WHO IN THE WORLD

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

PICKS OF THE WEEK

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

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

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

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

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

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

JEAN ELIAS, "YOU MADE A ANYBODY'S WOMAN"
(Don Music/Witches Brew, BMI). New
artist may go right to the top with hit-
ting song loaded with important
critics. Takes them to the top. B/w "How Long Can I Go On Fooling Myself?" (Don Music/Witches Brew,

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

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

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

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

CONNIE Z., "THE SENSUOUS WOMAN BY J." This
is a spoken—well, whispered—word al-
bum taken from the best-seller by the same
name. There's every reason why the album
could do the business book did. Marty Thau
had the audacious idea for it Atlantic SS 7269.

A SPECIAL ISSUE

BREAKING NEW ARTISTS
TOMORROW'S CHARTMAKERS
That's Harvey Fuqua in the middle. He's ex-Motown, now very much with us. He produces.

New Birth is the company.

Divided up, it's an instrumental group (The Nite-Liters), plus a vocal trio (Love, Peace & Happiness) plus additional voices. But New Birth is really together. The new hit single, "It's Impossible," is from their album, "Ain't No Big Thing But It's Growing."

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

The new Love, Peace & Happiness album is called "Love Is Stronger."
NARAS Elects, Focuses on Problems

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

The election of Wesley Rose as national President marks the first time that this office will be held by someone outside the Academy's founding chapters of Los Angeles and New York. The latter's chapter President, Phil Ramone, was elected First VP; Atlanta's Bill Lowery, Second VP; Chicago's Paul Roewe, wade Secretary; and Los Angeles' John Scott Trotter Treasurer. David Leansie was designated National Executive Director.

The national emphasis is focused on several items: the creation of a national executive committee to facilitate inter-chapter communications; plans for the creation of VPs for all chapters other than that of Los Angeles; and the national public. "Nonsense - screaming for a significant response from the station's Program Manager, Rick Sklar, "The reason we wait on the airing of a new artist is because we're looking for a significant response from the national public," said Sklar. "I don't believe that all information is derived from New York. Therefore, proper research is required. Unusual positive patterns of records are graphed. It's not a matter of playing it safe, but more like educated programming."}

MGM Records to Distribute Marcucci's New Label Romar

HOLLYWOOD — Former Chancellor Records President Bob Marcucci has made a deal with Mike Curb and MGM to distribute his label, Romar Records, which is initiating activities.

Marcucci primarily was out of the business when Chancellor ended its distribution deal with ABC in 1961, an agreement which was started with Jody Sands' "With All My Heart" and actually began label independent distribution so commonplace now. Three months after Chancellor started they had Frankie Avalon and six months later Fabian also joined the roster.

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

Why WABC-AM Waits on New Artists

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

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

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

ABC's most important contribution to the breaking of new artists (Continued on page 62)

New Grunt/RCA Label 'Barks' Up Storm

By MITCHELL FINK

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

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

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

The Tuesday (14) confab, presided over by label execs Herb Goldfarb, Walt Maguire and Terry McEwen, got going in the a.m. with a significant recap of London wax released within the past six months. It was revealed that 15% of the total volume business done by the London family — a term stressed at the affair — was classical.

NMPA Reports on Surcharge, Freeze

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

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

During the freeze, NMPA says, new and substantial revised editions, including imports, should be priced on the same formula specified for new publications: seller's cost plus his regular markup.

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

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

(Continued on page 62)
New Artists Figure
On Metromedia Schedule

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

Heading the list is a new album by Bobby Sherman, featuring songs from Bobby's new television series, “Getting Together,” shown Saturday nights on ABC-TV. The new package will be Bobby’s fifth on Metromedia.

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

16th Gold LP

RIA has certified “Andy Williams’ Greatest Hits” (Columbia) as having achieved more than one million dollars in sales. The album is Williams’ 16th gold LP.

Lennons and Friends at Cavett Taping

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

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

Lester will also continue to produce for UA under a current contract. His label will be primarily involved in contemporary, blues and jazz product, and debuts with a roster including Jimmy McGriff, Thad Jones-Mel Lewis Jazz Orchestra, Junior Parker, Jeremy Steig and a young guitarist from Baltimore, O' Donel Levy. Negotiations for at least two name recording acts have been completed with the announcement of signing set for the first of the year. Company has eight LPs completed for re...

Lester Forms GMI Label
And Production Company

Record World SEPTEMBER 25, 1971

Sally Kellerman
To MCA Family

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

She did, and Maitland called Louis Sutton the other day when Maitland called Sutton the other day when Sutton was away. "What do you have?" he asked. "You said you were sending me a demo," Sutton said.

"I did and though the rest is a secret, Louis," Kellerman said, "I have a brand new LP all ready to go."

"Well, I'm sure it's going to be wonderful," said Sutton. "She deserves an excellent shot," said Sutton the other day.

He did and though the rest is a secret, Louis," Kellerman said, "I have a brand new LP all ready to go."

"Well, I'm sure it's going to be wonderful," said Sutton. "She deserves an excellent shot," said Sutton the other day.

London Distribs
Reed Label

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

Cup Appointments

HOLLYWOOD — Capitol has made the following appointments:

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

On Atlantic Records & Tapes
Tapes Distributed by Ampex

FROM THE No.1 BESTSELLER!

RECOMMENDED FOR ADULTS ONLY

The way to become

The Sensuous Woman

by "J"

SD 7209
Jaye P., Back Busier Than Ever

By MIKE SIGMAN

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

As she explained in a visit to Record World recently, “I left show business for a few years to take care of my family, but now I’m back with both feet in show business for a few years.”

“Many of the best singers in their forties are still going strong,” Jaye P. Morgan, Record World’s President Larry Finley, and others looking to work with RIAA in combating tape pirating and counterfeiting.

“Love, American Style” for ABC-TV, movie acting (she recently completed a film, “All American Boy,” with John Voight), talks shows (she returned recently from London, where she completed the pilot for a new talk show with Gwenn Davis) and night-clubbing (she’s taking the rock band on a tour which will include an appearance in Las Vegas).

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

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

ITA Joins RIAA to Combat Piracy

NEW YORK—ITA has joined RIAA in combating tape pirating and counterfeiting.

Finley is also looking to work with NARM too.

Finley told Record World last week that ITA is setting aside a special budget for its antipiracy campaign.

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

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

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

Finley also announced that Ampex and GRT have joined ITA.

Certron Singleton Petition Dismissed

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

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

In additional litigation, Singleton counter-filed against Certron for $149,000, which includes amounts allegedly owed Singleton distributors and amounts allegedly owed by Singleton to the California tape duplicating company. The figure also includes $125,000 in damages asked by Singleton in the shipment of supposedly defective and below standard tapes to their distributors.

Bee Gees Philharmonic Slicksters

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

For me, each of the Bee Gees seems to have a different personality. I was quite surprised to find that, on-stage, the Bee Gees are a slick pop trio, dressed tres a la mode in suits (Barry Gibb in a three-piece suit), long, button-down collars and ties. Additionally, Maurice, Barry and Robin are, certainly to be expected, different, but they seemed to have polished their differences and transformed them into roles — Robin, the esthete; Barry, the sex symbol; and Maurice, the clown. In tandem and between the songs, they’re cute, rather than real — sort of a three Smothers Brothers.

Get Record Sound

This is all effective, in a showmanship-without-inspiration (as opposed to someone like Elton John whose showmanship is based on inspiration) way. And certainly no one can complain that they’re not getting the sound of the records, because they are. (The group is backed by the Mclean Forest orchestra, a string-heavy, contingent who are ably fused by Bill Shepherd.)

And the crowd is also given treatments of all the biggest Bee Gees hits.

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

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

Dave Finkle

Wooden Nickel Releases Due

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

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

Skepner to MCA Revamped Post

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

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

superb new Vanguard album

"blessed are..."

INCLUDES THE SMASH SINGLE

"THE NIGHT THEY DROVE OLD DIXIE DOWN"

and 21 additional songs by

Joan Baez, Mick Jagger, Kris Kristofferson, Lennon-McCartney, Mickey Newbury, Jesse Winchester & others.

2 record album (plus 7" bonus disk) Recorded in Nashville VSD 6570/1

Produced by Norbert Putnam, co-produced by Jack Lothrop.

VANGUARD

Available in all tape configurations from

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

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

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

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

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

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

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

Hass: He surprised everybody.

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

One of Most Important Things

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

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

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

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

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

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

Bogart: You mean technically or personally?

Record World: Well, either one, either way.

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

Kass: And they do eventually come back.

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

Little of Everything

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

Record World: Castanets?

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

Record World: Was the party successful?

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

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

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

Record World: Did the party help?

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

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

Bogart: It looked like a posse.

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

Strongest New Artists

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

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

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

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

Record World: Do you have a favorite artist?

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

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

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

Melanie

Fred Goodman
Record World September 18, 1971

* SINGLE: “BRAND NEW KEY” NRA4201
** ALBUM: “GATHER ME” NRA47001

SEPTEMBER 5, 1971
THOUSANDS HEAR MELANIE PREVIEW
NEW SINGLE* AND ALBUM** AT THE
SARATOGA PERFORMING ART CENTER
SALESMAKER OF THE WEEK

KORVETTES / NATIONAL

TOP RETAIL SALES THIS WEEK

SALESMAKER OF THE WEEK

BARK - Jefferson Airplane - Grunt

KORVETTES / NATIONAL

SALESMAKER OF THE WEEK

BARK - Jefferson Airplane - Grunt

TOP RETAIL SALES THIS WEEK

BARK - Jefferson Airplane - Grunt

FIREBALL - Deep Purple - WB

GIVE MORE POWER TO THE PEOPLE - Chilites - Brunswick

NEW RIDERS OF THE PURPLE SAGE - Col

MESSAGE FROM THE COUNTRY - The Move - Capitol

STREET CORNER TALKING - Savoy Brown - Parrot

THE SUN, MOON & HERBS - Dr. John - Atco

WELCOME TO THE CANTENE - Traffic - UA

SAM GOODY / N. J.

BARK - Jefferson Airplane - Grunt

THE FROM THE INSIDE - Poco - Epic

Hootertoll? - Garcia-Wales - Douglas

IMAGINE - John Lennon - Apple

NEW RIDERS OF THE PURPLE SAGE - Col

SHAFT - Isaac Hayes - Enterprise

SURF'S UP - Beach Boys - Brother

THE TIME TO LIVE IS NOW - Buzzy Lindhart - Kama Sutra

TRAFFALGAR - Bee Gees - Atco

WELCOME TO THE CANTENE - Traffic - UA

CUTLER'S / NEW HAVEN

BARBRA JOAN STREISAND - Columbia

BARBRA JOAN STREISAND - Columbia

NEW RIDERS OF THE PURPLE SAGE - Col

TRAFFALGAR - Bee Gees - Atco

POPULAR TUNES / MEMPHIS

BARBRA JOAN STREISAND - Columbia

BARBRA JOAN STREISAND - Columbia

NEW RIDERS OF THE PURPLE SAGE - Col

TRAFFALGAR - Bee Gees - Atco

WELCOME TO THE CANTENE - Traffic - UA

PRESTON RECORD CENTER / DALLAS

BARBRA JOAN STREISAND - Columbia

BARBRA JOAN STREISAND - Columbia

NEW RIDERS OF THE PURPLE SAGE - Col

TRAFFALGAR - Bee Gees - Atco

BROADWAY MUSIC / SALT LAKE CITY

A SPACE IN TIME - Ten Years After - Col

BLESSED ARE - Joan Baez - Vanguard

HOW HARD IT IS - Big Brother & Holding Co.

IN THE GARDEN - Gypsy - Metromedia

MAESTRO OF REALITY - Black Sabbath - WB

PIRIGRAMME - Wishbone Ash - Decca

RELICS - Pink Floyd - Capitol

SHAFT - Isaac Hayes - Enterprise

SOMETIMES I JUST FEEL LIKE SMLIN' - Butterfield Blues Band - Elektra

STREET CORNER TALKING - Savoy Brown - Parrot

RECORD CENTER / DENVER

BARK - Jefferson Airplane - Grunt

BLESSED ARE - Joan Baez - Vanguard

FIRST GREAT ROCK FESTIVALS OF THE 70'S - Col

FREE LIVE - A&M

FROM THE INSIDE - Poco - Epic

GIVE MORE POWER TO THE PEOPLE - Chilites - Brunswick

NEW RIDERS OF THE PURPLE SAGE - Col

WELCOME TO THE CANTENE - Traffic - UA

WHEREHOUSE / LOS ANGELES

A SPACE IN TIME - Ten Years After - Col

BARBRA JOAN STREISAND - Columbia

BARBRA JOAN STREISAND - Columbia

BREAKOUT - Johnny Hammond Smith - Kudu

FROM THE INSIDE - Poco - Epic

JUST AT 1 AM - Bill Withers - Sussex

NEW RIDERS OF THE PURPLE SAGE - Col

SIR'S UP - Beach Boys - Brother

WHO'S NEXT - The Who - Decca

TOWER RECORDS / SAN FRANCISCO

BARBRA JOAN STREISAND - Columbia

BARBRA JOAN STREISAND - Columbia

CLOSER TO THE GROUND - Joy of Cooking - Capitol

FROM THE INSIDE - Poco - Epic

HOOTERTOLL? - Wales / Garcia-Douglas

HOT PANTS - James Brown - Polydor

I THINK WE'RE ALL BOZOS ON THIS BUS - Jefferson Theatre - Col

NEW RIDERS OF THE PURPLE SAGE - Col

THE FOUR OF US - John Sebastian - Reprise

TRAFFALGAR - Bee Gees - Atco

CRYSTAL SHIP / EUGENE, ORE.

A SPACE IN TIME - Ten Years After - Col

BARK - Jefferson Airplane - Grunt

EARTHQUAKE - A&M

I THINK WE'RE ALL BOZOS ON THIS BUS - Jefferson Theatre - Col

JAMES GANG LIVE - ABC

PAUL AND - Paul Stookey - WB

SILVER TONGUED DEVIL & I - Kris Kristofferson - Monument

SURF'S UP - Beach Boys - Brother

TRAFFALGAR - Bee Gees - Atco

BROADWAY MUSIC / SALT LAKE CITY

A SPACE IN TIME - Ten Years After - Col

BLESSED ARE - Joan Baez - Vanguard

HOW HARD IT IS - Big Brother & Holding Co.

IN THE GARDEN - Gypsy - Metromedia

MAESTRO OF REALITY - Black Sabbath - WB

PIRIGRAMME - Wishbone Ash - Decca

RELICS - Pink Floyd - Capitol

SHAFT - Isaac Hayes - Enterprise

SOMETIMES I JUST FEEL LIKE SMLIN' - Butterfield Blues Band - Elektra

STREET CORNER TALKING - Savoy Brown - Parrot

SURF'S UP - Beach Boys - Brother

TRAFFALGAR - Bee Gees - Atco

FIREBALL - Deep Purple - WB

FIRST GREAT ROCK FESTIVALS OF THE 70'S - Col

TRAFFALGAR - Bee Gees - Atco

GIVE MORE POWER TO THE PEOPLE - Chilites - Brunswick

NEW RIDERS OF THE PURPLE SAGE - Col

TRAFFALGAR - Bee Gees - Atco

WELCOME TO THE CANTENE - Traffic - UA

SONNY & CHER LIVE - Kapp

SILVER TONGUED DEVIL & I - Kris Kristofferson - Monument

SMITH'S, NEW ORLEANS

BARBRA JOAN STREISAND - Columbia

BARBRA JOAN STREISAND - Columbia

NEW RIDERS OF THE PURPLE SAGE - Col

TRAFFALGAR - Bee Gees - Atco

WELCOME TO THE CANTENE - Traffic - UA

THANK'S, NEW ORLEANS

BARBRA JOAN STREISAND - Columbia

BARBRA JOAN STREISAND - Columbia

NEW RIDERS OF THE PURPLE SAGE - Col

TRAFFALGAR - Bee Gees - Atco

WELCOME TO THE CANTENE - Traffic - UA

THE RETAIL REPORT

A survey of NEW product sales in the nation's leading retail outlets

SEPTEMBER 25, 1971

AmericanRadioHistory.Com
IN SEPTEMBER

THE BAND - BLUES PROJECT

CHARLIE DANIELS

STONEY EDWARDS

FREDDIE HART

JOY OF COOK
MIDDLE OF THE ROAD—RCA—74 0539  
TWEEDLE DEE TWEEDLE DUM (Sunbury Music, ASCAP)  
GIVE IT TIME (Sunbury Music, ASCAP)  
Delightful little melody that should elevate this group right now. Just missed with this super effort. Ably produced by Dave Hadfield. Good rock music.

JEFF BARRY—Bell 45 140  
SWEET SAVIOR (Heiress, BMI)  
GROUP'S emergence seems imminent, especially since vocal is strikingly similar to Janis Joplin. One could do far worse. This makes it. Soft flip creates two markets.

DAVY JONES—Bell—45 136  
I REALLY LOVE YOU  
(Anne -Rachel Music, ASCAP)  
This makes it. Soft flip creates two markets.

ARCHIE BELL & THE DRELLS—Atlantic—45 2832  
ARCHIE'S IN LOVE (Cotillion, BMI)  
Lighthearted feel by a group that seems like the next step.

OSIRIS—A&M—1299-S  
ARE YOU OLD ENOUGH (Viva Music/Wren Music, BMI)  

MAURICE TROMP—EMI—1372  
WET WILLIE—Capricorn—C 8020 (Atco)  
ROCK & ROLL BAND (No Exist, BMI)  
Strong vocal will get pop and MOR crossover. Has that familiar pattern in the middle of the song. Always works. Nice and easy rock and roll flip.

DARYL DOUGLAS/SKEETER DAVIS—Capitol—3390 (Subterranea, BMI)  
CAN'T HELP BUT PLEASE (Distinctive Music, ASCAP)  
To Janis Joplin. One could do far worse.

JOHN HETHERINGTON—Uni—55301  
FRIENDS—Columbia—AC-44547  
WONDERFUL SUMMER (Rock Music, BMI)  
Hit of a few years back is timed perfectly for the new fall season. Soft ballad. Perfectly for the new fall season. Soft ballad. Perfectly for the new fall season.

FRONT PORCH—Jubilee—6720X (Eclipse, BMI)  
WET WILLIE—Capricorn—C 8020 (Atco)  
ROCK & ROLL BAND (No Exit, BMI)  
WONDERFUL SUMMER (Rock Music, BMI)  
Hit of a few years back is timed perfectly for the new fall season. Soft ballad. Perfectly for the new fall season.

JOEY GREGORASH—Lionel—L 3219 (MGM)  
DON'T loose your pride get you girl  
(Dollar Bill Music, BMI)  
Already making it in Canada. Joey seems destined to make it here with this Neil Young classic. Uptempo arrangement different and appealing.

MARK LINDSAY—Columbia—4 45462  
ARE YOU OLD ENOUGH (Viva Music/Wren Music, BMI)  
With or without the Raiders, Mark is firmly established as a soloist in the minds of the record-buying public. Had all the ingredients necessary. Pop to a T.
Steve Miller's music is like a diary of everything that happens to him and to his brothers.

Joy of Cooking - Pilot - Blues for a Friend

Like a River

Love Book

The Lettermen

Closer to the Ground

STEVE MILLER BAND

Anne Murray - Talk it Over In The Morning

BY THE GRACE OF GOD - David Rea

My Time Ain't Long - David & Goliath

Jean Shepard - Just as Soon as Loving You

TODAY - Seatrain

The Marblehead Messenger

AmericanRadioHistory.Com
THE HILLS OF INDIANA  
**LONNIE MACK—Elektra EKS 74102.**
Here's another superior album from Lonnie Mack. There is a great deal of internal and external local color on the package. That means, a glimpse of what Mack thinks deeply and what he sees. Lonnie Mack and others, like Carole King, supplied the tunes.

CLOSER TO THE GROUND  
**JOY OF COOKING—Capitol SMAS 828.**
Attitudes blowing in the wind are articulated by Joy of Cooking with remarkable savvy on their second and oh-so-tasty package. The title tune is super-duper, and just about everything that follows it is equally outstanding. The group is keeping up mighty fine work.

THEIR 16 GREATEST HITS  
**THE GRASS ROOTS—Dunhill DSX C50107 (ABC).**
As explicit as a title could hope to be, "Their 16 Greatest Hits" means "Soon-er or Later," "The River is Wide," "Midnight Confessions," "Wait a Million Years," "Lovin' Things," "Things I Should Have Said" and 10 other familiar AM ear-stoppers. Nice future.

THE LIFE AND TIMES OF COUNTRY JOE & THE FISH FROM HAIGHT-ASHBURY TO WOODSTOCK  
**Vanguard VSD 27/28.**
The title is another way of saying that the package is a collection of bests. All the songs that any fan would expect would be here, but the fans probably already have the tunes on other packages. Sales will probably come from those catching up.

MAGIC  
**RARE EARTH—Rare Earth R527L (Motown).**
Rare Earth are growing and polishing and perfecting their sound. This album, which comes right on top of their hit "I Just Want to Celebrate" single, is their best to date. The fellows play their instruments like crazy without ever indulging themselves in them.

HAPPY AND IN LOVE  
**THE SHIRELLES—RCA LSP 4581.**
If fans really feel contentious, they might say that not every tune on the album is worthy of the legendary Shirelles, but most of the songs hit the mark. There are good single bets here, and there's even a gentle reminder in "Dedicated to the One I Love." Welcome back, girls.

THE GARY PUCKETT ALBUM  
**GARY PUCKETT—Columbia C 30862.**
Nobody has to speak up on behalf of Gary Puckett's singing. He's got a million dollar set of pipes and he's got some songs here up to his needs. "Gentle Woman," which he co-wrote, sounds like a single. There are also others, more familiar ditties to boost the sales,

WACKERING HEIGHTS  
**THE WACKERS—Elektra EKS 74098.**
Looks like a whacking good quintet has come on the scene. Elektra does have a way of finding winners just about as frequently as anyone else. The lads obviously worship at the shrine of rock and roll, but the offerings they bring are individual and funky.

GET A WHIFF OF THIS  
**JUICY LUCY—Atco SD 33-367.**
Juicy is certainly the right adjective. The fellows have a sly way of taking a riff and giving it a neat twist to get extra attention. "Mr. A. Jones" sounds like a song that could step out as a single. There's a healthy helping of imagination on the package.

THIRTY DAYS OUT  
**Reprise 6450.**
It's rather a surprise to find someone writing in this liberated age, "A woman ain't a woman until she's with a man/But a man is a man all the time." But, no matter. If Thirty Days Out don't believe in woman's lib, they do believe in making raunchy-fine music. They work their show.

JONATHAN EDWARDS  
**Capricorn SD 862 (Atco).**
Jonathan Edwards, who has rather a venerable name, does well by it with this poignant and appealing set of new folk tunes. In this particular musical phase, when just about every male folkster who comes along sounds like James Taylor, Edwards manages not to.

STRING CHEESE  
**Wooden Nickel WNS 1001 (RCA).**
String Cheese are an ambitious group and much of their ambitions are realized on this debut album. Some will say the group is pretentious and some will say esoteric, but there will be many who will tune right in to their abstract thoughts and shrewd playing.

DO WAH NANNY  
**EXUMA—Kama Sutra KSBS 2040.**
Even though Exuma is supposedly going for a more commercial image, the sound of the islands is in these grooves. And it's this and his intense delivery of music he quite obviously feels that gives him his chance for commerciality. Should help build fans.

INDELIBLY STAMPED  
**SUPER TRAMP—A&M 4311.**
Second album from a bunch of guys who want to line out that hard rock with a certain amount of nuance and fun. The songs show a nice versatility and should turn large segments of buyers on. The cover is truly an eye-opener and should help impulse buying.
Cap A&R Reorganization

■ HOLLWOOD — Artie Mogull, VP A and R, announces a major realignment of forces within the A&R department.

Al Coury has been appointed Executive Producer in the A&R department; Stan Silverberg is now Director of International Pop Repertoire, responsible for all acts which come to the label through EMI affiliations as well as artists directly signed to Capitol who record through EMI affiliates for all acts which come to Nashville to be a full-time in-house producer there.

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

Douglas Month at Columbia

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

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

Said Blackburn, “Like all Douglas product, each of these albums is especially significant from a musical, critical or political point of view. They will be historical documents of this period.”

The Douglas albums selected for concentration are: “What I Was Arrested For,” by Lenny Bruce; “The Last Poets” and “This is Madness” by the Last Poets; “My Goal’s Beyond,” by guitarist Mahavishnu John McLaughlin; “By Any Means Necessary,” a collection of speeches by Malcolm X; “Hootenanny!” by Grateful Dead guitarist Jerry Garcia and San Francisco organist Howard Wales; “Iron Man,” by Elton John; “Steel,” produced by Stefan Bright of Douglas A&R for release on the Epic label; and music from “El Topo” performed by Shades of Joy.

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

Purcell, Heller CPM Officers

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

They succeed Sherwin Daas and Ken Greengrass.

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

CPM, in addition to subscribing to its own code of ethics for the betterment of all aspects of show business, devotes much of its time to charitable purposes, among them yearly scholarships to deserving students of the arts and “Man of the Year” dinners with proceeds to charitable institutions.

NMPA On Surcharge

(Continued from page 3)

Regarding imports, the NMPA report notes that an importer may pass on a price increase during the freeze, but it must be on a penny for penny basis and must not include markups. The 10 percent surcharge, NMPA says, does not apply to music which was given duty-free entry by the Florence and Beirut Conventions.
From one man's mind, one man's music, one man's album comes "Inner City Blues" (T-54209F). The third million selling single from that same album, by that same man:

Marvin Gaye.
Categories of College Stations

By GARY K. COHEN

There are two main categories of college radio stations—FM and carrier current. Indeed, the only difference is whether the station is FM or carrier, but for the sake of explanation it is a good beginning.

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

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

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

Station News

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

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

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

College Broadcasters Convention

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

Letter to the Editor:

To The Editor:

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

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

Bennett Tours U.K.

Tony Bennett, currently touring England at reportedly astronomical fees, returns to play Carnegie Hall Oct. 9 in two performances, Robert Farndon conducting. Julius La Rosa M.Gs.

Scepter Ups Internal Volume

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

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

Integrity Corp.

Year End Results

TORRANCE, CALIF. — Integrity Entertainment Corp., owner and operator of 13 Wharehouse discount record and tape stores, announces final results for the fiscal year ended June 30, 1971. Audited figures for both sales and earnings were higher than the preliminary results announced Aug. 23. Final net sales were $3,238,056 with a net income of $87,620 or $.08 per share based upon 1,238,977 weighted average common shares of stock outstanding. This compares to only six months of fiscal 1970, when the company was in a formation stage. For the partial period of 1970 there were no sales, while a loss of $8,042 or $.01 per share was incurred.

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

MICHAEL MULLEN

WVBC - Boston College

Chestnut Hill, Mass. 02167
THERE IS ONLY ONE

"Mammy Blue"

JUST AS THERE WAS ONLY ONE

"ChirpyChirpy"

AND THEY ARE ON

ABC/DUNHILL RECORDS

REGARDS,
JAY
Anka Sells Spanka
To Gordon Mills
For Over $500,000

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

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

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

Caviano to London
Underground Post
In New York

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

Caviano, who until recently served as National Sales Manager for Rock Magazine, will effect strong new liaison with all facets of the underground media. Reporting directly to Goldfarb, Caviano is expected to open new channels of communication with all elements most involved with the exploitation of contemporary music.

New ITA Members Announced

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

The Re-Girth Of Fat Daddy
At Atlantic Records

Fat Daddy . . . Paul Johnson

By DAVE FINKLE

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

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

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

Love That Image

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

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

Not Deciding Factor

Johnson’s weight loss was not the deciding factor in his leaving radio, however. “I was doing Record Best I’d ever done. When I quit,” Johnson reported, “I felt, however, that I could no longer be innovative. The challenge of radio was gone. I was bored.

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

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

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

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

W. S. Pope Joins
ASCAP Board

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

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

Gallagher, Mancini Resign

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

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

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

"MONKEY SPANNER"
A new single by Dave & Ansell Collins
The wild and way-out follow up to "Double Barrel"

"LET YOUR YEAH BE YEAH"
#5 in England and taking off in America. A Great new single by The Pioneers

DISTRIBUTED BY AMPEX RECORDS
550 MADISON AVENUE/NEW YORK CITY 10022

BT125
MONKEY SPANNER
BIG TREE RECORDS

BT124
LET YOUR YEAH BE YEAH
THE PIONEERS
BIG TREE RECORDS
A SPECIAL ISSUE
BREAKING NEW ARTISTS
TOMORROW'S CHARTMAKERS

New Artists, And How To Break Them

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

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

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

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

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

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

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

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

Mort Hoffman:
Breaking New Acts A Major RCA Function

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

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

Columbia has a handful up its corporate sleeve. Lundvall called attention to what he feels is superior "in-
Lighthouse "One Fine Morning" showed the way!

Album #3007
Single #1048
Top 100 Charts
& Bullets

In all the trades...

And headed for #1 nationally!

Now... remember the names of these new artists... and watch them join the Evolution hit parade in the months ahead...

* Nanette Natal... "The Beginning"  (Evolution Album #2023)
* Game... "Long Hot Summer"  (Evolution Album #3008)
* Richard Sarstedt "Another Day Passes By"  (Evolution Album #2022)
* Steel River "A Better Road"  (Evolution Album #3006)

Evolution/Stereo Dimension

118 West 57th Street, New York, N.Y. 10019
(212) 582-6855
Concentration
Bell Magic Formula

Bell Records, during the past two years, has been presumed to be in possession of virtually a "magic formula" for breaking new artists onto the charts. Our queries about the ingredients of that "formula" at the Bell records company earned an expanded explanation of the rapidly growing label, resulting in a one word answer that was repeated over and over again in every department—"concentration."

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

Bell Records today is spearheaded by one of the most dynamic promotion teams in the industry. Under the direction of promotion topper Steve Wax, the department's success with the Partridge Family, Dawn, Dusk, Twiggly and the Stampeders, all currently on the charts and all within the past year, has helped along with such stalwarts as Mountain, the 5th Dimension and the Delfonics to make the label a force on the world stage.

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

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

In many companies, publicity is regarded almost as an afterthought. At Bell Records, the use of public relations to develop an artist's personality as well as a record talent is a primary concern. A case in point is Gideon, new to Bell, who has already had tremendous exposure even before the release of his first album and without a hit single.

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

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

A&M on Promoting New Artists on AM

By HAROLD CHILDS
National Promotion Director, A&M Records

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

It took A&M four months to break the Lee Michaels single, "Do You Know What I Mean?," and it started breaking in secondary markets. We started it in first and secondary markets and once a national ad injection came first in the secondary market. But they can be difficult, too. My assistant, Edie De Joy, works only secondary markets and there might be a hundred records vying for those three positions.

The acceptance of "Superstar" was immediately fantastic. That was from "The Carpenters" album and there were those who had doubts about it, but you always have that. The Carpenters, Carole King and Cat Stevens really have almost guaranteed airplay at this time, but we still work those records.

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

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

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

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

I see optimistic changes coming in the next few years, though. Radio will expand and stations will get into easier records and more types of programming. In our current promotion of AM singles we're primarily concerned with Carole King's "You've Got That Thing," Moon Shadow by Cat Stevens; Lee Michaels; the Carpenters and Humble Pie's "I Don't Need No Direction." We released the (Continued on page 40)
Our list of Tomorrow's Chartmakers is smaller than most.

But more realistic.

Patti Austin
Mac Davis
Bill Evans
The Firesign Theatre
Hampton Grease Band
James And The Good Brothers
Madura
John Manning
Michaelangelo
New Riders of the Purple Sage
Warren Schatz

On Columbia Records
At Stax

Crossing Over Means Breaking Through

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

Publicity Major Role

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

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

Renaissance Formed

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

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

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

Havens Festival Song

Richie Havens has recorded the Bobby Scott-Danny Mehan song, "Think About the Children," plus Bobby Vee on United Artists. Smith will produce Vee. Pair also have a production deal with Oliver, also on United Artists.

Capitol’s Key: Union Of A&R, Marketing

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

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

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

This union between A&R and marketing takes many facets. Bill Valenzano's artist development department devotes itself to securing bookings, which are then heavily supported by the Allen Davis' marketing department. The result is a consistent ability to "cross over" the chart hurdles and create new artists with maximum initial impact and longevity.

WB’s Heavy Reorders

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

Breneman Rejoins RKO

Betty Breneman has rejoined RKO Radio as Music Coordinator.Councilor, announces Ross S. Taber, VP, RKO General.
A FEW MONTHS AGO
THESE WERE OUR CHARTMAKERS TO BE.
(Please note how many of them already be.)

Steve Alaimo \((Entrance)\)
Becky & The Red Pony \((Barnaby)\)
Elvin Bishop Group \((Fillmore)\)
Phyllis Brown \((Barnaby)\)
CCS \((RAK)\)
Laurel Canyon \((New Design)\)
Chapins \((Epic)\)
Chase \((Epic)\)
Bruce Cockburn \((Epic)\)
Contraband \((Epic)\)
Cymarron \((Entrance)\)

The Ebonys \((Philadelphia International)\)
Edgewood \((TMI)\)
Sarah Fulcher \((TMI)\)
Grin \((Spindizzy)\)
Paul Hampton \((Barnaby)\)
Roy Head \((TMI)\)
Peyton Hogue \((Barnaby)\)
Hot Chocolate \((RAK)\)
Jam Factory \((Epic)\)
Mark James \((New Design)\)
Dick Jensen \((Philadelphia International)\)
Little John \((Epic)\)
Kris Kristofferson \((Monument)\)
La Gruin \((Epic)\)
The Last Poets \((Douglas)\)
Barry Mann \((New Design)\)
Layng Martine \((Barnaby)\)
Mashmakhan \((Epic)\)
David Mayo \((TMI)\)
New World \((RAK)\)
Kenny O'Dell \((Epic)\)
Shuggie Otis \((Epic)\)
Billy Paul \((Philadelphia International)\)
Redbone \((Epic)\)
Vivian Reed \((Epic)\)
Rufus \((Epic)\)
Salt & Pepper \((Epic)\)
Rena Scott \((Epic)\)

Gideon Smith \((Philadelphia International)\)
Steel \((Epic)\)
Ronnie Stoots \((TMI)\)
Tin House \((Epic)\)
Helen Wheels \((Fillmore)\)
Edgar Winter's White Trash \((Epic)\)

On Epic Records and Columbia Custom Labels:

Distributed by Columbia Records
Elektra's Bill Harvey

FM and Labels Must
Team on New Acts

By DAVE FINKLE

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

"For a while now," Delsener explained with a rather concerned look crossing his face like a storm cloud over Wall Street, "we never played time large the last two years or so, I've been getting subtle pressure from agencies and managers to use opening acts that they're concerned with, whether the act could re-establish a firm working relationship. It's become very difficult for me to be a creative promoter. This year I tried a songwriter's evening—one with Tom Paxton and one with John Denver headlining. I put four or five other acts on with them. It was the only way I could use people I wanted to use. But the evenings didn't work out because they were too long. By the time Denver and Paxton came on, the audience had already sat through three or four hours of songs. The performers didn't do well, but the evenings weren't."

"I'm in the position now of putting on acts as favors to people, sometimes acts I've never seen. Now, I'm the first one to do favors for people. I've done so many favors over the years, but I'd have to say that 50% of the time the acts don't belong there. I think it's a stultifying block to creativity and continued growth. He feels that both radio and record companies have failed to realize that they can make money by being imaginative and inventive."

As it stands now, Elektra is strenuously seeking new means of exposure for its artists. "A few years ago," Harvey went on, "we pioneered a very direct approach to the concert situation by sponsoring a successful series of free concerts at the Aquarius Theater in Los Angeles. These were involved even greater effort with a special tour of eight West Coast cities we have prepared for three new artists, Don Nix, Lonnie Mack (who is a legend but new to today's rock audiences), and Jeannie Greene. A low ad.

mission of $1.50 will enable the superb artistry of these performances to reach a very broad audience and they could not normally reach through ordinary channels. Even more important, this tour gives us an opportunity to utilize our total resources, the show operation to its fullest extent in a tightly controlled situation."

Harvey also pointed to the increasing importance of college radio as a factor in breaking new artists. "In many ways," he said, "college radio is now at the point that FM radio was a few years ago. They provide a very interested ear for our music, especially for our new music. They are the future of the record industry. Through them we can directly reach the people we're selling to, the people our music communicates to do, but that's certainly a way to do it. You have to come down on ticket prices. Maybe people make a little less money, but at least the act gets seen." Pointing to the example of one record company, in order to keep the listener and consumer alive and interested there must be a process of introducing new talents."

Pointing to the example of what happens to record companies that look at nothing but the charts, Harvey said that the profit motive should in no way pull away from a stimulating block to creativity and continued growth. He feels that both radio and record companies have failed to realize that they can make money by being imaginative and inventive. As it stands now, Elektra is strenuously seeking new means of exposure for its artists. "A few years ago," Harvey went on, "we pioneered a very direct approach to the concert situation by sponsoring a successful series of free concerts at the Aquarius Theater in Los Angeles. These were involved even greater effort with a special tour of eight West Coast cities we have prepared for three new artists, Don Nix, Lonnie Mack (who is a legend but new to today's rock audiences), and Jeannie Greene. A low admission of $1.50 will enable the superb artistry of these performances to reach a very broad audience and they could not normally reach through ordinary channels. Even more important, this tour gives us an opportunity to utilize our total resources, the show operation to its fullest extent in a tightly controlled situation."

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Bill Harvey

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

"At Elektra," Harvey clarified, "our business is breaking new artists. Since radio is the lone medium catering to rock, it's the prime vehicle we have for exposing new artists to the audience we know is there."

Harvey sees the current situation in which both radio and the recording industry suffer. "FM radio," he said, "must begin once again to experiment and stimulate the public as it did in its infancy. Now that FM radio has become powerful, many stations find themselves caught in a competitive ratings race with AM and have fallen into the trap of becoming 'Top 40 under-ground stations.' Now, the same proven artists are played over and over, depriving newcomers of a valuable showcase."

In an interview a while ago, Harvey and Elektra's Vice President in Charge of Artist Development Steve Harris pro-
His music has a way of creeping up on you, taking root and then exploding in your mind. Jonathon Round.

More than a singer, he's a musical interpreter. The novel stresses and accents he puts on both vocal and musical passages make for startlingly unique listening.

Even standards like Sympathy for the Devil take unexpected, hair-raising new twists. Jonathon Round:

Rock, blues and drama. You've never heard anyone quite like him before. But you know you're gonna hear him again and again.

Especially because his new single DON'T IT MAKE YOU WANNA GO HOME (W-186) is really rolling up hill.
Motown: The Knack And How They Keep It

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

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

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

With the formation of Hugh Masekela's China label (distributed by Motown), the talents of many fresh South African artists are about to be exposed to American ears. In addition to Masekela's own group (which also includes Jonas Gwangwa and Caiphus Semenya, and will have an LP called "Letta," by South African songstress Letta Mbulu, out shortly), the new label will also be releasing the LP "Letta," by South African singer, Masekela's Chisa label (distributed by Motown's recording studios. Vendor," Bobby has returned 18 months scoring the film "The Untold Story." Eddie Kendricks, a new "new" artist who has been moving on the charts.

Motown's recent diversification, leading to such new labels as Rare Earth and Mowest, has been another principal factor in the spawling of new talent. In addition to Tom Clay, Movest now boasts Lodi, a group of "new" artists who have just released their second LP, "Bedlam;" Stoney and Meatloaf, two performers from the cast of "Hair" who will now be recording as a duo; Impact of Brass, whose new LP is entitled "Down at the Brassworks;" Magic, a new group whose first album bears their name; and My Friends, one of the newest additions to the Rare Earth label, whose first single, called "I'm An Easy Rider," has already attracted attention.

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

For Motown and Rare Earth the name of the game in the 70s is Talent; new talent to be recorded, touring, and promoted. Among the label's first year tally of seven chart albums and eleven singles were hits by the Detroit Emeralds, Mungo Jerry, Funkadelic, Casey Houston, Teegarden and Van Winkle and several others. The most recent breakthrough has been made by Denise LaSalle with "Trapped By a Thing Called Love" on Westbound Records, which Janus distributes. "The emphasis at Janus is on quality rather than quantity. We don't want a huge artist roster at this point. Our policy has been to sign only those artists we believe in and then give them our total support," said Janus President Marvin Schlachter.

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

OCT. GRATITUDE MONTH
- Warner Bros. Records has designated October as Grateful Dead month.
- There will be a major merchandising, advertising, promotion and publicity campaign focused on the Dead and their entire Warner catalog of six albums — plus their seventh and newest, "Grateful Dead." A double pocket album taken from live records at Winterland, Manhattan Center and the Fillmore East.

TOTAL SUPPORT BUILDS JANUS NEW ARTISTS

Marv Schlachter

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

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

Important Tools
- On the retail level, point of purchase displays are arranged, often utilizing P.O.P. material supplied by the label. Pre-designed ad mats and co-op advertising are important tools in giving new acts wide-spread exposure. Janus maintains extensive contact with its distributor promotion men to keep them informed and enthusiastic about new talent.

- There's no set formula for breaking a new Janus or Westbound artist. Each one is an individual project involving the most practical combination of the aforementioned techniques. By keeping their artist roster selection, Janus is able to give each artist the type of individual attention necessary to make an impact on the record market.

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

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

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

NAMED AT ESP

- NEW YORK — Bernard Stollman, ESP-Disk' President, announces the appointment of Tom Nash as ESP's National Promotion Director. Nash will be based at both the 5 Riverside Dr. office and the new ESP headquarters at Acorn Hill House, an 80-acre farm resort in the upper Catskills, eighty miles north of New York. W. J. Weidenbacher has been appointed Production Manager of the firm.

RECORD WORLD SEPTEMBER 25, 1971
Say, we’re really moving Donny Osmond’s new MGM single, “Go Away Little Girl” (K-14285). And just wait ‘til his new album comes out!

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

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

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

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

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

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

Gee, you guys give good promotion.
Teamwork Roulette’s Road to Hits

By JOE KOLSKY
Vice President, Roulette Records

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

Before we can break a new artist, we at Roulette have to determine that the person (male or female) or the group that we sign to a recording contract has the potential of becoming an artist, one with lasting ability; one who displays a spark of showmanship and who is willing to work hard and learn the true meaning of dedication to his profession and still be able to handle success without going off the deep end — and not a one-shot, overnight phenomenon.

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

1. Creating an image for the artist and maintaining that image in the way he performs, dresses and his general behavior in the eyes of the public.
2. Once we are convinced of his potential to become a star, the three most important decisions have to be made. They are:
   a. Finding the proper songs for him or her or them to record — and then
   b. Assigning the right producer, and
   c. A specific arranger to make the proper arrangement we all hope will become “the hit record.”

   Many a recording session “goes down the tube” and is never released because it is decided at our weekly staff meetings that this particular record doesn’t sound like a hit; and therefore it is scrapped. Experience has taught us that it is cheaper to scrap a recording session than to spend additional monies trying to promote it — especially with the high cost of promotion today.
3. However, when it is decided at our staff meeting that a certain record by a new artist has the potential of becoming a hit record, we then go about making our believability in our product to music directors, program directors, distributors and their promotional employees. Some people say we try to “hype our product,” but I prefer to use the words “sell our product.”

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

   Now, to get down to the real basics of how we break a new artist. There are many things a company can do, such as have a press party for press, distributors, record dealers and radio personnel (all this often running into expenditures of $10,000 to $50,000 or more). And still the company isn’t sure whether they have added an artist to their roster. For, unless this act has a hit record, whether it is an LP or a single, his chances of becoming an artist are still very slim, despite the fact that he may be a great performer.

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

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

   Like all successful salesmen, these promotional personnel

(Continued on page 37)
The renaissance at United Artists has been impressively felt over the entire country in recent months, as UA has established Ike & Tina Turner, Sugarloaf, the Nitty Gritty Dirt Band and the Cornelius Brothers as indelible figures in the recording industry. More recently, Bobby Russell and War have achieved their rightful stature with the public, and who can also be appropriately called "Tomorrow's Chartmakers." These are: Don McLean, Dory Previn, Family, Bucky Wilkin and Bobby Womack.

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

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

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

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

Kool Records, Tours

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

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**UA: An Abundance of Tomorrow’s Chartmakers**

By MARTIN ROBERT CERF
Product Development Group, United Artists Records

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

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

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GETTING TOGETHER

MD 1045

A NEW ALBUM FROM BOBBY SHERMAN.

FEATURING SONGS FROM BOBBY'S NEW T.V. SERIES

“GETTING TOGETHER,” SATURDAY NIGHTS ON ABC-TV.
<table>
<thead>
<tr>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
<th>THIS WK</th>
<th>LAST WK</th>
<th>WKL ON CHART</th>
</tr>
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<tbody>
<tr>
<td><strong>THE NIGHT THEY DROVE OLD DIXIE DOWN</strong> JOAN BAEZ Vanguard 35138</td>
<td>1</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>GO AWAY, LITTLE GIRL DONNY OSMOND: MGM 15285</td>
<td>8</td>
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<tr>
<td>3</td>
<td>5</td>
<td>AIN'T NO SUNSHINE BILL WITHERS: Sussex 219 (Buddah)</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>9</td>
<td>MAGGIE MAY/REASON TO BELIEVE ROD STEWART: Mercury 73224</td>
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<td>1</td>
<td>SPANISH HARLEM ARETHA FRANKLIN: Atlantic 2817</td>
<td>9</td>
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<tr>
<td>6</td>
<td>11</td>
<td>SUPERSTAR CARPENTERS: A&amp;M 1289</td>
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<td>7</td>
<td>I JUST WANT TO CELEBRATE RARE EARTH: Rare Earth 5031 (Motown)</td>
<td>10</td>
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<tr>
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<td>WON'T GET FooLED AGAIN WHO: Decca 32846</td>
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<td>I WOKE UP IN LOVE THIS MORNING PARTRIDGE FAMILY/ Bell 130</td>
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<td>SMILING FACES SOMETIMES UNDISPUTED TRUTH: Gordy 7108 (Motown)</td>
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<td>STICKUP HONEY CONE Hot Wax 7106 (Buddah)</td>
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<td>UNCLE ALBERT/ADRIAL HALSEY PAUL &amp; LINDA MCCARTNEY: Apple 1837</td>
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<td>SO FAR AWAY CAROLE KING/ Ode 70 66019 (A&amp;M)</td>
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<td>IF YOU REALLY LOVE ME STEVIE WONDER: Tamla 54209 (Motown)</td>
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<td>TIRED OF BEING ALONE AL GREEN: Hi 2194 (London)</td>
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<td>THE STORY IN YOUR EYES MOODY BLUES/Threshold</td>
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<td>CHIRPY CHIRPY CHEEP CHEEP Mac &amp; KATIE KISSDON: ABC 11306</td>
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<td>RAIN DANCE GUESS WHO/ RCA 74-0552</td>
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<td>DO YOU KNOW WHAT I MEAN LEE MICHAELS: A&amp;M 1252</td>
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<td>WHATCHA SEE IS WHATCHA GET DRAMATICS/ Voit 5048 (Stax)</td>
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<td>BANGLA DESH GEORGE HARRISON/Apple 1836</td>
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<td>YO-YO OSMOSONDS: MGM 14295</td>
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<td>SWEET CITY WOMAN STAMPEDE/Bell 120</td>
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<td>MAKE IT FUNKY, PT. 1 JAMES BROWN: Polydor 14088</td>
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<td>SATURDAY MORNING CONFUSION BOBBY RUSSELL/United Artists 50788</td>
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<td>I AIN'T GOT TIME ANYMORE GLASS BOTTLE/ Avco 4755</td>
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<td>CRAZY LOVE HELEN REDDY: Capitol 3138</td>
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<td>28</td>
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<td>TAKE ME HOME, COUNTRY ROADS JOHN DENVER/RCA 74-0045</td>
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<td>ALL DAY MUSIC WAR: United Artists 50817</td>
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<td>SIGNS FIVE MAN ELECTRICAL BAND: Lionel 3213 (MGM)</td>
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<td>LIAR THREE DOG NIGHT: Dunhill 4282 (ABC)</td>
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<td>I'VE FOUND SOMEONE OF MY OWN FREE MOVEMENT/ Decca 32818</td>
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<td>WEDDING SONG PAUL STOKEY Warner Brothers 7511</td>
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<td>MARIANNE STEPHEN STILLS: Atlantic 2820</td>
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<td>STAGGER LEE TOMMY ROE: ABC 11307</td>
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<td>THIN LINE BETWEEN LOVE AND HATE PERSUADERS: Atco 6828</td>
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<td>THE LOVE WE HAD DELL'S/Cadet 5683 (Chess/Janus)</td>
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<td>ANNABELLA HAMILTON, JOE FRANK &amp; REYNOLDS: Dunhill 4387 (ABC)</td>
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<td>HOW CAN YOU MEND A BROKEN HEART BEE GEES/Atco 45-6824</td>
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<td>THE BREAKDOWN RUFUS THOMAS: Stax 0098</td>
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<td>46</td>
<td>LOVING HER WAS EASIER KRIS KRISTOFFERSON: Monogram 8525 (CBS)</td>
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<td>SURRENDER DIANA ROSS: Motown 1188</td>
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<td>43</td>
<td>50</td>
<td>BIRDS OF A FEATHER RAIDERS: Columbia 4-45453</td>
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<td>STOP, LOOK, LISTEN STYLISTICS: Avco 4572</td>
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<td>CALL ME NAME, I'LL BE THERE WILSON PICKETT/Atlantic 2824</td>
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<td>46</td>
<td>47</td>
<td>KO-KO JOE JERRY REED: RCA 48-1011</td>
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<td>47</td>
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<td>ANOTHER TIME, ANOTHER PLACE ENGELBERT HUMPERDINCK/ Parrot 40065 (London)</td>
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<td>48</td>
<td>51</td>
<td>TRAPPED BY A THING CALLED LOVE DENISE LASALLE/ Westbound 182 (Chess/Janus)</td>
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**CHARTMAKER OF THE WEEK**

**PEACE TRAIN CAT STEVENS A&M 1291**

**PRODUCERS AND PUBLISHERS ON PAGE 46**
New Talent Lifeblood of Record Industry

Says Elektra Artist Development VP Harris

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Steve Harris

New Talent Lifeblood of Record Industry

Says Elektra Artist Development VP Harris

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Teamwork at Roulette

(Continued from page 32)

must know their product—what is made up of — and just where it will sell best. Above all, they must be honest, patient and informative, and in addition possess integrity and determination. While at the same time they must be egomaniacs because the end result of satisfying these egomaniacs is hit records.

Depending on just what the product ingredients are, these promotional people must then decide whether the record is strictly r&b, progressive rock, top 40 pop, MOR pop, c&w or bubble gum, or a combination of two or three of these. Once this has been determined he is ready to do his job.

To best illustrate this, I guess I should explain in some detail our recent success with the female vocal group the Fuzz and their first record, "I Love You For All Seasons."

Initially, our promo department decided to go after play at the r&b stations. Wherever the record was getting played the sales department immediately saw to it that records were sent to the distributor in that particular area to be sure that he could fulfill the requests of the station's listeners if they sought to purchase the record. So, you can see how important it is for the sales and promotion departments of record companies to work side by side.

Once the record showed increasing sales the first few weeks after release (due primarily to r&b radio play) and since this particular recording wasn't an out-and-out soul record, and was in essence a "black and white" record, our promotional department decided to some more selling to the pop top 40 radio stations.

Only this time they had the added ammunition to make their job a little bit easier: the pie charts they were taking around now already had public acceptance and demand. Furthermore, it was already on the r&b station's lists. (After eight weeks it was top 10 on the r&b charts and had sold over 200,000 records. We then proceeded to go after the small and medium market top 40 radio stations. Slowly, but surely, area after area fell in line and radio play kept increasing daily—our sales of the record. Finally, we expanded our promotional efforts to all the so-called big 40 stations (the ones with tight playlists) as well as to the contemporary MOR stations that we felt could program this particular kind of record as well. It was truly a monumental job; but perseverance won out and the Fuzz record of "I Love You For All Seasons" was on the pop charts for 20 weeks—and you can be sure we were allrecipes around the office.

Who will develop into an artist and be our chartmakers of tomorrow is anybody's guess. However, if there is a little bit of luck and a lot of hard work, we at Roulette hope the following names will be included: Geraldine Hunt, Castle Creek, Tony Darrow, Harlem River Drive, Hog Heaven, The Next Morning, Don Cooper and Emo's Smokehouse.

Red Record World September 25, 1971
1 1 TAPESTRY
CAROLE KING
Ode 70 SP 77099 (A&M) 26

2 2 EVERY GOOD BOY DESERVES FAVOUR
MOODY BLUES
Threshold THS 5 (London) 7

3 3 WHO'S NEXT THE WHO Decca DL 79182 7
4 4 EVERY PICTURE TELLS A STORY ROD STEWART
Mercury SRM 1-609 15
5 5 RAM PAUL & LINDA MCCARTNEY Apple SMAS 3375 18
6 7 CARPENTERS A&M SP 3502 17
7 8 SHAFT ORIGINAL SOUNDTRACK / Enterprise ENS 25002 (Stax / Volt) 5

8 13 MASTER OF REALITY BLACK SABBATH Warner Brothers WS 2562 4
9 11 THE PARTRIDGE FAMILY SOUND MAGAZINE Bell 6064 5
10 6 MUD SLIDE AND THE BLUE HORIZON JAY WALTERS WARNER BROS WS 2561 21
11 9 AQUALUNG JETHRO TULL Reprise MS 2035 46
12 15 DONNY OSMOND ALBUM MGM SE 4782 11
13 14 SILVER TONGUED DEVIL I KRIS KRISTOFFERSON Monument Z 30697 (CBS) 10

15 20 A SPACE IN TIME TEN YEARS AFTER Columbia KC 30801 5
16 12 STICKY FINGERS ROLLING STONES CCO 59100 (Atlantic) 20
17 17 WHAT'S GOING ON MARVIN GAYE Tamla TS 301 (Motown) 14
18 16 POEMS PRAYERS AND PROMISES JOHN DENVER / RCA LSP 4499 18
19 19 ALLMAN BROTHERS LIVE AT THE FILLMORE EAST / CARP RICK CARP ATO 9

20 21 ARETHA LIVE AT THE FILLMORE WEST ARETHA FRANKLIN Atlantic SD 2017 17
21 26 BARK JEFFERSON AIRPLANE GRUNT FTR 1001 RCA 3
22 31 5TH LEE MICHAEAL A&M SP 4302 26
23 24 BLUE JONI MITCHELL Reprise MS 2038 13
24 18 L. A. WOMAN DOORS Elektra EKS 75011 21
25 23 B. S. & T. 4 BLOOD SWEAT & TEARS Columbia KC 30590 12
26 27 TEA FOR THE TILLERMAN CAT STEVENS A&M SP 4280 17
27 28 FIREBALL DEEP PURPLE Warner Brothers RS 2654 4
28 82 LIVE IN CONCERT JAMES GANG ABC ABCX 733 2
29 30 4 WAY STREET CROSBY STILLS NASH & YOUNG Atlantic SD 2017 23
30 41 HOT PANTS JAMES BROWN Polydor PD 4054 3
31 31 ONE WORLD RARE EARTH Rare Earth RS 250 (Motown) 11
32 33 JUST AS I AM BILL WITHERS / Sussex SBX 7006 (ABC) 6
33 25 TARKUS EMERSON LAKE PALMER Cotillion SD 7047 16
34 38 THE MOTHERS AT FILLMORE EAST JULY 1969 MOTHERS OF INVENTION Reprise MS 2024 6
35 35 WHAT YOU HEAR IS WHAT YOU GET I KE & TINA TURNER United Artists UAS 9950 12
36 62 ANOTHER TIME ANOTHER PLACE ENGELBERT HUMPERDINCK Parrot XPAS 71048 (London) 2
37 29 BEST OF THE GUESS WHO RCA LSP 1004 25
38 36 GIVE MORE POWER TO THE PEOPLE CHI-LITES / Brunswick BL 754170 4
39 43 GOLDEN BISQUITS THREE DOG NIGHT Dunhill DS 60509 (ABC) 31
40 40 LEON RUSSELL AND THE SHELTER PEOPLE / Shelter SHE 8903 (Columbia) 19
41 42 UNDISPUTED TRUTH Gordy G 955 (Motown) 6

CHARTMAKER OF THE WEEK

IMAGINE
JOHN LENNON Apple 3379

42 22 STEPHEN STILLS 2 Atlantic SD 7206 11
43 130 NEW RIDERS OF THE PURPLE SAGE Columbia (3088) 1
44 32 SO LONG BANNATYNE GUESS WHO RCA LSP 4576 4
45 58 TRAFFALGAR BEE GEES Atco SD 7003 2
46 47 SURVIVAL GRAND FUNK RAILROAD Capitol SW 764 9
47 55 PARANOID BLACK SABBATH Warner Brothers WS 1887 32
48 52 CLOSE TO YOU CARPENTERS A&M SP 4271 54
49 50 PAUL AND PAUL STOOKEY Warner Brothers WS 2654 5
50 39 HOMEMADE OSMOND MGM SE 4782 17
51 52 UP TO DATE PARTRIDGE FAMILY Bell 6059 11
52 53 INDIAN RESERVATION RAIDERS Columbia C 30768 14
53 46 YOU'VE GOT A FRIEND ANDY WILLIAMS Columbia KC 20797 5
54 48 I DON'T KNOW HOW TO LOVE HIM HELEN REDDY Capitol ST 762 12
55 50 ARETHA'S GREATEST HITS ARETHA FRANKLIN Atlantic SD 89295 1
56 60 SURRENDER DIANA Ross Motown MS 723 9
57 58 THE LONDON HOWLIN' WOLF SESSIONS HOWLIN' WOLF Chess CH 6008 (Chess) 14
58 49 BURT BACHARACH A&M SP 3501 18
59 40 CHASE Epic E 30472 18
60 51 CARLY SIMON Elektra EKS 74082 19
61 68 GODSPELL ORIGINAL CAST Bell 1102 2
62 73 SURF'S UP THE BEACH BOYS Brother RS 6453 (Reprise) 3
63 64 THE SKY'S THE LIMIT TEMPTATIONS Gordy GS 957 (Motown) 17
64 65 NATURALLY THREE DOG NIGHT Dunhill DS 50088 (ABC) 42
65 67 CURTIS LIVE CURTIS MAYFIELD Curtom CRS 8008 (Buddah) 17
66 77 FIFTH GREAT ROCK FESTIVALS OF THE SEVENTIES VARIOUS ARTISTS Columbia G3X 30805 2
67 68 WHAT THE WORLD NEEDS NOW IS LOVE TOM CLAY MoWest 103-5 (Motown) 3
68 70 THIRDS JAMES GANG ABC ABCS 721 21
69 71 FREEDOM MEANS DELL'S Cadet CA 5004 3
69 77 KING CURTIS LIVE AT FILLMORE WEST Atco 33-359 2
70 72 PEARL JANIS JOPLIN Columbia KC 30322 35
71 73 IT AIN'T EASY JOHN BALDRY Warner Brothers WS 1921 9
72 74 MR. BIG STUFF JEAN KNIGHT Stax 2045 6
73 76 BLESSED ARE...IOAN BAETH Vanguard VSD 6570 2
74 78 ABRAXAS SANTANA Kolon KC 30130 52
75 79 ONE FINE MORNING LIGHTHOUSE Evolution 3007 (Stereo Dimension) 2
76 78 OSIBISA Decca DL 75285 12
77 59 MAYBE TOMORROW JACKSON 5 Motown MS 723 21
78 80 SONGS FOR BEGINNERS GRAHAM NASH Atlantic SD 7206 16
79 81 CHICAGO III Columbia C 30110 13
80 84 CHAPTER TWO ROBERTA FLACK Atlantic SD 2-704 34
81 83 RAY STEVENS' GREATEST HITS Barnaby Z 72070 (CBS) 3
82 84 IF I WERE YOUR WOMAN GLADYS KNIGHT & THE PIPS Soul SS 371 (Motown) 15
83 87 EMERSON LAKE PALMER Cotillion SD 90410 (Atlantic) 33
84 69 11-17-70 ELTON JOHN - Uni 8903 (MCA) 19
85 88 CRY OF LOVE JIMI HENDRIX Reprise MS 187 10
86 85 ME AND BOBBY MCCGEE KRIS KRISTOFFERSON Z 30817 (CBS) 13
87 83 I'M JUST ME CHARLEY PRIDE RCA Victor LSP 4574 11
88 90 DEATH WALKS BEHIND YOU ANIMAL ROOSTER Elektra EKS 74094 11
89 91 SOUL TO SOUL ORIGINAL SOUNDTRACK Atlantic SD 7207 1
90 92 MANCINI CONCERT HENRY MANCINI & HIS ORCHESTRA RCA LSP 4542 5
91 93 THE PARTRIDGE FAMILY Bell B 6050 17
92 94 LOVE IT TO DEATH ALICE COOPER Warner Brothers SP 4302 26
93 95 VIKKI CARR'S LOVE STORY Columbia C 30662 11
94 96 SWEET BABY JAMES JAY JAY TAYLOR Warner Brothers WS 1887 81
95 97 BARBARA JOAN STREISAND Columbia KC 30792 1
96 98 LOVE LETTERS FROM ELVIS ELVIS PRESLEY RCA LSP 4530 15
97 99 RAINBOW FUNK JR. WALKER & THE ALL STARS Soul S 732 (Motown) 5
98 100 SECOND MOVEMENT EDDIE HARRIS & LES MCCANN Atlantic SD 1583 16
"Talent Will Out" at Stereo Dimension Records

By LOREN BECKER
President, Stereo Dimension Records

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

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

We are remaining relatively small—by choice! With the financial backing of Longines Witnauer and Westinghouse, we have the assets of a major company, but we want to maintain a size that allows us to work closely with the artist, not to have to hire interpreters who would maintain second or third language communication. We’re never unavailable to our recording artists and we intend to stay that way.

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

For two of our rock groups, Lighthouse and Steel River, we carefully backed up promotion tours, developing an overall exposure program and making sure the details were not neglected (just sending a group out is not enough). We worked carefully with the managers, concert promoters and distributors. Product was in the stores where the group appeared. Concerted radio advertising (one-minute spots) as well as in-store autograph sessions and newspaper ads reinforced a majority of personal appearances. Vitaly important to our work with both these groups is a television exposure campaign. We retained an independent film production and distribution company to create promotional films for each group. These films will be shown on over 200 major television outlets throughout the United States and Canada reaching millions of home viewers in the months ahead. Our world licensees also have been supplied with 16mm color prints so that exposure will be world wide.

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

One very fortunate development with Lighthouse was the speed with which their first album for us became a hit. Usually it takes much more time. We have to be committed to staying with a group and not falling back on the amount and quality of the work we do for them. For example, the first album by Game, a Florida-based group, did not take off on that scale but did create public interest that gives us a base from which to build a carefully coordinated campaign for their second album, to be released in October.

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

Broken Barrier

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

(Continued on page 41)
Tomorrow’s Chartmakers
Key to Business Today

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

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

Faith in the future of an artist calls for building momentum and a flow of product that will, in time, merge talent and material to arrive at a moment of ripening when the artist “happens.” For example, Rod Stewart’s current million-dollar album is being reproduced several singles with Frighthead and an album by the Birchwood Band.

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

At Mercury

The Tracks of the Future

Welcome to the CONGREGATION of the WORLD...
We’ve been expecting you

Recorded by CHRISTY CICHY
CREATION TRAIN . . . THE TRACKS OF THE FUTURE

Quantity of Quality to Jewel

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

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

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

Infinity Active

NEW YORK—Infinity Records, independent production company, announces new product. The first album by the group’s leader, John Lee Hooker and Memphis Slim.

Infinity Active

NEW YORK—Infinity Records, independent production company, announces new product. The first solo LP for September because of the group’s personal manager, Warren Winston.

Concentrating on LP

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

Redbone Member Ill

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

A&M on AM

(Continued from page 26)
Humble Pie single a month ago and the album won’t be out until next month.

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

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Ellen McIlwaine Heads Big New Act Boom at Polydor

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

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

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

More New Talent

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

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

Mordicai Jones, a member of the Wraymen since 1959, is actually the guest singer on the second link Wray albums this year and we give them what we want. It’s not all we do but that’s essentially what we do basically.

We are not responsible for non responsive to bad music or jive hustles. A new artist has a place on our air if he wants it. Good or bad, he’ll get on— the first time. After that his survival depends on his creative force and appeal. The audience gets what they want and we give them what we want. It’s interaction. That’s the name of our game.

The judgments we make on records and music and musicians are honest (hopefully) and intelligent (hopefully). It’s all in the ears and heart and guts. If the music doesn’t make it in one (preferably all three), we believe it just doesn’t make it. We strive every day to open us up and to open us up.

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

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

Breaking New Artists: A Job for FM Radio

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

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

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

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

Ellen McIlwaine Heads Big New Act Boom at Polydor

More New Talent

Beach Boys Tour

Stereo D
(Continued from page 39)
while her material can be performed by artists of any category. Our newest talent addition, Nanette Natal, has an exceptionally broad spectrum of ability. She has a unique exciting style combined with a marvelously textured voice. She plays great guitar, is a seasoned performer and writes material I would rank equal to Bob Dylan’s or James Taylor’s. Here again, our promotion efforts are concerned with her overall career.

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

Being able to properly expose new talent to the public requires ingenuity, tenacity, enthusiasm, careful planning, hard work and lots of luck. As the saying goes, however, “Talent will out” and we’re happy so long as it’s our “talent.”
MCA Philosophy Is Total Commitment

By MICHAEL SHERMAN

MCA Records

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

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

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

Creating Identity

The next phase revolves about the creating of an "identity" for the artist in the consciousness of industry people and record-buyers. During this time each and every available device and tool is utilized, the criteria being good taste and a total awareness of what will be beneficial to a particular artist. It is at this stage of the game that promotion, sales, creative services and publicity begin to assume a major role. Aside from airplay, which is obviously of paramount importance at this stage, every effort is made to bring the artist "up-front" to the point where people have interest is aroused enough to provide reaction to, at the very least, listen to what the artist has to say. The accomplishment of this end represents the hurdling of perhaps the most difficult barrier.

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

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

At this point, added support is given by MCA to the artist and his management with regard to the artist's personal exposure to the public. Says Maitland, "What it all really boils down to in the final analysis is a attitude which might best be summed up by saying that at MCA Records we don't sign a new artist unless we honestly feel we can't live without him."

Dante at Scepter

Scepter Records has signed an exclusive long-term contract with Ron Dante, former lead singer of the Archies. Management is Dante is managed by Dick Rosenthal. John Walsh, Scepter "Seeing is Buying" Philosophy Sparks Label-Sponsored Tours

By GREGG GELLER

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

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

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

This month Capitol Records is backing the Capitol Joy Wagons, featuring Joy of Cooking, Joyous Noise and Leo Kottke, on a 20-date tour of college based markets. A few key dates are planned in larger facilities in large cities.

UA Bowl Concert Scores

Though not strictly comparable because it was a single concert and not a tour, United Artists Hollywood Bowl show with Sugarloaf, Nitty Gritty Dirt Band, War and Canned Heat performing, fits roughly into this concept. The July concert, at which a 90-cent admission was asked, proved an enormous success and more such performances are planned.

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

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

By RON ROSS

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

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

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

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

Extensive Business

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

Despite the organizational wailup that Chrysalis packs, the public is still the final test. "I think the most important thing in breaking a new act is the initial audience reaction," contends Sutton. "The audience remains the most important judge, so far as we're concerned."

The ultimate success of a band is judged on its record sales more than anything else, and in that respect the record company can make or break even the best of groups, as well as adding the extra effort that can bring a group to a new peak of popularity.

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

Exciting Band? Yes

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

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

Ron De Blasio

Management: A New Biz

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

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

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

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

Cited Carlin, Reddy

He cited clients George Carlin and singer Helen Reddy. Carlin was, allegedly, fired off the Playboy circuit because of unnecessary pressures on his act by the management. This also happened to Carlin in Vegas and De Blasio is now booking Carlin personally and has set him for select clubs, concerts and rock festivals. A Carlin comedy album, produced live at the Capitol Door in Washington, will soon be out on Flip Wilson's label, Little David. The two-man firm is also handling singer-actress Chelsea Brown, folksinger Bill Rose and the group Southern Comfort, plus an Australian singing-writing duo Burton and Croce.

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

Identity, Service

Prize Qualities

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

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

Prize is increasing its mailing list every week.

Selection of material for the
(Continued op page 44)
Monument Basics For Breaking New Artists

By TEX DAVIS
National Promotion, Monument Records

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


So, here are the basics. It all starts with finding a band or a single, a group or a performer. Right in the position. Most of all a good disposition. You mix them up, stir well and out comes a performer. You teach him, you groom him, work with him to bring out his best, especially and professionally. Then you look for material.

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

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

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

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

The record is shooting up the charts now and we're all ready for fun and money. Agents have been calling for his body. We get together to pick the one that's best for the artist. They immediately go to work on the phone and get work for their hot, new star.

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

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

With all this happening, it's his ball of wax in his world that he's always wanted, if he works it right, he's the winner. If not, well, he tried, we tried, but our effort died. You know the boss was right . . . it's all basic. Ha!

London/Reed

(Continued from page 24)

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

Cartwheel Flips Over New Artists

By RON CHANCEY
Director of A&R, Cartwheel Records

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

The disc jockey is our first and most important customer, because without him, we can't reach the other two. We are constantly checking with music directors to make sure we are providing adequate service.

When we have a new release, we check by telephone to get his opinion of the product and to ask if he will program it.

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

If the answer is no, we give him credit for being intelligent enough to be in his position and hope he likes the next one. We never try to pressure a dj. After all, he knows his market better than we and quite possibly, one of our releases might not fit his particular format.

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

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

Nugget Strikes Gold with New Artists

GOODLETTSVILLE, TENN. —In the last few months Nugget Records has done well with two new artists, Harlan Howard and Carl Trent. In both cases, the artists are writers of their own material. It would take several pages to list all of the hit songs Howard has written, among them his own recording of "Uncle Sam, I'm a Patriot." Trent, although relatively new on the writing scene, has had some success with a Patsy Sledd record, "Bring Your Love Back to Me." Followed by his own recording of "Caterpillar Man" and his current chart record, "Woman I Need Your Love." Careful forethought is of the essence before each recording to insure the product is possible. Harlan is produced by Fred Carter, Jr., and Don Davis, both men of experience as musicians as well as in production.

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

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

One of the most important factors is to be able to get the product to the marketplace after the airplay. As an example, Howard's current release, "Uncle Sam," was in record stores simultaneously with the release of the promotional copies to radio stations.

Metromedia Schedule

(Continued from page 4)

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

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

Metromedia intends to give all four albums complete promotional support.

Prize Qualities

(Continued from page 43)

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

RECORD WORLD SEPTEMBER 25, 1971
Col Supplementary Tactics (Continued from page 22)

ternal company product aware-
ness," said Lundvall. "We want
everyone at the company to be called upon for input on any given artist and that hiring is done on the basis of an individual's ability to contribute information; or, as we say, if you put it, it's practically impossible we want employees to be fans and collectors" and "we want them to have a product awareness and a commercial awareness...""I'm not talking about hit singles now," Lundvall said, "because if you break a single, then you've broken an artist. I'm talking about albums, and every album that goes out of here goes out as a project. There is a plan behind every album that leaves this building." Extra Fillips

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

With the info sent out is a questionnaire that, Lundvall reported, is getting response from 90% of the membership—and "we don't throw them out." Columbia is also hailing new artists on its record sleeves, which, in case anybody hasn't noticed, are now print-covered. Lundvall said that the contents of the sleeve are changed every month and that since "we know that records can lie around for years, we should have them out of here every time we are going to break an artist." Lundvall concluded, "I'd say, in breaking an artist, you have to be successful more than you're successful. And you have to be prepared not to give up. We keep pulling singles out of an album we believe in.'

Hoffman/RCA (Continued from page 22)

"We have to get into the artists, find out who they are, what they are, what they and their music are about. And our creative efforts find out all our departments, merchandising, marketing, advertising, promotion and publicity, getting totally involved and committed. Then it becomes our business to bring these talents to our varied and diverse audiences. Each act, by its own individuality, affords a special form of promotion. This is the way we try and launch the artist, individually, with an eye towards the style and feel of his talent." Here is some new talent at RCA:

David Patton: Patton debuts on the new Wooden Nickel label, manufactured and marketed by RCA. David is a singer-songwriter whose songs have been recorded by Ian & Sylvia and Joan Baez. Singing his own songs he has a lot to say.

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

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

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

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

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

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

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

Newman Special at Troubadour

- HOLLYWOOD - A special treatment recently (7-14) at the Troubadour in the person of Randy Newman, songwriter/performer.

Newman is far from a new face and his personal introspection and, often, cynical view of life is exceptionally penetrating. One thing that is clear about Newman is that he is an intensive performer given to an abundance of very funny anecdotes and a devoted group of fans are, right now, his mainstay as a live artist. Whether soulfully gifting us with his “I think it’s going to rain today” or his sensitive outlook about obesity in “Davy, The Fat Boy,” Newman’s voice is captivating—if he hit all the notes written, it would be a grave disappointment. He maintains a special soul while singing and playing his magnificent creations. The fact that his most recent Warners album, “Randy Newman Live,” is his first to sell significantly labelled him as one of the “it’s about time” geniuses in this field.

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

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

Tony Lawrence

Gleit Win VP

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

THE ALBUM CHART ARTISTS CROSS REFERENCE
Chess: 'The Label With The Oldest New Talent'

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

But now, in these enlightened times, it's possible for even a blues artist to become a chartmaker. B. B. King has done it consistently for the past two or three years. John Lee Hooker has recently found new fame. And a few weeks ago, at the age 61, the legendary Howlin' Wolf had his first hit. And the legend-making continues not to take it for granted. They make their blues albums are attractively packaged, informatively annotated and reasonably priced. That was the reasoning behind their very successful two-for-the-price of one series. Chess has already released albums by Muddy Waters, Lou Donaldson, Etta James and the Soul Stirrers. Forthcoming releases will include John Lee Hooker, Howlin' Wolf, Chuck Berry, Bo Diddley, Little Walter and many others.

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

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

**Young Sophistication**

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

Having sat through countless British and American interpretations of the blues, audiences are ready for the real thing. Recently, many rock artists who've earned big money in the music biz are sharing a (Continued on page 50)
Now Featuring

"I WANT TO PAY YOU BACK"
by
"LOVE UPRISING"

OUT OF THIS WORLD!
Chess Story
(Continued from page 48)

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

It just goes to prove that even blues can show a profit if it's marketed properly.

It's also the label with the oldest many years, Chess has been noted for its blues artists. The way things are going now, it's also the label with the oldest "new" talent in the music business.

TC in LA

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

Sally Kellerman
To MCA Family
(Continued from page 4)

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

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

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

Lester Forms
GMI Label
(Continued from page 4)

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

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

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

Company will headquarter at 16 West 61st St. in New York (212) 245-1100, where Lester's Minotaur Music Publishing operation is jointly owned and housed in the Belwin-Mills Publishing Corp. offices.
Big Perception Issue
NEW YORK — Perception Records has embarked on its most extensive release schedule. Current: “Portrait of Jenny” by Dizzy Gillespie; “We Can Be Everything” by John Simson; “Black Ivory” by Wanda Robinson; and “The Giants” which features Dizzy Gillespie, Bobby Hackett and Mary Lou Williams. In addition, a specially-priced jazz double pack has been prepared which features albums by James Moody and Dizzy Gillespie.


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

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

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

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

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

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

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

Tony Lawrence

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

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Artista de la Semana
(Artist of the Week)

Marco Antonio Vazquez

■ MEXICO—El creador de “Te Vi Llorando,” uno de los recor- dados grandes éxitos en México, es el fiel reflejo del artista que nace con la música en el alma. Marco Antonio Vazquez Barreiro, capitalino por naci- miento se forjó y ha llegado a la cumbre que ostenta, gracias a ese gran sentido de supera- ción que late en su ser desde pequeño. Su vida pasada fue muy dura como nos cuenta, y sus primeros trabajos los reali- zó como “Talon,” interpretan- do las canciones que le solicita- ron. Su vida artística está llena de recuerdos, y a propósito de éstos, nos relata Marca, que en sus inicios su popularidad ha- bía ido en crecimiento por toda la república, más no así su economía, por lo tanto vestía modestamente. En uno de sus tantos recorridos, en los cuales era siempre acompañado por un intimo amigo el cual si dispos- nía de recursos económicos y porsupuestamente vestía muy elegante, le tocó actuar en una plaza en la cual su nombre ya era escuchado, y al llegar al hotel había un grupo de admi- radoras de Marco, las cuales creyeron que el amigo que iba bien vestido era el esperado Marco Antonio Vazquez, y cual- no sería su sorpresa que las admiradoras fueran donde él mani- festarle que le dijera a su amigo Marco que les firmara un autógrafo. Estas anécdotas desde todo punto de vista muy tristes, hicieron de Marco un artista que basa sus composi- ciones en hechos de la vida real y es justamente esa par- ticularidad, que ha hecho que

(Continued on page 54)

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Tercer Piso — Of. 12
Buenos Aires, Argentina

Tomas Fundora

■ Están siendo distribuidas en Miami, copias piratas de la grabación “Canta Raphael” del sello UA Latino. Vendrán como artistas invitados al II Festival de la Canción Latino- americana de Nueva York, los integrantes del du0 Juan y Juan, en lugar del ya anunciado Héleno. Juan y Juan fueron seleccionados este año por Record World como el “Duo del Año.” Como fué prometido el espectáculo pre- sentado por Jerry Massucci en el “Cheetah” de Nuevo York fué espectacular. Más de 4,000 bailadores colmaron el lugar, después de haber sido rechazados en la puerta más de 3,000 por la capaci- dad del lugar. Actuaron entre otros artistas Fania, Johnny Pacheco, Larry Harlow, Willie Colón y Ray Barretto. El evento fué grabado y filmado. A continuación en Los Slipper’s en Chicago durante esta semana. Con estas presentaciones ini- ciarán una gira por Estados Unidos ...

Debutó exitosamente Carlos Lico en el “Quid” de México. Su nuevo éxito es “La Baeza de la Soledad."

Chivirico Dávila va pegando fuerte en Puerto Rico y Nueva York con su interpretación de “Hay que Vivir el Momento” en el sello Cotique, en producción Ralph Lew ... Aumentan notablemente las ventas del nuevo “álbum” de Cornelio Reyna que Royalkco ha puesto a la venta ... José García Jr., hijo de nuestro fraterno Pepe Gar- cía, acaba de fundar la Latin American Produc- tions en Los Ángeles, que se dedicara a la rep- resentación de artistas y lanzamiento de nuevas producciones ... La actuación de Andy Will- iams en el Hollywood Bowl el pasado 27 de Agosto fue muy aplaudida. El momento impera- sionante, fúe cuando el astro norteamericano interpretó “Love Story” en Español. Fué una “Noche Latino” inolvidable ... Tony Pabón acaba de grabarle a la Orquesta Her- manos López que actúan en el Hipocampo Night Club de Puerto Rico. La grabación sale en el sello Rico. Al mismo tiempo, me anuncia Tony el próximo lanzamiento de un nuevo “elepé” de la Protesta ... Lanzará Audio Latino el mes próximo el primer “elepé” de las laureadas Trillizas de Oro de Argentina, en producción de Ben Molar para Fermata ... Celia Cruz se luce en su interpretación de “Caonero” en un nuevo “release” Tico. Trae al dorso “La Bikina.” Tam- bién en Tico, va logrando impacto La Lupe con su interpretación de “El Malo.”

Se estrenará a principios de Octubre en Nueva York y Puerto Rico, la película “Simplemente una Rosa” interpretada por Leonardo Favia. Como quiera que se incluyen cinco de los temas de su nuevo “elepé” titulado “Vamos a Puerto Rico,” en esta película, la promoción recibida producirá buenos dividendos. Alvaro Arango, de Có- duskos, Colombia, de visita en Guatemala ...

Muy bueno el “long playing” que Rico Records acaba de poner a la venta, interpretado por la excelente trompeta, Pedro Rafael Chaparro, que formó parte disidenta de las orquestas de Perez Prado, Tito Puente, Machito, Tito Rodri- guez, Ricardo Ray y otras. Acompaña a Chaparro el vocalista Leo Gonzalez ... Zambia Records puso a la venta el nuevo long

(Continued on page 55)
playing de Xiomara Alfaro, titled “In These I Believe.” Modernos arreglos de música santiana. Cantantes de la genial Xiomara a sus santos lucimientos... Vendiendo bien el “álbum” de Johnny Albino interpretando a Héctor Flores Osuna... Sandro al Madison Square Garden de Nueva York en Octubre y el 9 y 10. “Triunfará!”... Muy buena la interpretación de “Consorte-Guamanque” y “Sin Llave y sin Candado” de Willie Rosario y Orquesta, en nuevo “release” de el sello Inca... Exitos júnta esta semana el larga duración de Dany interpretando su éxito “Te Amo de Noche te Extraño de Día.”... Y ahora, ¡Hasta la próxima desde Nueva York!

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

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

Celia at Château

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

Budd on Broadway

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

By RICARDO KLEINMAN

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

La aparición de Roko y "La Pasión De Un Hombre" le abre todas las posibilidades a este proyección ya dejó los límites nacionales para traspasar las fronteras; como que está proyectada una promoción por Europa.

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

Los trofeos, por otra parte no han hecho esperar, y tiene entre su colección "El Discometro" (1) veces consecutiva. "El Calendario Azteca", "El Heraldo", "El Disco de Oro de Hollywood" y muchos más.

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

Su guitarra, la cual es su musa querida compañera, es el complemento en el cual encuentran un refugio en cada una de sus presentaciones. Los aplausos y las muestras de admiración no lo han cambiado, y su calidad al proyemo está latente siempre, como lo demostró en su reciente visita por Ciudad Juarez. Su "club de admiradores" "Amor, Lucha y Esperanza" realizó una colecta en pro de una escuela, y le pidieron que cooperara actuando a beneficio. Como no lo podía hacer por motivos de compromisos ya adquiridos, obsequió su fiel compañera -su guitarra- para que sea rifado. Pero su popularidad, ha crecido tanto en estos momentos, que la espera-...
1. **SHAFT**
   - SOUNDTRACK—ISAAC HAYES—Enterprise ENS 2-5002 (Stax)

2. **SECOND MOVEMENT**
   - EDWIN HARRIS & LES McCANN—Atlantic SD 1583

3. **CHAPTER TWO**
   - ROBERTA FLACK—Atlantic SD 1569

4. **TO BE CONTINUED**
   - ISAAC HAYES—Enterprise ENS 104 (Stax)

5. **THEMBI**
   - PHAROAH SANDERS—Impulse AS R926 (ABC)

6. **SUGAR**
   - STANLEY TURRENTINE—CTI CTI 6005

7. **BACK TO THE ROOTS**
   - RAHSAAN ROLAND KIRK—Flying Dutchman 10139 (Atco)

8. **BITCHES BREW**
   - PHAROAH SANDERS—Impulse AS 9206

9. **Weather Report**
   - RCA VICTOR LSP 6186

10. **Back to the Roots**
    - J. BOYD & COMPANY—Filmore West, San Francisco, May 1969

11. **Barefoot Boy**
    - EDDIE HARRIS—RCA VICTOR LSP 6186

12. **We Can Do Without You**
    - PHAROAH SANDERS—Impulse AS 9206

13. **It's About That Time**
    - PHAROAH SANDERS—Impulse AS 9206

14. **Weather Report**
    - RCA VICTOR LSP 6186

15. **The Love of the Lord**
    - PHAROAH SANDERS—Impulse AS 9206

16. **Tightrope**
    - PHAROAH SANDERS—Impulse AS 9206

17. **Eyes in the Sky**
    - PHAROAH SANDERS—Impulse AS 9206

18. **Tales of the Sun**
    - PHAROAH SANDERS—Impulse AS 9206

19. **Birds of a Feather**
    - PHAROAH SANDERS—Impulse AS 9206

20. **Get on Up**
    - PHAROAH SANDERS—Impulse AS 9206

21. **I Want It**
    - PHAROAH SANDERS—Impulse AS 9206

22. **The Love of the Lord**
    - PHAROAH SANDERS—Impulse AS 9206

23. **The Love of the Lord**
    - PHAROAH SANDERS—Impulse AS 9206

24. **The Love of the Lord**
    - PHAROAH SANDERS—Impulse AS 9206

25. **The Love of the Lord**
    - PHAROAH SANDERS—Impulse AS 9206

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**CONCERT REVIEW**

**Coryell Big In Boston**

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

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

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

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

- **Martin Snider**

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**CLUB REVIEW**

**Elvin at Best**

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

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

- **Mike Sigman**
ENGLAND

By RON McCREIGHT

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

SINGLE

“CALIFORNIA SUNDAY MORNING”
The Brotherhood of Man
Publisher: Hillier, Palace Music
Deram Records

“I WILL RETURN”
Springwater
Publisher: Jig Saw Music
Polydor Records

ALBUM

“WELCOME TO THE CANTEEN”
Traffic
Island Records

GERMANY

By PAUL SIEGEL

SINGLE EXPORT TIP OF THE WEEK

“MICHAEL UND ROBERT” - Freddy-Polydor

SINGLE IMPORT TIP OF THE WEEK

“BANGLA-DESH” - George Harrison-Apple

ALBUM TIP OF THE WEEK

“OLD MAN RIVER” - Peter Lagger-Philips

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

Nancy Wilson to guest on the new ZDF Udo Jürgens show ... The Flippers, award-winning group in Germany on Bellaphon Records, has just arrived at their hotel and surprised me by recording a tape as intro for my RIAS dj shows called, “Zwischen Broadway und Kurfürstendamm”... Show Editor-in-Chief Dieter Liffers, vacationing, and one of his key gal reporters for Das Goldene Blatt (The Gold Paper), Ruth Lemm, has her wide-awake blue eyes on show business happenings ... Peter Höhne, record and music vet at NDR (Hamburg radio station), has a fine feel for great music ... Thank you, Katja Ebstein, for your photo for my office, but next time bring along the girl in the photo and your latest UA disc ... Vicky, Philips star of stars, off soon to Japan on tour ... Robert Reinhard of BASF at Ludwigshafen, keeping the newspaper press wires hot with news on teen ... Büliger Piesker, long-time music buddy with appreciation for good music, the producer of Peter Lagger, great vocalist at Philips ... Günter Noris of Electrola has some hot LPs on the market. We here in Europe appreciate the recent Johnny Mathis “Dialogue” ... Gus Backus, a favorite with the kids, has a new Polydor single, “Candy Girl” which should win him some female votes in Manhattan ... Cindy & Bert are up for bigtime with their single, “Ich fand eine Hand” for BASF. That should please their former producer, Friedel Berlipp, who found and got them going ... Dj powerhouse Dieter T. Heck has a new single, “Küiss Noch ein Stück Holz ins Feuer” (Put another log on the fire), which could be a duet for Perry Como & Miss Germany ... Dr. Laci Veder of EMI, Europe, off on biz tour with mighty thoughts on the record industry ... Congrats to Kinney, who have signed Sigrid Wohldt, of Loewen Automaten (jukeboxes) in Berlin, likes “Drégiln the Line” with Tommy James. This gal has an uncanny feel for a hit ... Dr. Müller-Blattau of Chappell in Hamburg moving into the autumn season shortly with loads of standard hits from the great Chappell catalogue.

RPM A&M Licensee

■ RPM has been named sole licensee for A&M Records and its subsidiary labels in South Africa, effective Nov. 1, reports Jerry Moss, A&M President.

Uttal Visits Orient

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

From Los Angeles, he flies to the Orient for a three-week schedule of meetings and tours at CBS/Sony Records, Inc. (Tokyo), Elektra & Musical Industries, Ltd. (Hong Kong), EMI Records Private Ltd. (Singapore), and other Far East cities.
ENGLAND'S TOP 10
1. HEY GIRL DON'T BOther ME
2. I'M STILL WAITING
3. DID YOU EVER
4. BACK STREET LOVE
5. NATHAN JONES
6. IT'S TOO LATE
7. NEVER ENDING SONG OF LOVE
8. I BELIEVE IN LOVE
9. SOLDIER BLUE
10. WHAT ARE YOU DOING SUNDAY

GERMANY'S TOP 10
- "SHOW STAR OF THE WEEK"
- "SHY ROTARY"
- "THE SWEET"
- "CHERRY CHIPPY, CHEEP, CHEEP"
- "MIDDLE OF THE ROAD"
- "LADY Rose"
- "NEED JERRY"
- "LET IT ON"
- "I AM...I SAID"
- "DANIEL GERARD"
- "NOT LOVE"
- "T. REX"
- "SWEET SWEET"

ITALY
By MARIO PANVINI ROSATI

- MILAN—We want to devote the opening of this column to one of the most talented artists on the Italian music scene, Fausto Cigliona. His name is well known by the Italian public, although he never appeared on the charts. He is a favorite with both older and younger generations. Together with Mario Gangi, his guitar teacher, a great classic guitarist and professor at the Music Conservatory of Naples, he has recorded five albums. The Rare label devoted to classical pieces of Neapolitan traditional music. It is a master work which required long and patient research. The five albums, distributed by SIF in a series called "Napoli Concerto" (Naples Concert), are entitled "Ancient Naples," "Romantic Naples," "The Naples Love," "Naples, Sun, Moon and Sea" and "Naples Concert."

Recently we selected the disc "We Shall Dance" recorded by Demis Roussos for Phonogram as "Import Pick of the Week": a two-record set, distributed by SIF in a series of "Napoli Concerto" (Naples Concert), are entitled "Ancient Naples," "Romantic Naples," "The Naples Love," "Naples, Sun, Moon and Sea" and "Naples Concert."

Kaye Ork Travels
- Sammy Kaye and his Orchestra begin an Eastern and Midwest states swing Oct. 2 at the Wildwood Park Pavilion, Dayville, Conn., and will conclude their first lap with a pre-Christmas date Dec. 17 at the Logan Tower, Boston, Mass.

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

By LARRY LeBLANC

CANADA
SINGLE IMPORT TIP OF THE WEEK
SAHAIJUA—Tommy Graham—Capitol

SINGLE EXPORT TIP OF THE WEEK
Larry LeBlanc

Bull at K. City
- Sandy Bull will make his first New York appearance in three years at the recently opened Upstairs Club at Max's Kansas City on Park Avenue, South one show per night at 11:30 p.m. Sept. 15-19.

'Nonette' on Stanyan
- HOLLYWOOD—Stanyan Records has acquired the rights to the original 1925 London production of "No, No, Nanette," announces Wade Alexander, General Manager.

Copyright 1971 by American Record History Co.
Follow Thru Chart Name of Game

By CLIFF WILLIAMSON
Director of A & R, Chart Records

At Chart Records we have always believed in concentrating on all of our artists, not just the new or unknown artists or the established hitmakers.

We try to give the same attention to all of our people. However, in the context of establishing a new member of the Chart "family" we put an in-depth of care in making sure of their exposure to the mass media of broadcasting, i.e. radio. Itineraries are coordinated with bookers and this information is dispersed to broadcasters so that they will be aware of the appearances of our artists in their market. This is done so that hopefully they will get a chance to see the artist and become familiar with them. We get the artists' name in front of the broadcaster by cutting promotion spots for stations that request them, and by having our artists come by the office when they are in Nashville and call stations. We also try to involve the artist in promotion of himself by having him drop notes to the DJs of various stations that they may have visited or talked to. This is done to let the broadcaster know that the artist and we will be considering that the most important thing in making a hit record.

Trade ads are used to expose new artists and their records on not only their initial release but on just about each new release that is on the Chart or Sugarhill labels. That about

wraps it up except to say, finally, the most important thing is follow through. Yes, we do all of the things mentioned to help new artists, but we also try to keep up the flow of information about all of our artists to the media so that hopefully their careers will continue to grow.

At Chart, follow through is the name of the game.

Weiss 'Shapes' New Deals

NEW YORK—Larry Weiss is back after a 10-day stay in Hollywood and meetings with top record executives including Rick Sidoti, General Manager of United Artists Records. His trip was made to coincide with the promotion being done on his latest production, "Bend Me, Shape Me" by Storm on Mack David's Sunflower label.

Weiss is in the midst of several production deals while in Los Angeles. He is currently completing two sides with a group called Candidia, one of which he wrote. This is a co-production with Tony Camillo, who also co-produced and arranged "Bend Me, Shape Me," and it is set for release on Sunflower.

He met with Harold Berkman, who asked him to produce a session with April Stevens and Nino Tempo for his Marina label.

Weiss met with Wes Farrell and Tom Catalano in California. He wrote three songs for the upcoming Rock Flowers album, being produced by Farrell for the Barnum & Bailey label, the titles being "Dream It, Wake It," "You're My Kind of Music" and "Mother You, Smother You." All three will be co-produced by Farrell's Every Little Tune music company and Weiss' ASCAP firm. Larry Weiss Music, Ltd. Tom Catalano has just recorded two of Weiss' songs with John Rowles for his upcoming Kapp album, one of which, "Saying Goodbyes," will be the album's title.

As a writer, Weiss has the current Clay Houston release on the Janus label, "Darling, Take Me Back." He also has Gene Pitney's next release and an upcoming record with Sam Dees on Chess.

Webb on Tour

Jimmy Webb has been set for a nine-campus college concert tour, kicking off Oct. 7 at No. Montana College in Havre, Mont.
The M.O.R. Chart

SEPTEMBER 25, 1971

THIS LAST WK. WK.

1 4 SUPERSTAR CARPENTERS—A&M 1299 (Skyhill/Delbon, BMI)
2 2 AM I NOT SUNSHINE—Columbia 219 (Muddah/Interior, BMI)
3 1 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez—Vanguard 35138 (Carnan, ASCAP)
4 8 UNCLE ALBERT/ADAMAL—EAST: Paul & Linda McCartney—Apple 1837 (Maclen, BMI)
5 15 SD FAR AWAY CAROLE KING—Ode 70 0018 (A&M)
(Screen Gems, Columbia, BMI)
6 8 SWEET CITY WOMAN—Stapledmers—Bell 120 (Coral, BMI)
7 3 CRAZY LOVE HELEN REDDY—Capitol 3138 (Warner Brothers/Jan, ASCAP)
8 14 ANOTHER TIME, ANOTHER PLACE—Engelbert Humperdinck—Parrot 40065 (London, MCA, ASCAP)
9 13 I WOKE UP IN LOVE THIS MORNING—Partridge Family—Bell 45 130 (Screen Gems, Columbia, BMI)
10 5 WEDDING SONG PAUL STOOLEY—Warner Brothers 7511 (Screenbirds of Paradise, ASCAP)
11 17 ALL MY TRIALS RAY STEVENS—Barnaby 2309 (CBS) (Rutri, BMI)
12 10 WHERE EVIL GROWS FRED LIGHT—London 148 (Gone Fishin', BMI)
13 12 GO AWAY LITTLE GIRL DONNY OSMOND—MGM 14285 (Screen Gems, Columbia, BMI)
14 9 SPANISH HARLEM ARETHA FRANKLIN—Atlantic 2817 (Progressive, Trio, BMI)
15 7 CHIRPY CHIRPY CHEEP CHEEP MAC & KATIE KISSON—ABC 11306 (Intersong, U.S.A., ASCAP)

TOP 10

16 16 LOVING HER WAS EASIER THAN ANYTHING I'LL EVER DO AGAIN—Kris Kristofferson—Capitol 35138 (Skyhill, BMI)
17 18 AMANDA DIONNE WARWICKE—Scepter 12326 (Screen Gems, Columbia, BMI)
18 21 TALK IT OVER IN THE MORNING ANN MURRAY—Capitol 3159 (Almo, ASCAP)
19 26 IF YOU REALLY LOVE ME STEVIE WONDER—Tama 54290 (Motown) (Udobe, BMI)
20 22 ALL DAY MUSIC WAR—United Artists 508156 (Far Out, ASCAP)
21 25 NEVER MY LOVE FIFTH DIMENSION—Bell 45 134 (Bon Ton, BMI)
22 25 JESUS NITE—LITERS—RCA 74 0461 (Rutri, BMI)
23 37 CALIFORNIA KID & REEMO LOBO—Big Tree 119 (Ampex) (Ensign, BMI)
24 24 A SONG FOR YOU ANDY WILLIAMS—Columbia 44543 (Skyhill, BMI)
25 28 KO-JO JEFF REED—RCA 45-1011 (Vector, BMI)
26 29 ANNABELLA HAMILTON, JOE FRANK & REYONLDS—Dunhill 4287 (Sunbury, ASCAP)
27 27 MY DAYS OF LOVING YOU RAE COMO—RCA 74-0158 (Roncom, ASCAP)
28 11 CITTO MASTRO LEONI—NEVER SAY GOODBYE—Scepter 12326 (Screen Gems, Columbia, BMI)
29 30 BEAUTIFUL SESSION—CAJA 45-1011 (Vector, BMI)

Handleman Quarter Sales Increase

Handleman Company, Detroit, has reported increased sales and earnings for the first quarter ended July 31, 1971, according to David Handleman, President. For the first quarter ended July 31, 1971, sales rose to $223,304,000, compared to the $211,945,000 reported for the same period a year ago. Net income increased to $1,318,000 or $.30 per share versus the $1,196,000 or $.27 per share reported last year.

$200,000 Bonus to 3 Dog

LOS ANGELES — Making deadline with barely a half-hour to spare, Three Dog Night delivered the master tape of its next album, "Harmony," to ABC/Dunhill last week and qualified for a $200,000 bonus which label President Jay Lasker paid on the spot.

The delivery dish resulted with a heavy concentration of concert appearances and television guest shots, including the premiere episode of CBS-TV's "Glen Campbell Show," delayed and almost disintegrated the group's recording schedule. By contractual stipulation, receipt of a master tape by ABC Dunhill by 5 p.m. Friday Sept. 10, qualified the act whose six previous LP's went to gold—for the $200,000 bonus.

As the time approached and no problems loomed, the group's managers, Reb Foster Associates, decided to dress up the moment and made arrangements for the tape to be transported from the mastering lab to the label via Brink's armored truck.

Lasker, meanwhile, also enjoyed the drama of exchange as the day approached, secretly had the $200,000 check processed through accounting and ready for immediate presentation.

Tony Bennett who flew over from London to record his latest single "How Beautiful Is Night," takes a break at the Columbia Studios with Chappell writer Bob Farnon (right) and the publishing company's Nick Firth (left) and Roddy Robbins. Bennett and Farnon will repeat their SRO Albert Hall concert at Carnegie Hall Oct. 9.

Beach Boy Wins 5-Year Fight

A federal court reversed itself Sept. 20 and granted Carl Wilson of the Beach Boys permission to carry out a "most unique alternative service program" under the U.S. Selective Service Act. The Court action ended five years of legal wrangling between the musician and his draft board.

Under the order of Federal Circuit Judge Harry Preppern, Wilson will be allowed to satisfy his draft obligation by performing with the Beach Boys at prisons, hospitals and orphanages. In delivering his oral ruling, the judge made particular note of the need to provide some sort of entertainment for prison inmates, saying entertainment is certainly in the national interest.
By TONY LAWRENCE

HOLLYWOOD—MCA Records VP Joe Sut- 
ton and his wife Patti became the proud parents of a baby boy named Bobby. He’s already been inked on Decca for an album, singles and options. After coming down Offer's from a Motown subsidiary and the Rolling Stones label, Mike Gershman now has his group Looking Glass inked with Columbia for what insiders say is a lot of loot. The first LP is due in January on Epic, and in the meantime the group and Gershman are based in Woodstock. Lydia Waltog upped to account executive with Gibson and Stromberg's rock-pub-house here ... Not to be reported elsewhere that the Sandpipers are breaking up. They're over recording for A&M on La Brea right now to dispel such a rumor ... Concert Associates' Larry Vallon called to report that Donny and Marie have cut the joint. Tony Quist Remedy has changed their moniker to Railroad Gin, a slang term based in Woodstock. John Simon in New York's F. M. Scott III. The Trustees also agreed to the publication of a Grammy Awards Book.

NARAS Meets, Elects Officers

(Continued from page 3)

the president; increase in financial allocations to the newer centers; the formation of new NARAS chapters in such cities as Detroit, Memphis, San Francisco, Toronto, London and wherever major recording activity is taking place; and a desire to create ways of making membership more attractive to young recording talent.

The Academy's increased involvement in educational and cultural affairs was underscored by its earmarking of $82,500 for the further implementation of its NARAS Institute program.

Category Wording Changed

Some of the funds for the Institute will be coming from the Academy's annual television show. In connection with the Grammys themselves, the Trustees assigned additional categories to the jazz and classical fields. At the same time, they changed the wording of the "Contemporary" categories to "Pop, Rock, and Folk." and eliminated "Contemporary Song of the Year" because of numerous past duplications among compositions with "Song of the Year." During discussion of tape piracy, the Trustees vowed to lend their individual efforts to the elimination of the practices involved and instructed Executive Director Leanse to work closely with other groups. Trustee Danny Davis noted that during a recently completed state fair engagement he walked through the fairgrounds to discover two booths offering bootlegged tapes of his RCA recording.

Recognizing the need for additional funds to finance the Academy’s expanded activities, the Trustees voted to investigate the possibility of a premium record built around past Grammy Winners, and formed a new fund-raising committee of Atlanta’s Bill Lowery, Chicago’s Dick Schory, Los Angeles’ Dick D. Pell, Nashville’s Mary Reeves Davis and New York’s John Hammond. They also appointed members to the already-existing finance committee including Atlanta’s Maurice LeFevre, Chicago’s Loren Binford, Los Angeles’ Bill Cole, Nashville’s Bill Denny and New York’s F. M. Scott III. The Trustees also agreed to the publication of a Grammy Awards Book.

Grunt 'Barks' Up Storm

(Continued from page 3)

“Bark” appears to be just a beginning. According to RCA Records President Rocco Laginestra, “This is an incredible feeling here today, it’s a feeling I’ve never seen people work together like this. All concerned make suggestions and all concerned follow through. RCA is elated to be distributing, marketing and promoting Grunt product.”

Stan Monteiro, Grunt’s Director of Marketing, added, “In all my years in the industry I’ve never had feelings like this.”

He continued, “All artists and musicians share equally in royalties, and complete artistic control of everything belongs to the artists.”

It should be noted that other Grunt hierarchy consists of Airplane manager Bill Thompson as head of Business Affairs. Augie Blume is in charge of A&R Related Creative Services. Diane Gardiner contacts press while Mike Lipikin heads production and engineering.

Said Monteiro: “Although Made Balbin is no longer with the Airplane, he’s definitely involved with the label. He’s working on up-and-coming projects right now. After all, this is partly his baby, too.”

As for the future product, we’re told the group will be releasing records under Monty’s new label, Kantner/Grace Slick album in November, with another Kantner “Starship” LP to follow. Papa John Creach has a forthcoming album, with none other than Stan Monteiro aiding with clarinet. Hot Tuna will combine live tracks with studio work for a January release.

Newer Grunt acts include a female group called Ace of Cups, a singer-songwriter Jack Balm, Jorma’s brother Peter Kaukonen and two groups Black Kangaroo and One Two.

Stan disclosed that “10% of all profits from Grunt product will be funded strictly for charitable purposes.”

Laginestra summed up RCA’s position best. “None of this early success is being complemented by the successes of other RCA distributed labels such as Family, Wooden Nickel, Neon and Kirshner. We’ll encourage newer labels to go along. In the meantime, we couldn’t be more pleased.”

Tony Lawrence
Mercede Label Formed

The formation of a new record company, Mercede Records, was announced this week by John & Dee Mercede. Mercede is president of Frank Mercede & Sons of Florida, Inc., a real estate development firm based in Fort Lauderdale, Fla.

“We are entering into a diversification program with the establishment of Mercede Records, as well as our new music publishing enterprise,” stated Mercede, noting that the new companies will also be located in Fort Lauderdale.

Prior to its arrival on the Florida scene, Frank Mercede & Sons was in the construction-development business for over 30 years in Connecticut, and the company is still in operation there. In its South Florida operations, the firm is engaged in the construction of office buildings and apartment complexes, and the development of shopping centers and land subdivisions.

The first two single releases under the new label will be sent to 27 top distributors across the nation within the next three weeks.

In addition to the local men in the field working for the distributors, Mercede Records has retained the services of such independent promoters as Herb Rosen in the East, Pete Wright and Howard Bedno in the Mid-West and Tony Richland on the West Coast.

A newly-established advertising department of Mercede Records is currently developing a program of trade and consumer advertising on a nationwide scale. The new company has also enlisted the services of South Florida pr firm based in Fort Lauderdale and headed by Ken Moss.

The Mercedes have named their music publishing company Power of Music Publishing, with the name now registered with BMI and the firm now in operation. Billy Wells has been the most prolific writer for Power of Music, having submitted some 200 songs to date.

“We have every hope of success in our new venture into the recording field,” noted Mercede, and “we have formulated plans for the construction of our own recording studios in order to better serve our needs and facilitate production.”

Mercede Records will be operating from offices in Mercede East, an office building erected by Frank Mercede & Sons of Florida and located at 2727 East Oakland Park Boulevard in Fort Lauderdale.

Williams at Basing

HOLLYWOOD — Liza Williams has assumed the presidency of Basing Street West, following resignation of Walter Wanger Jr. for health reasons.

Brothers Two Suit

Richard Rodgers, Dorothy Herrmanstein, William Herrmanstein and Philip Zimet, as executors and trustees of the estate of Oscar Hammerstein II, deceased, Tom Jones and Harvey Schmidt and Big Sky Music, all members of ASCAP, have filed suit for copyright infringement against Brothers Two, 1175 Peachtrees St., N.E., Atlanta, Ga., alleging that their copyrighted songs were performed at the establishment without authorization.

The songs involved are “My Favorite Things” by Richard Rodgers and Oscar Hammerstein II, published by Richard Rodgers, Dorothy Herrmanstein, William Herrmanstein and Philip Zimet as executors and trustees of the estate of Hammerstein II; “Try to Remember” by Jones and Schmidt, published by them; and “Lay, Lady, Lay” by Bob Dylan, published by Big Sky.

Graham Readies Book, Music Folio

Bill Graham, who closed both Fillmore East and West this past summer, has announced that a publishing deal has been negotiated with Atheneum Press for the release of a book tentatively entitled “Bill Graham’s Story of the Fillmore Years.” Graham will begin writing the tale shortly with a collaborator.

In addition, Graham has licensed the rights to a music folio entitled “Fillmore,” which will contain music by various artists who performed at the Fillmore over the years. Warner Brothers Music expects to go to press with it immediately.

DeMarco Writes Novel

Arlene DeMarco, youngest member of the five singing DeMarco Sisters, has written her first novel, “Triangle,” which has a show business background. New American Library publishes in October at $5.95. Thrush also is preparing to return to performing.

Tiny Starts Label

Tiny Tim has gone into the recording and publishing business with his own label, Vic-Tim Records, and Vic-Tim Publishing. The first release on Vic-Tim will be Tiny singing “Why Did They Have to Die?” a write-Star-Promotions of Nashville and Tex Clark will handle promotion.

BOOK REVIEW

The Unforgettable Nat Cole

Maria Cole’s “Nat King Cole — An Intimate Biography” (William Morrow, New York, $5.95) is, like a certain recent best-selling novel, a success due to a combination of ingredients. "Something Special." Shown left of straw hats and canes,

includes a special film clip per-

ting centers and land subdivi-

sions.

the arrival on the

AmericanRadioHistory.Com
talent in their nightly segment called "Sneak Preview." Un- released recordings are aired. Switchboards light up accord- ing to the tastes of the listener. Some of the new artists aired on "Sneak Preview" have gone on to be giant sellers. Chair- men of the Board (Invictus), Ocean (Kama Sutra), Dawn (Bell), the Carpenters (A&M) and Lobo (Big Tree) are just a few.

"We're happy with the re- sponse that is now being gotten with 'Sneak.' It's worked well for a few years and I don't believe a more elaborate sys- tem is needed," remarked Sklar.

Started in '50s

As to some background of the man promotion experts find so interestingly difficult to reach, Rick started in radio in the '50s at WPAL in Patchogue, N.Y. In 1959 he joined WINS as, of all things, a promotion man. The following year WINS elevated him to programming. After a brief stint at WMGM, ABC hired him, first to handle produc- tion and Community Serv- ices, and then another elevation to PD, which brings us to the present.

In summation, Sklar stated: "There are many obstacles in the way of new artists, but, more often than not, the good talent finds its way to the top. The more demanding the sys- tem, the better the talent. As long as there are stations around the country that jump quickly, we're happy to sit back, research and wait." Mitchell Fink

London Unveils 'Today Sound'

(Continued from page 3)

Getting special attention from the company is the new Tom Jones Parrot double album, "Tom Jones Live at Caesar's Palace," as well as the latest London package from Mantovani, "To Everyone Wherever U.S.A.

London also introduced "Thin Lizzy," "From Here on In It Gets Rough," Hildegard Knef; and "Poppy Seeds," the Poppy Family. The big one from MAM was "Gil- bert O'Sullivan Himself."

Special attention also was given to the bonus pack two-record set: "Frank Chacksfield Plays Phase One 4," "Thru the Years," John Mayall, London; and "The Best of Willie Mitchell," Hi. Phase 4 stereo releases are "Fiddler on the Roof," with Robert Merrill and Molly Picon; "A Tribute to Satchmo," the London Festival Band conducted by Eric Rogers.


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Shorewood Pact

Gerry Prochaska (left), General Manager of Shorewood Packaging of Canada, is shown welcoming Ed Ingram as Shorewood's new Gen- eral Sales Manager. Ingram, an 11-year veteran in the record pack- aging business, came to Shorewood from Modern Album of Canada where he was sales manager. He will be responsible for spearhead- ing the growth of direct board Shorepak, Unipak and special con- struction jackets in Canada.

Marcucci/MGM

(Continued from page 3)


That record is scheduled for October. Third on the list is Gerard Belisle, a young singer for whom Marcucci is now seek- ing a producer. Belisle was for- merly lead singer with the group Bigfoot.

In addition to his new record label, Marcucci manages his three artists, Molly Bee, Sidney Jordan (a girl singer) and Ronn Barrett. He is associate pro- ducer for Miss Barrett's three syndicated specials: "Rona Bar-rett Looks at Oscar," "... Looks At Sex Symbols" and "... Looks At Hollywood in the '70s." Current plans also call for three more specials next year with one probably focusing in on the Grammy Awards and the mu- sic business. Miss Barrett used to promote records in New York some years ago.

MONEY MUSIC

(Continued from page 16)

On WDGY and WMAK.

Kris Kristofferson #28-19 WOKY. Chart KDWB, WCOL, WRIT. New: WFII, KXOK.

Layne Martine smash in Houston #10 KILT. Chart KLIF, WDQX. Good requests WMK in Nashville

Geoff MacRae immediate strong phone response at KQV and CKLW. New: WTXJ.

Humble Pie broke in Cleveland 40-17 WIXY. New: WOKY.

The Sweet action in Detroit at CKLW and WKNR.

Lighthouse broke in Cleveland 30-14 WIXY. 25-15 WCOL. Chart: CKLW, WMK, WRKO, WRIT, KJRB. On KJX, WBG, WYSL.

New Colony Six #10 WCFL, 19 KHJ, 21-14 WRIT. New: WIXY.

Anne Murray #17 KLIF, 12 WYSL. Chart: WCFL, WRIT, KJRB.

Springwell strong in Detroit at CKLW and WKNR. Broke to #16 WBBQ. Chart: WCOL, WYSU. New WOKY.

Just Us #24-19 KILT. On WOKY.

Four Tops 23-18 KFRC. Chart: KHJ, KILT, WCFL. ON: KXOK, KGB, WYSL.

Freddy North chart CKLW and WKNR. New: WAYS. Big R&B sales. Ten Years After went to #21 WRKO. On as an LP KHJ and WKNR.

Heaven Bound broke to #20 WCFL. Chase WDGY reports good action. Quick chart KQV, KFRC and KNYA.

Dells smash in Detroit. Top five at CKLW and WKNR. New confirmed in Cleveland 27-19 WIXY. New KXOK.

Dan England on A&M. Action WDGY. Chart KLIF.

Fanny chart WCFL, KJRB. Broke to #20 WIXY. On: KDWB.

James Gang chart WTIX, WBBQ.

Freddy Hart big pop in Houston #6 KILT. Big pop in Dallas #6 KFLP. Chart WXY, JR, WRIT, WOKY.

Nite-Liters keeps on rolling 14-6 KQV, 23-15, KFY, 21-10 WCOL, 30-25 KFRC. New: KLIF.

Don Nix on as LP cut WCFL, WTIX.

Pernauders is now a solid hit #12 WABC. Smash at CKLW. #4 WAYS. Strong at KQV. Chart: WXY and WKNR. On WFIL, WYSL, WBBQ.

Tommy Rowe #13 KILT, A KHJ, 6 KJR, 13 WCFL. Chart WXY, WYY, WOKY. New KLIF.

Rufus Thomas #7 WAYS, 20-16 WQXI. New KXOK.

Tom T. Hall is a giant. Chart KILT. Sales WOKY. Peter Nero sales starting WOKY.

Jim Jam Factory on Epic. Top 10 WYSL.

Fortunes new KLIF, WCFJ, WDQY, WBBQ.

Staple Singers newest R&B hit. It sounds strong and we feel this will be the next R&B record to cross pop successfully.

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CLUB REVIEW

Yoiks! Dan Hicks and Hot Licks Clicks at Gaslight

- NEW YORK — Yoiks! Blue Thumb’s Dan Hicks and his Hot Licks opened at the Gaslight last week, and what to make of it?

The group, led by the unstrung Hicks, who looks like, and plays at looking like, an Adam’s Apple, recalls summer band sounds of a past that probably never existed, and at the same time the group takes off, not that much differently than Guy Marks does in his remarkable “Loving You Has Made Me Bananas” routine, the music of bygone, more naive, and, at the present, seemingly sillier musical periods.

The four-man, two-girl conglomerate, recall and spoof music that sounds, usually simultaneously, like Glen Gray and his Casa Loma Band, the Trio Los Panchos, the Carter Family, the Andrews Sisters, Lambert, Hendricks and Ross, Spike Jones (himself a spooffer). Ina Rae Hutton, Dorothy Lamour and you name it. This total recall it riveting because the group is young, and the girls, especially, look as if they would draw a blank on the name Joni James.

Although the sextet is the kind that inspires fanatical followers, one wonders whether they may not be telling a joke that the general public will find itself not in on—the public becoming rather like a Red Skelton fan inadvertently invited to a party for Noel Coward.

Since nonsense is the order of the appearance, Hicks, who, in talking to the crowd avoids infection as if it carried a fatal disease, writes lyrics that don’t necessarily make sense and he and the group sing them as if the audience’s understanding all the words is therefore not necessary.

Audiences want to know what’s going on, however, if only to differentiate between the sexes. Gestalt isn’t enough to sustain an evening, not even a set.

“Where’s the Money,” “By Hook or By Rook,” “How An I Miss You When You Won’t Go Away” were among the songs introduced and then delivered in tight yet garbled and ultimately (to me anyway) self-defeating fashion.

Also, it’s been a couple of months since I’ve been to the new Gaslight, and during my hiatus the stage has been moved to one end of the room. This was wise, since the old setup was unhandy and awkward. Now, however, the first row of seats is about 12 feet from the stage, all but obliterating the effect of intimacy the room has always seemed to have. Not the audience watched the performers as if across a de-militarized zone. Not good for vibrations.

Dave Finkle

CONCERT REVIEW

A Sly-ly Unique Evening

- NEW YORK — Madison Square Garden was host to three groups last week, all in the same category: rhythm and blues.

Invictus artist Ruth Cope-land opened the show with her impersonation of Grand Funk’s Mark Farner. She’s beautiful, sings well, has a pretty good group behind her and the audiences love to look at her. She’s O.K.

When Rare Earth, from the label of the same name, played, the crowd became so excited over the jumpy music that the screams became ear-shattering. Most of their songs were off their new album, “One World.” Their hot single, “I Just Want to Celebrate,” was the one that made the audience beg for more, though.

After an hour delay, cool Sly Stone came on stage talking about “You do your thing and I’ll do mine!” So he did just that and “Thank You,” his first song, seemed to be more of a warm-up than a rehearsed tune. As the night wore on, the songs grew hotter, the rhythm became hotter and the audience left their seats to dance.

Unusual! Sly’s been playing the same songs for four years, but his three-night engagement was sold out to over 60,000 people. He’s working on a new album, but no new songs were played this time.

Rare Earth was definitely the hottest group at Madison Square Garden this Sept. 8 evening, but Epic’s Sly Stone was what brought these people together and he will keep them coming as long as he’s performing. He’s unique!

Martin Snider

INSTANT REPLAY ON DECCA’S PATCHETT & TARSES

By TONY LAWRENCE

- HOLLYWOOD—I remember the first time I saw Patchett & Tarses. The year was 1966 and they had just opened in London with Marlene Dietrich at the Talk of the Town. It was an unusual night in that Miss Dietrich did the funniest routine about sportscasters I’d ever seen and then Patchett & Tarses (also known as P&T) came out and did a brilliant array of WW songs, the most provocative of which dealt with ration stamps.

It’s been a lot of years and Jay (Tarses) and Jim (Patchett) are still on top even though they dropped the ration stamp song some years back. They have released an album for MCA on Decca called “Instant Replay.” The album, originally designed as a day-from start to finish—at a football game, is a series of 18 sketches running from 24 seconds to five minutes in length. The idea was brought by their manager Bernie Brillstein in one page form to MCA VP Joe Sutton who immediately set the project in motion. Since the album’s release both Patchett & Tarses have been both pleased and impressed with Sutton’s enthusiasm. “We showed it to a few other people but Joe had by far the best and most interesting deal,” said Tarses just the other day over a milkshake at Scanda.

It took P&T three weeks to write the material. They first recorded just themselves and, with an hour of tape, proceeded to re-write. The total recording time was somewhere around two hours and the album was edited for a week to tighten things up. At an estimated cost of around $5,000 and an initial pressing of 25,000 records, “Instant Replay” is now beginning to show its promise. Already on many FM stations in the country, it has been picked up by major Top 40 stations in places like Pittsburgh and on station WNEW-FM in New York City.

Others on Album

Along with Jay (Tarses) and Patchett (Tom) on the album are: H. B. Barnum, Jerry Dexter, Lynn Johnson, Lee Weaver and, doing a marvelous job as the perennial nagging wife, Iris Ranier. “Of all the people we heard read since we wrote the album, Iris understood our brand of humor almost better than anybody. She’s very hip even though she probably doesn’t try and football,” said Patchett the other day over a snack at Chasen’s.

While the boys (Patchett & Tarses) would like to do anything (live or on TV only folks) to help promote the record, there is no immediate plan for the immediate development of an immediate live act as a result of the probable immediate success of “Instant Replay.”

Right now Patchett & Tarses are concentrating more on writing. They wrote the just released 5 TV special on ABC, “Goin’ Back to Indiana,” and they were regulars on NBC’s summer show, “Make Your Own Kind of Music” where they first introduced their Howard Hardself satire. For the fall they are currently writing “The Funny Side,” also for NBC, being produced by Jimmie Dodd and Bill Denoff involving five couples every week and how they look at a typically mundane problem such as milking reindeer. Not bad for two guys who met by chance during a flash flood in Oregon and suddenly found each other helping the other save the original manuscript of George Jessel’s Hello Mama routine.

RECORD WORLD SEPTEMBER 25, 1971
Haggard, Loretta Lynn, Charley Pride

The Fifth Annual Awards Show will be presented live over NBC television. The nominees in contention for the CMA Awards are: Entertainer of the Year, Merle Haggard, Loretta Lynn, Charley Pride, Jerry Reed, Conway Twitty; Single Record (Award to artist, plaque to producer), "Amos Moses," Jerry Reed, RCA; "Easy Loving," Freddie Hart, Capitol; "Help Me Make It Through the Night," Sammi Smith, Mega; "When You're Hot You're Hot," Jerry Reed, RCA; and "Rose Garden," Lynn Anderson, Columbia.

Album of the Year (Award to artist, plaque to producer): "Help Me Make It Through the Night," Sammi Smith, Mega; "I Won't Mention It Again," Jerry Reed, RCA; "A Tri-" hero," Conway Twitty; Single Record (Award to artist, plaque to producer), "When You're Hot You're Hot," Jerry Reed, RCA; "Easy Loving," Freddie Hart, Capitol; "Help Me Make It Through the Night," Sammi Smith, Mega; "When You're Hot You're Hot," Jerry Reed, RCA; and "Rose Garden," Lynn Anderson, Columbia.

RCA Console to Hall of Fame

RCA Records donated the original Studio B console to the Country Music Hall of Fame in ceremonies at the Museum on Wednesday, Sept. 15. The console had been used for two decades to produce hundreds of country music hits.

Harry Jenkins, Divisional VP and head of RCA Country Division, New York, Chet Atkins, Divisional VP of RCA, Nashville; and Wally Cochran, Manager-Artists Relations and Operations, Nashville, represented RCA at the presentation, Chairman of the Country Music Foundation Frank Jones and Executive Director Mrs. Jo Walker expressed gratitude to the RCA officials for the generous contribution of the console which is valued at approximately $75,000.

By RED O'DONNELL

Red O'Donnell

Red O'Donnell, Ferlin Husky and Loretta Lynn were hospitalized in Nashville, Dottie for corrective abdominal surgery; Ferlin and Loretta for fatigue, Ferlin and Loretta have resumed work; Dottie'll be sidelined until mid-October, at least. . . . Dr. Elkin Rippy, the physician-in-residence on Music Row, celebrated a birthday last Monday and some of his patients surprised him with a party. He's as popular with the music industry folks hereabouts as a cool drink on a hot day. . . . 26-year-old Brenda Lee, celebrating her 22nd year as a professional entertainer, commented: "I've had a lot of adjustments to make, a

COUNTRY PICKS OF THE WEEK


Murray Kellum, "Train, Train (Carry Me Away)" (Glen Campbell/Young World, BMI. Fellow Columbia-Epic artist Freddy Weller co-wrote Murray's follow-up to his "Joy to the World." A solid set of lyrics. Epic 5-10784.

Jerry Reed, "Ko-Ko Joe." As always, Jerry's albums are a delight. There are the bright self-penned things like "Ko Ko Joe" and "Love is a Stranger to Me" plus the Reed stylizations of standards like "Early Morning Rain" and "You'll Never Walk Alone." For kicks, try airplay on the Earl Jarrett-Jerry Reed anti-smoking novelty, "Another Puff." (Out 2, side 1). RCA LSP 4596.

Hall of Fame members Eddy Arnold and the late Jim Reeves, RCA artists, recorded many of their biggest hit records through the "board." The console also claims all but two of Elvis Presley's million sellers, and hundreds of others by such artists as Jerry Reed, Al Hirt, Charley Pride, Dottie West, Porter Wagoner, Dolly Parton, Hank Snow, etc., and Bobby Goldsboro's "Honey."

The late Steve Sholes, also a Hall of Fame member, was the original driving force behind RCA's push into country music," stated Mrs. Walker. "We know he would be very proud and grateful, as we are, that Chet Atkins, Harry Jenkins and RCA have chosen the Hall of Fame as the permanent depository for this equipment which

(Continued on page 65)

(Continued on page 66)
Fan Fair Plans Announced

Two important announcements concerning the First International Fan Fair have been made by the Fan Fair Co-sponsors WSM, Inc., and the Country Music Association.

The Committee has issued the statement that space will be provided free of charge to fan club groups for their use in displaying promotional items. Also, the decision to set aside an afternoon for fan club groups to hold business meetings was made in the joint meeting of CMA and WSM officials.

The space to be provided to the fan club groups will be used at their discretion for displaying pictures, posters and other promotional material related to their favorite artist. These two additions to the

RCA Console to Hall of Fame

(Continued from page 64)

has played an instrumental role in the development of country music and the Nashville Sound.

Frank Jones, on behalf of the Foundation, thanked the officials and RCA Records. Jones also pointed out that RCA’s associates have always supported and continue to support the cause of country music and the Museum. During the summer months the label has participated in an all-out campaign to promote the Museum by purchasing 24 billboards around the city containing a picture of the Hall of Fame.

UA Audio-Visual Presentation Hit

HOLLYWOOD—The audio-visual presentation shown at the United Artists Records national sales meeting in Sept. 10, proved to be one of the best and most effective yet seen.

Instead of showing the stock still photo of the artist or album cover as a track was played, the film pulsed with abstract impressions and psychedelic effects. Produced by Dick Hendler, UA’s Creative Director of Advertising, with the aid of two young Hollywood film makers, James Parks and Bob Hammer, the presentation contained a few out-of-context shots guaranteed to keep the audience alert.

After the showing, VP Mike Lipton introduced Eli Bird, Product Manager, who stressed UA’s selectivity in developing new artists and cited the facts that the label had dropped 16 artists in the past year and had released 73 albums in the first six months of 1971 in contrast to 200 issued in the same year.

GLEN SNOW

and The COUNTRY AMERICANS

have a HIT! and it’s

“MADE IN U.S.A.”

... a left field smash! (Cash Box—Sept. 4, 1971)

“Every American should hear MADE IN U.S.A.”

D.J.’s write.

KANGAROO RECORDS

302 East Dewey Street
San Gabriel, California 91777
Phone: (213) 288-5435

AmericanRadioHistory.com
ATI: Another Arm of Record Company

NEW YORK—Jeff Franklin, President of American Talent International, and Ira Blacker, Vice President (with Sol Saf- pian) of the firm, talked to Record World recently about their growing multi-faceted agency, putting a stress on breaking new talent.

Blacker explained when that the agency supplies a headliner on a rock bill of three acts, they demand the right to place one of their new acts in the opening spot.

"What promoters have to understand," he said, "is that each new act we take on—and we're very selective—means losing money. Putting a new act on tour costs us about $5,000. It's an investment for us. So if we're going to lose money, can you bet that we want to lose it in the best way possible. If we put an act on a bill, it's because we think it belongs on that bill. After all, we have to act in the best interest of building an act. We're not just commis-sion-mongers. The only duty an agency has, according to agency contracts with artists, is to act in the best interest of the artist. We feel we want to do that.

"One thing we're always ready to do," Franklin appended, "is to find a second line act if we don't think we have one that is right for the bill. We'll go to another agency for an act if we have to. We always make sure we have approval of the act, however, no matter who selects the act. Whatever they want. And everybody here right down to the secretaries sees every act we sign.

"We feel that we have to serve acts," Franklin said. "We're not just ком- mission-mongers. The only duty we have to, is to make sure that their artists make sure we have approval of all music production...whether big or small...to make sure that we have approval of the act, however, no matter who selects the act. Whatever they want. And everybody here right down to the secretaries sees every act we sign."

"What makes us different from other agencies," Blacker said, "is that we're interested in direction, not just commis-sion-mongering. We look to a promoter to get publicity for our act. And we always make sure we have approval of the act, however, no matter who selects the act. Whatever they want. And everybody here right down to the secretaries sees every act we sign."

NASHVILLE REPORT

(Continued from page 64)

lot of ups and downs along the way. But I have never regretted growing up in this business. If I had gotten into performing for the money, I probably would have quit during the 10 years that I nearly starved to death before I had a hit record, or before anyone knew who I was... Gardner-Webb College of Boiling Springs, N.C., confers honorary Doctor of Humanities degree on Johnny Cash next Tuesday (28). Just call him Dr. John R. Cash?"

Birthdaying: Pearl Butler, Gwen Collins, Ott Stephens, Mike Hight, Lynn Anderson, Bob Jennings and Marty Robbins... Slim Whitman on tour of England and Ireland. (Avoid Belfast, Slumbo). Slim's "It's a Sin to Tell a Lie" on RCA now a hit.

Written in 1956 by Billy Bob, he shared the big pop record slot.

Also, if he had his life to live over would he make any changes, RCA's Chet Atkins said: "Sure, I think almost anybody would. There are a lot of dull spots and a lot of monotonous moments I'd like to erase. I'd definitely want to get a better formal education. There is no such thing as being overly educated, as far as I'm concerned. A person should never quit trying to learn. However, I'm sure I would want to be a musician; a guitarist..."

Singer Marguerite Pizza will be in Nashville Monday (20) auditioning a pianist to appear with her in concert. A producer, a song publisher, a talent agent and a promoter told me (separately and without my asking) that business in the music field appears to be on the upswing—after a long, hot, down sum- mer... Reckon with whom Jennie C. Riley is going to team on her MGM duets?... LeRoy Van Dyke booked for Las Vegas' Fremont Hotel Oct. 12-25. Buddy Childers alleged to have his Hollywood home up for sale. He's asking $450,000... George Hamilton IV, who has been in England and Canada most of the summer, performs Wednesday (22) at Gregg County Exposition & Livestock Show, Longview, Texas... Jim Ed Brown officially opened his Jim Ed Brown Enterprises offices last week. New facilities house his music publishing business and fan club operation. Beckey Pritchett is his Gal Friday... Stan Hitchcock takes off in early October for two weeks tour of Hawaiian Islands.

Roy Clark, who has missed few dates during his career, recently almost kept two final dates with destiny on the same day. Booked to appear at the Loraine County (Ohio) Fair, Roy was about to leave his Maryland home to fly his Cessna 310 to the date, when lightening struck the house. Only Roy's instant action prevented it from burning to the ground. In the skies later that day, Clark's plane developed engine trouble, forcing him into an emergency landing at Erie, Pa.—unhurt. He finally managed to get to Loraine with only a slightly delayed curtain—and a sigh of relief.

Woloshin, Inc. Initial job was for 16 radio spots and one 90 second television commercial.

Lee Canaan Enterprises, a new talent agency, has opened in 2 Pennsylvania Plaza, New York. Canaan is also the pro- prietor of the Revelation Sun-per Club in Bay Ridge, Brook- lyn.

The firm of Nancy Love Associates, Inc., has been retained by National Talent Service, Inc., a New York-based talent and live arts organization. NTS, headed by John A. Friede, President and Chairman; John Lo- los, VP-Production and Creative Director; and Frank Brunetto, Secretary-Treasurer, specializes in the production and distribution of entertainment material to the college market.

Jerry Ross of Malverne distributors was married on Sept. 12.

UA Audio-Visual Presentation

(Continued from page 65)

period of the previous year.

Bird introduced other members of his Product Development Group; Marty Cerf, Bill Roberts and Dan Bourgoise who meet and evaluate reasons for signing new talent and explore areas of exposing them through advertising, merchandising and promotion.

Ovation Albums

(Continued from page 65)

1971 COUNTRY

A RECORD WORLD SPECIAL

IN CONJUNCTION WITH WSM'S 46th GRAND OLE OPRY BIRTHDAY CELEBRATION

Special issue: October 16, 1971
Ad deadline: October 6.
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NASHVILLE: 806 16th Ave. So., Nashville, Tenn. 37203 (615) 244-1820
Running a close second is David Houston and Morning Sunshine. "It's the hottest of the new Marty Robbins is racing toward a hit with "Early Dick Curless is taking the lead with "Snap Your Rice? part on the new Johnny Paycheck single is none Did you know that the voice singing the harmony Conway and Loretta predictably hot in all markets. "Maiden's Prayer" is this week's pick in flip "Home Sweet Home" is heavy, too, but the WCNW, WUNI, WXCL, KLAK, WGMA. David's single Love." It's a pick at KJEM and KFRD, strong at Barbara Mandrell's "We've Got Everything But Music, That's My Thing: is climbing in Louisiana. Avenue South In Nashville. Ben Peters and Don Tweedy have formed Jungle charts in the South and Midwest. George Jones' "I'll Follow"You leading up the WCNW pick: Becki Bluefield's "Saturday Town." Newest pulse ratings show WXCL is the leading adult station in Peoria and seven counties. Jack Reno is "Hitchin' a Ride" on many charts, particularly in the Midwest. Brian Collins heavy in the Wichita market. 1000-watt 100% country WDWD is getting lousy promo service. Add them to your mailing list-- 110 North Main, Dawson, Ga. 31742. Connie Smith's "I'm Sorry If My Love Got in Your Way" breaking in Toledo. Duane Dee coming on strong in Dallas and Peoria. Bobby Bare, coming in Memphis. Dr. Phillip Levitan in Music City last week looking for material to record a "middle of the road, modern country" album on Nashville club favorite Ronnie Prophet. Pacemaker Productions' Levitan has plans for a Nashville office opening soon but in the meantime material could be sent to 326 Edgewood Avenue, Smithtown, N.Y. 11787. Bob Yarbrough has hit in Mobile. Dickie Lee still building very strong in all areas with his version of "Never Ending Song of Love." KBOX is leaning heavily on Billy Mize's "Blowin' on Gold Ashes." Ray Sanders attracting attention with his "All I Ever Need is You" at WUNI, KLAK.

By MARIE RATLIFF and CHUCK NEESE

STATION CHECK LIST
WINN, Louisville (Jim Miller) KRAX, Sacramento (Jay Holler)
KFDD, Elkhart (Don Powell) WQCM, Memphis (Art Scott)
KROX, Dallas (Art Keller) WQYK, Tampa (Don Dee)
WUNI, Mobile (Johnny Barr) WMG, Toledo (Jeff Rice)
KJEN, Oklahoma City (Jay Penkey) WCNW, Fairfield (Fred Steenak)
WGMA, Hollywood, Fl. (K. C. Jones) WRFD, Columbus (Bill Preston)
KFRD, Houston (Tom Miller) WXCL, Peoria (Dale Eicher)
KLAK, Denver (Jim Schader) WFCG, Franklin, La. (Rick Diggs)

Marty Robbins is racing toward a hit with "Early Morning Sunshine." It's the hottest of the new entries this week. Running a close second is David Houston and Barbara Mandrell's "We've Got Everything But Love." It's a pick at KJEN and KFRD, strong at WCNW, WUNI, WXCL, KLAK, WGMA. David's single effort "Home Sweet Home" is heavy, too, but the flip "Maiden's Prayer" is this week's pick in Wichita.

Conway and Loretta predictably hot in all markets. Did you know that the voice singing the harmony part on the new Johnny Paycheck single is none other than the "Honky Tonk Stardust"Cowboy" Bill Rice? Sonny James is super-heavy everywhere.

Dick Curless is taking the lead with "Snap Your Fingers" at WINN, KFDD, WUNI, WQYK.

Interstate
To Nashville
Bill Sizemore, Interstate Talent Agency Prexy, announces the establishment of the agency offices in Nashville. Interstate's roster boasts artists Ronnie Dove, Bobby Vee, Johnny Tillotson and Ray Peterson.

Soulsinger Ruby Winters is represented by ITA as well as Gigi and Gerri Jackson, a sister act, which is a segment of the sophisticated Ronnie Dove Revue. Sizemore manages all of the acts excepting Johnny Tillotson.

Simultaneously, Sizemore stated that Bearpaw Music, which he also heads, will maintain Nashville offices. Frank Myers has been appointed professional manager.

ITA and Bearpaw Music were previously located in Baltimore, Md. The Nashville offices are located in Suite 216, 806 16th Avenue So, Building.

New Neal Agent
NASHVILLE — The Neal Agency, Ltd., is developing a new agent to handle youthful attractions, R. Jason Neal, son of Sonny Neal, VP of the agency.

Jerry Smith's instrumental "Gear Jammer" playlisted in Denver.

James Allen's "Haven't You Heard?" being heard in Columbus.

Freddy Weller forging ahead on "Another night of Love" in Dallas, Toledo and Denver.

Red Lane picking up play at WQYK, WGMA.
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<tr>
<th>WK.</th>
<th>RECORD WORLD SEPTEMBER 25, 1971</th>
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<tbody>
<tr>
<td>1</td>
<td>THE SENSATIONAL SONNY JAMES—Capitol 804</td>
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<td>2</td>
<td>THE LAST TIME I SAW HER GLEN CAMPBELL—Capitol 733</td>
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<td>3</td>
<td>I'M JUST ME CHARLIE PRIDE—RCA LSP 4560</td>
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<td>4</td>
<td>I WON'T MENTION IT AGAIN RAY PRICE—Columbia 30510</td>
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<td>5</td>
<td>SOMEDAY WE'LL LOOK BACK MERLE HAGGARD—Capitol ST 835</td>
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<td>6</td>
<td>BETTER NOT, YOU'RE HOT JERRY REED—RCA LSP 4508</td>
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<td>7</td>
<td>RUBY DUCK OWENS &amp; THE BUCKAROOS—Capitol ST 792</td>
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<td>8</td>
<td>MAN IN BLACK JOHNNY CASH—Columbia 30550</td>
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<td>9</td>
<td>I WONDER WHAT SHE'LL THINK ABOUT MY LEAVING CONWAY TWITTY—Decca DL 75292</td>
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<tr>
<td>10</td>
<td>HE'S SO FINE JODY MILLER—Epic 30659</td>
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<td>11</td>
<td>POEMS, PRAYERS AND PROMISES JOHN DENVER—RCA LSP 4499</td>
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<td>12</td>
<td>TAMMY'S GREATEST HITS, VOL. 2 TAMMY WYNETTE—Epic 30733</td>
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<td>13</td>
<td>I'VE GOTTEN A RIGHT TO CRY HANK WILLIAMS, JR.—MGM SE 4174</td>
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<td>14</td>
<td>LONESOME SAMMI SMITH—Mega M31-1007</td>
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**ALBUM CHART**

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<th>RECORD WORLD SEPTEMBER 25, 1971</th>
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<tr>
<td>1</td>
<td>SUPER COUNTRY DANNY DAVIS &amp; NASHVILLE BRASS—RCA LSP 4571</td>
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<td>2</td>
<td>MARTY ROBBINS' GREATEST HITS, VOL. III—Columbia 30571</td>
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<td>3</td>
<td>HONKY TONKIN' MERLE HAGGARD'S STRANGERS—Capitol 796</td>
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<td>I A WandA Lindsey's GREATEST HITS—Chart CHS 1048</td>
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<td>5</td>
<td>LONESOME SAMMI SMITH—Mega M31-1007</td>
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<tr>
<td>6</td>
<td>I WANNA BE FREE LORETTA LYNN—Decca 75282</td>
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<td>7</td>
<td>TOUCHING HOME JERRY LEE LEWIS—Mercury 61343</td>
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<tr>
<td>8</td>
<td>HOW MUST MORE CAN SHE STAND CONWAY TWITTY—Decca DL 5276</td>
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<td>9</td>
<td>SNAP YOUR FINGERS (Fred Rose Music, BMI)</td>
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<tr>
<td>10</td>
<td>YOU CAN'T TAKE IT WITH YOU (Passkey Music, BMI)</td>
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<tr>
<td>11</td>
<td>SET THE WORLD ON FIRE (Tree Publ. Co., BMI)</td>
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**COUNTRY SINGLE PRODUCT**

ROGER WAYNE SOVINE—Barbarby ZST-2046

**IT'S COLD IN TULSA** (Cedarwood, BMI)

A TYPICAL AMERICAN BOY (Cedarwood, BMI)

Heavy uptempo hard country outing for “Sovine.” Roger came close with "Cullman" some time back and if the label chooses releases carefully, he'll hit big.

JUNE STEARNS—Decca 32876

YOUR KIND OF LOVIN' (Wilderness Music, BMI)

ANOTHER (Moss-Rose Publ., BMI)

Vic McAlpine's protégée sounds really good on this Harlan Howard piece. Country shuffle with strings and voice make the Owen Bradley production a commercial item.

STONEY EDWARDS—Capitol 3191

ODD JOB DOLLAR-BILL MAN (Central Songs, BMI)

THE FISHIN' SONG (Central Songs, BMI)

This cut is from Stoney's "Down Home in the Country" album produced by Capitol's new man in Nashville Earl Ball. Good airplay contender.

BILL ANDERSON & JAN HOWARD—Decca 32877

DIS-SATISFIED (Stallion Music, BMI)

KNOWING YOU'RE MINE (Stallion, BMI)

It's been a while since we've heard from Bill and Jan. The duo wrote their own release with the help of Jan's son, Corky. Funky steel work throughout.

RED LANE—RCA 74-0534

THE WORLD ON FIRE (Tree Publ. Co., BMI)

THEY DON'T MAKE LOVE LIKE THEY USED TO (Tree Publ., BMI)

From the same pens that produced "The World Needs A Melody," comes Lane's follow-up. Material is okay but doesn't have the impact of its predecessor.

JIM KANDY—Edsel G-922

THE POWER OF THE NEON (Jack Music, BMI)

YOU CAN'T TAKE IT WITH YOU (Passeky Music, BMI)

The label says "Every Record a Collectors Item." Production is nice on the Kent Westberry-Hall Harbour song. Bob Webester produced.

JOHN L. SULLIVAN—Shue Records 1975

A LITTLE PIECE AT A TIME (Central Songs, BMI)

SNAP YOUR FINGERS (Fred Rose Music, BMI)

Beautiful production work and Sullivan's vocal work is super pleasing. John L. produced and Hank Levine arranged.

BONNIE FERGUSON—Metro Country 2007

HOW CAN ANYTHING SO WONDERFUL BE SO WRONG (Ensign/Aquila, BMI)

ANYONE'S ARMS BUT MINE (Famous Music, ASCII)

Good vocalist with a fine Clyde Beavers song. Metro Country Records is distributed by Nashville's Starday-King complex.

HANK LOCKLIN—RCA 48-1014

LOVE THE DEVIL OUT OF ME (Sawgrass, BMI)

SOFTLY (Blue Echo Music, BMI)

Cute Lorene Allen/Jim Owens uptempo/Jerry Bradley production. Hank handles this material as well as he handles the ballads.

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(615) 244-4084
# The Country Singles Chart

**September 25, 1971**

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<tr>
<th>WK</th>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>Bill Anderson</td>
<td>&quot;The Morning After&quot;</td>
<td>Decca 32859</td>
</tr>
<tr>
<td>2</td>
<td>Jerry Lee Lewis</td>
<td>&quot;JERRY WALLACE&quot;</td>
<td>Mercury 72227</td>
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<tr>
<td>3</td>
<td>Lynn Anderson</td>
<td>&quot;I DON'T KNOW YOU (ANYMORE)&quot;</td>
<td>Columbia 4-45428</td>
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<tr>
<td>4</td>
<td>Conway Twitty</td>
<td>&quot;I DON'T KNOW YOU (ANYMORE)&quot;</td>
<td>Decca 32859</td>
</tr>
<tr>
<td>5</td>
<td>Ray Price</td>
<td>&quot;I DON'T KNOW YOU (ANYMORE)&quot;</td>
<td>United Artists 50791</td>
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<tr>
<td>6</td>
<td>Jerry Reed</td>
<td>&quot;IF I HAD YOU&quot;</td>
<td>RCA 48-1011</td>
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<td>7</td>
<td>Sammy Kershaw</td>
<td>&quot;I DON'T KNOW YOU (ANYMORE)&quot;</td>
<td>RCA 48-1012</td>
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<td>Bobby Bare</td>
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<td>RCA 48-1013</td>
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<td>10</td>
<td>Pat Boone</td>
<td>&quot;I DON'T KNOW YOU (ANYMORE)&quot;</td>
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**This Week**

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**The Week Before**

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**Previous Weeks**

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<td>Mercury 72227</td>
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**Notes**

- Jerry Lee Lewis released his album "JERRY WALLACE" on Mercury Records.
- Lynn Anderson reached #3 with her single "The Morning After."
Their latest LP
"THE AWARD WINNERS"

"RINGS"

BY

TOMBALL & THE GLEASER BROTHERS

Exclusively on MGM Records
mrs. lennon's new single-
mrs. lennon b/w midsummer new york
is apple record 1839