

RECORD WORLD

WHO IN THE WORLD

APRIL 10, 1971

At Right, Heralding the Return of the Solo Artist As a Major Force on Record, Are the Stars Holding Down The No. 1, 2 and 3 Spots on The Singles Chart This Week: Parrot's Tom Jones, Tamla's Marvin Gaye and Columbia's Late Janis Joplin. Story on Page 3.



PICKS OF THE WEEK

SINGLES

ARETHA FRANKLIN, "BRIDGE OVER TROUBLED WATER" (Charing Cross, BMI). Look for this teaming of Lady Soul with Grammy-winning material in the top 10 in short order. Flip makes this a double-sided smash. B/w "Brand New Me" (Assorted-Parabut, BMI). Atlantic 45-2796.



SLEEPERS

C COMPANY FEATURING TERRY NELSON, "BATTLE HYMN OF LT. CALLEY" (Shelby Singleton/Quickit, BMI). Here's a timely single. Cut is an up-dated version of "The Battle Hymn of the Republic," and anyone who reads the front pages can be expected to take an interest. Plantation PL 73 (SSS).



ALBUMS

JOHN MAYALL, "BACK TO THE ROOTS." John Mayall has called a reunion of former Mayall sidemen for this funky package. Performing are Johnny Almond, Eric Clapton, Sugarcane Harris, Keef Hartley, Paul Lagos, Harvey Mandel, Jerry McGee, Mick Taylor, Larry Taylor and Steve Thompson. Polydor 25-3002.



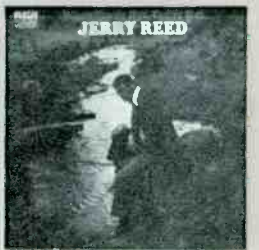
NITTY GRITTY DIRT BAND, "HOUSE AT POOH CORNER" (Pamco, BMI). Follow to "Mr. Bojangles" smash will follow to top of pops. Sound slightly harder this time out but nice as ever. Based on a story by A. A. Milne. B/w "Travelin' Mood." United Artists 50769.



SWAMP DOGG, "CREEPING AWAY" (Jerry Williams, BMI). Swamp Dogg, a.k.a. Jerry Williams, makes his label single bow an auspicious one. Strong r&b delivery merits pop crossover. Watch it catch on. All right! B/w "Do You Believe" (Jerry Williams, BMI). Elektra 45721.



JERRY REED, "WHEN YOU'RE HOT, YOU'RE HOT." The title tells the story. Jerry Reed, who's hot and therefore hot, reprises his "Amos Moses" single and has fun with a number of other songs. He also plays it straight for a few attractive tunes. Clicko. RCA LSP 4506.



JOE SIMON, "TO LAY DOWN BESIDE YOU" (Cape-Ann, BMI). "Chokin' Kind" Grammy winner some years back hit big last time out with "Your Turn to Cry." Will repeat pop and top 40 with this one. B/w "Help Me Make It Through the Night" (Combine, BMI). Spring SPR 113 (Polydor).



SHA NA NA "ONLY ONE SONG" (Kama Sutra/Scottarina, BMI). Rock revivalists go modern with lovely melody, big production. Ideal single has pop sound that rings true, produced by Electric Lady's Eddie Kramer. Check it out. Kama Sutra KA 522 (Buddah).



JAMES GANG, "THIRDS." The James Gang has produced an eclectic package that's their best to date. Pick a cut, and it's a potential single smash. All members contribute a melody or two and play and sing as if they mean big business. They do. ABC ABCX 721.



THE BROTHERHOOD OF MAN, "REACH OUT YOUR HAND" (Burlington-Hiller, ASCAP). Tune and delivery remarkably reminiscent of the Four Tops favorite of a similar title. Crisp, tight sound with brass deserves to hit again. Can't miss. Deram 45-85073 (London).



PAUL ANKA, "WHY ARE YOU LEANING ON ME SIR" (Spanka, BMI). Artist has kept active over the years writing hit tunes for others. Has come up with one for himself here. An inspirational return. B/w "You're Some Kind of Friend" (Spanka, BMI). Barnaby 2027 (CBS).



MOTT THE HOOPLE, "WILDLIFE." Mott the Hoople seem to be working out all right. The fellows inject a great bitterness into their music, and the distinctive sound could keep the fans lining up for quite a while. All but Melanie's "Lay Down" is original. Atlantic 8284.



Execs Discuss Re-emergence of Dealer Dialogue: Mickie Most Speaks Out Marketing: Selling the Double-LP Narcotics Bureau Director Minimizes Drug Lyric Influence Columbia Records Sweeps Tony Awards Broadway's 'Follies' Reviewed

**"LANDS OF
THE PEOPLES
DRYING IN
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THE PROMISED
HELP**

**THAT NEVER
SEEMED
TO COME..."**

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**"NEVADA FIGHTER"
A NEW SINGLE BY
MICHAEL NESMITH
&
THE FIRST NATIONAL BAND.
IT DESERVES
YOUR ATTENTION.**

NEVADA FIGHTER/HERE I AM #74-0453 FROM HIS FORTHCOMING ALBUM,
NEVADA FIGHTER (LSP-4497).

RCA Records
and Tapes

Youthful Consumer Leading Way To Dealer Re-emergence, Say Execs

By DAVE FINKLE and RON BARON

■ In analyzing the around-the-hotel banter at the recent NARM convention, **Record World** observed that a consensus felt the dealer—both independent and chain-operated—is re-emerging as a forceful sales factor after a long period of languishing in the shadow of rack outlets.

Everybody was talking then; but, in following up the story, **Record World** found that traders were less anxious to talk officially, usually because they feared provoking rack jobbers or because they suspected that their quotes might tend to over-emphasize a trend they feel is not all-pervasive.

No one **Record World** contacted, however, denied the situation exists.

The indication is that something is happening, but not strongly enough yet for the

industry to speak out openly.

Among those who responded emphatically were Dave Glew, Vice President and Director of Atlantic, who said: "It's true, the dealer is re-emerging, and the reason is that many retail stores are staffed by hip kids who can talk. Every major city has an important retailer now, and the reason is that kids want service. When there's a hit, kids start looking for the entire catalog and the retailer can stock the whole catalog. And, of course, we're interested in catalog. When an artist is hot, we must sell the catalog. Stores are attractive and the dealers know they don't have to give records away. We can really feel the trend. It started with the kids, but adults are going too. The only problem will be if there are too many."

Harold Coston, National

Sales Director of Invictus Records, opined: "In five years, dealers will have a dominant influence over the industry, because they are chain-operated, which gives the added emphasis of regional marketing and consumer orientation. However, the total effect will not be felt for about five years."

Russ Reagan, Vice President and General Manager of Uni, said: "The more outlets the better for the entire industry. It can only add to the health of the record business economy. Dealers serve a better sounding board for hit record business economy. Racks are still filling the need and serving the purpose for which they were designed."

Rocco Catena, Vice President of Merchandising of Capitol, reported: "Although racks and the new dealers both have their place and serve different needs, the dealers serve a definite

purpose for the retail customer. Dealers are concerned with the 'shopping environment'. Atmosphere is conducive to browsing and shopping; the young customer knows he can find a greater variety and the young personnel in the stores share the same interests as the young customer and help make the shopping experience a pleasant one. Listening to and buying records is a unique shopping experience and the new stores make more pleasant in contrast to the cold discount store."

Jac Holzman, President of Elektra, said: "I'm getting tired of walking into record stores and finding that the customers know far more about music than the sales personnel. That's one of the chief things that's wrong with most current dealer operations. There's no question that the record busi-
(Continued on page 46)

Solo Artists Score On Charts

■ Solo artists, for the first time in many years, hold the top three places on the singles charts this week.

They are in order, Tom Jones with "She's a Lady" (Parrot); Marvin Gaye with "What's Going On" (Tamla); and the late Janis Joplin with "Me and Bobby McGee" (Columbia).

Three Others in Top 10

In addition there are three other solo performers in the top 10.

They are Andy Williams with "Love Story" (also Columbia) at 5; Sammi Smith with "Help Me Make It Through the Night" (Mega) at 7; and Paul McCartney with "Another Day" and "Oh Woman, Oh Why?" (Apple) at 9.

The successes of these records would seem to corroborate the findings of those who say the trends in music these days are toward solo performers and a softer sound.

Record World Story Aid Towards Legislation

■ In "Dialogue" of March 20, **Record World** pinpointed the need for stronger copyright legislation by interviewing a tape duplicator who admitted he simply taped material he bought in a record shop.

That same week RIAA gave its annual dinner in Washington which is attended by numerous senators and congressmen. It was brought to our attention by several record industry leaders that reprints of this article were given to key legislators including members of the Judiciary Committee and played a significant role in bringing this problem to their attention.

Record World is proud of the type of journalism we are providing this industry and we are equally proud of the industry's response.

Limited Copyright Disc Bill Introduced

■ Representative Richard Fulton (D. Tenn.) has introduced a bill into the House of Representatives (H.R.6927) granting a limited copyright in sound recordings to protect them against counterfeiting and piracy.

The bill is identical to S. 646 introduced before the Senate in February by Senator John McClellan, Chairman of the Senate Subcommittee.

WJRZ Sold? Turns Rock?

■ NEWARK, N. J.—Rumor has it that Pacific and Southern Broadcasting—based in Atlanta—will announce this week the acquisition of WJRZ here.

Outfit is expected to convert the country station into a rock outlet with Dave Kroninger of WNEW-New York as new General Manager.

Lyric Influence Minimized By Narcotics Dir.

■ WASHINGTON, D. C.—The relationship between lyrics of rock songs and drug use was minimized during an interview given here last week by John E. Ingersoll, Director of the Bureau of Narcotics and Dangerous Drugs.

"It is too much to single out songs as a causative factor," he said. "It certainly is not the most important factor in the drug problem."

Ingersoll said that the FCC had not consulted him before issuing last month's ruling that radio stations must be supplied with all lyrics to popular songs.

Ingersoll did note that he had made several speeches recently pointing out what some new lyrics contain. "I've done this," he said, "mainly to alert parents to what their children may be hearing."

"We've had drinking songs throughout all times," he also said, and observed no one ever suggested drinking songs led to alcoholism.

(Continued on page 46)

Capitol Reorganizes Sales, Promo Via New Goyak, Miller Posts



Pete Goyak Sidney Miller, Jr.

■ **HOLLYWOOD** — John Jossey, VP, National Sales Capitol Records, Inc., announces the reorganization of the label's Sales and Promotion Department with two major appoint-

ments, Pete Goyak to Assistant National Sales Manager and Sidney Miller, Jr., as Director of National Promotion.

Goyak, formerly Capitol's Field Coordinator in National Sales, will assume greater responsibilities in his new post by becoming actively involved with all sales and promotion activities in the field and by heading up the administration of these activities in the Capitol Tower, the label's home office in Hollywood.

Said Jossey, "By combining sales and promotion into a single operating unit we will be" *(Continued on page 46)*

Phila. International Gamble-Huff Label



Above, signing of Dick Jensen to Philadelphia International label: from left, Ken Gamble, Jensen, Jensen manager George Simone and Leon Huff.

■ Kenny Gamble and Leon Huff have established Philadelphia International Records as the name for their Columbia-distributed record label.

Gamble and Huff have been the moving force behind the resurgence of the recording indus-

try in Philadelphia. Their joint efforts were spearheaded by the hit "Cowboys to Girls" recorded by the then unknown group the Intruders. Since that time, R&B charts with tunes by Nancy" *(Continued on page 46)*

Barry Jaffe Exits Capitol East

■ Barry Jaffe has resigned as East Coast Manager of Artists Relations at Capitol Records, a position he has held for the past six months.

Prior to that he was a salesman for two years at Capitol and Sales Manager at Gemini Record Corporation, a major New York one-stop, for three years.

Jaffe will be on vacation until April 17, after which he can be reached at (212) 884-8840 or 822-9608.

Ops Meet May 14-16

■ The Music Operators of New York in conjunction with New York State Operators Guild and Westchester Operators Guild will hold their annual weekend get together at the Granit Hotel in Kerhonkson, N. Y., May 14-16.

Among the festivities will be a golf tournament with prizes to the winner. A large contingent of the record industry is again due; while over 400 music operators and their families are expected.

Atco Distributes Prophecy



Prophecy artist Nancy Vale, Ahmet Ertegun, Mickey Shapiro.

■ **NEW YORK** — Ahmet Ertegun, President of Atlantic Records, announces that the firm had signed a world-wide distribution agreement with Prophecy Records, headed by Mickey Shapiro and Don Altfeld.

Tim Lane heads sales and promotion for Prophecy. Shapiro and Altfeld have had an affiliation with Atlantic for almost two years producing for the company.

Prophecy Records is a division of Landers-Roberts Company which is comprised of Landers-Roberts Productions, headed by Hal Landers and Bobby Roberts, and Artists Consultants/Sight and Sound Productions headed by Lou" *(Continued on page 46)*

Douglas To Epic/Col Post



Larry Douglas

■ Larry Douglas has been named Assistant Director, National Promotion for Epic and Columbia Custom Labels, announces Ron Alexander, VP Sales and Distribution, Epic/Columbia Custom Labels.

Douglas joins Epic/Columbia Custom Labels with an extensive background in sales and promotion. Originally with A&I Distributors in Cincinnati," *(Continued on page 46)*



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Aretha

“Bridge Over Troubled Water”

Produced by Jerry Wexler, Tom Dowd and Arif Mardin
Recorded at Atlantic Studios, N.Y.C.

(Atlantic #2796)



The “Song Of The Year” sung by Aretha
on the Grammy Awards TV spectacular.
Available now as a single.

• Coming soon . . . her dynamite new album “Live at Fillmore West” (SD-7205)
with special guest appearance by Ray Charles



Kendrick Capitol Eastern Artist Relations Manager



Max Kendrick

■ HOLLYWOOD — Al Coury, National Artist Relations Manager, Capitol Records, Inc., announces the appointment of Max Kendrick as East Coast Artist Relations Manager, based at the label's new New York executive offices at 1370 Avenue of the Americas.

Kendrick comes to Capitol as a veteran of some twenty years at Warner Bros.-Seven Arts Music where he served, most recently, as Manager of Special Projects, Eastern Division.

Said Coury, "We are really fortunate to have found a real pro like Max to fill this all-important slot in Capitol's overall East Coast operations and to coordinate artist relations in and out of New York with our entire network of Eastern sales and promotion managers."

Kendrick will be responsible for seeing that all personal appearances by Capitol artists in the East are handled and promoted properly. He will also serve as the agent in presenting Capitol acts to East Coast clubs and television shows and serve as the label's closest tie with local concert bookers and

(Continued on page 48)

Katz RCA Contemporary VP



Dennis Katz

■ Dennis Katz has been appointed Division Vice President, Contemporary Music, by RCA Records, announces Mort Hoffman, Division VP, Commercial Operations.

"Katz has been an integral part of the contemporary music scene—as manager of some of the most successful rock groups, as an administrating executive talking to and contracting the artists. Even his family has tied him to this music since his brother, Steve, is a member of the highly successful Blood, Sweat and Tears," Hoffman said.

"He possesses an innate sophistication for what is good and what is bad in rock music, and what will and what will not sell. Of equal significance is his solid experience in dealing face to face with the young people of the rock world. We feel he will exert an enormous beneficial influence on RCA's expansion in the rock field of music."

(Continued on page 48)

Knight Metromedia Promo Mgr.



Dave Knight

■ NEW YORK—Dave Knight has been promoted to National Promotion Manager of Metromedia Records, announces Tom Noonan, VP and General Manager of the label. Knight replaces Stan Monteiro who is leaving Metromedia to join Jefferson Airplane production company and record label which is presently in the planning stages.

Knight will move back to New York from the West Coast where he has been Regional

(Continued on page 48)

Broderick Exits MCA To Go into Management

■ NEW YORK—Dick Broderick, Vice President of International for MCA Records, has announced that he is leaving the post to go into management.

At the same time Broderick, who was largely responsible for the MCA involvement in the successful rock opera "Jesus Christ Superstar," has immediately signed Orville Stoeber for management. As Broderick said, "I'm sure people reading the press announcement will say 'Orville who' but I remember the days at RCA offices when they said 'Elvis who.' Stoeber, in my judgment, is one of the most exciting vital

talents in writing, singing and—for that matter—even guitar picking.

"It wasn't easy for me to make the decision to leave the international business world for the hectic frenzy of management, but Stoeber's talents are so great that I could never forgive myself if I did not take a direct personal interest in his career. He and I are particularly pleased that Orville will be released on the Uni label, the breeding place for such stars as Neil Diamond and Elton John."

(Continued on page 48)

Columbia Distribbs Spindizzy Label

■ Columbia Records has signed a long-term agreement with producer David Briggs and attorney Art Linson that calls for distribution and production of their Spindizzy label, announces Clive Davis, Columbia President.

Grin is the first group recorded by Spindizzy and their debut album will be released by Columbia this week. The group, led by 19-year-old Nils Lofgren, was discovered by Neil Young and Steven Stills in Maryland. Since that time

Nils has recorded piano and vocals for Neil Young's "After the Gold Rush" and most recently was featured as a writer and on lead guitar in the "Crazy Horse" album.

Briggs, who will continue to produce Neil Young, Tom Rush, and Spirit, has signed three new recording artists to the label and has set up a heavy schedule for the first year. Among the artists Spindizzy will be recording is Big Mouth, a group featuring organist Stu Gardner.

Ringe Joins RCA Rock

■ NEW YORK—Bob Ringe has joined the Rock A & R Department at RCA Records, announces Elliot Horne, Manager, Rock Artist and Repertoire, East Coast, to whom he will report.

Ringe will be responsible for finding and developing new talent brought to the label, and will function as an A & R Producer.

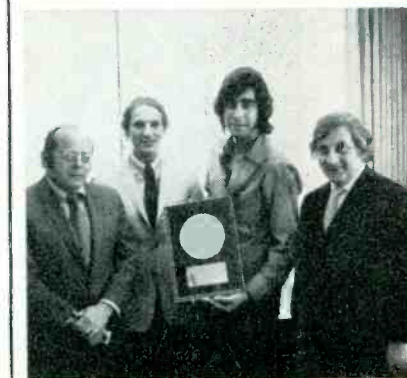


Bob Ringe

His entire adult life has been involved in the music business, it is his life and his love."

(Continued on page 48)

Golden 'Baby'



Andy Kim's latest Steed release, "Be My Baby," has earned the artist a gold record in Canada. Lee Farley, National Sales Manager of Quality Records in Canada which handles the Paramount-distributed label in that country, along with Quality's Assistant National Sales Manager Mel Shore, and Ontario's Promotion Manager, Mark Robbins, sent the gold plaque to Paramount in New York for presentation to Kim. Above, at presentation: (left to right) Paramount's Director of Product Planning and Merchandising, Pug Pagliara; the company's Manager of International Operations, Jack Tessler; Kim; and Gene Weiss, National Promo Director.



Giant!

The Marmalade

My Little One

20066

LONDON
RECORDS

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

Part I

Mickie Most Speaks Out



Mickie Most

(Editor's Note: With an artist list that includes the Animals, Herman's Hermits, Julie Felix, Lulu, Donovan and C.C.S., there have been few times in the last eight years that Mickie Most-produced records have not been near the top of the charts in many countries. In the U.K. his recently formed Rak label has so far had seven releases, all of which have made the top 15. The following interview with Most is the first half of a two-part dialogue to be concluded next week.)

Record World: How much of your youth did you spend in South Africa? How did you arrive in entertainment, and when did you come to Europe?

Mickie Most: I spent none of my youth in South Africa—I went there when I was 19 and came back when I was 24, I think. While in South Africa I learned to produce my own records because I was a singer, and when I returned to England I returned purely to produce and not to perform. On returning in 1962 the English music business had no direction, so I did not make a record until I discovered the Animals in the latter half of 1963.

Record World: Did you return on the strength of an offer from England, or had you come over to try your luck?

Mickie Most: Yes—to try my luck. The end of '63 was the British pop boom, so the timing was very fortunate for me.

Record World: You are regarded, admirably, as being dictatorial in your methods with artists. Is that a fair comment?

Mickie Most: Yes, it is a fair comment. I believe that if an artist trusts you with his or her future in recordings, and they ask you to function as a producer, then you really have to take a strong hand because artists whose records you are producing always see themselves quite different from the way the public does. A producer should link the public with the artist's performance.

Ingredients for Success

Record World: That partly answers the next question. You have a remarkably sustained success record. What other ingredients have contributed to it?

Mickie Most: I think people buy—I know people buy records because they are attracted by the sound, the color of the magic and nine times out of 10 those three are all in the sound.

Record World: You are outspoken about "amateur" agents and managers. Do you go so far as to record a substantial talent that is in your opinion in the wrong hands?

Mickie Most: Yes, I am outspoken about amateur agents and managers. There have been a lot of big talents that have been in the wrong hands, but they soon get into the right hands. Somebody buys them out—Tom Jones was with all sorts of people before he made it. I think they eventually do end up in the right hands. If I really believed in the artist then I would be forced to make some changes in his agents and managers—I would be forced to, if I thought they weren't the right type of agent for this particular act. To get the right manager or agent is difficult because there aren't many good ones, anyway. If I really believed in the artist I would make the changes.

Record World: Do you consciously contrive formula hits as Tony Macauley has been said to do?

Mickie Most: Yes, I do. I didn't know Tony Macauley did it

specially—does he? I am not against that. Yes, I do. Not all the time—it really depends on occasions. It's timing, isn't it?

Record World: Do you, in all modesty, feel there is any connection between Lulu's absence from the charts and her dispensing with your services?

Mickie Most: I don't want to discuss Lulu if I can help it. No.

Qualities Guiding Epic Decisions

Record World: When you recently formed your own label you entered into distribution agreements with EMI for the world except North America, which you gave to Epic. What qualities in these two companies guided your decision?

Mickie Most: EMI is the best record company in the United Kingdom. I have worked with them for seven years. I have a good relationship with the management, and I believe they can press and distribute a record better and quicker than anybody else in this country. In the United States, Epic is a part of Columbia Records, and Columbia Records must be the largest record company in the United States and the most efficient, plus the fact that they get more mileage out of artists. Their roster of stars proves that. They have Stars on Columbia.

Record World: Do you think that any one American record company can claim to be strong over a wide range of product?

Mickie Most: It is only the majors you can really talk about in the USA—Columbia, RCA, Capitol. I think once again Columbia Records is the only one that gets anywhere near it. They're into country, classical, fantastic catalogue; they're into Tony Bennett, Andy Williams, they have everything covered. I would say yes, Columbia Records. I don't think any record company in America could really disagree with that.

Record World: Do you often pursue a different recording policy for the same artist in respect to the U.K. and U.S.A. and for that matter European market?

Mickie Most: I think that the U.S. is 60% of the world record sales—for me it is, anyway, so I make records mainly for America and Britain. They are a similar market—plus all other English speaking territories. Any hit I get in foreign countries is a bonus. I intend this year to make bigger markets for Rak in these European territories, but you have to work on each country. You have to go to France and advertise and find the right sound—it really drives you made to do that.

Record World: How do you compare the difficulty of breaking new artists here as opposed to America? You might comment on the attitudes to sales, returns and racking.

Mickie Most: I don't think sales or return break an artist in America or anywhere. I think the competition between American record companies is so fierce that it has forced them into punishing deals with dealers. In places like Texas I've seen hit records sell three for the price of two. One of the most difficult things in the record business is to break a new artist. There are two avenues in the record business, one the sale of records and the other the sale of artists. There are very few stars, so making a new artist into a star in England or in America is far more difficult than just having a hit record.

Record World: Can you see any economic sense in the level of product in England? I believe there were 84 singles issued within a two-week period recently.

Mickie Most: There have been 84 issued in a week. One of the main reasons for forming my own record company, Rak, was to be selective. The record industry in England is trying to cut down on releases but unfortunately somebody has to say "No" to a record being issued, and there are very few people who can qualify as judges, or want to take the responsibility.

(Continued on page 26)

THE GOOD WORD ON THE RAIDERS' NEW SINGLE IS SPREADING.

Top 40 and MOR stations everywhere are playing "Indian Reservation (The Lament of the Cherokee Reservation Indian)." Within a few weeks of its release, The Raiders' new single is already on the charts in Miami, Kansas City, Phoenix, Denver, Roanoke, Augusta, Montgomery, and Shreveport. And it's also on the air in Baltimore, Indianapolis, Omaha, Erie and Seattle.

Which is exactly why Bill Gavin picked "Indian Reservation" for "strongest regional chart action" last week.

And why Record World's "Money Music" column noted, "We are now convinced that The Raiders on Columbia will be a smash."

So if the medium is the message, it's reading loud and clear.

**"Indian Reservation
(The Lament of the Cherokee Reservation Indian)"**
4-45332

On Columbia Records 

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The Selling of the Two-Record Set: Rod McKuen's New 'Pastorale'



Rod McKuen
On TV Location in England

By WADE ALEXANDER

General Manager,
Stanyan Records

■ The entire feel of Rod McKuen's latest album, "Pastorale," is subtle in its sound, theme and packaging. However, the promotional plan accompanying its release is a hard-hitting one.

"Pastorale" is a two-record set produced by Stanyan Records and distributed by Warner Brothers. It finds McKuen not only performing his own poetry and songs but selections by other contemporary composers as well. And, although McKuen has three classical works currently in release (two concertos and a symphony), this is the first time that his vocal performance is accompanied by a full symphony orchestra, England's Westminster Symphony.

"Pastorale" was recorded last fall in England when the composer-poet was filming six hour-long television specials for the BBC. The programs, which have since been shown in Europe and will soon be televised in America, starred McKuen and his sheepdog in various locations around the English countryside. While traveling to film the series, McKuen came up with the idea of doing a record with a "pastorale" theme — serene, gentle and flowing like the rolling hills of England he was visiting.

The package, designed by Stanyan Art Director Hy Fujita, includes a 12-page booklet of 27 photographs taken of McKuen and his animals during his stay in England. The photos not only reflect the idyllic theme of the record but also chronicle the poet's well-publicized work on behalf of humane treatment of animals. The idea of a premium booklet with an album is not a new one for McKuen. Last year, in "The Complete Sea," a deluxe boxed three-record set of the San Sebastian Strings best-selling sea trilogy, McKuen enclosed a book, "Sea Cycles," containing unpublished poetry available only with the record.

Although many listeners first became acquainted with Rod McKuen on record through his collaboration with Anita Kerr on the San Sebastian Strings series of spoken word albums, his career as a solo artist has even eclipsed his success with Miss Kerr. McKuen is not only America's best selling poet—but with over 3½ million copies of his books sold in the past three years, he is considered the fastest selling poet in all history.

The universal demand for his poetry has helped his record sales and vice versa. When McKuen's poetry was read by Glenn Yarbrough on an album several years ago, the liner listed the source of the poems as a book, "Stanyan Street and Other Sorrows." In truth, McKuen had not yet even finished writing the book; but when orders for it came pouring in he sat down and wrote it, published it himself, and sold 65,000 copies from his basement before turning the publishing rights over to Random House. His career as a poet was launched by a record, and the sales of his books and records have promoted each other since.

Hardcover 'Pastorale' Via Stanyan, Random House

Therefore, next month Stanyan Books and Random House will publish a hardcover book version of "Pastorale" consisting of material from the album.

This giftbook will be racked—as are all Stanyan/Random House gift books—in specially designed bookracks placed not just in book stores but also in record shops, supermarkets, airport and train terminals, drugstores, stationery shops, florists, beauty parlors—in short, not only where one expects to buy books but also in new markets not yet tapped by conventional booksellers.

Last year a similar marketing plan was used with McKuen's album, "New Ballads." Using lyrics from the record and the same cover as the record jacket, Random House sold over 125,000 copies of a "New Ballads" book within six months. The book became one of the top dozen non-fiction sellers of the year 1970 as reported by Publisher's Weekly. Some of the poetry in the "Pastorale" album will also be contained in another new book, McKuen's "Fields of Wonder," published by Random House this week. The efforts of two powerful sales forces—Random House for books and Warner Brothers for records—will combine to gain maximum exposure for the "Pastorale" concept.

Because so many of the selections on the "Pastorale" album are over four minutes in length, McKuen has produced a special promotional "Shortcuts from Pastorale" record for radio station use. With shortened versions of 18 of the 26 songs from the original album, the single-record "Shortcuts" is being mailed by Stanyan Records to every radio station in the United States as a follow-up to regular servicing of the complete "Pastorale" by Warner Brothers.

96% of Responses Have Registered Approval

Enclosed within the sleeve of "Shortcuts" is a postcard for return by the station's music librarian to designate approval or disapproval of the "Shortcuts" idea. Thus far 96% of the responses have registered enthusiastic approval. In addition, the liner of "Shortcuts"

offers to stations copies of other McKuen Stanyan/Warner Brothers releases that may not be in their libraries. This has renewed interest in airplay for both old as well as new McKuen product, and many stations report scheduling hour-specials devoted exclusively to the work of the poet.

McKuen to Hit The College Trail

Warner Brothers is backing up the airplay with double-page trade ads for "Pastorale." Advertising in major consumer magazines and leading newspapers will follow. Radio spots have already started and McKuen hits the college concert trail the middle of April to perform and promote the new release in twenty cities during his annual spring tour. A mailer heralding the tour and the new album has gone out to the 40,000 people on McKuen's personal mailing list.

After completing this tour in the middle of May, McKuen heads to England again for an extended British concert tour highlighted by a concert in London at Royal Albert Hall. In June, he is scheduled to begin another series of specials for the BBC from which may eventually come a follow-up to "Pastorale"—a new record and a new book.

A&M Holds Promo Meets

■ HOLLYWOOD — A&M Records recently held its annual promotion meetings for regional sales managers in Los Angeles, New York and Chicago, reports Harold Childs, National Promotion Director for A&M.

"The purpose of these meetings," reports Childs, "was to informally discuss with my men A&M's entire promotion operation, with special emphasis on new duties and responsibilities of the local promotion man."

Childs stressed that he is currently working on a "non-hype" image for A&M's promo-

(Continued on page 26)

The Road To Muscle Shoals Is Paved With Fame

A Continuing Story...

Rick Hall, Candi Staton, and Clarence Carter have picked MR. AND MRS. UNTRUE as a new single from Candi's album STAND BY YOUR MAN. Written by Toni Wine and Irwin Levine (CANDIDA, ANGEL BABY), MR. AND MRS. UNTRUE has heavy appeal to both R&B and Pop markets. It's Fame single #1478.

On the other side...Candi sings TOO HURT TO CRY by George Jackson (ONE BAD APPLE). Both sides are produced by Rick Hall, who is known as the million-seller producer for Clarence Carter's PATCHES and the Osmonds' ONE BAD APPLE.

MR. AND MRS. UNTRUE and TOO HURT TO CRY were recorded at Fame Recording Studios, where the original Muscle Shoals sound can still be found at 603 East Avalon Avenue.

Call Rick Hall at (205) 381-0801. He'll give you a single with TWO sides.



fame

Fame Records available from Capitol Records, Inc.

BLOODROCK—Capitol SPRO-6187
A CERTAIN KIND (Sea-Lark, BMI)
 Hard rockers in a very different bag. Follow to morbid "D.O.A." is love ballad from new album. Check out nice tenor sax break.

BRETHREN—Tiffany 9014 (Scepter)
MIDNIGHT TRAIN (Eltolad/Hampstead Heath, ASCAP)
 Very fine group is on the verge of a breakthrough. This Rascals-ish tune just could be the vehicle. Merits close listen.

JOHNNY WINTER—Columbia 4-45368
JUMPIN' JACK FLASH (Abkco, BMI)
GOOD MORNING LITTLE SCHOOL GIRL (Arc, BMI)
 Rave-up cut from Texan's new live album adds extra energy to the Rolling Stone smash. Undergrounders already onto this one. Pop next?

KENTUCKY EXPRESS—Cream 1006
YOU CAN'T ALWAYS GET WHAT YOU WANT (Abkco, BMI) /
COME AND GET IT (Maclen, BMI)
 From the respective pens of Jagger, Richard, and McCartney, a medley of sorts based on the theme of acquisition. Could be.

RUBY KEELER AND COMPANY—
 Columbia 4-45335
I WANT TO BE HAPPY (Warner Bros., ASCAP)
TEA FOR TWO (Warner Bros., ASCAP)
 Are you ready for this? No, that's not static. That's the cast of "No, No, Nannette" tap dancing to the Caesar-Youmanns evergreen.

DAVID & JIMMY RUFFIN—Soul S 35082
WHEN MY LOVE HAND COMES DOWN (Jobete, BMI)
STEPPIN' ON A DREAM (Jobete, BMI)
 Brother duo had many hits when solos. Together they're almost twice as good. Here they offer a very tight soul sound.

BROOKS O'DELL—Mankind 1200 (Nashboro)
PREDICAMENT #2 (Jerry Williams, BMI)
TURN THE WORLD AROUND (Jerry Williams/Excellorec, BMI)
 Premier release from Swamp Dogg's own label is a mellow soul side that marks artist as a future star. Concerns eternal triangle.

CRAWDADDY—Colossus 144
GOTTA GET TO KNOW YOU (Don, BMI)
 Brassy ensemble sound has that familiar big band feel. Very neat production and solid vocal make this one a little bit special.

PERCY MAYFIELD—RCA 74-0462
CALIFORNIA BLUES (Bucrenlis, BMI)
THE FLIRT (Bucrenlis, BMI)
 Long-time blues writer-singer back with a mellow tale of woe. Not the country standard by the original Jimmy Rodgers, but real good.

RITA COOLIDGE—A&M 1256
CRAZY LOVE (Van-Jan/Warner Bros.-7 Arts, ASCAP)
 Delta Lady makes single debut with choice Van Morrison material culled from her first album. Beautiful song well delivered.

CHEROKEE—ABC-11295
ROSIANNA (Blendingwell, ASCAP)
 Time should be right for this Cashman, Pistilli & West tune. Group, formerly the Robbs, has added Burritos Hillman and Sneaky Pete.

PERCY SLEDGE—Atlantic 45-2754
HELP ME MAKE IT THROUGH THE NIGHT (Combine, BMI)
THIEF IN THE NIGHT (Pronto/Quinvy, BMI)
 Touching Kristofferson lyric has already hit pop and country. The "When a Man Loves a Woman" man should turn the trick R&B.

CHILLIWACK—Parrot 45-357 (London)
EVERYDAY (Felsted, BMI)
SUNDOWN (Felsted, BMI)
 Though not the Buddy Holly classic of the same name, this one has an equivalent pop appeal (on the order of the Bee Gees).

JOE FRAZIER—Knockout K-711 (De-Lite)
MY WAY (Spanka, BMI)
COME & GET ME LOVE (Mardix, BMI)
 The Champ does it his way with the Paul Anka-penned favorite. Additional autobiographical flourishes add personal touch. Of current interest.

JEAN KNIGHT—Stax STA-0088
MR. BIG STUFF (Malaco/Caraljo, BMI)
 Simple, to-the-point, very solid soul side. Catchy intro will win most audiences at once. Not to be missed. A knockout.

IMUS IN THE MORNING—Happy Tiger HT-576
THE BALLAD OF RICK (DON'T CALL ME RICKY CAUSE I'M A VETERAN) NELSON (Tree International, BMI)
FROM ADAM'S RIB TO WOMEN'S LIB (Twig/Nitty Gritty, BMI)
 Incredibly titled tune is highly reminiscent of "All American Boy." Novelty number traces rock history in song, sort of.

JERICHO—Bearsville X31003 (Ampex)
MAKE IT BETTER (Kat, BMI)
 Canadian group which sometimes sounds like the Band comes up with own identity here. Real pop possibility produced by Todd Rundgren.

ERNIE ANDREWS—
 Phil-L.A. of Soul 347 (Jamie/Guyden)
FIRE AND RAIN (Blackwood & Country Road, BMI)
IT WAS A GOOD TIME (Leo Feist, ASCAP)
 Jazz-tinged version of the James Taylor classic has the sound of an R&B hit. Artist sounds very much like Lou Rawls, which is nice.

PAT BOONE AND THE MIKE CURB CONGREGATION—MGM K14242
M.I.A./P.O.W. (Hastings, BMI)
 Inevitable combination will prove a winner with Middle America. Shades of S/Sgt. Barry Sadler? Say it ain't so, Pat.

PLAYHOUSE—Capitol P-3088
LOVE MEANS NEVER HAVING TO SAY YOU'RE SORRY (Engagement, BMI)
THE MAN WHO LAUGHED IN CHURCH (Engagement, BMI)
 Song built around title phrase was inevitable but this one stands on its own merits. New group has appeal comparable to the Carpenters. A pop natural.

CHER—Kapp K-2134
CLASSIFIED 1A (Chrismarc, BMI)
DON'T PUT IT ON ME (Chrismarc, BMI)
 Husband Sonny wrote and produced songstress wife's debut for label. Tearjerker should have broad appeal across the board.

CACTUS—Atco 45-6811
LONG TALL SALLY (Venice, BMI)
ROCK N' ROLL CHILDREN (Shish, ASCAP)
 Group gives the Vanilla Fudge treatment to the Richard Penniman classic that helped start it all. Always a threat to happen again.

THE FUTURES—
 Avalanche ARV 36000 (United Artists)
BREAKING UP (Capsuleda/United Artists, ASCAP)
OUR THING (Capsuleda/United Artists, ASCAP)
 Mellow soul side from Philadelphia-based group on new label is already happening in home territory. A sound that always clicks.

YVONNE ELLIMAN—Decca 32785
I DON'T KNOW HOW TO LOVE HIM (Leeds, ASCAP)
OVERTURE: JESUS CHRIST SUPERSTAR (Leeds, BMI)
 Finally, the original from "Jesus Christ/Superstar." Several have tried with this tune and done well. Perhaps she will go all the way.

THE END PRODUCT—Paramount PAA-0084
TURN YOU MY WAY (Arnel/March-On, ASCAP)
LOVE NEEDS LOVE (Make Music, ASCAP)
 The end product of this effort is a tasty R&B ballad. Flip merits listen as well. Both sides written by Myrna March.

MYRNA MARCH—Agape 45-9001 (Starday-King)
TOUCH AND UNDERSTAND AND LOVE (Casserole, BMI)
 Label bows with this Maurice Gibb-penned platter. Nice arrangement plus good production equals MOR possibility.

EDWARD NELSON—Specialty 720
FREE, FREE, FREE (Greenwich, ASCAP)
PALE BLUES (Greenwich, ASCAP)
 Legendary label of Little Richard et al comes up with its likeliest pop sound in over a decade. Flip a hunk of funk.

SHOTGUN—Bell 985
YOU TOOK A SHOT AT MY HEART (BANG-BANG) (Pocket Full Of Tunes/Creative Power, BMI)
WOMAN LOVE (Pocket Full Of Tunes/Creative Power, BMI)
 Very together rock & roll by a new group which seems to own, highly commercial sounding, groove. Flip not the Gene Vincent classic.

WALDO DE LOS RIOS—United Artists 7468
MOZART SYMPHONY NO. 40 IN G MINOR K.550, 1ST MOVEMENT (Morro, BMI)
 Delightful, melodic classic will please the ear of many an easy listener. The original pop version from Spain. Nice.

(Continued on page 14)

WAKE UP AMERICA

"BATTLE HYMN OF LT. CALLEY"

C COMPANY
FEATURING
TERRY NELSON

PL-73

THE BATTLE HYMN OF LT. CALLEY

BY: JULIAN WILSON AND JAMES M. SMITH

ONCE UPON A TIME THERE WAS A LITTLE BOY WHO WANTED TO GROW UP
AND BE A SOLDIER AND SERVE HIS COUNTRY IN WHATEVER WAY HE COULD.
HE WOULD PARADE AROUND THE HOUSE WITH A SAUCE PAN ON HIS HEAD FOR
A HELMET, A WOODEN SWORD IN ONE HAND, AND THE AMERICAN FLAG IN THE
OTHER. AS HE GREW UP, HE PUT AWAY THE THINGS OF A CHILD BUT HE
NEVER LET GO OF THE FLAG

MY NAME IS WILLIAM CALLEY. I'M A SOLDIER OF THIS LAND.
I'VE TRIED TO DO MY DUTY AND TO GAIN THE UPPER HAND . . BUT
THEY'VE MADE ME OUT A VILLAIN . . THEY HAVE STAMPED ME WITH A
BRAND . . . AS WE GO MARCHING ON

I'M JUST ANOTHER SOLDIER FROM THE SHORES OF U. S. A.
FORGOTTEN ON A BATTLEFIELD TEN THOUSAND MILES AWAY
WHILE LIFE GOES ON AS USUAL FROM NEW YORK TO SANTA FE . .

. . . AS WE GO MARCHING ON

I'VE SEEN MY BUDDIES AMBUSHED ON THE LEFT AND ON THE RIGHT . . . AND
THEIR YOUTHFUL BODIES RIDDLED BY THE BULLETS OF THE NIGHT
WHERE ALL THE RULES ARE BROKEN AND THE ONLY LAW IS MIGHT

. . . AS WE GO MARCHING ON

WHILE WE'RE FIGHTING IN THE JUNGLES, THEY WERE MARCHING IN THE STREET
WHILE WE'RE DYING IN THE RICEFIELDS, THEY WERE HELPING OUR DEFEAT
WHILE WE'RE FACING VC BULLETS, THEY WERE SOUNDING A RETREAT . . .

. . . AS WE GO MARCHING ON

WITH OUR SWEAT WE TOOK THE BUNKERS, WITH OUR TEARS WE TOOK THE PLAIN
WITH OUR BLOOD WE TOOK THE MOUNTAINS AND THEY GAVE IT BACK AGAIN
STILL, ALL OF US ARE SOLDIERS, WE'RE TOO BUSY TO COMPLAIN

. . . AS WE GO MARCHING ON

WHEN I REACH MY FINAL CAMPGROUND IN THAT LAND BEYOND THE SUN
AND THE GREAT COMMANDER ASKS ME, "DID YOU FIGHT OR DID YOU RUN?"
I'LL STAND BOTH STRAIGHT AND TALL, STRIPPED OF MEDALS,
RANK AND GUN . . . AND THIS IS WHAT I'LL SAY

SIR, I FOLLOWED ALL MY ORDERS AND I DID THE BEST I COULD
IT'S HARD TO JUDGE THE ENEMY AND HARD TO TELL THE GOOD
YET THERE'S NOT A MAN AMONG US WOULD NOT HAVE UNDERSTOOD

WE TOOK THE JUNGLE VILLAGE EXACTLY LIKE THEY SAID
WE RESPONDED TO THEIR RIFLE FIRE WITH EVERYTHING WE HAD
AND WHEN THE SMOKE HAD CLEARED AWAY A HUNDRED SOULS LAY DEAD
SIR, THE SOLDIER THAT'S ALIVE IS THE ONLY ONE CAN FIGHT

THERE'S NO OTHER WAY TO WAGE A WAR WHEN THE ONLY ONE IS SIGHT
THAT YOU'RE SURE IS NOT A VC IS YOUR BUDDY ON YOUR RIGHT
WHEN ALL THE WARS ARE OVER AND THE BATTLE'S FINALLY WON

COUNT ME ONLY AS A SOLDIER WHO NEVER LEFT HIS GUN

WITH THE RIGHT TO SERVE MY COUNTRY AS THE ONLY PRIZE I'VE WON

. . . AS WE GO MARCHING ON

GLORY, GLORY, HALLELUJAH GLORY, GLORY, HALLELUJAH

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(Continued from page 12)

COLORADO—Uni 55280

COUNTRY COMFORT (Dick James, BMI)

New group does nice job on the oft-recorded Elton John-Bernie Taupin oeuvre. Bright pop rendition might be one to make it top 40.

IKE & TINA AND THE IKETTES—

Innis 6667 (Pompeii)

SO FINE (Pompeii/Eldorado/Wildcat, BMI)

SO BLUE OVER YOU (Pompeii/Placid, BMI)

It took some time but the Turners have finally achieved the popularity they long merited. From their past, the Johnny Otis classic made famous by the Fiestas.

THE WHISPERS—Roker 503

WHERE HAVE YOU BEEN (Wally Roker, BMI)

PEOPLE IN A HURRY (Wally Roker, BMI)

Group hit with "Seems Like I Gotta Do Wrong" not long ago. This grooving soul side, arranged and produced by Dee Ervin, might do same.

CARLTON (KING) COLEMAN—King 45-6365

THE BOO BOO SONG PART 1 (Dynatone, BMI)

They don't hardly make records like this any more. Nonsense lyric with bass line reminiscent of Marcells. Insane and fun(ny).

BOBBY WOMACK—United Artists UA 50773

THE PREACHER (PART 2)/MORE THAN I CAN STAND

(Unart/Tracebob, BMI)

THE PREACHER (PART 1) (Unart/Tracebob, BMI)

The Womack wrote "This Could Be The Last Time" several years back. This one, recorded live, is lots of fun. Funky stuff.

BOBBY ADAMS—Raftis 114

HE HAD A DREAM (Sweet Soul, BMI)

Tribute to the late Rev. Dr. Martin Luther King was written by legendary producer Bobby Robinson. Singer in strong performance.

NEWS—Colossus 143

TEND TO YOUR OWN BUSINESS (Terrible Tunes, BMI)

Strange intro leads into smooth-flowing, upbeat soul rhythm number. Sounds like a can't-miss R&B entry. Good to dance to. Tom Wilson produced.

WHITE PLAINS—Deram 45-85072 (London)

CAROLINA'S COMIN' HOME (Belwin-Mills, ASCAP)

EVERY LITTLE MOVE SHE MAKES (January, BMI)

Group made waves with "Lovin' You Baby" a while back. This one has just the right pop lilt and could do even better.

GARY SMITH—RCA 47-9975

BE MY FRIEND (Algee, BMI)

THREE DAISIES (Ginger, BMI)

Newcomer in big ballad that tells a story. MOR people will want to check this one out. Arranged by Bergen White; produced by Jim Malloy.

GORDON STAPLES & THE MOTOWN STRINGS—

Motown M 1180

STRUNG OUT (Jobete, BMI)

SOUNDS OF THE ZODIAC (Jobete, BMI)

Out of the ordinary instrumental fare for the label. Striking string sound can't help but attract attention whenever played.

LAINIE KAZAN—Pompeii T-7001

WINDOW OF MY MIND (Hill & Range, BMI)

IT'S YOU (Hill & Range, BMI)

Good-looker has been busy making movies of late. First effort for Texas-based label is a smooth MOR production. Good work.

TRINIDAD TRIPOLI STEELBAND—

Warner Bros. 7476

APEMAN (Warner-Tamerlane, BMI)

I WANT YOU BACK (Jobete, BMI)

Producer Van Dyke Parks has given these Kinks and Jackson 5 hits a sort of psychedelic calypso treatment. Novel sound a possibility.

EMITT RHODES AND THE MERRY-GO-ROUND—

A&M 1254

YOU'RE A VERY LOVELY WOMAN

(La Brea/Thirty Four, ASCAP)

'TIL THE DAY AFTER (La Brea/Thirty Four, ASCAP)

The composer in the original of the song Linda Ronstadt impressed with a short time ago. Rhodes catching on. Of historical and current interest.

PATTI PAGE—Mercury 73199

MAKE ME YOUR KIND OF WOMAN (Al Gallico, BMI)

I WISH I WAS A LITTLE BOY AGAIN (Flagship, BMI)

The "Singing Rage" is back and solidly in the pop-country groove. Produced by Nashville's Jerry Kennedy, who did her last, "Give Him Love."

LUTHER INGRAM—Koko KOA-2107 (Stax)

BE GOOD TO MY BABY (Klondike, BMI)

Big production soul number will return artist to R&B charts in short order. Uniquely heavy sound for this idiom.

JODO—Decca 32810

RAT RACE (Screen Gems-Columbia, BMI)

WISH YOU'D NEVER BEEN BORN

(Screen Gems-Columbia, BMI)

Newcomers from Great Britain play hard rock with the best of them. Group sure to develop large progressive following. Has "Summertime Blues" feel.

JAMES DUNCAN—

Federal 45-12561 (Starday-King)

PLEASE, JOHNNY, DON'T YOU TAKE MY LIFE

(Tarheel-Jupace, BMI)

STAND UP AND GET FUNKY (Tarheel-Jupace, BMI)

Bouncy R&B tune with a tale to tell. Has old-time feeling reminiscent of the Bobbettes' "I Shot Mr. Lee." Remember?

MARIE FRANKLIN—Tangerine TRC-1016 (ABC)

KEEP ON KEEPING ON (Jalew/Tangerine, BMI)

THERE'S ALWAYS ROOM (Jalew/Tangerine, BMI)

Presumably Marie is no relation to the Franklin sisters (Aretha et al), but off the promise of this disc she may travel in their class someday soon.

COLD WATER FLAT—Outburst HW-104 (Mercury)

PRESTIGE SYMBOL (Outburst, BMI)

PUSH ME BABY (Outburst, BMI)

Very catchy, very good soul-type tune concerns object of one's affections, namely a woman. Could click R&B and pop. Try it.

WIND CHIMES—Scepter SCE-12306

POLLUTION (Penswood, ASCAP)

LOLITA (Davenport, BMI)

Nicely named ensemble creates a pleasing instrumental sound featuring periodic gasps for air. Novelty possibility.

ROTATION—Polydor PD 2-15022

RA-TA-TA (E. B. Marks, BMI)

ROTATION (E. B. Marks, BMI)

Pleasant ditty with lighthearted lyric sets proper Springtime mood. MOR natural could click top 40 with breaks.

HONEY & THE BEES—Josie 45-1028

WE GOT TO STAY TOGETHER

(Blockbuster/Nickel Shoe/Jubilant, BMI)

Quiet group sound packs plenty of appeal across the board. New ensemble brings fresh approach to old-style group ballad.

SWEETWATER—Reprise 1002

WITHOUT ME (Rainwater, BMI)

Popular cut from group's current album which attracted progressive notice. Well produced disc a pop possibility.

ANDWELLA—Dunhill D-4275

I GOT A WOMAN (Church Lane, ASCAP)

WORLD'S END (PART TWO) (Church, Lane, ASCAP)

Though not to be confused with the Ray Charles standard, this one's good nonetheless. Group solidly entrenched with progressives. Top 40 next? Yes.

ARLENE HARDEN—Columbia 4-45365

MARRIED TO A MEMORY (United Artists, ASCAP)

COMING HOME SOLDIER (Feather, BMI)

Former Harden Trio member is heavily in the pop-country vein. MOR people will relish this one and top 40s should listen, too.

DAVID SHEFFIELD—Stone Lady SL 003

I SHOULD HAVE LISTENED (55th Dimension, BMI)

WHAT'S DONE IN THE DARK (55th Dimension, BMI)

Story-song features big production and autobiographical recitation from new artist. Will appeal to the Tom Jones crowd.

JOHNNY COPELAND—Kent KS 4546

EVERY DOG'S GOT HIS DAY (Modern/Fairdeal, BMI)

WIZARD OF ART (Modern/Fairdeal, BMI)

Singer shouts the blues with the best of that tradition. Tale of woe should make its mark on the R&B field.

SALLY EATON—Paramount PAA-0082

CHARLOTTE'S IN TROUBLE (N. S. Beaujolais, ASCAP)

I DON'T WANT TO NEED YOU ANYMORE

(N. S. Beaujolais, ASCAP)

Former star of "Hair" turns writer and sounds like cross between Melanie and Janis Ian. Song conceivably could do "Society's Child" action.

RANDY SPARKS—MGM K14327

HAZY SUNSHINE (Caravelle, ASCAP)

AND I LOVE YOU (Cherrybell, ASCAP)

Late of the New Christy Minstrels, singer has a pretty piece of material here. Has happy Springtime bounce to it. MOR natural.

JIMMY ANGEL—De-Lite DE 536

LIVIN' WITHOUT YOU (Sweet Magnolia, BMI)

Performer with Elvis-type appeal is back with perhaps his most commercial side to date. Convincing delivery with plenty of teen appeal.



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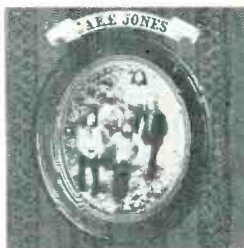
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JAKE JONES

Kapp KS 3648.

New Jones boys in town. This group wavers between country-rock and pop-rock on their debut package. "Breathe Deep," which sound very Crosby, Stills, Nash and Young, could make an attractive single. The guys are far from being a great departure, but they keep the spirit up.



SO THE SEEDS ARE GROWING

JOE SOUTH—Capitol ST 637.

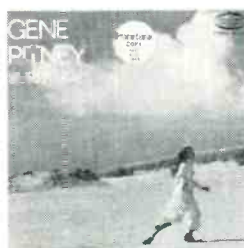
Joe South introduces some new tunes that he or somebody will turn into big hits. He also sings a few songs by others like "United We Stand," "Drown in My Own Tears." "So the Seeds Are Growing" is a hit.



SUPER STAR

GENE PITNEY—Musicor MS 3193.

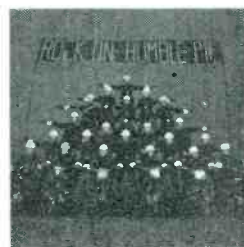
Although he doesn't make singles charts like he used to, Gene Pitney retains his success by keeping those p. a.'s coming. Here he has a collection of slick top 40 singles songs and any one of them could break him very big again. "She Lets Her Hair Down" is the only familiar one.



ROCK ON

HUMBLE PIE—A&M SP 4301.

The title tells the story. Humble Pie rocks on and on through a series of ebullient new songs. Humble Pie have been waiting to break through big, and this album could turn out to be the sesame. For those who like their rock and roll right on, this is it. Good luck here.



A LITTLE TASTE OF SOUTHERN FRIED

SOUTHERN FRIED—Mercury SR 61338.

These people don't hold back when they find a note to wail. They instill each of their numbers with a vibrancy, and in the case of "Thirty Pieces of Gold," they may have found a hot single. It's nice to hear a group give so colorfully and so unstintingly of themselves.



ENCORE!

JOSE FELICIANO—RCA LSPX 1005.

"Hi-Heel Sneakers," "Rain," "Pegao," "Susie-Q," "Wichita Lineman," "California Dreamin'," "Hitchcock Railway," "Destiny," "Nature Boy," "Malaguena," "Life is That Way," "Light My Fire." Beautifully packaged album should do well.



GOLDEN MOMENTS FROM THE SILVER SCREEN

VARIOUS ARTISTS—Harmony H 30549.

Columbia, the bees' knees getting out handsome, listenable packages by "Golden Age" silver screen folk, has up and done it again. Latest, produced by Shaun Considine for Harmony and featuring Alice, Judy, Fred, Marlene, Mae, etc., is especially comprehensive, with an added find: the rarely-heard-on-disc Betty Grable in a crystalline "I Can't Begin to Tell You." Can the trumpet soloist be...?



MAMA, MAMA, LET YOUR SWEET BIRD SING
CHELSEA BEIGE—Epic E 30413.

These guys keep the beat going, but that may not be sufficient to overcome the competition these days. A couple of the sides are sparked into some sort of new melodic life, however, and the fans may find their way to them. Their playing is certainly acceptable.

MOONSET

JOE BAUER—Raccoon 3 (Warner Bros.)

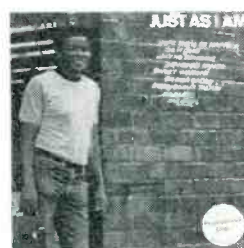
Here's an album fronted by Joe Bauer, the drummer of the Youngbloods. Assisting him in the line-up of instrumentals are fellow Youngblood Banana and a few other friends. Some will find this music tasty and subtle; others will find it dull. All selections are new.



JUST AS I AM

BILL WITHERS—Sussex SXBS 7006.

Bill Withers sounds a little like José Feliciano, but not that much that it's detrimental. He writes in his own style, and that's what counts. The songs, especially "Do It Good" and "Harlem," have much to recommend them. Here's a fellow with a completely fresh package to sell.



A BRAND NEW DAY

FRANKIE LAINE—Amos AAS 7013.

Mr. Original Gritty Singer turns to some of the gritty songs of the day and does them right. This package of "Proud Mary," "Put Your Hand in the Hand," "Talk About the Good Times" ranks with the best of Frankie Laine over the years. There's a touch of Fillmore here.



FULL TIME WOMAN

ALICE STEWART—Fantasy 8403.

Unlike Alice Cooper, this is the real thing—all woman, that is. Alice Stuart writes her own songs and sings them with sweetness and determination. There are a couple of bands that could step out as singles. Alice is backed by a fair-sized group of talented rocksters, too. Should go.



IVAN THE ICE CREAM MAN

IVAN ULZ—Stanyan SR 10012.

Ivan Ulz is a new guy with a low-key way of presenting some different ideas, a couple of them revolutionary. Not all of the songs click, for one reason or another, but enough of them do to recommend this fellow. His songs are something to watch closely. On Rod McKuen's label.



THE SENSUOUS PIANO OF "D"

DICK HYMAN—Project 3 PR 5054SD.

Dick Hyman, who's been tickling the recording studio keys for many years, has arranged some recent hits for freshness and dazzle on this return to strictly the '88s after forays into organ and Moog. Good programming. "Your Song," "Bridge Over Troubled Water."



(Continued on page 18)

"Me And You And A Dog Named Boo"

By LOBO

Produced by PHIL GERNHARD



Isa

HOMERUN

GAVIN'S—"Top Prospect", March 19th ● HAMILTON—"Best Of New Records", March 8th
KAL RUDMAN—"Boo, is an oasis of sensitivity."

WAKR—Akron
WHLO—Akron
WRFC—Athens
WBBQ—Augusta
WAIL—Baton Rouge
WIDE—Biddeford
WBGN—Bowling Green
WKBW—Buffalo
WYSL—Buffalo
KLWW—Cedar Rapids
WCFL—Chicago
WLS—Chicago
WIXY—Cleveland
KTGR—Columbia, Mo.
WCOL—Columbus
WNCI-FM—Columbus
KEYS—Corpus Christi
KLIF—Dallas
KHOW—Denver

KIMN—Denver
KIOA—Des Moines
KSO—Des Moines
WCAR—Detroit
WHFI-FM—Detroit
WKNR—Detroit
WSER—Elkton
KINT—El Paso
WJET—Erie
WSAR—Fall River
WDFD—Flint
WTAC—Flint
WSRF—Ft. Lauderdale
WLAV—Grand Rapids
WZZM-FM—Grand Rapids
WDRG—Hartford
WPOP—Hartford
WIFE—Indianapolis
WIBM—Jackson, Mich.

WCRO—Johnstown
WILS—Lansing
WKLO—Louisville
KHJ—Los Angeles
WLLH—Lowell
WISM—Madison
WFEA—Manchester
WFOM—Marrietta
WINZ—Miami
WQAM—Miami
WOKY—Milwaukee
WDGY—Minneapolis
KDWB—Minneapolis
KMBY—Monterey
WTRU—Muskegon
WHN—NYC
WOR-FM—NYC
WPIX-FM—NYC

WKY—Oklahoma City
KOMA—Oklahoma City
KOIL—Omaha
WLOF—Orlando
WIRL—Peoria
WIP—Philadelphia
KRIZ—Phoenix
KDKA—Pittsburgh
KGW—Portland
KISN—Portland
WPRO—Providence
WICE—Providence
WLEE—Richmond
WROV—Roanoke
KNDE—Sacramento
WKNX—Saginaw
WSAM—Saginaw
KBZY—Salem, Ore.

KGB—San Diego
KSFD—San Francisco
KLIV—San Jose
WSAV—Savannah
KOL—Seattle
KING—Seattle
KISD—Sioux Falls
KREM—Spokane
WSPT—Stevens, Pt.
WNDR—Syracuse
WLCY—Tampa
WTRY—Troy
WQTC—Two Rivers
KWVL—Waterloo
WIFC—Wausau
WKWK—Wheeling, W. Va.
WTOB—Winston-Salem
WHOT—Youngstown

On



BIG TREE RECORDS

DISTRIBUTED BY

AMPEX
RECORDS

555 MADISON AVENUE/NEW YORK CITY 10022

Johnson Polydor Promo Dir.



Charles Johnson

■ NEW YORK—Charles Johnson has been appointed Director, National Promotion, Polydor Records, and its affiliate labels, Sire, Blue Horizon, Spring and Event Records, announces Jerry Schoenbaum, President.

Johnson is responsible to Chuck Gregory, Director of

Yaryan Fantasy Creative Services Head

■ BERKELEY, CALIF.—Bill Yaryan has joined Fantasy Records as Creative Services Director.

Yaryan will work in the areas of publicity, print and radio advertising, as well as promotion in counter-culture media and merchandising. For the past year and a half Yaryan has been Director of West Coast Publicity for Atlantic Records. Prior to that he wrote for such publications as the Pasadena (Calif.) Star News, San Francisco Chronicle, UPI, Radio-TV Daily in New York, TV World in London and the Los Angeles Free Press.

Sahm Re-ups At Mercury

■ CHICAGO—Doug Sahm has been re-signed to an exclusive contract with Mercury Records. Mercury President Irwin H. Steinberg said of Sahm, leader of the Sir Douglas Quintet: "Doug Sahm is an original, one of the genuine talents in music today. His abilities as a songwriter and performer are unparalleled."

Sahm recently moved from the West Coast back to San Antonio, Texas, his home town, after an absence of six years. Before leaving California, the Quintet appeared in the soon-to-be-released film, "Dealer," starring Kris Kristofferson. Besides the Quintet's performance in the film, Sahm was cast in an important acting role.

Marketing, for the planning and coordination of all promotion activities relating to both singles and album product. The national field promotion force reports to Johnson, and he is in constant contact with the national sales staff as well.

Charles came to Polydor as National Director of Album Promotion. He has worked in various aspects of the music industry for the past 28 years. For 20 of those years, he was a radio announcer on major stations in Canada and the United States, the most recent being KMPC in Hollywood. He has also been involved in personal management; and directly prior to his joining the Polydor staff, he was West Coast Promotion Manager for Certron Records.

Singleton Corp. Already Sends Lyrics

■ Enclosing lyrics with releases will be nothing new for the Shelby Singleton Corp. even though many radio stations are now making such a requirement as a result of recent FCC action.

The practice was initiated some five months ago by Buddy Blake, Vice President of the Singleton Promotion Department. Along with other unique methods of providing pertinent information about the tune and the artist, the lyrics were also included on the promotional flyer mailed with single releases.

Feeling this to be one method of augmenting and bettering quality of product, the concept will now be additionally useful in the event any lyrics might be considered in any way questionable.

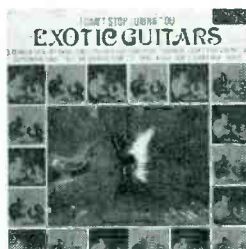
Palisades Treats

■ Budget-minded visitors to Palisades Amusement Park, N. J., will have a special treat during the opening week, Saturday, April 3, through Friday, April 9.

Every day during this period, the first 1,000 persons purchasing a money-saving two-dollar discount ride book will receive as an added bonus a Pathmark-WMCA plastic shopping bag with an assortment of six name brand products. As an additional benefit, free admission will be given visitors to Palisades Mondays, Wednesdays and Fridays (except holidays) with various proofs of purchases of the various products.

RECORD WORLD ALBUM PRODUCT

(Continued from page 16)



I CAN'T STOP LOVING YOU

EXOTIC GUITARS—Ramwood R 8085.

In the continuing series of Exotic Guitars, the accent seems to be slipping off the exotic and onto the fairly conventional. There are many out in the market who will go for these straightforward arrangements for "El Condor Pasa," "Candida," "Honey," "I Can't Stop Loving You."



MATINEE IDOL

REDD FOXX—King KS 1135.

For those who like Redd Foxx, this is the kind of album they're going to like. He tells all sorts of color and off-color jokes that keep his live audience yoking it up. His pianist never stops tickling the key and underscoring the punch lines neatly. No airplay.



BODY AND SOUL

National General NG 2002.

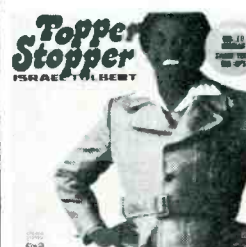
A couple of the cuts here really have pizzazz. The first cut, for instance, kicks things off with verve. There may be enough for the public and the programmers to find a single that'll skyrocket the package. "Easy to Be Hard" and "Stone Soul Picnic" are the familiars.



WORDS OF LOVE

JACKIE GLEASON—Capitol ST 693.

Jackie Gleason indulges in unabashed romance here. He talks-sings a marvelous collection of standards—"September Song," "For Once in My Life," "A Cottage for Sale," "I See Your Face Before Me," "Didn't We." If Jackie can get this package exposure, it could become a real sensation.



POPPER STOPPER

ISRAEL TOLBERT—

Warren STS 2038 (Stax).

This package, including "Big Leg Woman" and "Shake Your Big Hips" ought to have enough power to reach the R/B market, but may not have the steam to go much further. Most of the selections have a beat that hits the R/B par, at the very least. All new.



HEADING SOUTH . . . OF THE BORDER

EDMUNDO ROS—London SP 44153.

Edmundo Ros has taken tunes from the top 10 of the past few years and given them south-of-the-border arrangements of the sort that still gets airplay and some buyer interest. Smack in the middle of the contemporary sound, it isn't. "Light My Fire," "Up, Up and Away."

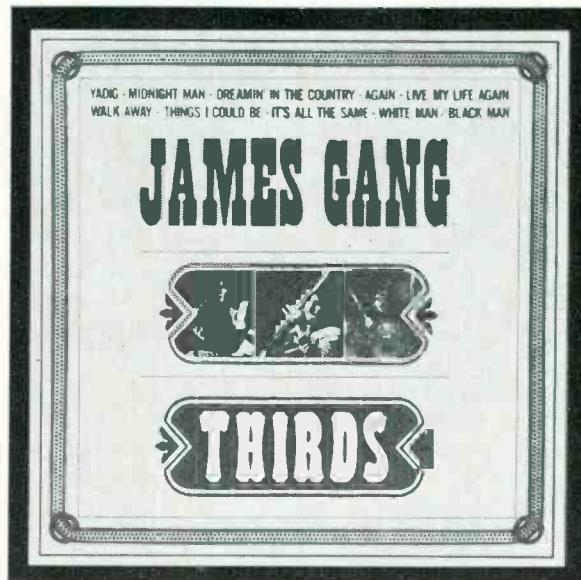


THE LADY LIVES

BILLIE HOLIDAY—ESP 3002.

ESP, to drum up some business, is including a sampler with this package of cuts from Lady Day, taken from radio and club gigs between 1949 and 1952. The assets are the Lady's unflagging buoyant voice and some asides she gives to radio's Art Ford and others. No new material, however.

LET'S LAY ALL THOSE RUMORS ASIDE
WHEN YOU BUY
"THIRDS"
YOU'RE REALLY GETTING
FIRSTS
THE JAMES GANG



ABCS-721
EXCLUSIVELY ON



FROM THE



FAMILY

MCA Records, Inc., Formed

■ To coincide with the mid-April start of his second year as President and the completion of the major aspects of his initial reorganization program, J. K. (Mike) Maitland announces the formation of a new legal entity—MCA Records, Inc., a subsidiary of the parent firm, MCA, Inc.

Thus, the incorporation of MCA Records formalizes the major realignments that have occurred within the company during the past 12 months. MCA Records, Inc., now oversees the production and service functions of its three totally distinct labels—Uni, Decca and Kapp Records.

"All three of our labels are completely separate record companies," Maitland said. "The fact is, they are even competing with each other—and other labels—for new artists.

"But certain functions of running a large record company can be more economically done in the mass and that is the main reason for having an umbrella unit for the labels," he said.

Product for the separate labels is produced in Los Angeles, New York, Nashville and London. Uni Records is headed by General Manager Russ Regan; Kapp by General Manager Johnny Musso; and Maitland holds the title of General Manager of Decca Records. A&R pop music head for Decca is Don Shain. Heading Decca's country music operation in Nashville is Owen Bradley.

In addition to the reorgani-

zation and streamlining program during the past year, MCA Records, Inc., has formed a new division—MCA Distribution Corp., which headquarters in New York and directs the total marketing, manufacturing and international functions for the three labels. Executive Vice President Jack Loetz heads that operation and is assisted by Tony Martell, Vice President of Marketing, and Bill Grady, Vice-President, Manufacturing.

In keeping with the reorganization and growth of the company, Maitland recently created the new post of Vice-President of Artists Acquisition and Development and named—Joe Sutton to the post as "One more step in our continuing emphasis of making our company dominantly artist oriented," Maitland said at the time.

Reorganization program also saw the formation of a new record company in Great Britain, MCA Records, Ltd., U.K. The British company, headed by Derek Everett, focuses on two main functions:

50% of the duties are devoted to overseeing the marketing and promotion of its American product through its licensee, British Decca, which has no connection with the U. S. label of the same name. Because of that name, Decca product in the U. K. is released on the MCA label. MCA's UK operation devotes the other 50% of its time toward the searching out of English talent for world release.

RECORD WORLD MONEY MUSIC

By KAL RUDMAN

Station Check List

| | | |
|-------------------|--------------------|---------------------|
| WABC/New York | WPDQ/Jacksonville | KHJ/Los Angeles |
| WCFL/Chicago | KGB/San Diego | KRLA/Los Angeles |
| KIMN/Denver | WFUN/Miami | KILT/Houston |
| WRIT/Milwaukee | WQAM/Miami | WIXY/Cleveland |
| WAPE/Jacksonville | KXOK/St. Louis | KLIF/Dallas |
| WBBQ/Augusta | WQXI/Atlanta | WIBG/Philadelphia |
| WKNR/Detroit | WSAI/Cincinnati | WFIL/Philadelphia |
| CKLW/Detroit | WHBQ/Memphis | WRKO/Boston |
| WEAM/Washington | KYNO/Fresno | KQV/Pittsburgh |
| WTIX/New Orleans | KAKC/Tulsa | KJR/Seattle |
| WLS/Chicago | KFRC/San Francisco | WDGY/Minneapolis |
| WYSL/Buffalo | KYA/San Francisco | KDWB/Minneapolis |
| WKBW/Buffalo | KJRB/Spokane | WCOL/Columbus, Ohio |
| WOKY/Milwaukee | WRNO/New Orleans | WIST/Charlotte |
| CHUM/Toronto | WMAK/Nashville | KINT/El Paso |
| WAKY/Louisville | | WAYS/Charlotte |



Kal Rudman

Monster telephone smash: "Ballad of Lt. Calley" Company C (SSS). Giant phones: WOKY and WAYS.

We've been telling you about the Fuzz since last October. This is the week it really exploded at the stations: #22-14 KRLA, #25-19 KHJ, #29-20 WRKO, #3 KFRC, #24-20 WHBQ, #23 WTIX, #26 WIXY. Added:

WCFL, WFIL, WDG, WCOL.

Cornelius Brothers and Sister Rose: We've been telling you about this for a long time. Added: KHJ and WIXY. Strong R&B sales in Detroit. Broke: #24-20 WSAI.

We've been telling you since early February that Brenda and the Tabulations would be a pop hit. This is the week we were proven correct. Exploded: #19-10 CKLW. Broke: #23-19 WIBG. Added: WIXY. Charter: WFIL, WKNR.

The last few weeks we've been telling you Joy of Cooking would be a hit. As usual, we are right. This is the week the heavy stations agreed with us. It was added to WCFL, KLIF, KYA, KRLA, WRKO, as an added cut to WKGB and it is on KHJ.

Top instrumental of the week is "Booty Butt" Ray Charles Orchestra. This R&B monster went on WABC and KXOK.

Another hot instrumental is "Kool Aid" Paul Humphrey: #26-11 CKLW, #24-14 WKNR, #8 KFRC.

Biggest R&B breakout of the week that we guarantee to go pop is "She's Just Not Another Woman," 8th Day (Invictus). 40,000 in one week in Chicago. It is incredibly big there. Hottest record in town. The new Aretha Franklin is an immediate sales monster. Pick: KILT. Added: KLIF, WRKO, WOR-FM, CKLW, KJR, KOL, WAPE.

Andy Kim looks like a smash. It exploded #21-15 WRKO and is on the chart at KHJ.

The R. Dean Taylor went right on KHJ. Remember that it hit #1 at CHUM, Toronto.

The Edwin Starr sound like a smash and went right on WAYS.

We've been telling you for weeks that Seatrain would be a smash. Not only is the album a giant but it exploded #22-15 at KLIF. Broke: #34-21

(Continued on page 27)

UA Huddle Over New 'Love' Story



From left: Lloyd Leipzig, UA Records Director of Publicity and Artist Relations; producer Bob Montgomery; artist Bobby Goldsboro; and Ron Bledsoe, UA VP, Product, in huddle over the new Goldsboro single, "And I Love Her So." Disc is the follow-up to Bobby's hit, "Watching Society Grow."

"BE NICE TO ME"

A new single by

X31002

TODD RUNDGREN
("RUNT")

on Bearsville Records

Distributed by Ampex Records

NOW HAPPENING ON:

| | | |
|---------|---------|------|
| KQV | KPPC-FM | KXLU |
| WVBU | KLWW | WNFT |
| WGVA | WKGN | KWTO |
| KWTO | WIOO | WVCR |
| WTAS | WKWK | KDKA |
| WABI | WCRO | KASN |
| WRVU | KNDE | WPPJ |
| WSCB | KBZY | KINT |
| WCOL-FM | WSAR | KUGR |
| WEAM | WINX | |
| WPGC | WHMC | |
| WNEW-FM | WIFE | |
| WDAS-FM | WHBO-FM | |
| WMMR-FM | WMMR | |
| WVOV | KSJO | |
| WEIM | WWCO | |
| WROV | WTPC | |
| WLPL-FM | KSMU | |
| WAAB | WTAS | |
| WLLH | | |
| WDXY | | |
| WKNX | | |
| WAVZ | | |
| WNHC | | |
| KMET-FM | | |



AMPEX

RECORDS

555 MADISON AVENUE/NEW YORK CITY 10022

Sondheim 'Follies' Brings On Those Talented Girls

Columbia and 'Company' Take Major Tony Awards



Harold Prince and ASCAPer Stephen Sondheim are shown at the recent theater Tony Awards, where both were multi-honored. See story below and review at right.

■ NEW YORK—It was Columbia Records and "Company" night at the theater's annual Tony Awards last week (28).

Columbia's "Company" was cited as the best musical of the year and also won awards for its music (Stephen Sondheim), lyrics (Sondheim), book (George Furth), direction (Hal Prince, who also produced) and sets (Boris Aronson).

Helen Gallagher was awarded the best actress in a musical award and Patsy Kelly the

supporting Tony, both for their performances in "No, No, Nanette." Donald Saddler also was honored for his choreography for the same show. Columbia has the cast album.

Hal Linden was awarded the best actor in a musical award and Keene Curtis the best supporting Tony, both for their performances in "The Rothschilds," which is also on Columbia. As is "Story Theater," for which Paul Sand won the best supporting actor award.

The Tony show, the 25th, was telecast over ABC network and featured songs from the 24 award-winning musicals from 1947 to the present. It included appearances by David Wayne, Nanette Fabray, Ray Walston, Florence Henderson, Alfred Drake, John Raitt, Yul Brynner, Patricia Morison, Gwen Verdon, Richard Kiley, Zero Mostel, Carol Channing, William Daniels, Robert Preston, Virginia Vestoff, Paul Lynde, Stanley Holloway, Vivian Blaine, Angela Lansbury and Lauren Bacall—the latter two having served as co-hostesses for the affair.

UA Gets 'Venetian' Soundtrack

■ United Artists Records has acquired the rights in the United States and Canada to the soundtrack from the motion picture "Anonymous Venetian," to be released in the United States in June by Allied Artists. The picture, filmed on location in Vienna and starring Florinda Bolkan and Tony Musante, will open at New York's Cinema II Theater on June 15.

The soundtrack for the love tragedy which has met with success throughout Europe, has sold over 60,000 copies in Italy alone. The main theme has been compared to the theme of the popular American film, "Love Story." The release of the soundtrack album will be timed by United Artists to coincide with the North American release of the film.

Farrell Names Crowther Director of Film, Theater & Television Production

■ NEW YORK—Wes Farrell, President of the Wes Farrell Organization, announces the appointment of Frank Crowther as Director of Film, Theater and TV Production.

A former member (1965-1969) of the White House staff, Crowther was involved in the

creation of the National Foundation on the Arts and the Humanities. Prior to joining the Farrell Organization, Crowther was VP of Sienna Productions and Associate Producer of the NBC network TV special "Super Plastic Elastic Goggles."

Hamilton to ASCAP

■ Arthur Hamilton, Oscar nominee for Best Song, "Till

Love Touches Your Life," has been elected to a two year-term to the board of ASCAP.

■ NEW YORK—I hope "Follies," the lush new Stephen Sondheim musical at the Winter Garden, has a good run, because there are a number of delightful things in it that deserve to be seen, and heard. But the book by James Goldman is so banal and cumbersome that I have my doubts.

Set at the on-stage reunion party for a group of old follies girls and boys, Sondheim, Goldman and directors Harold Prince and Michael Bennett allow practically their entire cast a romp or two in the fashion of their early numbers, as well as the opportunity to express their contemporary problems in song and dance. This, in turn, allows composer-lyricist Sondheim a particular tour de force, songs written in the idioms of more than half a century. Few composers could have done as well with such an ambitious chore as Sondheim, who hits more often than he misses in "Follies."

Focusing on the dreary, clichéd marital squabbles interweaving a traveling salesman (Gene Nelson) and his flighty wife (Dorothy Collins) with an ambitious foundation head (John McMartin) and his stately, neglected spouse (Alexis Smith), the story lets Sondheim—and the audience—down. Outside of the versatile score and what the generally expert company does with it, it is hard to think of a single decent laugh in the solemn proceedings. Sometimes, though, the complicated but pretentious, old-hat alter ego staging comes precariously close to the wrong kind of laughs: the cast throughout has to sidestep other actors wandering about on stage who simultaneously represent them in their youthful follies days. At the end, some pent-up audience hoots are released when they all converge upon themselves at last like a disaster that finally has found a place to happen.

Some Wonderful Performers

But there are some wonderful performers in "Follies," notably Alexis Smith, Mary McCarty and Ethel Shutta.

Miss Smith, a glacial, non-musical staple at the talent-glutted Warner Brothers Studios in Hollywood during the '40s, rarely, if ever, has had the chance to kick the gong as

she does here.

Tall, graceful, beautiful and intelligent, she is likened by one intimidated player to a queen, and the comparison is just, maybe even insufficient. As with the other three major performers, her character is basically rather unsympathetic (we know from his more totally successful "Company" how Sondheim feels about marriage), even a bit shrewish in the writing; but Miss Smith's charm and humor—like some new wonder pellet—turn bile into salt water, making her self-made-over wife ("Why did I do it? I was *terrific!*") an agreeably wry, sensible presence. And in the finale, when the sedate lady who once inspired both Cole Porter and George Gershwin in film biographies merely by standing alongside the same Warners piano comes on in red spangles and legs up to there to whoop it up with "The Story of Lucy and Jessie" (Lucy was juicy but wanted to be dressy; Jessie was dressy but wanted to be juicy), she is a singing-dancing-clowning revelation.

Whatever the fate of "Follies," Miss Smith in her Broadway debut seems assured at long last of an important career, if she's still interested.

Mary McCarty returns to Broadway with a triumphantly showy turn called "Who's That Woman?", leading a chorus of the principal dames in one of their old routines while their young, blindingly beaded and mirrored selves perform in unison directly behind. After the hefty Miss McCarty has rolled herself from one end of the stage to the other with remarkable ease and energy, and to great audience applause (all the world loves a fat lady, especially a dancing one), the two lines finally blend into one—the aging follies girls regaining, as it were, their youth for this one number. It is really the only time in "Follies" that the hoary device of stage alter egos works.

Ethel Shutta, as they say (but not too often lately), is alone worth the price of admission— theater prices being what they are today, conscience dictates an "almost" be added. In real life an ex-Ziegfeld Follies performer (here they are called Weismann Follies), the forthright little grey-haired

(Continued on page 24)

**17,500
ASCAP members
would like to
congratulate
1 ASCAP member.**

Tony Award winner

Stephen Sondheim

Best Music & Best Lyrics

"COMPANY"

Published by

Valando Music, Inc./Beautiful Music Inc., Company

The 17,500 ASCAP members.

ASCAP

American Society of Composers, Authors and Publishers.

575 Madison Avenue, New York, N. Y. 10022

Havens Rapping Rapped

■ NEW YORK—Throw out the old saying "You get what you pay for." The overflow audience on March 26 at the Fillmore East paid to hear Richie Havens sing. For the most part they heard Richie Havens doing an endless rap.

The Stormy Forest recording artist walked out on stage and literally talked for a good 15 minutes before strumming one chord, except for an occasional tuning. The rhetoric bordered on the tedious, and the man definitely talks in circles. Even the radically pro-Havens audience grew restless.

Where was the old Havens? The Havens that grew into maturity in New York's West Village. He still retains that certain shyness, and when he's stumped on a particular word, he simply slaps himself on the head. Nervous condition, I guess.

He did sing, of course, and the raspy voice is the same as it has always been. Although he went from "High Flying Bird" to "Fire and Rain" to

"Just Like a Woman," the crowd was there to hear him sing "Freedom." After many pleas, their wishes were granted. It seemed as if I was witnessing the last fading gasps of a Woodstock Nation. I question whether they were old enough to remember Richie Havens when he was truly Richie Havens.

Bright Spot

A bright spot on the bill was the duo, Mark-Almond. Jon Mark and Johnny Almond, former back-up artists for John Mayall, are making it on their own. "The City," a cut from their latest Blue Thumb LP, featuring Almond's weepy sax, was memorable.

The high point of the evening was Jon Mark's introduction of drummer Danny Richmond. The regular percussionist for Charlie Mingus was nothing short of fantastic. The audience gave an enthusiastic standing ovation.

Mitchell Fink

Reprise Gets 30 Days

■ Thirty Days Out, a four-man rock band from Massachusetts, has just been signed to the Reprise label by Mo Ostin, President of Warner/Reprise.

The group is currently in Los Angeles with manager Desmond Haughney cutting its first album, which Larry Marks is producing.

Lobo to Glickman

■ NEW YORK — Lobo, the group whose new Big Three single, "Me and You and a Dog Named Boo" is climbing the charts, has signed with Zack Glickman for personal management. Lobo is currently working on an album produced by Phil Gernhard.

Faces Re-signed at Warners



The Faces, on the charts with "Long Player," their second Warner album, have just been re-signed to the label by Exec VP Joe Smith, center. Attending the recent contractual formalities were, from left: Faces Ron Wood, Ken Jones, Rod Stewart, Joe Smith, and Faces Ronnie Lane and Ian Maclen. Group is winding a highly successful two-month tour and will return to England shortly.

Karshner Firm Adds Four

■ LOS ANGELES—Four music specialists have joined the staff of JaldiKaro Enterprises, national record promotion firm established in March by Roger Karshner upon his resignation as a Capitol Records Vice President.

Set to head operations in key locations are Frank Jaffe, Los Angeles; David Nichols, Atlanta; Don Sundeen, Dallas; and Dic Toops, Chicago. A New York position remains to be filled. Jaffe, Nichols and Sundeen are former Capitol promotion men who worked with

Karshner, who spent 18 years with the label. Toops has long been active in independent promotion in the Midwest.

The JaldiKaro offices: Nichols—2049 Cedar Creek Parkway, Decatur, Ga. 30033, (404) 939-4204; Toops—65 East Oak St., Chicago, Ill. 60611, (312) 751-0354; Sundeen—8719 Woodbrook Drive, Dallas, Tex. 75231, (214) 341-6549. Jaffe, with Karshner, is at JaldiKaro here, 9229 Sunset Blvd., Suite 710, Hollywood, Calif. 90069, (213) 652-9073.

Trio in U.S. Tour

■ Emerson, Lake and Palmer, Cotillion British trio currently enjoying success with their debut album and single, "Lucky Man," have been set to tour America.

Concentrating on the East and Midwest only, the group will open their U. S. tour at the Eastown Theater, Detroit, on April 23-24.

LaRosa to Vegas

■ NEW YORK — Ken Greengrass, President of Greengrass Enterprises, Inc., announced that Julius La Rosa will take a two-week hiatus from his duties as radio personality on WNEW to appear with Don Rickles at the Sahara hotel in Las Vegas, May 11-24. La Rosa is presently recording his second album for Metromedia Records.

'Follies' Follies Score

(Continued from page 22)

woman who looks like she might have a delicatessen in the Bronx is an inspired contrast to her gaudier compatriots. When she comes down the inevitable staircase with the other "girls" in the introductory number, Miss Shutta might be descending IRT steps and proud of it. And she stops the show hot with her singing and strutting of the Ruby Keelerish "Broadway Baby," a stunningly endearing demonstration of pro-manship. Unfortunately, though the clamor for an encore went on for several minutes at the preview performance caught, she was chintzily permitted no further truck with her piece. The producers would be wise to permit her to protract this lovely moment—they are not that abundant in "Follies."

Miss Shutta—with her marvelously confident, flat-footed walk, legs widespread on the hoof as well as hoofing—is a trouper to the trunk born. What experience and expertise enable her to do with her single number is both a lesson to the young and an inspiration to all. She is a Broadway baby doll who deserves her own Tony to play with.

Collins Has Best Voice

Dorothy Collins probably has the best voice among the leads; but, girlishly predatory in her

multiple petticoats, she often seems a cruel "inside" parody of June Allyson—serving mainly to remind me how well the one-time June Allyson could have done the role. Nelson has a nostalgic moment or two when he does his song-and-danceman stint; but McMartin is colorless in an ill-defined, disagreeable part. The plump, "also starred" Yvonne De Carlo as a sexy TV star is inadequate, too, and her pneumatic drill singing voice conveys little of the sardonic meaning in the potentially effective "I'm Still Here." The veteran Fifi D'Orsay misses with her "Ah, Paris!" solo because of unintelligibility. Sometimes the players seem to have been chosen for their roles because they are similar to those they play in life, but this has not always worked.

The dull plot and somewhat heavy-handed, over-awed, let's-be-careful-not-to-camp-it approach to bygone times and theatricals notwithstanding, there is still enough life in the "Follies" to rate a visit. Capitol Records has the original cast rights. Regardless of the fate of the production itself, the evening's cavalcade of popular musical styles as skillfully re-created by Stephen Sondheim makes it a show that should be recorded.

Doug McClelland



THE TAPE CHART

APRIL 10, 1971

| THIS WK. | LAST WK. | | WKS. ON CHART |
|-----------|----------|---|---------------|
| 1 | 1 | PEARL JANIS JOPLIN/Columbia (8) CA 30322 • (C) CT 30322 | 9 |
| 2 | 2 | LOVE STORY SOUNDTRACK/Paramount (8) PA 8-6002 • (C) PA C-6002 | 11 |
| 3 | 3 | CRY OF LOVE JIMI HENDRIX/Reprise (Ampex) (8) M82034 • (C) M52034 | 5 |
| 4 | 5 | JESUS CHRIST SUPERSTAR/Decca (8) 6-6000 • (C) 73-6000 | 20 |
| 5 | 6 | LOVE STORY ANDY WILLIAMS/Columbia (8) CA 30497 • (C) CT 30497 | 6 |
| 6 | 10 | GOLDEN BISQUITS THREE DOG NIGHT/Dunhill (8) 850098 • (C) 55098 (ABC) | 6 |
| 7 | 4 | CHICAGO III/Columbia (8) CA 30497 • (C) CT 30497 | 10 |
| 8 | 7 | TUMBLEWEED CONNECTION ELTON JOHN/Uni (8) 73-096 • (C) 73-096 (MCA) | 11 |
| 9 | 8 | ABRAXAS SANTANA/Columbia (8) 30130 • (C) 30130 | 25 |
| 10 | 9 | STONEY END BARBRA STREISAND/Columbia (8) CA 30378 • (C) CT 30378 | 6 |
| 11 | 12 | TEA FOR THE TILLERMAN CAT STEVENS/A&M (Ampex) (8) 8T 4280 • (C) CS 4280 | 8 |
| 12 | 14 | IF I COULD ONLY REMEMBER MY NAME DAVID CROSBY/ Atlantic (8) TP 7203 • (C) CS 7203 | 3 |
| 13 | 11 | ALL THINGS MUST PASS GEORGE HARRISON/Apple (8) 8X WB 639 • (C) 4X WB 639 | 17 |
| 14 | 13 | PARANOID BLACK SABBATH/Warner Brothers (Ampex) (8) M81843 • (C) M51843 | 7 |
| 15 | 17 | LOVE'S LINES, ANGLES AND RHYMES FIFTH DIMENSION/Bell (8) 8-6050 • (C) 5-6050 | 4 |
| 16 | 15 | IF YOU COULD READ MY MIND GORDON LIGHTFOOT/ Reprise (8) M8 6392 • (C) M56392 | 10 |
| 17 | 16 | ELTON JOHN/Uni (8) 8-55265 • (C) 2-55265 (MCA) | 20 |
| 18 | 18 | PARTRIDGE FAMILY ALBUM/Bell (8) CA 86050 • (C) 56050 | 14 |
| 19 | 21 | EMERSON, LAKE & PALMER/Cotillion (Ampex) (8) M89040 • (C) M59040 | 6 |
| 20 | 19 | GREATEST HITS SLY & FAMILY STONE/Epic (8) KO 30325 • (C) ET 30325 | 21 |
| 21 | 23 | STEPPENWOLF GOLD/Dunhill (Ampex) (8) M85099 • (C) M55099 | 4 |
| 22 | 20 | MANCINI PLAYS THEME FROM LOVE STORY HENRY MANCINI/ RCA Victor (8) P8S 1660 • (C) PK 1660 | 7 |
| 23 | 22 | IT'S IMPOSSIBLE PERRY COMO/RCA (8) P8S 1667 • (C) PK 1667 | 10 |
| 24 | 28 | HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH/ Mega (8) M81-1000 • (C) M41-1000 | 3 |
| 25 | 25 | PENDULUM CREEDENCE CLEARWATER REVIVAL/Fantasy (8) 88410 • (C) 58410 | 25 |
| 26 | 26 | LIVE AT COOK COUNTY JAIL B. B. KING/ABC (GRT) (8) 8022-723 • (C) 5022-723 | 3 |
| 27 | 27 | CLOSE TO YOU CARPENTERS/A&M (8) ST 4721 • (C) CS 4721 | 25 |
| 28 | 30 | ROSE GARDEN LYNN ANDERSON/Columbia (8) CA 30411 • (C) CT 30411 | 8 |
| 29 | — | UP TO DATE PARTRIDGE FAMILY/Bell (Ampex) (8) 86059 • (C) 56059 | 1 |
| 30 | 29 | ELVIS COUNTRY ELVIS PRESLEY/RCA (8) P8S 1655 • (C) PK 1655 | 10 |
| 31 | 31 | SWEET BABY JAMES JAMES TAYLOR/Warner Brothers (8) 81843 • (C) 51843 | 25 |
| 32 | 32 | WORKIN' TOGETHER IKE & TINA TURNER/Liberty (8) 9112 • (C) C-1112 | 4 |
| 33 | 40 | THE POINT NILSSON/RCA Victor (8) P8S 1663 • (C) PK 1623 | 3 |
| 34 | 41 | LONG PLAYER FACES/Warner Brothers (Ampex) (8) M81897 • (C) M51897 | 2 |
| 35 | 24 | SWEETHEART ENGELBERT HUMPERDINCK/Parrot (Ampex) (8) M871043 • (C) M571043 | 2 |
| 36 | 36 | LIVE GRAND FUNK RAILROAD/Capitol (8) 8XWW 633 • (C) 4XWW 633 | 21 |
| 37 | — | LOVE IT TO DEATH ALICE COOPER/Warner Brothers (Ampex) (8) 81883 • (C) 51883 | 1 |
| 38 | 33 | DELIVERIN' POCO/Epic Columbia (8) CA 30209 • (C) ET 30209 | 8 |
| 39 | 34 | OSMONDS /MGM (8) M8-4724 • (C) M5-4724 | 9 |
| 40 | 43 | TO BE CONTINUED ISAAC HAYES/Enterprise (8) EN 1014 • (C) ENC 1014 | 18 |
| 41 | 44 | SEATRIN/Capitol (8) 8XW 659 • (C) 4XW 659 | 2 |
| 42 | — | MANNA BREAD/Elektra (8) ET 8-4086 • (C) TC 5-4086 | 1 |
| 43 | 45 | CURTIS CURTIS MAYFIELD/Curtom (Ampex) (8) M88005 • (C) M58005 | 9 |
| 44 | — | THIS IS A RECORDING LILY TOMLIN/Polydor (8) 8F 4055 • (C) CF 4055 | 1 |
| 45 | 35 | NANTUCKET SLEIGHRIE MOUNTAIN/Windfall (Bell) (8) 5500 • (C) 5500 | 8 |

Many Business Areas Represented at Tape Meet

Larry Finley, Executive Director of the International Tape Association, stated that executives from all areas of business, education, publishing, leisure, religion, government, labor, entertainment and medicine will attend the first International Tape Seminar sponsored by ITA. The seminar will be held at the Shoreham Hotel in Washington, D. C., May 12-15.

Oscar Kusisto, President of Motorola Automotive Products and President and Chairman of the Board of ITA, stated: "This seminar will cover the many untapped opportunities in the field of communications, which are and can be related to everyone. In my estimation, this will be the most meaningful tape seminar ever presented."

Jules Cadenas, Program Coordinator, stated that additional invitations to speak at the seminar had been accepted by Larry Winn, Roberts (Div. Rheem Mfg); John Jackson, BASF Systems; John C. Nelson, Audio Marketing; Win Walshe, J. Walter Thompson; Ed Campbell, Lear Jet Stereo; Frank

Carroll, Cassette Cartridge Corp.; Warren Gray and Richard Myers, Jr., Audio-Video Communications; Dave Mayer, Cassette Development Corp.; Richard Siedman, Richard Rodd Communications; Ron Silberman, Avery & Elkins; and Arthur Anderson, Wabash Tape Corp.

M. Warren Troob, ITA legal counsel, will conduct two workshops pertaining to legal aspects in the tape field.

70, Speakers, 70

A total of 70 speakers and chairmen will address the 24 workshop sessions. Early registrations are urged as ITA has reserved a block of rooms and suites at the Shoreham Hotel and reservations for these accommodations are being accepted by ITA on a first come-first served basis.

The complete seminar program is available from the International Tape Association, 315 West 70th St., New York, N. Y. 10023. (212) 877-6030 (212) 873-5757 or by calling Listfax toll free at 800-243-6000.

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Sire/Blue Horizon Expand

■ NEW YORK — The staff of Sire/Blue Horizon Records has recently been increased and undergone several changes heralding the companies' new expansion policy, following the recent distribution pact with Polydor.

Effective April 12, Howard Rosen joins Sire/Blue Horizon as National Promotion Manager. Rosen will coordinate the promotion of all Sire/Blue Horizon product, and will work closely with the Polydor field men and distributor promotion men as well. Rosen was formerly with Bell Records, where he worked on underground and college promotion.

Harold Kleiner has been appointed to the newly created position of Production and Publicity Manager. Kleiner will work with Richard Gottcher, Sire/Blue Horizon Director, in the selection of new acts, will be in charge of all publicity. Kleiner will also work closely with Rosen in promotion. He was formerly with ITCC, and as a producer with Jerry Rago-voy Productions.

Lily Aparicio has been named Administrative Assistant to

Sire/Blue Horizon's Managing Director, Seymour Stein. Mrs. Aparicio was most recently with Zach Glickman, and before that with Fred Weintraub, both in similar positions.

In Publishing

On the publishing side, changes include the appointment of David Wilkes as General Professional Manager of Bleu Disque/Dorafla publishing group. Wilkes will work to develop the contract writers of the group's 12-member companies. Wilkes was Manager of the Bitter End Cafe from 1965 to 1967. In 1967 he entered the publishing and personal management fields, and during 1967 and 1968 was involved with Steve Gillette, Patrick Sky, Jerry Jeff Walker, Emmy Lou Harris and the Raggamuffins. Wilkes was most recently with MCA Music, where he headed the contemporary division.

In addition to running Bleu Disque, Dorafla, Uncle Doris, Geordie and the other firms in the Group, Wilkes will also be working with Two-Ten Music and MacDougal St. Music, publishing companies owned jointly by Wilkes and the Group.

CLUB REVIEW

Mandrill Find of Year?

■ NEW YORK — It will be a long time before I forget the evening of March 25, for it was that night that I had the extreme pleasure of seeing Mandrill.

The scene was a jam-packed Village Gate. People were literally sitting on top of one another, but I seriously doubt anyone gave thought to their inconveniences.

Mandrill is made up of seven extremely versatile musicians. First, there are the three Wilson brothers: Louis, trumpet and conga; Ric, saxophone and assorted sticks; Carlos, trombone, flute, guitar and percussion. Then we have Claude Cave, keyboards and vibes; Omar Mesa, lead guitar; BUNDIE CENAC, bass, and Charlie Padro, drums. They all sing and quite well, I might add.

Mandrill's music combines the percussion flavor of Santana and the horn flavor of Chicago. How's that for a parlay? Now, combine that, if you will, with honest soul and the result is nothing less than pure excitement.

They began with the LP cut "Mandrill," a strong Latin piece that featured young Carlos Wilson and his flute. The

audience applauded madly. Some even found room to dance. The tempo was eased with "Symphonic Revolution," a song that preaches the theory that music is the answer and not violence. Good theory!

The set was concluded with a 15-minute version of "Rollin' On." We all clapped hands and sang along. All three cuts are included on Mandrill's first Polydor LP, simply entitled "Mandrill." If you don't have it, get it. But, to really appreciate Mandrill they must be seen live.

Congratulations are in order to all of the people at Polydor and to their managers, Sid (bring back the Beatles!) Bernstein and his partner, Billy Fields. I guess I've jumped on the Mandrill bandwagon. Why not! They might just be the find of the year.

Mitchell Fink

Elektra LPs in Course

■ A Course at the University of Florida at Gainesville entitled "Electric Existentialism" is including albums by Elektra's Incredible String Band as part of its reading/listening list.

Berliner at Exhibition

■ Oliver Berliner, grandson of Emile Berliner, inventor of the microphone and disc phonograph record, has been invited to attend the inauguration of the Smithsonian Institution's "Music Machines . . . American Style" exhibition in the National Museum of History and Technology, Washington, D. C. He will attend the invitational black tie affair at the request of the government on April 6.

Everything Awarded Logo Honors

■ Tomorrow Today, The Everything Agency, was recently awarded First Prize in an International Competition of letterhead and logo designs sponsored by the Kimberly Clark Co. Plaques were presented to Candy Leigh, Director of the Agency, and to Ely Besalel, a free-lance artist who originated the logo and stationery art.

DIALOGUE

(Continued from page 8)

Record World: Is selection of material all-important in your view? Do you think a great record would usually get through, even if there is sloppy promotion by the record company, music company and agents?

Mickie Most: Every year there are one or two records issued that, if you hid them under the Empire State Building, would still become hits. Those records are freak records, and you could never run a record company or music publishing company on the one that you might get every year. The real basis with record sales comes with co-operation between the promotion and the agents and managers of the artists concerned. Most records are tough to break. On Rak in nine months we have fortunately had every release in the charts. Not one of them was easy.

Record World: You spent some time at MIDEM this year. Do these get-togethers have much value to somebody like yourself?

Mickie Most: Yes, MIDEM provides a good opportunity to gather together the people whom you never see, who are working on behalf of your product in the four corners of the world, and I am sure that gathering in Cannes in the dullest part of the English winter will always remain popular and will always have its use. No business is being done there—it's ridiculous, but nearly everybody has world deals. The most you can do is say, "This is a new song. You must listen to it."

(To be continued next week)

A & M Holds Promo Meets

(Continued from page 10)

tion department — "unfortunately this is the role we all too frequently associate with rec- ately this is the role we all too are now doing at A&M is making the promotion man into a press relations man, a coordinator of advertising for each market he represents, and a man who has stronger interaction with retail accounts."

"The role of the A&M promotion man will now encompass all of the preceding, and will be of more benefit to the home office in this manner," he stresses.

Childs hopes to create a new perspective within the industry wherein the local promotion man will no longer be looked upon as one who simply takes records to stations. "Our men will be responsible and indis- pensible representatives of A&M, in the field," he adds.

At the meetings Childs also concentrated on promotion

plans for A&M's spring releases, including the Carpen- ters, the Tijuana Brass, Burt Bacharach, Baja Marimba Band, Procol Harum, Humble Pie, Michel Colombier's "Wings," Rita Coolidge, A&M/Ode's Carole King, the Strawbs, Priscilla Coolidge Jones and a forthcoming double-album pre- miere recording.

Also participating for the first time in the regional meets were A&M's college representa- tives who work under the direc- tion of Lance Freed, Director of College Promotion.

Concludes Childs, "There is still a great deal of negative psychology associated with the words 'promotion man.' I want to eliminate this negativity, and even eventually strike that image from the books. These regional meetings with A&M personnel were the first steps in initiating these long-range plans."

MONEY MUSIC

(Continued from page 20)

KILT, #36-30 WCFL, was added as an added cut to WDGY and KAKC. Added: WIBG.

Richie Havens is breaking: #12-9 KHJ, #13-8 KRLA, #27-16 WRKO, #20 KAKC. Chart debut: KFRC. Added: WDGY, WCOL, WRIT, KJR, WHBQ and as an album cut to WFIL.

Raelettes is now confirmed by Paul Drew as a hit. Exploding: #36-16 KFRC, and getting heavy requests at KYA. You will recall that it was a smash in Houston recently.

Ray Charles has a smash: #36-19 WIXY, #17-13 KILT, #16-10 KRLA, #30-21 KLIF, #28-22 WHBQ, #18 WTIX, #16 CKLW. Added: KXOK and KJR.

Nilsson: #7 KJR. Big requests: KLOF hot bound to #21 WTIX, #22 KXOK, debut WCOL, added: KGB, WOKY, and as an album cut to WDGY.

Raiders has the smell of a hit to us. Giant top 5 requests KJR, and big sales and requests are reported from Miami from WFUN airplay.

Tin Tin: #19 KYA, selling WOKY, #35-28 WCFL, #45-27 KJR, #27 KQV, #25-21 KFRC. Debut: WRKO. Added: WRIT and WEAM.

Carly Simon breaking: #27-20 KJR. Added: KYNO and as an LP cut to WHBQ. The album is a sales monster in Chicago and other cities.

Boz Scraggs: looks big. #15-10 KYA, #21-10 KFRC. Chart debut: WRKO. Added: CKLW and WHBQ.

Helen Reddy is a smash: #27-18 KAKC, #5 KLIF, #43-36 KJR. Hit sales: WPDQ. Debut: KRLA. Added: WRKO, KGB and WFIL.

Yvonne Elliman is also a smash. Also added: WFIL. Daytime play: WCFL. Added: WIBG, and getting good phone requests at CKLW where it is being played as an album cut.

Matthew's Southern Comfort gets bigger and bigger every week. The only thing holding it up is lack of airplay on a number of key major stations.

#14-12 WCFL, #20 KLIF, #17 CKLW. Big requests: WAYS, #13 WKNR. Big: KXOK. Debut: KAKC, #27 KYA. Added: WDGY, KILT, WEAM, WAPE.

Lobo is a smash: #22-15 WLS, #31-25 WIXY, #30-20 WCOL. Sales: WOKY. Big action: WDGY, #33 KLIF. Debut: KRLA and WHBQ. On KJR chart, on WFIL, WRIT, KILT, KAKC, CKLW, WAYS, WPDQ, WEAM, KYA, WIBG, WRKO, KFRC.

Next **Buoys**: #4 WCOL, #7 WKNR, #21 WCFL, #7 CKLW, #4 WIXY, #1 WSAI, #1 KDWB, #19 WQXI, #1 WDGY, #32 KLIF, #22 KYA. Hit: WIBG. #20 KJR. Debut: KRLA. Pick: KXOK. Added: WAYS, WHBQ, WRIT.

Alice Cooper: #5 WCOL, #12 KXOK, #5 WCFL, #14 KDWB, #4 WEAM, #32 KILT, #29 KLIF, #4 WLS. Debut: WIBG and WHBQ. Added: KRLA.

Top 3 request album cut at KLIF is "Rainmaker" **5th Dimension**.

John Lennon: 27-20 WKNR, #28-17 KFRC. Hit bound to #24 WLS, #26-22 KQV, #40-30 WAPE, #6 WPDQ. Hit bound to #15 WEAM, #25 KAKC, #26 KXOK, #28 WFIL, #28-23 WRKO, #28-17 KFRC. Chart debut: KRLA, WCOL, CKLW. Added: KJR, WDGY, WAYS, WIXY, WQXI.

Derek and The Dominos: #22-13 WCOL, #1 WIXY, #39-30 KLIF, #18 WCFL. Added: WSAI, WEAM.

Dawn: #27-13 WLS, #22 KHJ, #30-25 WRKO, #22 KRLA, #25 WKNR, #25 KXOK, #14 WCFL, #18-13

(Continued on page 49)

London Rushes 'Doves' Film LP

London Records has acquired the soundtrack album rights to the new Columbia Pictures film, "Flight of the Doves." The LP is set for rush-release.

The picture stars Ron Moody and Jack Wild, from the film "Oliver!" Also starred are Stanley Holloway, Dorothy McGuire and Helen Raye. The film also features the Irish singing star Dana, who also appears on London Records. He performance of the song, "The Far-away Place," is featured in the film and on the album, and is the flip of her current action single, "Who Put the Lights Out."

The company will also issue a single version of the instrumental title theme from the soundtrack. The music for the background score was composed by Roy Budd, with lyrics contributed by Jack Fishman. Alph Elsen and Brendan O'Dbuil.

Jackson 5's Biggest Yet

Motown Record Corp. reports that the Jackson 5's newest single, "Never Can Say Goodbye," is their biggest yet with sales of 1,213,000 copies in five days.

The Jackson 5's next TV appearance will be as guest stars on "Diana!", Diana Ross' first special on Sunday, April 18, 10 p.m. on ABC. The group will also have their own animated series on ABC-TV on Saturdays starting in September.

The Jackson 5's five consecutive hit records have racked up sales exceeding 13,500,000 copies, according to label.

'Superstar' Still Setting Records

"Jesus Christ Superstar" has, within six months of its release, sold in excess of one million units (two million records) and with orders continuing to come in, is well on its way toward selling two million units.

Tony Martell, VP, Marketing and Creative Services, MCA Records, recapping the success of "Superstar," added: "These figures do not reflect tape sales which are already close to 400,000 units." The two-record set is priced to retail at \$11.98 (while the tape is \$12.98) and was certified for a gold record within weeks of its initial release.

CLUB REVIEW

Sylvia Syms Back Better Than Ever At Living Room

NEW YORK — The most striking local performance of the past few weeks has been Sylvia Syms' return to singing at the Living Room after an illness of several months.

Singing with supreme mastery of technique, notable insight and remarkable taste, Miss Syms showed that bookers who aren't racing to get her to Vegas and other significant niteries around the country are missing a very important trick.

Definitive Readings

The best lyricists and composers are represented in Miss Syms' repertoire, and they'd all flip out if they could hear her succession of definitive readings.

(Ring-siding the night Record World caught her act was Tony Bennett.)

By the way, the songstress who is also an actress has two unreleased films due — "The Bar" and "Scraping Bottom."



ROULETTE

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PETE WRAY—10-3

DICKIE DOO—3-7

TOM JONES—7-12M

ROBERT ROACH—12-6

KQV
Pittsburgh, Pa.

CHUCK BRINKMAN,
M.D.—6-10 AM
BOB DeCARLO—10-2
JOHN SUMMERS—2-6
JIM QUINN—6-10
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ROCKY G.

Bernstein Readies Garden Festival

■ NEW YORK — A two-night spring festival, "Just Music," will be presented by Sid Bernstein in conjunction with Madison Square Garden on Friday, June 18, and Saturday, June 19, at 7:30 p.m.

"Just Music" will star contemporary composers and writers on Friday night, with Leon Thomas (Flying Dutchman) the first signed, and name

groups and artists on Saturday, blues and pop night, with Mandrill (Polydor) first signed.

The two-night festival will present a four-hour show each night, with tickets scaled for the main auditorium of the Garden at \$5, \$6 & \$7.

Press agent Howard Weissman is handling publicity for the "Just Music" festival.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

| | | | |
|---|-----|--|----|
| A MAN IN BLACK Johnny Cash (House of Cash, BMI) | 48 | INDIAN RESERVATION Mark Lindsay (Acuff-Rose, BMI) | 85 |
| ADRIENNE Tommy James & Bob King (Big Seven, BMI) | 96 | JOY TO THE WORLD Richard Podolor (Lady Jane, BMI) | 8 |
| AIN'T GOT TIME Curtis Mayfield (Curtom, BMI) | 55 | JUST MY IMAGINATION Norman Whitfield (Jobete, BMI) | 6 |
| ALBERT FLASHER Jack Richardson for Nimbus 9 (Dunbar/Cirrus/Expressions, BMI) | 86 | LAYLA Tom Dowd & Dominos (Casserole, BMI) | 92 |
| AMOS MOSES Chet Atkins (Vector, BMI) | 31 | LOVE HER MADLY Bruce Botnick & Doors (Doors, ASCAP) | 5 |
| ANOTHER DAY Paul McCartney (McCartney/Maclean, BMI) | 9 | LOVE STORY Dick Glasser (Famous, ASCAP) | 56 |
| APPLE SCRUFFS Phil Spector & George Harrison (Harrisons, BMI) | 18 | LOVE'S LINES, ANGLES AND RHYMES Bones Howe (April, ASCAP) | 12 |
| ASK ME NO QUESTIONS Bill Szymczk (Pamco Sounds of Lucille, BMI) | 39 | LUCKY MAN Greg Lake (TRO/Total, BMI) | 76 |
| BABY LET ME KISS YOU E. Walker (Malaco/Roffignac, BMI) | 34 | MARRIED TO A MEMORY (United Artists, ASCAP) | 94 |
| BE NICE TO ME Todd Rundgren (Earmark, BMI) | 38 | ME AND BOBBY McGEE Paul Rothchild (Combine, BMI) | 3 |
| BLUE MIDNEY Van Morrison (Van Jan/WB, ASCAP) | 16 | M AND MY ARROW Nilsson (Dunbar/Golden Syrup, BMI) | 61 |
| BOOTY BUTT Joe Adams (Tangerine, BMI) | 66 | ME AND YOU AND A DOG NAMED BOO Phil Gernhard (Kaiser/Famous/Big Leaf, ASCAP) | 62 |
| BRIDGE OVER TROUBLED WATER Jerry Wexler, Tom Dowd & Arif Mardin (Charing Cross, BMI) | 82 | MELTING POT Booker T. & M.G.'s (East/Memphis, BMI) | 79 |
| BROKEN Jack Richardson for Nimbus 9 (Dunbar/Cirrus/Sunspot/Expressions/Walrus Moore, BMI) | 86 | MR. AND MRS. UNTRUE Rick Hall (Pocketful of Tunes/Jillbern, BMI) | 90 |
| CHERISH WHAT IS DEAR TO YOU Holland-Dozier-Holland (Gold Forever, BMI) | 100 | NEVER CAN SAY GOODBYE Hal David (Jobete, BMI) | 38 |
| CHICK-A-BOOM Dick Monda & Don Sciarrotta (Shermley, ASCAP) | 53 | NO LOVE AT ALL Buddy Buie & Steve Tyrell (Rosebridge/Press, BMI) | 28 |
| CHIRPY CHIRPY CHEEP CHEEP Lally Stott (Alfiere S.I.A.E., ASCAP) | 91 | OH SHELBY Shelby Singleton (Shelby Singleton, BMI) | 69 |
| C'MON Jim Messina (Little Dickens, ASCAP) | 84 | OH WOMAN, OH WHY Paul McCartney (Maclean, BMI) | 9 |
| COME INTO MY LIFE Al DeLory (Murbo, BMI) | 99 | ONE BAD APPLE Rick Hall (Fame, BMI) | 49 |
| COOL AID Gabriel Mekler (Wingate, ASCAP) | 63 | ONE TOKE OVER THE LINE Nick Gravenites-Good Karma Prod. (Talking Beaver, BMI) | 14 |
| COULD I FORGET YOU Willie Henderson (Julio-Brian/Glo-Co, BMI) | 57 | OYE COMO VA Fred Catero/Santana (Planetary, ASCAP) | 13 |
| CRIED LIKE A BABY Ward Sylvester (Almo, ASCAP) | 19 | POWER TO THE PEOPLE Phil Spector & John Lennon (Maclean, BMI) | 45 |
| DO ME RIGHT Katauzon Prod. (Bridgeport, BMI) | 60 | PROUD MARY Ike Turner (Jondora, BMI) | 11 |
| DON'T CHANGE ON ME Joe Adams (Racer United Artists, ASCAP) | 36 | PUSHBIKE SONG David McKay (Right Angle, ASCAP) | 35 |
| DOESN'T SOMEBODY WANT TO BE WANTED Wes Farrell (Screen Gems-Columbia, BMI) | 4 | PUT YOUR HAND IN THE HAND Greg Brown (Beechwood, BMI) | 15 |
| DREAM BABY Al DeLory (Columbine, BMI) | 24 | RAGS TO RICHES (Saunders, ASCAP) | 25 |
| EIGHTEEN Bob Ezrin & Jack Richardson for Nimbus 9 (Bizarre, BMI) | 22 | RIGHT ON THE TIP OF MY TONGUE V. McCoy & G. Woods (Coy/One Eye, BMI) | 75 |
| FOR ALL WE KNOW Jack Daugherty (Pamco, BMI) | 10 | SHE'S A LADY Gordon Mills (Spanka, BMI) | 1 |
| FREE James William Guercio (Aurelia, ASCAP) | 37 | SKYSCRAPER COMMANDO Ted Cooper (Frankwood/Pocketful of Tunes, BMI) | 89 |
| FREEDOM Jimi Hendrix, Eddie Kramer & Mitch Mitchell (Arch, ASCAP) | 78 | SNOW BLIND FRIEND Richard Podolor (Lady Jane, BMI) | 50 |
| FRIENDS Gus Dudgeon (James, BMI) | 42 | SOUL POWER James Brown (Cried, BMI) | 21 |
| GIVE IT TO ME Jerry Ross Prod. (Legacy/Susan, BMI) | 93 | SOMEONE WHO CARES Jimmy Bowen & Kenny Rodgers (Beechwood, BMI) | 43 |
| GIVE MORE POWER TO THE PEOPLE Eugene Record (Julio-Brian, BMI) | 72 | STAY AWHILE Cliff Edwards (Coburt, BMI) | 23 |
| GOTTA SEE JANE R. Dean Taylor (Jobete, BMI) | 95 | SWEET AND INNOCENT Rick Hall (Tree & Tune, BMI) | 70 |
| HAVE YOU EVER SEEN THE RAIN John Fogerty (Jondora, BMI) | 97 | TEMPTATION EYES Steve Barri (Trousdale, BMI) | 30 |
| HEAVY MAKES YOU HAPPY Al Bell (Unart, BMI) | 26 | THE GOOD BOOK Peter Schekeyrk (Kama Rippa/Amelanie, ASCAP) | 71 |
| HELP ME MAKE IT THROUGH THE NIGHT Jim Molloy (Combine, BMI) | 7 | 13 QUESTIONS George Martin (Kulberg Roberts/Open End, BMI) | 73 |
| HERE COMES THE SUN Richie Havens & Mark Roth (Harrisons, BMI) | 81 | TIME AND LOVE Richard Perry (Tuna Fish, BMI) | 51 |
| HEY TONIGHT John Fogerty (Jondora, BMI) | 97 | TIMOTHY Michael Wright (Plus Two, ASCAP) | 44 |
| HOT PANTS Vance/Pockriss (VanLee/Emily, ASCAP) | 58 | TOAST AND MARMALADE FOR TEA Maurice Gibb (Casserole, BMI) | 68 |
| I AM I SAID Tom Catalano (Prophet, ASCAP) | 20 | TONGUE IN CHEEK Frank Slay (Unart, BMI) | 52 |
| I DON'T BLAME YOU AT ALL Smokey and Terry Johnson (Jobete, BMI) | 47 | TREAT HER LIKE A LADY Bob Archibald (Door, BMI) | 74 |
| I DON'T KNOW HOW TO LOVE HIM Larry Marks (Leeds, ASCAP) | 67 | WANT ADS (Gold Forever, BMI) | 80 |
| I LOVE YOU FOR ALL SEASONS Carr-Cee Prod. (Fernclyff/JAMF, BMI) | 32 | WARPATH R. Isley, O. Isley, R. Isley (Triple Three, BMI) | 83 |
| I PLAY AND SING Tokens & Dave Angel (Pocketful of Tunes/Saturday, BMI) | 29 | WE CAN WORK IT OUT Stevie Wonder (Maclean, BMI) | 27 |
| I THINK OF YOU Don Costa Prod. (Editions Chanson, ASCAP) | 54 | WHAT IS LIFE Phil Spector & George Harrison (Harrisons, BMI) | 18 |
| I WAS WONDERING Terry Jacks (Gone Fishin', BMI) | 87 | WHAT'S GOING ON Marvin Gaye (Jobete, BMI) | 2 |
| I WISH I WERE Jeff Barry (Heiress, BMI) | 59 | WHEN THERE'S NO YOU Gordon Mills (Drummer Boy, ASCAP) | 40 |
| I WON'T MENTION IT AGAIN Don Law Prod. (Seaview, BMI) | 64 | WHEN YOU DANCE I CAN REALLY LOVE Neil Young & David Briggs with Kendall Pacios (Broken Arrow/Cotillion, BMI) | 65 |
| IF David Gates (Screen Gems-Columbia, BMI) | 33 | WHERE DID THEY GO, LORD (Presley/BlueCrest, BMI) | 25 |
| IF IT'S REAL WHAT I FEEL Gerald Simms & Billy Butler (Ice Man, BMI) | 77 | WILD WORLD Paul Samwell-Smith (Irving, BMI) | 17 |
| I'M GIRL SCOUTIN' Gamble-Huff Prod. (World War III, BMI) | 98 | WOODSTOCK Ian Matthews (Siquomb, BMI) | 41 |
| | | YOU'RE ALL I NEED TO GET BY Jerry Wexler & Arif Mardin (Jobete, BMI) | 46 |



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APRIL 10, 1971

| THIS WK. | LAST WK. | ARTIST | RECORD |
|----------|----------|---|--|
| 101 | 35 | SIT YOURSELF DOWN | STEPHEN STILLS—Atlantic 2790 |
| 102 | 124 | LONELY FEELIN' | WAR—United Artists 50746 (Farout, ASCAP) |
| 103 | 139 | THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE | CARLY SIMON—Elektra 45724 (Quackenbush/Kensho, ASCAP) |
| 104 | 105 | I DON'T KNOW HOW TO LOVE HIM | KIMBERLEYS—Happy Tiger 572 (Leeds, ASCAP) |
| 105 | 103 | BAD WATER | RAELETTES/ABC 1014 (Unart, BMI) |
| 106 | 108 | 1927 KANSAS CITY | MIKE REILLY/Paramount 0053 (Chromakey, ASCAP) |
| 107 | 110 | SHE USED TO WANNA BE A BALLERINA | BUFFY SAINTE-MARIE—Vanguard 35127 (Caleb, ASCAP) |
| 108 | 109 | ANYTIME SUNSHINE | CRAZY PAVING—Kapp 2117 (MCA) (In Tune, BMI) |
| 109 | 112 | THE DADDY | TONY JOE WHITE—Warner Brothers 7468 (Moccasin, ASCAP) |
| 110 | 111 | ANIMAL TRAINER AND THE TOAD MOUNTAIN | Windfall 534 (Bell) |
| 111 | 117 | MUSIC IS LOVE | DAVID CROSBY—Atlantic 45-2792 (Guerilla, BMI) |
| 112 | 120 | MICHIGAN HARRY SLAUGHTER | WADSWORTH MANSION—Sussex SUX 215 (Buddah) (Kama Sutra/Big Hawk, BMI) |
| 113 | 116 | COLORS OF MY LOVE | HARRIS & POLAND—Virgo 1002 (Harris & Poland, BMI) |
| 114 | 141 | WE WERE ALWAYS SWEETHEARTS | BOZ SCAGGS—Columbia 4-45353 |
| 115 | 104 | I'D RATHER LOVE YOU | CHARLEY PRIDE—RCA 47-9952 (Pi-Gem, BMI) |
| 116 | 123 | ON MY SIDE | COWSILLS—London 149 (Cowsill, ASCAP) |
| 117 | 122 | STOP IN THE NAME OF LOVE | MARGIE JOSEPH—Volt 4056 (Stax) (Jobete, BMI) |
| 118 | 128 | I PLAY DIRTY LITTLE MILTON | Checker 1239 (Arc/Frepea, BMI) |
| 119 | 127 | ANGEL'S SUNDAY | JIM ED BROWN—RCA 47-9965 (Moss-Rose, BMI) |
| 120 | — | RED BLUE EYES | REDEYE—Pentagram 206 (MCA) (Screen Gems-Columbia/Dimensions, BMI) |
| 121 | 131 | LIVE TILL YOU DIE | EMITT RHODES—Dunhill 4274 (Thirty Four, ASCAP) |
| 122 | 132 | L.A. GOODBYE | IDES OF MARCH—Warner Brothers 7466 (Bald Medusa, ASCAP) |
| 123 | 129 | EMPTY ARMS | SONNY JAMES—Capitol 3015 (Melody Lane/DeSard, BMI) |
| 124 | 130 | ELECTRONIC MAGNETISM | SOLOMON BURKE—MGM 14221 (The Kid's Music, BMI) |
| 125 | — | NEVADA FIGHTER | MICHAEL NESMITH & FIRST NATIONAL BAND—RCA 74-0453 (Screen Gems-Columbia, BMI) |
| 126 | — | SUPERSTAR | MURRAY HEAD—Decca D 32603 (Leeds, ASCAP) |
| 127 | — | YOU AND YOUR FOLK, ME AND MY FOLKS | FUNKADELIC—Westbound 175 (Janus) (Bridgeport, BMI) |
| 128 | 136 | SPINNING AROUND | MAIN INGREDIENT—RCA 74-0456 (L.T.O., BMI) |
| 129 | 135 | WE SURE CAN LOVE EACH OTHER | TAMMY WYNETTE—Epic 5-10707 (Columbia) (Aigee & Altany, BMI) |
| 130 | — | I PLAY DIRTY LITTLE MILTON | Checker 1239 (Arc/Frepea, BMI) |
| 131 | 138 | BROWNSVILLE | JOY OF COOKING—Capitol 3075 (Red Shoes, ASCAP) |
| 132 | — | BABY BLUE | BLIZZARD—Metromedia 215 (Tash, BMI) |
| 133 | — | CALIFORNIA BLUES | REDWING—Fantasy 657 (Peer Intl., BMI) |
| 134 | 119 | AFTER THE FIRE IS GONE | LORETTA LYNN & CONWAY TWITTY—Decca 32776 (Twittybird, BMI) |
| 135 | — | PLAIN & SIMPLE | GIRL GARLAND GREEN—Cotillion 44098 (Atlantic) (Cotillion/Syl-Zel, BMI) |
| 136 | — | GIRLS IN THE CITY | ESQUIRES—Lamar 1001 (McLaughlin, BMI) |
| 137 | — | L.A. INTERNATIONAL AIRPORT | SUSAN RAYE—Capitol 3035 (Blue Book, BMI) |
| 138 | 121 | WHO DO YOU LOVE | TOM RUSH—Elektra 45718 (Arc, BMI) |
| 139 | — | LOVE MAKES THE WORLD GO ROUND | KIKI DEE—Rare Earth 5025 (Motown) (Jobete, BMI) |
| 140 | 137 | MAKING FRIENDS | MUDDY WATERS—Chess 2107 (Heavy, BMI) |
| 141 | — | YOUR LOVE | CHARLES WRIGHT & WATTS 103rd STREET RHYTHM BAND—Warner Brothers 7475 (Music Power/Warner Tamerlane, BMI) |
| 142 | 125 | GETTIN' IN OVER MY HEAD | BADGE—Exhibit 4600 (Famous, ASCAP) |
| 143 | 134 | I DON'T HAVE YOU | CONTINENTAL 4—Jay Walking 009 (Bon/Jose/Mardix, BMI) |
| 144 | 142 | A STRANGER IN MY PLACE | ANNE MURRAY—Capitol 3059 (TRO-First Edition, BMI) |
| 145 | 146 | LIFE | RICK NELSON—Decca 32779 (Matragun, BMI) |
| 146 | 145 | I'LL BE HOME | VIKKI CARR—Columbia 4-45302 |
| 147 | 144 | WHO'S GONNA TAKE THE WEIGHT | KOOL & THE GANG—Delite 538 |
| 148 | 147 | SHAKE YOUR HIPS | ISRAEL TOLBERT—Warren 107 (Carwar/East Memphis, BMI) |
| 149 | 133 | WHAT ABOUT ME | QUICKSILVER MESSENGER SERVICE—Capitol 3046 (Quicksilver, BMI) |
| 150 | 140 | GO ON FOOL | MARION BLACK—Avco Embassy 4559 (Danmi, BMI) |

APRIL 10, 1971



THE SINGLES CHART

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

| THIS WK. | LAST WK. | TITLE, ARTIST, Label, Number, (Distributing Label) | WKS. ON CHART |
|----------|----------|--|---------------|
| 1 | 2 | SHE'S A LADY TOM JONES Parrot 40058 (London) | 10 |
| 2 | 9 | WHAT'S GOING ON MARVIN GAYE/Tamla 45201 (Motown) | 7 |
| 3 | 3 | ME AND BOBBY McGEE JANIS JOPLIN/Columbia 4-45314 | 11 |
| 4 | 1 | DOESN'T SOMEBODY WANT TO BE WANTED PARTRIDGE FAMILY/Bell 963 | 10 |
| 5 | 7 | LOVE STORY ANDY WILLIAMS/Columbia 4-45317 | 11 |
| 6 | 5 | JUST MY IMAGINATION TEMPTATIONS/Gordy 7205 (Motown) | 10 |
| 7 | 8 | HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH/ Mega 4-45303 | 11 |
| 8 | 24 | JOY TO THE WORLD THREE DOG NIGHT/Dunhill 4272 (ABC) | 5 |
| 9 | 11 | ANOTHER DAY/OH WOMAN, OH WHY? PAUL McCARTNEY Apple 1829 | 7 |
| 10 | 4 | FOR ALL WE KNOW CARPENTERS/A&M 1243 | 10 |
| 11 | 6 | PROUD MARY IKE & TINA TURNER/Liberty 56126 | 10 |
| 12 | 12 | LOVE'S LINES, ANGLES AND RHYMES 5th DIMENSION/Bell 965 | 8 |
| 13 | 14 | OYE COMO VA SANTANA/Columbia 4-45330 | 8 |
| 14 | 16 | ONE TOKE OVER THE LINE BREWER & SHIPLEY/ Kama Sutra 516 (Buddah) | 8 |
| 15 | 37 | PUT YOUR HAND IN THE HAND OCEAN/Kama Sutra 519 (Buddah) | 4 |
| 16 | 17 | BLUE MONEY VAN MORRISON/Warner Brothers 7462 | 10 |
| 17 | 18 | WILD WORLD CAT STEVENS/A&M 1231 | 8 |
| 18 | 10 | WHAT IS LIFE/APPLE SCRUFFS GEORGE HARRISON/Apple 1828 | 7 |
| 19 | 13 | CRIED LIKE A BABY BOBBY SHERMAN/Metromedia 206 | 10 |
| 20 | 34 | I AM . . . I SAID NEIL DIAMOND/Uni 55278 | 4 |
| 21 | 21 | SOUL POWER JAMES BROWN/King 6368 | 7 |
| 22 | 22 | EIGHTEEN ALICE COOPER/Warner Brothers 7449 | 8 |
| 23 | 26 | STAY AWHILE BELLS/Polydor 15023 | 5 |
| 24 | 25 | DREAM BABY GLEN CAMPBELL/Capitol 3062 | 6 |
| 25 | 31 | WHERE DID THEY GO, LORD/RAGS TO RICHES ELVIS PRESLEY/RCA 47-9980 | 5 |
| 26 | 28 | HEAVY MAKES YOU HAPPY STAPLE SINGERS/Stax 0083 | 9 |
| 27 | 30 | WE CAN WORK IT OUT STEVIE WONDER/Tamla 54202 (Motown) | 4 |
| 28 | 29 | NO LOVE AT ALL B. J. THOMAS/Scepter 12307 | 7 |
| 29 | 33 | I PLAY AND SING DAWN/Bell 970 | 4 |
| 30 | 23 | TEMPTATION EYES GRASS ROOTS/Dunhill 4263 (ABC) | 16 |
| 31 | 15 | AMOS MOSES JERRY REED/RCA 47-9904 | 17 |
| 32 | 40 | I LOVE YOU FOR ALL SEASONS FUZZ/Calla 174 (Roulette) | 12 |
| 33 | 41 | IF BREAD /Elektra 45720 | 4 |
| 34 | 46 | BABY LET ME KISS YOU KING FLOYD/Chimneyville 437 (Atlantic) | 5 |
| 35 | 47 | PUSHBIKE SONG MIXTURES/Sire 350 (Polydor) | 7 |
| 36 | 38 | DON'T CHANGE ON ME RAY CHARLES/ABC 1291 | 5 |
| 37 | 27 | FREE CHICAGO /Columbia 4-45331 | 8 |
| 38 | 59 | NEVER CAN SAY GOODBYE JACKSON 5/Motown 1179 | 2 |
| 39 | 39 | ASK ME NO QUESTIONS B. B. KING/ABC 6368 | 8 |
| 40 | 36 | WHEN THERE'S NO YOU ENGELBERT HUMPERDINCK/ Parrot 40059 (London) | 6 |
| 41 | 45 | WOODSTOCK MATTHEW SOUTHERN COMFORT/Decca 1306 (MCA) | 5 |
| 42 | 48 | FRIENDS ELTON JOHN/Uni 55277 (MCA) | 4 |
| 43 | 51 | SOMEONE WHO CARES KENNY ROGERS & THE FIRST EDITION/ Reprise 0999 | 4 |
| 44 | 57 | TIMOTHY BUOYS/Scepter 12275 | 4 |
| 45 | 54 | POWER TO THE PEOPLE JOHN LENNON/PLASTIC ONO BAND/ Apple 1830 | 3 |
| 46 | 19 | YOU'RE ALL I NEED TO GET BY ARETHA FRANKLIN/Atlantic 2787 | 12 |
| 47 | 52 | I DON'T BLAME YOU AT ALL SMOKEY ROBINSON & THE MIRACLES/Tamla 54205 (Motown) | 4 |
| 48 | 55 | MAN IN BLACK JOHNNY CASH/Columbia 4-45338 | 5 |
| 49 | 20 | ONE BAD APPLE OSMONDS/MGM 14193 | 14 |
| 50 | 44 | SNOW BLIND FRIEND STEPPENWOLF/Dunhill 4269 (ABC) | 7 |
| 51 | 60 | TIME AND LOVE BARBRA STREISAND/Columbia 4-45341 | 5 |



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|----|----|---|---|
| 52 | 58 | TONGUE IN CHEEK SUGARLOAF/Liberty 56218 (UA) | 6 |
| 53 | 66 | CHICK-A-BOOM DADDY DEWDROP/MGM/Sunflower 105 | 5 |
| 54 | 75 | I THINK OF YOU PERRY COMO/RCA 74-0444 | 3 |
| 55 | 49 | AIN'T GOT TIME IMPRESSIONS/Curtom 1957 (Buddah) | 6 |
| 56 | 70 | LOVE HER MADLY DOORS/Elektra 45276 | 2 |
| 57 | 62 | COULD I FORGET YOU TYRONE DAVIS/Dakar 623 (Atlantic) | 4 |
| 58 | 61 | HOT PANTS SALVAGE/Odax 47816 (Mercury) | 7 |
| 59 | 64 | I WISH I WERE ANDY KIM/Steed 732 (Paramount) | 4 |
| 60 | 63 | DO ME RIGHT DETROIT EMERALDS/Westbound 172 (Janus) | 7 |
| 61 | 68 | ME AND MY ARROW NILSSON/RCA 74-443 | 3 |
| 62 | 85 | ME AND YOU AND A DOG NAMED BOO LOBO/ Big Tree 112 (Ampex) | 3 |
| 63 | 77 | COOL AID PAUL HUMPHREY AND HIS COOL AID CHEMISTS/ Lizard X21006 | 3 |
| 64 | 80 | I WON'T MENTION IT AGAIN RAY PRICE/Columbia 4-45329 | 3 |
| 65 | 67 | WHEN YOU DANCE I CAN REALLY LOVE NEIL YOUNG/ Reprise 0992 | 5 |
| 66 | 73 | BOOTY BUTT RAY CHARLES ORCHESTRA/ABC 1015 | 3 |
| 67 | 72 | DON'T KNOW HOW TO LOVE HIM HELEN REDDY/Capitol 3027 | 6 |
| 68 | 82 | TOAST AND MARMALADE FOR TEA TIN TIN/Atco 6794 | 3 |
| 69 | 99 | OH SINGER JEANNIE C. RILEY/Plantation 72 (SSS) | 2 |
| 70 | 83 | SWEET AND INNOCENT DONNY OSMOND/MGM 14227 | 3 |

CHARTMAKER OF THE WEEK

| THIS WK. | LAST WK. | TITLE, ARTIST, Label, Number, (Distributing Label) | WKS. ON CHART |
|----------|----------|--|---------------|
| 71 | 114 | THE GOOD BOOK MELANIE/Buddah BDA 224 | 1 |
| 72 | — | GIVE MORE POWER TO THE PEOPLE CHILITES/Brunswick 55450 | 1 |
| 73 | 88 | 13 QUESTIONS SEATRIN/Capitol 3067 | 2 |
| 74 | 81 | TREAT HER LIKE A LADY CORNELIUS BROTHERS & SISTER ROSE/United Artists 50721 | 5 |
| 75 | 115 | RIGHT ON THE TIP OF MY TONGUE BRENDA & THE TABULATIONS/Top & Bottom (Jamie-Guyden) | 1 |
| 76 | 86 | LUCKY MAN EMERSON, LAKE & PALMER/ Cotillion 44106 (Atlantic) | 3 |
| 77 | 71 | IF IT'S REAL WHAT I FEEL JERRY BUTLER/Mercury 73169 | 5 |
| 78 | 118 | FREEDOM JIMI HENDRIX/Reprise 1000 | 1 |
| 79 | 79 | MELTING POT BOOKER T. & THE MG'S/Stax 0082 | 4 |
| 80 | — | WANT ADS HONEY CONE/Hot Wax 7011 (Buddah) | 1 |
| 81 | 101 | HERE COMES THE SUN RICHIE HAVENS/MGM/Stormy Forest 656 | 1 |
| 82 | — | BRIDGE OVER TROUBLED WATER ARETHA FRANKLIN— Atlantic 47-2796 | 1 |
| 83 | 89 | WARPATH ISLEY BROTHERS/T-Neck 929 (Buddah) | 2 |
| 84 | 90 | C'MON POCO/Epic 5-10714 (Columbia) | 17 |
| 85 | 126 | INDIAN RESERVATION RAIDERS/Columbia 4-45332 | 1 |
| 86 | 106 | BROKEN /ALBERT FLASHER GUESS WHO/RCA 74-0458 | 1 |
| 87 | 91 | I WAS WONDERING POPPY FAMILY/London 148 | 2 |
| 88 | 113 | BE NICE TO ME RUNT/Bearsville 32002 (Ampex) | 1 |
| 89 | 95 | SKYSCRAPER COMMANDO ELEPHANTS MEMORY/ Metromedia 210 | 2 |
| 90 | — | MR. AND MRS. UNTRUE CANDI STATON/Fame 1478 (Capitol) | 1 |
| 91 | 93 | CHIRPY CHIRPY CHEEP CHEEP LALLY SCOTT/ Philips 40695 (Mercury) | 2 |
| 92 | 96 | LAYLA DEREK & THE DOMINOS/Atco 6809 | 2 |
| 93 | 98 | GIVE IT TO ME MOB/MGM/Colossus 134 | 3 |
| 94 | — | MARRIED TO A MEMORY JUDY LYNN/Amaret 45-131 | 1 |
| 95 | — | GOTTA SEE JANE R. DEAN TAYLOR/Rare Earth 5026 (Motown) | 1 |
| 96 | 97 | ADRIENNE TOMMY JAMES/Roulette 7100 | 3 |
| 97 | 50 | HAVE YOU EVER SEEN THE RAIN/HEY TONIGHT CREEDENCE CLEARWATER REVIVAL/Fantasy 655 | 10 |
| 98 | 102 | I'M GIRL SCOUTIN' INTRUDERS/Gamble 4009 | 1 |
| 99 | 107 | COME INTO MY LIFE AL MARTINO/Capitol 3056 | 1 |
| 100 | 56 | CHERISH WHAT IS DEAR TO YOU FREDA PAYNE/ Invictus 9085 (Capitol) | 9 |



FLASHMAKER OF THE WEEK



WOODSTOCK TWO
VARIOUS ARTISTS
Cotillion

TOP FM AIRPLAY THIS WEEK

AQUALUNG (import)—JETHRO TULL—Chrysalis
BACK TO THE ROOTS—JOHN MAYALL—Polydor
"THIRDS"—THE JAMES GANG—ABC
WOODSTOCK TWO—VARIOUS ARTISTS—Cotillion

WNEW-FM/NEW YORK

AQUALUNG (import)—JETHRO TULL—Chrysalis
CHEROKEE—ABC
DESPITE IT ALL—BRINSLEY SCHWARZ—Capitol
HALF WOMAN HALF CHILD—RISA POTTERS—National General
JACK JOHNSON—MILES DAVIS—Columbia
BILLY MITCHELL—Mercury
MYTHICAL KINGS AND IGUANAS—DORY PREVIN—Mediarts
OHIO KNOX—Reprise
PASTORALE—ROD MCKUEN—Stanton
THE AMERICAN DREAM—EMITT RHODES—A&M

WPLJ-FM/NEW YORK

AQUALUNG (import)—JETHRO TULL—Chrysalis
BACK TO THE ROOTS—JOHN MAYALL—Polydor
CELEBRATION—VARIOUS ARTISTS—Ode 70
MOTEL SHOT—DELANEY & BONNIE & FRIENDS—Atco
MOTHER EARTH—Warner Bros.
ROCK ON—HUMBLE PIE—A&M
THE YES ALBUM—YES—Atlantic
"THIRDS"—THE JAMES GANG—ABC
THIS IS MADNESS—THE LAST POETS—Columbia
WOODSTOCK TWO—VARIOUS ARTISTS—Cotillion

WHCN-FM/HARTFORD, CONN.

A MESSAGE TO THE PEOPLE—BUDDY MILES—Mercury
MOVIN' TOWARD HAPPINESS—MASON PROFITT—Happy Tiger
MOTEL SHOT—DELANEY & BONNIE & FRIENDS—Atco
MYTHICAL KINGS AND IGUANAS—DORY PREVIN—Mediarts
NEW BLUES—DAVID POMERANZ—Decca
ROCK ON—HUMBLE PIE—A&M
THE YES ALBUM—YES—Atlantic
"THIRDS"—THE JAMES GANG—ABC
WILDLIFE—MOTT THE HOOPLE—Atlantic
WOODSTOCK TWO—VARIOUS ARTISTS—Cotillion

WRBB-FM/BOSTON

GARY BJRTON & KEITH JARRET—Atlantic
CHEROWEE—ABC
LOVE IT TO DEATH—ALICE COOPER—Straight
MARY—MARY TRAVERS—Warner Bros.
MOTEL SHOT—DELANEY & BONNIE & FRIENDS—Atco
POEMS, PRAYERS AND PROMISES—JOHN DENVER—RCA
SALISBURY—URIAH HEPP—Mercury
SHE USED TO WANNA BE A BALLERINA—BUFFEY SAINTE-MARIE—Vanguard
TAPESTRY—CAROLE KING—Ode 70
WELCOME TO GOOSE CREEK—GOOSE CREEK SYMPHONY—Capitol

WMMR-FM/PHILADELPHIA

A MESSAGE TO THE PEOPLE—BUDDY MILES—Mercury
BACK TO THE ROOTS—JOHN MAYALL—Polydor
BALLAD OF MAD DOGS AND ENGLISHMEN (single)—LEON RUSSELL—A&M

BLUES BEFORE SUNRISE—LEROY CARR—Columbia
RANDY BURNS AND THE SKY DOG BAND—Mercury
LOVE IT TO DEATH—ALICE COOPER—Straight
PEPPER'S POW WOW—JIM PEPPER—Embryo
SECOND CONTRIBUTION—SHAWN PHILLIPS—A&M
THE BALLAD OF C P JONES—DON COOPER—Roulette
"THIRDS"—THE JAMES GANG—ABC

WPLO-FM/ATLANTA

A MESSAGE TO THE PEOPLE—BUDDY MILES—Mercury
BALLAD OF CP JONES—DON COOPER—Roulette
HOG HEAVEN—Roulette
IF I COULD ONLY REMEMBER MY NAME—DAVID CROSBY—Atlantic
JACK-KNIFE GYPSY—PAUL SIEBEL—Elektra
LIZARD—KING CRIMSON—Atlantic
MANNA—BREAD—Elektra
MOTEL SHOT—DELANEY & BONNIE & FRIENDS—Atco
SISTER KATE—KATE TAYLOR—Cotillion
WAR—UA

WEDE-FM/MIAMI

BLOODROCK 3—BLOODROCK—Capitol
BROKEN (single)—GUESS WHO—RCA
CELEBRATION—VARIOUS ARTISTS—Ode 70
DESPITE IT ALL—BRINSLEY SCHWARZ—Capitol
FLOATING OPERA—Embryo
LOVE HER MADLY (single)—THE DOORS—Elektra
MA KELLY'S GREASY SPOON—STATUS QUO—Janus
POEMS, PRAYERS AND PROMISES—JOHN DENVER—RCA
THE GREAT GRIZZLY BEAR HUNT—THE INCREDIBLE BROADSIDE BRASS BED BAND—Poison Ring
TOE FAT TWO—TOE FAT—Rare Earth

WMMS-FM/CLEVELAND

AQUALUNG (import)—JETHRO TULL—Chrysalis
BACK TO THE ROOTS—JOHN MAYALL—Polydor
HALF LIVE AT THE BITTER END—BIFF ROSE—Buddah
POEMS, PRAYERS AND PROMISES—JOHN DENVER—RCA
PRESENT COMPANY—JANIS IAN—Capitol
RIDE THE WIND—THE YOUNGBLOODS—Racoon
SECOND CONTRIBUTION—SHAWN PHILLIPS—A&M
SWEET PAIN—UA
THE YES ALBUM—YES—Atlantic
WILDLIFE—MOTT THE HOOPLE—Atlantic

WDAI-FM/CHICAGO

AQUALUNG (import)—JETHRO TULL—Chrysalis
BE GLAD FOR THE SONG HAS NO ENDING (Import)—INCREDIBLE STRING BAND—Island
ELEGY—THE NICE—Mercury
MOVIN' TOWARD HAPPINESS—MASON PROFITT—Happy Tiger
MWNADISHI—HERBIE HANCOCK—Warner Bros.
PEPPER'S POW WOW—JIM PEPPER—Embryo
PERCY (Import)—THE KINKS—British Pye
ROCK ON—HUMBLE PIE—A&M
TAPESTRY—CAROLE KING—Ode 70
"THIRDS"—THE JAMES GANG—ABC

WABX-FM/DETROIT

BRADLEY'S BARN—BEAU BRUMMELS—Warner Bros.
CRAZY HORSE—Reprise
HEAR ME NOW—DONOVAN—Janus
PEPPER'S POW WOW—JIM PEPPER—Embryo
ROCK ON—HUMBLE PIE—A&M
STONEGROUND—Warner Bros.
TAPESTRY—CAROLE KING—Ode 70
THE GOLDEN AGE OF ENGLISH LUTE MUSIC—JULIAN BREAM—RCA
WEST SIDE SOUL—MAGIC SAM BLUES BAND—Delmark
WOODSTOCK TWO—VARIOUS ARTISTS—Cotillion

WZMF-FM/MILWAUKEE

BRIAN AUGER'S OBLIVION EXPRESS—RCA
DEREK AND THE DOMINOS—Atco
FLOATING OPERA—Embryo
FRIENDS (soundtrack)—ELTON JOHN—Paramount
HALF LIVE AT THE BITTER END—BIFF ROSE—Buddah
HANGING IN THERE—HUDSON AND LANDRY—Dore
HOG HEAVEN—Roulette
LIVE AT THE COOK COUNTY JAIL—B. B. KING—ABC
MORNING—JOE BROOKS AND ROSCOE—Metromedia
TAPESTRY—CAROLE KING—Ode 70

KOCY-FM/OKLAHOMA CITY

FRIENDS (soundtrack)—ELTON JOHN—Paramount
GOIN' BACK TO COLORADO—ZEPHYR—Warner Bros.
HIS BAND AND STREET CHOIR—VAN MORRISON—Warner Bros.
IF I COULD ONLY REMEMBER MY NAME—DAVID CROSBY—Atlantic
LATER THAT SAME YEAR—MATTHEWS SOUTHERN COMFORT—Decca
LIVE—JOHNNY WINTER AND—Columbia
LOONEY TUNES AND MERRY MELODIES—VARIOUS ARTISTS—Warner Bros.
DAVE MASON & CASS ELLIOT—Blue Thumb
VACUUM CLEANER—MERRYWEATHER & CAREY—RCA
WOODSTOCK TWO—VARIOUS ARTISTS—Cotillion

KADI-FM/ST. LOUIS

COL. CHICKEN FRY (lp cut)—JOHN MAYALL—Polydor
IF I FELL (lp cut)—DON COOPER—Roulette
I PUT A SPELL ON YOU (lp cut)—FEVER THREE—Ampex
JAKE JONES—Capitol
KEEP A TRUKIN' (lp cut)—MOTT THE HOOPLE—Atlantic
SINGIN' THE BLUES (lp cut)—BLACK OAK ARKANSAS—Atco
STONEGROUND—Warner Bros.
SWEET SIR GALLAHAD (lp cut)—JOAN BAEZ—Cotillion
TAKE THE WORLD OFF MY BACK (single)—MADE IN JAPAN—Capitol
"THIRDS"—THE JAMES GANG—ABC

KLZ-FM/DENVER

AQUALUNG (import)—JETHRO TULL—Chrysalis
BACK TO THE ROOTS—JOHN MAYALL—Polydor
CALIFORNIA BLUES (single)—REDWING—Fantasy
ME AND YOU AND A DOG NAMED BOO—LOBO—Big Tree
OH WOMAN—PAUL McCARTNEY—Apple
REDEYE BLUES (single)—REDEYE—Pentagram
ROCK ON—HUMBLE PIE—A&M
STONEGROUND—Warner Bros.
TAPESTRY—CAROLE KING—Ode 70
TEA FOR THE TILLERMAN—CAT STEVENS—A&M

KMET-FM/LOS ANGELES

BE GLAD FOR THE SONG HAS NO ENDING (Import)—INCREDIBLE STRING BAND—Island
BE NICE TO ME (single)—TOD RUNDGREN—Bearsville
HEAD, HANDS AND FEET (West Coast Import)—MYTHICAL KINGS AND IGUANAS—DORY PREVIN—Mediarts
PERCY (import)—THE KINGS
ROCK ON—HUMBLE PIE—A&M
STACK WADDY (import)
THE YES ALBUM—YES—Atlantic
"THIRDS"—THE JAMES GANG—ABC
WILDLIFE—MOTT THE HOOPLE—Atlantic

KSAN-FM/SAN FRANCISCO

AQUALUNG (import)—JETHRO TULL—Chrysalis
A MESSAGE TO THE PEOPLE—BUDDY MILES—Mercury
BACK TO THE ROOTS—JOHN MAYALL—Polydor
BLACK ON BLACK—SONNY PHILLIPS—Prestige
ELEGY—THE NICE—Mercury
HAIR AND THINGS—DENNIS COFFEY—Maverick
RAT ON—SWAMP DOG—Elektra
STONEGROUND—Warner Bros.
WOODSCHTICK—THE CREDIBILITY GAP—Capitol
WOODSTOCK TWO—VARIOUS ARTISTS—Cotillion

KZEL-FM/EUGENE, ORE.

A LITTLE TASTE OF SOUTHERN FRIED—SOUTHERN FRIED—Mercury
HANG ON TO A DREAM (lp cut)—THE NICE—Mercury
JONI MITCHELL—Reprise
LET IT BE (single)—CLAUDIA LENNEAR—A&M
BILLY MITCHELL—Mercury
PEPPER'S POW WOW—JIM PEPPER—Embryo
SHE USED TO WANNA BE A BALLERINA—BUFFEY SAINTE-MARIE—Vanguard
THE IMMORTAL GUITAR—DJANGL REINHARDT—Reprise
WOODSTOCK TWO—VARIOUS ARTISTS—Cotillion
WOW—WILLIAM BELL—Stax

Shelley 'Coolest Hot Pants' Satire, And That's the Rub



Gladys Shelley

■ NEW YORK — Songwriter Gladys Shelley has come up with another hit record. This time it's "The Coolest Hot Pants," recorded on the Spiral label by Jimmy Clanton, of "Go Jimmy, Go" renown. The song, while highly topical in appeal, has an old-fashioned sound and therein lies the rub.

It seems that some radio programmers have resisted airing the record because they feel its sound is outdated. Gladys, in a conversation with *Record World*, admitted that her tune was old-fashioned and explained that it was intentionally so. She originally wrote the song for a Hot Pants contest at Palisades Amusement Park, N. J. Hot Pants are noth-

ing new, she reasoned, having been all the rage in the 1920s and 1930s. Their reappearance on the fashion scene is really the result of the current nostalgia fad.

Rinky-Tink Reminiscent

Therefore, she determined to make her "Hot Pants" song highly reminiscent of the days in which the style first appeared. She wrote a "rinky-tink" type of melody to complement her lyric, in which she went for plays on words. Even in the title of the tune she juxtaposed the word "coolest" with "hot" to achieve her desired effect. The final result is one of satire, which Gladys, of course, understands is very hard to make understood, "especially today when music is very elementary and perhaps without the sense of humor it once had."

Still, "The Coolest Hot Pants" has been very well received. The song was featured on a CBS News report on the Hot Pants fashion craze. Radio stations everywhere are playing it. And soon Jimmy Clanton will open at Barney Googles here in New York to give the recorded that all-important personal push. Yet, it looks like Gladys Shelley has another hit on her hands.

Gregg Geller

30 Members Join 1971-72 Radio Meeting's Advisory Board

■ SAN FRANCISCO — Thirty members will participate on the Advisory Board of the Annual Radio Program Conference sponsored and directed by Bill Gavin, radio programming advisor who headquarters here.

Membership for 1971-72 comprises a cross-section of broadcast and record industry executives, all serving the non-profit Conference without compensation.

Those invited by Gavin to help develop plans for the next event:

Radio: Ted Atkins, Program Director, KHJ-Los Angeles; John Barger, Station Manager, KRLD-Dallas; Mark Blinoff, Assistant Program Director, KMPC-Los Angeles; Jerry Boulding, Program Director, WWRL-New York; Betty Breneman, Breneman Program Services-Los Angeles; Lucky Cordell, General Manager, WVON-Chicago; Ken Dowe, National Operations Director, McLendon Stations; George Duncan, Vice President, Metro-media Radio; Charles Van Dyke, Program Director, KGB-San Diego; Janet Gavin, Gavin Record Report, San Francisco; Allan Newman, Vice President, Golden West Broadcasting; Woody Roberts, Manager, KTSA-San Antonio; John Rook, Vice President, d/b Programming-Hollywood; Gary Taylor, Program Director, KJR-Seattle;

Bill Ward, General Manager-KBBQ-Burbank; George Wilson, Program Director, WOKY-Milwaukee; and Bill Young, Program Director, KILT-Houston.

Recording: Ron Alexenburg, Vice President, Epic Records; Al Bell, Executive Vice President, Stax/Volt Records; Eileen Burns Bisco, President, Bang Records; Harold Childs, National Promotion, A&M Records; Robert Fead, Executive Vice President, A&M Records; Barry Gross, Vice President-Promotion, ABC/Dunhill; Cecil Holmes, Vice President, Buddha Records; Harold Lipsius, President, Jamie/Guyden; Wade Pepper, C&W Promotion Director, Capitol Records; John Rosica, West Coast Operations, Bell Records; Don Schmitzerle, General Manager, Warner Bros. Records; and Larry Utal, President, Bell Records.

Robert S. Levinson and Al Ross of Litrov/Levinson Public Relations, Conference PR counsel for the third consecutive year, serve in an ex-officio capacity.

Board membership reflects a blend of new and continuing executives, perpetuating the mixture of experience and new ideas, Gavin observed.

Committee assignments are now being developed, to be followed by selection of a site for the Sixth Annual Conference.

Editor Calls for FM Action

■ CHICAGO — James Goode, Editor of *Earth Magazine*, delivered a speech on aggressive news reporting to the National Association of FM Broadcasters here last week.

"To achieve a real dialogue," he said, "to communicate, we must all begin to deliver what the audience is interested in. About the only criterion or description of news for a young audience is integrity. That, I suppose, is why a standard White House press release is not very interesting. To older journalists perhaps, who are involved in a game of analyzing what the words really mean, but such games have no attraction for the young. Their heroes are those persons in our society who have spoken out without fear of consequence—Jesse Jackson, Nicholas Johnson, Justice Douglas, Ralph Nader, Fulbright, Proxmire, Bobby Kennedy, Fanny Lou Hamer, Senator Ribicoff at the Chicago Convention, Dick Gregory, Jane Fonda, and all the nameless persons of good

works, in the peace movement, poverty groups and programs, ACLU, conservation and the defense of the consumer.

"The only interesting words of the moment are the words of change, those words spoken or sung that describe a better, more peaceful, more creative life and what we must do to bring it about. Words in defense of the status quo which generally turn out to be poverty or a machine gun are again a bummer.

"I would like to suggest that FM radio, which has a vested interest in its audience rather than the increased power and wealth of large corporations, can act in its own behalf and in behalf of the intelligent audience by regularly bringing that audience the real news of the war, defense spending programs, the SST, honest political candidates where they exist, reports of injustice, and generally acting as the watchdogs of power and influence. The medium of radio, which began

(Continued on page 49)

CONCERT REVIEW

Getting the Kinks Out

■ NEW YORK—Reprise's the Kinks performed Tuesday (30) to a packed Philharmonic Hall, a concert filled with moments of both enjoyment and frustration.

The pleasantries included the tunes, in particular, "Lola," "Aueman," "You Really Got Me" and "All Day and All of the Night"; Ray Davies' showmanship; and the sing-alongs (i.e., "You Are My Sunshine"). The not-so-pleasantries were: the front half of the audience, who rudely stood throughout the entire set (not dancing, just standing), thereby blocking the view; the sound system; the exclusion of "Well Respected Man" and "Tired of Waiting"—two all-time Kink favorites. The combination of good and bad elements made for a manic-depressive evening.

Not adding to the happiness of the patrons was Threshold

Records' Trapeze, a three-man group from England and protégés of the Moody Blues. These fellows certainly have not let the Moodys' fine musical taste rub off on them. The instruments were extremely loud, sending the vocals to oblivion. As a result, Trapeze did not get off the ground.

Fred Goodman

Maury Feld Dead

■ DENVER—Drummer Maury Feld died last week at the age of 55.

He was for many years with ABC Orchestra and was associated with the Benny Goodman, Bobby Hackett and Ben Pollack bands as well. He participated in the original World's Greatest Jazz Band recording. Feld lived in Denver where he operated his own club.



THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART

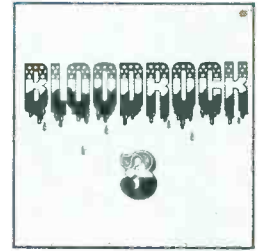
| | | | |
|-----------|----------|--|-----------|
| 1 | 2 | LOVE STORY ORIGINAL SOUNDTRACK Paramount PAS 6002 | 13 |
| 2 | 1 | PEARL JANIS JOPLIN/Columbia KC 30322 | 11 |
| 3 | 3 | CRY OF LOVE JIMI HENDRIX/Reprise MS 1887 | 6 |
| 4 | 4 | JESUS CHRIST SUPERSTAR/Decca DXSA 7206 | 22 |
| 5 | 5 | LOVE STORY ANDY WILLIAMS/Columbia KC 30497 | 7 |
| 6 | 7 | GOLDEN BISQUITS THREE DOG NIGHT/Dunhill DS 50098 (ABC) | 7 |
| 7 | 6 | TUMBLEWEED CONNECTION ELTON JOHN/Uni 73096 (MCA) | 12 |
| 8 | 8 | ABRAXAS SANTANA/Columbia KC 30130 | 28 |
| 9 | 9 | STONEY END BARBRA STREISAND/Columbia KC 30378 | 7 |
| 10 | 14 | IF I COULD ONLY REMEMBER MY NAME DAVID CROSBY/ Atlantic SD 7203 | 4 |
| 11 | 12 | TEA FOR THE TILLERMAN CAT STEVENS/A&M SP 4280 | 13 |
| 12 | 10 | CHICAGO III/Columbia C2 30110 | 11 |
| 13 | 11 | PARANOID BLACK SABBATH/Warner Brothers WS 1887 | 8 |
| 14 | 13 | IF YOU COULD READ MY MIND GORDON LIGHTFOOT/ Reprise 6392 | 13 |
| 15 | 26 | LOVE'S LINES, ANGLES AND RHYMES 5TH DIMENSION/ Bell 6060 | 5 |
| 16 | 15 | ALL THINGS MUST PASS GEORGE HARRISON/Apple 639 | 18 |
| 17 | 18 | THE POINT NILSSON/RCA Victor LSPX 1003 | 6 |
| 18 | 21 | EMERSON, LAKE & PALMER/Cotillion SD 9040 (Atlantic) | 9 |
| 19 | 19 | IT'S IMPOSSIBLE PERRY COMO/RCA LSP 4473 | 12 |
| 20 | 20 | CLOSE TO YOU CARPENTERS/A&M SP 4271 | 30 |
| 21 | 22 | STEPPENWOLF GOLD/Dunhill DSX 50090 (ABC) | 6 |
| 22 | 23 | B. B. KING LIVE IN COOK COUNTY JAIL/ABC ABCS 723 | 8 |
| 23 | 16 | ELTON JOHN/Uni 73090 (MCA) | 34 |
| 24 | 24 | THEME FROM LOVE STORY HENRY MANCINI/RCA LSP 4466 | 11 |
| 25 | 25 | THE PARTRIDGE FAMILY ALBUM/Bell B 6050 | 30 |
| 26 | 29 | WORKIN' TOGETHER IKE & TINA TURNER/Liberty LST 7650 | 20 |
| 27 | 27 | SWEETHEART ENGELBERT HUMPERDINCK/ Parrot XPAS 71043 (London) | 7 |
| 28 | 28 | SWEET BABY JAMES JAMES TAYLOR/Warner Brothers 1484 | 57 |
| 29 | 36 | SEATRAN/Capitol SMAS 659 | 9 |
| 30 | 31 | ELVIS COUNTRY ELVIS PRESLEY/RCA SLP 4460 | 11 |
| 31 | 41 | LONG PLAYER FACES/Warner Brothers WS 1892 | 5 |
| 32 | 48 | THIS IS A RECORDING LILY TOMLIN/Polydor 24-4055 | 3 |
| 33 | 80 | UP TO DATE PARTRIDGE FAMILY/Bell 6059 | 2 |
| 34 | 38 | ROSE GARDEN LYNN ANDERSON/Columbia C 40311 | 12 |
| 35 | 17 | PENDULUM CREEDENCE CLEARWATER REVIVAL/Fantasy 8410 | 16 |
| 36 | 37 | HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH/ Mega M 31-1000 | 5 |
| 37 | 30 | GREATEST HITS SLY & FAMILY STONE/Epic KE 30325 | 27 |
| 38 | 32 | DELIVERIN' POCO/Epic KE 30209 | 9 |
| 39 | 33 | ONE BAD APPLE OSMONDS/MGM 4724 | 10 |
| 40 | 42 | CURTIS CURTIS MAYFIELD/Curtom CRS 8005 (Buddah) | 31 |
| 41 | 34 | NANTUCKET SLEIGHRIE MOUNTAIN/Windfall 5500 (Bell) | 11 |
| 42 | 35 | BLOODROCK 2/Capitol SKAO 491 | 22 |
| 43 | 44 | KENNY ROGERS & THE FIRST EDITION HITS/Reprise RS 4637 | 7 |
| 44 | 49 | DAVE MASON & CASS ELLIOT/Blue Thumb BTS 8825 (Capitol) | 4 |
| 45 | 40 | GRAND FUNK LIVE GRAND FUNK RAILROAD/Capitol SWBB 633 | 20 |
| 46 | 68 | FRIENDS ELTON JOHN/Paramount PAS 6004 | 3 |
| 47 | 52 | TARKIO BREWER & SHIPLEY/Kama Sutra KSBS 2024 | 5 |
| 48 | 84 | LOVE IT TO DEATH ALICE COOPER/Warner Brothers WS 1883 | 2 |
| 49 | 45 | MELTING POT BOOKER T. & THE MG'S/Stax STS 2035 | 5 |
| 50 | 55 | LOVE STORY TONY BENNETT/Columbia C 30558 | 4 |
| 51 | 46 | 2 YEARS ON BEE GEES/Atco SD 33-353 | 12 |



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|-----------|----|--|----|
| 52 | 65 | GLEN CAMPBELL'S GREATEST HITS/Capitol SW 752 | 2 |
| 53 | 47 | WORST OF JEFFERSON AIRPLANE/RCA LSP 4459 | 19 |
| 54 | 50 | UNCLE CHARLIE AND HIS DOG TEDDY NITTY GRITTY DIRT BAND/Liberty LST 6437 | 18 |

CHARTMAKER OF THE WEEK

55 — BLOODROCK 3
Capitol ST 765



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|-----------|-----|--|----|
| 56 | 43 | WHALES AND NIGHTINGALES JUDY COLLINS/Elektra EKS 75010 | 20 |
| 57 | 53 | JOHN LENNON/PLASTIC ONO BAND/Apple SW 3372 | 16 |
| 58 | 60 | THE GOOD BOOK MELANIE/Buddah BDS 9500 | 6 |
| 59 | — | WOODSTOCK TWO WOODSTOCK ARTISTS/ Cotillion SD 2-4000 (Atlantic) | 1 |
| 60 | 54 | NATURALLY THREE DOG NIGHT/Dunhill DSX 50088 (ABC) | 18 |
| 61 | 69 | LOVE STORY JOHNNY MATHIS/Columbia C 30299 | 4 |
| 62 | 97 | MANNA BREAD/Elektra EKS 74086 | 2 |
| 63 | 66 | SUPER BAD JAMES BROWN/King KS 11277 | 9 |
| 64 | 67 | HOOKER 'N HEAT JOHN LEE HOOKER, CANNED HEAT/ Liberty LST 35002 | 6 |
| 65 | 56 | CHICAGO/Columbia KGP 24 | 61 |
| 66 | 92 | LIVE JOHNNY WINTER AND/Columbia C 30475 | 2 |
| 67 | 57 | PORTRAIT 5TH DIMENSION/Bell 6045 | 17 |
| 68 | 58 | STEPHEN STILLS/Atlantic SD 7202 | 20 |
| 69 | 59 | FROM ME TO YOU CHARLEY PRIDE/RCA Victor LSP 4468 | 8 |
| 70 | 51 | EMITT RHODES/Dunhill DS 50089 (ABC) | 18 |
| 71 | 61 | SPACESHIP EARTH SUGARLOAF/Liberty LST 11010 | 9 |
| 72 | 39 | WHAT ABOUT ME QUICKSILVER MESSENGER SERVICE/ Capitol SMAS 630 | 11 |
| 73 | 83 | WAR/United Artists UAS 5508 | 3 |
| 74 | 86 | NO, NO NANETTE ORIGINAL CAST/Columbia S 30563 | 2 |
| 75 | 85 | JOY OF COOKING/Capitol ST 661 | 4 |
| 76 | 90 | MARGIE JOSEPH MAKES A NEW IMPRESSION/Volt VOS 6012 | 3 |
| 77 | — | YOU'LL NEVER WALK ALONE ELVIS PRESLEY/ RCA Camden CAS 2472 | 1 |
| 78 | 63 | TO BE CONTINUED ISAAC HAYES/Enterprise ENS 1010 (Stax) | 19 |
| 79 | 64 | BLACK SABBATH/Warner Brothers WS 1887 | 25 |
| 80 | 95 | TAPESTRY CAROLE KING/Ode 70 SP 77009 (A&M) | 2 |
| 81 | 62 | FOR THE GOOD TIMES RAY PRICE/Columbia C 30106 | 23 |
| 82 | 88 | GLASS HARP/Decca DL 72561 | 3 |
| 83 | 70 | CANDIDA DAWN/Bell 6052 | 15 |
| 84 | 71 | THIRD ALARM JACKSON 5/Motown MS 718 | 28 |
| 85 | 98 | GREASE BAND/Shelter SHE 8904 (Capitol) | 2 |
| 86 | 73 | TAP ROOT MANUSCRIPT NEIL DIAMOND/Uni 73092 (MCA) | 21 |
| 87 | 74 | EVERYTHING'S GOOD ABOUT YOU LETTERMEN/Capitol ST 634 | 12 |
| 88 | — | BEST OF GUESS WHO/RCA LSPX 1004 | 1 |
| 89 | 76 | BUTTERFIELD BLUES BAND LIVE/Elektra 7S 2001 | 9 |
| 90 | 112 | SISTER KATE KATE TAYLOR/Cotillion SD 9045 (Atlantic) | 1 |
| 91 | 91 | TOMMY THE WHO/Decca DL SXSXW | 77 |
| 92 | 77 | LAYLA DEREK AND THE DOMINOS/Atco SD 2-704 | 21 |
| 93 | — | ONE WAY OR ANOTHER CACTUS/Atco SD 33-356 | 1 |
| 94 | 78 | LED ZEPPELIN III/Atlantic SD 7201 | 24 |
| 95 | 81 | WOODSTOCK SOUNDTRACK/Cotillion SD 3-500 (Atlantic) | 46 |
| 96 | 82 | MOSAIC CROW/Amaret ST 5009 | 7 |
| 97 | 100 | BLACK ROCK BAR KAYS/Volt VOS 6011 | 2 |
| 98 | 87 | CHICAGO TRANSIT AUTHORITY/Columbia GP 8 | 12 |
| 99 | 130 | MANDRILL/Polydor 24-4050 | 1 |
| 100 | 96 | COSMO'S FACTORY CREEDENCE CLEARWATER REVIVAL/ Fantasy 84200 | 37 |



101 THE ALBUM CHART 150

APRIL 10, 1971

THIS WK. LAST WK.

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| 101 | 127 | MARY MARY TRAVERS/Warner Brothers WS 1907 |
| 102 | 108 | ENDLESS BOOGIE JOHN LEE HOOKER/ABC ABCD 720 |
| 103 | 109 | LOVE STORY ROGER WILLIAMS/Kapp KS 3645 (MCA) |
| 104 | 79 | SURVIVAL OF THE FITTEST LIVE TED NUGENT & THE AMBOY DUKES/Polydor 24-4035 |
| 105 | 93 | AFTER THE GOLD RUSH NEIL YOUNG/Reprise 6383 |
| 106 | 111 | MORE GOLDEN GRASS GRASS ROOTS/Dunhill DS 50087 (ABC) |
| 107 | 89 | SISYPHUS COLD BLOOD/San Francisco SD 205 (Atlantic) |
| 108 | 99 | OLD SOCKS, NEW SHOES, NEW SOCKS, OLD SHOES JAZZ CRUSADERS/Chisa CS 804 (Motown) |
| 109 | 113 | GEORGIA SUNSHINE JERRY REED/RCA Victor LSP 4391 |
| 110 | 94 | AMERICAN BEAUTY GRATEFUL DEAD/Warner Brothers WS 1893 |
| 111 | 116 | SOUNDS OF SIMON JOE SIMON/Spring SPR 4701 (Polydor) |
| 112 | 123 | LIVE AT THE SEX MACHINE KOOL & THE GANG/Delite DE 2008 |
| 113 | 136 | SHE USED TO WANNA BE A BALLERINA BUFFY SAINTE MARIE/Vanguard VSD 79311 |
| 114 | 101 | THAT'S THE WAY IT IS ELVIS PRESLEY/RCA LSP 4445 |
| 115 | 102 | DO IT NEIL DIAMOND/Bang 224 |
| 116 | 103 | WATT TEN YEARS AFTER/Deram XDES 50088 (London) |
| 117 | 107 | NEIL DIAMOND GOLD/Uni 73084 (MCA) |
| 118 | 72 | JAMES TAYLOR & THE ORIGINAL FLYING MACHINE/Euphoria EST 2 (Jubilee) |
| 119 | 132 | CRAZY HORSE/Reprise RS 6438 |
| 120 | 121 | WE ONLY MAKE BELIEVE CONWAY TWITTY & LORETTA LYNN/Decca DL 75251 |
| 121 | 129 | LIZZARD KING CRIMSON/Atlantic SD 8278 |
| 122 | 124 | FOR THE GOOD TIMES DEAN MARTIN/Reprise RS 6428 |
| 123 | 125 | DIFFERENT STROKES VARIOUS ARTISTS/Columbia AS 12 |
| 124 | — | LOVE STORY RAY CONNIFF/Columbia C 30498 |
| 125 | 75 | BLOWS AGAINST THE EMPIRE PAUL KANTNER/RCA LSP 4448 |
| 126 | 133 | RITA COOLIDGE/A&M 4291 |
| 127 | 106 | NOW I'M A WOMAN NANCY WILSON/Capitol ST 541 |
| 128 | 128 | MCDONALD & GILES/Cotillion SD 9042 (Atlantic) |
| 129 | 131 | ORANGE COLORED SKY BERT KAEMPFERT/Decca DL 85256 |
| 130 | — | MOTEL SHOT DELANEY & BONNIE/Atco 33-358 |
| 131 | 110 | WHEN I WAS A KID BILL COSBY/Uni 72100 (MCA) |
| 132 | — | THIS IS MADNESS LAST POETS/Douglas 7 Z 30583 (Columbia) |
| 133 | 148 | STAPLE SWINGERS/Stax STS 2034 |
| 134 | 114 | SESAME STREET BOOK AND RECORD/Columbia CS 1069 |
| 135 | 115 | SALISBURY URIAH HEEP/Mercury SR 61319 |
| 136 | 117 | VERY DIONNE DIONNE WARWICK/Scepter SPS 587 |
| 137 | 145 | ALARM CLOCK RICHIE HAVENS/Stormy Forest SFS 6005 (MGM) |
| 138 | — | ANNE MURRAY/Capitol ST 667 |
| 139 | — | CELEBRATION VARIOUS ARTISTS—Ode 70-77008 (A&M) |
| 140 | — | BEAUTIFUL PEOPLE NEW SEEKERS/Elektra EKS 74088 |
| 141 | 146 | IT'S BEEN SO LONG SPENCER DAVIS & PETER JAMESON/Mediarts 41-11 |
| 142 | 119 | DOORS 13/Elektra EKS 74079 |
| 143 | 120 | LOLA VERSUS POWERMAN AND THE MONEYGOROUND, PART 1 KINKS/Reprise RS 4623 |
| 144 | 122 | TEMPTATION'S GREATEST HITS, VOL. II/Gordy GS 954 (Motown) |
| 145 | 126 | RUNT/Ampex 3 0105 |
| 146 | 150 | RING OF HANDS ARGENT/Epic E 30128 |
| 147 | 134 | VAN MORRISON/HIS BAND AND THE STREET CHOIR/Warner Brothers WS 1884 |
| 148 | 135 | WE GOT TO LIVE TOGETHER BUDDY MILES/Mercury SR 61313 |
| 149 | 137 | TWELVE DREAMS OF DR. SARDONICUS SPIRIT/Epic E 30267 |
| 150 | 143 | CANDIDA LAWRENCE WELK/Ranwood 8083 |

Denver Tour Sparks Sales

■ RCA Records' John Denver has just returned from a multi-city cross-country promotion-personal appearance tour coincidental to the release by RCA of his newest album, "Poems, Prayers and Promises," and single, "Take Me Home, Country Roads" b/w "Poems, Prayers and Promises." Promotion for RCA Records,

Frank Mancini, Director of said the immediate benefit of the tour has been a sharp increase in sales of both album and single as well as building excitement and airplay for both.

The tour ran from March 1 through March 15, and included appearances in Cincinnati, Detroit, Houston, Denver, Salt Lake City, Los Angeles, Seattle and New York. On the West Coast, he taped a Merv Griffin Show and in New York taped a David Frost Show. In other cities, he appeared on local TV shows and met with disc jockeys and the press. In Los Angeles, he was guest speaker-performer at the monthly RCA college seminar of students involved with college radio stations.

Oliver 'Prisms' LP

■ "Prisms," Oliver's third album, will be released by United Artists Records on April 15. The album contains six new, original songs.

Oliver has this to say about his new album: "For years I have wanted to record an album that is clearly representative of the material that I do

in live performance. I try to choose a wide range of songs with different feelings so that a person in the audience will leave having felt a tinge of nostalgic pain or a sense of having been reminded of his political being. Hopefully he's laughed out loud, maybe he's reached out to touch someone, maybe he's forgiven someone—perhaps himself."

THE ALBUM CHART ARTISTS CROSS REFERENCE

| | | | |
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| ALICE COOPER | 48 | MANDRILL | 99 |
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| ARGENT | 146 | DAVE MASON & CASS ELLIOT | 44 |
| BAR KAYS | 97 | JOHNNY MATHIS | 61 |
| BEE GEES | 51 | CURTIS MAYFIELD | 40 |
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| JOHN LENNON | 57 | | |
| LETTERMEN | 87 | | |
| HENRY MANCINI | 24 | | |

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Ronn 48

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Isaac Hayes Foundation Set

The Hayes Foundation, a non-profit, tax-exempt organization which will engage in philanthropic pursuits, has been established by Stax Records' Isaac Hayes.

Created to "alleviate suffering wherever and whenever possible," according to Hayes, the Foundation plans to initiate programs itself and will aid existing projects it deems worthy of support.

The Hayes Foundation Board of Directors are: Georgia State Representative Julian Bond; National Director of SCLC's Operation Breadbasket Rev. Jesse Jackson; Ron Altman, Certified Public Accountant; Odell Horton, President of Le-Moyne College, and Hayes.

The organization's activities will be financed partially by portions of proceeds of concerts performed by Hayes and other entertainers. Funds will also be sought through grants from Federal, state and local governments.

The Foundation has selected as its initial project the construction of a home for senior citizens in Memphis, where the organization has its headquarters, to replace a building destroyed by fire several months ago.

A fund-raising drive to finance the structure will be launched with Hayes' appearance as guest soloist with the Memphis Symphony Orchestra on April 3 at the Mid-South Coliseum in Memphis. Hayes

(Continued on page 36)

King Contracted



Chimneyville artist King Floyd, seated, has signed an exclusive contract with Universal Attractions. Currently riding the charts with "Baby Let Me Kiss You," he is set to appear at the Apollo Theater in New York in late April. Also pictured is James Crawford of Universal.

RECORD WORLD THE R & B SINGLES CHART

APRIL 10, 1971

| THIS WK. | LAST WK. | ARTIST - SONG - LABEL |
|----------|----------|---|
| 1 | 1 | WHAT'S GOING ON MARVIN GAYE—Tamla 54201 (Motown) |
| 2 | 2 | PROUD MARY IKE & TINA TURNER—Liberty 56216 |
| 3 | 4 | SOUL POWER JAMES BROWN—King 6368 |
| 4 | 5 | DO ME RIGHT DETROIT EMERALDS—Westbound 172 (Janus) |
| 5 | 6 | HEAVY MAKES YOU HAPPY STAPLE SINGERS—Stax 0083 |
| 6 | 3 | YOU'RE ALL I NEED TO GET BY ARETHA FRANKLIN—Atlantic 2787 |
| 7 | 10 | BABY LET ME KISS YOU KING FLOYD—Chimneyville 437 (Atlantic) |
| 8 | 9 | WE CAN WORK IT OUT STEVIE WONDER—Tamla 54202 (Motown) |
| 9 | 7 | JUST MY IMAGINATION—Gordy 7105 (Motown) |
| 10 | 8 | AIN'T GOT TIME IMPRESSIONS—Curtom 1957 (Buddah) |
| 11 | 11 | CHERISH WHAT IS DEAR TO YOU FREDA PAYNE—Invictus 9086 (Capitol) |
| 12 | 18 | I DON'T BLAME YOU AT ALL SMOKEY ROBINSON & THE MIRACLES—Tamla 54205 (Motown) |
| 13 | 17 | COULD I FORGET YOU TYRONE DAVIS—Dakar 623 (Atlantic) |
| 14 | 12 | ASK ME NO QUESTIONS B. B. KING—ABC 11290 |
| 15 | 13 | CHAIRMAN OF THE BOARD CHAIRMEN OF THE BOARD—Invictus 9086 (Capitol) |
| 16 | 16 | GET YOUR LIE STRAIGHT BILL CODAY—Galaxy 777 (Fantasy) |
| 17 | 21 | GIVE MORE POWER TO THE PEOPLE CHILITES—Brunswick 55450 |
| 18 | 20 | LOVE MAKES THE WORLD GO ROUND ODDS & ENDS—Today T-1003 (Perception) |
| 19 | 19 | THE BELLS BOBBY POWELL—Whit 6907 (Jewel) |
| 20 | 22 | GIRLS IN THE CITY ESQUIRES—Lamar 1001 |
| 21 | 24 | COOL AID PAUL HUMPHREY & HIS COOL AID CHEMISTS—Lizard X21006 |
| 22 | 27 | DON'T CHANGE ON ME RAY CHARLES—ABC 11291 |
| 23 | 30 | BOOTY BUTT RAY CHARLES ORCHESTRA—TRC 1015 (ABC) |
| 24 | 25 | I PITY THE FOOL ANN PEEBLES—Hi 2186 (London) |
| 25 | 26 | WHEN YOU TOOK YOUR LOVE FROM ME O. V. WRIGHT—Backbeat 620 (Duke) |
| 26 | 42 | WARPATH ISLEY BROTHERS—T-Neck 929 (Buddah) |
| 27 | 35 | I'M GIRL SCOUTIN' INTRUDERS—Gamble 4009 |
| 28 | 28 | PLAIN & SIMPLE GIRL GARLAND GREEN—Cotillion 44098 (Atlantic) |
| 29 | 32 | BE MY BABY CISSY HOUSTON—Janus 145 |
| 30 | 14 | DON'T MAKE ME PAY FOR HIS MISTAKES Z. Z. HILL—Hill 222 |
| 31 | 43 | NEVER SAY GOODBYE JACKSON 5—Motown 1179 |
| 32 | 36 | STOP IN THE NAME OF LOVE MARGIE JOSEPH—Volt 4056 (Stax) |
| 33 | 34 | ELECTRONIC MAGNETISM SOLOMON BURKE—MGM 14221 |
| 34 | 38 | RIGHT ON THE TIP OF MY TONGUE BRENDA & THE TABULATIONS—Top & Bottom 407 (Jamie-Guyden) |
| 35 | 31 | IF IT'S REAL WHAT I FEEL JERRY BUTLER—Mercury 73169 |
| 36 | 37 | WHO ARE YOU GONNA LOVE ROSETTA JOHNSON—Clintone 003 (Atco) |
| 37 | 40 | MELTING POT BOOKER T. & THE MG's—Stax 0082 |
| 38 | — | BRIDGE OVER TROUBLED WATER ARETHA FRANKLIN—Atlantic 47-2796 |
| 39 | — | I NEED YOU BABY JESSE JAMES—ZEA 50003 |
| 40 | 15 | DON'T LET THE GREEN GRASS FOOL YOU WILSON PICKETT—Atlantic 2781 |
| 41 | 41 | SPARKLING IN THE SAND TOWER OF POWER—San Francisco 64 (Atlantic) |
| 42 | 44 | I'LL ERASE YOUR PAIN WHATNAUTS—Stang 5023 |
| 43 | 49 | WANT ADS HONEY CONE—Hot Wax 7011 (Buddah) |
| 44 | 46 | AIN'T NOTHING GONNA CHANGE ME BETTY EVERETT—Fantasy 658 |
| 45 | 47 | OYE COMO VA SANTANA—Columbia 4-45330 |
| 46 | — | BABY SHOW IT FESTIVALS—MGM/Colossus 136 |
| 47 | — | YOU MAKE ME WANT TO LOVE YOU EMOTIONS—Volt 4054 |
| 48 | 52 | MY CONSCIENCE LOVELITES—Lovelite LLR-01 |
| 49 | 53 | ANOTHER MAN'S WOMAN ELECTRAS—De-lite DE 535-0 (Map City) |
| 50 | 51 | BAD WATER RAELETTES—TRC 1014 (ABC) |
| 51 | 56 | MR. & MRS. UNTRUE CANDI STATON—Fame 1478 (Capitol) |
| 52 | 54 | ACK-A-FOOL SISTERS & BROTHERS—Calla 175 (Roulette) |
| 53 | — | YOUR LOVE IS SO DOGGONE GOOD WHISPERS—Janus 150 |
| 54 | 57 | TEDDY BEAR REGGIE GARDNER—Capitol 3042 |
| 55 | 59 | THAT EVIL CHILD B. B. KING—Kent 4542 |
| 56 | — | YOUR LOVE CHARLES WRIGHT & WATTS 103rd STREET RHYTHM BAND—Warner Brothers 7475 |
| 57 | — | STOP YOUR CRYIN' CHOCOLATE SYRUP—Avco Embassy AVE 4567 |
| 58 | — | LONELY FEELIN' WAR—United Artists 50746 |
| 59 | 33 | LOVE'S LINES, ANGLES AND RHYMES 5th DIMENSION—Bell 965 |
| 60 | 48 | ONE MAN'S LEFTOVERS IS ANOTHER MAN'S FEAST 100 PROOF AGED IN SOUL—Hot Wax 7009 (Buddah) |

The Chilites Powerful New Hit

(For God's Sake)

**GIVE MORE
POWER TO
THE
PEOPLE**

55450

Brunswick
RECORDS

By PHYLLIS WICKHAM

Giant smash at WWRL, NYC, is Chocolate Syrup on Avco Embassy.

Joe Frazier has a knockout record, too.

Chi-Lites is a super monster and is ready to go pop.

Fuzz has come through like a champ pop.

Joe Tex is opening up good for Mercury. NYC, Chicago.

Esquires is a stone smash. Good record.

Bill Coday took a long time, but went all the way.

Paul Humphrey has been taking awhile, but it is big and went pop and should get bigger.

Watts Band is a monster. Will be a pop giant.

Jerry Butler took a long time but went top 10 R&B.

King Floyd is a solid smash with some nice pop action.

"Booty Butt," Ray Charles, is so big off WWRL it went on WABC. Pop, R&B.

Brenda & Tabulations is a solid smash.

Margie Joseph is coming on strong.

Tyrone Davis is a smash.

Honey Cones should be a monster R&B and pop.

Odds and Ends keeps on selling.

Main Ingredient should be a solid smash.

Reggie Garner is a hit and deserves more exposure.

Fantastic new Luther Ingram: "Be Good To Me Baby."

Smash "I'm Your Hoochie Koochie Man," Skip Easterling, Instant.

Booker T is a monster in Chicago, Detroit, etc.

Tymes is a hit being overlooked, done by Billy Jackson.

Candi Staton is over 200,000 and should break big pop.

Chee Chee & Peppy is a giant in Phila. and now on Buddah.

Sisters and Brothers keeps on growing.

Intruders broke wide open in NYC and L.A.

Isley Brothers keeps selling strong.

Ollie & Nightingales is a smash on Memphis.

Whatnauts is an East Coast moster.

Joe Simon shipped; plug side is "To Lay Down Beside Her."

8th Day is breaking wide open.

Ben Aiken is breaking in Phila.

Vernon Brown is on WCHB, WGRT, and down South.

New Paul Kelly on Happy Tiger.

New Dee Dee Warwick is strong.

Willie Mitchell looks mighty.

Eddie Holman is a monster in Phila.

Georgie Woods is a smash in Phila. "Potato Salad."

Johnny Taylor has a monster: "I Don't Want To Lose You."

Louise Bishop of WDAS says Dorothy Morrison has a smash.

New Syl Johnson is a total monster in Chicago, spreading.

O.C. Smith is making a lot of noise.

WWIN, Baltimore, Chocolate Syrup; 8th Day; Young

Holt; Esquires; Ann Peebles; Sol Burke; Jesse

James; Margie Joseph; O.V. Wright; George Kerr.

2-Brenda & Tabs; 4-Whatnauts; Staple Singers;

Lovelites; Intruders. Ray Charles.

(Continued on page 37)

MEMPHIS—First things first. And this week that's a special thank you to BMI for bringing its R&B Writers Awards Dinner to Memphis. Although the writers who took home the certificates this year were heavily Motown people, our Memphis writers were out in force: Isaac Hayes and Dave Porter, George Jackson and Raymond Moore, Dan Penn, Stan Kesler and B. B. Cunningham, Jr., were all applauding loudly and feeling confident that they will be taking the honors next time.

It was good to see Ivory Joe Hunter, Joe South and Stevie Wonder among the celebrities and great to listen to the King Curtis group. Special citations of appreciation were given to Sam Phillips, Jim Stewart and Gus Cannon. All in all, it was a well coordinated and elegant affair. We hope BMI will come our way again soon.

Poco, Columbia recording artists, are in town to do their third album. Steve Cropper is producing the sessions at Trans-Maximus Studio. The LP will be completely made up of original material, some of which is said to be Pocatively great . . . Beautiful Sounds is just about sold to a Nashville organization that will use Memphis talent in all creative phases. It's rumored that the studio will offer original sound track as well as the normal recording industry work . . . Wonder who will be first in Memphis to come up with video cassette recording equipment? We vote for Ardent, first with Dobry, first with 16 track, first with Moog. Why should they stop now? Universal is already set up to record quadra-sonic, and many other studios are checking into making the switch before it becomes a necessity.

Les Anderson, WDIA Program Director, has been working long hours to make sure his station keeps its most-listened-to soul rating. He's an innovative, talented man . . . George Klein has just been promoted to Program Director at WHBQ, but keeps his regular radio gig and his Saturday afternoon "Talent Party" TV thing as well. Hope the title is worth all the extra work, George . . . Is Glenn Spreen alive and well? We haven't seen Spreen since he left Chips to become the roving arranger of the South. Heard he's been up to N.Y., too. The amount of musical talent coming out of the South never ceases to amaze me. Stars in every phase of musical endeavor—country, pop, rock, jazz, R&B, operatic and classical performers. There are numerous Southerners in every group . . . Back home for a while are jazz artists Phinious Newborn, Jr., and drummer Joe Dukes. Now if Charles Lloyd were here the place would be smokin'.

Just found out that the biggest tourist attraction in Memphis is Elvis Presley's gate. The thing has wrought iron guitar pickers on it, but really folks, we've got more places to go than that! Oh, well, think I'll go to Nashville next week and take a picture of Marty Robbins' chimney.

The old Onyx studio has been purchased by American and from now on is to be known as American East. We suspect they bought it to give Chips a place to go when he wants to be alone.

Warren Inks Production Pact with Stax

MEMPHIS—Al Bell, Executive VP of Stax Records, announces that Dale Warren has signed a long-term, exclusive production contract with Stax. Warren is proprietor of Warren Music.

Warren, who can play virtually all musical instruments, has arranged for Isaac Hayes, David Porter, Mavis Staples, Billy Eckstine, Smokey Robinson, Barbra Streisand, Frank Sinatra, Harry Belafonte and many others. A music major with a B.A. degree from the Boston Conservatory, where he concentrated on violin, Warren has played with the New York Philharmonic and the De-

troit Symphony Orchestra and has given violin recitals in Europe.

Warren, who is 27 years old, has been in the music business for 16 years, the first eight of which were spent as an arranger at Motown Records.

Hayes Foundation

(Continued from page 34)

said that all of his proceeds from the concert will be donated to the building fund.

According to Hayes, the Foundation, which is chartered by the State of New York, is at present seeking a suitable site on which to build the home.

R&B BEAT

(Continued from page 36)

WAKO, Atlanta, 2-Chi-Lites; 3-Oscar Weathers; 8-Det Emrlds.; 13-Notations; Marie Joseph.
 KDIA, S.F., Watts Band. On: War; Ray Charles; Festivals; King Floyd; Sol Burke; J5. Add: Booker T; Reggie Garner.
 WCHB, Detroit, 2-Funkad.; 6-U. Truth; 7-Ray Charles; 12-Brenda & Tabs; 13-Whispers; 14-Isley; 15-Staple; 16-Barbara Mason; 19-O'Jays; 20-Barbara & Uniques. On: Tymes; Whautnauts; Watts; Chee Chee & Pepe; Vernon Brown; Soul Children; Paul Humphrey; Booker T.
 WVON, Chicago, Pics: Ben Aiken; Ollie & N.; Joe Tex; Main Ingredient. On: 8th Day; Brenda & Tabs; Sol Burke; Notations; Paul Humphrey. Hits: Det. Emrlds.; Esquires; J. Butler; Syl Johnson; Chi-Lites; T. Davis.
 WDIA, Memphis, Pic: Sol Burke. Big: B. Womack; Staple. On: J. Butler; Soul Children; Esquires; Tyrone Davis; Ann Peebles.

WWRL, NYC, New: War; Honey Cones; Terrible Tom (A&M); The Beginning of the End (Alston); Whispers (RRG). 1-Ray Charles ("Booty Butt"); 2-M. Gaye; 3-J. Brown; 9-4-Whatnauts; 5-S. Wonder; 6-Chi-Lites; 8-Chocolate Syrup; 9-Staple; 17-10-J5; 11-K. Floyd; 12-T. Davis; 13-Det. Emrlds.; 20-14-Cissy Houston; 15-Isley; 16-Santana; 17-Miracle; 23-18-Brenda & T.; 19-Irene Reid; 30-Ray Charles (sales); 31-21-B.B. King; 29-22-J. Butler; 23-Viktones; 26-Roy V.; 27-Candi Staton; 28-Aretha (Giant); 29-Intruders; 30-P. Humphrey; 33-Watts; 34-Joe Tex (action). On LP cuts: "Message to the People," Buddy Miles; "Preacher," Bobby Womack; Mandrill on Polydor; "Freedom," Jimi Hendrix; "You've Got To Earn It," Staple Singers; "God Bless America," Swamp Dogg, Elektra; Barkays LP.
 KGFJ, L.A., U. Truth. Big: Det. Emrlds. 1-Intruders; Chiites; Odds and Ends. On: S. Burke; Bobby Powell; Watts; Cissy Houston; Brenda & Tabs; Candi Staton; Booker T.
 KNOK, Dallas, H Cones.

Late flash: The 8th Day on Invictus is the biggest monster to hit Chicago in months. 40,000 in one week. It is already #1 in R&B sales.

Ann Robinson is breaking wide open in Philadelphia.

The Ben Aiken has exploded to #16 WDAS Philadelphia.

WJMO, Cleveland new records: Joe Tex, 5 Flights Up, Honey Cones, Lloyd Price. #1 Marvin Gaye; #5-2 Aretha; #3 Detroit Emeralds; #9-7 Intruders; #13-8 Esquires; #14-9 B. B. KING; #15-10 Artistics; #16-12 Soul; #18-14 Isley Brothers; #19-15 Stevie Wonder; #20-16 Brenda and The Tabulations; #21-17 Z. Z. Hill; #29-19 Chi-Lites; #23-20 the O'Jays.

Red Schwartz reports: "Down in the Ghetto: by Soul on Muscor is #6 WJMO and #3 at WABQ in Cleveland.

WDAS Philadelphia picks Aretha Franklin and the Watts Band. #1-Marvin Gaye; #2-Chee Chee and Pepe; #3-Main Ingredient; #4-Jackson 5; #5-Booty Butt. Ray Charles; #8-Futures; #9-Dawn; #10-Eddie Holman; #12-King Floyd; #13-Chi-Lites; #14-James Brown; #15-Miracles; #16-Ben Aiken;



Middle Of the Road

APRIL 10, 1971

THIS WK. LAST WK.

- | | | |
|----|----|---|
| 1 | 4 | WHEN THERE'S NO YOU ENGELBERT HUMPERDINCK—Parrot 40059 (London) (Drummer Boy, ASCAP) |
| 2 | 1 | HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega 615-0015 (Combine, BMI) |
| 3 | 14 | PUT YOUR HAND IN THE HAND OCEAN—Kama Sutra 519 (Beechwood, BMI) |
| 4 | 10 | I THINK OF YOU PERRY COMO—RCA 74-0444 (Editions Chanson, ASCAP) |
| 5 | 2 | LOVE STORY ANDY WILLIAMS—Columbia 4-45317 (Famous, ASCAP) |
| 6 | 6 | DREAM BABY GLEN CAMPBELL—Capitol 3062 (Combine, BMI) |
| 7 | 3 | FOR ALL WE KNOW CARPENTERS—A&M 1243 (Pamco, BMI) |
| 8 | 11 | SOMEONE WHO CARES KENNY ROGERS & FIRST EDITION—Reprise 0999 (Beechwood, BMI) |
| 9 | 9 | TIME AND LOVE BARBRA STREISAND—Columbia 4-45341 (Tuna Fish, BMI) |
| 10 | 20 | I AM . . . I SAID NEIL DIAMOND—Uni 55278 MCA (Prophet, ASCAP) |
| 11 | 12 | A MAN IN BLACK JOHNNY CASH—Columbia 4-45339 (House of Cash, BMI) |
| 12 | 13 | THE PUSHBIKE SONG MIXTURES—Sire 350 (Polydor) (Right Angle, ASCAP) |
| 13 | 15 | ANOTHER DAY PAUL McCARTNEY—Apple 1829 (McCartney/MacLen, BMI) |
| 14 | 17 | COME INTO MY LIFE AL MARTINO—Capitol 3056 (Murbo, BMI) |
| 15 | 16 | ME AND MY ARROW NILSSON—RCA 74-0043 (Dunbar/Golden Syrup, BMI) |
| 16 | 19 | I WON'T MENTION IT AGAIN RAY PRICE—Columbia 4-445329 (Seaview, BMI) (Elvis Presley-Blue Crest, BMI) |
| 17 | 8 | WHERE DID THEY GO, LORD ELVIS PRESLEY—RCA 47-9990 (Elvis Presley-Blue Crest, BMI) |
| 18 | 22 | IF BREAD—Elektra 45720 (Screen Gems-Columbia, BMI) |
| 19 | 7 | NO LOVE AT ALL B. J. THOMAS—Scepter 12307 (Rose Bridge/Press, BMI) |
| 20 | 5 | LOVE'S LINES, ANGLES AND RHYMES 5th DIMENSION—Bell 965 (April, ASCAP) |
| 21 | 24 | FRIENDS ELTON JOHN—Uni 55277 (James, BMI) |
| 22 | 31 | ANGEL'S SUNDAY JIM ED BROWN—RCA 47-9965 (Moss-Rose, BMI) |
| 23 | 26 | STAY AWHAILE BELLS—Polydor 15023 (Coburt, BMI) |
| 24 | — | TAKE ME HOME, COUNTRY ROAD JOHN DENVER—RCA 74-0445 (Cherry Lane, ASCAP) |
| 25 | 29 | WILD WORLD CAT STEVENS—A&M 1231 (Irving, BMI) |
| 26 | 28 | WHY ROGER WHITTAKER—RCA 74-0442 (Arcola, BMI) |
| 27 | — | ME AND YOU AND A DOG NAMED BOO LOBO—Big Tree 112 (Ampex) (Kaiser/Famous/Big Leaf, ASCAP) |
| 28 | 18 | NICKEL SONG NEW SEEKERS—Elektra 45719 (Kama Ripa/Amelanie, ASCAP) |
| 29 | — | 300 WATT MUSIC BOX MICHAELANGELO—Columbia 4-45328 (Tempi, ASCAP) |
| 30 | — | OH SINGER JEANNIE C. RILEY—Plantation 72 (SSS) (Shelby Singleton, BMI) |
| 31 | — | HERE COMES THE SUN RICHIE HAVENS—MGM/Stormy Forest 656 (Harrisons, BMI) |
| 32 | — | I'LL MAKE YOU MY BABY BOBBY VINTON—Epic 5-10711 (Screen Gems-Columbia, BMI) |
| 33 | 39 | WHO GETS THE GUY DIONNE WARWICK—Scepter 12309 (Blue Sears/J.C., ASCAP) |
| 34 | — | LOVE MEANS (YOU NEVER HAVE TO SAY YOU'RE SORRY) SOUNDS OF SUNSHINE—Ranwood 896 (Bon Ton, ASCAP) |
| 35 | — | MARRIED TO A MEMORY JUDY LYNN—Amaret 45-131 (United Artists, ASCAP) |
| 36 | — | THAT'S THE WAY I'VE HEARD IT SHOULD BE CARLY SIMON—Elektra 45724 (Quackarbush/Kensho, ASCAP) |
| 37 | — | LOVE MAKES THE WORLD GO ROUND KIKI DEE—Rare Earth 5025 (Motown) (Jobete, BMI) |
| 38 | 23 | DOESN'T SOMEBODY WANT TO BE WANTED PARTRIDGE FAMILY Bell 963 (Screen Gems-Columbia, BMI) |
| 39 | 27 | CHARLIE COPPERFIELD BRASS—RCA 74-0443 (SCS, ASCAP) |
| 40 | 32 | WHAT IS LIFE GEORGE HARRISON—Apple 1828 (Harrisons, BMI) |

#17-Intrigues; #18-Gaslight; #21-Georgie Woods; #23-Billy Sha-Rae; #25-Ann Robinson; #26-Margie Joseph; #27-Brenda and the Tabulations.

WOL, Washington: new record Dee Dee Warwick "Chocolate Syrup"; Watts Band; Artie Andrews; Decisions; Lovelites; Broadway Express; #25-1 Whatnauts; #2-Brenda & Tabulations; #4-James Brown; #6-Jackson 5; #7-King Floyd; #8-Chi-lites; #9-Esquires; #10-Bill Coday; #12-Artistics; #14-Jerry Butler; #15-Paul Humphrey; #16-5th Dimension. Breakouts: Jackson 5, Chi-lites, Staple Singers, Aretha Franklin.

Note: on April Fool's Day the djs from WOL—Bobby Bennett, Carroll Henson and Bill Haywood—traded air shifts with the djs from MOR station WWDC in Washington, Murray the K, Johnny Holliday and Fred.

WLOK, Memphis: #2-Paul Humphrey; #15-Detroit Emeralds; #7-Room 222 Gang; #8-Fuzz; #9-Staple Singers; #12-James Brown; #14-Bobby Womack; #16-Miracles; #17-Brenda & Tabulations; #18-Ollie and the Nightingales; #23-"Booty Butt," Ray Charles; #24-Esquires; #26-Whispers; #27-Chilites.



Personaje de La Semana (VIP of Week)



Eduardo Baptista

■ Baptista, un apellido ligado intimamente con el disco en dos generaciones.

Eduardo Baptista Van der Elst, se inició en el "mundo" del disco en el año 1944 en la compañía Peerless. Por ese entonces, uno de los dueños era

precisamente su Sr. padre Don Eduardo C. Baptista.

Su primer contacto, lo tuvo como encargado de grabación, contaba con 20 años de edad. Esta función, la recuerda con mucha nostalgia, ya que como él lo declara, en aquella época se tenía que grabar en ceras.

Su paso por Peerless, se puede decir que es fugaz, ya que en el año 1948 se comienza la construcción del edificio Musart y pasó a formar parte del nuevo equipo que organizaba su Sr. Padre, ya desligado de una sociedad que lo unía con la anteriormente citada compañía.

A partir de 1949, ocupa el cargo de Gerente de Producción hasta 1951, año que agrega un cargo más, el de Director Artístico hasta 1953. Su habilidad y capacidad profesional lo llevan a ocupar rápidamente

(Continued on page 39)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



Tomas Fundora

■ Siempre me ha resultado interesante charlar con Pedro Fuentes de Fuentes, Colombia. De nuevo se nos fueron las horas recordando a Toño y las peripecias de Fuentes y de como se lanzó este sello al plano internacional. Mucho debe internacionalmente Colombia a esta empresa grabadora, que lanzó sus ritmos a los cuatro vientos. Ahora, nos comunican que Los Hispanos viajarán próximamente a Estados Unidos para presentaciones en Nueva York, Los Angeles, Chicago y muy posiblemente Miami. Han incorporado a su elenco a Gustavo Velásquez, cantante de 22 años, natural de Ecuador, quien es un excelente intérprete tanto de la músicaailable como de la de género romántico. Por otra parte, Rodolfo sigue "bateando de hit." Luego de haber sido señalado como la máxima figura del disco en Colombia, durante el pasado año, ahora acaba de ser elegido como el cantante extranjero de mayor éxito en el Ecuador. Cumplió presentaciones en dicha República con llenos a reventar. Fuentes pudiera dar en el clavo fuertemente con Rodolfo en el

mercado internacional. También editará esta etiqueta próximamente, "33 Exitos con Peter Delis" con un repertorio conformado con lo mejor de la música costeña colombiana.

Serán presentados próximamente, Los Angeles Negros en todo Estados Unidos por Roger López. Presentaciones en Nueva York, Miami, Puerto Rico, Los Angeles, Nevada y Chicago van siendo aumentadas a medida que la noticia se va conociendo. Los Angeles Negros han sido un exitazo en todas las áreas con su "Y Volveré." . . . South Eastern Record (Kubaney)

y Mateo San Martín están de plácemes ante la colocación de la "Primera Piedra" de lo que será la más moderna planta de prensaje de la Florida. El acto está señalado para fines de Marzo y esperamos que las nuevas instalaciones estén abiertas al público para finales de Agosto. ¡Felicitaciones! . . . Editarán en Estados Unidos las grabaciones de Las Cuatro Monedas, los amigos de West Side Records de Nueva York. Las Cuatro Monedas han regresado temporalmente a Venezuela, después de éxitos impresionantes en España con "Lo Consigues," "Cosas," "Te Quiero Ver Bailar" y "Busca la Felicidad." Por otra parte, acaban de lanzar un "sencillo" de Raquel Castaños con "Enamorada" (luce como éxito) y "Soy Una Niña Feliz." Arturito Saíz, hijo de Arturo Saíz de Gema, dirige esta nueva y pujante empresa distribuidora en Nueva York y recién estrenado sello discográfico.

Leo Dan y Luisito Rey colocaron sus palmas en el cemento del Boulevard Artístico de Radio Mil en Ciudad México . . . Un éxito el estreno de la película "En Una Playa Junto al Mar" en Buenos Aires, protagonizada por Donald, Evangelina Salazar y Jorge Barreiro. En esta película interpreta Donald "Tiritando," "En una Playa Junto al Mar," "Cosquillas," "Siempre Fuimos Compañeros," "Yo en mi Casa y Ella en el Bar" y "Zapatos Rotos." Gran promoción internacional se ha planeado para esta película producida por Carlos García Nacson. Donald aumentará 20 veces su potencial de venta, que ya es actualmente interesantísimo . . . Debuta este

(Continued on page 40)



Leo Dan



Pepin Navarro



Gustavo Velasquez



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VIP of the Week:

Eduardo Baptista

(Continued from page 38)

al año siguiente la Vice-presidencia de la CIA hasta 1964. Cargo de mucha responsabilidad, que es cubierto con eficiencia por **Eduardo Baptista**.

Sus máximas aspiraciones, se ven cristalizadas en 1964, cuando es nombrado Presidente de la Compañía Musart, distinción que mantiene hasta la actualidad.

Eduardo Baptista, es un hombre que ha recorrido mucho mundo, y se puede decir que no hay lugar en todo el orbe, que no haya pisado el inquieto ejecutivo. Hombre de una singular personalidad, tiene en su haber el de dominar varios idiomas como son Ingles, Francés, Alemán, y por consiguiente el Castellano.

Al enfocar el tema de los Festivales en el mundo, nos manifiesta que cuando estos son bien programados, son de mucho beneficio para el artista, mas no para la compañía, que no vé redimidas sus inversiones en la venta de sus discos.

Para las compañías, en casi todas las situaciones, estos Festivales son negativos, ya que por lo general las canciones de Festivales, no son canciones de venta.

Eduardo Baptista, actual Presidente de la Compañía Musart, manifiesta estar muy a gusto con su equipo de ejecutivos, y piensa que es menester del Presidente buscar precisamente el equipo adecuado que funcione, y tratar de mantenerlo intacto a través del tiempo. Claro está, y con mucho orgullo lo declara, es Musart la CIA que mantiene la supremacía de estabilidad, en cuanto a ejecutivos se refiere.

Entre las múltiples distinciones, que guarda con mucho celo, es la de haber ocupado en varias oportunidades la Presidencia de la Amprodis—hoy Amprofon—habiendo sido los años 1967-68 consecutivamente.

Considera, **Eduardo Baptista**, y razón no le falta, que la compañía Musart está situada entre las tres grandes de México, siendo su principal objetivo, el de vender cada día un mayor volumen de discos.

Reconociendo además, el apoyo y respaldo que en todo momento han tenido y tienen del gobierno y que la competencia entre las grabadoras es algo bueno, ya que los obliga a mejorar el producto en beneficio exclusivamente del público.



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■ Las Hermanitas Nuñez are selling strongly in Mexico and on the West Coast. They are spreading to other areas. Superb repertoire carefully planned. "Ya No Te Quiero," "Sabrá Dios," "Eso," "Mi Loca Pasión" and "Una Lágrima."

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Grupo juvenil de Miami que está revolucionando en la Florida, República Dominicana y comienza a moverse en Nueva York y Puerto Rico. Se proyectan como grandes en "Va Cayendo una Lágrima," "Debilidad," "Gracias a Ti," "Tú Cambiarás," "Soy Feliz" y "Empecé a Vivir." Llegarán lejos!



■ Great group from Miami that is making it big almost everywhere. Great in "Va Cayendo Una Lágrima," "Viva la Buena Vida," "Hechicera," "El Camino" and "Soy Feliz."

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RECORD WORLD EN TEXAS

By **GUILLERMO LOZANO**

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(Continued on page 40)

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Record World In Texas

(Continued from page 39)

itas. Los colegas del micrófono deben haberse dado cuenta de este fenómeno de altas y bajas en la cuestión de los discos, pues hay temporadas en que parece que no dan una, y nos llegan de todas las firmas grabadoras, discos infumables, o debía decir, intocables, pero luego llega una temporada en que todo lo que llega es bueno,



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y afortunadamente estamos atravesando, cuando menos por estas latitudes, por una de esas rachas buenas . . . El buen amigo **Osvaldo Venzor** (Orfeon) estuvo en San Antonio promoviendo su línea, y contando maravillas de la firma que dirige el tocayo **Memo Infante**. ¡Enhorabuena . . .! Un saludo a los amigos neoyorquinos por donde anduve dando guerra hace ya algunos años . . . Por allá dejé muy buenos amigos cuando militamos en las filas de WWRL, cuando allí se hablaba español, y llevaba la batuta don **José de la Vega**, de quién guardo gratísimos recuerdos, y de muchos y muy buenos compañeros, entre ellos **Miguel Angel Negrón**, locutor de gran personalidad. A propósito de Nueva York, no han notado un cambio en la programación de WHOM . . . ? Esta popular emisora tiene nueva dirección . . . Es la misma rienda que gobierna a KCOR en San Antonio Texas . . . Y KCOR está a punto de cumplir 25 años en el aire, y con ese motivo ya se prepara una fiesta en grande, con la presencia en esta ciudad tejana de las máximas figuras de las principales grabadores de discos . . . Ya diremos nombres oportunamente . . . Por acá nos encontramos a **Jorge Valente** (CBS) que anda en plan de paseo. Nos platicó Jorge que hizo un viaje relámpago a Dallas en donde se formó un club con su nombre . . . ¡Felicidades . . .! Marsal Production cuenta ahora con un valioso elemento en su departamento de Relaciones Públicas y promoción, pues hace unos días encabezó a colaborar con ellos el caballeroso amigo **Oscar Narvaes**, empresario de muchos vuelos, que tiene en su haber el haber viajado con el millonario espectáculo ecuestre de **Antonio Aguilar** por todos los Estados Unidos y México . . . Por cierto que para cuando aparezca esta columna es muy posible que la cigüeña haya llegado a la casa de **Oscar Narvaes** . . . Esperamos el tabaco . . .

Cornelio Reyna el compositor e intérprete del momento es el único que se da el lujo de grabar para varias firmas, y tiene en este momento hits en Musart, en RCA, y en Marsol, y todas las principales figuras de la canción ranchera están grabando sus canciones . . . Uno de los mas activos representantes de discos es **Carlos Balido** que en esta ciudad distribuye Musart y Peerless, El amigo Balido siempre está pendiente de su producto . . . Y amigos de **Record World** ¡hasta la próxima, desde este bello rincón de Texas!

DESDE NUESTRO

(Continued from page 38)

mes **Raphael** en Moscú. Después de dar una serie de recitales en la TV soviética, **Raphael** se presentará posiblemente en Gorky, Leningrado y Rostov.

Cantó todo su repertorio en Inglés, el talentoso **Roberto Yanés** en el programa televisivo bonaerense "Los Mejores" que lanza al aire el Canal 7 . . . Otorgó el Overseas Press Club de Puerto Rico, el Primer y Segundo Premio en Reportajes Radiales a **Pepín Navarro**, creador de WRAI-Radio Aeropuerto Internacional, considerada como la emisora lider en música instrumental en la Isla del Encanto ye con una muy alto audiencia selectiva. Pepín también fundó Radio Do-Re-Mi-FM, Aero-Reloj y recientemente WEYA-Radio Femenina, una de las emisoras más sútiles de la FM Puertorriqueña. ¡Nuestros saludos al gran amigo!

Debutó **Roberto Ledesma** en el Chateau Madrid de Nueva York con notable éxito. Roberto interpretó en Inglés los temas "It's Impossible" y "Yesterday I Heard the Rain." . . . **Santos Lipesker**, director de Phonogram Argentina viajará próximamente a Portugal, España, Holanda, Alemania, Gran Betaña y Francia, donde sostendrá reuniones con los directivos locales de la red Philips DGG. **Lipesker** tiene intenciones de popularizar el repertorio de música "beat" argentina, que está produciendo Phonogram con sus artistas **Lechuga, Rómulo y Remo, Mandinga y Johnny Tedesco**. En el caso de Johnny, acaba de vender más de 10,000 copias de su interpretación "Soy Latinoamericano" en Buenos Aires solamente . . . Mary Lou impulsando en Nueva York su grabación del **Trio Los Dixie**. ¡Muy buenos! . . . Al fin lanzó RCA en Estados Unidos la primera grabación larga duración del muy popular grupo **Los Iracundos**, con el tema "Va Cayendo Una Lágrima." **Los Iracundos** gozan de extrema popularidad en toda Latinoamérica, adicionalmente a sus altas cifras de venta de Argentina. Con ello se anotan los amigos del sello del perrito un gran punto a favor . . . Orfeón lanzó su grabación "450 Aniversario de la Fundación de Veracruz" interpretada por **Acerina** y su **Danzonera** . . . Musart tiene un gran intérprete en Napoleón. ¡Cultivenlo bien . . . se lo merece! . . . Lanza CBS con gran fuerza promocional a **Carlos Barocela** en "Qué Será" en Buenos Aires . . . Sitúa la **Sonora Ponceña** su interpretación de "Nosotros" en Puerto Rico . . . Y ahora . . . ¡Hasta la próxima!

Los Hispanos will tour the states in a few weeks. They will perform in New York, Los Angeles, Chicago and Miami. **Gustavo Velasquez**, fine singer from Ecuador, is their new lead voice . . . **Rodolfo** from Colombia is smashing in Colombia and Ecuador. He also was named Singer of the Year in Ecuador. Fuentes has a real international talent in **Rodolfo**. Fuentes is releasing this week "33 Exitos con Peter Delis" containing an outstanding Colombian repertoire.

Los Angeles Negros will tour New York, Miami, Puerto Rico, Los Angeles, Nevada and Chicago. Since **Roger Lopez** announced he is bringing these great performers who made a hit out of "Y Volveré" everywhere, more and more markets are anxious to watch them perform . . . South Eastern Records (Kubaney) will open their new, modern pressing plant in four months. A great event is being prepared this month by **Mateo San Martin**, in which he will place the first block for their new building. Congratulations! . . . **Las Cuatro Monedas** will be released in the states by West Side Records. This fine quartet is a success in Venezuela and Spain and could make it big in every Latin community. They just cut "Lo Consigues," "Cosas," "Te Quiero Ver Bailar" and "Busco la Felicidad." West Side is also releasing this week "Enamorada" by **Raquel Castaños** from an original by Palacio from Venezuela.

Leo Dan and Luisito Rey placed their hands in fresh cement in the sidewalks of the popular Radio Mil in México . . . "En Una Playa Junto al Mar," filmed in Buenos Aires, was exhibited last week in Buenos Aires. **Donald** sings in this picture "Tiritando," "En Una Playa Junto al Mar," "Cosquillas," "Siempre Fuimos Compañeros," "Yo en mi Casa y Ella en el Bar" and "Zapatos Rotos." Great promotion for this singer. **Carlos Garcia Nacson** produced this film in which **Donald** stars with **Evangelina Salazar** and **Jorge Barrerio** . . . **Raphael** will perform this month in Mos-

(Continued on page 41)

LATIN AMERICAN HIT PARADE

New York

WEVD Radio (La Grande)

1. VOY A GUARDAR MI LAMENTO
RAUL VAZQUEZ
2. PAYASO
RAPHAEL—U.A. Latino
3. CUANDO ME DIGAS SI
RICARDO REY—Tico
4. COMO QUISIERA DECIRTE
LOS ANGELES NEGROS—Parnaso
5. MI QUIERO CASAR CONTIGO
ROBERTO LUTI—Discolando
6. TODAS LAS MANANAS
LUCECITA—Hit Parade
7. UNA MANANA
LOS DIABLOS—Odeon
8. HOY DARIA YO MI VIDA
MARTINHA—U.A. Latino
9. SABES DE QUE TENGO GANAS
OLGA GUILLOT—Musart
10. HE PERDIDO UNA PERLA
NARCISHO—Audio Latino

Texas

By G.P. Records Distributor

1. ME CAI DE LA NUBE
CORNELIO REYNA—RCA
2. TU TIENES LA CULPA
CORNELIO REYNA—Musart
3. ME CAISTE DEL CIELO
LOS RELAMPAGOS—Marsol
4. CUANDO SE ACABEN LOS HUARACHES
MIKE LAURE—Musart
5. ME VAS A MATAR
JORGE Y GILBERTO—Combate
6. LA GRANDEZA QUE TE DI
CORNELIO REYNA—RCA
7. EL CASADO
CARLOS Y JOSE—Bego
8. UNA MONEDA
MARIO SAUCEDA—Roví
9. MUNEQUITA DE CANELA
FREDDIE MARTINEZ—Freddie
10. NO MAS POR TU AMOR
LITTLE JOE AND THE EMBERS—Bonito

SYMPHONY SID WEVD

1. VAMANOS PAL'MONTE
EDDIE PALMIERI—Tico
2. ABUELITA
WILLIE COLON—Fania
3. I REGRET
ORCH. CAPRI—Manana
4. DULCE CON DULCE
JOHNNY PACHECO—Fania
5. PAZ
ORCH. FLAMBOYAN—Cotique
6. DE QUERERTE ASI
ROBERTO LEDESMA—Gema
7. MAKE IT WITH YOU
RALFI PAGAN—Fania
8. RITMO DE JOE CUBA
JOE CUBA—Tico
9. ABRAN PASO
ORCH. HARLOW—Fania
10. ORBIT
RICARDO RAY—Alegre

Mexico

By Vilo Arias Silva

1. PUENTE DE PIEDRA
LOS CHICANOS—RCA
2. CUANDO LOS HUARACHES SE ACABAN
BABY'S—Peerless
3. VOLVERAS
ESTELA NUNEZ—RCA
4. EL AHUALULCO
SONOR'S—Peerless
5. BUSCANDO UNA SONRISA
JOSE JOSE—RCA
6. VENEZUELA
SOCIOS DEL RITMO—Capitol
7. CRISTAL DE ROCA
SONIA LOPEZ—CBS
8. LO QUE TE QUEDA
LOS PULPOS—Capitol
9. ME CAI DE LA NUBE
CORNELIA REYNA—RCA
10. MI NINA
JOSE JOSE—RCA

DESDE NUESTRO

(Continued from page 40)

cow. After offering several recitals on TV, he will also perform in Gorky, Leningrad and Rostov . . . Roberto Yanes presented a TV special in Buenos Aires in which he sang all his performances in English (Channel 7—Los Mejores) . . . Pepin Navarro was awarded First and Second Prize by the Overseas Press Club in Puerto Rico. Pepin is the creator of WRAI-Radio Aeropuerto, considered as the leader in instrumental music in Puerto Rico, Radio Do-Re-Mi, FM, Aero-Reloj and recently WEYA-Radio Femenina.

Roberto Ledesma debuted at the Chateau Madrid in New York. He was a success, as usual . . . Santos Lipesker, Director of Phonogram Argentina, will travel next month to Portugal, Spain, Holland, Germany, Great Britain and France in order to plan the release of the Argentinean repertoire by the subsidiaries of the Philips DGG groups in the whole world. Lipesker has great artists in his catalog such as Lechuga, Rómulo and Remo, Mandinga and Johnny Tedesco. Johnny scored last month in Buenos Aires with his interpretation of "Soy Latinamericano" . . . And, regarding Roberto Ledesma, he sung in English at the Chateau Madrid "Yesterday I Heard the Rain" and "It's Impossible." Great! . . . Mary Lou is pushing in New York their new trio Los Dixie. They are good! . . . RCA released in the states an LP by the popular musical group Los Iracundos containing their international hit, "Va Cayendo Una Lágrima." It should sell well . . . Orfeón released "450 Aniversario de la Fundación de Veracruz," an LP by Acerina and his Danzonera . . . Musart could make it big with their new voice Napoleón . . . CBS will heavily promote singer Carlos Barocela with "Que Será." They are preparing a superb advertising and promotional campaign . . . Sonora Ponceña is selling in Puerto Rico their version of "Nosotros."

Argentina

By Ricardo Kleinman

1. TE QUIERO, TE QUIERO
NINO BRAVO—Phonogram
2. GOLPEA TRES VECES
DAWN—EMI
3. VUELVO A VIVIR, VUELVO A CANTAR
SABU—M.H.
4. MI DULCE SENOR
GEORGE HARRISON—Odeon

5. TE AMO DE NOCHE, TE EXTRANO DE DIA
DANY—M.H.
6. MI CORAZON ES UN GITANO
NICOLA DE BARI—RCA
7. QUE SERA
FELICIANO—RCA
8. SENORA
JOAN MANUEL SERRAT—Odeon
9. REGRESANDO A INDIANA
JACKSON 5—RCA
10. NEGRA NO TE VAYAS DE MI LADO
BANANA—M.H.

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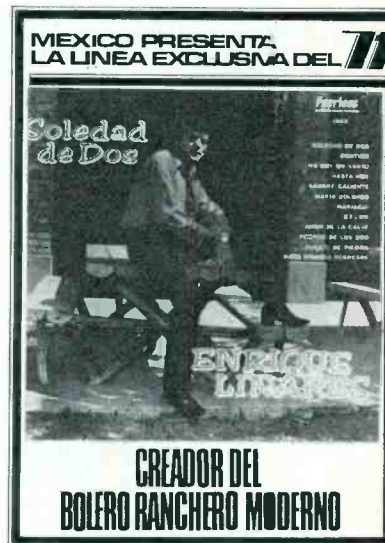
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2º. Premio del
Festival San Remo 1971



ARTISTA EXCLUSIVO DE DISCOS

Distribuidores en EE.UU. Caytronics Corp. y Miami Records

ENGLAND

By RON McCREIGHT

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

SINGLE

"IT DDN'T COME EASY"

Ringo Starr
Apple
Publisher: Startling Music

"(LET MY LIFE BE YOUR) LOVE SONG"

Arrival
CBS
Publisher: Canopy/Page Full of Hit Music

SLEEPER

"SILVERY RAIN"

Cliff Richard
Columbia
Publisher: Shadows Music

ALBUM

"17-11-70"

Elton John
DJM

Personal Opinion: Johnny Beerling

■ LONDON—Johnny Beerling is one of BBC's most experienced radio executive producers, and in this week's personal opinion he expresses his views on the difficulties involved in selecting the most suitable records required for his show Radio 1.

It does seem to me extraordinary that in 1971 with all the limitations imposed on the broadcasting of commercial records the gramophone companies continue to issue more and more singles each year and then complain loudly and frequently to us that the public is not given the opportunity to hear enough of them on the radio.

As a BBC Radio 1 producer I listen to between 60 and 70 rec-
(Continued on page 44)

A&M Acquires International Sussex Distribution

■ A&M Records has acquired distribution rights for U. S.-based Sussex Records in all foreign territories, excepting the United States and Canada, reports David Hubert, International Director for A&M Records.

The Sussex Records roster of artists currently includes the Presidents, Wadsworth Mansion, Willie Bobo, Sixto Rodriguez, Billy Withers, Faith, Hope & Charity, Phyllis Smith, Billy Woods, Yukon, 95th Congress, Sunn, the Decisions, Dennis Coffey and Robert Ramsey.

Autumn to WB



Autumn, a leading Australian rock group with two number one and two top five singles to their credit in the past nine months, signed with Warner Brothers in Sydney. Autumn was joined at the ceremonies by their manager Gary Farrell (seated) and Paul Turner (far right), Managing Director of Warner Brothers, Australia.

GERMANY

By PAUL SIEGEL



Paul Siegel

■ BERLIN—Rumors that the German Song Festival has been dropped for this year, due to the attacks from the press last year. But my hunch is that this will serve as a stimulant for 1972 for a comeback . . . A&R Polydor chief Ossia Drechsler in Hamburg headquarters picking a new press chief for his PR arm, Antennae . . . Big hassle over hot consumer sales item, hot pants. Teldec has released and recorded overnight the big radio, record and telestar Vico Torriani on Decca here with "Heisse Höschen Very Nice." Teldec people in Hamburg are burning up the wires internationally with Vico, who a few years ago had the big hit, "Calcutta" . . . Electrola's Wilfried Jung going all-out domestically and internationally with his new star artist Petra Pascal, recording in several languages.

Ariola's A&R man, Hans Georg Emke, excited over the new Udo Jürgens single, "Lieb Vaterland," which is being picked by the djs . . . Philips (Phonogram) throwing a big party for Mrs. Irma Schack, who has handled their licensing department for 15½ years with the greatest coordination, trust and dependability . . . German Disc Jockey Org Prexy Klaus Quirini has picked the new Vogue single by Wolfgang Sauer for his djs as a platter for romantic dancing. It's called, "Ein Tag Voll Happiness" . . . Britain's Engelbert in town on a tour of Germany, boosting his record sales . . . Jack White's new Decca disc, "Die Sonne scheint nicht nur in Acapulco," moving up the charts . . . Prexy Rudy Wolpert of CBS in Frankfurt feels that Italy's entry in the Grand Prix Eurovision with Massimo Ranieri a favorite. CBS also has the Israeli artist residing in France, Mike Brant, who has a big future . . . Peggy March wowed the Japanese on her recent tour, and has been invited for a "return performance." Peggy's currently loaded up with TV shots in Germany, with a hot record, "Einmal Verliebt, Immer Verliebt," on Decca here.

Peter Kirstens' Global Records and pubbery hot with four different versions of "Las Vegas" . . . Roberto Blanco, CBS record star, did a humorous sketch on the Frazier/Clay fight on German TV, proving Roberto is an all-around talent and great for nightclub shows, too . . . BASF tape record company in Hamburg has added Ingo Seiff, dj servicing, and Ute Reutter, press gal, to his able staff . . . New York's Stephen S. Marks writes us he is a regular reader of this column. Well, at least I have one of the Mills clan. Wonder how Jack & Sidney Mills are feeling these hectic days? . . . Philippe Sautot, Frenchman in Cologne, doing a masterly job on Vogue product in Germany. Right now he is negotiating with a talented artist, Yvonne Martini, produced by handsome Friedel Berlipp . . . Make note: Gisela Kremin will be handling the Edition Montana (Hans Beierlein) press office, Hamburg, telephone 455638 . . . Also, star German lyricist Ralf Arnie has a new telephone in Hamburg: 4601056 . . . Exciting call from California from Ray Harris of the Attarack-Heller Corp. re: Al Martino and Liberace. Al is one of the top selling artists on records in Germany and in English; and Liberace wows German TV audience through the Armed Forces TV network . . . Thank you good friend, Johnny Robba, for finding my aunt, whom I lost track of for many years.

Award for Angel

■ France's esteemed Prix de l'Academie du Disque has been given to the Angel recording of Beethoven's Triple Concerto re-

leased November, 1970. The award was accepted by the celebrated Russian cellist Mstislav Rostropovich, one of the recording's three soloists, at recent ceremonies held in the Hotel de Ville in Paris.

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

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

HOLLAND/BELGIUM'S TOP 10

1. DU
PETER MAFFAY—Telefunken
2. CHIRPY CHIRPY CHEEP CHEEP
MIDDLE OF THE ROAD—RCA
3. BUTTERFLY
DANYEL GERARD—CBS
4. MOZART SYMPHONY NO. 40
ORK. MANUEL DE FALLA OLIV
WALDO DE LOS RIOS—Hispa Vox
5. THERE IS NO MORE CORN
ON THE BRASOS
THE WALKER—Killroy
6. INVITATION
EARTH AND FIRE—Polydor
7. WHAT IS LIFE
GEORGE HARRISON—Apple
8. ANOTHER DAY
PAUL McCARTNEY—Apple
9. CHIRPY CHIRPY CHEEP CHEEP
LALLY STOTT—Philips
10. SILVER MOON
MICHAEL NESMITH & THE FIRST
NATIONAL BAND—RCA

(Courtesy of Rob Out, Radio Veronica)

GERMANY'S TOP 10

SINGLE TIPS:

- DOMESTIC: "HEISSE HOSCHEN, VERY NICE"
VICO TORRIANI—Decca
 - INTERNATIONAL: "MOTHER"
JOHN LENNON—Columbia
 - LP ALBUM TIP OF THE WEEK:
"ATOM HEART MOTHER"
PINK FLOYD—Electrola
1. HEY TONIGHT
CREEDENCE CLEARWATER—Bellaphon/
Publ. ARENDS
 2. MY SWEET LORD
GEORGE HARRISON—Electrola/
Publ. GERIG
 3. ROSE GARDEN
LYNN ANDERSON—CBS/Publ. CHAPPELL
 4. EIN MADCHEN FÜR IMMER
PETER ORLOFF—Decca/Publ. NERO
 5. KNOCK THREE TIMES
DAWN—CBS/Publ. ABERBACH
 6. WER HAT MEIN LIED ZERSTÖRT, MA?
DALIAH LAVI—Polydor/Publ. ABERBACH
 7. LAS VEGAS
ROBERTO BLANCO—CBS/Publ. GLOBAL
 8. DICH WILL ICH LIEBEN
CHRISTIAN ANDERS—Columbia/
Publ. TOLEDO
 9. BLACK SKIN BLUE EYED BOYS
THE EQUALS—President/
Publ. GRANT/AME
 10. SHE'S A LADY—
TOM JONES—Decca/Publ. MAM

(Through Courtesy of Hit Parade, Deutsche Disc-Jockey Org., Klaus Quirini; Single & LP Tips: Paul Siegel)

RADIO LUXEMBOURG TIPS:

1. HEISSE HOSCHEN VERY NICE
VICO TORRIANI—Decca
2. ROSE GARDEN
LYNN ANDERSON—CBS
3. EIN TAG VOLL HAPPINESS
WOLFGANG SAUER—Vogue

(Through courtesy of Radio Luxembourg, Helmut Stoldt, Frank, Jorg)

AUTOMATENMARKT & MUSIKINFORMATIONEN TIP:

- HEISSE HOSCHEN VERY NICE
VICO TORRIANI—Decca

UA Rushes Single, LP

Following the international success for the latest album by Waldo De Los Rios, "Sinfonia," and single, "Mozart's 40th Symphony," United Artists Records has scheduled them for immediate release in the United States.

FRANCE'S TOP 10

Single Tip:

- POUR QUI POUR QUOI
DALIDA
1. NOS MOTS D'AMOUR
MICHEL POLNAREFF
 2. YOU DON'T HAVE TO SAY YOU LOVE ME
ELVIS PRESLEY
 3. SI DOUCE A MON SOUVENIR
CLAUDE FRANCOIS
 4. SAD LISA
CAT STEVENS
 5. JE PENSE A TOI
JEAN-FRANCOIS MICHAEL
 6. ET T'OUBLIER
ADAMO
 7. SING SING BARBARA
LAURENT ET LES MARDI-GRAS
 8. GOD
JOHN LENNON
 9. MY SWEET LORD
GEORGE HARRISON
 10. LE CARAVANIER
JULIEN CLERC

(Through courtesy of Hit-Parade, Europe No. 1, PARIS)

ITALY'S TOP 10

1. IL CUORE E' UNO ZINGARO
NICOLA DI BARI—RCA
2. 4 MARZO 1943
LUCIO DALLA—RCA
3. CHE SARA'
JOSE FELICIANO—RCA
4. SOTTO LE LENZUOLA
ADRIANO CELENTANO—Cian
5. MY SWEET LORD
GEORGE HARRISON—EMI Italiana
6. 13 STORIA D'OGGI
AL BANO—EMI Italiana
7. SING SING BARBARA
LAURENT—Sgar
8. ROSE NEL BUIO
GIGLIOLA CINQUETTI—CBS Sugar
9. UN FIUME AMARO
IVA ZANICCHI—Rifi
10. COME STAI
DOMENICO MODUGNO—RCA

Bee Gees Certified

The Bee Gees' recording of "Lonely Days" was certified by the RIAA as a million seller last week, the first gold single for the group.

Commercial Radio for Britain

LONDON—The long-awaited government "white paper" concerning radio broadcasting was issued last week. The result is that after nearly 50 years Britain is to have commercial radio.

This is the first loosening of the grip held by the BBC on radio broadcasting since it first began here back in 1922.

However, changes are to be made gradually and stations will be controlled by what was the Independent Television Authority which will now become the Independent Broadcasting Authority handling both media. The government has decided upon a local station system. The stations will be financed by means of "spot" advertising.

ITALY

By MARIO PANVINI ROSATI



M. P. Rosati

MILAN—"Il Caffé della Peppina" ("Peppina's Coffee") is the winning title of the 13th edition of the Children's Song Festival, "Zecchino d'Oro," organized by Friars of Antoniano in Bologna . . . The song written by Alberto Anelli and Tony Martucci is not yet published. Rifi has released an album devoted to the 12 tunes presented this year in this contest. It has been recorded by the 12 young entrants of this popular contest televised on March 19, 20 and 21.

Ducale has just signed an agreement with Fonit-Cetra for the distribution of records produced on Italdisc, Coral, Ducale, EDM, Broadway, MCA, Sir and Val. The contract has been signed with Renato Zaccone, President and Managing Director of Fonit-Cetra . . . Ducale also has introduced on MCA the album "Jesus Christ/Superstar," which is having a good sales reaction in Italy.

The top Italian TV program entitled "Teatro 10" is creating a great popularity for the new Italian group Circus 2000 recording for Rifi. The group is performing each Saturday night the theme of this series, "Regalami un Sabato Sera" ("Gimme a Saturday Night") . . . A special bill has been presented to the Italian Parliament for "increasing the popularity of Italian music." According to the bill one million dollars will be devoted by the state to promote abroad Italian music . . . Ornella Vanoni, top artist of Ariston Records, made her debut at the world-famous Olympia in Paris . . . The English group Mungo Jerry, whose recordings are distributed in Italy by Ricordi, was guest star on the top TV show "Teatro 10" where they performed their hit,

(Continued on page 44)

FRANCE

By GILLES PETARD

PARIS—RTL (Radio Luxemburg, broadcasting from Paris) is starting a new daily program from 7:30 p.m. to 10 p.m., aimed at younger listeners and consisting mainly of pop music (50% French and 50% foreign artists), music news and interviews. Show is organized by deejay Jean Bernard Hebey with the assistance of André Djento, formerly head of the international department of Vogue Records . . . The broadcast was launched with guest djs Kid Jensen and Ed Stewart (Great Britain) and Rosko and Tom Gamache (U.S.).

Bryan Hyland flew into town for promotion . . . Patti Bravo's first release in France on Polydor will be sung in French and will feature a version of "Love Story." Polydor is totaling massive sales with an album called "Symphonies" by Spanish artist Waldo DeLos Rios. Lp consists of modern arrangements on classical themes . . . Mireille Mathieu's records will henceforth be distributed by Philips instead of Barclay . . . Julien Clerc's latest single is "Le Coeur Volcan" . . . Pathe-Marconi is releasing two singles by world heavyweight champ Joe Frazier from Capitol. Frazier has also been booked by Line Renaud in Las Vegas for a musical tour in Europe in the spring . . . The group Tac Poux Systeme founded its own independent company and label, TPS.

A Maturing Arlo at Carnegie

■ NEW YORK—For a while it had appeared that Arlo Guthrie might be consumed by the popularity of his "Alice's Restaurant." He was Woody's kid and he'd written a brilliant talking blues in the tradition of his father. Then there was the film, a soundtrack and a couple of books, all based on Arlo's original inspiration. Fortunately, we were spared the mass merchandising gimmickry that generally follows in such success stories.

Instead, with the assistance of Lenny Waronker and Van Dyke Parks, Arlo turned to music about two albums ago. He started writing beautiful songs and his vocals began to do them justice. Which brings us to his Carnegie Hall concert last Wednesday (31) night.

Arlo opened with "Okie from Muskogee." The country smash of last year seems to have become a staple of the "longhair" concert circuit (both the youngbloods and the Beach Boys have offered versions of late). With Arlo, however, the song takes on an added ironic significance, considering his familial ties to the Sooner state. Its writer, Merle Haggard, is also a one generation removed Okie, and Arlo demonstrated his kinship by singing another of Haggard's tunes, the haunting "Sing Me Back Home."

Also in the country prison song tradition was Jimmie Davis' lovely (a lovely prison song? Yes!) "Shackles and Chains." Digging even deeper back into country traditionals, Arlo offered A. P. Carter's "Will the Circle Be Unbroken" and the original Jimmie Rodgers' "Waiting For A Train (All Around The Watertank)."

Travel Theme

The central theme of Arlo's material on this occasion was travel. Another train song was the quintessential "City of New Orleans." Kris Kristofferson's "Me and Bobby McGee" is a song of the American road if ever there was one. And Arlo's own "Coming into Los Angeles" updates the tradition somewhat. In this context, it was surprising that he didn't do his "Running Down the Road."

Arlo generally includes one of his father's songs in every concert. This time it was a rollicking "Do-Re-Mi," with the son contributing some nifty boogie-woogie style piano. There were two numbers writ-

ten by that other "son" of Woody Guthrie, Bob Dylan—"You Ain't Goin' Nowhere" and the best "Don't Think Twice, It's Alright" since the original.

So, Arlo Guthrie continues to mature as an artist. He would seem to have adopted the role of consolidator of the American folk song tradition. His repertoire embraces material from a broad spectrum of that genre and his own songs will take their place in its history. The prayer-like "Gabriel's Mother's Highway" was the best of these on this evening. Unfortunately, he didn't perform "I Could Be Singing," an ideal encore and probably his best composition to date.

Contributing Ingredient

A contributing ingredient in the high quality of this concert was the nature of Arlo's accompaniment, a group called Swampwater. When last seen in these parts, they were doing an equally fine job for Linda Ronstadt. Since then they have released an excellent album on the King label. Wednesday night, they opened the concert with a tasteful, relevant set.

Swampwater plays country-rock, with traces of Cajun music added for good measure. Doug Kershaw's "Louisiana Man" complements their first single, "Louisiana Woman," very well. Their next single will be "Heading for the Country," in which they sound very reminiscent of the early Byrds (a much-missed sound, I might add).

The group did its part for the Jimmie Rodgers revival with a reverent "T.B. Blues." Also nice was a solo by lead guitarist and dobro player John Beland entitled "Kathleen." Other members of Swampwater are lead vocalist and fiddler Gib Guilbeau, drummer Stan Pratt and bassist Thad Maxwell. They are a group to watch. **Gregg Geller**

Lomax WB LP Due

■ "Home is in My Head" is the title of the first Warner Brothers album by Britain's Jackie Lomax. Lomax, who is now visiting this country, recorded the album in New York, reports manager Bob Schwaid, who is now working out a tour with CMA VP Jack Green for Lomax.

England

(Continued from page 42)

ords every week, and it always seems to me that at least half of them stand no chance of becoming hits or entertaining many people, and as such they should never have got as far as the pressing plant. In 1970, according to my calculations, approximately one record in 15 actually reached a place in the top 30. When it comes to planning and choosing discs to be included in one's program, it is difficult enough to find room for those records which are good enough. But the crunch comes one week later when there is yet another bunch which deserves to be played. What is one to do? Play the first batch again, or throw these out and include only the latest ones? The answer is, of course, that only a few of those "safe bets" actually get heard more than once. If the choice is difficult for me, imagine what it must be like for the unfortunate dealer who is trying to make up his mind which ones to stock. The resulting situation is one where program producers play it safe. There is a decline in the overall sales and a stagnant chart with few new entries each week.

Surely the remedy is to make fewer records of a better quality, using that word in the artistic/commercial sense rather than a technical one, and to promote them more selectively.

I know an argument will be put forward by some companies that they have contractual obligations to release a certain number of records by artists in each year. However, if the newer independents who are coming on the scene can get around this by negotiating special terms, then surely the larger companies could follow suit? If their repertoire managers become more selective, we could see an overall rise in standards and consequent improvements in profits for the trade.

Singer/songwriter Guy Fletcher who with partner Doug Flett composed hits for, among others, the Hollies and Cliff Richard as well as several songs recorded by Elvis, has been signed by Philips Records. Fletcher, signed to Anita Kerr Productions with whom Philips already has a worldwide deal, has his first single released on April 8 titled "Mary in the Morning," and an album follows in May to coincide with his appearance in BBC's popular TV series, "In Concert." The program devotes the entire show every week to one particular vocalist/composer and has in the past featured such talents as Elton John, James Taylor and Neil Young.

Former Sales Manager of Major Minor Records, Ian Brown, has purchased the shares previously belonging to Andrew Cameron Miller in Reflection Records. He becomes the third partner in the company alongside America's Bobby Scott and Philip Gilin. Cameron Miller still acts as head of A & R for the company and Brown will handle their European affairs. Artists signed to the label include Stuart Damon, former jazz singer Joe Stahl, David Baxter and Catherine Howe . . . Larry Page launches his Nepentha label in May with four albums by Zire, Earth and Fire, Dulcimer and Robin Lent. Page has agreed to a three-year distribution deal with Fred Marks for Philips Records . . . Congratulations to Elton John's lyricist Bernie Taupin, married last week to America's Maxine Feibleman. Their composition "Friends" will be issued by DJM as Elton John's follow-up to his first British hit, "Your Song," on April 23 together with his new album (see Picks of the Week).

Italy

(Continued from page 43)

"In the Summertime" and their San Remo song, "Santo Antonio Santo Francisco."

According to the new rules of SIAE (Italian Performing Rights Society), all records manufactured in Italy will have progressive numerated labels, indicating the number of copies of each records manufactured by each factory. According to these new rules, six record companies—namely CBS Italiana, EMI Italiana, Fonit-Cetra, Phonogram, RCA and Ricordi—have been equipped with a special machine to print SIAE's seal on the labels. Such machines include enumerators. These machines are granted only to the firms who have paid more than \$250,000 of mechanical rights in 1970, and a guarantee deposit of \$50,000.

RECORD
 **THE JAZZ**
WORLD LP CHART

APRIL 10, 1971

1. **BITCHES BREW**
MILES DAVIS—Columbia GP26
2. **CHAPTER TWO**
ROBERTA FLACK—Atlantic SD 1569
3. **TO BE CONTINUED**
ISAAC HAYES—Enterprise ENS 104 (Stax)
4. **THE PRICE YOU GOT TO PAY TO BE FREE**
CANNONBALL ADDERLEY—Capitol SWBB 631
5. **SUGAR**
STANLEY TURRENTINE—CTI CTI 6005
6. **MILES DAVIS AT FILLMORE**
Columbia G 30038
7. **B. B. KING LIVE IN COOK COUNTY JAIL**
ABC ABCS 723
8. **OLD SOCKS, NEW SHOES, NEW SOCKS, OLD SHOES**
JAZZ CRUSADERS—Chica CS 804 (Motown)
9. **GULA MATARI**
QUINCY JONES—A&M 3030
10. **THE ISAAC HAYES MOVEMENT**
Enterprise ENS 1010 (Stax)
11. **JOURNEY IN SATCHIDANANDA**
ALICE COLTRANE/PHAROAH SANDERS—Impulse AS 9203 (ABC)
12. **TJADER**
CAL TJADER—Fantasy 8406
13. **STRAIGHT LIFE**
FREDDIE HUBBARD—CTI CTI 6007
14. **STILLNESS**
SERGIO MENDES & BRAZIL '66—A&M SP 4284
15. **LIVE IN SEATTLE**
JOHN COLTRANE/PHAROAH SANDERS—Impulse AS 9202-2 (ABC)
16. **RASHAAN, RASHAAN**
ROLAND KIRK—Atlantic SD 1575
17. **BENNY GOODMAN TODAY**
London Phase 4 SPB 21
18. **MEMPHIS TWO-STEP**
HERBIE MANN—Embryo SD 531 (Atlantic)
19. **THEM CHANGES**
RAMSEY LEWIS—Cadet LP 844 (Chess)
20. **DON ELLIS AT FILLMORE**
Columbia G 40243
21. **AFRO-CLASSIC**
HUBERT LAWS—CTI CTI 6007
22. **BEST OF JOHN COLTRANE**
Impulse AS 9200 (ABC)
23. **FREE SPEECH**
EDDIE HARRIS—Atlantic SD 1573
24. **BRIDGE OVER TROUBLED WATER**
PAUL DESMOND—A&M SP 3032
25. **SOUL LIBERATION**
RUSTY BRYANT—Prestige PR 7798

All-Star Turnout for Hawkins Memorial Benefit

■ NEW YORK—Roberta Flack, Dizzy Gillespie, Diana Sands and other leading entertainers will perform at a special midnight concert Friday, April 16, at the Apollo Theatre to support the day care program of Manhattanville Community Centers, Inc. (MCC). The concert will be a memorial to jazz musician Coleman Hawkins.

Dr. Edward S. Lefis, President of MCC, stated that, due to economic conditions, the agency is facing an immediate and disastrous budget cutback from \$800,000 to \$660,000. He said, "The benefit will be of vital importance in reducing this \$140,000 slash in funds. By holding it at the Apollo, we are showing our faith that we can get substantial support from our community, Harlem. We welcome help from everywhere, but we want to do this concert where our roots are."

Miss Sands, who has starred in films, the theater and on TV in such diverse vehicles as "A

Raisin in the Sun," "The Owl and the Pussycat" and "St. Joan," said, "I feel really fired up about this benefit. We black artists are in a unique position to generate support for programs in our community. And the need is so great. These programs should be expanded, not cut back."

Roberta Flack, one of the nation's leading young singers and a former school teacher, expressed a strong commitment to Harlem's children. She said, "These kids are our finest generation. We must give them everything they need to grow strong and beautiful."

Jazz Group Organized

Dizzy Gillespie has organized an all-star jazz group for the concert featuring Max Roach and James Moody. He expressed his admiration for Coleman Hawkins. "Hawkins was not only a true giant of our music," said Dizzy, "He always encouraged new talent,

new ideas. When we were young, he helped musicians like me and Max when others scorned our new way of playing."

Miss Sands will read a eulogy to Hawkins at the Benefit. Hawkins' widow and children will attend. Lloyd McNeill, a young black painter, has done a poster for the event which features a portrait of Hawkins.

The Odds and Ends, a rapidly rising pop trio, MCC's Afro-American dance group and Ron Anderson will also perform. Hal Jackson of radio station WLIB will MC.

It is strongly expected that, during the next two weeks, other major artists will make commitments to perform.

The owners of the Apollo have donated the use of the theater to MCC for the benefit.

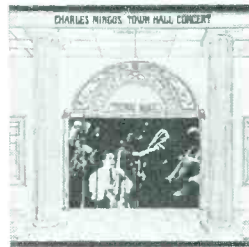
MCC has served Harlem for 58 years. More than 250 children are enrolled in its day care centers and the waiting list is over two years long.

Tickets are available from the MCC offices at 530 West 133rd St. and from the Apollo at 253 West 125th St. Telephone requests for tickets will be handled at AU 1-5100 (the MCC number). Mail orders will also be handled at MCC. Ticket prices are \$6 and \$15; a limited number of Benefactor and Sponsor tickets are available at \$25 and \$50. Ticket purchases are tax deductible.

RECORD
 **JAZZ LP PRODUCT**

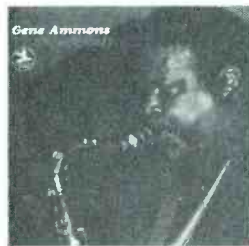
CHARLES MINGUS: TOWN HALL CONCERT

Jazz Workshop JWS 9.
 Charlie Mingus can be stately or swinging, but on this package it almost constantly has a classical air about it. Eric Dolphy shares the spotlight just about equally with Charlie on the three pieces, "So Long Eric," and "Praying With Eric" and "Praying With Eric" again. A top package.



THE BLACK CAT

GENE AMMONS—Prestige PR 10006.
 Gene Ammons wails on that sax as he has always done expertly. The little touch of something different here is the addition of strings for two of the numbers — "Long, Long Time" and "Something." Purists may not like this idea, but many may find it intriguing.



SOMETHING TO LISTEN TO

JIMMY MCCRIFF—Blue Note BST 84364.
 Some lively new tunes from Jimmy McGriff here and some equally lively playing. McGriff fans know just what to expect from the package and they'll get it. "Back Home Again in Indiana" and "Satin Doll" are the familiar tunes. Low-key and friendly.



GARY BURTON & KEITH JARRETT

Atlantic SD 1577.
 Teamed successfully here, Gary Burton and Keith Barrett fool around with tempos and all but abandon them, it seems. They don't abandon interesting melodic lines, however. This album is pretty and experimental and vibrant—all that a jazz package can be asked to be. All cuts are new tunes.



Doc at RCA

■ Doc Severinsen, the flamboyantly dressed music director and conductor of the "Tonight" show starring Johnny Carson, has signed a contract to record exclusively for RCA Records, announces Manny Kellern, Director, Popular Music.

"Doc Severinsen, one of the most exciting trumpeters on the contemporary music scene, brings with him to RCA Records his own unique brand of jazz rock, a high gear sound of instrumental music for today's record market," Kellern said.

Severinsen, who goes back to the Big Band days, started in the business with Ted Fiorito and played with Tommy Dorsey, Charlie Barnet and Benny Goodman. In 1949, he became a staff musician at NBC and became assistant conductor of the band on the "Tonight" show under Skitch Henderson in 1962. He took over as its leader and music director in 1967.

Severinsen's debut RCA album will be "Brass Roots."

NOTES FROM THE UNDERGROUND

RECORD WORLD

By CARL LaFONG

■ **Al Kooper** completing production of (and playing on) the fourth **Blood, Sweat and Tears** album. Six dynamite songs were recorded in San Francisco by **Roy Halee** and drummer **Bobby Columby**. Three more, two of them Kooper songs, will be recorded live. It may be out in May . . .

Other significant reunions: **Aretha** and **Ray Charles**, whose only previous recorded collaborations have been spots for **Coca Cola**, sing "Spirit in the Dark" together on her new "Aretha Live at the Fillmore" LP, due out from Atlantic in about a week . . . the **Mamas and Papas** are definitely back together again, for at least one album and a tour.

PG & E is now just plain **PG & E**, having dropped the name association with a well-known Northern California utilities company. Their new album for Columbia is a stunning evolution for the one-time blues band and should bring them the success they have earned. It's called "Hardburn" and it was produced by **Frank "Fuzzy" Cook**, who left **Canned Heat** three years ago to become the group's drummer and manager. Fuzzy has also been mentioned as a possible producer of the next **Sugarcane Harris** album for Epic. He remembers playing on the same bill with **Don and Dewey** at the El Monte Legion Stadium



back in the **Art Laboe** fifties, when chicks hid razor blades in their bouffants, and the sounds of hubcaps being pried loose punctuated the breaks.

Latest word is that the first **Rolling Stones Records** album will be out in three weeks, preceded by the single "Brown Sugar." All this according to a non-attributable source at Atlantic, the alleged distributor . . .

Those who have heard the finished "Mud Slide Slim" album, **James Taylor's** new one, say it is just great, and that the title track is an obvious single. It should be out very soon . . .

The new **Emerson, Lake and Palmer** album will include a 20-minute interpretation of **Moussorgsky's** "Pictures at an Exhibition" . . . In other news, the music department at USC in Los Angeles last week presented a staged version of the **Who's** "Tommy" rock opera, and producers on Broadway are aiming for a mid-winter opening of "Jesus Christ Superstar."

The fastest-selling album in San Francisco last month was **Boz Scraggs'** "Moments" album . . .

Henceforth, **Sly** will record the **Family Stone, Little Sister** and all **Stone Flowers Productions** records at home. He recently bought **John Phillips'** hillside mansion and is busy updating the studio there . . .

Poco is doing some experimental recording with **Steve Cropper** in Memphis . . .

Neil Young continues to record in **Elliot Mazer's** Quadrafonic Sound studio in Nashville, with friends old and new, the new ones including ex-615 members **Briggs, Putnam** and **Buttrey** . . .

Sold Out: The **Cat Stevens-Carly Simon** bill at the Troubador in L. A. this week. One of those rare, incredible double bills . . .

Capitol's **The Sons** (of **Champlin**) have completed an album titled "Follow Your Heart," their first work since reforming a few months back. It was entirely recorded in a church in San Anselmo near San Francisco. They are gigging in the city again . . .

The next **Firesign Theatre** album will probably be released in August . . .

Heads, Hands and Feet is the latest biggie from England. Capitol is releasing their first album, a two-record set, this month and accompanying it with an extensive promotion. Legendary **Albert Lee** is founder of the group . . .

Taj Mahal's new album, "The Real Thing," should be out by the end of April. It is two-records of live stuff from the **Filmore East** with his new band. Very informal and more laid back than ever . . .

(Continued on page 47)

Cap Reorganizes

(Continued from page 4)

taking advantage of the wide experience of **Goyak's** home-office management experience as well as his broad knowledge of the field, especially in sales." **Goyak** joined Capitol as a salesman in Cincinnati in 1948 and quickly became District Sales Manager, and later Regional Manager, for the Mid-West. He has been based at the Tower and served in various sales functions since 1961.

"Miller, too," **Jossey** continued, "will be in a position to contribute meaningfully to the combined sales and promotion operation by bringing to his post a background ranging from artist management to marketing."

To Label in 1967

Most recently a producer for Capitol's A&R Department, **Miller** came to the label in 1967 as Regional Promotion Manager based in Atlanta. He covered the entire South and boosted Capitol's regional hit sales by over 400 per cent in three years. He was brought to Hollywood in 1970 as Executive VP and General Manager of the Fame label.

In his new capacity **Miller** will serve as liaison on all promotional activities between the Tower and the field, including fifteen sales districts and Capitol's 35-man field promotion force.

Reporting to **Goyak** will be—**Dick Miller**, Manager, Administration, National Sales; **Bill Wilkinson**, Incentives and Sales Analysis Administrator, and **John Grimes**, Field Operating Budgets Administrator.

Both **Goyak** and **Miller** will, in turn, report to **Jossey**.

Gamble-Huff

(Continued from page 4)

Wilson, Dusty Springfield, Jerry Butler, Archie Bell and the **Drells, Wilson Pickett, the O'Jays** and many others.

The first single to be released since **Gamble** and **Huff** signed an exclusive distribution deal with Columbia in February is "Going Up On the Mountain" by Hawaiian singer **Dick Jensen**.

Gamble and **Huff** have set up a heavy schedule and plan to follow up **Jensen's** release with the **Ebonys'** "You're the Reason Why." The **Ebonys**, a new group who signed with Philadelphia International Records in March, have already attracted a large following through their personal appearances in the United States and Canada.

Atco Prophecy

(Continued from page 4)

Robin and **Allen Tinkley**.

Artists Consultants will promote over 200 one-nighters this year, including several in Australia and Canada. **Landers-Roberts Productions**, the motion picture division of **Landers-Roberts**, is currently producing "The Hot Rock," a **Donald Westlake** novel for 20th Century-Fox. Academy Award-winning screenwriter, **William Goldman**, whose last screen credit is "Butch Cassidy and the Sundance Kid," is doing the screenplay. Soundtrack LP will be released by Prophecy.

New Douglas Post

(Continued from page 4)

where he was responsible for sales and promotion, **Douglas** later joined RCA as Midwest Regional Promotion Manager. After a year and a half in that position, **Douglas** became National Album Promotion Manager and most recently Director, National Promotion for RCA Single product. He will be reporting to **Mike Kagan**, Director of National Promotion.

Lyric Influence

(Continued from page 3)

The statements were made by **Ingersoll** to a UPI interviewer.

When **Record World** called last week for elaboration, it was advised by the commission's information director that **Ingersoll** had nothing further to relate.

Dealer Re-emerges

(Continued from page 3)

ness has always been at its healthiest when we have had a large number of full line dealers effectively operating in the most important geographic centers. The question of the re-emergence of the dealer ultimately depends upon the dealers themselves. They've got to learn to reach out and get customers instead of waiting for them to fall into the store. The opportunity exists for dealers, but only if they become involved in the music.

"Obviously, the first thing they must do is to hire and train young people who are actively concerned with the music they sell. Clearly an involved salesman is the best salesman. Further, dealers must learn to make intelligent use of many sales tools at their disposal. Audio visual materials can become an important factor in creating point of purchase interest and sales."

Banks Midwest Columbia/Epic Rep

David Banks has been appointed Midwest Regional Promotion Manager for the Epic and Columbia Custom Labels, reveals Mike Kagen, National Promotion Manager, Epic/Columbia Custom Labels.



David Banks

Banks will be responsible for coordinating all promotional activities in Minneapolis, Cincinnati, Milwaukee and in Chicago, where he is based. Prior to joining Epic in 1969, Banks was a professional entertainer on television and in nightclubs. He served most recently as Branch Promotion Manager for Epic/Columbia Custom Labels in San Francisco.

Pattersons Join Atlantic Records

Atlantic Records Executive Vice President Nesuhi Ertegun and Vice President Henry Allen announce that the firm has signed the Patterson Singers to an exclusive recording contract.

The pop-gospel group, a hit at the International Blues Festival last year, were the recipients of the NATRA award for Best Achievement for Gospel Singers in 1969. The Patterson Singers' initial releases for the label are being produced now by Brad Shapiro and Dave Crawford.

Negotiations were made by Wexler, Allen and the group's manager, Sidney A. Seidenberg.

Collins LP Certified

The RIAA last week certified Judy Collins' 10th Elektra album, "Whales and Nightingales," as a gold record with sales of well over one million dollars. The certification marks Judy's fourth gold album on Elektra.

Brown WB Sheet, Folio Director



Ed Silvers, Irving Brown

Ed Silvers, President of Warner Bros. Music, has appointed Irving Brown Managing Director of the company's Sheet Music and Folio Division. Brown will direct the acquisition, production and distribution of the company's extensive print publications. Headquartered in New York, he will also act as Silver's liaison supervising the projects and activities of the East Coast staff.

One of the oldest and largest music publishers, the Warner Bros. current print release includes a list of works by Bob Dylan, John Lennon & Paul

McCartney, Crosby, Stills, Nash & Young, Gordon Lightfoot, Livingston Taylor and the Bee Gees; as well as music from "Woodstock" and the score of the smash Broadway hit, "No, No, Nanette." Material scheduled for upcoming release includes Janis Joplin's "Pearl," Van Morrison, Neil Young, Seatrain, Tom Rush, Derek & the Dominoes, Mountain and "Woodstock II."

Under Brown's auspices, the Sheet Music and Folio Department staff includes Sol Reiner, Sales Manager; Sy Feldman, Production Manager; Sybil D'Orsi, Art Director; Eileen Michael, Licensing Coordinator; Dan Fox, Music Editor; Bob Alexander, Director of Educational Department; and Mary Ellen Stanford, Executive Secretary.

A veteran music executive, Brown has been with Warner Bros. for several years, most recently serving as Director of Production & Sales. He previously had been a VP of Chappell & Company.

Kennely Joins RCA Ad Unit As Copywriter

RCA Records has appointed Patricia Kennely as a Copywriter in its new "in-house" advertising creative unit. Miss Kennely will report to Kurt Brokaw, Manager, Creative Advertising and Sales Promotion.



Patricia Kennely

Brokaw noted: "We are staffing this unit with professionals—with the most knowledgeable record people in the industry. With her three years as Editor of Jazz & Pop Magazine, and her wide experience in all facets of the contemporary music scene, Patricia is uniquely qualified to help the creative advertising unit contribute to the Division's growth."

Eby N'ville PR Firm Formed

Bob Eby, Nashville-based staff writer for Amusement Business Magazine, has resigned effective April 2 in order to form a public relations agency and devote full-time as publisher of Publisher's Newsletter, a trade publication for music publishers and songwriters.

The PR agency will operate as a subsidiary of Eby's Fire & Smoke Productions, Inc., which also owns Smoke Publishing, an ASCAP-licensed publishing house which he will reactivate.

Eby said the PR arm of the corporation will principally serve booking agencies, individual performers and record companies. The agency will specialize in news releases, record promotion mailers, biographies and promotion releases to towns in which artists are set to appear.

Paramount Signs Ralph McTell



From left: Joe Lustig, Ralph McTell's personal manager; William Gallagher; and McTell.

NEW YORK — Paramount Records has made a major talent acquisition in England with the signing to an exclusive worldwide contract of Ralph McTell, one of the UK's major songwriter/performers.

Bill Gallagher, President of the Famous Music Corp., completed the deal for McTell to record for Paramount during his recent trip to London. The signing of McTell also involves the licensing of U.S., Canadian and other territorial rights from Transatlantic Records to much of the artist's recent material, including his composition, "Streets of London," which has become a folk standard in England.

McTell and his producer, Gus Dudgeon, are beginning immediately to record a new LP which Paramount will release

in the fall in coordination with a major promotional tour and campaign being set by the company and McTell's manager, Joe Lustig.

Dudgeon is continuing with McTell in a three-year relationship as artist and producer. Dudgeon and Paramount have also been involved in a prior association, the production of Elton John's soundtrack album from Paramount Pictures' film, "Friends," an album now in its third week of release and approaching one-half million units in sales.

Ranwood/Welk Nanette on Way

Ranwood Records is releasing a new album by Lawrence Welk containing nine songs from "No, No, Nanette."

The album, named after the show, will be backed by an extensive promotion campaign, part of which will be conducted on Welk's ABC TVer.

Elektra Cries Timber

On April 15, Elektra will release the first album by the Coast band Timber, entitled, "Bring America Home." LP spotlights the group's talents as singers, songwriters and instrumentalists. They appear at the Bitter End West on April 3.

NOTES FROM THE UNDERGROUND

(Continued from page 46)

Paul McCartney continues to work on his album somewhere in Los Angeles, between conferences in London with his attorneys reportedly with the production help of Jim Guercio . . .

Columbia will be releasing the first Sweathog album later this month. Instant dynamite! One of the best drummers in the idiom—Frosty (Bartholomew Smith-Frost) is the pace-setter.

Fox Agency Charges Large Phoenix Firm with Bootlegging

■ One of the nation's alleged largest manufacturers of bootleg tapes, National Manufacturing Company, has just been sued in Phoenix along with three radio stations, KCAK, KTKT and KWFM, which reportedly advertised the products, and numerous dealers and distributors said to have sold them.

The suit was brought by The Harry Fox Agency, Inc., on behalf of 59 music publishers in the country. The Fox Agency represents the publishers in connection with the mechanical reproduction of their copyrighted compositions and the collection of their royalties.

In addition, the U.S. District Court in Phoenix ruled for the first time in the United States that all the inventory, equipment and machinery used to manufacture the illegal tapes could be seized.

Albert Berman, Managing Director of the Fox Agency, noted that, "Bootleg recordings unbelievably now account for more than one-third of the sales of recordings in the United States and produce illegitimate revenue into the hundreds of millions of dollars. Scores of legitimate retailers are being forced out of business by corrupt operators who open up next to, or across the street from, the honest businessman."

The Phoenix operation, National Manufacturing Company, was located in a 17,200-sq.-ft. modern facility in an industrial park. Private investigation had revealed that the plant previously had been located in lower California, but had moved to Phoenix when its location was uncovered. The court agreed with the plaintiffs' contention that, "Now that the duplication plant has been pinpointed, it is essential that the means for making the infringing recordings be seized in order to preclude transfer thereof to another clandestine location."

The court then issued the writ of seizure, and five U. S. marshals confiscated the entire operation which included approximately 150,000 tape cartridges, 17 winding machines, duplicating equipment, wrapping and labeling machines, and numerous other equipment. It is estimated that the plant employed approximately 100 people in around-the-clock shifts.

Prior to the raid in Phoenix, investigators for the Fox Agen-

cy had uncovered stores in Wichita, Hartford, Tampa and Houston which were prime retail outlets for the illegal tapes. Suits have been filed against these businesses, closing them down until dispositions are made in court.

Berman called the bootleg operation "The most sophisticated we have ever discovered in our war on piracy. The perpetrators had a highly integrated system of national distribution which could supply an unlimited quantity of illegal tapes of over 400 songs, including albums. They even had their own catalogue printed detailing what was available."

Ringe Joins RCA

(Continued from page 6)

Ringe was offered his first recording contract when he was 15, singing at many concerts in and around New York.

He first entered the business side of the record industry in Washington, D. C., where he booked talent for colleges and local dances through a small agency.

After eight months in Washington, Ringe returned to New York where he joined Queen Booking. With Queen he was responsible for publicity and booking artists such as Aretha Franklin, the Sweet Inspirations and Jackie Wilson.

Ringe then joined CMA in their Concert Department. He was head of their East Coast underground circuit. Ringe starts at RCA immediately, will operate out of the RCA Records New York office, and will travel extensively in the quest for new talent.

Broderick Exits

(Continued from page 6)

In accepting Broderick's resignation, Mike Maitland, President of MCA Records, said, "I'm sorry to see Dick go, but pleased that we will still have an immediate close association through Orville Stoeber. In his three years with MCA, Dick has more than tripled the royalty income for the MCA record operations in the world markets. Thanks to the solid base he has formed, we will be able to continue our growth in the immediate future."

Broderick, Chairman of the Board of the Country Music Association, will leave for England and the Board Meetings scheduled in London April 11 and 12.

Knight Upped

(Continued from page 6)

Promotion and Sales Manager for Metromedia Records and assume his new post April 12. Knight has been with Metromedia Records close to two years, and in that period has been Regional Promotion and Sales Manager for the label in the Mid-West, in the East and on the West Coast.

Noonan stated, "It's a distinct pleasure for us to promote such a capable man from within the organization and, I might add, a mark of great pride in the fact that he's been beautifully groomed for the new post he now assumes. Knight has a thorough knowledge of sales, promotion, merchandising and, of course, our artists and total organization. We are naturally sad to lose Stan Monteiro who has done a remarkable job for us, but he goes to his new venture with all the best wishes and love of our people."

Knight will report to Mort Weiner, Metromedia's Director of Sales and Promotion. "With Weiner and Knight and the strong regional sales and pro-

Special 'Black Is'

■ NEW YORK—Douglas Records has begun servicing a special radio station version of "Black Is," from the fast-breaking second album, "This Is Madness," by the Last Poets, to black radio outlets.

Any stations not receiving the special disc by the second week in April can obtain copies by writing to Douglas at 145 W. 55th St.

Kendrick/Capitol

(Continued from page 6)

promoters.

One of Kendrick's first assignments will be to work with the talent involved in Capitol's new hit Broadway show, "Follies."

While at Warner Bros.-Seven Arts Kendrick handled the publishing, and was instrumental in developing the careers of a host of ranking artists, including Peter, Paul and Mary, Gordon Lightfoot, Dylan, and Rod McKuen, all of whom he numbers among his close personal friends. He was also in charge of the company's foreign licensees and served as its liaison with Time-Life Records, Reader's Digest, Longines-Symphonette and the Capitol Record Club.

motion force at our command," Noonan said, "we feel that this speaks well of the plans launched months ago of developing from within people who are flexible and capable of moving up to new posts as they become available.

"In line with this theory and practice, John Hager, who has been Mid-West Regional Promotion and Sales Manager, is being transferred to the West Coast to replace Dave Knight and Bill Scull will transfer to the Mid-west region relinquishing the Southern Region to a new man who will be announced shortly. These transfers are part of the master plan to constantly educate our men to new challenges and regions and the distributors, radio stations and retail outlets of all regions of the country, thereby making total marketing people of our staff."

Richard Atkinson, who joined Metromedia as East Coast Regional Sales and Promotion Manager in January of this year, will continue to be responsible for the Eastern Region. The regional sales and promotion managers will report to Knight, who, in turn, will report to Weiner.

Katz RCA VP

(Continued from page 6)

Katz will headquarter in New York, will report directly to Hoffman and will supervise the activities of Dick Moreland, RCA Records' Manager, Contemporary Music, West Coast, and Elliot Horne, Manager, Contemporary Music, East Coast.

Katz joins RCA Records after having been Director of Business Affairs for Columbia and Epic Records, in which capacity he negotiated new artist and producer contracts, guided in the business sense the careers of Columbia-Epic artists, and dealt with artists, managers and lawyers, with responsibility for structuring the deals made by that organization and its artists.

Prior to his two years at Columbia-Epic, Katz was associated with Fairlead Management Co. where he was co-manager of such musical organizations as Blood, Sweat and Tears, Procol Harum, Sea-Train, Dav Van Ronk, the Blues Project and Rhinoceros. During this time, he also was a practicing lawyer.

Katz, who has a law degree from Fordham University and a degree from New York University, is a native New Yorker.

MONEY MUSIC

(Continued from page 27)

WAPE, #21-17 WAYS, #21-10 WSAI.
Bread: looks like a big smash: #34-18 KLIF, #28-22 WIBG, #26-21 WSAI, #21-15 KILT. Hit bound to #19 WEAM, #27-20 KRLA, #14-10 WRKO, #21-14 WLS, #12-5 WHBQ. Hit bound to #16 WOKY, #20 WXOK, #30-23 WKNR, #24 WCFL. Debut: CKLW.
James Brown: #18 WQXI. Hit bound to #24 WSAI.
Added: WABC and KQV.
Eric Burdon: breaking at WIXY.

Honey Cones looks like a smash. Monster at WTIX, New Orleans. Hit bound to #20. Came on KILT, Houston at #31 with good sales. Added: WHBQ, WAYS, WAPE.

The Doors is a smash and is breaking all over the country.

Emerson, Lake & Palmer: #17-8 WIXY, #20-10 KDWB, #23-17 WHBQ. Hit: WDGY.

Reggie Garner is #4 at KILT. This is a smash being overlooked.

Murray Head looks like it's going #1. Jumped to #1 in three weeks at WFIL. Giant requests: WCFL. Added: WKNR, KQV, KLIF and WRKO as an album.

Hog Heaven: breaking at WOKY. Added: WDGY as an album cut.

Elephants Memory: jumped to #6 at WCOL.

Redwing: good requests WOKY. Added: WCOL, WKNR, KRLA, WAPE.

Barbra Streisand: #27 KDWB, #26-21 WHBQ, #21 WRKO. Added: WCFL and KXOK.

Solomon Burke: getting good requests at WTIX #24. It looks like the **Carole King** album will do half a million. Remember that we were the first to tell you it would be a monster even before it came out. It looks like the single from the album will be "It's Too Late" which went on KFRC and KILT. The cut "Smackwater Jack" went on WTIX.

Elton John: #19 WRKO, #18 KFRC, #27 KHJ, #23-6 KLIF, #23 KRLA. Added: KILT. Pick: WTIX.

Miracles: #9 KQV, #32 WCFL, #12 KRLA, #4 WAYS, #15 WPDQ, #10 KHJ, #6 WEAM, #17 WQXI, #12 KRLA.

Mountain: #15-9 WHBQ.

Mike Nesmith: debut KJR. Added: WRKO, WAPE, as an album cut WHBQ.

Sugarloaf: #22-16 WAYS, #10-6 KAKC.

Poco: #11-6 WIXY. It is now exploding at WRKO. Watch it.

Redeye: debut KHJ and KRLA. #38-21 WIXY.

Kenny Rogers and the 1st Edition: big requests WTIX, #22-19 WHBQ. Debut: WCOL. Added: WRIT, WPDQ, and as an album cut WIXY.

Chilites is breaking at WOKY and went on WAYS.

Luther Ingram went on WAYS.

Blizzard: #23-14 WAPE, #21 WPDQ. Added: WLS.

Ashton, Gardner and Dyke on Capitol. This smash from England went on WPDQ.

(Continued on page 51)

Editor Calls For FM Action

(Continued from page 31)

the social revolution, can become the preferred and lasting medium of those persons in society who want change."

Hooker 'n' Heat

John Lee Hooker and Canned Heat will make a concert appearance in an exclusive New York "Hooker 'n' Heat" engagement on Thursday, April 15, at Carnegie Hall, for one night only.



COAST CAPERS

By JACK DEVANEY



Jack Devaney

■ HOLLYWOOD — A&M Records has just signed folk-duo **Mimi Farina** and **Tom Jans** to a long-term recording contract, reports **Jerry Moss**, President . . . Exclusive international distribution rights to the **Paul Newman** TV special "Once Upon a Wheel" have been obtained by **Krasny Corp.** from producers **Winters-Rosen Productions.** Hour features **James Taylor** performing with his own material.

Jethro Tull, English group which kicks off a 16-city concert tour of East Coast cities April 1, has arrived in this country with 105 pieces of musical equipment, weighing two tons . . . Triple Academy Award-nominee **Henry Mancini** has been signed as guest conductor with the **Cleveland Orchestra** July 2-3 at the **Blossom Music Center** in **Cleveland** . . . **Johnny Mathis** will play in **Chuck Connors'** 5th annual charitable invitation golf tournament April 16-18 with all proceeds from the tournament going to **Angel View Crippled Children's Hospital** . . . A&M artists the **Carpenters** will make their Las Vegas debut appearing with **Don Adams** at the **Sands Hotel** . . . **Three Dog Night's** concert April 10 at **Anaheim Convention Center** sold out completely two days after the first newspaper ad broke. Promoters **Steve Wolf** and **Jim Rissmiller** of **Concert Associates** have added a second show—a 2:30 matinee that day.

Dick Clark takes a sentimental journey to the studios of **WFIL**, **Philadelphia**, over the weekend to tape a "Dick Clark's American Bandstand" reunion program . . . **Patti Page** has been set to record her first album for **Mercury** under her new contract with the label . . . **Alice Cooper**, **Warner Bros.** records group which has a new hit album out, "Love It To Death," booked for seven concert dates in April, the first tour of the year for the rock band . . . **James Darren** set with **Don Kirshner** and **RCA** for a recording session in **New York**.

Warner Circular Pokes Fun at Self For Missing at Grammy Awards

■ BURBANK, CALIF.—Warner Bros./Reprise poked fun at itself for winning no Grammy awards via its inter-house magazine, **Circular**.

Coverage of the company non-event started thusly: "In its most public humiliation since **Pepino** the Italian Mouse stopped recording for the com-

pany, **Warner/Reprise** and its artists experienced a wipe-out in the **Votes of Confidence Department** at the recent **Grammy Awards**."

And went on from there, in the familiar whimsical prose style formulated for the company over the past few years by **Stan Cornyn**, Vice President of **Creative Services**.

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Country Radio Seminar Meets April 23-24

■ NASHVILLE — Final plans have been formulated for the second annual Country Radio Seminar to be staged at the Holiday Inn Vanderbilt April 23 and 24. Registration information is available through the Chuck Chellman Promotions office 615/259-3966.

The format of the seminar is finalized as follows:

Friday:—Country Music Format: Jack Gardiner WMIL/WMIN/WNYR, Bill Robinson WIRE, Bill Bailey KIKK, John Mazer WDEE.

Music Formula:—Shelly Davis WRCP, Bill Wheatley WWOK, Bruce Nelson WUBE, Jim Clemens WPLO.

General Manager's Role in Programming: — Al Greenfield WKDA, Chris Lane, Sammy Taylor KWJJ, Jim Embry WROZ, Chuck Renwick—V.P. of Storz Stations.

How to Get Recognition from Trade Journals:—Janet Gavin, Record World, Cash Box, Billboard.

Saturday: Promotion — Bill Mack WHSL, Rocky Reich WUNI, Bob Fulton WRCP, Bill Hudson.

Where Country Listener Dollars Go—Peter Moore.

How To Sell Small Market Radio—Bill Humble—WHSL.

How to Break Out Local Ratings—Bill Jenkins—WWOL.

What the Local Advertising Agency Looks For: Reg Testament, Peggy Owen — Noble-Dury.

What The National Rep. Needs to sell Country Radio: Alan Torbet.

Other events include a cocktail party at the new ASCAP building, a tour of the Country Music Hall of Fame and a banquet.



NASHVILLE REPORT

By RED O'DONNELL



Red O'Donnell

■ NASHVILLE — Don Gibson apparently doesn't care who knows he wears a toupee. He posed for photo endorsing the New York wigmaker who styled his hairpiece . . . Organist Kossi Gardner should know a-plenty about "Big Daddy" (his current RCA single). Kossi plays the piano with Boots Randolph's orchestra—and Yakety-Sax Boots' rendition of "Big Daddy" has long been a feature at his personal appearances.

Merle and Bonnie Owens Haggard's new home in Bakersfield, Calif., will have a model train choo-chooing away throughout the house. And outside there's to be a two acre fishing pond; or pond for fishing . . . Mrs. Thelma Delmore, widow of Alton Delmore, died recently at her home in Huntsville, Ala. Alton was one of the Delmore Brothers, pioneers on the Grand Ole Opry who are remembered for recording and writing such country-blues evergreens as "Blues Stay Away from My Door," "Beautiful Brown Eyes" and "Browns Ferry Blues" . . . Dot artist Diana Trask and family now dwelling in their new Spanish-style home out Wilson County (Tenn.) way . . . George and Tammy Jones were scheduled to open their country music park the past weekend in Lakeland, Fla. It has a seating capacity of 11,000—plus yards and yards of picnic grounds. (George supervised and helped with its construction.)

William Alfred (Bill) Walker, musical conductor on the Johnny Cash TVer, and singer Marian Jeanine Ogletree were married and honeymooned in Walker's native land of Australia . . . Stonewall Jackson's brother Wade Jackson is now performing at country music shows . . . Ray Pillow signed with Mega.

Eddy Arnold's newest single, "A Part of America," is his first recitation type recording. It's a poem about the senseless murder of a policeman and was written by Harry Koch, a Phoenix, Ariz., deputy sheriff. (The song is published by Fred Carter Jr.'s Lair Music Co.), Jim Malloy produced the record. "I don't care if it doesn't sell a single copy," Arnold says. "I'm glad I recorded it. It needed to be said." (A choir in the background sings "Old Rugged Cross" while Eddy recites).

Manhattan songplugger Tex Fenster living it up in Miami Beach saw a beggar with a hat in each hand. "Why?," asked Tex. "Business is so good down here," replied the panhandler, "that I opened a branch office" . . . Waylon Jennings, Wilma Burgess and Buddy Meredith headlined the 13th annual country music show sponsored by the Fargo (N.D.) Police Auxiliary the past Saturday . . . Jim (Kid Cuz'n) West says that in the spring a young man's fancy turns to filing his tax return.

(Continued on page 52)

KLAC C&W History Airs Again

■ LOS ANGELES — A repeat airing of "The History of Country Music," barely four months after its initial broadcast, has been scheduled by KLAC Radio for three days this month, April 23-24-25. Segments will run daily from noon to midnight.

The decision was based on heavy listener response to the presentation and continuing requests for replay, according to Bill Dalton, Vice President and General Manager of the Metro-media station.

He said it also will serve to salute Hugh Cherry, co-author of the "History," who was honored as "Man of the Year" by the Academy of Country &

Western Music during its 6th Annual Awards Presentation in March.

The station also was a Country Academy winner, singled out by some 1,500 members as Country music radio station of the year.

Jangle Jingles National Hit

■ NASHVILLE—Locally based Jangle Jingles is producing commercial product for a host of national advertisers. To date the Kelso-owned company has won awards for his "Red Barn

(Continued on page 54)

COUNTRY PICKS OF THE WEEK

SINGLE ARLENE HARDEN, "MARRIED TO A MEMORY" (United Artists Music, ASCAP). Beautiful Alex Harvey song that's been in the can for over a year. Arlene is back in her bag with this one. She sings great and sounds comfortable with the song. Columbia 4-45635.



SLEEPER STATLER BROTHERS, "NEW YORK CITY" (House of Cash, BMI)/"THIS PART OF THE WORLD" (House of Cash, BMI). From the new "Bed of Rose's" album. The group introduced this cut on the Johnny Cash Show. Listen to the lyric closely. It tells an interesting story. Lead singer Don Reid wrote it. Mercury 73194.



ALBUM STONEY EDWARDS, "A COUNTRY SINGER." A great sound from West Coast artist Edwards. His first Capitol LP, produced by Earl Ball, features his new chart single "Poor Folks Stick Together," his previous "Two Dollar Toy" and a flock of newies, five of which were self-penned. Outstanding cuts include "Please Bring a Bottle," "Something New and Different," "A Few of the Reasons," "You Stayed Long Enough." Look for a lot of action from this potent hit talent. Capitol ST-741.



Lavender Agency Opens

■ NASHVILLE—Nashville talent agent Grover "Shorty" Lavender has officially opened his new booking office. The Shorty Lavender Talent Agency is located in the Fender Building at 722 17th Avenue South.

Lavender told *Record World* that he has signed exclusive representation contracts with George Jones, Claude King, Wayne Kemp, Harold Morrison and Patsy Sledd. Lavender was previously associated with the Hubert Long Agency as Execu-

tive Vice-President. Prior to his seven Long years, Shorty was featured fiddler with Ray Price and the Cherokee Cowboys.

In addition to his booking and management chores, Lavender will be Talent Co-ordinator for the new 21-acre 8,000 seat Old Plantation Music Park, Lakeland, Fla. The Old Plantation Park is owned and operated by Mr. and Mrs. George Jones and is adjacent to their home in Central Florida.

Opry Materials for Church

■ NASHVILLE — Officials of WSM, Inc., announce that the the 79-year-old Grand Ole Opry House, formerly known as the Ryman Auditorium, will be taken down and materials from the historic structure used to build a little church in the Opryland, USA, complex.

The \$25,000,000 entertainment and recreation development being constructed around the new home of the Grand Ole Opry is scheduled for opening in the spring of 1972. The new Opry House will be ready for occupancy some months later.

The lofty brick and wood structure in downtown Nashville, which has served as the home of the Grand Ole Opry since 1941, was built as a gospel tabernacle for Sam Jones by one of the famed evangelist's converts, a steamboat captain named Tom Ryman.

"The Opry House is a grand old lady, and we do not intend to let her come to an ignoble end," G. Daniel Brooks, Chairman of the Board, and Irving Waugh, President, said in a joint announcement.

"She began as a house of

worship," they continued, "and we think she should have another life as a house of wor-
(Continued on page 52)

RCA to Release More Reeves



Mary Reeves, flanked by Rocco Laginestra, President of RCA Records (right), and Harry Jenkins, Division VP, Record Operations and Country Music, is shown signing the contract which will make available for RCA release many previously unreleased recordings by her late husband, Jim Reeves. Years after his death, Reeves continues to be one of the best-selling country artists throughout the world.

MONEY MUSIC

(Continued from page 49)

Giant requests at WRNO, New Orleans, on "I Was Born in Love with You," the theme from the movie "Wuthering Heights," Mike Curb Congregation. The requests are coming from people who have seen the film.

WRNO also reports that the cut in the Blood Rock album that is getting the requests is "Jessica." We feel the Brotherhood of Man single is a hit and so does KJR, Seattle.

The Tom Rush on Elektra was a smash on WEAM and is now breaking at KJR.

The Lily Tomlin album on Polydor is a request giant at KLIF.

The Classics IV is called "It's Time For Love." Play on the album cut "Freedom," Jimi Hendrix, has sold more than 100,000 on the single.

The new Chicago single should be out in a short time.



COUNTRY SINGLE PRODUCT

SARGE & SHIRLEY—Jack O'Diamonds 1030.

AIN'T IT A SHAME (Quazar/Jack O'Diamonds, BMI)

WE'RE GONNA HAVE A GOOD TIME TONIGHT (Jack O'Diamonds, BMI)

Writer Alex Zanetis has produced an interesting record here. This is another look at the shortcomings of us humans.

NAT STUCKEY—RCA 47-9977.

ONLY A WOMAN LIKE YOU (Forrest Hills Music, BMI)

HALF THE LOVE (Stuckey Pub., BMI)

Pretty melody written by Bill Eldridge and Gary Stewart. "New-boy" Jerry Bradley produced. Everything sounds great on this slow, easygoing ballad.

DAVE DUDLEY—Mercury 73193.

COMIN' DOWN (Addell, BMI)

SIX-O-ONE (Tree Publ., BMI)

Definitely a change of pace for the truck-driver's spokesman. A lot of listeners are going to be pleasantly surprised at how well ole Dave can handle the ballads.

MEL TILLIS—Kapp K-2121.

ONE MORE DRINK (Sawgrass, BMI)

I COULD NEVER BE ASHAMED OF YOU (Fred Rose, BMI)

Prolific writer Jim Owens scores again, this time with an uptempo drinking tune by "M-m-m-marvelous Mel." Country shuffle should be good for box interest.

JOHNNY CARVER—United Artists 50767.

THREE LITTLE WORDS (Riley Music, BMI)

OUR OLD LOVE SONG (Al Gallico, BMI)

Great country record and Johnny sings it like it ought to be sung. Scotty Turner produced the Robert Swinson song.

LYNN ANDERSON—Chart CH5125

JIM DANDY (Raleigh/Progressive, BMI)

Super-commercial rendition of the old Lincoln Chase R&B hit. Young produced Cliff Williamson has spiced up the rocking master. It's a hit!

BILLY EDD WHEELER—RCA 74-0463.

LOVE (United Artists Music, ASCAP)

COAL TATTOO (Quartet/Bexhill, ASCAP)

Very talented man and it's only a matter of time before he has another "Little Brown Shack Out Back." Try both sides, they're from his new RCA LP.

ANNE MURRAY—Capitol 3082.

PUT YOUR HAND IN THE HAND (Beechwood, BMI)

IT TAKES TIME (Beechwood, BMI)

This is a cut off of the "Snowbird" album and everybody who listened to the cuts knew it was a hit. Smash song from popular "Snowbird" writer Gene MacLellan.

VAN TREVOR—Royal American 31.

LONELY LOOKING WOMEN (Sawgrass, BMI)

JOHNNY AND ANNIE (Atlanta/Summerhouse, ASCAP)

Cute uptempo girl-chasing song rendered well by Trevor. Good country production by label head Dick Heard.

SUE THOMPSON—Hickory 1596.

WHAT YOU SEE IS WHAT YOU GET (Milene, ASCAP)

HERE'S TO FOREVER (Acuff-Rose, BMI)

Well, it had to come—writer James White has been watching "The Flip Wilson Show." Swinging Sue does a great job on the novelty tune.

HAG

MERLE HAGGARD—Capitol ST-735.

"Hag" does it again with another sure chart LP which features his current Top Five single, "Soldier's Last Letter," previous Haggard biggies "Jesus Take a Hold," "I Can't Be Myself" and "Side-walks of Chicago." Give some attention also to new cuts, "Shelly's Winter Love," "If You've Got Time (To Say Good-bye)," "I've Done It All" and "No Reason To Quit." Hollywood-produced by Ken Nelson.



THE BEST OF ROY CLARK

Dot DOS25986

A collection of top single cuts by the "Hee Haw" funnyman proves his dexterity with a serious song, such as the classic "Yesterday, When I Was Young," Bobby Russell's "Then She's a Lover" and the standard, "September Song." Try also previous hits "Thank God & Greyhound" and "I Never Picked Cotton" and current new single release, "A Simple Thing As Love." A winner produced by Joe Allison.



EMPTY ARMS

SONNY JAMES—Capitol ST-734.

The title song leads off this potent package by Hackleburg's hit artist. The smooth James style insures easy listening on the pop hit "Traces," the old Conway Twitty hit, "What Am I Living For," "Everything Begins and Ends with You," "One Day By and By," "Love Is You" and the well-known "Endlessly." A programming must.



JUST SINGIN'

BILLIE JO SPEARS—Capitol ST-688

Miss Spears, currently rocking up the charts with "It Could 'a Been Me," swings into standards "Snowbird," "Goin' Steady," "I Love You Because," "Help Me Make It Through the Night" and "For The Good Times." She also turns in a fine performance on new entries "When You Hurt Me More (Than I Love You)," "Trying To See," "I Can't Get Enough Of You." George Richey produced these listenable sounds.



Opry Materials for Church

(Continued from page 51)

ship. Therefore, we have decided to enshrine her materials in a chapel which will be open to the people who visit Opryland, USA."

"We believe this decision will please most of the thousands of Opry fans who have volunteered suggestions as to what should be done with the old

Opry House," Brooks and Waugh said.

The chapel will be called the Little Church of Opryland.

WSM officials have commissioned Randall Duell and Associates of Los Angeles, the architectural firm doing the Opryland master plan, to design the church.

Mary Taylor Firsts in April

■ NASHVILLE — Dot Records' Mary Taylor is set for two firsts in April.

On Sunday, April 11, she becomes the bride of John Salisbury at Nashville's Second Presbyterian Church. Mary and John, a writer-performer for-

merly of Los Angeles, will make Nashville their home.

Mary's first album is also slated for release in April. It follows hot on the heels of her new Dot single entitled "Room for One More Heartache," a disc pulled from her forthcoming LP.

NASHVILLE REPORT

(Continued from page 50)

While he is in London for the International Festival of Country Music at Wembley Pool, George Hamilton IV will record an album of British songs with the Hillsiders, popular Liverpool group . . . Glen Campbell sings one of the nominated songs on the NBC-TV Oscarcast Thursday, April 15 . . . Final session of the Merle Haggard-Bonnie Owens gospel album, "Land of Many Churches" (due for release this summer), was in Greystone Chapel at San Quentin (Calif.) Prison . . . Roy Clark celebrated his birthday by buying a twin-engine plane which he plans to name "Hee Haw" . . . Barnyard Tragedy: The prize-hunting hounds of Mooney Lynn (husband of singer Loretta Lynn) broke out of their kennel and killed Loretta's Siamese cat and more than 100 frying-size chickens. Mooney got rid of the dogs. "I knew if I didn't Loretta would kill them when she came in off tour and found out what happened."

RIAA has certified three Charley Pride LPs, "Just Plain Charley" "Charley Pride's 10th Album" and "Charley Pride in Person" for Gold Album awards. (Signifying that each has racked up a million bucks in total sales) . . . Johnny Cash expressed a sense of relief when informed that his ABC-TV series had not been renewed for 1971-72. "I was almost glad it's over," he said. "It will be a lot more satisfying to me personally to do a number of specials (five or six) for Screen Gems (production company with which he is under contract and producer of the TV series) rather than a weekly series. The specials will be taped on location in Israel, a Western movie set and at least two at the Grand Ole-Opry House in Nashville."

Sammi Home After Hospitalization

Singer Sammi Smith is back in Nashville after suffering exhaustion "and dehydration," which necessitated hospitalization in Fort Stockton and Fort Worth while on a tour of Texas. Sammi, who hit it big for Mega with her recording of "Help Me Make It Through the Night," may eventually have to undergo abdominal surgery . . . Decca artist Jan Howard joined the Grand Ole Opry to become the 58th regular on the WSM-sponsored Saturday night long-play . . . Birthdaying—June Sterns, Tommy Cash, Merle Haggard, Cal Smith, Wade Ray, Bobby Bare, Jimmy Osborne, Carl Perkins and Sheb Wooley . . . Don't tell any Polish jokes around Pee Wee King: His square name is Julius Francizek Antoni Kruszynski . . . Hank William Jr.'s marriage to Judy Yeargin of June, Mo., is scheduled for April 7 in Nashville. (Only a few days after divorce from Sharon Martin, his first wife, became final).

The country music spectacular (matinee and evening performances) co-headlined by Merle Haggard, Jerry Lee Lewis, Bill Anderson, Jan Howard, Tammy Wynette and George Jones, scheduled for Sunday, April 18, at Detroit's Cobo Hall racked up \$50,000 at the box office the first week tickets were on sale. (It'll probably hit a \$150,000 gross sellout.) Dick Blake of Nashville and Indianapolis is the promoter . . . Eddie Crandall, associated in a managerial capacity with Marty Robbins for many years, is seriously ill at Vanderbilt Hospital here. Eddie's wife is singer Jo Anne Steele, formerly on the Columbia label, and a frequent featured performer on Marty's personal appearances. . . . Tree writer Bobby Braddock has returned from a Florida vacation where he says he got a moon tan. "I only went out at night," says Bobby . . . Chet Atkins, Boots Randolph, Jerry Reed, Floyd Cramer, Charley Walker and Bobby Goldsboro were among locals competing in the Great Greensboro (N.C.) open golf tournament's pro-am division the past weekend.



COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

STATION CHECK LIST

| | |
|---------------------------------|----------------------------------|
| KBOX, Dallas (Art Keller) | WGBG, Greensboro (Tim Rowe) |
| WUBE, Cincinnati (Bruce Nelson) | WIRE, Indianapolis (Lee Shannon) |
| WKDA, Nashville (Joe Lawless) | WXCL, Peoria (Dale Eichor) |
| WSLR, Akron (Craig Scott) | KVWO, Cheyenne (John Shafer) |
| WINN, Louisville (Moon Mullins) | WVOJ, Jacksonville (Bob Hudson) |
| WMGS, Toledo (Jeff Rice) | WJEF, Grand Rapids |
| WYDE, Birmingham (Johnny Gray) | (Ginny Herrmann) |
| WMNI, Columbus (Ott R. Moore) | WLOE, Eden, N.C. (Squiffy-P) |

Strongest New Release: "I've Got a Right to Cry," Hank Williams, Jr. Pick at WXCL, WIRE, WYDE, WMGS; playing at WUBE, KBOX. Both sides, including "Jesus Loved the Devil Out of Me" playing at WVOJ. Super Heavy sales & requests: Billy "Crash" Craddock's "Knock Three Times"—WKDA, WIRE, WMNI, WMGS, WINN, WSLR, WXCL, WYDE; #1 at WLOE. Roger Miller's "Tomorrow Night in Baltimore" pick at WGBG, WXCL; most requested at KBOX; heavy at WSLR, WVOJ. Chart action on "If You Love Me," Lamar Morris, at WMNI, WMGS, WYDE; most requested at WUBE; pick at WJEF. Tommy Overstreet's "Gwen" pick at WUBE; charted at WSLR, WYDE; playing at WIRE. Question on Jack Greene single: "Main' Up His Mind" moving at WKDA, WYDE. "There's a Whole Lot

About a Woman" pick at WSLR; Roy Clark's "Simple Thing As Love" playing at WGBG, WSLR, WMGS, WKDA. "Ode to Half Pound of Ground Round," Tom T. Hall, taking of at WMGS, WKDA. Harlan Howard's "Sunday Morning Christian" most requested at WINN, WIRE; pick at WXCL. "We Sure Can Love Each Other," Tammy Wynette, hottest item at KVWO, KBOX, WUBE; #1 at WYDE.

Claude King's "Chip 'N' Dale's Place" at WUBE; moving at WKDA. "Three Little Words," Johnny Carver, playing at WIRE. Flip "Our Old Love Song" moving at WSLR. Barbara Fairchild's "What Do You Do" getting action at WUBE, KVWO. "Poor Folks Stick Together" racking plays for Stoney Edwards at WMGS, WXCL. Ray Price's "I Won't Mention It Again" hot mover at WJEF, KBOX, WYDE, KVWO, WKDA. "Comin' Down," Dave Dudley, pick at WVOJ; going up at WXCL, WIRE. WVOJ playing "Make Me Your Kind of Woman," Patti Page; "Devil River," Curtis Potter; "New York City," Statler Brothers; "Jim Dandy," Lynn Anderson on Chart. "Yes, Sir," Peggy Sue, playing at KBOX, WIRE.

Bobby Spicher's "I'm Free" on Starday-King new mover at WKDA, WVOJ, WYDE, WJEF. KWDA Pick: "A New Way to Live," Brian Collins on Mega. New movers include "Night Child," Kenny Earl on Cinda; "Six Years and a Day," Glenn Barber. LP Pick: "Best of Roy Clark." Eddy Arnold's "Part of America Died" pick at KBOX, WXCL; playing at WIRE.

(Continued on page 56)

I LOVE THE WAY YOU'VE BEEN LOVIN' ME—
 THANKS, ROY DRUSKY—I LOVE THE WAY
 YOU'VE BEEN LOVIN' ME—GRACIES, ROY
 DRUSKY—I LOVE THE WAY YOU'VE BEEN
 LOVIN' ME—MERCI, ROY DRUSKY—I LOVE
 THE WAY YOU'VE BEEN LOVIN' ME—
 DANKE, ROY DRUSKY Mercury #73178



Music City Music, Inc.



Box 46
Nashville, Tenn. 37202

We thought
it would all be over
by now — But its
picking up steam!
March sales were
the best yet!
We hope you're
getting your share
of the action.

'Here Come The Rattlesnakes'

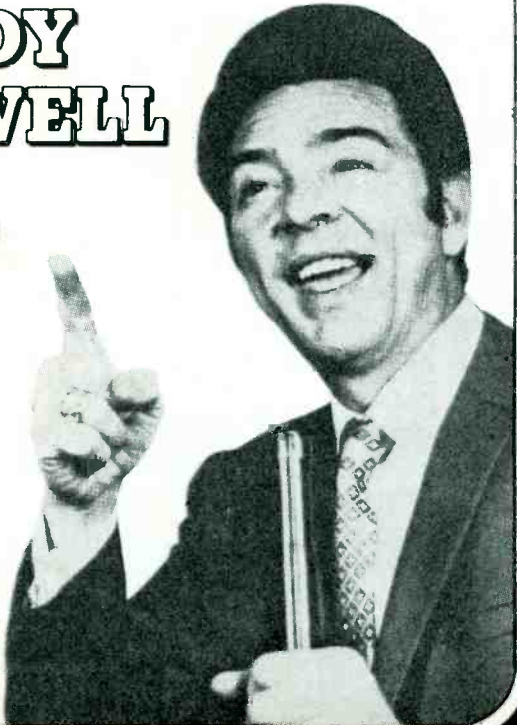
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P.S.
DJ's If you've worn
your copy out, please
write for another!



Music City Shorts . . .

- Capitol has signed the Stonemans. George Richey will produce.
- "Crash" Craddock signed with Hubert Long Agency.
- Frank Mull has replaced Rory Bourke as National Country Promo head at Mercury. Rory exited to write and produce.
- Bob Eby has left Amusement Business to write a publisher's newsletter in Nashville.
- Grandpa Jones' daughter Eloise is executive secretary at the new Shorty Lavender Agency.
- Bob McClusky has left Acuff-Rose and is moving West.
- Beverley Nelson left GMA for the Blackwood Bros. No replacement announced yet.
- Kris Kristofferson, only two weeks out of a Boston hospital with pneumonia, is heading Southwest for R&R.
- Don Keirns has joined the Neal Agency staff. Keirns was formally with Creative Management in Chicago.
- Herb Burnett of Pinwheel Art Studios is the proud papa of a new little girl born March 31. It's the first for the Burnetts.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

| | | | |
|--|----|---|----|
| A GOOD MAN Johnny Cash (House of Cash, BMI) | 65 | I'M A MEMORY Felton Jarvis (Willie Nelson, BMI) | 27 |
| A STRANGER IN MY PLACE Brian Aherne (TRO-First Edition, BMI) | 45 | I'M GONNA KEEP ON LOVING YOU Jim Vienneau (Two Rivers, ASCAP) | 32 |
| A WOMAN ALWAYS KNOWS Billy Sherrill (Algee, BMI) | 33 | IS IT ANY WONDER THAT I LOVE YOU Glen Sutton | 54 |
| AFTER THE FIRE IS GONE Owen Bradley (Twitty Bird, BMI) | 8 | IT COULD'A BEEN ME George Richey (Jerry Chestnut, BMI) | 46 |
| ALL I NEED IS YOU Joe E. Johnson (4-Star Music, BMI) | 74 | IT WASN'T GOD WHO MADE HONKY TONK ANGELS Cliff Williamson (Peer Int'l, BMI) | 12 |
| ALWAYS REMEMBER Owen Bradley (Forest Hills, BMI) | 13 | JUKE BOX MAN George Richey (Moss-Rose, BMI) | 56 |
| ANGEL OWEN Bradley (Vanjo, BMI) | 57 | KNOCK THREE TIMES Ron Chancey (Pocket Full of Tunes/Saturday, BMI) | 1 |
| ANGEL'S SUNDAY Bob Ferguson (Moss-Rose, BMI) | 58 | L.A. INTERNATIONAL AIRPORT (Blue Book, BMI) | 10 |
| ANYWAY Bob Ferguson (Acuff-Rose, BMI) | 28 | LOVENWORTH George Richey (Champion, BMI) | 49 |
| ARMS OF A FOOL Jim Vienneau (Sawgrass, BMI) | 14 | MAMA'S SONG Jim Malloy (Low-Sal, BMI) | 75 |
| AT LEAST PART OF THE WAY Tommy Allsup (Jack & Bill, ASCAP) | 53 | MAN IN BLACK Johnny Cash (House of Cash, BMI) | 23 |
| BABY, I NEED YOUR LOVIN' Scott Turner (Jobete, BMI) | 66 | MISSISSIPPI WOMAN Danny Davis (Tree, BMI) | 52 |
| BABY WITHOUT YOU Owen Bradley (TRO-First Edition, BMI) | 42 | NEXT TIME I FALL IN LOVE Joe Allison (Central Songs, BMI) | 26 |
| BETTER MOVE IT ON HOME Bob Ferguson (Blue Echo, BMI) | 3 | ODE TO A HALF POUND OF GROUND ROUND Jerry Kennedy (Newkeys, BMI) | 55 |
| BIG MABEL MURPHY Ronny Light (Blue Crest, BMI) | 43 | OH LOVE OF MINE Ken Nelson (Central, BMI) | 40 |
| BIG ROCK CANDY MOUNTAIN Owen Bradley (Warner-Tammlane, BMI) | 47 | OH SINGER Shelby Singleton (Shelby Singleton, BMI) | 36 |
| BPT'N' C' OVER TROUBLED WATERS Ken Nelson (Charing Cross, BMI) | 9 | ONE MORE TIME Larry Butler (Dixie Jane/Twig, BMI) | 60 |
| BUS FARE TO KENTUCKY Ronny Light (Crestmoor, BMI) | 31 | POOR FOLKS STICK TOGETHER Earl Ball (Freeway, BMI) | 73 |
| CARLESS HANDS Jerry Bradley (Melrose, ASCAP) | 35 | SHE'LL REMEMBER Joe E. Johnson (4-Star, BMI) | 17 |
| CHIP 'N' DALE'S PLACE Norris Wilson (Algee/AI Gallico, BMI) | 63 | SOLDIER'S LAST LETTER Ken Nelson (Noma, BMI) | 4 |
| COMIN' FOR TO CARRY ME HOME Bob Ferguson (Owepar, BMI) | 69 | SOME TIMES YOU JUST CAN'T WIN Pappy Daily (Glad, BMI) | 20 |
| CORPUS CHRISTI WINDS Dale McBride (Tupper/Soulsongs, BMI) | 50 | SO THIS IS LOVE Glen Sutton (AI Gallico, BMI) | 29 |
| DID YOU EVER George Richey (Tree, BMI) | 16 | STEP ASIDE Jerry Kennedy (Blue Echo, BMI) | 51 |
| DON'T WORRY 'BOUT THE MULE Frank Jones (Acuff-Rose, BMI) | 38 | SUNDAY MORNING CHRISTIAN Fred Carter Jr. & Don Davis (Wilderness, BMI) | 71 |
| DRIFAM BARY Al DeLory (Combine, BMI) | 18 | TELL HIM YOU LOVE HIM Owen Bradley (Tuesday, BMI) | 39 |
| EMPTY ARMS George Richey (Melody Lane/DeSiard, BMI) | 2 | THE CRAWOAD SONG Cliff Williamson (Sue-Mirl, ASCAP) | 37 |
| GEORGIA PINEWOODS Owen Bradley (House of Bryant, BMI) | 44 | THE LAST ONE TO TOUCH ME Bob Ferguson (Owepar, BMI) | 30 |
| GOODBYE, JUKEROX Owen Bradley (Contention, SESAC) | 67 | THE LAST PERSON TO SEE ME ALIVE Buddy Killen (Cross Keys, ASCAP) | 64 |
| GUPSS AWAY THE BLUES Wesley Rose (Acuff-Rose, BMI) | 19 | THERE'S SOMETHING ABOUT A LADY Bob Montgomery & Bobby Goldsboro (Pi-Gem, BMI) | 34 |
| GULF STREAM LINE Tommy Allsup (Juiu, BMI) | 62 | THEY'RE STEPPING ALL OVER MY HEART Owen Bradley (Needahit, BMI) | 61 |
| GYPSY FEET Jerry Bradley (Open Road, BMI) | 72 | THERE'S A WHOLE LOT ABOUT A WOMAN Owen Bradley (Forrest Hills, BMI) | 70 |
| HERE COME THE RATTLESNAKES Marvin Norcross (Canaanland, BMI) | 7 | TOUCHING HOME Jerry Kennedy (Hill & Range/Blue Crest, BMI) | 41 |
| HOW MUCH MORE CAN SHE STAND Owen Bradley (Brothers Two, ASCAP) | 22 | TRAVELIN' MINSTREL MAN Larry Butler (Jack & Bill, ASCAP) | 48 |
| I'D RATHER LOVE YOU Jack Clement (Pi-Gem, BMI) | 6 | WE SURE CAN LOVE EACH OTHER Billy Sherrill (Algee & Altany, BMI) | 5 |
| I LOVE THE WAY THAT YOU'VE BEEN LOVING ME Jerry Kennedy (Music City, ASCAP) | 15 | WITH HIS HAND IN MINE Larry Butler (Copper Basin/Twig, BMI) | 21 |
| I WANNA BE FREE Owen Bradley (Sure-Fire, BMI) | 24 | YOU MAKE ME FEEL LIKE A MAN Owen Bradley (Page Boy, SESAC) | 25 |
| I WON'T MENTION IT AGAIN Don Law Prod. (Seaview, BMI) | 11 | YOU'RE ALRIGHT WITH ME Scott Turner (Wilderness, BMI) | 68 |
| IF YOU WANT ME TO GO I'LL GO Owen Bradley (Acuff-Rose, BMI) | 59 | | |

Jangle Jingles Hit

(Continued from page 50)
Restaurants" and Seven Up
"Uncola" campaigns.
Jangle's national accounts
include: Hamm's Beer, Alberto
Culver, Kraft Foods, Sealy
Mattress Company, Right Time

and Tahitian Lime. Hurston
and local producer Ron Chancy
produced a Busch Bavarian
package that became so popu-
lar that some stations asked
agency permission to air the
package free of charge to meet
listeners' requests.



THE COUNTRY ALBUM CHART

APRIL 10, 1971

| THIS WK. | LAST WK. | WKS. ON CHART |
|----------|----------|---------------|
| 1 | 2 | 8 |
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| 43 | 36 | 15 |
| 44 | 49 | 3 |
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| 47 | — | 1 |
| 48 | 52 | 4 |
| 49 | 55 | 2 |
| 50 | 38 | 23 |
| 51 | 43 | 14 |
| 52 | 62 | 2 |
| 53 | 56 | 4 |
| 54 | — | 1 |
| 55 | 48 | 13 |
| 56 | — | 1 |
| 57 | 47 | 38 |
| 58 | 45 | 10 |
| 59 | 57 | 19 |
| 60 | 58 | 28 |
| 61 | 60 | 40 |
| 62 | 63 | 61 |
| 63 | — | 1 |
| 64 | 50 | 13 |
| 65 | — | 1 |
| 66 | — | 1 |
| 67 | 59 | 16 |
| 68 | 54 | 14 |
| 69 | 53 | 8 |
| 70 | — | 1 |
| 71 | 61 | 27 |
| 72 | 69 | 11 |
| 73 | 71 | 39 |
| 74 | 64 | 19 |
| 75 | 65 | 9 |

ONE SHOT

TWO HITS ON TARGET

“WHEN STRANGERS SAY GOODBYE” also “TAKE MY HAND”

by **JACK RENO**

TARGET RECORDS (T-00113)

Produced by Kelso Herston Arranged by Don Tweedy

● Here are some of the reasons why ●

| | | |
|-------------------|-------------------|----------------------|
| WUBE Cincinnati | WYDE Birmingham | KSFO San Francisco |
| WXCL Peoria | KBER San Antonio | WEPP Pittsburg |
| WPLO Atlanta | WMBD Peoria | WPIK Alexandria |
| KFOX Long Beach | WMIL Milwaukee | WGMA Hollywood-Miami |
| WGBG Greensboro | WETC Wendell | WFIF Milford |
| WWVA Wheeling | KSUN St. Joseph | KFDI Wichita |
| WSLR Akron | WCJW Cleveland | WJRZ Hackensack |
| WONE Dayton | WSM Nashville | KWJJ Portland |
| WWOL Buffalo | KBOX Dallas | WSIV Pekin |
| WTAX Springfield | WJJD Chicago | KJBC Midland |
| KDIX Dickinson | WAME Charlotte | WNYR Rochester |
| WIRE Indianapolis | WHO Des Moines | KOKE Austin |
| WENO Nashville | WIL St. Louis | KGGF Coffeyville |
| KKUZ Burlington | WMIN Minneapolis | WIVK Knoxville |
| KXXL Bozeman | KCKN Kansas City | WSHO New Orleans |
| WYNA Raleigh | WWOK Miami | WCTR Asland |
| KLEE Ottumwa | WVOJ Jacksonville | WESC Greenville |
| WHIM Providence | WCMS Norfolk | KTOK Oklahoma City |
| KBMR Bismark | WINN Louisville | KUZZ Bakerville |
| WHOO Orlando | WROZ Evansville | WDON Wheaton |
| WBMD Baltimore | WMNI Columbus | WSLS Roanoke |
| KLAK Denver | KOLM Rochester | WMAD Madison |
| KTCR Minneapolis | KBBQ Burbank | WPNX Columbus |
| WJAZ Albany | WBAP Fort Worth | WPDJ Clarksburg |
| KSON San Diego | KBUY Fort Worth | WUNI Mobile |
| WXRA Woodbridge | WWCO Waterbury | WDEE Detroit |
| KTUF Phoenix | WEXT Hartford | WCOT Boston |
| WQIK Jacksonville | WHSL Wilmington | |

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Jerry Reed Mines 'Moses' Gold

RCA's Jerry Reed, currently riding both the country and pop charts with the hit album, "Georgia Sunshine," has just been awarded an RIAA gold record for sales in excess of one million copies for his single, "Amos Moses."

Reed, the hot singer/guitarist/writer from Nashville, recently won a Grammy (with Chet Atkins) for the album "Me and Jerry" and was chosen Instrumentalist of the Year by the Country Music Association.

His gold single, "Amos Moses," which he wrote and

Chet Atkins produced, is included in the newest Jerry Reed album, "When You're Hot, You're Hot," the title of which is also the latest Reed single.

Reed, a regular guest on the Glen Campbell "Goodtime Hour" during the past TV season, will be spending the summer touring with Campbell and will continue sitting in occasionally as an "added attraction" on the elite three-star touring package known as the Masters Festival of Music (with Chet Atkins, Floyd Cramer and Boots Randolph).

CMA Awards Show Option Exercised

NASHVILLE—The Country Music Association's Annual Country Music Awards Show will again be viewed on nationwide television this October, according to an announcement by Wade Pepper, President of the CMA.

The Capitol Records Executive reported that J. Walter Thompson Company acting on behalf of Kraft Foods has exercised Kraft's option to televise the Association's country music awards presentations.

Pepper stated, "This pleases us very much for it will bring to the national audience the best in country music enter-

tainment and our highest awards for the fourth consecutive year. Our awards show Committee Chairmen, Irving Waugh and Jack Stapp, have devoted considerable time and effort in completing arrangements with Kraft Foods representatives."

Anderson LP Certified

Grammy Award winner Lynn Anderson's Columbia "Rose Garden," produced by Glenn Sutton, has been certified gold by the R.I.A.A. This award signifies sales of over one million dollars.

COUNTRY HOT LINE

(Continued from page 53)

Becki Bluefield's "Backwoods Child" on Prize playing at WIRE.

"Mississippi Woman," Waylon Jennings, chart item at WYDE, WKDA.

Jeanie C. Riley's "Oh Singer" swinging at WGBG, WINN; WLOE pick.

WMGS getting action on "Tell Her You Love Her," Kenry Price; "Did You Think To Pray," Charley Pride.

WMNI charting "Keep Me In Mind," John Reeves on Royal American; playing "A Whole Lot of Nothing," Jay Lee Webb. Pick: "City Lights," Johnny Bush. Johnny Duncan's "Something About a Lady" moving at WKDA.

WINN Pick: "Tired of Being Poor," Welton Lane. Also playing "Things We Meant To Do," Clay Daniels.

Conway Twitty racing up charts with "How Much More Can She Stand"; #21 at WUBE; strong at WSLR, WGBG, WYDE, WXCL, WKDA.

"Man in Black," Johnny Cash, heavy at WKDA, WIRE, WYDE, WJEF, KBOX, WINN, WSLR:

WJEF playing "Nothing New in Oklahoma," Bobby Bond; "New Orleans in the Rain," Jan Crutchfield; "So This Is Love," Tommy Cash.

Jerry Lee Lewis' "Touching Home" getting heavy airplay at WKDA, KBOX, WIRE, WYDE.

RECORD WORLD COUNTRY DISC JOCKEY REPORTS

WEXT—West Hartford, Conn.

- BRIDGE OVER TROUBLED WATERS—Buck Owens
- KNOCK THREE TIMES—Billy "Crash" Craddock
- LOVENWORTH—Roy Rogers
- WE SURE CAN LOVE EACH OTHER—Tammy Wynette
- A WOMAN ALWAYS KNOWS—David Houston
- SOLDIER'S LAST LETTER—Merle Haggard
- THE ARMS OF A FOOL—Mel Tillis
- HONKY TONK ANGELS—Lynn Anderson
- DID YOU EVER—C. Louvin/M. Montgomery
- JUKE BOX MAN—Dick Curless

KXLR—Little Rock, Arkansas

- I'D RATHER LOVE YOU—Charley Pride
- AFTER THE FIRE IS GONE—Conway Twitty/Loretta Lynn
- SOLDIER'S LAST LETTER—Merle Haggard
- KNOCK THREE TIMES—Bill "Crash" Craddock
- LOVENWORTH—Roy Rogers
- BETTER MOVE IT ON HOME—Porter Wagoner/Dolly Parton
- BRIDGE OVER TROUBLED WATERS—Buck Owens
- EMPTY ARMS—Sonny James
- ARMS OF A FOOL—Mel Tillis
- ANYWAY—George Hamilton IV

WMEV—Marion, Virginia

- SOLDIER'S LAST LETTER—Merle Haggard
- AFTER THE FIRE IS GONE—Conway Twitty/Loretta Lynn
- IT WASN'T GOD WHO MADE HONKY TONK ANGELS—Lynn Anderson
- CRAWDAD SONG—LaWanda Lindsey/Kenny Vernon
- I WANNA BE FREE—Loretta Lynn
- KNOCK THREE TIMES—Bill "Crash" Craddock
- LITTLE EYES THAT LOOK AT ME—Wilburn Brothers
- THERE'S SOMETHING ABOUT A LADY—Johnny Duncan
- ANGEL—Claude Gray
- IF YOU WAN ME TO, I'LL GO—Bobby Wright

KUSN—St. Joseph, Missouri

- I'D RATHER LOVE YOU—Charley Pride
- AFTER THE FIRE IS GONE—Conway Twitty/Loretta Lynn
- SOLDIER'S LAST LETTER—Merle Haggard
- EMPTY ARMS—Sonny James
- KNOCK THREE TIMES—Billy Craddock
- HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
- BRIDGE OVER TROUBLED WATER—Buck Owens
- A WOMAN ALWAYS KNOWS—David Houston
- HERE COME THE RATTLESNAKES—Wendy Bazwell
- BETTER MOVE IT ON HOME—Porter Wagoner/Dolly Parton

WKLM—Wilmington, N.C.

- HELP ME MAKE IT—Sammi Smith
- A WOMAN ALWAYS KNOWS—David Houston
- AFTER THE FIRE—Twitty/Lynn
- PROMISED LAND—Freddie Weller
- COME SUNDOWN—Bobby Bare
- I'D RATHER LOVE YOU—Charley Pride
- KEEP ON LOVING YOU—Billy Walker
- THERE GOES MY EVERYTHING—Elvis Presley
- WATCHING SCOTTIE GROW—Bobby Goldsboro
- KNOCK THREE TIMES—Billy C. Craddock

KTRC—Minneapolis, Minnesota

- I LOVE THE WAY—Roy Drusky
- I'D RATHER LOVE YOU—Charley Pride
- IT WASN'T GOD—Lynn Anderson
- BRIDGE OVER TROUBLED WATER—Buck Owens
- DON'T WORRY 'BOUT THE MULE—Carl Smith
- SOLDIER'S LAST LETTER—Merle Haggard
- RAININ' IN MY HEART—Hank Williams, Jr.
- L.A. INTERNATIONAL AIR PORT—Susan Raye
- DREAM BABY—Glen Campbell
- LISTEN BETTY—Dave Dudley

WIXC—Fayetteville, Tennessee

- COME SUNDOWN—Bobby Bare
- SHE'S AS CLOSE AS I CAN GET—Hank Locklin
- WHERE IS MY CASTLE—Connie Smith
- IS IT ANY WONDER I LOVE YOU—Bob Luman
- A STRANGER IN MY PLACE—Ann Murray
- THE LAST GOODBYE—Statler Bros.
- MAMA SAID YEH—Montgomery Slade
- WE SURE CAN LOVE EACH OTHER—Tammy Wynette
- HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
- AMOS MOSES—Jerry Reed

KBMN—Bozeman, Montana

- I'D RATHER LOVE YOU—Charley Pride
- A WOMAN ALWAYS KNOWS—David Houston
- ARMS OF A FOOL—Mel Tillis
- I'M GONNA KEEP ON—Billy Walker

- ANYWAY—George Hamilton
- DO RIGHT WOMAN—DO RIGHT MAN—Barbara Mandrell
- LOVENWORTH—Roy Rogers
- BRIDGE OVER TROUBLED WATER—Buck Owens
- SLOWLY—Jimmy Dean & Dottie West
- SOLDIER'S LAST LETTER—Merle Haggard

WOKK—Meridian, Mississippi

- THE ONE I CAN'T LIVE WITHOUT/AFTER THE FIRE IS GONE—Conway Twitty & Loretta Lynn
- I'D RATHER LOVE YOU—Charlie Pride
- SHE'S AS CLOSE AS I CAN GET TO LOVING YOU—Hank Locklin
- SOLDIER'S LAST LETTER—Merle Haggard
- THE NEXT TIME I FALL IN LOVE (I WON'T)—Hank Thompson
- HE'S JUST YOU MADE OVER—Leona Williams
- WHO'LL TURN OUT THE LIGHTS—Wayne Kemp
- THE LAST ONE TO TOUCH ME—Porter Wagoner
- OH, THE PAIN OF LOVING YOU—Porter & Dolly
- IF YOU THINK I LOVE YOU NOW (I'VE JUST STARTED)—Jody Miller

KBAR—Burley, Idaho

- GIVE HIM LOVE—Patti Page
- WHERE IS MY CASTLE—Connie Smith
- PLACE IN THE SUN—Jimmy Snyder
- MOVE TWO MOUNTAINS—Dave Peel
- DO RIGHT WOMAN—DO RIGHT MAN—Barbara Mandrell
- BEGINNING TO FEEL THE PAIN—Mac Davis
- I'M MILES AWAY—The Haggers
- A WOMAN ALWAYS KNOWS—David Houston
- SUNSHINE—Barbara Fairchild
- LET SOMEBODY LOVE YOU—Chaparral Brothers

WFNL—Augusta, Ga.

- THE LAST ONE TO TOUCH ME—Porter Wagoner
- ONE I CAN'T LIVE WITHOUT—Conway Twitty & Loretta Lynn
- HONKY TONK ANGELS—Lynn Anderson
- HELP ME MAKE IT—Sammi Smith
- AFTER THE FIRE IS GONE—Conway Twitty & Loretta Lynn
- L.A. INTERNATIONAL AIRPORT—Susan Raye
- AFTER YOU—Jerry Wallace
- ALWAYS REMEMBER—Bill Anderson
- I WON'T MENTION IT AGAIN—Ray Price
- EMPTY ARMS—Sonny James

KLAK—Lakewood, Colorado

- KNOCK THREE TIMES—Billy Craddock
- RED OF ROSE'S—The Statler Brothers
- ROSE GARDEN—Lynn Anderson
- STROLLIN'—Nashville String Band
- FIFTEEN BEERS AGO—Ben Colder
- AFTER YOU—Jerry Wallace
- PORTRAIT OF MY WOMAN—Eddy Arnold
- COME SUNDOWN—Bobby Bare
- WATCHING SCOTTIE GROW—Bobby Goldsboro
- MORNING—Jim Ed Brown

WPXE—Starke, Florida

- BETTER MOVE IT ON HOME—Porter Wagoner & Dolly Parton
- OH, LOVE OF MINE—Johnny & Jonie Mosby
- TO GET TO YOU—Jimmy Strickland
- JUKE BOX MAN—Dick Curless
- I'M ON THE ROAD TO MEMPHIS—Alan & Rich
- BUS FARE TO KENTUCKY—Skeeter Davis
- L.A. AIRPORT—Susan Raye
- THERE'S SOMETHING ABOUT A LADY—Johnny Duncan
- AT LEAST PART OF THE WAY—Stan Hitchcock
- FROM WARM TO COOL TO COLD—Lois Johnson

KBAB—Sacramento, Calif.

- A WOMAN ALWAYS KNOWS—David Houston
- COME SUNDOWN—Bobby Bare
- HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
- LOVENWORTH—Roy Rogers
- THE PROMISED LAND—Freddie Weller
- AFTER THE FIRE IS GONE—Conway Twitty & Loretta Lynn
- ANYWAY—George Hamilton IV
- FIFTEEN BEERS AGO—Ben Colder
- WHERE IS MY CASTLE—Connie Smith
- BRIDGE OVER TROUBLED WATER—Buck Owens

WJPD—Ishpeming, Michigan

- BRIDGE OVER TROUBLED WATER—Buck Owens
- PROMISED LAND—Freddie Weller
- BAR ROOM TALK—Del Reeves
- LISTEN BETTY—Dave Dudley
- THE SHERIFF OF BOONE COUNTY—Kenny Price
- THE ARMS OF A FOOL—Mel Tillis
- KNOCK THREE TIMES—Bill "Crash" Craddock
- JUKE BOX MAN—Dick Curless
- FIRST LOVE—Penny DeHaven
- THERE GOES MY EVERYTHING—Elvis Presley

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and the Academy of Country and
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AND THE STRANGERS

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I Can't Be Myself
Sidewalks of Chicago
Jesus, Take A Hold . . .
plus six new songs.

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Capitol

Julie Lynn



'COME SUMMERTIME'

Sugar Hill 012



Dave Peel

'DAY'

(Don't Try To Cheer Me)

Chart 5123

Connie Eaton



'LEAVE ME'

Chart 5120



Ray Langley



'OLE ROVER'

Chart 5124

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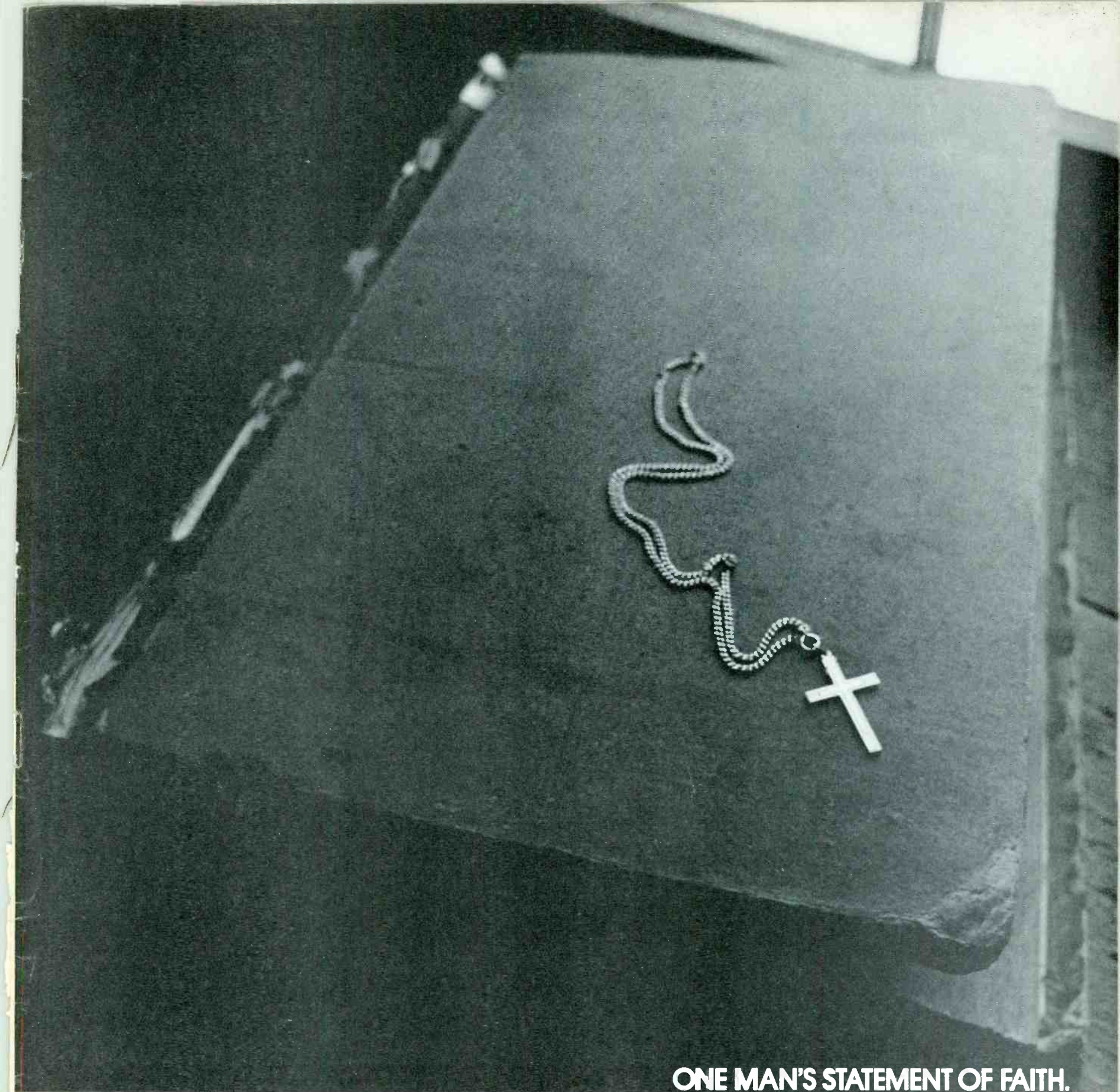
THE COUNTRY SINGLES CHART

APRIL 10, 1971

THIS WK. LAST WK.

WKS. ON CHART

| | | | |
|----|----|---|----|
| 1 | 2 | KNOCK THREE TIMES BILLY "CRASH" CRADDOCK— Cartwheel A193 | 9 |
| 2 | 3 | EMPTY ARMS SONNY JAMES—Capitol 3015 | 6 |
| 3 | 6 | BETTER MOVE IT ON HOME PORTER WAGONER & DOLLY PARTON— RCA 47-9958 | 7 |
| 4 | 1 | SOLDIER'S LAST LETTER MERLE HAGGARD—Capitol 3024 | 8 |
| 5 | 9 | WE SURE CAN LOVE EACH OTHER TAMMY WYNETTE—Epic 5-10707 | 5 |
| 6 | 5 | I'D RATHER LOVE YOU CHARLEY PRIDE—RCA 47-9952 | 9 |
| 7 | 8 | HERE COME THE RATTLESNAKES WENDY BAGWELL—Canaan 715 | 11 |
| 8 | 7 | AFTER THE FIRE IS GONE/THE ONE I CAN'T LIVE WITHOUT CONWAY TWITTY & LORETTA LYNN—Decca 32776 | 10 |
| 9 | 11 | BRIDGE OVER TROUBLED WATER BUCK OWENS—Capitol 3023 | 10 |
| 10 | 16 | L.A. INTERNATIONAL AIRPORT SUSAN RAYE—Capitol 3035 | 8 |
| 11 | 17 | I WON'T MENTION IT AGAIN RAY PRICE—Columbia 4-45329 | 4 |
| 12 | 12 | IT WASN'T GOD WHO MADE HONKY TONK ANGELS LYNN ANDERSON—Chart 5113 | 10 |
| 13 | 19 | ALWAYS REMEMBER BILL ANDERSON—Decca 32793 | 5 |
| 14 | 4 | ARMS OF A FOOL MEL TILLIS—MGM K14211 | 11 |
| 15 | 24 | I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME ROY DRUSKY—Mercury 73178 | 5 |
| 16 | 18 | DID YOU EVER CHARLIE LOUVIN & MELBA MONTGOMERY—Capitol 3029 | 8 |
| 17 | 20 | SHE'LL REMEMBER/AFTER YOU JERRY WALLACE—Decca 32777 | 9 |
| 18 | 25 | DREAM BABY GLEN CAMPBELL—Capitol 3062 | 4 |
| 19 | 15 | GUESS AWAY THE BLUES DON GIBSON—Hickory 1588 | 11 |
| 20 | 26 | SOMETIMES YOU JUST CAN'T WIN GEORGE JONES—Musicor 1432 | 4 |
| 21 | 21 | WITH HIS HAND IN MINE JEAN SHEPARD—Capitol 3033 | 7 |
| 22 | 29 | HOW MUCH MORE CAN SHE STAND CONWAY TWITTY—Decca 32801 | 3 |
| 23 | 31 | MAN IN BLACK JOHNNY CASH— Columbia 4-45339 | 3 |
| 24 | 34 | I WANNA BE FREE LORETTA LYNN—Decca 32796 | 3 |
| 25 | 28 | YOU MAKE ME FEEL LIKE A MAN WARNER MACK—Decca 32781 | 8 |
| 26 | 30 | NEXT TIME I FALL IN LOVE (I WON'T) HANK THOMPSON—Dot 17365 | 5 |
| 27 | 27 | I'M A MEMORY WILLIE NELSON—RCA 47-9951 | 9 |
| 28 | 10 | ANYWAY GEORGE HAMILTON IV— RCA 47-9945 | 11 |
| 29 | 32 | SO THIS IS LOVE TOMMY CASH—Epic 5-10700 | 6 |
| 30 | 13 | THE LAST ONE TO TOUCH ME PORTER WAGONER—RCA 47-9961 | 14 |
| 31 | 39 | BUS FARE TO KENTUCKY SKEETER DAVIS—RCA 47-9961 | 5 |
| 32 | 14 | I'M GONNA KEEP ON LOVING YOU BILLY WALKER—MGM K14210 | 11 |
| 33 | 22 | A WOMAN ALWAYS KNOWS DAVID HOUSTON—Epic 5-10696 | 13 |
| 34 | 47 | THERE'S SOMETHING ABOUT A LADY JOHNNY DUNCAN— Columbia 4-45319 | 5 |
| 35 | 35 | CARELESS HANDS DOTTIE WEST—RCA 47-9957 | 6 |
| 36 | 64 | OH SINGER JEANNIE C. RILEY— Plantation PL-72 | 3 |
| 37 | 40 | THE CRAWDAD SONG LaWANDA LINDSEY & KENNY VERNON—Chart 5114 | 7 |
| 38 | 38 | DON'T WORRY ABOUT THE MULE CARL SMITH—Columbia 4-45293 | 7 |
| 39 | 50 | TELL HIM YOU LOVE HIM WEBB PIERCE—Decca 32787 | 6 |
| 40 | 51 | OH LOVE OF MINE JOHNNY & JONIE MOSBY— Capitol 3039 | 6 |
| 41 | 58 | TOUCHING HOME JERRY LEE LEWIS—Mercury 73192 | 2 |
| 42 | 42 | BABY WITHOUT YOU JAN HOWARD—Decca 32778 | 8 |
| 43 | 46 | BIG MABEL MURPHY DALLAS FRAZIER—RCA 47-9950 | 9 |
| 44 | 59 | GEORGIA PINEYWOODS OSBORNE BROS.—Decca 32794 | 4 |
| 45 | 54 | A STRANGER IN MY PLACE ANNE MURRAY—Capitol 3059 | 4 |
| 46 | 53 | IT COULD'A BEEN ME BILLIE JO SPEARS—Capitol 3055 | 3 |
| 47 | 49 | BIG ROCK CANDY MOUNTAIN BILL PHILLIPS—Decca 32782 | 6 |
| 48 | 52 | TRAVELIN' MINSTREL MAN BILL RICE—Capitol 3049 | 4 |
| 49 | 23 | LOVENWORTH ROY ROGERS—Capitol 3016 | 11 |
| 50 | 55 | CORPUS CHRISTI WINDS DALE McBRIDE—Thunderbird 539 | 7 |
| 51 | 65 | STEP ASIDE FARON YOUNG—Mercury 73191 | 2 |
| 52 | 70 | MISSISSIPPI WOMAN WAYLON JENNINGS— RCA 47-9967 | 2 |
| 53 | 56 | AT LEAST PART OF THE WAY STAN HITCHCOCK—GRT 39 | 5 |
| 54 | 57 | IS IT ANY WONDER THAT I LOVE YOU BOB LUMAN—Epic 5-10699 | 4 |
| 55 | — | ODE TO A HALF POUND OF GROUND ROUND TOM T. HALL—Mercury 73189 | 1 |
| 56 | 33 | JUKE BOX MAN DICK CURLESS—Capitol 3033 | 7 |
| 57 | 61 | ANGEL CLAUDE GRAY—Decca 32786 | 3 |
| 58 | 75 | ANGEL'S SUNDAY JIM ED BROWN—RCA 47-9965 | 2 |
| 59 | 63 | IF YOU WANT ME TO, I'LL GO BOBBY WRIGHT—Decca 32792 | 4 |
| 60 | 74 | ONE MORE TIME FERLIN HUSKY—Capitol 3069 | 2 |
| 61 | 68 | THEY'RE STEPPING ALL OVER MY HEART KITTY WELLS—Decca 32795 | 4 |
| 62 | 66 | GULFSTREAM LINE MAC CURTIS—GRT 41 | 3 |
| 63 | — | CHIP 'N' DALE'S PLACE CLAUDE KING—Columbia 4-45340 | 1 |
| 64 | 67 | THE LAST PERSON TO SEE ME ALIVE DIANA TRASK—Dot 17369 | 3 |
| 65 | — | A GOOD MAN JUNE CARTER CASH— Columbia 4-45338 | 1 |
| 66 | 69 | BABY, I NEED YOUR LOVIN' EARL RICHARDS— United Artists 50752 | 4 |
| 67 | 72 | GOODBYE, JUKEBOX BOBBY LORD—Decca 32797 | 2 |
| 68 | 71 | YOU'RE ALRIGHT WITH ME BILLY MIZE—United Artists 50751 | 3 |
| 69 | — | COMIN' FOR TO CARRY ME HOME DOLLY PARTON—RCA 45-254 | 1 |
| 70 | — | THERE'S A WHOLE LOT ABOUT A WOMAN JACK GREENE—Decca 32823 | 1 |
| 71 | — | SUNDAY MORNING CHRISTIAN HARLAN HOWARD—Nugget 1058 | 1 |
| 72 | — | GYPSY FEET JIM REEVES—RCA 47-9969 | 1 |
| 73 | — | POOR FOLKS STICK TOGETHER STONEY EDWARDS—Capitol 3067 | 1 |
| 74 | — | ALL I NEED IS YOU CARL BELEW & BETTY JEAN ROBINSON—Decca 32802 | 1 |
| 75 | — | MAMA'S SONG BOBBY HARDEN—Mega 615-0018 | 1 |



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It's not a pseudo-pop album, either. It's genuine. There's a quality of joy, and, just as important, a quality of grace running through both sides. "Whispering Hope," "Let Me Live," "The Church in the Wildwood"...

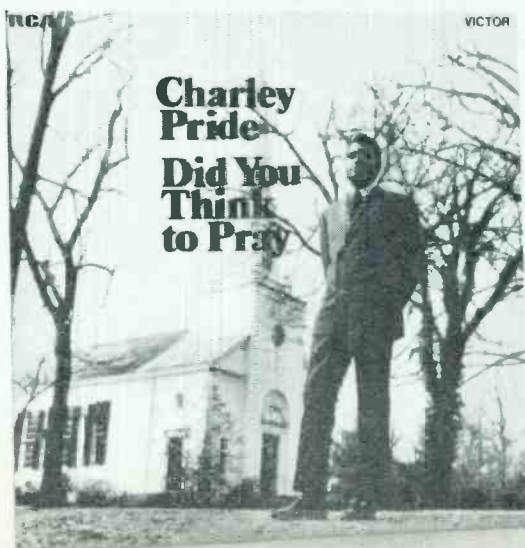
Charley gives us an order of worship we can all be grateful for.

On Sunday. Any day.

Charley Pride sings it straight.

"Did You Think to Pray"

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**Mark, Don and Mel
have just cast their longest shadow.**

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GRAND FUNK RAILROAD^s

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