

RECORD WORLD

WHO IN THE WORLD

"THE INDIVIDUALS." It may sound like the title of the latest Harold Robbins book, but in reality it's the story of an important, growing trend in the record industry. For a closer look at that trend and the label that personifies it—Amaret Records—see story inside. Pictured are Amaret President Kenny Myers (left); Sales/Promotion Director Jerry Fine; and International Department Chief Judy Hicks.



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DECEMBER 19, 1970

PICKS OF THE WEEK

SINGLES



ELVIS PRESLEY, "THERE GOES MY EVERYTHING" (Blue Crest, BMI). Follow-up to his "You Don't Have To Say You Love Me" smash is this Jack Greene country favorite. Another in a long line of can't-miss records for Elvis. He's the King! RCA 47-9660.



GENE & JERRY, "YOU JUST CAN'T WIN (BY MAKING THE SAME MISTAKE)" (Cachand & Tecbob, BMI). Messrs. Chandler and Butler, main men of Chicago, are really together in this tremendous song. A winning combination debuts. Mercury 73163.



BOBBY BLOOM, "WHERE ARE WE GOING" (Kama Sutra, BMI). The "Montego Bay" man is back, this time in a heavier vein. Rocks along very nicely with its vigorous delivery and fine production job. Bobby blooms once more. Roulette 7095.



CANDI STATON, "HE CALLED ME BABY" (Central, BMI). Prompted by the success of "Stand By Your Man," Mrs. Clarence Carter weaves her soulful magic on another country-originated tune. Written by Harlan ("Chokin' Kind") Howard. Fame 1476 (Capitol).

SLEEPERS



MCGUINNESS FLINT, "WHEN I'M DEAD AND GONE" (Gallagher/Lyle.) New British group is scoring strong in the mother country. Acoustic sound produced by Glyn Johns has a unique attraction and is likely to happen on this side of the Atlantic. Copitol 3014.



EVERLON NEVERMOR, "AH MUSIC" (Gelt, BMI). Lighthearted pop number from group with an unreal name is an ode to the power of rhythm, melody and harmony. Everlon Nevermor has learned their lesson well and should hit. Ah music! Vanguard 35102.



SHACK, "TOO MANY LOVERS" (East/Memphis, BMI). Ingenious intro features a baby's cry followed by the main theme: "Too many lovers and not enough men." A very real problem provides a dynamic topic for this contender. Frank stuff. Volt 4051.



BLOODROCK, "D.O.A." (Ledgefield, BMI). Major request item from the "Bloodrock 2" album. Morbid title (Dead On Arrival) is enough to make anyone sit up and take note. Weird enough to happen in a big way. Terry Knight produced. Capitol 3009.

ALBUMS

JOHN LENNON/PLASTIC ONO BAND, "JOHN LENNON/PLASTIC ONO BAND." John Lennon's new album with the Plastic Ono Band, produced by Phil Spector and Lennon, is a startling, depressing autobiography. Lennon followers will learn here that the ex-Beatle suffers from memories of parental rejection and also is disenchanted with success. This blockbuster is fascinating. Apple SW 3372.

DIONNE WARWICK, "VERY DIONNE." Dionne is very Dionne, exactly the way her fans like her, on this album with its fair share of Hal David and Burt Bacharach and its inclusion of other favorites for variety's sake. "The Green Grass Starts to Grow," "Check Out Time," "Make It Easy on Yourself" from D-B plus "Here's That Rainy Day," "I Got Love," "Yesterday," "Going Out of My Head." Scepter SPS 587.

THE DOORS, "13." Billed as "a collection of 13 classic Doorsongs," this package contains "Light My Fire," "Touch Me," "Hello, I Love You," "People Are Strange," "Love Me Two Times," "The Unknown Soldier," "Back Door Man," "Moonlight Drive," "Roadhouse Blues," "Crystal Ship," "You're Lost Little Girl," "Wild Child," "Land Ho!" Elektra EKS 74079.

TOM RUSH, "WRONG END OF THE RAINBOW." Tom Rush's poetic folk songs are gentle and quiet and may be just the thing the market is looking for. Reminiscent at times of James Taylor, Rush, who includes a few Taylor songs here, performs with an unpushy artistry. He and Tervor Veitch wrote most of the new material and they both perform with a group of other popular musicians.

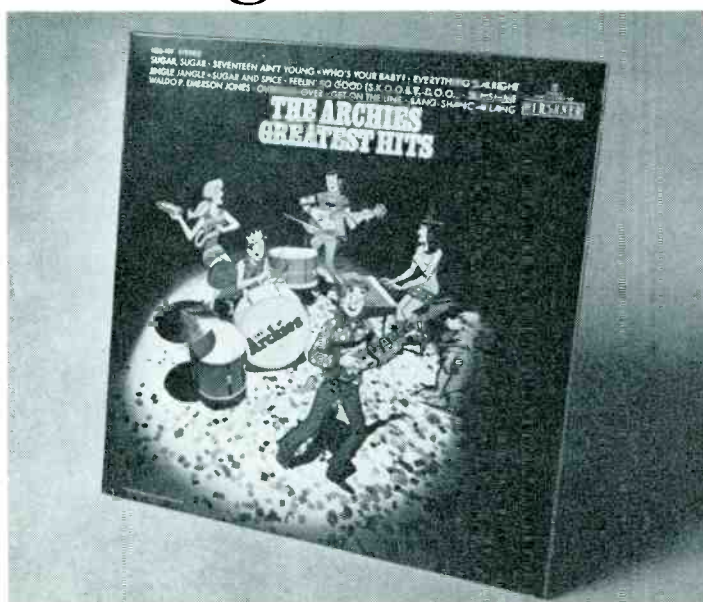


Introducing the beginning of The Archies' next greatest hits album.



"Together We Two" #63-5009

Introducing The Archies' first.



KES-109
P8KO-1008
PKKO-1008

New by The Archies.

"The Archies' Greatest Hits" is available at a very good time. The beginning of the Christmas season. It's an excellent gift idea. And will prove a most valuable asset in your Christmas inventory. Need we say more?



Produced by Jeff Barry. Music Supervision by Don Kirshner.

Manufactured and Distributed by RCA Records
© 1970 Archie Comic Publications, Inc.

Holland Chairs NATRA Meeting Aug. 11-15

■ CHICAGO — Eddie Holland will serve as Chairman of the next NATRA convention, which will be held at the new O'Hare Hyatt House here Aug. 11-15. NATRA President Alvin Dixon made the announcement recently.

Novella Smith will also serve on the committee.

Of the meet, Holland said, "It's going to be the most significant convention we've ever had. There will be far more in-depth emphasis on the professional aspects of our industry."

Registration will begin April 1. Registration blanks will be included in the April NATRA newsletter.

(Continued on page 48)

Holiday Season May Set All-Time LP Release Record

By DAVE FINKLE

■ It used to be that there were predictably slow periods in the record business—at least as far as album releases were concerned.

The summer was one of them and December was another.

Well, during the past few years summer has ceased to be slow and with this year December has become an extremely active month.

In fact, Record World, without taking a strict inventory, has noted that, if anything, there have been more records released in the past four weeks than in any previous four-week period in recording industry.

Some of the reasons for this shift in activity are apparent and some are mysterious.

For instance, it used to be that the Christmas season was considered a special season. Everyone tried to have his product out by November in order to take advantage of Christmas sales. This no longer seems to be the prevalent motive. Of course, Christmas sales are valued and recognized as a great slice of the annual sales pie, but tradesters evidently take the sales for granted and feel that particular promotions for Christmas are gratuitous (only two companies, Columbia and Capitol, announced extensive seasonal

promotions this year). The industry is not stopping to take care of Christmas business but just forging ahead.

Also, it used to be that many companies held January distributors meetings and therefore kept product for unveiling after the first of the year; but most waxeries only call the whole clan together now for the summer meeting and therefore are making less of a January release.

Groups Splintering

Another trend that seems to be swelling the release bin, and this year the December release bin, is that groups are splinter-

(Continued on page 37)

RIAA, Labels Aid FBI Counterfeit Ring Breakup

■ Acting on information supplied by RIAA, Apple and United Artists Records, the Federal Bureau of Investigation last week broke up a record counterfeiting operation in New York, arresting one man and impounding a large supply of counterfeit records, labels, jackets and packaging equipment.

John F. Malone, Assistant Director of the FBI's New York office, announced the arrest of Salvadore DeChristopher, of Brooklyn, who was charged with violating the Federal statute outlawing interstate traffic in counterfeit labels for recordings. The complaint charged that the boot-

(Continued on page 48)

General Electric Forms Entertainment Complex



Thomas W. Moore

Donald D. Scarff

■ NEW YORK — The General Electric Company has announced its intent to become a "major new force in the entertainment industry," with the formation of Tomorrow Productions, Inc., a new subsidiary en-

tirely devoted to the production of television programs, motion pictures and legitimate stage presentations. President of Tomorrow Productions is Thomas W. Moore, former President of the ABC television network.

Moore, speaking at a press conference in New York said, "We will quickly become involved in all phases of television programming—series, specials and syndication. We will place great emphasis on sports events and industrial programs. We mean to become an important new source of television programming."

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Davis NARM Keynoter



Clive J. Davis

■ Clive J. Davis, President of Columbia Records (CBS Records Division), will be the Keynote Speaker at the 13th Annual NARM Convention, which convenes Feb. 26-March 2, 1971, at the Century Plaza Hotel in Los Angeles, Calif.

Davis' keynote address, on the theme "Decade for Decision," will open the convention's first general session on Saturday morning, Feb. 27. A convention attendance of 1200 is anticipated. In making the announcement, Jules Malamud, NARM Executive Director, stated that the appearance of Davis as the keynote speaker

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Motown Presents

Diana Ross TV Special, Other TVers Plus Movies

■ NEW YORK — Diana Ross, following record-breaking engagements at the Now Grove in L.A., Waldorf Astoria in New York and the Frontier in Las Vegas, will star in her own television special on the ABC Network in March, 1971.

The special is entitled "Diana!" and headlines guest stars Bill Cosby, the Jackson

5 and Danny Thomas.

A presentation of Motown Productions, Inc., the TV-theatrical arm of the recording and entertainment complex, the special represents the first of many major ventures to be undertaken in 1971. A budget of \$15,000,000 has been allocated

(Continued on page 48)

WB, Atlantic, Elektra Continue Piracy War

■ BURBANK, CALIF. — Mo Ostin, President of Warner Brothers Records Inc., Ahmet Ertegun, President of Atlantic Records, Inc., and Jac Holzman, President of Elektra Records, in a joint statement this week, reiterated their companies' policy to wage an open and aggressive campaign against record and tape piracy and bootlegging.

Effective immediately, the companies will renew their ef-

forts to halt all forms of unauthorized and illegal duplication, sale and distribution of their product.

Distributors and dealers are being notified this week that they run the risk of absolutely and irrevocably being cut off and denied Warners, Atlantic and Elektra product should they be involved in the sale or distribution of any such unauthorized material.

(Continued on page 26)

Sullivan Productions Into Disc Biz Via Bell

■ NEW YORK—Sullivan Productions, producers of "The Ed Sullivan Show," now in its 23rd season on CBS-TV, is entering the record production field with Bell Records, according to a joint announcement by Bob Precht, head of Sullivan Productions, and Larry Uttal, President of Bell.

In association with Bell Records, Sullivan Productions will become active in all aspects of record production including the signing of recording artists, writers, producers and production of records. Bell will distribute the singles and LPs under the Bell label.

Key figures in this new association will be Irv Biegel, Vice President of Bell Records, and Vince Calandra, Talent Coord-

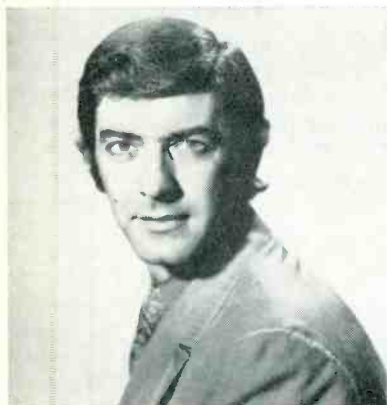
inator of Sullivan Productions and "The Ed Sullivan Show."

Bobby Brenner, a consultant to both companies, will act as liaison and advisor.

Sullivan Productions has been active in the production of television series and Specials with such artists as the Beatles, the Fifth Dimension, Al Hirt, the Doodletown Pipers and other important performers and groups.

Plans are now being made for the production and release of several singles and LPs after the first of the year with Sullivan Productions. There will be an announcement of the signing of artists and the schedule of releases within the next few weeks.

Battocchio to RCA



Roy Battocchio

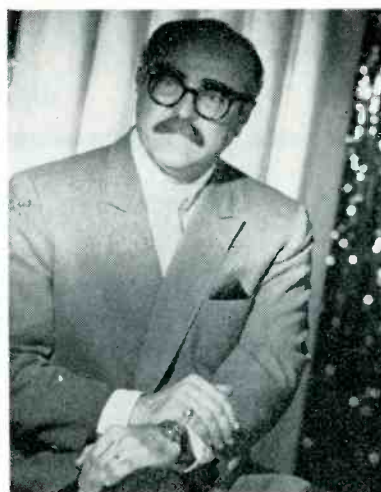
■ Roy Battocchio has joined RCA Records as Manager, Artists Relations, announces Frank Mancini, Director of Promotion to whom Battocchio will report.

Working closely with Mancini and his staff in the national promotion of records, Battocchio will be responsible for the placing of RCA artists on

major national television programs and will coordinate artists appearances around the country. In addition, he will serve as liaison with the trade papers working closely with the chart and review departments. Based at RCA's New York headquarters, Battocchio will take over his new position on Monday, Dec. 14, spending one week on the Coast and will begin in New York on Dec. 21.

Battocchio joins RCA Records after being with Capitol Records for 12 years. For the past year he was based on the West Coast for them where he held the position of Western Artists Relations Manager. He also held the positions for that label of National Singles Promotion Manager and New York Promotion Manager. Battocchio had been associated at one time with radio stations WINS and WOR.

Joe Maimone Upped at Cap



Joe Maimone

■ HOLLYWOOD — Roger Karshner, VP, Promotion, Capitol Records, Inc., announces the promotion of Joe Maimone into the area of trade liaison, working out of the label's New York Executive Office. Maimone was previously the office's District Promotion Manager.

Maimone will be responsible for all channels of communication between Capitol and the record industry trades, exclusive of editorial. That is, Maimone will concern himself with these media in matters relating to sales and airplay of all Capitol product as reflected in reviews and chart-action. He will also handle all artist contact with the trades.

Maimone joined Capitol in 1951 as a salesman in New York and has served the label there in several capacities, including Branch Sales Representative and Territory Manager. He presently makes his home in Teaneck, N.J.

Jones, Balocca To Warners

■ BURBANK, CALIF. — Because of the expanding promotional and advertising activities of Warner Brothers Records, Inc., Mo Ostin, President of the company, has announced the addition of Perry Jones and Diana Balocca to the Burbank staff.

Jones has joined the company as head of R&B promotion, and will also be working with Ron Goldstein, Director of Special Projects and with Walt Callo-way in Artist Relations. Perry comes to Warners from Transcontinental Distributing in Denver, where he worked in promotion.

Diana Balocca, the company's new Media coordinator, worked

(Continued on page 26)



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chartbusters

SOMEBODY'S WATCHING YOU

LITTLE SISTER

Produced by Sly Stone for
Stone Flower Productions Inc.

STONE FLOWER 9001

Distributed by Atlantic Records



PRECIOUS PRECIOUS

JACKIE MOORE

Produced by Dave Crawford



2681

Columbia Buses for Biz



Inspecting Columbia's special bus before it departed on rounds are Bruce Lundvall, VP, Merchandising, Columbia Records; Norm Ziegler, Regional Promotion Manager, Southwest Region; and Paul Smith, Branch Manager, New York Branch. See story.

■ As part of its extensive Christmas advertising and promotional campaign, Columbia and Epic Records and Custom Labels are reaching millions of transit riders daily in 21 major markets by purchasing the entire interior advertising space available in over 2100 buses to display album covers from 75 of their top album product.

During the entire month of December, riders utilizing this

means of public transportation will be constantly exposed to the top-selling catalog of the labels.

Bus riders on selected routes in Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Detroit, Hartford, Houston, Kansas City, Miami, Milwaukee, Minneapolis, New Orleans, New York, Philadelphia, Pittsburgh, San Francisco, Seattle and St. Louis will have the opportunity to become acquainted with product currently being offered by the label while utilizing necessary public transportation.

Transit reports estimate the average bus ride to be about 23 minutes in which to assimilate the interior ads.

The New York branch launched the New York bus campaign with a special bus, equipped with balloons, Mr. and Mrs. Santa, rolls and coffee and goodies for all. All major retailers and dealers in the metropolitan area were visited by the bus on Dec. 2 and 3.

Sonny Burke Forms Label

■ LOS ANGELES — Sonny Burke, noted arranger/composer/producer with Warner Brothers Records, has left his post there to start Daybreak Records.

The label was formed to facilitate a Christmas record for Bing Crosby, reports his son Peter Burke. The song is called "A Time To Be Jolly" b/w "And the Bells Rang." It is expected that further sessions will involve Bing Crosby.

Burke, who has produced a large roster of successful names like Frank Sinatra, Sammy Davis, Jr., Don Ho, and Petula Clark, resigned from Warners several months ago but was asked to finish up various projects there which he is currently doing. Burke plans to set up offices in January. No other artists have been signed.

Kaufman Named At Producers Group

■ NEW YORK—Harvey Cowen, President of the Record Producers Group, has announced the appointment of David Kaufman as Director of its Management Division. Kaufman will fill the place vacated a month ago by Ron Shelley.

Racusin Resigns RCA Corporation

■ NEW YORK—Norman Racusin has resigned his position with the RCA Corporation as Staff Vice President, Operations Planning.

Prior to his post with the RCA Corporation, Racusin was President of RCA Records. He will announce plans shortly.

Apple(s) of His Eye



John Lennon and Yoko Ono surround Pete Bennett, Director of Promotion for Apple Records and ABKCO Industries, who displays the hit albums of Lennon and Mrs. Lennon. Former has an advance order of 2½ million and Yoko's has an advance of over 100,000 albums.

London Staff Meet Jan. 6, 7

■ London Records will hold its annual staff meeting and January product presentation, Wednesday and Thursday, Jan. 6 and 7, at the Summit Hotel, New York. The announcement was made by Herb Goldfarb, National Sales and Distribution manager for the company, which has just closed out its biggest sales year with the winning of nine gold records.

The meetings will be attended by the entire New York executive sales and promotional staff, headed by the company's President, D. H. Toller-Bond; all branch personnel from the firm's factory branches in New York, Chicago, and Los Angeles, and all regional and district sales and promotion personnel.

According to Goldfarb, the

meetings will focus strongly on new policies and new directions for the London complex in the '70s. The accent, in this regard, will be on wide-ranging discussions of all matters pertaining to moving more product through the market place and into the hands of consumers.

Presentation of new product will be handled by both Goldfarb and Walt Maguire, National Pop A&R Manager, and will encompass a broadly diversified group of new LPs, covering all facets of the company's catalog.

On Wednesday evening, all attendees will be entertained at a banquet to be hosted by the firm's home office team. The entire affair will serve to kick off London's 24th year in business.

Robinson CBS U.K. Managing Director

■ Richard Robinson has been appointed Managing Director of CBS Records U.K., announces Peter de Rougemont, VP of European Operations for CBS International.

Robinson joined CBS UK as Financial Controller in 1966. He was made a Director of the company in 1967 and was given the responsibility for manufacturing operations. More recently, he was put in charge of business affairs for the company. Prior to joining CBS, Robinson worked at ATV and Pye Records.

Lane Fantasy Creative Dir.

■ OAKLAND, CALIF. — Tony Lane, formerly Art Director at Columbia Records and Holiday Magazine, will join Fantasy Records in mid-January as Creative Director in charge of albums and advertising design, announces Saul Zaentz, President of the San Francisco Bay Area firm.

Lane, who has had extensive experience in album packaging design, both with Columbia and with various independent labels (including San Francisco, Fillmore, CTI and Desto Records), will be in charge of a long-range project involving the repackaging of the Fantasy catalogue as well as creating the design for new Fantasy albums and for Fantasy advertisements and publications.

In addition to his experiences with Columbia and with Holiday Magazine, Lane also has served as Consulting Art Director for Rolling Stone and as Art Director of Straight Arrow Books, the Rolling Stone book publishing branch. He has taught at Cooper Union in New York and also was Assistant Art Director of Harper's Bazaar.

Wilson Exits Sonic

■ NEW YORK—Clyde Wilson has resigned his post as General Manager and producer at Sonic Music. He may form his own label.

Wilson has produced Billie Byrd, Jay Martin and B. B. Butler at Sonic.

*FASTEST BREAKING SINGLE
IN AMERICA TODAY!*

No. 1 three straight weeks in England!



DAVE EDMUNDS
I Hear You Knocking

3601



New Computer System Would Aid Publishers & Composers

■ NEW YORK—Music publishers and composers might benefit in the area of royalties from a new process that can identify any recorded sound by computer, reveals Sound Signatures, Inc., Los Angeles, and Tracor, Inc., Austin, Texas.

Sound Signatures invented the unique electronic device capable of translating sound into computer-readable language. In conjunction with Tracor, a science-based company that designs and manufactures computer systems, a process was developed that can start with a radio broadcast of a recording and result in a computer-printed list that includes the recording title, composer, publisher, recording artist, recording company, etc.

"This is a major step forward technologically," said Louis Sackin, Sound Signatures' President. "To my knowledge, nothing like it has existed before. The system accepts raw broadcasted sound like it has existed before. The system accepts raw broadcasted sound as input. No coding or control signal is necessary or utilized.

"Our system could have dramatic effects on the performing rights industry, which is responsible for determining and paying the royalties to which music publishers and composers are entitled each time one of their recordings is played on the air and which total \$25,000,000 a year.

'Industry Handicapped'

"The present system has functioned adequately with the manual monitoring available to date, but there is little doubt that the industry has been handicapped for years by the lack of more sophisticated electronic equipment and integrated data processing systems. Of approximately 30 million hours of music broadcast each year by more than six thousand AM and FM radio stations in the country, we understand only a very small fraction of these hours are now sampled annually by the two largest organizations representing composers and publishers.

"One of these groups makes tape recordings and then has individuals listen to them and try to identify each recording and its pertinent data from their own experience and memory. The other organization has mailed to it listings prepared by the radio stations, and a sample of these listings is extracted."

The Sound Signatures system can provide for one million hours or more of broadcast sound to be recorded on tape and converted into a computer language. This tape can then be used to identify the recording automatically, accurately, and much more quickly through comparison with a computer library of every recording represented by any of the performing rights organizations that subscribe to the service. The system will be updated constantly to include appropriate new releases. The library will contain all recorded versions of any particular musical composition.

"Our system," Sackin continued, "will allow a much larger sample to be taken if requested by the subscribing performing rights organization, and the larger sample will assure a more accurate distribution of royalties. This automatic system will be far more efficient and should reduce significantly the cost of monitoring."

The Sound Signatures/Tracor system was demonstrated last week for two of the major performing rights organizations that presently use manual monitoring.

"Both groups expressed interest in the possibilities outlined," said Mr. Sackin. "Once a contract is signed, Tracor will begin manufacturing production models of the equipment immediately, and we would expect to be fully operational within 18 months."

Wright Joins Columbia, Epic

■ Jay Wright has been promoted to Assistant Director of National Promotion, Epic and Columbia Custom Labels, announces Mike Kagan, Director of National Promotion, Epic and Columbia Custom Labels.



Jay Wright

Wright will assist Kagan in directing the promotional activities of the field force in all matters pertaining to Epic and Columbia Custom product. He will also be working closely with the trade publications and radio stations of all formats. Wright exits his post as account executive, CBS Reditune, to assume his new responsibilities.

Everything Names N. Y. Staff

■ NEW YORK—Candy Leigh, Director of Tomorrow Today, the Everything Agency, has announced the first two staff appointments.

Wendy Morris has been named Director of Client Activities and will be responsible for the planning and coordination of all staff and free-lance services rendered daily to the agency's clients. Mrs. Morris' background includes two years as assistant to Hy Gardner in Miami. In this capacity she functioned as Talent Coordinator for Gardner's television and radio programs, and did the research for his nationally syndicated question and answer column, "Glad You Asked That!"

Barbara Skau has been named Art Director and will supervise the creative services department of the agency, working closely with the contributing artists, designers,

manufacturers and printers. Miss Skau, a psychology major in college, joined Gerard W. Purcell Associates upon graduation, where she began as a secretary in the promotion department of GWP Records Division. During her two-year tenure she received various promotions and advanced to the position of Associate Publicity Director. In that capacity she assisted Candy Leigh in all areas of artist relations and publicity. Additionally, she supervised production of all album covers, promotional mailing pieces, concert posters and various creative services for the companies under the Purcell umbrella.

Tomorrow Today, a recently formed agency, is headquartered in New York and Los Angeles, with associates in San Francisco, Chicago and Atlanta.

ASCAP Establishes Associate Membership

■ ASCAP has set up a new class of Associate Membership as part of its drive to recruit new writing talent.

The Associate Membership which the Society is now offering is available to the author or composer of a copyrighted song, even though the song has not yet been commercially recorded or published. Full membership is available to those writers who have had a musical work recorded or published. An associate member will pay no dues to the Society, but after one work has been commercially recorded or published he can switch to full membership in ASCAP and will then pay dues of \$10 a year.

Music writers in all fields may obtain application forms and full information on the Society by writing to the ASCAP Membership Department in New York (575 Madison Ave., New York, N. Y. 10022), Nashville (700 17th Ave. So., Nashville, Tenn. 37203) or Los Angeles (6430 Sunset Boulevard, Hollywood, Calif. 90028).

Roulette Bloom Tapes

■ Roulette Records has recently acquired tapes on Bobby Bloom.

The first single to be issued from these tapes, "Where Are We Going," will be released immediately. Sonny Kirshen, VP of Marketing and Sales, stated the possibility of an album on Bloom in the near future.

Fuller Solos

■ NEW YORK—Bobby Fuller, former lead vocalist/performer with the Four Fuller Brothers, is currently negotiating the launching of his solo recording



Bobby Fuller

career, according to his personal manager, Dub Allbritten.

Currently expanding as a new single artist on the supper club circuit, Fuller sessions are to be exclusively produced by Dennis Linde of Combine Music. Negotiations for placement of Fuller's masters are now in progress with Capitol Records, Allbritten added.

Golden Girl



GRT Records introduced singer/composer Lotti Golden at a Playboy Club luncheon that included a performance by Miss Golden and band. GRT has just released her album, "Lotti Golden," which is being backed by an extensive press and promotional campaign. Above, left to right: Len Levy, President of the GRT Record Group, Lotti Golden and Bob Austin, Publisher of Record World.

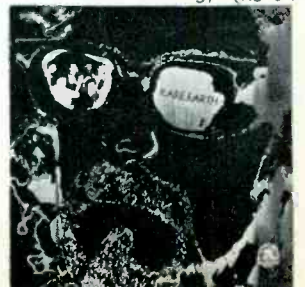
Rare Earth "Born to Wander"

(R-5021)

Born to be a hit.



"Born to Wander" is contained
in the album "Ecology" (RS-514)



Also includes the complete version
of the hit "(I Know) I'm Losing You."





DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

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

Part I

The Record World Interview With Rolling Stone Editor Jann Wenner

■ **RW:** What would be the future of the music-oriented underground press in a climate of repression, both political and economic?

JW: First you have to define the underground press and what part of the underground press has to do with music. In regard to such things as the Berkeley Barb, or the Seattle Helix or things like that, it's just about at the end of its rope with a few notable exceptions like the L.A. Free Press and, I'm sure, some others. I don't read the underground press anymore because it's gotten so boring for me; so I don't know what they are. Some that have stayed around are quite good, but as a phenomenon it's over. The music-oriented press to my mind is Creem out of Detroit, a local paper which I think has a great future covering a local scene, and Fusion which has its own particular trip much different from ours. Then you have Rock which is a very commercial attempt to cash in on Rolling Stone. And there are others. I think the future of them depends a lot on their quality editorially, and I have not seen much in them that makes me interested. I look at the papers but I only find one out of 35 articles to read.

RW: Do you include Rolling Stone?

JW: No, I'm not including Rolling Stone.

I don't think that there is any real political pressure on these papers at all; I think that political repression on the underground press beyond local police actions is a myth. Music papers? I just don't think the Nixon administration is bright enough to repress what's truly revolutionary in this country which is the music papers—or some of them. Economically, I think any underground paper or any of the rock papers—and I'd include Fusion in the rock papers—can stay local and do a good job on their local scene—like the L.A. Free Press or Creem. They have a great future as there are local advertisers there to support them. I don't see them making very much sense as far as national advertisers are concerned in selling product; unless the record companies want to support them with money which is nice when they do it, and they do. They should realize where they're not strong, and what they're not strong in is everything we are strong in, and cover those other things. Part of our area of coverage is dictated by what other people don't do well. I don't honestly see a hell of a future for many of them because many really failed to develop and failed to mature editorially. Without that maturation the rest really doesn't follow; many of them are simply successful because they ride our coattails.

RW: Rolling Stone, then, is not a music-oriented underground paper?

JW: I object to categorization of Rolling Stone at all. We have the logo and there's nothing underneath it which says "The Weekly Newsmagazine" or "The Magazine of Rock." Yet one of these imitations of Rolling Stone that came out in this big flurry of them about six or eight months ago said something like "The Magazine of the Alternate Culture."

It's just Rolling Stone and, although we think of it sometimes as a music paper and some people think of it as an underground paper and some people see it as the alternate culture Time magazine, I just don't have the category for it. I just call it Rolling Stone and that's just what it is. It has a great deal to do with music and, in its biggest sense, is a music paper—it goes much, much further than that in many other areas as is obvious to anybody who reads it.

RW: Considering the success of acts and artists who used to be considered "underground," do you think that there is an

underground musically?

JW: Terms like "underground" which are really so non-specific don't mean anything. The music industry came up with "the underground"—underground music, underground FM or underground press. Those people in the music industry who truly understand what's happening with today's kids and today's music don't call it "underground"—they know better. There are those executives who are just growing their sideburns and getting on their peace medallions, itching to get in there; they call it "underground." I don't like the term underground and you say "Is there underground music?" Do you mean what the music industry considers "underground"—which is a rough term meaning something to do with the milieu which includes long hair, drugs, off-beat culture, long-haired groups, groups that aren't slicked down deliberately commercial; or "underground" like the French student underground? It's all there; I just don't choose to call it underground. Once it's recorded, once it's in a commercial medium, whether it be a record or Rolling Stone—even the so-called underground press is not really underground.

RW: Do you see any trends evolving in contemporary music, such as the emergence of the singer-songwriters as opposed to groups?

JW: What's obviously happening right now is you're getting Rod Stewart, Neil Young and Stephen Stills on their own. Of course, the Beatles broke up and they're all on their own; so you definitely see the solo artist as the new thing that's happening now and will happen for the next year or so. Everybody's on to it already. It's nothing new, it's simply that at every fallow time in music, as it was at the end of the '50s when Elvis went or in this period when the Beatles went, the music returns to the very basics and that's the singer and the song; and those are the two most important things. That's what's happening today. There will be a fad for the solo artist à la Rod Stewart or Neil Young—it's nothing more than the same old thing and it's a good thing because that's where it's at—the singer and the song.

RW: You did project for a year or so, but is rock and roll here to stay?

RW: Yes.

RW: Are festivals, as we have come to know them, dead?

JW: The giant festival—Woodstock, Altamont—certainly is over. I know that the Record World audience doesn't consist of the people who run around screaming "free festival," "let us in free" and "music to the people" and "the people's culture" and all that stuff, but there are people who run around in San Francisco, where I come from, who are saying "Free, free, free!" This is a little bitter because there are so many beautiful free concerts in San Francisco at Golden Gate Park with the Grateful Dead and others; it really did work for such a long time. All those people who were demanding that Woodstock be free finally got their free festival—at Altamont. That was the upshot of it all. I think that there was no point in ever having Woodstock, let alone Altamont. I think that kind of festival—the huge major city assemblage—is dead. I certainly don't think that smaller festivals are dead because listening to music outdoors is one of the nicest things there is. The future of mass presentation of rock and roll is not the festival, certainly not in Madison Square Garden—it's got to be one of the most unsatisfactory listening experiences (except I remember the Stones concert which was so much fun. I was just running up the aisles with all the girls.

(Continued on page 49)

People who have never heard Lynn Anderson are hearing her now.

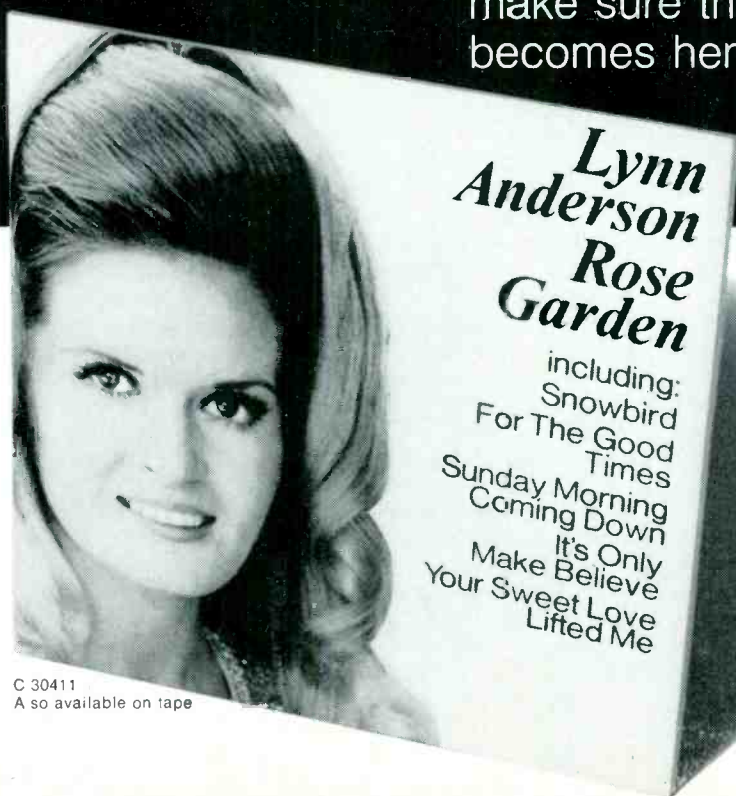
● "Rose Garden" is a fast-moving pop hit, in addition to playing its expected role as Lynn's latest #1 country single.

So some pop buyers will be hearing Lynn for the first time.

For the occasion, we've put together an album that we believe to be Lynn's strongest, ever.

It contains pop/country favorites like "Sunday Morning Coming Down," "For The Good Times," "I Dcn't Want To Play House," "Snowbird," "It's Only Make Believe." And a great selection of original tunes as well.

And, of course, "Rose Garden" will make sure that Lynn's strongest album, becomes her biggest album as well.



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**Introducing Lynn Anderson to thousands of new fans.
Her "Rose Garden" album, on Columbia Records and Tapes.**

Paramount's Ruby Mazur:**'Kids Want [LP] Covers As Art Work Not as Packaging' Says Art Director**

By BOB MOORE MERLIS

■ NEW YORK — Ruby Mazur, who at 23 is one of the youngest art directors in the business, has some definite ideas how and how not to merchandise records. Mazur, who is up for a Grammy nomination for his Crowfoot album cover, has been Paramount's art director for almost a year.

"Kids are more sophisticated these days," he observed. "They want covers as art work, not as packaging." He feels that the album cover is often overlooked in merchandising approaches. Instead of the usual band across the top of the album with the group's name or the album title, Mazur used the Indian's headband and kept the name on top while incorporating the print into his artwork.

At Paramount, he strives to "underhype" product by steering clear of garish 1950s type



Ruby Mazur, at right, and album friend.

design. He tells the artists working for him, "I don't want album covers, I want artwork" and often gets it. As an example he used a recent George Wright album, "Reflections of My Life." Instead of the usual portrait of Wright at the organ which had been used on many of his previous albums, Mazur

used a photo of the sky.

Atmosphere of Freedom

Mazur thinks that the atmosphere of creativity and freedom in which he works at Paramount is a result of the open-minded attitudes of Paramount executives Bill Gallagher, Jack Wiedenmann and "Pug" Pag-

liara. "They're willing to listen," he noted.

Like Medical Journal

In the field of advertising, trade and consumer, Mazur doesn't go for tight ads. He finds the experience of looking at a cramped ad "like opening up a medical journal. An ad should relate a message in a flash, an ad is a trick which needs visual impact to be effective." He feels that advertising is a neglected field as far as the record industry is concerned with much money thrown away on poorly designed ads which go unnoticed.

When it comes to cover design, Mazur has in mind "the picture of a kid looking through a rack. I want to stop him at our album just so he can look at it." He pointed to research which has shown 30% of album sales based on cover design to back up his thinking.

Samplers and Posters in Massive Mail Order Pushes at Warners

■ BURBANK, CALIF. — The mail-order department of Warner Brothers Records is currently gearing up for two enormous projects—release of the company's newest sampler album, titled "Looney Tunes and Merrie Melodies," and direct sale to the consumer of giant black-and-white artist photographs, mounted and boxed in sets.

The newest sampler album, in the tradition of "Songbook," "Record Show" and "The Big Ball," is a showcase for current and upcoming product on the Warner Brothers and Reprise labels. The above three were double albums, while "Looney Tunes and Merrie Melodies," the new sampler, is a three-record set, to be sold by mail for three dollars, including postage.

According to Creative Services Director Stan Cornyn,

"The three records come in a box, and there is a booklet with copious notes plus photographs of the artists and albums represented. As with our previous efforts in this area, the packaging is absolutely first class."

"Looney Tunes and Merrie Melodies" was assembled under the supervision of Merchandising Director Hal Halverstadt, who made sure that the six sides include "bonus" tracks—material from the Warner/Reprise archives not readily available elsewhere. "We have a Hendrix single ('Stepping Stone') that will probably never be on an album, plus a John Sebastian track that was cut as a single and never released—also the most recent record cut by Van Dyke Parks. These few collectors' items make the offer even more appealing."

The three previous samplers,

states Cornyn, have amassed sales of up to 60,000 each. "Not only are these figures impressive in terms of exposure for new artists, but the floods of letters from satisfied customers indicate that this method of merchandising really works. Kids write and tell us that because of what they heard on the sampler they went out and bought five or six albums. Which is great. We obviously don't make any money on the albums. We just break even. But both the company and the artists represented are winners in the long run."

The posters-by-mail project came about after Warner Brothers recently manufactured sets of giant photographs of top selling artists on the label, primarily for in-store display but also for a promotional mailing to radio stations. Eighteen acts were included in the

set, the artists represented were primarily underground and the photos were printed on moderately heavy board.

"Response from retailers was phenomenal," reports Halverstadt. "It was expensive, but by far the most successful display project we did all year. Stores began asking for additional sets, so that they could cover whole walls, and radio stations started calling for more, since DJs were walking off with them and using the posters at home. We went back on press and doubled the amount we'd printed first time round."

Consumer Requests

Then came consumer requests for the blow-ups, from people who saw them in record stores and began writing the WB home office in Burbank.

(Continued on page 45)

CONCERT REVIEW

Sly Still Sparkles

■ NEW YORK—There are too few stars (in the traditional sense) left on the rock scene today. Sylvester Stewart certainly ranks among those who shine brightest. He is better known as Sly, and his Family Stone was the cause of this season's foremost tribal gathering recently at Madison Square Garden.

It has been said that there's a lot of pressure on Sly these days to come up with some new material. A long time between albums and then the release of a greatest hits package. This performance was simply a reprise of those hits. It was sufficient and more.

Thank You (Falettinme Be Mice Elf Agin). M'Lady. Sing A Simple Song. Stand. You Can Make It If You Try. Everyday People. Dance To The Music. Higher. Hot Fun In The Summertime. Each one better than the one before it. House lights go up to reveal mass hysteria. I Want To Take You Higher. Insanity. Everybody was a star. He didn't sing it. It was obvious.

So don't knock Sly. He's one of the very few who draws his support from all age and racial groups (the Jackson 5 being the only others to come immediately to mind). In due time he will write new songs and make more music. Until then, he's done quite enough.

Gregg Geller

Gibson at Capitol

■ HOLLYWOOD—Folk-singer Bob Gibson has been signed to a Capitol Records contract.

Al Visits Record World



Al Martino drops by Record World to discuss his new Capitol Records single, "True Love Is Greater Than Friendship." Shown with Martino are magazine's Charlene Groman and Ron Baron.

CLUB REVIEW

Karen Wyman at Persian Room: Great Voice But That Material...

■ NEW YORK—Here's news: great voices don't make great singers. They help, but they aren't the be-all and the end-all. If they were, Frank Sinatra, Dean Martin, Tony Bennett, Peggy Lee, Joe Cocker, Ethel Merman and Ray Charles would be a little lower on the pop singing totem than they are.

No, there's more to it, tangible and intangible skills—tangible skills like phrasing, styles of enunciation (Dean Martin, for instance, slurs his words, but with such fine style that the words are always intelligible), absorption of a lyric into one's vocabulary, and intangible skills like unique personality, seeming to sing about one's self, seeming to sing as a representative of an audience, instinctively knowing when to improvise on a melody to enhance its content.

Without these credentials a pop singer—no matter what his voice is like—is just another great singer, and there have been an overwhelming number of those over the years whose charts are now gathering dust. Because what it seems to boil down to is that people don't want to hear singers, they want to hear people.

Decca's Karen Wyman, 18 and just now old enough to have bowed at the Persian Room last week, has a great voice. It is powerful and clear. She can lay into a note and send it into space as if launching a missile. She can range wide and mute her tones the way a rainbow mutes the thrust of a blue sky. Quite simply, her voice is thrilling.

But a voice without a person behind it ceases to be involving after a while and a short while after that, when all one is being shown is vocal tricks, a voice becomes boring.

Attractive Way

I'm afraid that's what happened for me last week. Not that there isn't a person behind Karen Wyman's voice. There is. She seems to be a perfectly sweet Bronx girl, of the lovable, slightly chubby variety, and she seems to have an attractive self-effacing way about her, but there is evidence that there are hands at work to negate her individuality and turn her into a stock singer.

To cite one example: Peter Matz does her arrangements.

That means, and get this for originality, "Tea for Two" and "After You've Gone" are done slowly and end on unresolved chords and "Someday My Prince Will Come" is swung. Of course, one's first thought is Barbra Streisand. But Karen Wyman doesn't sound like Streisand, her factions will say. No, she doesn't, I counter, but she certainly does when given a Streisand arrangement, or to be more precise, three or four very Streisand arrangements. So we don't learn about Karen Wyman. We learn that she can sing like Streisand. So what? As long as we have Streisand, we don't need someone who sounds like her.

Don't get me wrong on this count either. I don't dislike Peter Matz. In fact, I'm rather eager to hear what he would
(Continued on page 37)

Paramount Pacts Lang & Grafton

■ NEW YORK—Famous Music Corp., through its Paramount Records division, has entered into a record production agreement with Michael Lang and Marvin Grafton, announces William P. Gallagher, President of Famous.

The venture, called Just Sunshine, will be operated by Lang and Grafton in coordination with the marketing group of Paramount.

Lang, who conceived and produced the Woodstock Festival, and Grafton, who has been a leading figure in the publishing and distribution of underground papers, have centered Just Sunshine in Woodstock, N. Y.

'Super Session' Gold

■ Columbia Records' "Super Session" album has achieved a certified gold record, signifying sales in excess of one million dollars. It was produced by Al Kooper.

JOHNNY MARKS' BIG 4

The TV Musical Special with Burl Ives, 7th Annual showing, Dec. 4th, 7:30-8:30, NBC.

RUDOLPH THE RED-NOSED REINDEER

Original Sound Track on Decca

91,000,000 Record Seller, Int'l

Over 375 Versions

From the Background Score—Reprise

FRANK SINATRA

and Fred Waring

I HEARD THE BELLS ON CHRISTMAS DAY

Bing Crosby, Ed Ames, Kate Smith, Ray Price, Harry Belafonte, Eddy Arnold, Burl Ives, Bert Kaempfert, Fred Waring, Chet Atkins, Dick Liebert, Carillon Bells (Decca), Sound Spectacular (Victor), Lester Lanin, Dennis Day, Robert Rheims, Johnny Kaye, Living Voices (Canden), Decca Concert Orch, Longines Symphonette, Lawrence Welk, The London Sound (Decca), Living Strings (RCA).

BRENDA LEE

Sings the International Perennial Hit

ROCKIN' AROUND THE CHRISTMAS TREE

(Decca)

BURL IVES

Sings His Perennial Hit from the Rudolph Show

A HOLLY JOLLY CHRISTMAS

(Decca)

ST. NICHOLAS MUSIC, INC.
1619 Broadway, New York, 10019

MARK LINDSAY—Columbia 4-45286

PROBLEM CHILD (Songpainter, BMI)
Lindsay sings a Mac Davis song arranged by Bill Justis and produced by Jerry Fuller—how can you beat that? Look for big numbers.

ASSEMBLED MULTITUDE—Atlantic 2780

MEDLEY FROM SUPERSTAR (Leeds, ASCAP)
WHERE THE WOODBINE TWINETH (Double Diamond, BMI)
Instrumentals from these folks have the uncanny knack of hitting. With "Superstar" getting so much attention, this treatment of four themes will be well received.

EDISON LIGHTHOUSE—Bell 960

IT'S UP TO YOU PETULA (Dunbar, BMI)
LET'S MAKE IT UP (Dunbar, BMI)
The "Love Grows Where My Rosemary Goes" people are still in quest of the all-important second hit. This one's a smoothie and a girl's name in the title always helps.

ETTA JAMES—Chess 2100

THE LOVE OF MY MAN (Heavy, BMI)
NOTHING FROM NOTHING LEAVES NOTHING (Heavy, BMI)
Flush from her "Losers Weepers" hit, Etta comes up with another biggie. She puts every bit of her self into this powerful performance.

JIMMY WEBB—Reprise 0978

P. F. SLOAN (Canopy, ASCAP)
One songwriter sings a song about another. Webb is impressive as a singer and is very much a progressive-sounding artist. Dig it.

ROBIN GREAN—Ranwood 890

WHO WOULD HAVE THOUGHT IT WOULD BE YOU? (September, ASCAP)
IT'S HARD TO KEEP WARM WHEN YOU'RE ALONE (September, ASCAP)
Charles Randolph Grean's daughter is quite a talent find. She has a strong voice and has written a compelling (and commercial) pop song.

FREDDY ROBINSON—Liberty 56218

CARMALITA (Unart, BMI)
STONE STALLION (Special Agent, BMI)
Robinson is the jazz/rock/soul/blues guitarist who did so well with "Black Fox." This composition is a tribute to his taste and ability.

BILL MEDLEY—MGM 14202

WASN'T IT EASY (Orange Grove, BMI)
Bill comes across with a fine soulful original. Dig the spoken intro which gives way to his message of love and help. He produced it, too.

AL WILSON—Carousel 30051 (Bell)

I HEAR YOU KNOCKING (Travis, BMI)
SUGAR CANE GIRL (Southpaw-Irving, BMI)
This Fats Domino oldie is suddenly a hot item again. Wilson's version is nice and swampy with a good bottleneck guitar.

JOHN CALE—Columbia 4-45266

BIG WHITE CLOUD (Warner-Tamerlane, BMI)
This is the cut from "Vintage Violence" getting the most attention and play. Giant echo effect adds to the all-consuming nature of the song.

Holiday Product

JACKSON 5—Motown 1174

SANTA CLAUS IS COMIN' TO TOWN (Leo Feist, ASCAP)
CHRISTMAS WON'T BE THE SAME THIS YEAR (Jobete, BMI)

BOBBY SHERMAN—Metromedia 204

LOVE'S WHAT YOU'RE GETTIN' FOR CHRISTMAS (Sunbeam, BMI)
GOIN' HOME (SING A SONG OF CHRISTMAS CHEER) (Green Apple/Sequel, BMI)

JAMES BROWN—King 6339-6340

HEY AMERICA (Tan Soul, BMI)
SANTA CLAUS IS DEFINITELY HERE TO STAY (Tan Soul, BMI)

HERB ALPERT & THE TIJUANA BRASS—A&M 1237

THE BELL THAT COULDN'T JINGLE (Shamley, ASCAP)
LAS MANANITAS (Almo, ASCAP)

MEL TORME—Columbia 4-45283

THE CHRISTMAS SONG (Edwin H. Morris, ASCAP)

BING CROSBY—Daybreak 1001

A TIME TO BE JOLLY (Daybreak, ASCAP)
AND THE BELLS RANG (Leral, ASCAP)

MARC ANTONY—Duke 465

CHRISTMAS TOGETHER (Don, BMI)

JIM KEARCE—Mark 276

AND THE BELLS RANG (Leral, BMI)
NO BLADE OF GRASS (Leo Feist, ASCAP)

MARLENE NOVA—Sunday 6004 (Scepter)

HOLIDAYS ARE HAPPY DAYS (Maplewood, ASCAP)
HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Leo Feist, ASCAP)

EDDIE SIMPSON—

Back Beat 616 (Duke-Peacock)
STAY THAT WAY (Don, BMI)
STONE SOUL SISTER (Don/Saico, BMI)
Here's a guy who digs the status quo as far as his girl is concerned. The sound is dynamically soulful and should draw attention to this one.

GRAND CANYON—Faithful Virtue 7004

RANGE RIDER (Koppelman-Rubin, BMI)
UNIVERSAL PERSON (Koppelman-Rubin, BMI)
Listen twice, this is very far out. Alan Gordon has written a musical Western morality play that's very much in a commercial bag. Intriguing.

STONEGROUND—Warner Bros. 7452

TOTAL DESTRUCTION (Wally Roker/Jerry Williams, BMI)
QUEEN SWEET DREAMS (Chuckie, ASCAP)
Sal Valentino (former Beau Brummel) has a rocking new group that works it on out on Swamp Dogg's classic. Nice and raunchy. Flip has old rock overtones.

CHARLES LLOYD—Kapp 2188 (MCA)

MOONMAN (Roho, ASCAP)
I DON'T CARE WHAT YOU TELL ME (Roho, ASCAP)
The world will have to get used to the fact that Lloyd is singing (and it's not jazz strictly speaking) these days. His voice is flat but honest.

PACIFIC GAS & ELECTRIC—Kent 4538

THE HUNTER (East/Memphis, BMI)
LONG HANDLED SHOVEL (Modern, BMI)
Vintage P, G & E spotlights the guys working out on what has become an Albert King standard. You dig them now, dig them then.

JR. WALKER & THE ALL STARS—

Soul 35081 (Motown)
HOLLY HOLY (Prophet, BMI)
Jr. could break into the easy listening field with his rendition of Neil Diamond's big smash. Some of his famous funk does creep in to spice it up.

4 SEASONS—Phillips 40694 (Mercury)

WHERE ARE MY DREAMS (Five Arts, BMI)
One of the strongest recent Seasons releases. It's catchy, Frankie keeps it under control and the rest of the guys make with those great harmonies.

BILLY PRESTON—Apple 1826

MY SWEET LORD (Harrisons, BMI)
LITTLE GIRL (Apple, ASCAP)
The George Harrison is creatively covered in a super gospel style by Preston. Harrison co-produced this one destined for heavy R&B play.

EMITT RHODES—Dunhill 4267 (ABC)

FRESH AS A DAISY (Thirty Four, ASCAP)
YOU TAKE THE DARK OUT OF THE NIGHT (Thirty Four, ASCAP)
The one-man Beatles who is ripping up the album buyers is on his way to singles success. With a sound like this you can't miss.

MYLON—Cotillion 44100

CONTEMPLATION (Mylon Lefevre, BMI)
PEACE BEGINS WITHIN (Mylon Lefevre, BMI)
The title describes the inward sound of this one pulled from Mylon's album. Very reminiscent of "Gentle on My Mind" in terms of total effect.

DR. MARIGOLD'S PRESCRIPTION—Bell 949

SING ALONG, SING ALONG, SING ALONG (Unart, BMI)
FARMER JIM (Dick James, BMI)
Don't just sit there—do what the man says. Infectious is the word for this fun rocker that's heavier than it appears to be.

DR. J. PAUL GOODBREATH—

United Artists 50737
IN THE RIVER (J. Paul Goodbreath, BMI)
Attention progressives who are looking for a flip-out drug message number! This is it. Great goof on the dope controversy should not be missed.

BOBBY HUTTON—Phillips 40692

MORE TODAY THAN YESTERDAY (Hansen, BMI)
Gene Chandler has completely transposed the Spiral Staircase hit on this production. Soul with strings and the debut of a talented singer.

TROY SEALS—Polydor 2-14053

20 MILES FROM HOME (Almo, ASCAP)
DON'T BLAME ME (Big Mouth-Beliot, BMI)
Another beautiful production job by Eliot Mazer. Slow-moving but compensates, somewhat, with lots of intensity.

JERRY SMITH—Decca 32769

THE TOY PIANO (Papa Joe's, ASCAP)
PAPA JOE'S POLKA (Papa Joe's, ASCAP)
Sentimental novelty tune concerns itself with a little boy's dreams as told by his mother. Continues into a lushly orchestrated melody.

(Continued on page 16)

In Memory of

**MORRIS
GURLEK**

from
those who loved him
and
will miss him.

ROULETTE RECORDS

Merlis, Mike Rap



Bob Moore Merlis of Record World (left) and Mike Curb, President of MGM Records, discuss the music scene situation at the Chevrolet party held at the Four Seasons Restaurant in New York recently. The Mike Curb Congregation as well as MGM's new foreign import Heintje were seen on the Chevy show, "The Changing Scene," Dec. 9 over the ABC-TV network.

New Elektra Frye LP

Impressionist David Frye, who scored last year with his Elektra comedy album, "I Am the President," is currently in the studio cutting his second Elektra LP with producer Mark Abramson.

Scheduled for release in January of next year, Frye's second Elektra LP features Frye impersonating not only the President and the Vice President but also William F. Buckley, Jr., Nelson Rockefeller, Senator Fulbright, Billy Graham, Truman Capote, Howard Cossell, George Wallace, Lyndon Johnson and Hubert Humphrey.

Janus' Four LPs

NEW YORK—Janus Records has completed the second of its two-part fall album release with four new LPs, "Teegarden & Van Winkle," which includes the duo's current hits, "God, Love And Rock & Roll" and "Everything Is Going To Be Alright"; "Cissy Houston"; "Break Out of the City" by folk singer Andy Robinson; and "Paul Brett Sage" by Paul Brett Sage from England.

'Love Child Action'

"Love Child" by the Monopoly, Ltd., on Faithful Virtue is showing action, according to the label officials. Side is currently on WRIZ, WWIN, WPGC, WEBB and WLOU.

Howells to MCA

LONDON—David Howells has moved to MCA Records in London as A&R and Marketing Manager.

He joins a former CBS-UK colleague Derek Everett, who became Managing Director of the MCA Records operation in the United Kingdom last October. The appointment follows close on the heels of recent discussions in England which were helmed by J. K. Maitland, MCA Records President.

Prior to accepting the MCA post, Howells functioned for CBS-UK as A&R albums and international recording coordinator, working closely with Everett, then Director of A&R for the firm.

RECORD WORLD SINGLE PRODUCT

(Continued from page 14)

WALLY COX—Wand 11233 (Scepter)

THIS MAN (Cachand/Arinda, BMI)
I'VE HAD ENOUGH (Cachand/Arinda, BMI)

Don't confuse this soulful guy with "Mr. Peepers." He's got a fast paced, very pop sounding number produced to a "T" by Gene Chandler.

FAT—RCA 74-0408

STILL WATER (Yellowstone, BMI)
JUMP TOWN GIRL (Yellowstone, BMI)

The Springfield rockers have an excellent ballad with mystical overtones. Somewhat inert, it grows with multiple listenings.

SAMPSON & DELILAH—CTI 510

RIGHT THERE WHEN YOU NEED IT (Char-Liz, BMI)
MOVE OVER (Char-Liz, BMI)

New soul couple have a super gritty sound coupled with a tricky tune. Raw stuff produced by one of the masters of the field, Jerry Ragovoy.

C. L. BLAST—United 224

WHAT CAN I DO (NAB, ASCAP)
I'M IN A DAZE (NAB, ASCAP)

Together side produced by the late Hal Atkins. Funky rocker incorporates the theme started in "The Thrill Is Gone."

JOHNNY JOHNSON & HIS BANDWAGON—

Bell 953

(BLAME IT) ON THE PONY EXPRESS (Macaulay, BMI)
NEVER LET HER GO (Macaulay, BMI)

Another product with potential from the Cook-Greenaway-Macaulay sound factory. Has the sound you've come to expect ("Love Grows," etc.). Predictable.

THE GIRLS—Memphis 102

THE HURT'S STILL THERE (E.C., BMI)

Pop-soul number spotlights the lead with the other Girls far in the background. Decent first outing, all told.

ISAAC HAYES—San American 500 (Santo)

SWEET TEMPTATION (American, ASCAP)

LAURA, WE'RE ON OUR LAST GO-ROUND (BRS, ASCAP)
Here's a taste of the hot buttered soulman from the what sounds like the distant past. He sounded a bit like Brook Benton.

COUNTRY COALITION—ABC 11286

KEEPIN' FREE (Pamco, BMI)

Soft-sounding group sings a song from "Lovers and Other Strangers" written by Fred "Come Saturday Morning" Karlin. Well-orchestrated stuff.

THE VICTONES—Front Page 1001

I NEED YOU SO (Hill and Range, BMI)
MY BABY CHANGES (Sweet Soul, BMI)

Together group revives a fine Ivory Joe Hunger ballad to good effect. They're in the sweet orchestrated soul bag so popular these days.

PHIL GRAY & MARTI BARRIS—Nocturne 1910

THE LAST BLADE OF GRASS (NR, BMI)
WHEN IF NOT NOW (Garlon, ASCAP)

Can you believe it? A *cute* pollution message song! This couple sounds like Jack Blanchard and Misty Morgan on downs.

ARLENE HARDEN—Columbia 4-45287

TRUE LOVE IS GREATER THAN FRIENDSHIP (Ensign & Cedarwood, BMI)

One of the songs from "Little Fauss & Big Halsey" which could go pop for this country gal. Carl Perkins composed with crossover potential.

RAY ANTHONY—Ranwood 889

SAMBA PA TI (Petra, ASCAP)
IN THE MOOD (Shapiro, Bernstein, ASCAP)

Song is a Santana original toned down with special brighteners added for juke boxes and MOR stations. Slow but steady.

THE PERFECT STONE—Certron 10014

LITTLE GIRL PURPLE (Melrose, ASCAP)
LOVIN' YOU COMES SO EASY (Melrose, ASCAP)

Must be the female counterpart to Little Boy Blue. Mixed group with a bit of a First Edition sound, is competent rather than noteworthy.

BOBBY POWELL—Whit 6907

THE BELLS (Shaw & Figure, BMI)

Check out the "bing bong" choral treatment . . . too much. Those are wedding bells that are ringing for Bobby who describes marital bliss rather repetitiously.

DON COSTA—MGM K14201

IT WAS A GOOD TIME (Leo Feist, ASCAP)

"Rosy's Theme" from "Ryan's Daughter" is the maestro's latest vehicle. Maurice Jarre's movie music is going to make money for somebody.

TOMMY OLIVER—Warner Bros. 7453

IT WAS A GOOD TIME (Leo Feist, ASCAP)

Very bouncy treatment of the "Ryan's Daughter" hot one. MOR guys are dying to get their hands on this type of tune.

JOEY GREGORASH—MGM 14197

TOMORROW, TOMORROW (Daliric, BMI)
IT WON'T LAST LONG (Daliric, BMI)

A hot Canadian item which can happen south of the border. Song has some of the flavor of the Bee Gees' "To Love Somebody" with a very commercial production.

STEVE LONSDALE—Polydor 2-24050

BAD SIDE OF THE MOON (Dick James, BMI)
(TO LOVE YOU) BALLERINA (W.P.N., ASCAP)

Everybody is picking up on Elton John and Bernie Taupin's songs. An obscure flip side is brought to life by Lonsdale and friends.

RAY WILLIAMS—Ala 1171

I'M SO GLAD TO BE BACK HOME (Cynpan-Laff, BMI)
TELL ME NOW (Cynpan-Laff, BMI)

This fellow comes on like Garnett Mimms in "Cry Baby" with a gospel flavor. Very elemental number is a rare commodity in today's orchestrated world.

DONNA THEODORE—Scepter 12302

IT'S WORTH IT ALL (Press, BMI)

FOR A LITTLE OF HIS SUNSHINE (Unart, BMI)

Buddy Buie and Steve Tyrell have done a good job producing this the latest for this thrush. Tune builds into a top 40 contender.

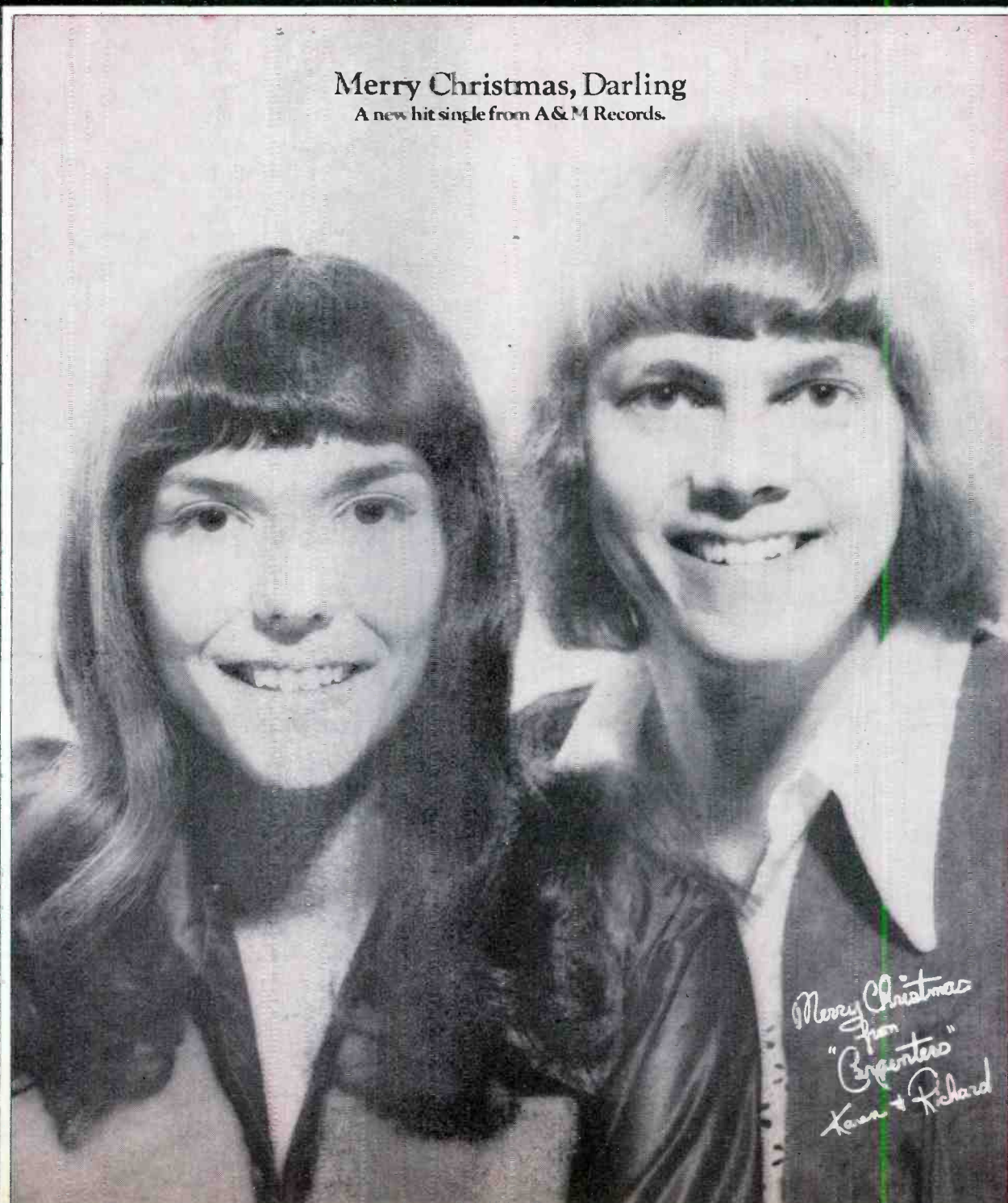
THE HEYWOODS B.R.CO.—Republic 5000

I'M ON THE OUTSIDE (LOOKING IN) (Vogue, BMI)
THERE'S A RIGHT WAY (Chadick, ASCAP)

The old Anthony & The Imperials tune done in a style fairly close to the original. Regionally happening; could break on Gene Autry's label.

There are two things for sure this Christmas.

One is Christmas. The other is Carpenters.



Produced by Jack Daugherty
A M 1236

STILLNESS

SERGIO MENDES & BRASIL '66—A&M SP 4284.

Sergio Mendes and Co. go their merry way, and if, every once in a while, their path happens to cross the path the market is taking, fine. The music is very tasty for some, maybe not electric enough for others. "For What It's Worth," "Stillness."



BARRY MCGUIRE & THE DOCTOR

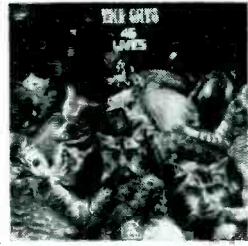
Ode 70 SP 77004.

Barry McGuire is into a new bag and with a new partner, called cryptically, the Doctor. Kind of a plugged-in country sound that has little of the grit of his old protest voice. There are six songs and they could find favor with the young set.

IN AND OUT OF FOCUS

FOCUS—Sire SES 97027.

A Dutch group who are a distinctly different item. Their rock is graced with references to renaissance and baroque music. There is a lot of flute. Sometimes the fellows sing (in English) and sometimes they don't, but the results are to be encouraged and pushed.



45 LIVES

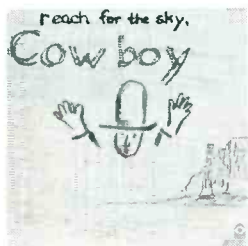
THE CATS—Rare Earth RS 521 (Motown).

The Cats are from Holland and sing with that continental grandeur that Jerry Ross has been so successful in merchandising. This is a collection of singles, any of which could break if properly worked. Not original but potentially big. "Marian," "Lies."

REACH FOR THE SKY

COWBOY—Atco SD 33-351.

More rural music from a talented group following the band-C,S,N&Y trail. Seductive disciples is what they are, and are to be congratulated for drive if not for their total originality. Their success depends on country market space.



CISSY HOUSTON

Janus JLS 3001.

Sleek r/b chanting that's just right for commercial consumption. Cissy Houston wails nine familiar rock and r/b songs, among them "I Just Don't Know What to Do With Myself" and "Be My Baby," which could make a sizzling single.

ALARM CLOCK

RICHELIE HAVENS—Stormy Forest SFS 6005. (MGM).

More of the Richie Havens sounds, which will make the Havens' fans shout "all right." Havens moans it and wails it, as is his usual, and might could have a hit with "End of the Seasons." He and Mark Roth wrote all but one of the tunes.



IN GOD WE TRUST

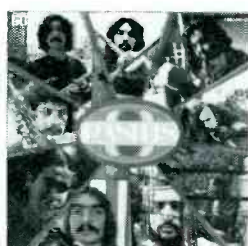
DON NIX—Shelter SHE 8902 (Capitol).

Some of that funky Southern gospel music absorbed and distilled and dispensed by Don Nix. Lots of juice and potential in these grooves. Side two is especially effective. Cut in Muscle Shoals and what a job they did.

HOME

MIKE HURST—Capitol ST 619.

Mike Hurst, ex-Springfield, has some heavy thoughts here. Trouble is, if there is trouble, that he builds them on light (not lightweight) melodies that buyers may not be attracted to immediately. Fellow might be an acquired taste, like many fine things.



RASTUS

GRT G2T 3004.

First time out Rastus has filled two discs with their funky, big band music. They mean business, so obviously that they should get plenty of business. Company will find a single here and they'll all be off to the races. Not new, but exciting.

TWO BY TWO

ORIGINAL CAST—Columbia S 30338.

Danny Kaye returns to Broadway as Noah in this musical adaptation of Clifford Odets' "Flowering Peach." Richard Rodgers wrote the songs, and while there have been greater and lesser Rodgers scores, there has never been a bad one. This is good, but lesser.



ODETTA SINGS

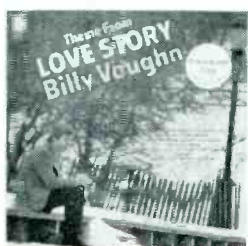
ODETTA GORDON—Polydor 24-4048.

A cleanly beautiful recording of songs by some of the best young writers. Playing are some of the best young Muscle Shoals and L. A. musicians. Up front the intense Odetta is doing the recording job of her career. Will go if exposure is right.

THEME FROM LOVE STORY

BILLY VAUGHN—Paramount PAS 5032.

The Vaughn formula that still means business in the market. Vaughn includes, of course, his version of the "Love Story" theme, along, as usual, with recent hits, all mellow-ed and burnished. No blockbuster, this, but pleasing sales prospects.



STAND BY YOUR MAN

CANDI STATON—Fame ST 4202 (Capitol).

Groovy music here, pegged on Candi's hit version of "Stand By Your Man." Staton fans will be the ones that gravitate to it first, but when word of its juiciness sets out, it could become very big. "He Called Me Baby," "Sweet Feeling," more.

(Continued on page 20)

ELEKTRA RECORDS PROUDLY PRESENTS

“WHALES AND NIGHTINGALES” BY JUDY COLLINS



JUDY COLLINS



*Judy's new Elektra album "WHALES AND NIGHTINGALES"
features her amazing hit single, "AMAZING GRACE."*

Judy Collins / WHALES AND NIGHTINGALES

EKS-75010 / Produced by Mark Abramson

Also available on Elektra 8-track and cassette



(Continued from page 18)

JESSE DAVIS!

Atco SD 33-346.

A great deal of talent has been gathered in support of Jesse Davis, whose Indian background is secondary to his funkiness. Delaney Bramlett, John Simon, Eric Clapton, Leon Russell, Merry Clayton—you name 'em.



SIL AND THE SILVER SCREEN

SIL AUSTIN—SSS Internal
Sil Austin wails 11 me one time or another, w movie. This is Sil's wa and a tried and true w the saxophone and thos for it will buy. "Misty," River."

SMALL TALK AT 125TH AND LENOX

GIL SCOTT HERON—Flying Dutchman FDS 131.

Gil Scott-Heron, a black poet with a very keen eye and ear, talks of revolution with such a sense of humor that behind the threats, there seems to be a hold-out for hope. A few musicians jive while he diatribes. Gritty, not pretty.



KATMANDU

Mainstream S/6131.

Here's a group like many but with two cuts that o big singles, "She's Got and "Honkey Donkey," a of the sort that catches in a while. Guys have a their work.

I DID IT

BARBARA ACKLIN—Brunswick BL 754166.

Barbara Acklin seems to have the sound the R/B fans like. They and some pop fans will get out and grab this new collection, sparked by "I Did It." Barbara and Eugene Record wrote most of the songs. "He's Just a Little Guy" warrants special nods.



LOVE SONGS

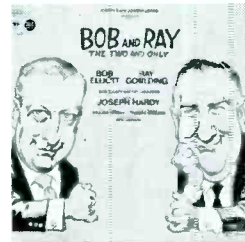
MIKE WESTBROOK—Der (London).

What these are are big mentals, and they might ent enough from run-of-terial to catch on, if so or another gets behind Occasionally some lady r in song. Could start in j:

THE CARMEN CAVALLARO CAMP PLAYS THE 3 B'S

GWP ST 2011.

Carmen Cavallaro goes camping with Burt Bacharach, the Beatles and J. S. Bach. A cute concept album that the pianist brings off by sticking to the light touch. Airplay will help this one. There's a chorus along for the ride.



BOB AND RAY THE TWO AND ORIGINAL CAST

—Columb
Bob Elliott and Ray got their start on radi Broadway, in the posit original cast album that things, like a radio show Ray fans. Very bad stud

CHURCHILL

Atarack AT 5003 (MGM).

Top 40 hard rock from these guys. They have a drive that should stand them in good stead with the buyers. "In the Name of Love" or "Cornerstone" might get them the play and singles sales they need, or maybe one of the others will. Penn-Oldham songs.



CLOSE TO YOU

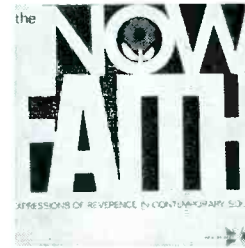
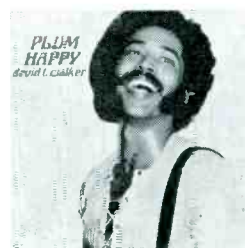
SAL SALVADOR & ORCH Audio Fidelity AFSD 6242.

Easy listening jazz-pop chestra here. Sal picks refreshing way, and which will certainly gar the better for it. Most are recent standards, b things.

PLUM HAPPY

DAVID T. WALKER—ZEA ZLP 1000 (Roulette).

David T. Walker works up a fair amount of excitement with his electric guitar on a group of cuts that straddle the border between jazz and pop. He wrote about half and the other half are familiar pieces like "Come Together."



THE NOW FAITH

NOW FAITH SINGERS—M

Bourne Music is trying out of the gospel-rock the jazzing up of the might with these perky songs written and prod E. Werle. They are sung iest of choruses.

SWITCHED ON BLUES

THE DELTA MERCHANT—Excello EXC 8014 (Nashboro).

This is kind of a novelty, and one that was bound to happen. Larry Nichols plays the Moog on a number of R/B hits of the past. Any could be culled for a single and start this package off. Different enough to make noise round and about.



WHERE'S POPPA

SOUNDTRACK—United A

"Where's Poppa" sports formances by George S Gordon and a cute score The title theme is Bac cute, and the rest is j and sometimes gritty. V though, to bring it home

THE
DOORS

**13 CLASSICS
FROM SIX
GOLD ALBUMS**

LIGHT MY FIRE
TOUCH ME
HELLO, I LOVE YOU
PEOPLE ARE STRANGE
LOVE ME TWO TIMES
THE UNKNOWN SOLDIER
BACK DOOR MAN
MOONLIGHT DRIVE
ROADHOUSE BLUES
CRYSTAL SHIP
YOU'RE LOST, LITTLE GIRL
WILD CHILD
LAND HO!

Elektra Records BRINGS YOU A NEW ALBUM
PRODUCED BY PAUL A. ROTHCHILD
DOORS/13 EKS 74079
Available on Elektra 8 track and Cassette

SUGGESTED LIST \$4.98



Mercury Staff Returns From Successful Meets

CHICAGO — Mercury Records' sales and promo personnel have returned from the road after presenting the company's December album and tape release at a series of 19 sales meetings last week.

According to Lou Simon, Senior VP, Director of Marketing, the meetings were among the most successful ever held by the company. A total of 15 popular LPs, 13 classical LPs and 19 eight-tracks and cassettes were introduced.

Among the highlights of the new release are "Salisbury," the second LP by British act Uriah Heep, who will be touring the U.S. in early 1971; "Holy Magick," the first Mercury LP by Graham Bond, who once performed with Ginger Baker, Jack Bruce, Dick Heckstall-Smith, Jon Hiseman and John McLaughlin; "Spanky and Our Gang—Live"; and "Kingdom Come," by Sir Lord Baltimore, a new rock trio that will be recipient of a heavy promo and merchandising push by Mercury. The latter act, which will begin touring cross-country in January, is managed by Dee Anthony and booked by Premier Talent. Also included in the release is "Joe Speaks," featuring dialogues from the film, "Joe." The release also contains two new Jerry Lee Lewis albums, "In Loving Memories" and "There Must Be More To Love Than This."

Other pop albums in the release include "Jerry Butler

Sings Assorted Sounds with Assorted Friends And Relatives"; "The Man Who Sold the World," by David Bowie; "Look What You're Doing to the Man," by Melba Moore; and "Something Beter," by Warren Marley.

On the country side, Mercury is releasing "Tom T. Hall Sings One Hundred Children"; "Listen Betty (I'm Singing Your Song)," Dave Dudley; "Where Have All The Seasons Gone," Bobby Bare; and "Bed of Roses," the Mercury debut by the Statler Brothers.

The eight-track and cassettes release, presented at the sales meeting by National Tape Sales Manager Harry Kelley and Regional Tape Sales Manager Carmen La Spina, features all of the popular LPs in the December release with the exception of the Bowie and Marley items. In addition, the release includes "Exuhma II," the follow-up to the artist's first Mercury album. There are also six classical tapes.

The new tape program, called the 5 and 10 Percent Tape Plan, features an additional 10 percent discount on all new eight-track and cassettes from the December release (and an additional 5 percent discount on the entire tape catalogue).

The 13 LP classical release presented at a number of the meetings by Classical Director M. Scott Mampe is highlighted by Berlioz' "Requiem, Op. 5," by Colin Davis and the London Symphony Orchestra.

Jackie Joins Capitol Records



Smiling faces indicate joy at Jackie de Shannon's signing to Capitol Records. Left to right: A&R vice President Mickey Vapp; Miss de Shannon's manager, Mike Conner; Miss de Shannon and Capitol Records President Salvatore J. Iannucci.

RECORD WORLD MONEY M

By KAL RUDMAN

STATION CHECK LIST

WABC/New York	KGB/San Diego	KI
WCFL/Chicago	WFUN/Miami	KI
KIMN/Denver	WQAM/Miami	W
WRIT/Milwaukee	KXOK/St. Louis	W
WAPE/Jacksonville	WQXI/Atlanta	KI
WBBQ/Augusta	WSAI/Cincinnati	W
WKNR/Detroit	WHBQ/Memphis	W
CKLW/Detroit	KYNO/Fresno	W
WMCA/New York	WOR-FM/New York	KI
WEAM/Washington	KACK/Tulsa	KI
WTIX/New Orleans	KFRC/San Francisco	KI
WLS/Chicago	KYA/San Francisco	W

A number of R&B records are very big a become big top hits. For example: Jackie De Shannon, Barbra and the Uniques, Junior Walker, Originals, Jazz Crusaders, Jackie Moore, Sister, Chi-Lites and Ray Charles.

Barbra Streisand: #3 KFRC; #11 WRKO; #13 WSAI; #13 WIXY; #20 WQXI; #24 CKI #23 WKNR.

Lynn Anderson: #1 WOKY; #14 KYA; #18 #14 KFRC. Added: WSAI, WRKO.

Van Morrison: #15 KLIF, #9 WSAI; #4 K #13 WQXI; #17 WFIL; #12 WOK; #13 WCFL Led Zeppelin: #4 WEAM; #20 WCFL; #18 WIXY; #15 WAYS; #14 KHJ; #3 WRKO.

Runt: #20 KJR; #13 WRKO; #7 KLIF; #6 #10 WEAM. Added: WKNR, WFIL.

Ray Price: #10 KFRC; #9 WRKO; #3 KLIF #8 WTIX; #7 WAYS; #13 KYA; #14 WIXY; #26 WCFL; #18 WKNR.

Chairman of the Board: #12 KQV; #12 WC #4 KXOK; #15 WKNR. Added: WEAM, WIXY, Bee Gees: #13 KNUZ; #15 WEAM; #18 WCFL #21 KYA; #3 KQV; #17 WSAI; #13 KILT; #18 KHJ; #6 KJR; #18 WRKO. Added: WQX Supremes and Four Tops: #13 WEAM; #14 KHJ; #19 KLIF; #10 WSAI; #10 WQXI; #1 KXOK; #23 WCFL; #20 KNUZ.

Elton John: #20 KFRC; #13 KHJ; #28 KQ #19 WFIL; #14 CKLW; #20 WOKY; #29 WCFL #14 WKNR.

Gladys Knight: #3 WKNR #3 CKLW; #6 WQ #10 WTIX; #25 WSAI; #33 WCFL. Added: Chart: KILT, KHJ, WHBQ.

Three Dog Night: #11 WKNR; #10 CKLW; #15 KXOK; #23 WIXY; #19 KHJ. Added: Rare Earth: #18 KQV; #20 WEAM. Added: WSAI, KLIF, KRLA, WHBQ, "hit WAYS."

Stephen Stills: #15 WEAM; #21 WRKO; # KILT; #10 WIXY. Added: WKNR.

B.J. Thomas: #17 WEAM; #21 KRKO; #24 #10 KNUZ. Added: WKNR.

Redeye: #17 WKNR; #18 CKLW; #12 WSAI; #16 WRKO.

Perry Como: #23 WSAI; #4 KQV; #19 WIX Added: KXOK, WHBQ.

Gordon Lightfoot: Big request CKLW. At KRLA, KHJ.

King Floyd: #3 WRNO; #3 WQXI; #11 WSA Added: WIXY, KLIF, KRLA.

Diana Ross: This is an immediate monster go #1.

Jose Feliciano: "Life Is That Way." #3 Jerry Reed: #4 KILT; #8 KNUZ; #8 KIMN WRIT, WSAI, KLIF.

(Continued)

EKS-74065 STEREO



David Steinberg



.....DISGUISED AS A NORMAL PERSON.....



Tune in to the new David Steinberg comedy album

And you don't have to wait to hear David Steinberg on
The Dick Cavett Show (December 15)
Laugh-In (January 4)
The Flip Wilson Show (January 7)
The Tonight Show (January 11 – as guest host)

Now you can hear David Steinberg tonight and every night on his first Elektra album. "Disguised As A Normal Person." It's abnormally funny.

"Disguised As A Normal Person"/David Steinberg/ EKS-74065/Produced and Directed by George Sherman/Also available on Elektra 8-track and cassette

Reviewer Gets Kinks Out Of Superlatives for Act

■ NEW YORK — Let it be known that the Kinks are, bar none, my favorite rock group of this, or of any, period in the history of the genre. Even before promotional copies were finding their way to me, I was spending real money on Kinks albums; I am proud to say that I own and play every Kinks LP (plus many singles) ever issued in this country. You've been warned.

Their current tour and the release of their new Reprise album, "Lola Versus Powerman and the Moneyground Part I," affords me a perfect opportunity to indulge myself and heap a few well-earned laurels on the group based, somewhat, on their Fillmore (k)concert of a recent weekend.

The stage is set; Arthur Lee and Love have finished their competent yet lackluster set and a Roadrunner cartoon gives way to Ray Davies and the other Kinks. Ray is sporting a large bow tie and a nipped-in-the-waist coat as well as a Fender Telecaster—a dedicated follower of fashion if ever there was one; he projects a marvelously absurd image. Lead guitar (chunka-chunk) is handled by Ray's brother Dave with Mick Avory and John Dalton on drums and bass, respectively. There is a new Kink on keyboards who is unidentified; he gives the group more depth and is a wise and worthy addition to this distinguished (k)coterie.

There they were, the group that debuted at the same time as Herman's Hermits, the Dave Clark Five and the Swingin' Bluejeans (where are they now?), ripping into "You Really Got Me," the song which defined the term "heavy" before it had been thought up, and straight into "All Day and All of the Night."

Not into Star Trip

The Kinks of today are not into the star trip which typifies most top groups. They're beyond that, compensating for the lack of 20-minute drum solos and muscle shirts with inventive wit and satire—something few other groups can offer. They come off as real people (Ray's wafer thin voice always cracks at the right times) playing ingenious, sensitive music. "Waterloo Sunset" conjures up misty images while Dave's excellent rendition of "Strangers," for the new album, sums up the Kinks' apparent outlook: "We are not two we are one."

The Kinks are back, in concert at the Fillmore and on the charts with "Lola," the unlikely smash which concerns itself with a charming drag queen—but they really never left. Their new album has much to say about the negative aspects of the music industry, and it is to their credit that they have stayed in the business this long. I suppose they're still with us because they have something to say and, for my money, they say it better than anybody else.

As Ray Davies put it at the Fillmore, "We want everybody to have a good time." We did.

Bob Moore Merlis

Waxie Expands

■ Waxie Maxie's Music Stores has opened its seventh store, this one in the Silver Spring area of suburban Washington, D.C.

Also imminent is the opening of two operations in Virginia, expected in March, 1971, making a total of nine. Leases have been signed, too, for stores in Rockville, Md.; South-West Washington and Greenbelt, Md., according to VP Gene Levy.

RECORD WORLD TOP NON-R

WEEK OF DECEMBER 19, 1970

THIS WK.	LAST WK.	ARTIST/SONG	LABEL
1	1	IT'S IMPOSSIBLE PERRY COMO	RCA 74-0387 (Sonbur)
2	5	STONEY END BARBRA STREISAND	Columbia 4-44523
3	3	HE AIN'T HEAVY, HE'S MY BROTHER NEIL DIAMOND	
4	4	ONE LESS BELL TO ANSWER FIFTH DIMENSION	Bell (Blue Seas/Jac, ASCAP)
5	6	ROSE GARDEN LYNN ANDERSON	Columbia 4-45252
6	7	DOES ANYBODY REALLY KNOW WHAT TIME IT IS? CHICA	
7	9	SILVER MOON MICHAEL NESMITH & FIRST NATIONAL	(Screen-Gems-Columbia, BMI)
8	10	CAN'T STOP LOVING YOU TOM JONES	Parrot (London)
9	33	MY SWEET LORD GEORGE HARRISON	Apple 2995 (Harri)
10	13	MORNING JIM ED BROWN	RCA 47-9099 (Show Biz, B)
11	8	CHERYLL MOANA MARIE JOHN ROWLES	Kapp 2102 (V)
12	15	MR. BOJANGLES NITTY GRITTY DIRT BAND	Liberty (United Artists, ASCAP)
13	27	MOST OF ALL B. J. THOMAS	Scepter 12299 (LowSal)
14	2	YOU DON'T HAVE TO SAY YOU LOVE ME ELVIS PRESLI	(Miller, ASCAP)
15	29	FREE TO CARRY ON SANDPIPERS	A&M 1227 (Alamo/Pa)
16	11	SUNSET STRIP RAY STEVENS	Barnaby 2021 (Epic) (Ahat)
17	17	DO IT NEIL DIAMOND	Bang 580 (Tallyrand, BMI)
18	12	I THINK I LOVE YOU PARTRIDGE FAMILY	Bell 910 (Screen-Gems-Columbia, BMI)
19	19	WHERE DID ALL THE GOOD TIMES GO? DENNIS YOST	United Artists 56200 (Low-Sal, BMI)
20	34	YOUR SONG ELTON JOHN	Uni (MCA) 55265 (James, BMI)
21	35	KNOCK THREE TIMES DAWN	Bell 938 (Pocket Full of Tunes/Jillbern/Saturday, BMI)
22	14	TCHAIKOVSKY: 1812 OVERTURE ZUBIN METHA	London
23	16	I JUST DON'T KNOW WHAT TO DO WITH MYSELF GARY	Columbia 4-45229 (U.S. Songs/Blue Seas/Jac/Belin)
24	—	THINK ABOUT YOUR CHILDREN MARY HOPKIN	Apple
25	18	CHELSEA MORNING SERGIO MENDES AND BRAZIL '66-	(Siquomb, BMI)
26	23	THE GOOD TIMES ARE COMING MAMA CASS ELLIOT	—
27	—	LONELY DAYS BEE GEES	Atco 6795 (Casserole/Warne)
28	—	INDIAN LADY LOU CHRISTIE	Buddah 192 (Sleepy Sun, E)
29	—	AMAZING GRACE JUDY COLLINS	Elektra 45709 (Rocky Mountain Natl. Park, ASCAP)
30	30	BE MY BABY ANDY KIM	Steel 729 (Paramount (Tri))
31	32	BLACK MAGIC WOMAN SANTANA	Columbia 4-45270 (C)
32	25	WHOSE GARDEN WAS THIS JOHN DENVER	RCA 74-0391
33	—	FOR THE GOOD TIMES RAY PRICE	Columbia 4-45178
34	—	THE GREEN GRASS STARTS TO GROW DIONNE WARWIC	(Blue Seas/Craig, ASCAP)
35	—	SING HIGH, SING LOW ANNE MURRAY	Capitol 2988 (C)
36	21	VALLEY TO PRAY ARLO GUTHRIE	Reprise 0961 (Hcward)
37	—	FLESH AND BLOOD JOHNNY CASH	Columbia 4-45269 (C)
38	38	HOW ARE THINGS IN CALIFORNIA NANCY SINATRA	Rep
39	28	GYPSY BRIAN HYLAND	Uni 5520 (Curton, BMI)
40	26	TRUE LOVE IS GREATER THAN FRIENDSHIP AL MARTIN	(Cedarwood, BMI)

At Mathis Opening



Columbia's Johnny Mathis, who just completed one of his most successful engagements in the history of the Empire Room at the Waldorf Astoria Hotel, is shown on opening night with Clive J. Davis, right, President, Columbia Records, and Al Martin, Music Librarian, WNEW.

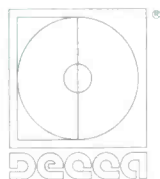
RADIO-T.V.-CLASSIFIED

WOW! WOW! WOW! WOW!!
What a deal! 25 pages of the greatest one line gags for only \$3.00!! Shad's House of Humor. Suite 502, The Applegate Tower, 3744 Applegate Avenue, Cincinnati, Ohio 45211.

NOTICE TO ALL RECORD COMPANIES

THE WHISPERS ARE UNDER LONG-TERM EXCLUSIVE RECORDING CONTRACT TO RON CARSON. ANY TORTIOUS INTERFERENCE WITH CONTRACTUAL RELATIONS WILL SUBJECT THE INTERFERING PARTY TO A LAWSUIT.

**KAREN
WYMAN
SINGS THE
MARY
MAGDALENE
LOVE SONG
FROM
“JESUS CHRIST
SUPERSTAR”**



“I Don’t Know How To Love Him” 32760
is the sensitive and moving ballad from the rock opera,
“Jesus Christ/Superstar.”

Decca Records. A Division of MCA Inc.

NMPA, Fox Joint Open House

■ More than 75 executives and key operating personnel from the nation's major music publishing interests turned out last Friday (4) for an informational open house, staged jointly by the National Music Publishers' Association and the Harry Fox Agency Inc., in the new offices recently occupied by the agency and the association.

The historic occasion, hosted by Fox Agency head Al Berman and Leonard Feist, Executive Vice President of the Association, was regarded as an unqualified success and now, according to spokesmen for the two organizations, may likely be followed up by additional sessions of the same type during 1971 for those who could not be present at the inaugural event. Additionally, according to Feist and Berman, the association may undertake similar seminar type affairs for its members in the Nashville area and Los Angeles.

Underway Mid-Morning

The Friday meetings got underway in mid-morning, with small groups of visitors making a circuit of the Fox Agency operation with five scheduled stops, at each of which heads of the separate divisions gave brief remarks on the specific operation and answered questions. Those taking part in these sectional sessions were Norman Walter, Finance and Audit; Marion Mingle, Motion Picture Synchronization and Index; Howard Balsam, Distribution; Anne Brown and Herbert Shapiro, Licensing; and Alan Finell, TV Films and Electrical Transcriptions.

Following the full course of morning activities, the large group adjourned to the Devon Suite of the Hotel Drake, where they were guests at a luncheon. After lunch, NMPA President Salvatore T. Chiantia took the floor to offer congratulations to Al Brackman, NMPA Board member and TRO exec, who conceived the open house project. Then, in turn, both Feist and Berman spoke briefly about

matters of current interest in their respective areas.

Taking note of the Association's long and meaningful history (the NMPA is now more than 50 years old), Feist commented that NMPA's activities might best be presented in terms of its dynamic future and specific goals. Two specific and pressing needs he identified as the long sought revision of the copyright act and the revision of the international copyright conventions. Beyond these two major needs, Feist said the NMPA would continue to press the attack against all types of printed piracy of copyrighted material, would continue its studies of various foreign markets, and would seek proper recognition of the rights of lyric adaptations and compensation wherever used.

Berman, in remarks regarding the operations of the Fox Agency, noted that other areas, beyond the licensing functions as covered during the morning meetings, occupy its attention. Of major importance is the problem of bootlegging of tapes as well as records, and the continued vigilance exercised by the agency on the question. Plans are also in the works for a new type of license to be issued by the agency.

Jones, Balocca

(Continued from page 4)

previously at Hoenig, Cooper & Harrington advertising, and at National Media Consultants, placing TV and radio time. She will be working directly with Stan Cornyn, Director of Creative Services, buying all advertising time and space for the company.

Sullivan/Bell

(Continued from page 4)

Through existing industry auspices, as well as independent resources, each of the companies will aggressively police wholesale and retail outlets to guard against the possibility that such piracy or bootlegging exists.

Additionally, through their own independent legal staffs, each of the companies intends to aggressively pursue any civil as well as criminal opportunities, and to this latter extent the companies are cooperating with the FBI, the Attorney Generals of their respective states, local District Attorneys and utilizing independent investigative agencies.

San Francisco Execs on Road



Dan Loggins, Dave Rubinson

■ In an unusual move, leaving only key staff in their offices, all executives of the San Francisco label have hit the road on a tour of radio stations, distributors and retail outlets in a concerted effort to promote the label's five new releases, spearheaded by Cold Blood's second album, "Sisyphus."

Fully insulated against the cold weather by their white jumpsuits (San Francisco is sprawled on the back in red), label President David Rubinson, together with Dan Loggins, is travelling on an itinerary which began last week in New

York and winds up in Los Angeles on Dec. 21. While the pair are visiting New York, Boston, Atlanta, Miami, Detroit, Cleveland, Chicago, Minneapolis, Dallas, Houston and Los Angeles, Ted McQuiston will be visiting the FM radio circuit in other areas.

Samplers, Imprints

While the trio of Rubinson, Loggins and McQuiston will be giving away San Francisco sampler albums and jumpsuits, Jeff Cohen and Bruce Good of Fillmore Music, who produced the David Lannan album, will also be on the road visiting college stations.

All five San Francisco albums — Hammer, Victoria, Tower of Power, David Lannan and Cold Blood—are receiving heavy airplay and sales break-outs, with the advance on the Cold Blood album, "Sisyphus," particularly heavy.

Cap Acts at Carnegie

■ NEW YORK—Capitol artists Happy and Artie Traum will appear in concert at Carnegie Hall, Monday, Dec. 28.

MONEY MUSIC

(Continued from page 22)

Bloodrock: #1 KLIF. Added: KYA.
Little Sister: #9 KFRC; #19 KYA. Added: WSAI, WHBQ.
Carpenters: #19 KQV. Added: KILT, WRKO, KFRC, KNUZ.
Osmond Brothers: #6 WSAI. Added: WTIK where it broke wide open, WAYS.
Dave Edmunds: This is #1 in England. Added: KILT, KRLA, KHJ, WRKO.
Liz Damon: #1 in Hawaii. Added: KLIF, KHJ, KILT, KPR, KNUZ.
Wadsworth Mansion on: KHJ, KYA, KILT.
Judy Collins: #23 WHBQ. Added: WCFL, KJR.
Jim Ed Brown: #9 KILT; #4 KLIF; #12 KNUZ.
Curtis Mayfield: #8 WQXI; #21 WAYS. Added: WSAI.
Free: #19 WEAM; #20 WAYS broke open in Chicago off WLS play.
Nitty Gritty Dirt Band: #14 KIMN. Added: WHVQ.
Eric Burdon on: WFIL, WIXY, WRKO; KHJ chart.
Roulette Records just released a **Bobby Bloom** record "Where Are We Going?"
Children on Ode 70 broke to #7 at WPRO, Providence.
John Rowles is a giant at middle-of-the-road.
Uni Records has one breaking in the south, "Follow the Lamb" — the artist is **Rachel and the Strawberry Shepherds**.
Main Ingredient: #16 KQV.
Originals: #17 CKLW.
Jazz Crusaders: #25 CKLW.
Larry Santos: #13 WKNR; #15 CKLW. Added: KQV.
Murray Head was a top five smash last year in Cleveland, now on WABC.
Tom Jones: #9 KXOK; #16 WAYS; #12 WTIK; #16 KHJ.
Mike Curb: This former New Orleans smash is now confirmed as a hit at WOKY.
Cornelius Brothers and Sister Rose: hit #1 at WBBQ.
WBBQ; New: Runt, Gordon Lightfoot, Osmond Brothers, Bobby Goldsboro, Dave Emunds.

SUPER STARS

What's Gonna Happen
To You After Jan. 14

Russ Edson

DREAMACHINE RECORDS

London, November 23, 1970: WHEN I'M DEAD AND GONE-#24

London, November 30, 1970: WHEN I'M DEAD AND GONE-#6

London, December 7, 1970: WHEN I'M DEAD AND GONE-#1



U.S.A., December 14, 1970: Watch out, America!

Here comes

McGUINNESS-FLINT.

WHEN I'M DEAD AND GONE #3014



Minsky, Kirshner Form Film Company

■ Howard G. Minsky, producer of the soon - to - be - released "Love Story," and Don Kirshner announce that they have formed a motion picture company, Minsky-Kirshner, Inc., and they will commence production on their first property, "Gangster," by mid-1971.

"Gangster" is an original screenplay by Thomas Thompson and it will be followed immediately by another original screenplay by novelist George

Mendoza, "You Show Me Yours, And I'll Show You Mine."

Kirshner, Chairman of the Board of Kirshner Entertainment Corp., recently developed a new worldwide music publishing company with Great Britain's ATV, that includes control of the Beatles' American publishing rights. Minsky is the former head of the film department of William Morris which he left two years ago to produce "Love Story."

'Aristocats' Sales Soaring

■ Jerry Weiner, Disneyland Records National Sales Manager, announced that "The Aristocats" record sales to date total over \$250,000, two weeks prior to the picture opening nationally Dec. 25.

Weiner said, "We are 50% ahead of 'Jungle Book' sales at the same comparative date, and 'Jungle Book' was a gold record. A total effort is being coordinated with the motion picture and Character Merchandising Divisions. We feel that 'The Aristocats' will be one of the hottest children's properties of the year."

Laurie Films Formed

■ NEW YORK — Robert Schwartz, President of Laurie Productions, Inc., and its subsidiary company Laurie Records, Inc., announces the expansion of the diversified entertainment complex with the formation of a film division, Laurie Films, Inc.

In executive capacities will be Richard Hauschild, producer, and Nikanor, director.

Degrees Take Sullivan

■ NEW YORK — Following Sunday night's Ed Sullivan show (6), the network received several wires requesting copies of "I Do Take You" which was performed by Roulette's femme trio, the Three Degrees. The song was penned by Myrna March.

Melina on Polydor Album by Dassin

■ Melina Mercouri has recorded an album for Polydor Records. The repertoire of songs for the Greek actress' first album was written especially for Miss Mercouri by Joe Dassin, top French pop singer and son of film director Jules Dassin.

Trousers on Radio, TV

■ NEW YORK—The Trousers, Happysad label act, will perform on "The Jack Smith Show" over WFUV-FM on Monday, Dec. 14, from 11 p.m. to 1 a.m. Appearances will be filmed by David Seth Productions for TV airing at a later date. Their upcoming LP will be previewed, too.

Congregating on Special



Featured on Chevrolet's recent ABC "Changing Scene" TV special is the music of The Mike Curb Congregation. Curb (seated, center) has assembled an array of young people all of whom are specially qualified as individual performers as well as part of the congregation. Gene Kelly was host.

'Two by Two' Discs Multiply

■ The record activity on the score from the Broadway musical, "Two By Two," proves once again the perennial durability of a Richard Rodgers melody.

The show, which opened last month at the Imperial Theater, marks Rodgers' 50th year in the musical theater and star Danny Kaye's return to the stage after an absence of nearly 30 years. The original cast album has just been released by Columbia Records. Two cuts from the album, "Two by Two" and "You," sung by Danny Kaye, are being released as a single.

The title song has already been recorded by the Arnold Goland Singers (New Age—London) and the Jimmy Wisner Orchestra and Chorus (Wizdom Records). Tony Bennett (Columbia) and Frank Porretta (ABC) both have versions out on the show-stopping ballad "I Do Not Know A Day I Did Not Love You." In addition, the Goland Singers have done "Hey, Girlie" and the Wisner chorus, "Something, Somewhere."

Records being readied are "An Old Man" by Burl Ives (Bell), "You Have Got To Have a Rudder on The Ark" by Tennessee Ernie Ford (Capitol) and "Something Doesn't Happen" by Andre Kostelanetz (Columbia). Also, a special LP with five songs from the show will be released early in January on Mio International Records and Ampex, with other recording sessions being planned.

Vocal solos are already out on the title song, "I Do Not Know A Day I Did Not Love

You," "Something Doesn't Happen" and "An Old Man." The "Two By Two" vocal selection and easy-to-play piano selections will be out shortly, to be followed by choral and marching band arrangements for educational use.

Harnick in Y Seminar

■ Writer Sheldon Harnick will speak at the 92nd St. YM-YWHA on Feb. 14 in the series of informal evenings entitled, "Lyrics and Lyricists." The seminars are being sponsored at the "Y" with the cooperation of the Billy Rose Foundation.

24 Lansky Spots

■ NEW YORK—Dick Lavsky's Music House has just wrapped up one of their most important jobs to date: 24 spots for the Treasury division of the J. C. Penney Organization. The commercials are variations on an original Lavsky theme which the Music House created this fall for a Treasury package.



■ Sylvia Syms recuperating from surgery at Mt. Sinai Hospital, New York.

Walter Wager, Editor of ASCAP Today, whose Macmillan novel "Sledgehammer" was well received, announces that the same publisher is bringing out his next, "Viper Three," on April 8.

Shadows, formerly known as Shadows of Knight, have signed with Campus Artist Group in New York for personal management and with Moonchild Productions, Inc., for public relations.

Monti Rock has signed an exclusive agency contract with Michael Hartig of Shurr-Hartig for Broadway, television and motion pictures.

Mike Cuscuna, host of WABC-FM's open wire morning show, was wed on Dec. 5 to his director, Susan Hyman.

Rick Perry, discovery of Mike Cassone Talent Promotion Service, is now negotiating with George Butler of United Artists for Perry's latest record, "The Heart of Everything."

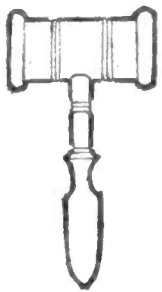
NOTES FROM THE UNDERGROUND



By CARL LaFONG

■ If there remained any doubt in the minds of television producers, the handful that may have been watching, about the feasibility of presenting rock and roll on television, it should have been dispelled with NET's recent "Homewood" program with Leon Russell and friends. Every producer who has even considered the possibility of venturing into this area should have seen it.

Here was a set that represented an investment of maybe three dollars—an empty studio without flats, patching wires hanging from hooks on the walls, stage carts scattered around. People enjoying themselves were the only props.



It was a joyous hour of plain and simple rock and roll music, without frills, out front, relaxed and together. There was no psychedelic lighting, no unnecessary scripting or announcer segues, simply an introduction by host Charles Champlin of the music and its performers, who were then allowed to stand for themselves, the way it ought to be. It worked. Beautifully.

In Los Angeles, as in a few other markets, the show was simulcast in stereo. KPPC-FM, the station that has clearly emerged as the most creative in the nation, aired the sound for L.A.'s Chanel 28. (As it did so, the station's nearest competitor, KMET-FM, tried to retain listeners by broadcasting an exclusive tape of the new John Lennon album. KPPC added insult to injury by taping the KMET "coup" and airing the Lennon tracks immediately after the "Homewood" broadcast. The perpetrator of this nefarious scheme was the Obscene Steven Mclean, a/k/a Steve Siegal. We'll get to him in a later column.)

The simulcast was spectacular, using a mix from a 16-track recording of the sound recorded during the taping, and it easily trebled the impact of the program. It also scored the tremendous possibilities of future interplay between the two media, or of the possibilities with television sound alone (if there was something to hear).

For his part Russell, the center of the action from his bench at the controls of a Baldwin grand, reprised his now familiar album material and introduced several new songs from his next. The excitement was built superbly with the most obvious barometer singer Claudia Lennear, who skinned down to a bursting halter as the intensity and heat of the music rose. Young mothers with babies gathered around the musicians, rocking with the music, and Russell's chubby traveling secretary Emily worked on a pie, jumping up to dance occasionally and wave her rolling pin.

Russell was assisted by his regular sidemen—Chuck Blackwell, Don Preston, Joey Cooper, John Gallie, Jim Horn and singers Miss Lennear and Cathy McDonald—and introduced his compatriot Don Nix and blues singer Furry Lewis. Nix stepped forward to sing the driving "Amos Burke" from his new Shelter album, "In God We Trust," and Lewis offered "Judge Bouchet" and "John Henry."

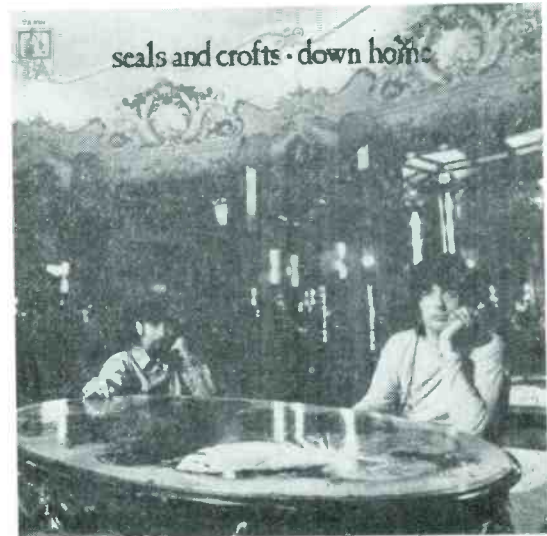
The idea for the show was conceived by net producer Alan Baker with the help of associate producer Taylor Hackford and director Allan Muir. They offered Russell almost complete creative freedom and a part in editing the six hours of video-tape and sound. The conception from the beginning was based on a non-concept—the coverage of a very relaxed jam session. While it came off a little more tense than planned, it was relaxed enough to include some false starts.

The budget, according to Hackford for all you potential commercial network producers of such entertainment out there, was one-thirtieth of what most network variety shows spend.

Response to the program was immediate and plentiful. Producer Baker was delighted, as were the biggies at NET. There are

(Continued on page 48)

DOUBLE PLAY FROM SEALS & CROFTS



SEALS & CROFTS DOWN HOME

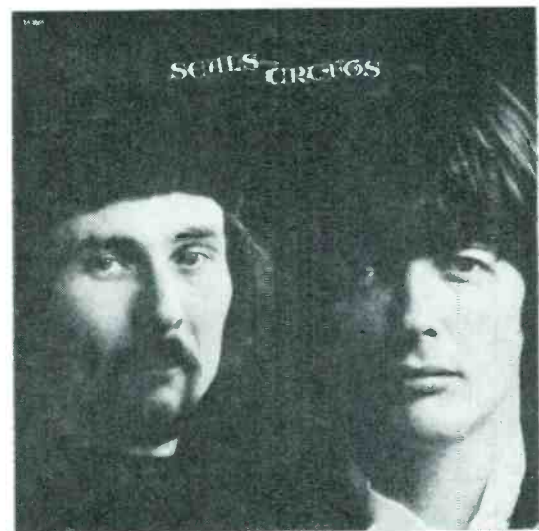
Featuring Songs & Arrangements
Created by

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.

First Year Establishes Janus as a Major



Marv Schlachter Nick Albarano

The first Janus record appeared on the charts in November of 1969. A year later, they had placed 11 singles and seven albums on the charts, establishing Janus as a very successful and dynamic new record company.

Another indication of the stature Janus has achieved during their first year of operations is in the increasing number of top producers and artists who have been bringing new product to President Marvin Schlachter for his consideration. During the next few months, Janus will be announcing many important artist and production deals which are currently being negotiated.

Director of Marketing Nick Albarano has been receiving dozens of phone calls a week from underground publications around the country seeking ads for Janus artists who are appearing in their area. When a label is hot, the phones don't stop ringing.

"By releasing product that we believe in and by giving it our full support, Janus Records has grown into a total label, with both albums and singles geared for the Top 40, underground and soul markets," said Schlachter.

Some record companies sign outside labels as if they were simple production deals and wind up with more records than they can promote effectively. Janus maintains a limited release schedule and they distribute just one label, Armen Boladian's Westbound Records, based in Detroit. The emphasis has always been on quality rather than quantity.

"We've been very selective in our choice of product," Albarano noted. "We make a realistic appraisal of a record's potential. Once it's released, we back the record with all the promotion necessary to gain airplay and keep the record selling."

Effective merchandising skills have enabled Janus to place seven albums on the charts during the past year, including

"Donovan P. Leitch," a two-record set by Donovan which is still selling well; "Mungo Jerry," the debut album by the British jug/rock band who created a world-wide sensation with "In the Summertime"; "Free Your Mind And Your Ass Will Follow" and "Funkadelic" by Westbound's Funkadelic, both of which were on the pop and soul charts; "Vintage" by Canned Heat; "The Flying Machine," which included their hit single "Smile A Little Smile For Me"; and the first Janus chart album, "Baby, Take Me In Your Arms" by British vocalist Jefferson.

The multi-million-selling "In the Summertime" by Mungo Jerry tops the list of Janus hit singles, followed by two smashes from Teegarden & VanWinkle, "God, Love And Rock & Roll" and "Everything Is Going To Be Alright"; "I Got a Thing" and "I Wanna Know If It's Good To You" by Funkadelic; "That Same Old Feeling" by Pickettywitch; "Mississippi Mama" by Owen B.; "I Can't See Myself Doing Without You" by the Detroit Emeralds; "My Baby's Coming Home" by the Flying Machine; and "You Know How It Is with a Woman" and "Baby, Take Me In Your Arms" by Jefferson. Seven albums and eleven singles were the winning numbers for Janus in their first year.

Many new labels have been able to make a strong first year showing with singles, but it is indicative of the Janus concern for establishing artists that more than half of their first eighteen chart records have been albums. Janus has stressed promotion and publicity from the start, with extraordinary results. At one point last September, Janus had three hit singles and two best-selling albums on the charts simultaneously.

Janus is currently in the midst of promotional campaigns on several of its artists, including Harvey Mandell, former guitarist in Canned Heat and the John Mayall group, whose "Baby Batter" album is receiving extensive FM play; Potliquor, a river rock band from Baton Rouge, La., who are currently on a cross-country tour promoting their "First Taste" album; Teegarden & VanWinkle, a keyboard/percussion duo whose new album includes their two hit singles, an incredible interpretation of "Eleanor Rigby," a wild live session and

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ACE OF SPADE Willie Mitchell (Don, BMI) 44	KING OF ROCK AND ROLL Bob Monaco (Hastings, BMI) 35
AFTER MIDNIGHT Delaney Bramlett (Viva, BMI) 16	KNOCK THREE TIMES Dave Appell & The Tokens (Pocketful of Tunes/Jilberna/Saturday, BMI) 13
AFTER THE FEELING IS GONE John Florez (Cotillion/Muscle Shoals, BMI) 57	LADY LOVE Jeff Berry (Heireiss/Klowns, BMI) 93
ALL I HAVE (Gambi, BMI) 87	LET'S WORK TOGETHER Skip Taylor & Canned Heat (Mozella, BMI) 58
AMAZING GRACE Mark Abramson (Rocky Mountain Nat'l Park, BMI) 62	LONELY DAYS B. R. & M. Gibb & R. Stigwood (Casserole/Warner-Tammerlane, BMI) 49
AMOS MOSES Chet Atkins (Vector, BMI) 83	LOVE THE ONE YOU'RE WITH Steve Stills (Goldhill, BMI) 39
ARE YOU WOMAN (Julio-Brian, BMI) 91	MAGGIE Lolly Vegas & Pete Welding (Novalee/Blackwood, BMI) 100
BEAUTIFUL PEOPLE (Avco Embassy/Kama Ripa/Amelanie, ASCAP) 95	MEAN MISTREATER Terry Knight (Storybook, BMI) 78
BE MY BABY Jeff Barry (Trio/Mother Bertha, BMI) 12	MORNING Bob Ferguson (Show Biz, BMI) 45
BIG LEG WOMAN C. A. Warren (Carwar, BMI) 79	MOST OF ALL Buddy Buie & Steve Tyrell (Low Sal, BMI) 38
BLACK MAGIC WOMAN Fred Cratero & Santana (Murbo, BMI) 8	MR. BOJANGLES William E. McEuen (Cotillion/Danel, BMI) 52
BLACK NIGHT Deep Purple (HEC, BMI) 68	MY SWEET LORD George Harrison-Phil Spector (Harrisons, BMI) 1
BORN TO WONDER Tom Baird (Stein & Van Stock, ASCAP) 55	NO MATTER WHAT Mal Evans (Apple, ASCAP) 5
BORDER SONG Jerry Wexler, Tom Dowd, Arif Mardin (James, BMI) 25	ONE LESS BELL TO ANSWER Bones Howe (Blue Seas/Jac, ASCAP) 3
BRUSH A LITTLE SUNSHINE Steve Barri (United Artists, ASCAP) 63	ONE MAN BAND Richard Polodor (Roosevelt, BMI) 23
CAN'T STOP LOVING YOU Peter Sullivan (Felsted, BMI) 18	ONLY LOVE CAN BREAK YOUR HEART Neil Young & Dave Briggs (Broken Arrow/Cotillion, BMI) 19
CAROLINA IN MY MIND David White & Crystal Mansion, Peter Asher (Blackwood/Country Road, BMI) 47, 69	PARANOID Rodger Bain (TRO-Andover, ASCAP) 65
CHURCH STREET SOUL REVIVAL Tommy James & Bob King (Big Seven, BMI) 64	PAY TO THE PIPER Holland/Dozier/Holland (Gold Forever, BMI) 24
DO IT Jeff Berry & Ellie Greenwich (Tallyrand, BMI) 30	PRECIOUS PRECIOUS (Cotillion, BMI) 67
DOMINO Van Morrison (Van-Jam, ASCAP) 17	RIGHT ON Rascals with Arif Mardin (Slacсар, ASCAP) 99
DOES ANYONE REALLY KNOW WHAT TIME IT IS James William Guercio (Aurelius, BMI) 7	RIVER DEEP MOUNTAIN HIGH Ashford & Simpson (Mother Bertha/Trio, BMI) 26
EVERYTHING IS GOING TO BE ALRIGHT Jim Cassidy/Teegarden & Van Winkle (Bridgeport, BMI) 70	ROSE GARDEN Glenn Sutton (Loverly, BMI) 36
5-10-15-20 Van McCoy (Van McCoy/Interior, BMI) 11	RUBY TUESDAY Peter Schekeryk (G'edon, BMI) 48
FLESH AND BLOOD Bob Johnston (House of Cash, BMI) 81	SATIN RED AND BLACK WOMAN Tommy Lipuma (Coachhouse, BMI) 66
FOR A FRIEND Hal Yoergler (Capitol, ASCAP) 73	SEE ME FEEL ME Kit Lambert (Track, BMI) 43
FOR THE GOOD TIMES Don Law (Buckhorn, BMI) 20	SHARE THE LAND Nimbus 9 & Jack Richardson (Dunbar/Cirrus/Expressions, BMI) 9
GAMES Al Schmitt (Dimension, BMI) 46	SILVER MOON Mike Nesmith (Screen Gems-Columbia, BMI) 50
GROOVE ME E. Walker (Malaco/Ruffing/NRC, BMI) 34	SING HIGH—SING LOW Brian Ahern (All Saints Crusade, BMI) 86
GYPSY QUEEN Enrico Rosenbaum, Jim Walsh & Glen Pace (Cold/Sunbeam/Head Band, BMI) 77	SOMEBODY'S WATCHING YOU Sly Stone (Daly City, BMI) 71
GYPSY WOMAN Del Shannon (Curton, BMI) 6	STEALER Free (Irving, BMI) 56
HE AIN'T HEAVY, HE'S MY BROTHER Neil Diamond & Tom Catalona (Harrison, ASCAP) 14	STONED LOVE Frank Wilson (Jobete, BMI) 10
HEARTBREAK HOTEL Pink Unltd. & Vinnie Testa (Tree, BMI) 61	STONEY END Richard Perry (Tuna Fish, BMI) 40
HEAVEN HELP US ALL Ron Miller & Tom Baird (Stein & Van Stock, ASCAP) 15	STOP THE WAR Norman Whitfield (Jobete, BMI) 51
HELP ME FIND A WAY George Butler & Thom Bell (Assorted, BMI) 92	THE GREEN GRASS STARTS TO GROW Bacharach & David (Blue Seas/Craig, ASCAP) 54
HEY AMERICA James Brown (Tan Soul, BMI) 80	THE TEARS OF A CLOWN Henry Cosby & Smoky (Jobete, BMI) 2
HIPPIE FROM OLEMA Youngbloods (Dogfish, ASCAP) 98	THERE IT GOES AGAIN New Chicago Sound (Jalynne, BMI) 88
I CAN'T GET NEXT TO YOU Al Green-Willie Mitchell (Jobete, BMI) 84	THEY CAN'T TAKE AWAY OUR MUSIC Jerry Goldstein (Far-Out, ASCAP/Goldstein, BMI) 85
I GOT TO TELL SOMEBODY Calvin Carter (Wally Roker, BMI) 97	THINK ABOUT YOUR CHILDREN Mickie Most (Rak, BMI) 90
I THINK I LOVE YOU Wes Farrell (Screen Gems-Columbia, BMI) 4	TIMOTHY (Plus Two, ASCAP) 76
I'LL BE THERE Hal Davis (Jobete, BMI) 27	WE GOTTA GET YOU A WOMAN Todd Rundgren (Earmark, BMI) 43
IF I WERE YOUR WOMAN Clay McMurray (Jobete, BMI) 37	WE'VE ONLY JUST BEGUN Jack Daugherty (Irving, BMI) 22
IF THERE'S A HELL BELOW Curtis Mayfield (Curton, BMI) 53	WHEN THE PARTY'S OVER George Tobin (Ensign, BMI) 72
IF YOU WERE MINE Joe Adams (Tangerine, BMI) 94	WHITER SHADE OF PALE Ahmet Ertegun (Essex, ASCAP) 74
I'M NOT MY BROTHER'S KEEPER William Weatherspoon/Raynard Miner (Gold Forever, BMI) 21	WHO NEEDS YA Richard Polodor (Trousdale, BMI) 42
IMMIGRANT SONG, Jimmy Page (Superhype, ASCAP) 26	WORKIN' TOGETHER Ike Turner (Unart, BMI) 82
ISN'T IT A PITY George Harrison-Phil Spector (Harrisons, BMI) 1	WRAP IT UP Dave Crawford & Brad Shapiro (East/Memphis/Pronto, BMI) 96
IT'S ALL IN YOUR MIND Rick Hall (Fame, BMI) 41	YELLOW RIVER Mike Smith (Noma, BMI) 60
IT'S IMPOSSIBLE Ernie Altshuler (Sunbury, ASCAP) 29	YOU DON'T HAVE TO SAY YOU LOVE ME (Miller, ASCAP) 31
KEEP ON LOVING ME Don Davis (Grooversville, BMI) 75	YOU JUST CAN'T WIN Whatever's Fair (Cachand/Techob, BMI) 89
	YOUR SONG Gus Dudgeon (James, BMI) 32
	YOUR TIME TO CRY John Richbourg & Joe Simon (Gaucho, BMI) 59

other good music; and folk singer Andy Robinson, with good initial reaction to his "Break Out of the City" album.

"We make every effort to give our distributors saleable product and to help them sell it. We take trade and consumer ads and radio spots to reach the right market for each artist. We make frequent mailings, phone calls and personal visits to radio stations and to our distributors to keep them informed and aware of our artists," Albarano said.

Current singles activity on Janus includes "Falling In and Out of Love" by Johnny Nash, who was just signed by the label, "There's a Love for Everyone" by the Whispers, "Are You Ready" by Posse, "Johnny B. Badde," by Mungo Jerry and Teegarden & VanWinkle's smash "Everything Is Going To Be Alright," which seem to be appropriate words for the future of Janus Records.

"Our first year has given us an indication of the growth potential for Janus Records."

101 THE ALBUM CHART 150

WEEK OF DECEMBER 19, 1970

THIS WK.	LAST WK.	ARTIST	ALBUM	Label
101	101	BACK IN MEMPHIS	ELVIS PRESLEY/RCA LSP 4429	
102	102	VINTAGE DEAD	GRATEFUL DEAD/Sunflower Sun 5001 (MGM)	
103	104	CANDIDA DAWN	/Bell 6052	
104	105	CHANGING TIMES	FOUR TOPS/Motown MS 717	
105	103	WE CAN MAKE MUSIC	TOMMY ROE/ABC 714	
106	112	JACKSON 5	CHRISTMAS ALBUM/Motown MS 713	
107	107	EXPRESS YOURSELF	CHARLES WRIGHT & WATTS 103rd STREET RHYTHM BAND/Warner Brothers 1869	
108	—	THE BLACK MAN'S BURDON	ERIC BURDON & WAR/MGM SE 4710-2	
109	106	GREATEST HITS	BOOKER T. & THE MG's/Stax 2003	
110	111	RUNT	/Ampex 3 10105	
111	119	RAY STEVENS . . . UNREAL!!!	BARNABY z/30092 (Epic)	
112	117	DREAMS	/Columbia C 30225	
113	108	WORKINGMAN'S DEAD	GRATEFUL DEAD/Warner Brothers 1869	
114	114	IN SESSION	CHAIRMEN OF THE BOARD/Invictus SKAO 7304 (Capitol)	
115	116	SO CLOSE	JAKE HOLMES/Polydor 24-4034	
116	109	DINOSAUR SWAMP	THE FLOCK/Columbia C 30007	
117	118	GULF COAST BOUND	BLUES MAGOOS/ABC ABCS 710	
118	121	CHUNGA'S REVENGE	FRANK ZAPPA/Bizarre/Reprise MS 2030	
119	120	BE A BROTHER	BIG BROTHER & THE HOLDING COMPANY/Columbia C 3022	
120	—	MILES DAVIS AT FILLMORE	/Columbia G 30038	
121	126	SECOND THOUGHTS	McKENDREE SPRING—Decca DL 75230	
122	125	M*A*S*H ORIGINAL SOUNDTRACK	/Columbia OL 3500	
123	127	SOMETHING	TONY BENNETT/Columbia C 30280	
124	129	OFFICIAL MUSIC	KING BISCUIT BOY WITH CROWBAR/Paramount PAS 5030	
125	130	LOTTI GOLDEN	/GRT 30003	
126	132	SOMEBODY'S BEEN SLEPING IN MY BED	100 PROOF AGED IN SOUL/Hot Wax HA 704(s) (Capitol)	
127	131	BOBBY BLOOM	/MGM SE 1035	
128	128	WEASELS RIPPED MY FLESH	MOTHERS OF INVENTION Reprise MS 2028	
129	—	MOST OF ALL	B. J. THOMAS/Scepter SPS 586	
130	—	TEEGARDEN & VAN WINKLE ALBUM	/Westbound WB-2003 (Janus)	
131	122	NEIL DIAMOND'S GREATEST HITS	/Bang 219	
132	137	NUMBER 1	SONNY JAMES/Capitol ST 629	
133	115	FALSE START	LOVE/Blue Thumb BTS 8822 (Capitol)	
134	123	DEFROSTED	FRIJID PINK/Parrot PAS 71041 (London)	
135	138	MY HEART SINGS	AL MARTINO/Capitol ST 497	
136	—	SPIRO T. AGNEW IS A RIOT	STANLEY MYRON HANDELMAN, others Cadet CCX 1	
137	134	THE MAGNIFICENT SEVEN	SUPREMES & FOUR TOPS/Motown MS 717	
138	135	McCARTNEY PAUL	McCARTNEY/Apple 3363 (Capitol)	
139	136	ABC	JACKSON 5/Motown 709	
140	140	TASTEFUL SOUL	MAIN INGREDIENT/RCA LSP 4412	
141	133	IF	/Capitol ST 539	
142	113	BEST OF BUFFY SAINTE MARIE	/Vanguard VSD 3/4	
143	145	EVERYTHING IS BEAUTIFUL	JIM NABORS/Columbia SC 30129	
144	146	LIVE STEPPENWOLF	/Dunhill 50075 (ABC)	
145	144	NUMBER 5	STEVE MILLER BAND/Capitol SKAO 436	
146	143	A GASSSSS JR.	WALKER & THE ALL STARS/Soul SS 726 (Motown)	
147	149	JOE COCKER	/A&M Sp 4224	
148	147	STONE FLOWER	ANTONIO CARLOS JOBIM/CTI 60002	
149	148	BRIDGE OVER TROUBLED WATER	SIMON & GARFUNKEL Columbia KCS 9914	
150	150	ABBEY ROAD	BEATLES/Apple SP 383 (Capitol)	

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JEFFERSON AIRPLANE	19	NANCY WILSON	87
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TOM JONES	124	NEIL YOUNG	54
PAUL KANTNER	84	YOUNGBLOODS	54
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KING BISCUIT BOY WITH CROWBAR			
KINKS			

Harvest's Quatermass Here



QUATERMASS: Mick Underwood, John Gustafson, Peter Robinson.

■ NEW YORK—Quatermass is "an obscure English surname" as well as the name of an upcoming British trio on Capitol's Harvest label. The tendency is to call them quatermass, but the name is Quatermass if you look closely at their famous pterodactyl festooned album cover.

They are currently on a six-week tour of this country with a Fillmore date included. They find the only substantive differ-

ence between the U.S. and Britain is that one must travel great distances to play for the public here while at home, the audience is usually just a short drive away.

The group members, Mick Underwood (drums), John Gustafson (bass) and Peter Robinson (keyboard), used to be part of a six-man group. When the Quatermass three realized the larger group wasn't working out to their satisfaction they split to form their own unit. This was probably a wise decision as they are gaining widespread progressive and jazz acceptance both here and at home. **Bob Moore Merlis**

Ike, Tina Travel

■ Ike and Tina Turner, Liberty/UA disc stars, are off to the Far East this week. First stop is Tokyo for a six-day appearance at the Mugeñ Club.

By IRENE W. JOHNSON

■ "Everything Is Going To Be Alright" by Bill Moss & the Celestials, a new release, is catching on fast. Bill & the Celestials were the winners of NATRA's most promising Gospel Group of the year.

Mother Francis at WRBD in Ft. Lauderdale, Fla., is very high on "All I Have Belongs to God," Consolers; "They Won't Believe," Dorothy Love Coates and the monettes;



Irene W. Johnson

"Ezekiel Saw the Wheel," Cassietta George; "When The Gates Swing Open," Soul Stirrers; "The Church is in Mourning," Shirley Caesar; "Jesus Got a Blessing," Wash Hopson; "Hold To God's Unchanging Hand," Sensational Five; "I Believe I'll Go Back Home," Jimmy Jones & the Northernaires; "Praise God," Roberta Martin Singers; and "How Blessed You Are," the Chariot Wheels.

Gospel Extras at WRBD in Ft. Lauderdale, Fla.: "Some Glad Morning," Sons of Faith;

"Couldn't Hear Nobody Pray," Mighty Mellotones; "In this World Along," Mighty Clouds of Joy; "I've Been Running for Jesus," Ernest Franklin; "Precious Lord," Ben Branch; and "What the World Needs," Mahalia Jackson.

For dates on the Pilgrim Jubilee Singers of Chicago, write to Major Roberson, 1873 N. Dayton, Chicago, Ill. 60614 or call a/c 312 337-3282.

The Myrna Summers LP is a masterpiece. It's due on Atlantic Records any day now. An LP of gospel songs featuring Aretha Franklin, Brook Benton, Wilson Pickett and others will also be released soon. Marion Williams has just recently recorded again for Atlantic. You'll be getting more gospel releases from Atlantic in the future. Watch for the new Myrna Summers LP with the Interdenominational Singers.

Theodore Dubois' oratorio "The Seven Last Words of Christ," by the Welch Chorale on Lyrichord, is now available in stereo.

Send all gospel news to Irene W. Johnson, P.O. Box 2261, Mobile, Ala., or call a/c 205 457-8012 or 432-8661.

Columbia's Hill In Sensory Conference

■ John Hill, A & R, Columbia Records, was invited by the State Education Department of New York to join a group of academicians to discuss the various alternatives for projected Sensory-Perceptual Response Centers to be established by the University of the State of New York.

Hill joined Rudolph Arnheim, Harvard College, author of "Visual Thinking"; Michael Brill, architect, specialist in inflatables and electronics; Vincent Giuliano, library communications systems; Herbert Deutsch, Hofstra University, Moog Synthesizer composer and teacher; Bernard F. Haake, Assistant Commissioner for Instructional Services; and members of his department to introduce and discuss mechanical means and media devices to enhance areas of sensory input not currently fully exploited.

WPOP Takes Stand Against Drug Abuse

■ HARTFORD, CONN. — Station WPOP has taken a Hard line against drug abuse.

WPOP newsman Ray Hard has prepared a series of 60 programs containing descriptive accounts of deaths, accidents and crimes committed by drug abusers. The programs are broadcast five times daily by WPOP and include statements by Hard advocating direct action by people to stem the flow of drugs.

Parents Urged

Parents are urged to call the schools to find out what kind of drug information programs are being taught and to exert pressure on the schools to institute meaningful programs immediately. Additionally, Hard and the Rev. Edmund Nadolny of the Archdiocese of Hartford have launched a concerted attack on drugs at the Junior High School level.

WEEK OF DECEMBER 19, 1970

THIS WK.	LAST WK.	ARTIST	RECORD
101	104	FLY, LITTLE DOVE, FLY THE BELLS—Polydor PD2-15016 (Betanne, ASCAP)	
102	106	CHESTNUT MARE BYRDS—Columbia 4-45259 (Welcome, BMI)	
103	109	THE SHAPE I'M IN BAND—Capitol 2870 (Canaan, ASCAP)	
104	102	FIFTEEN YEARS AGO CONWAY TWITTY—Decca 32742 (Peach, SESAC)	
105	115	FREE TO CARRY ON SANDPIPERS—A&M 1227 (Capeann/Jabee, BMI)	
106	118	ROSE GARDEN JOE SOUTH—Capitol 3008 (Lowery, BMI)	
107	126	COAL MINER'S DAUGHTER LORETTA LYNN—Decca 32749 (Sure-Fire, BMI)	
108	116	SCRATCH MY BACK TONY JOE WHITE—Monument 1227 (Capeann/Jabee, BMI)	
109	113	CAN'T YOU PAUL DAVIS—Bang 581 (Web IV, BMI)	
110	147	ONE NIGHT STAND MAGIC LANTERNS—Big Tree 109 (Sam, BMI)	
111	—	AH MUSIC EVERLON NEVERMOR—Vanguard VRS 35120 (Gett, BMI)	
112	110	WAIT A MINUTE LOST GENERATION—Brunswick 55441 (Julio-Brian, BMI)	
113	112	STRAWBERRY FIELDS/SOMETHING POCO SECO SINGERS—Certon 10020 (MacLen/Harrisonsongs, BMI)	
114	—	THIS LOVE IS REAL JACKIE WILSON—Brunswick 55443 (Julio-Brian/Jadan, BMI)	
115	120	TEMPTATION EYES GRASS ROOTS—Dunhill 4263 (Trouslale, BMI)	
116	125	WHERE ARE MY DREAMS 4 SEASONS—Philips 40694 Mercury (Five Arts, BMI)	
117	128	I DON'T KNOW HOW TO LOVE HIM KAREN WYMAN—Decca 32760 (Leeds, ASCAP)	
118	114	THANK GOD AND GREYHOUND ROY CLARK—Dot 17355/Paramount (Window, BMI)	
119	—	BRIDGET THE MIDGET RAY STEVENS—Barnaby 2024 Columbia (Ahab, BMI)	
120	114	(DO THE) PUSH AND PULL, PART 1 RUFUS THOMAS—Stax 0079 (East Memphis, BMI)	
121	—	BECAUSE IT'S TIME MCKENDREE SPRING—Decca 32773 (Duchess, BMI)	
122	122	CHERYL MONA MARIE JOHN ROWLES—Kapp 2102 (MCA) (Rosebridge, BMI)	
123	121	BACK TO THE RIVER DAMNATION OF ADAM BLESSING—U.A. 50726 (U.A./All Points, ASCAP)	
124	124	THE FROG DONATO—Blue Thumb 7119 (Capitol) (Rococco/January/Jijuca, BMI)	
125	131	I DIG EVERYTHING ABOUT YOU THE MOB—Colossus 130 (Legacy/Bag of Tunes, BMI)	
126	127	HOME SWEET OKLAHOMA LEON RUSSELL—Shelter 7302 (Capitol) (Skyhill, BMI)	
127	129	DON'T LET THE GOOD LIFE PASS YOU BY MAMA CASS ELLIOT—Dunhill 4264 (Belton, ASCAP)	
128	117	LEAD ME ON GWEN McCRAE—Columbia 4-45241 (Lion, BMI)	
129	132	TELL ME YOU LOVE ME FRANK ZAPPA—Bizarre 0967 (Warner Bros.) (Frank Zappa, BMI)	
130	133	THIS BOY BROTHERHOOD OF MAN—Deram 85070 (London) (Felsted-Hiller, BMI)	
131	—	RIDIN' THUMB SEALS & CROFTS—T.A. 208 (Bell) (Harme, Dawnbreaker, BMI)	
132	—	WOODSTOCK MATTHEWS SOUTHERN COMFORT—Decca 32744 (Siquomb, BMI)	
133	137	SHE OPENED UP LIKE A ROSEBUD HORIZON—Jubilee 5707 (Famous, ASCAP)	
134	135	NATURE'S DISAPPEARING JOHN MAYALL—Polydor PD 2-14051 (St. George, LTD)	
135	139	O.D. THE LAST POETS—Douglas 8 (Pickwick) (Douglas Music, BMI)	
136	—	IF YOU COULD READ MY MIND GORDON LIGHTFOOT—Reprise 0974 (Early Morning, ASCAP)	
137	—	HANG IN THERE, BABY ROBIN McNAMARA—Steed 730 (Paramount) (Heiress, BMI)	
138	138	REVIVAL (LOVE IS EVERYWHERE) ALLMAN BROTHERS BAND—Capricorn 8011 (Atco) (No Exit, BMI)	
139	134	HAD ME A REAL GOOD TIME SMALL FACES—Warner Brothers 7442 (WB, ASCAP)	
140	141	YOU GOT TO ME, STEPHANIE TERRELL & DAHROUGE—Paramount 0068 (Pash/Baby, Stephanie, BMI)	
141	142	SWEET MARY WADSWORTH MANSION—Sussex 209 (Buddah) (Kama Sutra, BMI)	
142	148	GASOLINE ALLEY BREED HOLLIES—Epic 10677 (Maribus, BMI)	
143	143	ONE BAD APPLE OSMOND BROTHERS—MGM 14193 (Fame, BMI)	
144	145	WHO'S GONNA TAKE THE WEIGHT KOOL & THE GANG—Delite (Deliantful/Stephanye, BMI)	
145	—	FREEDOM ISLEY BROTHERS—T Neck 927 (Buddah) (Triple Three, BMI)	
146	150	AIN'T THAT PECULIAR PETER IVERS GROUP—Epic 10681 (Jobete, BMI)	
147	140	JENNIFER TOMKINS THE LOVE STICK—Odax 419 (Mercury) (Moonbeam, ASCAP)	
148	136	WE ALL SUNG TOGETHER GRIN—Epic 5-74000 (Columbia) (Hilmer, ASCAP)	
149	146	MAMA MAMA JAMES ANDERSON—Cotillion 44097 (Atlantic) (Crazy Cajun, BMI)	
150	149	AH FEEL SHE REALLY DOESN'T WANT TO DO IT GROVER MITCHELL—Vanguard 35113 (Double Diamond, BMI)	

Getting Straight On Gottehrer

Richard Gottehrer is not involved with Bob Feldman in Fireplace Productions as was reported recently.

Gottehrer, together with Seymour Stein, is co-owner of the Sire Record Company, Inter-Rep (the international service and master leasing company), and the Dorafla-Bleu Disque group of music publishing companies. In addition, together with Mike and Richard Vernon, Gottehrer and Stein are partners in both the English and American Blue Horizon operations, including Blue Horizon Records, Uncle Doris, Sanah and Goodie Two Shoes Music. Other international holdings include Dorafla Musikverlag GmbH of Germany, Dorafla Music, Ltd. in England, Dorafla Music Pty, Ltd., of Australia and the newly formed Dorafla Music, N.V., in Amsterdam which services the Benelux countries.

Gottehrer has, however, employed Feldman to co-produce the Strange Brothers Show, a new group featuring former members of the Strangeloves and the Belmonts. Their current Sire release is "Right On."

New 'Blade' Single

Pianist-singer Marti Barris, in conjunction with singer Phil Gray, has a new record just out on Nocturne Records, "The Last Blade of Grass."

Best Season?

(Continued from page 3)

ing and therefore where there once was one group, there is now a group plus individuals. For instance, where there once was the Beatles, there is now (this December) a George Harrison album, a John Lennon album and released not that long ago, a Ringo Starr album and a Paul McCartney album. Where there was once Jefferson Airplane, there is now (this December) a Jefferson Airplane album and a Paul Kantner album. Where there was once Crosby, Stills, Nash and Young, there is now the occasional Crosby, Stills, Nash and Young album plus a Stephen Stills album and a Neil Young album.

There, then, are a few of the obvious reasons for this year's bountiful December crop, but the mystery remaining is this: if there is a recession, why hasn't it affected record output? The answer is either that there is no recession or, if there is one, the record business doesn't know about it.

Good Fellows Get Together



Steed Records' Andy Kim (second from right) recently visited Record World with Paramount's Marty Torbert (background, left) to celebrate his "Be My Baby" single hit and found Record World's Chart Editor John Kornblum and Assistant Chart Editor Frank Mitchell even more jubilant.

Nabors Gold LP

Columbia Records' Jim Nabors has achieved a gold record

for the "Jim Nabors Christmas Album." The award signified sales in excess of one million dollars as certified by the RIAA. Jack Gold produced.

Karen Wyman at Persian Room

(Continued from page 13)

write if he weren't hired to write "Peter Matz arrangements." It can't be terribly gratifying to be expected to repeat one's self 10 years later, especially with styles changing and fickle tradesters all but ready to write him off as "too '60s."

And what of her songs? They don't seem to be very close to Miss Wyman. Why does she open with "If I Were a Rich Man" interpolating her name every once in a while? Are we to believe that she really is applying the words to herself. Does she resent having to work hard? If she does, she'd better not expect the audience to enjoy watching her. Nobody enjoys resentful performers. Is she singing the song purely because she loves it. I doubt it, or she wouldn't have blurred the words quite so much. No. I think the answer is that Miss Wyman's writers thought the audience would like to hear the song, that it would be a different kind of opening. But there has to be a reason to be different. A difference arising from the condition of the performer's being different from other performers.

At the Crux

Perhaps this picking at song selection seems captious, but I think it gets at the crux of what will keep Karen Wyman

back rather than push her forward. If her management is so impressed by Barbra Streisand's success, they should look more closely at it than Peter Matz arrangements.

As I sat in the Persian Room, a Decca executive mentioned to me that Miss Streisand had called him recently to ask if he could secure for her a particular old Guy Lombardo recording from the '30s, *She* wanted to cut the song. *She* made the call herself. *She* fell in love with the song herself.

No, fellows, I'm not saying find out what the song is and have Miss Wyman record it. I'm saying ask Miss Wyman what songs she loves. I get the feeling she is being told you should sing one of these and one of these off-beat things and do this hat (!?) medley and sing one of these, and because she is the one with the voice and the Bronx accent she'd better lose (in one number she affects a Brooklyn accent, I wonder why) and is only 18, she sits there and goes along with it.

Incidentally, Miss Wyman was introduced by David Frost in the latest of the series of goodwill appearances he's making on his (still undeclared, I think) journey to 10 Downing Street.

—Dave Finkle

CONCERT REVIEW

Dalli's Time Comes

NEW YORK — An effervescent Tony Dalli returned to Carnegie Hall recently (23) for a sparsely attended, good-natured evening of powerful song.

The personable Italian crooner with the booming voice opened with a perennial favorite, "Hello Young Lovers." His special talent was perhaps shown to best advantage in two numbers popularized not long ago by Tom Jones, "Delilah" and "I Who Have Nothing." A Broadway medley included the inspirational "You'll Never Walk Alone" and "The Impossible Dream," "You're Such a Good Looking Woman" proved a bouncy crowd-pleaser and is Dalli's just released first single for Capitol.

Introduced by entertainer Robert Alda, Dalli was backed by an orchestra conducted by Anthony Esposito which numbered more than forty pieces. He is a regular on the international circuit. Off the strength of this performance, it would appear the time has come for Tony Dalli to become a household word in the United States.

Gregg Geller

ROULETTE

HITS

OF THE

WEEK

"CHURCH STREET SOUL REVIVAL"
Tommy James
R 7093

"I LOVE YOU FOR ALL SEASONS"
Fuzz
Calla 174

CONCERT REVIEWS

Last Poets Exhibit Funky Lyricism at Hunter

■ NEW YORK — The Last Poets made one of their rare general audience appearances last week, appropriately enough at a benefit concert for the Soledad Brothers at Hunter College. Jane Fonda hosted the event which featured such luminaries as Harry Belafonte, Elliott Gould, poetess Nicki Giovanni, Listen My Brother and the Poets.

In experiencing the Last Poets it is important, in fact necessary, to keep in mind that these men speak the language of the street. That language has probably never been put together with a more naturally lyrical way. They admonished the audience that they were not gods or scholars but rather

that they were just plain "niggers." That's the way they want to be known and they're proud of it.

An added dimension in seeing the Last Poets over listening to their Douglas album is the factor of intensity. They work very hard at their craft with a tremendous sense of staging and theater. The Last Poets are meant, it seems, to enrage you and raise the level of your consciousness (if you are black) and to give insights into the black experience and to make you uptight (if you are white). They accomplished all of these ends and, amazingly enough, did it with meter and a funky kind of lyricism.

Bob Moore Merlis

Supremes in Newark Benefit

■ NEWARK — Fulfilling a promise they made to Newark's Mayor Kenneth A. Gibson at his inaugural ceremonies, the Supremes returned here last Saturday (5) and gave a stirring benefit concert performance before a capacity Symphony Hall audience.

The Supremes kept the wildly enthusiastic audience jumping to their feet and applauding while running through a repertoire that included some of their established recording hits. The concert was sponsored by the Committee for a Unified Newark. The Committee, headed by Imamu Ameer Baraka (Leroi Jones), will use funds realized for the concert for defraying expenses incurred during Mayor Gibson's election campaign. The Supremes (Mary Wilson, Cindy Birdsong and Jean Terrell) were captivating in all respects. During their performance they were wildly applauded when they spoke to the predominantly black audience in Swahili.

Mayor Gibson, who is having a bout with influenza, greeted the Supremes back stage and welcomed them to Newark. After their performance he joined Brother Baraka and

members of the Newark Unified Committee in a special reception for the Supremes at Newark's Ebony Manor. The concert was practically a homecoming occasion for Supreme Cindy Birdsong, who had hundreds of her home town fans from Camden, N.J., in the audience.

Supporting the Supremes on the show were Motown artists Chuck Jackson and ventriloquist Willie Tyler.

Clarence Paul Inked

■ Diamond Jim Productions of Los Angeles has signed executive R&B producer Clarence Paul to an exclusive contract. Paul has produced many artists for Motown.

Paula Pushes Shrimpers Group

■ SHREVEPORT, LA.—Paula Records has announced that it will "proceed immediately with another instrumental single by the Shrimpers and maintain a steady release schedule on their schedule on their recordings in the future."

R&B BEAT

Solid National Smash: Barbara & Uniques. Ready to go pop.

Jackie Wilson: The old master is back in the best form of his career. Sales are fantastic. He will go pop fast. And the Chi-Lites have exploded into a big hit.

Big Pic: "Too Many Lovers," Shack, Volt. Gladys Knight is a super-giant and went pop. The Originals is taking off and the new Jr. Walker, Edwin Starr and Diana Ross are all getting heavy airplay.

Inez Foxx broke in Baltimore. Good spread nationally. Moments getting fantastic sales and they will be automatic.

New Candi Staton is fantastic and should be bigger than the last.

Brook Benton looks like a giant in Chicago, should go pop.

Little Sister is a giant and went big pop in San Francisco.

Rufus Thomas has the dance sensation smash of the day. Big!

Fantastic James Brown: "Get Up, Get Into It." Clarence Carter is getting strong sales, good pop play.

Jackie Moore is a solid smash and is now breaking pop in Miami.

Main Ingredient is a giant in Pittsburgh, broke pop there.

Buddy Miles is getting strong sales. Mercury has a giant with the Jerry-Butler-Gene Chandler.

Chambers Brothers is powerful. The Ronnie Dyson is a smash. Santana is getting big R&B play and sales. Staple Singers has broken open. Great new bag for them.

Notations now getting all the stations it needs. Giant Chicago.

Glass House is getting hit action on both sides.

Ernie Andrews is a smash in Baltimore, and has spread. Brenda and Tabulations is picking up steam.

Curtis Mayfield has a giant single to go with the LP. Joe Simon has broken open all over. It's going pop.

Luther Ingram has hit #1 or close to it in many markets. Now Balt.

Jr. Parker broke wide open in several cities. Cassietta George picked up some key stations, looks good.

New Kool and the Gang sounds great. Automatic. Fuzz is a smash in Washington and other cities. New act.

Young Hearts is on most key stations, and sales have started.

Laura Lee is breaking fast. Looks like a giant. Nightingales is starting fast . . . Temprees getting strong action.

Mirettes and David T. Walker are on almost every chart.

Carl Carlton is breaking fast in Detroit.

New Isley Bros. is one of their best . . . Major Lance is breaking.

Whispers have another winner with "There's a Love," Mel and Tim getting great play and Wally Cox on Wandis good.

(Continued on page 40)

RECORD WORLD THE R&B SINGLES CHART

WEEK OF DECEMBER 19, 1970

THIS WK.	LAST WK.	ARTIST & LABEL
1	1	THE TEARS OF A CLOWN SMOKEY ROBINSON & THE MIRACLES— Tamla 54199 (Motown)
2	3	STONED LOVE SUPREMES—Motown 1172
3	5	IF THERE'S A HELL BELOW CURTIS MAYFIELD—Curton 1955 (Buddah)
4	6	BORDER SONG ARETHA FRANKLIN—Atlantic 45-2772
5	12	GROOVE ME KING FLOYD—Chimneyville 435 (Atlantic)
6	8	I'M NOT MY BROTHER'S KEEPER FLAMING EMBER—Hot Wax 7006 (Buddah)
7	2	HEAVEN HELP US ALL STEVIE WONDER—Tamla 54200 (Motown)
8	4	CHAINS AND THINGS B. B. KING—ABC 11280
9	19	IF I WERE YOUR WOMAN GLADYS KNIGHT & THE PIPS—Soul 35078 (Motown)
10	18	ALL I HAVE MOMENTS—Stang ST 5017 (All Platinum)
11	17	PAY TO THE PIPER CHAIRMEN OF THE BOARD—Invictus 9081 (Capitol)
12	13	IT'S ALL IN YOUR MIND CLARENCE CARTER—Atlantic 2774
13	14	I CAN'T GET NEXT TO YOU AL GREEN—Hi 2182 (London)
14	11	I DON'T WANNA CRY RONNIE DYSON—Columbia 45240
15	30	RIVER DEEP, MOUNTAIN HIGH SUPREMES & FOUR TOPS—Motown 1173
16	27	YOUR TIME TO CRY JOE SIMON—Spring 108 (Polydor)
17	20	KEEP ON LOVING ME BOBBY BLAND—Duke 464
18	24	ARE YOU MY WOMAN CHI-LITES—Brunswick 55442
19	25	PRECIOUS PRECIOUS JACKIE MOORE—Atlantic 2681
20	23	SIMPLY CALL IT LOVE GENE CHANDLER—Mercury 73121
21	21	TO THE OTHER MAN LUTHER INGRAM—Koko 2106 (Stax-Volt)
22	22	SPECIAL MEMORY JERRY BUTLER—Mercury 73131
23	31	I'M STILL HERE NOTATIONS—Twinight 141
24	35	PUSH & PULL RUFUS THOMAS—Stax 0079
25	9	ACE OF SPADE O. V. WRIGHT—Back Beat 615 (Duke Peacock)
26	43	SOMEBODY'S WATCHING YOU LITTLE SISTER—Stone Flower 9001 (Atlantic)
27	32	CATHY CALLED EDDIE HOLMAN—ABC 11276
28	—	STOP THE WAR—NOW EDWIN STAR—Gordy 7104 (Motown)
29	40	I GOT TO TELL SOMEBODY BETTY EVERETT—Fantasy 652
30	33	HELP ME FIND A WAY TO SAY I LOVE YOU LITTLE ANTHONY & THE IMPERIALS—United Artists 50720
31	7	510-15-20 PRESIDENTS—Sussex 207 (Buddah)
32	36	STEALING MOMENTS FROM ANOTHER WOMAN'S LIFE GLASS HOUSE— Invictus 9082 (Capitol)
33	—	LOVE IS PLENTIFUL STAPLE SINGERS—Stax 0083
34	53	I'M SO PROUD MAIN INGREDIENT—RCA 243
35	47	WRAP IT UP ARCHIE BELL & THE DRELLS—Atlantic 2768
36	37	SWEET WOMAN'S LOVE GEATER DAVIS—House of Orange 2401
37	38	LET ME BE YOUR MAN TYRONE ASHLEY—Phil./L.A. of Soul 342
38	41	WORKIN' TOGETHER IKE & TINA TURNER—Liberty 56207
39	26	CAN'T GET OVER LOSING YOU DONNIE ELBERT—Rare Bullet 101 (All Platinum)
40	29	STAND BY ME DAVID & JIMMY RUFFIN—Soul 35076 (Motown)
41	42	SUMMERTIME BILLY HEMMENS & CLAY COMPOSITES—Blue Fox 101 (SSS)
42	44	THE PRAYER RAY SCOTT—Checker 1234
43	48	THERE HE GOES AGAIN BARBARA & THE UNIQUES—Arden 301
44	46	AIN'T MY STUFF GOOD ENOUGH MIRRETTES—Zea 50002 (Roulette)
45	50	GO ON BACK TO GEORGIA BOBBY ADAMS—Home Town HT 107 (Raftis)
46	15	I AM SOMEBODY JOHNNY TAYLOR—Stax 0078
47	—	THIS LOVE IS REAL JACKIE WILSON—Brunswick 55443
48	51	NIGHT AFTER NIGHT LITTLE EVA—Spring 107 (Polydor)
49	54	YOU'RE A BIG GIRL NOW STYLISTICS—Avco Embassy AVE 4555
50	52	I'M GLAD YOU'RE HOME TED TAYLOR—Ronn 46 (Jewel)
51	—	WE GOTTA LIVE TOGETHER BUDDY MILES—Mercury 55
52	57	LOVE VIBRATIONS DAVID T. WALKER—Zea 50,005 (Roulette)
53	—	LIFE, LOVE & PEACE THE EXCITERS—Today 1002
54	58	NEVER LIKE THIS BEFORE CLYDIE KING—Lizard X 21005 (Ampex)
55	59	THERE'S A LOVE FOR EVERYONE WHISPERS—Janus J-140
56	60	WHY CAN'T WE GET TOGETHER CLYDE McPHATTER—Decca 32753
57	55	I WANT YOU TO BE MY BABY JYVE FIVE—Decca 32736
58	10	CALL ME SUPER BAD JAMES BROWN—King 6329 (Starday-King)
59	56	ONE LESS BELL TO ANSWER FIFTH DIMENSION—Bell 940
60	16	MAKE IT EASY ON YOURSELF DIONNE WARWICK—Scepter 12294

Brunswick Brunswick Brunswick Brunswick Brunswick Brunswick Brunswick

Jackie Wilson Is Back

(I CAN FEEL THOSE VIBRATIONS)

THIS LOVE IS REAL

55443

THE CHI-LITES FOLLOW-UP SMASH TO I Like Your Lovin'

(Do You Like Mine)

ARE YOU MY WOMAN?

55442



Brunswick Brunswick Brunswick Brunswick Brunswick Brunswick Brunswick

R&B BEAT

(Continued from page 38)

Roulette was forced to release "You're the One" from the Three Degrees album as a single. It went right on KGFJ, Los Angeles, and exploded immediately with an order of 6,000 records.

Betty Wright has strong material this time. New Barbara Lewis is powerful. She is overdue. Tony Owens is a smash in New Orleans, and is spreading.

Lee Eldrich on Archives is a giant in NYC, needs more stations.

Stylists on WCHB, WJMO, WABQ, WWIN and many others. Lovelites are big in Chicago, and are spreading.

Billy Preston should break fast on the East Coast. Supremes and 4 Tops getting strong sales. Big pop action.

Greater Davis continues big sales in the South.

Bobby Byrd is getting good action.

New Watts Band sounds potent, and should go big pop like the others.

Jazz Crusaders a giant in Detroit. Hearts of Stone is great.

Bobby Bland is big in some markets.

Emotions "Black Christmas" getting strong reaction.

James Spencer keeps selling in the South.

Bobby Womack getting action in Cleveland.

New Johnny Nash breaking in Detroit, Houston.

Stylists still big in Phila., now Memphis, etc.

Jive 5 getting heavy airplay, sales starting.

Bill Hemmans is still big, needs more stations.

Uniques getting good airplay and picks.

Exciters getting good airplay, can break open.

Raelettes are big in Detroit and are spreading.

Al Green continues as a national giant.

Porgy Williams on Sylvester broke in Cleveland.

WWRL, NYC, New: 5th Dimen.; Stylistics; Tyrone Ashley; Hearts of Stone; Brook Benton; Gary Byrd

. . . #1-K. Floyd; #2-Supremes; #3-Miracles;

#4-Curtis Mayfield; #5-Al Green; #6-G. Knight;

#7-Moments; #8-Jackie Moore; #9-Tops-Supremes

#10-Chairmen Board; #22 to 11-Jackie Wilson;

#18-12-Chi-Lites; #13-Donnie Elbert; #14-Jay

Hines; #15-Uniques; #16-Lee Eldred; #17-Kool

and Gang; #18-E. Starr; #19-Joe Simon;

#20-Betty Everett . . . Breaking: Fuzz.

WJMO, Cleveland, New: Younghearts; Originals;

Isley Bros.; Jimmy Castor; Hot Ice . . . #1-Miracles;

#4-Dionne Warwick; #5-Little Sister; #6-R.

Dyson; #7-G. Chandler; #8-C. Mayfield;

#9-Supremes; #10-Posse; #12-Bell; #13-Anthony

& Imp.; #14-Chi-Lites; #15-G. Knight;

#16-Jackie Wilson.

WDAS, Phila., Laura Lee; Barbara & Uniques;

Raelettes; Maceo, Johnny C; Nightingales; Little

Sister; Al Green; Chair. Board; Gladys Knight;

Clarence Carter; Ernie Andrews; Brenda & Tabs;

Jackie Moore; Hearts Stone; Continental 4; Primer.

Big: Poppa Stopper; Stylistics; Ray Charles;

King Floyd; Moments; T. Ashley.

WWIN, Baltimore, Staple Singers; Barbara & Uniques;

Brenda & Tabs; Maceo; Jyve 5; David Walker;

Nancy Wilson; Curtis Mayfield; Whatnauts; Little

Sister. #1-Luther Ingram; Big: G. Knight; Moments

Ernie Andrews; Intruders; Bill Hemmans.

WYLD, N. Orleans, Mel & Tim; Jackie Moore; Raelettes;

Barbara & Uniques; Jackie Wilson; O. V. Wright;

Betty Everett; Notations.

KNOK, Dallas, Jackie Wilson; Flam. Ember; Brook

Benton; Chi-Lites; Jackie Moore; Ronnie Dyson;

Masqueraders; O. V. Wright.

WGIV, Charlotte, Chandler & Butler; Notations;

Jackie Moore; Brenda & Tabs; Jackie Wilson; Rufus

Thomas; Ike & Tina; Glass House; Eddie Holman;

Little Anthony; O. V. Wright; Intruders; Ronnie

Dyson. Big: Chi-Lites; Curtis Mayfield; Al Green.

WGIV, Charlotte, Rufus Thomas; Glass House; Bobby Womack; Major Lance; Gene Chandler; Isley Bros.; Ike & Tina; Bill Hemmans; Gladys Knight; Jive 5; Joe Simon; Moments; Ronnie Dyson; C. Mayfield; Al Green; Emotions; Flaming Ember; O. V. Wright; Chair. Board.

WJLB, Detroit, Pic: Silent Majority; Jackie Wilson; Intrigues; Barbara & Uniques; Fuzz; Originals; Quincy Jones; Willie Hightower; Staple Singers; Joe Simon; Barbara Lewis; 4 Tees. Big: G. Knight; C. Board; O. V. Wright; Ray Charles; Luther Ingram; Na Allen; Jackie Moore; King Floyd; Rufus Thomas; Notations; M. Ingredient.

KATZ, St. Louis, Fuzz; Laura Lee; Jackie Wilson; Barbara & Uniques; Sonny Charles; Rufus Thomas; M. Ingrd.; Moments; Major Lance; Bobby Bland; Chi-Lites; Betty Everett. Big: Little Sister; Curtis Mayfield; Doris Duke; Donnie Elbert; Johnny Taylor; B. Miles.

WRBD, Ft. Lauderdale, Bobby Womack; Chambers Bros.; Paul Kelly; Duponts; Chi-Lites; Mel & Tim; Al Greene; Whispers; C. Board. Big: King Floyd; O. V. Wright; Joe Simon; Luther Ingram.

WVKO, Columbus, Clyde King; Jackie Wilson; Duponts; Intrigues; Originals; Isley Bros.; Joe Tex. Big: Curtis Mayfield.

WVON, Chicago, Fuzz; Laura Lee; Total Eclipse; Jackie Moore; Clarence Carter; Clyde King; Chuck Bernard; Gen. Crook; Clyde McPhatter; Jackie Wilson; G. Knight; Tyrone Ashley; Curtis Mayfield; Phil Flowers; Joe Simon; Ike & Tina. Big: Little Anthony; Al Green; Barbara & Uniques; Notations; B. B. King; Chi-Lites; C. Board; Flamingos; Supremes; Betty Everett; Eddie Holman.

KYAC, Seattle, Curtis Mayfield; Paul Kelly; Glasshouse; Cassietta George; C. Board; James Govan. WAOK, Atlanta, #1-King Floyd; #3-C. Mayfield; #5-Chi-Lites; #6-G. Knight; #12-Bill Hemmans; #13-Moments; C. Board; R. Dyson; C. Carter.

"UA Records excited about Lea Roberts' "Fifty-fifty."

WOL Washington, new: Notations, Barbra and the Uniques, Junior Walker Dionne Warwick, Grover Mitchell, Rare Earth...#1 Curtis Mayfield; #2 Gladys Knight; #3 Nancy Wilson; #4 Supremes; #5 Little Sister; #6 Fifth Dimension; #7 Moments; #8 Main Ingredient; #9 Chairman of the Board; #10 Chi-Lites; #11 Buddy Miles; #12 Fuzz; #13 Aretha Franklin; #14 Supremes and The Four Tops; #15 King Floyd; #16 Rufus Thomas.

Learning His Trade



A giant in his field: folksinger Don McLean, Mediarts recording artist, meets Record World's Frank Mitchell and Gregg Geller at a recent guided tour of the Record World complex. McLean requested the tour to learn more about the workings of the industry and the magazine.

RECORD WORLD THE TAPE CHART

WEEK OF DECEMBER 19, 1970

THIS WK.	LAST WK.		WKS. ON CHART
1	2	ABRAXAS SANTANA/Columbia (8) 30130 • (C) 30130	9
2	1	LED ZEPPELIN III/Atlantic (8) 7201 • (C) CS 7201 Ampex (8) M-87201 • (C) M 57201	8
3	3	CLOSE TO YOU CARPENTERS/A&M (8) ST 4721 • (C) CS 4721	9
4	5	GREATEST HITS SLY & THE FAMILY STONE/Epic (8) 86383 • (C) M 57176	5
5	4	SWEET BABY JAMES JAMES TAYLOR/Warner Brothers (8) 8143 • (C) 51843	9
6	6	NEW MORNING BOB DYLAN/Columbia (8) CA 30290 • CT 30290	5
7	10	STEVEN STILLS/Atlantic (8) 7202 • (C) 7202 Ampex (8) 87202 • (C) M 2-7202	2
8	8	STEPPENWOLF 7/Dunhill/Ampex (8) 85090	4
9	12	TAP ROOT MANUSCRIPT NEIL DJAMOND/Uni (8) 24803 • (C) 2-72092	3
10	13	JESUS CHRIST SUPERSTAR/Decca (8) 6-6000 • (C) 73-6000	4
11	9	NEIL DIAMOND GOLD/Uni (8) 8-73084	9
12	11	JACKSON 5'S THIRD ALBUM/Motown (8) M 71718 (M) M 7518	9
13	24	TO BE CONTINUED ISAAC HAYES/Enterprise (8) E 1014 • (C) ENC 1014	2
14	7	GET YOUR YA-YAS OUT ROLLING STONES/London (8) LEM 72167 • (C) M 57176	8
15	—	ALL THINGS MUST PASS GEORGE HARRISON/Apple (8) 8X WB 639 • (C) 4X WB 639	1
16	18	ELTON JOHN/Uni (8) 8-55265 • (C) 2-55265	4
17	19	LAYLA DEREK & THE DOMINOS/Atco (8) TP 20704 • (C) CS 2-704 Amoex (8) M82-704 • (C) 52-704	3
18	37	WORST OF JEFFERSON AIRPLANE/RCA (8) P8S 4459 • (C) 4459	2
19	17	USA UNION JOHN MAYALL/Polydor (8) P8S 4359 • (C) PK 4359	7
20	29	NO DICE BADFINGER/Apple (8) 8XT 3367 • (C) 4XT 3367	2
21	16	CHICAGO/Columbia (8) 18 BO 0858 • (C) 16 BO 0858	9
22	15	COSMOS FACTORY CREEDENCE CLEARWATER REVIVAL/Fantasy/Ampex (8) T85 NN • (C) 255 NN	9
23	21	TEMPTATIONS' GREATEST HITS/Gordy (8) G 8 1954 • (C) 5-1954	9
24	23	AFTER THE GOLD RUSH NEIL YOUNG/Reprise (8) 86383 • (C) 56383	9
25	—	WHALES AND NIGHTINGALES JUDY COLLINS/Elektra (8) ET 8 5010 • (C) TC 5 5010	1
26	20	SHARE THE LAND GUESS WHO/RCA (8) P8S 1590 • (C) PK 1590	9
27	22	GET UP JAMES BROWN/King GRT (8) 8032-115 • (C) 5032-1115	5
28	14	TOMMY THE WHO/Decca (8) 62500 • (C) 73-2500	9
29	25	JOE COCKER/A&M (8) 8T 6002 • (C) CS 4268	9
30	27	WOODSTOCK SOUNDTRACK/Cotillion (8) 3-500 • (C) CS 3-500 Ampex (8) T85 NN • (C) T55 NN	9
31	26	FIRE AND WATER FREE/A&M (8) 8T 4268 • (C) CS 4268	9
32	35	IDLEWILD SOUTH ALLMAN BROTHERS BAND/Atco (8) 33-342 • (C) 33-342 Ampex (8) M 8 33-342 • (C) M 533-342	2
33	28	CLOSER TO HOME GRAND FUNK RAILROAD/Capitol (8) 8XT 471 • (C) 4XT 471	9
34	33	JOHN BARLEYCORN MUST DIE/United Artists (8) UA 8216 • (C) K0216	5
35	30	A QUESTION OF BALANCE MOODY BLUES/Ampex (8) 24803 • (C) 24603	9
36	32	BAND OF GYPSYS JIMI HENDRIX/Capitol (8) 8XT 742 • (C) 4XT 472	9
37	31	DEJA VU CROSBY, STILLS, NASH & YOUNG/Atlantic (8) TP 7200 • (C) 2-72092	9
38	40	BLACK SABBATH/Warner Brothers (8) 81871 • (C) 51871	2
39	34	JIMI HENDRIX/OTIS REDDING AT MONTEREY POP/Reprise Ampex (8) 82029 • (C) 52029	9
40	41	WITH LOVE, BOBBY BOBBY SHERMAN/Metromedia (8) 890-1032 590 1032	2
41	36	IT AIN'T EASY THREE DOG NIGHT/Dunhill Ampex (8) 85078 • (C) 55078 GRT (8) 8022-50078 • (C) 5022-50078	9
42	38	WORKINGMAN'S DEAD GRATEFUL DEAD/Warner Brothers (8) 81869 • (C) 51869	9
43	39	UNTITLED BYRDS/Columbia (8) GA 30127 • (C) GT 30127	8
44	44	CURTIS CURTIS MAYFIELD/Curtom (8) 3N11-00 IBM #2M 88005	7
45	45	SUGARLOAF/Liberty (8) 9091 • (C) 1091	2

RECORD WORLD TAPE WORLD

Quadrasonic Sound New Consumer Force: Tiedjens

■ "Quadrasonic sound, although in its infancy, will be a new consumer force within two years," believes James J. Tiedjens, President of National Tape Distributors.

Although it may have little sales impact next year, Tiedjens realizes 4-channel is a product breakthrough. "We could be in the beginning stages of a major long-term market for quadrasonic product," he said.

"There is considerable speculation that many record and tape companies are waiting to capitalize on the 4-channel excitement.

"If a 4-channel boom is beginning, as some record companies and equipment manufacturers believe, other companies should start thinking in that direction."

According to Tiedjens, "The quadrasonic future is a question of time." The 4-channel concept has been generating interest within the home electronics industry since last year when experimental reel equipment first began appearing, he said.

"Quad sound offers a greater degree of listening excitement when compared to stereo than

stereo when compared to monaural sound," said Tiedjens.

He sees open reel 4-channel as remaining with the audiophile and quad 8 becoming a mass consumer item. "RCA's release of quad-8 will generate interest at the consumer level that will lead to sales next year."

What's Important

What's important about all of the 4-channel talk now is that it can stimulate a soft economy and can push sales of high-end equipment, he said.

"We can expect hardware manufacturers to jump on the quadrasonic concept, since the total software-equipment package will need a marketing push to get it off and running at retail," he opined.

"It will require mass industry support," he said, "but when it happens it will surely lead to excellent sales results.

"Four-channel is at least two years away in terms of it being a mass marketable product of any significant appeal," Tiedjens felt. "But I'm convinced that the number of manufacturers moving into 4-channel makes this year a kicking-off point for quadrasonic sound."

Three More Companies To Tape Association

■ NEW YORK—Oscar Kusisto, President of Motorola Automotive Products and International Tape Association's President and Chairman of the Board, announced that applications from three companies have been accepted for membership by ITA.

Kusisto also announced that George Simkowski, Vice President of Bell and Howell Consumer Products Division, was elected to the ITA Board of Directors. The ITA Membership Committee, headed by Gerry Orbach of JVC America, Inc., approved the membership of Standard Radio Corporation of America, Otari of America, Ltd., and the Bell and Howell Magnetic Tape Company, bringing the roster of ITA members to a total of 79.

Irish Holiday Promo

■ PLAINVIEW, N. Y.—Irish Tape has announced a special holiday promotion, "Irish Puts It All Together," featuring "1 free with 3" on cassette and reel-to-reel tapes. The promotion is geared for holiday and post holiday sales when many new tape recorders will be given as Christmas gifts.

Mae Christmas Gift

■ Frank Bresee, producer-host of "Weekend World" for Armed Forces Radio, has set Mae West as his Christmas Eve present to servicemen around the world on his holiday special edition of the program. It will mark the first time Miss West has done a radio show in 30 years. Selections will be included from her "Wild Christmas" album.



Caytronics Brings New Concept to Latin Field

■ NEW YORK—Concentrating exclusively on Latin American music, Caytronics has entered the record market in a big way by issuing scores of LPs in the last few months without producing any records. All its requirements are supplied by Columbia Records.

Edward B. Marks Music, publisher of Latin American music in this country, is well represented in the newly issued LPs. Some of the songs included are "Malaguena," "La Comparsa," "Canto Karabali," "Quiereme Mucho" and "La Mentira" performed by Trios Los Panchos; "Ay, Que Merengue" and nine other songs by Xavier Cugat and His Orchestra; "Piel Canela" and "Cuando Vuelva a Tu Lado" by Robert Yanes; "Yira, Yira" by Sarita and "Soy" by Magda Franco.

Dynamite Records Formed in Bayside

■ BAYSIDE, N. Y. — Bobby Marin, long-time producer of Latin/soul recordings, and Joe Bataan, Fania Records' top-selling recording artist, announce the formation of Dynamite Records.

This new label will specialize in the production of Latin/soul recordings. Their first release is by a newly-discovered group, Mister Love & Company, "If I Were a King" b/w "Coco-E." The diskery is currently preparing new releases by Ray Rodriguez & his Orch., and others. Home office for the new company is at 15-49 Bell Blvd., Bayside, N. Y.

Leroy Holmes In Venezuela Festival

■ Veteran United Artists Records executive and artist Leroy Holmes has been invited to appear at the First Onda Nueva World Festival to be held in Caracas, Venezuela, Jan. 28-30, under the patronage of the Venezuelan government.

Holmes will arrange and conduct a song written by Venezuelan composer Chelique Sarabia especially for UA Latino singer Chucho Avellanet.

The festival is restricted to composer/authors, arrangers and conductors who have been asked to participate through a panel of judges who evaluated each possible entrant on the basis of talent and world-wide popularity.

Among the famous conductors who will appear are Francis Lai, Elmer Bernstein and Michel Legrand.

Garcia in Mexico

■ Provi Garcia, Latin American Manager of Peer Southern, is in Mexico signing new composers, helping in the organization of festivals and promoting Peer-Southern songs.

Luisa Maria in U.S.

■ Cuban singer Luisa Maria Guell, performing at the Hipocampo in Puerto Rico, has solved her U.S. visa difficulties and is expected soon in New York.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



Tomas Fundora

Desde hace algún tiempo a la fecha he comentado en repetidas ocasiones la posibilidad de una gran crisis en el mercado del disco mexicano. He podido constatar el gran movimiento de ejecutivos de Publicidad de una empresa a otra, sin respetar los más ínfimos conceptos de lealtad y ética comercial entre las empresas mexicanas. En variadas entrevistas de prensa, he sugerido a Amprodis la creación de una institución para la formación de Ejecutivos Mexicanos, que le puedan dar el frente a los cambios de los mercados local e internacional en su relación con la música producida en México, otrora conductora de nuestro mundillo latino discográfico. Por lógica, los primeros atacados, barridos y culpados han sido los Ejecutivos Publicitarios. ¿Han revisado sus Ejecutivos de Producción las empresas mexicanas? . . . No lo creo. Pero serán los que vendrán en turno de eliminación o cambios. Los ataques de la prensa mexicana a los señores ejecutivos en México es tan fuerte, que puedo declarar que nunca he visto tanto odio vertido en crónicas claras, sin cortapisas e hirientes, en mi vida como periodista. Y tiene razón la prensa en México. Entretanto, Argentina se esfuerza y sitúa como éxitos hasta en las emisoras del interior de México sus mensajes musicales. En la costa Oeste de Estados Unidos ya vemos el fenómeno exacto. Y es que



Roberto Ledesma

o México mejora su producción y crea en lugar de copiar o se decide a perder su poderío en el mercado internacional. Y eso no lo permitirán ni la prensa ni el pueblo mexicano, así que señores . . . a buscar nuevos ejecutivos que puedan seguir la pauta agresiva, creativa y pujante, que colocó a México durante años en la cumbre musical de Latinoamérica. Por otra parte, Colombia, Brasil, Perú y Venezuela no se están quedando atrás en la conquista del mercado internacional . . . ¿y por qué no? . . . del norteamericano también, que ya nos necesita en su búsqueda del sonido nuevo . . . Cada día que un productor mexicano copie un éxito norteamericano, estará traicionando a México y su destino musical. A trabajar, que lo sobra en la tierra azteca es talento original y hermoso . . . Y no es el caso de atacar la producción extranjera, para evitar que triunfe en México, el asunto es superarse y competir honorablemente . . . Bueno, y hablando de este tópico, ¿qué estará pasando en España?, cuna y madre de nuestro idioma. ¡Por allá también cocen habas!

Hay varios distribuidores norteamericanos que disfrazados de gran poder económico engañan también a los sellos productores latinos y de tarde en tarde o nunca, pagan sus cuentas a los que necesitan de sus créditos, establecidos de buena fe, para hacerle frente a sus obligaciones. En estos empeños de engaño y egoísmo comercial han utilizado a todo el mundo. O rectifican sus políticas o

(Continued on page 43)



presenta a sus artistas exclusivos

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Con la Rondalla Mexicana
Del Chato Franco

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DESDE NUESTRO

(Continued from page 42)

les denuncio públicamente. Miren, así . . . mejor no nos ayuden! . . . Ah, y espero cartas de todos los que no están siendo pagados a tiempo, para llamarles a estos señores por sus nombres y apellidos. ¡Canallas!

Lanzó Odeon en Argentina el Long Playing "El Peso Fuerte" interpretado por el gran vendedor **Coco Díaz** y su **Conjunto**. ¡Muy bueno y merece promoción internacional! . . . Lanzó Gema "La Voz de Ledesma" y . . . Nuestro Amor" con arreglos de **René Hernández**. Muy buena grabación que mantendrá a Roberto en su posición estelar . . . Presentádose **Luisa María Güell** en el Hipocampo Night Club de Puerto Rico y en el programa televisivo de **Luís Vigoreaux** por el Canal 4, WAPA. ¡Exitosamente, por supuesto! . . . A punto de salir al mercado, también en Gema, la última grabación del recientemente fallecido y talentoso amigo, **Guillermo Portabales**, creador de la Guajira de Salón . . . Regresó a México, **Santa Oviedo**, "La Gitana de la Canción Mexicana," después de triunfales actuaciones en Amsterdam, París y Madrid. Sus presentaciones en Chicago también han sido muy exitosas. Después de viajar en representación de México por toda Latinoamérica y coronado como Reina del Festival Folklórico Latino Americano en Argentina en 1967, **Santa** está logrando impacto internacional con sus interpretaciones discográficas de "Yo Llevo Luto Por Tí," "Murió la Flor," "Azotó la Res" y "Ya No me Quieres." La despedida on el aeropuerto brindada a este redactor por **Santa** acompañada por un gran Mariachi, es ya asunto que jamás olvidaré ¡Bella despedida! . . . W.F.B.A. Radio Pepino, de Puerto Rico cambió su dirección a: Pepino Broadcasters, Inc. P.O. Box CC, San Sebastián, P.R. 00755 . . . Aparte de ser una intérprete impresionante de la música mexicana, **Amalia Marcías** hace sus presentaciones atavida con prendas muy originales y costosas. Su primera grabación de "Si Volviera a Nacer" y "El Rayazo" le abrieron las puertas a una fama y popularidad siempre creciente . . . **Rosario de Alba** en Venezuela . . . Firmó **Leo Dan** con la CBS Mexicana . . . Editará Reprise Estados Unidos las grabaciones de **Sabú** de la Argentina. El primer "sencillo" será "Toda Mía la Ciudad" con "Ese Tierno Sentimiento." **Sabú** actuará próximamente en la TV bonaerense y se rumora que firmará exclusividad con el Canal 9. ¡Saludos **Sabú!** . . . Agradezco felicitaciones navideñas a: **Johnnie Camacho**, Director de Certron Internacional, **Blanca Rosa Gil**, desde sus triunfales actuaciones en Nueva York, **Jorge Díaz Ortíz**, de Discos Universales de México, Discos Borinquen, **Alberto Caldeiro** de CBS de México y **William J. López** de Piscis Agency de New Jersey . . . y ahora . . . ¡Hasta la próxima!

* * *

The Mexican record industry is facing a great crisis because of a shortage of talented executives. Movement of executives from one company to another is constantly creating great conflict and confusion. A lack of creativeness has lowered Mexico's standing in the international market and even in Mexico. Charts are reflecting hits by Argentina and other South American countries. Even on the West Coast of the states where the Mexican influence has been always strong, Mexico is showing great weakness and hits produced by other Latin countries are climbing the charts.

The international production will have to be improved in order to recoup the great international market. Argentina, Brazil, Columbia, Peru and Venezuela are displaying a lot of stamina and executive energy which is creating the big problem for Mexico. The press in Mexico is strongly attacking the companies and executives as I have never seen in my whole life as a newsman. Amprodis, the Association of Record Manufacturers of Mexico, should create an institution that could train new executives. To keep copying American hits by local Mexican artists is killing the industry because when the product produced in Mexico tries to reach the international market, the American production is already there. Mexico was No. 1, and I am sure that the recording companies will face this great crisis with courage and determination. If not, they will be in big trouble soon. In a country in which talent flourishes constantly, mediocrity is making it very difficult for talented musicians, composers and singers to go ahead. Mexican executives are too busy protecting their own gang. CBS is one of the most strongly attacked companies by the press, followed by almost every single company. And the press is right!

(Continued on page 44)



LATIN AMERICAN ALBUM PRODUCT

ASALTO NAVIDENO

WILLIE COLON.

Con Hector Lavoe en la parte vocal, ofrece Willie Colon excelente repertorio navideño. "Popurri Navideño," "Aires de Navidad," "Esta Navidad" y "Traigo la Salsa" entre otras.



■ Christmas repertoire rendered by Willie Colon with Hector Lavoe on the vocals. Will sell big during the holidays. "Vive tu Vida Contento," "La Murga," "Esta Navidad" and "Canto a Borinquen."

MONNA BELL (VOL. 4)

Musart EDM 1482.

La cantante chilena en "Noche Callada," "La Nave del Olvido," "Romeo y Julieta," "País Tropical" y "El Río y las Rosas" en su singular estilo. Arreglos y dirección de J. Ortega y E. Neri.



■ Famous for quite a long time, Monna keeps selling nicely. Here she offers "All That Remain," "Raindrops Keep Fallin' on my Head," "Romeo and Juliet," "Qué Haré," "Noche Callada" and "Windmills of Your Mind." Great arrangements!

"BESAME OTRA VEZ"

RENE & RENE— Certron Internacional CIS 4001.

Cargaron de honra a los mexico-norteamericanos y a los mexicanos con "Lo Muco que te Quiero." Ahora dan lo mejor de sí mismos en "Cuando Tú te me Vayas," "Bésame Otra Vez," "La Mentira," "Creí" y otros tesoros interpretativos. Certron debe movilizarlos como se merecen!



■ Nobody in the Latin world could ever forget "The More I Love You" by René & René. Now they offer "Kiss Me One More Time" in this album. Also, "If You Ever Leave Me," "Love Is for the Two of Us," "Yellow Days," "My Cherie Amour," "No No No," "El Doctor Jeringa" and "Ya Volví." Great cut!

COMANDANTES DEL RITMO

LOS OCHO DE COLOMBIA— Caytronics CYS 1226.

Grandes vendedores en Sudamérica, estos ocho músicos imparten su peculiar sonido a "La Qué Más Me Gusta," "María Te Te," "No Llores Corazoncito," "El Totumo" y otras contenidas en esta grabación.



(Continued on page 49)

LO QUE TODOS ESPERABAN ESTA A LA VENTA!!

por MIGUEL ESTIVILL



THE JOE CUBA SEXTET SLP-1226

N.Y. Dist.: Dome Dist. Corp., 43-32 10th St., L.I.C., N.Y. 11101 (212) 786-9637

LATIN AMERICAN HIT PARADE

NEW YORK

SYMPHONY SID WEVD

1. WHEN WE GET MARRIED
JOE BATAAN—Fania
2. GHANA E
WILLIE COLON—Fania
3. EL DIFERENTE
RICARDO RAY—United Artists
4. COMO ACOSTUMBRO
LA LUPE—Tico
5. ALCHOLADO JUANA
EL GRAN COMBO—Gema
6. BANDERA
LA PROTESTA—Rico
7. EL VIVE BIEN
TITO RODRIGUEZ—United Artists
8. SALSA CONTROL
LEBRON BROS.—Cotique
9. DULCE CON DULCE
JOHNNY PACHECO—Fania
10. ABANDONADO FUE
ORCH. HARLOW—Fania

DICK "Ricardo" SUGAR WHBI-FM

1. WHEN WE GET MARRIED
J. BATAAN—Fania
2. GHANA'E
W. COLON—Fania
3. SALSA Y CONTROL
LEBRON BROS.—Cotique
4. I REGRET
ORCH. CAPRI—Manana
5. MY MEMORIES OF YOU
J. SABATER—Tico
6. LOVERS
H. AVERNE—Fania
7. BILONGO
E. PALMIERI—Tico
8. ABANDONADA FUE
L. HARLOW—Fania
9. QUITATE LA MASCARA
R. BARRETTO—Fania
9. POWER
R. BARRETTO—Fania
10. EN CARACAS
ORCH. FLAMBOYAN—Cotique

SPAIN

1. CHIQUILLA
JULIO IGLESIAS
2. EL CONDOR PASA
SIMON & GARFUNKEL
3. A LOS QUE HIRIO EL AMOR
PEDRO RUIZ BLAS
4. YELLOW RIVER
CHRISTIE
5. LIBERATE
LOS CANARIOS
6. N'AVEIRINA DO MAR
MARIA OSTIZ
7. PEOPLE TALKING AROUND
LOS BRAVOS
8. QUIERO ABRAZARTE TANTO
VICTOR MANUEL
9. WHY?
MAQUINA
10. CARMINA
VICTOR MANUEL

CHILE

1. LA DISTANCIA ES COMO EL VIENTO
DOMENICO MODUGNO—RCA
2. TE HE PROMETIDO
LEO DAN—CBS
3. NO SOY MAGDALENA
GABRIELA FERRI—RCA
4. PARA QUE NO ME OLVIDES
LOS CUATRO DE CHILE—Astral
5. SON LAS CINCO
LOS HIJOS DE AFRODITA—Philips
6. CARA DE SUEÑO
LOS NAUFRAGOS—CBS
7. NUEVAMENTE EL SOL
THE JUPITER SUNSET—Odeon
8. COMO DESEO SER TU AMOR
LOS GALOS—Caracol
9. PERMITE, SENORA
NICOLA DE BARI—RCA
10. QUIERO MAS DE TI
LOS ANGELES NEGROS—Odeon

Tangerine, Equipe Set Distribution Deal

■ Negotiations have been finalized between Tangerine Record Corp., Ray Charles' Los Angeles-based diskery, and Equipe, South American-label based in Brazil, for distribution deal whereby Equipe will have South American rights to Tangerine product and TRC will be exclusive U.S. distributor for Equipe's roster of artists.

Pact was announced by Ron Granger, Tangerine topper, and Oswalde S. Cadazo, Equipe's General Manager.

Pact is significant step in Tangerine's growth pattern as an indie label, marking the first time TRC will assume mutual distribution chores with a foreign licensee.

Rock Package Due

■ American Talent International is currently firming concert dates for a rock package featuring Savoy Brown, Small Faces with Rod Stewart and the Grease Band (minus Joe Cocker).

SENCILLOS DE IMPACTO IMPACT SINGLES

1. JULIO IGLESIAS
"Noche de Paz"
"En un Burrito Orejón"
Columbia MO 1048 (Español)
2. THE HARVEY AVERNE BAND
"Christmas Song"
"Let's Get It Together This Christmas"
Fania 551
3. LOS RELAMPAGOS DEL NORTE
"Me Caíste del Cielo"
"Comprendí tu Pena"
Marsol MS-164
4. MONTENEGRO
"Ojalá que te Engañe"
"Deseo"
Electrovox 410-18
5. LOLITA DE LA COLINA
"Es que Estás Enamorado"
"Ya no Siento Celos"
Musart 45-4714
6. MARIA EUGENIA
"Tu Hijo"
"Esta Cumbia es Mía"
Sonolux 11-10997

Multitude's 'Medley'

■ Atlantic is rush-releasing a new single by the Assembled Multitude. The group, which enjoyed hit singles on "Overture from Tommy" and "Woodstock," have turned in a "Medley from Superstar."

General Expands in Los Angeles

■ General Entertainment Corp. has expanded its Los Angeles facilities into larger offices, firm President Dick Maultsby announces, in Suite 1206, 9000 Sunset Blvd.

Humperdinck in Vegas Dec. 18

■ Engelbert Humperdinck, London Records artist, will open his 1971 U.S. concert tour with a four-week engagement at the Riviera Hotel in Las Vegas, Dec. 18-Jan. 14.

DESDE NUESTRO

(Continued from page 43)

There are several American distributors in the states that have decided to go Latin, taking over distribution of Latin labels in several areas. One of the most affected is Florida, due to a lack of proper payment of their debts to the small Latin producers and labels. If they intend to help the Latin market taking advantage of everybody in every way and not paying their debts, they better stay away from the Latin business . . . Orfeon released in Argentina an LP by Coco Diaz and his Combo titled "El Peso Fuerte." Good! . . . Gema released a new album by Roberto Ledesma titled "La Voz de Ledesma y . . . Nuestro Amor." A superb cut with arrangements by Rene Hernandez . . . Luisa María Guell is performing at the Hipocampo Night Club in Puerto Rico and on the Luiz Vigoreaux TV show aired by Channel 4 (WAPA) . . . Gema will release in two weeks a new album by the late great singer Guillermo Portabales . . . Santa Oviedo, "The gypsy of Mexican Song," is back in Mexico after a tour that covered Amsterdam, Paris, Madrid, Chicago and the West Coast. Santa was crowned the Queen of Folk Music in a Festival that took place in 1967 in Buenos Aires, Argentina. Her popularity is spreading to all areas with her two singles, "Yo Llevo Luto Por Ti" b/w "Murió la Flor" and "Azotó la Res" b/w "Ya No Me Quieres" . . . WFBA Radio Pepino, Puerto Rico, changed their address to: Pepino Broadcasters, Inc., P.O. Box CC, San Sebastian, P.R. 00755 . . . Amalia Macias became famous almost overnight with her interpretation of "Si Volviera a Nacer" and "El Rayazo" a few months ago. Now she is being strongly promoted and her live performances are impressive . . . Rosario de Alba is in Venezuela . . . Reprise will release in the states recordings by Sabu from Argentina. The first single will be "Toda Mia la Ciudad" b/w "Ese tierno sentimiento." Sabu will sign very shortly as exclusive artist from Channel 9 in Buenos Aires . . . I appreciate Christmas cards from Blanca Rosa Gil, Johnnie Camacho, Certron International, Jorge Díaz Ortíz, Discos Universales de Mexico, Discos Borinquen, Alberto Caldeiro from CBS Mexico, William J. Lopez from Piscis Agency Co., New Jersey, and R. Kleinman.



GEMA

ROBERTO LEDESMA
"LA VOZ DE LEDESMA
Y...NUESTRO AMOR"

Gema LPGS 3089

Gema Records Corp.

659 10th Avenue, New York, N. Y. 10036 (212) JU 2-4945

WEEK OF DECEMBER 19, 1970

1. **THE ISAAC HAYES MOVEMENT**
Enterprise ENS 1010 (Stax)
2. **CHAPTER TWO**
ROBERTA FLACK—Atlantic SD 1569
3. **TO BE CONTINUED**
ISAAC HAYES—Enterprise ENS 1014
4. **GULA MATARI**
QUINCY JONES—A&M 3030
5. **BITCHES BREW**
MILES DAVIS—Columbia GP26
6. **MILES DAVIS AT FILLMORE**
Columbia G 30038
7. **BLACK TALK**
CHARLES EARLAND—Prestige PR 7758
8. **SUMMEN BUKMUN UMYUN**
PHAROAH SANDERS—Impulse AS 9199
9. **INDIANOLA MISSISSIPPI SEEDS**
B. B. KING—ABC ABCS 713
10. **WALKING IN SPACE**
QUINCY JONES—A&M 3023
11. **PTAH THE EL DAUD**
ALICE COLTRANE—Impulse AS 9196 (ABC)
12. **LASTS POETS**
Douglas 3 (Pickwick)
13. **HOT BUTTERED SOUL**
ISAAC HAYES—Enterprise ENS 1001 (Stax)
14. **TRANSITION**
JOHN COLTRANE—Impulse AS 9195 (ABC)
15. **DON ELLIS AT FILLMORE**
Columbia G 30243
16. **SWISS MOVEMENT**
LES McCANN & EDDIE HARRIS—Atlantic SD 1537
17. **BEST OF JOHN COLTRANE**
Impulse AS 9200-2 (ABC)
18. **BLACK DROPS**
CHARLES EARLAND—Prestige PR 7815
19. **BURNING**
ESTER PHILLIPS—Atlantic SD 1565
20. **WES MONTGOMERY'S GREATEST HITS**
A&M SP 4247
21. **BRIDGE OVER TROUBLED WATER**
PAUL DESMOND—A&M SP 3032
22. **THEM CHANGES**
RAMSEY LEWIS—Cadet LP 844 (Chess)
23. **THEM CHANGES**
BUDDY MILES—Mercury SR 61280
24. **STONE FLOWER**
ANTONIO CARLOS JOBIM—CTI 6002
25. **BLACK FOX**
FREDDIE ROBINSON—World Pacific Jazz ST 20162 (U.A.)

CLUB REVIEW

Roy Ayers Group Together

■ NEW YORK — Roy Ayers Ubiquity, a fine quartet led by veteran vibist Roy Ayers, performed a fine set at the Village Vanguard last week (8). The group has recently been signed to Polydor with their first release scheduled for January.

The sound of the group is being pushed as ubiquitous — the state of being everywhere. This may or may not be true but wherever they are, they certainly are together. Ayers plays in an intense yet highly melodic

style with a flair for the dramatic; he sings in rather the same style. With the fuzz tone added to his vibes, Ayers produces a novel space jazz sound but always keeps the tune in mind.

Other members of Roy Ayers Ubiquity who demonstrated great fluidity of style were Harry Whitaker on piano, Clint Houston on bass (fender and acoustic) and Al Mouzon on drums.

Miranda Music Set

■ LOS ANGELES — Producer Rudy Durand and composer-conductor Joe Parnello have announced formation of Miranda Music (ASCAP).

First publishing product for Miranda will be the soundtrack of Durand's Koala-London Screenplays co-production feature, "Cactus in the Snow," starring Richard Thomas and Mary Layne, set for a January, 1971, release. Parnello scored and conducted "Cactus in the Snow."

Haynes at Bitter End

■ NEW YORK — Aliotta Haynes, folk-rock trio, will make its first New York appearance at the Bitter End Dec. 16-21.

Mail Order Pushes

(Continued from page 12)

Cornyn decided that since the company is set up for mail-order, they would offer the posters directly—not in sets of 18 but in a variety of smaller groups.

"We'll do some advertising to get the whole thing rolling," states Cornyn, "but then we'll let our album innersleeves do the work. Right now, we're advertising our samplers on the innersleeve of every Warner/Reprise album—the artists, the tracks, the price and an order form. We'll be adding the sets of artist blow-ups as soon as possible."

Thomas to Europe

■ Vocalist Rufus Thomas will be doing the Funky Chicken, the Dog and the Push & Pull throughout England, France and Germany during his Euro-

Hubbard to CTI

■ CTI Records announces the signing of Freddie Hubbard to an exclusive, long-term contract.

Hubbard has just completed recording his second LP for CTI, titled "Straight Life." The recording features Herbie Hancock, Ron Carter, Jack DeJoenette, George Benson and Joe Henderson.

Crusaders at Festival

■ The Jazz Crusaders have been set as the special guest stars of the Festival of African-American Performing Arts at San Francisco's Harding Theatre through Dec. 13. The Chisa artists will be appearing with Hugh Masekela and the Union of South Africa who are already in residence at the Festival.

pean tour from Jan. 15 to Feb. 17. Thomas, who has created dance trends with his Stax recordings of "Do The Funky Chicken" and "Walkin' The Dog," has just released "The Push & Pull."

MONTREUX II

BILL EVANS—CTI 6004.

It's been a little while since Bill Evans has had a new album, and so this one will be especially appreciated. It's a quiet package, shimmering and velvety like the picture of water on the cover. It also seems to be less cerebral than previous Evans.

THE STROKE OF GENIUS

CHARLIE BYRD—Columbia C 30380.

A slight departure for Charlie Byrd. Normally the guy takes hits and gives them his gentle jazz readings. Here he gets a flamenco-ed Spanish flavor in many of the inclusions, not all of which are familiar at all.

STAN KENTON AND HIS ORCHESTRA LIVE AT REDLANDS UNIVERSITY

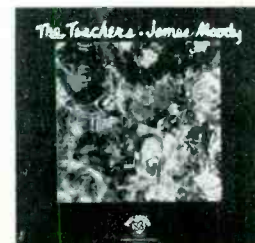
STAN KENTON—Creative World 1015.

Stan Kenton doing what he's always done better than anybody—helm a big band. There is nothing particularly new here, but once it was spectacularly new and that still counts for plenty. There are two records and they both are brimming with brassy sound.

THE TEACHERS

JAMES MOODY—Perception PLP 6.

There is a lot of linking of this album with revolutionary movement on the jacket, but it just doesn't seem to be. The jazz is mild and mellow and extraordinarily pretty, not at all revolutionarily abrasive. Moody and the Albert have a beauty here.



ENGLAND

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

SINGLE

"AIN'T THAT TELLING YOU PEOPLE"

By Sue and Sunny

Publisher: Ardmore and Beechwood
Deram

SLEEPER

"MISS ME IN THE MORNING"

By Mike D'Abo

Publisher: New Music
Bell

By **RON McCREIGHT**

■ LONDON—The growing realization in England of **Record World's** position as a trade paper is being reflected by a rapid increase in subscriptions. The editors intend giving increased coverage to the United Kingdom, and these changes will become visible during the next three or four weeks. Although brief notes as hitherto will be continued there will be an increased emphasis on the treatment of matters of industry interest at greater length, with space being offered to significant people within the industry, either to air an opinion, however controversial, or on occasion to be interviewed. During this exciting period in the life of **Record World** we would particularly welcome letters both approving and disapproving addressed to **Record World**, 24 Denmark St., London, WC2.

Former recording partners **Al Kooper** and **Mike Bloomfield** have booked separate sessions at London's Trident Studios in December and January. Kooper will be using guitarist **Caleb Quaye** and drummer **Roger Pope**, no strangers to Trident where they recorded **The Tumbleweed Connection** album with **Elton John**. Along with other members of **Hookfoot** they are also due to join Elton on his U.S. tour in the New Year. Also among those present at the session will be **Herbie Flower** of **Blue Mink** and **CCS**. As yet no word on Bloomfield's lineup.

Persistent rumor that **The Beach Boys** intend moving permanently to Britain. Good idea . . . **Tony Hatch** family active again with wife **Jackie Trent** and brother-in-law **Les Burgess** featuring in new British group **Happy Medium**. Congratulations, by the way, to Capitol's European Marketing Manager **Marvin Beisel**, celebrating 15 years with the company this month. The as yet untitled **Mungo Jerry** single scheduled for release Jan. 15. As the sales of "In the Summertime" reach the six and a half million mark world-wide, bass player **John Godfrey** replaces **Mike Cole**.

Geoffrey Heath appointed Managing Director of new music company formed by Associated Television and the Kirschner Corp. . . . Drummer's corner: The musician's union refusal to grant a work permit led to the cancellation of the drum battle between **Ginger Baker** and **Elvin Jones**. Now scheduled for February at the Polytechnic. Wembley Stadium officials deny the possibility of a Baker, Jones, **Buddy Miles** and **Buddy Rich** encounter taking place at the Stadium. What offers? Buddy Miles with two LPs in the U.S. charts is planning a single to coincide with a turn of the year tour of Britain, Scandinavia and Germany . . . Eighteen months ago **Alex Strickland** sold his dominant share of the Strickland chain to **Pye**. Now appointed Managing Director to Chappell's Music Center, he plans to form a new chain of retail outlets . . . **Grand Funk's** manager **Terry Knight** in London this week to organize U.K. dates for the group in January, part of their U.K. tour . . . **The Kinks** return from the states on Dec. 14, will record continuation of their latest album, "Kinks Part 2."

BBC-TV producer **Stanley Dorfman** continued his highly successful "In Concert" series with a superb performance from **Randy Newman**. Already seen on the series: **Joni Mitchell**, **Tony**

GERMANY

By **PAUL SIEGEL**

■ BERLIN—The first Christmas card to reach us in Germany comes from Japan's Seven Seas Music Co. headed by **Teruchiyo Miyamoto** . . . **Electrola's** **Wilfried Jung** devised a novel single and album monthly chart list of his current product, with **Heino** leading the albums with "Halli hallo, wir fahren," and also leading the singles with "In einer Bar in Mexico." There's a Christmas LP, too, with **Helmut Zacharias'** "Fröhliche Weihnachten" . . .



Paul Siegel

Germany's two major television networks, the **ARD** and **ZDF**, fighting a cut-throat competition with their New Year's TV shows for audience, using a flock of enticing stars.

UA Music's **Gaby Right** flies from Munich to California shortly for the big **UA** pow wow, carrying in her handbag a big song, "I Can't Run Away," with great lyrics by **Al Stillman** and music by **Dave Hildinger** . . . **Philips A&R** chef **Wolfgang Kretzchmar** called from Hamburg worried about his Christmas records arriving in time for my Christmas **RIAS** show in Berlin. Don't worry, Wolfgang, they're here. Your big money-maker could be the LP, "Deutsche Weihnacht" (German Christmas) with **Heidi Brühl**, **Gerhard Wendland**, **Vico Torriani** and the **Vienna Boys Choir** . . . **Polydor** has issued a double-decked LP with their big star, **Roy Black**, called, "Mein schönstes Wunschkonzert" produced by **Hans Bertram** with brilliant arrangements by **Werner Twardy** . . . **Stuttgart's** **Peter Kirsten** will kick off his new **Global Records** to be distributed by **Phonogram** **Philips**. Contract was inked by **Kirsten** and **Philips Business Manager**. **Dr. Werner Vogelsang** . . . Glad to hear of the speedy recovery of producer **Horst Hartmann** . . . **Frankfurt's** **Bellaphon** label has a hot new single with **Wolfgang** called, "Abraham" . . . Sounds like **Chris Roberts** has a smash hit, "Ich bin verliebt in die Liebe," which is leading **Dieter Thomas Hecks**, **Europawelle** **Saar's** hit parade.

Cornet Records has a beaut of a record in the German version of "Little Drummer Boy" with the **Westfälische Nightingales** . . . **Gerig** pushing on both sides of **Heino's** **Columbia** single . . . **Ariola** has wonderful LP called, "Merci Mireille," with, of course, **Mireille Mathieu**. Their big Christmas push is on **Herb Alpert's** album which includes the standard, "Jingle Bell Rock" . . . **Caterina Valente** may have a new hit on **Teldec** with "Manolo" . . . **MCA** made a wise move going back to **Teldec**, which has released the big album, "Jesus Christ Superstar" . . . Sounds like **Rex Gildo** has an exciting new **Ariola Record**, "Hast du Angst vor der Liebe" (Are you afraid of love), a **Thomas Meisel** production . . . **Horst Jankowski**, just returned to Germany from a one-month **USA-Canadian** tour, already has a renewal contract for next year . . . **Glen Campbell's** "It's Only Make Believe," being pushed by **Aberbach** pubbery in **Hamburg** . . . I like **John Rowles'** new one, "No Love at All" . . . **Antenna**, the PR arm of **Polydor**, sent us a hot bio on **Tony Williams** . . . **Doris Wagener** sent us the first new **Chappell Report**, and the best bet is the theme music from the motion pix, "Borsalino" . . . **Eckart Rahn's** new hot song is "Eine Welt Für Uns Beide" sung by **Su Kramer** on **Telefunken**.

Blonde LP Out

■ LONDON—A new album by **Blonde** on **Blonde**, "Rebirth,"

has been released here by **Ember Records**, with one song from the LP, "Castles in the Sky," also included on an album sampler of **Ember** artists.

Joe White, **James Taylor**, **Mac Davis** and **Elton John** . . . Five million pound claim made against **ATV** controlled **Northern Songs** by **Maclen Music** on behalf of **John Lennon** and **Paul McCartney**. **Maclen** claims this amount in back royalties. The dispute stems back to 1965.

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. I HEAR YOU KNOCKING
DAVE EDMUNDS—M.A.M.
2. WHEN I'M DEAD AND GONE
McGUINNESS FLINT—Capitol
3. CRACKLIN' ROSIE
NEIL DIAMOND—Uni
4. IT'S ONLY MAKE BELIEVE
VLEN CAMPBELL—Capitol
5. VOODOO CHILE
JIMI HENDRIX EXPERIENCE—Track
6. RIDE A WHITE SWAN
TYRANNOSAURUS REX—Fly
7. HOME LOVIN' MAN
ANDY WILLIAMS—CBS
8. YOU'VE GOT ME DANGLIN'
ON A STRING
CHAIRMEN OF THE BOARD—
Invictus
9. INDIAN RESERVATION
DON FARDON—Young Blood
10. I'VE LOST YOU
ELVIS PRESLEY—RCA

Ember Films Formed in U. K.

■ LONDON — Establishment of Ember Film Distributors, a division of Ember Records International, Ltd., has been announced by Jeffrey S. Kruger, President of the new venture, a British-based organization specializing in the distribution and exploitation of motion pictures throughout the United Kingdom.

Eric Greenspan, former General Sales Manager here for Columbia Pictures, will function as Kruger's Director of Sales. Directors include Hal Shaper and Jimmy Henney, who are involved with Kruger in other enterprises, including the Ember Records organization, Flamingo Film Productions and various music publishing houses.

The first film scheduled for presentation here by the new company is "From Nashville, With Music," which presents more than two dozen major country music artists in an entertainment cavalcade. Kruger has it set for release in late March, 1971.

Bergmans Finish Lyrics for Legrand

■ George Sherlock, American International Records General Manager, announces that Academy Award-winning lyricists Alan and Marilyn Bergman have completed the lyrics to Michel Legrand's main theme song for the American International picture, "Wuthering Heights." The Bergmans have titled their theme song, "I Was Born in Love With You."

GERMANY'S TOP 10

SINGLE TIPS:

- DOMESTIC: IN EINER BAR IN MEXICO**
HEINO—Columbia
- INTERNATIONAL: SEX MACHINE**
JAMES BROWN—Polydor
1. A SONG OF JOY
MIGUEL RIOS—Polydor/
Publ. Melodie der Welt
 2. OH, WANN KOMMST DU?
DALIAH LAVI—Polydor/Publ. Gerig
 3. PARANOIA
BLACK SABBATH—Philips/Publ. Philips
 4. LOLA
THE KINKS—Vogue/Publ. Aberbach
 5. CANDIDA
BATA ILLIC—Polydor/Publ. Aberbach
 6. DU BIST ANDERS
PETER MAFFAY—Telefunken/Publ. Intro
 7. NEANDERTHAL MAN
HOTLEGS—Fontana/
Publ. Francis, Day & Hunter
 8. ICH BIN VERLIEBT IN DIE LIEBE
CHRIS ROBERTS—Polydor/Publ. Liliton
 9. LOOKIN' OUT MY BACK DOOR
CREEDENCE CLEARWATER REVIVAL—
Bellaphon/Publ. Arends
 10. WAR
EDWIN STARR—Electrola/Tamla M/
Publ. Jobete

Through the courtesy of:

AUTOMATENMARKT
(Editors: Killy Griepel, Uwe Lencher)
(Single Tips: Paul Siegel)

RADIO LUXEMBOURG TIPS (Helmut Stoldt)

1. DARLA DIRLADADA
DALIDA—Sonopresse
2. TENNESSEE BABY
TOMMY KORBERG—Metronome
3. INDIAN RESERVATION
DON FARDON—Young Blood
4. HAST DU ANGST VOR DER LIEBE
REX GILDO—Ariola
5. I THINK I LOVE YOU
THE PARTRIDGE FAMILY—CBS
6. IN FESTEN HANDE
RICKY SHAYNE—Hansa

Ho Nominated

■ Don Ho has been nominated for a Freedoms Foundation Award because of his new Reprise single, "This Is America." The nomination was announced by Mrs. Edward Ehlen, VP of the Hawaiian Chapter of the organization.

Tony Prepares



Tony Bennett, who will appear with the London Philharmonic Orchestra in a special benefit concert to aid the Orchestra in London on Jan. 31, discusses plans with (from left) Canadian composer and conductor Robert Farnon; Eric Bravington, Director of the Orchestra; and John Bunch, Bennett's musical director. The Columbia star is currently scoring with his new single "I'll Begin Again," from the film "Scrooge," and his LP, "Tony Bennett's Something."

ITALY'S TOP 10

By Courtesy of **MUSICA E DISCHI**

- SINGLE TIP OF THE WEEK:**
MA CHE MUSICA MAESTRO
RAFFAELLA CARRA—RCA
1. ANNA
LUCIO BATTISTI—Ricordi/
Published by Acqua Azzurra
 2. L'APPUNTAMENTO
ORNELLA VANONI—Ariston/
Published by Ariston
 3. NEANDERTHAL MAN
HOTLEGS—Phonogram/
Published by Francis Day
 4. SPRING, SUMMER, WINTER AND FALL
APPHRODITES CHILD—Published by Alfieri
 5. AL BAR SI MUORE
GIANNI MORANDI—RCA/
Published by Mimo
 6. SOGNO D'AMORE
MASSIMO RANIERI—CBS/SUGAR/
Published by Suvini Zerboni
 7. IO E TE DA SOLI
MINA—PDU/Published by Acqua Azzurra
 8. IN THE SUMMERTIME
MUNGO JERRY—(Pye) Ricordi/
Published by Carré D'as.
 9. GIRL I'VE GOT NEWS FOR YOU
MARDI GRAS—Saar/Published by Ricordi
 10. YELLOW RIVER
CHRISTIE—CBS/SUGAR/Published by Bicio

FRANCE'S TOP 10

SINGLE TIP:

- J'HABITE EN FRANCE**
MICHEL SARDOU
1. MELANCHOLY MAN
MOODY BLUES
 2. DONNE TON COEUR, DONNE TA VIE
MIREILLE MATHIEU
 3. BLACK NIGHT
DEEP PURPLE
 4. LADY D'ARBANVILLE
CAT STEVENS
 5. DEUX AMIS POUR UN AMOUR
JOHNNY HALLYDAY
MIDNIGHT
GEORGE BAKER SELECTION
 6. REVIENS JE T'AIME
SHEILA
 7. RATATA
ROTATION
 8. MAIS DANS LA LUMIERE
MIKE BRANDT
 9. ARIZONA MAN
GIORGIO
 10. MAGGIE
MUNGO JERRY

Through Courtesy of
EUROPE NO. 1, PARIS (HIT-PARADE)

CTI Overseas Deal

■ NEW YORK—CTI Records announces the signing of a three-year distribution arrangement in New Zealand with Polygram Records, Ltd.; in South Africa with Teal Records for the territories of Rhodesia, Zambia, Kenya, Mozambique, Angola and South

West Africa; and with Philips Records for Mexico and South America.

John Nathan, President of Overseas Music Services, Inc., is in Europe making a three-week swing contacting CTI Records licensees in Scandinavia, Holland, Germany, France, Italy and Spain.

FRANCE

By GILLES PETARD

■ PARIS—"Peau d'Ane" is the title of the new motion picture featuring Michel Legrand, Catherine Deneuve and a major part of the cast which made a big success out of "The Umbrellas of Cherbourg." The musical score was written and produced by Legrand and the record will be released by Paramount-Pathé Marconi. The flick will be premiered in Paris on Dec. 15 . . . Barry Class, President of Trend Records (Great Britain), signed a distribution contract for France and Italy with Pathé-Marconi. Trend has two groups, Warm Dust and Swegas . . . The Beach Boys and the Flames gave a concert at the Paris Gaumont Palace on Dec. 8.

Brigitte Bertholier of Editions Bagatelle on a business trip to the United States . . . Bagatelle is releasing three LPs from the Avco-Embassy line: "Louis Armstrong Country & Western," "Della Reese" and "Weight" . . . Christopher Laird, a young American singer living in Paris, sang for the annual dinner party of the Anglo-American Press Association at the Intercontinental Hotel on Nov. 27. Present were the Ambassador of Great Britain, Mr. Soames and Mr. Culley of the U.S. Embassy, as well as numerous personalities of the artistic world . . . Following the success of "Colombe Ivre," Serge Prisset is out with an album entitled "Kao Kao" (Philips) . . . On the same label, Johnny Halliday comes up with a new LP featuring "Poème sur la Septième," an adaptation on Beethoven's Seventh Symphony. Barbara went to Japan to participate in the Tokyo Festival.

Larry Douglas signed a contract with Philips to distribute his productions . . . Moving Gelatine Plate, a French underground group, and singer-actress Brigitte Fontaine, together with the Open Light Show, gave a concert at the Faculté de Droit in Paris on Dec. 5 . . . Richard Anthony's latest single is titled "Mister Thomas" . . . The latest "French" group, made up of two Americans, a Briton and a Canadian, all residing in Paris, made its opening show at the Golf Drouot on Dec. 3; group records for Something Else . . . Vogue is releasing a single from Calla by Lord Creator, called "Wreck A Pum Pum," a deck expected to become big in coming weeks.

Motown into TV, Films

(Continued from page 3)

for various projects in different facets of the entertainment industry, according to Michael Roshkind, Vice President of Motown.

Prior efforts of Motown Productions included partnership in joint ventures with Schlatter-Friendly in two NBC-TV specials which received considerable critical acclaim. "Diana!" will be Motown Production's first major television program on its own.

Roshkind pointed out that an option for a weekly hour series is tied into "Diana!" and the series also will be a Motown Productions presentation. In addition, Motown will create and produce one or two 90-minute made-for-TV original movies for ABC-TV.

Other Series Scheduled

Other items on Motown Productions schedule he said are an animated series and a summer series of hour variety shows.

According to Roshkind, "Diana!" will be a creative innovation in the TV medium.

"We have always emphasized creativity in all our leisure time programming activities and viewers will not be disappointed," he said. "Anytime you have a superstar like Diana, parlayed with a man of dynamic pioneering vision like Berry Gordy, President of Motown, who will personally act as Executive Producer, you just know television programming never had it so good."

Kip Walton, formerly with the Dick Clark organization, has accepted a TV Executive post with Motown Productions and one of his first assignments is to direct "Diana!" Bernard Rothman and Jerry McPhie are co-producing. Writers include Martin Ragaway, Jack Wohl and Mark Shekter. Creative consultant is Suzanne DePasse.

Roshkind added that Motown Productions is financing the development of a theatrical motion picture script for Diana Ross involving "one of the most dynamic young director-writers in the movie industry. That project is going forward now, and we will announce the details within the next three or four weeks."

He indicated it is possible that Motown Productions will bring this vehicle to Broadway prior to theatrical release. Several other legitimate theatre possibilities are on the drawing board, he said.

Motown's publishing com-

panies, Jobete Music Co., Inc., and Stein & Van Stock are also getting heavily involved in every phase of the entertainment industry. In recently expanded moves which saw the opening of offices in Hollywood and New York, the music publishing operation of Motown is scoring talents to motion picture producers and creating title tunes as well as other songs for movies. Two of the company's writers, Ron Miller and Tom Baird, also recently completed the words and music for a projected musical version of William Inge's "Bus Stop" on Broadway.

Roshkind is headquartered in New York but spends approximately half his time on the West Coast as well as at the record company's offices in Detroit.

RIAA, Labels Aid FBI

(Continued from page 3)

legged recordings were transported between New York and New Jersey in September, 1970.

The FBI also raided a warehouse on East 26th St. in New York and recovered more than 20,000 counterfeit records already packaged and ready for shipment, more than 100,000 counterfeit labels, close to 15,000 album covers and machinery used to shrink-wrap record album.

Most of the impounded counterfeit records were copies of the Beatles' "Let It Be" and Paul McCartney's "McCartney" album.

DeChristopher was arraigned before the United States Commissioner for the Southern District of New York and released on bail pending further hearings. Malone said the FBI was continuing its investigation.

The Recording Industry Association of America praised the work of the FBI, noting that law enforcement of such high caliber would do much to alleviate the industry's severe problem with pirated and counterfeited recordings which were draining more than \$100,000,000 annually for the legitimate industry.

NATRA Meeting

(Continued from page 3)

Arrangements are being made with the hotel to provide shuttle service to and from O'Hare Airport and to and from downtown Chicago.

Clive Davis NARM Keynoter

(Continued from page 3)

was a unanimous decision of the combined meeting of the NARM Board of Directors and the 1971 Convention Committee. James Schwartz is NARM President and Amos Heilicher is Chairman of the Convention Committee.

Malamud stated: "The outstanding achievements of Clive Davis in the recorded music industry are of such significance that they have been repeatedly recognized this past year in the national news media, well outside our own closed industry circles. His will be the first return appearance of a NARM Convention keynote speaker, since he served as keynoter in 1967. In that speech, he predicted several industry trends—the elimination of the monural record and variable pricing—both of which he initiated at Columbia. They since became standard industry practice and industry assets. 'Decade for Decision' is a theme which Clive Davis is most capable of exploring, and we are very excited at the prospect of his speak-

ing to that subject and of the possibility that an audio-visual presentation may accompany the speech."

An honors graduate of Harvard Law School, Davis was appointed General Attorney for Columbia Records in 1961, and in 1965 was named its Administrative Vice President. Less than one year later, he became Vice President, General Manager of CBS Records, and in October, 1967, its President. He was personally responsible for the affiliation of Janis Joplin, Laura Nyro, Santana, Blood, Sweat & Tears and the Chambers Brothers, among others, with Columbia and Epic.

Davis has been spotted in Look Magazine and Esquire as an outstanding figure in the record business, been profiled in Time and appeared on a recent Mike Douglas TV show—unusual exposure for a record company executive. Last year he received a Human Relations Award of the Music and Performing Arts Division of the Anti-Defamation League.

GE Forms Complex

(Continued from page 3)

"Initially, distribution will be through the television networks, and our own syndication. However, we will constantly explore the possibilities of participating in the expanding fields of cable television and cassettes. Closed circuit broadcasting will be an important part of our operation, utilizing such facilities as General Electric's Command Performance Network."

Moore added that Tomorrow Productions plans active feature motion picture production. He said, "We plan on becoming a major source of capital and innovation in motion pictures. We are vitally interested in feature films of quality and sound box office potential."

Formation of Tomorrow Productions, Inc., was announced by Donald D. Scarff, Vice President and Group Executive in charge of General Electric's

Consumer Products Group. "General Electric's objectives for Tomorrow Productions are quite high," said Scarff. "We hope to match the growth potential of the parent company's other venture businesses. In light of the potential of the entertainment industry today, we feel that such objectives are quite realistic."

Moore is already well known in entertainment circles. Aside from serving as President of the American Broadcasting Company's Television Network, a position which he held for six years, he is a former President of Ticketron, Inc., and a former executive of the Columbia Broadcasting System. Recently he was named to the Board of the Corporation for Public Broadcasting.

Tomorrow Productions, Inc. will be located in New York, at 777 Third Ave., N.Y., N.Y.

NOTES FROM THE UNDERGROUND

(Continued from page 29)

already plans for further education net broadcasts of rock. The "Homewood" series, which at other times showcased jazz, rhythm and blues and symphony, is at an end. But in the producers' minds, as far as rock and roll is concerned, a very strong point was made.

If all goes well in the near future they may experiment with as much as six uninterrupted hours of rock. *Six hours?*

DIALOGUE

RECORD WORLD SHOALS SCENE

(Continued from page 10)

I was about 10 people from the stage just caught in a sea of girls, lovin' every minute of it). It's television.

RW: What indication do you have?

JW: I have seen a number of really good television shows on rock and roll where rock and roll's been handled with maturity and understanding. I've seen Ralph Gleason's series on NET; the Leon Russell thing was excellent. I was as satisfied as I would have been anywhere unless I could have been at that recording studio when they were making it. They've got to get the sound problem straight—they do it with FM stations in quad-rasonic—and fix the TV sets or any number of things. Television is the future of mass presentation of rock and roll and with that, of course, are video cassettes.

RW: What do you feel is the relationship between music and drugs at this point?

JW: Musicians, by and large, use a lot of drugs and the audiences use a lot of drugs. Drugs are an irrevocable and irreversible part of the cultural milieu for young people today and the cultural milieu in which music—rock and roll music—takes place. That's the relationship. One does not, of course, create great music because one is stoned; because one is stoned, one sometimes does have greater insight into the music. The relationship is osmotic at its best, and it's irreversible.

RW: Do you think that sales charts are valuable or useful to people involved in music and records, people who consider themselves, perhaps, members of an alternate culture. For example: do you think that the Last Poets and Dead have more political and psychic value to the audience they're trying to reach if they have commercial value—because they'll reach that many more people?

JW: Sales charts are useful for a particular thing no matter who you are. If you have three green eyes and you're interested in what's selling most you look at the charts. If you're not interested in what's selling most then they're of no use whether you have three green eyes or two purple ones. Do the Poets have a greater impact?

RW: Because they have a hit record?

JW: Do they have more commercial value? Do they reach more people? Right! That's absolutely important; that's why I like the circulation of Rolling Stone to go up and grow to reach more people but I don't think we're saying anything substantially different now than we said three years ago.

The problem with success is the changes it wreaks on some people and some organizations—certainly I went through it too; I hope it's over but you never can tell. Success just turns your head around. It - - - - you up sometimes. That's what the record companies don't realize with some of these groups; they've got to be cool with these people. For all of us who are young and have long hair it takes a while to get used to handling amounts of money, to be recognized and get that peculiar fame thing where people are humble to you. It - - - - a lot of people up; it certainly - - - - me up. It's hard.

RW: The other side of the coin is to have commercial value and get success. Doesn't that alienate a group from the people they're trying to reach?

JW: We live in such a consumptive society—it consumes, consumes, consumes—there's never enough. Look what happened to the Beatles—just eat, eat, eat, eat, eat, eat, eat. We just ate up their lives until they had nothing left. It was amazing that they had that much to give because they were that talented. Finally, when they said "no more . . . we're breaking up; that's it," the audience turned on them and started to say, "You've betrayed us! We can't have anymore of your lives" and got angry at them for it. How sad, how thankless.

RW: If the audience feels betrayed, they're not showing it as they continue to eat up anything they put out.

JW: The audience? We're dealing with mass art. Generally speaking, mass art tends to corrupt the further it goes along. Certainly we have it now; the groups we're seeing now like Grand Funk Railroad and Led Zeppelin are the ultimate, and hopefully, the last corruption of the Rolling Stones.

DRW: To what extent do you feel a group or an artist is responsible to the audience, as far as ticket and record prices go and support of movement causes?

By BOB BATES

■ **MUSCLE SHOALS**—Raw Spitt was here at Quinvy studio Nov. 22-27 doing an album under the watchful eye and direction of his mentor, Swamp Dogg.

Spitt is or was, Charlie Whitehead of New York, a veteran of about five years on the night club circuits of New York and New Jersey. He is 28, and until recently considered himself an R&B soul artist. Then Spitt ran into Swamp Dogg in New York, Dogg is/was Jerry Williams, Jr., whose latest album sold over 75,000 copies in its first three months on the market.

Now both men are doing a kind of music that Dogg refers to as "sophisticated funk."

"It falls somewhere between pop and R&B," he said. "We just don't want to get bogged down into one category. We really want to stretch out. Our style of music is semi-message. We can tell you your breath smells in a way that will make you laugh instead of being offended. People who are aware already dig it. It will take awhile but we'll get there."

The album Spitt was doing at Quinvy, yet unnamed, consists of 11 tunes, three of which were written by the rare pair themselves. Featured on the album, (Liberty/UA) are "Hey Jude," "Fire and Rain" and a new one, "Buffalo Soldier."

"Buffalo Soldier" could rest on its own merits as a single.

The reasoning behind doing albums first and singles later, according to Swamp Dogg, is that underground djs are picking up on him and they prefer to play album cuts.

Dogg was openly enthusiastic about the Quinvy horn section, Sonny Royal, Mike Stough and Stacey Goss. "They're the best I've ever worked with," Dogg said.

LATIN AMERICAN LP PRODUCT

(Continued from page 43)

■ Big sellers in South America. Now Caytronics releases Los Ocho de Colombia in a highly danceable repertoire. "Bajando al Pozo," "El Animal Bravo," "Maria del Pilar" and "Cartagena es Bonita."

JW: Record and ticket prices? They should be finally and absolutely responsible. I know in the record business it's difficult to set the record price because of the nature of a negotiated contract where that kind of thing is turned over to the record company on a five-year basis. It is very involved in a complex system with pricing, returns, etc.

As far as ticket prices go, every single show is a new negotiation and every single one is a new promoter, the artist is absolutely responsible. I think it's disgusting the way certain groups—by name, Crosby, Stills, Nash & Young and Led Zeppelin—blame their managers but their managers work for them. The managers do what they tell them; sometimes they are absolute murderers and rapists the way they charge for these concerts. They go into a town, they destroy a promoter, play ego games with the promoter and make him do this and that backstage. I forgive all the ego because everybody's got it; I've got it as big as anybody else, but the prices really are ridiculous—they're criminal. That's the proverbial killing of the goose that lays the golden egg. We see it time after time and I am not in that much sympathy with Gill Graham's plea for his prices at the Fillmore because he plays the game as big as anybody else. The groups and the managers may not stop it themselves and the booking agents are certainly strip mining the public, but they'll pay for it they will, they will, they will.

RW: Eric Burdon's new album includes a coupon that you can redeem at an Eric Burdon concert and get a dollar off. Do you think that's a good gesture?

JW: I think that's both a good gesture and a good promotion and that's excellent.

(Concluding part next week.)

Nashville AF of M's Cooper Speaks Up



George Cooper

By CHUCK NEESE

At a time when everybody in the music business is apprehensive concerning the future of entertainment, both live and on record, *Record World* has tried to reflect the opinions of the people in Nashville who are in a position to watch the grass-

roots effect of economic trends. 73-year-old George Cooper, Sr., President of Local 257 of the American Federation of Musicians, spoke to *Record World* about his members and their future.

Regarding stagnant musicians, Cooper said: "Our musicians give the producers what they want. Ideally, producers and engineers should both have a working knowledge of music."

Regarding the amount of session work being done in Nashville, Cooper said: "We get a good idea of what goes on by watching what comes through this office. I haven't done any research as to the amount of sessions being done now as opposed to what was done last year at this time but it's evident that we're off about a third during the last eight weeks. I feel it's due to the economic situation of the country. High interest rates to big companies and tight money

have slowed down the entire economy. Distributors are slow on their payments to record companies and unemployment puts people out of work which slows down the purchase of records by retail buyers. We need an upturn in the economy. More people going back to work and more reasonable interest rates would mean more money spent on entertainment. I hope I'm wrong but I don't see any upturn in our business until the overall national economy improves."

Concerning today's musicianship, Cooper said: "I think the quality of musicianship in

Nashville is far better in 1970 than it's ever been."

On demonstration recordings: "Demo rates went up about 1½ years ago but they didn't go up enough to make cost of demos prohibitive. We went up \$4 18 months ago on a two-hour session. That's the only raise we've had. As a matter of fact, at one time, demos were illegal. Our local and two others led the way toward national legalization of demos. They still only cost \$24 for a two-hour session plus \$10 for each hour thereafter and of course we have an 8% pension
(Continued on page 52)



NASHVILLE REPORT

By RED O'DONNELL

■ Kris Kristofferson set for appearance at Carnegie Hall Wednesday night, Dec. 30. He'll co-produce an album with Joan Baez for Vanguard here in mid-January.

Tony Joe White's first album session under his new deal with Warner Brothers is scheduled this week in Memphis with Pete Asher producing. Tony Joe is a Monument diskery alumnus . . . The county sheriff role in "The Last Picture Show" movie (a Columbia release) is played by Music City's Joe Heathcock, one of the original Bob Wills' Playboys. Film work is nothing new to old pro Joe: he appeared in numerous westerns with Roy Rogers and Tex Ritter.

Tom T. Hall and Bobby Bare return to Canada in January for more guest-appearances on CBC-TV . . . Fred Waring & the Pennsylvanians have signed with Mega and will session at Jack Clement's studio this week for an LP, which will include several Country and Western standards. The session will be supervised by Waring's personal producer Bill Blackburn and local indie Dick Kent of WMAK's dee-jay staff . . . Speaking of dee-jays, WSM radio's top-rated mikeman Ralph Emery appeared in a segment of the Hager Twins' (Jim and John) television pilot which was filmed here last week by Yongestreet Productions, the outfit which produces "Hee Haw" teleseries. If the Hagers' series (tentatively titled "Young Country") sells, Emery will be a regular.

(Continued on page 51)



Red O'Donnell

MIDEM CMA Project

■ The Country Music Association has been an active participant each year in the international music mart festival in France (MIDEM) and this year will participate on an even broader scope. Past years have seen a special booth operated by CMA to promote the international exposure of American Country Music product.

This year's MIDEM country music presentation will be broadened with each of the major U.S. labels making available to the conventioners at each of their booths CMA materials on country music, the organization, membership applications and the Country Music Hall of Fame. In this manner greater exposure is expected to a greater number of conventioners with a livelier interest

among a larger number of participants.

Board Chairman Richard
(Continued on page 53)

Owens Closes For Holidays

■ BAKERSFIELD, CALIF. — Buck Owens, President of Buck Owens Enterprises, has announced that his offices will close during the upcoming holiday season. Official date for the closing will be Dec. 16, after which time only a skeleton crew will remain on hand to handle the telephones.

The bulk of the many employees working for Buck Owens' 14 companies will return to their desks on Jan. 4, 1971.

COUNTRY PICKS OF THE WEEK

SINGLE JODI MILLER, "IF YOU THINK I LOVE YOU NOW (I'VE JUST STARTED)" (Julep, BMI). Another long country song title from the pens of Curley Putman and Billy Sherrill. Long title or no, it's a smash from the beautiful lady who just came off the "Look at Mine" hit. Looks like "Midas-touch Sherrill" has struck again. Epic 5-10692.



SLEEPER DEL REEVES, "BAR ROOM TALK" (Pass Key, BMI). This release will catapult Del right back up the charts. "Bar Room Talk," written by Del's business partner Jerry Chesnut, is reminiscent of "Girl on the Billboard." It's full of the "doodle do do doos" that Del threw into his biggest hit. Good Scotty Turner production. United Artists 50743.



ALBUM VARIOUS ARTISTS, "COUNTRY LOVE"—Columbia 30326. As the liner notes say, "Country Love" is not just an album of love songs. They are love songs with personality that can only be understood by a country music fan or someone with a sensitivity for music or a song deeply rooted in the land. Twenty hits by everybody from Cash to Price to Houston to Wynette.



NASHVILLE REPORT

(Continued from page 50)

June Carter Cash's trip to New York wasn't entirely for the Madison Square Garden show with her hubby. She checked into a New York Hospital for a complete check-up, her first since arrival of John Carter Cash this past March 3. Passed the exam A-OK, I understand . . . Chet Atkins, Johnny Cash, Boots Randolph and Floyd Cramer have been set to entertain at pre-inaugural gala of Tennessee Gov. Winfield Dunn in Nashville Friday night, Jan. 15 . . . There is a line in Lynn Anderson's current hit, "Rose Garden" (written by Joe South), which goes, "I Never Promised You a Rose Garden," and that is the title of a novel about the mentally ill, authored several years ago by Hannah Green and published by Holt, Rhinehart & Winston.

Lin Broadcasting Corp. (New York) has let it be known that it is willing to sell Starday-King. It seems Lin wants to get out of the music business. The company was acquired by Lin in Oct. 1968, for an estimated \$5 million . . . Is that a Rolls Royce I see Jerry Reed steering around town? . . . Vicki Lawrence signed long-term contract with United Artists. Vicki is a regular on the Carol Burnett CBS-TV Monday nighter—and also the steady girlfriend of songwriter Bobby Russell of "Honey" and "Little Green Apples" royalties . . . Veteran Des Moines deejay Mike Hoyer signed exclusive management-booking deal with Buddy Lee Attractions . . . Chart artist Lorene Mann recovering from surgery.

Jeannie C. Riley is back from series of performances in Louisiana during which she taped some safety messages for the Louisiana State Highway Patrol, which will be aired on radio and television during the Yule holidays, up to and including New Year's. While in Baker, La., Jeannie C. was presented a key to the city by Mayor Pete Heine—plus an honorary citizenship of the town . . . Talk on Music Row is that George Jones is shifting from the Musicor to Epic, the label with which his wife Tammy Wynette is associated. The family that records together stays together . . . The Captain's Table, a popular dinner-club in Nashville's printers Alley, changed ownership last week. Mickey Kreitner sold the restaurant, which attracted local and visiting music tradesters, to Sam Matts, who has been the manager since it opened in April, 1968 . . . Shelby Singleton Corp. promotion department staffers Buddy Blake and Don McGregor are attending Bob Hamilton's radio clinic in Daytona Beach . . . Birthdaying: Ernie Ashworth, Jim Glaser, Pete Wade, Nat Stuckey, Frankie Miller, Wilf Carter, Jimmy Dickens, Bill Carlisle, Skeeter Willis . . . Former Miss America Maria Beale Fletcher (Mrs. James H. Growdon in married bliss) to guest on "Kraft Music Hall's" NBC-TVer Jan. 6. Maria Beale is a onetime Monument disk artist—still pretty as ever.

Mercury artist Sandy Mason entertained at grand opening of new Moose Dinner Club in Pittsburgh the past weekend . . . Roy Acuff & Smokey Mountain Boys' tour of Vietnam military bases concludes this week. He's due back in U.S.A. Saturday (19) . . . Boots Randolph and orchestra performed for opening of the new 400-room Hilton-St. Lucie hotel in Port St. Lucie, Fla . . . Del Reeves bought Faron Young's bus . . . Patti Page returns here Jan. 6 for three days of Mercury recording work. Patti's current single, "Give Him Love," was co-written by Jerry Foster and Bill Rice.



COUNTRY SINGLE PRODUCT

DICKEY LEE—RCA 47-9941.

SPECIAL (Jack & Bill, ASCAP)

NOBODY HOME TO GO HOME TO (Jack, BMI)

Another welcome convert from the teeny-bopper rock field. Dickey has picked up a good Foster-Rice tune for his new effort.

ARLENE HARDEN—Columbia 4-45287.

TRUE LOVE IS GREATER THAN FRIENDSHIP (Ensign/Cedarwood, BMI)

The title is somewhat of an understatement but it's the best singing we've ever heard from Arlene. From the movie "Little Fauss and Big Halsy," record is a reservice.

BUDDY ALAN—Capitol 3010.

LOOKIN' OUT MY BACK DOOR (Jondora, BMI)

CORN LIQUOR (Blue Book, BMI)

If you're playing the Creedence Clearwater version of this tune, there's no need to try Buddy's; they sound alike. Alan is "must" programming if you missed C.C.R.

JOE STAMPLEY—Dot DOA 17363.

TAKE TIME TO KNOW HER (Al Gallico, BMI)

I LIVE TO LOVE YOU (Al Gallico, BMI)

Written by Nashvillian Steve Davis and produced by singer Norro Wilson, this Joe Stampley outing is worthwhile programming. It's been a hit before but not as a country record.

BUCK OWENS BAKERSFIELD BRASS—Capitol 3011.

ACT NATURALLY (Blue Book, BMI)

MY HEART SKIPS A BEAT (Blue Book, BMI)

There's stronger stuff in the album, but the Johnny Russell hit was Buck's first biggie so why not see if the magic is still there?

RONDINI—Giro 45-2670.

WHAT HAPPENED TO MY WOMAN (Peer, BMI)

A SATISFIED MIND (Peer, BMI)

Interesting record for the WJRZ air personality. He really plays with the lyrics to get lines to rhyme. Good performance.

CONNIE EATON—Chart 5110.

SING A HAPPY SONG (Blue Book, BMI)

GLAD TO BE YOUR WOMAN (Sue-Mirl, ASCAP)

Take your pick, either side has chart potential. "Happy Song" is just that, up-tempo and rocking. "Glad to Be Your Woman" recalls early Sandy Posey stuff.

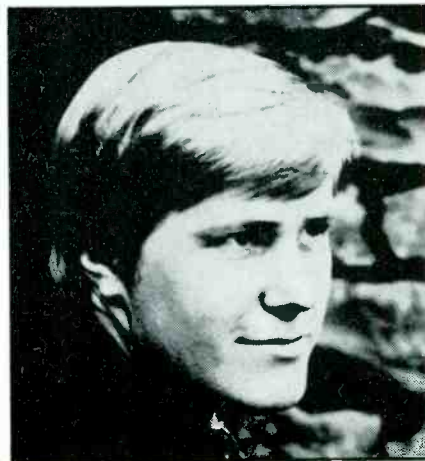
New Anderson LP

Decca artist Bill Anderson, who just returned home from a month-long tour, will have a

new album released in December, titled "Where Have All Our Heroes Gone," due to the success of his current single by that name.



...and into
"Young Country"
 with John Wesley Ryles!



"Wash My Sins In The River"

GRT-33

Local Celebs MC Tots Show

■ The Sixth Annual Buck Owens Toys for Tots Show scheduled for Saturday, Dec. 12, at the Bakersfield Calif., Civic Auditorium will feature local celebrities as emcees for the star-studded benefit show.

Handling the announcing duties will be Jimmy Thomason, host of his own KERO TV, Channel 23, show in Bakersfield; Gary R. Fuller, KAFY Radio; and Johnny Kaye, Program Director at KUZZ-KUZIN Radio.

The hosts will bring on stage the Hagers, Susan Raye, Buddy

Alan, David Frizzell, Kenni Huskey and, of course, Buck Owens and his Buckaroos.

Admission for the show is one new, unwrapped toy. In years past, the capacity crowd at the Toys for Tots program has provided multiple truck loads of toys for needy children in the area. The Toys for Tots drive in Bakersfield, run by the USMCR, has been headlined the past six years by the annual Buck Owens country music show. People from throughout the state make the journey to Kern County to attend his benefit.

Cooper Speaks Up

(Continued from page 50)

payment. Demos are a training ground. Young musicians get in on demos to prove themselves. It's through demos that a lot of new musicians are able to make a living until they can become acquainted with enough producers to make masters. I think demos are a necessary evil."

About Jingle Mills, Cooper went on: "I read what you said a few months ago about Nashville and the jingle mills (March 7, 1970, issue, Pg. 3, "Nashville Claims Union Problems") and I want you to know that as long as I'm here, we will never have a jingle mill situation in Nashville. As for the rest of the country, that's up to the national, all we can do is police our own jurisdiction. We've got a healthy jingle business in Nashville. I think what has led to jingle mills operating below scale in other areas is because of lax local officials who more often than not are part-time union employees or are actually working sessions themselves. As for me, I haven't played sessions since the Nashville music industry became important. An adequately paid union official has no business competing with his own membership anyway. In other areas where jingle mills are operating wide open, I'm going to suggest that the national take over the operation of those locals and put that local into trusteeship and I'm going to make that suggestion when I go to New York in late January or February.

"Our jingle rates are \$42.50 per hour for four people or less. Five or more get \$40 an hour and this is based on one medium. If it goes on radio and TV both, then the scale is double. There is also a re-use or residual payment which is

50% of basic scale and begins after the first 13 weeks and is paid every 13 weeks it is used thereafter."

'Still Unscrupulous Operators'

"Concerning fly-by-night record operations," he continued, "there are still unscrupulous record operators in Nashville who'll take your \$500 or \$600 and produce a non-union session on you and give you an acetate to walk out of the studio with and that's it. Seems like the small guy is the one that's always going to take you. We run between \$250,000 and \$300,000 in escrow accounts for small companies who come into Nashville and cut sessions. To use our musicians if they don't have an established reputation with us, they have to put up money in advance. You know, the union can't sue for it's members. If a musician can't collect his money from an employer, the only thing we can do is threaten to jerk his license."

Regarding musicians and the economy, Cooper said: "You know, we ran between \$1 and \$2 million through this local last year and it was definitely one of our best years but I wish to hell Congress would roll back the cost of living two years and freeze everything. This spiraling economy and inflation is getting into a ridiculous situation and we've got to do something to stop it, and as you know, I'm a labor man. For instance, we have finished negotiations on a contract which has been renewed yearly since the A F of M came to Nashville. This particular company asked for a 3-year contract and at first I laughed, but I told the company that we would consider a 3-year contract provid-

(Continued on page 53)

RECORD WORLD COUNTRY DISC JOCKEY REPORTS

KXLR—Little Rock, Arkansas

1. ENDLESSLY—Sonny James
2. COAL MINER'S DAUGHTER—Loretta Lynn
3. SHE GOES WALKIN'—Billy Walker
4. WHERE HAVE ALL THE HEROES GONE?—Bill Anderson
5. MORNING—Jim Ed Brown
6. ROSE GARDEN—Lynn Anderson
7. NEW YORK CITY—Buck Owens
8. SOMETHING TO BRAG ABOUT—Louvin/Montgomery
9. AMOS MOSES—Jerry Reed
10. 15 YEARS AGO—Conway Twitty

KBAR—Burley, Idaho

1. LAYING MY BURDENS DOWN—Willie Nelson
2. I HAVE YOUR LOVE—Jan Howard
3. ENDLESSLY—Sonny James
4. AFTER CLOSING TIME—David Houston & Barbara Mandrell
5. HANDS OFF—Sue Richards
6. LIVE FOR THE GOOD TIMES—Warner Mack
7. MARY'S VINEYARD—Claude King
8. SISTERS IN SORROW—Brenda Lee
9. I BELIEVE IN MUSIC—Mac Davis
10. SUNSHINE—Gene Vincent

KVET—Austin, Texas

1. A GOOD YEAR FOR THE ROSES/LET A LITTLE COME IN—Geo. Jones
2. BEAUCOUPS OF BLUES—Ringo Starr
3. THE WONDERS YOU PERFORM—Tammy Wynette
4. ROSE GARDEN—Lynn Anderson
5. GUESS WHO—Slim Whitman
6. WE GOTTA START LOVIN'/WATER COLOR DAYS—Bobby Goldsboro
7. SUSPICIOUS MINDS—Waylon Jennings & Jessi Coulter
8. YOU DON'T HAVE TO SAY YOU LOVE ME—Elvis Presley
9. MORNING/HOW TO LOSE A GOOD WOMAN—Jim Ed Brown
10. BEER DRINKIN' HONKY TONKIN' BLUES? SOMEDAY WHEN IT GETS TO BE TOMORROW—Billy Mize

WUBE—Cincinnati, Ohio

1. ROSE GARDEN—L. Anderson
2. COAL MINER'S DAUGHTER—L. Lynn
3. FIFTEEN YEARS AGO—C. Twitty
4. YOU DON'T HAVE TO SAY YOU LOVE ME—E. Presley
5. IF YOU'RE LOOKING FOR A FOOL—T. Overstreet
6. A GOOD YEAR FOR THE ROSES—G. Jones
7. WAITING FOR A TRAIN—J. L. Lewis
8. DAY DRINKIN'—Tom & Dave
9. SHE GOES WALKING THROUGH MY MIND—B. Walker
10. WHAT'S THE USE—J. Greene

KRMD—Shreveport, Louisiana

1. FIFTEEN YEARS AGO—Conway Twitty
2. I CAN'T BE MYSELF—Merle Haggard
3. ENDLESSLY—Sonny James
4. WHERE HAVE ALL OUR HEROES GONE—Bill Anderson
5. AFTER CLOSING TIME—David and Barbara
6. I CAN'T BELIEVE—Charlie Pride
7. ROSE GARDEN—Lynn Anderson
8. COWBOY CONVENTION—Don Rich-Buddy Alan
9. COMMERCIAL AFFECTION—Mel Tillis
10. SHE GOES WALKING—Billy Walker

WYOU—Tampa, Florida

1. ROSE GARDEN—Lynn Anderson
2. WHERE HAVE ALL OUR HEROES GONE—Bill Anderson
3. SOMETHING UNSEEN—Jack Greene
4. SO SAD—Williams/Johnson
5. A GOOD YEAR FOR THE ROSES—George Jones
6. I'M ALRIGHT—Lynn Anderson
7. COMMERCIAL AFFECTION—Mel Tillis
8. COAL MINERS DAUGHTER—Loretta Lynn
9. FIFTEEN YEARS AGO—Conway Twitty
10. TOO LONELY, TOO LONG—Mel Tillis

WIL—St. Louis, Missouri

1. I CAN'T BE MYSELF—Merle Haggard
2. SOMETHING TO BRAG ABOUT—M. Montgomery/C. Louvin
3. ENDLESSLY—Sonny James
4. ROSE GARDEN—Lynn Anderson
5. GOING STEADY—Faron Young
6. COAL MINER'S DAUGHTER—Loretta Lynn
7. MORNING—Jim Ed Brown
8. COMMERCIAL AFFECTION—Mel Tillis
9. SHE GOES WALKING THROUGH MY MIND—Billy Walker
10. A GOOD YEAR FOR ROSES—George Jones

KHAK—Cedar Rapids, Iowa

1. ENDLESSLY—Sonny James
2. SHE GOES WALKIN' THROUGH MY MIND—Billy Walker
3. COAL MINER'S DAUGHTER—Loretta Lynn
4. WHERE HAVE ALL THE HEROES GONE—Bill Anderson
5. SO SAD (TO WATCH GOOD LOVE GO BAD)—H. Williams Jr./L. Johnson
6. I WAKE UP IN HEAVEN—David Rogers
7. MORNING—Jim Ed Brown
8. ROSE GARDEN—Lynn Anderson
9. COMMERCIAL AFFECTION—Mel Tillis
10. I WOULDN'T LIVE IN NEW YORK CITY—Buck Owens

KWOW—Pomona, California

1. THE TAKER—Waylon Jennings
2. I CAN'T BELIEVE—Charley Pride
3. IT'S ONLY MAKE BELIEVE—Glen Campbell
4. SIDEWALKS OF CHICAGO—Merle Haggard
5. JOLIE GIRL—Marty Robbins
6. ALL MY HARD TIMES—Roy Drusky
7. ANGELS DON'T LIE—Jim Reeves
8. 15 YEARS AGO—Conway Twitty
9. GOING STEADY—Faron Young
10. LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival

WJEM—Valdosta, Georgia

1. FIFTEEN YEARS AGO—Conway Twitty
2. I CAN'T BE MYSELF—Merle Haggard
3. WHERE HAVE ALL OUR HEROES GONE—Bill Anderson
4. AFTER CLOSING TIME—David & Barbara
5. SO SAD—Hank Jr. & Lois
6. ROSE GARDEN—Lynn Anderson
7. ENDLESSLY—Sonny James
8. BEFORE THE SNOW FLIES—Linda Gail Lewis
9. RIGHT BACK LOVING YOU AGAIN—Del Reeves
10. SOMETHING TO BRAG ABOUT—Charlie & Melba

KRGO—Salt Lake City, Utah

1. ROSE GARDEN—Lynn Anderson
2. WHERE HAVE ALL OUR HEROES GONE—Bill Anderson
3. MORNING—Jim Ed Brown
4. A GOOD YEAR FOR THE ROSES—George Jones
5. I CAN'T BELIEVE YOU STOPPED LOVING ME—Charlie Pride
6. FIFTEEN YEARS AGO—Conway Twitty
7. SOMETHING UNSEEN—Jack Greene
8. DAY DRINKIN'—Dave Dudley/Tom T. Hall
9. DOWN ALONG THE BAYOU COUNTRY—Rick Nelson
10. COAL MINERS DAUGHTER—Loretta Lynn

WJJD—Chicago, Illinois

1. ENDLESSLY—Sonny James
2. ROSE GARDEN—Lynn Anderson
3. I CAN'T BE MYSELF—Merle Haggard
4. FOREVER YOURS—Dottie West
5. AFTER CLOSING TIME—David Houston/Barbara Mandrell
6. COAL MINER'S DAUGHTER—Loretta Lynn
7. SHE GOES WALKING—Billy Walker
8. A GOOD YEAR FOR THE ROSES—George Jones
9. NICE 'N' EASY—Charlie Rich
10. BEER DRINKIN' HONKY TONK BLUES—Billy Mize

WEXL—Detroit, Michigan

1. MORNING—Jim Ed Brown
2. ROSE GARDEN—Lynn Anderson
3. COAL MINER'S DAUGHTER—Loretta Lynn
4. THE TEARS ON LINCOLN'S FACE—Tommy Cash
5. SUSPICIOUS MINDS—Waylon Jennings & Jessi Colter
6. ENDLESSLY—Sonny James
7. THE WONDERS YOU PERFORM—Tammy Wynette
8. AUNT MAUDIE'S FUN GARDEN—Jimmy Dean
9. I WOULDN'T LIVE IN NEW YORK CITY—Buck Owens & The Buckaroos
10. LET ME GO—Johnny Duncan

KRDS—Phoenix, Arizona

1. I CAN'T BELIEVE THAT YOU STOPPED LOVING ME—Charlie Pride
2. AFTER CLOSING TIME—Houston/Mandrell
3. FIFTEEN YEARS AGO—Conway Twitty
4. SHE GOES WALKING THROUGH MY MIND—Billy Walker
5. I CRIED THE BLUES—Crystal Gayle
6. IT'S ONLY MAKE BELIEVE—Glen Campbell
7. ENDLESSLY—Sonny James
8. TULSA—Bobby Harden
9. GOIN' STEADY—Faron Young
10. COAL MINERS DAUGHTER—Loretta Lynn

WNRG—Grundy, Virginia

1. I CAN'T BE MYSELF—Merle Haggard
2. I CAN'T BELIEVE THAT YOU'VE STOPPED—Charley Pride
3. FIFTEEN YEARS AGO—Conway Twitty
4. AFTER CLOSING TIME—David Houston & Barbara
5. ENDLESSLY—Sonny James
6. HOUSE OF PRIDE—Mel Street
7. THANK GOD & GREYHOUND—Roy Clark
8. COAL MINER'S DAUGHTER—Loretta Lynn
9. GOING STEADY—Faron Young
10. RUN, WOMAN, RUN—Tammy Wynette

WWCO-FM—Waterbury, Connecticut

1. COAL MINER'S DAUGHTER—Loretta Lynn
2. SHE GOES WALKING THROUGH MY MIND—Billy Walker
3. WHERE HAVE ALL OUR HEROES GONE—Bill Anderson
4. TOO LONELY, TOO LONG—Mel Tillis
5. MORNING—Jim Ed Brown
6. AFTER CLOSING TIME—D. Houston/B. Mandrell
7. I WOULDN'T LIVE IN NEW YORK CITY—Buck Owens
8. ROSE GARDEN—Lynn Anderson
9. SO SAD—H. Williams Jr./L. Johnson
10. SOMETHING TO BRAG ABOUT—C. Louvin/M. Montgomery

Nashville Society Inks

■ The Nashville String Society, a new 12-member instrumental group, has signed a three-year pact with GWP Records, announces Jerry Purcell, President.

The group's first effort, an album simply entitled "The Nashville String Society" and produced by Jim Malloy for GWP Records, will be released on Dec. 16.

Lewis to LSI

■ NASHVILLE — Former Hi-Lowe artist George Lewis has signed a long-term recording contract with LSI Records here, according to the label's A&R Director, Frank Thompson.

Cooper Speaks Up

(Continued from page 52)

ing they put in a cost of living clause which would be based on the U.S. Labor Department's cost of living index. When it rose, union scale would rise also. I feel this is a step in the right direction for labor. If we hold down the basics like medical services, food, clothing, then maybe we can cool down the whole economy. We're paying too much for the essentials."

Leson International Formed

■ NASHVILLE — Long-time producer and A&R director Frank Thompson announces the forming of a new family of companies under the parent heading of Leson International.

Included in the complex are a record label, LSI, and publishing firm, Leson Music (ASCAP). Plans are being formulated and negotiations are underway for property in the Music Row area. According to Thompson, plans call for an office building which will house a 16 track studio with capabilities for all phases of audio production. Leson will concentrate mainly on the country product with future plans for expansion into other fields.

MIDEM/CMA

(Continued from page 50)

Broderick, himself a member of the international category, lauded the international mart for its success in promoting the international exchange of music in all fields and more particularly for its effect on the growth of country music in the international field. He stated, "CMA is very appreciative of the opportunity to actively assist in the six-day MIDEM music mart."

Several new artists have been signed by the label, but Thompson stresses that the company has acquired as its major artist George Lewis, who formerly recorded for the Hi-Lows label and was front man for MGM artist Billy Walker. Lewis' first release on LSI is a now-standard Aretha Franklin hit "Do Right Woman, Do Right Man," and is already on its way to the stations. Djs needing extra copies should contact Leson International, 101 Rifle Range Rd., Nashville, Tenn. 37138.

NSA Sets Mondays

■ NASHVILLE — Because of the success of this year's Nashville Songwriters Association Hall of Fame banquet, the NSA Board of Directors has voted to hold the affair permanently on the Monday of the Grand Ole Opry Birthday and Disc Jockey convention week, Eddie Miller, NSA President, said.

"By holding our banquet on the Monday of convention week, we will not conflict with other awards banquets, such as those of the three performance societies, that writers would ordinarily attend," Miller added.

Christmas Singles Playlist

PO FOLKS CHRISTMAS—BILL ANDERSON—Decca
DING A LING, THE CHRISTMAS BELL—LYNN ANDERSON—Columbia
JINGLING BRASS/SILENT NIGHT—DANNY DAVIS & THE NASHVILLE BRASS—RCA
CHRISTMAS WISH—BOBBY GOLDSBORO—UA
NATIVIDAD—GEORGE HAMILTON IV—RCA
JINGLE BELL ROCK—BOBBY HELMS—Certron
LONELY CHRISTMAS CALL—GEORGE JONES—Musicor
ROCKIN' AROUND THE CHRISTMAS TREE—BRENDA LEE—Decca
I CAN'T HAVE A MERRY CHRISTMAS, MARY, WITHOUT YOU—JERRY LEE LEWIS—Mercury
HO HO HO—PEGGY LITTLE—Dot
LITTLE TOY TRAINS—ROGER MILLER—Mercury
PRETTY PAPER—WILLIE NELSON—RCA
DADDY LOOKS A LOT LIKE SANTA—BUCK OWENS—Capitol
CHRISTMAS IN MY HOME TOWN—CHARLEY PRIDE—RCA
BLUE CHRISTMAS—NAT STUCKEY—RCA
I WON'T BE HOME FOR CHRISTMAS—CLAY WEBB
ONE HAPPY CHRISTMAS—TAMMY WYNETTE—Epic

Owens at Grove

■ Buck Owens and his buckaroos will be appearing nightly at the Now Grove in Los Angeles Jan. 25-30. Date marks the first Grove appearance for the country music entertainer.

THE STATLER BROTHERS

Latest Single Available on  #73141

And Published by **House Of Cash**

is called

"BED OF ROSES"

and it's certainly no sleeper!



COUNTRY ALBUM PRODUCT

THE BEST OF COUNTRY INSTRUMENTALS VARIOUS ARTISTS—RCA LSP 4380.

Every station will want a copy of this for utility purposes. Should also do well on racks. "Yakety Sax," Boots Randolph; "Last Date," Floyd Cramer; "I'm Looking Over a Four Leaf Clover," Homer & Jethro; "I Saw The Light," Nashville Brass; "Country Gentleman," Chet Atkins.



CRIPPLE CRICKET AND OTHER COUNTRY CRITTERS

HARLOW WILCOX & THE OAKIES— Plantation 12.

Well, look out Oakie fans, here's the second album on Harlow and the boys. The group got on a groove at the onset and stuck with it through 11 prosy cuts. This album contains the "Groovy Grubworm" follow-up, "Cripple Cricket."



LOOK AT MINE

JODY MILLER—Epic 30382.

What an album and what a looker! Producer Billy Sherrill just came off one hit with Jody ("Look at Mine") and this album contains her new breaking single, "If You Think I Love You Now." Jody, whose first hit was "Queen of the House," is a welcome addition to country music.



COUNTRY MUSIC HOLLYWOOD

By EDDIE BRIGGS

■ The fabulous Judy Lynn show is currently in the midst of a five-week engagement at the Flamingo Hotel, Las Vegas. After the first of the year, Judy and group tour Texas and Florida. Deal set by Associated Booking Corp. . . . It was standing room only again last weekend (12) at Bakersfield Civic Auditorium when Capitol's amazing "Tiger" Buck Owens presented his annual "Toys for Tots" show in cooperation with the U.S. Marine Corps Reserve. Needy children from the Bakersfield area benefit each year from the Owens show which also featured the Buckaroos, the Hagers, Susan Raye, Buddy Alan, David Frizzell and Kenni Huskey . . . Good pal Slim Jim Lengyel has severed ties with WBYB in North Carolina to devote full-time to his overseas radio shows, including Tat Ema's big country station in Sibuya-ku, Tokyo. Tat is the director for Helio, Inc., in Japan . . . Jack Brumley of Wil-Helm Agency, Nashville, has skedded Loretta Lynn for soon-to-be West Coast tour . . . Don Coffey, Music Director of Buck Owens' KTUF-Phoenix, reports the 50,000 watter had a great turnout at Mr. Lucky's nitery in Phoenix with their "Thanks for Listening" night, and repeated it at another top local club McGoo's. Music supplied by Ray Corbin.



Eddie Briggs

KRAK-Sacramento's Al Helfer served as master of ceremonies at the recent Heisman Trophy banquet in New York. He has been MC of the banquet since 1948, and holds an honorary trophy—one of only three in existence . . . Merle Haggard busy recording his first sacred album at various churches across the land . . . KLAC-Los Angeles recently presented the History of Country Music documentary while KBBQ-Burbank-Los Angeles presented the Waylon Jennings show last Saturday (12) at North Hollywood's famed Palomino Club . . . We miss seeing Joe and Rose Lee Maphis on the Coast. They now reside in Nashville . . . Jim Ed Brown's "Morning" smash on RCA is the biggest hit the Arkansas flash has had . . . For your radio friends, an ideal Christmas gift is Jay Hoffer's interesting book (288 pages) "Managing Today's Radio Station" published by Tab Books . . . WJRZ jock Roni Dini has a new single on Giro Records, "What Happened To My Woman." For copies write Dini at WJRZ, Hackensack, N.J. . . . Mel Tillis signed three-year contract for appearances on the CBS-TV "Glen Campbell Goodtime Hour" . . . Did you know the announcer on Campbell's show is ex-KGBS-Los Angeles Program Director Bill Thompson? . . . Items for this column should be sent to 4510 North Arthur, Fresno, Calif. 93705.

COUNTRY SINGLES PUBLISHERS LIST

A GOOD YEAR FOR THE ROSES (Chesnut, BMI)	10	JOSHUA (Owepar, BMI)	38
AFTER CLOSING TIME (Algee, BMI)	44	LET ME GO (Wilderness, BMI)	28
AMOS MOSES (Vector, BMI)	13	LISTEN BETTY (Newkeys, BMI)	72
ANOTHER LONELY NIGHT (Dime Jane/Twig, BMI)	27	MAMA BAKE A PIE (Newkeys, BMI)	56
APROM STRINGS	64	MARY'S VINEYARD (Rose Bridge, BMI)	33
BED OF ROSES (House of Cash, BMI)	20	MIDNIGHT RAMBLER (Sunny Mountain, BMI)	68
BEER DRINKIN' HONKEY TONKIN' BLUES (Acuff-Rose, BMI)	42	ONE HUNDRED CHILDREN (Newkeys, BMI)	63
BIG RIVER (Hi-Lo, BMI)	67	MORNING (Show Biz, BMI)	2
BLUE SELLS A LOT OF BOOZE (Al Gallico, BMI)	59	MY JOY (Window, BMI)	30
COAL MINER'S DAUGHTER (Sure-Fire, BMI)	1	MY OLD KENTUCKY HOME (January, BMI)	58
COMMERCIAL AFFECTION (Cedarwood/Sawgrass, BMI)	9	NICE 'N' EASY (Eddie Shaw Music, ASCAP)	22
COWBOY CONVENTION (Peer Int'l., BMI)	18	OLD ENOUGH TO WANT TO (Newkeys, BMI)	40
DAY DRINKIN' (Newkeys, BMI)	24	ONE NIGHT FOR WILLIE (Attache, BMI)	66
DRAG 'EM OFF THE INTERSTATE (Country Sound, ASCAP)	23	PADRE (Ann-Rachel, ASCAP)	62
ENDLESSLY (Meridian, BMI)	6	RAININ' IN MY HEART (Excellorec, BMI)	73
FANCY SATIN PILLOWS (Dixie-Jane, BMI)	50	ROSE GARDEN (Lowery, BMI)	3
FIFTEEN YEARS AGO (Peach, SESAC)	11	SHE GOES WALKING THROUGH MY MIND (Forrest Hills, BMI)	5
FLESH AND BLOOD (House of Cash, BMI)	61	SHE WAKES ME WITH A KISS (Hill & Range/Blue Crest, BMI)	52
FOREVER YOURS (Husky, BMI)	16	SHERIFF OF BOONE COUNTY (Hardtack, BMI)	75
GOIN' STEADY (Central Songs, BMI)	34	SITTIN' BULL (Sure Fire, BMI)	48
GONE GIRL (Jack, BMI)	21	SOMETHING TO BRAG ABOUT (Tree, BMI)	12
GUESS WHO (Michele, BMI)	60	SOMETHING UNSEEN (Tree, BMI)	15
HELP ME MAKE IT THROUGH THE NIGHT (Combine, BMI)	74	SOMEWAY (Acuff-Rose, BMI)	32
I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME (Hill & Range/Blue Crest, BMI)	46	SO SAD (Acuff-Rose, BMI)	41
I CAN'T BE MYSELF (Blue Book, BMI)	7	SUSPICIOUS MINDS (Press, BMI)	35
I CAN'T HELP BELIEVIN' (Screen Gems-Columbia, BMI)	31	SWEET CARDLINE (Stonebridge, BMI)	39
I STAYED LONG ENOUGH (Al Gallico, BMI)	43	TEARS ON LINCOLN'S FACE (Al Gallico, BMI)	37
I WAKE UP IN HEAVEN (Window, BMI)	19	TELL ME AGAIN (Champion, BMI)	51
I WOULDN'T HAVE YOU ANY OTHER WAY (Window, BMI)	70	THE PROMISED LAND (Arc, BMI)	71
I WOULDN'T LIVE IN NEW YORK CITY (Blue Book, BMI)	8	THE SOUL YOU NEVER HAD (Stallion, BMI)	54
IF YOU SEE MY BABY (Jat, BMI)	47	THE WONDERS YOU PERFORM (Jerry Chesnut, BMI)	29
IF YOU'RE LOOKING FOR A FOOL (Crazy Cajun, BMI)	53	TOO LONELY TOO LONG (Sawgrass, BMI)	17
I'M ALRIGHT (Stallion, BMI)	14	TULSA (Earl Barton, BMI)	36
I'M HOLDING YOUR MEMORY (4-Star, BMI)	55	WHAT ABOUT THE HURT (Jack & Jill, ASCAP)	45
I'M NOBODY TODAY (Sauk, SESAC)	69	WHEN HE TOUCHED ME (Painted Desert, BMI)	57
		WHERE HAVE ALL THE HEROES GONE (Stallion, BMI)	4
		WILLY JONES (Blue Book, BMI)	25
		YES, DEAR, THERE IS A VIRGINIA (Acuff-Rose, BMI)	65
		YOU DON'T HAVE TO SAY YOU LOVE ME (Miller, ASCAP)	49

Moore Produces

■ Music City Recorders' Scott Moore is producer of new single and album releases by Metromedia's Jerry Foster, featuring all old Presley tunes.

Moore (who was the original Presley guitarist) also played guitar on the sessions, as did several other original Presley musicians who now work locally.

Milete in Nashville

■ Poppy Records artist Shirli Milete is set for singles sessions at RCA's Nashville studio with Producer Felton Jarvis.

Wright, Wilson Visit



Decca artist Bobby Wright and Mercury's Norro Wilson lend supporting hands to Record World during their visit to the Nashville office. Wilson currently sits at #40 on Record World's Country Single Chart.



THE COUNTRY ALBUM CHART

WEEK OF DECEMBER 19, 1970

THIS WK.	LAST WK.	ARTIST	WKS. ON CHART
1	2	FOR THE GOOD TIMES RAY PRICE—Columbia CS 30106	15
2	1	THE FIRST LADY TAMMY WYNETTE—Epic E30213	7
3	5	THE JOHNNY CASH SHOW—Columbia KC 30100	7
4	4	SNOWBIRD ANNE MURRAY—Capitol ST 579	12
5	3	THE FIGHTIN' SIDE OF ME MERLE HAGGARD—Capitol ST 451	22
6	7	CHARLEY PRIDE'S 10th ALBUM—RCA LSP 4367	24
7	8	HELLO DARLIN' CONWAY TWITTY—Decca DL 75209	11
8	6	THE GLEN CAMPBELL GOODTIME HOUR—Capitol SW 493	11
9	14	FIFTEEN YEARS AGO CONWAY TWITTY—Decca DL 75248	3
10	15	#1 SONNY JAMES—Capitol ST 629	3
11	16	TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (OR MY SALUTE TO BOB WILLS) MERLE HAGGARD—Capitol ST 638	3
12	9	LIVE AT THE INTERNATIONAL, LAS VEGAS JERRY LEE LEWIS—Mercury SR 61278	22
13	10	THE BEST OF GEORGE JONES—Musicor 3191	7
14	17	DOWN HOMERS DANNY DAVIS & THE NASHVILLE BRASS—RCA LSP 4424	6
15	11	OKIE FROM MUSKOGEE MERLE HAGGARD—Capitol ST 384	45
16	12	COUNTRY FAIR VARIOUS ARTISTS—Capitol SWBB-562	8
17	25	ONCE MORE PORTER WAGONER & DOLLY PARTON—RCA LSP 4388	16
18	13	I NEVER PICKED COTTON ROY CLARK—Dot DLP 25980	19
19	31	SINGER OF SAD SONGS—RCA LSP 4418	3
20	22	STEPPIN' OUT JERRY SMITH—Decca DL 75241	4
21	39	BEST OF DOLLY PARTON—RCA LSP 4449	3
22	23	I WOULDN'T LIVE IN NEW YORK CITY BUCK OWENS & THE BUCKAROOS—Capitol ST 628	3
23	18	ME AND JERRY CHET ATKINS & JERRY REED—RCA LSP 4369	12
24	20	A TRIP IN THE COUNTRY ROGER MILLER—Mercury SR 61297	8
25	26	GETTING TO KNOW MERLE HAGGARD'S STRANGERS—Capitol ST 590	7
26	32	SKIDROW JOE/DOWN IN THE ALLEY PORTER WAGONER—RCA LSP 4386	3
27	37	BEAUCOUPS OF BLUES RINGO STARR—Apple SMAS 3368	6
28	21	MY WOMAN, MY WOMAN, MY WIFE MARTY ROBBINS—Columbia 9978	29
29	38	ALL MY HARD TIMES ROY DRUSKY—Mercury SR 61306	6
30	33	ONE NIGHT STAND SUSAN RAYE—Capitol ST 543	7
31	19	I'M ALRIGHT LYNN ANDERSON—Chart CHS 1037	7
32	36	FOREVER YOURS DOTTIE WEST—RCA LSP 4433	5
33	24	TAMMY WYNETTE'S GREATEST HITS—Epic BN 26486	20
34	27	I NEVER ONCE STOPPED LOVING YOU CONNIE SMITH—RCA LSP 4394	11
35	29	BEST OF CHARLEY PRIDE—RCA LSP 4223	58
36	30	THIS IS EDDY ARNOLD—RCA LSP 6032	5
37	28	THE GREAT WHITE HORSE BUCK OWENS & SUSAN RAYE—Capitol ST 61290	12
38	44	THE REAL THING BOBBY BARE—RCA LSP 4422	3
39	49	GEORGIA SUNSHINE JERRY REED—RCA LSP 4391	13
40	34	BEST OF JERRY LEE LEWIS—Smash SRS 67131	39
41	35	WONDERS OF THE WINE DAVID HOUSTON—Epic BN 30108	13
42	42	THIS IS BARE COUNTRY BOBBY BARE—Mercury SR 61290	15
43	53	OLD TYME COUNTRY JERRY LEE LEWIS—Sun 121	3
44	40	REMOVING THE SHADOW HANK WILLIAMS, JR. & LOIS JOHNSON—MGM SE 4721	7
45	45	THE WORLD OF JOHNNY CASH—Columbia GP 29	26
46	64	ELVIS WORLDWIDE 50 GOLD AWARD HITS, VOL. 1 ELVIS PRESLEY—RCA LPM 6401	7
47	41	A WOMAN'S HAND JEAN SHEPARD—Capitol ST 559	4
48	46	MY LOVE/DON'T KEEP ME HANGING ON SONNY JAMES—Capitol ST 478	21
49	43	NO LOVE AT ALL LYNN ANDERSON—Columbia C30099	14
50	48	LORETTA LYNN WRITES 'EM AND SINGS 'EM—Decca DL 75198	23
51	47	WORLD OF RAY PRICE—Columbia GP 28	12
52	55	BEST OF BOBBY LEWIS—United Artists UAS 6760	3
53	57	GREAT GIBSON, VOL. 1 DON GIBSON—RCA LSP 4378	3
54	50	TAMMY'S TOUCH TAMMY WYNETTE—Epic BN 26549	29
55	51	JUST PLAIN CHARLEY CHARLEY PRIDE—RCA LSP 4290	41
56	60	YOUR LOVE IS THE WAY KITTY WELLS—Decca DL 75245	3
57	61	SOMEONE SPECIAL BARBARA FAIRCHILD—Columbia C30123	3
58	65	MEET THE KENDALLS—Stop 1020	3
59	72	BOBBY LORD—Decca DL 75246	2
60	52	IT'S A BEAUTIFUL DAY WYNN STEWART—Capitol ST 561	7
61	—	THIS IS CHET ATKINS—RCA VPS-6030	1
62	63	REAL GEORGE GEORGE MORGAN—Stop 1018	8
63	58	WORLD OF TAMMY WYNETTE—Epic BN 503	29
64	54	YOUR SWEET LOVE LIFTED ME FERLIN HUSKY—Capitol ST 591	7
65	56	RISE AND SHINE TOMMY CASH—Epic BN 30107	7
66	59	HE'S EVERYWHERE SAMMI SMITH—Mega M31-1000	7
67	62	COUNTRY GIANTS GEORGE JONES, DEL REEVES, JOHNNY DARRELL, BOBBY LEWIS—United Artists UAS 6745	7
68	66	A PERFECT MOUNTAIN DON GIBSON—Hickory LPS 155	7
69	68	TEN TIMES CHARLIE CHARLIE LOUVIN—Capitol ST 555	3
70	69	THE KANSAS CITY SONG BUCK OWENS & THE BUCKAROOS—Capitol ST 476	21
71	70	LAYING MY BURDENS DOWN WILLIE NELSON—RCA LSP 4404	3
72	67	ONE MORE TIME MEL TILLIS—MGM SE 4681	12
73	73	DIXIE BELLE STAN HITCHCOCK—GRT 20001	3
74	71	COUNTRY SIDE OF ROY ROGERS—Capitol ST 594	7
75	74	OCCASIONAL WIFE/IF I EVER FALL IN LOVE FARON YOUNG—Mercury SR 61275	3



COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

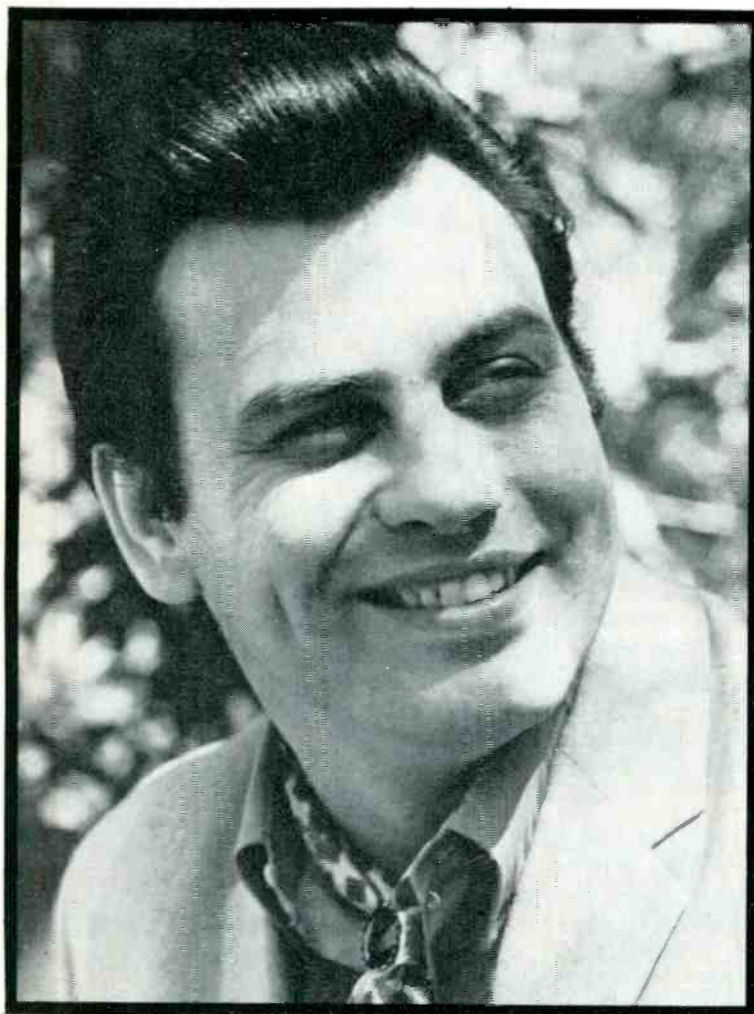
STATION CHECK LIST

WIRE, Indianapolis (Lee Shannon) WJJD, Chicago (Mike Larsen)
WENO, Nashville (Johnny K.) WSHO, New Orleans (Johnny Jobe)
WWVA, Wheeling, W. Va. (Steve Mazure) WDVH, Gainesville, Fla. (Mel Turner)
KOOO, Omaha, Neb. (Frank Lee)

Sammi Smith's "Help Me Make It Through The Night" most played at KOOO, heavy at WWVA; WJJD; WIRE.
"Watching Scotty Grow," Bobby Goldsboro, moving at WENO; pick at WDVH.
Bobby Braddock's "Revelations" playing at WJJD, WWVA.
New station WKEG needs country, bluegrass and gospel records. Send to Box 86, Washington Pa. 15301.
Bobby Bare getting heavy play at WIRE, WDVH, WWVA, KOOO with "Come Sundown."
Arlene Harden's "True Love Is Greater Than Friendship" is pick single at WENO. Arlene's "Coming Home Soldier" is new on WWVA playlist.
"If You Thing I Love You Now," Jody Miller, a giant at WSHO, WJJD, WWVA.
WTAW in Bryan, Texas, has been programming solid country music for more than 44 years!
"You're the Reason I'm Living," Lamar Morris, charted at WIRE, WJJD.
"Nadine," Compton Brothers, on playlist at WRCP, Philadelphia.
Ray Sanders' "Judy" big at WJJD, WENO, WDVH.
KOOO, Omaha, heavy on "Let Somebody Love You," Chaparral Brothers. Most requested: "Day Drinkin'," Tom T. Hall & Dave Dudley; "Joshua," Dolly Parton. Playing album cuts: "Harold's Super Service," Merle Haggard; "Mississippi," Bobby Lord.
George Jones' "A Good Year for the Roses" #1 at WWVA, most requested at KOOO.
"Padre," Marty Robbins, playing at WDVH, WWVA, WIRE.
Anne Murray's "Sing High, Sing Low" moving at WJJD, WIRE.
"Heavenly," Wynn Stewart, getting action at WWVA, WJJD.
Eddy Arnold's "Portrait of My Woman" pick at WSHO, moving at WWVA.
"One Hundren Children," Tom T. Hall, hot at WENO, WDVH.
Action on "Mama Bake a Pie," George Kent, at WSHO.
"The Toy Piano," Jerry Smith, is a smash at WDVH.
Steve Mazure at WWVA reports picks: "Take Time To Know Her," Joe Stampley; "You've Lost That Loving Feeling," the Kendalls. Playing: "Sunshine," Barbara Fairchild; "Step Into My Soul," Elton Britt.
"The Promised Land," Freddy Weller, big mover at WIRE.
Kenny Price's "Sheriff of Boone County" heavy at WENO, WDVH, WIRE.
Lee Shannon names pick single at WIRE: "I Can't Have a Merry Christmas, Mary, Without You," Jerry Lee Lewis. Playing heavy: "Mr. Professor," Leroy Van Dyke; "Tulsa County," Anita Carter; "Ten O'Clock Train," Harold Lee; "Billy Jack," Jack Scott; "Listen Betty," Dave Dudley.
"One Lump Sum," Dorsey Burnette, looking good at WJJD.
Connie Smith's "Where Is My Castle," pick at WJJD, playing at WSHO, WWVA.
Good mover at WSHO: "Hillbilly Waltz," Russ Russell on Renegade. Also playing: "Lookin' Out My Back Door," Buddy Alan; "My Guy," Linda K. Lance; "The Last One To Touch Me," Porter Wagoner.
Radio Stations: If you're not now reporting to the "Hot Line," you can do so by calling us at 615/244-1820.

Family Problems by Ira Allen is no problem it's a family success

capitol record no. 6074



Performers Management:
403 Chester Avenue
Bakersfield, California 93301
(805) 323-1101

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RECORD WORLD COUNTRY FROM THE CONTINENT

By MURRAY KASH

■ LONDON—The last meeting of the 1969-1970 Committee of the Country Music Association of Great Britain was held on Wednesday, Nov. 18. As one of its final motions, the Committee passed by a unanimous vote "that in recognition of the outstanding personal efforts which the founder chairman, Mervyn Conn, had made to the CMA of



Murray Kash

Great Britain, that a Founder Chairman's Award be presented each year known as the Mervyn Conn Award to any person or organization as a meritorious recognition for outstanding contribution to the aims and objects of the Association."

After the meeting, a number of the members met with Joe Walt, Parliamentarian of the Academy of Country and Western Music who visited London with his wife, Ginger Mede. Views were exchanged regarding the respective organizations which were of great interest to all concerned. Ginger told me she was heading for Japan in January to cut an album for RCA there. As a result of her successful tour of Europe, there is a strong likelihood of a return appearance in the spring.

I have just returned from emceeing the First North East Country Musical Festival held at Clacton-on-Sea. It was a seven-hour show featuring soloists and groups from many parts of Great Britain, such as Little Ginny, the Orange Blossom Sound, the Tunetwisters (USAF) and many others. The audience response was tremendous, and country music organizer Jack Warner has already started making plans for next year's affair.

Justin Tubb played to a packed Nashville Room on Sunday, Nov. 22 . . . Due to be coming over very shortly is Hank Locklin. He made three trips last year. Wonder if he will beat that number this year?

Announced as appearing at the Third International Country Music Festival in April in Wembley Pool: Roy Acuff, Hank Snow, Loretta Lynn, Waylon Jennings, Tompall and the

Glaser Brothers, Bobby Bare and George Hamilton IV. More artists to be announced shortly . . . Rumor has it that both Yorkshire Television and ATV will be involved in putting out country music programs . . . The Slim Whitman version of "Snowbird" just released over here in time for the Christmas trade . . . Mrs. Monique Peer, President of Peer-Southern Music Publishing Company, over to London to attend the European branch managers meeting. She showed great interest in the rapid growth and popularity of country music in this part of the world.

Soundville Signs Lee Ofman

■ HOUSTON, TEXAS—Jimmy Duncan, President of Soundville Recording Studio — the year-old 3½ million dollar recording complex here — announced the signing of 24-year-old singer-composer-guitarist Lee Ofman to a long-term recording contract.

Ofman is under the personal management of Samuel Cammarata, President of Professional Management, Inc., who negotiated the contract. Immediately, a single will be released of Ofman's testimonial song about Rocky Marciano entitled "Winners Never Quit, Quitters Never Win . . ." Mercury distributes.

MGM Awards Record World



Record World's Nashville Manager John Sturdivant and MGM country promo man B. J. McElwee admire the plaque awarded to Record World by MGM in appreciation for three consecutive #1 country records in as many weeks by three different MGM artists: Mel Tillis, Hank Williams, Jr., and Billy Walker.



THE COUNTRY SINGLES CHART

WEEK OF DECEMBER 19, 1970

THIS WK. LAST WK.

COUNTRY TOP TEN

WKS. ON CHART

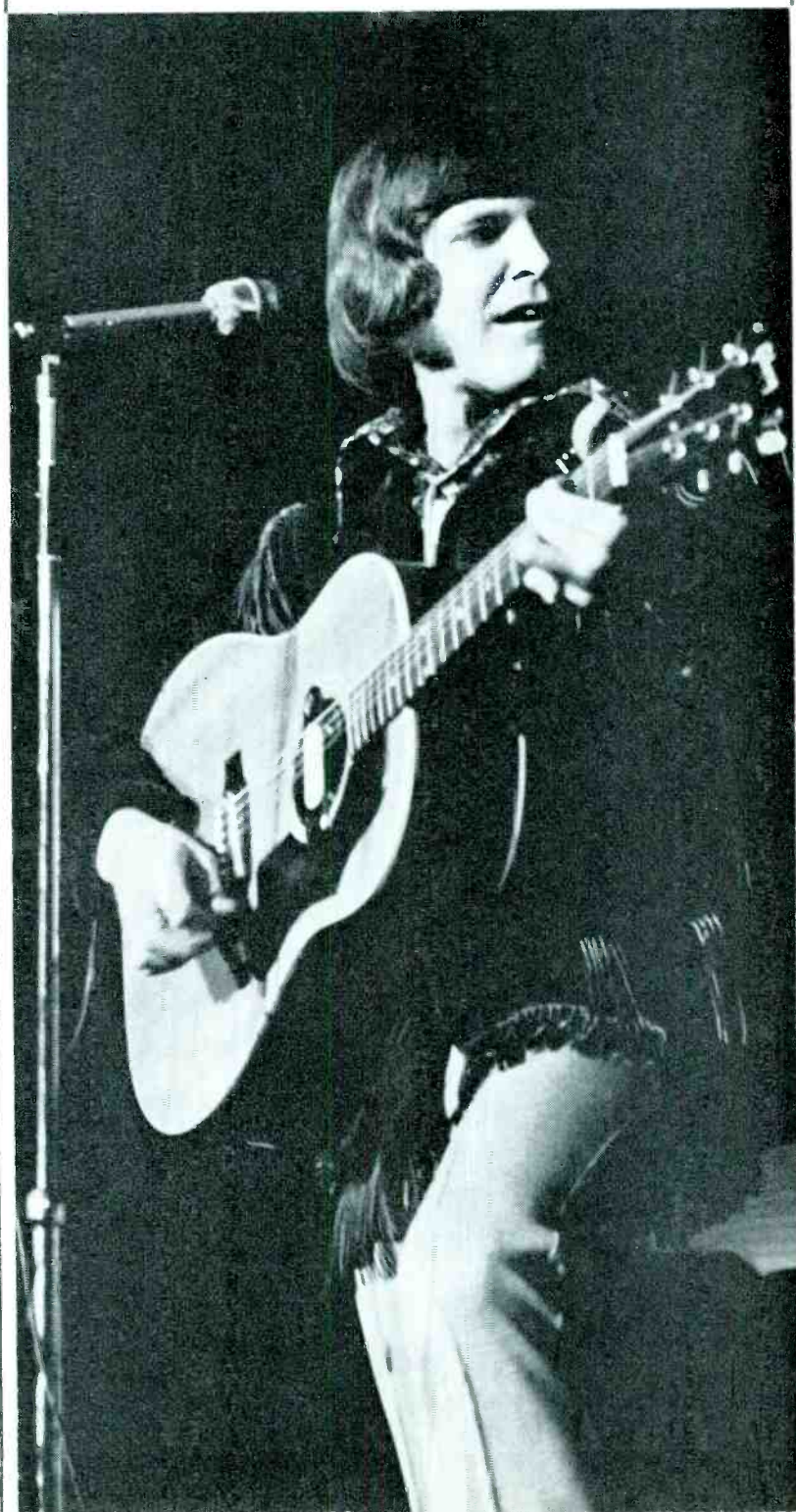
1	2	COAL MINER'S DAUGHTER LORETTA LYNN—Decca 32749	8
2	4	MORNING JIM ED BROWN—RCA 47-9909	9
3	7	ROSE GARDEN LYNN ANDERSON—Columbia 4-45252	7
4	1	WHERE HAVE ALL THE HEROES GONE BILL ANDERSON—Decca 32744	10
5	5	SHE GOES WALKING THROUGH MY MIND BILLY WALKER—MGM 14173	9
6	3	ENDLESSLY SONNY JAMES—Capitol 2914	10
7	6	I CAN'T BE MYSELF/SIDEWALKS OF CHICAGO MERLE HAGGARD—Capitol 2891	12
8	11	I WOULDN'T LIVE IN NEW YORK CITY BUCK OWENS & THE BUCKAROOS—Capitol 6042	7
9	15	COMMERCIAL AFFECTION MEL TILLIS—MGM 14176	8
10	18	A GOOD YEAR FOR THE ROSES GEORGE JONES—Musicor 1425	5
11	9	FIFTEEN YEARS AGO CONWAY TWITTY—Decca 37242	12
12	12	SOMETHING TO BRAG ABOUT CHARLIE LOUVIN & MELBA MONTGOMERY—Capitol 2915	11
13	16	AMOS MOSES JERRY REED—RCA 47-9904	10
14	10	I'M ALRIGHT LYNN ANDERSON—Chart 5098	9
15	19	SOMETHING UNSEEN/WHAT'S THE USE JACK GREENE—Decca 32755	7
16	22	FOREVER YOURS DOTTIE WEST—RCA 47-9911	9
17	17	TOO LONELY TOO LONG MEL TILLIS—Kaop 2103	9
18	23	COWBOY CONVENTION BUDDY ALAN & DON RICH—Capitol 2928	7
19	20	I WAKE UP IN HEAVEN DAVID ROGERS—Columbia 4-45226	11
20	25	BED OF ROSE'S STATLER BROTHERS—Mercury 73141	5
21	21	GONE GIRL TOMPALL & THE GLASER BROTHERS—MGM 14169	9
22	27	NICE 'N' EASY CHARLIE RICH—Epic 5-10662	8
23	28	DRAG 'EM OFF THE INTER-STATE, SOCK IT TO 'EM J. P. BLUES DICK CURLESS—Capitol 2949	7
24	29	DAY DRINKIN' TOM T. HALL & DAVE DUDLEY—Mercury 73139	6
25	33	WILLY JONES SUSAN RAYE—Capitol 2970	6
26	31	ANOTHER LONELY NIGHT JEAN SHEPARD—Capitol 2941	6
27	39	WAITIN' FOR A TRAIN JERRY LEE LEWIS—Sun 1119	5
28	37	LET ME GO JOHNNY DUNCAN—Columbia 4-45227	7
29	38	THE WONDERS YOU PERFORM TAMMY WYNETTE—Epic 5-10687	5
30	34	MY JOY JOHNNY BUSH—Stop 380	8
31	35	I CAN'T HELP BELIEVIN' DAVID FRIZZELL—Columbia 4-45238	7
32	32	SOMEWAY DON GIBSON—Hickory 1579	11
33	40	MARY'S VINEYARD CLAUDE KING—Columbia 4-45248	6
34	8	GOING STEADY FARON YOUNG—Mercury 73112	12
35	43	SUSPICIOUS MINDS WAYLON JENNINGS & JESSI COULTER—RCA 47-9920	5
36	44	TULSA WAYLON JENNINGS—RCA 47-9925	4
37	42	TEARS ON LINCOLN'S FACE TOMMY CASH—Epic 5-10673	5
38	50	JOSHUA DOLLY PARTON—RCA 47-9928	2
39	45	SWEET CAROLINE ANTHONY ARMSTRONG JONES—Chart 5100	6
40	46	OLD ENOUGH TO WANT TO NORRO WILSON—Mercury 73125	4
41	13	SO SAD (TO WATCH GOOD LOVE GO BAD) HANK WILLIAMS, JR. & LOIS JOHNSON—MGM 14164	12
42	47	BEER DRINKING, HONKY TONKIN' BLUES BILLY MIZE—United Artists 5071	6
43	48	I STAYED LONG ENOUGH BILLIE JO SPEARS—Capitol 2964	5
44	14	AFTER CLOSING TIME DAVID HOUSTON & BARBARA MANDRELL—Epic 5-10656	12
45	49	WHAT ABOUT THE HURT BOB LUMAN—Epic 510667	4
46	24	I CAN'T BELIEVE (THAT YOU'VE STOPPED LOVING ME) CHARLEY PRIDE—RCA 47-9902	13
47	51	IF YOU SEE MY BABY JOHNNY CARVER—United Artists 50713	3
48	52	SITTIN' BULL CHARLIE LOUVIN—Capitol 2972	3
49	53	YOU DON'T HAVE TO SAY YOU LOVE ME ELVIS PRESLEY—RCA 9916	2
50	55	FANCY SATIN PILLOWS WANDA JACKSON—Capitol 2986	3
51	54	TELL ME AGAIN JEANNIE SEELY—Decca 32757	4
52	62	SHE WAKES ME WITH A KISS NAT STUCKEY—RCA 47-9929	2
53	57	IF YOU'RE LOOKING FOR A FOOL TOMMY OVERSTREET—Dot 17357	9
54	56	THE SOUL YOU NEVER HAD JAN HOWARD—Decca 32743	7
55	59	I'M HOLDING YOUR MEMORY JIMMY NEWMAN—Decca 32740	4
56	60	MAMA BAKE A PIE GEORGE KENT—Mercury 73127	4
57	63	WHEN HE TOUCHES ME LOIS JOHNSON—MGM K14186	3
58	61	MY OLD KENTUCKY HOME OSBORNE BROTHERS—Decca 32746	5
59	64	BLUES SELLS A LOT OF BOOZE HUGH X. LEWIS—GRT 28	4
60	71	GUESS WHO SLIM WHITMAN—United Artists 50731	2
61	75	FLESH AND BLOOD JOHNNY CASH—Columbia 4-45269	2
62	74	PADRE MARTY ROBBINS—Columbia 4-45273	2
63	73	ONE HUNDRED CHILDREN TOM T. HALL—Mercury 73140	2
64	66	APRON STRINGS PEGGY SUE—Decca 32754	5
65	65	YES DEAR, THERE IS A VIRGINIA GLENN BARBER—Hickory 1585	3
66	67	ONE NIGHT FOR WILLIE HANK COCHRAN—Dot 17361	3
67	72	BIG RIVER JOHNNY CASH—Sun 1121	2
68	68	MIDNIGHT RAMBLER JIMMY MARTIN—Decca 32750	4
69	69	I'M NOBODY TODAY MICKEY GILLEY—GRT 27	3
70	70	I WOULDN'T HAVE YOU ANY OTHER WAY GEORGE MORGAN—Stop 384	3
71	—	THE PROMISED LAND FREDDIE WELLER—Columbia 4-45276	1
72	—	LISTEN BETTY DAVE DUDLEY—Mercury 73138	1
73	—	RAININ' IN MY HEART HANK WILLIAMS JR. & THE MIKE CURB CONGREGATION—MGM K14194	1
74	—	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega 615-0015	1
75	—	SHERIFF OF BOONE COUNTY KENNY PRICE—RCA 47-9932	1

CAN YOU DIG IT?

FREDDIE WELLER

"THE PROMISED LAND"

On Columbia Records #4-45276



JOHN LENNON
PLASTIC ONO BAND

Stereo
SW 3372
(SW-1-3372)

First assignee of all copyrights
Maclen (Music) Ltd., (U. K.) BMI

Side One

1. MOTHER (John Lennon) 5:29
2. HOLD ON (John Lennon) 1:49
3. I FOUND OUT (John Lennon) 3:33
4. WORKING CLASS HERO (John Lennon) 3:44
5. ISOLATION (John Lennon) 2:48

Produced By John and Yoko
and Phil Spector
Recorded in England

MFD. BY APPLE RECORDS, INC.

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Side Two

1. REMEMBER (John Lennon) 4:29
2. LOVE (John Lennon) 3:17
3. WELL WELL WELL (John Lennon) 5:52
4. LOOK AT ME (John Lennon) 2:49
5. GOD (John Lennon) 4:04
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YOKO ONO
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Stereo
SW 3373
(SW-1-3373)

Side One

1. WHY (Yoko Ono) BMI 5:30
2. WHY NOT (Yoko Ono) BMI 10:39
3. GREENFIELD MORNING I PUSHED AN EMPTY
BABY CARRIAGE ALL OVER THE CITY
(Yoko Ono) BMI 5:40

Produced By John and Yoko
Recorded in England

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Side Two

1. AOS (Yoko Ono) BMI 7:06
2. TOUCH ME (Yoko Ono) BMI 3:40
3. PAPER SHOES (Yoko Ono) BMI 8:10

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