

RECORD WORLD

WHO IN THE WORLD

JULY 3, 1971

**Departing Bill Graham
Of the Fillmores East
And West Discusses Plans
In Exclusive Interview.
See Page Three.**



PICKS OF THE WEEK

SINGLES



ELVIS PRESLEY, "I'M LEAVIN'" (Elvis Presley/Oten, BMI). His latest is a change of pace for the King. Low-key, laid back vocal that builds in momentum should be just the thing for summertime listening pleasure. B/w "Heart of Rome" (Gladys, ASCAP). RCA 47-9998.

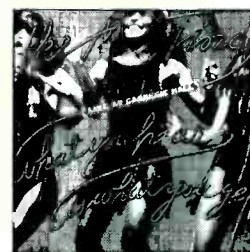
SLEEPERS



MAC AND KATIE KISSOON, "CHIRPY CHIRPY CHEEP CHEEP" (Flamingo). Material that's currently on top in Great Britain will do just as well here in this version, an effervescent, lively, very catchy top 40 offering. B/w "Walking Around" (Young Blood). ABC 11306.

ALBUMS

IKE AND TINA TURNER, "WHAT YOU HEAR IS WHAT YOU GET." This boisterous two-record volume is what a Carnegie Hall audience got live not too long ago. When those who have paid their dues are discussed, Ike and Tina just about head the list. Tops. United Artists UAS 9953.



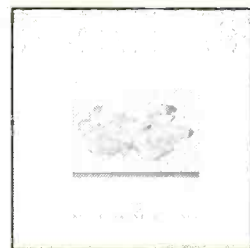
THREE DOG NIGHT, "LIAR" (Mainstay, BMI). It's going to be hard for these guys, or anybody for that matter, to equal the phenomenal success of "Joy To The World." Cut from "Naturally" album with unique sound should come very, very close, though. Dunhill D-4282 (ABC).



CONJUR, "SHA-SHA-NAY (WALK IN PEACE)" (Bealin & Sihaghea, ASCAP). Highly original concept; at times this one almost sounds as if the Rascals were singing "The Lion Sleeps Tonight." Message chant merits solid pop shot. With it, can't miss. Sunflower 110 (MGM).



BLOOD, SWEAT AND TEARS, "B. S. & T; 4." Here is some more of that Blood, Sweat and Tears action that buyers of all ages like so much. Album is less way-way-out than their last and includes at least one sensational single bet, "Mama Gets High." Columbia KC 30590.



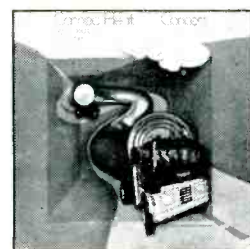
THE WHO, "YOU WON'T GET FOOLED AGAIN" (Track, BMI). Group makes rock & roll as no other does. Every element of their unmistakable, magnificent sound is in the grooves here. Can't miss summer 71 super smash. B/w "Don't Know Myself" (Track, BMI). Decca 32846.



CAROLYN CARL, "SPEND MY WHOLE LIFE" (Big Seven, BMI). Songstress comes from out of nowhere with a breathtakingly original approach that will win her across the board popularity. Fine song, superbly delivered. B/w "What Could Be Worse" (Mazur, BMI). Ampex X11025.



CANNED HEAT, "CANNED HEAT CONCERT." Canned Heat made a highly-successful tour of Europe recently and now the fans can share in the experience. The material is familiar and unfamiliar and all of it done with a high level of ferocity. Canny. United Artists UAS 5509.



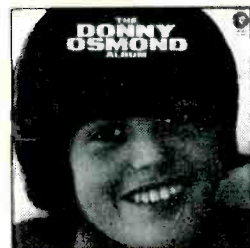
DOORS, "RIDERS ON THE STORM" (Doors, ASCAP). Follow-up to their "Love Her Madly" top 10 comeback hit is another cut from the current, well-received "L.A. Woman" album. Typically strong vocal by Jim Morrison. B/w "Changeling" (Doors, ASCAP). Elektra 45738.



BOB CREWE GENERATION, "DAY BY DAY/PREPARE YE" (Valando / Cadenza, ASCAP) Medley from the score of the latest off-Broadway rock musical, "Godspell," is both bright and bouncy. Should do exceedingly well MOR and pop. B/w "Dandy Lion" (Saturday, BMI). Crewe 605 (Bell).



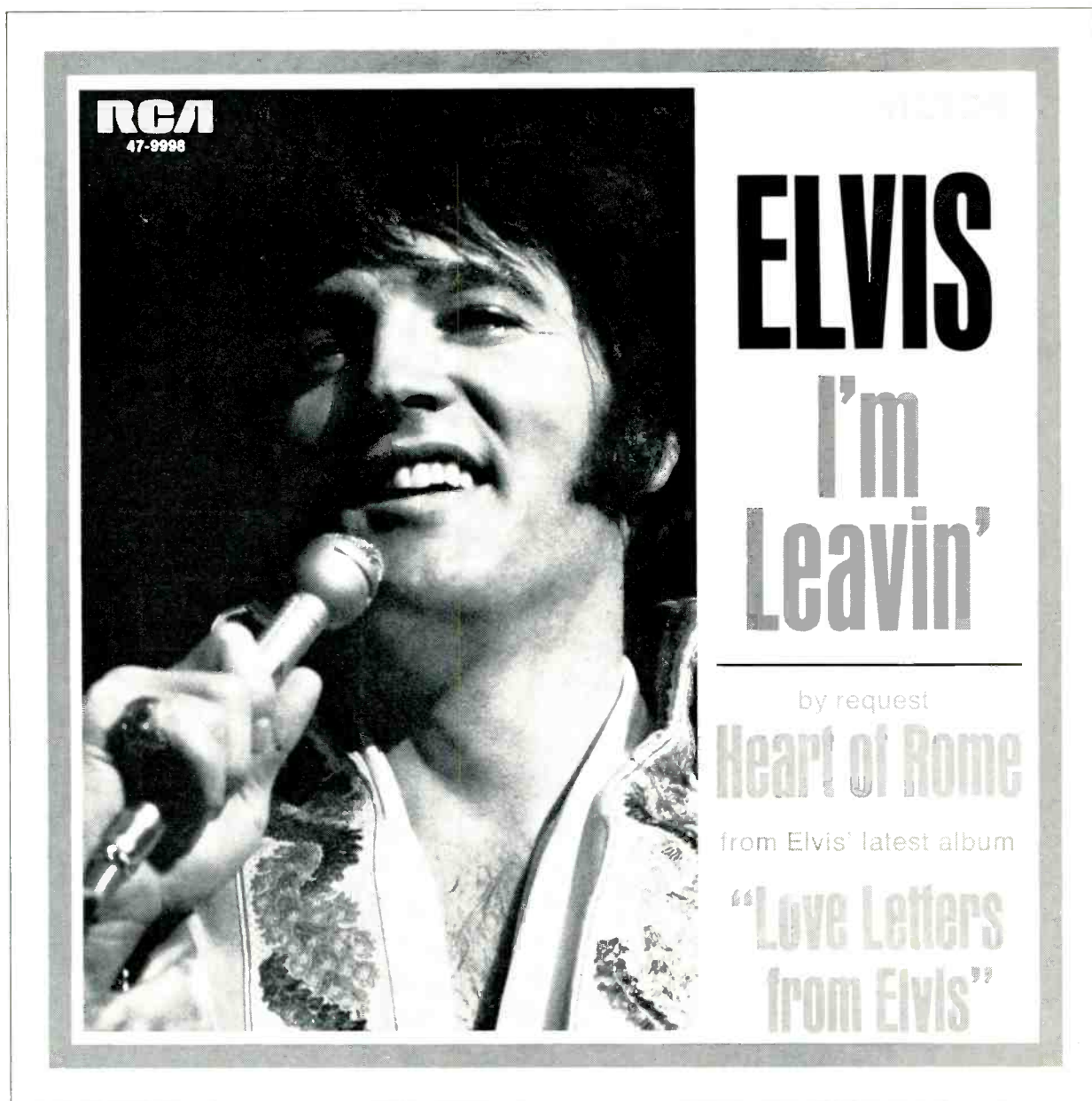
DONNY OSMOND, "THE DONNY OSMOND ALBUM." Donny Osmond of the unchanged voice will have Bobby Sherman and David Cassidy looking to their laurels as he high-notes it through a series of chew bubble gum sides, including "Sweet and Innocent." MGM SE 4782.



**Joel Friedman Heads Kinney Distribution Set-Up Marketing: The Warehouse,
Where It's At Open Letter on Piracy from NARM's Jules Malamud Dialogue: Tony
Macaulay Speaks Out 'Love Story' Sheet Sales Are Soaring Carole King in-Depth**

ELVIS'

new single



#47-9998

NOW SHIPPING

RCA Records and Tapes

Bill Graham

Words in Parting

By DAVID FINKLE

■ NEW YORK—Next to closing has always been the preferred vaudeville spot and Bill Graham took it last week when he came up to *Record World* to talk about the lengthy past and very short (or maybe long) future of the Fillmores East and West.

(Editor's note: What follows is a bowdlerized version of the interview. Yes, Bill Graham uses four-letter words and eight-letter and 12-letter words, but in the interests of novel journalism, *Record World* is presenting Graham without scatology, titillating dashes or even asterisks. If the reader must, he can sprinkle generously with language of his own choice.)

First for the hard news. There has been no decision made yet as to whom Graham will sell or lease the Fillmore East (the West will be closed this week to be demolished shortly).

(Sid Bernstein was the name being thrown around most freely last week by tradesters as the most likely leasee of the Fillmore East.)

"There are many people interested in us," Graham said, "but not very many we're interested in. It's already beginning to cost us money to keep the building. But we've built up

something and we have to find the right person to sell to. There are many promoters around, but not many producers, if you follow what I'm saying. We have to find someone who realizes the subtleties of putting on a show. You have to know when to ask a group to do an encore, for instance. The group says 'no,' but you think the crowd wants it and so you have to ask the group nicely, 'please, just go back out and

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It's Not Too Late to Save NARAS:

United NARAS Stands; Youth Must Have Say

■ For 13 years NARAS (National Academy of Recording Arts and Sciences) fought to secure national TV exposure for its annual Grammy Awards presentations. For most of these years it had to be satisfied with awards dinners at separate chapter functions in New York, Chicago, Nashville, Atlanta and Los Angeles, and a filmed awards re-creation that appeared on TV about a month after the March awards dinner. The filmed re-creation was an abortion.

This year NARAS finally landed a national TV show, an actual live taping of the awards presentations originating from Los Angeles. And what happened? Well, in New York the Chapter put on its own entertainment and watched the Grammy Awards show on a closed TV circuit two hours after the public had watched the show on TV. Other chapters also put on their own affair, with the national show playing an almost secondary role.

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Friedman Heads Kinney Distribution Set-Up



Joel Friedman

■ BURBANK, CALIF.—Kinney Services, Inc., has disclosed the formation of Warner-Elektra-Atlantic Distributing Corp., which will handle the distribution of the Kinney group of record labels through a system of company-owned marketing centers in various major cities of the United States.

The Kinney record labels include Warner Bros., Reprise, Elektra, Nonesuch, Atlantic, Atco and Cotillion.

Joel Friedman, formerly Vice President of Marketing for Warner Bros. Records, has been named President of the new company. Friedman will be responsible for the organization, planning and development of the sales, marketing and promotion organization, working with an executive committee composed of Dave Glew, Vice President in Charge of Marketing for Atlantic; Mel Posner, Marketing Vice President of Elektra; and Ed Rosenblatt, National Sales Manager for Warner Bros.

Friedman will report to the W-E-A Board of Directors, the latter including all principal executives from each company, and will make the W-E-A headquarters in Los Angeles.

A total of eight warehousing centers are contemplated, in-

(Continued on page 26)

'Honest Pirates': What Next, Legal Murderers?

By JAMES MALAMUD

NARM Executive Director

■ Although I was unable to attend personally the hearings before the House of Representatives Sub-Committee on federal anti-policy legislation, I have read all the reports, and was very pleased that for the first time in recent memory, all legitimate segments of the recorded music industry had joined together in a common cause. NARM was most capably represented by its President,

Past President and Legal Counsel. NARM, the manufacturers and music publishers, the RIAA and its counsel all cooperated and proved the importance of a coordinated, united front.

But then the "honest pirates" had their turn. (What next? Legal murderers?) Theirs was nothing more than a stall tactic, an effort to delay and bog down the passage of the bill. By delaying, they capitalize

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'Love Story' Sheet Sales Record Breaker Too

■ NEW YORK—The sales that Erich Segal's "Love Story" did and is doing at book store counters is being matched proportionately by the Francis Lai-Carl Sigman "Theme from Love Story (Where Do I Begin)" song at music counters.

In the three-quarters of a year that the sheet music has been available, a phenomenal sales figure of 1,750,000 copies has been reached.

Marvin Cane, Chief Operating Officer, Famous Music, told

Record World last week that sales are expected to continue for some time at a rate of 100,000 copies a month, in part due the movie's just going into general release.

Cane noted that Famous has already published 38 single arrangements of the song, five choral arrangements and eight band and orchestral arrangements.

"This is a freaky thing," Cane said, "and it will never

(Continued on page 50)

Chess/Janus Reorganizes

■ NEW YORK—Marvin Schlachter, President of Chess/Janus and GRT Records, announces completion of the total reorganization of the operating personnel of the labels into a single staff.

In addition to the recently announced appointments of Stan Hoffman as Director of Merchandising and Denny Zeitler as National Promotion Director, Esmond Edwards is Vice President of A&R, Howard Silver is National Sales Director, Al Riley is National Director of R&B Promotion, Rich Sargent is National Director of Promotion and Spe-

cial Projects and Lonnell Conley is Southern Regional Promotion Director.

Zeitler revealed that in a continuing program to constantly strengthen the labels' promotion arm he has added regional independent promotion men Gary Schaffer in San Francisco, Tim Riley in Memphis and Tony Richland in Los Angeles.

The staff restructuring is regarded as particularly timely in light of the labels' forthcoming national sales convention on June 29 at the Americana Hotel.

Greenberg MGM Sales Director

■ HOLLWOOD — Sol Greenberg has been named Director of National Sales for MGM Record Corp., announces Gordon R. Frasier, Executive Vice-President and General Manager of the label

Greenberg, who has held several sales positions with MGM over the past 12 years starting with the budget line and mov-

ing to National Sales Singles Manager to his current position, has just moved his New York headquarters to the label's main office in Los Angeles.

Greenberg has just appointed Norm Goodwin as Sales Manager, National Accounts. Goodwin has just left that position at Capitol Records, which he held for the last two years.

Sherman Manages New Motown Labels



Richard Sherman

■ DETROIT — Richard Sherman, Motown's West Coast Director of Sales, has been named Product Manager for the two

newest Motown labels, Mowest and Ecology.

Sherman's new position was announced by Phil Jones, Director of Sales for Motown, to whom Sherman will report as Product Manager. The initial single release for Mowest, on June 18, was Tom Clay's "What the World Needs Now." In addition to this single, both labels anticipate a large album product release this fall.

Sherman, who joined Motown four months ago, will direct his operations from Motown's Hollywood offices. He was previously Director of Sales for Warner Brothers and Reprise Records and holds a B.S. degree in Economics and L.L.B. and L.L.M. degrees in law.

Epic Signs Jeff Beck



Jeff Beck, Clive Davis

■ Clive J. Davis, President, Columbia Records, announces the signing of Jeff Beck, English guitar virtuoso, to an exclusive recording contract with the Epic label.

A former member of the Yardbirds, a group that also produced such names as Eric Clapton and Jimmy Page, Beck's flamboyance with the group made him a favorite of fan and critic alike. He is a completely self-taught musician, with

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Letter to the Editor

Schoenbaum Answers LaFong

■ Reading your "Notes from the Underground" column on June 26 on "Grin"—né Nils Lofgren—was a source of irritation to Polydor, Inc., and myself personally.

I cannot let misinformation, bum-rapping and less than intelligent quotes go unanswered. Perhaps columnist Carl LaFong could ask Nils Lofgren why in an interview about himself he chose to find fault with Polydor, Inc., and their "mishandling" of a great musician, Roy Buchanan.

Now to the *real* story.

Roy Buchanan is a fantastic guitar player. Almost every musician who has passed through the Washington, D.C., area and has been fortunate to hear him or jam with Roy has had nothing but high praise for his creative ability.

About a year and a half ago Buchanan came to our attention through a production deal with a rather noted producer from Nashville. I won't indulge in bad mouthing, therefore the individuals I am speaking about shall be nameless. Onward . . .

At no time did Polydor, Inc., suggest the style of album, nor the material but rather suggested that the producer deliver an album that would bring Roy Buchanan the type of success both the artist and record company desired. *One year* later an album was delivered to us that made us sick at heart. Roy Buchanan was involved with a trite rock & roll band and little or no Buchanan as an artist was evident. *We* decided not to release the album in the interest of Roy's career. We also felt that

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East/West Gets Atlantic Advertising

■ NEW YORK—Bob Rolontz, Vice President in Charge of Advertising for Atlantic Records, announces that Atlantic is placing all its advertising through East/West Advertising at 1841 Broadway.

All advertising placed by the firm, both radio and print, will be handled by East/West as of June 28. Bob Kornheiser, Atlantic Vice President, will be in charge of all administrative functions for the agency.

Marsha Green has been named assistant to Kornheiser.



200 W. 57th St., New York, N.Y. 10019
Area Code (212) 765-5020

PUBLISHER BOB AUSTIN
EDITOR IN CHIEF SID PARNES

VICE PRESIDENT, ADVERTISING
JOE FLEISCHMAN

DOUG McCLELLAND/EDITOR
DAVE FINKLE/ASSOCIATE EDITOR
Frank Mitchell/Chart Editor
Fred Goodman/Assistant Chart Editor
Gregg Geller/Assistant Editor
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Michael Cuscuna/Jazz Editor
Kai Rudman/Contributing Editor
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Winnie Horton/Production

WEST COAST
JACK DEVANEY
Vice President
WEST COAST MANAGER
Ron Baron/Music Editor
Tony Lawrence/News Editor
Charlene Groman/Editorial Assistant
6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6179
Eddie Briggs/Country Report
45-10 No. Arthur, Fresno, Calif. 93705

NASHVILLE
JOHN STURDIVANT
Vice President
SOUTHEASTERN MANAGER
Chuck Neese/Southeastern Editor
Marie Ratliff/Editorial Assistant
Red O'Donnell/Nashville Report
806 16th Ave. So., Nashville, Tenn. 37203
Phone: (615) 244-1820

LATIN AMERICAN OFFICE
TOMAS FUNDORA/MANAGER
Raul Lemes/Assistant Manager
1160 S.W. First St.
Miami, Fla. 33130
(305) 373-1740
(305) 379-7115
(305) 821-1230 (night)

ENGLAND
NOEL GAY ORGANISATION
24 Denmark St.
London, W.C.2, England
Phone: 836-3941

GERMANY
PAUL SIEGEL
EUROPEAN EDITOR
George LeVay/Associate Editor
Tautentzienstrasse 16, 1 Berlin 30, Germany
Phone: Berlin 2115914

ITALY
MARIO PANVINI ROSATI
Galleria Passarella 2, 20122 Milan
Phone: 790990

FRANCE
GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France

CANADA
LARRY LE BLANC
289 Davisville Ave., Toronto 298, Canada
Phone: (416) 486-1127

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SUBSCRIPTIONS: ONE YEAR (52 ISSUES)
U.S. AND CANADA—\$30; AIR MAIL—\$55;
FOREIGN—AIR MAIL \$60. SECOND CLASS
POSTAGE PAID AT NEW YORK, N.Y. DEAD-
LINE: PLATES AND COPY MUST BE IN N.Y.
BY 12 NOON FRIDAY.

Published Weekly by
RECORD WORLD PUBLISHING CO., INC.
VOL. 26, NO. 1255

LEE MICHAELS

"5th"



4302

Lee Michaels' "Do You Know What I Mean": A funky and decidedly danceable excerpt from Lee's superb and splendid 5th album and a certainty to wham its way to the pinnacle of the singles charts—nothing less than a great summertime single. A&M Records and Tapes AM 1262

Three Dog Night, Chicago Concert Battle of Buddies

■ **HOLLYWOOD** — For weeks it had been touted as the biggest battle of the bands in several years. Three Dog Night and Chicago were to meet June 19 at the Honolulu International Center for two shows each with Chicago opening both times due to Three Dog having the date first. With a total sell-out of 17,018 people (accomplished in about a week) and a gross of around \$88,000, the concert was the largest since the Center opened in 1964 with Lesley Gore, Jan & Dean and Bobby Rydell headlining.

Two days before the concert I went out on the street and talked to about 40 kids about the event and some of their comments were:

"Three Dog does good music . . . they have a good beat."

"Anything that sounds like Chicago is alright with me."

"I enjoy both . . . I really don't care."

"They [Three Dog Night] puts out some good sounds . . . It's a good show."

"There are so many other things to see we wouldn't want to go . . ."

"I like Chicago's brass . . ."

"What concert? You mean Jethro Tull?"

With the first show beginning at six and Three Dog finishing their encore at around three in the morning, one thing became clear about the concert: to believe in it as competition was preposterous. The groups themselves were most anxious that it not be considered along those lines. Aside from being extremely close personally and hanging out together for some time (one of Chicago's members helped plan a surprise party for Three Dog's Joe Schermie), they watched each other, often smiling with mutual admiration.

Vividly Different

What negates aggressive rivalry in the case of these two groups is that they are so vividly different and play to different audiences. It is definitely a youthful pop audience to which Three Dog Night plays while Chicago puts on a more laid-back show that keeps people in their seats.

Chicago's music blends with beautiful musicianship and a

brass section that is unmatched in rock. It is the direction in which Al Kooper wanted to take Blood, Sweat & Tears and when Chicago came on the scene he said it couldn't be done any better. He even wrote a review of Chicago's last new album and sent it to Rolling Stone but reportedly they wouldn't print it.

Three Dog Night have more live success and have an unbeatable knack to entice an audience; make them run to the front and join in hand clapping and general boogieing. They have been accused of not doing any original material but, rather, everyone else's, but it doesn't matter. They are, in many respects, more refreshing and the results seem to warrant them to continue in that pattern. Never before had Randy Newman's "Mama Told Me Not To Come" and Laura Nyro's "Eli's Coming" gotten such a wide response from first chord intro to last crescendo.

Whether mastering the true art of making a clean, good three-minute single or singing to the screams of the female portion of the following, Three Dog Night is very much a vocally oriented group. With three lead singers and a superb back-up band, it is often a merging of soul and sex and that brand of charisma is difficult to maintain for four years.

It was a spontaneous evening. Chicago had just finished an exhaustive series of one-night stands and intended to make Hawaii their rest stop. Three Dog used the date to kick-off their summer tour. They are two of the few groups to consistently sell records and concert tickets.

There were points of inconsistency and fatigue on both parts but the audiences were consistently thrilled and rightfully so— as the bands played on.

Tony Lawrence

London Inks Coast Duo

■ London Records has signed West Coast producers Augie and Andy DiMartino to an exclusive production pact, announces Walt Maguire, London's VP for pop A & R. Initial single release is "Carmel Mountain Road," by Buckwheat.

At Carnegie Hall

Carole King: Music For the Ages



CAROLE KING at various ages: above, left, the early 1960s; at right, the early 1970s.

■ **NEW YORK** — Just about the nicest thing that's happened thus far in this troubled musical decade is the emergence of Carole King as a major artist and the resultant recognition of the importance of her role in rock & roll throughout the '60s. Last week (18), as both her Ode '70 album, "Tapestry," and single, "It's Too Late," were about to reach the number one slot atop the charts, Carole made a triumphant Carnegie Hall return to the city where it all began for her.

In the early '60s, Carole King and her then husband Gerry Goffin were perhaps the most prolific of the songwriting teams that created what came to be known as the uptown Rhythm & Blues sound. Based here, they wrote hit songs to order for such artists as the Drifters, the Shirelles, the Cookies, the Chiffons and Little Eva.

They mastered the disciplined art of the single record, never failing to meet the requirements of both that all-important medium, AM radio, and the artist for whom the tune was written. A Goffin-King song, as sung by the Drifters or the Shirelles, was unmistakably the work of both writers and artist. His lyrics were simple, sentimental and always memorable; her melodies catchy, engaging, their rhythm somehow indigenous to the city.

Borrowed from Catalogue

Later artists like Aretha Franklin, Barbra Streisand, Buffy Sainte-Marie, Blood, Sweat & Tears, the Byrds and the Beatles (!) borrowed from the Goffin-King catalogue, but the trend to the singer-songwriter reached its peak early this year, preparing the way for the full acceptance of Carole King, artist as well as

writer. Sure, there was the 1963 near-hit, "It Might As Well Rain Until September," an overlooked group, the City, and its album, "Now That Every-thing's Been Said," and last year's promising "Writer."

But it wasn't until the confluence, this spring, of a tour with friend James Taylor and the release of "Tapestry," that Carole's career took off to the neverland of super-stardom. "Tapestry" is an exceptional work. She wrote both words and music on fully half of the album's 12 tunes; the others in collaboration with either Goffin or Toni Stern. Her music today is, of course, closely related to everything she has ever written. Still, now free from the AM radio sensibility, it has become more subtle and sophisticated, less restrained. It speaks well of the contemporary top 40 audience that so mature a pop song as "It's Too Late" has done so well.

This is not to say that she neglects the earlier classics, however. At Carnegie Hall, a duet with not-so-surprise guest James Taylor was highlighted by a medley that included two of the Drifters' Goffin-King hits, "Some Kind of Wonderful" and "Up on the Roof," as well as "Will You Love Me Tomorrow" (the Shirelles) and "Crying in The Rain" (the Everly Brothers). A feature of this segment of the concert was their "You've Got a Friend," the Carole King song that Taylor is currently in the top 10 with (the Roberta Flack-Donny Hathaway version of the same tune is doing very well, too, thank you).

The concert itself was perfectly structured and paced, in a sense as finely crafted as the songs themselves. It opened with Carole alone at the piano, frail and seemingly vulnerable until she began to play and sing. A spellbound, worshipful audience, responsive to the opening notes of each number, was most untypical of the normally restive, blasé, New York concert scene. This was a special event, a sort of homecoming celebration.

Joined by Husband

Halfway through the first half of the show, she was joined by husband Charles

(Continued on page 29)



The Most Scrumdidilyumptious Album Ever

from the movie with the same great taste
The Original Soundtrack From

"WILLY WONKA & THE CHOCOLATE FACTORY"

It's everybody's
non-pollutionary, anti-institutionary,
pro-confectionery factory of fun!



Meet Charlie at the Chocolate Factory, with his scrumdidilyumptious friends.

This summer, scrumdidilyumptious will be on the lips of every kid in America. Paramount Records has joined forces with Paramount Pictures, David L. Wolper Productions and Quaker Oats for the complete exploitation of the hottest property of 1971, "Willy Wonka And The Chocolate Factory" with its Leslie Bricusse and Anthony Newley Soundtrack.

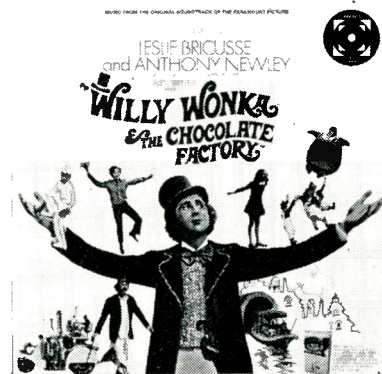
The film goes into release everywhere in July. TV and radio feature promotions and time buys have already paved the way and are continuing.

Mr. Record Dealer, every sales and promotion aid imaginable will be available.

The possibilities for selling this album are endless. Contact your Paramount distributor Now!! Millions of young people have read the book. Every one of them and all their friends will see the film. And they'll all want this super soundtrack album.

Contact your Paramount distributor Now!!!

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■ 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.

Tony Macaulay Speaks Out



British songwriter-producer Tony Macaulay took on a new role during Neil Diamond's European tour—interviewing the Uni singer for a 60-minute BBC radio special. Conception of the program was to have one hit songwriter interviewing another hit writer, tracing Diamond's career from 1965 and his earliest Bang hits to the latest Diamond material.

■ (Editor's note: the following interview was done in London with Britain's multi-talented writer-producer Tony Macaulay.)

Record World: How did you get into the entertainment business?

Tony Macaulay: Having trained as a Civil Engineer and found myself working for a Sewage Disposal Company, I decided that my childish fantasies of stardom were not being fulfilled. I designed a water tower in Chelmsford, but it fell down and killed a cow and brought my future in this sphere to something of a halt. I had been writing bad Buddy Holly type songs for six years, and with a flush of new-found enthusiasm decided to try and find a publisher who was prepared to do something with them. Essex Music, David Platz' company, showed polite interest in them. However, as the company was short of a plugger at the time, he thought I might be of more use to them working on promotion rather than writing songs. Anyway, one day about seven years ago, David Platz turned around and offered me a job earning twice what I was getting for designing sewers, and in a business that I had longed to be part of, since my first days of playing "tea chest double bass" in a skiffle group in the '50s.

Record World: You changed your name early on. Why?

Tony Macaulay: My real name is Anthony Instone. My second cousin Anna Instone is in charge of all BBC's record programs. David Platz felt that to have me traipsing round the "Beeb" trying to promote records with the same name as the head of the department could only be a constant source of embarrassment and problems. Macaulay is the name of the exchange for Battersea, and was chosen in the time-honored way of shoving a pin into the S.T.D. book at a very drunken party in 1964. It is also the name of one of England's most famous poets, which on the face of it is a hell of a nerve. The whole name together has perfect scansion.

Record World: In two earlier "Dialogue" interviews we asked George Martin and Mickie Most if they ever consciously produce formula records as you are reputed to do. How conscious are you of producing to a formula?

Tony Macaulay: I absolutely detest the expression "formula records." I have written for many of the world's top artists and I think it is detrimental to *them* to suggest that they would record songs written to a pattern. If producers/writers consistently

have successful records, people often sit down and try to think of a reason why. Macaulay-haters cunningly came up with this little excuse. I have spent 10 years learning to write songs, study harmony, arranging and lyrical composition and construction. If the only question you can ask me about the creative part of my songwriting is this one, I prefer to move on.

Record World: Do you usually have a clear idea of the end product you want before you go into the studio?

Among Important Factors for Good Record

Tony Macaulay: Yes. Whether it comes out that way is down to quite a few different factors. In the last year or so I have been lucky enough to work with some first-rate artists and arrangers. Artists very often have suggestions about how a passage could be interpreted that they might make on a session. If I think it is an improvement I am always perfectly happy to add it in. I usually spend an enormous amount of time working out the musical arrangements, either on my own or with another arranger. I think introductions, string obligatos and routine are among the most important factors of a good record. Here again suggestions from an arranger usually shed a lot of new light, and I always welcome it.

Record World: Do you aim records at a particular market?

Tony Macaulay: In answering this question, I can see why this infuriating business of "formula" began. One writes songs because one feels them, and gets a kick out of the sound they make, and one hopes that other people can enjoy them in the same way. As I am still in my 20's, I obviously feel that my music is most appreciated by people around my own generation. However, in the last year I have made a definite and conscious effort to steer away from the "main stream" pop music field and am aiming much more at a broader world class market. I have tried to develop much more deeply the lyric side of my work, giving each song a story of its own, and to conjure up pictures and images not just on their own sake, or for the sake of glossing up the words, but in order to strike a familiar chord in the experiences of people of all ages.

Record World: Do you think that live performance is an important part of record promotion in this country (as has been said in a recent interview)?

Tony Macaulay: I think it is a very bad mistake if an artist is a "let-down" live. In the past I was only concerned with how someone sounded in the studio, and when rumors came back to me of their shortcomings "on the green" I always wished I had spent more time with them in that direction. However, in the last couple of years, having watched some of the incredible, professional American artists at work, I have had it dinned into me the importance of live promotion, and have chosen only artists whom I sincerely believe are the top of their field when it comes to stage work. Nothing can be more gratifying than having people stop you in the street and rave about some concert they attended a few weeks back, or to hear the rousing applause as an artist breaks into the hit *you* wrote for him.

Record World: So what do you think is the key to promoting a new record? Does trade press advertising play an important part?

Tony Macaulay: I think it is a truism to say that 80% of hit records are in the grooves. I am a believer in good, old-fashioned steam radio. The subliminal kind of indoctrination of a song grinding away in the background while you "powder the baby's bottom," or "wax the family car." This to me is the guts of the whole business. However, the pop 45 is the only consumer product that can be sampled many times a day in its entirety, without the consumer paying a penny for it. For example, you can only flick

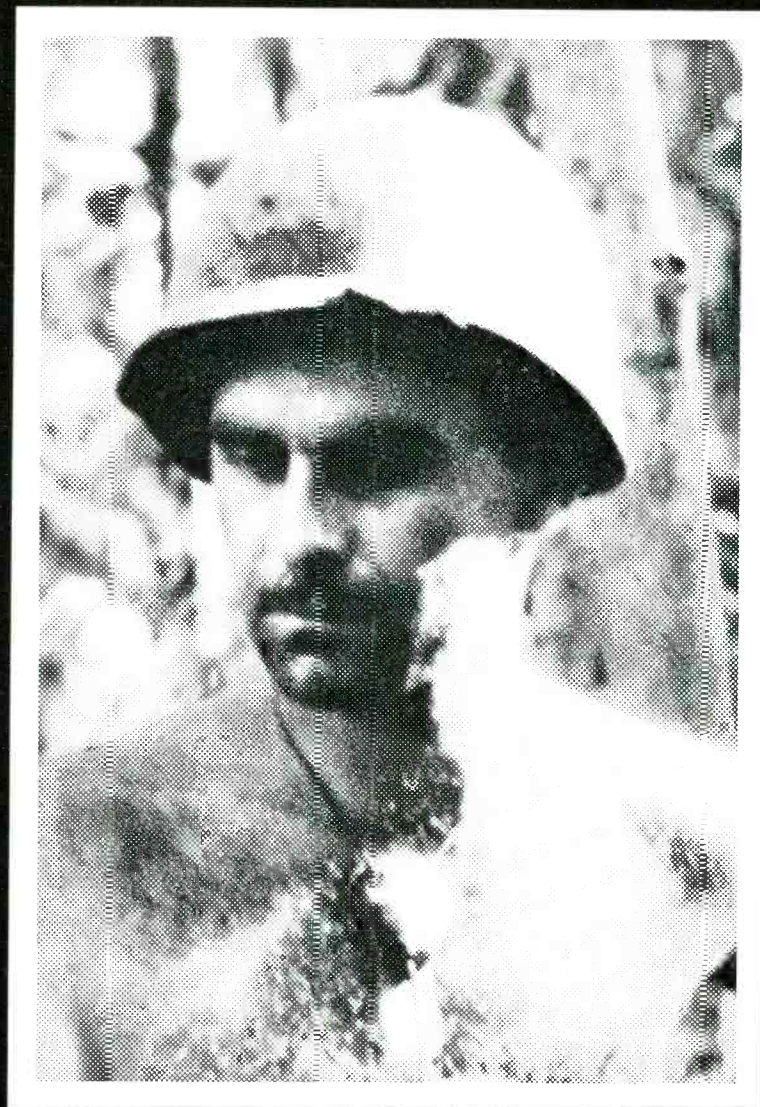
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"Congratulations, you sure made a man out of him."

4-45420

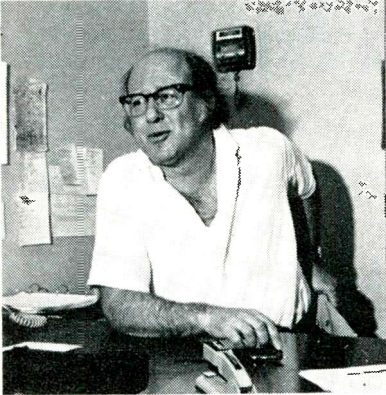
In her new single,
Arlene Harden sings about a
different kind of war casualty: a man
emotionally shattered by war.

Like "Married to a Memory,"
"CONGRATULATIONS
(You Sure Made a Man Out of Him)"
is another beautiful and
moving song by Arlene Harden.
One that's sure to evoke
a lot of response.



Arlene Harden's new single,
"CONGRATULATIONS (You Sure Made a Man Out of Him)."
On Columbia Records®

Market Penetration: Where the Warehouse is At



Lee Hartstone
President, Warehouse Chain

By TONY LAWRENCE

TORRANCE, CALIF.—As the consumer re-birth of retail becomes increasingly apparent, Lee Hartstone, Ben Bartel and Lou Fogelman have become a most impressive team and, possibly with the exception of Goody's in New York, the most successful retail record chain in the entire country. With a chain of 12 stores in the Los Angeles area, the Warehouse group now has an annual gross of six million dollars, a figure well over their original projection.

Hartstone, for 13 years Vice President and General Manager of London Records in New York, believes that a major part of the Warehouse success is derived from total "market penetration." When he left London in 1963 he formed and built three distributorships under the overall banner of Recona which he sold to Transcontinental in 1968. A year later he had a public issue and letter of intent from an underwriter (in addition to his own money) and went ahead with plans to get back in to retail. Realizing that two other key people were vital to the proposed operation he received that support from Ben Bartel (formerly with Cal Raks and National Tape) in store operations and merchandising and Lou Fogelman as controller. Fogelman had previously been with Music West in San Francisco. Hartstone started work in January of last year with

Bartel locating sites in April and May. Fogelman centered in on leasing and cash register control.

Dominant Position

On Sept. 4, 1970, the Warehouse took an unusually dominant position vocally with the simultaneous opening of six stores. They opened a seventh in October and an eighth in April of this year. The Warehouse then acquired the assets of two GRT Corp. operated stores and re-opened them in mid-May. As of three weeks ago the Warehouses now number 12 with two other stores in Los Angeles and Anaheim.

The image of the Warehouse encompasses the implication of both location ("Where? At the Warehouse") for radio ad copy and the visual thoughts of a warehouse—housing a great deal of product.

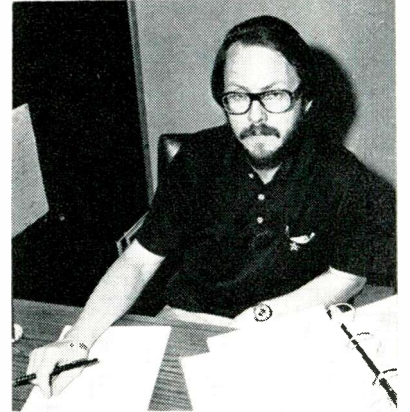
"In the beginning the stores were very funky," said Hartstone. "We used a lot of brown and dark tones, dark lighting and each store had its own light show and head shop clothing, that has now been dropped in favor of just a complete line of roach clips, papers (including the new Zig Zag cut corners), pipes and glass carbolators acting as a

convenience for the customer.

By staying exclusively in the Los Angeles area (where they hope to open three more stores by Christmas) they are able to solve all problems locally and constantly change the stores as deemed necessary. If one of the 12 stores doesn't perform as it should for two days, then Bartel is in that store on the third day to find out why.

Since the initial openings, two positive aspects of the business have been discovered: 1) That the audio business is much stronger than they thought. They are currently rebuilding some stores to include glassed-in audio booths with the belief that the same item on an open peg board shelf near the cash register has no impact for the customer. If he is taken behind glass he becomes an audio buyer; 2) Los Angeles had been an un-inventoried classical market. With the success of their first classical ads, complete classical catalogues were put in every store regardless of the location. Consequently the building of extra library shelves was required.

The Warehouse is also realizing the optimum in tape merchandising. All first-line tapes are put along a wall on a service (not self-service) ba-



Ben Bartel
VP, Warehouse Chain

sis. To avoid any feeling of a barrier, there is a dump table of surplus tapes right at the customer's fingertips for him to go through. In tape sales Hartstone has discovered that 8 track outsells cassette in pop rock with the reverse true in classical buying.

The largest Warehouse and company headquarters in Torrance has 500 feet of selling space and the newest one is only 1600 feet because location is paramount in opening a store. In the smaller stores they try to service them a little more regularly and pare down a bit of product all the way around. If a sale is in progress and an item is missing, it is standard Warehouse policy to special-order that item at the sale price. Though not profitable for the company, it has proved to bring the customer back.

In terms of promotion for Warehouse advertising, six radio stations and six newspapers are used regularly. "No one has to worry about the peripheral effects of our ads," said Hartstone. "The sell-off on an ad is profitable for both us and the vendor. We are able to buy in anticipation and then fill in as a result of the sell-off, giving the vendor a two-shot order without the heavy return that he was sometimes

(Continued on page 41)



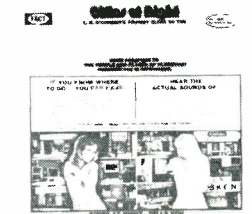
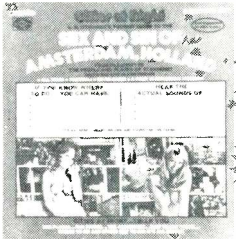
Interior of Warehouse in Torrance, Calif., also site of company headquarters.

Cities at Night

will Sell on Sight!

*It's New!
Different!
Exciting!
It Sells!*

**THE TEN ALBUM CITIES AT NIGHT SERIES!
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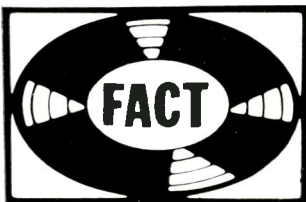
NATIONAL ADVERTISING CAMPAIGN UNDERWAY!

Cities At Night is an excitingly new concept in travel guides! It starts where the others leave off! It is a documentary expose to the night life of the world's thrilling cities. Our narrator, L.R. O'Conner ventured throughout the world disguised as a tourist but with concealed tape recorder and

camera at the ready. He uncovered where the swinging tourist should and should not go and much of the actual sounds are presented here for the listener and future traveler to enjoy. Everything is true, factual and up-to-date. It is the most exciting series of records ever produced!

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DISTRIBUTORSHIPS STILL AVAILABLE

SIR DOUGLAS QUINTET—

Philips 40708 (Mercury)
ME AND MY DESTINY (Doug Sahn, BMI)
 Sir Doug marks his return to Texas with an autobiographical side that features the unmistakable sound of his Quintet. Welcome home.

ROD STEWART—Mercury 73224

REASON TO BELIEVE (Koppelman-Rubin, BMI)
MAGGIE MAY (MRC, BMI)
 Perhaps the rock world's unusual vocalist takes a stab at Tim Hardin's classic. Should be his first big pop winner here.

MATTHEW'S SOUTHERN COMFORT—

Decca 32845
MARE, TAKE ME HOME (Duchess, BMI)
 English group split up while their "Woodstock" was riding high on the charts. Still, they've left a lovely, country-rock legacy.

DENNIS YOST & THE CLASSICS IV—

United Artists 50805
CHERRY HILL PARK (Low-Sal, BMI)
PICK UP THE PIECES (Low-Sal, BMI)
 Bunch is due to hit big once again with this stellar Buddy Buie production number. Long intro leads into smooth vocal effort.

BERT SOMMER—Buddah BDA 243

SHE KNOWS ME BETTER
 (Kama Sutra/Magdalena/Luvlin, BMI)
THE PEOPLE WILL COME TOGETHER
 (Kama Sutra/Magdalena/Luvlin, BMI)
 Former "Hair" star had a hit last year with "We're All Playing in the Same Band." Self-penned tune could return him to chart activity.

R. DEAN TAYLOR—

Rare Earth R 5030F (Motown)
CANDY APPLE RED (Jobete, BMI)
WOMAN ALIVE (Jobete, BMI)
 Songwriter hit big with "Indiana Wants Me" some months back. His best since then is this intense pop-rock. Strong hook.

MAC DAVIS—Columbia 4-45404

SWEET DREAMS AND SARAH (Songpainter, BMI)
 Artist has written hits for many people, but never a big one for himself. Now teamed with the successful Tokens-Appel production team, this could be it.

KIM PARMELEE—ABC 11305

THE GIDEON BIBLE (House of Gold, BMI)
 With music on religious themes currently at the peak of acceptance, this song will be a hit for someone. Beautifully produced and performed version here.

CRAZY HORSE—Reprise 1025

DANCE, DANCE, DANCE (Broken Arrow Cotillion, BMI)
 Group made a lot of friends with its first album on its own. Tune was penned by former associate Neil Young. Sounds like a reel.

THE MAIN EVENTS—United Artists 50810

GIRL, I WANT YOU TO REMEMBER (Unart, BMI)
 No standard R&B vocal group, this one. These guys let off some of the most spine-tingling shrieks and wails ever heard. Distinctive hit sound.

BUZZY LINHART AND MUSIC—

Kama Sutra KA 526 (Buddah)
TALK ABOUT A MORNING (Xeno/Jamilin, ASCAP)
KILPATRICK'S DEFEAT (Saturday, ASCAP)
 The ever-promising Buzzy appears to really be getting his thing together. Usual inventive, high powered vocal highlights strong material.

BRENTON WOOD—Double Shot 156

SAD LITTLE SONG (Big Shot, ASCAP)
WHO BUT A FOOL (Big Shot, ASCAP)
 Who sang "Oogum Boogum?" Brenton Wood, that's who, and he's back with a sweet soul sound in the smooth Sam Cooke mold. Beautiful.

DAVE PRATER—Alston A-4596 (Atco)

KEEP MY FINGERS CROSSED (Sherlyn, BMI)
LOVE BUSINESS (Sherlyn, EMI)
 Formerly one-half of the dynamic duo of Sam & Dave, soul man demonstrates that he hasn't lost any of his dynamism. Great R&B performance.

JOE TEX—Dial D-1003 (Mercury)

PAPA'S DREAM (Tree, BMI)
 Artist has always specialized in this sort of spoken story-song. Here, he recounts the experiences of one family. Buddy Killen produced.

COOKIE WOODSON—Colossus CS-148

I CAN'T HEAR YOU (Screen Gems-Columbia, BMI)
 Spirited rendition of little known material from the Goffin-King catalog is ideal top 40 programming. Hit sound!

RUSS GIGUERE—Warner Bros. 7508

LET IT FLOW (Ferriswheel, BMI)
IN NEW GERMANY (Potentially Immortal, BMI)
 Former member of the Association makes his single solo debut a pretty one with this flowering ballad marked by exquisite use of pedal steel.

GROVER MITCHELL—Vanguard 35139

WHAT HURTS (Double Diamond, BMI)
 Highly polished soul performance here is of the type that often clicks with pop audiences. Vocal reminiscent of Clyde McPhatter at times.

MCGUINNESS FLINT—Capitol P-3139

MALT AND BARLEY BLUES (Gallagher/Lyle)
ROCK ON (B. Feldman)
 British combination that impressed with "When I'm Dead and Gone" makes a belated return with this good-timey singalong.

HAPPY DAY—Uni 55290

GIVE ME SOME LOVE (Highwood, BMI)
WHY DON'T YOU GET TO KNOW YOURSELF (Highwood, BMI)
 This group's name is quite a propos, because their sound is sprightly and sparkling. Contrast with rhythm track makes this disc especially interesting.

TONY JOE WHITE—Warner Bros. 7505

LUSTFUL EARL AND THE MARRIED WOMAN (Moccasin, ASCAP)
I JUST WALKED AWAY (Moccasin, ASCAP)
 Tony Joe tells a sort of story song peculiar to himself here. Not up to the funky pop of "Polk Salad Annie" but real good nonetheless.

DAY'S END—Epic 5-10751

RUNNIN' HOME (Harold Kahn, BMI)
 There are traces of CSN&Y in the sound of this group and the Grass Roots in their song. Effervescent pop-rock is the summertime stuff that top 40s go for.

KEITH TREXTOR AND FRIENDS—

A&R 7100/508 (Mercury)
HOLD ME (Scott-Trextor, ASCAP)
HE HAS A WAY (Scott-Trextor, ASCAP)
 Solo vocalist Juli Christman has a Karen Carpenter cast to her voice. Soft sound is a proven pop commodity these days so this one has a strong shot.

SEATRAN—Capitol P-3140

SONG OF JOB (Kulberg/Roberts/Open End, BMI)
 With their association with producer George Martin, this group of rock veterans really took off. Top 40 Bible rock? Yes.

PROCOL HARUM—A&M 1264

BROKEN BARRICADES (Blue Beard-London Time)
POWER FAILURE (Blue Beard-London Time)
 Title cut from the group's new album contains all the important elements of their classic sound, but lacks the drive of a top 40 hit.

ARTHUR'S MOTHER—Atlantic 45-2811

ON THE DOLE (Mother Maestro, ASCAP)
BUTTERFLY (Knollwood, ASCAP)
 New British group debuts here with a topical release. Given current economical conditions in the U.S., this disc may attract plenty of attention.

DAVE CORTEZ & WE THE PEOPLE—

Sound Pak SPM-1001
(DO IT) THE FUNKY DANCE (Ty-Bet, BMI)
THERE'S A NEW MAN (Ty-Bet, BMI)
 Yes, this is the same Dave "Baby" Cortez who made all those great organ instrumental classics in the early days of rock & roll. Welcome back.

CHARLES WRIGHT AND THE WATTS 103rd

STREET BAND—Warner Bros. 7504
NOBODY (TELLIN' ME 'BOUT MY BABY) (Sherman-Wright, ASCAP)
WINE (Music Power, BMI)
 Ensemble specializes in R&B stripped to the bones, basic funk. This one's a bit freer and looser than is their norm.

GIDEON SMITH—

Philadelphia International ZS7 3501
ARKANSAW WIFE (Assorted, BMI)
WHEN TWO WORLDS CAN SUCCESSFULLY COLLIDE (Assorted, BMI)
 This must be the first non-R&B production ever by the Gamble-Huff team. Newcomers make lively country rock of the type the Band has made famous.

THE CHARLES RANDOLPH GREAN SOUNDE—

Ranwood 907
JOHNNY, HARVEY, CHARLIE, HERBIE (September, ASCAP)
 Cute novelty number features the vocal of Robin Grean; sounds like a MOR natural. When will she make up her mind?

(Continued on page 14)

**THREE
DOG
NIGHT
LIAR
GET SOME!
D-4282**

ABC/DUNHILL RECORDS





SINGLE PRODUCT

(Continued from page 12)

THE MOVE—Capitol P-3126

TONIGHT (Tiflis Tunes/Anne-Rachel, ASCAP)
DON'T MESS ME UP (Tiflis Tunes/Anne-Rachel, ASCAP)
This one by the British hard rockers is not from their first album for the label, although it sounds more like an album cut than single material.

BRAVE BELT—Reprise 1023

ROCK AND ROLL BAND (Dunbar/Ranbach, BMI)
ANYDAY MEANS TOMORROW (Top Soil/Ranbach, BMI)
Randy Bachman, late of Guess Who, leads this new group as well as producing them. He's still got that hit single knack here.

MIGHTY MANFRED & THE WONDERDOGS—

Atco 45-6823
YOU CAN I CAN (JOIN HANDS)
(McLoughlin-Lovelane, BMI)
Oddly named aggregation has come with a chant-like rhythm number that could find favor with top 40 audiences.

EARL FOSTER—Earthquake EQ-1 (Kent)

JODINE (Tangerine/Lardear, BMI)
New label's first release is an uptempo, down-home, funky soul workout that should make some noise in the R&B world.

THE ENTICERS—Cotillion 45-44125

STORYTELLER (Groovesville, BMI)
CALLING FOR YOUR LOVE (Caraljo-Roffignac, BMI)
Thoroughly professional R&B vocal group outing is type that finds top 40 acceptance from time to time. Try it out.

Z. Z. HILL—Kent KS 4550

YOU DON'T LOVE ME (Modern, BMI)
HAVE MERCY SOMEONE (Modern, BMI)
Blues singer has picked up some R&B, and even top 40, action of late. Cut from earlier in his career has contemporary sound.

HENSON CARGILL—Mega 615-0030

PENCIL MARKS ON THE WALL (Free Verse, ASCAP)
MOMMA'S WAITING (Tro-First Edition, BMI)
The "Skip a Rope" man is back with a country-pop number that's sure to garner lots of MOR airplay. Sad story.

IDY—Musicor MU 1441

HANDS OF LOVE (Branehouse, BMI)
BEAUTIFUL SOUNDS (Catalog, BMI)
Young songstress makes a breathy, folk-flavored debut that's in the current religious mode. Abner Spector wrote and produced.

SONNY PERRY—Crisko CR 005-2

IT'S BEEN A LONG TIME
(Unichappell & Christine, BMI)
DO SOMETHING FOR YOURSELF
(Unichappell & Christine, BMI)
Good vocal performance is the highlight of the soulful ballad. Traces of Sam Cooke in singer's voice are nice to hear.

LITTLE BETTY BAKER—All Platinum AP 2327

STOP BOY (WHAT YOU'RE DOING IS WRONG)
(Saico, BMI)
This one's got that familiar Jackson 5 beat, but Little Betty's of much fuller voice than young Michael Jackson. R&B natural.

FAIRFIELD PARLOUR—RCA 74-0482

BORDEAUX ROSE (Chappell, ASCAP)
CHALK ON THE WALL (Chappell, ASCAP)
New Group makes pleasing pop-rock sounds with a sort of folk flavoring that should appeal to all manner of audiences, mainly top 40.

KANYON—Mercury 73207

WHAT YOU SEE IS WHAT YOU GET
(Three Bridges/Ginseng, ASCAP)
HIT RUNNIN' SOUL (Tree, BMI)
Flip Wilson's favorite phrase has certainly passed into common musical usage. Lively rocker is based on it here. Top 40 stuff.

MICHAEL KIRKLAND—Zay 30000 (Zea)

TOGETHER (Marmil/Janbry, BMI)
THE PROPHET (Marmil/Janbry, BMI)
Material sounds strikingly like the sort that Curtis Mayfield writes. Artist, however, penned this one himself and delivers it the way an R&B hit should be delivered.

THE ESQUIRES—Rocky Ridge RR-403 (MGM)

DANCIN' A HOLE IN THE WORLD (McLoughlin, BMI)
THAT AIN'T NO REASON (Merve-Earl & Muncie, BMI)
Here's one of those R&B numbers that explains how the whole world is dancing. It certainly will be to this happy rhythm ditty.

CLAY HART—Metromedia MM-221

A POOR MAN'S GOLD (B'n B, BMI)
Jimmy Bowen produced this pretty Mac Davis tune for new singer who just may have a country-pop hit on his hands right off the bat.

KRAYER AND PITT—Truffle TM-0626

CHILDREN SO YOUNG (Trendon, ASCAP)
HE USED TO WRITE POEMS (Trendon, ASCAP)
New duo on new label come up with a new, fresh sound. Folk-flavored melody with country instrumental touches should appeal pop.

WEE WILLIE MASON—Jay-Walking JW-010

FUNKY FUNKY (HOT PANTS)
(Up Tight/Bon Jose/Bethea/Den, BMI)
THERE SHE BLOWS (Up Tight/Bon Jose/Den, BMI)
Wee Willie is the latest to attack the subject of hot pants in song. His has an energetic, uptempo, R&B rhythm ditty.

HOLLINS & STARR—Ovation OV-1021

LOVABLE (Section One, BMI)
FEELIN' GOOD (Section One, BMI)
Duo received highly favorable progressive notices with their first album. From it, these cuts merit a second (and third) listen.

THE JULES BLATTNER GROUP—Buddah BDA 245

DOWNBOUND TRAIN (Arc, BMI)
WHAT YOU GONNA DO WHEN I'M GONE
(Kama Sutra/Sodos, BMI)
Unfamiliar Chuck Berry song is in the hard-driving tradition of the American railroad ballad. Good performance.

JIMMY SMITH—Verve VK-10660 (MGM)

ONE BAD APPLE (Fame, BMI)
THEME FROM THE NIGHT VISITOR (Northridge, ASCAP)
Leading proponent of the jazz organ takes a turn at the Osmonds' first smash hit. His is a lively, very together instrumental rendition.

ALAN LEE BRACKETT—Dunhill D-4284

CHEROKEE WOMAN (4 Star, BMI)
LOCAL 47 BLUES (4 Star, BMI)
Progressive - minded programmers should look into this record. Has an authentic sounding American Indian aura about it. Interesting and strong.

W. C. QUILLEN—A&M 1272

I SAW THE LIGHT (Fred Rose, BMI)
With the current religious interest among rock people, it was only a matter of time before this fine Hank Williams spiritual was revived. Very long though.

TOM CLAY—Mowest MW 5002F (Motown)

TOM CLAY'S WHAT THE WORLD NEEDS NOW IS LOVE & ABRAHAM, MARTIN AND JOHN (Blue Seas & Jac/Roznique, ASCAP)
Sound collage combines some of the more ghastly moments of the sixties with related songs of that period. Good reminder, but who could forget!

CINDY WEBSTER—Event EV 203 (Polydor)

TAKE ME INSIDE (America United/Gaucho/Unichappell on behalf of Belinda, BMI)
Arrangement and vocal here bear a striking similarity to Diana Ross' recent work. Very good record by soulstress with promise.

BUTTERSCOTCH—Bell 45-114

ALL ON A SUMMER'S DAY (Sunbury, BMI)
THINGS I DO FOR YOU
(Ann-Rachel/Tiflis Tunes, ASCAP)
Pretty pop sound is perfect for summertime airplay, as title would indicate. Arnold, Martin and Morrow team wrote and produced.

SOUTHERN FRIED—Mercury 73211

SHE IS MY LADY (Brown's Mill/WB, ASCAP)
THIRTY PIECES OF GOLD (Adytum, ASCAP)
This one's got the currently fashionable gospel sound without lyric religious reference to dampen the fervor and fun.

LEE GREENWOOD—Paramount PAA-0102

MY FIRST NIGHT ALONE WITHOUT YOU (Quill, ASCAP)
Gigantic production frames a poignantly-put, powerful interpretation of this song's lyrics. Artist a promising newcomer.

THE CLASSIC SULLIVANS—Master Key MK-03

SHAME, SHAME, SHAME (Dee-Ton, BMI)
WE CAN MAKE IT (Dee-Ton, BMI)
Bunch occasionally sounds like the Temptations during their "Girl, Why You Wanna Make Me Blue" period. And that's nice.

ROGER WHITTAKER—RCA 74-0501

MEXICAN WHISTLER (Arcola, BMI)
WHAT LOVE IS (Arcola, BMI)
Presumably it's Roger who whistles his way through this delightful disc, because there is no vocal. Sure to be a MOR favorite.

KEIR DULLEA—Platypus PP 9103 (Laurie)

JUST LIKE A WOMAN (Dunbar, BMI)
MOTHER EARTH (Blue Sky, ASCAP)
Star of stage and screen tunes singer with pleasing results. Song, decidedly not the Dylan tune of the same name, is good MOR entry.



D-4283

STEPPENWOLF

ride with me



RIDE WITH ME

How're you gonna make it baby, that's the question to be asked
Life goes on around in so many different ways
I know my share of history, how hard it is to be free
From wearing masks that turn to skin, hiding what you could have been

And I, I, I'm so confused
Which way, which way to choose
Ride with me baby, til the end of the day

Mama's home philosophy makes everyone a freak but me
Though I'm starving in the streets and can't predict the future
Mirror, mirror on the wall who's the sanest of us all?
Is he with me or one of them? How does he dress, who are his friends?

Mama's home philosophy makes everyone a freak but me
Though I'm starving in the streets and can't predict the future
Can I have my vision back, I'll live outside the city walls
You don't have to be afraid until I come together
Ride with me baby, til the end of the day
Ride with me baby, til the end of the day
Ride with me baby, til the end of the day

Words and Music by MARS BONFIRE

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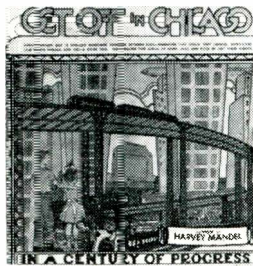


D-4283

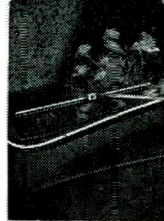
GET OFF IN CHICAGO

HARVEY MANDEL—Ovation 14-15.

Harvey Mandel, who has cut in studios in just about every city, decided to cut this album in Chicago, and the result is something that couldn't have been made anywhere else. The sweet, weary droop of the old Chicago blues permeates this package, although all the performers are young.



Tom Porterson/Here Comes That Rainy Day Feeling Again



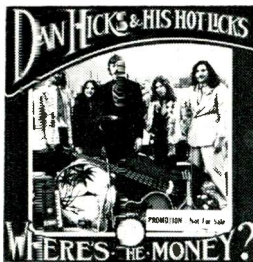
HERE COMES THAT RAINY DAY FEELING AGAIN

THE FORTUNES—Capitol ST 309. With "Here Comes That Rainy Day Feeling Again" the Fortunes make one of their periodic, reliable climbs into the top 20. Most of the songs are written by jolly Rogers Greenaway and Cook and have that '70s Tin Pan Alley ring to them. A fan-pleaser.

WHERE'S THE MONEY?

DAN HICKS AND HIS HOT LICKS—Blue Thumb BTS 29 (Paramount).

If Lambert, Hendricks and Ross were still together, they would have made this album. Their departure from the record scene left a void that has been unfilled until now. Strangely, the time is still right for that '58-'60 good-time, jazz-time, scat-time sound.



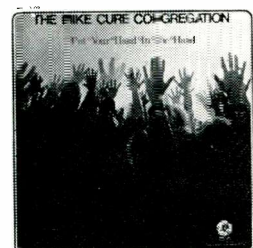
THE JASON LODGE POETRY BOOK

GOTHIC HORIZON—London PS 592. Andy Desmond and Richard Garrett are into poetic lyrics and there will undoubtedly be buyers who want to get in there with them. The faster numbers seem the best of the lot, and they include title ditty "The Jason Lodge Poetry Book."

MARVIN, WELCH & FARRAR

Capitol ST 760.

A couple of Marvin, Welch and Farrar were formerly Shadows with Cliff Richard. Now they are on their own and beginning what could be a spectacular career. Their songs are adventurous and thrilling and big and fresh. Any one of the cuts could step out. And soar.



PUT YOUR HAND IN THE HAND

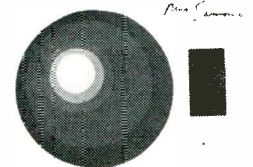
THE MIKE CURB CONGREGATION—MGM SE 4785.

MGM topper Mike Curb and his friends in the chorus run through a number of basic arrangements of cheer-up songs like "Joy to the World," "Have You Ever Seen the Rain," "United We Stand," "Reach Out and Touch (Somebody's Hand)," "Put Your Hand in the Hand." Nice for programming.

HERE COMES THE SUN

NINA SIMONE—RCA LSP 4536.

Nina Simone does more of her magic. This time the songs are "Here Comes the Sun," "Just Like a Woman," "O-o-h Child," "Mr. Bojangles," "New World Coming," "Angel of the Morning," "How Long Must I Wander," "My Way." Arranged by Nina and Harold Wheeler.



BUT BEAUTIFUL

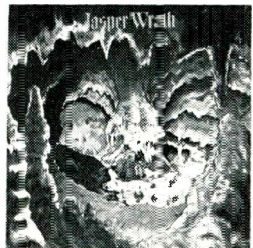
NANCY WILSON—Capitol ST 798.

Who would have expected this—a throwback album on 1971? Nancy Wilson, singing ballads with an unusual ease, does "Happiness is Just a Thing Called Joe," "Glad to Be Unhappy," "Do It Again," "I Thought About You," "Supper Time," "I'll Walk Alone," "But Beautiful." But beautiful.

VIKKI CARR'S LOVE STORY

Columbia C 30662.

Vikki Carr makes nary a false move in her singing. Always sweet, always lively. And now she sells, too. Here she is giving nifty keen readings to "If You Could Read My Mind," "I'll Be Home," "Hurt," "For All We Know." Those looking for flying sparks will find it here.



JASPER WRATH

SUNFLOWER SNF 5003 (MGM).

Although very involved with poetics, Jasper Wrath's songs are all slightly didactic. They all have a little kernel of a message. One supposes there's nothing wrong with that, not when so many of the songs have such exciting melodies, anyway. Group has potential.

THE REAL THING

TAJ MAHAL—Columbia C 30619.

Those into Taj Mahal will be able to get way in on this two-record set, which was recorded live at the Fillmore. Although just about all the songs are familiar, Taj is doing them in a looser fashion that should interest the old fans and make new fans of previous resisters.



COSMIC BEAN

ARNOLD BEAN—SSS International SSS 21.

Any album that features a song called "Daddy's Got the Clap" is bound to be controversial. Some will play it; some won't. Most of the rest of the music, which is simple, country-ish rock and roll, is appealing, if not entirely overwhelming. All original pieces here.

REVOLUTION

HEDGE & DONNA—Polydor 24-1063.

Whether the title of this package is "Revolution" or "Evolution" might be the only question it raises. Certainly there will be no question about the expertise with which it has been put together. Touch a cut and it bursts into brilliant bloom. Gorgeous work here.



TOUCH

ORIGINAL CAST—Ampex A 50102.

"Touch," a gentle little musical with sincerity as its main virtue, has gotten a toe-hold on a long off-Broadway run, and Ampex, much as they did with "Purlie," have decided to get it into the grooves now that it has proved itself. A large cast of well-meaning road children sing.

(Continued on page 18)

**So Long,
Marianne**

55287

**Sung by Brian Hyland
on UNI Records**

**Written by
Leonard Cohen**

**Produced by
Del Shannon**



ANOTHER MEMBER OF THE MCA SOUND CONSPIRACY.

Mann & Weil Form Pubbery, Ink Joint SG-Col Music Pact



Cynthia Weil, Barry Mann

■ Songwriters Barry Mann and Cynthia Weil, a force in popular music for 10 years, have formed Summerhill Songs, Inc., and signed a new long-term joint publishing agreement with Screen Gems-Columbia Music, President of the Music Publishing Division of Columbia Pictures Industries, Inc.

Under the terms of the agreement, all new music composed and written by the team will be jointly owned by Screen Gems-Columbia Music, Inc. Screen Gems-Columbia Music

will retain full worldwide administration rights to all of the jointly-owned compositions, as well as full ownership and administration rights to the compositions which Mann and Weil wrote under their former contract. The contract was negotiated by Screen Gems-Columbia Music's Vice President and General Manager Irwin Robinson and Robert Casper, who represented Mann and Weil.

Irwin Schuster, Vice President and Director of Professional activities for Screen Gems-Columbia Music, said: "Barry Mann and Cynthia Weil are two of the most talented songwriters in popular music today and have been for over 10 years. Their songs have sold an estimated 70 million records. Both personally and professionally, we are all delighted to be continuing a relationship that has been so successful."

The team is currently writing the music for a Broadway musical version of the Elia Kazan-Budd Shulberg film, "A Face in the Crowd." It is slated for a January, '72, opening. In addition, Mann is recording an album of recent compositions for release on the New Design label distributed by Columbia Records.

Capitol Theater Goes Ticketron

■ Howard Stein's Capitol Theater in Port Chester, N.Y., will channel its total ticket sales through the Ticketron system.

Stein explained his decision to computerize ticket sales: "While Ticketron may be somewhat less personal than the head shop outlets we have used in the past, Ticketron can vastly increase the geographical scope of ticket buyers. I feel that the 35¢ additional charge is well worth the convenience of saving a trip to the boxoffice and having an opportunity to buy the best available ticket at the moment of purchase. Anyway, if a kid wants to save the service charge, he can still utilize our boxoffice or mail order system free of charge."

There are few costs to the producer in implementing the system and those involved in maintaining it are more than balanced out in savings in ticket and voucher printing, bookkeeping, and handling of cash receipts. Another advantage is that Ticketron guarantees all monies and is substantial enough to back up its trust relationship.

Howard Stein Enterprises, Inc., will utilize Ticketron not only at the Capitol Theater but at Gaelic Park this summer; at the Ballroom at Manhattan Center; in Chicago and in Atlanta.

Jan Winn, head of the concert department at Ticketron, said, "We are making Ticketron more attractive to rock promoters by advertising on progressive rock radio stations and appropriate newspapers. We have developed a separate advertising format for rock promotion on Ticketron. Mr. Stein has been instrumental in personalizing Ticketron and making Ticketron a more relevant service to young audiences."

Joe Realizes Dream

■ Late this month Country Joe McDonald will see the culmination of a five-year project when Vanguard releases his fourth solo album, "War, War, War." The record is a collection of poems from Robert W. Service's "Rhymes of a Red Cross Man" that Joe has set to music.

RECORD WORLD ALBUM PRODUCT

(Continued from page 16)

COGNITION

THE ROAD—Kama Sutra KSBS 2032. For some reason those who know say that said album was spawned by Scientology. Perhaps the title "cognition" connotes that. Well, the lyrics are arcane, but the melodies are strung together in a lilting way. Maybe two records, which is what is here, are one too many.

IN THE LAND OF GREY AND PINK

CARAVAN—London PS 593. Caravan make a sort of eerie rock that some might feel is dreary rock. They moan and wail and their songs seem mysteriously fog-bound, like London, in the winter. Some may feel that this lends them an air of mystery, and that element could break the whole package.

PEACE

COLDWATER ARMY—Agape AS 2600 (Starday).

With the competition as tough as it is these days, one suspects that Agape, distributed by Starday, will have to do some hustling to get this not bad, but fairly conventional hard country rock album going. All of the material is new and a single might be lurking somewhere.

THE RAINBOW BAND

Elektra EKS 74092. Mahesh and Pavarthi, who comprise the Rainbow Band, are evidently embracers of one of the Eastern faiths. For their songs, which have a religious overtone, are all based on very simple, even monotonous melodies. People will be attracted to the album in proportion to their feeling about Indian culture.

TRUTH IS ON ITS WAY

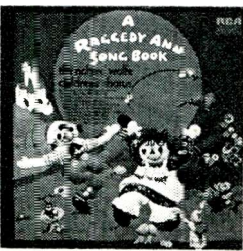
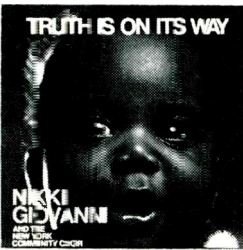
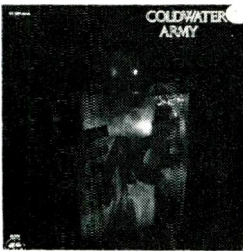
NIKKI GIOVANNI AND THE NEW YORK COMMUNITY CHOIR—Right On RR 05001. Here's a slightly off-beat album that might get some currency in the present gospel-loving market. Poetess Nikki Giovanni reads her poems over a chain of fervent gospel songs. Soloists include Isaac Douglas, Edgar Kendricks, Arthur Freeman and Wilbert Johnson.

A RAGGEDY ANN SONG BOOK

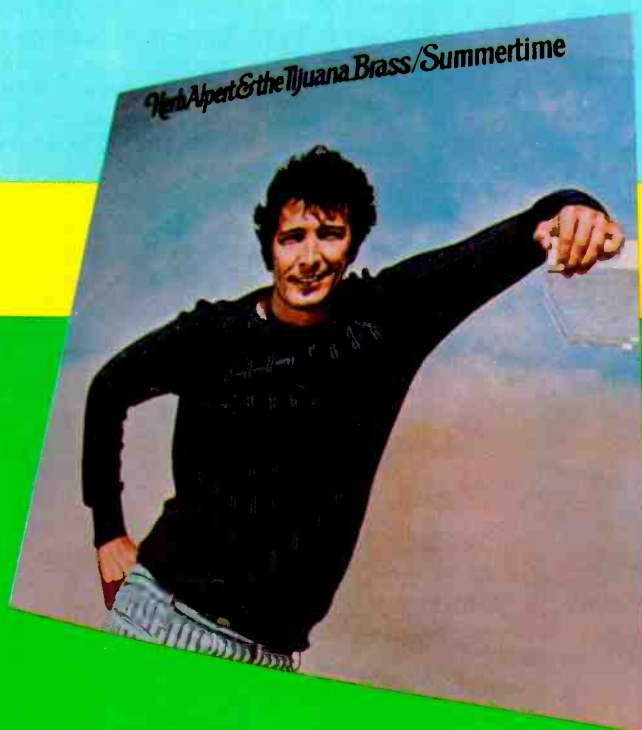
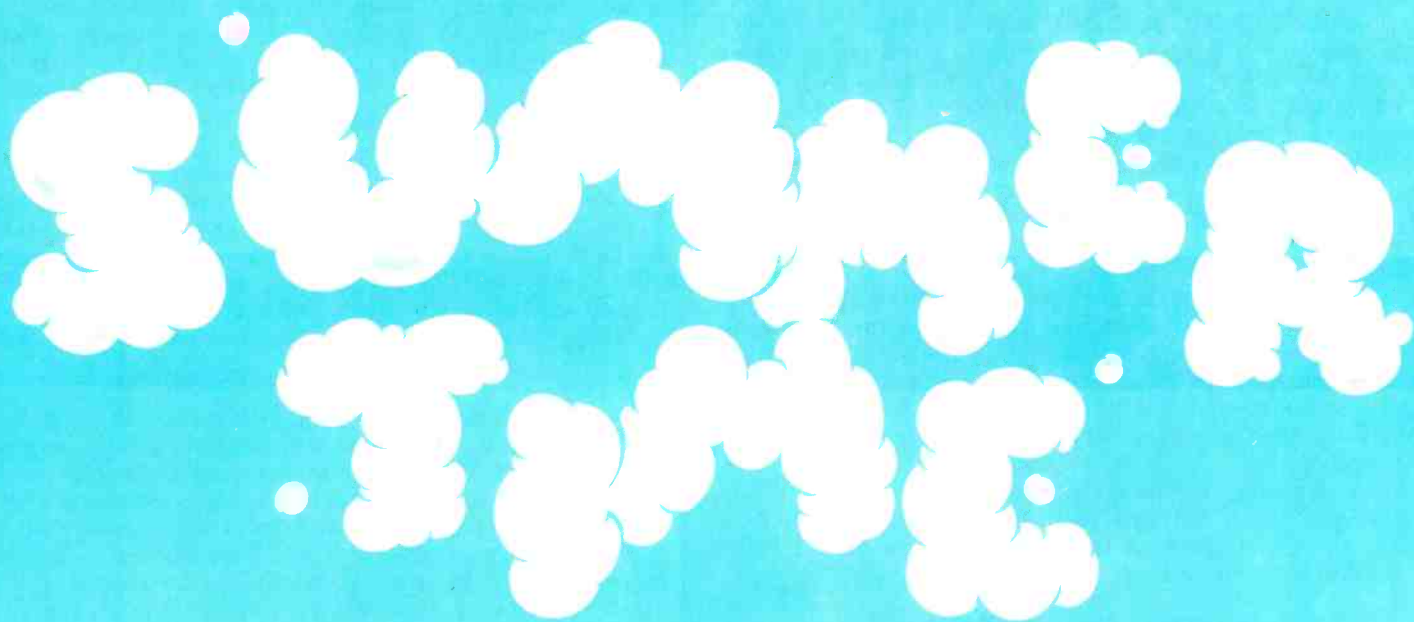
THE RICHARD WOLFE CHILDREN'S CHORUS—RCA CAMDEN CAS 1125. A cute novelty package for children. Richard Wolfe has dusted off some old children's songs, a number of them about Raggedy Ann and Raggedy Andy. The kids all sound charming and completely unprofessional, raggedy, one might say, which is as it should be.

BRAD SWANSON GOES HAWAIIAN

Thunderbird THS 9013. This may not be the album to set new records on the charts, but there are undoubtedly enough fans of both Hawaiian music and the organ to turn the package into some sort of rack item. Just about all the Hawaiian standards you'd expect are included to lure the buyers.



This year Summertime is being brought to you by Herb Alpert and the Tijuana Brass. "Summertime" is Herb's first album of '71...at last, the long and lonely winter is over. SP 4314 on A&M Records and Tapes.



DIALOGUE

(Continued from page 8)

through a book on a stall, you can't read it without paying for it. You can see only a brief clip of a film in a trailer, buckshee, and you can only drive a new Cadillac around the block, on the house. The record I think is a unique situation. Therefore, to me the secret lies not only in its distribution and airplay promotion but greatly in the hands of the producer, who must turn out a disc that people will not just listen to but go out and buy. Emotion plays a very important part here, sentiment, nostalgia and excitement; rhythm, too, is paramount. Most people under 20 buy records they can dance to.

Trade press advertising is the greatest contribution, in my view, as a stimulus to the interest of the dealer, in keeping him aware of the latest and greatest sounds available.

Record World: About a year ago the word was that Pye was bringing an action against you arising from the circumstances in which you left that company. Have they, or was the dispute settled amicably?

Tony Macaulay: No comment.

Record World: As a creative producer interested in breaking new talent, do you approve of the heavy reliance placed by the BBC on the top 30 for airtime?

Pop's Greatness: Not How Many Sold

Tony Macaulay: I suppose basically it's wrong. It is rather like spending your entire college education studying for exams, rather than studying the subject on a broader spectrum. Somehow, everybody is making records these days to win some kind of race, which is a terrible shame. If popular music is an art form, then its greatness should be in its warmth, its emotion, its connection and its originality. Not on how many copies you can sell. Still that is a Utopian thought. The business is the way it is, and I've grown up with it that way. It is easy to see the BBC has this policy, and when audience figures are among any radio station's prime objectives I cannot blame them.

Record World: Most of your hits as a producer seem to be self-penned. Is this deliberate policy?

Tony Macaulay: Funnily enough two of my current releases are Bob Dylan and Rodgers and Hammerstein. But you are right, I suppose I still think of myself as a songwriter, and it's that that gives me the greatest kick. I only started producing them so that I could get them to sound how I thought they ought to hear. When I produced "Baby Now That I've Found You" for the Foundations and my first hit, I was still under the impression that records were cut direct to disc, and that no tape was in use at all! The only reason I started to record my own songs in my earlier days as a producer was that no one could give me anyone else to record. The first half-dozen hits I wrote were with co-writer John Macleod, and were all songs written more than three years before. We had so little confidence in them at the time, and I think we used them as a last resort. These days it is a less deliberate policy to write often for artists that I don't produce, and spend more time in the studio on songs that I didn't write.

Record World: Do you agree that the underground is now a dead expression? What do you expect to be the sound of 1971?

Tony Macaulay: Yes, I think you could be right. Pidgeonholes are in this business an abortion, but for the sake of expression, the folk pop sound of James Taylor and Neil Young, etc., seems to have a simple melodic and lyrical quality that the grindings of Mothers of Invention and Grand Funk lack, at least for my money. Somehow, however far away music may progress, it all seems to make a reversal back to its roots. And something that is hummable will always win through.

Record World: Your main production deal is with Larry Uttal's Bell Records. What particular qualities in that company attracted you?

Tony Macaulay: Larry himself is an incredibly go-ahead and enthusiastic person. Several of the record companies that approached me seemed to be headed by a boardroom full of middle-aged financiers who couldn't have told me what was in the top 10. Mr. Uttal seems to have his finger tightly on the pulse of all that is going on around him. In a business that can change almost overnight, his highly flexible way of working is ideal for my volatile character. Bell as a company is one of the great new

influences in American pop music, in my view, and because I was one of the people that were woven into the expansion of the company at an early stage, I feel they will always see that my music gets the best possible promotion.

Record World: Has Bell rejected anything with which you have had a success on another label?

Tony Macaulay: Andy Williams' "Home Loving Man" was originally recorded by Tony Burrows, released on Bell. But they felt, and rightly in my view, that it would be better as a single with a big name artist. Andy Williams had a hit with it on CBS.

Record World: Unusually, the things you write seem to be handled by two or three publishers. How come?

Tony Macaulay: In the past I have written with several different co-writers. Each of them with their own publishing commitments. This has resulted in the various people having a share of the work.

Record World: Why was there no follow-up record for Edison Lighthouse after the huge success of "Love Grows"? More accurately, why was the follow-up not produced by you?

Persevered with Tony Burrows

Tony Macaulay: In truth I felt I was unlikely to produce a record with the same act that would emulate the success of "Love Grows." I felt that if it was too similar people would condemn it, and if too dissimilar people would lose connection of it with "Love Grows." Believe me we tried. I have persevered with Edison Lighthouse's lead singer Tony Burrows as a solo artist, as I believe him to be a great talent. To be candid I was unhappy about aspects of the group's live work and felt that another producer would be better suited to working with them.

Record World: How do you relax? You have obviously made a fair amount of money in the last year or so. What are you doing with it?

Tony Macaulay: Thank God, at last a question about me! Songwriters are supposed to be sensitive and God knows I think I am. They are not hard, ruthless businessmen who sit behind antique desks and stick little red flags into wall graphs with a guffaw of self-satisfaction. They are usually frightened people who sit in some secure place with a guitar or at a piano, and try to think of a new way of fitting a lyric to a melody, and uplift themselves and maybe a few other people along with them. If that sounds whimsical and "yucky," then I suppose I am whimsical and "yucky." The secure place I talk of is my London flat, which I designed myself, and the long search for antiques to furnish it takes up a lot of my spare time. I have recently written a TV comedy series with Tony Burrows, the development of which takes up a lot of my spare time. My girlfriend and I are both chess fanatics and take a great joy in checkmating Bell's British head in 10 moves! All things being equal, I hope to have a 45 foot schooner within the next year. I have had the sea in my blood and you can see where it gets in!

Record World: Long John Baldry went into the Macaulay processing plant a blues singer. Johnny Johnson and the Band Wagon went in as a progressive soul band. They both emerged as middle-of-the-road pop. Do you have any plans for building your reputation outside this limited although very profitable field?

Tony Macaulay: Are you aware that question is libel? What is a nasty, synthetic, talentless, moneygrabbing, clockwork composer like me doing being interviewed by a lovely, creative, soul-researching, eloquent music paper like you?

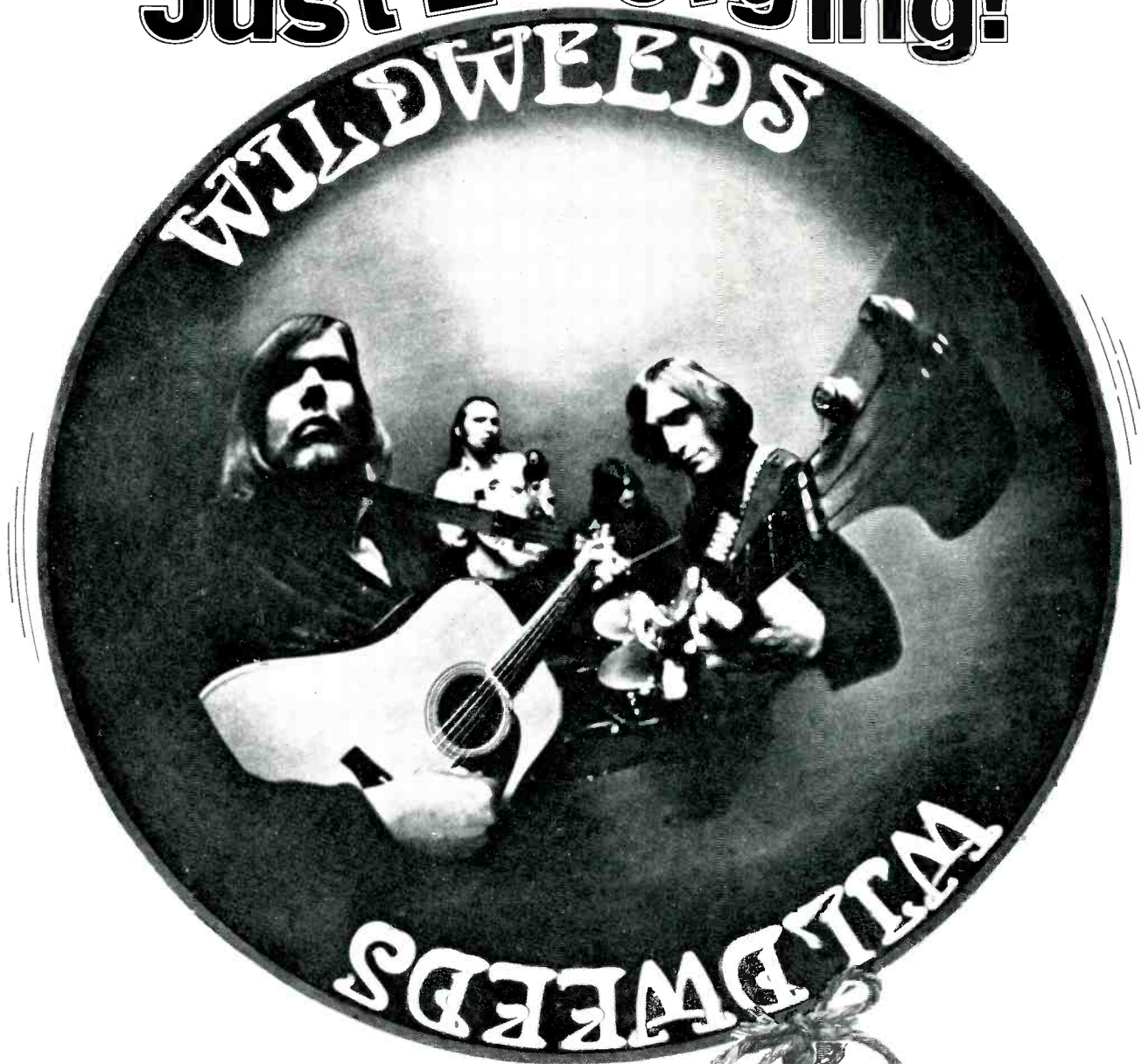
Record World: Are there any particular producers or writers that have influenced your work?

Tony Macaulay: As I have said, in the earlier days Buddy Holly was my idol. So much has been said and written about him, but the Beatles once said that they would never have written, had it not been for him, and that certainly is enough for me. We as an industry are lucky that people like Burt Bacharach decided to turn their genius for composing and arranging pop music and not to the classics. He can do virtually no wrong in my eyes. I love Jim Webb, but he faded away, so now I play Neil Young and "Déja Vu" until the neighbors complain.

Record World: How do you see your future?

Tony Macaulay: I have had a concept in mind for a musical for the last year, but I do not feel that I am mature enough yet to write something that does not sound like it has been heard before at this stage. As I have said earlier, I have progressed away from the "Moon in June" songs I was writing four years ago, and I am now trying to write song material that will be recorded in 30 years time. Less immediate perhaps in many ways, but with a deep underlying subtlety that maybe I will be the only person to appreciate.

A Great New Group Just Emerging!



*THEIR FIRST SINGLE ON VANGUARD

"And When She Smiles"

VRS • 35134

IS NOW ON THE CHARTS



*FROM THEIR ALBUM **WILDWEEDS**
VSD • 6552

Available in all tape configurations on Ampex.



Betley National Tape Prez In Firm Restructuring

Tiedjens Chairs Board, Komisar Named VP

■ **BROOKFIELD, WISC.** — Recent developments at National Tape Distributors, Inc., have seen James J. Tiedjens, founder, elected to the new post of Chairman of the Board, with Matthew J. Betley, a director, elected President and Chief Executive Officer of NTD. Latter also will serve as President of all subsidiaries.

In a move to emphasize the marketing and merchandising arm of NTD, Harold Komisar was elected Corporate VP, with responsibility for marketing, merchandising, advertising and the national sales organization. Komisar was previously Merchandising Manager of Columbia Records.

The resignations of three officers who will continue to serve as directors have been announced: Ralph Kaffel, John Lewerke and Stella Terr.

Other appointments include: Ted Cohen, former RCA Sales Trainer, to National Sales Manager; Robert Ursery, a distribution veteran, VP, California Records and Hitsville; and Frank Rohloff, upped from Corporate Director of Purchases to VP-Operations of the

California subsidiaries.

Betley's business background includes the Presidency and Exec Vice Presidency of two major corporations. He was previously associated with the Atlas Corp. of New York and the Aeroquip Corp. of Jackson, Mich.

Tiedjens, Betley Statement

In an interim report to shareholders on June 11, Tiedjens and Betley stated: "Our six-month net operating loss for continuing and non-continued operations was \$526,317 as compared with last year's first six-months net earnings of \$354,000. A substantial amount of this loss was attributable to California subsidiaries, including \$223,000 of bad debts resulting from the bankruptcy of three customers.

"The closing of Melody Sales and Vault Recording Co. and the transfer of a third operation in California have resulted in an additional non-recurring loss of \$1,229,148. Of this amount, \$644,389 was incurred by the writing off of intangible assets set up in connection with the purchase of Melody Sales."

Stewart Ampex Regional Manager

■ **CHICAGO** — Ampex Stereo Tapes has named Charles Stewart Regional Manager of the Year at its annual sales meeting here.

Stewart heads the nine-state southern region that includes Georgia, Florida, Texas, North Carolina, South Carolina, Tennessee, Louisiana, Alabama and Arkansas. The award, the third annual presentation, includes a gold tape mounted on a maple base and a cash bonus. Don Hall, Ampex VP and General Manager, made the presentation.

Audio Names Execs

■ **GARDENA, CALIF.** — Audio Magnetics Corp., audio and video tape manufacturer, has announced two exec appointments, reveals Irving Katz, President.

Victor N. Rado, formerly a Division VP of Mattel, has been named Senior VP of Operations, and Dan Fine has been appointed Western Regional Sales Manager.

Curtom Inks Morgana King, Prepares LP

■ **Curtom Records** has signed Morgana King, with an LP expected to be cut in July. Curtis Mayfield will write and produce.

Miss King is currently appearing as Mama Corleone in "The Godfather," starring Marlon Brando.

Martino Visits



Al Martino, seated, checks progress of his latest single, "Losing My Mind," during recent visit to Record World. From left, Capitol artists liaison man Joe Maimone, Record World Editor Doug McClelland, Associate Editor Dave Finkle and Advertising VP Joe Fleischman.



THE TAPE CHART

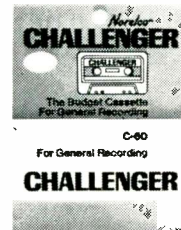
JULY 3, 1971

THIS WK.	LAST WK.		WKS. ON CHART
1	1	TAPESTRY CAROLE KING/Ode '70 (A&M) (8) 8T 77009 • (C) CS 7709	9
2	2	RAM PAUL & LINDA McCARTNEY/Apple (8) 3375 • (C) 4X 3375	5
3	4	CARPENTERS/A&M (8) 8T 3052 • CS 3502	5
4	3	JESUS CHRIST SUPERSTAR/Decca (8) 6-6000 • (C) 73-6000	32
5	6	STICKY FINGERS ROLLING STONES/Rolling Stones (Atlantic) (8) 59100 • (C) CS 59100	8
6	8	ARETHA LIVE AT FILLMORE WEST ARETHA FRANKLIN/Atlantic (8) TP 7205 • (C) CS 7205	5
7	5	MUD SLIDE SLIM AND THE BLUE HORION JAMES TAYLOR/Warner Brothers (Ampex) (8) M82561 • (C) M52561	8
8	7	SURVIVAL GRAND FUNK RAILROAD/Capitol (8) 8XE 764 • (C) 4XW	9
9	9	11-17-70 ELTON JOHN/Uni (8) 8-93105 • (C) 2-93105 (MCA)	6
10	10	SHE'S A LADY TOM JONES/Parrot (8) M79846 • (C) 79646	6
11	11	AQUALUNG JETHRO TULL/Reprise (8) M8-2035 • (C) M5-2035	7
12	13	UP TO DATE PARTRIDGE FAMILY/Bell (Ampex) (8) 85088 • (C) 55088	13
13	17	LEON RUSSELL & THE SHELTER PEOPLE/Shelter (8) 8903 • (C) 4XT 8903 (Capitol)	4
14	15	THE SKY'S THE LIMIT TEMPTATIONS/Gordy (8) 81957 • (C) G 57957	6
15	16	BEST OF GUESS WHO/RCA Victor (8) P8S 1710 • (C) PK 1710	13
16	12	L.A. WOMAN DOORS/Elektra (8) ET 8-5011 • TC5-5011	7
17	18	GOLDEN BISQUITS THREE DOG NIGHT/Dunhill (8) 850098 • (C) 55098 (ABC)	18
18	26	SONGS FOR BEGINNERS GRAHAM NASH/Atlantic (8) TP 7204 • (C) 7204	2
19	20	CURTIS LIVE CURTIS MAYFIELD/Curtom (8) 88008 • (C) 58008 (Buddah)	3
20	14	4 WAY STREET CROSBY, STILLS, NASH & YOUNG/Atlantic (Ampex) (8) M82-902 • (C) M52-902	10
21	22	TEA FOR THE TILLERMAN CAT STEVENS/A&M (8) 8T 4280 • (C) CS 4280	20
22	19	MAYBE TOMORROW JACKSON 5/Motown (8) 81725 • (C) M5-2035	8
23	21	NATURALLY THREE DOG NIGHT/Dunhill (Ampex) (8) 85088 • (C) 55088	20
24	—	BURT BACHARACH A&M (8) 8T 3501 • (C) CS 3501	1
25	23	PEARL JANIS JOPLIN/Columbia (8) CA 30322 • (C) 30322	21
26	24	ABRAXAS Columbia (8) 30131 • (C) 30130	37
27	27	THIRDS JAMES GANG/ABC/Dunhill (Ampex) (8) 8721 • (C) 5721	10
28	30	SUMMER SIDE OF LIFE GORDON LIGHTFOOT/Reprise (8) 8-2037 • (C) 5-2037	4
29	36	LOVE LETTER FROM ELVIS ELVIS PRESLEY/RCA (8) P8S 1748 • (C) PK 1748	2
30	29	THIS IS A RECORDING LILY TOMLIN/Polydor (8) PA 8F 4055 • (C) CF 4055	13
31	37	CARLY SIMON/Elektra (8) T8 4082 • (C) 54082	2
32	39	POEMS, PRAYERS, AND PROMISES JOHN DENVER/RCA (8) P8S 1711 • (C) PK 1711	2
33	33	MANDRILL/Polydor (8) 8F 4050 • (C) CF 4505	3
34	—	WHAT'S GOING ON MARVIN GAYE/Tamla (8) 81310 • (C) M75310	1
35	35	LOVE IT TO DEATH ALICE COOPER/Warner Brothers (Ampex) (8) M81883 • (C) M51883	13
36	—	EVERY PICTURE TELLS A STORY ROD STEWART/Mercury (8) MC-609 • (C) MCR4-1-609	1
37	38	SECOND MOVEMENT EDDIE HARRIS & LES McCANN/Atlantic (Ampex) (8) M81583 • (C) 51583	3
38	34	CLOSE TO YOU CARPENTERS/A&M (8) ST 4721 • (C) CS 4721	37
39	41	5th LEE MICHAELS/A&M (8) 8T 4302 • (C) CS 4302	3
40	31	LOVE STORY ANDY WILLIAMS/Columbia (8) CA 30497 • (C) 30497	18
41	45	PUT YOUR HAND IN THE HAND OCEAN/Kama Sutra (8) 2033 • (C) 2033 (Buddah)	2
42	42	HANGING IN THERE HUDSON & LANDRY/Dore (8) 324 • (C) 324	3
43	—	WHEN YOU'RE HOT YOU'RE HOT JERRY REED/RCA (8) P8S 1712 • (C) PK 1712	1
44	—	CHASE/Epic (8) CA 30472 • (C) CT 30472	1
45	32	BROKEN BARRICADES PROCOL HARUM/A&M (8) 8T • (C) CS 4294	6

If you could only sell one type of cassette that's the type we'd make.

But you can sell four types and that's what we make. So we have a type of cassette for every type of customer you may have. Which means you'll find Norelco expertise in every category of tape—from speech to symphony. And, it also affords you a chance to entice more of your customers to trade up in Norelco quality.

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Mercury Record Productions Inc., Chicago, Ill.; North American Philips Lighting Corporation, Hightstown, N. J.

Wilkes to Vanguard Talent Post



David Wilkes

■ David Wilkes has been appointed East Coast Director of Talent Acquisitions at Vanguard Records. His duties will

Nimon ABC Distribs Denver Sales Mgr.

■ Mel Nimon has been named Sales and Distribution Manager of the Denver branch of ABC Record and Tape Sales Corp. Nimon was formerly Western Region Sales Manager for MCA, and has had over 15 years in the distribution business.

According to Louis Lavinthal, President: "ABC Record and Tape Sales, Denver, has recently been appointed distributor for the London Group, Polydor and Scepter Records. These in addition the ABC/Dunhill Group, which we previously distributed, will represent a significant step in establishing us as a prime independent distributor in our market.

"Negotiations are in process for larger facilities, and a strong promotional force is being formulated."

Added Lavinthal: "I feel this move is an affirmation of our regard for independent distribution."

Triple Gold

■ Last week saw the RIAA gold certification of sales in excess of \$1 million for the two Warner Bros. albums by Black Sabbath and Gordon Lightfoot's first Reprise LP.

The Black Sabbath albums, "Black Sabbath" and "Paranoid," have been among the Warner/Reprise sales leaders for months. The hard rock British group is due back in this country for a summer tour.

Gordon Lightfoot's debut Reprise album, "If You Could Read My Mind," is also the first gold album in the Canadian singer's career. His second Reprise album, "Summer Side of Life," has recently been released to enthusiastic sales.

encompass management of Vanguard's publishing companies Ryerson and Fennario, as well as scouting of new recording artists.

Managed Bitter End

Wilkes began his career in the music business working as manager of the Bitter End. He then spent three years at MCA Music in the contemporary publishing division. Among his credits as a publisher are "Long, Long Time" and "Mr. Bojangles." He has managed Patrick Sky, Steve Gillette, Paul Geremia and Jerry Jeff Walker and has produced records by the Wildweeds and John Townley.

Mamas, Papas Back Together

■ HOLLYWOOD—The Mamas and the Papas have re-formed and signed contracts with ABC/Dunhill Records, their original label, according to Jay Lasker, President. Group is made up of its four original members, John Phillips, Michelle Gilliam, Cass Elliot and Denny Doherty.

The group is currently rehearsing all new original material written by John Phillips and plans to go into the studio within the next few weeks to begin to work on an album which is expected to be completed for release in late July. The Mamas and the Papas will produce. Bobby Roberts Enterprises is currently planning a series of selected concert appearances for the Mamas and the Papas to coincide with the release of their album.

Pickett Gold Record

■ Wilson Pickett has earned an RIAA gold record for his current Atlantic single, "Don't Knock My Love," Part 1. This is Wilson's second gold single in a row.

Ross Sues MGM

■ Jerry Ross has announced that Colossus Records, Inc., has filed a lawsuit in excess of \$1,000,000 against Metro-Goldwyn-Mayer, Inc., Mike Curb, Benjamin Melniker, William Singleton, Richard Whitehouse, Frank Rosenfeld, Barry Brunette, Jacob Weinstein and MGM Records, Inc. The complaint alleges that Metro-Goldwyn-Mayer, Inc., violated various agreements between them.



MONEY MUSIC

By KAL RUDMAN

BREAKOUT TIPS FROM KEY STATIONS:



Kal Rudman

WCFB Chicago: confirm Dusk a hit 19-13, Davey Jones 26-21 good phone reports, Cat Stevens 33-25 "record happening," says Nick Ascerenza; B. J. Thomas 40-31. Chart debut: James Gang, John Denver, "Wild Horses."

WIXY Cleveland: confirm Graham Nash 12-9, Cat Stevens 16-10, split play-Ashton, Gardner & Dyke & Tom Jones 34-14, confirm "Wild Horses" 33-18, Ocean 29-20 first national breakout, confirm CKLW in Detroit on Glass Bottle (Avco) 38-24, action: Stylistics, Isley Bros., Davey Jones. WAYS Charlotte: confirm Atlanta, New Orleans on Tyrone Davis; Chee Chee & Pepi broke to 3, confirm Isley Bros. 18-4, Dee Dee Warwick at 11, confirm Ashton, Gardner & Dyke 36-19.

KQZ Pittsburgh: Graham Nash #2 with #1 phone requests Vogue #7, first pop station to break "Over and Over," Delfonics 22-9; confirm Philly Redbone hitbound to 22, store requests & phones on Peoples Choice (Phil-La).

KYA San Francisco: conform Detroit on Dramatics (Stax) 29-17 with great phones, first station to confirm Canadian hit Peppertree with good phones and initial sales.

WKNR Detroit Dramatics 9-2, Freda Payne 21-13, Tom Northcut (Uni) 27-18.

WTIX New Orleans: first to pick "Chirpie Chirpie," Kim & Katey Kissoon (ABC); confirm Seattle & Dallas on Chuck Mangione-top 10 requests; James Gang smash 9-4, Steve Alaime 20-12, confirm Gayle McCormick (Dunhill) 18-15; confirm Tyrone Davis big requests.

CKLW Detroit: smash "Ain't No Sunshine," Bill Withers (Sussex); solid action Glass Bottle; solid action "I Love the Way You Love," Betty Wright; first pop station to break "When You Get Right Down To It," Renny Dyson; Dramatics 8-4, Tom Northcut 19-14, Detroit Emeralds exploded 25-15; Davey Jones top 10

phone requests; records getting solid phone requests from Canadian lists: "Sweet City Woman," Stampeders (Bell); strong phones "So Long Mary-ianne," Brian Hyland; action on B side of "Where Evil Grow," Poppy Family; action on "Ride with Me Baby." Steppenwolf; action on Jeannie C. Riley's "Good Enough to Be Your Wife;" action on new Andy Kim. WDJY Minneapolis: Mary Travers monster at 11; confirm Graham Nash 28-21; first to report John Kongos.

WQXI Atlanta: Dawn 20-12; Isley Bros. 9.

WEAM Washington, D.C.: John Denver #1.

KILT Houston: John Denver 8-3, Bee Gees 34-14, Dawn 29-20, Steve Alaime 31-25, B. J. Thomas hitbound to 29.

KJRB Spokane, Wash: first to confirm Bobby Russell (UA) 19-10 with #1 phone requests; food phones on Dawn since school let out.

WCOL Columbus, Ohio: John Denver #1; confirm Dusk 8-4; first to report big sales on Davey Jones 15-8; confirm Spokane on Bobby Russell 24-19.

Over 500 Attend B'nai B'rith Awards

■ NEW YORK — The Seventh Annual Awards Dinner of the Music and Performing Arts Lodge of the B'nai B'rith was held last Saturday night (19) at the New York Hilton. It was attended by over 500 representatives of the music and record industry.

Several presentations were

made at the dinner. Dionne Warwick was the recipient of the Creative Achievement Award, and the Humanitarian Award went to Bill Graham of the Fillmore. In addition, a special presentation was made to Jack Mills of Mills Music for his early and profound con-

(Continued on page 51)

Students, Disc Personnel Meet

■ More than 40 New York show biz-minded high school students, many from underprivileged areas, will be meeting during the week of June 28 with top recording talent and executives in a new, on-the-spot training program.

Produced by the New York Chapter of NARAS and sponsored by the NARAS Institute

of Creative Development and Training, the Monday-to-Friday seminar will focus on a variety of recording subjects, including several live recording sessions plus numerous discussion and instruction periods with established recording personnel.

(Continued on page 51)

Gordon, Marlowe London Distrib Posts

■ Leonard Gordon and Stuart Marlowe have been named to head up new London Records distributing outlets in Boston and San Francisco, respectively. Both London Records New England Distributing Corp., a full facility factory branch and the San Francisco sales division of London Records of

California Inc., became operational Monday, June 21.

London Records New England is the fifth factory branch in the London distribution structure, according to Herb Goldfarb, London's vice president for sales and marketing.

(Continued on page 51)

Costa Sunbury N.Y. Prof. Mgr.



Frank Costa

■ Frank Costa has been ap-

pointed New York Professional Manager by Sunbury Music, Inc., and Dunbar Music, Inc., announces Gerald Teifer, President of the music publishing subsidiaries of RCA Records.

"Costa comes to us with a valuable history of experience in music publishing and related music fields. I am confident he will contribute markedly to our continued expansion program," Teifer said.

Prior to joining Sunbury/Dunbar, Costa headed the publishing companies of the Kama Sutra organization. Before that, he had served as Assistant Music Director of WMCA.

July C, S, N & Y Month

■ Atlantic Records has announced that July has been designated Crosby, Stills, Nash & Young Month, encompassing a huge promotional, advertising and in-store campaign that will last the month.

Among the plans already in the works at Atlantic to promote Crosby, Stills, Nash & Young Month is a huge radio advertising program that will cover most of the major mar-

kets with AM radio spots starting July 5. This will be aided by a Crosby, Stills, Nash & Young Month promotional LP which will contain tracks from the three Crosby, Stills, Nash & Young albums, and cuts from the solo albums of the members of the group. This "Celebration Copy" will not be available for sale but only to radio stations to use for contests and listener

(Continued on page 52)

The Intrigues
The Language
of Love

1012



...and in language
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R&B CHARTS

#24—Cash Box

#26—Billboard

#28—Record World

POP CHARTS

#97—Cash Box

#116—Billboard (Bubbling Under)

#103—Record World (with bullet)

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New York, N.Y. 10019

Malamud on 'Honest Pirates'

(Continued from page 3)

on the fast buck—and perpetrate irreparable damage to our industry. If federal legislation is delayed, and the pirates are allowed to operate, we will undoubtedly see the death of our CREATIVE industry.

'Alarmist? No'

Far-fetched, some of you may say—alarmist? No. In fact, I generally tend to be an optimist. But in the small resort city in Southern New Jersey where I am recuperating, I made my own personal survey, and can tell you that MORE retail outlets are selling bootlegged and pirated product than retail outlets selling legitimate product.

What does this mean? The legitimate retailer cannot exist competitively—and in order to live, he must turn to bootleg product. His supplier, the wholesaler, cannot stay with legitimate product. Must he then produce his own line of bootleg tapes? If he must compete with the "honest pirates," he must go this route.

What is the logical conclusion? Only one: that the CREATORS of the product, the brilliant writers, the talented artists, the fine musicians, the unique producers, everyone who has really made "music" the great cultural force it has become in our society, will have no reason to exist. Manufacturers will not be able to make the investment in product. Why should they, when your friendly neighborhood bootlegger can duplicate it the day it is issued, removing the profit motive for the manufacturer? If the creators cannot earn their livings by producing new records,

what will the radio stations play—there will be no more new releases, just Golden Oldies. Go down the line: what about the music industry trade press, the juke box operators, phonograph and tape equipment manufacturers, accessory companies?

I am well aware that the federal legislation will not be a cure-all, that after the legislation is passed, we will still face the monumental task of education and enforcement. But we will have the weapon, the tools with which to keep our industry growing, flourishing on creative genius instead of watching it die a slow, painful death.

NATRA Sets Exhibitor Space In Chicago

■ CHICAGO — Space for over 150 exhibitors of recorded product and related interests has been announced for the 1971 NATRA Convention at the Regency Hyatt House here Aug. 11-15.

The convention committee has set exhibition space costs at \$125 per 80 square feet for the entire five-day convention period. For further information regarding the NATRA Exhibition Hall, interested parties may contact Brandon Wade, Director of Publications and Information, NATRA National Office, 1408 So. Michigan Ave., Chicago, Ill. 60605.

Kinney Distribution Set-Up

(Continued from page 3)

cluding the branches already established in Los Angeles, Cleveland, Chicago and Boston.

The Los Angeles branch will serve the western United States, including such key marketing areas as San Francisco, Seattle, Denver and Phoenix.

The Cleveland center will warehouse and serve Pittsburgh, Cincinnati, Buffalo, Detroit and the Cleveland area.

Chicago will handle Minneapolis, Milwaukee, St. Louis, Kansas City and the Dakotas.

The Boston branch will service all of New England, including Boston, Hartford and upper New York State.

Each of the branches will act as a sales and fulfillment center for the satellite areas it covers, staffed with a full complement of sales and promotion personnel.

Ted Rosenberg, formerly a branch manager in Los Angeles for Columbia Records and more recently Sales Manager for Dot Records, helms the company's Los Angeles branch, assisted by Sales Manager Bob Murphy.

Mike Spence, most recently District Sales Manager for RCA and prior to that Branch Sales Manager for Mainline Distributing Co. in Cleveland, is Regional Branch Manager for W-E-A in Cleveland, assisted by Fred Katz.

Vic Faraci, formerly a Vice President and Branch Manager for M. S. Distributing Co., and Liberty-United Artists in Chicago, is in charge of the Chicago operation, with Irv Rothblatt, Sales Manager.

Don Dumont, for many years an independent distributor in the Boston-New England area,

is the Regional Branch Manager in this latter branch, which officially opened for business June 1.

Additionally, Tom Sims, Sales Manager for the B & K Distributing Co., in Dallas, has been named to helm the company's operations in the Dallas/Houston area.

Latest addition to the W-E-A staff is Mike Elliot, most recently President of Liberty/UA Distributing Corp., who joins the W-E-A home office as National Director of Branch Administration.

Young Columbia Biz Affairs Director

■ Spencer H. Young has been named Director, Business Affairs, Columbia Records, reveals Elliot Goldman, VP, Business Affairs.

A lawyer, Young comes to Columbia from International Famous Agency. Prior to that position, Young was with ASCAP.

Young now joins Michael Sukin, also Director, Business Affairs, in negotiating and evaluating Columbia contracts.

New MGM Studio In Hollywood

■ MGM Record Corp. has opened its new recording studio at 751 North Fairfax, Hollywood, announces Val Valentin, Director of Engineering and General Manager of the new complex.

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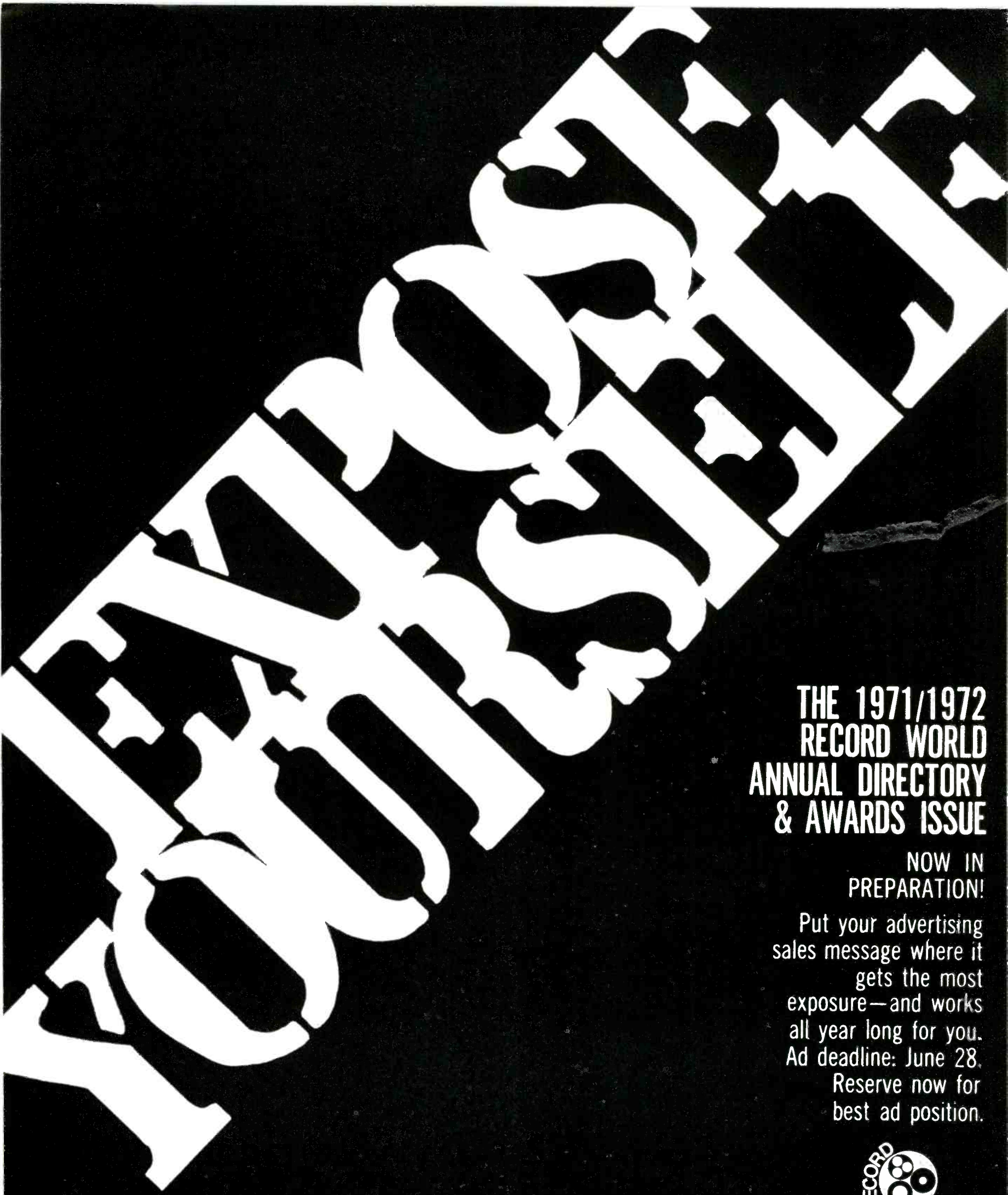
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Steel River 'Southbound Train' Promotion Gains Steam



■ NEW YORK—Stereo Dimension/Evolution Records has embarked on a special promotional campaign to back up the current single by Steel River, "Southbound Train."

Special packages are being mailed to over 500 key radio stations throughout the U.S. Boxed in a unique silver gift box will be copies of the single, together with a miniature wooden locomotive and railroad cars; as well as a mock-up railroad ticket and reproductions of reviews of the record.

Quality records of Canada is also involved in this special promotion and they are running a contest with radio stations across the country.

Steel River is currently on a major concert tour of the U.S. Concurrent with Steel River's appearances in various areas, Evolution Records is running radio spots with key top 40 AM and FM stations.

Plans are also underway to produce a four-minute color film to be used for major international television exposure.

Sound Pak Label Formed

■ NEW YORK — James J. Kriegsmann, well-known entertainment industry photographer, has announced the formation of a new label, Sound Pak, which he will head.

First release is a single, "(Do It) The Funky Dance" b/w "There's a New Man," by Dave Cortez & We the People. Cortez is, of course, Dave "Baby" Cortez, the organ player who had many early R&B instrumental hits. Distribution is set up on the East Coast at present, with arrangements being made for national coverage.

Sound Pak is located at 165 W. 46th St.

Top recording artists & groups
are invited to appear at

PALISADES AMUSEMENT PARK

in association with



on Saturday & Sunday afternoon
Star Studded Spectaculars!

With your appearance you get
these big promotional advantages:

- Heavy radio & TV advertising saturation and promotion in advance of the shows throughout New York, New Jersey & Conn.
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- Promotion in Record World Magazine.
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For complete details write:

Mr. Hal Jackson, Record World Spectaculars,
Palisades Amusement Park, Palisade, N. J. 07024

NOTES FROM THE RECORD WORLD UNDERGROUND

By CARL LaFONG

■ They say nostalgia is in.

If you need a list, "No, No, Nanette" and "Follies" boffo b.o. on Broadway. "Love Story" hot at bookstores and theaters. Ozzie and Harriet's impact on an entire generation examined by Esquire. An entire issue of Life devoted to the boom. Poetry is dominated by Rod McKuen, who has sold more volumes than any other lyricist in history.

The record business hasn't hesitated to cash in on the rage. In the days before everyone noticed "a trend" good recordings (mostly treated as documentaries) were always available; W. C. Fields, Mae West, the Marx Brothers, Bing Crosby, Nelson Eddy and many more were well represented in the marketplace. Now many labels are either repackaging these albums to link them to the craze, or at least sticking them somehow.

The latest resurrection has been of Howdy Doody. There are three LPs by as many companies on the market, and Bob Smith is touring colleges and concert halls with a re-creation show that is updated to include references to dope (like his finding a pack of rolling papers supposedly left in his piano by Lulubelle).

Nostalgia will sell to record-buyers over 25. But sales studies keep saying that it's the people between 10 and 18 who are buying the great majority of records. What do kids that age have to get nostalgic about? Bob Dylan? "I Wanna Hold Your Hand?" To them Tex Ritter is just some cowboy singer.

So maybe Buffalo Bob is right. It is up to labels to develop clever packaging and advertising with a contemporary slant to entice the next to youngest generation and get them into another age group's nostalgia. Here, for example, are some possible projects. For soundtracks of old Westerns:

SADISM ON THE RANGE (smash and bash along with a wild bunch of cowboy stars of the past), featuring Whip Wilson, Lash LaRue, Buster Crabbe and Crash Corrigan.

Or,
THOSE GRAND OLD UNNATURAL RELATIONSHIPS, featuring: Sergeant Preston and his Wonder Dog King; Pat Brady and Nellybelle; The Lone Ranger & Silver & Tonto & Scout; Henry Aldridge and His Mother; Buster Brown, Tide and That Shoe; Batman and Robin.

Or,
THE OZZIE AND HARRIET DOPE ALBUM:
High Mom,
High Pop,
High Ricky,
High David,
High Thorny,
Oh, High Doc.

ON THE REST OF THE RANGE: L. A. Supergroup Jo Jo Gunne is alleged to be singing with David Geffen's new label, Asylum . . . Sopwith Camel is back together and working in Northern California, as is Cat Mother, who used to be known as Cat Mother And The All Night Newsboys, and are much more laid back after some hiding out in Mendocino . . . Jerry Garcia makes several guest appearances on albums by a variety of new artists for release this summer and fall—with organist Howard Wales (jazz) on the Douglas label; with the New Riders of the Purple Sage (country) on Columbia, to name a couple . . . The Band's new album might be out this week . . . The Mamas and Papas are just about 75 per cent finished recording their "final Dunhill album" . . . Boz Scaggs will record his second Columbia album in England with Glyn Johns next month . . . Blood, Sweat and Tears will perform free for the inmates of California's Chino Correctional Facility next weekend . . . Hoyt Axton will do a national tour with a five-man backing group this fall.

Carpenters Honored



ASCAP Western Regional Director Herb Gottlieb (right) and Assistant Director Peter Burke (left) presented Awards of Merit to Richard and Karen Carpenter for their gold record, "(They Long To Be) Close To You," produced by Jack Dougherty on A&M Records, written by Bacharach/David. The Carpenters' current chart hit, "Rainy Days and Mondays," is receiving much airplay. Richard Carpenter has recently joined ASCAP as a songwriter member. Photo: Mark Chester.

Carole King

(Continued from page 6)

Larkey, on bass (both acoustic string and electric). Danny Kortchmar flew in from California to contribute ethereal guitar licks on "It's Too Late," which closed the set. After intermission, Carole introduced the "Troubadour Quartet" (two violins and two cellos), which backed her tastefully throughout, including the Taylor duet. Her encore, "Natural Woman," was again a piano solo.

This song, originally recorded by Aretha Franklin, is very different as sung by its co-writer (Jerry Wexler, as well as Gerry Goffin, is also credited). Carole King is her own natural woman. In her reading of it, the song is not so much a boast as a very personal, intimate confession.

Other highs (in a performance really without lows) were the delicately poignant "Child of Mine," a yearning "Home Again" and her masterpiece, "So Far Away" (with a wonderfully melodic bass line by Larkey). And there were new songs, too, the best of which were the joyous "After All This Time" (written for Merry Clayton) and "A Song of Long Ago."

Carole King was a proven master of her trade years ago, and yet it seems that she has only just begun to fulfill the total promise of her genius. Will the creative juices ever stop flowing? Hopefully, never. At any rate, her music, the lifeblood of a generation, is of the ages. Thank you, Carole King. Gregg Geller

Sam & Dave's New Distribution

■ Sam and Dave's Record Distributors, Inc., a new independent distributorship in Los Angeles, will open July 1 with headquarters at 2952 West Pico Blvd.

Don Davis and Sam Ginsburg are partners in the new business venture. Both were formerly with Record Merchandising in Los Angeles for several years where Davis was Office Manager and Ginsburg was General Manager. Firm is currently negotiating with manufacturers for Southern California distribution and will announce label affiliations on opening.

Atlantic Inks The Enticers

■ Atlantic Records has signed an exclusive, long-term contract with new R&B group from New Orleans, the Enticers. Act is managed by Elijah Walker of New Orleans. Jerry Wexler, Atlantic Exec VP, signed the group.

The group's first single, "Story Teller," released this week, was produced and arranged by Wardell Quezergue, the man who has co-produced, with Walker, King Floyd's hits on Chimneyville Records. The Enticers' initial single is already taking off, according to Atlantic promo chief Henry Allen, who brought the group to the label.

Monarch Plating Strikes in L.A.

■ LOS ANGELES — Employees of the plating facilities of Monarch Record Manufacturing, Inc., and its subsidiary AFM Engineering went out on strike June 16.

According to Wallace Gordon, one of the strike's leaders, employees are seeking an increase of 75 cents per hour. Monarch has countered with a 60 cents proposal.

Sunshine Snake Label is Formed

■ HOLLYWOOD — The Taylor-Laughlin Company announces the formation of Sunshine Snake Records and Gary Blair to direct activities of the new label. Dolores Taylor is President of Taylor-Laughlin. Initial product: a single, "One Tin Soldier, The Legend of Billy Jack," performed by Coven.

Stigwood Warns 'Superstar' 'Pirates'

■ NEW YORK — Robert Stigwood, Chairman of the Robert Stigwood Group, Ltd., has issued a warning to those who attempt to present the rock opera "Jesus Christ Superstar" in concert or dramatic form, the copyrights to which are solely owned by his organization, the composers Andrew Lloyd Webber and Tim Rice, and Leeds Music, Ltd.

Branding these parties "outright pirates," Stigwood said: "It is patently clear that a small group of people have set out to mislead and deceive the public. We intend, in every case, to pursue vigorously anyone who attempts to infringe on our copyrights."

"Our attorneys, John Eastman of Eastman & Eastman, and Robert Osterberg of Abeles and Clark, have already successfully halted proposed productions of the work in Washington, D.C.; Baltimore, Md.; Richmond, Va.; Louisville, Ky.; Cincinnati, O.; New Orleans, La.; Memphis, Tenn.; Philadelphia, Pa.; Cleveland, O., and St. Louis, Mo.

'Last-Minute Application'

"In the one instance where we have not received an injunction—Milwaukee—it was merely due to our necessarily last-minute application for the injunction. We have, however,

since lodged a suit for damages against this production.

"Just today [June 24] Judge McLean of the U. S. District Court in New York granted a preliminary restraining order against the promoter, the sponsoring college and the ticket agency to halt a scheduled performance in Troy, New York.

"In Toronto earlier this week, a judge ordered the Canadian Rock Opera Company to post a substantial bond and appointed an accountant to audit all monies for the production scheduled for June 27, pending a forthcoming trial. The judge also ordered that the title 'Jesus Christ Superstar' be removed from all advertising of the concert.

"There is presently outstanding a preliminary injunction in the U.S. District Court, Southern District of New York, enjoining the American Rock Opera Company and other defendants from performing 'Superstar.' We have moved to incite them for contempt of court on the grounds that they have violated Judge Constance Baker Motley's previous injunction. This case will be heard on Tuesday, June 29."

ROULETTE

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HIT BOUND SINGLES

"DRAGGIN' THE LINE"

TOMMY JAMES

R-7103

BRAND NEW

"LIKE AN OPEN DOOR"

FUZZ

C-177

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—ROCKY G.

Hartman Mills Hollywood Rep

■ HOLLYWOOD — Stanley Mills, New York music publisher, in another expansion move to support his recent overseas activities has assigned publisher Tom Hartman as his West Coast representative for September Music Corp. (ASCAP) and Galahad Music Corp. (BMI).

Both of these Mills music companies will be headquartered in Hollywood along with Hartman's own Hartman Bros. Music, Inc. (BMI), Hartman-Barker Music, Inc. (ASCAP), and Pott Productions at 1710 No. La Brea. Hartman will be handling the promotion and placement of current and new copyrights for both September and Galahad Music in Hollywood.

Wes McWain, Director of the Hartman companies, will assist in the West Coast administration of both the Mills publishing houses.

Miles Single in New Push

■ CHICAGO — Because of demand, Mercury Records has released Buddy Miles' "Them Changes" single, originally released in January, 1970.

An all-out effort is underway at Mercury with special flyers being prepared and direct communication on all levels. All mu-

sic and juke-box operators will receive sample copies of the single as well as title strips.

Stan Bly, National Promotion Director, Pop Singles, will undertake an extensive on-the-road schedule, as will National Promotion Director for R&B, Logan Westbrooks.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AJAX LIQUOR STORE Lew Bedell (Meadowlark, ASCAP).....	65
ALBERT FLASHER Jack Richardson for Nimbus 9 (Dunbar Cirrus Expressions, BMI).....	22
AND WHEN SHE SMILES Maynard Solomon with Jack Lothrop & David Wilkes (Duchess, BMI).....	82
BEGINNINGS James William Guercio (Aurelius, BMI).....	61
BRAND NEW ME Jerry Wexler, Tom Dowd & Arif Mardin (Assorted/Parabut, BMI).....	77
BRING THE BOYS HOME Jerry Fuller (Gold Forever, BMI).....	28
BROWN SUGAR Jimmy Miller (Gideon, BMI).....	31
CAN'T FIND THE TIME Jim Long and Norm Miller (Interval, BMI).....	55
CAUGHT IN A DREAM Bob Ezrin-Jack Richardson (Bizarre/Alive Ent., BMI).....	83
CHANGE PARTNERS Stephen Stills & Bill Halverson (Gold Hill, BMI).....	54
CHICAGO Graham Nash (Giving Room, BMI).....	33
COLOUR MY WORLD James William Guercio (Aurelius, BMI).....	61
CRAZY ABOUT THE LA LA LA "Smooky," Henry Crosby, Terry Jackson (Jobete, BMI).....	87
DAY BY DAY Bobby Martin Inc. with Souleville Prod. (Mardix/Don Jose, BMI).....	62
DEEP ENOUGH FOR ME Greg Browne & Ocean (Canint. Capac, ASCAP).....	72
DO YOU KNOW WHAT TIME IT IS Bobby Flax & Lanny Lambert (Kama Sutra, BMI).....	57
DONE TOO SOON Tom Catalano (Prophet, ASCAP).....	88
DON'T KNOCK MY LOVE Dave Crawford & Brad Shapiro (Erva, BMI).....	8
DON'T PULL YOUR LOVE STEVE BARRI (Cents & Pence, BMI).....	6
DON'T SAY YOU DON'T REMEMBER Victrix Prod. (Sunbeam, BMI).....	75
DOUBLE BARREL W. Riley (Interglobal, BMI).....	43
DOUBLE LOVIN' Rick Hall (Fame, BMI).....	17
DRAGGIN' THE LINE Tommy James & Bob King (Big Seven, BMI).....	27
ESCAPE-JSM James Brown (Dynatone, BMI).....	42
FOLLOW ME Milton Okun (Cherry Lane, ASCAP).....	86
FUNKY NASSAU—Part 1 Martin Prod. (Sherlin, BMI).....	15
GET IT ON Frank Bob Destocki (Cha-Bil, ASCAP).....	38
GIVE UP YOUR GUNS Michael Wright (Moonbeam, ASCAP).....	85
HERE COMES THAT RAINY DAY FEELING AGAIN Roger Cook & Roger Greenaway (January, BMI).....	19
HE'S SO FINE Billy Sherrill (Bright Tunes, BMI).....	81
HEY LOVE Stan Watson & Staff (Nickel, BMI).....	66
HIGH TIME WE WENT Denny Cordell (TRO-Andover, ASCAP).....	20
HOUSE AT POOH CORNER William E. McEveen (Pampco, BMI).....	53
HOW CAN YOU MEND A BROKEN HEART Bee Gees & Robert Stigwood (Casserole Warner-Tamerlane, BMI).....	63
I DON'T KNOW HOW TO LOVE HIM Larry Marks (Leeds, ASCAP).....	30
I DON'T WANT TO DO WRONG Johnny Bristol (Jobete, BMI).....	21
I HEAR THOSE CHURCH BELLS RINGING Tokens & Dave Appell (Pocket Full of Tunes/Saturday, BMI).....	92
I KNOW I'M IN LOVE J. James (Kama Sutra/James Boy, BMI).....	37
I LOVE YOU YADY DAWN Cliff Edwards (Martin Cooper, ASCAP).....	56
I NEED SOMEONE (TO LOVE ME) Joe Bihari (Modern, BMI).....	100
I'LL MEET YOU HALFWAY Wes Farrell (Screen Gems-Columbia, BMI).....	7
IF NOT FOR YOU Bruce Welch & John Farrar (Big Sky, ASCAP).....	70
I'M A BELIEVER Jeff Barry & Ellie Greenwich (Screen Gems-Columbia, BMI).....	69
INDIAN RESERVATION Mark Lindsay (Acuff-Rose, BMI).....	3
IN THESE CHANGING TIMES Frank Wilson (Jobete, BMI).....	84
IT DON'T COME EASY George Harrison (Startling, BMI).....	4
IT'S TOO LATE Lou Adler (Screen Gems-Columbia, BMI).....	1
I'VE FOUND SOMEONE OF MY OWN Joe Porter (Mango/Run-a-Muck, BMI).....	78
JOY TO THE WORLD Richard Podolor (Lady Jane, BMI).....	39
LANGUAGE OF LOVE McCoy-Cobb (McCoy, BMI).....	98
LIGHT SINGS Bones Howe (Sunbeam, BMI).....	25

LIKE AN OPEN DOOR Joe Tate (Ferncliff/JAMF, BMI).....	67
LOVE IS LIFE—Joe Wissert (Hummit, BMI) ..	95
LOVE'S MADE A FOOL OF YOU Cochise (Nor Va Jak, BMI).....	97
LOVE MEANS Randy Woods & Wilder Bros. (Bon Ton, ASCAP).....	65
LOVE THE ONE YOU'RE WITH R. O. & R. Isley (Gold Hill, BMI).....	51
MFRCY. MERCY ME (THE ECOLOGY) Marvin Gaye (Jobete, BMI).....	64
MIGHTY CLOUDS OF JOY Buddy Buie & Steve Tyrell (Low-Sal, BMI).....	91
MOON SHADOW Paul Samwell-Smith (Irving, BMI).....	44
MOZART SYMPHONY 40 Rafael Trabucelli (Morro, BMI).....	89
MR. BIG STUFF Wardali Quezuerque (Malacoo/Caralio, BMI).....	16
NATHAN JONES Frank Wilson (Jobete, BMI).....	18
NEVER CAN SAY GOODBYE Isaac Hayes (Jobete/Portable, BMI).....	23
NEVER DREAMED YOU'D LEAVE IN SUMMER Stevie Wonder (Jobete, BMI).....	94
NEVER ENDING SONG OF LOVE Delaney Bramlett for RelBon (Metric, BMI).....	32
OOH POO PAH DOO Ike Turner (Minit, BMI).....	50
DVER AND OVER Stan Watson & Staff (Nickel Shoe, BMI).....	66
PUPPET MAN Gordon Mills (Screen Gems-Columbia, BMI).....	14
RAINY DAYS AND MONDAYS Jack Daugherty (Almo, ASCAP).....	2
RAINY JANE Jackie Mills (Screen Gems-Columbia, BMI).....	44
RESURRECTION SHUFFLE Ashton, Gardner & Dyke (Coletta, ASCAP).....	79
RIDERS ON THE STORM Bruce Botnick & The Doors (Doors, ASCAP).....	68
RINGS Chips Moman (Unart, BMI).....	60
SHE DIDN'T DO MAGIC Gernhard Fnt. (Famous/Kaiser/Big Leaf, ASCAP).....	59
SHE'S NOT JUST ANOTHER WOMAN Holland-Dazier-Holland Prod. (Gold Forever, BMI).....	11
SIGNS Dallas Smith for Renaissance Prod. (4 Star, BMI).....	40
SMILING FACES SOMETIMES Norman Whitfield (Jobete, BMI).....	93
SOONER OR LATER Steve Barri (Zekley/Paris, ASCAP).....	24
SPINNING AROUND Silvester, Simmons, McPherson (L.T.D., BMI).....	35
STOP, LOOK, LISTEN Thom Bell (Bellboy/Assorted, BMI).....	47
SUMMER SAND Tokens & Dave Appell (Pocket Full of Tunes/Saturday, BMI).....	52
SUPERSTAR Tom Rice & Andrew Lloyd Webber (Leeds, ASCAP).....	36
SUSPICIOUS MINDS Dave Crawford & Brad Shapiro (Press, BMI).....	90
SWEET AND INNOCENT Rick Hall (Tree & Tune, BMI).....	26
TAKE ME HOME. COUNTRY ROADS Milton Okun (Cherry Lane, ASCAP).....	29
TAKE MY HAND—Jimmy Bowen & Kenny Rogers (Jolly Rogers, ASCAP).....	99
TALKING IN YOUR SLEEP Joe Wissert (Early Morning, ASCAP).....	73
TARKIO ROAD Nick Gravenites (Talking Beaver, BMI).....	49
THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Eddie Kramer (Quackenbush/Kensho, ASCAP).....	13
THE LAST TIME I SAW HER Al deLory (Warner-Tamerlane, BMI).....	96
TOO LONG ON THE ROAD Jerry Fuller (Screen Gems-Columbia, BMI).....	74
TRFAT HER LIKE A LADY Bob Archibald (Door, BMI).....	5
WALK AWAY James Gang & Bill Szymczyk (Pamco/Home Made, BMI).....	48
WANT ADS (Gold Forever, BMI).....	12
WATCH THE RIVER FLOW Bob Dylan (Big Sky, ASCAP).....	76
WILD HORSES Jimmy Miller (Gideon, BMI).....	34
WHEN YOU'RE HOT YOU'RE HOT Chet Atkins (Vector, BMI).....	9
YOU GOTTA HAVE LOVE IN YOUR HEART Clay McMurray (Jobete, BMI).....	46
YOU'RE THE ONE FOR ME John Richbourg & Joe Simon (Gaucho/Unichappel, BMI).....	80
YOU'RE THE REASON WHY Gambie-Huff (World War Three, BMI).....	71
YOU'VE GOT A FRIEND Joel Dorn & Arif Mardin (Screen Gems-Columbia, BMI).....	10
YOU'VE GOT A FRIEND Peter Asher (Screen Gems-Columbia, BMI).....	45



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JULY 3, 1971

THIS WK. LAST WK.

101	120	LOVE ME RASCALS—Columbia 4-45400 (Purusa, ASCAP)
102	107	ARE YOU LONELY SISTERS LOVE—A&M 1259 (DeFrantz/Moniaue, ASCAP)
103	—	LIAR 3 DOG NIGHT—Dunhill D-4282 (ABC) (Mainstay, BMI)
104	104	CALIFORNIA EARTHQUAKE NORMAN GREENBAUM—Reprise 1008 (Great Honesty, BMI)
105	108	I WANT TO TAKE YOU HIGHER KOOL & THE GANG—Delite 540 (Daly City, BMI)
106	109	THE SOUND OF SILENCE PEACHES & HERB—Columbia 4-45386 (Charing Cross, BMI)
107	111	YOU'VE GOT TO EARN IT STAPLE SINGERS—Stax 0093 (Jobete, BMI)
108	134	HILL WHERE THE LORD HIDES CHUCK MANGIONE—Mercury 73298 (Rohaba/Roosevelt, BMI)
109	114	HE'S GONNA STEP ON YOU JOHN KONKOS—Elektra 45729 (TRO-Andover, ASCAP)
110	—	WHEN MY LITTLE GIRL IS SMILING STEVE ALAIMO—Entrance 7501 (CBS) (Screen Gems-Columbia, BMI)
111	113	MOTHER NATURE'S WINE SUGARLOAF—United Artists 50784 (Claridge/Dream Canyon, ASCAP)
112	112	LOVE SONG VOGUES—Bell 991 (Razzle Dazzle/Kama Sutra, BMI)
113	106	CALL ME UP IN DREAMLAND VAN MORRISON—Warner Brothers 7488 (Van Jan/Warner Brothers, ASCAP)
114	76	HELP THE POOR B. B. KING—ABC 11302 (Noma, BMI)
115	125	GOOD ENOUGH TO BE YOUR WIFE JEANNIE C. RILEY—Plantation 75 (SSS) (Belwin/Mills, ASCAP)
116	127	WHEN YOU GET RIGHT DOWN TO IT RONNIE DYSON—Columbia 4-45387 (Screen Gems/Columbia, BMI)
117	117	DO WHAT YOU GOTTA DO ROBERTA FLACK—Atlantic 2785 (Rivers, BMI)
118	—	WE ARE NEIGHBORS CHI-LITES—Brunswick 55455 (Hog, ASCAP)
119	119	SOMEDAY, SOMEWAY CENTER STAGE—RCA 74-0480 (Lady Britt/Despan, BMI)
120	124	I WON'T MENTION IT AGAIN RAY PRICE—Columbia 45329 (Seaview, BMI)
121	122	CUBANO CHANT EL CHICANO—Kapp 2129 (Delta, ASCAP)
122	—	SO LONG, MARIANNE BRIAN HYLAND—Uni 55287 (Stranger, BMI)
123	123	GWEN TOMMY OVERSTREET—Dot 17375 (Shenandoah, ASCAP)
124	—	REAP WHAT I'VE SOWED CLIMAX BLUES BAND—Sire SI 351 (Polydor) (Chrysalis, ASCAP)
125	118	SEA CRUISE JOHNNY RIVERS—United Artists 50778 (Ace/Lancer, BMI)
126	137	POOR LITTLE PEARL BILLY JOE ROYAL—Columbia 4-45406 (Songpainter, BMI)
127	148	MAKE IT WITH YOU RALFI PAGAN—Wand 11236 (Scepter) (Screen Gems-Columbia, BMI)
128	129	THEN YOU WALK IN SAMMI SMITH—Mega 615-0026 (100 Oaks, BMI)
129	—	COME BACK HOME BOBBY GOLDSBORO—United Artists 50807 (Detail, BMI)
130	133	I REALLY TOUCHED YOU TERRELL & DAHROUGE—Paramount 0088 (Gil, BMI)
131	135	MONEY MOB—Colossus 145 (Jobete, BMI)
132	—	SATURDAY MORNING CONFUSION BOBBY RUSSELL—United Artists 50788 (Pix Russ. ASCAP)
133	—	SOMETHING IN YOUR BLOOD CROW—Amaret 133 (Irod/Lorlimar, BMI)
134	—	ONE-WAY TICKET TYRONE DAVIS—Dakar 624 (Cotillion) (Julio/Brian, BMI)
135	—	WE'RE ALL GOING HOME BOBBY BLOOM—MGM 14246 (Heiress, BMI)
136	142	CAN'T NOBODY SEE MY FACE JOHN HETHERINGTON—Uni 55284 (Gil, BMI)
137	141	TEARS, TEARS, AND MORE TEARS LEE DORSEY—Spring 114 (Polydor) (Marsaint, BMI)
138	138	DON'T STOP NOW BUCHANAN BROTHERS—Event 205 (Polydor) (Blendingwell, ASCAP)
139	—	WHATCHA SEE IS WHATCHA GET DRAMATICS—Volt 5048 (Groovesville, BMI)
140	140	TWENTIETH CENTURY FOX NORMAN GREENBAUM—Gragar 71-0107 (RCA) (Very Important, ASCAP/Screen Gems-Columbia, BMI)
141	145	I BELIEVE IN YOU RITA COOLIDGE—A&M 1271 (Broken Arrow/Cotillion, BMI)
142	147	NEAR YOU BOZ SCAGGS—Columbia 4-45408 (Blue Street, ASCAP)
143	—	PUFF OF SMOKE ROY HEAD—TMI 9000 (CBS) (East/Memphis, BMI)
144	—	I'M SORRY BOBBY BLAND—Duke 466 (Armo-Big Star, BMI)
145	132	AWAITING ON YOU ALL SILVER HAWK—Westbound 178 (Janus) (Harrisons, BMI)
146	105	AND I LOVE YOU SO BOBBY GOLDSBORO—United Artists 50776 (Mayday/Yaweh Tunes, BMI)
147	—	INDIAN SUMMER AUDIENCE—Elektra 45732 (R&M, ASCAP)
148	136	LULLABY IN THE RAIN HAPPENINGS—Jubilee 5712 (Pocketful of Tunes/MRC, BMI)
149	—	I AIN'T GOT TIME ANYMORE GLASS BOTTLE—Avco Embassy 4575 (Leeds, ASCAP)
150	—	BEFORE MY TIME RIO GRANDE—RCA 74-0486 (Dunbar, BMI)

JULY 3, 1971



THE SINGLES CHART

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

THIS WK. LAST WK.

WKS. ON CHART

1	2	IT'S TOO LATE CAROLE KING Ode '70 66015 (A&M)		8
2	3	RAINY DAYS AND MONDAYS CARPENTERS/A&M 1260		8
3	7	INDIAN RESERVATION RAIDERS Columbia 4-45332		13
4	1	IT DON'T COME EASY RINGO STARR/Apple 1831		11
5	6	TREAT HER LIKE A LADY CORNELIUS BROTHERS & SISTER ROSE/United Artists 50721		17
6	13	DON'T PULL YOUR LOVE HAMILTON, JOE FRANK & REYNOLDS/ Dunhill 4276 (ABC)		7
7	4	I'LL MEET YOU HALFWAY PARTRIDGE FAMILY/Bell 996		9
8	9	DON'T KNOCK MY LOVE WILSON PICKETT Atlantic 2797		11
9	12	WHEN YOU'RE HOT, YOU'RE HOT JERRY REED/RCA 47-0097		9
10	20	YOU'VE GOT A FRIEND JAMES TAYLOR/Warner Brothers 7498		5
11	14	SHE'S NOT JUST ANOTHER WOMAN 8th DAY Invictus 9087 (Capitol)		9
12	5	WANT ADS HONEY CONE /Hot Wax 7011 (Buddah)		13
13	17	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE CARLY SIMON/Elektra 45274		12
14	15	PUPPET MAN TOM JONES/Parrot 40062 (London)		7
15	18	FUNKY NASSAU—PART 1 BEGINNING OF THE END/ Alston 4595 (Atlantic)		8
16	30	MR. BIG STUFF JEAN KNIGHT/Stax 0088		6
17	10	DOUBLE LOVIN' OSMONDS/MGM 142569		8
18	8	NATHAN JONES SUPREMES /Motown 1182		9
19	24	HERE COMES THAT RAINY DAY FEELING AGAIN FORTUNES/Capitol 3086		7
20	28	HIGH TIME WE WENT JOE COCKER A&M 1258		8
21	26	I DON'T WANT TO DO WRONG GLADYS KNIGHT & THE PIPS/ Soul 35038 (Motown)		4
22	23	ALBERT FLASHER GUESS WHO/RCA 74-0458		14
23	27	NEVER CAN SAY GOODBYE ISAAC HAYES/ Enterprise ENA 9031 (Motown)		8
24	31	SOONER OR LATER GRASS ROOTS/Dunhill 4279 (ABC)		5
25	25	LIGHT SINGS 5th DIMENSION/Bell 999		7
26	11	SWEET AND INNOCENT DONNY OSMOND/MGM 14227		15
27	32	DRAGGIN' THE LINE TOMMY JAMES/Roulette 7103		5
28	33	BRING THE BOYS HOME FREDA PAYNE/Invictus 9092 (Capitol)		7
29	37	TAKE ME HOME, COUNTRY ROADS JOHN DENVER/RCA 74-0445		12
30	19	I DON'T KNOW HOW TO LOVE HIM HELEN REDDY/Capitol 3027		17
31	16	BROWN SUGAR ROLLING STONES/Rolling Stones 19100 (Atlantic)		10
32	38	NEVER ENDING SONG OF LOVE DELANEY & BONNIE/Atco 6894		5
33	39	CHICAGO GRAHAM NASH/Atlantic 2804		6
34	42	WILD HORSES ROLLING STONES/Rolling Stones 19101 (Atlantic)		3
35	35	SPINNING AROUND MAIN INGREDIENT /RCA 74-0456		10
36	21	SUPERSTAR MURRAY HEAD/Decca 73-2603		38
37	45	I KNOW I'M IN LOVE CHE CHE & PEPE/Buddah 225		6
38	46	GET IT ON CHASE/Epic 5-10738 (Columbia)		6
39	22	JOY TO THE WORLD THREE DOG NIGHT/Dunhill 4272 (ABC)		17
40	49	SIGNS FIVE MAN ELECTRICAL BAND/Lionel 3213 (MGM)		7
41	50	MOON SHADOW CAT STEVENS A&M 1265		3
42	60	ESCAPE-ISM JAMES BROWN/People 2500		6
43	52	DOUBLE BARREL DAVID & ANSIL COLLINS/Big Tree 115 (Ampex)		6
44	57	RAINY JANE DAVY JONES/Bell 45-11		2
45	54	YOU'VE GOT A FRIEND ROBERTA FLACK & DONNY HATHAWAY/ Atlantic 2808		6
46	48	YOU GOTTA HAVE LOVE IN YOUR HEART SUPREMES & FOUR TOPS/Motown 1181		4
47	56	STOP, LOOK, LISTEN STYLISTICS/Avco Embassy 4572		6
48	53	WALK AWAY JAMES GANG/ABC 11301		6
49	51	TARKIO ROAD BREWER & SHIPLEY/Kama Sutra 524 (Buddah)		7

50	40	OOH POO PAH DOO IKE & TINA TURNER/United Artists 50782	7
51	91	LOVE THE ONE YOU'RE WITH ISLEY BROTHERS/ T-Neck 920 (Buddah)	2
52	59	SUMMER SAND DAWN Bell 107	3
53	55	THE HOUSE AT POOH CORNER NITTY GRITTY DIRT BAND United Artists 50769	10
54	64	CHANGE PARTNERS STEPHEN STILLS/Atlantic 2806	5
55	69	CAN'T FIND THE TIME ROSE COLORED GLASS/Bang 584	11
56	63	I LOVE YOU LADY DAWN BELLS/Polydor 15027	4
57	61	DO YOU KNOW WHAT TIME IT IS CIRCA '58 & P-NUT GALLERY Buddah 239	4
58	68	LOVE MEANS SOUNDS OF SUNSHINE /Ranwood 896	5
59	65	SHE DIDN'T DO MAGIC/I'M THE ONLY ONE LOBO/ Big Tree 116 (Ampex)	4
60	67	RINGS CYMARRON Entrance 7500 (Columbia)	4
61	70	BEGINNINGS/COLOUR MY WORLD CHICAGO/Columbia 4-45417	2
62	62	DAY BY DAY CONTINENTAL 4/Jay Walking 011 (Soulville)	5
63	80	HOW CAN YOU MEND A BROKEN HEART BEE GEES/Atco 45-6824	2

CHARTMAKER OF THE WEEK

64	—	MERCY, MERCY ME (THE ECOLOGY) MARVIN GAYE/Tamla 54207 (Motown)		1
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65	58	AJAX LIQUOR STORE HUDSON & LANDRY/Dore 855	10
66	74	HEY LOVE/OVER AND OVER DELFONICS/Philly Groove 116 (Bell)	3
67	73	LIKE AN OPEN DOOR FUZZ/Calla 177 (Roulette)	3
68	—	RIDERS ON THE STORM DOORS/Elektra 45738	1
69	78	I'M A BELIEVER NEIL DIAMOND/Bang 586	2
70	77	IF NOT FOR YOU OLIVIA NEWTON JOHN/Uni 55281 (MCA)	6
71	86	YOU'RE THE REASON WHY EBONYS/ Philadelphia Intl. 3503 (CBS)	4
72	85	DEEP ENOUGH FOR ME OCEAN/Kamaa Sutra 525 (Buddah)	2
73	83	TALKING IN YOUR SLEEP GORDON LIGHTFOOT/Reprise 1020	2
74	75	TOO LONG ON THE ROAD MARK LINDSAY/Columbia 45385	5
75	79	DON'T SAY YOU DON'T REMEMBER BEVERLY BREMERS/ Scepter 12300	4
76	90	WATCHING THE RIVER FLOW BOB DYLAN/Columbia 4-45409	2
77	66	BRAND NEW ME ARETHA FRANKLIN/Atlantic 47-2796	7
78	81	I'VE FOUND SOMEONE OF MY OWN FREE MOVEMENT/Decca 32818	5
79	93	RESURRECTION SHUFFLE ASHTON, GARDNER & DYKE/Capitol 3060	2
80	—	YOU'RE THE ONE FOR ME JOE SIMON/Spring 115 (Polydor)	1
81	101	HE'S SO FINE JODY MILLER/Epic 5-10734	1
82	88	AND WHEN SHE SMILES WILDWEEDS/Vanguard 35134	4
83	84	CAUGHT IN A DREAM ALICE COOPER/Warner Brothers 7490	4
84	92	IN THESE CHANGING TIMES FOUR TOPS/Motown 1185	2
85	87	GIVE UP YOUR GUNS BUOYS/Scepter 12318	3
86	89	FOLLOW ME MARY TRAVERS/Warner Brothers 7490	3
87	126	CRAZY ABOUT THE LA LA LA SMOKEY ROBINSON & THE MIRACLES/Tamla 54206 (Motown)	1
88	72	DONE TOO SOON NEIL DIAMOND/Uni 55278	5
89	95	MOZART SYMPHONY #40 WALDO DE LOS RIOS/ United Artists 7468	3
90	96	SUSPICIOUS MINDS DEE DEE WARWICK/Atco 6810	3
91	116	MIGHTY CLOUDS OF JOY B. J. THOMAS/Scepter 12320	1
92	94	I HEAR THOSE CHURCHBELLS RINGING DUSK/Bell 990	5
93	121	SMILING FACES SOMETIMES UNDISPUTED TRUTH/ Gordy 7108 (Motown)	1
94	99	NEVER DREAMED YOU'D LEAVE IN SUMMER STEVIE WONDER/Tamla 54202 (Motown)	2
95	102	LOVE IS LIFE EARTH, WIND & FIRE/Warner Brothers 7492	1
96	139	THE LAST TIME I SAW HER GLEN CAMPBELL/Capitol 3123	1
97	97	LOVE'S MADE A FOOL OUT OF YOU COCHISE United Artists 7468	6
98	103	LANGUAGE OF LOVE INTRIGUES/Yew 1012 (Golden)	1
99	131	TAKE MY HAND KENNY ROGERS & FIRST EDITION/Reprise 1018	1
100	110	I NEED SOMEONE (TO LOVE ME) Z. Z. HILL/Kent 4547	1

PRODUCERS AND PUBLISHERS ON PAGE 30

FLASHMAKER OF THE WEEK



TARKUS
EMERSON, LAKE & PALMER
Cotillion

TOP FM AIRPLAY THIS WEEK

- ALBUM II—Loudon Wainwright III—Atlantic
- BST 4—Columbia
- BLUE—Joni Mitchell—Reprise
- LIVE—Free—(Import)
- TARKUS—Emerson, Lake & Palmer—Cotillion
- WHAT YOU HEAR IS WHAT YOU GET—Ike & Tina Turner—UA

WPLJ-FM/NEW YORK

- AGE OF SUNLIGHT—Bronco—(Import)
- ALBUM II—Loudon Wainwright III—Atlantic
- ARKANSAS TRAP—George "Harmonica" Smith—Deram
- BLUE—Joni Mitchell—Reprise
- CALCIUM LIGHT NIGHT—Charles Ives—Columbia
- JEREMIAH—Aliotta Haynes—Ampex
- LIVE—Free—(Import)
- LIVE—Randy Newman—WB
- TARKUS—Emerson, Lake & Palmer—Cotillion
- TUCKY BUZZARD—Capitol

WLIR-FM/LONG ISLAND

- ALBUM II—Loudon Wainwright III—Atlantic
- PETER ALLEN—Metromedia
- BLUE—Joni Mitchell—Reprise
- JUST AS I AM—Bill Withers—Sussex
- REVOLUTION—Hedge & Donna—Polydor
- ROCKIN' ROBIN—Freddie Cannon—Buddah
- SOUR MILK SEA—(LP cut)—Jackie Lomax—Apple
- SUPA'S JAMBOREE—Paramount
- TARKUS—Emerson, Lake & Palmer—Cotillion
- TAX FREE—Polydor

WPHD-FM/BUFFALO

- AGE OF SUNLIGHT—Bronco—(Import)
- BIRD ON A WIRE—Tim Hardin—Columbia
- BLUE—Joni Mitchell—Reprise
- ELECTRIC HOT TUNA—RCA
- EVERY PICTURE TELLS A STORY—Rod Stewart—Mercury
- GET OFF IN CHICAGO—Harvey Mandel—Ovation
- LIVE—Free—(Import)
- LIVE—Randy Newman—WB
- REVOLUTION—Hedge & Donna—Polydor
- TARKUS—Emerson, Lake & Palmer—Cotillion

WHVY-FM/SPRINGFIELD, MASS.

- ALBUM II—Loudon Wainwright III—Atlantic
- BIRD ON A WIRE—Tim Hardin—Columbia
- COMMON BOND—Ides Of March—WB
- EVERYTHING IS EVERYTHING—Donny Hathaway—Atco
- IF YOU SAW THRO' MY EYES—Ian Matthews—Vertigo
- JASPER WRATH—Sunflower

- MAKE YOU HAPPY—Staple Singers—Epic
- RALPH McTELL'S UNFINISHED ALBUM—Paramount
- REFORMATION—California Earthquake—UA
- WHAT YOU HEAR IS WHAT YOU GET—Ike & Tina Turner—UA

WMMR-FM/PHILADELPHIA

- FRIENDS OF LOVE—Chuck Mangione—Mercury
- FROG CITY—Southern Comfort—Capitol
- LIVE—Free—(Import)
- LIVE—Randy Newman—WB
- PASS THE PLATE—Crusaders—Chisa
- ANDY ROBERTS WITH EVERYONE—Ampex
- SINFONIAS—Waldo De Los Rios—UA
- SWALLOW TALES—Cochise—UA
- WARM WATERS—Charles Lloyd—Kapp
- WHAT'S GOING ON—Marvin Gaye—Tamla

WMAL-FM/WASHINGTON, D. C.

- ACE OF SUNLIGHT—Bronco—(Import)
- BIRD ON A WIRE—Tim Hardin—Columbia
- BST 4—Columbia
- BLUE—Joni Mitchell—Reprise
- FROG CITY—Southern Comfort—Capitol
- BOB GIBSON—Capitol
- LIVE—Canned Heat—UA
- LIVE—Free—(Import)
- REVOLUTION—Hedge & Donna—Polydor
- SONGS—Jackie DeShannon—Capitol

WPLO-FM/ATLANTA

- BIRD ON A WIRE—Tim Hardin—Columbia
- BST 4—Columbia
- COGNITION—The Road—Kama Sutra
- GET OFF IN CHICAGO—Harvey Mandel—Ovation
- LIVE—Free—(Import)
- RALPH McTELL'S UNFINISHED ALBUM—Paramount
- OVERDOG—Keef Hartley Band—Deram
- SONGS—Jackie DeShannon—Capitol
- TARKUS—Emerson, Lake & Palmer—Cotillion
- WEATHER REPORT—Columbia

WWOM-FM/NEW ORLEANS

- AERIAL PANDEMONIUM BALLET—Nilsson—RCA
- AFREAKA—Demon Fuzz—Janus
- ALBUM II—Loudon Wainwright III—Atlantic
- BST 4—Columbia
- BLUE—Joni Mitchell—Reprise
- ELECTRIC HOT TUNA—RCA
- FOURTH—Soft Machine—Columbia
- LIVE—Randy Newman—WB
- ONE FINE MORNING—Lighthouse—Cotillion
- TARKUS—Emerson, Lake & Palmer—Cotillion

WEDR-FM/MIAMI

- AERIAL PANDEMONIUM BALLET—Nilsson—RCA
- BLUE—Joni Mitchell—Reprise
- COCHISE—UA
- COGNITION—The Road—Kama Sutra
- DON'T LAY NO BOOGIE WOOGIE ON THE KING OF ROCK AND ROLL—(Single)—John Baldry—WB
- FABLE OF THE WINGS—Keith Christmas—Polydor
- HERE COMES THE SUN—Nina Simone—RCA
- LIVE—Randy Newman—WB
- REVOLUTION—Hedge & Donna—Polydor
- TARKUS—Emerson, Lake & Palmer—Cotillion

WMMS-FM/CLEVELAND

- BLUE—Joni Mitchell—Reprise
- DEATH WALKS BEHIND YOU—Atomic Rooster—Elektra
- FOLLOW YOUR HEART—The Sons—Capitol

- IT AIN'T EASY—John Baldry—WB
- JASPER WRATH—Sunflower
- OH PLEASANT HOPE—Blue Cheer—Phillips
- OSIBISA—Decca
- POEMS, PRAYERS & PROMISES—John Denver—RCA
- TARKUS—Emerson, Lake & Palmer—Cotillion
- WHAT YOU HEAR IS WHAT YOU GET—Ike & Tina Turner—UA

WGLD-FM/CHICAGO

- ARKANSAS TRAP—George "Harmonica" Smith—Deram
- BST 4—Columbia
- BLUE—Joni Mitchell—Reprise
- ENGLAND DAN & JOHN FORD KOLEY—A&M
- FOURTH—Soft Machine—Columbia
- GATHERING AT THE EARL OF OLDTOWN—Various Chicago Artists—Dunwich
- GET OFF IN CHICAGO—Harvey Mandel—Ovation
- LIVE—Free—(Import)
- PLEASE TO SEE THE KING—Steeleye Span—Big Tree
- REVOLUTION—Hedge & Donna—Polydor

WABX-FM/DETROIT

- ALBUM II—Loudon Wainwright III—Atlantic
- BIRD ON A WIRE—Tim Hardin—Columbia
- BST 4—Columbia
- HIGH TIME—MC 5—Atlantic
- OVERDOG—Keef Hartley Band—Deram
- REVOLUTION—Hedge & Donna—Polydor
- SEEDS ON THE GROUND—Airt—Buddah
- TARKUS—Emerson, Lake & Palmer—Cotillion
- WHAT YOU HEAR IS WHAT YOU GET—Ike & Tina Turner—UA
- LINK WRAY—Polydor

WZMF-FM/MILWAUKEE

- BLUE—Joni Mitchell—Reprise
- ENERGY—Jeremy Steig—Capitol
- GET OFF IN CHICAGO—Harvey Mandel—Ovation
- HERE COMES THE SUN—Nina Simone—RCA
- OVERDOG—Keef Hartley Band—Deram
- PLEASE TO SEE THE KING—Steeleye Span—Big Tree
- SAN FRANCISCO DUES—Chuck Berry—Chess
- TARKUS—Emerson, Lake & Palmer—Cotillion
- THE GIVINGTREE—Rosco—Roulette
- WARM WATERS—Charles Lloyd—Kapp

KADI-FM/ST. LOUIS

- BST 4—Columbia
- BLUE—Joni Mitchell—Reprise
- BALLAD OF TOD RUNDGREN—Bearsville
- FLEETWOOD MAC IN CHICAGO—Polydor
- IF YOU SAW THRO' MY EYES—Ian Matthews—Vertigo
- LUSTFUL EARL & THE MARRIED WOMAN—(Single)—Tony Joe White—WB
- PEACEFUL CHILDREN—Road Home—Dunhill
- TARKUS—Emerson, Lake & Palmer—Cotillion
- TUCKY BUZZARD—Capitol
- WHAT YOU HEAR IS WHAT YOU GET—Ike & Tina Turner—UA

KOCY-FM/OKLAHOMA CITY

- AIR—Embryo
- ALBUM II—Loudon Wainwright III—Atlantic
- BLUE—Joni Mitchell—Reprise
- BRING ME HOME—Mother Earth—WB
- CLIMAX BLUES BAND—Sire
- ELECTRIC HOT TUNA—RCA
- RADHA KRISNA TEMPLE—Apple
- TARKUS—Emerson, Lake & Palmer—Cotillion
- TITUS GRAON—Janus
- LINK WRAY—Polydor

KLZ-FM/DENVER

- BST 4—Columbia
- COLOR MY WORLD—(Single)—Chicago—Columbia
- FLYING BURRITO BROTHERS—A&M
- HE'S GONNA STEP ON YOU AGAIN—(Single)—John Kongos—Elektra
- MY RAINBOW RACE—(Single)—Pete Seeger—Columbia
- MYTHICAL KINGS & IGUANAS—Dory Previn—Mediarts
- ONE FINE MORNING—Lighthouse—Evolution
- ONE WORLD—Rare Earth
- POLUTION—Prophesy
- WHAT YOU HEAR IS WHAT YOU GET—Ike & Tina Turner—UA

KMET-FM/LOS ANGELES

- FLAT, BAROQUE & BESERK—Roy Harper—(Import)
- GET A WHIFF OF THIS—Juicy Lucy—Capitol
- LIVE—Free—(Import)
- ONE FINE MORNING—Lighthouse—Evolution
- RAINS, REINS OF CHANGES—Marc Ellington
- SAME—Hook Foot—DJM
- SMASH YOUR HEAD AGAINST THE WALL—John Entwistle—(Import)
- TARKUS—Emerson, Lake & Palmer—Cotillion
- TUCKY BUZZARD—Capitol
- WHERE'S THE MONEY—Dan Hicks—Blue Thumb

KSFX-FM/SAN FRANCISCO

- BLUE—Joni Mitchell—Reprise
- INSIDE—Glass House—Reprise
- LIVE—Colosseum—(Import)
- LIVE—Free—(Import)
- LIVE—Randy Newman—WB
- TARKUS—Emerson, Lake & Palmer—Cotillion
- WE CAME TO PLAY—Persuasions—Capitol
- WHAT YOU HEAR IS WHAT YOU GET—Ike & Tina Turner—UA
- WHAT'S GOING ON—Marvin Gaye—Tamla
- WHERE'S THE MONEY—Dan Hicks—Blue Thumb

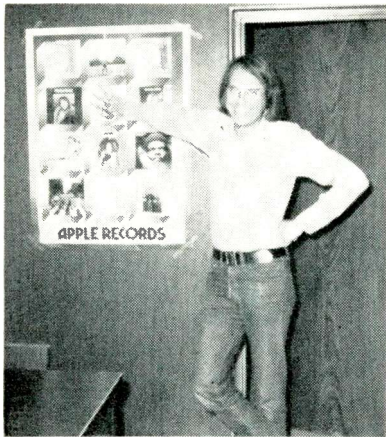
KZEL-FM/EUGENE, ORE.

- AMERICA'S SWEETHEART—Sandy Szigeti—Decca
- DOOR TO DOOR—King/Rush—Chess
- EVIL—Howlin Wolf—Chess
- HIGH CONTRAST—Gabor Szabo—Blue Thumb
- FRED McDOWELL & HIS BLUES BOYS—Arhoolie
- MISSISSIPPI FRED McDOWELL IN LONDON—Sire
- OVERDOG—Keef Hartley Band—Deram
- MIKE RUSSO—Arhoolie
- WHAT YOU HEAR IS WHAT YOU GET—Ike & Tina Turner—UA
- WHAT'S GOING ON—Marvin Gaye—Tamla

KOL-FM/SEATTLE

- ALBUM II—Loudon Wainwright III—Atlantic
- BLUE—Joni Mitchell—Reprise
- EVERY PICTURE TELLS A STORY—Rod Stewart—Mercury
- GENIUS PLUS SOUL EQUALS JAZZ—Ray Charles—Impulse
- LIVE—Randy Newman—WB
- REVOLTING—Congress Of Wonders—Fantasy
- SONGS FOR BEGINNERS—Graham Nash—Atlantic
- TARKUS—Emerson, Lake & Palmer—Cotillion
- WATCHING THE RIVER FLOW—(Single)—Bob Dylan—Columbia
- WHAT YOU HEAR IS WHAT YOU GET—Ike & Tina Turner—UA

John Zacherle: A Freak Before His Time



John Zacherle
Visiting Record World

By MITCHELL FINK

■ NEW YORK—The year was 1959. The show was called "Shock Theater." Horror movies on television. Many on the East Coast remember that show, but not because of the movies. We tuned in to witness a true freak. His name: John Zacherle.

See if the image is still in your mind. Deep-set eyes, highly polished hair, black cape and a voice that resembled a combination of Boris Karloff, Count Dracula and Ed Sullivan. During commercial breaks Zach would slosh his way through assorted food products, offending no one except Julia Child. He mixed ghoulish cocktails, he threw spaghetti, and those unmistakable deep bursts of "Ha, ha, ha" were always evident.

The show went from ABC to WOR to WPIX, and then, unfortunately for us, into obscurity. A few years later Zach turned up again, but this time it was with a teen-age dance show on Newark's channel 47. It marked the turning point in John Zacherle's career.

Flipped Right Along

"I started listening to music that caused 13-year-olds to go

out of their minds. They were into the Stones, Beatles and the Who. I flipped right along with the kids," said Zach.

He continued, "Nat Asch, who, at the time was Program Director of WNEW-FM (currently Nat is Program Director at KMET-FM in Los Angeles) gave me the opportunity to do some dj work on weekends. I did some crazy things then, like the time I threw dollar bills out our 13th floor window. You should've seen the people scurrying through the snow and slush to get the money. I felt like Terry Southern's Magic Christian. Ha, ha, ha." From weekends to a morning show, and then to the 10 p.m.-2 a.m. slot.

Now, Zach makes his home at WPLJ-FM, and at the same 10 p.m.-2 a.m. slot. He told **Record World**, "I feel the switch to PLJ brings me closer to the audience. We have a

free-wheeling atmosphere, live concerts and live interviews. It's more fun." As for WNEW's PD, Scott Muni, Zach only has words of praise. "Scott has done a miraculous job at that station. He's brought in some excellent people."

Profound Respect

On today's music, he opines, "I treat the nostalgic days of the '50s as a goof. In those days singers sang material written by others. Today the writer has become the performer. I have profound respect for that."

It's not easy for us to forget the nostalgic days of John Zacherle. He was a freak before it was fashionable. Transylvania remains forever imbedded in the depths of our minds, as do the screams of Evelyn Ankers in our ears.

Keep up the zany antics, Zach. We love it. Ha, ha, ha.

Bloodrock Prepares For Summer Concerts

■ Bloodrock, Capitol Records sextet, plays a pair of festivals in late June to warm up for a two-month summer tour starting Friday, July 2, at the Auditorium in Roanoke, Va.

The band will be among headliners at the Celebration of Life Festival on June 25 in Louisiana, with the specific location part of the mystery purposely being created by the event's promoters. Bloodrock moves the next evening to Toronto for the Festival at HS Stadium.

Segal & Staffer



Staffer Gregg Geller and British singer/composer Marian Segal chat at her introductory party given by Bell Records at the Bitter End on June 17. Marian has made several successful concert appearances in London and composed all the songs in her first album, "Fly On Strange Wings," distributed by Bell here. Occasion marked the release of her first single, "Alan's Song," and the start of her U.S. tour.

Sly Concert in N.J.

■ Sly & the Family Stone will appear on July 10 at 8:30 p.m. at Hinchliffe Stadium in Paterson, N. J. The concert is being produced by the American Concert Association of Englewood Cliffs, N. J., and Jules D. Zalon of Paterson, N. J., in cooperation with the Greater Paterson Chamber of Commerce.

Youth Expo Trio

■ Three Warner Bros./Reprise record acts, the Beach Boys, Alice Cooper and Thirty Days Out, have been booked to appear at the 1971 International Youth Expo at the Kingsbridge Armory in the Bronx from June 29-July 6.

Procol Harum Tour

■ Procol Harum, A&M artists, are set to begin their second U.S. tour of the year commencing on July 30 at the Star Theater in Phoenix, Ariz., Derek Sutton of Chrysalis Management announced.

Next Harp LP

■ Decca's Glass Harp, currently represented by their album "Glass Harp," go into New York's Electric Lady studios in the next two weeks to record their second album, produced by Lew Merenstein.

Open Air Fests For St. Paul

■ ST. PAUL — Harry Beacom has announced plans for three Open Air Celebrations at Midway Stadium here on June 26, July 24 and Aug. 21.

Headliners at the June 26 concert were the Band, John Sebastian, Delaney and Bonnie, Paul Butterfield Blues Band, Crow and Muddy Waters.

Acts tentatively set for the July 24 "Superball" are Chuck Berry and John Baldry, with other acts to be announced for this date and the Aug. 21 event. Ticket information may be obtained at the following number (612) 335-9581.

CLUB REVIEW

Cooper Impressive

■ NEW YORK—Roulette artist Don Cooper appeared at the Gaslight II last week and gave an impressive performance.

The young man from Missouri, who has toured with both B. S. & T and Chicago, seemed right at home in the intimate climate of the club. His unique vocal style shone on "Ballad of C. P. Jones," "Do or Die," "Aces Man" and a delightful parody, "Is It True What They Say About Hippies."

Atlantic's Papa Nebo and Pat Chamberlain were also on the bill, and both were appealing new acts. Fred Goodman

Campus Study Stirs Dissent

■ The FCC's decision to study college radio stations that have expanded beyond their campus boundaries has evoked some sharp exchanges within the Commission.

Commissioner Nicholas Johnson criticized the move as it might represent student repression. Commissioner Houser criticized Johnson, a favorite in the college community, for seeking to attract and excite a selected constituency.

Royal American Into Rock Field

■ NASHVILLE — Dick Heard, President of Royal American Records, Inc., announces the entry of that label into the rock field with the release of "Merrilee Thompson" by Duffey's Plantation Band.

The record, produced by Tony Moon for Kavel Productions, brings Doug Duffey, former lead singer with Merging Traffic, back to the recording scene. Among Moon's production credits are hit records by Merging Traffic, the Vogues, Rene and Rene, and the Pozo Seco Singers.

Heard also stated that the label will release a series of pop singles in the next few weeks by Gene Simmons, Dee Brothers and Dee Band and Vic Akers.

THIS WK. LAST WK.

WKS. ON CHART

1 1 **TAPESTRY**
Carole King
Ode 70 SP 77099 (A&M)

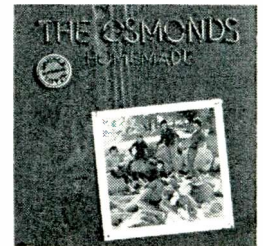


2	2	RAM PAUL & LINDA McCARTNEY	Apple SMAS 3375	6
3	4	CARPENTERS	A&M SMAS 3375	5
4	3	JESUS CHRIST SUPERSTAR	Decca DXA 7206	34
5	6	STICKY FINGERS ROLLING STONES	Rolling Stones COC 59100 (Atlantic)	8
6	8	ARETHA LIVE AT FILLMORE WEST ARETHA FRANKLIN	Atlantic SD 7205	5
7	5	MUD SLIDE SLIM AND THE BLUE HORIZON JAMES TAYLOR	Warner Brothers WS 2561	9
8	7	SURVIVAL GRAND FUNK RAILROAD	Capitol SW 764	10
9	9	11-17-70 ELTON JOHN	Uni 93105 (MOA)	7
10	10	SHE'S A LADY TOM JONES	Parrot XPAS 71046 (London)	7
11	11	AQUALUNG JETHRO TULL	Reprise MS 2035	8
12	13	UP TO DATE PARTRIDGE FAMILY	Bell 6059	14
13	17	LEON RUSSELL & THE SHELTER PEOPLE	Shelter SW 8903 (Capitol)	7
14	15	THE SKY'S THE LIMIT TEMPTATIONS	Gordy GS 957 (Motown)	7
15	16	BEST OF GUESS WHO	RCA LSP 1004	13
16	12	L.A. WOMAN DOORS	Elektra EKS 75011	9
17	18	GOLDEN BISQUITS THREE DOG NIGHT	Dunhill DS 50098 (ABC)	19
18	26	SONGS FOR BEGINNERS GRAHAM NASH	Atlantic SD 7204	4
19	20	CURTIS LIVE CURTIS MAYFIELD	Curtom CRS 8008 (Buddah)	5
20	14	4 WAY STREET CROSBY, STILLS, NASH & YOUNG	Atlantic SD 2-902	11
21	22	TEA FOR THE TILLERMAN CAT STEVENS	A&M SP 4280	25
22	19	MAYBE TOMORROW JACKSON 5	Motown MS 735	9
23	21	NATURALLY THREE DOG NIGHT	Dunhill DS 50098 (ABC)	30
24	55	BURT BACHARACH	A&M SP 3501	2
25	23	PEARL JANIS JOPLIN	Columbia KC 30322	23
26	24	ABRAXAS SANTANA	Columbia KC 30130	40
27	27	THIRDS JAMES GANG	ABC ABCS 721	11
28	30	SUMMER SIDE OF MY LIFE GORDON LIGHTFOOT	Reprise 2037	7
29	36	LOVE LETTERS FROM ELVIS ELVIS PRESLEY	RCA SP 4530	3
30	29	THIS IS A RECORDING LILY TOMLIN	Polydor 24-4055	15
31	37	CARLY SIMON	Elektra EKS 74082	7
32	39	POEMS, PRAYERS, PROMISES JOHN DENVER	RCA LSP 4499	6
33	33	MANDRILL	Polydor 24-4050	13
34	79	WHAT'S GOING ON MARVIN GAYE	Tamla TS 310 (Motown)	2
35	35	LOVE IT TO DEATH ALICE COOPER	Warner Brothers WS 1883	14
36	47	EVERY PICTURE TELLS A STORY ROD STEWART	Mercury SRM 1-609	18
37	38	SECOND MOVEMENT EDDIE HARRIS & LES McCANN	Atlantic SD 1583	4
38	34	CLOSE TO YOU CARPENTERS	A&M SP 4271	42
39	41	5th LEE MICHAELS	A&M SP 4302	4
40	31	LOVE STORY ANDY WILLIAMS	Columbia KC 30297	19
41	45	PUT YOUR HAND IN THE HAND OCEAN	Kama Sutra KSBS 2033 (Buddah)	4
42	42	HANGING IN THERE HUDSON & LANDRY	Dore 324	10
43	48	WHEN YOU'RE HOT YOU'RE HOT JERRY REED	RCA Victor LSP 1506	6
44	52	CHASE	Epic E 30472	6
45	32	BROKEN BARRICADES PROCOL HARUM	A&M SP 30297	9
46	28	MANNA BREAD	Elektra EKS 74086	14
47	25	LOVE STORY ORIGINAL SOUNDTRACK	Paramount PAS 6002	25
48	43	EMERSON, LAKE & PALMER	Cotillion SD 9040 (Atlantic)	21
49	44	TUMBLEWEED CONNECTION ELTON JOHN	Uni 73096 (MCA)	24

50	40	WOODSTOCK TWO WOODSTOCK ARTISTS	Cotillion SD 2-3000 (Atlantic)	13
51	64	TARKUS EMERSON, LAKE & PALMER	Cotillion AS 9900 (Atlantic)	2
52	60	VOLCANIC ACTION OF MY SOUL RAY CHARLES	ABC ABCS 729	5
53	50	BLOODROCK 3	Capitol ST 765	13
54	53	PARANOID BLACK SABBATH	Warner Brothers WS 1887	20
55	94	INDIAN RESERVATION RAIDERS	Columbia C 30768	2
56	54	LOVE'S LINES, ANGLES AND RHYMES 5th DIMENSION	Bell 6060	16
57	49	ALARM CLOCK RICHIE HAVENS	Stormy Forest/SFS 6005 (MGM)	16
58	46	THE POINT NILSSON	RCA Victor LSPX 1003	18
59	73	HAMILTON, JOE FRANK, & REYNOLDS	Dunhill DS 50103 (ABC)	4
60	62	STAY AWHILE BELLS	Polydor 24-4510	7
61	61	MESSAGE TO THE PEOPLE BUDDY MILES	Mercury SRM 1-608	9
62	57	CRY OF LOVE JIMI HENDRIX	Reprise MS 1887	18
63	58	SEATRIN	Capitol SMAS 659	21
64	59	LIVE JOHNNY WINTER AND	Columbia 30299	14
65	69	PEACEFUL WORLD RASCALS	Columbia G 30462	4
66	74	IF I WERE YOUR WOMAN GLADYS KNIGHT & THE PIPS	Soul SS 731 (Motown)	3
67	51	PORTRAIT OF BOBBY BOBBY SHERMAN	Metromedia KMD 1040	11
68	65	SWEET BABY JAMES JAMES TAYLOR	Warner Brothers 1484	69
69	66	CHICAGO III	Columbia C2 30110	23
70	67	THE PARTRIDGE FAMILY ALBUM	Bell B 6050	42
71	68	ALL THINGS MUST PASS GEORGE HARRISON	Apple 639	30
72	97	SINFONIAS WALDO DE LOS RIOS	United Artists UAS 5802	2
73	76	BEST OF WILSON PICKETT, VOL. 2	Atlantic SD 8290	4
74	63	GLEN CAMPBELL'S GREATEST HITS	Capitol SW 752	14

CHARTMAKER OF THE WEEK

75 — **HOMEMADE**
OSMONDS MGM SE 4770



76	77	WHITE TRASH EDGAR WINTER	Epic E 30512	8
77	78	ALL BY MYSELF EDDIE KENDRICKS	Tamla TS 309 (Motown)	3
78	91	ELECTRIC HOT TUNA	RCA LSP 4550	2
79	—	BLUE JONI MITCHELL	Reprise MS 2038	1
80	87	RETURN OF THE MAGNIFICENT 7 SUPREMES & FOUR TOPS	Motown MS 736	2
81	83	CHAPTER TWO ROBERTA FLACK	Atlantic SD 2-704	22
82	96	MARY MARY TRAVERS	Warner Brothers WS 1907	11
83	71	SINATRA & COMPANY FRANK SINATRA	Reprise FS 1033	9
84	72	DID YOU THINK TO PRAY CHARLEY PRIDE	RCA Victor LSP 4513	8
85	111	I WON'T MENTION IT AGAIN RAY PRCE	Columbia G 30510	1
86	86	DONNY HATHAWAY	Atco SD 2-704	5
87	130	THINK OF YOU PERRY COMO	RCA Victor LSP 4539	1
88	92	CAROLE KING: WRITER	Ode 70 77006 (A&M)	4
89	75	LATER THAT SAME YEAR MATTHEWS SOUTHERN COMFORT	Decca DL 7650	10
90	108	TOUCH SUPREMES	Motown MS 737	1
91	80	IF I COULD ONLY REMEMBER MY NAME DAVID CROSBY	Atlantic SD 7203	16
92	101	MELTING POT BOOKER T. & THE MG's	Stax STS 2025	14
93	82	ROCK ON HUMBLE PIE	A&M 4301	6
94	85	IT'S IMPOSSIBLE PERRY COMO	RCA LSP 4473	24
95	88	FRIENDS ELTON JOHN	Paramount PS 6004	15
96	70	DIANA DIANA ROSS	Motown MS 719	10
97	89	ELTON JOHN	Uni 73090 (MCA)	46
98	90	TARKIO BREWER & SHIPLEY	Kama Sutra KSBS 2024 (Buddah)	17
99	93	WORKIN' TOGETHER IKE & TINA TURNER	Liberty LST 4499	32
100	56	JOY OF COOKING	Capitol ST 661	16



101 THE ALBUM CHART 150

JULY 3, 1971

THIS WK.	LAST WK.	ARTIST	ALBUM	Label
101	106	I DON'T KNOW HOW TO LOVE HIM	HELEN REDDY	Capitol ST 762
102	102	LIVE AT THE SEX MACHINE	KOOL & THE GANG	Delite D 2008
103	100	PENDULUM	CREEDENCE CLEARWATER REVIVAL	Fantasy 8410
104	103	BEST OF CLARENCE CARTER		Atlantic SD 8282
105	105	GREATEST HITS	SLY FAMILY STONE	Epic KE 30325
106	107	TAP ROOT MANUSCRIPT	NEIL DIAMOND	Uni 73092 (MCA)
107	109	INTRODUCING LOBO	Big Tree	BTS 003 (Ampex)
108	104	HOW MUCH MORE CAN SHE STAND	CONWAY TWITTY	Decca DL 75276
109	99	STONEY END	BARBRA STREISAND	Columbia KC 30378
110	110	WINWOOD	STEVIE WINWOOD	United Artists UAS 9950
111	112	TIMES THAT TRY MEN'S SOULS	KYLE	Paramount PAS 6006
112	114	EVERYTHING IS EVERYTHING	DONNY HATHAWAY	Atco SD 33-3332
113	84	BACK TO THE ROOTS	JOHN MAYALL	Polydor 25-30299
114	113	HELP ME MAKE IT THROUGH THE NIGHT	SAMMI SMITH	Mega M 31-1000
115	115	YOU'RE SO BEAUTIFUL	CHARLES WRIGHT & WATTS	103rd ST. RHYTHM BAND Warner Brothers 1904
116	116	B. B. KING LIVE IN COOK COUNTY JAIL		ABC ABCS 723
117	119	BIRD ON A WIRE	TIM HARDIN	Columbia C 30551
118	122	NEVADA FIGHTER	MICHAEL NESMITH & THE FIRST NATIONAL BAND	RCA LSP 4497
119	117	JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT		JOSEPH & THE CONSORTIUM/Scepter SPS 588X
120	95	ENCORE	JOSE FELICIANO	RCA Victor LSPX 1005
121	124	WHERE I'M COMING FROM	STEVIE WONDER	Tamla TS 308 (Motown)
122	118	SOUNDS OF SIMON	JOE SIMON	Spring SPR 4701 (Polydor)
123	120	WAR		United Artists UAS 5508
124	126	IF YOU COULD READ MY MIND	GORDON LIGHTFOOT	Reprise 6392
125	129	WOODSTOCK	SOUNDTRACK/Cotillion	SD 3-5000 (Atlantic)
126	128	STEPPENWOLF GOLD		Dunhill DSK 50090 (ABC)
127	136	LINK WRAY		Polydor 24-4064
128	98	LAYLA	DEREK & THE DOMINOS	Atco SD 2-704
129	131	ONE BAD APPLE	OSMONDS	MGM 4724
130	132	THE REAL THING	TAJ MAHAL	Columbia G 30619
131	133	CONTACT	FREDA PAYNE	Invictus SMAS 7302 (Capitol)
132	134	NEIL DIAMOND GOLD		Uni 73-084 (MCA)
133	148	SWEET REPLIES	HONEY CONE	Hot Wax HA 706 (Buddah)
134	135	TOBACCO ROAD	SPOOKY TOOTH	A&M SP 4300
135	139	FOLLIES ORIGINAL CAST		Capitol SD 761
136	—	THEM CHANGES	BUDDY MILES	Mercury SR 61280
137	140	COSMO'S FACTORY	CREEDENCE CLEARWATER REVIVAL	Fantasy 8402
138	142	PECULIAR FRIENDS	TEN WHEEL DRIVE with GENYA RAVAN	Polydor 24-4062
139	143	MUDLARK	LEO KOTTKE	Capitol ST 682
140	—	A MAN IN BLACK	JOHNNY CASH	Columbia C 30440
141	141	MONA BONE	JAKON CAT STEVENS	A&M SP 4260
142	125	BLOODROCK 2		Capitol ST 661
143	146	MARK-ALMOND		Blue Thumb BTS 27
144	145	DO ME RIGHT	DETROIT EMERALDS	Westbound WB 2006 (Janus)
145	—	I WANNA BE FREE	LORETTA LYNN	Decca DL 75282
146	123	RITA COOLIDGE		A&M 4291
147	147	CURTIS CURTIS	CURTIS MAYFIELD	Curtom CRS 8005 (Buddah)
148	149	TO BE CONTINUED	ISAAC HAYES	Enterprise ENS 1010 (Stax)
149	127	KING FLOYD		Cotillion SD 9047 (Atlantic)
150	—	CLIMAX BLUES BAND		Sire SI 4901 (Polydor)

Warners Inks Ronnie Milsap

■ Ronnie Milsap, winner of the Memphis Music Association's New Talent of the Year citation, has been signed to a long-term exclusive Warner Bros. recording contract.

Milsap, blind since birth, has just finished work on his first Warners album, "Sanctified."

The LP is due for August release. The album contains the singer-organist-pianist's own songs as well as compositions by Spooner Oldham, Kris Kristofferson, Mark James and Dan Penn. Dan Penn produced at Muscle Shoals, Nashville, Memphis and Los Angeles.

Magraw Exits Screen Gems-Columbia

■ Jack Magraw has resigned his position as Managing Director of Screen Gems-Columbia Music, Ltd., a post he has held for the past six years.

During his tenure at Screen Gems-Columbia Music, Magraw was responsible for the admin-

istration and exploitation of the company's pop catalogue and for coordinating the music for many of the films produced by Columbia Pictures in the United Kingdom. Magraw stated that future plans will be announced shortly.

THE ALBUM CHART ARTISTS CROSS REFERENCE

ALICE COOPER	35	MANDRILL	33	
BURT BACHARACH	24	MARK-ALMOND	143	
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BLACK SABBATH	54	JOHN MAYALL	113	
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ROBERTA FLACK	81	SEATRIN	63	
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MARVIN GAYE	34	SAMMI SMITH	114	
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The Going's Great For Sid Woloshin



Sid Woloshin (second from left) and the Lettermen.

By DAVE FINKLE

■ NEW YORK — Undoubtedly traceable to Andy Warhol's soup cans, there is a current trend toward commercial art transmogrified into high-level art.

The most recent manifestation is George Balanchine's new work for the New York City Ballet, "PAMTGG," which uses music by Roger Kellaway based on Sid Woloshin's "For Once in a Lifetime" Pan Am theme and Stan Applebaum's "Pam Am Makes the Going Great" melody.

To find out how Woloshin explained the phenomenon, **Record World** sat down with him and took the following notes:

"Modern communications did the job. We in advertising really have no idea how what we do affects listeners. But here is actual proof that something from advertising released another creative mind. It's a certain fall-out or feedback or residual response, if you want to call it that. Balanchine, the way I understand it, heard 'For Once in a Lifetime' every day when he was shaving. He went in to his assistants and asked them to track down the tune because he wanted to create a rock ballet. They all thought he was crazy and nobody did anything about it, until he kept after them. Then somebody called me and I said 'I don't care for practical jokes.' I almost botched the whole thing up. But finally I realized the whole thing was on the level.

"Balanchine invited me to a rehearsal and showed me all over the State Theater. He seemed to feel he had to con-

vince me that he would do a good job with the tune. He didn't understand I didn't need any convincing. The reason the 'Once in a Lifetime' campaign did so well is that it had a whole integrity of its own. I suppose it started a trend. But trends in advertising have a way of lasting about three hours and then never being heard from again. 'For Once in a Lifetime' isn't on the air now and hasn't been for quite some time. It's the power of the song that people still think it's on the air. One of the surveys Pan Am took—they're always taking surveys with something like this—turned up the fact that 10% of the people flying Pan Am said they took the airline because of the jingle."

Started as Violinist

Remarking that no one sets out to write commercial jingles, Woloshin (practically a fluke as it is, having very modest sideburns and hair trimmed closely around the neck), said that he started out to be a violinist; but with violin gigs sparse, he took a job in advertising that was meant to be temporary and turned out not to be. Right now he is working on a national campaign for McDonald's and is also doing a number of regional campaigns. He also coordinates all the radio spots for Elektra.

He hopes that with the Balanchine ballet, there will be renewed interest in "For Once in My Life Time." The Lettermen, who recorded the ditty for one of the Pan Am spots, have a revised version of the song on wax, but Woloshin and Warren Pfaff, who wrote the lyrics, decided after changing the lyrics for the Letterman album that they shouldn't have and now would like to return to the original lyrics.

"There's a lot of guilt in our industry," Woloshin said, in closing, "a need to justify, but I think you can do things with integrity. The integrity of a project is what makes it succeed."

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RECORD WORLD**

Deutsche Grammophon Issues Mahler Music from 'Venice'

■ NEW YORK — Deutsche Grammophon announces the release of the music from Luchino Visconti's film, "Death in Venice."

The film is taken from the novella by Thomas Mann and was shot on location in Venice. When recently premiered at the Cannes Film Festival, the picture received rave notices, and Visconti himself was recipient of a special award. The New York opening of the film took place recently at the Little Carnegie.

An integral part of the picture is the use of music by Gustav Mahler, the composer whom Visconti suggests was the model for Aschenbach. While not the actual soundtrack of the film, the Deutsche Grammophon record comprises selections from two Mahler Symphonies (Adagietto from Symphony No. 5; Misterioso from Symphony No. 3), as well as an excerpt from the Seventh Symphony.

Deutsche Grammophon is working in close cooperation with Warner Brothers in the promotion of the record. The

picture on the album jacket will be the same photo that Warner Brothers is using for its promotion of the film. There will also be a coordinated promotional campaign in the use of window streamers, posters and other advertising. Promotion, while keeping in mind the classical audience, will also be directed to underground and college radio stations and the youth market in general.

The actual music for the recording is performed by Rafael Kubelik and the Bavarian Radio Symphony Orchestra as part of its continuing series of the symphonies of Gustav Mahler which is to be completed this fall. Maestro Kubelik has since been appointed Music Director of the Metropolitan Opera, the first in the history of the opera company. His contract will begin with the 1973-1974 season, under the newly appointed General Manager, Goeran Gentele. Kubelik will continue to record under his exclusive Deutsche Grammophon contract, with a heavy release scheduled for the fall.

'Jesus Christ' Coming

■ NEW YORK — As **Record World** scooped a few weeks ago, Decca's "Jesus Christ/Superstar" will be re-recorded when it opens on Broadway.

Package will be a two-record set, featuring three new songs Andrew Lloyd Webber and Tim Rice have added for the stage version.

Set for Griffin

■ HOLLYWOOD — Bob ("The Emperor") Hudson and Ron Landry, who have their "Ajaz Liquor Store" single and "Hanging In There" album (both Dore) out, are set for "The Merv Griffin Show" July 2.

The KGBS deejays open at the Bitter End West here June 30.

Main Ingredients for Special



John Denver (left) and James Darren (third from left) stand with the Main Ingredient when all were feted at a party in Houston given by RCA Records following taping of a Larry Kane TV special. Also on the special was Jerry Reed. Denver, Reed and Main Ingredient are on the RCA label, and Darren is on Kirshner.

RECORD WORLD TRADE STIRS

■ Vic Beri, President of Vic Beri Enterprises, Inc., announces the signing of the **Green Woods** to VMI Records. Their first album "Green Woods Live at the Hitching Post, Cheyenne, Wyoming."

Dick Broder, General Manager of Carousel Records, announces release of "Suite from the Other End," a collection of original songs written and performed by **Bonnie White**.

Buffy Sainte-Marie will appear in concert in her only New York appearance this year at Hunter College on Saturday, June 26, at 8 and 11 p.m.

The **North Door Singers** will entertain before thousands of Chicago youngsters and dignitaries in ceremonies kicking off the city's annual "Reach Out" campaign to aid various civic organizations on Monday, June 28, at the Civic Center Plaza, reveals **Dick Rubin**, their personal manager.

A second printing has been ordered for **Irving Townsend's** new novel, "The Less Expensive Spread," just a month after publication.

Norman Gimbel has been set by producer **Howard Koch** to write the lyrics for the title song of the Paramount film, "Star Spangled Girl." Music for the film is being composed by **Charles Fox**.

Steve Metz and **David Lipton** have signed singer **Marley Sims** to **Victrix Productions, Inc.**, and **Catalyst Management, Ltd.**

Jimmy Wisner has completed an album, "Christian of the World," with **Tommy James** and sessions for **Bobby Bloom**, **Dusty Springfield**, **James Darren**, **Lloyd Price**, **Steve Lawrence** and newcomer **Mary McCaffrey**. Wisner also arranged the strings and horns for **Neil Diamond's** "I'm a Believer."

A son, **Matthew**, was born to **Avery** and **Judy Corman**. He's the writer, and Mrs. Corman was formerly Administrator, Pop Music Publicity, at **RCA Records**.

PIP Pacts Singers

■ **NEW YORK** — **PIP Records** has signed the **Street Christian Singers** and will release their first album, "Jesus is My Lord," on June 30.

RECORD WORLD GOSPEL TIME



Irene Johnson Ware

By **IRENE JOHNSON WARE**

■ A special tribute to the **Morning Star Gospel Singers**, who were organized in 1952. Although none of the original members are now with the group, the premise of presenting honest gospel music has been maintained over the years. The group presently consists of **John Cates**, **Tom Coleman**, **Lindsey Jones** and guitarists **Willie Gaskins** and **Al Basemore**. Their recording of "Wade in the Water" has done well for them. For dj copies of their releases write to **Vernon Huff**, C.G.H. Recording, Ltd., P.O. Box 173, Radio City Station, N. Y., N. Y. 10019.

Top 10 gospel tunes at **WRBD** as reported by **Mother Frances**: "Sing a Song," **James Davis & His Soul Revivers**; "He Brought Joy to My Soul," **Pilgrim Outlets**; "Get Together," **Casietta George**; "Letter to the U.N.," **Alex Bradford**; "Old Time Religion," **Chapman Gospel Stars**; "It's a Shame," **Willie Morganfield**; "Blessed Are They," **Brooklyn All Stars**; "Why Not," **Original Gospel Harmonettes**; "It Will All Be Over After Awhile," **Violinaires**, and "Calvary," **Rev. Oris Mays**.

Dayco Records has two new releases, "Sweet Love of God" b/w "That's All," **Jackson Singers**, and "Guide Me" b/w "It Will Be Worth It All." Djs and promoters kindly contact **Henry A. Thomas**, Dayco Records, P.O. Box 6617, Washington, D. C. 2009, for sample copies.

The new singles released by **Hob** on **Rev. Claude Jeter**, the **Savettes Choral Group** and the **Greater Bethlehem Young Adult Choir** of Chicago are all great: "Sin Is To Blame" b/w "Singing In My Soul," **Rev. Claude Jeter**; "Can't You Feel the Spirit" b/w "I've Got a Song," **Greater Bethlehem Young Adult Choir** of Chicago; and "None But the Righteous" b/w "Jesus I'll Never Forget." Airplay and sales are good on **Shirley Caesar's** LP, "A Message to the Nation," also "Get Up, Give God the Glory," **Drinkard Ensemble**.

From **Jewel Records**: "Just a Closer Walk," **Clarence Fountain**; "It's a Shame," **Willie Morganfield**; "God Counted The Cost," **Phillipian Gospel Singers**; "If Walls Could Talk," **Rev. Jasper Williams**; "It's So Lovely and So Sweet," **Rev. O. L. Holliday**; "Satan's Estimate of Human Nature," **Rev. E. L. McKinney**; "If I Could Hear Mother Pray Again," **Rev. Oris Mays**—all are going strong across the country. If you are a dj and you are not receiving copies from **Jewel**, write today to **Stan Lewis**, **Jewel Records**, 728 Texas St., Shreveport, La. 71102, on station letterhead and send your mailing address and phone number.

WMOO Radio in **Mobile, Ala.**, has changed its format to gospel music. As of Monday, June 7, they began programming Southern contemporary, country, black gospel and pop gospel music. **Larry Daily**, a veteran radio announcer of about 20 years, went right into it, but what would one expect from one who knows radio as well as **Larry** does? It will take more than a change of format to move **Larry**.

Dorothy Stanley and **Deacon McClain** are still at **WMOO** doing the very fine job they have done for years. **Deacon McClain** celebrated his radio anniversary at **Ruth Chapel Church** in **Mobile, Ala.**, June 17-20. The all-gospel stations across the country are doing well, so I hope the best for all the staff at **WMOO**.

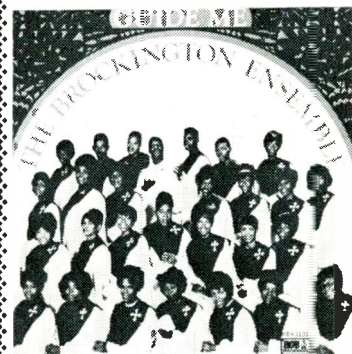
Send all gospel news to **Irene Johnson Ware**, P.O. Box 2261, **Mobile, Ala.**, 36617. Phone a/c 205 432-8661 or 457-8012.

Event Summer Single

■ **Event Records** (distributed by **Polydor**) has rushed into immediate release a new single called "California on My Mind," written and produced by **Terry Cashman** and **Tommy West**. Song is the background theme for the nationally syndicated television and radio commercial that features **Kodak cameras**.

Polydor Coast Active

■ **LOS ANGELES** — **Polydor's** West Coast office is currently enjoying considerable activity with the release of **Hedge** and **Donna's** first LP and their opening at the **Troubadour**. Office chief **Larry Heller** may be reached at **Polydor** here at the following address: 8733 Sunset Blvd., **Los Angeles, Calif.** 90069.



"GUIDE ME"

It has finally happened,

"THE BROCKINGTON ENSEMBLE"

of **Philadelphia**, has come through with a **Master Performance**.

Each selection is a product designed to excite and revive the **Gospel** as well as the **R&B** audience. Release date, **July 10th**.

This LP will be followed by the new **Albertine Walker**, (sings) and a monster by **Shirley Caesar**.

Hob Singles, that are going great are **1346, 1349, 1350, 1351**. Great air play and personal performance reaction.

Hob Records

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

Johnny Pate Productions Formed

■ NEW YORK—Johnny Pate, producer - arranger - composer, has formed his own independent production firm, Johnny Pate Musical Productions.

He will be seeking mostly new talent and plans to deal with any record firm that might be interested. Pate was recently East Coast head of A & R for MGM/Verve, where he recorded Stan Getz, Jimmy Smith, Kenny Burrell, Phil Woods and Monty Alexander. Prior to this he held the position of Midwest Admin-

istrative and Creative Director of A & R for ABC Records, based in Chicago. During this time he played an important part in the recording careers of B. B. King, Curtis Mayfield, the Impressions, the Okaysions, the Marvelows and the Trolls.

Pate will welcome all types of artists. The firm will have an "open-door" policy.

Interested parties may call the following phone number: (212) 758-2011.

Stage IV in N.Y., N.J.



Stage IV

■ NEW YORK—Stage IV, the R&B group which has just released the single "Our World," on Millie Records, announces that they will perform at the Cheetah beginning Monday, June 28. After the Cheetah, they will appear at the Club Mark III in Atlantic City.

Sam, Dave Re-team

■ NEW YORK — Sam and Dave, who split up last year, have teamed again and will debut as a new act on July 2 in a 10-day stint at Cheetah. Act will be negotiating a new record deal, too.

Valerie Joins Frost

■ Valerie Simpson, the composing half of Motown's songwriting-producing team of Valerie Simpson and Nickolas Ashford, and now a recording artist with her initial album, "Exposed," released by Tamla, will kick off her performing career with an appearance on the David Frost TV show on July 2.

B. B. at JFK Center

■ B. B. King has been invited to perform as a founding artist of the John F. Kennedy Center for the Performing Arts in Washington, D. C., on or about Oct. 1, 1971.

Carpenters Into Song

■ A&M's the Carpenters will introduce the title song from the upcoming film "Bless the Beasts & Children" before nationwide television audiences via guest appearances on "The Tonight Show" (June 29) and "The Mike Douglas Show" (July 1). The Grammy Award-winning duos sing the tune in the film, producer-director Stanley Kramer's production for Columbia Pictures.

R&B RECORD WORLD BEAT

Isley Brothers is a total smash and is going pop. Freda Payne is a solid top 10 and has busted big pop.

Delfonics continues to grow on both sides.

Chee Chee and Pepi is now exploding pop.

Roberta Flack & Donny Hathaway are doing very well.

Faith, Hope & Charity look solid.

Dramatics has exploded. It will be a pop giant.

Big.

People's Choice is a solid winner instrumental.

Fuzz has exploded and will be a pop giant.

New Chi-Lites has exploded and the big pop play is right around the corner.

Gene & Jerry continue to sell.

Meters has exploded in St. Louis. It should go pop.

Intruders has broken wide open in NYC.

Al Green has exploded in Memphis.

Free Movement continues to sell well.

Ralfi Pagan is 75,000 in NYC and has broken on WABC.

Paul Humphrey looks solid for openers.

Bobby Rush is selling in Chicago and St. Louis.

Al Perkins is selling in a few markets.

Laurel Canyon has opened up in Memphis. On in St. Louis.

Tyrone Davis is a giant through Georgia and went pop in New Orleans and Atlanta.

Rascals is breaking R&B. It should do well.

Syl Johnson has a fantastic record. It should be a giant.

Bill Withers has a monster in Chicago, Det., NYC with "Ain't No Sunshine" and he will be a superstar.

Marvin Gaye will be a giant #1.

The side on the Raeletts is "Here I Go Again."

Lovelites is selling well in Chicago.

Nolan is selling well. Looks good.

Simtec & Wylie is selling in Chicago.

The next national R&B monster is the giant from Detroit, Earth, Wind & Fire. It came on KDIA top 5. Heavy spread in play.

Osibisa LP is getting big play for Decca. Cut:

"Dawn Think About the People."

Impressions getting a good reception.

WVON, Chicago, Pics: Notations; Chi-Lites; Mark Copage.

WVON, Chicago, Big: F. H. Charity; Delfonics;

Bobby Rush; Bobby Jones; Jean Knight; Intrigues;

Simtec & Wylie; Dramatics; Lovelites.

On: Nolan, Fuzz; Al Green; Al Perkins;

D.D. Warwick; E. W. & Fire.

WWIN, Baltimore, Big: Delfonics; Stylistics;

Roberta & Donny; Isley Bros.; Ebonys; Intruders;

Skip Easterling; Sister Love; Fuzz. On: Roy C;

Odds & Ends; Intrigues; Chee Chee & Peppy; Jean

Knight; People's Choice; Jackie Moore; B. of End.

KATZ, St. Louis, Bobby Rush; Ollie N.; Ebonys;

Meters; Stylistics; Al Perkins; Luther Ingram.

WDIA, Memphis, Big: Johnny Taylor; Jean Knight;

Freda Payne; Al Green; Bobby Powell; Robert &

(Continued on page 40)

SOLID EAST COAST R&B SMASH!

Pop, Airplay No. Carolina!

N.Y. Still Strong 70,000! #1 D.C. #3 Balt. #6

Philadelphia & Moving Up! Airplay Chicago, Detroit!

Breaking Nashville & Memphis. #1 Hartford, Conn.

A Fantastic Monster!!!

"STEP INTO MY WORLD"

by The Magic Touch

See The Magic Touch At the Apollo Theatre N.Y. Week beginning June 30.

Some Territories Still Open—Live Dist.'s Only!!!

Call: Bill Seabrook — Black Falcon Record Co.

22 Pine Street, Freeport, N.Y. 11520 (516) 546-8008

D.J. copies available.

Knock, Knock, Who's There?

**THE
CHI-LITES**

**“WE ARE
NEIGHBORS”**

55455

Brunswick
RECORDS

R&B BEAT

(Continued from page 38)

Donny; Delfonics; B. of End; Nolan; Chee Chee & Pepi.
 WROK, Atlanta, Big: B. of End; Chee Chee & Pepi;
 J. Knight; Isley Bros.; Ebonys; Delfonics; Flack &
 Hathaway; Peoples Choice; Nightingales; D.D.
 Warwick.

WWRL, NYC, New: B. Withers; B. Rush; M. Gaye;
 E. W. & Fire; Nitelites; G. Chandler; Meters.
 1-Isley; Cornel 3-J. Knight; 4-G. Knight;
 5-Roberta & Donny; 11-6-F. Payne; 10-7-Ebonys;
 8-8th Day; 9-J. Brown; 15-10-Fuzz; 11-Cont. 4;
 19-12-B Byrd; 13-M. Touch; 14-I. Hayes; 15-
 P. Pagan; 16-Kool and Gang; 17-Love; 18-Delfonics;
 19-Stylistics; HB-20-Daddy Love-GG, Sweet;
 27-21-Intruders; 22-Nu Sound; 23-BB King; 24-
 J Simon (hit); 26-B. Sharay; HB-27-Chilites; 29-
 Tops; 30-T. Davis; 32-Lee Symbols.

Note: "Do You Really Have a Heart," Pollution,
 Prophecy, is getting heavy play R&B and
 underground.

Isleys at Apollo

■ NEW YORK — The Isley Brothers return to the Apollo Theater for a week starting June 30. Also billed: the Continental Four, the Magic Touch, Jean Knight and the Kingsmen.

So. African Act Bows

■ DETROIT — Chisa Records has announced formation of the Union of South Africa and release of this group's first LP on the Chisa label. Hugh Masekela is leader of the new Afro-rock band and part-owner of Chisa.

Burning Up The Charts!

"WILD CHILD"

by

Carl Carlton

BACK BEAT

=619

RECORD WORLD THE R&B SINGLES CHART

JULY 3, 1971

THIS WK.	LAST WK.	ARTIST	RECORD
1	1	MR. BIG STUFF	Jean Knight—Stax 0088
2	6	I DON'T WANT TO DO WRONG	Gladys Knight & the Pips—Soul 35083 (Motown)
3	3	I DON'T WANT TO LOSE YOU	Johnny Taylor—Stax 0089
4	2	WANT ADS	Honey Cone—Hot Wax 7011 (Buddah)
5	4	DON'T KNOCK MY LOVE	Wilson Pickett—Atlantic 45-2797
6	14	ESCAP-ISM	James Brown—People 2500 (King)
7	5	FUNKY NASSAY, PART I	Beginning of the End—Alston (Atlantic)
8	10	YOU'RE THE REASON WHY	Ebonys—Philadelphia Intl. ZS7 3503 (Columbia)
9	11	STOP, LOOK, LISTEN	Stylistics—Avco Embassy 4572
10	9	NATHAN JONES	Supremes—Motown 1182
11	7	SHE'S NOT JUST ANOTHER WOMAN	8th Day—Invictus 9087
12	8	SPINNING AROUND	Main Ingredient—RCA 74-0456
13	12	I KNOW I'M IN LOVE	Che Che & Pepe—Buddah 225
14	20	HEY LOVE/OVER AND OVER	Delfonics—Philly Groove 116 (Bell)
15	13	RIGHT ON THE TIP OF MY TONGUE	Brenda & the Tabulations—Top & Bottom 407 (Jamie—Guyden)
16	17	I'M SORRY	Bobby Bland—Duke 446
17	21	I'VE FOUND SOMEONE OF MY OWN	Free Movement—Decca 32818
18	16	THE PREACHER	Bobby Womack—United Artists 50773
19	23	ARE YOU LONELY	Sisters Love—A&M 1259
20	26	BRING THE BOYS HOME	Freda Payne—Invictus 9092 (Capitol)
21	29	YOU'VE GOT A FRIEND	Roberta Flack & Donny Hathaway—Atlantic 2808
22	15	NEVER CAN SAY GOODBYE	Isaac Hayes—Enterprise ENA 9031 (Stax)
23	25	YOU'RE A LADY	Gene Chandler—Mercury 73206
24	22	SOMETIMES IT'S GOT TO RAIN	Jackie Moore with Dixie Flyers—Atlantic 2798
25	28	LANGUAGE OF LOVE	Intrigues—Yew 1012 (Golden)
26	27	OOH POO PAH DOO	Ike & Tina Turner—United Artists 5078
27	31	DAY BY DAY	Continental Four—Jay Walking 011 (Soulville)
28	41	YOU GOTTA HAVE LOVE IN YOUR HEART	Supremes & Four Tops—Motown 1181
29	—	LIKE AN OPEN DOOR	Fuzz—Calla 177 (Roulette)
30	32	HELP THE POOR	B. B. King—ABC 11302
31	42	SUSPICIOUS MINDS	Dee Dee Warwick—Atco 6810
32	34	TEN AND TWO	Gene & Jerry—Mercury 73195
33	35	TEARS, TEARS AND MORE TEARS	Lee Dorsey—Spring 114 (Polydor)
34	19	BRIDGE OVER TROUBLED WATER	Aretha Franklin—Atlantic 47-2996
35	30	I NEED SOMEONE	Z. Z. Hill—Kent 4547
36	36	I DON'T WANT TO LOSE YOU	Billy Butler & Infinity—Memphis 103
37	47	ONE WAY TICKET	Tyrone Davis—Dakar 624 (Cotillion)
38	39	THIS GUY'S IN LOVE WITH YOU	Jackie Wilson—Brunswick 55449
39	40	BRAND NEW ME	Aretha Franklin—Atlantic 2796
40	—	LOVE THE ONE YOU'RE WITH	Isley Brothers—T-Neck 930
41	44	K-JEE	Nite-Lites—RCA 74-0461
42	46	I WANT TO TAKE YOU HIGHER	Kool & the Gang—Delite 540
43	48	TREAT HER LIKE A LADY	Cornelius Brothers & Sister Rose—United Artists 50721
44	43	IT'S A SAD THING	Ollie Nightingale—Memphis 45-104
45	33	SWEETEST THING THIS SIDE OF HEAVEN	Presidents—Sussex 217 (Buddah)
46	55	YOU'RE THE ONE FOR ME	Joe Simon—Spring 115 (Polydor)
47	59	WHEN YOU GET RIGHT DOWN TO IT	Ronnie Dyson—Columbia 4-45387
48	53	LOVE IS LIFE	Earth, Wind and Fire—Warner Brothers 7492
49	—	IT'S THE REAL THING	Electric Express—Linco 1001 Cotillion
50	—	WATCHA SEE IS WATCHA GET	Dramatics—Volt 4058
51	54	1234	Lucky Peterson—Today 1503
52	—	PRAY FOR ME	Intruders—Gamble 4014
53	57	MAKE IT WITH YOU	Ralfi Pagan—Wand 11236 (Scepter)
54	56	SOUND OF SILENCE	Peaches & Herb—Columbia 4-45 386
55	—	WE ARE NEIGHBORS	Chi-Lites—Brunswick 55455
56	52	DOODLE OOP	Meters—Josie 1029
57	18	THE COURTROOM	Clarence Carter—Atlantic 2801
58	—	I LIKES TO DO IT	People's Choice—Phil-La-of-Soul 349 (Jamie-Guyden)
59	—	FUNKY L.A.	Paul Humphrey—Lizard 1009
60	—	YOU DON'T LOVE ME	Z. Z. Hill—Kent 4550

Mexico Honors Brenda Lee

■ NEW YORK — Brenda Lee has been named recipient of Mexico's 1971 Aztec Calendar Award as Outstanding Foreign Female Artist in the 17th annual awards presented by the Association of Mexico Press, Radio and Television (AMPRYT).

Miss Lee and Andy Williams were the only U. S. artists to top categories in the awards presented June 10 in Mexico City in televised ceremonies. Miss Lee was unable to attend the presentation due to her scheduled June 10 opening at the Fairmont-Roosevelt Hotel in New Orleans.

Carlos V. Salas, U. S. representative of the AMPRYT organization in California, announced that arrangements will be made for a delegation to fly to Las Vegas for presentation of the Aztec Award to Miss Lee onstage during her Aug. 25-Sept. 9 engagement at the Fremont Hotel.

Tami Scores With 6-Year Old Disc

■ Tami Lynn has become an overnight star in Great Britain with the success of her six-year-old record, "I'm Gonna Run Away from You."

Produced by the late Bert Berns for Atlantic Records, to whom she was signed by Exec VP Jerry Wexler, the disc has become a best-seller in England after being released on the Mojo label, run by John Abbey and Bob Kilborn. They were aware that Tami Lynn's old recording was in demand at discotheques in Britain and that original copies of Tami's recording were selling for five pounds (about \$12). They contacted Atlantic and asked if they could lease the disc for their Mojo label. Wexler agreed, and within two months they had a hit.

On the basis of the record taking off in Great Britain, and the fact that Tami Lynn came to Miami to do background vocals for Dr. John at Atlantic's Criteria Studios, Wexler resigned Tami to a contract.

Van Ronk at Grove

■ The July 4 weekend will mark the opening of a new series of contemporary musical evenings at the Coconut Grove Playhouse in Florida. Polydor artist Dave Van Ronk will perform two concerts, July 2 and 3, at 8:30 p.m.

Wherehouse Where It's At

(Continued from page 10)

getting when someone would run an ad and there was not enough market penetration to make that ad profitable."

Along with every Wherehouse item being ticketed and/or priced is a two-step coding system for inventory: an alphabetical code telling the kind of product and a numerical listing first line or surplus—budget or full price. Hot records are stacked in factory boxes right on the floor. In the field of equipment, the Wherehouse just went up to the \$299 level to accommodate a small demand for a magnetic cartridge player but their basic thrust is not to compete with any audio house. Turntables, however, are sold separately.

In singles sales, Hartstone feels they are not doing as good a job as possible. They stay in touch with three radio stations and each manager calls in to report any call for singles and the stores are serviced from that. They try to have a single two days after it goes on the air. "But they only account for about 5% of the market and we don't carry any oldies," he said.

Security for the stores is represented in a three-pronged program with the layout of the store being a primary consideration. Guard rails and turnstiles were argued against but have turned out to be a plaything for children who come into a local store with their parents.

There is no pattern in selecting a Wherehouse site. Before becoming Wherehouses the locations were everything from a laundromat, dress shop and liquor store to a bank, carpet store and car agency. One store was a meat market in which 20

years of fat had to be scraped up. They convert any store they take over in such a way that the architecture is easy and, until the records go in, no one knows what kind of store it is going to be.

Problems

In discussing problems of the operation, Hartstone felt that personnel was the biggest. They have gone through about 500 people since opening.

The other major problem is the bootlegging and pirate product situation. Hartstone said that in "whatever form they are it is a serious threat. We don't carry any of that product and constantly ask the vendors what they can do about it. But it's gotten to the point where occasionally we cannot be competitive." He mentioned the case of a small local chain of stores that had a new Neil Young album that was bootlegged. Upon telling the potential buyer that the product was illicit, he found that the customer doesn't care. He wants the album and goes to the other store. Another problem far more difficult to control is the "local pool hall that has three drawers full of bootleg tapes," said Hartstone.

The details of Wherehouse stores are simple yet have a great density and warmth. With 150,000 people a week going through the chain, the firm has devised an "in-store network" in which every store is given a playlist using product that is good for both stores and vendors. It can give exposure to back up an ad or introduce a new artist. "And we've found that the classical buyer won't leave if Elton John is on and vice versa," he noted.



Exterior of the Westwood (Calif.) Wherehouse, three blocks from UCLA campus.

H'wood Promo Men Organize

■ HOLLYWOOD—Record promotion men met last Tuesday night (22) at Martoni's to develop a citywide record promotion men's association. The group plans to meet once a month for lunch with a "roast" immediately following, according to the evening's Chairman, Jerry Fine of Amaret.

The idea is to better the image of promotion men. Though they are all competitors, they are working together with charitable activities planned such as giving turkeys to needy families at Thanksgiving and a Toys for Tots program at Christmas.

Not 'Down' on Radio

While stressing that they are not "down" on radio stations, even though some stations across the country have banished promo men, the group will invite an out-of-town radio individual for lunch with a personality roast included. The group "is not looking to organize a union in any way," said Fine. "We want to upgrade our image."

CLUB REVIEW

Gaslight Bill Clicks

■ NEW YORK — The Gaslight Au Go Go was the place, Jerry Corbitt, Charlie Daniels and Shawn Phillips were the artists and Monday (21) was the time. These ingredients provided an enjoyable concert.

The ex-Youngblood Corbitt, who has a solo album on Capitol, joined with Daniels to provide rock with country flavoring. "Pain," "The Pope & the Dope," Jesse Colin-Young's "Till You Come Back Home Again" and an impromptu jam session highlighted the set. They were backed by a crew of top-notch musicians: Bob Wilson on piano, Jeff "Wolfman" Myer on drums and Billy Cox on bass.

Phillips Was Superb

A&M's Shawn Phillips, once Donovan's side man and influential in the writing of "Sunshine Superman," was all alone and, may I add, needed no one else. He was superb. His beautiful voice, haunting melodies and engaging presence nearly made the set a mystical experience. Most of the numbers were from his recent album, "Second Contribution." Fred Goodman

Beltran Heads RCA Brazil Subsid



Gil Beltran

■ G. A. (Gil) Beltran has been appointed by RCA Records to become Managing Director of the Record Division of RCA S.A. Electronics, its Brazilian subsidiary.

Announcement was made in New York by Rocco Laginestra, President of RCA Records, who said: "Brazil represents one of the most important markets for recorded entertainment anywhere in the world, and although we are well established as a most important force in Brazil, the country's rapid economic growth indicates a wealth of potential still to be tapped. In Mr. Beltran, who has so dynamically guided the growth of our subsidiary in Spain, we feel we have an excellent choice of executive to carve our growth in Brazil."

Beltran replaces David W. Jones, whose appointment to head RCA's Australian subsidiary was announced several weeks ago.

Beltran will move from Madrid to Sao Paulo. He was appointed Managing Director of

RCA S.A.'s Record Division in Spain in 1966. During his tenure in Madrid, he guided RCA Records to a dominant position in the Spanish market, established a local catalogue, supervised construction of two recording studios and built an effective marketing and sales force throughout Spain.

Beltran joined RCA in 1961 with RCA Institutes where he was a faculty member teaching physics and electronics. In 1963, he was appointed Associate Dean, and a year later full Dean. While at the Institute, he performed consulting work on Latin America.

Before he joined RCA, Beltran had worked for the Italian government in Rome in programming and computing. He is a graduate of the University of Michigan and the University of Havana, and holds a PhD in Math.

Galtes To RCA Spain Post

■ Guiseppi Ornato, Chairman of the Board of RCA Spain, announced the appointment of Alberto Galtes as General Manager of that company.

This nomination follows the appointment of Gil Beltran with RCA Brazil as announced by Rocco Laginestra, President of RCA Records, N. Y.

Galtes has served RCA Spain for six years as Branch Manager in Barcelona and for the last five years as Sales Manager and Operation Manager in Madrid. He is married and has four children.



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



Tomas Fundora

■ Realizó Don Costa los arreglos de seis de los números, en el nuevo long playing de Palito Ortega, del cual se grabó el 50% en los estudios de RCA de Nueva York . . . Va con carta de triunfo la interpretación de "Señora" que hacen Ricardo Ray y Bobby Cruz en el nuevo sello Vaya de Harvey Averne . . . Cesar Costa está recibiendo promoción en México y la Costa Oeste en su "Paloma Luna" de Paco Chanona . . . Entregó la Polydor de España el Disco de Oro a su artista Nino Bravo, por haber sido el máximo vendedor en la península. Nino está de gran triunfo internacional con su interpretación de "Te Quiero te Quiero" . . . Se está llevando la promoción de "Como Deseo Ser tu Amor" en Estados Unidos y Puerto Rico, el intérprete argentino Elio Roca . . . Firmó contratos para presentaciones en Puerto Rico y otros países de América Latina el cantante español Victor Manuel. Actualmente se están gestionando sus presentaciones en Estados Unidos . . . Sigue imponiéndose Rodolfo en Puerto Rico, con su interpretación de "Sufrir" . . . Ray Barreto está vendiendo su "sencillo" Fania que trae, "Te Traigo mi Son" con "Flor de los Lindos Campos" al dorso . . . Lanzó Fania al mercado en su sello Exitos la grabación de Sabú interpretando "Vuelvo a Vivir, Vuelvo a Cantar." También de Music Hall, lanzaron en Exitos, "Negra, No Te Vayas de mi Lado" del Grupo Banana, que luce con probabilidades de convertirse también en un éxito interesante en estos mercados.



José M. Class

Neliz está vendiendo su nueva grabación de José Miguel Class titulada "Estoy Solito" . . . RCA lanzo al mercado en Estados Unidos sus long playings "Buscando una Sonrisa" por José José, "Puerto de Piedra" por Los Chicanos, "Inconsolable, Vol. 2" por Rafael Muñoz y "Marco Antonio Muñoz interpreta a Pedro Flores" . . . Nuestro corresponsal en Phoenix, Humberto R. Preciado, nos solicita dé a conocer su necesidad de fotografías de artistas y discos. Dirigirlos a: Humberto R. Preciado, K.I.F.N. Radio, 20 So. 30th Drive, Phoenix, Arizona 85009 . . . Garbó en música de puro norte Lucha Villa, los temas "Una Moneda," "Aguanta Corazón," "El Caminante," y "La Carta que te Mandé."



Nino Bravo

"Cualquiera" en la voz de Carmenza Duque llega a su expresión requerida. Dino Ramos tiene en Carmenza a su gran intérprete. Este número acaba de ser incluido en el nuevo larga duración de Codiscos, conjuntamente con "Soy Tan Feliz," "Tu Voz," "Regresa," "Una Vida Para Amarte" y "Quiero Abrazarte Tanto" entre otras. Recomiendo a la radio presten atención a "Cualquiera" por Carmenza . . . Top Hits de Venezuela tiene a un gran grupo en su Grupo C, cantando Edgar Castro . . . RCA lanzó en México "Tierra de Mi Tierra" por Imelda Miller, "La Gran Perdedora." Otros temas incluidos son "Hoy Daría Yo La Vida," "Tú y Yo," "En Mí," "Sin Salida" y "Dónde Está mi Amor?" . . . Fania está vendiendo su long playing "Harlow's Harem" por la Orquesta Harlow. Excelente presentación en un album doble . . . "María María" por el Grupo Imagen de Ekipo



Palito Ortega

(Continued on page 44)



CAYTRONICS

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Estela Raval y Los Panchos
CYS 1260



Juan Luis "Los Perdidos"
CYS 1259

Caytronics Corp. 240 Madison Avenue, New York, N.Y.

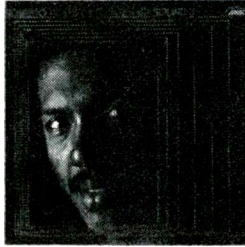


LATIN AMERICAN ALBUM PRODUCT

ROBERTO ROENA Y SU APOLLO SOUND 3

Fania LP 00413.

Bajo la dirección de Elias Lopes y con arreglos del mismo y Ray Coen y Mario Ortiz, Roberto Roena y su Apollo Sound II irrumpen en el mercado con esta grabación llena de sabor y ritmo. Entre otras "Yo Soy Chambelón," "Te Vas a Acordar de Mí," "El Traqueteo," "Soy el Terror" y "Soy."

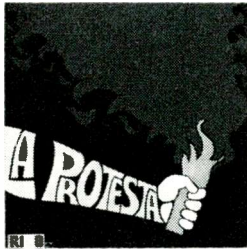


■ Groovy Latin soul sound! Roberto Roena and his Apollo Sound III keep climbing. Here they perform "Yo Soy Chambelón," "Illumina mi Camino," "Qué Engañada Estás" and "Hagan Silencio."

LA PROTESTA

Rico RLP 701.

Con Nestor Sánchez y José Mangual Jr. en las partes vocales, La Protesta logra ritmo, alegría y se proyecta como triunfadora entre los bailarines. "Coge Tumbao," "San Miguel," "Meneala," "Bandera" y "Afro Criollo." entre otras.



■ La Protesta forces the listener to dance. Great on "Meneala," "Naña Seré," "California my Way" and "No Hay Tal Cosa." Jaysina Recording Studio deserves credit.

"LOCURA TROPICAL"

LOS ARAGON—Musart DM 1500.

Los Aragón reafirman sus triunfos con "Macondo," "Los Novios," "Jugueto de Frutas," "Yo Tengo Una Novia que Tiene Novio" y "Culiacán" incluídas en esta nueva grabación.



■ Los Aragón from Mexico are selling nicely in Mexico and on the West Coast this album. Fame is spreading to other areas. Here they perform "Me Voy al Amanecer," "Maria Tete," "Los Novios" and "Popurri del Correcaminos."

"YAINA"

PUCHO AND HIS LATIN SOUL BROTHERS—Right On RRO 5000.

Música brava a todo lo que da! Excelente producción cargada de sabor en "Homeland," "Yaina," "San Juan" y "Naima." Buena portada pero texto difícil de leer.



■ Superb package produced by Carl and Ronnie Proctor. Pucho and his Latin Soul Brothers could make it big if promoted. Excellent cover although copy in the front is not so easy to read. "Cease the Bombing," "Homeland," "Inside the Corn," "San Juan," "Hard Hats," more.

Los Chavales Set at Chateau Madrid

■ NEW YORK — Los Chavales De Espana (the Kids from Spain) return to Bobby and Danny Lopez' Chateau Madrid on this Thursday evening, July 1, for a 10-week engagement.

Mercury Sound Appointees

■ NEW YORK—Mercury Records has appointed Jack McMahon Administrator of Mercury Sound Studios and Grant Ellerbeck Chief Engineer, according to Charles Fach, company VP. John Bargle, who held both positions for the past two years, recently resigned to join the staff of the Altec-Lansing Corporation in Anaheim, Calif.

Artista de la Semana

(Artist of the Week)



Juan Torres

■ Semi-clásico, popular, folklórico y con un estilo muy personal, son las cartas de presentación de Juan Torres. El artista del órgano que México entero admira y aplaude.

En la ciudad de Ocampo, Gto. Juan vió la luz del mundo por primera un 25 de Mayo de 1930.

Sus estudios superiores, los realiza en la Escuela de Música de León, Gto. La pasión que siente por la música, hace que el futuro artista piense seriamente en forma profesional. Y es en 1956, que inicia su carrera artística en el Teatro "Million Dollar" de Los Angeles. Su primera presentación es un éxito rotundo, lo que le vale que automáticamente quede contratado para presentarse en Europa.

Estando en el "viejo mundo," debuta en el teatro "Calderón" de Madrid, extendiéndose el contrato por el doble del tiempo previsto. Su jira por España, dura casi 4 meses. Tiempo en el cual cosecha experiencia, aplausos y sus primeros triunfos a nivel mundial.

Al año siguiente—1957—Italia también le rinde ovaciones, al presentarse en el Casino de

San Remo. Posteriormente a estos triunfos, Francia también es testigo de la calidad del artista guanajuatense. Y su debut lo hace nada menos que en el Palacio del Mediterraneo de Niza.

Posteriormente, y como inicio de la innumerable lista de premios y trofeos acumulados, Juan Torres, se hace acreedor al "Guglia de Oro de la Popularita" junto con Domenico Modugno, en un evento que tuvo lugar en el Palacio de los Deportes de la Ciudad de Milano, Italia. Y la RCA Italiana, lo solicita para grabar sus melodías.

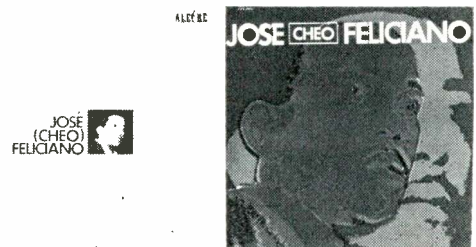
En 1958, su fama se extiende ya por muchas ciudades y es contratado por el centro nocturno Mocambo Lido de la Ciudad de Atenas, Grecia.

Retorna a México, lleno de triunfos, recuerdos y experiencias. Pero sus negocios personales, le impiden desarrollar libremente la carrera artística. Sus actuaciones son eventuales. Pero es desde 1965 que el artista del órgano, comienza nuevamente a cobrar fuerza. Juan Torres lo declara, "siento la musica muy profundamente, la llevo muy adentro," su camino está trazado, vino al mundo para ser triunfador, para ser aclamado y para deleitar a sus admiradores con su organo. El hombre de negocios, quedó atrás y dá automaticamente paso al artista.

Y es Musart la compañía que en 1966, lo invita a formar parte de su elenco artístico, grabando su primer disco con el titulo de Organo Melodico No. 1 y trascurridos escasos 3 meses obtiene el Trebol de Oro, como la revelación del año.

(Continued on page 45)

ESTIVILL DE LA TICO INFORMA: A LA VENTA EL NUEVO LP DE CHEO FELICIANO!!



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New York

SYMPHONY SID WEVD

1. MAKE IT WITH YOU
RALFI PAGAN—Fania
2. VOMONOS PALMOMTE
EDDIE PALMIERI—Tico
3. ABUELITA
WILLIE COLON—Fania
4. MI NEGRITA ME ESPERA
ISMAEL RIVERA & KAKO—Tico
5. DELIA
LA PROTESTA—Rico
6. TE TRAIGO MI SON
RAY BARRETTO—Fania
7. I REGRET
ORCH. CAPRI—Manana
8. DE'SE MISMO TRAGO
PETE BONET & LOUIE RAMIREZ—
Fania
9. EL MALO
LA LUPE—Tico
10. AMOR NO ES SOLO SEXO
TITO RODRIGUEZ—T R

DICK "Ricardo" SUGAR WHBI-FM

1. MAKE IT WITH YOU
R. PAGAN—Fania
2. ABUELITA
W. COLON—Fania
3. I REGRET
ORCH. CAPRI—Manana
4. TE TRAIGO MI SON
R. BARRETTO—Fania
5. VAMONOS PA'L MONTE
E. PALMIERI—Tico
6. DELIA
LA PROTESTA—Rico
7. FOR SENTIMENTAL REASONS
EDDIE LEBRON—Ghetto
8. MI NEGRITA ME ESPERA
ISMAEL & KAKO—Tico
9. OJOS QUE NO VEN
ORCH. COLON—Rico
10. LA-VA-EH
BROOKLYN SOUNDS—Salsa
11. SANCOCHO PRIETO
SONORA PONCENA—Inca
12. OYE COMO VA
T. PUENTE—Tico

Puerto Rico

By WKAQ Radio

1. MI NEGRITA ME ESPERA
ISMAEL RIVERA
2. SI HECHO PA'LANTE
AUGUSTIN ARCE
3. AQUEL VERANO
MARISOL
4. REY DE AMORES
IRIS CHACON
5. EL MIMOSO
AWILDA
6. POR MI ORGULLO
LUCECITA
7. LOVE STORY
CHUCHO AVELLANET
8. SANCOCHO PRIETO
SONORA PONCENA
9. COMO TE TRATA TU VECINO
JOHNNY EL BRAVO
10. LA BALADA PARA UN GORDO
JUAN Y JUAN

Los Angeles

By KWKW Radio

1. Y FUI QUERIENDOTE
SONORA SANTANERA—Col.
2. PEOR QUE LA MUERTE
C. LEOS—Rovi
3. MI GENERAL ZAPATA
TONY AGUILAR—Musart
4. NO TENGO TIEMPO
LOS PAYOS—Gamma
5. TE REGALO MIS SUENOS
HUGO PALM—Orfeon
6. SERENATA ADORADA
COMJ. BERNAL—Bernal
7. EL CAMINO DE LA NOCHE
J. SOLIS—Col.
8. SONANDO
LOS MITOS—U. A. Latino
9. RINCON TROPICAL
MIKE LAURE—Musart
10. PARA QUE PERDER EL TIEMPO
LAS ADELITES—Miami

Record World en Phoenix

By HUMBERTO R. PRECIADO

■ Disfrutando del fin de semana festivo nos encontrábamos en Nogales, Sonora, México, frontera querida que nos viera nacer . . . Entre los buenos amigos a quienes saludamos está **Alfredo Rodríguez Zapata**, popular locutor de Radio XENY y con quien laboramos hace dos años . . . También el compositor **Raúl Manjarrez**, mismo que nos hizo entrega de su primera grabación como intérprete de sus inspiraciones "Signo Fatal" y "Florencia Adorada," que por cierto están muy bien interpretadas con el acompañamiento impecable del mariachi de **Heriberto Aceves** . . . El también cantante **Jesús García Cano** es el productor y director de esta grabación . . . ¡Felicidades!

Triunfal jira por Sonora estaba efectuando el popular cantante nogalense **Manuel Núñez** "El Norteño" compositor de: "Imploración de un Padre" . . . Su más reciente éxito "La Meregilda" está reafirmando el anterior: "La flor Capomo," ambas interpretadas en dialecto Yaqui e idioma español . . . Manuel llegó a Nogales procedente de Los Angeles, California, donde tiene fijada su residencia y antes de emprender su gira fué entrevistado en Radio XENY donde comento el éxito logrado con estas dos melodías que grabara gracias a la insistencia de quien esto escribe . . . **Manuel Núñez** está por firmar un nuevo contrato con la Peerless de México y hace un año recibió el Disco

de Oro de Hollywood en la categoría como el mejor intérprete de la canción nortea en 1969 . . . El pasado mes de mayo el trofeo de 1970 en esta categoría le correspondió a **Lorenzo de Monteclaro** . . . Interesantisimo artículo en la Revista "Mañana" del día primero de mayo que se edita en la Capital Azteca y dice: "Falta aprovechar el folklore musical Mexicano . . . Los países que tienen la suerte de contar con un folklore propio, como Brasil y México, deberían hacer todo lo posible por conservarlo, dejando a un lado los estilos internacionales, aunque esto les ocasionara una pérdida dentro del mercado mundial de la musica"—ésto declaraba **Paul Mauriat**, uno de los más conocidos arreglistas orquestales del mundo, al visitar México para formar parte del jurado en el Primer Festival Internacional de la Canción Popular—entre otras cosas dice el artículo: . . . "expresaba con inconfundible acento francés, su preocupación por el futuro del folklore del mundo. Especialmente el de México" . . .

Recordaran que en nuestra columna anterior (mayo 22) comentabamos el hecho de que en México se impulsaba mucho la canción norteamericana . . . Y como dice **Gerardo Reyes**: "Eeeso es ciertoo . . ." Noticia a cuatro columnas informando que la Dirección General de Telecomunicaciones en México, estaba haciendo un estudio con el propósito de san-

(Continued on page 45)

DESDE NUESTRO

(Continued from page 42)

(Uni) será lanzado al mercado estadounidense en dos semanas por Madison Records . . . Muy buena y diferente la versión de **Nada** de "El Corazón es un Gitano," grabado en Argentina por RCA . . . Ghetto Records debe enviarme su dirección comercial, ya que me está siendo solicitada . . . La dirección de Vaya Records es: Harvey Averno: 850 7th Ave., New York, N.Y.

Leonardo Favio debutó en el Carnegie Hall con un rotundo éxito. Sus presentaciones en Nueva York y Puerto Rico han resultado en extremo exitosas, haciendo que sus grabaciones se estén moviendo con gran ligereza. Caytronics se lució en este despliegue promocional . . . Y ahora . . . ¡Hasta la próxima!

Don Costa arranged six of the numbers that **Palito Ortega** cut in the RCA recording studios in New York . . . "Señora" by **Ricardo Ray** and **Bobby Cruz** looks like a winner (Vaya Records) . . . **Cesar Costa** is being promoted in Mexico via "Paloma Luna" by **Paco Chanona** . . . Polydor of Spain extended his Golden Record Award this year to **Nino Bravo** for his hit, "Te Quiero, Te Quiero." This song sold thousands of records in every Latin country by Nino . . . **Victor Manuel** from Spain will tour Puerto Rico and several Latin American countries . . . **Ray Farreto** is selling "Te Traigo Mi Son" b/w "Flor de Los Lindos Campos," released last week by Fania . . . **Rodolfo** is smashing in Puerto Rico with "Sufrir" . . . **Sabú** is selling everywhere his performance of "Vuelvo a Vivir, Vuelvo a Cantar," released by Music Hall in Argentina. Also from this label: "Negra, No te Vayas de Mi Lado" by **Banana**, a hit everywhere. Both singles were released last week in the states on Exitos.

Neliz is selling nicely in New York and Puerto Rico an album by **José Miguel Class** titled "Estoy Solito." **José Miguel Class** is one of the top sellers from Puerto Rico . . . RCA released in this country "Buscando una Sonrisa," an LP by **José José**; "Puente de Piedra" by **Los Chicanos**; "Inconsolable, Vol. 2" by **Rafael Muñoz**; and "Marco Antonio Muñoz interpretes a **Pedro Flores**" . . . **Humberto R. Preciado**, our correspondent in Phoenix, would like to obtain artist's pictures and records from Latin record companies. His address: KIFN Radio, 20 So. 30th Dr., Phoenix, Ariz. 85009 . . . **Lucha Villa** recorded "Una Moneda," "Aguanta Corazón," "El Caminante" and "La Carta que te Mandé" in the real "northern ranchera music" style. She will sell her next album big on the West Coast, where this typical music is hot.

"Cualquiera" by **Carmenza Duque**, released in Colombia by Codiscos, could make it everywhere. She performs this song as it should be performed. **Dino Ramos**, composer of "Cualquiera,"

(Continued on page 45)

Record World in Phoenix Artist of the Week

(Continued from page 44)

cionar a los concesionarios de varias estaciones de radio por transmitir la mayor parte de su programación en inglés y sin permiso.

Se dijo que estaciones como XERF de Ciudad Acuña, Coahuila; XEMM y XERB de Tijuana, Baja California y la XELO de Cd. Juárez, Chihuahua, se cuentan entre las que incurrir en violaciones y que además utilizan locutores estadounidenses, lo que causa desplazamiento a los anunciadores Mexicanos . . . y se dice que son algunas cincuenta estaciones las que violan la ley de Radio y TV en el Norte de la República Mexicana . . . Nuestras sentidas condolencias a Don José Alfredo Jiménez . . . En menos de 30 días perdió a dos hermanos . . . A fines del pasado mes de mayo falleció Víctor Manuel Jiménez y tres semanas antes había dejado de existir Agustín Jiménez, padre de Lena y Lola, a quienes también enviamos un sentido pésame.

Escuchando KEVT de Tucson, me dí cuenta del "debut" como cantante del locutor Rodi Rojas, en un centro nocturno de aquella vieja ciudad del oeste . . . Tremenda promoción a su primera presentación como cantante . . . Le deseamos muy buena suerte y muchos aplausos . . . Confirmando su alta calidad de artista internacional, estuvo actuando en Scottsdale, Arizona, pequeña y lujosa comunidad cerca de esta Capital, el cantante Andy Russell . . . Todas las noches registraba lleno completo . . . Seguimos pegando de cuatro esquinas . . . no, no es comentario beisbolístico, sino del éxito que está logrando el programa sábatino a control remoto desde "Wallichs Music City" y por KIFN "La Voz Mexicana" . . . Cuatro horas de programación y Ken Thomas, el atento gerente de esta firma comercial muy contento con los buenos resultados . . . Entre los artistas que ultimamente se han presentado en este programa están: Andy Russell; Carlos Miranda, revelación de discos GC; Pablo y Pedro "Los Dorados" recientemente desempacados de la frontera norte de México; Agustín Ramírez, director y vocalista de su propia orquesta y de discos Zarape y los Truénos de Texas (Hnos. Ramírez) también de discos Zarape . . . El programa esta a cargo y bajo la dirección de quien esto escribe . . . Discos, fotografías de artistas y otros regalos a las personas que

en cada programa nos acompañan.

Arturo Velasquez ingresó al potente equipo de reporteros de KOOL-TV . . . Este nuevo plan de trabajo en la pantalla chica representa para Arturo una gran oportunidad que seguramente desarrollará en forma precisa, considerando su vasta experiencia en el ramo de noticias y todo lo relacionado con la Radio, ya que estuvo laborando en KIFN cerca de 20 años y la mayoría de éstos como Director de Programas . . . En los últimos tres años desempeñó importante puesto en la oficina de LEAP, agencia del Gobierno Federal, dentro de la campaña contra la pobreza . . . Seguramente destacará en éste nuevo empleo que muy merecido lo tiene . . . El Fenix de Oro será el trofeo que reciban en un festival especial José Alfredo Jiménez y Gerardo Reyes . . . El primero por sus éxitos como Compositor y cantante y al segundo por considerarse Phoenix el sitio donde inició con fuerza su carrera artística que en la actualidad lo tiene ocupando un sitio primordial entre los mejores y más populares artistas . . . La entrega del trofeo será en el Coliseo la noche del primero de julio con la presentación artística de José Alfredo y Gerardo, además Alicia Juárez, Estelita Nuñez, Roberto Jordan, Amalia Macías, Los Tres Amigos, El Chicote y el Mariachi Sahuayo . . . ¡Hasta la próxima amigos y muy buena suerte!

DESDE NUESTRO

(Continued from page 44)

has a great interpreter in Carmenza. Other songs included in this new album are "Tu Voz," "Soy tan Feliz," "Una Vida Para Amarte" and "Quiero Abrazarte Tanto" . . . Top Hots from Venezuela has a great group that could make it all over. Their name is Group C, with Edgar Castro taking care of the vocals . . . RCA released in Mexico an album titled "Tierra de mi Tierra" by Imelda Miller subtitled "The Great Loser." Some of the numbers included: "Hoy Daría Yo La Vida," "Tú y Yo," "En Mí," "Sin Salida" and "Dónde Está mi Amor?" . . . Fania is selling big their new LP "Harlow's Harem." Great double fold cover! . . . "Maria Maria" by Grupo Imagen from Ekipo, Spain, will be released this week by Madison Records in the states . . . "El Corazón es un Gitano" by Nada, recorded in Argentina is selling nicely all over Latin America . . . Ghetto Records should let us know their address. We are getting inquiries about them . . . The address of Vaya Records is: Harvey Averne, Vaya Records, 850 7th Ave., New York, N.Y.

Leonardo Favio enjoyed a full house at the Carnegie Hall. His presentations in New York and Puerto Rico surpassed all previous engagements. As a result, his records are selling strongly.

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Hasta la fecha lleva grabados 12 volúmenes de éxitos completos. Entre los que cuentan melodias que se pasean triunfantes por todo el mundo como son: "La Flor de la Canela," "Extraños en la Noche," "Brasilia," "Guadalajara," "Granada" y muchos más.

En la actualidad acaba de terminar de grabar precisamente el volumen 12, en el cual están incluidas las principales canciones del Festival de la Canción Popular y los de San Remo. Así como también "Historia de Amor" y "Girasoles de musica."

Las palabras de agradecimiento de Juan Torres, no solo se extienden al público que le ha brindado todo su apoyo, sino también a su Director Artístico Guillermo Acosta, quien a tenido el máximo de acierto al seleccionar los temas desde un comienzo.

Casado y con cinco hijos, es

el padre amoroso en un hogar feliz. Su esposa María Elena, y sus herederos Pilar, Juan Pablo, Ma. Guadalupe, Susana y Juan Tomás, forman la familia Torres. El artista que ha roto todos los records de ventas en el mercado nacional.

Reside desde tiempo atrás en la ciudad de Jurica, Queretaro, y su mayor ambición es abrir definitivamente el mercado en Estados Unidos.

Los premios acumulados, ya no son novedad para Juan, como que consecutivamente lleva ganados 4 "discometros." Su gran satisfacción como artista todavía esta muy lejana, quiere seguir proyectando, creando y alegrando al mundo con su musica. Continuar sintiendo esos aplausos del Público muy espontáneos y ese estímulo que experimenta en cada presentación, que no se logran ni con el mayor oro del mundo.

Rare Earth Wins

■ DETROIT—Judge William J. Beer of the Oakland County Circuit Court in Michigan on June 23 permanently enjoined all retail tape outlets from the sale of unauthorized duplications of creative product by the rock group Rare Earth.

Strauss G&S VP

■ Carol Strauss has been named to head the New York office of Gibson & Stromberg, Inc. which has its main office in L.A. In addition, she was appointed VP of the pr firm.

'Phibes' LP Given

■ First copies of the American International Records soundtrack album of "Dr. Phibes" were given to every couple attending the recent charity world premiere of the film at Pacific's Pantages Theater in Hollywood.

Vocal impressions of Al Jolson, Ronald Colman, Chico Marx, Ben Bernie, Humphrey Bogart, Dick Powell, Skinnay Ennis and W. C. Fields, all done by Paul Frees, are included.

Hickey's Back



Janus artist Ersel Hickey proved to be such a popular attraction at the Record World sponsored concerts at Palisades Park on Memorial Day that he was invited back for the July 4 weekend. Hickey's re-recording of his 1958 favorite, "Bluebirds Over the Mountain," has been re-released. Seen above: Ersel, Hal Jackson, Palisades Park MC, and Hickey's manager, Jay Warner.

MCA's Maitland in Europe Re Product Previews, Promotion

■ LONDON — MCA Records President J. K. ("Mike") Maitland has been headquartering out of the company's London offices for a series of meetings to solidify summer and fall product, as well as to finalize negotiations to acquire several new artists for the international market.

Maitland arrived in London on June 21 from the company's world-wide headquarters at Universal City, Calif., accompanied by Lou Cook, VP in Charge of Corporate Affairs.

In meetings attended by Sir Edward Lewis, head of British Decca which is RCA Records' licensee for the United Kingdom, and Derek Everett, Managing Director of MCA's U.K. record company, and their respective top execs, product for the next four months was previewed. Additionally, the promo campaign for each album was discussed and finalized.

Maitland and the MCA Records team also conducted a series of meetings with talent managers Jerry and Lillian Bron revolving around the

forthcoming U.S. concert tour of Osibisa. First Osibisa tour will emphasize college campus dates.

Similar Round of Meets

Following London, Maitland and Cook will conduct a similar round of meetings in Hamburg with Miller International, MCA's subsidiary firm in West Germany and a leading producer of budget albums. Miller's distribution schedule for the second half of the year will be firmed at the meetings.

While in Hamburg, Maitland will chair additional meetings on product with the top executives of Teldec, MCA Records' licensee in West Germany for its (American) Decca and Kapp product.

Final lap of the two-week Maitland-Cook sojourn will be held in Paris to firm-up MCA Records' newly signed licensee agreement for France with the Barclay Company. Main emphasis of these meetings will also be to preview company's product schedule and to delve into the total promotional situation in France. President Eddie Barclay and General Manager Gregoire Katz will head the Barclay team in attendance.

RCA Danish Hits

■ Five RCA singles are currently riding the Danish top 10, reported Leif Risell, General Manager of Hede Nielson A/S, RCA licensee in Denmark: "Funny Funny" by The Sweet; "Chirpy Chirpy Cheep Cheep" by the Middle of the Road; "Silver Moon" by Michael Nesmith; "Shake a Hand" by José Feliciano; and "This is Love" by the Archies.

Pye with Bell

■ LONDON — Pye Records' Managing Director Louis Benjamin announces the signing of a contract with Larry Uttal for all their popular product to be released by Bell in the U.S.A. Deal was completed during Uttal's current visit to London and covers a three-year period.

Curb Group Tours

■ The Mike Curb Congregation, currently at the Landmark Hotel in Las Vegas, is set for a combination concert and promotion tour of Japan July 5 through 20. The singing group is headed by Mike Curb, 25-year-old President of MGM Records.

Frazier's Way



Pictured above during his recent visit to the Berlin office of European Editor Paul Siegel is Joe Frazier, now turned singer with a single of "My Way." Photo by Helmut Heidak.

ENGLAND

By RON McCREIGHT

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

SINGLE

"GET IT ON"

T. Rex

Publisher: Essex International Music
Fly Records

SLEEPER

"LET MY NAME BE SORROW"

Mary Hopkin

Publisher: Belwin-Mills Music
Apple Records

ALBUM

"GRINGO"

Gringo

MCA Records

■ LONDON—Belwin-Mills' U.K. Managing Director Cyril Gee and Professional Manager David Paramor visiting New York and the West Coast during the next two weeks. Coincidentally, their song, "Desdemona," (U.K. pick, March 10) recorded by the Searchers is just out in the U.S.A. and has also just been re-released by RCA here. Another strong Belwin-Mills copyright, "Let My Name Be Sorrow," acquired by Gee and Paramor at MIDEM, has also been chosen for Mary Hopkin's new single. Mary has now completed enough tracks with her new producer Tony Visconti for an LP, and, after much speculation, she has renewed her contract with Apple for another two years. The new album is set for autumn release.

Former artist/dj/journalist Jonathan King is now achieving incredible success both as a record producer and vocalist specializing in middle-of-the-road, bubblegum-type pop. King has just added his own "Lazy Bones" on Decca to his list of successes this year and should soon hit the top 30 with his two new productions, "Leap Up and Down," by St. Cecilia on Polydor and "Keep on Dancing" by the Bay City Rollers on Bell. These follow such chart Epics as "Sugar Sugar" by Sakkarin on RCA, "It's the Same Old Song" and "Honey Bee" by the Weathermen on B & C, all featuring King on vocals as well as producer. There is obviously no doubt he believes in allowing a great variety of record companies to benefit by his talents.

Britain Represented at Knokke Festival

Britain is represented at Belgium's Knokke Song Festival this year by Susan Maughan, Bobby Sampson and Robert Young. The Knokke Festival is where Engelbert Humperdinck first appeared with his new name five years ago. Also featured this year are British residents Brenda Anon and Judd Hamilton representing America as well as the rock and roll all stars who will appear in the concert but not the contest . . . American producer Donny Marchand, now resident in the U.K. has been cutting some quality sounds recently. Marchand is currently recording singles with new group Jawbone for Philips; Hannibal and soloist Roy Everett both for B & C, for whom he has also completed an album featuring many top rock and roll acts including the Wild Angels and Gene Vincent, entitled "The Battle of the Bands." Another album in this vein, by Shaky Stevens and Sunsets, released by CBS next month, was also produced by Marchand.

MCA is fortunate to have signed 20-year-old singer/songwriter Mick Greenwood—several other record companies are still showing a lot of interest. We offer our congratulations to another young but better known composer, Andrew Lloyd Webber, who has announced his plans to marry Sarah Hugill next month.

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. CHIRPY CHIRPY CHEEP CHEEP
MIDDLE OF THE ROAD—RCA
2. I DID WHAT I DID FOR MARIA
TONY CHRISTIE—MCA
3. BANNER MAN
BLUE MINK—Regal Zonophone
4. I'M GONNA RUN AWAY FROM YOU
TAMI LYNN—Bojo
5. LADY ROSE
MUNGO JERRY—Dawn
6. HE'S GONNA STEP ON YOU AGAIN
JOHN KONGOS—Fly
7. KNOCK THREE TIMES
DAWN—Bell
8. DON'T LET IT DIE
HURRICANE SMITH—Columbia
9. CO CO
THE SWEET—RCA
10. I AM . . . I SAID
NEIL DIAMOND—Uni

HOLLAND'S TOP 10

1. DOUBLE BARREL
DAVE & ANSIL COLLINS—Ariola
2. CHE SERA
JOSE FELICIANO—RCA
3. PUT YOUR HAND IN THE HAND
OCEAN—Kama Sutra
4. ROSETTA
GEORGIE FAME & ALAN PRICE—CBS
5. ZOU HET ERG ZIJN LIEVE OPA
WILMA EN VADER ABRAHAM—
11 provincien
6. MY DARLING HELENA
WALKERS—Telstar
7. SOLDIERS PRAYER
OSCAR HARRIS & THE TWINKLE STARS
—Blue Elephant
8. TWEEDLE DEE, TWEEDLE DUM
MIDDLE OF THE ROAD—RCA
9. EIN MADCHEN FÜR IMMER
PETER ORLOFF—Decca
10. ME AND YOU AND A DOG NAMED BOO
LOBO—Phillip

(Courtesy of Rob Out, Radio Veronica)

GERMANY'S TOP 10

- "SHOW STAR OF THE WEEK IN GERMANY"
ERROLL GARNER
By DIETER LIFFERS
(Editor-in-Chief, Show)
- 1. BUTTERFLY
DANYEL GERARD—CBS
- 2. ROSE GARDEN
LYNN ANDERSON—CBS
- 3. MIDDLE OF THE ROAD
CHIRPY-CHIRPY, CHEEP-CHEEP—RCA
- 4. ABRAHAM
WOLFGANG—Bellaphon
- 5. WHAT IS LIFE?
GEORGE HARRISON—Apple/EMI
- 6. HOT LOVE
T. REX—Ariola
- 7. HEY TONIGHT
CREEDENCE CLEARWATER—Bellaphon
- 8. DIESE WELT
KATJA EBSTEIN—Liberty
- 9. SCHNEEGLOCKCHEN IM FEBRUAR,
GOLDGREGEN IM MAI
HEINTJE—Ariola
- 10. MEIN NAME IST HASE
CHRIS ROBERTS—Polydor

SINGLE TIPS DER WOCHE

- DOMESTIC: MICHELANGELO—OU BIST MEINE
LIEBE
Finger Records/Bellaphon
- INTERNATIONAL: IT DON'T COME EASY
RINGO STARR—Apple/EMI

(Through the courtesy of
AUTOMATENMARKT—Chart, Killy
Gripel; Single tips: Paul Siegel)

- D O D J ORG.
(KLAUS QUIRINI)
- Coming up:
LOOP DI LOVE
J. BASTOS—Bellaphon/Admiral
- RADIO LUXEMBOURG HITS:
1. BUTTERFLY
DANYEL GERARD—CBS
2. CHIRPY CHIRPY, CHEEP, CHEEP
MIDDLE OF THE ROAD—RCA
3. MEIN NAME IST HASE
CHRIS ROBERTS—Polydor

(Through the courtesy of Helmut Stoldt,
Frank, Jorg)

FRANCE'S TOP 10

SINGLE TIP:

- ELVIRA
HERVE VILLARD—Carrere
- 1. OH! MA JOLIE SARAH
JOHNNY HALLYDAY—Philips
- 2. LES ROIS MAGES
SHEILA—Philips
- 3. WHAT IS LIFE
GEORGE HARRISON—Apple
- 4. POUR UN FLIRT
MICHEL DELPECH—Barclay
- 5. HERE'S TO YOU
JOAN BAEZ—RCA
- 6. BROWN SUGAR
ROLLING STONES—Kinney
- 7. JE VEUX VIVRE AUPRES DE TOI
JEAN-FRANCOIS MICHAEL—Vogue
- 8. JE T'AIME, JE T'AIME
MICHEL SARDOU—Philips
- 9. JE T'APPELLE
SYLVIE VARTAN—RCA
- 10. JE NE SUIS PAS UN GRAND FERMIER
RICHARD GILLY—Disc'AZ

(Through courtesy of Directeur des Program-
mes, PIERRE DELANOË, EUROPE 1, PARIS)

ITALY'S TOP 10

1. PENSIERI E PAROLE
LUCIO BATTISTI—Ricordi
2. ERA IL TEMPO DELLE MORE
MINO REITANO—Durium
3. LA RIVA BIANCA LA RIVA NERA
IVA ZANICCHI—RIFI
4. AMOR MIO
MINA—PDU
5. LOVE STORY
FRANCIS LAI—EMI Italiana
6. SING SING BARBARA
MICHEL LAURENT—Saar
7. SEMPRE . . . SEMPRE
PEPPINO GAGLIARDI—King
8. THE BALLAD OF SACCO E VANZETTI
JOAN BAEZ—RCA
9. ANOTHER DAY
PAUL McCARTNEY—EMI Italiana
10. DONNA FELICITA'
I NUOVI ANGELI—Car Jukebox

(Courtesy of Sorrisi e Canzoni)

GERMANY

By PAUL SIEGEL



Paul Siegel

■ BERLIN — Dr. Gerhard Weber, Prexy of the Liberty UA setup in Munich, tête-a-tête with his American partners . . . Peter Peters, a production and management company, happy over their hit, "Michelangelo" . . . The late Hans Carste's widow, Grit Carste, thanks Record World for kind words about Hans. We are happy to do what we can for this very noble man . . . One of the hottest German groups today is the Flippers, a production of Willi Sommer in Wiesbaden . . . Gene Pitney's interview and Musicor records came in. Thanks . . . BASF Records exec Klaus Laubrunn hitting the market with exciting releases such as "Happiness" sung by Carlos.

Wilfried Jung, Director of Electrola EMI, has landed a hot female artist, Nina Lizell, who originally hails from Sweden. To top it off Electrola is happy about chart markers Deep Purple, scheduled soon for a tour of the USA . . . Josef Bamberger, head of the giant pubbery UFA-Musikverlage in Munich and Berlin, has a big record by Andy Fisher, "Mrs. Thunderbird" . . . Listen to the world hit "Salome" by Robert Stolz & "Memories," both beautiful music . . . I like Marika Röck's original recordings from her motion pictures . . . Peter Pascal, Electrola star, sent me a St. Christopher medal for my car. The next day someone tried to steal my car, but the wheel was locked . . . Trudi Hoffmann, talented lady lyricist, sent us at RIAS some instrumentals by Britisher P. Sander. "Country of My Mind" is a beaut . . . Wolfgang Kretzchmar, A & R chief of Phonogram/Philips Records, vacationing in sunny Spain . . . Polydor's Daliah Lavi in London recording in English (what else?) . . . German Vogue is headed in Germany by a very likable Frenchman, Philippe Sautot, who is glad that his artist, Wolfgang Sauer, is #2 on the charts also at Hamburgs giant Radio station. NDR (Nordeutscher Rundfunk), headed by Peter Höhne in the pop music department . . . Israel's great recording artist Esther Ofarim divorced, has no record contract in Germany and she's off to Cuba for a tour . . . Peter Kirsten, head of Global Records in Stuttgart, on the prowl for a top hit disc . . . Dean Dixon, the #1 conductor of the Frankfurt Radio Stations' Orchestra, Hessischer Rundfunk, will conduct at the International Music Festival in Lucerne, Switzerland, and will interpret our American symphonic composer, Norman Della Joio . . . Katja Ebstein's Grand Prix song, "Diese Welt," (This World), is #8

(Continued on page 48)

CANADA

By LARRY LeBLANC



■ TORONTO — Gordon Lightfoot has another "Best Of" album called "Classic Lightfoot." It's on United Artists and includes "If I Could." From his "One Morning Soon" album will soon come a single "Miss January" for Russell Thornberry . . . What started out as the "B" side for Tom Northcott's "Space Ship Races" has become the hit in both the U. S. and Canada. His version of Cohen's "Suzanne" is stronger than "Races" . . . Irish Rover George Miller tells us his wife Betsy has added to the fold with a baby girl . . . Leigh Ashford will probably split up soon—at least until the fall. No work, they say . . . Bruce Cockburn picked up an OPUS award for being the most popular male folk singer—as voted by 40 Canadian universities . . . Political pressure is increasing on Rock Hill Park organizers who have planned a Camp-In Rock Weekend. Signed up are, among others, Crowbar, Chilliwack, Mainline, Syrinx, Bev Glenn-Copeland and possibly Ocean. Rock Hill hopes to beat a government move to kill the concert by charging for the camping, not the music.

Buffy Saint-Marie wrote her latest single, "Helpless." It's a rock-protest, released in U.S. and Canada . . . Norm Foster (ex-Cargo) is working on an album and singles . . . The Statler Brothers and John Cash will visit four Canadian cities on their latest tour . . . Edmonton, Calgary, Vancouver and Montreal. Mike Graham's "Skip a Rope" on Rodeo is hot . . . Humphrey and the Dump Trucks are doing well with both of their first singles and an album. They call Saskatoon home . . . Kris Kristofferson will take over the Riverboat (again) for one week starting July 8. Kris

(Continued on page 48)

ITALY

By MARIO PANVINI ROSATI



M. P. Rosati

■ MILAN—We applaud Alain Trossat, General Manager of Phonogram in Italy. During the few years of Alain's tenure, Phonogram became one of the leading companies on the Italian market. Trossat was recently in Montreux where he took part in IMIC 3, then he left for Paris to pay visits to different French publishers. Now he is in Bruxelles as a member of the Advisory Committee of Philips Associates. All three Phonogram artists who took part this year in the "Summer Disc" contest entered the finals: Maurizio, I Nuovi Angeli and Orietta Berti. Recently Phonogram introduced a new talent, Giorgio La Neve. He first single entered the charts, and now this singer-composer is preparing his first LP. Giorgio will introduce his album to the Italian public via a TV series entitled "Speciale Tre Milioni" on which he will guest star for six consecutive weeks. This series will take place next fall.

Big news from Ricordi. Aretha Franklin and Donovan are participating in the next edition of "Cantagiuro" (Italy Singing Tour). This is a caravan tour organized by Ezio Radaelli in cooperation with some Italian record companies. The caravan includes this year some of the leading names of the Italian and international music world. For 15 consecutive days the caravan will tour Italy performing each night in a different place. Ricordi has also announced that it is also possible that Led Zeppelin are coming in Italy to participate in the Cantagiuro. The great promotional value of this event which puts artists and talents in direct contact with the public should be stressed. Some of the nights of Cantagiuro will be televised and broadcast on national network.

At the same time, EMI Italiana, which is not participating in the Cantagiuro, prepares its own promotional tour. Three special cars with EMI colors will go around from July 15 until Aug. 14, bringing the new EMI products specially released for the summer season to all the most important resorts in Italy.

'Great Headway' At Pincus Firms

■ NEW YORK—George Pincus, who heads up the Gil-Pincus - Songfest - Ambassador Music, Ltd. (in Europe), reports "great headway" by his British artists and producers.

John Hetherington's recording on Uni of "Can't Nobody See My Face" has been getting play in the states, and will soon be released in England and on the Continent as well. "Hallelujah Babe," an LP aimed for the underground, will soon be released in Germany, Austria and Holland with other territories being set with the master.

John Small, English artist whose Paramount record will be released in the states in July, will be on English Paramount around the same time. Aitch is another Ambassador artist being released on English Decca. Lori Balmer, English lass with a big voice, will have her initial release on Pye with Tony Atkins of London doing the production. (Tony also produces for John Hetherington.)

Pincus agrees with his English staff helmed by Ray Mills and John Beecher, whose motto

Military Sales Agents

■ HOLLYWOOD — Contracts have just been signed with Charles Brady Associates to act as the U. S. military and government sales agents of Daybreak Records, announces Bobby Weiss, Exec VP and General Manager of Daybreak.

Kim Art Director

■ HOLLYWOOD — Ken Kim, recipient of several Grammy nominations for his record album art work, has been retained by Daybreak Records on a free-lance basis as Art Director for the soon-to-be-launched label, confirms President Sonny Burke.

Motown Court Order

■ Motown Record Corp. and Jobete Music Co. were awarded costs assessed against Holland-Dozier-Holland by Court Order last week in addition to a court edict compelling H-D-H to produce tax, payroll, contracts with Capitol and Buddah and other documents for examination by Motown.

is, "The best way to bring in a hit today is to have great writers who are great artists."

FRANCE

By GILLES PETARD



Gilles Petard

■ PARIS—Pathé-Marconi (EMI) signed up two American record companies for France: A&R and Jubilee-Josie, the latter previously distributed by Vogue and Barclay . . . On June 28, Petula Clark gave a show on TV. Among the invited artists were Francoise Hardy, Jacques Dutronc, Sylvie Vartan, Jean-Claude Brialy, Omar Sharif and Sasha Distel. Newly appointed by Vogue as A&R man is Sevas Ekyan (formerly with Barclay) . . . Tony Williams Lifetime did a TV show on June 17 . . . Disques Bagatelle signed up a new French pop group Mat III, led by Mat Camison and made up of top-notch studio musicians.

Francis Dreyfus (Labrador) signed a contract with Barbara McHayes (of Hazy Music, London) for the representation in France and Benelux. First group to have recorded for the publisher is Lindissarne . . . Liberty France has released an exclusive album by Eddy Cochran, featuring reissues of his recordings with interviews of the artist between the musical tracks . . . United Artists released six eight-track cartridges of double-length, manufactured by Ampex in Belgium and retailing for 1½ the price of the single-length cartridges . . . Lee Mandel (U.S. United Artists International Manager) spent two days in Paris to confer with Eddie Adamis . . . McHouston Baker, better known in the U.S. as Micky of Micky & Sylvia fame, has a new album out on Barclay International. Set was produced in London by Philippe Rault . . . Aretha Franklin, accompanied by King Curtis Band, gave two concerts at the Olympia on June 21 . . . Jean Boupuin organized a pop festival at Auvers-sur-Oise June 18-20 with free entrance, but also plagued by continuing rain and cold. Among the artists were Colosseum, Juicy Lucy, Manfred Mann, T. Rex, Pentangle, Quintessence, Mungo Jerry, Country Joe and Grateful Dead.

Chris Yulden Solos

■ Chris Yulden, until recently lead singer with British group Savoy Brown, has been signed

as a solo artist for London Records' Parrot label, according to Walt Maguire, VP of Pop A & R for London. An LP is being recorded in England.

Canada

(Continued from page 47)

wrote a song for Jinette Reno. "I've Got to Have You" is out now . . . A double-album set is coming up for Chilliwack. This group is going to take the cake this year. They're working on a national tour . . . Another "B" side being stronger spun for the Poppy Family. "Where Evil Grows" is still charting nationally and is getting good regional action in the U. S.

People with albums coming: Rod Stewart, Ian Matthews, Chuck Manione, Moms and Dads and Syrinx. Murray McLauchlan was a guest of the Fifth Dimension's TV special on the ABC Network. Will be aired in August . . . Bruce Cockburn on True North label has a second album. Look for "High Winds White Sky" to go places for Bruce as soon as it is released in the first week of July . . . John Mills-Cockell (Syrinx) wrote "String Space" for a CBC-TV show. John writes for electronic group and string ensembles. True North is going to release "String Space," music by Toronto Repertoire Ensemble.

Germany

(Continued from page 47)

on the national charts in Germany. It seems that the musical fad of modernizing a symphony composers music like "Song of Joy" (Beethoven) is continuing, with Mozart's Symphony Nr. 40 . . . Chappell pubbery in Hamburg cleaning up with "Love Story" records.

JULY 3, 1971

1. **SECOND MOVEMENT**
EDDIE HARRIS & LES McCANN—Atlantic SD 1583
2. **CHAPTER TWO**
ROBERTA FLACK—Atlantic SD 1569
3. **TO BE CONTINUED**
ISAAC HAYES—Enterprise ENS 104 (Stax)
4. **BITCHES BREW**
MILES DAVIS—Columbia GP 26
5. **THEMBI**
PHAROAH SANDERS—Impulse AS 9206 (ABC)
6. **JACK JOHNSON**
MILES DAVIS—Columbia S 30455
7. **BACK TO THE ROOTS**
RAMSEY LEWIS—Cadet CA 6001
8. **SUGAR**
STANLEY TURRENTINE—CTI CTI 6005
9. **LIVING BLACK**
CHARLES EARLAND—Prestige PS 1569
10. **STARIGHT LIFE**
FREDDIE HUBBARD—CTI CTI 6007
11. **M. F. HORN**
MAYNARD FERGUSON—Columbia C 39466
12. **MEMPHIS TWO-STEP**
HERBIE MANN—Embryo SD 531
13. **TJADER**
CAL TJADER—Fantasy 8406
14. **GILBERTO WITH TURRENTINE**
ASTRID GILBERTO & STANLEY TURRENTINE—CTI CTI 6008
15. **EGO**
TONY WILLIAMS LIFETIME—Polydor 24-4065
16. **WEATHER REPORT**
Columbia G 30661
17. **THE ISAAC MOVEMENT**
Enterprise ENS 1010 (Stax)
18. **BEYOND THE BLUE HORIZON**
GEORGE BENSON—CTI CTI 6009
19. **MWANDISHI**
HERBIE HANCOCK—Warner Brothers WS 1898
20. **B. B. KING LIVE IN COOK COUNTY JAIL**
ABC ABCS 723
21. **PRETTY THINGS**
LOU DONALDSON—Blue Note BST 84359
22. **THE BLACK CAT**
GENE AMMONS—Prestige PR 10006
23. **BENNY GOODMAN TODAY**
London Phase 4 SPB 21
24. **DONNY HATHAWAY**
Atco SD 33-360
25. **JOURNEY IN SATCHIDANANDA**
ALICE COLTRANE/PHAROAH SANDERS—Impulse AS 9292-2 (ABC)

By MICHAEL CUSCUNA

SEASONS

PETE JOLLY—A & M SP 3033.

It's back to the plain and simple for Pete Jolly, too. With the exception of one standard, this is new, original material performed by Jolly and a handful of Los Angeles' top rhythm men. Although he too often sounds "cocktail-ish," Jolly plays a full, two-handed piano. If you like him, you will love this album.



CHRIS MCGREGOR'S BROTHERHOOD OF BREATH Neon NE 2 (RCA).

This strong 13-piece big band features some of the finest English and South African musicians in London. Especially noteworthy are the saxophones of Duke Pukwana and John Surman. McGregor's direction and compositions are first-rate. A most inventive big band record.



A NEW SHADE OF BLUE

HAROLD LAND—Mainstream MRL 314.

Again the Harold Land-Bobby Hutcherson quintet rears its head, this time under the name of Harold Land. The music on this album is varied and exciting. The tunes are strong and the playing is powerful.



BACK TO THE ROOTS

RAMSEY LEWIS—Cadet CA 60001.

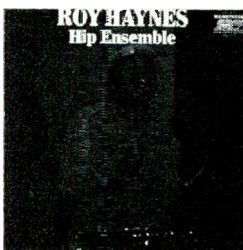
This album lives up to its title. Lewis has regained the style, subtlety and dynamics that once made him so unique. He has selected a nice program of pop and jazz tunes and treated them well. No heavy, sticky orchestration. "Since I Fell for You" is the standout.



ROY HAYNES HIP ENSEMBLE

Mainstream MRL 313.

This is the recording debut of drummer Haynes' new working group, whose music is quite varied and unclassifiable. Tenor saxophonist George Adams and trumpeter Marvin Peterson really stand out. Adams' two compositions and Stanley Cowell's "Equipoise" highlight the album. Fine, fresh music.



BLUE MITCHELL

Mainstream MRL 315.

Mitchell's quintet pulls no surprises, but plays some fine, solid music. And it's great to hear Jimmy Forrest and Walter Bishop once again. Everyone stretches out on Benny Golson's "Are You Real."



Sessions at Echo

■ NEW YORK — Recent sessions at Levittown's Echo Sound Studios included vocalist Cavrill Payne, who completed an album under indie

producer George Pappas (Cav-rill is the sister of Cecil Payne, a member of the Count Basie orchestra); and recording artist Eddie "D," who completed a new polka album for the D label.

Big Product Period at A&M

■ HOLLYWOOD — A&M Records released five major albums on June 21, reports Bob Fead, Vice-President, Sales-Promotion, for A&M.

Releases include a debut album by Punch, Los Angeles rock group, produced by Bones Howe; a first solo album by dobro player and back-up man extraordinary James Burton, with members of Area Code 615, produced by Felton Jarvis in Nashville; and a second album by singer Robin Wilson, produced by Bob Alcivar for Mr. Bones Productions.

Also included, adds Fead, are two major albums by British artists, the Strawbs and the Mick Abrahams Band, with Mick Abrahams. This is the second album by the Strawbs, one of England's most popular folk rock groups, and the first solo album by Abrahams, formerly lead guitarist-vocalist with Jethro Tull and A&M's Blodwyn Pig.

Released earlier in June was the third album by the Flying Burrito Brothers, produced by Jim Dickson; Lee Michaels' fifth, produced by Michaels; and the last album by Spooky Tooth, featuring Gary Wright, now a solo artist for the label.

Also just released: the third album by Carpenters, produced by Jack Daugherty; the debut album of folk rockers England Dan and John Ford Coley, produced by Louis Shelton; a new solo album by jazz pianist Pete Jolly, produced by Herb Alpert; and a new Baja Marimba Band album, featuring Julius Wechter, produced by Steve Goldman.

Major albums from the label to be released July 1 include the first album by Herb Alpert and the Tijuana Brass in more than several months, and the first solo Booker T.-Priscilla Coolidge Jones double-record set for A&M.

Amendment Hit

■ NEW YORK — After an extensive promo trip to the mid-west. Phil Colbert, VP-Operations for New York Sound Company, predicts a hit for the label's first single release, "Please Don't Leave Me Now" by the Fifth Amendment.

Bands at Newport

■ The opening night of the Newport Jazz Festival on July 2 will feature the big bands of Duke Ellington, Stan Kenton and Buddy Rich.

Bill Graham: Words in Parting

(Continued from page 3)

say goodnight. They deserve it. You need somebody who knows that. And I don't think there are many of them around.

'Name? Up to Us'

"Whether the name Fillmore East continues or not is up to us. We built the name, and if the name continues, it has to be with the right people. If, after a year, however, we haven't found the right people from the A group, we'll start looking at the A-minus people and then the B-plus. Then the name might not continue."

Graham knows for sure that, besides "rest and reflection," he will embark on a limited lecture tour in the fall.

"And then there's the book," he said. "I think that my greatest achievement to date is the Fillmore organization—not the acts that appeared there, but the organization itself. The functioning, the machinery of putting on weekly shows. The Fillmore has always been a business, but within that business has been a community. I have been a dictator, but everyone who has ever worked for me has come to realize why I do what I do. And in time, they have come to perform the duties not because I told them to, but because they understood and agreed with what I was after."

"I don't know exactly what form the book will take. It would be easy to write about the acts and maybe that's what people will want to read about, but I don't want to write about that. People might be saying 'he wants us to see what a good guy he is always mentioning his staff,' but I mention my staff because they are the Fillmore."

"I have kept a scrapbook of all the programs and posters over the last six years. Show me a page and I can remember the entire week-end. Every day of those six years is up here. I have total recall."

Graham indicated, without being extremely specific, that the other Fillmore subsidiaries would be continued, the record companies, et cetera. He has taken on one new group, Grootna, but that will be it for the time being.

"If I spent 70% of my week booking and running the Fillmore, I can now take 20% of that time and put it back into running other areas of the business and still have 50% of the

time for sitting back and thinking things over, doing nothing. I suspect eventually I will get into films, because that seems to be one area that is still relatively free."

Soft News

And now for the soft news: "In closing the Fillmore, I did not say rock is dead. That would be saying that I am rock, and I'm not rock. The death of rock? It ain't dead. What is gone is a human level. The humaneness seems to have lessened."

"What I have reconceived since I announced the closing has been the gratitude of the silent majority of the Fillmore. The minute I announced the closing, all those cries of 'capitalist pig' stopped. It was as if they were saying 'Okay, we'll be good. Don't close.' We began getting letters, beautiful letters, from parents who said 'I have three children and I was always afraid to let them go out to the Fillmore, but you have become like a second father to them.' In general, I have always felt that there was a resentment from the Fillmore audiences. I guess that when the show was over and just one kid rushed up to shout 'rip-off' or 'capitalist pig,' it didn't matter that it was just one person. I couldn't think of anything else."

"Here's a story I'll never forget. About a year ago, I was standing in front of the Fillmore West, and there was a large crowd waiting to get into a show. One little girl was walking by and suddenly I heard 'capitalist pig.' I turned around and saw her looking away. I went up to her and there's one thing I've learned about these kind of kids. You can't get anything from them by asking them nicely. You have to threaten, and I know how to look very mean. I went up to her and I said, 'If you try to run either way, I will have you hunted down. You know who I am. Now go around the corner and through the door and you'll find my office, and if you try to get help from friends, I'll have your face crushed in.' Then I went into my office and grilled that little girl like I'd never grilled anybody in my life. That heavy 16-year-old San Francisco chick. At first, she wouldn't admit that she'd even said it. But after a half hour she was sobbing. And I finally pulled my arm back as if I were

going to hit her, which I never would have done, and I said, 'Admit it, you called me a capitalist pig. Why?' And she was crying and she finally said, 'Yes, I said it.' And I said, 'Why? Why? Why did you call me a capitalist pig. Why? Why?' And she said—and I'll never forget it—she said, 'Because my friends do.'

"'Because my friends do.' I'll never forget it."

"But that's not the reason I'm closing the Fillmores. There are many reasons. I'm not happy about it. But I don't want to close on an unhappy note. I want to remember the goodness and the good times."

Efron at Burmese

■ NEW YORK — Marshall Efron, actor, satirist and star of NET's "Great American Dream Machine," has been signed to Burmese Records as an artist.

NARAS: It's Not Too Late

(Continued from page 3)

Somehow, somewhere, the realization has to come to the NARAS chapters that NARAS is now a national organization. The night the Grammy Awards are presented every NARAS member, including local chapter officers, should be where the show is taking place, and not running local chapter functions. The Motion Picture Academy Awards are usually presented in Hollywood, and that's where everyone is that night. There are no local chapter meetings. The same things has to happen with NARAS. If the awards presentation is in Los Angeles, then everyone who can should hie himself or herself out there. Local chapters can still give awards during the year, solicit for new members, have entertainments, et. al. but not on the night the national Grammy awards are made.

A Way to Go

NARAS has a long way to go to equal the stature in the record industry of the Academy Awards to the motion picture industry. But that doesn't mean NARAS can't obtain a similar cachet. After all, it took many years for the "Oscar" to reach its present eminence. (In spite of George Scott.) But NARAS will never garner the respect it desires until it unites the record industry behind it. And it can only do that if the record industry comes to respect and honor the NARAS Awards. NARAS cannot remain an organization run by those who can't appreciate that this is a business whose major market is youth. NARAS cannot relegate the most important musical trends of the current decade to an unimportant corner while seeming to perpetuate musical forms that atrophied in the 1940s.

Rock must have its day in NARAS, as must R&B and country music. There must be recognition of the current trends and the current or new music. Young people, producers, songwriters, artists must be brought into NARAS, to liven it, liven it and lift it to the point where it has the respect it deserves. This can only happen if NARAS members realize that the music they call *contemporary* is today's pop music, and what was radical or avant-garde five years ago is middle-of-the-road today.

Our industry needs awards; our industry needs NARAS. Grammy Awards can't be bought, or hyped, or promoted. If all of us in the industry work to bring NARAS into the 20th Century we can make NARAS Awards respected as well as honest.

'Love Story' Sheet Sales

(Continued from page 3)

happen again. People are going to keep waiting for me to top it, but whatever I do after this is all downhill."

Cane also said that to date eight miscellaneous souvenir albums of the "Love Story" music score have had been published and the total sales for these have reached 275,000. Expectations are for another 100,000 to be sold before the summer is out.

An aside Cane offered is that, in his memory, Andy Williams' positioning twice in the Japan top 10—for his English and Japanese versions of the song—is a recording first.

Cane, of course, has been associated with big songs in the past, and, in closing, mentioned two that had passed the million sheet sale mark for him simultaneously 20 years ago—"The Old Lamplighter" and "The Anniversary Waltz." "Remember those?" he asked. "They were corny, too."

Win 'Superstar' Performing Right In Milwaukee

■ NEW YORK—An attempt to restrain Superstar Productions, Ltd., and the Original American Touring Company from performing musical selections from "Jesus Christ Superstar" and other traditional and original material has been denied in a civil action (No. 71-C-261) in the United States District Court for the Eastern District of Wisconsin. Action was tried before the Honorable Myron L. Gordon in Milwaukee, Wisconsin, on June 7, 1971.

Immediately following the decision, the Original American Touring Company appeared in Milwaukee's Performing Arts Center's Uihlein Hall and played to standing ovations at four sell-out performances. They have since appeared at Convention Center in Louisville, Ky., without any legal attempt being made to interdict their performance, they allege.

In the proceedings denying the application for a temporary restraining order brought by the Robert Stigwood Group Limited and Leeds Music, Judge Gordon commented: "There are a number of reasons why I am satisfied that a restraining order should not be issued. For one thing, this is a very tardy application. Certainly the publicity which provoked the sellout should have alerted persons in the Plaintiff's position, who purport to be protecting valuable property.

"It is abundantly clear from both the transcript that appeared before Judge Motley in the Southern District of New York, as well as in the amended order that was entered by her, that the totality of prohibition was circumscribed.

"Finally, and this is perhaps the most determining consideration, at all times the public was advised that this was a concert featuring selections."

Judge Gordon's decision was affirmed by the United States Court of Appeals for the 7th Circuit in Chicago.

Legal counsel for the defendants was Robert L. Fitzpatrick.

John Prine Rushed

■ Atlantic Records is rushing its first single by John Prine, young singer-composer signed by Atlantic Exec VP Jerry Wexler. Disc spotlights Prine singing his own composition, "Sam Stone," about a returning Vietnam veteran with a drug habit.

Gordon, Marlowe

(Continued from page 25)

The others are in New York, Chicago, Atlanta and Los Angeles. The latter handles all warehousing functions for the sales office in the Bay area.

In addition to Branch Manager Gordon, Irwin Goldstein and Brian Interland were named Administrative Manager and Promotion Manager, respectively, for the New England outlet, which will serve eastern Massachusetts, Maine, New Hampshire and Rhode Island.

Gordon began in the record industry in Boston 18 years ago as a retailer and later spent three years in the indie distribution field. Later, he was a salesman with Capitol Records and in 1968 he opened and became Manager of the Liberty Records Boston branch.

Goldstein joined Mutual Distributors in Boston after graduating from Bentley College in 1950. Later he became Treasurer of Recona, Inc., and its various subsidiaries, moving to Los Angeles to carry out this function. In 1967 he returned to the Boston distributing scene as treasurer of Recordwagon and its subsidiaries which were later acquired by Transcontinental Music Corp.

Interland was formerly associated with WHDH Radio, a Boston middle-of-the-roader, and later served stints as regional promo representative for Mercury and Liberty Records.

In San Francisco, Marlowe, who will manage the new division, will be associated with Richard Cooke, the outlet's new promotion manager. Both men are well-known in the San Francisco distributing fraternity.

Epic Inks Beck

(Continued from page 4)

tastes running the gamut from Bo Diddley to Les Paul, Barney Kessel to Charlie Byrd, including the classical guitarists.

The Jeff Beck Group was a direct spin-off from Beck's tenure with the Yardbirds. Beck toured the United States with his group upon numerous occasions between the years 1964 and 1967. A near-fatal automobile accident a year and a half ago caused a temporary halt in Beck's career, but he is now completely recovered.

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RECORD WORLD**

Students, Disc Personnel Meet

(Continued from page 25)

On Monday morning, the students will assemble in the NARAS Theater at the A & R Studios, where orchestra leaders Thad Jones and Mel Lewis, producer Phil Ramone, arranger Manny Albam and engineer Brooks Arthur will discuss "What Goes Into a Recording," concentrating on the preparatory phases of the live recording session that the students will witness that afternoon.

Tuesday will be devoted to the business aspects of recordings, with the students traveling to the RCA Studios where they will be made familiar with such topics as pricing, packaging, copyright problems, union regulations, etc. Included among the instructors will be David Rothfeld, head buyer for Korvette's, attorney Richard Jablow and member of Atlantic Records' sales and promotion staff.

On Wednesday morning there will be a second recording session with the Thad Jones—Mel Lewis band. That afternoon in the NARAS Theater, the students will hear about the old and the new in recording. Israel Horowitz will discuss "The Classical World and Its Problems," and John Gordy, head of Visual Sounds, will introduce them to "New Things for the Future."

Schoenbaum Letter

(Continued from page 4)

Buchanan's life and talents are more important than an album that does not reflect and represent him.

To come to date.

Roy will be recording his album at Capricorn Studios in Macon, Ga., in late July—with the people that he wants to play with.

And now.

I have no quarrel with Nils Lofgren, he's just a young artist being hyped as a star (perhaps he is) running his uninformed mouth off.

I do feel more than annoyed at Mr. La Fong for writing a story in an important national trade magazine without checking his interview out. Record World and its correspondents should have that simple courtesy. Polydor, Inc., if nothing else gives its artists complete freedom of expression and will continue to do so as long as I represent the company.

JERRY SCHOENBAUM
President, Polydor, Inc.

The actual physical making of a recording will be covered on Thursday morning when the students visit the Defiance Disc pressing plant in Yonkers, returning that afternoon to the NARAS Theater for a panel discussion with Dizzy Gillespie, Richie Havens, Felix Pappalardi and Billy Taylor covering "The Artist and His Problems."

On Friday morning, producer-songwriter Mike Stoller will elaborate on the role of the songwriter in recording, after which students and their instructors will participate in a rap session in which the week's recording project will be put into perspective and the students' reactions will be elicited. Later that day they will return to the A & R studio to sit in on a final overdubbing session during which voices will be added to the recorded instrumental sounds of the Thad Jones-Mel Lewis band.

Father Norman J. O'Connor, President of the NARAS Institute, is producing the New York chapter's program (chapters in Nashville, Los Angeles, Chicago and Atlanta are holding similar seminars). He has supervised the screening of applicants from Operation Breadbasket, the Jazzmobile School and the Brooklyn Museum of Arts.

B'nai B'rith Awards

(Continued from page 25)

contributions to the music publishing industry. (Jack, along with his brother Irving, founded the Mills Music dynasty, which has come to represent countless important figures in the music world.)

Scott Muni provided a low-keyed atmosphere as he turned in a fine job as Master of Ceremonies at the affair. Entertainment was provided by comedian Robert Klein and the song stylings of Leslie Uggams. The Paul Livert Orchestra did an excellent backup job on the talent.

Bill Graham's acceptance speech paid tribute to the members of the Fillmore organization. Bill, of course, played a major role in making possible the Fillmore citadels for live rock music. Plaudits should also go to Chairman Ken Rosenblum for an able job on the B'nai B'rith journal and to President Floyd Glinert for the fine turnout.

Farrell Issues Writer Promo LP Series

■ NEW YORK — Wes Farrell has revealed plans for a series of promotional albums that will feature new material by some of his top staff writers.

Leading off will be Tony Romeo, long a Farrell stalwart, whose credits include such smashes as "I Think I Love You," "I'm Gonna Make You Mine" and "Indian Lake." Romeo will prepare 14 songs, illustrative of all aspects of his talent as a writer, and record them himself on a special LP. Albums will be sent to more than 1,000 producers, artists, record companies, advertising agencies and motion picture and television executives.

Among the other writers to be featured will be Irwin Levine and L. Russell Brown,

whose songs include "Knock Three Times," "I Play and Sing," "I Hear Those Church Bells" and "Summer Sand"; Irwin Levine and Tony Wine, writers of "Candida," "Black Pearl" and "Your Husband My Wife"; and the team of Mike Appel and Jim Creticos, writers of "Doesn't Somebody Want to Be Wanted."

The promotions, designed to open new commercial outlets for the material, will be spaced so that each LP obtains full mileage.

Supervising the promotion are Wes Farrell, President of the Wes Farrell Organization, and Steve Bedell, who heads Pocket Full of Tunes, the organization's publishing arm.

RCA Inks Prairie



Prairie

■ NEW YORK — Manny Kellm, RCA Director, Popular Music, has announced the signing of Prairie, a six-member rock group from Sioux City, Iowa.

The group consists of Ronald Neuberger (guitar), David Young Napier (bass), Marlys Rae (organ, vocals), Jerry Kroon (drums), Carolyn Matousek (organ, vocals), and Danny Motousek (lead vocal, bass, guitar). Prairie was signed by David Kerstenbaum, RCA's Chicago A&R Director after hearing the group at a live audition. Kerstenbaum produced their debut RCA single being rush-released this week, "Give Me a Ride."

New Gimbel Pubbery

■ NEW YORK—Norman Gimbel has formed a new BMI publishing company, Tony-One Music Co. The company will publish two French songs, "Merci Beaucoup" and "Tous Mes Amis," both adapted into English by Gimbel and recorded by Line Renaud (with the Mike Curb Congregation) on MGM for a July release.

Oliver Action

■ Oliver's first album for UA, "Prisms," a few weeks after release, is selling strongly throughout the nation. Break-out areas include New York, Los Angeles and Charlotte, North Carolina.

Label has scheduled a heavy advertising and promotion campaign behind the young vocalist, with emphasis and concentration on his upcoming major personal appearances which include a three-day stint as guest star with the New Orleans Symphony, and a two-week engagement at the Sahara Hotel both next month, followed by a headline booking at Mister Kelly's in Chicago.

C, S, N&Y Month

(Continued from page 25)

giveaways. There will be print ads in the trade papers and consumer magazines.

In-store selling aids will include a special display created under the supervision of Atlantic's sales department that will spotlight covers from the seven Atlantic albums by the group and its members: "Crosby, Stills & Nash," "Deja Vu" with Crosby, Stills, Nash & Young; and "Four Way Street," the live album with the four members. The display also features the covers of the solo albums done by Crosby, Stills and Nash; "Stephen Stills" and "Stephen Stills 2" by Steve Stills; "If I Could Only Remember My Name" by David Crosby; and Graham Nash's "Songs for Beginners."



The M.O.R. Chart

JULY 3, 1971

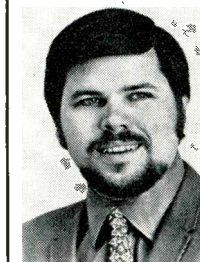
THIS WK. LAST WK.

1	1	IT'S TOO LATE CAROLE KING— Ode '70 66015 (A&M) (Screen Gems-Columbia, BMI)
2	6	LOVE MEANS (YOU NEVER HAVE TO SAY YOU'RE SORRY) SOUNDS OF SUNSHINE—Ranwood 896 (Bon Ton, ASCAP)
3	5	DON'T PULL YOUR LOVE HAMILTON, JOE FRANK & REYNOLDS— Dunhill 4276 (ABC) (Cents & Pence, BMI)
4	4	FOLLOW ME MARY TRAVERS—Warner Brothers (Cherry Lane, ASCAP)
5	2	MOZART 40 WALDO DE LOS RIOS—United Artists 50772 (Morro, BMI)
6	3	RAINY DAYS AND MONDAYS CARPENTERS—A&M 1260 (Almo, ASCAP)
7	12	TAKE ME HOME, COUNTRY ROADS JOHN DENVER— RCA 74-0045 (Cherry Lane, ASCAP)
8	11	HERE COMES THAT RAINY DAY FEELING AGAIN FORTUNES— Capitol 3086 (January, BMI)
9	8	WHEN YOU'RE HOT YOU'RE HOT JERRY REED—RCA 47-9976 (Vector, BMI)
10	9	DON'T SAY YOU DON'T REMEMBER BEVERLY BREMERS— Scepter 12315 (Sunbeam, BMI)
11	7	I'LL MEET YOU HALFWAY PARTRIDGE FAMILY— Bell 996 (Screen Gems, Columbia, BMI)
12	13	NEVER CAN SAY GOODBYE ISAAC HAYES— Enterprise ENA 9031 (Jobete, BMI)
13	16	INDIAN RESERVATION RAIDERS—Columbia 4-45332 (Acuff-Rose, BMI)
14	10	YOU'RE MY MAN LYNN ANDERSON—Columbia 4-45365 (Flagship, BMI)
15	19	YOU'VE GOT A FRIEND JAMES TAYLOR— Warner Brothers 7498 (Screen Gems-Columbia, BMI)
16	22	HE'S SO FINE JODY MILLER—Epic 5-10734 (Bright Tunes, BMI)
17	15	NEVER ENDING SONG OF LOVE DELANEY & BONNIE—Atco 6894, (Metric, BMI)
18	14	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE CARLY SIMON— Elektra 45724 (Quakenbush/Kensho, ASCAP)
19	21	YOU'VE GOT A FRIEND ROBERTA FLACK & DONNY HATHAWAY— Atlantic 2808 (Screen Gems-Columbia, BMI)
20	17	LIGHT SINGS 5th DIMENSION—Bell 999 (Sunbeam, BMI)
21	24	IF NOT FOR YOU OLIVIA NEWTON JOHN—Uni 55281 (Big Sky, ASCAP)
22	20	IT DON'T COME EASY RINGO STARR—Apple 1831 (Startling, BMI)
23	18	LIFE ELVIS PRESLEY—RCA 9985 (Elvis Presley/Last Straw, BMI)
24	26	I LOVE YOU LADY DAWN BELLS—Polydor 15027 (Martin Cooper, ASCAP)
25	29	HOW CAN YOU MEND A BROKEN HEART BEE GEES— ATCO 6824 (Casserole, Warner Tamerlane, BMI)
26	27	SUMMER SAND DAWN—Bell 107 (Pocket Full of Tunes/Saturday, BMI)
27	32	DRAGGIN' THE LINE TOMMY JAMES—Roulette 7103 (Big Seven, BMI)
28	30	SATURDAY MORNING CONFUSION ROBBY RUSSELL— United Artists 50788 (Pix Russ, ASCAP)
29	23	THE CITY MARK ALMOND—Blue Thumb 201 (Irving, BMI)
30	25	BEEN TOO LONG ON THE ROAD MARK LINDSAY— Columbia 4-45385 (Screen Gems-Columbia, BMI)
31	31	DO YOU KNOW WHAT TIME IT IS CIRCA '58 & P NUT GALLERY— Ruddah 239 (Kama Sutra, BMI)
32	28	FEELINGS LETTERMEN—Capitol 3098 (Screen Gems-Columbia, BMI)
33	39	LAST TIME I SAW HER GLEN CAMPBELL—Capitol 3123 (Warner Tamerlane, BMI)
34	34	RINGS CYMARRON—Entrance 7500 (Columbia) (Unart, BMI)
35	35	LOSING MY MIND AL MARTINO—Capitol P 3120 (Valando, ASCAP)
36	37	MIGHTY CLOUDS OF JOY B. J. THOMAS—Scepter 12320 (Low-Sal, BMI)
37	—	TAI KING IN YOUR SLEEP GORDON LIGHTFOOT— Reprise 1020 (Early Morning, ASCAP)
38	—	DONE TOO SOON NEIL DIAMOND—Uni 55278 (MCA) (Prophet, ASCAP)
39	33	CHANGE PARTNERS STEPHEN STILLS—Atlantic 2806 (Gold Hills, BMI)
40	—	SIX WEEKS EVERY SUMMER VICKI CARR—Columbia 4-45403 (Con Brio, BMI)

Metromedia Adds Promo Men

■ Metromedia Records has made two new additions to its regional sales promotion staff with Tommy Goodwin, Southern Regional Sales Promotion Manager and Raymond Beyda, Midwest Regional Sales Promotion Manager.

Announcement comes from Mort Weiner, Director of National Sales, and Dave Knight, Director of National Promotion.



Tommy Goodwin

Goodwin is the former Music Director of WIXZ in Pittsburgh, and has worked at many other radio stations including WYZE in Atlanta and WPDQ in Jacksonville, Fla. Beyda was formerly employed as a sales trainee at Metromedia in New York.

New Lemongello Single

■ Rare-Bird artist Peter Lemongello, whose new release is "Rain from the Skies," a Bacharach-David tune, will appear with the Osmond Brothers in their Buffalo, N.Y., concert, June 29.

The Country Staff Producer: A Breed Apart

By CHUCK NEESE

■ NASHVILLE — The country A&R man is probably the most cussed and discussed man in the entire country music industry.

To the artist, publisher and musician, he is the ultimate representative of the record company. To Nashvillians, there are no such things as assistants to the president, executive vice-presidents, boards of directors or presidents of record companies; no one down this way deals with these people so their existence is abstract. Nashville is an extension of L. A. and New York, it is a creative laboratory that channels raw product into the home offices on East or West Coasts. Music City does not have business offices or headquarters for any major record company. Granted, the majors own studio space and A&R offices but decision makers

above the rank of executive producers are all but non-existent in the Capital of Country Music.

The A&R man remains top dog in the socio-economic strata of Nashville's music community; it is for his pleasure that the community itself exists. The producers hire the 1800 musicians. They choose the thousands of songs written every year, thus they determine the futures of all country writers and publishers. They are more closely tied to the rise and fall of the country artist than any other individual. To these ends the staff producer is king in Nashville.

Constant Pressure

The A&R man is in a constant state of pressure. If he doesn't produce hits, the company removes him from the payroll. If he doesn't have the respect of writers and publishers, he won't get the best mate-

rial. If he overlooks a hit, writers chide and belittle him, and if artists don't believe in his abilities it may cause friction between artist and label. And what if the label can't produce for the A&R man? There are problems with promotion, pressing, distribution and airplay that can render the most commercial producer ineffective in his position.

There is, however, a longevity factor which sets country A&R personnel apart from their Top 40 counterparts. Company men like Owen Bradley at Decca, Ken Nelson at Capitol, Chet Atkins and Bob Ferguson at RCA and Jerry Kennedy at Mercury are among the staff producers who have remained with a single company for an extended number of years.

Also making country production a breed apart is the fact that independent producers are few and far between.

There are a handful of indie country producers, but as one staff producer told us: "Country record production, as we know it, will never be in the hands of independents."

One Question

With the frustrations of staff A&R work, one question looms heavily: What makes it all worthwhile? As one Nashville producer put it: "Remember when everybody was saying that 'Honey' would have been a hit no matter who produced it? Well, if UA's Bob Montgomery hadn't found the song for Goldsboro and hired Don Tweedy for the arrangements, it would not have happened. That's the thing that makes the frustration all worthwhile; knowing that you were the guy that put all the factors of commercial production together."



NASHVILLE REPORT

By RED O'DONNELL



Red O'Donnell

■ August will be fair weather for Jerry Reed. He's booked for 22 personal appearances that month at state fairs in Montana, Iowa, Illinois and Cleveland. Jerry isn't going to be available for Glen Campbell TV tapings which will be underway at that time, so he isn't going to be in the first two or three shows of the new season.

Speaking of Campbell, he was all set to come
(Continued on page 54)

Wheeler, Cash Pubbery Team

■ Family of Man has been selected as the name of the new music publishing company formed June 1 by Johnny Cash and the songwriter Billy Edd Wheeler in Nashville.

Mrs. Reba Hancock, Cash's sister and an executive in his House of Cash business complex, said Wheeler writes "along John's lines," and both men feel their association will be a fruitful partnership. She noted that Cash has recorded two Wheeler hits, "Jackson" which he re-

corded with his wife June Carter, and "Blistered."

Wheeler got the idea for the name from a collection of photographs shown under that title. The photos dealt with people from different countries and civilizations, and they show that all men are related and that the basic human emotions are universal.

Mrs. Hancock said the new firm will be a subsidiary of Cash's Song of Cash publishing
(Continued on page 54)

COUNTRY PICKS OF THE WEEK

SINGLE



CONWAY TWITTY, I WONDER WHAT SHE'LL THINK ABOUT MY LEAVING (Blue Book, BMI). Conway is always hard to beat on airplay or jukeboxes, but this time he is a double threat with a Merle Haggard song in hand. Owen Bradley has produced what may be Conway's biggest seller since "Hello Darling." Look for quick charts and heavy sales. Decca 32842.

SLEEPER



SUSAN RAYE, PITY PITY, PATTY (Blue Book, BMI). Uptempo Bob Morris song produced by Earl Ball in Bakersfield is an excellent follow-up to Susan's biggest hit, "L. A. International Airport." Playlist action should fall in line and jukebox operators will pick it up quick. Do we recognize the background singers? Capitol 3129.

ALBUM

HANK THOMPSON, "NEXT TIME I FALL IN LOVE I WON'T." The "new" Hank Thompson sounds more Nashville than western swing. Along with the Ned Miller title tune are songs by Hank Cochran, Dave Kirby, Harlan Howard, Red Lane and a couple by Hank himself. Dot 25991.

Next Time I Fall In Love (I Won't)



NASHVILLE REPORT

(Continued from page 53)

to Nashville for a recording session but something happened and those plans went awry . . . **Kermit Goell**, lyricist of the 1948 multi-million seller, "Near You," as recorded by the late pianist-orchestra leader **Francis Craig**, was here the other day for a visit with ASCAP's regional director **Eddie Shea**, and inoed that it took him only about eight minutes to pen the song. "Craig had already composed the music and asked me to write the words. I visited him at the dining room of a downtown hotel in Nashville where he and his band were playing. I listened to him play the music on the piano, picked up a menu and wrote the lyrics of "Near You" on the back. "Frankly," Goell adds, "Nobody was more suprised than I when the record became a BIG hit. I really didn't think too much of the lyrics—and told Craig so when I wrote them."

Grandpa Jones performed on the Grand Ole Opry the weekend of June 18-19 for first time since he underwent open heart surgery April 15. (He made his first personal appearance the past weekend in Bristol, Tenn.) Grandpa says he is feeling so good "it's got me scared." He and fellow comedian **Gordie Tapp** of the "Hee Haw" show have a fishing trip upcoming in Tapp's hometown of Burlington, Canada, July 18-23, after which he'll do a limited number of shows on the road . . . **Del Reeves** and his band have signed to perform at halftime of a New Orleans Saints pro football game this fall . . . **Murray Kellum**, currently hot with an Epic single of "Joy to the World," has signed booking deal with **Hubie Long's** talent agency. Kellum may be remembered for his disking of "Long Tall Texan" a few years ago . . . Birthdaying **Lester Flatt**, **George Morgan**, **Marion Worth**, **Ray Pillow**. (Marion and Ray were Fourth-of-July babies).

"The Roy Acuff Story" (written by **A. V. Dunkleberger**) is hot off the presses and may be obtained by writing Acuff at Box 188, Madison, Tenn. (Profits from the sale go to the Church of Christ Children's Home) . . . **Earl Scruggs** and his Revue will perform at the Smithsonian Institute program in Washington Thursday and Friday, July 1-2. He'll be picking (and singing) with the likes of **John Lee Hooker**, **the Grateful Dead**, **John Hartford** & **Mike Seeger**. Saturday (3) Earl & Co. will be in Berryville, Va., for the annual Watermelon Park festival promoted by **Carlton Haney** . . . **Buddy Lee's** Nashville agency is now the exclusive representative of the **Mike Curb** Congregation.

Roy Orbison bought a new Triumph TR-6 during his just completed tour of England for his German-born wife Barbara. It is the 47th car the Orbisons have collected from all over the world. Orbison says when he has 50 cars in the collection he's going to open an automotive museum . . . Talking with **Tommy Cash**, who co-headlines a Sept. 15-28 show at Las Vegas Landmark Hotel with **Carl Smith & Jean Shepard**, I asked him if being the younger brother (by nine years) of superstar **Johnny Cash** had an effect on his career. "I am sure being Johnny's brother opens a lot of doors for me," Tommy frankly admits. "When I first started out, Johnny left me alone. He didn't push for me. Then when I got going fairly well, he congratulated me and said, 'You made it on your own.' That's about the finest compliment I could have received. I think some people come to see me perform or buy my records out of curiosity. They want to compare me with Johnny I think that comparison will be there as long as we are performers. I don't try to imitate Johnny. I believe I have my own singing style. There is only ONE Johnny Cash. However, being his brother doesn't bug me. I'm glad he is my brother. I love him."

Tommy, a onetime all-state high school basketball player in Memphis, his wife Barbara and their children Mark (9) & Paula (7) now live in a Madison apartment, but are moving into a new home in mid-August. "We're building in Williamson County (just over the line) in the Steeplechase subdivision near **Bobby Goldsboro**," he advised. "The house will have four bedrooms, four baths, a music room and an office for me."

Meanwhile, Tommy's "I'm Write to Sing a Song" has the sound of success.

Anderson Taping

■ **Bill Anderson**, the singer-composer, has taped a guest-

star appearance on "The Mike Douglas Show" for nationwide telecasting.

July Faron Young Month

■ **CHICAGO** — July has been designated "Faron Young Month" by Mercury Records. An all-out, month-long promotion in recognition of his consistent popularity has been organized encompassing extensive use of radio advertising, publicity and sales aids.

Young recently re-signed with Mercury, extending a relationship that has seen him almost continually in the charts. During his career he has logged 58 records that have

risen to the top 10 of the country charts, including his current single, "Step Aside."

The Mercury program will include radio spots on major 50,000 watt stations with dealer and chain store tie-ins, a salesman's presentation booklet with slicks and special order forms, ads in consumer country-oriented publications and dealer co-ops ads in the consumer press. Counter cards and collateral display materials also are available.

Wheeler, Cash

(Continued from page 53)

company and will be licensed by ASCAP. Until June 11 Wheeler was associated with United Artists Music, Inc.

In other action surrounding

Wheeler, **Myles Harmon** of Nashville Tele-Projects, a new production company formed to manufacture prime-time syndicated television programs, announced Wheeler will be the star of its first pilot.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

AND I LOVE YOU SO Bob Montgomery & Bobby Goldsboro (Mayday/Yahweh Tunes, BMI).....	42	MY BABY PACKED UP MY MIND AND LEFT ME Ronny Light & Chet Atkins (Blue Crest Hill & Range, BMI).....	61
AWARD TO AN ANGEL Walter Haynes (Tree, BMI).....	46	NASHVILLE Billy Sherrill (Tree, BMI).....	26
BABY, YOU'VE GOT WHAT IT TAKES George Richey (Meridian Eden, PMI).....	48	NEW YORK CITY Jerry Kennedy (House of Cash, BMI).....	14
BLACKLAND FARMER Steve S. Singleton (Peer Int'l., BMI).....	58	OH SINGER Shelby Singleton (Shelby Singleton, BMI).....	34
BRIGHT LIGHTS, BIG CITY George Richey (Conrad, BMI).....	18	ONLY A FOOT Jerry Bradley (Jack & Bill, ASCAP).....	68
CHARLEY'S PICTURE Bob Ferguson (Window, BMI).....	13	ONLY A WOMAN LIKE YOU Jerry Bradley (Forest Hills, BMI).....	24
CHATTANOOGA DOG Walter Haynes (Newkeys, BMI).....	65	PINE GROVE Henry Hurt (Brothers Two, ASCAP).....	52
COMIN' DOWN Jerry Kennedy (Addell, BMI).....	15	PLEASE DON'T TELL ME HOW THE STORY ENDS Jerry Kennedy (Combine, BMI).....	8
COUNTRIFIED Bob Ferguson (Reechwood, BMI).....	32	RIGHT WON'T TOUCH A HAND Pappy Daily (Glad, BMI).....	28
DON'T CHANGE ON ME Scott Turner (United Artists, ASCAP).....	55	RUBY Ken Nelson (Acuff-Rose, BMI).....	1
DREAM LOVER Ron Chancey (Hudson Bay Music/Hill & Range/Screen Gems-Columbia, BMI).....	33	SATURDAY MORNING CONFUSION Snuff Garrett (Pix-Rus, ASCAP).....	71
EASY LOVIN' George Richey (Blue Book, BMI).....	60	SHE DON'T MAKE ME CRY Peter Drake (Tomake, ASCAP).....	21
FADED LOVE Tompall Glaser & Leon McAuliffe (Hill & Range, BMI).....	31	SINGIN' IN VIETNAM TALKIN' BLUES Johnny Cash (House of Cash, BMI).....	40
FISHIN' ON THE MISSISSIPPI Budd Allan (Blue Book, BMI).....	54	SOMEDAY WE'LL LOOK BACK Ken Nelson (Blue Book, BMI).....	49
GOING BACK TO LOUISIANA Joe Gibson (Gaylo Music, BMI).....	74	SOMETHING BEAUTIFUL TO REMEMBER Biff Collie (Stallion, BMI).....	5
GOOD ENOUGH TO BE YOUR WIFE Shelby S. Singleton, Jr. (Belwin/Mills, ASCAP).....	69	STEP ASIDE Jerry Kennedy (Blue Echo, BMI).....	19
GREYSTONE CHAPEL Jim Malloy (Hill & Range, BMI).....	75	SUNDAY MORNING CHRISTIAN Fred Carter Jr. and Don Davis (Wilderness, BMI).....	22
GWEN Ricci Mareno (Shenandoah, ASCAP).....	3	SWEET BABY ON MY MIND Owen Bradley (Unichappell, BMI).....	57
HAPPY ANNIVERSARY George Richey (Forest Hills, BMI).....	59	TAKE MY HAND Jim Vienneau (Sawgrass, BMI).....	17
HE'S SO FINE Billy Sherrill (Bright-Tunes, BMI).....	38	THE CHAIR Marty Robbins (Mariposa, BMI).....	9
HOW MUCH MORE CAN SHE STAND Owen Bradley (Brothers Two, ASCAP).....	25	THE MAHOGANY PULPIT Lee Rice & Hall for Rivertown Prod. (Bannock, BMI).....	47
IF YOU LOVE ME Jim Vienneau (Duchess, BMI).....	36	THE MARCHING HIPPIES Guy Drake (Country Boy, ASCAP).....	72
I CAN'T GO ON LOVING YOU Jerry Kennedy (Moss-Rose, BMI).....	63	THE RIGHT COMBINATION Bob Ferguson (Owepar, BMI).....	50
I WON'T MENTION IT AGAIN Don Law Prod. (Seaview, BMI).....	53	THE WAITRESS Hugh Prescott (Four Star Music, BMI).....	64
I'M JUST ME Jack Clement (Tree, BMI).....	45	THEN YOU WALK IN Jim Malloy (100 Oaks, BMI).....	10
I'VE GOT A RIGHT TO CRY Jim Vienneau (Cerardo, BMI).....	11	THERE'S A LOT ABOUT A WOMAN Owen Bradley (Forrest Hills, BMI).....	20
INDIAN LAKE Billy Sherrill (Pocket Full of Tunes, BMI).....	23	TOMORROW NIGHT IN BALTIMORE Jerry Kennedy (Tree, BMI).....	12
JOY TO THE WORLD Glen Sutton (Lady Jane, BMI).....	39	TOUCHING HOME Jerry Kennedy (Hill & Range/Blue Crest, BMI).....	37
JUST ONE TIME Bob Ferguson (Acuff-Rose, BMI).....	4	TREAT HIM RIGHT Billy Sherrill (Don Music, BMI).....	41
LIFE Fleton Jarvis (Elvis Presley/Last Straw, BMI).....	29	UNDER YOUR SPELL AGAIN Ronny Light (Central Songs, BMI).....	56
LITTLE GARDEN OF LOVE Ron Chancey (Moss Rose, BMI).....	67	WELCOME TO MY WORLD Jim Malloy for Cabin Hill Prod. (Tuckahoe/Neilrae, BMI).....	66
LONELY IS Jerry Bradley (Jack & Bill, ASCAP).....	44	WHEN YOU'RE HOT, YOU'RE HOT Chet Atkins (Vector, BMI).....	2
LONESOME WHISTLE Wesley Rose (Peer Int'l., BMI).....	27	WILD CAT Jim Hall (Blue Echo, BMI).....	73
LOST IT ON THE ROAD Don Law (Stallion/Xenia, BMI).....	43	YOU MAKE MY DAY Cliff Williamson (Sue-Miri, ASCAP).....	70
LOVE ON BROADWAY Sam Phillips (Champion, BMI).....	51	YOU'RE MY MAN Glenn Sutton (Flagship, BMI).....	6
MARRIED TO A MEMORY Frank Jones (United Artists, ASCAP).....	16	YOU'RE JUST MORE OF A WOMAN Vance Bulla (Sue-Miri, ASCAP).....	30
ME AND YOU AND A DOG NAMED BOO Frank Jones (Kaiser/Famous, ASCAP).....	7	YOU WERE ON MY MIND Johnny Howard & Bobby Dyson (M. Witmark & Son, ASCAP).....	62
MOUNTAIN OF LOVE Johnny Howard, Bobby Dyson & Dick Heard (Wren, BMI).....	35		

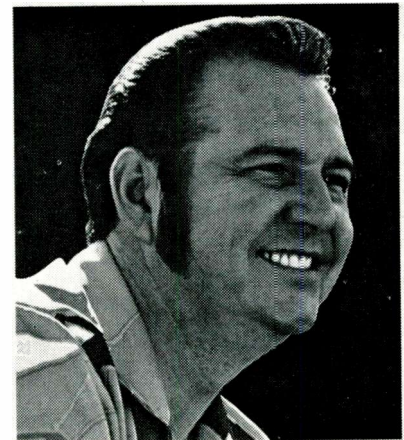
Hank Thompson records are selling like Hank Thompson records should...great!

A hit album:

“Next Time I Fall In Love (I Won’t)”
DOS 25991



Next Time I Fall In Love (I Won't)



follows up his TOP 10 country single
of the same name, and also contains
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COUNTRY SINGLE PRODUCT

LYNN ANDERSON—Chart 5136

HE EVEN WOKE ME UP TO SAY GOODBYE (Acuff-Rose, BMI)

This Mickey Newbury cut was pulled off the new "Lynn Anderson with Strings." Could be the version that hits pop. Great record.

BUD BREWER—Riveria 1001

TELL ME NOT TO (Red Coach, BMI)

ONE TOO MANY (Window, BMI)

Highly-commercial side from this new artist. Producer Jack Haynes picked a fine piece of Kilgore-Paxton material. Look for big things from Bud.

HANK THOMPSON—Dot 17385

THE MARK OF A HEEL (Central Songs, BMI)

PROMISE HER ANYTHING (Akard Music, SESAC)

Commercial sounding Joe Allison production that should get juke box response. Slow beer-drinking lament that's a new approach for Hank.

STONE EDWARDS—Capitol 3131

THE CUTE LITTLE WAITRESS (Central Songs, BMI)

PLEASE BRING A BOTTLE (Central Songs/Back Street, BMI)

Take a look at this one, operators. Sounds like a piece that will get the quarters out of the buyers pockets and into the Seeburg.

LYNDA K. LANCE—Royal American 35-XX

WILL YOU STILL LOVE ME TOMORROW (Screen-Gems-Columbia, BM)

BAD WATER (Unart Music, BMI)

The plug side is the old pop hit and the flip is an uptempo Jackie DeShannon tune that is due some attention. Lynda keeps getting closer.

BUDDY KNOX—United Artists 7411

TRAVELIN' LIGHT (Acoustic Music, BMI)

COME SOFTLY TO ME (Conerstone Publ., BMI)

Fantastic feel on this movie theme. Review department played it over and over. Lyric, pickers, production and performance make it the fastest minute 40 on record.

JOHNNY DUNCAN—Columbia 4-45418

ONE LIGHT OF LOVE (Pi-Gems Music, BMI)

Beautiful ballad production by Goldsboro-Montgomery. Agreeable easy listening product that may be a little heavy for hard country outlets. Nice lyric.

CARL TRENT—Nugget 1059

WOMAN I NEED YOUR LOVE (Lair Music, BMI)

SERVICE STATION MAN (Lair Music, BMI)

Singalong medium-tempo Fred Carter production that sounds like quality product. Repetition makes it a mind-sticker.

JOHN D. LOUDERMILK—Warner Bros. 7489

LORD HAVE MERCY (Acuff-Rose Publ., BMI)

WHEN I WAS NINE (Acuff-Rose Publ., BMI)

John D's first for the Warner Bros. label, opens the credibility gap just a little bit farther. Country following questionable.

JOHNNY AND JONIE MOSBY—Capitol 3141

LET'S GET THIS SHOW ON THE ROAD (Blue Echo Music, BMI)

SOUVENIRS OF LOVE (Central Songs, BMI)

Cute novelty from the West Coast's Mr. and Mrs. Country team. Tune is a Ray Griff thing produced by Capitol's Ken Nelson.

TAMMY WYNETTE—Epic 5-10759

GOOD LOVIN' (MAKES IT RIGHT) (Algee Music, BMI)

Super producer-writer Billy Sherrill has done it again, another Top 10 song for Super Star Tammy. Excellent production spotlights Miss Wynette's voice to a "T."



COUNTRY DISC JOCKEY REPORTS

WKOP—Binghamton, N. Y.

1. RUBY (ARE YOU MAD)—Buck Owens
2. YOU'RE MY MAN—Lynn Anderson
3. GWEN (CONGRATULATIONS)—Tommy Overstreet
4. ME & YOU & A DOG NAMED BOO—Stonewall Jackson
5. THEN YOU WALK IN—Sammi Smith
6. BACKWOODS CHILD—Becki Bluefield
7. CHATTANOOGA DOG—Jimmy Martin
8. JESUS LOVED THE DEVIL OUT OF ME—Hank Williams, Jr.
9. TOMORROW NIGHT IN BALTIMORE—Roger Miller
10. WORKING LIKE THE DEVIL—Del Reeves

KMAM—Butler, Missouri

1. I'VE GOT A RIGHT TO CRY—Hank Williams, Jr.
2. COMIN' DOWN—Dave Dudley
3. YOU'RE MY MAN—Lynn Anderson
4. GWEN—Tommy Overstreet
5. HOW MUCH MORE CAN SHE STAND—Conway Twitty
6. SOMETHING BEAUTIFUL—Slim Whitman
7. JUST ONE TIME—Connie Smith
8. STEP ASIDE—Faron Young
9. PLEASE DON'T TELL ME HOW THE STORY ENDS—Bobby Bare
10. OH, SINGER—Jeannie C. Riley

WJAB—Portland, Maine

1. YOU'RE MY MAN—Lynn Anderson
2. I WON'T MENTION IT AGAIN—Ray Price
3. OH, SINGER—Jeannie C. Riley
4. I WANNA BE FREE—Loretta Lynn
5. RUBY (ARE YOU MAD)—Buck Owens
6. WHEN YOU'RE HOT—Jerry Reed
7. HOW MUCH MORE CAN—Conway Twitty
8. I'VE GOT A RIGHT—Hank Williams, Jr.
9. STEP ASIDE—Faron Young
10. TOMORROW NIGHT IN BALT.—Roger Miller

KLIZ—Brainerd, Minnesota

1. YOU'RE MY MAN—L. Anderson
2. LITTLE GARDEN OF LOVE—D. Dee
3. A PART OF AMERICA DIED—E. Arnold
4. HE'S SO FINE—J. Miller
5. ME WITHOUT YOU—C. Perkins
6. THIS PART OF THE WORLD—Statler Brothers
7. ALWAYS REMEMBER—B. Anderson
8. A WOMAN LEFT LONELY—C. Rich
9. GYPSY FEET—J. Reeves
10. DREAM LOVER—B. "C" Craddock

WJWS—South Hill, Va.

1. RUBY—Buck Owens
2. I WANNA BE FREE—Loretta Lynn
3. ALL I NEED IS YOU—C. Belew & B. J. Robinson
4. TOUCH ME LIKE A MAN—Jo Anna Neel
5. TAKE MY HAND—Mel Tillis & S. Bryce
6. AND I LOVE YOU SO—Bobby Goldsboro
7. LOST IT ON THE ROAD—Carl Smith
8. CHRISTIAN SOLDIER—Dave Barnett
9. BRIGHT LIGHTS, BIG CITY—Sonny James
10. SOMEDAY WE'LL LOOK BACK—Merle Haggard

KBUC—San Antonio, Texas

1. ANGEL'S SUNDAY—Jim Ed Brown
2. TRAVELN' MINSTREL MAN—Bill Rice
3. IF YOU LOVE ME—Lamar Morris
4. I'VE GOT A RIGHT TO CRY—Hank Williams, Jr.
5. WHEN YOU'RE HOT—Jerry Reed
6. OH, LOVE OF MINE—Johnnie & Jonie Mosby
7. OH, SINGER—Jeannie C. Riley
8. COMIN' DOWN—Dave Dudley
9. MARRIED TO A MEMORY—Arlene Harden
10. WALK ALL OVER GEORGIA—Ray Sanders

WJQS—Jackson, Miss.

1. OH, SINGER—Jeannie C. Riley
2. WHEN YOU'RE HOT—Jerry Reed
3. YOU'RE MY MAN—Lynn Anderson
4. DREAM BABY—Glenn Campbell
5. GWEN—Tommy Overstreet
6. CITY LIGHTS—Johnny Bush
7. THERE'S A WHOLE LOT ABOUT A WOMAN—Jack Greene
8. ALL I NEED IS YOU—C. Belew/B. J. Robinson
9. HOW MUCH MORE CAN SHE STAND—Conway Twitty
10. GIVE US ONE MORE CHANCE—George Morgan

KPUB—Pueblo, Colorado

1. YOU'RE MY MAN—Lynn Anderson
2. I HEARD THE LONESOME WHISTLE—Don Gibson
3. JOY TO THE WORLD—Murray Kellam
4. MY BABY—Dave Peel
5. LOST IT ON THE ROAD—Carl Smith
6. GOING BACK TO LOUISIANA—Ernie Rowell
7. IT'S TIME TO LOVE HER—Billy Walker
8. LOVE ON BROADWAY—Jerry Lee Lewis
9. HE'S SO FINE—Jody Miller
10. THAT SHE'S LEAVING FEELING—Wilburn Brothers

WBHP—Huntsville, Ala.

1. HOW MUCH MORE CAN SHE STAND—Conway Twitty
2. JUST ONE TIME—Connie Smith
3. MY BABY—Dave Peel
4. TELL HER THAT YOU LOVE HER—Kenny Price
5. TAKE MY HAND—Jack Reno
6. YOU'RE MY MAN—Lynn Anderson
7. ONLY A FOOL—Hank Locklin
8. ONLY A WOMAN LIKE YOU—Nat Stuckey
9. COMIN' DOWN—Dave Dudley
10. I'VE GOT A RIGHT TO CRY—Hank Williams, Jr.

KVEG—Las Vegas, Nevada

1. DREAM BABY—Glen Campbell
2. TOMORROW NIGHT IN BALTIMORE—Roger Miller
3. GYPSY FEET—Jim Reeves
4. PUT YOUR HAND IN THE HAND—Anne Murray
5. IT'S TIME TO LOVE HER—Billy Walker
6. THE WORLD NEEDS A MELODY—Red Lane
7. YOU'RE MY MAN—Lynn Anderson
8. STEP ASIDE—Faron Young
9. COMIN' DOWN—Dave Dudley
10. WHEN YOU'RE HOT, YOU'RE HOT—Jerry Reed

WQIK—Jacksonville, Fla.

1. YOU'RE MY MAN—Lynn Anderson
2. GWEN (CONGRATULATIONS)—Tommy Overstreet
3. RUBY—Buck Owens
4. STEP ASIDE—Faron Young
5. I'VE GOT A RIGHT TO CRY—Hank Williams, Jr.
6. HE'S MY MAN—Melba Montgomery
7. COMIN' DOWN—Dave Dudley
8. LOST IT ON THE ROAD—Carl Smith
9. EASY LOVING (ALBUM SELECTION)—Freddie Hart
10. I REMEMBER—Gosdin Brothers

KOTA—Rapid City, South Dakota

1. I WON'T MENTION IT AGAIN—Ray Price
2. YOU'RE MY MAN—Lynn Anderson
3. TOMORROW NIGHT IN BALTIMORE—Roger Miller
4. LOVE ONLY HURTS WHEN IT'S OVER—Buddy Meredith
5. EMPTY ARMS—Sonny James
6. HAPPY SONGS OF LOVE—Tenn Ernie
7. DREAM BABY—Glen Campbell
8. A SIMPLE THING CALLED LOVE—Roy Clark
9. NEW YORK CITY—Statler Bros.
10. PLEASE DON'T TELL ME HOW THE STORY ENDS—Bobby Bare

WONE—Dayton, Ohio

1. YOU'RE MY MAN—Lynn Anderson
2. WHEN YOU'RE HOT—Jerry Reed
3. HOW MUCH MORE CAN SHE STAND—Conway Twitty
4. OH, SINGER—Jeannie C. Riley
5. RUBY (ARE YOU MAD)—Buck Owens
6. JUST ONE TIME—Connie Smith
7. TOUCHIN' HOME—Jerry Lee Lewis
8. I'VE GOT A RIGHT TO CRY—Hank Williams, Jr.
9. GWEN (CONGRATULATIONS)—Tommy Overstreet
10. SOMETHING BEAUTIFUL—Slim Whitman

KUZZ—Bakersfield, Calif.

1. WHEN YOU'RE HOT—Jerry Reed
2. TOMORROW NITE IN BALTIMORE—Roger Miller
3. YOU'RE MY MAN—Lynn Anderson
4. LET ME LIVE—Charley Pride
5. JUST ONE TIME—Connie Smith
6. RUBY—Buck Owens
7. COUNTRYFIED—Geo. Hamilton IV
8. I'VE GOT A RIGHT TO CRY—Hank Williams, Jr.
9. THE CHAIR—Marty Robbins
10. MOTHERHOOD, APPLE PIE—Hagers

WJPD—Ishpeming, Michigan

1. SUNDAY MORNING CHRISTIAN—Harlon Howard
2. SIX YEARS AND A DAY—Glen Barber
3. ALWAYS REMEMBER—Bill Anderson
4. GEORGIA PINEYWOODS—Osborne Brothers
5. RUBY (ARE YOU MAD)—Buck Owens
6. ALL I NEED IS YOU—Carl Belew & Betty Jean Robinson
7. DREAM BABY—Glen Campbell
8. IS IT ANY WONDER THAT I LOVE YOU—Bob Luman
9. THE LAST ONE TO TOUCH ME—Porter Wagoner
10. L.A. INTERNATIONAL AIRPORT—Susan Raye

KGAY—Salem, Ore.

1. YOU'RE MY MAN—Lynn Anderson
2. WHEN YOU'RE HOT, YOU'RE HOT—Jerry Reed
3. GWEN—Tommy Overstreet
4. SOMETHING BEAUTIFUL TO REMEMBER—Slim Whitman
5. I'VE GOT THE RIGHT TO CRY—Hank Williams, Jr.
6. RUBY (ARE YOU MAD)—Buck Owens
7. OH SINGER—Jeannie C. Riley
8. TOMORROW NIGHT IN BALTIMORE—Roger Miller
9. JUST ONE TIME—Connie Smith
10. THEN YOU WALK IN—Sammi Smith

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Country Music Who's Who, 1972



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PUBLICATION



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As the trade annual of the Country Music Industry, the Country Music Who's Who has become a standard reference of history, vital statistics and listings useful to all members of the music industry. For the 1972 edition, our editors have completely revised, updated and added new listings. They have also included entirely new consumer-oriented articles.

The handsomely bound annual is being merchandised as no book of its kind has been marketed before. It is being introduced to a vast audience through television, radio, and the press.

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COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

STATION CHECK LIST

WBAP, Fort Worth (Art Davis)	WINN, Louisville (Jim Miller)
WUBE, Cincinnati (Doug Dillon)	KFDI, Wichita (Don Powell)
WWVA, Wheeling (Steve Mazure)	KBOX, Dallas (Art Keller)
KFRD, Houston (Tom Miller)	WGBG, Greensboro (Tim Rowe)
WQYK, Tampa (Don Dee)	WMNI, Columbus (O. R. Moore)
KRAK, Sacramento (Jay Hoffer)	WYDE, Birmingham (John Gray)
WJEF, Grand Rapids (Ginny Herrmann)	WEXL, Detroit (Dave Carr)
WXCL, Peoria (Dale Eichor)	KVWO, Cheyenne (John Shafer)
WVOJ, Jacksonville (Bob Hudson)	WENO, Nashville (Johnny K.)
WCLU, Cincinnati (Bruce Nelson)	WLOE, Eden, N.C. (Squiffy-P)

Potent Pick of the Pack: Tom T. Hall's "The Year Clayton Delaney Died." Pick at KFDI, WUBE, WEXL, WXCL; heavy play at WVOJ, WJEF, WCLU, WENO.

Soaring Sleeper: Bobby Wright's "Here I Go Again." Strong requests at WENO, WEXL, WJEF.

Jeannie C. Riley hitbound at WINN, KFDI, WYDE, WENO; pick at KBOX, WQYK, WLOE.

Crash Craddock's "Dream Lover" moving up strongly at WMNI, KBOX, WUBE, KRAK, WENO, WGBG. Portland's Tom Star of WPOR featured a "Crash Craddock Hour" last week and was swamped with calls!

WENO Pick: Bobby Lewis' "If I Had You."

Merle Haggard getting top play at WBAP, KFRD, WYDE, WEXL, WJEF, WCLU; both sides at WUBE.

Susan Raye's "Pitty Pitty Patter" pick at WXCL; moving at WUBE, WINN.

Sonny James predictably strong at WBAP, WINN, WUBE, WWVA, WGBG, WQYK, WMNI, WXCL, WJEF, WENO.

Diana Trask's "Chokin' Kind" pick at WVOJ and WGBG.

Jody Miller heavy at WMNI, WGBG, KFRD, KBOX, WXCL, WJEF.

Want to hear a far-out idea for a birthday party in Music City? Try mixing the sternwheeler Belle Carol, the Cumberland River late at night, and about 50 friends of Waylon Jennings wishing him happy returns -- and you've got a swinging concoction. But you won't be the first -- it happened June 16!

KVOJ getting good reaction to "I Like Your Smile" by Southern Comfort on Capitol; "I've Got a Woman," Bob Luman; and "Loving Her Was Easier," the Casinos.

Ocean's "Deep Enough For Me" pick at WINN.

Charlie Pride breaking big at WYDE, WMNI, WGBG, KFRD, KBOX, WUBE, WINN, WBAP.

Lyrics on Johnny Russell's "Mr. & Mrs. Untrue" seems to be a little too strong for some markets: WVOJ plays it only at night; playing also at KBOX, WYDE.

Buck has his first #1 in awhile -- #1 at WENO; strong at WQYK, KFDI, WEXL, KRAK.

Henson Cargill looking for a comeback with "Pencil Marks on the Wall." Pick at WJEF; moving at KBOX, KFRD.

Bob Yarborough's "Your're Just More a Woman" strong seller at WJEF, WXCL.

Joe Stampley started to move with "Two Weeks and a Day" in Houston and Wheeling.

Tommy Cash playing heavy at KBOX, WYDE, WJEF.

Don Gibson charted strong at KVWO.

Del Reeves looking good with "Philadelphia Fillies" at KFDI, pick at WBAP.



COUNTRY FROM THE CONTINENT

By MURRAY KASH



Murray Kash

■ LONDON—One of Canada's leading country music performers, Stompin' Tom Connors, is now working in London's Nashville Room, as well as in other pubs on the Griffin Catering Circuit . . . Composer/producer/director Gene Nash spent a few days in London recently after an around-the-world tour reconnoitering for a forthcoming two-hour country music TV special. Tokyo, Bangkok, Rome and Munich were just some of the cities that were included in Gene's itinerary. Gene visited the Nashville Room, where he had an opportunity to see the popular Kingpins performing before a packed, appreciative audience. LeRoy Van Dyke, who is managed by Nash, may be coming to this side of the Atlantic to do some personal appearances in the not-too-distant future.

Also visiting London: Jimmy Dean to work in the latest James Bond thriller. (Jimmy, give my regards to Sean Connery and remind him of the time a few million dollars ago when we did a film together, called "Time Lock" and we were on the cast list as "WELDER #1" and "WELDER #2"! . . . Congrats to Mike Storey and Jim Marshall for putting on another great folk Voice-BCMA Country Music Festival in London with over 30 acts in an eight-hour period. Some of the acts are well known to British audiences such as Little Ginny, Patsy Powell and the Honky Tonk Playboys and the Southern Ramblers. It was a good opportunity for country music club organizers and fans to see a number of performers for the first time since they come from all parts of Great Britain for this bi-annual event . . . More and more British charity organizations are putting on country music festivals to raise funds. Not only does this help fill their coffers, but it is helping to win a lot of converts to country music!

Lynn Anderson's "Rose Garden" still in the British Top 40, and riding in the Top 10 in Denmark . . . Precision Tapes doing a big promotion of their cassettes of Patsy Cline's "Walkin' After Midnight," "They Call Me Country" (Sanford Clark); Buck Owens' "They Call Me Country"; and Red Sovine's "The Golden Country Ballads of the '60" . . . Rural Rhythm Records is now being distributed in this country by Polymax Music. They have begun their promotion with a sampler album consisting of tracks by Mac Wiseman, Hyla Brown, J. E. Mainer and others. Besides these artists, the catalogue lists LPs by Don Reno and Billy Harrell and Red Smiley. Two new albums about to be released by Polymax will be by Frank Darris, and the number one British country female singer, Little Ginny . . . Over in Ireland, the popular Margo and the Country Folk are switching from the Ruby label to a new one just launched by the band's manager, John McNally, called ARA (Allied Recording Artists). The material will be a combination of country and Irish, which is a good way of having the best of both worlds!

Porter Wagoner #1 at KFDI; hot at WWVA, WXCL.

KFRD Pick: "California Mornin'" by Mitch Torok & Ramona Redd.

Freddy Weller swinging at WGBG, KVWO, KFDI; pick at KRAK.

Murray Kellum #1 at WUBE; playing at WQYK, KRAK. Conway Twitty racking up the picks -- this week it's WXCL, WCLU.

"Easy Loving," Freddie Hart, moving at KBOX, KFDI, WVOJ.

RECORD WORLD sleeper pick is awake and picking up stations everyday. Connie Eaton and Dave Peel's "Shadows of the Night" playlisted at WONE, WRCP, WMGS, WCMS, WMIN, WMIL, WAME and WVOJ. Looks like the Chart label has two heavies with "Shadows" and Lynn Anderson's "He Even Woke Me Up to Say Goodbye."



THE COUNTRY ALBUM CHART



COUNTRY ALBUM PRODUCT

JULY 3, 1971

THIS WK.	LAST WK.	ALBUM	WKS. ON CHART
1	1	HAG MERLE HAGGARD—Capitol 735	13
2	2	MARTY ROBBINS GREATEST HITS, VOL. III—Columbia 30571	8
3	6	DID YOU THINK TO PRAY CHARLEY PRIDE—RCA LSP 4513	11
4	7	I WON'T MENTION IT AGAIN RAY PRICE—Columbia 30510	4
5	5	WE SURE CAN LOVE EACH OTHER TAMMY WYNETTE—Epic 30658	7
6	3	WHEN YOU'RE HOT, YOU'RE HOT JERRY REED—RCA LSP 4506	11
7	8	I WANNA BE FREE LORETTA LYNN—Decca 75282	7
8	10	ROSE GARDEN LYNN ANDERSON—Columbia C30411	28
9	4	HOW MUCH MORE CAN SHE STAND CONWAY TWITTY—Decca DL 75276	10
10	9	THIS, THAT AND THE OTHER WENDY BAGWELL—Canaan CAS 9679	19
11	11	GLEN CAMPBELL'S GREATEST HITS—Capitol SW 752	12
12	13	KNOCK THREE TIMES BILLY "CRASH" CRADDOCK—Cartwheel 193	8
13	14	A WOMAN ALWAYS KNOWS DAVID HOUSTON—Epic 30657	7
14	40	MAN IN BLACK JOHNNY CASH—Columbia 30550	2
15	12	WILLY JONES SUSAN RAYE—Capitol ST 736	14
16	16	ALWAYS REMEMBER BILL ANDERSON—Decca DL 75272	9
17	19	CASH COUNTRY TOMMY CASH—Epic 30556	6
18	15	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega M31-1000	35
19	17	SIMPLE AS I AM PORTER WAGONER—RCA LSP 4508	10
20	23	JERRY CLOWER FROM YAZOO CITY (MISSISSIPPI TALKIN')—Decca DL 75286	6
21	21	WE ONLY MAKE BELIEVE CONWAY TWITTY & LORETTA LYNN—Decca 75271	20
22	28	ANGEL'S SUNDAY JIM ED BROWN—RCA LSP 4460	6
23	18	THE PROMISED LAND FREDDY WELLER—Columbia 30638	8
24	20	EMPTY ARMS SONNY JAMES—Capitol 734	12
25	50	TOUCHING HOME JERRY LEE LEWIS—Mercury 61343	2
26	26	JOSHUA DOLLY PARTON—RCA LSP 4507	10
27	27	I LOVE THE WAY THAT YOU'VE BEEN LOVING ME ROY DRUSKY—Mercury SR 61336	8
28	25	ONE MORE TIME FERLIN HUSKY—Capitol ST 768	7
29	22	FOR THE GOOD TIMES RAY PRICE—Columbia CS 39106	43
30	29	FROM ME TO YOU CHARLEY PRIDE—RCA LSP 4391	23
31	33	REAL GOOD FRIENDS BUDDY ALAN & DON RICH—Capitol ST 769	7
32	37	LYNN ANDERSON WITH STRINGS—Chart 1043	5
33	35	BED OF ROSE'S STATLER BROTHERS—Mercury SR 61317	25
34	24	STEP ASIDE FARON YOUNG—Mercury SR 61337	14
35	30	BEST OF ROY CLARK—Dot 25986	16
36	31	ANNE MURRAY—Capitol ST 667	14
37	32	COAL MINER'S DAUGHTER LORETTA LYNN—Decca 75253	24
38	42	HANK WILLIAMS AS SUNG BY DON GIBSON—Hickory LPS 157	4
39	39	EVERYBODY KNOWS JIMMY DEAN—RCA LSP 4511	4
40	38	TWO OF A KIND PORTER WAGONER & DOLLY PARTON—RCA LSP 4490	20
41	36	GLEN SHERLEY—Mega M31-1006	6
42	34	GEORGIA SUNSHINE JERRY REED—RCA LSP 4391	41
43	43	GEORGE JONES WITH LOVE—Musicor MS3194	19
44	41	THERE'S A WHOLE LOT ABOUT A WOMAN JACK GREENE—Decca 75283	6
45	52	SOMETHING SPECIAL JIM REEVES—RCA 4528	3
46	—	JUST ONE TIME CONNIE SMITH—RCA LSP 4534	1
47	48	IS IT ANY WONDER THAT I LOVE YOU BOB LUMAN—Epic 30617	4
48	49	CHARLEY PRIDE'S 10TH ALBUM—RCA LSP 4367	50
49	56	SHERIFF OF BOONE COUNTY KENNY PRICE—RCA LSP 4511	4
50	45	THE TAKER/TULSA WAYLON JENNINGS—RCA LSP 4487	19
51	47	SOMETHIN' ELSE DANNY DAVIS & THE NASHVILLE BRASS—RCA LSP 4476	14
52	44	A COUNTRY SINGER STONEY EDWARDS—Capitol ST 741	13
53	51	FOR THE GOOD TIMES CHET ATKINS—RCA LSP 4464	18
54	46	MOTHERHOOD, APPLE PIE & THE FLAG THE HAGERS—Capitol ST 783	5
55	55	ELVIS COUNTRY ELVIS PRESLEY—RCA LSP 4460	23
56	63	WEBB PIERCE ROAD SHOW—Decca DL 75280	3
57	54	MORNING JIM ED BROWN—RCA LSP 4461	23
58	53	LYNN ANDERSON'S GREATEST HITS—Chart CHS 1040	20
59	58	TRACKS AND TRAINS HANK SNOW—RCA LSP 4501	9
60	57	BABY, IT'S YOURS WYNN STEWART—Capitol ST 687	13
61	64	FIFTEEN YEARS AGO CONWAY TWITTY—Decca DL 75348	31
62	66	TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Tribute To Bob Wills) MERLE HAGGARD—Capitol ST 638	31
63	67	HELLO DARLIN' CONWAY TWITTY—Decca DL 75209	52
64	60	THE OSBORNE BROTHERS—Decca 75271	13
65	59	CARL SMITH SINGS BLUEGRASS—Columbia C30548	12
66	62	FLATT ON VICTOR LESTER FLATT—RCA LSP 4495	8
67	61	I'M GONNA KEEP ON LOVIN' YOU BILLY WALKER—MGM SE 4756	15
68	65	FRIENDS AND NEIGHBORS DEL REEVES—United Artists UAS 6789	10
69	68	THIS IS THE NASHVILLE SOUND—RCA VPS-6037	9
70	70	SNOWBIRD ANNE MURRAY—Capitol ST 579	40
71	72	BRIDGE OVER TROUBLED WATER BUCK OWENS—Capitol 685	17
72	71	THERE MUST BE MORE TO LOVE THAN THIS JERRY LEE LEWIS—Mercury 61323	24
73	75	WHERE HAVE ALL THE SEASONS GONE BOBBY BARE—Mercury SR 61315	25
74	73	THE FIRST LADY TAMMY WYNETTE—Epic 30213	35
75	74	ARMS OF A FOOL MEL TILLIS—MGM SE 4757	15

JEANNIE C. RILEY'S GREATEST HITS PLANTATION PLP—13.

Jeannie sings all her old hits and near-hits in this beautifully packaged collection of goodies like: "Harper Valley PTA," "Duty Not Desire," "There Never Was a Time," "Back Side of Dallas" and "The Girl Most Likely."



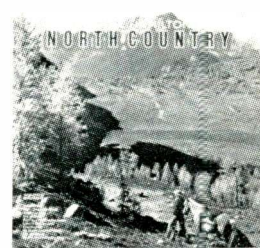
MOTHERHOOD, APPLE PIE & THE FLAG THE HAGERS—Capitol ST 783.

All West Coast and way and above anything the twins have done before. Mississippi Earl Ball used tunes like "Break My Mind," Dylan's "I'll Be Your Baby Tonight," "Silver Threads & Golden Needles," "Four Strong Winds" and their new single, "Motherhood, Apple Pie & the Flag."



NORTH COUNTRY GEORGE HAMILTON IV—RCA 1517.

Pleasant easy listening album by easy-going Hamilton. George tried a new feel by using Brian Ahern as arranger and co-producer. We don't know that this is the one that will be the commercial success that all parties are hoping for, but we wish the personable Hamilton all the luck that reviewers can bring.



JOE STAMPLEY

has a hit single

"Two Weeks and A Day"

DOA 17383

s	m	t	w	t	f	s
						X
X	X	X	X	X	X	X
X	X	X	X	X	X	X
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

great airplay

great sales

a great country record





THE COUNTRY SINGLES CHART

JULY 3, 1971

THIS LAST
WK. WK.

WKS. ON
CHART

3	1	RUBY BUCK OWENS—Capitol 3096	9
2	1	WHEN YOU'RE HOT, YOU'RE HOT JERRY REED—RCA 47-9976	9
3	4	GWEN TOMMY OVERSTREET—Dot 17375	11
4	5	JUST ONE TIME CONNIE SMITH—RCA 47-9981	8
5	8	SOMETHING BEAUTIFUL TO REMEMBER SLIM WHITMAN—United Artists 50775	10
6	2	YOU'RE MY MAN LYNN ANDERSON—Columbia 4-45356	9
7	9	ME AND YOU AND A DOG NAMED BOO STONEWALL JACKSON—Columbia 4-45381	7
8	11	PLEASE DON'T TELL ME HOW THE STORY ENDS BOBBY BARE—Mercury 73203	8
9	13	THE CHAIR MARTY ROBBINS—Columbia 4-45377	6
10	17	THEN YOU WALK IN SAMMI SMITH—Mega 615-0026	7
11	6	I'VE GOT A RIGHT TO CRY HANK WILLIAMS, JR.—MGM 14240	11
12	7	TOMORROW NIGHT IN BALTIMORE ROGER MILLER—Mercury 73190	12
13	15	CHARLEY'S PICTURE PORTER WAGONER—RCA 47-9979	8
14	14	NEW YORK CITY STATLER BROTHERS—Mercury 73194	11
15	10	COMIN' DOWN DAVE DUDLEY—Mercury 73193	11
16	18	MARRIED TO A MEMORY ARLENE HARDEN—Columbia 4-45635	11
17	27	TAKE MY HAND MEL TILLIS & SHERRY BRYCE—MGM 14255	5
18	28	BRIGHT LIGHTS, BIG CITY SONNY JAMES—Capitol 3114	3
19	12	STEP ASIDE FARON YOUNG—Mercury 73191	14
20	16	THERE'S A WHOLE LOT ABOUT A WOMAN JACK GREENE—Decca 32823	13
21	29	SHE DON'T MAKE ME CRY DAVID ROGERS—Columbia 4-45383	5
22	22	SUNDAY MORNING CHRISTIAN HARLAN HOWARD—Nugget 1058	13
23	38	INDIAN LAKE FREDDY WELLER—Columbia 4-5388	4
24	24	ONLY A WOMAN LIKE YOU NAT STUCKEY—RCA 47-9977	10
25	21	HOW MUCH MORE CAN SHE STAND CONWAY TWITTY—Decca 32801	15

26	34	NASHVILLE DAVID HOUSTON—Epic 5-10748	3
27	32	LONESOME WHISTLE DON GIBSON—Hickory K-1598	6
28	40	RIGHT WON'T TOUCH A HAND GEORGE JONES—Musicor 1440	3
29	39	LIFE ELVIS PRESLEY—RCA 47-9985	5
30	35	YOU'RE JUST MORE A WOMAN BOB YARBROUGH—Sugar Hill 13	6
31	36	FADED LOVE TOMPALL & THE GLASER BROTHERS—MGM 14249	5
32	33	COUNTRIFIED GEORGE HAMILTON IV—RCA 47-0469	8
33	50	DREAM LOVER BILLY "CRASH" CRADDOCK—Cartwheel 196	3
34	19	OH SINGER JEANNIE C. RILEY—Plantation PL 72	15
35	37	MOUNTAIN OF LOVE BOBBY G. RICE—Royal American RA 32	7
36	23	IF YOU LOVE ME LAMAR MORRIS—MGM 14236	12
37	20	TOUCHING HOME JERRY LEE LEWIS—Mercury 73192	14
38	42	HE'S SO FINE JODY MILLER—Epic 5-10734	4
39	43	JOY TO THE WORLD MURRY KELLUM—Epic 5-10741	5
40	57	SINGIN' IN VIETNAM TALKIN' BLUES JOHNNY CASH—Columbia 4-45393	2
41	58	TREAT HIM RIGHT BARBARA MANDRELL—Columbia 4-45391	2
42	46	AND I LOVE YOU SO BOBBY GOLDSBORO—United Artists 50776	6
43	47	LOST IT ON THE ROAD CARL SMITH—Columbia 4-45382	5
44	45	LONELY IS DOTTY WEST—RCA 47-9982	6
45	65	I'M JUST ME CHARLEY PRIDE—RCA 47-9996	2
46	51	BABY, YOU'VE GOT WHAT IT TAKES CHARLIE LOUVIN & MELBA MONTGOMERY—Capitol 3111	4
47	54	THE MAHOGANY PULPIT DICKEY LEE—RCA 47-9988	3
48	48	AWARD TO AN ANGEL WAYNE KEMP—Decca 32824	5
49	—	SOMEDAY WE'LL LOOK BACK MERLE HAGGARD—Capitol 3112	1
50	64	THE RIGHT COMBINATION PORTER WAGONER & DOLLY PARTON—RCA 45-261	2
51	61	LOVE ON BROADWAY JERRY LEE LEWIS—Sun 1125	2
52	52	PINE GROVE COMPTON BROTHERS—Dot 17378	7
53	44	I WON'T MENTION IT AGAIN RAY PRICE—Columbia 4-45329	16
54	56	FISHIN' ON THE MISSISSIPPI BUDDY ALAN—Capitol 3110	4
55	60	DON'T CHANGE ON ME PENNY DeHAVEN—United Artists 50787	3
56	62	UNDER YOUR SPELL AGAIN WAYLON JENNINGS & JESSI COLTER—RCA 47-9992	3
57	59	SWEET BABY ON MY MIND JUNE STEARNS—Decca 32828	4
58	63	BLACKLAND FARMER SLEEPY LaBEEF—Plantation PL 74	5
59	—	HAPPY ANNIVERSARY ROY ROGERS—Capitol 3117	1
60	74	EASY LOVIN' FREDDIE HART—Capitol 3115	2
61	69	MY BABY PACKED UP MY MIND AND LEFT ME DALLAS FRAZIER—RCA 47-9991	2
62	66	YOU WERE ON MY MIND BOBBY PENN—50 States 1	3
63	—	I CAN'T GO ON LOVING YOU ROY DRUSKY—Mercury 73212	1
64	70	THE WAITRESS RAY PILLOW—Mega 615-0025	2
65	68	CHATTANOOGA DOG JIMMY MARTIN & THE SUNNY MT. BOYS—Decca 32820	5
66	—	WELCOME TO MY WORLD EDDY ARNOLD—RCA 47-9993	1
67	71	LITTLE GARDEN OF LOVE DUANE DEE—Cartwheel 195	2
68	72	ONLY A FOOL HANK LOCKLIN—RCA 47-9986	2
69	—	GOOD ENOUGH TO BE YOUR WIFE JEANNIE C. RILEY—Plantation 75	1
70	73	YOU MAKE MY DAY LaWANDA LINDSEY—Chart 5129	2
71	—	SATURDAY A.M. CONFUSION BOBBY RUSSELL—U.A. 50788	1
72	75	THE MARCHING HIPPIES GUY DRAKE—Mallard 1	2
73	—	WILD CAT JAMEY RYAN—Show Biz 501	1
74	—	GOING BACK TO LOUISIANA ERNIE ROWELL—Prize 98-08	1
75	—	GREYSTONE CHAPEL GLEN SHERLEY—Mega 615-0027	1

TRACY MILLER

HAS A HIT WITH

"JIM CONGRATULATIONS"

the answer to

"GWEN (CONGRATULATIONS)"

On **COUNTRY SHOWCASE** Records
AMERICA

Produced by the Producer of "Gwen"

Ricci Mareno



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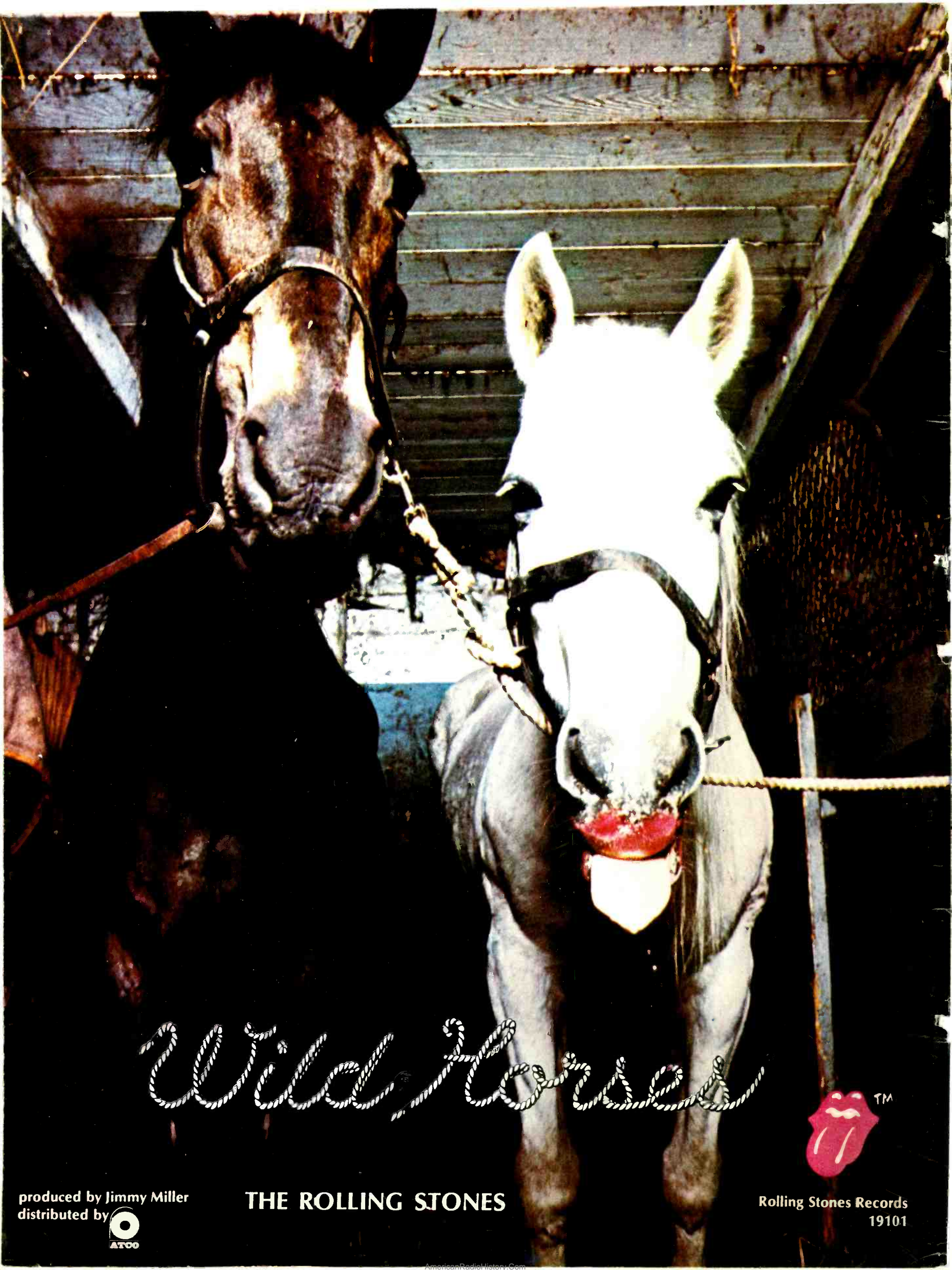
Written by
Ricci Mareno
Jerry Gillespie



'FADED LOVE'
K 14249

FROM
Tompall
& the
Glaser Brothers

Exclusively on MGM Records



Wild Horses



produced by Jimmy Miller
distributed by



THE ROLLING STONES

Rolling Stones Records
19101