SEVENTY-FIVE CENTS

Dedicated to the needs of the music / record industry

Who in the World

You, the Industry,
who, year after year, have
displayed extraordinary
creativity in your product
and marketing techniques.
This continuing innovation
has been the single most
important factor contributing
to your dynamic growth.
With this fact in mind,
Record World, introducing its
new look and concept,
rededicates itself to serving
the changing needs of the
music and recording industry.

Pick of the Week

Singles

Henry Mancini, "Theme From Love Story" (Famous, ASCAP). This is going to be another "Romeo and Juliet" kind of smash for the maestro. His version of Francis Lai's theme promises to be the movie song of the year.

The Supremes & Four Tops, "River Deep-Mountain High" (Mother Bertha/Trio, BMI). The Magnificent 7 tackle Ike & Tina's great classic with finesse. The gals and guys do beautiful justice to this incomparable Spector-Barry-Greenwich composition.

B.J. Thomas, "Most of All" (Low-Sal, BMI). Initial Buddy Buie production on B.J. is refreshingly country. A haunting ballad which will evolve into a contemporary standard before long. Bound to climb the charts in short order (Scepter 12299).

Arthor Conley, "Day-O" (Shari, ASCAP). The original banana boat song is back, brought up to date with some extra funk. Should have a good chance for another go-round. Think of it as a follow-up to "Ooh La La Da," another calypso-flavored number (Atco 6790).

Victoria, "Tule's Blues" (Mr. Bones, BMI). Here is a beautiful new voice in our future with a beautiful song to go with her talent. It may take a bit of time for this to happen as a pop hit but it will be worth the wait (San Francisco 63).

Laura Lee, "Wedlock is a Padlock" (Gold Forever, BMI). Dig this very together number which tells the girl's side of the story for a change. Musically, it will be hard to beat--cooking sound will break it out fast (Hot Wax 7007).

Weinstein & Stroll, "Cook Me Up Your Taste." Bobby Weinstein and Jon Stroll, although clearly influenced by Randy Newman, the Beatles and Jim Webb, among others, are fresh air on the current scene. Musical geniuses to be welcomed with a red carpet, they have written and deliver a dozen marvelous new songs on Chips Moman's new label (Chips ST 624).

Rufus Thomas, "Push and Pull" (East/Memphis, BMI). Rufus is up to his choreographic tricks again and has come up with another wacky dance step. He doesn't have a dog or chicken working with him this time, but he's still plenty funky (Stax 0079).

Albums

Judy Collins, "Whales & Nightingales." Known for her song-selecting and writing expertise, Miss Collins is drawn here to Jacques Brel and Joan Baez, among others. Another quirky and haunting feature of the package is Judy Blue Eyes fronting a chorus of whales. There is a melting nuance at every cut (Elektra 75310).

Ike & Tina Turner, "Working Together." Ike and Tina Turner have profited in every way possible from working together, and from the evidence given here they are still getting better and better. The Beatles and others have their songs enlivened by Tina's unique chanting on "Get Back," "Proud Mary," "Let It Be" (Liberty 7650).

Dawn, "Candida." Dawn prove they should be more than one single group with their first album, produced by the Tokens and Davis Appel. Every song is of a high top 40 standard. "Candida," "Knock Three Times," "Up on the Roof," "Carolina on My Mind" and new ones the Tokens concocted (Bell 6052).

Basketball

Paul Davis, "I Can't Help Myself" (Web IV, BMI). Davis can't seem to miss the hit boat especially when he sings a Paul Davis song like this one. It's a sure pop winner destined to be his biggest to date. It can establish him as a top hitmaker (Bang 581).

Sid Luft, "I'll Never Find Another You" (Dimension, BMI). Classic song for idolizers of Frank Sinatra. It's a good one (Dimension 1001).

Apollo

Arthur Conley, "Day-O" (Shari, ASCAP). This is going to be another "Romeo and Juliet" kind of smash for the maestro. His version of Francis Lai's theme promises to be the movie song of the year; his style is unbeatable (RCA SPS-45-241).

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Lots of folks doing big things in today’s music scene got there by way of The New Christy Minstrels.
The point is, one way or another, The New Christy Minstrels are responsible for a lot of the good stuff folks are buying today.
And this is all to say that The New Christy Minstrels are recording again. And they’re all new—a new group—a new bag—and a new label—Gregar Records. “You Need Someone to Love” is their first album on Gregar Records.
And while we’re on the subject, there’s a single, also “You Need Someone to Love” b/w “South American Get Away” #71-0102.
Welcome a great group back to the charts.

Produced by Jackie Mills
Cap Mexico To Certron

- NASHVILLE—Certron Corp. Music Division has signed a contract with Discos Capitol de Mexico in which Certron is now exclusive licensee for product.
- Negotiations between John Bush, President of Capitol Records of Mexico, and Aubrey Mayhew, head of Certron Corp. Music Division, produced an agreement whereby Capitol Records of Mexico shall be released on the Certron International label in the United States, Canada, Mexico and its territories.
- With this acquisition, Mayhew said, “Certron multiplies its Latin artist roster threefold and expands its product coverage into Puerto Rico and Canada—and eventually into Central and South America.”
- Capitol Records of Mexico (Discos Capitol de Mexico), formerly known in the United States as Cap-Latino, brings with them an artist roster of 50 major Latin names in pop and other music idioms.
- Artists include such chart-makers as Roberta, Andy Russell, Cesar Costa, Carlos Guerrero, Elizabeth, La Banda de Saltillo, Leo Acosta, Her­manos Arriagada, and the Mar­chioni Oro y Plata. Of these, Roberta and Andy Russell are also motion picture stars. Car­los Lico is considered one of the leading male vocalists in the Spanish-speaking countries in the Americas. Elizabeth, the Venezuelan artist now based in Mexico, travels throughout South America for personal appearances to tie in with her record releases, Leo Acosta.

Record World November 21, 1970

Which Way to the Next Trend?

By DAVE FINKLE

It seems simple to be in the record industry when you can say, “Ah, British groups are big. I’ll get me some British groups” or “Singers with ultra-common names like Tom Jones are big, I’ll sign me up a cat with charisma and call him Smith or Williams” or “Songs with the word ‘road’ are big, I’ll find me a song with ‘road”

Walsh, Scheer, Burgess Promoted at RCA

- RCA Records has appointed Bill Walsh, formerly Managing Director of RCA, Ltd., of Australia, as Division Vice President, Marketing.
- Announcement was made by Mort Hoffman, Division Vice President, Commercial Operations, who said the appointment is effective immediately, with Walsh already in New York at RCA Records’ world headquarters.

Col Distributes New TMI Label

- Columbia Records has signed an agreement with TMI Records, owned by Steve Cropper and Jerry Williams, for exclusive distribution of the new label, announces Ron Alexen­burg, VP, Columbia Custom labels.
- TMI will be headquartered in Memphis, where they have recently completed construction of a major new recording studio.
- In addition, he will continue to work on various projects for the Stax-Volt labels with whom he has been associated since their beginnings more than a decade ago.
- TMI Studios, a half-million dollar project, is designed to bring the facilities and the oppor­tunities to record to the abundance of talent in the Memphis and Southern areas. Talent in all the various fields.

Mike Curb Open Letter

- The time has come for clarification. Last week, as part of an interview on the rock scene, I stated MGM’s position on hard drug groups and music. Since that time, I have been questioned by all phases of the media in regard to my state­ment. Due to the fact that most reporters chose to focus upon a different aspect of our conver­sation, I have decided to make my full point of view as clear as possible.
- 1. MGM Records will not knowingly release any records that advocate the use of drugs or glamorize their usage, either directly or by obvious in­uendo.
- 2. MGM Records is in the process of recording an album of anti-drug public service an­nouncements that are being re­corded by respected names from all phases of American life. The album will be given away without charge to every radio station in the country.
- 3. MGM Records is also designing an anti-drug poster that will attempt to be attrac­tive and, at the same time, edu­cate those who see it to the dangers of drugs.
- 4. MGM Records has severed a large number of groups since I came into office. Only a por­tion of those groups were dropped for drug related rea­sons. Exact numbers or specific names of the acts dropped have never been mentioned and due to our legal and philosophical position, they will not be.
- 5. MGM Records is not on a witchhunt. We are not asking anyone to roll up their sleeves. We have no intention of intruding anyone’s privacy. Our only concern is that represen­(Continued on page 4)
ASCAP Relocates To New Complex

**NEW YORK**—The American Society of Composers, Authors and Publishers has leased over 50% of the available office space in One Lincoln Plaza, which will be known as the ASCAP Building.

The building, a 43-story tower on Broadway, between 63rd and 64th Streets, will be an unusual combination of an office-apartment building, stores and a 600-car garage containing seven commercial floors and 32 floors of luxury-rental apartments. The Society licenses commercial users of the copyrighted music of its more than 16,000 writers and publishers, as well as the music of more than 35 affiliated foreign societies. An unincorporated membership organization founded in 1914 by the late William A. Schuman, ASCAP today includes the most distinguished writers of our nation in every field of music.

According to ASCAP President Stanley Adams, the organization's 506 employees will occupy over 100,000 square feet of the leased space on the full 5th, 6th and 7th floors. The balance is to be sublet on a basis to allow for future growth. Because the reinforced concrete building occupies an angular block and was designed to include an apartment tower, a number of structural and mechanical modifications had to be made. This was accomplished through unusual cooperation between the owners, Morris, Paul and Seymour Milstein, principals of One Lincoln Associates; their architect, Philip Birnbaum; the major tenant, ASCAP; and the tenant's design consultant, LCP Associates, Inc., a space planning and design firm. LCP represented ASCAP in the complex pre-lease negotiations with the building's owners.

President Adams, lyric writer of such songs as "What a Difference a Day Made," "Little Old Lady" and "There Are Such Things," noted that this move of ASCAP marks the fifth time the performing rights society has changed location since it was organized. "We believe that the Lincoln Center area," Adams said, "is only beginning to flourish as one of the country's great cultural centers, and ASCAP plans to play a vital role in the continued growth of this section of the City. ASCAP will have a marquee especially designed over the entrance for identification purposes.

Columbia Distsrib TMI (Continued from page 3)

of music will be developed by TMI.

Both Cropper and Williams have extensive industry backgrounds. Steve, who has been on the charts consistently since his early days in high school, has produced or co-produced hits by Otis Redding, Wilson Pickett, Eddie Floyd, Carla Thomas and Booker T and the M.G.s. He is also co-author of such tunes as "Green Onions," one of the classic all-time instrumental pieces; "In the Midnight Hour," which has been recorded by over a hundred artists in all areas of music; "Dock of the Bay," which won him five awards, including a Grammy, a RIAA gold record and BMI awards; "Knock on Wood;" "See Saw;" and "634-5757." His career began when Bill Justis recorded one of his compositions, "Flea Circus." That year, he and a group of high school friends formed a group that was to become the Mar-Keys, whose record, "Last Night," was the first hit that Cropper produced.

Jerry Williams, President of TMI, who also hails from Memphis, has spent the past several years building and developing various aspects of the corporation, including the building of the half-million dollar TMI studios. He was responsible for discovering and developing songstress Merilee Rush, whose single, "Angel of the Morning," was a million-plus seller. He worked with Paul Revere and the Raiders for six years serving as business and concert manager for the group prior to establishing Trans Maximus Incorporated.

Jobete In New York

**NEW YORK**—Jobete Music Co., Inc. (BMI), and Stein and Van Stock, Inc. (ASCAP), New York's two publishing companies, have opened offices at 157 W. 57th St., announces Herb Eiseman, General Professional Manager.

Marty Wexler will head up the New York operation assisted by Wanda Ramos. The purpose of the new office is the placement of new material and catalogue songs with all major record companies and artists, declared Eiseman.

Robert L. Gordy, VP and (Continued on page 56)
One hit single doesn't make a group.

Six months ago Free were known only to the most dedicated of anglophile rock enthusiasts and to those who'd caught a fleeting glimpse of them as show-openers on the Blind Faith tour.

Today, on the strength of "All Right Now," which you and everyone else who's been within a stone's throw of a radio in the last fifteen weeks are doubtless more than casually acquainted with, Free are headlining their own shows (like one at Carnegie Hall upcoming) and selling records by the armful.

Not a modest leap in stature on the strength of one single, eh?

Not to ruffle you, but the heights to which Free will soar on the strength of their follow-up, "The Stealer," the mind boggles. One hit doesn't make a group but two do.

Free, "The Stealer."
On A & M Records.
Produced by Free
**Bertha Porter Named TDC Singles Buyer**

Bertha Porter

**MCA Distrib Corp. Stays in N. Y.**

Jerry Fischer, Mike Maitland

**Nash Joins Janus**

**Bertha Porter**

**Tessler Paramount International Operations Mgr.**

**PARTRIDGE GOLD FOR ‘LOVE YOU’**

**“I Think I Love You”** by the Partridge Family has become the sixth million-selling Bell record in 1970. Produced by Wes Farrell, “I Think I Love You” is included in “The Partridge Family Album” on Bell, itself a potential goldie with sales already over 300 thousand copies.
THE HOT ONE STRIKES AGAIN!

YOU CAN GET IT IF YOU WANT IT

DESMOND DEKKER

UNIVERSAL CITY RECORDS - A DIVISION OF MCA INC.
DAVE RUBINSON SPEAKS

Dear Mr. Agnew, Mom and Dad:

Can you possibly understand that the most revolutionary lyrics in rock and roll go something like this: "Boom shacka lacka lacka BOOM?"

Can you understand that the very reason that you don't get the point is the reason why the lyrics are revolutionary? Did you think we would be carrying on a revolution in words and signals you could understand?

Let me try to tell you why we don't believe a word you say. It's probably because you lie all the time.

You told us love was filth and ugly. We found it to be beauty and tenderness. You told us to hide our love in dark rooms. We bask in the warmth of its openness, in its sunshine. You told us that we were born in pain, the products of a dirty four-letter word you dare not utter. We refuse to accept that—and will only believe that we are the ill-advised issue of lovers. You told us our bodies were vile—and we find ourselves beautiful.

You told us we shall not kill, and in the name of right you slaughter hundreds of thousands. You told us we shall not covet, and you bring into the house pictures of luscious naked women lying on velvet. You told us how we must act to our fellow men, and you treat your brothers as slaves, your sisters as concubines. You told us to worship no idols, and you worship hour upon hour, meekly, obediently, at the money altar. You told us to bless God's Holy Work, and you foul His waters with your wastes, His skies with your filth, His Earth with your refuse; His creatures you slaughter in untold numbers to fuel your engines of suicide and murder. I beg you to understand—Once you have lied to me, I will never believe you again; for you have made my growing up nothing but a nightmare of lies.

Let me tell you what we have done, the lies to erase from our minds and our hearts.

We have learned to dance and to sing, in joy and in the company of many thousands of our brothers and sisters. We have learned to take into our bodies the clearest of foods, hopefully unspoiled by your technology of chemicals and poisons. We have learned that there are some magical substances which can help our hearts and our minds to peaceful understanding. Did you forbid the poisoned vegetables, that we might not die from a simple sandwich, a glass of milk?

We have learned that the chemicals you have tried to force upon us, your favorites—methyl, alcohol and nicotine—will put us to drunken sleep, and cause horrible growths in our lungs and in our brains, and we resist and will not eat them. We have seen you drink yourselves into giddiness and stupor, your senses dulled by booze. We have seen you inhale into your lungs a vile smoke of filthy tobacco, a known poison. By the millions you die, of liver diseases, of lung cancer—of alcoholism and of heart failure—and so we have learned; do not do these things.

We have learned how to resist when you try to force us, at the threat of bodily harm, to wear your gladiator's armor, and kill in your name. We are the meekest men on earth—we will do absolutely anything to avoid committing violent harm upon another being, though you disinherit us from our birthrights, though you put us in jail.

There has never been a drug-induced hippie riot, my friend. In four years in San Francisco, night after night, weekend after weekend, with bodies packed so close that we either sat or stood to- end, with bodies packed so close that we either sat or stood to-

Can you understand that the reason that you don't get the point is the reason why the lyrics are revolutionary? Did you think we would be carrying on a revolution in words and signals you could understand?

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Isaac put it all together with a little help from sixty-seven friends and The Memphis Symphony Orchestra.

'TO BE CONTINUED' is ISAAC HAYES' next gold album. Ready now.
LITTLE RICHARD—Specialty 699
POOR BOY PAUL—Venice, (BMI)
WONDERIN' (Venice, BMI)
Where have they been keeping this all these years? Rauccous, good-time novelty from the "Georgia Peach" merits a "spin" or two.

HORIZON—Julielee 5707
SHE OPENED UP LIKE A ROSEBUD—Famous, (ASCAP)
An excellent soul number features fine male/female vocals. Check out this grabber.

IF—Capitol 2990
RAISE THE LEVEL OF YOUR CONSCIOUS MIND—(Felow/Panacea, ASCAP)
WHAT DID I SAY ABOUT THE DO, JACK?—(Felow, ASCAP)
This is an uncharacteristically commercial cut from this jazz-rock group from Britain. They generate lots of good feeling with this and should be able to garner considerable play.

JANET LAWSON—United Artists 50725
GOOD ENOUGH TO BE YOUR WIFE (Belwin-Mills, ASCAP)
TO KEEP FROM LOSING YOU (Roterite-Minataur, BMI)
Last time she almost made it with "Who Was It?" This one is an upbeat swinger which is of doubtful appeal. Top 40 potential due to the more adult pop audience. Tremendous first outing is a natural.

MEL AND TIM—Bamboo 116 (Scepter)
WE'VE GOT THE GROOVE TO MOVE YOU (Ice Man, BMI)
NEVER ON TIME (Famous, BMI)
This song is in the Neil Young school and perhaps this one will bring them back into focus. Has the Hot Legs-Plastic Ono band percussion up front sound; attention getter.

JOHNNY NASH—Janus 1
FALLING IN AND OUT OF LOVE (There/Good Time People, BMI)
This group has been cold for a while and perhaps this one will bring them back into focus. Have the Hot Legs, Plastic Ono band percussion up front and a tremendous workout by the group.

THE BARRINO BROTHERS—Invictus 9083 (Capitol)
TRAPPED IN A LOVE (Gold Forever, BMI)
WHEN LOVE WAS A CHILD (Gold Forever, BMI)
The Holland-Dozier-Holland people certainly have the knack of putting out the cleanest pop-soul sound around. Excellent version of this gospel-rock number. They've come up with a terrific Jackson 5 type sound. One to watch.

THE TREMELONES— Epic 5-10682
ME AND MY LIFE (Roma, BMI)
TRY ME (Roma, BMI)
This group has been cold for a while and perhaps this one will bring them back into focus. Has the Hot Legs-Plastic Ono band percussion up front sound; attention getter.

THE MAGIC LANTERNS—Big Tree 109
ONE NIGHT STAND (Sam, BMI)
Check this out one for instant reaction. Heavy rhythm intro gets listener involved and the group keeps up throughout a brisk Top 40 contender.

THE MARVELETTS—Tamla 54198 (Motown)
MARIENETTE (Jebohi, BMI)
This all-time great girl group is back without some of the sultriness they were so well known for. In general, a well conceived number.

ANNE MURRAY—Capitol 2988
SING HIGH—SING LOW (All Saints Crus'e, BMI)
DAYS OF THE LOOKING GLASS (Beechwood, BMI)
The English idol of the rock era is into an appealing follow-up. Unique backing appears to include steel guitar and an electric sitar. She does a beautiful job.

BURT SOMMER—Eleuthera 472 (Buddah)
BATTLE OF NEW ORLEANS (Warden, BMI)
ON THE OTHER SIDE (Luvlin/Magdelena, BMI)
The English idol of the rock era is into an appealing follow-up. Unique backing appears to include steel guitar and an electric sitar. She does a beautiful job.

RONNIE MILSAP—Chips 6072 (Capitol)
A ROSE BY ANY OTHER NAME (Pocketful of Tunes/Jillberm, BMI)
This former lead with Steam on his own and sounding great on this Ted Cooper production. Theme is daddy-go-to-war as in "Tommy."

GARRETT SCOTT—Vanguard 35119
(MAMA) IS UNCLE CLAYTON JACKSON SLEEPING HERE AGAIN TONIGHT? (Pocket Full of Tunes/Jillberm BMI)
This former lead with Steam on his own and sounding great on this Ted Cooper production. Theme is daddy-go-to-war as in "Tommy."

(SINGLE PRODUCT)

R. B. GREAVES—Atco 6789
WHITER SHADE OF PALE (Gross, ASCAP)
Greas revives the Procol Harum smash of several years ago to good advantage. True to the original except there's a bit of Muscle Shoals showing.

FREE—A&M 1230
STEALER (Irving, BMI)
LIVING IN THE SUNSHINE (Lupus, BMI)
The crucial follow-up to "All Right Now" will most likely determine whether Free is for real or a flash in the pan. They sure sound for real—heavy number will most likely get up there.

THE OSMONDS—MGM K14193
ONE BAD APPLE (Fame, BMI)
A cute and catchy one from a group that's been doing very well on TV. They've come up with a terrific Jackson 5 type sound. One to watch.

THE MAIN INGREDIENT—RCA SP54-243
I'M SO PROUD (Carton, BMI)
These three Brothers have been attracting quite a bit of attention with their past few singles. They've come up with a painstakingly produced Curtis Mayfield song that's really mellow.

THE MARVELETTS—Tamla 54198 (Motown)
MARIENETTE (Jebohi, BMI)
This all-time great girl group is back without some of the sultriness they were so well known for. In general, a well conceived number.
(Continued from page X10)

LOUIS ARMSTRONG—Amsterdam 85017
(Mainstream)

HERE IS MY HEART FOR CHRISTMAS (Vandalco, ASCAP)

His father wore long hair (Vandalco, ASCAP)

'Tis the season, as the saying goes.

LOWELL FULSOM—Kent 4535

LET'S GO GET STONED (Fio Bar/Baby Monica, BMI)

FUNKY BROADWAY (Drive-In/Routine, BMI)

This old Ray Charles hit is revived in Fulsom's inimitable blues style. Joe Cocker should take a cue from this old master.

MONOPOLY LTD.—Faithful Virtue 7002

LOVE CHILD YOU'RE BLOWING MY MIND
(Continued from page X10)

(Catalogue-T.M., BMI)

Barbara and the Uniques—Arden 3001

THERE IT GOES AGAIN (Jive Fiver Gene Rec- 

WHAT'S THE USE (Simmon & Oga-Chic, BMI)

Here's a hot R&B master. Tasteful

song (written by Jive Fiver Gene Rec-

is given a very pop performance.

HUNK—Amaret 123

LOVE MACHINE (Dope, BMI)

DON'T TAKE ANY (Dope, BMI)

A refreshing new group with a folk

Flavor cops a title from Jackie Susann and has an intriguing left-fielder.

GUESS & ABNER—Kapp 2111 (MCA)

THE SAME SIDE OF TOWN (Champion/Squoya, BMI)

GROW TO BATESVILLE (Doiv, BMI)

There is potential here. Latin style

ocker with social commentary could

happen as a long shot. A bit muddy

but better than average for certain.

STEVE ROWLAND—Bell 939

RIKERS ISLAND (R & A, ASCAP)

A description of the view of jail life in

New York. More than a contemporary theme, this is excellent music in the

form of a traditional English ballad with some heavy effects. Real sleeper.

MICK SOFTLY— Epic 5-10671

CAN YOU HEAR ME NOW (Blackwood, BMI)

TIME MACHINE (Blackwood, BMI)

James Taylor fans check this guy out.

He's got Taylor's nasality and much

the same sort of appeal. Song treats

the topic of universality of the spirit.

SONNY CHARLES—A&M 1232

BLESS YOU (Gold Forever, BMI)

TALK TO ME, TALK TO ME (Joy & Coe, BMI)

The former Checkmate is still in pursuit

of the all-important first solo hit.

He's added a bit of grit to a very "pop"

tune. Could be the combination to get

him on his way.

BOBBY MERRITT—Musicor 1426

2.5'S COMING (Catalogue-T.M., BMI)

SOMETHING (Catalogue-T.M., BMI)

Jesus Christ! There's going to be a flood of this kind of thing thanks to

"Superstar's" success. This one's a rocker but the lyric is not too clear.

BOBBY TREND—Metromedia 203

GOOD DAY (Kasabha-Melon, BMI)

Here's a mildly psychedelic number

with lots of wah-wah and a song done

up right in a minor key. Doesn't have any

significant psychic impact.

CAPTAIN JOHN CANTY—U.S.A.F.—GMG K14192

M.I.A.-P.G.W. (Hastings, BMI)

BLOW WE WINDS (Hastings, BMI)

Song about a Viet Nam prisoner of war

(Missing in Action) is very much in the

country vein. A bit maudlin but this issue is of general interest so we

must consider it.

AARON LIGHTMAN—Poppy 69-0106 (RCA)

NOW IS THE TIME (Laurelton, ASCAP)

DOWN TO THE SEA (Laurelton, ASCAP)

A very simple folk-flavored number:

guitars, banjo, fiddle, brass, etc. Lightman

has a clear high voice that gives him

good projection. Dig the ending.

BERNIE MOORE—S.S.I. 1003

HURT WORSE (Brohun/Frank Prellie, BMI)

OR NO (Brohun/Frank Prellie, BMI)

Moore is a good soul singer in the

singer's potential with some heavy

effects. Real sleeper.

SOLOMON BURKE—GMG K14185

LOOKIN' OUT MY BACK DOOR (Uondora, BMI)

ALL FOR THE LOVE OF SUNSHINE (Hastings, BMI)

Perchance, Burke will repeat his past

success ("Proud Mary") with John

Fogarty material. Good down-home
treatment.

KEANYA COLLINS—Keanya 01 (Summit)

BARNABUS COLLINS—LOVE BANDIT

(Master Key, BMI)

C. I. CALL YOU DADDY (Master Key, BMI)

Good light soul number should make a
dent in the R & B charts before long.

JEWEL AKENS—Paula 337 (Jewel)

BLUE EYED SOUL BROTHER (Su-Ma/Bobbie's, BMI)

WHERE DO YOU WANT TO GO (Su-Ma/Bobbie's, BMI)

Akens comes up with an ingenious composition which treats an antebellum theme. He explores the origins of the matriarchial society bringing this one right up to date.

THE GASLIGHT—Grand Junction 1001

HERE'S SEEING YOU (Upight, BMI)

No doubt the Delfonics have had a

strong influence here. Lots of those high people some people like; nothing

special.

ALEXANDER RABBIT—Mercury 73146

SADDLE UP (Petmar/Cash & Dollars, BMI)

THE HUNCHBACK OF NOTRE DAME—Part I

(Three Bridges/Overtone, ASCAP)

This is hardly singles material but does provide a good sampler for the group's album. Song inspired by the movie has overtones of Procol Harum.

WALTER RAIN CONCEPT—MTA 191 (Decca)

SINCE YOU'VE GONE (Takya, BMI)

THIS IS WHAT I CALL BLACK POWER (╰— T.M., BMI)

SADDLE UP (Petmar/Cash & Dollars, BMI)

THE HUNCHBACK OF NOTRE DAME—Part II

(Three Bridges/Overtone, ASCAP)

This concept is a big choral group

gliding through a piece of real easy listening material. Actually, one of the best of the genre except for a disconcerting male solo in the middle.

CHRIS HOLLAND—Capitol 2976

I CAN'T GET SUNDAY OUT OF MY MIND

(Three Bridges, ASCAP)

DON'T START SOMETHING THAT YOU CAN'T FINISH

(Three Bridges, ASCAP)

New talent makes a bid for the market

now dominated by Bobby Sherman.

Booby, this one is a bit contrived even for the kids. Big production may be its saving grace.

DORIS DUKE—Canyon 54

THE FEELING IS RIGHT (Jamey, BMI)

HE'S GONE (Cotillion, BMI)

Doris Duke impresses as one of the most honest and sincere R&B artists around. This number from Clarence Carter's repertoire is an upbeat ballad that's perfect for her.

ALVIN CASH—Chess 2098

SADDLE UP (Petmar/Cash & Dollars, BMI)

THE GETAWAY (Petmar/Cash & Dollars, BMI)

ALVIN CASH, the man who gave the world "Two Timin' the Tail Stars Around." He's got a new funky dance number.

TOTAL ECLIPSES—Right-On 102

A LOVE LIKE YOURS (Pro Fox/W.B.C., BMI)

YOU LOOK GOOD (Pro Fox/W.B.C., BMI)

New group with a wide ranging lead

singer has a slow-Temptations feeling which certainly gives it something of an edge.

JOHN HURLEY—RCA 47-9930

LAND OF MILK AND HONEY (Tree, BMI)

LOW ROAD—Lust Of Music, ASCAP

Hurley and collaborator Ronnie Willi-

kins wrote "Love of the Common People" and this one. Compelling num-

ber keeps moving and building.

JEWEL AKENS—Paula 337 (Jewel)

YELLOW SOUL BROTHER (Su-Ma/Bobbie's, BMI)

WHY YOU NOT DO THE LIE (Upight, BMI)

Here's your missing you (Uphight, BMI)

No doubt the Delfonics have had a

strong influence here. Lots of those high people some people like; nothing

special.

ALTERNATIVE RABBIT—Mercury 73146

THE HUNCHBACK OF NOTRE DAME—Part I

(Three Bridges/Overtone, ASCAP)

This is hardly singles material but does provide a good sampler for the group's album. Song inspired by the movie has overtones of Procol Harum.

WALTER RAIN CONCEPT—MTA 191 (Decca)

SINCE YOU'VE GONE (Takya, BMI)

ENDLESS POSSIBILITIES (Radel, ASCAP)

This concept is a big choral group

gliding through a piece of real easy listening material. Actually, one of the best of the genre except for a disconcerting male solo in the middle.

CHRIS HOLLAND—Capitol 2976

I CAN'T GET SUNDAY OUT OF MY MIND

(Three Bridges, ASCAP)

DON'T START SOMETHING THAT YOU CAN'T FINISH

(Three Bridges, ASCAP)

New talent makes a bid for the market

now dominated by Bobby Sherman.

Booby, this one is a bit contrived even for the kids. Big production may be its saving grace.
*Band 1, Side 1, to be exact.
Of the group's steadily chart-climbing
debut album by the same name.

The break-away band is

“Gypsy Queen, Part 1” **MMS 202**
b/w "Dead and Gone."

It's wild.
RECORD WORLD NOVEMBER 21, 1970

BUGALOOS
Capitol SW 621.
Flying onto the tube, the Bugaloos are four bright (synthetic, yes, but bright) youngsters who are helped along by the songs they get to sing, here packaged brightly. Hal Yoegler and Al Kasha and Joel Hirshhorn wrote the songs and all flash commerciality.

SCROOGESOUNDTRACK—Columbia C 30258.
Leslie Bricusse had better pinch himself before he wakes up and finds out he's turned into one of Hollywood's richest hacks. The score he's doodled for this latest adaptation of Dickens' "Christmas Carol" would turn any Cratchit into a Scrooge. Word on the movie is good, however, and could mean the saving of this package.

STEP BY STEP BY STEP
THE STAIRSTEPS—Buddah BDS 5068.
The Stairsteps, who climbed to fame step by step, include their "Ooh Child" here. And fans of their brand of slick R/B, most of it produced here by Curtis Mayfield, will not be able to get to counters fast enough. Sturdy stuff Bud-dah knows how to handle.

MAKE IT WITH YOU
PEGGY LEE—Capitol ST 622.
Peggy Lee has remained a contemporary not because she has changed her style to conform to the songs of the times, but because she changes the songs of the times to conform to her style. She is strong enough to make it work and keep sales up. Daddy Paul Anka's "That's What Living's About" is a top new ditty.

NOW I'M A WOMAN
NANCY WILSON—Capitol ST 541.
Gamble-Huff Productions put this album together for Nancy. What they've provided, for the most part, is new songs that don't particularly sparkle. Of the familiar songs Nancy makes her usual lovely, slightly distorted visions. "Close to You," "The Long and Winding Road."

ROBERT WILLIAM SCOTT
Reprise WS 1886.
Bobby Scott has become Robert William Scott for the purposes of this album, a no-nonsense formal presentation of Scott as a singer-songwriter concerned with his times. The passion and compassion are apparent throughout as he reprises his "He Ain't Heavy" and "Taste of Honey" and new songs co-authored with Danny Meehan.

THE NEW BIRTH
RCA LSP 4450.
New Birth is a compilation of the Lite-Lifers, the Mint Juleps, the New Sound and Alan Frye—all the Harvey Fugus singers. The sound is contemporary R/B, in the same groove as the Supremes and the Temptations combination. And in this case, there are enough compelling songs to make it all worthwhile.

ENCOURAGING WORDS
BILLY PRESTON—Apple ST 3370.
Billy Preston has been spending the last few years hanging around Apple getting involved in Beatles activities. He's given something and he's gotten something, as this album, co-produced by George Harrison and Preston, demonstrates. "Little Girl," other lively attractions.

YELLOW RIVER
CHRISTIE—Epic E 30403.
"Yellow River," a song that moves along at a fast clip, will draw attention to this package. Throughout there are enough distinctively different ditties to keep people happy. Jeff Christie, Mike Blakley and Vic Elvis are into something good with their pleasant, commercial sound.

THE GOSPEL ACCORDING TO ZEUS
POWER OF ZEUS—Rare Earth RS 516.
Rare Earth has been having some luck establishing hardrock groups and that state of affairs may extend to Power of Zeus, who certainly have a great deal of stamina, and enough power to overcome opposition. Hit-seekers try "Uncertain Destination."

LIE BACK AND ENJOY IT
JUICY LUCY—Aco SD 33-345.
The fellows of Juicy Lucy remain loose enough to take time out from their hard rocking to have a little fun. Both elements—the fun and the hardness—give this group an edge on many others. Paul Williams wrote many of the songs and seems to have given the quintet its shape.

I AM MY BROTHER'S KEEPER
THE RUFFIN BROTHERS—Soul SS 728.
Jimmy and David Ruffin are known to the Tamla/Motown watchers as among the best R/B-pop crooners. There are many buyers out there waiting to grab up this first tandem album. The songs will help, too—"He Ain't Heavy... He's My Brother," "Stand By Me" and single potential, "When My Love Comes Down."

THIS IS MY LIFE
MEL CARTER—Bell AAS 7010.
Pull the right single out of this album and both single and album will soar because that seems to be what has to happen to get marvelous balladresses like Mel up to super sales level. As it is he should do well with "This Is My Life," "This Is Your Life" (get it?), "First of May."

RY COODER
Reprise 6402.
Ry Cooder has been sessioning in Los Angeles long enough to make a few heavy people take notice—Van Dyke Parks and Lenny Waronker, who produced this album, for instance. Quirky, unpolished singing that some will think unique; others will hate. Controversial enough to make it.

(Continued on page 16)
Like, for instance. Losing there are singles and they could help. needs all the push it can get to stand plenty of shoulder, right behind Steel River and apply STEEL RIVER-Evolution 2018. WEIGHIN' HEAVY everything here works in one way or group people will put down their paper Now - make another. Will make noise. or their rock to listen to. Just about "Power" or something softer like "Piece something granite like "Mongoose" or The tautness of their playing-whether Metromedia MD 1035. ELEPHANT'S MEMORY-TAKE IT TO THE STREETS old songs by Tin Pan Alley masters. These guys probably wouldn't have Columbia C 30225. DREAMS Columbia C 30225. These guys probably wouldn't have come along if Blood, Sweat and Tears hadn't come first, because there is much of that big band-rock in their sound. They take it a few steps further toward progressive jazz, however. Album deliberately has an air of the avant-garde, which is good and bad for Dreams' immediate acceptance. FREE DESIGN SING FOR VERY IMPORTANT PEOPLE PROJECT 3 PR 4006 SD. The "Very Important People" of the album title are children, or, next best, child-like people. The Free Design, who are good to have around if Spanky and Our Gang can't be found, keep it light and lively and only occasionally cutsey. "Can You Tell Me How to Get to Sesame Street," etc.

TAKE IT TO THE STREETS ELEPHANT'S MEMORY— Metromedia MD 1035. The tautness of their playing—whether something granite like "Mongoose" or "Power" or something softer like "Piece Now"—make Elephant's Memory a group people will put down their paper or their rock to listen to. Just about everything here works in one way or another. Will make noise.

WEIGHIN' HEAVY STEEL RIVER—Evolution 2018. The label is going to have to get right behind Steel River and apply plenty of shoulder, since the group needs all the push it can get to stand out from the crowd of current rockers. There are singles and they could help. "Losing Friends," "What It Feels Like," for instance.

LOADED THE VELVET UNDERGROUND—Columbia SD 9034. Whether moving to Cotillion makes the difference or whether it's just the times, the Velvet Underground are not as determinedly underground as they were when they started out. The songs on this package seem to have a more universal appeal. Could be their biggest.

SECRET OF THE BLOOM VICTORIA—San Francisco SD 201. Victoria, no last name given, has heard the call of the modern folk movement. She has responded to it by raising her voice, which one might easily mistake from time to time for Joan Baez', in song, a few of them her own. "Tule's Blues," her first single, will boost album.

GOSPEL OAK Kapp KS 3635. Not too much that Gospel Oak, a new quartet, does in their soft-hard rock, slightly folk way makes them stand away from the pack. Gospel Oak might be said to be in the acorn stage still but could be released if Kapp does the right kind of special nurturing.

MY HEART SINGS AL MARTINO—Capitol ST 497. The Al Martino formula, which always seems to work for his fans, is used here. It consists of that big voice, a number of ballads, flowery arrangements. Will satisfy those who like it that way. "(All of a Sudden) My Heart Sings," "The Call," "True Love is Greater Than Friendship."

DOWN HOME BOY THE JERRY WILLIAMS GROUP— Columbia C 30279. Although the Jerry Williams Group are very knowledgeable about blues rock, they haven't taken it in too many different directions on this package. There may be many who will be content with their dedication, and there may be many others who might have wished for more sparks to fly. "I've Got a Lot of Time" is the best cut.

THE CLIMAX BLUES BAND PLAYS ON Sire SES 97023. The Climax Blues Band play very hard rock, more often than not blues-based. There will be those who will wait in vain for something truly imaginative to happen. Others will find enough fun in "Cubano Chant" and the Ligetish "Mum's the Word."

BONANZA GUITARS AL CAIOLA—Ave Embassy AV 33019. For a long time one of the most successful guitarists on the pop scene, Al Caiola reminisces about country music by playing some 35 country songs divided into medleys. There can be no denying that the strumming is sturdy, but whether buyers are in this market is another question. Airplay certainly.
"I WALK THE LINE."
JOHNNY CASH'S NEW ALBUM.

FROM THE MOVIE OF THE SAME NAME.

The film stars Gregory Peck, Tuesday Weld, and Estelle Parsons. It also has an original soundtrack that stars Johnny Cash. He sings some old songs. Some new ones. Including his just released single, "FLESH AND BLOOD." And there are instrumentals by The Tennessee Three. "I Walk The Line." You can't see one of the most important stars of the film. But you can't miss him, either.

"I WALK THE LINE."
AN ORIGINAL SOUNDTRACK RECORDING ON COLUMBIA RECORDS AND TAPES.
Here is the case for the new Apple product.
An authentic apple box with wooden dividers. To hold the new Apple LP releases.

We hope this display is a welcome change from the cardboard run of the mill. We know the music is.
MERCHANDISING THE COLLEGE MARKET
Blue Thumb College Team All Out

By PETE STUART
Publicity Director, Blue Thumb Records

Believing that the college market is not only a prime purchasing power but also a highly influential testing ground for contemporary material, Blue Thumb Records has gone all-out to secure an optimum program of college promotion.

The overall Blue Thumb college program is two-fold. The company currently services more than 500 college-oriented radio stations. This, in turn, is broken down into categories of AM, FM, on-campus, off-campus and community-oriented stations. The latter category encompasses colleges that, not having funds for their own stations, make use of the facilities of stations in their immediate community. Further breakdowns occur in the area of station format: progressive, folk, classical, jazz, Country-Western, top 40 and, of course, pop.

Surveys undertaken by Blue Thumb have indicated that although many stations are strictly slotted in one format or another (often owing to geography or school policy), the majority of the college stations feature a variety of programming that include all of the aforementioned categories plus many more. Because of this, the company sends its complete product release to the majority of stations... with excellent results in the area of airplay.

Within Several Days

One New York college, for example, in addition to going immediately on Top 40-oriented singles by Love and Dave Mason, also went extensively on the entire albums of Gabor Szabo and Joao Donato. And this was all within the span of several days after they received the product, due primarily to this format-variety that seems to be so widespread today among college stations.

In a further approach to specialization in the college promotion area, Blue Thumb has allotted special personnel to oversee the entire program. The company hired Michael Pearce to act as liaison to the radio stations, instantaneously servicing all requests and accumulating extensive airplay charts. In addition, Pearce both writes and edits "Thumb-Info," one of the company's two outgoing newsletters. It's largely an accumulation of the best and most interesting articles from both the college and the underground press and has met with excellent overall reaction from all concerned.

Inventory Cross-Filed

The college press, both in terms of regular newspapers and various other periodicals, is handled by Blue Thumb's Publicity Director. Like the aforementioned radio files, the extensive inventory of campus publications is cross-filed according to both category and geography. The company currently keeps track of more than 450 papers, including many in foreign nations. Aside from the normal requirements of bios, photos and features, the Publicity Director also services the publications with Blue Thumb's news sheet, Aqua Phalange, giving up-to-the-minute information on upcoming product, artists itineraries and items of general interest.

Although Blue Thumb's college promotion program has only been going for about a year-and-a-half (the company itself, is but a little more than two years old), it's just a fraction of what the company eventually wants to do in the collegiate field. Specific college and regional representatives loom in the near future, as well as a more extensive program of on-campus concerts by Blue Thumb artists.

Scott Tours Country

NEW YORK—Leland Scott, Decca artist, is currently on a cross-country promotion tour to support his latest single release, "Share the Load."

Warners Campus Force To Double by 1971

BURBANK, CALIF. — Warner Bros. Records' Campus Representative Program began in force last September. The company has 20 young people working on various campuses throughout the country. By the end of 1970, Warner Bros. expects the number to grow to 40.

The campus representatives are located, for the most part, in large schools in small towns, and are under the supervision of Ron Goldstein, Special Projects Director, who works out of the home office in Burbank. Goldstein is also in communication with some 550 college radio stations which are serviced with product and advertising and merchandising material from Warner Bros. Records in Burbank.

In Close Contact

It is the responsibility of the campus rep to visit all radio stations and record outlets on or near the college or university, to create enthusiasm for Warner Bros. product. Reps also keep in close contact with the college reviewers from their campus publications, all of whom are constantly receiving Warner Bros. and Reprise product.

Campus Representatives are also involved in artist relations, taking care of a visiting artist before, during and after his campus appearance. They sometimes work in this area in coordination with the company's local promo men.

Bi-weekly reports are received by Goldstein from each of the 20 campuses reporting their activities, and commenting on all facets of the record business.

Warner Bros. feels that this direct contact with and feedback from the youth market—the largest record-buying market today, is extremely important and of immeasurable value to the company. The campus representative program may also be a spawning place for potential record company talent.

Bell-Ringers

On their latest visit to New York, Bell artists the Fifth Dimension visited WNEW Music Director Gertie Katzman (seated) to promote their current single, "One Less Bell to Answer." Standing (left to right) are Ron Townsend, Florence LaRue Gordon, Billy Davis, Jr. and Lamont McLemore of the 5th Dimension and Jim Jeffries, National Promotion, Bell Records. Not shown is Marilyn McCoo of the 5th Dimension who wasn't feeling well that day.
As our story opens, we find **JOHN MAYALL** sitting by the river fishing for more new ideas with a guitar string. **ELLIOTT RANDALL**, waiting to cross the river finds all boats in use. So he walks across. Further upstream **MANFRED MANN** reads up on the use of brass in Rock. He gets to Chapter Three, chuckles and disappears. **JAKE HOLMES**, meditating in his tree house, considers turning sadness into music and whips out an album to that effect. At the local bird sanctuary, Melodious Maggie Bell proceeds to **STONE THE CROWS** with her magical birdseed and in the Spanish Moss section of the forest, **SABICAS AND JOE BECK** delight a crowd of admirers with still another Rock Encounter. **GENYA RAVAN** suggests that **TEN WHEEL DRIVE** take us to **CAT MOTHER'S** house where **AREA CODE 615** introduces us to some down-home **COUNTRY FUNK** and vice-versa. **THE TONY WILLIAMS LIFETIME** comes drumming in through an open window with **THE WILD THING** in hot pursuit aboard a fire-breathing unicycle. **VICTOR BRADY** steeldrums and rocks in the attic and **HAYSTACKS BALBOA** goes slightly berserk in the basement. “This is a pretty strange house,” someone says. “No doubt about it,” exclaims **JOHN MURTAUGH**, stepping out of a nearby light socket, “But, you ain’t heard nothin’ yet.” **ODETTA** appears through a trapdoor in the ceiling and proceeds to sing the blues, the blacks, the whites and the Stones. Meanwhile, on the veranda, **DAVE VAN RONK** gargles with gravel and laughingly tunes a musical chair. We hit the road once more and are swept along in a **STEEPLECHASE** with everyone riding electrical dreams over musical hedges. Later that same minute, **JAKE AND THE FAMILY JEWELS** pass by riding upon their Tennessee Stud and towing an oxcart filled with **THE AMBOY DUKES**. They all wave to **ANDY PRATT** and **CHRIS FARLOWE** who are having a truth contest under a flowering juniper. **P.J. COLT** swings past on a clinging vine and says they both win. **MISSISSIPPI RAIN** begins to fall so we split back to the halls of Polydor. “That was some trip,” a voice says, “I’m sure glad we had the recorders with us.”
Our Newest Releases...

FIFTH DIMENSION is now confirmed as a complete smash: #7 WFUN; #5 KXOK; #11 WSAI; #13 KILT; #12 WHBQ; #4 KJ.R. Added: WKNR, WCFL, WQXI, KFRC, WRT, KGV, CKLW, WOR-FM.

GEORGE HARRISON went on just about every station in the country. Both sides are smashes. Look for the album to follow soon.

KENNY ROGERS & THE FIRST EDITION: #21 WKNR; #13 KXOK; #16 WSAI; #14 KYA; #18 WOR-FM; #14 KJ.R; #25 KLIF; #6 KQV; #13 WAYS; #22 WFIL; #22 WCFL; #16 WOKY; #22 WRIT.

BADDINGER: #13 KHJ; #12 KQV; #10 WRKO; #25 KLIF; #13 WAYS; #14 WOR-FM; #9 WOR-FM; #11 WRKO. Added: WSAI, WQXI.

BADFINGER: #13 KHJ; #12 KQV; #25 KLIF; #13 WAYS; #14 WOR-FM; #9 WOR-FM; #11 WRKO. Added: WSAI, WQXI.

CHICAGO: #15 WCFL; #20 WFIL; #10 WQXI; #16 WOKY; #19 KHJ; #9 WOR-FM; #11 WHBQ. Chart debut: KLIT.

SANTANA: #3 KQQZ; #19 WQXI; #24 WFUN; #7 WQXI; #30 WAYS; #10 WOR-FM; #16 WRKO; #21 KFRC; #15 WYXY; #13 WAYS; #14 WOR-FM; #16 KLIT; #10 WRKO; #16 KQV; #31 KJR. Added: WFIL, WAPE.

FLAMING EMBER: #10 WQXI; #4 WAYS; #23 WIXY; #12 CKLW; #25 KHJ. Added: WQXI, WRKO.

PRESIDENTS: #12 WOKY; #9 WQXI; #8 WAYS; #10 WRKO; #12 KFRC; #13 KHJ. Added: WQXI, WRKO.

CLASSICS IV: #13 WOKY; #11 KLIT; #10 WRKO; #8 KLIT; #5 KQV; #31 KJR. Added: WOKY, WRKO.

CROW: #15 WCFL. On: WABC.

CHAIRMAN OF THE BOARD is a giant r'n'b hit: #1 WWRL; #11 WQXI; #6 WAYS. Added: WSAI.
Robert F. Goldman, of the New York firm of Goldman and Goldman and Record World, attorney, has been named a New York State representative to a special U.S. State Department advisory committee on public opinion.

Goldman, a Queens resident, is among 96 Americans selected nationally to the non-salaried committee named by Secretary of State William P. Rogers. The group represents a cross-section of citizens who will be consulted on public opinion throughout the state on such matters as foreign service, minority recruiting and improving communication with young people.

Born in Warsaw, Goldman arrived with his parents in the United States at the age of six months. Active in civic and political activities, he has been an attorney since his graduation from Fordham Law School in 1935. He is a member of Queens District Attorney Thomas J. Mackell's crime prevention bureau and counsel to many organizations on the East Coast. Last month Goldman was appointed to the New York State District Advisory Council of Small Businessmen.

As General Counsel
Goldman, who is married and the father of one daughter, has served as general counsel for the National Print Dealers Association, the New Apostolic Church of North America and the Self-Insured Taxicab Groups, New York City.

Said Goldman: "I keep informed. I have a 45-man staff in the law firm, and will have the time to take the necessary trips throughout the state."

WB Writer Drive
NEW YORK—Joel Diamond, Executive Coordinator of Contemporary Product of Warner Brothers Music, has announced a drive to recruit more new writers. He welcomes new material at 466 Madison Ave.

Andy Kim (seated, right) signs exclusive management and representation agreement with new Feld Brothers Management Corp. Seated to Kim's right is Allen J. Bloom, who will personally manage him, and Irvin Feld (standing, right), President and chief executive officer of the new company. Behind Bloom is Andy's brother, Joe Kim.

Andy Kim, an international favorite since his recording debut 2 1/2 years ago and consistently on the charts both as a singer and composer, has been signed for exclusive management and representation by Feld Brothers Management Corp. The latter is a new division of Ringling Bros.-Barnum & Bailey Combined Shows, Inc., which recently formed three wholly-owned publishing and recording firms.

Kim will be handled by Allen Bloom, who is Vice-President of the new company. Bloom has been associated with the Feld Brothers in many executive and production capacities for the last 22 years.

Kim's latest record, produced and written by Jeff Barry, "Be My Baby," is well on its way to being his latest gold record.

Feld Brothers Management Corp. will be under the supervision of Irvin Feld, President and chief executive officer of the parent corporation. According to Feld, the new firm will not confine its activities to this country but will be representing clients on a world-wide basis.

Before assuming the ownership and presidency of Ringling Brothers and Barnum & Bailey Circus in 1967, Feld had made for himself an enviable reputation in the development, recording and promotion of pop groups and individuals nationwide.

Feld launched and managed the career of Paul Anka.
Edwards Chess A&R VP

- **NEW YORK** — Len Levy, head of the GRT Records Group, announced the appointment of Esmond Edwards as Vice President of A & R for the Chess Records group of labels, including Chess, Checker, Cadet and Cadet Concept. Edwards, who reports directly to Levy, will be seeking independent producers and artists in addition to utilizing the Chess production staff in Chicago.

The appointment, a major step in the revamping of Chess since the label moved their executive and administrative activities to New York, marks a return to Chess for Edwards, who spent five years there as head of jazz A & R.

Edwards began in the music business as a clerk at Prestige Records, working his way up to vice president within five years. He produced “Don’t Go To Strangers” by Etta James, “Canadian Sunset” by Gene Ammons and many other records for Prestige before moving to Chess. His credits there include Ramsey Lewis’ biggest hits and the creation of the Soulful Strings.

Five years later, Edwards replaced Creed Taylor as head of Verve Records. He was with Columbia briefly before joining Warner Music Records as executive assistant to Jerry Schoenbaum.

New Famous Label

In order to develop and further their interests in the European record scene, Famous Music (UK) Limited has launched a new label called Famous. This label will concentrate on the development of new artists both in the UK and other European countries. Releases have already been seen with artists from France, Holland, Belgium and Spain, besides the two groups that are in the first release, Kate and Teargas, and a new singles artist, John Small, all from the UK.

It is the intention of the new Famous label to release approximately 15 LPs per year, and 20 singles. The releases have been kept to a minimum to enable each release to have full publicity and promotion. The new Famous label will be released worldwide and in conjunction with Eamont/Dot/Steed be a part of the Famous Music Corp. USA Talent Roster.

Friends Join Frank

Frankie Valli and the 4 Seasons are the latest to join Frank Sinatra and other performers at New York’s Felix Forum Nov. 20th. Money raised will go to the Italian Civil Rights League. Other acts on the show’s bill include Sammy Davis, Jr., Connie Francis, Trini Lopez, Godfrey Cambridge and the P.J.’s. Ed McMahon will MC.

ETC Names Skip Layne

- **HOLLYWOOD** — Gene Simmons, General Manager of Entertainment Trust Corp., announces the appointment of Skip Layne to the newly created post of Special Projects Coordinator.

Layne will be in charge of ETC’s record interests, i.e.: ETC Records, Tiffany Records and the new Elixir label currently being formed.

Distribution deals have been set up through Atlantic-Atco, Scepter-Wand and Blue Thumb Records.

Layne’s first project is the national push on Allen Toussaint’s “The Sweet Touch of Love” on Tiffany Records, nationally distributed by Scepter-Wand.

KING FLOYD: #9 WAVS; #27 KLIT; #15 WHQ; sales @WXI. Added: WQX. JIM ED BROWN looks like a big hit for RCA: #8 KLIT; #31 KLIT. Added: KJR.

TOMMY TAYLOR: #15 WQXI; #28 WIXY; #23 WSBI.

SANDIPPERS is breaking first at KLIT, 38 to 29. Added: KJR. BUCADIES on Capitol exploded to: #14 KLIT. Added: KJR.

HEINSTE on MGM getting big requests in one week at KLIT.

MIKE YOUNG: #11 KQV; #6 WIXY; #18 WHQ; #20 KRFC.

WILSON PICKETT: #17 WRKO; #10 KHJ; #4 CKLW. BARBRA STREISAND: chart debut KRFC; big col. Added: WHQ, KJR.

BOBBY VEE exploded to: #16 KYA.

FANTASY has now been confirmed in still another market, jumping to #14 KJR.

KJR-MIKE NEMSHIT, JIM ED BROWN, LITTLE GRIFFY DIRT BAND, BUCDADIES.

SANDIPPERS, Nighttime play: BLACK SABBATH.

Daytime play: PERRY COMO (big phone requests), BARBRA STREISAND, TOM JONES, JOE SIMON.

KYA-Chicago, BOB DYLAN (If Not For You, New Morning), IKE & TINA TURNER (Get Back), STEVE STILLS (Love the One With), GEORGE HARRISON.

WRKO-GEORGE HARRISON, LED ZEPPELIN, RUTN, REEDGE, FLAMING EMBER, WHOO-BARBARA STREISAND, REEDGE, RONNIE MILSAP, JOE SIMON.

CKLW-FIFTH DIMENSION.

DAWN GEORGE HARRISON, STEPPENWOLF (is in LF on KQV, #14 KHJ-CLARENCE CARTER, SUPREMES & FOUR TOPS.

ANDY KIM, LED ZEPPELIN, GEORGE HARRISON.

WOR-FM-GEORGE HARRISON, POUR FIFTH DIMENSION.

KPRC-LED ZEPPELIN, GEORGE HARRISON, ANDY KIM, REEDGE, FIFTH DIMENSION.

BOB DYLAN (New Morning), PARTRIDGE FAMILY (Heartbeat).

KGB-MIKE NEMSHIT, REEDGE, CHICAGO.

KLIT-GEORGE HARRISON.

MONEY MUSIC

(Continued from page 22)
OCTOBER 1970, OLIVER JOINS THE FAMILY.

NOVEMBER 1970, HIS FIRST UNITED ARTISTS SINGLE...

"LIGHT THE WAY" #50735
Produced by K. G. Arbry

b/w "SWEET KINDNESS"
Produced by William Oliver Swofford

TWO VERY BIG MOVES!
SEALS & CROFTS
DOWN HOME

Featuring Songs & Arrangements
Created by
JIMMY SEALS & DASH CROFTS
Produced by
JOHN SIMON

on T.A. Records—Album TA-5004 Distributed by BELL RECORDS

SEALS & CROFTS
THEIR FIRST ALBUM

Words & Music by
JIMMY SEALS & DASH CROFTS
Produced by
BOB ALCIVAR

on T.A. Records—Album TA-5001 Distributed by BELL RECORDS

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

Notes from the Underground

By CARL LaFONG

• ZIPPINGS AND ZAPPINGS: The next Joe Cocker album will be recorded in Muscle Shoals beginning in January. Producers Denny Cordell and Leon Russell have not chosen sidemen yet, but will probably use locals to assist Russell and Chris Stainton. Meanwhile, A & M still insists the Mad Dogs And Englishmen movie will be out before Christmas. . . . Dave Mason is simultaneously recording two LPs for Blue Thumb, his own second solo album and another with Case Elliot. Mason and Cass have put together a tour band with drummer Russ Kunkel, bassist, Byron Garofalo and Paul Harris, keyboards, and their first scheduled gig is Dec. 11 and 12 at Fillmore East. The second Mason solo album will be out early next month, and the collaboration LP, if it happens, after the first of the year.

The Youngbloods were in Charleston, W. Va., for a concert appearance when Jesse Colin Young was hit with an attack of appendicitis and hospitalized. The appendix was out by the time his expectant wife, Suzie, arrived to be with him during the emergency, and after Jesse recuperated for four days, they started a leisurely drive to Nashville where the Youngbloods were to next perform. But they got no further than Lexington, Ky., before Suzie began to have labor pains. The baby, a boy they named Cheyenne, was born at the University of Kentucky Medical Center that evening.

Another addition to the Youngbloods family is Michael Kane, who plays bass and writes songs and sings and makes the group four for the first time since Jerry Corbett left it two years ago. Michael is an old friend of the Youngbloods and as recording a solo album for their Raccoon Records when they asked him to join the group. His bass-playing will allow much more freedom, say all.

Despite disbelief on the part of other labels who thought they had him all but signed, Jackson Browne is under contract to David Geffen's as-yet-unnamed record company. Geffen is the former agent who handled the affairs of Laura Nyro, Joni Mitchell, Poco and C, S, N & Y, among others, and who recently retired from CMA at the age of, what, 25? . . . Poco, incidentally, has amicably lost Jim Messina. Jim will go into indie production full time, and possibly his first job will be the production of an album by Dan Hicks and His Hot Licks, who have finished an unsuccessful term with Epic and are now being signed by Blue Thumb . . . What with his Miami trial worries, Jim Morrison has understandably not been turning out much new material recently. Therefore, the Doors' next album on Elektra will be the group's first "Best Of" LP, out at the end of January.

Warner Brothers will soon be releasing the first album by Little Feat, a band that has a good chance of becoming the big new thing of the coming year. Little Feat was organized by Lowell George, ex-Mothers of Invention guitarist, and includes another ex-Mother, Roy Estrada, bass. Drummer Rich Hayward was with the Fraternity of Man and keyboard man Billy Payne is a newcomer. Among their diverse music is a 24-minute (so far) cartoon about a rat and a whale who meet on the high seas, part of which is on their new album.

Atlantic rushed the new Syntonic Research album containing "Dawn in New Hope, Pa.", to struck KMIX-FM in San Francisco, which to keep on the air had been airing one side of the first Syntonic album, ocean waves breaking on the shore.
'IF' is a seven man jazz rock band that could conceivably hurl Blood, Sweat and Tears and Chicago into instant oblivion...

'IF' was put together by Dick Morrissey, a reed player whose soprano work comes as close to that of John Coltrane as any I have heard recently. The other men are superb and together are capable of generating a sound that can come off as big as Basie at full blast.

"'IF,' heavier than Blood, Sweat and Tears, just may be it! ... Terry Smith, a poll-winning guitarist, is a rare bird; his solos less an assault on the eardrums and more of an exercise in which you have a jazz-trained string artist playing rock his way."

"'IF' has been together less than half a year, but, by God, they'll be around a long time to come.

"Dig 'IF,' England's jazz rock group! ... The tracks on their album not only swing and leap and pound instrumentally, but emotionally the lyrics match the ambitions of the music. And J. W. Hodkinson delivers them in his tenor voice with a blues style that perfectly weaves in and out of the music—voice complimenting the instruments, and vice versa."

"'IF' just may be the most important group discovery of the year."

"Blood, Sweat and Tears and Chicago may have to make way for a new English group of the same genre, 'IF,'"

"There's probably not a battle of the bands staged 'IF' couldn't win."

"'IF' a septet hailing from England, presents on its debut album a brand of music that thumbs its nose at categorization."

"'IF' tops jazz rock field!"

"There are rock groups. There are jazz groups. There are jazz-rock groups. And there is 'IF,' a British septet, which transcends musical categories. ... 'IF' is a tour de force of flowing reedwork, bone shattering guitar and swinging drums. The musicians are on free swinging plane quite unlike other groups."

"...Unlike many big bands emerging in rock, 'IF' integrates its various elements into an inventive, as opposed to fashionable style."

"'IF' has the funk of rock, and the fluidity of Progressive jazz in a highly melodic, musically amalgam. Like jazz, the instrumentalists construct flowing, kinetic solos bouncing off other simultaneous solo lines. Like rock, 'IF' has a bluesy lead singer and a charging drummer... You liked B, S, and T or Chicago? Until you hear 'IF,' you ain't heard nothing yet!"
**Ampex Doubles Micro Cassette Release**

Ampex Stereo Tapes has doubled its micro cassette release for November to meet increased regional demands, announced Jules Cohen, National Marketing Manager.

"A resurgence in cassette player sales in the medium price range is apparently the cause of increased interest in the micro cassette in certain parts of the country," Cohen said.

The micro was introduced by Ampex in 1968. The abbreviated album contains four popular tunes from well-known artists. The micro retails for $1.98.

In the November release are two micros by Neil Diamond featuring the singles "Cherry, Cherry" and "Solitary Man." Other releases included the Partridge Family ("I Think I Love You"), Wilson Pickett ("Get Me Back On Time Engine Number Nine"), Mama Cass Elliott ("New World Coming"), the Chambers Brothers ("I Got It/ Shout" and "House of the Rising Sun") and Led Zeppelin ("Immigrant Song").

The micro cassette is packaged on a 4-color card with descriptive artwork in the background. The 5 x 8 1/2 card houses the cassette under a clear plastic bubble pack.

The micro card is then displayed on hooks, in dump-ins or browser displays for fast merchandising.

Ampex Stereo Tapes is headquartered in Elk Grove Village, Ill. Sales and marketing offices for AST are located at 555 Madison Ave., New York City.

**Irish Tape Moves**

Irish Tape has moved its executive offices and warehouse facilities to 270-78 Newton Rd., Plainview, N.Y. 11803.

**King Tours GRT**

Mungo Jerry's Paul King signs autograph for GRT employees while on recent tour of GRT Corporate offices and West tape production facilities in Sunnymede, Calif.
Next Year's Winner?

A Tribute to the Best Damn Fiddle Player in the World,
(or my salute to Bob Wills)

Merle Haggard and the Strangers
ST-638
Featuring members of the original Texas Playboys

We think so
Ripp in Paramount Pact

Artie Ripp flew into New York last week to sign the contract for his exclusive record production/music publishing deal with Paramount Records and Famous Music. Ripp, pen in hand, is flanked by (left to right) Famous Publishing VP Marvin Cane; Famous Music Corp. President William P. Gallagher; Gulf & Western President David Judelson; and Famous Music Exec VP Jack Wiedemann.

Silver GRT Sales Mgr.

Howard Silvers

NEW YORK—Fred Love, Director of Marketing for GRT Records, announces the appointment of Howard Silvers as National Sales Manager. Silvers will report to Love.

From Springboard

Silvers comes to GRT from Springboard International Records where he was Regional Sales Manager. Prior to that, Silvers was with MTA Records for three years as National Sales Manager and before that he had been employed by Musical Sales Distributors in Baltimore as General Manager.

GRT Records has just released their initial LP package, including albums by Lotti Golden, Stan Hitchcock, Minnie Riperton and Podpito.

Wartell Viewlex VP

Wartell has been named VP, Leisure Time Division, announces David H. Peirez, President of Viewlex, Inc.

Wisner to Wed

Arranger/conductor/producer Jimmy Wisner and Jane Arranger/conductor/producer of Viewlex, Inc. announce their wedding. Wisner will be married Wednesday, Nov. 25, in Milburn, N.J.

Leisure Wartell has been named VP, Famous Music Exec VP Jack Wiedenmann.

Ripp in Paramount Pact

Famous Leisure VP Artie Ripp flew into New York last week to sign the contract for his exclusive record production/music publishing deal with Paramount Records and Famous Music. Ripp, pen in hand, is flanked by (left to right) Famous Publishing VP Marvin Cane; Famous Music Corp. President William P. Gallagher; Gulf & Western President David Judelson; and Famous Music Exec VP Jack Wiedemann.

Marker A&M Ad Art Dir.

Marker A&M

HOLLYWOOD—Joan Marker has been named Director of Advertising and Merchandising Art for A&M Records, reports Gil Friesen, A&M Vice-President and Director of Administration and Creative Services. Miss Marker was formerly with Columbia Records in New York where she worked in advertising, promotion and album cover design.

Coast Publications Gets Sheet Rights


Copland Celebrates 70th

Aaron Copland, composer, author and conductor, celebrated his 70th birthday on Saturday, Nov. 14.

Silvers GRT Sales Mgr.

NMPA, Fox Agency Open House

The National Music Publishers Association and the Harry Fox Agency have scheduled a special "Open House Day" for association members personnel and agency clients for Friday, Dec. 4.

The activity will incorporate a full day's program for the invited guests, commencing with a morning tour of the offices of the two organizations at 110 East 59th St., New York. A luncheon and afternoon seminar will follow in the Devon Suite of the Hotel Drake.

Leonard Feitat, Executive VP of NMPA, explained that personnel who work in the administrative departments of publisher members are not always fully aware of the many activities undertaken by NMPA to safeguard the position of music publishers in legislative areas, as well as in trade practices and trends. One of the purposes of the tour, therefore, will be to familiarize people working in the music industry with specific details of NMPA functions.

"We are also anxious," said Al Berman, Managing Director of the Harry Fox Agency, "to give representatives of the music publishers an opportunity to meet the various people at the Harry Fox Agency, and to see for themselves the techniques we have developed to make our operation a most efficient system of licensing, collecting and distributing royalties at the lowest commission rate in the entire world, for similar services.

Equally important, we will show how the Agency has been set up as a unique service for the users of music—record companies, television producers, film makers — as well as the publisher and clients." The major portion of the afternoon will be devoted to a "Question and Answer" period.

Farrell Gets 6 New Acts

NEW YORK—In a major talent expansion via their Coral Rock record production arm, the Wes Farrell Organization has signed six major production acts and will cut and release the new acts over the next four months.

Farrell will personally produce Comstock, Ltd., whose "I Was Made To Love Her" b/w "Breakout" is already out on Bell, and Raw Meat and Silverbird both for Capitol. Exclusive Wes Farrell Organization producer Ted Cooper is cutting Garrett Scott, whose Vanguard single is "(Mama) Is Uncle Clayton Jackson Sleeping Here Again Tonight?", Birdsong & McClure for Polydor and for Mercury, Schaefer Talent Award winner Koffie doing "If We Both Hold On."

Money Music

(Continued from page 24)

WARC—GEORGE HARRISON, DAWN, JAKE HOLMES, BRIAN HYLAND, WOODY-DAWN, GARY PICKETT, JUDY COLLINS (Amazing Grace).

Avco Embassy has purchased "You're A Big Girl Now" by THE STYLISTICS (#1 WDAS, Philadelphia) from Sebring Records for release this week.
Ford Records proudly presents a new kind of talent!

"GIVING UP"
"SOME AIN'T ALL"
by MAXWELL ROMER

"UNEMPLOYMENT"
by PENNY LANE

FORD RECORDS
756 7th Ave., New York, New York
(212) 581-5516
CONCERT REVIEW

ELLY STONE: A Glimpse of Soul

New York—If some old, overlooked intimate object like, say, a dilapidated park bench or a cracked steeple bell were suddenly to find a voice and sing of the joy and hurt it had seen during its lifetime, that voice might sound something like Columbia's Elly Stone.

Not that Miss Stone is old or overlooked at all. It's that her voice is slightly unreal, pitched high, living apart from her boyish body, plangent and aged in pain. Special.

Having made her reputation in "Jacques Brel is Alive . . ." over the last few years as the American interpreter of Brel's music and lyrics (as transmuted through the passion of lyric translators Eric Blau and Mort Shuman), Miss Stone is now out on her own and gave her first solo Carnegie Hall last week. Highly successfully.

Defining the talents of what Miss Stone is—really—an American chanteuse is difficult. The ordinary criteria for American chanteuse—is Miss Stone highly successfully. She just stands there, a patterer. She just stands there, a smile or two of explanation. A sigh or two (of which there were few). A glance, a gesture, a dance, a plant of the foot which went, the other night, from pianissimo to fortissimo and which, the new, new, new, she did not do "Carousels," which the audience stood and cheered for as an expected encore (was this a play for a standing ovation?). Of the non-Brel songs, "Alexander's Song," about a New York cabbie who rides from the Bronx to Coen's Slip as if he were in a 19th century romance, is her outstanding inclusion. The lyrics are Blau's and seemingly autobiographical and a classic example of what people mean when they say lyrics are getting to be true poetry.

—Dave Finkle.

There are those who like it like that and those who don't. There is, however, no gainsaying Miss Stone's conviction about what she's singing. When her throbb gets going, she is letting the audience know that these songs, the Brel songs, the songs she and/or Blau, her husband, wrote, with Bob Kessler or Ralph Aoun, are her creeds, a glimpse of her soul, take them or leave them. That kind of conviction, and I'm not talking about a clenchedin fist during a rendition of "My Way," is rare and to be encouraged.

Of the Brel songs, Miss Stone's "Marieke" is still her pinacle, as far as I'm concerned. Her "If We Only Had Love," which was done with a chorus, was curiously lackluster, a song meant to go from pianissimo to fortissimo and which went, the other night, from pianissimo to piano. She did not do "Carousels," which the audience stood and cheered for as an expected encore (was this a play for a standing ovation?). Of the non-Brel songs, "Alexander's Song," about a New York cabbie who rides from the Bronx to Coen's Slip as if he were in a 19th century romance, is her outstanding inclusion. The lyrics are Blau's and seemingly autobiographical and a classic example of what people mean when they say lyrics are getting to be true poetry.

—Dave Finkle.

Atlantic Records has made available a special, one-sided, promotional LP recorded in London by Pete Townshend and Thunderclap Newman for Track Records.

The LP, on the Track label, was produced by Roger Keene and Ralph Lucas and runs a little over 17 minutes. It comprises Pete Townshend talking about and with Thunderclap Newman—Speedy Keen, Jimmy McCulloch and Andy Newman—with selected cuts from the group's "Hollywood Dream" album which was recently released in the U.S. and was produced by Townshend.

The only done on tape and converted by Atlantic into a one-sided LP, this unusual disc was made available in limited quantities and has been shipped to college and FM radio stations throughout the country.

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The only done on tape and converted by Atlantic into a one-sided LP, this unusual disc was made available in limited quantities and has been shipped to college and FM radio stations throughout the country.
Anne Murray's first American LP, Snowbird, is one of the finest vocal albums I have heard ... I liked everything about it. Brian Ahern did a great job producing and arranging the LP ... Everything she does with her voice is exciting, from phrasing to harmony." - Baltimore News-American

"... a remarkably talented Canadian lass, Anne Murray ... if (her) recent television appearance is indicative, she'll become one of Canada's top national assets.

-Chicago Today (Daily News)

"... a fine, clear, solid voice ... that can handle just about any song that comes along. It's a straightforward, no-gimmicky voice that should stand the test of time and any number of fads. Anne Murray is a fine young singer." - Philadelphia Inquirer

Sing Low
Sing High,
a new single

Produced by Brian Ahern
A Comprehensive Audio Video Survey

By GREGG GELLER

At some time in the not-too-distant future, a typical evening in front of the family television set may go something like this: One push of a button connects the household with a network of cable TV data banks containing complete libraries of video cassettes. Then a simple computer retrieves the self-selected, pre-programmed material for instantaneous, three-dimensional, life-sized projection, with quadrophonic sound, from the home screen.

Far-fetched? Not really. For the audio video is almost with us. No longer will commercial TV dictate home entertainment programming. Audio video permits the viewer to program his own TV entertainment, just as he has always done with phonograph records.

With the advent of audio video equipment, the viewer is able to bypass TV’s rigid scheduling and mass-oriented offerings. And because transmission is direct, the resultant image is far sharper than on broadcast TV. (Commercial TV may, in turn, be forced to emphasize what it, as a medium, is best suited for, namely live transmission of news, sports, interviews and discussions.) The audio video, in short, will cause a revolution in the communications industry.

Being Readied

When does the revolution begin? Aveo’s Cartrivision is being readied for introduction to the home market in mid-1971, with Norelco’s Video Cassette Recorder, Sony’s Videocassette and Ampex’ Instavision to follow by mid-1972.

These systems all employ magnetic videotape, which has, of course, been used for years in commercial TV. In videotaping, images are recorded as invisible electromagnetic charges on the tape’s coated surface, then converted into visible images on the TV screen during playback.

Dr. Peter Goldmark (he invented the LP record in 1948) has developed the EVR (Electronic Video Recording) system for CBS. The basis of EVR is a special photographic film with a black and white picture frame imprinted on it by a electronic beam. Inside the EVR player, another electronic beam scans these frames and transmits impulses for sight and sound over a cable into the TV set. At that point, the regular TV mechanism takes over, converting the signals into a moving picture on the screen.

A single EVR frame is less than one-third the size of one frame of standard 8-mm movie film. An EVR cassette, therefore, can contain a 750-foot (or 180,000 frame) film. In actual use, EVR film can be advanced, reversed, frozen, or even examined by frame. EVR is targeted for home-use by mid-1972.

RCA’s SelectaVision system, technically the most sophisticated of all, may also prove to be the most economical process. SelectaVision employs as its raw material, ordinary, inexpensive vinyl plastic (of the type used by supermarkets to wrap meats and vegetables). Original material is transferred to a master tape for mass duplication by means of a laser beam split into two branches. One branch is beammed through the original film to gather up the image and then onto a moving strip of master tape some distance behind. The other branch of the laser is beammed at the same spot on the moving tape, but does not pass through the film. Instead it is deflected and delayed by mirrors in such a way that when it reaches the tape it is no longer in phase with its double. The conflicting waves of converging light produce an interference pattern which is burned into the smooth surface of the master tape.

The result, an almost invisible landscape of cracks and ridges, is known as a hologram, and is in effect a three-dimensional abstract model of the original material. For mass production, copies of this hologram pattern are stamped out in vinyl. The vinyl copies are then wound up on spools and packaged as cassettes. During playback, inside the SelectaVision player, a very weak laser shines through the tape and uncrambles the pattern without erasing it. SelectaVision is slated to be available in late 1972.

However, SelectaVision and EVR cannot be used for home recording by camera or from TV broadcast as can the videotape systems, which face the problem of capitalizing on this situation, their greatest potential asset. The videotape problem is to segregate an inexpensive, yet high quality video camera.

Furthermore mass production of videotape is time-consuming and thus costly. Whereas CBS can copy an EVR master in a few minutes, videotape requires the full playing time to perform the equivalent task. Also, EVR film can only be processed in the factory, thus discouraging the practice of bootlegging.

Fast, Foolproof

The SelectaVision duplicating process is fast and foolproof. And SelectaVision vinyl tapes are virtually indestructible. Holes can be poked in the tape without destroying the resulting image on screen.

(British Decca, Teldec and AEG-Telefunken of West Germany recently introduced the Video Disc, a new playback system utilizing wafer-thin plastic disks which play at 1500 rpm. This system employs the disks in both seven and 12-inch sizes, containing eight or 12 minutes of moving picture and sound information, which is reproduced through a color TV set to which a Teldec Video Disc player has been connected. Like phonograph records, Video Discs offer instant access to desired portions of the recorded matter and can be mass-produced at the rate of several thousand per hour. There is no opportunity for home recording with this system. The Video Disc, at estimated player cost of $150 for manual and $250 to $350 for automatic, will be available in mid-1972.)

Audio video will be distributed by mail (Cassette of the Month Clubs?), in record and book stores, appliance outlets, discount houses, theater lobbies, supermarkets and even by the milkman in the morning. Eventually separate video cassettes will be available.

(Continued on page 47)
Johnny Nash has just recorded "FALLING IN AND OUT OF LOVE", which we think will be his fourth gold record. The singer, actor, composer, producer is adding his versatile talents to the Janus legend.
Hollywood — Fanny, Warners/Reprise all-girl group, going into the Whisky A Go Go for one week beginning Christmas night. This marks the fourth engagement there in two months, and is the first time the Los Angeles discotheque has held a group more than three days... MGM’s Bobby Bloom has a record that keeps climbing. This week it was reported to have passed the 600,000 mark in records sold.

Ex-Checkmate Sonny Charles is releasing his latest single for A & M Records called “Bless You” b/w “Talk to Me, Talk to Me” ... Sandy Szigeti has been signed by Don Shain, Decca Records West Coast A & R Head, to an exclusive, long-term recording contract. Rick Nelson will produce Szigeti’s initial LP. Album will mark Szigeti’s entry into the LP field, and also Nelson’s initial venture into producing any artist but himself... “Light the Way,” the first single on the UA label by newly-signed Oliver, has just been shipped by the label. Tune was inked by Eric Carmen, produced by K. G. Arby and arranged by Carmen and Arby... Bobby Darin has been set to headline at the Desert Inn Hotel in Las Vegas for four weeks Jan. 12-26. This engagement marks Darin’s return to Atlantic City at the Palace this week. This will be Darin’s first Royal Command Performance in London at the Paladium. The singer will also receive an award from the International Music Society as “Performer of the Year” for her “musical accomplishments,” announced Robert B. Redding, director of the London-based organization.

Small Faces ‘First Step’ is a big one.

In England, they’re known simply as Faces. Here in the U.S., they’ve kept the name near and dear to them from “Itchycoo Park” days and that round Ogden’s Nut Gone Flake album of yore... Although the name is the same, changes have been major. Small Faces are on Warner Bros. now.

Steve Marriot, once lead singer/songwriter, has departed — and is now plugging in his amps with Humble Pie. Of the original Faces, Ian McLagen (organ), Ronny Lane (bass), and Kenny Jones (drums) are still on hand — and to our ears better than ever. Joining them, and more than filling the Marriot gap, are slide guitarist Ronny Wood and vocalist extraordinaire Rod Stewart (the one with the feather boa).

The new, improved Small Faces released their first album earlier this year, Called The First Step, it has been described by various members of the hipper press as “tight and high powered,” “filled with the unexpected,” “beautifully executed,” “a classic rock album,” “a brilliant maiden effort,” “instructively flawless,” “colossal, killer and great.” Which is a lot of superlatives.

But the reason for our clever headline, Right now, Faces Rod, Ron, Ian, Ronny and Kenny are in the midst of their second cross-country tour, making a lot of friends and inspiring a whole new bunch of high-powered adjectives about their brand of rock and roll. But we’ll spare you the rest.

Instead, we’ll use this space to suggest that you try to see Small Faces when they come your way. We suspect you’ll be surprised, delighted, and quite possibly inspired to run out and buy the album. If they don’t get to your town, try the album anyway. The way we see it, any all-man band with a feather boa has just got to be good.

Small Faces can be heard on Warner Bros. album WS 1851
### THE SINGLES CHART

**WEEK OF NOVEMBER 21**

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

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist, Label, Number</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>I FIGURE I LOVE YOU</td>
<td>PARTRIDGE FAMILY/Bell 910</td>
</tr>
<tr>
<td>2</td>
<td>INDIANA WANTS ME R. DEAN TAYLOR/Rare Earth 5301 (Motown)</td>
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<tr>
<td>3</td>
<td>FIRE AND RAIN</td>
<td>JAMES TAYLOR/Warner Bros. 7423</td>
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<td>4</td>
<td>WE'VE ONLY JUST BEGUN</td>
<td>CARPENTERS/A&amp;M 121</td>
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<td>5</td>
<td>THE TEARS OF A CLOWN</td>
<td>SMOKY ROBINSON &amp; THE MIRACLES/Tamla 54199 (Motown)</td>
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<td>6</td>
<td>SOMEBODY'S BEEN SLEEPING</td>
<td>100 PROOF/Hot Wax 7004 (Buddah)</td>
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<td>7</td>
<td>CRY ME A RIVER</td>
<td>JOE COCKER/A&amp;M 1200</td>
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<td>8</td>
<td>SHARE THE LAND</td>
<td>GUESS WHO/RCA 74-0388</td>
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<td>9</td>
<td>5-10-15-20</td>
<td>PRESIDENTS/Sussex 207 (Buddah)</td>
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<td>10</td>
<td>YOU DON'T HAVE TO SAY YOU LOVE ME</td>
<td>PATCH IT UP ELVIS Presley/RCA 47-9916</td>
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<td>11</td>
<td>MONTEGO BAY</td>
<td>BOBBY BLOOM/L&amp;R 157 (MGM)</td>
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<tr>
<td>12</td>
<td>CRY ME A RIVER</td>
<td>JOE COCKER/A&amp;M 1200</td>
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<td>13</td>
<td>SHARE THE LAND</td>
<td>GUESS WHO/RCA 74-0388</td>
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<td>14</td>
<td>AND THE GRASS WON'T PAY NO MIND</td>
<td>MARK LINDSAY/Hot Wax 1200</td>
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<td>15</td>
<td>LOLA</td>
<td>KINKS/Reprise 0930</td>
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<td>16</td>
<td>GREEN EYED LADY</td>
<td>SUGARLOAF/Liberty 56183</td>
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<td>17</td>
<td>AS YEARS GO BY</td>
<td>MASHMAKHAN/Epic 510634 (Columbia)</td>
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<td>18</td>
<td>HEED THE CALL</td>
<td>KENNY RODGERS &amp; THE FIRST EDITION/Reprise</td>
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<td>19</td>
<td>ALL RIGHT NOW</td>
<td>FREE/A&amp;M 1206</td>
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<td>ENGINE NUMBER 9</td>
<td>WILSON PICKETT/Atlantic 2765</td>
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<td>21</td>
<td>STAND BY YOUR MAN</td>
<td>CANDI STATON/Fame 1472 (Capitol)</td>
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<td>IT'S ONLY MAKE BELIEVE</td>
<td>GLEN CAMPBELL/Capitol 2905</td>
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<td>23</td>
<td>IT DON'T MATTER TO ME</td>
<td>BREAD/Elektra 45701</td>
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<td>24</td>
<td>I'LL BE THERE</td>
<td>JACKSON 5/Motown 1171</td>
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<tr>
<td>25</td>
<td>I THINK I LOVE YOU</td>
<td>GARY PUCKETT/Columbia 4-45249</td>
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**THE FASTEST MOVING RECORD ON THE CHARTS FOR THE FIRST TIME**

<table>
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<th>#</th>
<th>Title</th>
<th>Artist, Label, Number</th>
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</thead>
<tbody>
<tr>
<td>58</td>
<td>CAN'T STOP LOVING YOU</td>
<td>TOM JONES/Parrot 40056 (London)</td>
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</tbody>
</table>

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**Producers & Publishers on p. 50**
### WEEK OF NOVEMBER 21

**THE FM AIRPLAY CHART**

**Flash Maker of the Week**

**WORKIN' TOGETHER**

**IKE & TINA TURNER**—Liberty

*The most programmed new record on FM:*

- **DOMINO (single)**—VAN MORRISON—Warner Bros.
- **EXUMA II**—EXUMA—Mercury
- **JESUS CHRIST SUPERSTAR**—Decca
- **MY SWEET LORD (single)**—GEORGE HARRISON—Apple
- **RY COODER**—RY COODER—Reprise
- **TEA FOR THE TILLERMAN**—CAT STEVENS—A&M
- **WHALES AND NIGHTINGALES**—JUDY COLLINS—Elektra

### WABC-FM/NEW YORK

**CHUNGA'S REVENGE**—FRANK ZAPPA—Bizarre

**DOMINO (single)**—VAN MORRISON—Warner Bros.

**EXUMA II**—EXUMA—Mercury

**HIS GREATEST YEARS**—JOHN COLTRANE—Impulse

**JESUS CHRIST SUPERSTAR**—Decca

**LOADED**—VELVET UNDERGROUND—Columbia

**MY SWEET LORD (single)**—GEORGE HARRISON—Apple

**RY COODER**—RY COODER—Reprise

**TEA FOR THE TILLERMAN**—CAT STEVENS—A&M

**WHALES AND NIGHTINGALES**—JUDY COLLINS—Elektra

### WMMR-FM/PHILADELPHIA

**BE A BROTHER**—BIG BROTHER & THE HOLDING COMPANY—Columbia

**BUDDY & THE JUNIORS**—GUY, WELLS, MANCE—Blue Thumb

**CHUNGA'S REVENGE**—FRANK ZAPPA—Bizarre

**DOMINO (single)**—VAN MORRISON—Warner Bros.

**FEEL IT**—ELVIN BISHOP GROUP—Fillmore

**LIVE AT TOPANGA CORRAL**—CANNED HEAT—Wand

**LOADED**—VELVET UNDERGROUND—Columbia

**MY SWEET LORD (single)**—GEORGE HARRISON—Apple

**RY COODER**—RY COODER—Reprise

**SUMMER BUKMUM UMYUM**—PHAROAH SANDERS—Impulse

### WGLD-FM/CHICAGO

**BARCLAY JAMES HARVEST**—BARCLAY JAMES HARVEST—Sire

**BUDDY & THE JUNIORS**—GUY, WELLS, MANCE—Blue Thumb

**CHUNGA'S REVENGE**—FRANK ZAPPA—Bizarre

**DOMINO (single)**—VAN MORRISON—Warner Bros.

**FEEL IT**—ELVIN BISHOP GROUP—Fillmore

**FRANKENSTEIN**—DICK GREGORY—Poppy

**LOADED**—VELVET UNDERGROUND—Columbia

**NEW MORNING**—BOB DYLAN—Columbia

**PARANOID**—BLACK SABBATH—import

**SUGARCANE**—SUGARCANE HARRIS—Epic

**WORKIN' TOGETHER**—IKE & TINA TURNER—Liberty

### KOL-FM/SEATTLE

**ANANDA SHANKAR**—ANANDA SHANKAR—A&M

**BABY BATTER**—HARVEY MANDEL—Janus

**BABY BATTER**—HARVEY MANDEL—Janus

**BUDDY & THE JUNIORS**—GUY, WELLS, MANCE—Blue Thumb

**CONTRIBUTION**—SHAWN PHILLIPS—A&M

**FREE YOUR MIND**—FUNKADELIC—Westbound

**HUMBLE PIE**—HUMBLE PIE—A&M

**IN GOD WE TRUST**—DON NIX—Shelter

**JUST FOR YOU**—SWEETWATER—Reprise

**LICK MY DECALS OFF, BABY**—CAPT. BEIFFHEART & HIS MAGIC BAND

**MAGICAL CONNECTION**—GABOR SZABO—Blue Thumb

**NEW MORNING**—BOB DYLAN—Columbia

**PEACE SONG (single)**—JESSE COLIN YOUNG—Raccoon

**WE GOT TO LIVE TOGETHER**—BUDDY MILES—Mercury

### WMC-FM/MEMPHIS

**BABY BATTER**—HARVEY MANDEL—Janus

**BUDDY & THE JUNIORS**—GUY, WELLS, MANCE—Blue Thumb

**CONTRIBUTION**—SHAWN PHILLIPS—A&M

**FREE YOUR MIND**—FUNKADELIC—Westbound

**HUMBLE PIE**—HUMBLE PIE—A&M

**IN GOD WE TRUST**—DON NIX—Shelter

**JUST FOR YOU**—SWEETWATER—Reprise

**LICK MY DECALS OFF, BABY**—CAPT. BEIFFHEART & HIS MAGIC BAND

**MAGICAL CONNECTION**—GABOR SZABO—Blue Thumb

**NEW MORNING**—BOB DYLAN—Columbia

**PEACE SONG (single)**—JESSE COLIN YOUNG—Raccoon

**WE GOT TO LIVE TOGETHER**—BUDDY MILES—Mercury

### KSAN-FM/SAN FRANCISCO

**ANANDA SHANKAR**—ANANDA SHANKAR—A&M

**BABY BATTER**—HARVEY MANDEL—Janus

**BUDDY & THE JUNIORS**—GUY, WELLS, MANCE—Blue Thumb

**CONTRIBUTION**—SHAWN PHILLIPS—A&M

**FREE YOUR MIND**—FUNKADELIC—Westbound

**HUMBLE PIE**—HUMBLE PIE—A&M

**IN GOD WE TRUST**—DON NIX—Shelter

**JUST FOR YOU**—SWEETWATER—Reprise

**LICK MY DECALS OFF, BABY**—CAPT. BEIFFHEART & HIS MAGIC BAND

**MAGICAL CONNECTION**—GABOR SZABO—Blue Thumb

**NEW MORNING**—BOB DYLAN—Columbia

**PEACE SONG (single)**—JESSE COLIN YOUNG—Raccoon

**WE GOT TO LIVE TOGETHER**—BUDDY MILES—Mercury

### WNEW-FM/NEW YORK

**DREAMS**—DREAMS—Columbia

**EMMIT RHODES**—EMMIT RHODES—Dunhill

**ENCOURAGING WORDS**—BILLY PRESTON—Apple

**JUCY LUCY**—JUCY LUCY—Atco

**LAHOLM WITH VELVET UNDERGROUND**—Columbia

**OFFICIAL MUSIC**—JESUS CHRIST SUPERSTAR—Decca

**SUGARCANE**—SUGARCANE HARRIS—Epic

**TARRIO**—BREWER & SHIPLEY—Buddah

**WHALES AND NIGHTINGALE**—JUDY COLLINS—Elektra

**WORKIN' TOGETHER**—IKE & TINA TURNER—Liberty

**WFiG-FM/ST. LOUIS**

**BABY BATTER**—HARVEY MANDEL—Janus

**BRINSLEY SCHWARTZ**—BRINSLEY SCHWARTZ—Capitol

**FALSE START**—LOVE—Blue Thumb

**FIRST TASTE**—POTLIQUOR—Janus

**KILN HOUSE**—FLEETWOOD MAC—Reprise

**LAYLA**—DEREK & THE DOMINOES—Atco

**LOOKING IN**—SAVOY BROWN—Parrot

**THE VISIT**—BOB SMITH—Kent

**U.S.A. UNION**—JOHN MAYALL—Polydor

**WE GOT TO LIVE TOGETHER**—BUDDY MILES—Mercury

**WKBW-FM/WEB sản/SEATTLE**

**ANANDA SHANKAR**—ANANDA SHANKAR—A&M

**BABY BATTER**—HARVEY MANDEL—Janus

**BUDDY & THE JUNIORS**—GUY, WELLS, MANCE—Blue Thumb

**CONTRIBUTION**—SHAWN PHILLIPS—A&M

**FREE YOUR MIND**—FUNKADELIC—Westbound

**HUMBLE PIE**—HUMBLE PIE—A&M

**IN GOD WE TRUST**—DON NIX—Shelter

**JUST FOR YOU**—SWEETWATER—Reprise

**LICK MY DECALS OFF, BABY**—CAPT. BEIFFHEART & HIS MAGIC BAND

**MAGICAL CONNECTION**—GABOR SZABO—Blue Thumb

**NEW MORNING**—BOB DYLAN—Columbia

**PEACE SONG (single)**—JESSE COLIN YOUNG—Raccoon

**WASHINGTONG COUNTY**—ARL GUTHRIE—Reprise
We have two hits going at once ('BOUT TIME!)

"KEEP ON LOVING ME (AND YOU'LL SEE THE CHANGE)" Duke 464

BOBBY BLAND

"ACE OF SPADE"

O.V. WRIGHT

Backbeat 615

AmericanRadioHistory.com

Duke/Peacock
2809 Erastus Street
Houston, Texas
(713) OR 3-2611
Introducing a brand

What you read in the trade papers and hear on the street is true.

It's a whole new ball game at RCA Records.

There's a new management calling the shots; a new attitude in the air. Good acts are getting signed (and important artists being re-signed).

Exciting marketing and operating philosophies are getting off the ground.

It's like a brand new company. And our product is starting to prove it. Every week our releases sound more and more like a label where the vibrations are getting real good.

What's it all about?

We just want to be Number One again, that's all. We were the giant of the business in the early years.
Our famous dog-listening-to-the "Victrola Phonograph" trademark appeared on untold millions of records.

When country music started growing, RCA was one of the biggest factors in making it all happen.

And it was RCA who launched the industry into the incredibly successful Stereo 8 field.

But history also says we missed the boat on some "little" things. Like rock and R&B.

We don't aim to miss any more boats.

Why are we telling you?

Because you might be an artist who's getting down on your present label for the way they're treating you.

Or ignoring you.

You might be a hot producer or A&R man or promotion man who knows there's a better way to do it.

But nobody at your place will listen.

You might be a guy with talent and ability we can use to help put us back on top for keeps.
Producers Stone Reveal:

It's a New 'Norway,' Early Musical Firsts

By DOUG McCLELLAND

NEW YORK — The Stones visited Record World recently. Not the Rolling Stones, but the married Stones, Andrew and Virginia, charming gentlepeople and producers of "Song of Norway," which could restore the diminished popularity of film musicals.

Although director-writer Andrew Stone had no complaints about the big business his new picture was doing ("The advance sales are the biggest in history— in Los Angeles 50 performances are sold out and it doesn't even open here until Nov. 10"), he was understandably disturbed by some of the negative reviews his enjoyable, wholesome, scenically beautiful "Song" had just received.

"It took pains to tell the truth about Edward Grieg's life," he asserted, "and some of the critics said the story was phony. I didn't sugarcoat Grieg—he wasn't a very nice man, you know, but an opportunist and user of the first rank. I found that some biographers didn't even mention Grieg's long affair with the character played by Christina Schollin, but we made her an important part of the story. We researched and used actual dialogues that were spoken by the people, and shot much of the action in the actual locales of the story in Norway and Denmark. If they wanted the truth about Grieg, we gave it to them."

"There was considerable opposition to our production in Norway before we even went there, but Stone went: "The original stage show had been banned from the country. They resented its fictionalized biography and felt Grieg's music had been ill-treated as well. Also, there were people there who wanted to film his life and they were angry when they couldn't get the financing. Our movie has practically no connection with the original New York production, Robert Wright and George Forrest almost completely re-wrote their score."

"Principal photography took about six months, but Virginia and I were on it about four years," he recalled. Stone didn't mention the final cost, but it is known to be extremely low for a hard ticket production.

Mrs. Stone was also the movie's editor, no small chore. For instance, "There were 50,000 feet of film, she explained, "and I had to sift through it all to find pieces to fit the music, which had been recorded in England before any shooting took place." She also edited the many musical numbers down to fit the ABC Records soundtrack album, although both Stones felt that a two-disc package would have served the music better. There are 22 selections on the one disk with stars Florence Henderson, Frank Porretta and Norway's Toralf Maerstad handling most of the vocals.

Stone has been in filmmaking for 44 years. In the late 1940s he and Virginia were among the first Hollywood producers to get out of the studios and

(Continued on page 57)

RCA Introduces Rick

RCA Records introduced Rick Ely, star of the ABC-TV Sunday night series, "The Young Rebels," to West Coast trade and consumer press and disc jockeys at a cocktail party on the set of "The Young Rebels" at the Columbia Pictures Ranch in Burbank. Pictured (left to right): Johnnie Darin, Program Director of KRKA; Ely; Don Greerson, RCA's newly appointed Product Activity Co-ordinator on the West Coast; Dick Ellinger, RCA Records Manager, Business and Talent Affairs, and Dick Moreland, Manager, Rock Music, West Coast.

Douglas International Multi Media Threat

By BOB MOORE MERLIS

NEW YORK — "The same people who buy our records will read our books and see our films," says Douglas International chief Alan Douglas. Douglas is responsible for the successful Douglas record label (distributed through Pickwick International) which has had success this year with albums by the Last Poets, Lenny Bruce, Timothy Leary and John McLaughlin.

Douglas has now entered the book field with "The Essential Lenny Bruce," distributed by Ballantine Books, and will publish the screenplay of Dennis Hopper's new film, "The Last Movie," through New American Library. As Douglas sees it, "We're getting into books in a way in which we can be effective with them."

Other titles in production include "Jail Notes" by Timothy Leary, "Prepping Busted: American Experiences of Arrest, Trial & Prison" edited by Ross Firestone; and a book of poems, letters, stories and scenarios by the late Jimi Hendrix tentatively titled "Voodoo Chile."

Douglas is still active in the recording field and has attracted an impressive array of contemporary talent. He stated that the label hopes "to stay as pure as can be" with the new projects currently in production. Keyboard experimentalist Howard Wales and Grateful Dead guitarist Jerry Garcia have recorded an album for Douglas and Grateful Dead drummer Micky Hart and Bill Kreitzman are recording an album at a 16-track studio Douglas has built in Hart's barn in Navato, Calif.

A new Last Poets album is currently being recorded in New York which Douglas says is "way beyond the last album, particularly from a sociological point of view." He said that the album will be of more universal interest and will not be "a black record per se."

A new John McLaughlin LP is planned as well as the debut release by Steel, a Memphis group of Indian players (Roland Robinson, Duane Hitchings, Robert Johnson, Morgan Norris and Rory Katcher). Douglas calls Steel "the label's first attempt at a pop group," but qualified himself by adding, "they're really in another bag; they're all hard players and we expect something special."

Prepping Laurel, Hardy Film

In the film area, Douglas is preparing a documentary "in a very wierd way" of Laurel and Hardy in association with Hal Roach Studios. There will be a Laurel and Hardy album from the film and Keith Rich

(Continued on page 57)

Oliver Joins 'Hair'

NEW YORK — Newly signed Liberty star Oliver has been set to join the company of "Hair" in Miami beginning Nov. 15 for one week. He follows this with a two-week stint in the show in Washington.

UA Music Sets 'Burn' Theme Push

NEW YORK — A coordinated, all-out promotion campaign on the "Theme from Burn" has just been announced by Murray Deutch, Executive VP and General Manager of United Artists Music Group.

The United Artists film starring Marlo Brando is now being released around the country and the campaign is geared to coincide with the opening playdates. The score to "Burn" was written by Ennio Morricone. A single release has just been issued on United Artists Records by Morricon.
**WEEK OF NOVEMBER 21**

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<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>41 LED ZEPPELIN III</td>
<td>Atlantic SD 7201</td>
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**CHARTMAKER OF THE WEEK**

(-) THE JOHNNY CASH SHOW/Columbia KC 30100

*THE FASTEST MOVING ALBUM ON THE CHARTS FOR THE FIRST TIME*
June, 1971. One Night only.

Pink Floyd
live performance. Audience: 70 million

For latest information on Pink Floyd album, Atom Heart Mother, see: 100 Top LP's


Available in the U.S. from Capitol Records
(SKAQ 382)
A & M Artists Active

- A&M Records is currently enjoying one of its best seasons. To coincide with the heavy album sales, several of the label's groups will be appearing in the state during November and December.

Beginning in November, the Paul Winter Consort will be at California State College at Long Beach Nov. 14. Carole King on Ode 70 will be at the Troubadour in her first solo stint Nov. 24 while Ode's Merry Clayton is set for the Forum Nov. 28.

England's Humble Pie will make its first headlining Southland appearance at the Whiskey in L.A. in early December, and in San Francisco that same month.

Gary Wright, formerly lead singer with A&M's Spooky Tooth, will be appearing with his new band on the A&M Soundstage for a special concert later this month, and Cat Stevens will make a special "first" appearance in December at the Los Angeles Troubadour. Meanwhile, Burt Bacharach will be at the Long Beach Arena Nov. 29.

Pincus, Scott
Form Tunetime

- George Pincus, publisher, and Buddy Scott, record producer and promotion head, have formed Tunetime Music, Inc.

Their first two releases on Real Thing Records, Buddy Scott's label, are "Every Brother Ain't a Brother" (A side) and "You Really Ready for Black Power" by Gary Byrd and "Put Them on the Right Track" and "It Must Be Love" by Full House.
NARM Committee Meets

- The Record and Tape Industry Legislative Committee met in Washington, D.C., on Monday and Tuesday, Nov. 9 and 10. Jules Malamud, NARM Executive Director, stated that the meetings were extremely productive, and that a plan of action for combatting bootlegged and pirated records and tapes would shortly be announced to the industry. NARM and RIAA are working jointly to bring about a quick solution to the problem. Working actively toward this goal are the Executive Directors of both organizations: Jules Malamud (NARM) and Henry Brief (RIAA); NARM General Counsel Earl W. Kintner and Charles Ruttenberg of Arent, Fox, Kintner, Plotkin and Kahn; and James Fitzpatrick and Arnold and Porter, RIAA’s Washington counsel.

Potliquor Uncorked

Janus Records introduced Potliquor, a Baton Rouge river blues band, to the New York press, djs, distributors and retailers at the Village Gate. Currently on a cross-country tour, Potliquor is promoting their debut album on Janus, “First Taste.” Seen above, from left: Nick Albarano, Janus Director of Marketing; Jim Brown, manager and producer of Potliquor; and Marvin Schlichter, President of Janus Records.

Audio Video

(Continued from page 34)

Contests centers with home delivery are envisioned.

At first though, audio video rentals may be more feasible than sales. Costs are estimated initially at from $10 to $30 (depending on the system) per each half hour of prerecorded color. The videotape firms may make it possible for viewers to mail in old cassettes to be erased and replaced with newly recorded material. Avc has devised a special rental cassette that cannot be rewound at home. Thus the viewer gets no more than the one performance he rented.

Player costs are estimated at from $400 to $500 (with color TV console), but these are bound to drop as audio video becomes a truly mass medium. That day is not too far away because the potential use of audio video in communication, education and industry, as well as entertainment, is virtually limitless.

New ‘Nanette’ Promo

- An upsurge of record and performance activity is now shaping up for the Vincent Youmans song catalog as a result of rave notices accorded the premiere of the new production of Youmans’ 1925 hit, “No No Nanette,” in Boston last week.

   The Vincent Youmans Music interests in New York, for which Robert Lissauer acts as managing agent, are already gearing for the spurtage, with plans for a number of unique promotional efforts. “No No Nanette” has returned Ruby Keeler, movie song and dance queen of the ’20s, to a starring musical role. Bert Shevelove is directing and Cyra Rubin and Harry Rigby are co-producers. Another veteran of the ’30s movie musical scene, Busby Berkeley, is production supervisor.

   Promotion and professional campaign now being drafted by Lissauer is intended to create new action not only on the late composer’s “No No Nanette” score, but on the entire catalog as well. At least two previously unpublished Youmans songs are now in the process of having lyrics prepared and are expected to be introduced into the show’s score when it opens in Toronto next week. When the new tunes, with melodies from Youmans’ famed trunk are “frozen,” demos will be mailed along with lead sheets, plus a portfolio of the composer’s greatest hits, to a host of carefully-selected producers, artists and record companies.

   The show is expected to open in New York in January following tryout dates in Toronto, Philadelphia and Baltimore.

Wexler Firm Bows In Los Angeles

- LOS ANGELES—Yale Wexler Productions has been formed with offices set up at 9890 Wilshire Boulevard.

   Company will function in record production and publishing. The first two artists signed are Mariano, a composer/pianist, and a Latin rock group called Fuego.

WECOVER

THE WORLD OF RECORDS

1 YEAR (52 NEWS PACKAGED ISSUES) FOR $25.00

SAVE $15.00: 2 YEARS (104 ISSUES) FOR $40.00
AIR MAIL: $45.00—FOREIGN AIR MAIL: $50.00

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ENCLOSED IS CHECK FOR: CHECK ONE
1 YEAR/$25.00          2 YEARS/$40.00

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SONIC MUSIC CORP.

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THE BUFFALO SOLDIER

(Coming to Life in)

"THE LAND OF PERDITION"

SMC #113

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SONIC MUSIC CORP.
535 Fifth Avenue
New York, New York
212-682-5686

RECORD WORLD NOVEMBER 21, 1970

SONIC MUSIC CORP.

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212-682-5686

RECORD WORLD NOVEMBER 21, 1970
TO ALL OUR FRIENDS IN THE RECORD BUSINESS, THANK YOU FOR MAKING "MONTEGO BAY" A HIT...

BOBBY BLOOM
PRODUCED BY JEFF BARRY
CLUB REVIEW

LAS VEGAS—Johnnie Ray is back in Las Vegas at the Desert Inn—after an absence of a few years—with a solid, "now" act that successfully blends his immediate hits with the sort of record hits with songs snatched from recent chart giants. The result is an exciting combination which pleases the original staunch Ray fans as well as gaining new fans. Ray's dynamic performance is an ever-increasing number of younger devotees.

According to those who captains the Lady Luck Lounge of the Desert Inn, it has been years since that room has seen such crowd action; the roof was up for the capacity mobs opening night and it's beer up ever since. The final proof of Ray's tremendous current success at "D.I." is in the fact his original four-week booking was quickly extended to eight.

Looking youthful and wearing a modish tuxedo, Ray hits the stage full of confidence, energy, charm and pulsating personality. He doesn't let up for an instant, bringing the audience (at the performance caught) to their feet twice during the 40-minute performance.

Backed with modern, stand-out charts played by a 10-piece band (five brass, five rhythm), the emotional singer opens with Peggy Lee's "Love Being Here with You" (with special lyrics written by Johnnie), followed with a bouncy arrangement of "Walkin' My Baby Back Home," then launches into a plaintive " Didn't We" that makes that oft-performed Jim Webb classic new all over again.

For awhile the three brothers had gone their separate ways. Tony Pastor did work as a producer of television commercials, John went into teaching and Guy Producer of television commercials, about the time he had gone their separate ways. The producer and writer of Light, had signed an exclusive agreement to carry on the family aegis.

It's a nine-piece, Los Angeles-based group produced by Dee Ervin which is currently on the R&B charts with "I Got to Tell Somebody" (by Betty Everett). According to Lionel's Phil Picone, the group is preparing for a national tour.

The third act, the Cameos, are currently recording with producer Mike Leach in January. Alouette Productions in conjunction with Mike McNeal, the producer and writer of Lionel's current chart record, "One Light Two Lights," by the Satisfaction, has brought the now set to the label.
CANUED HEART 'FUTURE BLUES'

The American Legion should be happy to see the flag right side up—this week anyway!!

MAN, I SURE DON'T DIG DOIN' YOGA IN SPACE HELMETS

SURE DON'T DIG DOIN' YOGA IN SPACE HELMETS

I'VE NEVER THOUGHT WE'D HAVE TO STAND ON OUR HEADS TO MAKE THIS ALBUM A HIT.

I NEVER THOUGHT WE'D HAVE TO STAND ON OUR HEADS TO MAKE THIS ALBUM A HIT.

THE AMERICAN LEGION SHOULD BE HAPPY TO SEE THE FLAG RIGHT SIDE UP—THIS WEEK ANYWAY!!

HEY BEAR, CAN I HAVE A HIT ON YOUR TANK? I'M RUNNING OUT OF AIR.

I'M RUNNING OUT OF AIR.

WELL, IT'S OUR RECORD, MAN, I SURE DON'T DIG DOIN' YOGA IN SPACE HELMETS

I'VE NEVER THOUGHT WE'D HAVE TO STAND ON OUR HEADS TO MAKE THIS ALBUM A HIT.

I NEVER THOUGHT WE'D HAVE TO STAND ON OUR HEADS TO MAKE THIS ALBUM A HIT.

CANUED HEART 'FUTURE BLUES'

ALBUM: LST-11002 • 8 TRACK CARTRIDGE: 9060 • CASSETTE: C-1060

CONTAINS THE HIT SINGLE—"LET'S WORK TOGETHER"

PRODUCED BY SKIP TAYLOR

Produced by Skip Taylor

PRODUCED BY SKIP TAYLOR

ALBUM: LST-11002 • 8 TRACK CARTRIDGE: 9060 • CASSETTE: C-1060

CONTAINS THE HIT SINGLE—"LET'S WORK TOGETHER"

PRODUCED BY SKIP TAYLOR

Produced by Skip Taylor
Buddah Sets 11 LPs

NEW YORK — Neil Bogart and Art Kass, co-presidents of the Buddah/Kama Sutra Group of labels, announce the release of 11 albums covering the pop, rock, jazz and soul categories as the company's winter product presentation. Heading the release is "Ride On" (Biff Rose), "Step By Step By Step" (Stairsteps) and "Oh Happy Day" (Edwin Hawkins System on Buddah). The Kama Sutra product features "Tarikio" (Brewer & Shipley) and "Stabat Mater" (Caldera). The Isley Brothers return with their third T-Neck label album, "Get Into Something." On the Hot Wax label, 100 Proof (Aged in Soul) make their LP debut with "Somebody's Been Sleeping in My Bed." The Buddah/Skye series b.o.w.s in with a quartet: "Watch What Happens" (Lena Horne and Gabor Szabo), "Blowin' Some Old Smoke" (Gabor Szabo), "Natural Feelings" (Airtro) and "Tjader-Ade" (Cal Tjader). Joe Fields, National Director of LP Promotion, pointed out that the Biff Rose LP is his first new product since his best-selling albums on the now defunct Tetragrammaton label. "Ride On" was produced by Lewis Merenfelder, John Atkins and John Corigliano. "Tarikio" is the follow-up to Brewer & Shipley's first Kama Sutra album, "Weeds." Produced by Nick Gravenites, sidemen include Jerry Garcia and Mark Naftalin. The Isley Brothers set features "Bless Your Heart" and "Girls Will Be Girls" as well as the title hit, "Get Into Something." Hot Wax' 100 Proof (Aged in Soul) album is the latest to off a million-selling single. The group is the latest to emerge from the Holland-Dozier-Holland talent complex in Detroit.

Community Examined At Radio Meet

LOS ANGELES — Public moods and attitudes will be dissected at a freeform "encounter" session examining community involvements and responsibilities for the broadcast and recording industries during the Fifth Annual Radio Program Conference. The non-profit Conference, scheduled for Nov. 20-22 at the Century Plaza Hotel here, is expected to draw more than 1,000 communications leaders, according to founder-director Bill Gavin. Al Bell, Stax-Volt Records Executive Vice President, will moderate the community-oriented discussion, with support from a "resource" group.

Breakout the Answer

"The Answer Is," written by Gladys Shelley and sung by Ed Ames on RCA, is starting to break nationally. The record, released last week, is picking up play at KMBI, San Francisco; KVI, Seattle; KJI, Los Angeles; WHDH, Boston; WNEW, WHN, WOR, WPAT, WFTM and WGLI in New York.

Buddah Sets 11 LPs

NEW YORK — Johnny Mathis returned to the Empire Room of the Waldorf-Astoria last week (9), his superb musicianship unimpaired by passing seasons and sporting a new, complementary maturity.

The Mathis sound is as mellifluous as ever; but there is now a depth of emotion and expression about his delivery and understanding of a song that makes him a more total entertainer. The Waldorf opening night audience thought so, too, and greeted virtually every number with tumultuous applause.

Outstanding were several medleys, a Henry Mancini Latin medley ("Charade," "It Had Better Be Tonight," "Moment to Moment"), a "Man of La Mancha" medley ("I Don Quixote," "Dulcinea" and "The Impossible Dream") and, of course, the indispensible Mathis hits medley ("It's Not For Me to Say," "Until the 12th of Never," "A Certain Smile," "Wild is the Wind," "Chances Are" and "Wonderful Wonderful").

"Misty" also received the inimitable Mathis treatment, as did "Love Look Away," "Come Running," "Pieces of Dreams," "Evil Ways," "Maria," "It's a Beautiful Evening" and the sparkling "Close to You." The Columbia songstress has never looked better, and his singing is proving one of the delightful certainties of an uncertain age.

Musical Rabbit

NEW YORK — A very musical group, Alexander Rabbit, played Ungano's last week. The act, which features a unique drumming concept, is not hyper-percussive, as it were, has had an album out on Mercury which is starting to attract attention. They opened their set with an instrumental exercise ranging from "Alaska Spake Zarathustra" to what may have been "Walk on the Wild Side" to some good old rock and roll riffs. In contrast, their next number, "Living in This World," seemed to be more of a sonic ballad in the Al Kooper tradition (but with better singing).

Alexander Rabbit is not an overbearing band but is, rather, an engaging and, for some, an engrossing group. They are capable of tight, almost greasy harmonies and just plain rocking. "Can't Help the Land of the Free," a song inspired by the invasion of Cambodia, was a standout. It falls somewhere between Earth Opera's legendary "American Eagle Tragedy" and Steppenwolf's "Monster" in content. Rabbit's song is an up-to-the minute running commentary on the contemporary repression scene done in the most sincere style. It could be recorded as soon as possible.

There is no reason why Alexander Rabbit won't be able to build a substantial following. They've got a very firm musical foundation to start with...

—Bob Moore Merlis.
THE NEWEST RAY OF PURE GOLD...
"IF YOU WERE MINE" ABC 11271
RAY CHARLES
FROM HIS HIT ALBUM "LOVE COUNTRY STYLE" ABCS 707
AN EXCLUSIVE TANGERINE RECORDING ARTIST
DISTRIBUTED BY ABC/DUNHILL RECORDS
**Group’s Potential 100 Proof**

**Collaboration**

Steve Mancha collaborated with Eddie to form 100 Proof. Mancha worked with Motown for two years, and also wrote material for artists of Stax and Groovesville Records. While at Stax, Steve did some writing for Don Davidson and produced for Johnny Taylor.

The writing skills of Mancha are well known. His works have been recorded by Marvin Gaye, the late Tammi Terrell, Bobby Bland, Carla Thomas and Eddie Floyd.

The newest face of 100 Proof is Herschel Hunter, with 14 years of musical background. After doing a solo stint with Motown for three years, and singing with the Temples and the Monitors, Herschel joined 100 Proof.

Hunter’s voice enhances the group and gives it a fuller sound, similar—appropriately—to the roar of a jet engine about to take flight.

100 PROOF VISITS RECORD WORLD: standing, Herschel Hunter, Steve Mancha, Record World’s Ron Baron; seated, Record World’s Charlene Groman, Eddie Anderson.

**GRT’s Lotti ‘Incredible’**

**NEW YORK—**Lotti Golden, a new GRT acquisition, showed herself to be an exciting performer at a Playboy Club luncheon held in her honor by the label Thursday (12). She is a blues singer, but a bizarre one to be sure. She appeared in what can only be described as diaphanous rags and accompanied her songs with frantic movements and gestures.

Make no mistake, she is for real (or at least appears to be that way). Her music is basically blues with a bit of embellishment and she performs her songs in an intense vocal style that is as direct as it is raunchy. Lotti is quite an experience; she is the type of performer one either loves, hates, or thinks about for a while. I’m still thinking, but first impressions tell me there’s a whole lot of originality and talent behind her freakiness.

She appeared with an excellent back-up group which gave her fantastically precise backing considering the spontaneity of her performance. Watch out for Lotti Golden and her band—incredible is the word for them. —Bob Moore Merlis.

**Stafford to MGM**

**Terry Stafford, recipient of the 1970 BMI writer award for “Big in Vegas” and gold-record winner for his million-seller recording of “Suspicion,” has signed with MGM Records.**

**Rothschilds’ Records**

Columbia Records is releasing the original cast recording of Broadway’s new musical, “The Rothschilds,” by Jerry Bock and Sheldon Harnick. The album was produced by Thomas Z. Shepard, Producer, Columbia Records, in a 13-hour marathon recording session. Pictured are Shepard going over one of the show’s tunes with Milton Greene, conductor, and star Hal Linden.

**Top 25**

1. I THINK I LOVE YOU—Partridge Family—Bell 910
2. I’LL BE THERE—Jackson 5—Motown 1171
3. MONTEGO BAY—Bobby Bloom—MGAM 157
4. WE’VE ONLY JUST BEGUN—Carpenters—A&M 1217
5. FIRE AND RAIN—James Taylor—Warners Bros. 7423
6. THE TEARS OF A CLOWN—Sly & Robbie & Mufolo—Tamla Z-41568 (Motown)
7. GYPSY WOMAN—Brian Hyland—Uni 55340
8. YOU DON’T HAVE TO SAY YOU LOVE ME—The Judds—RCA 47-9916
9. LET’S WORK TOGETHER—Connie H Long—Liberty 56191
10. SHARE THE LAND—Guess Who—RCA 74-0398
11. GREEN EYED LADY—The Monitors—Liberty 56183
12. HEAVEN HELP US ALL—The Osmonds—Tamla 54200 (Motown)
13. LOLA—Kinks—Reprise 0930
14. IT DON’T MATTER TO ME—Bread—Elektra 45701
15. CRY ME A RIVER—Joe Cocker—A&M 1200
16. LOOK WHAT THEY’VE DONE TO MY SONG—Donny Osmond—Elktra 45699
17. STONED LOVE—Supremes—Motown 1172
18. AFTER MIDNIGHT—Eric Clapton—Atco 6784
20. LUCRETA MAC EVIL—Blood, Sweat & Tears—Columbia 4-45313
21. FOR THE GOOD TIMES—Partridge Family—Bell 9103
22. ONE LESS BELL TO ANSWER—Stevie Wonder—Tamla 54199 (Motown)
23. I’M SORRY I TOOK YOUR HAT—Johnny Taylor—Motown 1171
24. OUR HOUSE—Creed, Stills, Nash & Young—Atlantic 2760
25. DOES ANYBODY REALLY KNOW WHAT TIME IT IS?—Chicago—Columbia 4-45364

**TONY BENNETT**

Guest Starring On
The Doris Day Show
CBS-TV, November 23.

STONE RUNS
BEECHWOOD

Steve Stone

**Toni Disc ‘Groovy’**

**Toni Wine, coming off the smash success of her song “Candida,” has recorded her own version of “Groovy Kind of Love,” the song that earned her own version of “Groovy Kind of Love,” the song that earned her own version of “Groovy Kind of Love,” the song that earned her own version of “Groovy Kind of Love.”**

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10. SHARE THE LAND—Guess Who—RCA 74-0398
11. GREEN EYED LADY—The Monitors—Liberty 56183
12. HEAVEN HELP US ALL—The Osmonds—Tamla 54200 (Motown)
13. LOLA—Kinks—Reprise 0930
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23. I’M SORRY I TOOK YOUR HAT—Johnny Taylor—Motown 1171
24. OUR HOUSE—Creed, Stills, Nash & Young—Atlantic 2760
25. DOES ANYBODY REALLY KNOW WHAT TIME IT IS?—Chicago—Columbia 4-45364
Seldom has one talent had so instant an impact on the music world...

EMITT RHODES

In this his first album
He sings
He wrote all the songs
He made all the arrangements
He played all the instruments
He produced
He engineered
But most important...
Everything he did is
Spectacular!
Not bad for a 20 year old from Orange County, California

exclusively on

ABC/DUNHILL RECORDS
CONCERT REVIEW

Three British Groups at Fillmore

NEW YORK—The Fillmore presented a bill of three British groups Tuesday (10). They included the Small Faces with Rod Stewart, If and Black Sabbath. The Small Faces who recorded for Warner Brothers were a delightful act capable of playing an unusually wide range of material in an equally wide range of styles. Stewart, a Mercury artist on his own, is a thoroughly professional performer who comes off as a regular guy; a difficult illusion for a superstar to put across. In fact, Rod Stewart was downright endearing at the Fillmore, but this may have more to do with Black Sabbath's obnoxious antics than with his charm.

The group was first-rate musically with Ron Wood playing the bottleneck this side of Duane Allman, while Ian MacLagan showed himself to be a rock and roll keyboard master. One of the unique aspects of the group is their willingness to do other artists' material and do it well in their own style. Complete and partial versions of "I Used to Love Her," "Maybe I'm Amazed," "Cloud Nine," "Honky Tonk Women" and "Street Fighting Man," as well as their excellent originals in "Plynth," "Gasoline Alley" and "Flying," were a joy to hear.

Capitol's If is supposed to be a jazz-rock group. Actually, they offer very little rock but some good jazz and fine interplay between Dick Morrissey's sax and John Mealing's organ. Guitarist Terry Smith is strictly jazz, and feels as are If's arrangements. J.W. Hodgkinson, the singer, didn't have much to work with as most of the group's material consisted of multi-textured instrumental passages. Just as well; his voice is the group's weakest link.

Warner's Black Sabbath supposedly plays demonic rock. This remains to be seen. They were loud as the devil but that's about all they had going for them. As far as their stage act is concerned it consisted of the lead singer shaking his hair vaguely in time with the music (which basically consisted of overworked riffs left over from the days of Cream). Still, for some unknown reason, the audience loved them. A true musical criticism of Black Sabbath would have to demand that they go to hell—they've already expressed an interest in that area of the universe.—Bob Moore Merlis.

New York

Potters To A&M PR Post

HOLLYWOOD — Rita Potter has been named Assistant to the Director of Publicity and Public Relations at A&M Records, reports Gil Friessen, A&M Vice-President and Director of Administration and Creative Services.

Miss Potter was formerly a member of Records publicity staff—West Coast; the Elektra Records publicity department and Gershman & Gibson, West Coast public relations firm. She will be assisting Bob Garcia in all areas of publicity, promotion and media communication.

Satchmo by Tony

Tony Bennett surprises Louis Armstrong with oil portrait he painted of the trumpeter. Tony, whose new Columbia album is "Tony Bennett's 'Something,'" presented the painting in London, where he was starring at the Palladium and where he and Louis appeared in concert to aid Prince Philip's favorite charity, the National Playing Fields Association. The painting by Tony, an art student before he turned to show business, is now on loan to the famous Upper Grosvenor Gallery in London.

Simultaneously, Rocco Lagni, President of RCA Records, announced that Jack Burgess, who had been Division Vice President, Marketing, has been promoted to the newly created key position of Division Vice President, Customer Relations, in which capacity he will work to cement and improve RCA's relations with its customers. Burgess will report directly to Lagni.

In the five years that Walsh directed RCA's record operations in Australia, and the past six months when he was responsible for the entire RCA operation in that country, he has established a record of success that is enviable. I am certain that he will be a most effective and welcome addition to our home office executive staff and will be of incalculable value to us in the vital marketing sphere as we go forward with the new RCA management team, as Walsh has said. Walsh will report directly to Hoffman.

At the same time, Walsh announced the appointment of Lennie Scheer as Manager, Merchandising and Market Planning, reporting to Walsh. Scheer had joined RCA Records last June as Manager of Market Planning for Popular Music. In his new capacity, he will report to Walsh and have responsibility for all of RCA's product merchandising and marketing concepts.

"During the time he has been with RCA Records, Scheer has demonstrated the imagination for developing new concepts and the ability to carry out effective marketing campaigns which we must have as we face future challenges," Walsh said.

Walsh joined RCA in '52

Walsh joined RCA in 1952 as a sales representative of the RCA Victor Distributing Corp. in Buffalo and thereafter held various positions with RCA Victor Distributing Corporations in Chicago, Wichita and Kansas City until he was selected to go through a two-year training period in marketing capacities with RCA International in preparation for taking over the management of one of the company's foreign offices.

Upon completion of this program, he was appointed General Manager of the RCA Record Division of RCA, Ltd., in Australia, with headquarters in Sydney. In the five years he has served as head of the Record Division, RCA Records firmly stabilized its position of leadership. Walsh was instrumental in introducing rack merchandising in Australia, now a substantial part of Australian record sales.

He was responsible for developing a line of high quality children's records. The 50 titles in this line now are licensed throughout the world.

During his Australian career, Walsh participated in the amalgamation of all RCA's various activities there under one roof in Sydney, while RCA now has additional offices in Adelaide, Melbourne, Perth and the island of Tasmania.

Walsh was educated at Canisius College in Buffalo, served with the U.S. Marines, is married and has four children.

Before joining RCA Records, Scheer had been Director of Sales for Kapp Records, prior to which he had been associated with MGM Records for eight years in various capacities, ending as Director of Marketing.

Brown to Jim

Diamond Jim Productions of Los Angeles, producers of contemporary acts for major record labels, has signed songwriter-performer Eddie Brown to an exclusive contract.

Jobete In New York

(Continued from page 4)

General Manager for all Motown publishing companies, which have offices only in Detroit and Hollywood states, "In opening our New York office, we are in a better position to service producers who are constantly seeking to use our catalog material and our original songs from our many contract writers. The office will make available to these producers, material from both Jobete and the Vector publisher, which were previously only easily accessible in Detroit and Los Angeles."

"We are particularly happy to welcome Marty Weker into our company chain of the New York operation," continued Eiseman. Prior to coming to the company, Mr. Weker was Director of A&R administration of Epic and Polydor Records. He also was formerly Music Director of WWRL in New York."
Bugaloo Christmas Seal Ambassadors

The Bugaloo, British rock band headlining their own weekly series over NBC-TV, have been designated National Teen Ambassadors of the Christmas Seal Campaign, according to Dr. William B. Tucker, president of the National Tuberculosis and Respiratory Disease Association.

In addition to special personal appearances, the group will tape television and radio appeals to support the 1970 campaign. Spots will be created for the Association by Sid and Marty Krofft, producers of the "Bugaloo" show, which airs Saturday mornings.

Douglass Multi Media Threat

(Continued from page 42)

ards of the Rolling Stones has indicated an interest in doing the soundtrack.

"All the product we make in every media will be promoted through the same facilities," Douglas stated. He feels that people with a perhaps more liberated life style will be interested in everything Douglass puts out on film, records and in books.

With all those media going for Douglass, there is still another medium he is anxious to become involved with EPs. He is working on future in mind albums and plans to promote future Douglass EPs on college campuses.

Brady Bunch

Famous Music Corporation's Executive VP President Jack Wiedenmann recently flew to California to work with the Brady Bunch on their recording of a Christmas album for Paramount Records. The Bunch appear on the ABC TV network every Friday Night. The album, produced by Tim O'Brien, has just been released and is being heavily promoted by Paramount on TV, radio and in print.

Musical Stones

(Continued from page 42)

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Allan Jones, Jack Jones' father. The only thing she'd done before this was singing 'My Heart Belongs to Daddy' on Broadway. 'Victor Herbert' also introduced Susanna Foster, who had the most beautiful soprano I have ever heard on the screen. She was about 14 at the time. Six years and several successful film roles later she just quit and the world lost a great artist. She was quite a character, a nice girl, but a character. Once she took a year off and went and lived all alone in a house on top of some mountain. Susanna and Allan Jones worked for me again in 1941 in 'There's Magic in Music.'

Stone's "Stormy Weather," one of the first all-black musicals, came along in 1943 with Lena Horne. His "Sensations of 1945" was the last starring vehicle for dancer Eleanor Powell, who retired, and the last film W. C. Fields made before he died.

Why did Stone leave musicals? "One reason was that the major studios like MGM and Fox were able to use it during World War II Technicolor had a monopoly and only the major studios like MGM and Fox were able to use it regularly. I was at United Artists and couldn't get it. Also, there weren't that many really good singers around by then. I decided to go into suspense, and never regretted it, although I'm glad to be back in musicals now. For our next project, I hope to film the life of Johann Strauss, Jr. I think I can do it as a big roadshow production for about a million and a half. There may even be a part in it for Susanna Foster, if I can find her."
Scepter Distrib Mayfield Label

From left: Stanley Greenberg, Curtis Mayfield, Marv Stuart.

■ NEW YORK — Scepter Records has entered into an exclusive distribution agreement with a new independent label, Curtis Mayfield's Madtad. The announcement was made by Stanley Greenberg, VP, Artists and Repertoire.

Greenberg said: "We are delighted to begin this association with an individual as talented as Curtis Mayfield whom we consider one of the most successful R&B producers. Mr. Mayfield will be producing five artists for Scepter on location in Chicago, Atlanta and New York. The first record will be released in December."

Joining Mayfield in this venture is Marv Stuart, President of Madtad Productions.

Brown to Nigeria

■ Universal Attractions, Inc., exclusive booking agent for Jim Brown, has concluded negotiations with Philip Morris Nigeria, Ltd., for Brown to tour Nigeria under the sponsorship of that company. Brown and company leave Nov. 28.

Love of a Record


Roger's in N. Y.

■ Lelan Rogers, President of House of Fox Records, was in New York last week negotiating tape rights, foreign distribution and publishing on the product which his new company has recorded and is prepared to release.

Club Review

Irene Reid Captivates

■ NEW YORK — On Nov. 10, Irene Reid, Polydor artist, opened at the Blue Book, a hip night club on St. Nicholas and 145th Streets.

Dj Al Roberts of WLIB introduced the lady of honor and the gal promptly swung into a really swinging set. Miss Reid definitely has her own style of delivery. She was very commanding and captivated her audience from beginning to end.

Al Prince, organ, Paul Perez, guitar, and Harold Phipps made up the Al Paul Trio who lent heavy support.

Miss Reid was definitely worth seeing. — Ed Towles.

Nancy at Apollo

■ Nancy Wilson will open at Harlem's Apollo Theatre on Wednesday, Nov. 25.

Waters on Tour

■ Cadet Records' blues star Muddy Waters began his first European tour in three years on Nov. 13 in Glasgow under auspices of Lyon/Futterman Associates, the European affiliate of Concert House. Dates have been set for Scandinavia, France, Belgium and Germany as well as an extensive U.K. college tour.

At Adams Session

Pictured at recent session for SSS International artist Johnny Adams are Henry O'Neal, producer and VP of R&B Promotion for Shelby Singleton, Adams and Leroy Lloyd.

Powerhouse: "Trapped in a Love," the BARRINO BROTHERS, Invictus. Motown has two heavyweights in the GLADYS KNIGHT and the MARVELETTES.

The lyrics of LUTHER INGRAM'S "To the Other Man" are as beautiful and meaningful as any ever written. This is one record that should be heard on pop stations.

GWEN MCRAE has exploded in many markets.

CHILLIES have a quick winner. Terrific sales action! New JACKIE WILSON "This Love Is Real" is fantastic.

CLARENCE CARPER has a solid smash. Atlantic is cooking with the #1 record in Miami, "Precious Precious," JACKIE MOORE.

RONNIE DYSON has broken through in many markets. Both sides of ARETHA FRANKLIN are getting action.

Strong new PATTI DREW is "It's Just a Dream." Good reaction to the LITTLE EVA.

KING FLOYD is a solid smash and has gone big pop.

MOMENTS is a total giant on the East Coast. And the WHATNAILS is taking off for Stang.

CHAIRMEN OF THE BOARD is very large and has gone pop.

AL GREEN continues to cook with the 401.

PHIL FLOWERS is breaking and is a pop hit in New Orleans.

LITTLE SISTER is breaking quickly. STEVEN DAVIS broke in Memphis. New EXCITERS is "Life, Love, Peace..." BETTY EVERETT is starting...
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Percy Big in Africa

**MUSCLE SHOALS**—Atlantic artist Percy Sledge has just come back from six months in Africa where his cohorts tell us he's so popular he has political power. Even the kings of some of the countries where he visits come out to hear him play. Percy's biggest record in Africa is "Push Mr. Pride Aside," written by Billy Cox, who was the late Jimi Hendrix' bass player.

Muscle Shoals, Ala., is the smallest of four cities whose incorporation lines touch each other. Tuscumbia, Florence and Sheffield are all adjacent to one another. Muscle Shoals refers to an area on the banks of the Tennessee River where rapids used to impede river travel except during flooding seasons. Today, Wilson Dam Lake covers the Shoals and the only thing that floods the area is that good old R&B-flavored Muscle Shoals sound.

At present, six studios operate in the "quadrangle" area. Five are located in Sheffield and are only a stone's throw from each other. Muscle Shoals Sound Studio is the most active and is operated by five or six studio musicians. Quin Ivy, the second busiest, is operated by producer Quin Ivy. Widget Sound, owned by Ronnie Ballew; Paradox Studio, operated by Billy Co-field and Jim Thomas; and Warren Pratt's new two-track studio operate on a part-time basis. In neighboring Muscle Shoals, Rick Hall and his Fame operation stand as the foundation of the area's free wheeling music business. Rick, who busies himself with injecting comeback remedies into careers of artists like Bobbie Gentry, is a hard man to reach for a drop-in visit.

Stax President Jim Stewart was at Muscle Shoals Sound last week to put the finishing touches on some Stax tracks. Also in from Memphis was Continental Artists Bureau head Betty Burge. Betty told Record World that she cut Brenda Patterson in L.A. She said, "Muscle Shoals is definitely the place to cut. I've never worked in a studio where musicians got down to business and worked so hard and the sound was great! Everybody on the Coast is ego-trip-

**Carolyn Adams**, Administrative Assistant to Quin Ivy of Quin Ivy Studios, brews the best cup of coffee in town!

**Joe Cocker** in shortly for session at Muscle Shoals Sound Talent agent Alan Walden from the Hustlers in Macon now has office space at Quin Ivy Studio.

Lynyrd Skynyrd is a Jacksonville, Fla., group of five 18 and 19-year-old white boys who play black blues. It's a heavy act looking to an area on the banks of the Tennessee River where rapids used to impede river travel except during flooding seasons. Today, Wilson Dam Lake covers the Shoals and the only thing that floods the area is that good old R&B-flavored Muscle Shoals sound.

Beavers on Paragon

**Soundstage 7** vocalist Jackie Beavers, discovery of Nashville dj John R, has signed with Paragon Agency of Macon, Ga., Paragon President Alex Hodges announced.

**Polito Appointed**

**NEW YORK**—Tony Masucci, Director of Operations at Lewron Television, Inc., announces the appointment of Joseph Polito as Supervisor of Technical Operations at Lewron.

R&B BEAT

(Continued from page 58)

WGIV, Charlotte, DONNIE ELBERT; JYVE S; AL GREEN; KING FLOYD; INTRUDERS; DONNIE DYSON; CURTIS MAYFIELD; ISRAEL TOLBERT; CHAIRMAN OF THE BOARD; BOBBY Bland; ETA JAMES; SWEET INSPIRATIONS; DARRYL PLESS; Q.V. WRIGHT; FLAMING EMBER.

KGFA, L.A., AL GREEN; GLADYS KNIGHT; GWEN MCGRAE; MOMENTS; INTERUDES; CHITLIES; O.V. WRIGHT; RONNIE DYSON; CURTIS MAYFIELD; ETA JAMES; CLARENCE CARTER; BIG: ODUS AND ENDS; 3 DEGREES; RUFFIN BROS.; FLAMING EMBER; SUPREMES; CHAIRMAN OF BOARD.

WAOK, Atlanta, EDDIE HOLMAN; PHIL FLOWERS; CHITLIES; ARETHA; Big: JUSY; BALLEW; Paradox Studio, operated by Billy Co-field and Jim Thomas; and Warren Pratt's new two-track studio operate on a part-time basis. In neighboring Muscle Shoals, Rick Hall and his Fame operation stand as the foundation of the area's free wheeling music business. Rick, who busies himself with injecting comeback remedies into careers of artists like Bobbie Gentry, is a hard man to reach for a drop-in visit.

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**Southern Fried Sign**

**LOS ANGELES**—Mercury Records has signed Southern Fried, a self-contained rock band from Los Angeles. The group's first album will be co-produced by Mercury West Coast A&R Director Bob Todd and Hal Willer, the group's personal advisor.
En las últimas semanas, la industria del disco en México se ha muy inquieta en lo que a cambio de jucitivos se refiere. Algunos de ellos: Guillermo Infante dejó la RCA para ocupar el cargo de Director General de la empresa Orfeón-Videovox... Constantino Escobar, gerente de publicidad de la misma RCA fue removido para manejar administración y representación de artistas, y ocupa su anterior cargo José Martín del Campo... Jorge Alberto Rancho, fue nombrado gerente de publicidad y promoción de la disquera Capitol loco, sustituyendo al emergente Ricardo Terán, quien fue retirado de tal cargo en el que sustituía al inquieto René León... Al respecto, podemos decir que la política seguida por José Vías en RCA ha resultado tan equivocada que uno de los más destacados ejecutivos con que ha contado esta empresa en la última década, Guillermo Infante, tuvo que renunciar por los cambios habidos y que desorientan a los colaboradores de la firma... Constantino Escobar, quien sin ser una ma-ravilla en promoción, había logrado el mejor año para esta (Continued on page 64)

He regresado de la celebración del Primer Festival de la Canción Argentina para el Mundo, que tuvo lugar en el Luna Park de Buenos Aires... ¡satisfécho!... Resultó triunfador absoluto del Festival el tema "Qué Difícil es Vivir Enterro" de Tito Rubinstein, interpretado por Carlos Bisso. También como "Mejor Intérprete" Hugo Marcel, que interpretó "Un Amor Increíble" de Dolores y Marcel. Le siguió como "Segundo Lugar en Interpretación" el propio Bisso y en Tercer Lugar Violeta Rivas que cantó y dijo, "Hay Música" de Mommy-Mandy. Otros temas que merecen mención especial de mi parte son "Viva la Buena Vida" de Juan y Juan en interpretación de ellos mismos. "Va Cayendo de una Lágrima" de E. Franco y C. Valdés-Mommy presentada por Los Iraundos, "No Soy de Aquí... Ni Soy de Allá" de Facundo Cabral en su propia voz, "Te Quiero Che" de Piazzolla en la voz de Amelia Saltar (injusta y terriblemente mal-tratada por el público por lo polémico de las creaciones de Piazzolla) (ambos lo fueron) y "Nostalgías Viejas" de Dino Ramos, descalificada en la primera noche por un jurado presidido por el gran músico argentino Lalo Schifrin. En cuanto al jurado, puedo opinar y congratular muy favorablemente toda la labor realizada. Todo el mundo sabe en Buenos Aires que este Festival fue organizado con el respaldo de CBS y RCA de Argentina, pero cabe felicitar a Carlos Iliana por su gran labor y tenacidad en pre-

With a style that is selling, Greco could make it big. "Cuando Conozca el Mundo," (Patrono-Mendez), "Mas de lo que te Imagines" (Greco-Masseti) and "El Concierto," (G. Martin) "Yo soy un Poeta," (Greco-Masseti) y "Cabeza de Rosas, Piel de Cielo," (Greco-D. Ramos) "Como has Cambiado" (Patrono-Massetti) and "Nunca Mas" (Petrono-Masseti) that could make it big. "Cuando Conozca el Mundo," "Mas de lo que te Imagines" (Greco-Masseti) and "El Concierto," (G. Martin) "Yo soy un Poeta," (Greco-Masseti) y "Cabeza de Rosas, Piel de Cielo," (Greco-D. Ramos) "Como has Cambiado" (Patrono-Massetti) and "Nunca Mas" (Petrono-Masseti).
record world
in mexico

(record world continues from page 62)

firme en lo que se refiere a la colocación de nuevos valores como Josés José, Estela Nuñez, Los Aguilar, Roberto Jordán, Imelda Miller, Yolanda y su Trio Pelá Negra y otros, recibié como "premio" su cambio a "administrador y promotor" de artistas, después de haber sido felicitado por sus accionistas.

La Asociación Mexicana de Productores de Discos Fonográficos, resulta hasta el extremo inoperante, ya que, en muy pocos de los casos, los acuerdos que ahí se toman son acertados por los integrantes de ese grupo, ya que cada quien por su lado impone la solución que más le conviene, y son muchos los casos en que bajo el agua, tratan de "pilletear" a ejecutivos y artistas, a pesar de que uno de los propósitos de la integración del grupo, era precisamente el respetar mutuamente, los contratos tanto de artistas, como de personal... Con los cambios recientes, las ofertas y las contrariedades no se han hecho esperar, y hasta al terminar las juntas de Amprodís, se escuchan proposiciones de tal o cual director para cambiar de empresa... Total, ¡qué ahí el fin no justifica al medio!

De lo más comentable en la semana, es la renuncia de Jesús Acosta al cargo de gerente de publicidad de Discos Musart, en donde había laborado por más de tres lustros. Esto, inicia un movimiento negativo en esta empresa, que es la que más tiempo aguantó sin deserciones de ejecutivos, laborando con un mismo equipo durante muchos años, lo que le permitió el éxito indiscutible, que hasta le proporcionó la construcción de su moderna torre.

UA Latino Rushes LPs

- A pair of albums from two of Brazil’s top stars have been set for immediate release by UA Latino: Nelson Ned is represented by “Canción Popular” and Martinha offers “Presento A Martinha.”

Infante Gen. Manager

- Guillermo Infante has joined Orfeon-Videovox as General Manager.

Acosta Exits Post

- Chucho Acosta, Advertising Manager for Discos Musart, has resigned his post there. No replacement was set at press time.

Desde Nuestro

General, sin anuncio de figura que la suplantará. Para mí, que tanto he alabado la producción y de CBS Argentina, estos cambios me ponen ligeramente nervioso, sobre todo en momentos en que la Argentina avanza hacia el liderazgo en la producción de la música latina internacional. Otras empresas que están movilizándose fuertemente hacia el exterior son Odeon y Philips. El "cocktail" ofrecido a este redactor por Odean fue un experiencia hermosa e inolvidable. ¡Gracias!... Disc Jockey avanza en el mercado argentino con fuerza interesante. Music Hall con Seselazo y Calvo a la cabeza va sentando pautas en la industria. La nueva incorporación de esta empresa de estudios con nombre de ocho canales es una de ellas. Music Hall es enérgica y creativa dentro de un mundo discográfico que vive, se moviliza, crece, se expande, lucha y añadiéndose valores. Esos es Argentina hoy día en nuestro Mundo de los Discos y puedo repetir nuevamente mi historia de hace años. ¡Ojo... ahí está Buenos Aires!... En un mundo en que todo el movimiento es de adelante, quién quede atrás en la ciudad del Plata... ¡pero!... Por eso la carrera hacia la creación de lo mejor, ha situado a la bella y hermosa ciudad de Carlos Gardel en un proceso de guía y luz en nuestra música internacional. ¡Sigamosnos de cerca... pagará grandes dividendos!... En los estudios de CBS, en los cuales se logran misigmas con el equipo de grabación que poseen, ot a Sandro graba "Páginas Sociales" rodeado de una oscuridad absoluta. Así graba Sandro. Al retirarme, sentí la voz del intérprete argentino que decía al microfón: "Tomás, qué la pases bien en Buenos Aires!... se cumplió su deseo... y más!*

I really enjoyed the First Festival of the Argentinean Song in the World that took place last week at Luna Park in Buenos Aires. The winner was “Qué Difícil es Vivir Entre” by Tito Rubinstein, sung by Carlos Bisso. There were three Best Performers. The first was Hugo Marcel who sang “Un Amor Increíble” by Dolores-Marcel. Second was Carlos Bisso and third was Violeta Rivas singing “Hay música” by Mommy-Mandy. Eleven tunes were finalists, and deserving of special mention was “Viva la Buena Vida” by Juan & Juan (their own), “Va Cayendo una Lágrima” by Los Iracundos (E. Franco-C. Valdez), “No Soy de Aquí... ni Soy de Allá” (F. Cabral), sung by Facundo Cabral, and “Te Quiero Che” (Piazzola), sung by Amelia Baltar. “Nostalgias Viejas” by Dino Ramos and also sung by Violeta Rivas was not a finalist although it deserves special attention. The jury was presided over by the great Argentinean musician, Lalo Schiffrin. I was honored with the presidency of the jury the first night of the event due to a headache that forced Lalo to leave his position vacant. Although everybody knows that this festival was patronized by CBS and RCA from Argentina, its organizer, Carlos Illia, rendered a fantastic job regarding organization and honesty. Sergio Denis showed his great talent as a performer. The song he interpreted was not that great. Palito Ortega, who was a member of the jury, was constantly acclaimed by the public. He is an idol in Argentina. Also on the jury was Leonardo Favia. Due to sudden change in the executive staff it seems that CBS couldn’t take good care of the festival and RCA got almost all the prizes. On the other hand, Argentinean RCA is going ahead fast in every way. Adolfo Pino, who started with the company as a messenger and gained his way up to the top through hard work, is running the company in the great way. Robert Cook, President of RCA in Argentina, is permitting his executives to work in the Argentinean way, following his example in the American way of doing business.

Harold Morris will be replaced as Vice President of CBS in Argentina by Juan Truden, who handled this position several years ago before departing for Mexico. Epic is also having changes in its staff. I heard that Douglas Taylor will leave his post as General Manager this week. No announcement had been made regarding who is going to cover this opening... Other labels that are doing extremely well are Odeon, Music Hall and RCA. The first was Hugo Marcel who sang “Un Amor Increíble” by Dolores-Marcel. Second was Carlos Bisso and third was Violeta Rivas singing “Hay música” by Mommy-Mandy. Eleven tunes were finalists, and deserving of special mention was “Viva la Buena Vida” by Juan & Juan.”

(Continued from page 62)
think soft think hard
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**Victor Execs Reveal:**

**Japan Tape Boom**

![Katsunori Kasajima](image)

- NEW YORK—Executives of the Victor Co. of Japan visited this country last week and brought with them news of booming Japanese tape sales and the record industry in general.

Katsunori Kasajima, Managing Director of the company and General Manager of the record division, was joined by Atsukak Torio, Manager of the world group of labels for Victor, as well as Mr. Ikuto, who heads up A&R for the MCA label in Japan.

In the first six months of 1970, it was revealed, there has been a 107% increase in dollar sales in the Japanese market; unit increase is 98%. The discrepancy in the unit and dollar increase was attributed to an increasing album market and a shrinking singles market. The latest figures show singles account for 77% of unit sales and 49% of dollar sales.

Kasajima pointed to the growing leisure market in Japan and the growth of tape as encouraging developments. The tape market is very dependent on car stereo at the moment, but it is expected to break into the home use market before long. The unit increase in tape sales between 1968 and 1969 was 215%, while the first six months of 1970 have seen an increase of 89%. Kasajima predicted that the increase in 1971 would be near 50%. Tape sales account for 30% of the total record business at present in Japan.

Victor is the undisputed leader in both the record and tape fields, it was reported. It dominates the disc market with 30% of all sales while Victor accounts for 20% of the tape total. Victor was the first company in the world to market a four channel tape and will be ready to market its first four channel disc by April, 1971. Victor’s four channel disc system will use CB1, which will perhaps be the standard for all four channel discs in Japan. Negotiations to affect this are now underway with other Japanese manufacturers and with RCA in the United States.

—Bob Moore Merlis

**Famous, Victor**

- NEW YORK—Famous Music Corp. and the Victor Company of Japan, Ltd., announce that they have concluded a new long-term agreement.

The deal was concluded by Mr. K. Kasajima, Managing Director of the Music Division of Victor, and Mr. A. Torio, Manager, World Group of Victor, and Famous Music executives, William P. Gallagher, President, Leslie Gould, Director of International Operations, and Neil C. Reshen, Director of Business Affairs.

Gallagher stated that Victor had successfully distributed Dot product since Dot was started and he was very happy to continue the relationship with Victor. Mr. K. Kasajima, for Victor, stated that he was sure that the new contract would be a happy and successful one.

**A-G-D Tour**

- The first cross-country tour of the United States by the British rock group Ashton-Gardiner-Dyke commenced Nov. 4 at San Francisco’s Fillmore West.

The group has just completed recording the soundtrack to the upcoming movie, “Steppin’ Out.”

—By GILLES PETARD

**ENGLAND**

- LONDON—George Greif, who was in London last week for the tour of the Edwin Hawkins Singers, announces that Edwin Hawkins has been asked to star in a Richard Burton film, “Wilmot”...

Ken Glancy, Manager of RCA Record Division, announces that Olav Wyper will join him as Commercial Manager on Nov. 16. Wyper is at present General Manager of A & R at Philips Records. Well-known American singer Bruce Channel has been signed for recordings by Roger Easterby and Des Champ. His first record will be issued in January and will be a Mitch Murray/Peter Callander composition.

Carnaby recording star James Royal flies to New York this month to promote his latest single, “Carolina.” Royal will be appearing on six major TV shows including Merv Griffin and Johnny Carson shows. His record will be released via Capitol...

A High Court judge dismissed an application by Schroeder Music to restrain composer Tony Macauley from issuing records without a credit to the music publisher. It is believed the action will now go to full trial...

Mike Collier’s Mother Mistro company is now representing Same Old Songs for the UK only. Same Old Songs is a company which has been formed by David Aspe and the deal includes a new album by Targas and Hare...

Island Music has signed American songwriter Marc Ellington to a songwriting contract for the world outside the USA and Canada...

On his recent trip to the states, Mervyn Conn signed a management contract for his artists to be handled by Los Angeles-based International Management, the Ex-member of the Springfields group and current producer Mike Hurst makes his debut as a singer for Capitol this month...

In town this week—Big 3 Executives Alan Stanton and Werner Strupp, for meetings with associated companies in London...

It is believed that Larry Page is about to launch a new label, Page International...

Son of Bobby, who has written and produced the new Carl Wayne single for release on RCA... Chrysalis Music has signed David Bowie to an exclusive worldwide songwriting contract. Bowie, of course, had a hit recently with his single, “Space Odyssey”...

Dick James announces that future recordings made by his organization will appear on the DJM label and will no longer be on the Page 1 label.

**FRANCE**

- PARIS—To launch its pop-rock artists, Liberty-United Artists is releasing a sampler album comprising following groups: Amon Düül II, Cochise, Boffalongo, Damnation, Fantasy, Total Issue, Sugar Loaf and Hawkwind... Vogue is embarking on a large-scale production of cassettes which will be available to the public at a retail price of 19,90 francs (formerly cassettes retailed for 33,90 Fr.). The new series is being marketed on the Mode label and is expected to attract a far wider clientele...

Julien Clerc will headline the show at the Olympia starting Dec. 15...

Tino Rossi just completed recording 24 international standards...

Songstress Dani did a motion picture with Jean-Marie Perrier...

Martine Kelly signed up with Pathé-Marconi... Alain Love has been appointed Musical Director at Chant du Monde... Bagatelle is placing big hopes in an album titled “African Negra,” recorded in Angola by Ruy Mingas...

Carson shows. His record will be released via Capitol...
GERMANY

BERLIN—The radio stations in Germany, Austria and Switzerland are planning their Christmas programs, but some of the record firms are not leaning to heavily on specified Christmas product, but rather on the hit singles and hit LP albums the year-round which have sold well . . . Electrola PR chief Wolf Brümmler arranging a tour for their new star Topsy Kuppe and her new single and LP called, "Komm" (Come) . . . A combined dj hit parade will premiere shortly with many German radio stations participating who will report the top five domestic hit records and the top ten international records showing action, and will be called Top Hits of the Month. It will originate out of RIAS, Berlin.

Jack White, well known producer and vocalist, opened up his own discotheque in Berlin with gaia ceremonies . . . Berlin's Mayor Klaus Schütz present at the party given for the talented Mexican artist, Olivia Molina. It wound up with the Mayor giving out more autographs than the artist, who performed with a top rating. New headache in the record industry is the bootleg records which should 'create action,' Eckhart Rahn's Kuckuck label has an exciting LP, "Armaggedon," the police in Hamburg . . . Bellaphon Records has a very hot one called, "I Got No Time" by the Orange Peel . . . The first hit single was produced by the Luxembourg man, Felix Schmidt.

The show was televised and broadcast throughout Europe, and backed by the Raymond Le Fèvre Orchestra. Guest stars who appeared outside of the contestants helped to put pep into the show, among them Joe Dolan (England), Dalida (France), Joe Dassin, (France) and Freddy (Germany), who were then officially presented with golden radio towers of Radio Luxembourg.

GERMANY'S TOP 10

1. JINGLE BELL ROCK
   BLACK SABBATH—Philips
   BURLINGTON
   DEEP PURPLE—Harvest/Columbia
   CARMAN
   BATA ILLIC—Polydor
   EINMAL UM DIE GANZE WELT
   KAREL Gott—Polydor
   5. WAR
   ERIK SILVESTER—Electrola/Tamla M
   6. EL CONDOR PASA
   BLACK SABBATH—Philips
   BURLINGTON
   7. DU GIST ANDERS
   BLACK SABBATH—Philips
   BURLINGTON
   8. THE WITCH
   MUNGO JERRY—Vogue
   Fontana
   9. ME AND MY LIFE
   MIREILLE MATHIEU—Ariola/Publ. Nero
   10. THE BEEGROWS
   EDWIN STARR—Polydor
   BURLINGTON

French Song Grand Prix Winner

A colorful show originating out of the new theater of Radio Television, Luxembourg, presented 12 record productions and sent the best five international records to determine the Best Record Production 1970.

Bernard Chevy, President of MIDEM, presented the winner's prize to Mike Brant, a Frenchman from Israel, for his delivery of the French song, "Je Taime, Je Taime, Je Taime," which was produced by Jean Renaud and Gerard Tournier. Second Place honors went to the Englishman, Richard Barnes, with the song, "Go North," produced by Gerry Bron; and Third Place went to Monique Mision with the song, "En Frappant dans Tes Mains," produced by the Luxembourg man, Felix Schmidt.

The climax and final performance of the evening was the appearance of Holland's Shocking Blue with their hit, "Venus."

As far as the American market is concerned, I am going out on a limb and picking a dark horse song which didn't even place presented by the Holland crown, the Conventions, "Alone." Plus another losing song called, "The End," presented by Greenfield & Cook, also from Holland. Radio Television Luxembourg is to be congratulated for the initiative and work in preparing and presenting the show.

—Paul Siegel.

COMING UP

At RIAS, Berlin
RCA Records
Radio Luxembourg
DDO (DJ ORG.)

Loewen Juke Op's Euroawelle Saar
(NDR, WDR, AFN, SDR)

At Bitter End

NEW YORK—Atlantic's Jo Mambo will appear at Paul Colby's Bitter End from Nov. 25-28.

At the Portz Hospital

NEW YORK—Atlantic's Jo Mambo will appear at Paul Colby's Bitter End from Nov. 25-28.
The presentation of “Gospel in the Palace” by the Rev. Maceo Woods, featuring the Christian Tabernacle Choir, in the Auditorium Theatre, Chicago, on Monday, Sept. 28, was hailed by a large and responsive audience. That this was Rev. Woods’ eighth annual presentation is a tribute to his leadership and appeal to a varied audience.

The Christian Tabernacle Choir was well balanced and sang with a fervor and appeal that made for enjoyable listening. The cast included Eric McKinley (Rev. Jenkins), Pearl McCombs (Pearly Mae), Juan Boddie (Usher), Novello Johnson (Mother Peaks), Eugene Borden (Leroy), Melvin Smothers (Little Mack), Ellis Shirley (Sister Clara), Miller and Liz Taylor (choir Members), Katie Glanton (Sister Katie) and John Dye (Deacon).

Music highlights included “Hear Our Prayer,” “Step to Jesus,” “I’ll Make It Home Someday,” “One Is Missing,” “Think of His Goodness,” “Beams of Heaven” and “It Pays to Serve Jesus.” The soloists were well chosen and delivered their assignments with zeal and clarity. Among them were Lawrence Ester, Brenda McCord, Richard Jackson, Pearl McComb, George Jordan, Doris Sykes and Melvin Smothers.

The musicians, whose exceedingly fine support backed up the production, included Albert Medders, organist; Billy Carson, drums; and George Allen Jordan, pianist and choral director-singer.


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By IRENE W. JOHNSON

In 1957 and has found gospel to be on the upswing in 1970. He has found that many more stations are programming gospel and are experiencing difficulty in getting good gospel records to play.

Johnson feels that gospel plays an important role in the American way of life and his belief in gospel keeps him going around the country.

**Mylon Tours, Sets Second LP**

Big plans are in store for Cotillion's Mylon LeFevre who last week commenced the first lap of a cross-country tour in January, Mylon will be back in the studio to record his second album, to be produced by Jerry Wexler and Tom Dowd at the Criteria Studios in Miami. Starting date for the sessions is set for Jan. 11 and the three have already had several meetings concerning material, most of which will be self-penned by Mylon.

**Julie Joins Carol**

Bell's Julie Budd will head for Hollywood on Nov. 30 for several days of taping for "The Carol Burnett Show." It is her first guesting on the Burnett show.

**Johnson on Gospel Tour**

NEW YORK — Bill Johnson of Norfolk, Virginia's Pineywood Records, is currently on a gospel promotional tour around the country. He spends much of his time promoting his three attractions, the Vocalaires, the Gospel Kings and the Southern Hummingbirds, as well as records for other labels and gospel music in general.

Johnson founded Pineywood in 1957 and has found gospel to be on the upswing in 1970. He has found that many more stations are programming gospel and are experiencing difficulty in getting good gospel records to play.

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**'Louis in London' On the Way**

What started out to be just another gig for Louis Armstrong has turned into a full-fledged TV special documenting Satchmo's recent trip to London, "Louis in London," reports Oscar Cohen, President of Associated Booking Corp.

Co-produced by Satch and two New York film makers, Finley Hunt and Phil Schultz, the one-hour special follows Louis to London, where he receives a personal tribute from Tony Bennett on the David Frost spectacular plus a royal benefit for Prince Philip's National Playing Fields of England.

The film has appearances by Princess Alexandra, Dolly Gilespie, Tyreene Glenn, Sandie Shaw, Jake Thrackay and many of Louis' friends.

Now being edited from the eight hours of film, "Louis in London" is slated for Christmas showing.

**PORTLAND ONE STOP (Portland)**


**WILLIAMS ONE STOP (Philadelphia)**


**REDISCO ONE STOP (Baltimore)**


**BUFFALO ONE STOP (Buffalo, N. Y.)**


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The Deserving Joe Williams

Joe Williams

PHOENIX, ARIZ.—Joe Williams recently completed a three-week tour with the Count Basie Orchestra which he described as “exhilarating—and fascinating.” For it was with the Count that Williams first achieved renown in the late 1940s, winning innumerable jazz polls as Best Blues Singer.

It all began for Joe in his home town of Chicago during the war years as a soloist with bands led by such illustrious jazzmen as Johnny Long, Erskine Tate, Coleman Hawkins, Andy Kirk and Lionel Hampton. Joe recalls the line-up of the Hampton band vividly. His fellow vocalist was Dinah Washington, and the sidemen included Earl Bostic, Joe Newman, Milt Buckner, Arnett Cobb and Joe Wilder.

Williams had started out in very fast company. When, in 1950 at the Brass Rail in Chicago, Count Basie invited him to join his Septet for several numbers, Joe was ready. To this day he is not sure whether the Count had ever heard him sing before, but he obviously impressed as he was immediately added to the Basie group as a featured attraction for a ten-week stint.

First Columbia Sides

His reputation growing, Williams joined Red Saunders' orchestra for nine months. It was with Saunders that he cut his first sides for Columbia in 1950 (other than “Around the Clock Blues” with the Three Chocolates in 1948). Then came a telegraphed money order request that he join the Count Basie band in New York City the week before Christmas.

The six years that followed included such smash recordings as “Every Day I Have The Blues” “All Right, Okay, You Win” and “Teach Me Tonight.” The LP “Count Basie Swings, Joe Williams Sings” became the most successful album in Basie’s long career. But it was inevitable that Williams would strike out on his own eventually. So, with the Count’s blessing, Joe became a solo performer again in 1961.

His current Blue Note LP release is “Joe Williams: Worth Waiting For,” which was produced by George Butler with Horace Ott arranging and conducting. Worth waiting for it certainly is, with such material as Stevie Wonder’s “I’d Be A Fool,” Jim Webb’s “Didn’t We” and George Harrison’s “Something” included. Original songs are “Baby” and “Little Girl.” According to Williams, his next album will be a live one.

Record World caught Williams as he was opening a two-week engagement in Phoenix. He had just gotten in from Toronto and was looking forward to his next stop: Hawaii. There he will take his rest and relaxation. Plans call for much golfing. (Joe lives “just off the 13th hole of the Las Vegas Country Club” these days.) Coming up is a December stint at the Country Plaza in Los Angeles. He sees the music scene “much improved — with people like Roberta Flack getting the recognition they deserve.”

Also deserving of more recognition is Joe Williams.

MELLOWS DREAMIN’ YOUNG/HOLT UNLIMITED—Cotillion SD 18001.

Cotillion might know better what to do with Eldee Young and “Redd” Holt than previous affiliates did. Certainly the guys, for whom collaboration is a way of life and not a recording studio expedient, make good music. Within a soft jazz framework, the variety is notable.

MAGICAL CONNECTION GABOR SZABO—Blue Thumb BTS 8823.

There is very little new about this album, very little that one would call ground-breaking jazz. But throughout, the listening is mighty pretty and mighty easy. Purists will argue its merits, but Szabo fans plus others who tune in will give the package good support.

CORE OF JAZZ VARIOUS ARTISTS—MGM SE 4737.

A sampler that is right for programming and for buyers who are in the bargain-hunting mood. Some of the best of Charlie Parker, Bill Evans, Wes Montgomery, Gerry Mulligan, Phil Woods, Kenny Burrell, Cal Tjader, Johnny Hodges, Oscar Peterson Trio and Herbie Mann.

BLACK DROPS CHARLIE EARLAND—Prestige 7815.

Charlie Earland plays his organ with great gusto and enough originality to make him stand apart from many of his colleagues. He also turns the floor over to his sidemen, who come through with improvisatory work that hits par and a cut or two above. Four new pieces; two rock familiar.
Group Explos in U.S.—No Ifs

(Continued from page 3)

three of the most extensive first tours any British group has ever done. They will play 20 concerts in one month, hitting such spots as the Fillmore East, Electric Factory, Eastwood Theater, University of Maryland, Dartmouth College and the Syndrome in Chicago. Futterman believes the favorable critical response to the group’s first album (and good sales) is reason for their unprecedented tour.

Their second album will be available at the start of the new year, while their new single, “Raise the Level of Your Consciousness,” will be out this week. The single was drawn from their current album due to popular demand by radio people and listeners. “If plays crisper than any horn oriented rock band around” is Lew Futterman’s contention. Many of the group’s new American fans tend to agree.

Certron Gets Capitol Mexico

(Continued from page 3)

formerly with Perez Prado in the United States, is known in the industry as the “Gene Krupa of Latin America.” The Hermanos Arriagada, Chilean brothers, are popular singers in Mexico as well as South America.

Certron also plans to promote personal appearances and a “musical cavalcade” of Latin artists in the metropolitan areas here with a heavy Latin population, including Los Angeles, Arizona, Texas, Chicago, New York City, and Miami next year.

Johnny Camacho, Certron’s Director of International Operations, stated, “We are formulating plans for a diversified and impressive release of new LP product in early 1971. We are also planning an immediate singles release. All LP product will be released in cassette and 8-track cartridge. Through our own rack operations and Regional Service Centers in Nashville, San Antonio, Phoenix, and Los Angeles, and through our independent distributors in other areas, we plan an extensive and specialized program of promotion and airplay, geared to the Tex-Mex and Spanish-American markets. With the addition of the ‘Cap-Latino’ artists, Certron also has Renee Renee, Joe Bravo, the Sunlights, Augustine Ramirez, Rudy ‘Teo’ Gonzales, and Little Joe and the Latinaires.”

Which Way to Next Trend?

(Continued from page 3)

landmark worth seeing, too many industryites don’t stride out to explore the territory, they stand around asking “What do you see here?” before plowing on their walking shoes. We seem to be in the palpable-trend quandary now. If there is any trend in the business today, its to asking “What’s the next trend going to be? Can we hear the whisper, for instance, emerged because the folk movement nurtured him, but it was/is what Dylan fused new out of the old that distinguished him. “Bridge Over Troubled Water” did not capture public fancy because it was a gospel-like song or because “bridge” was in the title, but because the public felt it was an outstanding song.

The irony of trend-watching is that it is probably the single most important factor in money loss in the record business. Nobody knows precisely what the public likes. Let’s try to say that, although there is a nucleus of people sincerely alarmed at the effect that rock and rock stars might have on increasing drug usage, there are many more people who just feel there is money to be made in anti-drug songs. Money plus a nice, comfortable righteous feeling. There are others, who might feel that God and gospel are the coming trends because “Let It Be” and “Bridge Over Troubled Water,” both of them religious if not religious, clicked at the same time.

Well, trends are fine, except for one thing. Industryites have made more money following the trend of creativity than following the latest trend, because the public doesn’t follow trends in music or records. Generally it continues its pursuit of something new, something unique, something catchy. It likes Elvis, but not Elvis imitators. Where are they now? It likes Dylan songs, but more often than not, Dylan-like songs fall on ears suddenly drawn to “Those Were the Days.” To be sure, in the mid-‘60s rush to sign English groups, certain groups surfaced and sustained, but, checked closely, they were groups with intrinsic qualities as ‘firsts,’ like Dylan, like Bob Dylan. There are still dinosaurs. But all those groups made more money following the Syndrome in Chicago. Futterman believes the favorable critical response to the group’s first album (and good sales) is reason for their unprecedented tour.

Their second album will be available at the start of the new year, while their new single, “Bridge Over Troubled Water,” both of them religious if not religious, clicked at the same time.

Well, trends are fine, except for one thing. Industryites have made more money following the cause of creativity than following the latest trend, because the public doesn’t follow trends in music or records. Generally it continues its pursuit of something new, something unique, something catchy. It likes Elvis, but not Elvis imitators. Where are they now? It likes Dylan songs, but more often than not, Dylan-like songs fall on ears suddenly drawn to “Those Were the Days.” To be sure, in the mid-‘60s rush to sign English groups, certain groups surfaced and sustained, but, checked closely, they were groups with intrinsic qualities as ‘firsts,’ like Dylan, like Bob Dylan. There are still dinosaurs. But all those groups made more money following the

Ovation Fall Release

(Continued from page 3)

What sells is not trends, but talent or a mystical embodiment of the times in one performer, “firsts,” like Dylan, like the Beatles, like Stresians, like the Stones, to mention some of the most recent inimitable phenomena.

Nothing springs completely new, like Athena from Mars’ head, because there are influences on everyone. For instance, emerged because the folk movement nurtured him, but it was/is what Dylan fused new out of the old that distinguished him. “Bridge Over Troubled Water” did not capture public fancy because it was a gospel-like song or because “bridge” was in the title, but because the public felt it was an outstanding song.

The irony of trend-watching is that it is probably the single most important factor in money loss in the record business. Nobody knows precisely what the public likes. Let’s try to say that, although there is a nucleus of people sincerely alarmed at the effect that rock and rock stars might have on increasing drug usage, there are many more people who just feel there is money to be made in anti-drug songs. Money plus a nice, comfortable righteous feeling. There are others, who might feel that God and gospel are the coming trends because “Let It Be” and “Bridge Over Troubled Water,” both of them religious if not religious, clicked at the same time.

Well, trends are fine, except for one thing. Industryites have made more money following the cause of creativity than following the latest trend, because the public doesn’t follow trends in music or records. Generally it continues its pursuit of something new, something unique, something catchy. It likes Elvis, but not Elvis imitators. Where are they now? It likes Dylan songs, but more often than not, Dylan-like songs fall on ears suddenly drawn to “Those Were the Days.” To be sure, in the mid-‘60s rush to sign English groups, certain groups surfaced and sustained, but, checked closely, they were groups with intrinsic qualities as ‘firsts,’ like Dylan, like Bob Dylan. There are still dinosaurs. But all those groups made more money following the

Curb Letter

(Continued from page 3)

tatives of our label do not influence others to try hard drugs.

6. MGM Records has never said or insinuated that other record companies actively and knowingly encourage the use of hard drugs.

We hope that by the time this campaign is over, we will have had a part in initiating what in future will be regarded as the normal standard of moral responsibility for our industry.

Mike Curb, President
MGM Records
Producers Say
Nashville Pickers Stagnant

By CHUCK NEESE

NASHVILLE—Two country producers who asked to remain anonymous spoke with this reporter last week concerning their disappointment with Nashville session musicians.

"There used to be a time when Nashville recordings dominated the pop charts," said one producer. "Today, you're lucky to find five Nashville records on the pop charts." (Editors Note: A check of the Nov. 14 Record World chart showed seven Nashville recorded songs on the 100 Top Pops.)

"The Nashville pickers are playing the same licks they used in the '50s," said producer #2. "Country music hasn't changed in 20 years. The pickers are 'sterile.' We know how it's going to come off before we even go into the studio. As a matter of fact, we have a first team, a second team and a third team; if the first team isn't available, we ask the session leader to put together our second favorite bunch of musicians."

Nashville musicians, however, blame the lack of inventive attitude on the producers who force them to play "formula" sessions. The "hard country" formula calls for twin fiddles, heavy steel, high string rhythm, brushes and upright bass; the MOR formula utilizes a string section, several background voices and little or no steel. "Country rock" calls for electric lead guitar, electric bass, brush and stick drum with an all male quartet doing oooh's and ahhh's.

Blame Country Consumer

The producers pass the blame for sterile sessions on to the country consumer who, they say, demands the stereotyped recordings. Country disk jockeys further impede incentive of producers and musicians with fresh approaches by planting both feet firmly in the barnyard and turning a deaf ear to non-formula country releases. Jocks censor records for reasons like: "It's too pop," "The lyrics are too sophisticated" or "It's got too many chords" and have kept the station from airing potential big sellers. And if the consumer can't hear product, he won't know it's available.

A few country radio personalities do look for something different: Mike Larsen at WJJD says that 'producers are working a good thing to death. Nashville musicians are doing their own thing but it's too

(Continued on page 74)
CMA Board Elects; Plans Big NARM Show

At its first meeting including new members of the Board of Directors, the Country Music Association Board of Directors elected two new officers for 1971. The election was held in the new library in the Country Music Hall of Fame.

The following were named to office:


Major business of the meeting in addition to the election was the decision to accept the CMA listing of record distributors. The Association of Record Merchandisers to make a presentation of country music as a selling product to the NARM National Convention in Los Angeles on March 1. The Association will present the show with Merle Haggard who will present a half hour of top country music to the gathering representing 80% of the record merchandisers.

In addition, a film and oral presentation will be made depicting for the nearly 1500 record distributors present that country music is the most popular selling product in the world. The research has begun into the amounts of country music featured on radio, television, concerts, fairs, records, tapes and in other forms. The Board anticipates that it will spend several thousands of dollars for the important presentation. The aim is to show the bulk of the record distributors that they can make money, enjoy better customer relations, and build a better clientele through greater exposure of country music on their sales counters.

“...we think we are going to see country music exploding into a popularity it has never had before, eventually taking the biggest share of the recording market,” announced Bill Williams, Co-chairman of the CMA program.

On March 1, the CMA believes it can talk NARM’s con- ventioners into pushing country music on the millions of records Nashville has today, and constitute the bulk of the record market. They believe they can do so by citing some highly surprising statistics.

Mrs. Jo Walker, CMA Executive Director, and Williams announced their two-pronged effort to enlist NARM assistance will involve a costly 20-minute film on country music and a 30-minute gratis performance by superstar Merle Haggard, who last month was selected the CMA’s “Entertain- er of the Year.”

Williams, a past CMA President, said NARM is the place to go to make sure country records are available to urban audiences outside the South.

Williams said each time CMA has made an all-out effort to present its country music information organization like NARM, and succeeded in doing so, it has meant an average country music sales rise of about 20%.
**Pickwick Releases SSS Economy Wax**

By MARIE RATLIFF and CHUCK NEESE

**REPORTING THIS WEEK:**

**WJJD, Chicago (Mike Larsen)**

**WJZ, Newark, New Jersey (Lee Arnold)**

**KCKN, Kansas City, Missouri (Don Rhea)**

**WENO, Nashville, Tenn. (Johnny Snell)**

**KEEN, San Jose, California (Steve Arnold)**

**WJRZ, Newark, New Jersey (Clay Daniels)**

**WDVH, Gainesville, Florida (Mel Turner)**

"Rose Garden," LYNN ANDERSON, getting heavy requests and plays at WJZ, KCKN, WENO, WJRZ, and WDVH.

"That's What It's Like To Be Lonesome," CAL SMITH, picked at WENO, playing at KCKN.

#1 for seventh straight week at KCKN: "For The Good Times," RAY PRICE.

Heavy requests at WJZ.

Heavy requests on "Bed of Roses," GEORGE KENT on KEEN.

"A Good Year For The Roses," STATLER BROTHERS, at WJZ, WDVH, WJJD, KEEN. Strong: "I Can't Help Believin'," CHARLIE RICH; "Something Unseen," JACK GREENE.

George Jones; pick at WJZ.

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By MURRAY KASH

LONDON — Slim Whitman has returned to his farm in Florida with the applause and cheers of the British audiences no doubt still ringing in his ears. Slim says it was just like it was 13 years ago when he last visited these shores when he had those two massive hits, "Indian Love Call" and "Rose Marie." The Whitman fans of yesteryear came out to fill the theatre wherever he appeared, and very often brought along their children who had been raised on a musical diet of Slim's disks. As the emcee of the Slim Whitman Show, I witnessed firsthand the tremendous following he still commands.

As a result of this successful eight-city tour of Great Britain, plus numerous radio and TV appearances, promoter Marvin Conn has plans for bringing Slim back some time in 1971. Just before his return Liberty Records had Slim go into the studios to cut a single, to be issued before Christmas. Should be a winner!

Acuff-Rose European Manager Ron Randell recently returned from attending the CMA Convention in Nashville and conferring with Acuff-Rose President Wesley Rose. Ron is busy negotiating with the BBC regarding a TV special for their client John D. Loudermilk, as a result of the impression he made on the BBC when he came over to guest on the George Hamilton IV show. Talking of George, another Acuff-Rose artist, he is due to return to Britain in January to make a number of P.A.'s as well as do radio and TV shots. Randell reports that his office now not only represents Tompall and the Glaser Brothers on the agency side, but also Glaser Music Publications, Inc. worldwide, except North America.

It was like old times again on "Country Style" with the return of Bill Bebb as producer after doing a stint in TV... Pat Campbell very unhappy about family internal plane connection that caused him and Colin Chandler to arrive too late to attend the TV Awards presentation. But Pat was happy with the many interviews that he obtained with country music stars that will be going out on "Country Style" in the weeks to come.

It was nice to have Skeeter Davis in London. (She was over to star in one of the George Hamilton shows.) She makes interviewing so easy. All I had to do was start my tape recorder, say "Hello, Skeeter," and she took over for the rest of the reel!

Thompson Named VP

Joe Thompson of KTUF/KNIX has been elected Vice President of the Metropolitan Phoenix Broadcasters Association.

Right Here

Fricon Prof. Mgr.

LOS ANGELES—Terri Fricon, General Manager of Green Apple Music Company, announces the appointment of Errol Sober as Professional Manager of Green Apple Music and affiliated publishing firms.

LeGardes to Roberts

SEATTLE — The LeGardes, who have wowed audiences from New South Wales to Nashville and back again, have been signed to a personal management contract by Jack Roberts of the Jack Roberts Agency.
GMA Elects Officers

The Gospel Music Association's election of new officers and new directors took place recently in Memphis, Tenn. Florida's Les Beasley was elected by the current GMA Board to serve as President of the Association. Beasley replaces W. F. "Jim" Myers who had held the position of President for three consecutive years.

Also elected by the current board to serve as officers from October, 1970, to October, 1971, were: First Vice President—Bob MacKenzie; Second Vice President—J. D. Summer; Third Vice President—Rick Powell; Secretary—W. F. "Jim" Myers; Treasurer—Bill Gaither and Chairman of the Board Herman Harper.

Anderson 'Heroes' Attention-Getter

Country singing star-composer Bill Anderson's current chart-buster, "Where Have All Our Heroes Gone," is attracting considerable attention among editors, editorial writers and columnists of daily newspapers around the country, as well as nationally syndicated columnists.

The song, which Anderson wrote with Detroit Newsman Bob Talbert and recorded for Decca, has a pro-establishment theme and is strongly critical of certain show business, political and sports personalities—their names are not mentioned but their identities are obvious—as being false idols admired by young people today.

Anderson sang "Heroes" on the "Today," David Frost and Barbara Mandrell. This marks the first time Houston has teamed with a female vocalist since the series of hits he recorded with Tammy Wynette.

Houston, Mandrell Click as Team

Epic Records has a winning team in David Houston and Barbara Mandrell.

On their first outing together, the two stars have a single "After Closing Time," that has jumped to the top 10 in the national country charts in a matter of a few weeks after its release. This marks the first time Houston has teamed with a female vocalist since the series of hits he recorded with Tammy Wynette.

GRT Records Is Into Now Country

STAN HITCHCOCK
"DIXIE BELLE" Is A COUNTRY SMASH!
"I CAN'T BELIEVE THAT YOU'VE"

Top Country Singles

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<th>RECORD WORLD</th>
<th>BILLBOARD</th>
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<td>1970</td>
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