks and personality, she seems a natural for stage and screen. Or, as an old song went: "You ought to be in pictures." Look for Kaye Hart's name up in lights.

Gregg Geller

Taylor to Madison Sq. Garden

■ NEW YORK—James Taylor, who stars with Dennis Wilson of the Beach Boys and Lauri Bird in the forthcoming film "Two-Lane Blacktop," and winner of five Grammy nominations, brings his own musical show to Madison Square Garden on March 10.

This is the Warner Brothers artist's first major cross-country tour and features his long-time friends, singer/songwriter Carole King plus the five-member group Jo Mama.

Both Miss King and Jo Mama will perform solo and again with Taylor. Record buyers are already familiar with this combination of musicians and artists. Miss King, guitarist Danny Kootch of Jo Mama and drummer Russ Kunkel are heard on Taylor's best-selling album, "Sweet Baby James." Taylor and Jo Mama backed Miss King on her Ode Records album, "Writer."

Taylor will be backed by Kunkel and bass player Lee Sklar.

Showco Sound of Dallas has been contracted to provide the sound for the entire tour.

Taylor's manager-producer, former pop singer Peter Asher (Peter & Gordon), is presenting the tour in cooperation with Nathan Weiss, for Marylebourne Tours.

Dialogue/Styne

(Continued from page 8)

Commenting on the great success of the Broadway revival of the 1925 musical, "No, No, Nanette," Styne said: "It's well done, of course, but there are other things involved. Revivals come when the theater is in trouble. When times are good, a 'No, No, Nanette' wouldn't work. When deprived, people want to think of the past when it was good."

Styne's past certainly qualifies. As for his present and future prospects — yet another Styne hit title seems a likely sum-up: "Everything's Coming Up Roses."



Joe Cocker and Mad Dogs and Englishmen

Costa Joins Elektra In PR Post



Jean-Charles Costa (right), former Managing Editor of Crawdaddy Magazine, has joined Elektra Records as assistant in the area of press relations to Bruce Harris, Director of Advertising and Publicity. Costa attended Columbia University.

Stereo D Open Door Policy

■ Loren Becker, President of Stereo Dimension, has announced that beginning immediately Stereo Dimension will have an open door policy for listening to product of all kinds from producers, production companies and talent.

All product released by Stereo Dimension on its Evolution label will originate with independent producers. Stereo Dimension is beefing-up its internal staff in the areas of A & R Processing and Administration. These functions will fall into the production area.

Borchetta Moves

■ HOLLYWOOD—Independent record promoter Mike Borchetta has moved into new offices at 6290 Sunset Blvd.

CLUB REVIEW

Rampage Impressive

■ NEW YORK—A new group, Rampage, was showcased at Ungano's recently, and gave an impressive performance.

The Long Island foursome consists of Chuck Neuman, guitar and vocals; Tommy Paris, bass, violin and vocals; Rob D'Nunzio, guitar, harp, flute and vocals; and Bernie Imbrosciano, drums.

In addition to their fine musicianship, the group gave a balanced presentation which spotlighted some strong original material. Standouts were "Dreams," "Conspiracy" and the tender "Let Me Near You."

Unsigned as yet to a recording contract, Rampage is concentrating on both building a following and gaining valuable concert experience. They have a fine future ahead.

Fred Goodman

Bell Windfall Long-Term Renewal

■ NEW YORK—Larry Uttal, President of Bell Records and Bud Prager, President of Windfall Records, announce the renewal of the agreement covering the exclusive, long-term distribution of the Windfall label and "Mountain," featuring Leslie West and Felix Pappalardi, through Bell Records.

Expressing his delight with the outcome of their negotiations, Uttal described Mountain as "one of the most respected, contemporary musical groups in the world." He called their association over the past 18 months "mutually beneficial, marked not only by success but also the pleasure and satisfaction of working with professional record people who really know what they're doing. This has been evident from the release of Mountain's first gold LP 'Mountain Climbing' and their top 20 single 'Mississippi Queen,' to their current album 'Nantucket Sleighride,' which is in top 10 three weeks after it was released.

Prager indicated that he was particularly pleased at the smooth course taken by the negotiations which "had to be structured to fit the special requirements of Mountain. Such courtesies as freedom of recording, design and visuals were essential in dealing with a group in which every aspect has been so individually hand-crafted."

Carefully Developed

The development of the Windfall label and Mountain during the past year-and-a-half has been one of the most carefully thought out in record business annals. The company was formed by Bud Prager and his partner Felix Pappalardi, one of the leading writers, performers in the music business. Pappalardi is Vice President of Windfall Records and also leader, bass player and vocalist with the group. His previous production credits include four gold LPs and "Sunshine of Your Love" by Cream and the Youngbloods' "Get Together."

Windfall's total revenues in 1970 were slightly over one million dollars, and this year it is anticipated they will triple that between records, publishing, tape sales and personal appearances.

Intensely concerned with every phase of the development of the product that it presents to Bell Records, Windfall has its own full-time engineer

and quality-control specialist, Bob D'Orleans. Gail Collins directs art and visuals and Gary Kurfirst supervises all aspects of Mountain's personal appearances.

Mountain Rated Exciting

Mountain is rated by its peers as one of the most exciting, musically proficient groups now on the scene. Such important groups as the Who now include "Mississippi Queen" (written by Leslie West, Felix Pappalardi, Corky Laing and David Rea and published by Upfall Music, a division of Windfall)

in their concert dates.

Mountain features Leslie West as lead guitar and lead vocalist; drummer Corky Laing and organist Steve Knight, plus Pappalardi. The group is currently planning its first European tour this summer and will headline at Fillmore East during Easter week. In a few weeks they will leave on a national tour which includes a concert date in Denver that has already registered an advance sale of over 11,000 tickets, the fastest, with the exception of the Rolling Stones, in the city's history.

Byrd Joins RCA Atlanta As Southeastern Sales Manager

■ E. B. (Skip) Byrd has been appointed Southeastern District Sales Manager of RCA Records.

Announcement was made by Gene Settler, RCA Records' Director, Commercial Sales, to whom Byrd will report. Byrd will be headquartered in Atlanta.

Byrd joins RCA Records after having spent the past two and a

half years as Regional Manager for Epic Records in Atlanta, traveling the Southeast. His association with Columbia-Epic began a number of years previously and he had served variously as a salesman, sales manager, regional sales manager and regional promotion manager, operating out of Atlanta, Charlotte and New Orleans.

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Audio Video Impact

(Continued from page 3)

major revenue sources if the new form does not achieve widespread popularity. It notes that the impact on television performance fees would probably be greater than on royalties from the sale of records.

Possible Approaches

With reference to synchronization agreements, which control the use of copyrighted music on film, the NMPA discusses several possible approaches to the handling of audio visual materials. Among them are:

- An additional flat fee for audio video rights.
- Special royalties, such as percentage of rental income, a percentage of the wholesale or suggested retail price, or of gross revenues.
- A separate fee, not stated in the agreement but to be determined later at "the prevailing rates" by the parties.
- A combination royalty agreement, incorporating different percentages of the various types of revenue the producer will receive.

The report also examines other aspects of licensing including the incompatibility of various cassette systems, the question of rental and leasing programs, the susceptibility of various systems to piracy, and the relationship between the program producer and the manufacturer or distributor of the hardware system.

At present, approximately 20 companies are developing audio video systems. The various systems use different materials and are therefore generally not compatible. Eventually, there may be some forms of standardization or one or few systems may prevail. Some, but not all, of the systems permit the owner to record as well as play back programs.

Obtaining Rights

Major hardware producers have already started preparing audio video programs by obtaining rights to existing film libraries and developing new material. There has also been an emergence of firms which specialize in creating and acquiring programming.

Some hardware producers expect to begin marketing their systems within the year, at first to institutional users such as

(Continued on page 55)

Leslie, Dionne at Record World



Leslie Uggams, who has just come out on her first Sunday label single, "Love is a Good Foundation" b/w "I Just Can't Help Believing," produced by Dionne Warwick, came out to visit Record World recently with Dionne. Shown above, from left: Chris Jonz, Director of R&B Promotion, Scepter Records (Sunday distributor); Leslie; Dionne; Sid Parnes, Record World Editor-in-Chief; and Joe Fleischman, Record World Advertising VP.

Totem Pole PR

(Continued from page 3)

plans to lean heavily in the direction of performers and companies that are involved in the contemporary music scene.

Additionally, the office will service selected motion picture-TV projects and the burgeoning video-cassette field.

Gersh and Winter first became associated when the latter headed press department for Paramount Pictures Music Division (1967-69). In Gersh's capacity as publicity representative for Stax Records, then owned by Paramount, both frequently coordinated their activities. The two enjoyed a reunion when Winter moved over to MCA in 1969, thereby becoming involved with the Decca label, a Gersh client. The recent "Jesus Christ, Superstar" project, directed by the Gersh office in New York, gained additional emphasis as a result of the smooth communication between both coasts.

Diversified Career

Winter launched his diversified career in the early '60s, following a hitch with Armed Forces Radio-TV Service. His indie PR firm accounts included actors George Chakiris, Richard Conte, Shelley Berman and Phyllis Diller. Video-wise, he repped ABC-TV's "Country America" and CBS-TV's "The Alvin Show." Winter gained motion picture credits for special campaigns with Clover and Arwin Productions, and a year-and-a-half of post-production

activity for Walt Disney Studios—seven features in all, culminating with "Mary Poppins."

Shortly thereafter, he was tapped by Liberty Records to head up national publicity for the parent corporation and their other labels, Imperial/World Pacific/Blue Note, and Metric Music Publishing. During his tenure, he was instrumental in developing the image and stature of numerous artists, among them Johnny Rivers, Canned Heat, Cher, Jackie DeShannon, the Hollies, Ravi Shankar and the Fifth Dimension.

In 1967 he accepted an offer from Paramount, Dot, Steed labels, and Paramount Pictures Music Publishing Companies. In November, 1969, with Bill Gallagher assuming the Presidency of Paramount, and a shift to the East planned, Winter moved over to Universal City Records.

When J. K. Maitland joined MCA Records as President, Winter began servicing all labels from the Universal Studios Tower. While at MCA, the publicist garnered much space on performers like Elton John, Neil Diamond, Bill Cosby and Brian Hyland.

Winter has received an award from the International Press for "outstanding and continuing cooperation," and is Director of Publicity for the L. A. Chapter, National Academy of Recording Arts & Sciences, a post he's held for the past six years. Totem Pole's offices are located at 200 W. 57th St., New York, and 8255 Sunset Blvd., Hollywood.

Williams to N. Y. C.

■ Don Williams, who has resigned his post with MCA on the Coast as Director of Contemporary Music Publishing, has relocated to New York. He will announce his plans shortly.

Price Hikes

(Continued from page 3)

made no decision but the overall situation is being considered at present. RCA recently stated that it would have "more to say on the subject in the immediate future," which is presumed to be after NARM.

Ben Karol of King Karol record stores called the increases "a necessary evil." He sees that prices for everything else are rising and asks, "Why should records be any different?" He feels that most companies have handled the pricing problem well and stated, "As dealers we have to accept this [the increases] and act accordingly." He expects some consumer resistance but is unwilling to predict how much resistance the increases will foster. Karol is hopeful that this resistance will be minimal thanks to the fact that there is enough room between cost price and selling price to make the increases easy on the consumer.

"If the manufacturers handle it the way Columbia did we can pass it on to the consumer without any problem, especially if we can get some good product," he stated.

'Should Think Carefully'

David Rothfeld of Korvette's said, "I think the industry should think very carefully about going to a \$5.98 retail price, particularly as it concerns product from new artists." He thinks that the higher listing is potentially unfair to the artist as it might lead to less initial exposure. He added that the \$5.98 price "might tend to make the full line retailer cherry-pick more than he is currently doing."

Sam Goody answered a question with his own. "Why should it affect business?", he asked semi-rhetorically to the question, "What affect on business will price increases have?"

In general, most of the industry has adopted a wait-and-see attitude on the situation, with some retailers a bit edgy about the prospect of having to raise their prices. Manufacturers, on the other hand, should be expected to raise their prices and stick their chins out with the hope that they won't be hit collectively with buyer reaction.

Polydor/Gelassen

(Continued from page 4)

unit. The division between types of music is presently at a hair line, and with more publications expanding their area of coverage, it is no longer necessary to duplicate departments. Polydor will continue to extend its classical business, but will now attempt to relate it in terms of the youth market, along with its ever-increasing pop sales.

Gelassen, who has had 18 years of record business experience, including Discount Records, Folkways, Monitor and MGM, will be responsible for exposing new and established acts through consumer and trade magazines. He will also attempt to create a contemporary atmosphere through which to attract new talent to Polydor and its affiliate labels, as well as to make the name Polydor as well-known and loved in this country as it is throughout the world.

NMC/White Front

(Continued from page 4)

Craig stated that the appointment is the result of the outstanding performance on the part of NMC in supplying the Southern California stores of White Front.

Jesse Selter, President of NMC, stated that he was pleased with the opportunity to service the additional White Front stores and he felt that the appointment was the result of NMC's dedication to supplying its customers through a concept of "custom service."

Audio Video

(Continued from page 54)

schools, businesses and government. Estimates of prices vary widely, with a range of approximately \$300 to \$800 for players and \$10 to \$30 for one-half hour programs. It is anticipated that programs will be either sold or rented or both. When and if audio visual materials achieve popularity in the consumer market, rentals may become the most common form of distribution because of the projected high cost of purchasing cassettes. There has even been speculation that advertising may ultimately be included in some cassettes in order to bring down prices and rental fees.

Principle markets for audio visual devices are expected to be the United States, Japan and Western Europe. It has been predicted that by 1980 the world-wide equipment market in this field may reach \$2 to \$4 billion.



TOP NON-ROCK

MARCH 6, 1971

| THIS WK. | LAST WK. | ARTIST | RECORD | COMPANY |
|----------|----------|---|--------|---------|
| 1 | 4 | LOVE STORY ANDY WILLIAMS—Columbia 4-45317 (Famous, ASCAP) | | |
| 2 | 2 | SHE'S A LADY TOM JONES—Parrot 40058 (London) (Spanka, BMI) | | |
| 3 | 5 | FOR ALL WE KNOW CARPENTERS—A&M 1243 (Pamco, BMI) | | |
| 4 | 1 | THEME FROM LOVE STORY HENRY MANCINI/RCA 479927 (Famous, ASCAP) | | |
| 5 | 6 | HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega 615-0015 (Combine, BMI) | | |
| 6 | 11 | DOESN'T ANYBODY WANT TO BE WANTED PARTRIDGE FAMILY—Bell 963 (Screen Gems-Columbia, BMI) | | |
| 7 | 10 | CRIED LIKE A BABY BOBBY SHERMAN—Metromedia 206 (Almo, ASCAP) | | |
| 8 | 7 | WATCHING SCOTTY GROW BOBBY GOLDSBORO—United Artists 50727 (BnB, BMI) | | |
| 9 | 9 | ONE BAD APPLE OSMONDS—MGM 14193 (Fame, BMI) | | |
| 10 | 3 | IF YOU COULD READ MY MIND GORDON LIGHTFOOT—Reprise 9073 (Early Morning, ASCAP) | | |
| 11 | 29 | NO LOVE AT ALL B. J. THOMAS—Scepter 12307 (Rose Bridge/Press, BMI) | | |
| 12 | 12 | 1900 YESTERDAY LIZ DAMON'S ORIENT EXPRESS—White Whale 368 (Lameja, BMI) | | |
| 13 | 13 | WASHINGTON SQUARE JAMES LAST—Polydor 2-15017 (Show Songs, ASCAP) | | |
| 14 | 20 | COUNTRY ROAD JAMES TAYLOR—Warner Brothers 7460 (Blackwood/Country Road, BMI) | | |
| 15 | 21 | LOVE'S LINES, ANGLES AND RHYMES 5th DIMENSION—Bell 965 (April, ASCAP) | | |
| 16 | 8 | I'LL BE HOME VIKKI CARR—Columbia 4-45296 (January, BMI) | | |
| 17 | 14 | BEAUTIFUL PEOPLE NEW SEEKERS—Elektra 45710 (Avco Embassy/Kama Ripa/Amelanie, ASCAP) | | |
| 18 | 16 | YOUR SONG ELTON JOHN—Uni 55265 (MCA) (Dick James Music, BMI) | | |
| 19 | 23 | ONE TOKE OVER THE LINE BREWER & SHIPLEY—Kama Sutra 516 (Buddah) (Talking Beaver, BMI) | | |
| 20 | 35 | ME AND BOBBY McGEE JANIS JOPLIN—Columbia 4-45314 (Combine, BMI) | | |
| 21 | 24 | LIFE RICK NELSON—Decca 32779 (Matragun, BMI) | | |
| 22 | 22 | SWEET MARY WADSWORTH MANSION—Sussex 209 (Buddah) (Kama Sutra/Big Hawk, BMI) | | |
| 23 | 32 | OYE COMO VA SANTANA—Columbia 4-45330 (Planetary, ASCAP) | | |
| 24 | 19 | BURNING BRIDGES MIKE CURB CONGREGATION—MGM 14151 (Hastings, BMI) | | |
| 25 | 18 | EVERYTHING IS GOOD ABOUT YOU LETTERMEN—Capitol 3020 (Jobete, BMI) | | |
| 26 | 26 | THEME FROM LOVE STORY FRANCIS LAI—Paramount 0065 (Famous, ASCAP) | | |
| 27 | 27 | WOODSTOCK MATTHEWS SOUTHERN COMFORT—Decca 32744 (Siguomb, BMI) | | |
| 28 | 30 | KEEP THE CUSTOMER SATISFIED GARY PUCKETT—Columbia 4-45303 (Charing Cross, BMI) | | |
| 29 | 36 | I BELIEVE IN MUSIC MARION LOVE—A&R 7100/505 (Mercury) (Songpainter, BMI) | | |
| 30 | 31 | MORNING OF OUR LIVES ARKADE—Dunhill 4268 (ABC) (Wingate, ASCAP) | | |
| 31 | 15 | ALL KINDS OF PEOPLE BURT BACHARACH—A&M 1241 (Blue Seas/Jac, ASCAP) | | |
| 32 | 33 | BEGINNING TO FEEL THE PAIN MAC DAVIS—Columbia 4-45302 (Songpainter, BMI) | | |
| 33 | 39 | WHAT IS LIFE GEORGE HARRISON—Apple 1828 (Harrisongs, BMI) | | |
| 34 | — | DREAM BABY GLEN CAMPBELL—Capitol 3062 (Combine, BMI) | | |
| 35 | 37 | WILD WORLD GENTRYS—Sun 1122 (Irving, BMI) | | |
| 36 | — | WHEN THERE'S YOU ENGLBERT HUMPERDINCK—Parrot 40059 (London) (Drummer Boy, ASCAP) | | |
| 37 | — | PENCIL MARKS ON THE WALL HERSHEL BERNARDI—Columbia 45285 (Free Verse/PencilMark, ASCAP) | | |
| 38 | — | COME INTO MY LIFE AL MARTINO—Capitol 3056 (Murbo, BMI) | | |
| 39 | — | THE PUSHBIKE SONG MIXTURES—Sire 350 (Polydor) (Right Angle, ASCAP) | | |
| 40 | — | BAD WATER RAELETTES—TRC 1014 (ABC) (Unart, BMI) | | |

RCA Launches 'Impact' Drive

(Continued from page 4)

record specially priced albums also featuring powerhouse product from many of our name artists, as well as selected best-of-line Camden product to spearhead the merchandising effort," Anger said.

There will be a major television and radio buy in the top 25 markets to launch and sustain the program, in addition to which there will be extensive national print advertising to supplement locally placed radio-TV press advertising.

Kits, containing advertising mats, minnies, streamers and other point-of-sale materials have been sent to all distributors to sell merchandise at the local level, and racks and headers have been prepared for in-store and window display for heavy product exposure.

Anger also said the campaign features distributor and sales men incentives, and that the campaign will last through April 30.

"We already have received some gigantic initial orders on this program and with what billing we expect to achieve at the NARM convention, this could be one of the most successful sales programs we have had in recent years," Anger said.

MacMaster Dead

Angus MacMaster, 21, former organist and pianist with rock group the Unspoken Word was killed Feb. 5 when a trailer truck collided with his car near Paris, Ark.

He is survived by his wife, his mother and father, two brothers and a sister.

Wallington Named

(Continued from page 4)

maturity. It quickly became apparent to us that Billie Wallington was ideally suited to head a strong, New York-based publicity operation for us."

For the past five years Mrs. Wallington has served as Manager of National Publicity for CBS Records, where she was involved in creating publicity concepts for such artists as Simon and Garfunkel, the Byrds, Leonard Cohen and Laura Nyro. Prior to that she spent five years as Publicity Director of Riverside Records.

Mrs. Wallington began her career in entertainment publicity with the Virginia Wicks Public Relations firm, where she spent several years as an account executive. She is a member of the Public Relations Society of America and the American Society of Composers, Authors and Publishers.

Mrs. Wallington will shortly visit the Burbank headquarters of Warner Bros. Records to set up liaison procedures between the New York and West Coast offices of the company.

Warner Bros. Records will continue to employ the additional services of independent publicists Ren Grevatt and Associates (N.Y.) and Jim Mahoney & Associates (L.A.)

Skaff to Coast

(Continued from page 4)

Skaff will report directly to Stewart with regards to special product and promotional projects for the label. He will work closely with the Product Development Group in determining an artistic direction for the company.

Of the past 11 years that Skaff has been involved in the industry, most of them have been with the Liberty/United Artists family of labels. Exiting his post as local promotion man for a Cleveland distributor, he assumed the position of National Director of Promotion for Liberty in 1960. He was named promotion man of the year twice during that period, in 1962 and in 1963.

In 1964, he was put in charge of the Imperial label. He was responsible for bringing Johnny Rivers, Cher, and the Hollies, among others, to Imperial. In 1968, at the time of the Liberty/United Artists merger, Skaff was appointed Vice President, A&R and Promotion for the new company, where he has served until his recent transfer to Los Angeles.

ENGLAND

By RON McCREIGHT

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

SINGLE

"UNDERNEATH THE BLANKET GO"

Gilbert O'Sullivan
MAM Records
Publisher: April Music

SLEEPER

"HERE COMES THAT RAINY DAY
FEELING AGAIN"

The Fortunes
Capitol Records
Publisher: Cookaway Music

ALBUM

"THINGS WE LIKE"

Jack Bruce
Polydor Records

■ LONDON—Although not directly concerning the world of records, the events of the last 10 days centering round the name of **Rupert Murdoch** are worth noting.

Murdoch is an Australian newspaperman who acquired and has made a considerable success of two high circulation national newspapers in England. Just before Christmas he acquired a substantial but by no means dominating stake in London Weekend Television, one of the big five in the network. From a modest start—"Mr. Murdoch is going to take an interest in the running of the company"—we have seen in the last three weeks the sacking of executive after executive, finishing a few days ago with the sacking of the man who had apparently done the sacking, chief executive **Tom Margerison**. One of Rupert Murdoch's declared ambitions for London Weekend is to institute a major pop disc program on Saturdays—but in the meantime newspaper proprietor Rupert Murdoch had decided to release a series of five articles in the News of the World, which, as mentioned last week, examines the record industry's dealings with the disc jockeys and producers' dealings with the BBC, who are, of course, the big rival to Murdoch, the television boss.

This all leaves the independent television authority with an agonizing problem to work out: having always set their face against newspaper men extending their power into television, are they going to make an exception with Murdoch, or are they going to put up with the barrage of protest from his rivals in other television contractors? Coupled with this, an idle speculation: if the News of the World disclosures lead to the BBC firing some of their top djs (we are promised a sensational disclosure next Sunday), will these djs be in the running for the Murdoch pop program on London weekend?

All of this shows once again the frailty and limited output enjoyed by the pop industry in England, and makes all the more interesting the government's shortly to be announced decision on the structure of commercial radio.

Paul McCartney in court this week, accompanied by his wife, seeking a legal decision to dissolve his business association with the other three Beatles . . . Another top group with legal problems are the Tremeloes, who are currently appealing against a court decision fining them for illegally bringing equipment into this country from the U.S.A. . . . MCA Records reported this week their "Jesus Christ Superstar" a multi-million world-wide seller, and to follow arrangements are being made for a London

(Continued on page 58)

GERMANY

By PAUL SIEGEL



Paul Siegel

■ BERLIN—Have you ever seen tulips blooming in February? Well, Germany is experiencing the springiest winter in over a hundred years . . . Over in Frankfurt, good looking **Branko Zivanovic**, Prexy of that dynamite label Bellaphon with its **Creedence Clearwater** golden sales, sends good luck to **Saul Zaentz** over the satellite for the new Fantasy/Galaxy building in California . . . Producer **A. Kremel** producer of **Little Ricky**, who probably will take a big jump on the charts with his new one, "Grüss Dich" . . . **Dieter Thomas Heck**, hot dj, has made it to stardom with his ZDF TV "Hit Parade" show, produced by talented **Truck-Branss**. The kids eat up the show when it's on, instead of their supper. Congratulations to **Dieter Weber** behind the throne with legitimate juries to pick out the new records.

Vico Torriani is one of my favorite artists, who, in spite of his successes on TV, records, motion pictures and now the legitimate theater, always has his feet on the ground. No doubt his new TV show will get top ratings . . . Good luck to my buddy, **Hans J. Lengsfelder**, who has been nominated for election to the Board of ASCAP Publishers . . . Lady publisher in Hamburg **Erni Bilkenroth** ought to get a bunch of red roses from Paris each day from her boss, **Dr. Rolf Marbot**, for the way she fought for a great song that finally made it—with **Sinatra, Tom Jones, Al Martino** and now in Germany with **Horst Fuchs'** troubadour, **Fred Bertelmann**, Oh yes, the song title is "My Way" . . . **Electrola's Wilfried Jung** signed a great new girl artist, **Petra Pascal**, who just recorded in German, English and Spanish . . . **Philippe Sautot** has a real hot artist in **Jacques Boon** out of Holland, whom I predict will go right up the ladder. I'm happy to hear about **Wolfgang Sauer's** comeback with "Ein Tag Voll Happiness" . . . **Gaby Richt** of UA Music has a hot Liberty single with **Ike & Tina Turner's** "Working Together" . . . **Cliff Richard** ought to do well with his new LP and single, "Ich Träume Deine Träume" . . . Happy Birthday to **Hans Oesterreich**, who just reached 65 and has more pep than a 16-year-old running the big Electrola-Columbia-EMI store in Berlin . . . Philips' great voice, **Gerhard Wendland**, in town for a new recording of **Perry Como's** hit . . . **Neil Diamond's** "Cracklin' Rosie" tickling A&R man **Wolfgang Kretzchmar** with its sharp chart rise . . . **Peggy March** wowing the fans in Tokyo . . . **Kurt Richter**, Director of Teldec, has some sure-fire hits with **Gilbert O'Sullivan's** "Nothing Rhymed" and **Peter Orloff's** "Ein Mädchen Für Immer" . . . MCA's "Jesus Christ, Superstar" super in Germany . . . **Abi Ofarim** has a hot production team in Munich called Prom and a hit artist via **Thomas Hock** and "Heiss Wie Feuer" . . . Polydor's **Ossie Drechsler** riding the national charts with loads of Polydor hits . . . **Doris Wagener**, Chappell's P.R. gal, hot on **Ennio Morricone's** hit, "Spiel Mir Das Lied Vom Tod" . . . Inspired, talented **Kim Fowley**, in my humble opinion, has the hottest group, **Wigwam**, with their single "Call Me On Your Telephone." Polydor also hot on **Wigwam**, which should please **Bob Klein** of Transcontinental Record Corp. in California . . . **Rudi Slezak** has a hit with **Roger Whittaker** on Philips, "Was Hat Er Dir Denn Getan." New voice for Ariola, **Fred Kornelius**, has a chance with "Wohin Gehst Du Minnesota?"

Happysad Happening

■ Happysad Records has announced that London Records of Canada will distribute their first single, "Raincheck" b/w "Looks Like a Night (I Won't Catch Much Sleep In)," north

of the border.

The songs, recorded by Trou-sers, are published by Rain-forest Moods. Release of Trou-sers' first LP has been postponed one month to continue work on the single, currently #20 in Binghamton, N. Y.

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. MY SWEET LORD
GEORGE HARRISON—Apple
2. PUSH BIKE SONG
THE MIXTURES—Polydor
3. RESURRECTION SHUFFLE
ASHTON, GARDNER & DYKE—Capitol
4. IT'S IMPOSSIBLE
PERRY COMO—RCA
5. STONED LOVE
SUPREMES—Tamla/Motown
6. AMAZING GRACE
JUDY COLLINS—Elektra
7. BABY JUMP
MUNGO JERRY—Dawn
8. YOUR SONG
ELTON JOHN—DJM
9. CANDICA
DAWN—Bell
10. NO MATTER WHAT
BADFINGER—Apple

A&M, Hinde Pact

■ A&M Records of Canada Ltd. has signed a long-term production deal with Harry Hinde Productions. A&M will have exclusive rights to all the recordings of the rock group Tundra, who will be produced in Toronto by Harry Hinde.

GERMANY'S TOP 10

- SINGLE TIPS:
- INTERNATIONAL: "MY WAY"
AL MARTINO—Capitol
 - DOMESTIC: "GRUSS DICH"
LITTLE RICKY—Bellaphon
- LP ALBUM TIP:
STRING ALONG WITH PASIE
COUNT BASIE—Vogue
1. HIER IST EIN MENSCH
PETER ALEXANDER—Ariola Publ. GERIG
 2. A SONG OF JOY
MIGUEL RIOS—Polydor/
Publ. MELODIE DER WELT
 3. OH, WANN KOMMST DU?
DALIAH LAVI—Polydor
 4. I HEAR YOU KNOCKING
DAVE EDMUNDS—Telefunken Mam
 5. ICH BIN VERLIEBT IN DIE LIEBE
CHRIS ROBERTS—Polydor/
Publ. ABERBACH
 6. CANDIDA
BATA ILLIC—Polydor/ABERBACH
 7. SAN BERNADINO
CHRISTIE—CBS/MELODIE DER WELT
 8. MY SWEET LORD
GEORGE HARRISON—Apple/EMI
Publ. GERIG
 9. FÜR DICH ALLEIN
ROY BLACK—Polydor/Publ. ABERBACH
 10. IN EINER BAR IN MEXICO
HEINO—Columbia/Publ. GERIG

Through courtesy of:
AUTOMATENMARKT
(Editors: Killy Griepel, Uwe Lencher)
(Single Tips: Paul Siegel)

RADIO LUXEMBOURG
LP ALBUM TIP:
SHILO
NEIL DIAMOND—Bellaphon

- RADIO LUXEMBOURG
SINGLE TIPS:
1. IT'S IMPOSSIBLE
PERRY COMO—RCA
 2. SHE'S A LADY & MY WAY
TOM JONES—Decca
 3. FANG JEDEN TAG MIT LIEBE AN
JACQUELINE BOYER—Cornet

Through courtesy of:
RADIO LUXEMBOURG
(Helmut Stoldt, "Frank," "Jörg")

HOLLAND/BELGIUM'S TOP 10

Single Tip:

- LUCKY MAN
DAWN
1. NOTHING RHYMED
GILBERT O'SULLIVAN
 2. ROSE GARDEN
LYNN ANDERSON
 3. BRIDGET THE MIDGET
RAY STEVENS
 4. DU
PETER MAFFAY
 5. HOLY HOLY LIFE
GOLDEN EARRING
 6. HAVE YOU EVER SEEN THE RAIN
CREEDENCE CLEARWATER REVIVAL
 7. ROZEN DIE BLOEIE
CORRIE EN DE REKELS
 8. MOTHER
JOHN LENNON/PLASTIC ONO BAND
 9. GEEF MIJ DE LIEFDE EN
DE 2 PINTEN
 10. HUP DAAR IS WILLEM
ED EN WILLEM BEVER

Through Courtesy of RADIO VERONICA
Rob Out, Program Director)

FRANCE'S TOP 10

Single Tip:

- LA TROISIEME ROUE DE TON VELO—
ANTOINE—Vogue
1. YOU DON'T HAVE TO SAY YOU LOVE ME
ELVIS PRESLEY
 2. SI DOUCE A MON SOUVENIR
CLAUDE FRANCOIS
 3. JE PENSE A TOI
JEAN-FRANCOIS MICHAEL
 4. NOS MOTS D'AMOUR
MICHEL POLNAREFF
 5. MY SWEET LORD
GEORGE HARRISON
 6. ET T'OUBLIER
ADAMO
 7. LA FLEUR AUX DENTS
JOE DASSIN
 8. LE CARAVANIER
JULIEN CLERC
 9. SAD LISA
CAT STEVENS
 10. SING SING BARBARA
LAURENT ET LES MARDE-GRAS

(Through courtesy of EUROPE No. 1,
PARIS—HIT PARADE)

30% Canadian Content Transition Has Few Snags

■ Since the 30% "Canadian Content" rule went into effect Jan. 18 for all music broadcast on Canadian stations, several questions—despite a generally smooth transition—have come for the industry and government to tackle.

The major controversy now underway involves the Canadian Independent Record Producers' Association complaint that broadcasters getting into the record field are unfair competition. The position of broadcaster-owned companies—whose leading spokesman is M. W. Doyle of the CAB Committee Organizing the Broadcaster-owned Record and Publishing Companies—is that they are simply filling the needs of the broadcasting industry in Canada. Doyle pointed out that middle-of-the-road music, which comprises 50% of Canadian record programming, is unprofitable for the independents to produce and the broadcast-

ers, themselves, are willing to provide this essential service to their listeners. Limited sales naturally discourage producers from putting this type of music out.

In addition, Doyle stated that the broadcasters will be producing records "which reflect Canadians and Canadian talent" as opposed to records which are merely copies of successful U.S. and British formulas.

Other Problems

In other record-broadcaster problems in Canada, stations serving the nation's many ethnic minorities claim it is impossible to comply with the 30% Canadian origin rule. They are in the process of petitioning the Canadian Radio and Television Commission for exceptions in their particular case.

With most stations having
(Continued on page 58)

FRANCE

By GILLES PETARD

■ PARIS—St.-Preux, famous for his "Concert Pour Une Voix," came up with his first (instrumental) LP on Disc'AZ . . . Winding up a very successful tour of France, Ike & Tina Turner really broke it up with their show at the Olympia recently. Event was duly feted with a reception thrown by Liberty Records . . . Editions Tutti announce that France will be represented at the Eurovision Contest with "Un Jardin Sur La Terre," sung by Serge Lama, music by Alice Donna, lyrics by Demarne.

Disques Carabine (Henri Belolo, President; Alain Wisgnac, Assistant) signed up several budget line catalogs: Intermedia, Bosheck and Pirate (from Holland), Black Lion and Ad-Rhythm (U.K.), RKM-Kluger (Belgium) and St. Martin (Italy) . . . Philips released a twin set of LPs. "Charles DeGaulle—30 Ans d'Histoire de France," featuring the statesman's essential speeches. Philips' International Label Manager Patrick Taton released two LPs from the Island line by Bronco and McDonald & Giles . . . André Clergeat, Vogue A&R man, went to Bucharest for the Pop Festival of Brasow; he conferred with Electrecord boss Mr. Cortis . . . Jean-Pierre Rawson has been signed up by Vogue as an independent producer. First product to be released under the agreement are singles by the Chico Magnetic Band, Joachim & Salomon, Jacques Pennel, the Progressive Seekers, Salomon, the British Lions Group and Josie & Ray.

Publisher Gérard Tournier has new offices at 5 Rue de Washington, Paris 8 (Tel. 225-10-47). Tournier, who distributes Transatlantic Records in France, is releasing eight new LPs, bringing the total to 22. One of the groups from the Transatlantic roster, Stray, is presently touring France . . . Singer Eric Tamain, just returning from the United States, did a French version of "Mama Liked the Roses" . . . Pathé-Marconi released the Canned Heat-John Lee Hooker LP (UA) simultaneously with the U. S. . . The

(Continued on page 58)

American Participants Sought For Bulgarian Fest

■ American performing participation is being sought for the Seventh International Pop Song Festival in Sofia, Bulgaria, titled "Golden Orpheus." Event takes place June 2-6.

The Festival will comprise competition for songs by Bulgarian composers and performances of Bulgarian and foreign singers; international competi-

tion for performers; and performances by various artists from around the world.

March is the closing date for the international contestants. Recordings, photos and biographies on international contestant aspirants should be sent to Georgiu Dezh, "Golden Orpheus." International Festival, Sofia 4, Bulgaria 37.

9 YEARS!

The TONY BENNETT recording of
"I LEFT MY HEART IN SAN FRANCISCO"

music by George Cory

words by Douglass Cross

and still a world wide hit!

General Music Publishing Co., Inc.

New York, N.Y. 10021

Quad's Alfred Perry:

Soundtracks at the Crossroads

Across the hall from Record World's West Coast bureau are the offices of Quad Records, Four Star International's label and the company that has made an auspicious debut in the motion picture soundtrack field with an Academy Award-nominated song, "Till Love Touches Your Life," coming out of its first soundtrack album, "Madron."

Much credit for the success of the song belongs to Quad's chief executive, Alfred Perry. Perry is a veteran of the motion picture and television soundtrack wars. He's been involved in both for more than 20 years and he's seen a number of changes coming "... some for the better." The other day, sitting behind his desk, the soft-spoken, white-haired, bespectacled executive was talking about soundtracks and the crossroads that motion pictures are now facing.

Several Stages

"I think we've seen soundtracks go through several stages. First there was the musical. It was the only kind of soundtrack that a record label ever released. Then composers started writing quality scores for dramatic pictures and suddenly a new area for soundtrack sales was opened. Then several motion picture producers started fooling with the idea of inserting already written and established pop music hits in soundtracks ... a good example would be something like 'Easy Rider.'

"At the same time many of the low budget film producers hired inexperienced writers to pen scores for their films because of economics. The results were a series of disastrous soundtracks that nearly ruined the market. It is the economics of motion pictures and business that has brought soundtracks

Canadian 30%

(Continued from page 57)

completed the changeover into the new programming rules sans incident. BMI of Canada has issued a catalogue of its licensed compositions which fit into any of the four categories 1) music written by a Canadian; 2) lyrics by a Canadian; 3) Canadian artist; or 4) recorded in Canada—specified by the Commission to qualify a recording as "Canadian origin."

to the crossroads it faces today. There is a choice: Will the Mancinis, Ortolanis, Hamiltons and Previns continue to score motion pictures, or will motion picture production companies continue the cutback on the monies allowed for soundtracks and look for the cheap score?

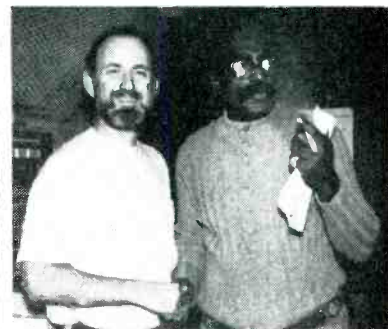
"It is, of course, a difficult question to answer. It isn't any news that studios are having financial difficulties. Nor is it hard to see why it will be the soundtracks that will suffer through this economic pinch ... a producer, if he has the choice, is certainly going to prefer to cut music instead of location or re-shooting. If this turns out to be the trend in the next few years, then we may very well see the demise of the soundtrack. It may become an album, once again, that only exists when the film is a musical."

Perry, of course, has higher hopes and reason for optimism. "With 'Madron' there was no cutting of the musical budget. We got two of the best writers around and spent dozens of hours planning the score before it was written. The result was a soundtrack and theme that we think will more than pay for itself through airplay and sales. The use of two of our artists, Richard Williams and Jan Daley, in the soundtrack has enabled us to intro-

duce two newcomers to millions of motion picture viewers as well. Our musical budget wasn't excessive nor extravagant, but it was enough so that Ortolani could create a good score, one that we wouldn't be ashamed to see as a soundtrack with the Quad logo on it.

"And, I think, when it comes down to it, that pride element may be the thing that helps keep motion picture soundtracks on a high plateau."

Congratulations



Jimmie Haskell (left) and Jimmy Witherspoon congratulate each other on their performances in Haskell's new Dunhill album due for release in March. Besides performances by the soul singer known as Spoon, the album will feature other Haskell "friends" including Mama Cass Elliot. Haskell is currently enjoying brisk sales with his soundtrack album from the ABC Pictures feature, "Zachariah," released on ABC.

France

(Continued from page 57)

first LP from the Mediarts catalog, released by United Artists, features the duo **Spencer Davis & Pete Jameson** ... Europe I is sponsoring two concerts at Salle Pleyel, one featuring **Benny Goodman**. The other will bring jazz buffs some 30 years back in presenting **Lionel Hampton** with **Illinois Jacquet** and **Milt Buckner**.

England

(Continued from page 56)

church for a tape and slide presentation over Easter. Many independent companies are currently bidding for the television presentation rights. To coincide with this, a single will be lifted from the album by **Yvonne Elliman**, titles being "I Don't Know How to Love Him" and the "Superstar" overture.

Philips announces that another **Melanie** song has been chosen for the **New Seekers'** latest single, "The Nickel Song." The company has also announced the signing of **Edison** (the original **Edison Lighthouse**). Their single has been rush-released and could prove to be more successful than their current Edison Lighthouse single, "It's Up to You Petulia" in this country ... Success for songwriter **Paul Ryan** with **Dana** (last year's Eurovision winner) entering U.K. charts with "Who Put the Lights Out." He also composed both sides of the new **Sinatra** release, and another Ryan song out this week is "It is Written," recorded by brother **Barry** for Polydor.

MARCH 6, 1971

| THIS WK. | LAST WK. | | WKS. ON CHART |
|----------|----------|---|---------------|
| 1 | 2 | CHICAGO III/Columbia (8) CA 30110 • (C) CT 30110 | 5 |
| 2 | 8 | PEARL JANIS JOPLIN/Columbia (8) CA 30322 • (C) CT 30322 | 4 |
| 3 | 1 | JESUS CHRIST SUPERSTAR/Decca (8) 6-6000 • (C) 73-6000 | 15 |
| 4 | 6 | LOVE STORY SOUNDTRACK/Paramount (8) PA 8-6002 • (C) PAC-6002 | 6 |
| 5 | 3 | ALL THINGS MUST PASS GEORGE HARRISON/Apple (8) 8X WB 639 (C) 4X WB 639 | 12 |
| 6 | 4 | TUMBLEWEED CONNECTION ELTON JOHN/Uni (8) 73-096 • (C) 73-069 (MCA) | 6 |
| 7 | 7 | ELTON JOHN/Uni (8) 8-55265 • (C) 2-55265 (MCA) | 15 |
| 8 | 5 | ABRAXAS SANTANA/Columbia (8) 30130 • (C) 30130 | 20 |
| 9 | 9 | PENDULUM CREEDENCE CLEARWATER REVIVAL/Fantasy (8) 88410 • (C) 58410 | 6 |
| 10 | 13 | NANTUCKET SLEIGHRIDE MOUNTAIN/Windfall (Bell) (8) 5500 • (C) 5500 | 3 |
| 11 | 15 | IF YOU COULD READ MY MIND GORDON LIGHTFOOT/Reprise (8) M8 6392 • (C) M5 6392 | 5 |
| 12 | 12 | PARTRIDGE FAMILY ALBUM/Bell (8) CA 86050 • (C) 56050 | 9 |
| 13 | 10 | GREATEST HITS SLY & FAMILY STONE/Epic (8) KO 30325 • (C) ET 30325 | 16 |
| 14 | 19 | ELVIS COUNTRY ELVIS PRESLEY/RCA (8) P8S 655 • (C) PK 1653 | 5 |
| 15 | — | STONEY END BARBRA STREISAND/Columbia (8) CA 30378 • (C) CT 30378 | 1 |
| 16 | 14 | LIVE GRAND FUNK RAILROAD/Capitol (8) 8XWW 633 • (C) 4XWW 633 | 16 |
| 17 | 18 | DELIVERIN' POCO/Epic (Columbia) (8) EA 30209 • (C) ET 30209 | 3 |
| 18 | 21 | OSMONDS/MGM (8) M8-4724 • (C) M5-4724 | 4 |
| 19 | — | LOVE STORY ANDY WILLIAMS/Columbia (8) CA 30497 • (C) CT 30497 | 1 |
| 20 | 20 | BLOODROCK II/Capitol (8) 8XW 491 • (C) 4XW 491 | 7 |
| 21 | 17 | STEPHEN STILLS/Atlantic (8) 7202 • (C) 7202 (Ampex) (8) 87202 • (C) M 87202 | 13 |
| 22 | 22 | WORST OF JEFFERSON AIRPLANE/RCA (8) P8S 1653 • (C) PK 1653 | 4 |
| 23 | 29 | PARANOID BLACK SABBATH/Warner Brothers/Ampex (8) M 81843 • (C) M 51843 | 2 |
| 24 | 39 | ROSE GARDEN LYNN ANDERSON/Columbia (8) CA 30411 • (C) CT 30411 | 3 |
| 25 | 25 | CLOSE TO YOU CARPENTERS/A&M (8) ST 4721 • (C) CS 4721 | 20 |
| 26 | 11 | JOHN LENNON/PLASTIC ONO BAND/Apple (8) XW 3372 • (C) 4XW 3372 | 10 |
| 27 | 16 | SWEET BABY JAMES JAMES TAYLOR/Warner Brothers (8) 81843 • (C) 51843 | 20 |
| 28 | 23 | LED ZEPPELIN III/Atlantic (8) 7201 • (C) 7201 | 12 |
| 29 | 27 | WOODSTOCK SOUNDTRACK/Cotillion (8) 3-500 • (C) CS 3-500 Ampex (8) T85 NN • (C) T55 NN | 21 |
| 30 | 30 | IT'S IMPOSSIBLE PERRY COMO/RCA (8) P8S 1667 • (C) PK 1667 | 5 |
| 31 | 31 | WHALES AND NIGHTINGALES JUDY COLLINS/(8) ET 8 5010 • (C) TC 5 5010 | 12 |
| 32 | 35 | TEA FOR THE TILLERMAN CAT STEVENS/A&M (Ampex) (8) 8T 4280 • (C) CS 4280 | 3 |
| 33 | 26 | WHAT ABOUT ME QUICKSILVER/Capitol (8) 8XWW 630 • (C) 4XWW 630 | 6 |
| 34 | — | SWEETHEART ENGELBERT HUMPERDINCK/Parrot (Ampex) (8) M871043 • (C) M571043 | 1 |
| 35 | 28 | TO BE CONTINUED ISAAC HAYES/Enterprise (8) EN 1014 • (C) ENC 1014 | 13 |
| 36 | 36 | CHICAGO/Columbia (8) 19 BO 0858 • (C) BO 0858 | 20 |
| 37 | 24 | TOMMY THE WHO/Decca (8) 62500 • (C) 7-32500 | 20 |
| 38 | 38 | EMITT RHODES/Dunhill (8) 85089 • (C) 55089 (Ampex & GRT) | 8 |
| 39 | 32 | CURTIS CURTIS MAYFIELD/Curtom (Ampex) (8) M88005 • (C) M58005 | 4 |
| 40 | 45 | MANCINI PLAYS THEME FROM LOVE STORY HENRY MANCINI/RCA Victor (8) P8S 1660 • (C) PK 1660 | 2 |
| 41 | — | EMERSON, LAKE & PALMER/Cotillion (Ampex) (8) M89040 • (C) M59040 | 1 |
| 42 | 33 | 2 YEARS ON BEE GEES/Atco (8) M8 33-353 • (C) 33-353 | 4 |
| 43 | 44 | BLOWS AGAINST THE EMPIRE PAUL KANTNER/RCA (8) P8S 1654 • (C) PK 1654 | 10 |
| 44 | 34 | PORTRAIT 5th DIMENSION/Bell (8) 86045 • (C) 56045 | 8 |
| 45 | — | GOLDEN BISQUITS THREE DOG NIGHT/Dunhill (8) 850098 • (C) 550098 (ABC) | 1 |

ITA Sets Industry-Wide Tape Seminar for May 13-15

The first industry-wide international tape seminar highlighting the fields of industry, education, religion and leisure sponsored by the International Tape Association will be held at the Shoreham Hotel in Washington, D.C. Larry Finley, Executive Director of ITA, has completed arrangements for the event which will be held during Cherry Blossom Time on May 13, 14 and 15.

Oscar Kusisto, President of Motorola Automotive Products, who is President and Chairman of the Board of ITA, has appointed the following ITA members to the three Seminar Committees: Audio Equipment, George Simkowski, VP, Bell & Howell; Jeffrey Berkawitz, National Tape Sales Manager, Matsushita Corp. of America (Panasonic); Gerald Citron, Marketing Development Cassette Products, North American Philips Corp.; Edward Mason, President Belair Enterprises; Edward Campbell, VP, Lear-Jet Stereo; James LeVitus, President, Car Tapes Inc.; Gerald Orbach, National Merchandise Manager, JVC America; Larry Kraines, VP, Kraco Corp.; Melvin Kaplan, VP, Standard Radio Corp.; Larry Winn, National Sales Manager, Roberts (Division of Rheem Manufacturing Corp.).

Appointees to the Audio Software Committee are: Irving Katz, President, Audio Magnetics; Jerry Geller, VP, Scepter Records; James Levy, Manager Time-Life Audio; Tom Dempsey, VP, BASF Systems; George Saddler, Market Manager, TDK Electronics; Robert Jaunich, VP, Memorex Corp.; Carl Lustig, President, Cassette Recording; Ron Solovitz, President, Rittenhouse Corp.; Frank Day, President, American Sound Corp.; Edward Gamson, President, Certron Corp.; Joseph O'Brien, Production Sales Manager, Dow Chemical Corp.; Robert Kornheiser, VP, Atlantic Records; Enoch Light, President, Project 3; Edward West, VP, Warner Bros./Reprise; Jules Sack, VP, Stereodyne, Inc.; Arthur Kass, President, Buddah Records.

Appointees to the Video Soft-

ware are: S. Nakano, VP, Sony Corp.; Anthony Palms, Director of Marketing, Time-Life Video; Irving Stimler, President, Optronics Library; Frank Stanton, President, Cartridge Television, Inc.; Ken Fritz, Director, Tele-Cassette Enterprises; Sunny Goldstein, Director Special Markets, United Artists Corp.

Many Untapped Uses

Kusisto stated, "It is the feeling of the Board of Directors of ITA that a meaningful seminar-workshop will explore the many untapped uses of tape in areas other than the pre-recorded music field is needed at this time. There are so many innovative areas in the application of both the audio and video medium that can open new opportunities. The areas of industry, education and leisure will be covered, which include religion, communications, medical, premiums, sales-training, marketing, advertising, consultants, government, book publishing, pre-recorded music, packaging, printing and other areas.

"Up to this time, the primary use of the cartridge and cassette has been in pre-recorded music, but this seminar will cover many other untapped uses of the tape medium. We also feel it will help to clear up some of the misleading information disseminated at several of the previous seminars that have been held.

"The seminar topics will not only bring forth new ideas for the attendees, but will bring forth the knowledge of how to produce in-house tapes. Our speakers and panelists will be selected from the ITA membership as well as other leaders from the nation's largest corporations and firm's who have already discovered that the proper application of tape can be profitable to them in many areas."

Fastest Growing Segment

Kusisto went on to say, "Tape was the fastest growing segment of the electronics in-

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The New (Well Kind Of) American Musical Theater

(Continued from page 24)

ing, was a powerful thing. Ten braying, brawling, sweaty actors clomping around on stage with sticks while a five-piece rock band stroked away. Two weeks before opening, local scalpers already jacked ticket prices up to \$10 a head from an opening top of \$2. The production was Onto Something.

So what happened on opening night?

The house was sold out to 50 12-year-olds from Camp Kaneewah.

The kids loved the show. Especially the part where the platoon killed everybody.

Grover's intention was to make the audience join in. But once having got them to where they vicariously participated in the killing, he took them further to show them that they need not be guilty about their feelings, since we all have them. And once we know we have them, we can deal with them.

We played for a week, as scheduled. Everyone who saw the show went bananas. Roger L. Stevens arrived from New York by limo. Larry Kert, the original Tony of "West Side Story" and now star of "Company," sat five rows ahead of Jerome Robbins (director/choreographer of "Story" and "Fiddler on the Roof"). Robbins stayed for the second show that night. Two rows behind him sat

Arthur Miller, looking either smug or guilty. Back against the wall sat William Gibson ("Two for the See-Saw") and his family. Gibson's face was purple by the final curtain and he left in rather a hurry.

We completed the week's run. Plans had been made to bring "Pinkville" to off-Broadway in November, 1970, after another month's rehearsal. But shortly after we returned to New York the playwright decided he didn't like the production and dismissed producer, director and all concerned. The Berkshire "Pinkville" was dead. The version about to open is no relation.

Indicative of NAMT

The Berkshire "Pinkville" was indicative of what the new (well, kind of) American musical theater is going to be. What I hope it will be, anyway.

The new American musical theater can and should replace the musical comedy (which is exhausted as an art form), serious plays (which take themselves too seriously and are generally written by the author for the author) and moaners who say nobody goes to the theater anymore because of movies, TV or the D train.

The idea of combining the charm of the musical with the power of the dramatic is not new. Richard Wagner believed he had done it, but it turned out to be opera. Two other

Germans perfected the idea: Kurt Weill and Bertold Brecht.

Their great collaborations, Weill's music and Brecht's lyrics and scripts, produced "Threepenny Opera," "Happy End" and "Mahagonny." Brecht insisted that actors sing, no matter how bad it sounded. This was perfectly in tune with Weill, whose brilliant fusing of classical elements, Stravinsky tonal ideas and American jazz, lent itself to untrained (and sometimes incapable) voices—with the superb exception, of course, of Lotte Lenya.

The American musical theater need not and should not follow Weill-Brecht slavishly but it should recognize them as a departure point.

A break looked as though it might come in the late '50s when "West Side Story" opened. A cosmopolitan folk opera, it was the closest thing to musical theater since my old friends Weill and Brecht, but Bernstein quit writing for the thea-

ter and the fuse fizzled.

There have prototypes of the new musical theater; "Hair" is the most successful, but it begins and ends with itself. It doesn't point the way anywhere. It has been assumed that the musical theater, or at least musical comedy, would turn to rock and roll for success. It hasn't worked out that way because, with some exceptions, the rock that has been used for it is mediocre and because the audience doesn't necessarily want an all-rock score.

The new American (oh hell, the NAMT) must be predicated on the audience, and that audience has been exposed to a lot of fine music in a great many styles since 1964. They know rock, but they also know reggae, Jugband, raga, Dixieland, classical, American Indian, Caribbean, bog-band jazz and more esoteric styles. Assuming that the audience is under 35 (and

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Tape Seminar May 13-15

(Continued from page 59)

dustry last year. While TV sets sales slumped, tape showed a tremendous increase. It is the feeling of ITA that this seminar will unveil the giant profit opportunities that there are in becoming part of this industry. We feel that by attracting major corporations, that the overall tape industry will experience an even greater growth than the five billion dollar annual rate which is now conceivable by 1975."

Larry Finley said, "While this seminar-workshop will basically cover the audio hardware and audio and video software, the agenda will include topics in the audio-visual area as well as the new video cassette cartridge and video disc. Video hardware will not be part of the agenda, but we are inviting manufacturers of video hardware to display their equipment after workshop sessions so that the attendees will have an opportunity to ask questions and determine themselves what they think is the best configuration for their own use."

In addition to the programmed seminars, ITA's members will be available each evening from 6 to 9 p.m. in their hospitality suites to personally meet and discuss all aspects of the industry. These suites will be maintained by manufactur-

ers of 8-track, cassette, open reel and four channel equipment, cartridge manufacturers of blank tape, duplicators, duplicating equipment, cartridge/cassette/component parts, suppliers of raw materials to blank tape manufacturers, producers and copyright holders of product for home video and cartridge/cassette video equipment and record companies.

M. Warren Troob, Legal Counsel to ITA, will coordinate the sessions on legal matters and Jules Cadenas, assistant to Finley, will act as coordinator of all three Committees.

Early registrations are urged as during the anticipated Cherry Blossom time in Washington, hotel rooms are at a premium. ITA has reserved a limited number of rooms at the Shoreham. Seminar reservations and hotel reservations are to be directed to ITA.

Complete information is available by contacting International Tape Association, 315 West 70th St., New York, N. Y. 10023. (212) 877-6030 (212) 873-5757. Because of the limited amount of hotel rooms that are available, ITA has enlisted the service of Listfax so that those interested can phone toll free at 800-243-6000 and complete information will be mailed the same day the request is received.

NOTES FROM THE UNDERGROUND

(Continued from page 27)

Hard on the heels of "Jesus Christ Superstar"—just to balance things out and put it all back into perspective, and perhaps initiating a trend in the opposite direction—comes "Aqualung" by Jethro Tull. According to a spokesman for the group, "Aqualung" is an anti-religious album set which reflects the strong feelings of leader Ian Anderson on the detrimental influences of the church on man and the image of God.

"Aqualung" is the name of the central character. He represents the lowest common denominator of society, the dirty old man . . . the tramp. He's got a little bit of every antisocial trait and his name actually comes from his noisy, wheezing cough."

During preparation of the album the group has been using the working title "My God," which is also the title of a song they have been performing in concert for about a year, and the title of a bootleg live Jethro album available for some time on the coast.

Although no one in the U. S. has yet heard the album, nor seen any lyrics, it can be assumed that the album will be tasteful and well-thought-out; if, that is, Anderson and friends equal past performance.

The group will begin touring the U. S. in late March and will no doubt be performing material from the album.

Meanwhile, Jethro has pulled back what was to be their latest single, "Lick Your Fingers Clean." Too bad. It would have given Warners a chance to get another lick in.

NAMT

(Continued from page 60)

that is the age group that NAMT is going for), they won't be confused if a show score includes derivatives of "Aunt Hagar's Blues," "I Bid You Goodnight" or "Witchi-tai-to."

The NAMT will also have some financial advantages. Since it will probably be confined (by choice of the creators) to off-Broadway, it need not be that expensive to produce. Record companies, take note. (Hi, Neil!)

But the biggest thing the NAMT has going for it is the audience. The audience wants it. The audience wants a theater that will be about something that concerns them—not what the Great Author thinks they should be concerned about, but what the audience, as people, have already demonstrated they are concerned about. For subjects and plots, pick up your local newspaper or take a look at your family, friends and town.

The NAMT, if it's going to happen, must be predicated on the audience. Since everyone from the Amalgamated Meat Cutters to the Lavender Menace is coming out of the closet, it's way past time the theater did.

Revive Satyr Play

But if the NAMT gets too "heavy" for itself, there's an ancient tradition that ought to be revived—the satyr play. Way back when the Greeks were catharting each other they used to put on a little buffoon show at the end of the regular play to calm the audience down. The actor who played Oedipus would come out and recite parody lines of his straight part. The chorus would belch instead of delivering judgments from the gods.

We did it in "Pinkville." Peter Schubert got the idea. He and I wrote a basic script one hot afternoon in a room at the Red Lion Inn, knocking off several bottles of beer in the process. The other guys in the band contributed bits and we took the stage. B-Town Slim played the lead. Our audience was the cast and crew, plus several townspeople. We got five good-natured curtain calls. When the last curtain came down we agreed that the theater was richer for our presence, and maybe we should make it a career.

Besides, if anything went wrong with theater, we always had rock and roll to fall back on.

CONCERT REVIEW

Beach Boys at Carnegie Major Historical Event

■ NEW YORK — The Beach Boys came to Carnegie Hall last Wednesday (24) and the after-shocks, I am sure, will be felt around the world. The group offered the audience, who were virtually rapt in awe, the greatest performance I have ever witnessed in Carnegie Hall or any other place where rock has ever been played. Group leader Brian Wilson was not there physically, but his genius could be felt throughout the evening.

Part of the audience came to hear their old surf sound, another part came to hear the avant-garde aspect of the group and the remainder came for both reasons. The group, so well known for the birth of surf music and their later masterpiece, "Pet Sounds," considered by many (count me in) to be the finest rock album ever recorded, offered a veritable universe of music.

Carl Wilson, Mike Love, Bruce Johnston, Al Jardine and "Denny on the drums," put together an evening of incredible musicianship ranging from an a cappella rendering of the Four Freshmen's "Their Hearts Were Full of Spring," to "Surfer Girl" to the Robin's "Riot in

Cell Block #9," to Dennis Wilson's "Forever," from the group's excellent Brother-Reprise album, "Sunflower."

The concert, which ended with three encores, offered many moments of compelling beauty — beauty which words cannot adequately describe. There is no point in cataloguing the songs they sang; suffice it to say everything they did, they did better than anyone could imagine. The complexity of their melodies; the difficult harmonies and the rocking beat they presented were more than a delight to hear. The group, simply stated, is supernatural.

At the risk of going overboard (which I am convinced, is impossible to do in the case of the Beach Boys), it should be known that the Beach Boys were the cause of a world historical event on the evening of Feb. 24, 1971. Talk about "Good Vibrations."

There is going to be more interest in the Beach Boys as a result of their fantastic showing, but I don't think we can justifiably use the term "comeback" in referring to this group; "renaissance" is certainly more appropriate.

Bob Moore Merlis

Malverne Celebrates 25th

■ NEW YORK—On Jan. 2 of this New Year, Malverne Distributors here celebrated its 25th anniversary.

According to Malverne Distributors, Inc., President Al Hirsch, 1970 encompassed their greatest increase in sales to date.

He said it should be noted that his firm now distributes such lines as Atlantic, Atco, Avco-Embassy, Elektra, Philips, Metromedia, Mercury, Nashboro, Savoy, Stereo-Dimension and Stax Records.

General Manager Joe Grippo added that Malverne is one of the true "independent distributors with no ties," and can therefore fully concentrate on wholesale distribution to their customers in the New York metropolitan area. Sales Manager Harvey Maybrown heads an experienced staff of six salesmen.

Working out of one of their warehouses in Long Island City, Malverne is easily accessible for all dealers to make pickups.

Hirsch believes this location has helped maintain his high standard of service.

Malverne's promotion responsibilities are handled by Tom Chianti. In conjunction with Grippo, Chianti's work covers visiting radio stations, calling on record dealers for promotional help, placing newspaper and magazine ads and arranging store window displays. Chianti also works with the individual record companies on artist relations here in New York.

40 Concert Tickets

■ NEW YORK — James Rado, one of the authors of "Hair" has reportedly purchased 40 tickets to a concert given by German avant-garde composer Carl Heintz Stockhausen at Lincoln Center's Alice Tully Hall Sunday, Feb. 29. Stockhausen records for Deutsche Grammophon.

Krondes Returns To Bourne Music

■ NEW YORK—Jimmy Krondes has exited his post as Professional Manager at Sunbury Dunbar Music and is returning to Bourne Music, as General Professional Manager.

Krondes had been with Sunbury Dunbar for over a year. Prior to that, he spent two and a half years with Bourne.

Ampex Re-names Line Instavideo

■ REDWOOD CITY, CALIF.— Ampex Corp. announces it has changed the name of its forthcoming cartridge videotape recording line from Instavision to Instavideo.

Richard J. Elkus, Jr., General Manager of the Ampex Educational and Industrial Products Division, said the name change was made for two principal reasons — first, to avoid possible confusion with the name of another company in the audio-visual field and second, to denote more clearly the technology that makes the instavideo system unique.



ROULETTE

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Chris Edwards—6-10
John Hardy—10-2
Howard Clark—2-6

WKND
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ROCKY G.

UDC National Distribution Network in Operation

■ As part of a program to insure the most efficient marketing and sales operation possible, UDC, a subsidiary of United Artists Records, now a 100% company-owned distribution operation, has inaugurated a system for distribution of the label's records and tapes as well as other independent lines.

UDC's nation-wide distribution network of 32 branches are all serviced by five regional stocking locations, strategically located in order to provide service to any location within forty-eight hours.

Mike Lipton, Vice President of Marketing, commented, "UDC's revised distribution system is aimed at increasing expediency and efficiency in meeting the changing marketing needs of the industry. Since the beginning of the year, UDC handles the entire distribution operation for the company. Service to these outlets has been consolidated to five regional stocking locations, facilitating central control and co-ordination of marketing efforts. This is beneficial to both United Artists' labels and the other independent lines now being added by our branches across the nation."

The evolution from a partial branch, partial independent distributor system to a 100% company owned situation was initiated at the time of the Liberty/United Artists labels merger to become part of the Transamerica family in 1968, and reached completion in January of this year. Under the new system, each of the sales markets will be provided with promotion as well as a sales coverage.

The five regional managers, all veterans in the industry either with the company or handling independent labels for other distributors, will work closely together to insure the most complete market saturation and to co-ordinate concentration of all UA and independent line product distribution.

Dave Skolnick, working out of the Union, N. J., branch will service and co-ordinate efforts in the Boston, Connecticut, New York, Philadelphia, Washington, D. C., and New Jersey markets. Joe Cerami, Mid-Western Regional Manager, working out of Chicago, covers the St. Louis, Minneapolis, Detroit, Cleveland, Cincinnati, Pittsburgh, and Chicago area. Bobby Fisher, in Atlanta, is re-

sponsible for Atlanta, the Carolinas, Miami, and Memphis. Jack Messler services Dallas, Houston, Oklahoma City and New Orleans from his headquarters in Dallas. Danny Alvino, in Los Angeles, covers L. A., San Francisco, Seattle and Denver branches. Due to the strategic geographical location of each of these stocking depots, it will be possible to service any location within forty-eight hours. In addition, the consolidation of shipping points will make sales reports and central co-ordination of advertising and promotion faster and more effective.

UDC is now capable of providing the same distribution scheme for independent lines, which are being added both nationally and in individual markets. UDC is handling Media Arts on a national basis and negotiations are now underway for national distribution of several other labels. In various markets, branches are handling Buddah, CTI, Collosus, Living Languages, and Map City product, and there are plans for rapid expansion of this specialized marketing program.

Chipetz Gen. Mgr. At Sigma Studios

■ PHILADELPHIA—Joe Tarsia, President of Sigma Sound Studios, announced the appointment of Harry Chipetz as General Manager of the recording studios.

Chipetz, with experience in all phases of the record industry encompassing distribution, publishing and management, was founder and owner of Chips Record Distributing Corporation, General Manager at Cameo-Parkway Records and most recently Administrative Negotiator for John Madara Enterprises, Ltd. Sigma Sound Studios is currently undergoing an extensive expansion program.

Peters to Detroit

■ HOLLYWOOD—John Jossey, VP, National Sales, Capitol Records, Inc., has announced the appointment of Francis Peters to the post of District Sales Manager of the Detroit Sales Office. Peters will report to Herb Heldt, Sales Manager for the Midwestern Division.

Greco to MGM



Buddy Greco (seated) signed an MGM recording contract right after his smash opening at the Copa Feb. 18. Handling the official contract signing formalities are MGM Records executives (left to right) Stan Moress, VP, Artist Relations, and Mike Viner, Director of Special Projects. Greco's first MGM release will be "How Can I Live without Your Love."

Time-Life Editor

■ NEW YORK—George Daniels, a Senior Editor of Time magazine for the past 10 years, has been named Editor of Time-Life Records, announces Managing Director Francis M. Scott.

Juggernaut, Inc., Formed

(Continued from page 4)

with musicians such as Ralph Burns, Johnny Mandel, Shorty Rogers, Gerry Mulligan, Duke Ellington, Stan Getz, Terry Gibbs, Horace Silver and others. He established such copyrights as "I Won't Cry Anymore," "Somewhere Along the Way," "The Hucklebuck," "Congratulations to Someone," "I Could have Told You" and an array of Woody Herman hits.

Following posts with Jubilee and Carlton Records, he joined Atlantic in 1965 and initiated the concept of servicing the growing FM station demand for pop product and was a prime mover in establishing the concept of the LP as a showcase for artist development rather than pursuing individual single hits.

During his tenure with Atlantic he was immersed in many projects with the Rascals, Buffalo Springfield, Bee Gees, Led Zeppelin, Aretha Franklin, Crosby, Stills, Nash & Young and numerous other acts including Iron Butterfly. His pioneering efforts in the contemporary field motivated Herbie Mann's transition from

Robinson To RCA Coast

■ Leroy Robinson has been appointed Administrator, Press & Information, West Coast, announces Herb Helman, Manager, Public Affairs, who said the appointment is effective immediately.

Robinson will be headquartered at RCA Records' Hollywood offices and will report to Grelun Landon, Manager, Press & Information, West Coast.



Robinson has a background in all areas of music and comes to us with a considerable reputation as a writer and reviewer, and he will strengthen our press activity in the vital West Coast area," Helman said. Before joining RCA Records, Robinson was a free lance writer and editor.

'Pearl' Turns Gold

■ Janis Joplin's "Pearl" LP has been certified a gold record, representing sales in excess of one million dollars, by the RIAA.

jazz to the contemporary pop field and served to broaden the appeal of many artists for the label.

Following Atlantic, Gayles served as Vice President of Promotion for Roulette and then Sales and Promotion VP for Crewe Records.

Headed Canadian-American

Galligan at one time headed Canadian-American Records where great success was enjoyed with Santo & Johnny, the Belmonts and Linda Scott. At the time the label was considered to be one of the most successful independent record companies in existence. Its first year saw 13 hits derived from 12 releases, several of them two-sided smashes. None of the LPs released by the company failed to see chart action. He then moved on to the Congress label where Shirley Ellis' career was launched.

As General Manager for Big Seven Music, Galligan's efforts saw the publishing firm rise to be among the top 10 publishing companies. Most recently he had been Vice President of A&R for Crewe Records.

Lambert, Potter to ABC

■ LOS ANGELES — After months of planning and negotiation, ABC/Dunhill Records has signed Dennis Lambert and Brian Potter, who have formed a company-within-the-company unit that encompasses production, composing, and publishing.

ABC/Dunhill President Jay Lasker said that the label "was totally enthusiastic and happy over the portents of the Lambert-Potter set-up. We cannot stress how important and profitable—both artistically and commercially—we feel this move will be. In Lambert and Potter, we believe that we have the best composing and producing team in pop music today."

The Lambert-Potter production company will operate under the name of Soldier Productions, Inc. Company will personally sign and produce talent, which ABC/Dunhill Records will release. Additionally, their Soldier

Music Company, a publishing house, will be administered by Trousdale Music, ABC/Dunhill's publishing firm, which will have total and exclusive rights to the team's output.

Under the new arrangement, Lambert and Potter will also produce artists on the ABC/Dunhill label as the occasion arises in addition to producing for their Soldier Productions company.

Lambert and Potter teamed up in 1969 after successful solo careers, and for the past two years were under exclusive contract to Talent Associates Records and publishing. During that time they wrote such international pop hits as "Mr. Monday" and "One Tin Soldier," produced TA Records' Original Caste and Country Store and supervised and composed the music for several Talent Associate television specials.

Top Names Attend Hall of Fame Dinner

■ A who's who of the popular songwriting community will attend the first annual awards banquet of the Songwriters' Hall of Fame.

Among the nominees expected to be present are Rudolph Friml, Hoagy Carmichael, Jimmy Van Heusen, Dorothy Fields, Harold Arlen and Johnny Mercer. Also present will be Richard Rodgers, who was elected to the Hall of Fame by acclamation of the board of directors last year. Mercer, who is also President of the Hall of Fame, will co-host the event along with New York disc jockey William B. Williams.

Beyond this, a colorful bevy of singing stars going back to the 30's has been assembled by the talent coordination committee. The list at the moment includes Celeste Holm, Margaret Whiting, Lee Wiley, Alan Jones, Lanny Ross and Noble Sissle and Eubie Blake. Others are being lined up. The affair will take place in the Trianon Ballroom of the New York Hilton Hotel at Rockefeller Center Monday evening, March 8, commencing with cocktails at 6 p.m. with dinner set for 7 p.m. The show will include at least one tune from the repertoire of each of the 30 nominees to the Hall of Fame.

Following the show, the actual award presentations will be made by a group of major names in the contemporary songwriting field. These writers

will make the presentations to each of the 10 winners who were voted on from the original list of 30 nominees by the entire membership of the Songwriters' Hall of Fame, which numbers more than 1400.

The list of presenters, at press time, included Kris Kristofferson, Jackie DeShannon, Hal David, Johnny Mandel, Norman Gimbel, Charlie Singleton, Bock and Harnick and Ebb and Kander. The presentation itself is in the form of a miniature statue of a pianola, the traditional instrument associated with the pop field of an earlier day.

To the families of 50 deceased songwriters whose works were done in the early part of this century as well as the last century will go special scrolls. These legendary names, too, were declared in the Hall by unanimous earlier board action.

Musical director for the entire production will be Skitch Henderson. Last minute ticket inquiries may be directed to Helen Mitchell at MU 8-8800.

Jack Walker Dead

■ NEW YORK—Jack Walker, 48, Operations Manager and VP of WLIB, died last week (25) at Lenox Hill Hospital of knife wounds sustained New Year's Eve. He is survived by his wife and child.

Jeremy Storch Communicates Through His Songs



Jeremy Storch

By BOB MOORE MERLIS

■ NEW YORK—Jeremy Storch, whose first RCA album, "From a Naked Window," is attracting attention, is an artist with much to say through his songs. Storch was a member of the Vagrants and one of these days people are going to remember him for himself rather than the group of which he was a part. That fabled group broke up due to "a conflict of musical personalities," with each member going his own way.

Storch has been writing songs since the demise of the Vagrants and in the process he says he has been "finding out who I am and being lucky." We asked him who he is and he answered, "I'm my songs; I'm a children's 'Playground'— I'm the 'Old Man in the Sky.'"

He claims he didn't write the

songs he wrote with his own album in mind and was initially going to give them to the Vanilla Fudge to record. He met up with his manager Al Schwartz and the album started taking shape. "He had faith in me," Storch remembers.

In concert, he performs solo; he is accompanied on the album. "I have the opportunity to offer people two versions of myself," he explained. "On records in color with other instruments and in person in black and white with just a piano." His first solo outing at the Mainpoint in Philadelphia went well and he is scheduled to play Washington's Cellar Door March 8-13 and with Laura Nyro March 5 and 6 at Tulane and Duke Universities, respectively.

Wants Everybody to Hear

Like any other performer who is honest with himself, Storch would like his records to be hits. He commented, "I want everybody to hear what I have to say not just for myself but for them, too, because I know my music is their music, too." Be that as it may, he is currently gathering material for his second RCA album and starting to record again.

For the future, he would like to keep recording and performing on his own and hopes to produce Peter Sabatino, who is also a Vagrant alumnus. "He's got the best voice I ever heard," stated Jeremy Storch, who should know.

Dj Imprisoned On Payola Charge

■ NEW YORK — A federal judge imposed a three-month prison sentence and a \$1500 fine Feb. 24 on Hipolito Vega, a disc jockey, for his Feb. 8 conviction of violating the "payola" ban and perjury.

Vega was indicated in 1968, accused of "play for pay" vio-

lations and lying before an FCC officer in 1966.

He was sentenced last week by Federal Judge Lloyd MacMahon.

Vega was employed most recently by WHOM radio. He worked for WBNX in 1968. Both stations serve in the New York area.

Wechsler Polydor Sales Coordinator

■ NEW YORK—Polydor President Jerry Schoenbaum has announced the appointment of Bernie Wechsler as Sales Promotion Co-ordinator for Polydor and affiliate labels. Wechsler has been employed with Polydor, Inc., for the past year as Rack Sales Manager.

Wechsler will report to Chuck

Gregory, Polydor's Director of Marketing, and he will be involved in all Polydor labels, including Sire, Spring, Blue Horizon and Event, plus maintaining his position as Rack Sales Manager.

Wechsler will initiate and supervise all point of sale merchandising concepts.

ESCFI Convention Registration Opens

■ WHEELING, W. VA. — Activities for the Eastern States Country Music, Inc., Convention here April 30-May 2 were announced this week by ESCFI Convention Chairman Mickey Barnett.

Convention headquarters have been established at the Capitol Music Hall, home base for the 38-year-old Wheeling "Jamboree USA" show.

Registration opens at the 10 a.m. April 30 in the lobby of the Capitol complex with a one o'clock meeting of the ESCFI membership that will include nominations for officers and directors of the organization for the coming year. "Country Music Programming," the first of

three seminars, will be held at 3 p.m. that day featuring a panel of national programming specialists. ESCFI member entertainers will compete for award honors on the "Jamboree USA" stage at eight o'clock that evening.

Additional registration for late arrivals is set for Saturday morning at 10 o'clock with the convention membership scheduled to vote for its new officers and directors at that time. Following a lunch break, seminars on "Staging a Country Music Show" and "Promotion" are slated for one and three o'clock. A gala evening begins with the annual ESCFI

(Continued on page 68)

Radio Sales Kit Meet Held



Plotting contents for CMA's 1971 Radio Sales Kit, are, left to right: George Crump, President WCMS Radio; Mrs. Jo Walker, CMA Executive Director; and Frank Mancini, Director of Promotion, RCA Records.

■ CMA's Radio Sales Kit Committee chaired by George Crump, President of Norfolk, Va., Radio Station WCMS, met with several committee members attending in the Country Music Foundation Library this

past week to finalize the contents of the 1971 Radio Sales Kit.

Coming to Nashville for this committee meeting, in addition to Crump, was Frank Mancini, Director of Promotion, RCA Records, New York. Also in attendance were Ralph Emery of WSM Radio, Mrs. Jo Walker, Cecil Whaley and Judi Scrivener of CMA.

The sales kit is planned around the needs of the station manager, program director, music director, deejay and account executives. This is a change from past kits which have been designed primarily for use by salesmen to sell potential clients. The new kit will feature materials on programming, sales and both audience and sales promotion. It is anticipated that the kit will be fully assembled in time for the July CMA Board Meeting in Denver.

Nashville Goes to the Movies

By CHUCK NEESE

■ NASHVILLE — Contemporary country's entry into movie music can be said to have begun with Lester Flatt and Earl Scruggs playing "Foggy Mountain Breakdown" during an auto chase in the film "Bonnie and Clyde."

More recently, "I Walk the Line," with Gregory Peck, Tuesday Weld and (also from "Bonnie and Clyde") Estelle Parsons, featured soundtrack music by Johnny Cash and the Tennessee Three. Songs from the movie included "Flesh and Blood" and the most famous of all Cash cuts, "I Walk the Line." The Columbia picture was shot on location in Middle Tennessee not far from Music City.

Following closely on the heels of "I Walk the Line" came

Paramount Pictures' "Little Fauss and Big Halsy" with Robert Redford and (again, from "Bonnie and Clyde") Michael J. Pollard. Four tunes from the movie were penned by Nashville's Carl Perkins and vocals once more were by Johnny Cash. The latter also appeared in theaters recently as star of his own documentary feature.

Meanwhile, Cash the actor appears with Kirk Douglas in the feature "Gunfight"; while Nashville's Kris Kristofferson acts in "The Dealer."

Tammy Wynette's vocals in the award-winning Columbia film, "Five Easy Pieces" (especially on "Stand by Your Man"), helped that picture immeasurably.

Dennis Hopper's "Last Movie," which is yet to be re-

(Continued on page 68)



NASHVILLE REPORT

By RED O'DONNELL



Red O'Donnell

■ NASHVILLE—Elvis Presley is due in March 15 for week's RCA sessions directed by Felton Jarvis . . . Conservative, soft-spoken Stu Phillips explaining his long hair: "I was in bed a month with the flu-flu-flu and it grew-grew-grew." Question: Is Stu signing with Capitol label?

The George Jones-Tammy Wynette show plays Las Vegas' Landmark Hotel May 5-18 . . . Chart artist David Peel headlining at Plantation Supper Club, Rock Hill, S.C., through next Saturday . . . Interesting story about Jerry Reed's recording of "Amos Moses." It was released in early September, 1970, and for about five months sold about 6,000 copies. Sales now total more than half-million—and it's still a hot item on the market, also a contender for Grammy in the country music category . . . Nashville Brass leader Danny Davis' daffynition of baton: A band-aid.

(Continued on page 66)

COUNTRY PICKS OF THE WEEK

SINGLE RAY PRICE, "I WON'T MENTION IT AGAIN" (Seaview, BMI). Another beautiful Ray Price-Cem Mullins effort in the "For The Good Times" vein. Female country fans will swoon when their favorite jock spins Ray. Safe Top 20 bet. Columbia 4-45329.



SLEEPER BOBBY LORD, "GOODBYE JUKEBOX" (Contention, SESAC). Floridian Bobby Lord pulls off a good jukebox song which will also pick up heavy airplay. Award winning writer Ted Harris penned another goody. Up-tempo with good country harmony. Decca 32797.



ALBUM LYNN ANDERSON, "LYNN ANDERSON'S GREATEST HITS, VOL. 1." Here's a collection of the tunes that set Miss Anderson up for her recent million-seller. Also included is her great chart record "It Wasn't God Who Made Honky Tonk Angels." This is Lynn's 11th album on the Chart label and includes her past hits like "Ride, Ride, Ride" and "That's A No No." Chart CHS1040.



By **MARIE RATLIFF** and **CHUCK NEESE**

STATION CHECK LIST

| | |
|--------------------------------------|---------------------------------|
| WYNR, Rochester (Mick St. John) | KJEM, Oklahoma City (Ken West) |
| KLAK, Denver (Con Schader) | KRAK, Sacramento (Jay Hoffer) |
| WHO, Des Moines (Mike Hoyer) | WVOJ, Jacksonville (Bob Hudson) |
| WUNI, Mobile (Johnny Barr) | KVWO, Cheyenne (John Shafer) |
| WJQS, Jackson, Miss (Bill Strebeck) | KHOS, Tucson (Mike Mitchell) |
| KFRD, Houston (Tom Miller) | KFDI, Wichita (Don Powell) |
| WRFD, Columbus (Bill Preston) | WLOE, Eden, N.C. (Squiffy-P) |
| WEXL, Detroit (Dave Carr) | WINN, Louisville (Bobby Dark) |
| WDVH, Gainesville, Fla. (Mel Turner) | |

Wax to Watch: Newcomer Lloyd Schoonmaker's "Fresno Blues" on Capitol--smash potential.

Bill Anderson's "Always Remember" pick at KJEM, WUNI; big at KVWU, KHOS, WDVH, WEXL. Flip "You Can Change My World" pick at KFRD.

"One Toke Over the Line," Brewer & Shipley, hottest seller at WINN. Starday's country cover by J. David Sloan playing at WVOJ.

Still very strong: "Help Me Make It Through the Night," Sammi Smith, #1 at KHOS, WHO, WRFD, WDVH, WUNI; most requested at KFDI, KRAK, KJEM, WLOE.

The Osborne Brothers "Georgia Pineywoods" pick at KFDI, WINN, WHO.

Cartwheel's "Knock Three Times" by Billy "Crash" Craddock hottest mover at KLAK, KFDI, WRFD, WJQS; playing at WINN.

Tammy Wynette's "We Sure Can Love Each Other" pick at KHOS, WLOE, WNYR, WDVH, WEXL; playing at KPEM, WUNI, WVOJ.

New on playlist at KLAK: "Do What You Can," Lois Kaye; "I'll Be Sorry Tomorrow," Abe Mulkey. Pick Single: "If You Want Me To, I'll Go," Bobby Wright (Flip, "Rain Fallin' On Me," pick at WDVH).

Johnny Duncan's "There's Something About a Lady" playing at KJEM, WRFD.

Bobby Bare's "Come Sundown" #1 at KVWO, hottest seller at KFDI.

"Good Brother John," James Lea, pick at WRFD. Hottest chart-mover at KFDI: "At Least Part of the Way," Stan Hitchcock. Also playing: "Bus Fare To Kentucky," Skeeter Davis; both sides of Merle Haggard; "I Love Them Old Nasty Cigarettes," Jim Nesbitt.

Bill Rice's "Traveling Minstrel Man" big mover at WINN, WEXL.

Strong initial action on Roy Drusky's "I Love The Way You've Been Loving Me," at WEXL, WRFD, WDVH. Anne Murray's "Stranger in My Place" pick at WVOJ. New movers at WRFD: "Sometimes You Just Can't Win," George Jones; "No Love at All," Bobbi Martin; "After You," Jerry Wallace; "The First Love," Penny DeHaven.

"L. A. International Airport" taking off for Susan Raye at WINN, KJEM.

Charley Pride's "I'd Rather Love You" super-strong at WRFD, WEXL, KVWO, WHO, KLAK, KHOS.

Moving in the Houston market, says Tom Miller, is "Fifteen Beers Ago," Ben Colder; "Hold Me Real Close," Debbie Rogers & DeWane Carr; "Is It Any Wonder," Bob Luman; "They're Stepping All Over My Heart," Kitty Wells; "The Cold Grey Walls," the Pickering Brothers.

GUESS WHO

SLIM WHITMAN—United Artists 6783.

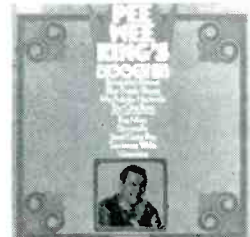
Here's an offering from one of country music's outstanding singers. The title is from Slim's great single which is on the charts. Other tunes of note: "Snowbird," "Harbor Lights" and "When My Blue Moon Turns to Gold Again." Slim enjoys his second week on Record World's album chart.



PEE WEE KING'S BIGGEST HITS

RCA Camden 2460.

This is a collector's must and all we need to do is mention the titles: "Bonaparte's Retreat," "My Adobe Hacienda," "Rag Mop," "Slow Poke," "Steel Guitar Ray" and Pee Wee's multi-million seller, "The Tennessee Waltz."



RECORDED LIVE AT THE GRAND OLE OPRY

STONEWALL JACKSON—

Columbia C30469.

This is the album we were hearing about where Stonewall took his band to the Opry House stage in front of a live audience and man, it really sounds live. Stonewall runs through "Waterloo," "Angry Words," "I Washed My Hands In Muddy Water," "A Wound Time Can't Erase," "Don't Be Angry" and the band picks "Wildwood Flower."



Double-sided action still on the Conway Twitty-Loretta Lynn single: "After The Fire Is Gone" hot at WRFD, KVWO, KJEM, WUNI; "The One I Can't Live Without" at KFRD, WDVH, both sides at WJQS, WLOE; LP Pick at WNYR, WJQS.

David Houston's "A Woman Always Knows," #1 at KRAK, WEXL, KJEM.

"Empty Arms," Sonny James, pick at KRAK, KHOS; playing at WEXL, KFRD.

Hottest seller in Des Moines: "I Can Be Me with You," Mike Hoyer. Also moving: "You Better Not Do That," Kay Adams; "Freight Train," Jim & Jesse. WVOJ playing "Things We Meant To Do," Clay Daniels; "Oh Boy," D'Lynn & LaDonna Crist on Souncot; "My Imagination," Diane McCall; "Feel Free To Go," Sue Richards; "Mama's Song," Bobby Harden.

Billy Walker's "I'm Gonna Keep On Loving You" a climber at KHOS, KFRD, WEXL.

Fast Gains on "Next Time I Fall In Love, I Won't," Hank Thompson, at KRAK, WEXL.

Billie Joe Spear's "It Could 'A Been Me" most requested at WINN, heavy at KVWO.

"Your Song," Elton John moving at WINN.

"Big Mabel Murphy," Dallas Frazier, charted at WUNI, WEXL.

Dottie West's "Careless Hands" playing at KRAK.

"Lovenorth," Roy Rogers, strong at WEXL, KRAK.

Mel Turner reports action at WDVH on: "Vision of Blindness," Stan Gunn; "Ain't You Ever Gonna Sing My Song," Jimmy Gately; "Babe I Wish You Well," Gene Thomas; "You're Alright With Me," Billy Mize; "Wide Awake," Lloyd Green; "Careless Hands," Dottie West.



COUNTRY SINGLE PRODUCT

NASHVILLE REPORT

(Continued from page 64)

HANK SNOW—RCA 47-9964

**DUQUESNE, PENNSYLVANIA (Tree, BMI)
(AS LOVE GOES) SO GOES MY HEART (4-Star, BMI)**

Another one of those cram-as-many-words-in-a-line-as-you-possibly-can type Hank Snow records. Hank's tried the ballad kick, and if you like the Singing Ranger crooning ballads you might want to try the "B" side.

BILLY MIZE—United Artists 50751

YOU'RE ALRIGHT WITH ME (Wilderness, BMI)

Shades of Roger Miller! A swinging, singing recording. A must for playlists. Harlan Howard wrote it and Scott Turner produced.

KOSSI GARDNER—RCA 47-9963

**BIG DADDY (Acuff-Rose, BMI)
SWEET GEORGIA BROWN (Warner Bros./Seven Arts, ASCAP)**

Here's an instrumental version of a big Boots Randolph hit of some years back. Kossi's an organist with a good country feel. Did you know that Loudermilk wrote it?

CLAUDE GRAY—Decca 32786

**ANGEL (Vanjo, BMI)
SAVE MY MIND (Vanjo, BMI)**

A little singing and a little talking about the wife that grabbed the kids and split. Slow, lonely feel. Good performance, material could be heavier.

BUD LOGAN—Mercury 73157

YOU CAN'T TAKE IT WITH YOU (Passkey, BMI)

Slow country shuffle that the old-timers should really dig. The "Blue Boy" does a great vocal job. Hal Bynum and Jim Kandy wrote it.

BOB LUMAN—Epic 5-10699

IS IT ANY WONDER THAT I LOVE YOU (Jack & Bill, ASCAP)

Pretty Foster-Rice tune by Bouncin' Bob. He sounds real good on the ballads. Good country production with a lot of high strings by Glenn Sutton.

EARL SCRUGGS—Columbia 4-45326

LONESOME RUBEN (Scruggs, BMI)

If you don't have a copy of "Mr. Banjo's" newest record, call the promo man and get one. It's a good instrumental to lead in and out of station breaks with. And that's a plus.

GEORGE KENT—Mercury 73182

**HITTING THE BOTTLE—MISSING YOU (Newkeys, BMI)
I'M IN A BAD MOOD TONIGHT (Newkeys, BMI)**

Nice Jerry Kennedy production on a good T. T. Hall song. Kent's country shuffle is full of cute lines and stone country piano.

SUE RICHARDS—Epic 5-10709

**FEEL FREE TO GO (Stallion, BMI)
NO SPECIAL OCCASION (Flagship, BMI)**

Bill Anderson wrote it, Glenn Sutton produced it, and Sue sings it awfully country. It carries a good message. She's the type of girl that every guy wants.

MURRAY KELLUM—Epic 5-10703

TELL HER LIES AND FEED HER CANDY (Travis, BMI)

Where have we heard that melody before? It's a catchy fiddle type tune with groovy lyrics. Murray sings it well.

JAY LEE WEBB—Decca 32798

**A WHOLE LOT OF NOTHING (Forrest Hills, BMI)
I WAS READY FOR THE WORLD (Sure Fire, BMI)**

Three-quarter time and a studio full of background singers give Jay Lee (he's Loretta's brother) a good outing. L. E. White wrote it and Walt Haynes produced it.

(Continued on page 68)

Dot artist Roy Clark adhering to diet rules set down by his heart specialist after his ticker attack: he's lost 60 pounds in the past five weeks giving the slow intake treatment to high-calorie foods and liquids . . . Birthdays: Cliffe Stone, Ray Frushay, Arleen Harden, Bob Willis . . . March 5 marks eighth anniversary of death of Patsy Cline, Cowboy Copas and Hawkshaw Hawkins in plane crash near Camden, Tenn. . . . Birmingham, Ala.'s Johnny Campbell, a new artist on Isle City Records, getting response with his cut of "Even the Bad Times Are Good." Nashville's Henry Strzelecki (formerly of Birmingham) produced . . . Saul Holiff, Johnny Cash's manager, has severed his association with the Tommy Hunter TV show in Canada. Saul had repped the show and most of the principals for the past five years. "Demands and responsibilities of representing Johnny have forced me to be out of Canada most of the time," he gave as a reason for the bow-out.

Jim Reeves Enterprises music publishing group has made arrangements with Burlington-Felsted Music Co. of London and New York for reciprocal representation, according to Reeves' General Manager Clarence Selman. The Jim Reeves companies include Tuckahoe, Open Road, Acclaim and Ma-ree . . . Like-Mother, Like-Daughter: Maydelle Sandusky, who's been Girl Friday to music exec J. Hal Smith for many years, reports that one of her young 'uns (Pam Roach) is now also busy at work in music business as secretary at Wilderness Music . . . Bernice and Curly Putman (boss at Green Grass Music) back from Florida fishing trip . . . Roy Acuff, Jr., signed as ASCAP-licensed writer. He is a Milene Music Co. staffer . . . Jimmy West's new LP will feature an oldie with an up-dated song title: "I Dream of Jeannie with the Light-Brown Wig."

I was listening to NBC radio's "Monitor" the other Sunday and the clever announcer, preparing to spin Chet Atkins' version of "Snowbird," gave him an upbeat buildup as a guitarist, then facetiously observed, "Doesn't Chet know if he keeps on picking that thing it'll never heal?"

Talented songsmith Mickey Newbury comments: "I've always thought that if a song could paint a mental picture in your mind, a hit was automatic." Then Mickey added, "I read the lyrics of Glenn Barber's song, 'Six Years and a Day' (A Hickory single), and a picture comes to life for me."

Dot disk act the LeGarde Twins, Ted and Tom, are set to appear at the Dusit Thani Hotel in Bangkok, Thailand, June 7 through July 3. Marks first time the hostelry has booked a country music act . . . Bobby Goldsboro is slightly disturbed over the Rolls-Royce bankruptcy. Bobby owns three Rolls and wonders, "Will I still be able to get parts?" . . . Carrie (Mrs. Ray Cash, mother of country music entertainers Johnny and Tommy Cash, was hospitalized in Nashville last week for treatment of chest pains . . . It-had-to-happen-dept.: Henry Clover of New York wrote "California Earthquake" and recorded it as a Starday-King single with Hal Neely producing . . . During his RCA recording session, Shel Silverstein, who is a picker-singer of sorts, was told by a friend (?), "Chet Atkins says you're the worst singer and guitarist in the world." Countered Shel, "Now Chet shouldn't have said that. He hasn't heard all the guitar players and singers in the world."

Tree International bosses Jack Stapp and Buddy Killen have signed Doug Anderson and Jimmy Stewart, a pair of Australians who are currently in London writing material for a forthcoming album to be produced in Nashville. The singer-writer team from Down Under has affiliations in Sydney with their own record label, publishing firm, movie company and artist management agency . . . Indianapolis teen-ager (18) John Hiatt and New York's Victor Lovera have also been added to the Tree writers staff . . . "Thank You, Connersville, Indiana," from Tom T. Hall's "I Witness Life" (Mercury), is a true-to-life experience, inspired by the hospitality writer-singer Tom T. received in the Hoosier town in 1959 when he got out of the Army—and wasn't certain of which direction his life would take.

Lefty Frizzell and wife Alice celebrate their 25th wedding anniversary March 12. "And," as Lefty says, "when a guy as rough as I am in a business as rough as I'm in, stays wed to the same girl for a quarter-of-a-century it certainly deserves mention." So there, and happy, happys to the Frizzells!



THE COUNTRY ALBUM CHART

MARCH 6, 1971

| THIS WK. | LAST WK. | | WKS. ON CHART |
|----------|----------|--|---------------|
| 1 | 1 | ROSE GARDEN LYNN ANDERSON—Columbia C30411 | 11 |
| 2 | 4 | FROM ME TO YOU CHARLEY PRIDE—RCA LSP 4468 | 6 |
| 3 | 2 | FOR THE GOOD TIMES RAY PRICE—Columbia CS 30106 | 26 |
| 4 | 5 | COAL MINER'S DAUGHTER LORETTA LYNN—Decca DL 75253 | 7 |
| 5 | 3 | TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (or My Tribute to Bob Wills) MERLE HAGGARD—Capitol ST 638 | 14 |
| 6 | 6 | BED OF ROSE'S STATLER BROTHERS—Mercury SR 61317 | 8 |
| 7 | 9 | THERE MUST BE MORE TO LOVE THAN THIS JERRY LEE LEWIS— Mercury 61323 | 7 |
| 8 | 10 | MORNING JIM ED BROWN—RCA LSP 4461 | 6 |
| 9 | 8 | FIFTEEN YEARS AGO CONWAY TWITTY—Decca DL 75248 | 14 |
| 10 | 11 | THE FIRST LADY TAMMY WYNETTE—Epic E30213 | 18 |
| 11 | 7 | ALL FOR THE LOVE OF SUNSHINE HANK WILLIAMS, JR. & THE MIKE CURB CONGREGATION—MGM SE 4750 | 10 |
| 12 | 14 | ELVIS COUNTRY ELVIS PRESLEY—RCA LSP 4460 | 6 |
| 13 | 12 | THAT'S THE WAY IT IS ELVIS PRESLEY—RCA LSP 4445 | 9 |
| 14 | 23 | WE ONLY MAKE BELIEVE CONWAY TWITTY & LORETTA LYNN—Decca 75251 | 3 |
| 15 | 15 | THE FIGHTIN' SIDE OF ME MERLE HAGGARD—Capitol ST 451 | 39 |
| 16 | 18 | WHERE HAVE ALL THE HEROES GONE BILL ANDERSON—Decca 75254 | 5 |
| 17 | 13 | THE JOHNNY CASH SHOW—Columbia KC 30100 | 18 |
| 18 | 17 | WHERE HAVE ALL THE SEASONS GONE BOBBY BARE—Mercury SR 61315 | 8 |
| 19 | 24 | WE GOTTA START LOVING BOBBY GOLDSBORO—United Artists UAS 6777 | 8 |
| 20 | 22 | WHERE IS MY CASTLE CONNIE SMITH—RCA LSP 4474 | 5 |
| 21 | 28 | TWO OF A KIND PORTER WAGONER & DOLLY PARTON—RCA LSP 4490 | 3 |
| 22 | 21 | ONE HUNDRED CHILDREN TOM T. HALL—Mercury SR 61307 | 8 |
| 23 | 25 | HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega M31-1000 | 18 |
| 24 | 19 | #1 SONNY JAMES—Capitol ST 451 | 14 |
| 25 | 16 | CHARLEY PRIDE'S 10th ALBUM—RCA LSP 4367 | 33 |
| 26 | 30 | PORTRAIT OF MY WOMAN EDDY ARNOLD—RCA LSP 4471 | 5 |
| 27 | 26 | LISTEN BETTY DAVE DUDLEY—Mercury SR 61315 | 8 |
| 28 | 42 | GEORGE JONES WITH LOVE Musicor MS3194 | 2 |
| 29 | 20 | SNOWBIRD Anne Murray—Capitol ST 579 | 23 |
| 30 | 33 | LYNN ANDERSON'S GREATEST HITS—Chart CHS 1040 | 3 |
| 31 | 48 | SHE WAKES ME WITH A KISS EVERY MORNING NAT STUCKEY—RCA LSP 4477 | 2 |
| 32 | 27 | I WALK THE LINE JOHNNY CASH—Columbia S30397 | 11 |
| 33 | 29 | LOOK AT MINE JODY MILLER—Epic E30382 | 9 |
| 34 | 39 | THIS, THAT AND THE OTHER WENDY BAGWELL—Canaan CAS 9679 | 2 |
| 35 | 35 | IDENTIFIED NASHVILLE STRING BAND—RCA LSP 4472 | 4 |
| 36 | 34 | OKIE FROM MUSKOGEE MERLE HAGGARD—Capitol ST 384 | 56 |
| 37 | 37 | WRITES YOU A RECORD JIM REEVES—RCA LSP 4475 | 6 |
| 38 | 31 | THE GLEN CAMPBELL GOODTIME ALBUM—Capitol SW493 | 22 |
| 39 | 59 | THE TAKER/TULSA WAYLON JENNINGS—RCA LSP 4487 | 2 |
| 40 | 43 | HEE HAW, VOL. 2—Capitol ST 670 | 3 |
| 41 | 41 | GEORGIA SUNSHINE JERRY REED—RCA LSP 4391 | 24 |
| 42 | 38 | BEST OF CAL SMITH—Kapp KS 3642 | 4 |
| 43 | 32 | IN LOVING MEMORIES JERRY LEE LEWIS—Mercury SR 61318 | 6 |
| 44 | 44 | I'VE GOTTA SING WANDA JACKSON—Capitol ST 669 | 4 |
| 45 | 56 | GUESS WHO SLIM WHITMAN—United Artists UAS 6783 | 2 |
| 46 | 36 | HELLO DARLIN' CONWAY TWITTY—Decca DL 75209 | 35 |
| 47 | — | GOLDEN STREETS OF GLORY DOLLY PARTON—RCA LSP 4398 | 1 |
| 48 | 45 | DOWN HOMERS DANNY DAVIS & THE NASHVILLE BRASS—RCA LSP 4424 | 17 |
| 49 | 46 | THE BEST OF GEORGE JONES GEORGE JONES—Musicor 3191 | 18 |
| 50 | 40 | BEST OF DOLLY PARTON—RCA LSP 4449 | 14 |
| 51 | — | FOR THE GOOD TIMES CHET ATKINS—RCA LSP 4464 | 1 |
| 52 | 47 | I NEVER PICKED COTTON ROY CLARK—Dot DLP 25980 | 30 |
| 53 | 50 | COUNTRY BOY, COUNTRY GIRL JIMMY DEAN & DOTTIE WEST—RCA LSP 4434 | 7 |
| 54 | 51 | SINGER OF SAD SONGS WAYLON JENNINGS—RCA LSP 4418 | 14 |
| 55 | 49 | CLASS OF '70 FLOYD CRAMER—RCA LSP 4437 | 8 |
| 56 | 52 | I WOULDN'T LIVE IN NEW YORK CITY BUCK OWENS & THE BUCKAROOS— Capitol ST 628 | 14 |
| 57 | — | RED FOLEY SONG BOOK KENNY PRICE—RCA LSP 4469 | 1 |
| 58 | 55 | SKIDROW JOE/DOWN IN THE ALLEY PORTER WAGONER—RCA LSP 4386 | 14 |
| 59 | 53 | LIVE AT THE INTERNATIONAL, LAS VEGAS JERRY LEE LEWIS— Mercury SR 61278 | 33 |
| 60 | 57 | ME AND JERRY JERRY REED & CHET ATKINS—RCA LSP 4369 | 23 |
| 61 | 54 | THIS IS CHET ATKINS—RCA VPS-6030 | 12 |
| 62 | 58 | BREAKING OUT LESTER FLATT & EARL SCRUGGS—Columbia C30347 | 10 |
| 63 | 60 | LORETTA LYNN WRITES 'EM AND SINGS 'EM—Decca DL 75198 | 34 |
| 64 | 63 | BEST OF JERRY LEE LEWIS—Smash SRS 67131 | 50 |
| 65 | 61 | JUST PLAIN CHARLEY CHARLEY PRIDE—RCA LSP 4290 | 52 |
| 66 | — | GREATEST HITS, VOL. 2 ERNEST TUBB—Decca DL 75252 | 1 |
| 67 | 62 | ONCE MORE PORTER WAGONER & DOLLY PARTON—RCA LSP 4388 | 27 |
| 68 | 64 | GEORGE JONES GREATEST HITS—Musicor MS 3116 | 10 |
| 69 | 66 | BEST OF CHARLEY PRIDE—RCA LSP 4223 | 69 |
| 70 | 69 | MY WOMAN, MY WOMAN, MY WIFE MARTY ROBBINS—Columbia 9978 | 40 |
| 71 | 67 | THE WORLD OF JOHNNY CASH—Columbia GP 29 | 37 |
| 72 | 70 | ALL MY HARD TIMES ROY DRUSKY—Mercury SR 61306 | 17 |
| 73 | 73 | TAMMY WYNETTE'S GREATEST HITS—Epic BN 26486 | 30 |
| 74 | 72 | THIS IS BARE COUNTRY BOBBY BARE—Mercury SR 61290 | 26 |
| 75 | 71 | WORLD OF RAY PRICE—Columbia GP 28 | 23 |

Mr. & Mrs.
Country Music
"YOU GIVE A LITTLE,
I'LL GIVE A LOT"

'OH, LOVE
OF MINE'

Capitol Records 3039

JOHNNY
& JONIE
MOSBY'S
Newest Hit at
Capitol Country



published by
CENTRAL SONGS, INC.
1804 Ivar St. Hollywood, Calif.

By **EDDIE BRIGGS**



Eddie Briggs

■ "Hee Haw" stars **Buck Owens** and the **Buckaroos**, **Susan Raye**, **Buddy Alan**, and the **Bakersfield California Brass** currently at **John Asquaga's Sparks Nugget** near Reno... **KBBQ-Burbank-Los Angeles** and **KFOX-Long Beach**, known as the **Los Angeles Country Combination**, joined forces to present **Loretta Lynn**, **Archie Campbell**, **Little Jimmy Dickens** and **Hank Thompson** last Saturday at the huge **L.A. Shrine Auditorium**...

Nat Stuckey currently on a rare but welcome West Coast tour.

Always popular **Mercury star Bobby Bare** in the film city with a one-night stand at the famed **Palomino Club** in North Hollywood, set by lovely **Annie Maloney**, Hollywood... If **Kenny Price's** recent California tour was any barometer, the likable, dynamic **RCA flash** should make more Coast jaunts. He was a **SMASH** everywhere he played... My buddy **Chill Wills** makes a rare night-club p.a. on March 5 when he joins **Roy Rogers** and **Dale Evans**, the **Sons of the Pioneers**, **John Hartford** and the **Tony Booth Band** at the **Palomino Club**, North Hollywood... Glad to report **Al Minto** is feeling much better after an illness. He's **Chill Wills' compadre**... **Marty Robbins** had 'em begging for more at **Harrah's-Reno** last week... Warner Brothers star **Doug Kershaw** great in his first movie "**Zachariah**" currently premiering at **Fox-Hollywood**... **Bill Boyd** of the **Armed Forces Radio-TV Service** has shed his **Air Force duds** and is a **civvie**... **Ed Perry** and **Jolly Joe Nixon**, **KIEV-Glendale**, spent **New Year's Eve** in **Nashville**... **Jimmy Doyle**, **Stop** artist, currently at the **Everglades Club** in **San José**.

Two of my favorite people, **Johnny and Joni Mosby**, have a new **Capitol disc** and are operating their second nitery, the **Bandar**, in **Ventura**... **Sonny James** recently visited **Corky Mayberry**, **Bill Ward**, **Sammy Jackson** and **Dudley Williams** at **KBBQ**... **Merle Haggard** will be the solo act at a special luncheon to be given by the **Country Music Association** at the **NARM convention** in **Los Angeles** March 1 at the **Century-Plaza Hotel**... **KLAC-Los Angeles** broadcast the recent **Buck Owens Ambassador Hotel** show "live."

KBBQ Celebrates Bill Anderson Day

■ Country singer-composer **Bill Anderson** was honored by **KBBQ** in **Los Angeles** when the station designated **Feb. 16** as **Bill Anderson Day**.

The **Decca star**, whose new album is "**Where Have All Our Heroes Gone**," which includes his hit single of the same name, was guest star on "**The Sammy Jackson Show**" and answered telephone calls from fans. The station promoted the event by giving away free **Anderson albums** to listeners.

Anderson, currently on a nation-wide concert tour, was in **Los Angeles** for three days to confer with **Mike Maitland**, head of **Decca**.

Owens at Landmark

■ **Buck Owens** has been set for a two-week engagement at **Howard Hughes' Landmark Hotel** in **Las Vegas** **June 23 - July 6**.

At the Movies

(Continued from page 64)

leased, will feature **Nashvillians** **Kris Kristofferson** and **John "Buck" Wilkin** in singing spots. Along with songs penned by the aforementioned, "**Sympathetic Scarecrow**," written by **Nashville's Doug Van Arsdale** (better known as **Zack Hilton**), will be on the soundtrack of the "**Last Movie**," as well as the **Hopper** documentary, "**The American Dreamer**," produced by **Concord Productions**. "**The American Dreamer**," first titled "**The Life Style of Dennis Hopper**," features three songs written and performed by **Van Arsdale**.

Cedarwood Publishing is very happy with their association with "**Little Fauss and Big Halsy**" and plans there are to pursue more soundtracks. The surface has only been scratched—look for **Nashville studios** to gear for more **movie and TV soundtracks**.

ESCFI Convention Set

(Continued from page 64)

banquet and installation of officers in the **Colonade Room** of the **McLure Hotel** at **6 p.m.** **Convention registrants** will all hold reserved seat tickets to the **10 p.m. WWVA "Jamboree USA"** broadcast that will feature the presentation of the **ESCFI Awards** from the stags.

'Excellent Response'

"Advance registration," according to **Barnett**, "indicates excellent response from key country music radio stations throughout the northeast. A vast number of inquiries have been received by **ESCFI** from record companies, recording and production companies and manufacturers of musical instruments for exhibit areas and hospitality suites." **Barnett** said that all requests for hotel accommodations and display areas are being co-ordinated through **Jack Randolph**, **Capitol Music Hall**, **1015 Main St., Wheeling, W. Va. 26003**.

"A record number of artists, their agents and managers have already registered for the convention. This country music industry gathering is expected to

again attract a large number of the promoters who stage country music shows at parks, clubs and auditoriums throughout the northeast. The presidents of several state country music organizations have indicated plans for representatives and groups to attend. Where the convention in the past has primarily attracted musicians and writers," **Barnett** said, "**ESCFI** is thrilled at the interest being shown in this year's convention by the total country music industry."

Registration fee for the convention is still **\$10**. A very limited number of banquet tickets are still available at **\$5**. "We regret the limited capacity of our banquet facilities," **Barnett** reported, "and we urge those planning to attend to order their banquet tickets as quickly as possible." The convention is not limited to **ESCFI** membership. Any company or individual involved in or interested in the country music industry can register through **ESCFI Convention Headquarters**, **Capitol Music Hall**, **1015 Main St., Wheeling, W. Va. 26003**.



COUNTRY SINGLES PRODUCT

(Continued from page 66)

BOBBY LEWIS—United Artists 50754

HE GIVES US ALL HIS LOVE (Unart, BMI)

Infectious thing from the movie "**Cold Turkey**." Medium tempo production by **Scotty Turner** features guitar work by **Fred Carter, Jr.**

CLAY DANIELS—Souncot 1111

THINGS WE MEANT TO DO (Wilderness, BMI)

SAME OLD SONG (Lowery, BMI)

Nice production from the **Florida** label. **Harlan Howard** wrote it and **dee-jay Clay** sings doggone good. Listen to the **Joe South "B" side**, too.

RAY GRIFF—Royal American 30

DON'T LOOK AT ME (Blue Echo, BMI)

Slow bluesy song based on the old cliché. **Dick Heard** produced and **Ray** sings it well. **Ray** was on the charts previously with "**Patches**."

JIM HURLEY—Candy 10002

ALL GOD'S PEOPLE ARE ONE (Candle, ASCAP)

MORE THAN JUST ONE MAN (Arawak, ASCAP)

Catchy medium tempo recording with a message. The old finger-snapping intro starts a nice sing-along idea. **Hurley** wrote, produced and recorded.

HANK LOCKLIN—RCA 47-9955

SHE'S AS CLOSE AS I CAN GET TO LOVING YOU

(Blue Crest/Hill & Range, BMI)

I LIKE A WOMAN (Coldwater, BMI)

A little late but definitely worth mentioning. **Tenor Locklin** has his best record in some time. It's produced by **Jerry Bradley** and **Dallas Frazier** with **Doodles Owens** wrote it.

RECORD WORLD COUNTRY DISC JOCKEY REPORTS

- WUNI**—Mobile, Alabama
1. MAKE IT THROUGH THE NIGHT—Sammi Smith
 2. THE PROMISED LAND—Freddie Weller
 3. BED OF ROSES—Statler Bros.
 4. SHE WAKES ME—Nat Stuckey
 5. ROSE GARDEN—Lynn Anderson
 6. DON'T WANT TO KNOW—Elvis Presley
 7. WATCHING SCOTTY GROW—Bobby Goldsboro
 8. A WOMAN ALWAYS KNOWS—David Houston
 9. PADRE—Marty Robbins
 10. COME SUNDOWN—Bobby Bare
- KFOX**—Long Beach, California
1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 2. RAININ' IN MY HEART—Hank Williams, Jr.
 3. THERE GOES MY EVERYTHING—Elvis Presley
 4. WATCHING SCOTTY GROW—Bobby Goldsboro
 5. GUESS WHO—Slim Whitman
 6. A WOMAN ALWAYS KNOWS—David Houston
 7. COME SUNDOWN—Bobby Bare
 8. BED OF ROSES—Statler Brothers
 9. AFTER THE FIRE IS GONE—Loretta Lynn & Conway Twitty
 10. I'D RATHER LOVE YOU—Charlie Pride
- WHYP**—North East, Pennsylvania
1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 2. COME SUNDOWN—Bobby Bare
 3. WHERE IS MY CASTLE—Connie Smith
 4. A WOMAN ALWAYS KNOWS—David Houston
 5. SHERIFF OF BOONE COUNTY—Kenny Price
 6. RAINING IN MY HEART—Hank Williams, Jr.
 7. PROMISED LAND—Freddie Weller
 8. PORTRAIT OF MY WOMAN—Eddy Arnold
 9. IF YOU THINK I LOVE YOU NOW—Jody Miller
 10. THE LAST ONE TO TOUCH ME—Porter Wagoner
- KUSN**—St. Joseph, Missouri
1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 2. RAININ' IN MY HEART—Hank Williams, Jr.
 3. JOSHUA—Dolly Parton
 4. PROMISED LAND—Freddie Weller
 5. ROSE GARDEN—Lynn Anderson
 6. FLESH AND BLOOD—Johnny Cash
 7. BED OF ROSES—Statler Bros.
 8. THE SHERIFF OF BOONE COUNTY—Kenny Price
 9. COME SUNDOWN—Bobby Bare
 10. A WOMAN ALWAYS KNOWS—David Houston
- WSHO**—New Orleans, Louisiana
1. HELP ME MAKE IT THRU THE NIGHT—Sammi Smith
 2. HILL BILLY WALTZ—Russ Russell
 3. WHO'LL TURN OUT THE LIGHTS—Wayne Kemp
 4. AFTER THE FIRE IS GONE—L. Lynn/C. Twitty
 5. A WOMAN ALWAYS KNOWS—David Houston
 6. A-EE/FLIP—Hank Williams, Jr.
 7. WHERE IS MY CASTLE—Connie Smith
 8. ANYWAY—George Hamilton, IV
 9. PADRE—Marty Robbins
 10. PROMISED LAND—Freddie Weller
- KART**—Jerome, Idaho
1. HELP ME MAKE IT THRU THE NIGHT—Sammi Smith
 2. BED OF ROSES—Statler Bros.
 3. PROMISED LAND—Freddie Weller
 4. COME SUNDOWN—Bobby Bare
 5. RAININ' IN MY HEART—Hank Williams, Jr.
 6. WHERE IS MY CASTLE—Connie Smith
 7. JOSHUA—Dolly Parton
 8. THE LAST ONE TO TOUCH ME—Porter Wagoner
 9. A WOMAN ALWAYS KNOWS—Dave Houston
 10. GUESS WHO—Slim Whitman
- WITL**—Lansing, Michigan
1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 2. BED OF ROSES—Statler Brothers
 3. RAINING IN MY HEART—Hank Williams, Jr.
 4. JOSHUA—Dolly Parton
 5. WHERE IS MY CASTLE—Connie Smith
 6. FLESH & BLOOD—Johnny Cash
 7. COME SUNDOWN—Bobby Bare
 8. A WOMAN ALWAYS KNOWS—David Houston
 9. LOVER PLEASE—Bobby G. Rice
 10. THERE GOES MY EVERYTHING/FLIP—Elvis Presley
- KBOX**—Dallas, Texas
1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 2. THE PROMISED LAND—Freddie Weller
 3. IF YOU THINK I LOVE YOU NOW—Jody Miller
 4. EVERYTHING/DON'T WANT TO KNOW—Elvis Presley
 5. AFTER THE FIRE IS GONE—Conway & Loretta

6. JOSHUA—Dolly Parton
 7. SHE WAKES ME WITH A KISS—Nat Stuckey
 8. COME SUNDOWN—Bobby Bare
 9. A WOMAN ALWAYS KNOWS—David Houston
 10. SHERIFF OF BOONE COUNTY—Kenny Price
- WGMA**—Hollywood, Florida
1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 2. BED OF ROSES—Statler Bros.
 3. RAININ' IN MY HEART—Hank Williams, Jr.
 4. GUESS WHO—Slim Whitman
 5. THE PROMISED LAND—Freddie Weller
 6. HERE COME THE RATTLESNAKES—Wendy Bagwell
 7. LAST ONE TO TOUCH ME—Porter Wagoner
 8. SWEET MISERY—Ferlin Husky
 9. WATCHING SCOTTY GROW—Bobby Goldsboro
 10. I REALLY DON'T WANT TO KNOW—Elvis Presley
- KWJJ**—Portland, Oregon
1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 2. RAINING IN MY HEART—Hank Williams, Jr.
 3. A WOMAN ALWAYS KNOWS—David Houston
 4. JOSHUA—Dolly Parton
 5. PROMISED LAND—Freddie Weller
 6. I REALLY DON'T WANT TO KNOW—Elvis Presley
 7. FLESH AND BLOOD—Johnny Cash
 8. THE SHERIFF OF BOONE COUNTY—Kenny Price
 9. ROSE GARDEN—Lynn Anderson
 10. COME SUNDOWN—Bobby Bare
- WBRG**—Lynchburg, Virginia
1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 2. SHE WAKES ME EVERY MORNING—Nat Stuckey
 3. MORNING—Jim Ed Brown
 4. BED OF ROSES—Statler Bros.
 5. THE LAST ONE TO TOUCH ME—Porter Wagoner
 6. A WOMAN ALWAYS KNOWS—David Houston
 7. THE SHERIFF OF BOONE COUNTY—Kenny Price
 8. GUESS WHO—Slim Whitman
 9. WHO'LL TURN OUT THE LIGHTS—Wayne Kemp
 10. PORTRAIT OF MY WOMAN—Eddy Arnold
- KRAK**—Sacramento, California
1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 2. THE PROMISED LAND—Freddie Weller
 3. WHERE IS MY CASTLE—Connie Smith
 4. THE SHERIFF OF BOONE COUNTY—Kenny Price
 5. PORTRAIT OF MY WOMAN—Eddy Arnold
 6. SWEET MISERY—Ferlin Husky
 7. FLESH AND BLOOD—Johnny Cash
 8. PADRE—Marty Robbins
 9. A WOMAN ALWAYS KNOWS—David Houston
 10. COME SUNDOWN—Bobby Bare
- WROZ**—Evansville, Indiana
1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 2. JOSHUA—Dolly Parton
 3. FLESH AND BLOOD—Johnny Cash
 4. RAININ' IN MY HEART—Hank Williams, Jr.
 5. ROSE GARDEN—Lynn Anderson
 6. COME SUNDOWN—Bobby Bare
 7. PROMISED LAND—Freddie Weller
 8. SHE WAKES ME EVERY MORNING WITH A KISS—Nat Stuckey
 9. A WOMAN ALWAYS KNOWS—David Houston
 10. BED OF ROSES—Statler Brothers
- KTUF**—Proenix, Arizona
1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 2. FLESH AND BLOOD—Johnny Cash
 3. PADRE—Marty Robbins
 4. PROMISED LAND—Freddie Weller
 5. WHERE IS MY CASTLE—Connie Smith
 6. I REALLY DON'T WANT TO KNOW/THERE GOES MY EVERYTHING—Elvis Presley
 7. WATCHING SCOTTY GROW—Bobby Goldsboro
 8. BED OF ROSES—Statler Bros.
 9. JOSHUA—Dolly Parton
 10. A WOMAN ALWAYS KNOWS—David Houston
- KENA**—Mena, Arkansas
1. HELP ME MAKE IT THRU NIGHT—Sammi Smith
 2. RAINING IN MY HEART—Hank Williams, Jr.
 3. JOSHUA—Dolly Parton
 4. PROMISED LAND—Freddie Weller
 5. COME SUNDOWN—Bobby Bare
 6. A WOMAN ALWAYS KNOWS—David Houston
 7. SHERIFF OF BOONE COUNTY—Kenny Price
 8. WHERE IS MY CASTLE—Connie Smith
 9. FLESH & BLOOD—Johnny Cash
 10. ROSE GARDEN—Lynn Anderson

New Copyright Management Firm

NASHVILLE — Release of the new Conway Twitty single, "How Much More Can She Stand," coincides with the announcement by Dick Heard, local recording and publishing exec, of a newly formed copyright management firm, Nashville Copyright Management, Inc. It is a subsidiary of Heard's Royal American Records complex.

"NCMI was conceived to perform a service for significant new publishing companies," Heard said. "More and more recording artists are becoming involved in publishing and the only way it can be profitable for them is if they can curtail expenses. NCMI can handle all administrative chores involved in publishing for far less than it would cost the individual publishing companies."

NCMI, at its founding, represents Brothers Two Music (the Twitty release is from this

catalog), Wepedol Music, Harmony Hill Music, Stonestrow Music and is negotiating with a number of other firms.

Listen Marie



Mercury artist Dave Dudley discusses his No. 32 chart position for the single "Listen Betty" with Record World's Nashville Editorial Assistant, Marie Ratliff.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

| | | | |
|---|----|--|----|
| AFTER THE FIRE IS GONE Owen Bradley (Twitty Bird, BMI) | 7 | I'VE GOT TO SING Ron Chancey (Jangle, ASCAP) | 44 |
| AFTER YOU Joe E. Johnson (4-Star, BMI) | 42 | JOSHUA Bob Ferguson (Dweper, BMI) | 26 |
| A WOMAN ALWAYS KNOWS Billy Sherrill (Algee, BMI) | 1 | JUKE BOX MAN George Richey (Moss-Pose, BMI) | 54 |
| ANYWAY Bob Ferguson (Acuff-Rose, BMI) | 19 | KNOCK THREE TIMES Ron Chancey (Pocket Full of Tunes/Jibbern/Saturday, BMI) | 31 |
| ARMY OF A FOOL Jim Vienneau (Sawgrass, BMI) | 12 | LISTEN BETTY Jerry Kennedy (Newkeys, BMI) | 32 |
| BABY WITHOUT YOU Owen Bradley (TRO-First Edition, BMI) | 51 | LOOKIN' OUT MY BACK DOOR (Jondora, BMI) | 28 |
| BAR ROOM TALK Scotty Turner (Passkey, BMI) | 30 | L.A. INTERNATIONAL AIRPORT (Blue Park, BMI) | 52 |
| BED OF ROSE'S Jerry Kennedy (House of Cash, BMI) | 34 | LOVENWORTH George Richey (Champion, BMI) | 24 |
| BETTER MOVE IT ON HOME Bob Ferguson (Blue Echo, BMI) | 36 | MY GUY Dick Heard (Jobete, BMI) | 39 |
| BIG MABLE MURPHY Ronny Light (Blue Crest, BMI) | 65 | MARVIN HURT Harry Hurt (Arc, BMI) | 56 |
| BIG ROCK CANDY MOUNTAIN Owen Bradley (Warner-Tamerlane, BMI) | 68 | OH LOVE OF MINE Ken Nelson (Central, BMI) | 70 |
| BRIDGE OVER TROUBLED WATERS Ken Nelson (Charing Cross, BMI) | 25 | ONE HUNDRED CHILDREN Jerry Kennedy (Newkeys, BMI) | 16 |
| CARELESS HANDS Jerry Bradley (Melrose, ASCAP) | 62 | ON THE ROAD TO MEMPHIS Ruck Owens (Commander/Tinkerbell, ASCAP) | 63 |
| COME SUNDOWN Jerry Kennedy (Combine, BMI) | 3 | RAININ' IN MY HEART Jim Vienneau/Mike Curb (Excellorec, BMI) | 11 |
| CORPUS CHRISTI WINDS Dale McBride (Tupper/Soulsongs, BMI) | 69 | ROSE GARDEN Lynn Anderson (Lowery, BMI) | 33 |
| DID YOU EVER GEORGE RICHEY (Tree, BMI) | 50 | SHE WAKES ME WITH A KISS Jerry Bradley (Hill & Range-Blue Crest, BMI) | 17 |
| DO RIGHT WOMAN Billy Sherrill (Press, BMI) | 29 | SHE'LL REMEMBER Joe E. Johnson (4-Star, BMI) | 42 |
| DO WHAT YOU CAN Robby Pierce (Welco, BMI) | 73 | SHERIFF OF BOONE COUNTY Ronny Light (Hardtack, BMI) | 14 |
| DON'T WORRY 'BOUT THE MULE Frank Jones (Acuff-Rose, BMI) | 46 | SHF'S AS CLOSE AS I CAN GET Jerry Bradley (Blue Crest/Hill & Range, BMI) | 71 |
| EMPTY ARMS George Richey (Melody Lane/DeSard, BMI) | 43 | SLOWLY Jerry Bradley (Cedarwood, BMI) | 35 |
| EVERYDAY FAMILY MAN Biff Collie (Twitty Bird, BMI) | 66 | SOLDIER'S LAST LETTER Ken Nelson (Noma, BMI) | 23 |
| FIFTEEN BEERS ABO Jim Vienneau (Peach, SESAC) | 37 | SO THIS IS LOVE Glen Sutton (Al Gallico, BMI) | 64 |
| FRIGHT TRAIN Larry Butler (Peter Maurice, ASCAP) | 48 | SWEET MISERY Larry Butler (Cedarwood, BMI) | 61 |
| GIVE HIM LOVE Jerry Kennedy (Jack & Bill, ASCAP) | 22 | TAKE TIME TO KNOW HER Norro Wilson (Al Gallico, BMI) | 59 |
| GUESS AWAY THE BLUES Wesley Rose (Acuff-Rose, BMI) | 20 | T'LL BE WITH YOU LOVE HIM Owen Bradley (Tuesday, BMI) | 74 |
| GUESS WHO Biff Collie (Michele, BMI) | 38 | THAT'S WHAT IT'S LIKE TO BE LONESOME Walter Haynes (Tree/Champion, BMI) | 61 |
| HAROLD'S SUPPER SERVICE Earl Ball (Airefield/Shade Tree, BMI) | 58 | THE CRAWFORD SONG Cliff Williamson (Sue-Mirl, ASCAP) | 67 |
| HFLP ME MAKE IT THROUGH THE NIGHT Jim Malloy (Combine, BMI) | 5 | THE FIRST LOVE Scotty Turner & Loral Hanson (Unart, BMI) | 49 |
| HFE COME THE ELEPHANTS Johnny Bond Productions (Sawgrass, BMI) | 57 | THE KIND OF NEEDIN' I NEED Joe Bradley (Stallion, BMI) | 41 |
| HFE COME THE RATTLESNAKES Marvin Norcross (Canaanland, BMI) | 15 | THE LAST ONE TO TOUCH ME Bob Ferguson (Dweper, BMI) | 13 |
| I CAN'T TELL THE BOYS Bob Ferguson (Peer Int'l, BMI) | 75 | THE PROMISED LAND Billy Sherrill (Arc, BMI) | 2 |
| I'D RATHER LOVE YOU Jack Clement (P-Gem, BMI) | 10 | THRE GOES MY EVERYTHING Felton Jarvis (Blue Crest, BMI) | 4 |
| IF YOU THINK I LOVE YOU NOW Billy Sherrill (Julep, BMI) | 18 | TRUE LOVE IS GREATER THAN FRIENDSHIP Frank Jones (Ensign/Cedarwood, BMI) | 27 |
| I REALLY DON'T WANT TO KNOW Felton Jarvis (Hill & Range, BMI) | 4 | TULSA COUNTY George Richey (United Artists, ASCAP) | 40 |
| I'M A MEMORY Felton Jarvis (Willie Nelson, BMI) | 47 | WARM TO COOL TO COLD Jim Vienneau (LynLau/Shelby Singleton, BMI) | 72 |
| I'M GONNA KEEP ON LOVING YOU Jim Vienneau (Two Rivers, ASCAP) | 9 | WATCHING SCOTTY GROW Bob Montgomery & Bobby Goldsboro (BnB, BMI) | 6 |
| IN LOVING MEMORIES (DeCapo, BMI) | 45 | WHERE IS MY CASTLE Bob Ferguson (Blue Crest, BMI) | 8 |
| IT WASN'T GOD WHO MADE HONKY TONK ANGELS Cliff Williamson (Peer Int'l, BMI) | 21 | WILL I EVER STOP LOVING YOU Don Chapman & Norman Weatly | 55 |
| | | WITH HIS HAND IN MINE Larry Butler (Copper Basin/Twig, BMI) | 53 |
| | | YOU MAKE ME FEEL LIKE A MAN Owen Bradley (Page Boy, SESAC) | 60 |

Jerry Wallace Wallace has a new single double!

**AFTER YOU
SHE'LL REMEMBER**
DECCA 32777

*Welcome
to Decca!*



THE COUNTRY SINGLES CHART

MARCH 6, 1971

| THIS WK. | LAST WK. | | WKS. ON CHART |
|----------|----------|---|---------------|
| 1 | 2 | A WOMAN ALWAYS KNOWS DAVID HOUSTON—Epic 5-10696 | 8 |
| 2 | 3 | THE PROMISED LAND FREDDIE WELLER—Columbia 4-45276 | 12 |
| 3 | 1 | COME SUNDOWN BOBBY BARE—Mercury 73148 | 11 |
| 4 | 7 | THERE GOES MY EVERYTHING/I REALLY DON'T WANT TO KNOW ELVIS PRESLEY—RCA 47-9960 | 9 |
| 5 | 4 | HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH— Mega 615-0015 | 12 |
| 6 | 10 | WATCHING SCOTTY GROW BOBBY GOLDSBORO— United Artists 50727 | 11 |
| 7 | 11 | AFTER THE FIRE IS GONE/THE ONE I CAN'T LIVE WITHOUT CONWAY TWITTY & LORETTA LYNN—Decca 32776 | 5 |
| 8 | 8 | WHERE IS MY CASLE CONNIE SMITH—RCA 47-9938 | 10 |
| 9 | 16 | I'M GONNA KEEP ON LOVING YOU BILLY WALKER—MGM K14210 | 6 |
| 10 | 18 | I'D RATHER LOVE YOU CHARLEY PRIDE—RCA 47-9952 | 4 |

| | | | |
|----|----|---|----|
| 11 | 5 | RAININ' IN MY HEART HANK WILLIAMS, JR. & THE MIKE CURB CONGREGATION— MGM K-14194 | 12 |
| 12 | 20 | ARMS OF A FOOL MEL TILLIS—MGM K14211 | 6 |
| 13 | 14 | THE LAST ONE TO TOUCH ME PORTER WAGONER— RCA 47-9939 | 9 |
| 14 | 6 | SHERIFF OF BOONE COUNTY KENNY PRICE—RCA 47-9932 | 12 |
| 15 | 19 | HERE COME THE RATTLESNAKES WENDY BAGWELL—Canaan 715 | 6 |
| 16 | 9 | ONE HUNDRED CHILDREN TOM T. HALL—Mercury 73140 | 13 |
| 17 | 12 | SHE WAKES ME WITH A KISS NAT STUCKEY—RCA 47-9929 | 13 |
| 18 | 15 | IF YOU THINK I LOVE YOU NOW JODY MILLER—Epic 5-10692 | 11 |
| 19 | 31 | ANYWAY GEORGE HAMILTON IV— RCA 47-9945 | 6 |
| 20 | 24 | GUESS AWAY THE BLUES DON GIBSON—Hickory 1588 | 6 |
| 21 | 27 | IT WASN'T GOD WHO MADE HONKY TONK ANGELS LYNN ANDERSON—Chart 5113 | 5 |
| 22 | 22 | GIVE HIM LOVE PATTI PAGE—Mercury 73162 | 8 |
| 23 | 36 | SOLDIER'S LAST LETTER MERLE HAGGARD—Capitol 3024 | 3 |
| 24 | 30 | LOVENWORTH ROY ROGERS—Capitol 3016 | 6 |
| 25 | 33 | BRIDGE OVER TROUBLED WATER BUCK OWENS—Capitol 3023 | 5 |
| 26 | 13 | JOSHUA DOLLY PARTON—RCA 47-9928 | 13 |
| 27 | 23 | TRUE LOVE IS GREATER THAN FRIENDSHIP ARLENE HARDEN— Columbia 4-45287 | 9 |
| 28 | 26 | LOOKIN' OUT MY BACK DOOR BUDDY ALAN—Capitol 3010 | 9 |
| 29 | 34 | DO RIGHT WOMAN BARBARA MANDRELL— Columbia 4-45307 | 5 |
| 30 | 21 | BAR ROOM TALK DEL REEVES—United Artists 50743 | 9 |
| 31 | 45 | KNOCK THREE TIMES BILLY "CRASH" CRADDOCK— Cartwheel A193 | 4 |
| 32 | 17 | LISTEN BETTY DAVE DUDLEY—Mercury 73138 | 12 |
| 33 | 25 | ROSE GARDEN LYNN ANDERSON— Columbia 4-45252 | 18 |
| 34 | 28 | BED OF ROSES STATLER BROTHERS— Mercury 73141 | 16 |
| 35 | 46 | SLOWLY JIMMY DEAN & DOTTIE WEST— RCA 47-9947 | 6 |
| 36 | 55 | BETTER MOVE IT ON HOME PORTER WAGONER & DOLLY PARTON—RCA 47-9958 | 2 |
| 37 | 47 | FIFTEEN BEERS AGO BEN COLDER—MGM K14209 | 4 |
| 38 | 29 | GUESS WHO SLIM WHITMAN— United Artists 50731 | 13 |
| 39 | 40 | MY GUY LINDA K. LANCE— Royal American 24 | 8 |
| 40 | 35 | TULSA COUNTY ANITA CARTER—Capitol 2994 | 10 |
| 41 | 48 | THE KIND OF NEEDIN' I NEED NORMA JEAN—RCA 47-9946 | 5 |
| 42 | 52 | SHE'LL REMEMBER/ AFTER YOU JERRY WALLACE—Decca 32777 | 4 |
| 43 | — | EMPTY ARMS SONNY JAMES—Capitol 3015 | 1 |
| 44 | 44 | I'VE GOT TO SING DUANE DEE—Cartwheel A192 | 5 |
| 45 | 51 | IN LOVING MEMORIES JERRY LEE LEWIS—Mercury 73155 | 6 |
| 46 | 54 | DON'T WORRY 'BOUT THE MULE CARL SMITH—Columbia 4-45293 | 2 |
| 47 | 57 | I'M A MEMORY WILLIE NELSON—RCA 47-9951 | 4 |
| 48 | 53 | FREIGHT TRAIN JIM & JESSE—Capitol 3026 | 4 |
| 49 | 62 | THE FIRST LOVE PENNY DeHAVEN— United Artists 50742 | 5 |
| 50 | 65 | DID YOU EVER CHARLIE LOUVIN & MELBA MONTGOMERY—Capitol 3029 | 3 |
| 51 | 58 | BABY WITHOUT YOU JAN HOWARD—Decca 32778 | 3 |
| 52 | 64 | L.A. INTERNATIONAL AIRPORT SUSAN RAYE—Capitol 3035 | 3 |
| 53 | 71 | WITH HIS HAND IN MINE JEAN SHEPARD—Capitol 3033 | 2 |
| 54 | 70 | JUKE BOX MAN DICK CURLESS—Capitol 3033 | 2 |
| 55 | 56 | WILL I EVER STOP LOVING YOU DON CHAPEL—Metro Country 626B-6678 | 8 |
| 56 | 42 | NADINE COMPTON BROS.—Dot 17362 | 9 |
| 57 | 59 | HERE COME THE ELEPHANTS JOHNNY BOND—Starday 45-916 | 6 |
| 58 | 61 | HAROLD'S SUPER SERVICE BOBBY WAYNE—Capitol 3025 | 4 |
| 59 | 60 | TAKE TIME TO KNOW HER JOE STAMPLEY—Dot 17363 | 7 |
| 60 | 67 | YOU MAKE ME FEEL LIKE A MAN WARNER MACK—Decca 32781 | 3 |
| 61 | 32 | THAT'S WHAT IT'S LIKE TO BE LONESOME CAL SMITH—Decca 32768 | 11 |
| 62 | — | CARELESS HANDS DOTTIE WEST—RCA 47-9957 | 1 |
| 63 | — | ON THE ROAD TO MEMPHIS DON RICH & BUDDY ALAN— Capitol 3040 | 1 |
| 64 | — | SO THIS IS LOVE TOMMY CASH—Epic 5-10700 | 1 |
| 65 | 69 | BIG MABEL MURPHY DALLAS FRAZIER—RCA 47-9950 | 4 |
| 66 | 68 | EVERYDAY FAMILY MAN JIMMY DICKENS— United Artists 50730 | 4 |
| 67 | 72 | THE CRAWDAD SONG LAWANDA LINDSEY & KENNY VERNON—Chart 5114 | 2 |
| 68 | — | BIG ROCK CANDY MOUNTAIN BILL PHILLIPS—Decca 32782 | 1 |
| 69 | 73 | CORPUS CHRISTI WINDS DALE McBRIDE—Thunderbird 539 | 1 |
| 70 | — | OH LOVE OF MINE JOHNNY & JONIE MOSBY —Capitol 3039 | 1 |
| 71 | — | SHE'S AS CLOSE AS I CAN GET HANK LOCKLIN—RCA 47-9955 | 1 |
| 72 | — | WARM TO COOL TO COLD LOIS JOHNSON—MGM 14217 | 1 |
| 73 | 75 | DO WHAT YOU CAN LOIS KAYE—Wesco 2194 | 2 |
| 74 | — | TELL HIM YOU LOVE HIM WEBB PIERCE—Decca 32787 | 1 |
| 75 | — | I CAN'T TELL THE BOYS LESTER FLATT—RCA 47-9953 | 1 |

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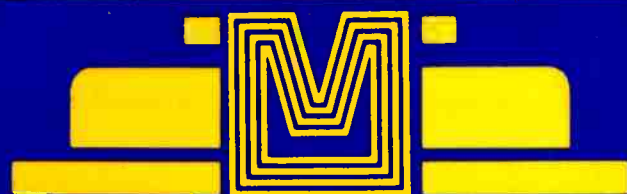
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