

RECORD WORLD

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WHO IN THE WORLD

FEBRUARY 13, 1971

**At Right, Ron Alexenburg,
VP, Columbia Custom Labels,
And Steve Tyrell, President
Of New Discery New Design
Records Being Distributed By
Columbia. Story Inside.**



PICKS OF THE WEEK

SINGLES

5th DIMENSION, "LOVE'S LINES, ANGELS AND RHYMES" (April, ASCAP). Now that "One Less Bell" has been resoundingly answered, the group is starting a string of hits with this intense new one. Song is right in their established groove. Bell 965.



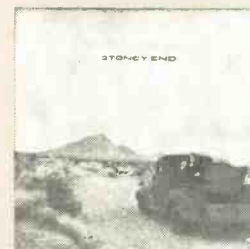
SLEEPERS

ANN PEEBLES, "I PITY THE FOOL" (Lion, BMI). The gal who did so well in all markets with "Part Time Love" sounds like she has another winner. She shines on her version of this Bobby Blue Bland standard with a few funky touches of her own. Hi 2186 (London).



ALBUMS

BARBRA STREISAND, "STONEY END." Barbra Streisand, under the guidance of producer Richard Perry, has joined her considerable vocal force with those of some tasty rock musicians and expert young songwriters (like Nilsson, Newman and Nyro) for an absolutely gorgeous album of pop-rock singing. Breathtaking. Columbia KC 30378.



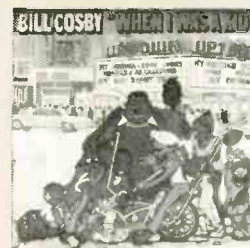
B. J. THOMAS, "NO LOVE AT ALL" (Rose Bridge/Press, BMI). B.J. continues to stay on top with his mixture of country-flavored soul and drive. This fine Wayne Carson song is going to go across-the-board before you know it. Top quality listening. Scepter 12307.



O. V. WRIGHT, "WHEN YOU TOOK YOUR LOVE FROM ME" (Don, BMI). Wright proved himself capable of coming through with an R&B and pop smash with "Ace of Spade." This is a mellow change of pace; compelling and evocative, it's the perfect vehicle for this soulmaster. Back Beat 620 (Duke).



BILL COSBY, "WHEN I WAS A KID." Bill Cosby, like many another comedian before him, has been called "the funniest man alive." Well, if he's not that, Cosby is certainly one of them for the reason that there is nothing contrived about his humor. It's all based on his observation of the world. And what's truest is funniest. One of his best. Uni 73100.



CHICAGO, "FREE" (Auerlia, ASCAP). Cut from the "Chicago III" album's "Travel Suite" can't miss considering the group's track record. Features the driving horn rock sound that drives their fans, of all ages, out of their minds. Columbia 4-45331.



MUDDY WATERS, "MAKING FRIENDS" (Heavy, BMI). Muddy is back sounding stronger than ever. His latest is for real—no wah-wah, no cheap gimmicks—just the finest blues you'll ever hear. Time is right for him to start happening again; welcome back, Mr. Morganfield. Chess 2107.



JOHN LEE HOOKER, CANNED HEAT, "HOOKER 'N HEAT." The combination of John Lee Hooker and Canned Heat will be an instant turn-on for myriads of buyers. What has been achieved on these two records is an uncanny blend of the best virtues of both of the artistic forces. Album is further distinguished by a very informal feel. Liberty LST 35002.



100 PROOF AGED IN SOUL, "ONE MAN'S LEFT-OVERS (IS ANOTHER MAN'S FEAST)" (Gold Forever, BMI). With "Who's Been Sleeping" under their belt, the group's fine follow should have no problems. They've got a tremendous pop/soul sound of their own. Hot Wax 7009 (Buddah).



SLIM HARPO, "RAININ' IN MY HEART" (Excello, BMI). This is one of the late Slim Harpo's greatest sides. It's now happening in the country field for Hank Williams, Jr., and Mike Curb so there's no reason the original won't start scoring again. Excello 216 (Nashboro).



ENGELBERT HUMPERDINCK, "SWEETHEART." Engelbert Humperdinck lovers will know what to expect from this album, and they will get it. The arrangements, as usual, have a swingy, dream-boat feel and the songs and singing the same. To get the album started off right, label has also formulated a Valentine's Day campaign. Parrot XPAS 71043 (London).



This Week:

Special Issue on Blues Power

Dolly Parton and Porter Wagoner.

Together... Or apart...

two of a kind.



LSP-4388; P8S-1603; PK-1603



LSP-4305; P8S-1550; PK-1550



LSP-3926; P8S-1304



LSP-4039; P8S-1375; PK-1375



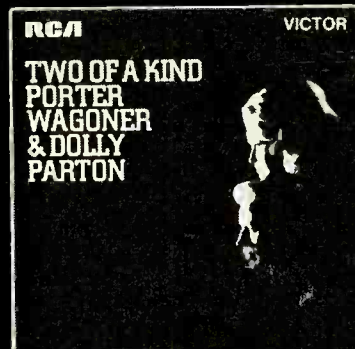
LSP-4186; P8S-1481; PK-1481

Their new single,
"Better Move It On Home"
 #47-9958

Porter's new single,
"The Last One to Touch Me"
 #47-9939
 Moving up the charts.

Dolly's hit single,
"Joshua"
 #47-9928

Now #3 on Record World's
 Country Charts.



LSP-4490; P8S-1696; PK-1696

Porter and Dolly really are two of a kind: the number one country duet. According to the Country Music Association. According to countless fans. According to their brand-new album. Porter and Dolly: "Two of a Kind." One-of-a-kind product.

dynaflex is the RCA trademark for a new development in record manufacturing that provides a smoother, quieter surface and improved ability to reproduce musical sound. This lightweight record also virtually eliminates warpage and turntable slippage.

RCA Records and Tapes

Gortikov Receives ADL Award

■ HOLLYWOOD — Stanley M. Gortikov, President, Capitol Industries, Inc., and Capitol Records, Inc., will receive the Anti-Defamation League's 1971 Human Relations Award at a testimonial luncheon in the Hotel Pierre, New York City, on Wednesday, Feb. 17.

Announcement of the tribute by the ADL Appeal's Music and Performing Arts Division was made by Seymour Graubard, National Chairman of the League.

(Continued on page 6)

Singles Shifting to Softer Sounds? Chart Indicates Trend Underway

By DAVE FINKLE

■ Is the hard rock single dead, or just taking a nap or what? Although the term "hard rock" is difficult to define, just about none of the singles in this week's top 10 would seem to qualify.

George Harrison with "My Sweet Lord" (Apple) might and possibly the Bee Gees (Atco) with "Lonely Days" might, although much of the cut is very lyrical. Otherwise the list is strictly above-ground sound, cut to be singles.

For instance, Lynn Anderson is the first country artist since Johnny Cash to have a number one single (Columbia's "Rose Garden"). She is also one of the three women in the magic 10. The others are Gladys Knight (and the Pips) with "If I Were Your Woman" (Soul) and Diana Ross with "Remember Me" (Motown).

The Motown people have a third single in the top 10, too—"Mama's Pearl" by the Jackson 5, not to mention the Jackson 5 sound-alikes, the O s m o n d

Brothers, who look to be the next number one group with "One Bad Apple" (MGM).

Others in the top 10 are Dawn ("Knock Three Times," Bell), Bobby Goldsboro ("Watching Scotty Grow" (United Artists) and Dave Edmunds, whose "I Hear You Knocking" (MAM) is a revival of Gale Storm's chicken-rock-and-roll hit of the mid-'50s.

Is this a singles trend—a confirmation of the shift to a softer sound—or is it just a temporary hiatus?

Survey Reveals

MOR, C&W Music Most Played on Air

■ Middle-of-the-road and country music, followed by rock and contemporary, lead all other radio station musical formats in total hours on the air each day. This finding is among the preliminary results of a survey conducted to help recording companies improve their services to radio stations.

The Recording Industry Association of America and the National Association of Broadcasters sponsored the survey which was launched last year. At that time, on behalf of the RIAA-NAB Liaison Committee,

Charles M. Stone, NAB Vice-President for radio, and Henry Brief, Executive Director, sent to all radio stations a detailed questionnaire. The survey, it was hoped, would provide re-recording companies with up-to-date information on individual stations' formats and personnel.

In addition, the data would spotlight comments by management of radio stations as to the kind of service they have been receiving from individual recording companies.

(Continued on page 6)

Columbia to Distribute Tyrell New Design Label

■ Ron Alexenburg, Vice President, Columbia Custom Labels, and Steve Tyrell announce an agreement between Columbia and Tyrell's new label, New Design, for exclusive distribution of the new label. The deal was negotiated between Tyrell and Clive Davis, President, Columbia Records.

The first release on the New York-based label will be a single, "Carry Me Back," recorded by Barry Mann and produced by Mann, Al Gorgoni, and Chips Moman at Moman's American Recording Studios in Memphis. It is due this month.

Tyrell commented, "Our objective at New Design is to create a situation that will be tremendously attractive to artists. We're trying to put together an all-star team of writers and producers. Along with Columbia Records, whose distribution, merchandising, promotion, and sales are second to none, we should be creating an attractive package for any artist."

Tyrell's industry background is extensive. He's worked in such areas as promotion, production, master acquisition,

(Continued on page 67)

Society Honors Bessie, Hammond



■ Bessie Smith, "The Empress of the Blues," has been memorialized by the American Negro Commemorative Society through a new commemorative medal issued in her honor.

For his unceasing efforts in the field of jazz and blues, the society has honored John Hammond with the first minted Bessie Smith medal. The first to recognize the magnitude of her artistry, Hammond has devoted years to preserving her work culminating in Columbia's re-issue project of the entire Bessie Smith catalog, 1923-1933.

The American Negro Commemorative Society was founded in 1968 to honor great black Americans. It consists of 1380 members and a board of directors who meet monthly to choose the honors. To all 1380 members, a commemorative sil-

(Continued on page 67)

B'nai B'rith Piracy Parley Brings Heated Opinions

■ NEW YORK—Lawyers and industry figures engaged in a heated discussion regarding music piracy at the Feb. 1 meeting of the B'nai B'rith Music and Performing Arts Lodge at the Friar's Club.

Speakers included Robert Osterberg of the firm of Abeles & Clark representing the Harry Fox Agency and Jules Yarnell of Laporte & Meyers representing RIAA. David Rothfeld of Korvettes served as moderator.

Rothfeld called piracy a threat to the entire industry and complained that not enough action was being taken

to combat the problem. He stated that it may be necessary for retailers to do something about the problem themselves if faster action is not forthcoming. (Continued on page 13)

Goldsboro Hijacked

■ HAVANA — United Artists' Bobby Goldsboro arrived here last week aboard a hijacked plane. Flight from Chicago was bound for Nashville.

With Goldsboro were troupe members Ron Oates, Steve Shafer and Jan Curtis.

Goldsboro's "Watching Scotty Grow" is riding other airwaves.

Rosenblatt Named WB National Sales Manager



Ed Rosenblatt

■ BURBANK, CALIF. — Warner Brothers Records, Inc., has appointed Ed Rosenblatt National Sales Manager, it was announced at company headquarters by Joel Friedman, Vice

President and Director of Marketing.

Rosenblatt comes to Warner Brothers from Talent Associates, where he was the General Manager of its record division. Prior to that assignment, he was Sales Manager of A&M Records as well as Sales Manager of the Mainline Distribution Company, Cleveland.

"We all feel fortunate in adding Rosenblatt to our executive roster," Friedman said. "He's a dynamic and creative piece of manpower who is both young and on top of the current trends in pop music as well as a veteran of the business side of the industry," he added.

Glew is Atlantic VP



Dave Glew

■ Ahmet Ertegun, President of Atlantic, announced that Dave Glew had been appointed VP and Director of Marketing, effective immediately.

Glew joined Atlantic Records in the summer of 1969 as Album Sales and Merchandising Manager, a position he has held until his new appointment. Before joining the company Glew had been general Manager of Seaway Distributors in Cleveland for three years. Prior to his association with Seaway he was Branch Manager of Dot Records in Cleveland, where he started in the record business in 1962.

Oversee Campaigns

In his new post Glew will oversee the firm's marketing campaigns for album product, and will also continue to supervise album sales for the company.

Pearl Bailey Joins RCA

■ Pearl Bailey has signed a contract to record exclusively for RCA Records, announces Mort Hoffman, Division VP, Commercial Operations. Miss Bailey's first single, "Mama, A Rainbow" b/w "Two by Two," has just been released.

"Miss Bailey is truly one of the great personalities of show business, and we are indeed pleased to begin this exclusive recording association with her," Hoffman said.

The star was last on the RCA label in the second Broadway cast album of "Hello, Dolly!",

and for her debut record under the new pact, she selected two Broadway show songs. "Mama, A Rainbow," is from the score of "Minnie's Boys" while the flip is from the Richard Rodgers show, "Two by Two."

Miss Bailey recently made her debut in a new television variety show on the ABC-TV network on Saturday nights, and because of response to her singing "Mama, A Rainbow" on the first show, plans now call for her to perform the song a number of times more on the program.

Chicago Gold

■ Columbia's Chicago have achieved their third gold record award for their latest album. "Chicago III." James William Guercio produced.

MIDEM '72 Plans

■ CANNES—Bernard Chevy, executive head of MIDEM, announced plans for next year's meet at a farewell cocktail party here following the recent conclave.

There will be separate galas for each country's artists next year—the format for the first two years (1967-68). They will be held in two areas, at the Palais du Festival and the Casino. The 1972 MIDEM will also see the press provided additional accommodations in the building next to the Palais du Festivals. MIDEM time also will be extended from six days to seven.

The Rio de Janeiro Pop Festival will have representative artists put on a show prior to their own in February.

Chevy also announced that the turnover dollars for all MIDEM participants at Cannes this year was between nine and 10 million dollars. There were 603 companies represented from around the world. Great Britain led with 143 firms, followed by France with 116 and the U.S.A. with 93.

Pate Exits MGM/Verve

■ Johnny Pate, arranger-producer, has left his post as East Coast Director of Artists & Repertoire for MGM Verve Records.

Prior to this, Pate served as Midwest Director of A & R for ABC Records. He has been instrumental in helping the careers of B. B. King, Curtis Mayfield, the Impressions, Gene Chandler, the Five Stairsteps, Wes Montgomery, Major Lance, the Trolls and the Okaysions, to name a few.

While at MGM, he was responsible for works of Jimmy Smith, Stan Getz, Kenny Burrell, Phil Woods and Monty Alexander. At this time future plans remain undisclosed.

'Love Story' Certified

■ NEW YORK — Paramount Records' original soundtrack album of the Francis Lai score from Paramount Pictures' "Love Story" has been certified by the RIAA as a million dollar selling gold album.

The album, which is approaching the top of the charts, has actually, within its first 3½ weeks of sale, accounted for some 750,000 units and is now, according to Famous Music (Continued on page 6)



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"COLD NIGHT IN GEORGIA"



DEE DEE WARWICK

Produced by Dave Crawford & Brad Shapiro
Recorded at Muscle Shoals Sound Studio, Alabama

FANTASTIC!



#6796

Gold Gen. Prof. Manager Of ATV-Kirshner Music



Wally Gold, Don Kirshner

■ Don Kirshner has announced on behalf of ATV-Kirshner Music that Wally Gold has been named General Professional Manager of the ATV-Kirshner music complex in the United States.

In addition to being involved in the various publishing companies controlled by ATV-Kirshner, Gold will also be coordinating and exploiting the television and motion picture music controlled by the new entity, which includes TV's "The Archies," "The Globetrotters" and next season' "The Persuaders," with Tony Curtis and Roger Moore.

Gold comes to ATV-Kirshner with a varied music business background in publishing, producing and writing. Most recently, Gold was an A&R man at Columbia Records responsible for recordings by Barbra Streisand, Tony Bennett, Jerry Vale, Peter Nero, and Herschel Bernardi. Previous to that, he served as General Professional Manager at A. Schroeder Music Corp. during which time he co-produced most of Gene Pitney's early hits for Musicor Records and contributed to the development of such writers as Pitney, Randy Newman, Al Kooper and Irwin Levine.

Gold also worked with Kooper in producing the original set of "Blood, Sweat and Tears" demonstration discs and initiated the negotiations that were responsible for the group signing with Columbia.



As a writer he penned many hits including Elvis Presley's "It's Now Or Never" and "Good Luck Charm," Lesley Gore's "It's My Party" (all went to number one), Nat Cole's "Time and the River," "Sweet Bird of Youth" and "Look Homeward Angel."

The ATV-Kirshner music company controls Welbeck Music, Ltd., Beckwel Music, Comet Music Corp. and Sweco Music Corp., Don Kirshner Music, Inc., and the management of Maclen Music in the United States, Canada, Mexico and the Philippines. Maclen Music controls the publishing rights to the John Lennon and Paul McCartney copyrights in those territories, including such Beatle hits as "Let It Be," "Yesterday," "Michele" and over 200 other Lennon-McCartney hits.

Most Played Music

(Continued from page 3)

Approximately, 5,900 stations received the survey and 2,500 responded. On Jan. 22, a follow-up survey was mailed to those who have not yet responded to the survey. Final results will be based on these returns.

Stone urged all stations to respond to the questionnaire in order to "benefit from the kind of planning that's going into this."

Highlights

Highlights of the preliminary figures (approximate figures):

—82 per cent of the stations reported playing middle-of-the-road music sometime during the broadcast day. Middle-of-the-road represented 48 per cent of the total hours of all music played by stations responding to the survey. (The total number of hours reported by the 2,500 stations was 43,500—covering a 24-hour period.)

—56 per cent of the stations responding said country-western music was played on their stations. 18 per cent of the total hours of all music played by stations answering the questionnaire was country-western.

—40 per cent of the stations reported playing rock on the air. Rock represents almost 14 per cent of the total daily hours reported.

—Nine per cent of the stations reported playing a combination format of black, soul and Rhythm and Blues. This is two per cent of the total hours on the air each day.

Schwartz Musicor Promotion Director



Red Schwartz

■ NEW YORK—Musicor President Art Talmadge announced he has appointed Red Schwartz Director of National Promotion and New Product, effective immediately.

His duties will encompass the supervision of the company's promo activities around the country, as well as being responsible for all single rec-

ord sales of both the Musicor and Dynamo labels. Chris Spinoza, Musicor Vice President and Sales Manager, will handle all album and tape sales for the two labels.

Schwartz is an industry veteran. Prior to joining Musicor, Red was Vice President of Product and Promotion at Roulette and during his tenure there he was responsible for discovering the Hullabalooos and Tommy James and the Shondells, among others. Earlier in his career, Red served as National Promotion Director of Vee Jay Records, where he was instrumental in launching such artists as Dee Clark, Gene Chandler, Jimmy Reed and John Lee Hooker. Additionally, he found a group known as the Four Lovers, who went on to become the Four Seasons. Red has also been a disc jockey for WDAS radio in Philadelphia, his hometown.

Lemongello Recording

■ NEW YORK—Pete Lemongello, who recently scored on the Jan. 31 Cerebral Palsy Telethon, is currently recording new singles and an LP for Rare-Bird Records. His new single is "Groovy Little Things."

Gortikov Honored

(Continued from page 23)

Cy Leslie, Chairman of the Board of Pickwick International, Inc., and Chairman of the Division, will preside.

Graubard said that Gortikov is being honored as "a man of leadership, vision and humanitarian concern, whose work for cultural growth and human betterment has been truly distinguished."

Two previous recipients of the award, Jack Grossman, President of Merco Enterprises, Inc., and Clive Davis, President of Columbia Records, are serving as honorary chairmen of the luncheon.

Gortikov has been described as one "who embodies that which is most constructively creative and progressive in the music industry and one who has dedicated commitment to the finest values of the American way of life."

The Music and Performing Arts Division is participating in the ADL Appeal's nationwide campaign to raise \$7,505,000 for a program of community relations and intergroup research and education by the Anti-Defamation League of B'nai B'rith.

Farrell Does Commercials

■ The commercials division of the Wes Farrell Organization has completed the music for two television spots for Clairol. Music was composed and arranged by Thomas Kaye.

'Love Story'

(Continued from page 4)

Corp. Executive VP, Jack Wiedenmann, "just really hitting its stride.

"'Love Story' will soon be in the unique position of simultaneously being the number one book, film and record in the United States," commented Wiedenmann.

CAT STEVENS

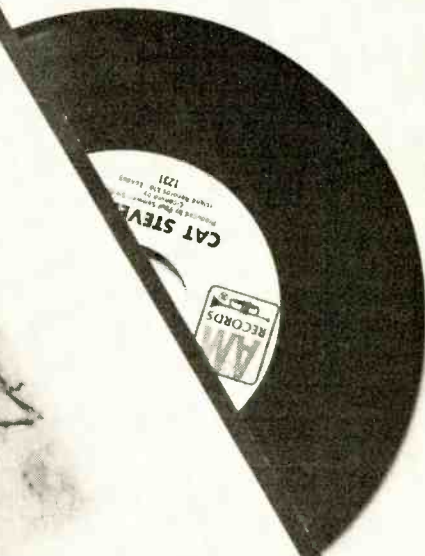


Cat has a new single out.
"Wild World" /
"Miles from Nowhere" AM 1231
from his new album,
"Tea for the Tillerman" SP 4280

Tea for the Tillerman CAT STEVENS



His debut performances at such venues as the Fillmore East and the Troubadour evoked excitement of those performances. Since Elton-Johnish proportions have been playing selections from his new **Tea for the Tillerman** album as if there were no tomorrow. Perhaps the most-played selection, **Wild World**, has just been released as a single, meaning that Cat is about to become as big with the AM audience as he is already with the concert and FM audiences.



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ON A&M RECORDS

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

Digging the Blues

By MARK WENNER



Mark Wenner

■ (Editor's Note: The author, who performs as B-Town Slim with his group Shortnin' Bread, has been a construction worker, college student and songwriter. He plays harp in the Chicago blues style and is a noted blues collector. He is a contributor to *Sing Out Magazine*.)

Since he is a commercial artist—a professional entertainer—the blues artist has been exploited by the management end of the industry. Yet the blues-

man's fate is not quite so simple since his music has been all but abandoned by the majority of its former audience and finds only a limited one at the far ends of the rock or folk market. Soul has become the popular music of the American black audience; the blues is rarely heard either on the ghetto theater circuit or on soul radio. A few bluesmen break through into the popular media, enjoy a hit or two, perhaps even become stars like B. B. King. But the vast majority, from the many creative, inventive, original artists to the many competent imitators, remain in obscurity, selling a small number of single records to limited markets in a few urban ghettos and in parts of the South, perhaps recording an album for one of the small blues collector labels like Delmark or Arhoolie, and picking up change on weekends playing local bars and dances.

Isn't That What Industry is All About?

It is fashionable today to point out how major blues labels are frequently owned by whites who have ripped off their artists. At the risk of sounding cynical, isn't that what the industry is all about? Or perhaps, isn't that what industry is all about, regardless of race, creed, etc.

Assume media creates the tastes of the people. The soul station is the primary medium influencing the musical tastes of today's black community. How much blues is programmed into today's playlists? Blues records come out every day—good records. No one need put a 15-year-old Muddy Waters song in a current playlist, but what about his recent release, "Making Friends"?

This is not to excuse the predominantly white media, which is still more likely to play a psychedelic version of "Hoochie Coochie Man" by the Nylon Eggplant than any of the more recent releases by Junior Wells or Buddy Guy.

Blues is not a static, archaic music; it is alive, constantly evolving with every generation of bluesmen; Junior Wells' blues are younger than Muddy Waters'. His audience dances differently, too—they respond to the syncopated bugaloo rhythms rather than the walking bass and shuffle rhythms of the early '50s when people did the bop. But Junior's music is the blues.

Younger Bluesmen Need Mellowing of Age

Younger bluesmen often need the mellowing of age to play blues; perhaps the audience does, too. Bob Ewan, a guitarist

working small clubs in Washington, D.C., to a curious mixture of black and white audiences plays the style of blues associated with the younger bluesmen of the West Side of Chicago. His trio plays mostly upbeat material until they begin to mellow with the evening; but it is all blues. My band plays rock and roll, what we call "Good Rockin' Music," and does not have a particularly black sound, although the presence of blues is undeniable in our music (as it is in all rock). We save our one slow blues for the final number of an evening's performance. Younger men (and women), black or white, have too much nervous energy to get mellow right away. I once heard a 19-year-old open a set with "Long Distance Call," something even Muddy Waters wouldn't attempt.

But young people can play blues, can feel the blues, fast and slow; they can listen to and love blues. It will always be the exception rather than the average kid who listens to older blues, either Elmore James or Robert Johnson. But Johnny Shines, an older man who knew Johnson personally, could record an honest, straightforward piece next week that could be a hit. And it doesn't mean pushing him into a studio with a bunch of psychedelic effects, either.

It has been said that the economics that created the situations that started the blues have changed. The urban Negro saw the past in the blues and sought to sever ties with them. It is curious that lyric collectors were always excited by a blues song that dealt with political or economic issues. Such songs were always rare exceptions because blues is an emotional music, dealing with intensely personal problems that are shared by all people. Nobody has to starve to suffer; infidelity knows no economic boundaries. Labels (despite my own use of them) on types of music are obviously ridiculous. In 1957, on the same radio station, side by side, I heard Jimmy Reed, Elvis, Johnny Cash, Joe Turner, Johnny Horton, Ruth Brown and Jerry Lee Lewis. All singing about that "same thing." I was nine years old and I dug all of it.

Criticize Media, Creator of Popular Taste

The Washington Blues Festival, recently held at Howard University in an attempt to "bring it all back home" to the younger black audience, was a failure. The black students showed up opening night for a local soul band and B. B. King, a star. They left the second and third nights, nights of solid blues, pretty much to an audience that more resembled a Newport Folk Festival than a Washington Blues Festival. It is difficult to assign blame. Indeed, it is unnecessary. But rather than to criticize taste, which is impossible, I would criticize media, the creator of popular taste. Record companies have an obligation to make this music available, and give it proper promotion. Radio stations have an obligation to pick up on the blues recordings that come their way and include them proportionally in their playlists. Some blues, especially re-releases, will appeal to a limited market, but they ought to be made available to that market.

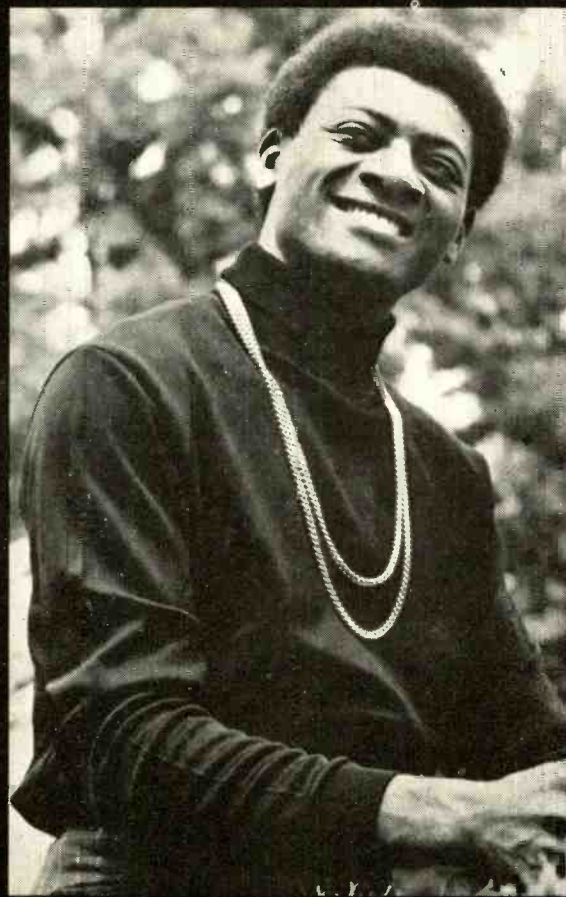
Blues is like the sonnet; it is stylized down to the timing of the tension and its release. In the hands of a lesser artist blues can be dull and repetitive, but in the hands of one of the many master craftsmen, it transcends its rigidity of form to become the highest form of popular musical art.

Dig it yourself—and let the people dig it. It is, after all, theirs.

Announcing Our First Number 1 Record



SPR 4701



RECORD WORLD THE R&B SINGLES CHART

FEBRUARY 13, 1971

THIS WK.	LAST WK.
1	2

1 YOUR TIME TO CRY - JOE SIMON - Spring 108 (Polydor)

Thank You

Joe Simon

We Are Very Proud!



Distributed by



Spring Records, Cassettes and 8-track Cartridges are distributed in the U.S.A. by Polydor Incorporated.

Jack Levy Predicts

Less Ego, More Well-Planned Overall Selling Seen on the Record Horizon for 1971

By RON BARON

■ HOLLYWOOD—There is a miniature crystal ball on the desk of Jack Levy, President of Words and Pictures Associates, and Levy recently told *Record World* what the '71 picture for marketing would reveal.

Levy, however, relied on his knowledge earned in the music industry where he has served as Advertising Manager for Liberty and for Paramount Records.

Last year Levy opened his own "total communications" operation to properly create and administer advertising and saturated promotion needed for labels. His company reports a three million dollar billing for 1970. However, that's all last year. Levy has some important ideas concerning this year's trends in music advertising.

Spend Too Much Money

He contends record companies spend too much money trying to please and flatter the artist rather than selling them. Pertinent to this are the ego problems that arise over LP covers and graphics. He says, "The ego trips among the artists and the label toppers must cease." Levy insists that com-



At top (left to right), Mary Ann Rowin, Jack Goff, Bette Antenucci, Eddie Douglas, Jack L. Levy; and bottom (left to right), Andres Rodriguez, Nancy Gillan, Michael Laton.

panies don't do enough for their artists except give them money. It is predicted that this year will show less emphasis on ego-satisfying album covers and more on well-planned overall selling.

Levy points toward offering the consumer something better and more practical than a far-

out LP cover and suggests as a substitute a poster, a book or some other merchandise either available with album purchase or made obtainable on a premium basis. This would certainly attract the buyer and enhance sales. It also shuts the "try to outdo yourself" album.

He goes even a step further to recommend the possibility of blank LP covers except for indication of artist and title. The savings here would result in something else of better value for the buyer, he opines.

Rack Jobber Role

Levy also feels that the rack jobber in '71 must fully recognize his role and importance: "In-store exposure is immensely important to sales." He is cognizant of the responsibility of getting in-front the commitment of retailers for display space.

"The major trend for promotion in '71 will be honesty," Jack added. "Wouldn't it be nice to tell the truth? It's time to stop appealing to our own egos and employ subtlety and integrity for future marketing campaigns."

Average Age: 26

The average age of the progressive Words and Pictures staff is 26-years-old.

Levy concluded, "We all work here together in concert and the only ego we have is that we do a great job."

No crystal ball necessary to divine that.

A&M Readies Special Bacharach Promotion For Writer/Artist's New LP, TV Special

■ One of the largest advertising promotion campaigns on a single artist is now being readied by A&M Records for Burt Bacharach in connection with the release of his fourth album, "Burt Bacharach," and his forthcoming TV special, "Singer Presents Burt Bacharach," airing March 14.

Distributor Program

Along with extensive consumer and trade advertising, a special distributor involvement program has also been formulated for Bacharach. Special ads featuring the new album

will be made available to A&M distributors along with a special Bacharach promotion kit and promotion piece.

A spectacular 48 by 14 foot billboard will be erected on the Strip promoting the album, and 60-second-radio spots plugging the new release will also be made available to distributors. Special spot radio advertisements will air throughout the country.

In addition to A&M's Bacharach promotion, Singer will promote the special through various consumer ads. Beginning Feb. 15 all Singer newspaper

ads will also mention the Burt Bacharach special.

Guesting on the special, whose theme is "All Kinds of People" (Burt's new A&M single), will be Barbra Streisand, Tom Jones (his performance taped in London) and Rudolph Nureyev.

'Do It Again' Due

■ NEW YORK—"Do It Again," a new off-Broadway show scheduled to open at the Promenade Theater, has assigned promotion and billing to Davis Fried Krieger, Inc. Margaret Whiting stars.

Heilicher RCA Mustang Winner



Amos Heilicher of Heilicher Brothers, Minneapolis (right), receives keys to 1971 Mustang he won in RCA Records' "It's in the Stars" country merchandising program from John Swenson, RCA Records field man.

I DON'T KNOW HOW TO LOVE HIM

FROM "JESUS CHRIST SUPERSTAR"
BY HELEN REDDY.



single
3027



Capitol.

DIRECTED BY DEBLASIO AND WALD, INC.
PRODUCED BY LARRY MARKS

ALIVE 'N KICKIN'—Roulette 7094
LONDON BRIDGE (Screen Gems-Columbia, BMI)
 The group makes a move into a more melodic bag with this song penned by David Gates. Could open another market for them.

●
ISAAC HAYES—Enterprise 9028 (Stax)
THE LOOK OF LOVE (Colgems, ASCAP)
 The hot buttered soulmaster always does well with Bacharach-David material. New one from "To Be Continued" will keep him going.

●
BOBBY VEE—United Artists 50755
SIGNS (4-Star, BMI)
 Vee sides with freedom in this powerfully produced change of pace. Not trite, to the point and musical, he has something here.

●
BGR—Madtad 14001 (Scepter)
TIGHTROPE (Harry DaLuggage/Noma, BMI)
I WANT TO MAKE LOVE TO YOU (Kenny Lynch, BMI)
 First release on Curtis Mayfield's label is a new group (with a powerful female lead) performing a heavy Ten Wheel Drive tune. Solidly progressive.

●
GRATEFUL DEAD—Warner Bros. 7464
RIPPLE (Ice Nine, ASCAP)
TRUCKIN' (Ice Nine, ASCAP)
 Two beauties from "American Beauty Rose" for your programming convenience. "Ripple" is a country-flavored beverage; "Truckin'" is bluesier.

●
SPIRIT—Epic 5-10701
NATURE'S WAY (Hollenbeck, BMI)
MR. SKIN (Hollenbeck, BMI)
 Cut from "The Twelve Dreams of Dr. Sardonicus" is a Randy California composition that is a compelling song of ecological import.

●
THE MOB—Colossus 134
GIVE IT TO ME (Legacy-Susan, BMI)
I'D LIKE TO SEE MORE OF YOU (Legacy-Bag of Tunes, BMI)
 Fast follow to "I Dig Everything About You" is a quick-paced number in the soul bag. Convincing enough without the grunts, thank you.

●
BARRINO BROTHERS—Invictus 9084 (Capitol)
I SHALL NOT BE MOVED (Gold Forever, BMI)
 These Brothers are going to be voted most likely to explode (on the charts, that is). Super Holland-Dozier tune.

●
TONY & CAROL—King 6361
LET'S NOT WAIT (Make Music-Arnel, ASCAP)
WHATEVER YOU DO (Make Music-Arnel, ASCAP)
 Polished new duo could very well find their niche in both the R&B and pop worlds. Very classy.

●
QUICKSILVER MESSENGER SERVICE—Capitol 3046
WHAT ABOUT ME (Quicksilver)
GOOD OLD ROCK AND ROLL (Quicksilver)
 True to form, Quicksilver's new single is the title cut from their new album. Melodic yet progressive.

SANTANA—Columbia 4-45330
OYE COMO VA (Planetary, ASCAP)
BAMBA PA TI (Petra, ASCAP)
 Santana's new one gets right back to the roots of their sound. They pay tribute to Tito Puente by shining on his composition excerpted from "Abraxas."

●
JOE SOUTH—Capitol 3053
SO THE SEEDS ARE GROWING (Lowery, BMI)
 Another tremendous performance from South. Should appeal to a broad spectrum thanks to the mellow lyric line and performance.

●
SEALS AND CROFTS—TA 210 (Bell)
GABRIEL GO ON HOME (Harem-Dawnbreaker, BMI)
ROBIN (Harem-Dawnbreaker, BMI)
 This could be the cut from "Down Home" that gets this duo started in the singles category. Starts growing on you in the first few seconds.

●
JACKIE MOORE—Shout 232 (Bang)
DEAR JOHN (Block Buster, BMI)
HERE I AM (East, BMI)
 Here's a new old one from Jackie who did so well with "Precious Precious." Swingly R&B number should happen this time around.

●
BOBBY BLOOM—Map City 306
(IT'S) EMERGENCY (State Cent, BMI)
 The history of Bobby Bloom continues. This one's a Motown-flavored rocker from his Ritchie Cordell days.

●
KING FLOYD—Original Sound 100
WALKIN' AND THINKIN' (Drive-In & House of Joseph, BMI)
WHY DID SHE LEAVE ME (Drive-In House of Joseph, BMI)
 Everybody has a past, and the "Groove Me" guy is no exception. Older R&B flavor is tasty but the production is a bit bare.

●
THE DECISIONS—Sussex 214 (Buddah)
IT'S LOVE THAT REALLY COUNTS (Plan Two/U.S. Songs/Blues Seas/Jac, BMI)
I CAN'T FORGET ABOUT YOU (Interior, BMI)
 Another Bacharach-David song tastefully rendered in the R&B mode. They sound like a cross between Anthony & the Imperials and the Jackson 5.

●
SONNY JAMES—Capitol 6148
EMPTY ARMS (Melody Lane/Desiard, BMI)
EVERYTHING BEGINS AND ENDS WITH YOU (Marson, BMI)
 James is soon going to have as many consecutive hits as Joe DiMaggio. Country that always goes pop.

●
MACEO AND ALL THE KING'S MEN—House of the Fox 1
(I REMEMBER) MR. BANKS (Lelan Rogers, ASCAP)
 The guys who cooked on "Got To Get 'Cha" fall into a cool jazz mood on this one (which was the flip side).

●
ALIOTTA HAYNES—Ampex 11012
PITTER PATTER (Ah! Music, ASCAP)
 Far out folk guys come up with the 1971 version of the Cascade's "Rhythm of the Rain." Top cut from their album.

IMPRESSIONS—Curton 1957 (Buddah)
AIN'T GOT TIME (Curton, BMI)
 You'd never guess Curtis is gone. He wrote and produced this one keeping the great Impressions sound intact. Together side.

●
BLUES IMAGE—Atco 6798
RISE UP (Portofino-Atm, ASCAP)
 Heavy rhythm rocker is a good bet to get these guys up there again. Has the feel that made "Ride Captain Ride" so big.

●
EDDIE FLOYD—Stax 0087
OH HOW IT RAINED (East/Memphis, BMI)
 Eddie teamed with Steve Cropper on the writing and production of this one. Unique mellow country blues flavor with sound effects.

●
RICHIE HAVENS—Stormy Forest 656 (MGM)
HERE COMES THE SUN (Harrisongs, BMI)
YOUNGER MEN GET OLDER (Stormy Forest, ASCAP)
 We've been hearing about this one for months. Havens is due for heavy singles action on his version of George Harrison's fine "Abby Road" song. Unmistakably Havens.

●
SERGIO MENDES—A&M 1245
RIGHTEOUS LIFE (Berna, ASCAP)
LOST IN PARADISE (Rodra, BMI)
 What! No Brazil '66? They may not be given credit but they're certainly in evidence. Gentle number with no Latin elements; bit of a change for them.

●
VICTORIA—San Francisco 65 (Atlantic)
SECRET OF THE BLOOM (Puppy Lust, ASCAP)
 Bright star on the folk horizon deserves recognition, and she'll probably get it with this beauty.

●
SIR LORD BALTIMORE—Mercury 73181
I GOT A WOMAN (Peaceful Tree, BMI)
MASTER HEARTACHE (Peaceful Tree, BMI)
 This one has nothing to do with the Ray Charles standard. It's a heavy-handed rocker that's hard to take if you're not into their kind of scene.

●
BOBBY LEWIS—United Artists 50754
HE GIVES US ALL HIS LOVE (Unart, BMI)
 Country flavored Randy Newman song is inspirational in a funky way. Featured in the forthcoming film "Cold Turkey."

●
THE MAGIC LANTERNS—Atlantic 2715
ONE NIGHT STAND (Sam, BMI)
 Check this one out for instant reaction. Heavy rhythm intro gets listener involved and the interest keeps up throughout a brisk Top 40 contender.

●
THE BLUE JAYS—Map City 307
FREEDOM (WHERE HAVE YOU GONE) (Sweet Magnolia, BMI)
 These guys are clearly in the Chicago school of big band rock with avant-garde undertones. Great in stereo.

(Continued on page 14)

Buddah/Jerome Production Pact

■ NEW YORK — Neil Bogart and Art Kass, co-Presidents of the Buddah/Kama Sutra Group of labels, announced the signing of a production pact with Henry Jerome.

First product under the agreement is the rush-release single, "No Love At All" by Bobbi Martin, who hit top 10 last year with "For The Love of Him" and its chart followup, "Give a Woman Love." Thrush also hit the top 10 with "Don't Forget I Still Love You" as well as several interim chart singles.

Jerome won a Grammy in 1969 for his production of the original cast album of "Promises, Promises." Former head of East Coast A & R for United Artist Records, Jerome was previously a

staff A & R man for Decca Records for nine years. He broke into the music business as leader of the Henry Jerome Orchestra whose personnel included Gerry Mulligan and Steve Lawrence. His production credits range from top 40 to R & B to MOR to Broadway, including the "Brazen Brass" album series, "Most Unusual Boy" by Patti Austin, "Over the Rainbow" and "My Foolish Heart" by the Dimensions, the current "American Gold" LP, and the original cast albums of "Illya Darling," "House of Flowers" and "Oh, Calcutta." In addition, he has worked closely with such artists as Jay & the Americans, Jimmy Roselli, Al Caiola, Jackie Wilson, Elmer Bernstein and Ray Barretto.

B'nai B'rith Piracy Parley

(Continued from page 3)

Osterberg outlined the levels on which pirates work, including covert underworld operations which make up the bulk of the pirates as well as smaller, more open outfits. "The covert operations definitely have strong connections with organized crime," Osterberg contended, "and are difficult to trace due to the nature of their set-up. The smaller bootleggers who operate openly are usually associated with the Tape Industries Association of California and generally put disclaimers on their tapes which brand them as open operations. In court they generally plead ignorance to the laws and claim that their books are lost or destroyed."

Osterberg called for intensive legal action plus a crack-down on cartridge manufacturers who supply pirates as well as legitimate duplicators. The industry should mount a drive to force these suppliers to code their merchandise, making it easier to trace, he suggested. He also called for suits instituted by recording artists (under existing rights of privacy), as well as action by retail and wholesalers. He pointed to existing statutes in New York and California which afford a degree of protection. His view of the pending McClellan-sponsored piracy bill is that it is inadequate but better than nothing.

Yarnell outlined the the RIAA's policy of public education on the bootlegging matter and the success of civil suits. In each case, these suits have led to injunctions but they only apply to the product of the plaintiff necessitating follow-up

suits by other manufacturers. "Many pirates are mobile, he observed," and can re-open in a short time in another location after an injunction halts bootlegging in one area."

He cited the current close liaison between RIAA, the Fox Agency and NARM in pooling information which helps set the proper legal wheel in motion. Yarnell called for increased pressure on Congress for passage of the McClellan bill.

In the question and answer period which followed, Jules Malamud of NARM expressed his impatience with the rate of prosecutions and the fact that retailers are seldom consulted in the piracy fight. He called for passage of the federal anti-piracy bill and vehemently decried both the manner and speed in which RIAA and Fox are working to this end.

Lipton Exits Metromedia

■ NEW YORK—David Lipton announces that he has left Metromedia Music after two and a half years to go out as an independent. He was Professional Manager and Director of Promotion.

During his tenure with the company, aside from his other duties, he was responsible for obtaining recordings of songs from the Broadway productions "Company," "The Me Nobody Knows" and "The Rothschilds."

His immediate plans call for the formation of a record production company called Victrix Productions, in partnership with Steve Metz. He will also

(Continued on page 19)

Blackburn is Epic/Columbia Custom Director of Sales



Rick Blackburn

■ Rick Blackburn has been appointed Director of Sales for Epic Records and Columbia Custom Labels, announces Ron Alexenburg, VP, Epic Records and Columbia Custom Labels. Blackburn held two previous

positions with Epic Records, first serving as Regional Sales Manager and later promoted to Director of National Promotion. Bringing extensive sales and promotion experience to his new post, Blackburn plans to continue to stress the steady expansion of the Epic Label, and due to the mushrooming growth of Columbia's Custom Labels, he sees the immediate necessity to increase direct communication with his field organization in order to expand emphasis on these very important labels.

Rejoining the label from serving as A & M Records' Regional Sales Director, Blackburn also held the position of Director of National Sales for Ode Records.

Bell Names Love Promo Coordinator



Steve Wax, Noel Love

■ NEW YORK—Steve Wax, Director of National Promotion for Bell Records, an-

nounces the appointment of Noel Love as the label's National Promotion Coordinator. He will report directly to Wax.

Love comes to Bell Records from Polydor where he was director of national promotion for the past 18 months. Prior to that he was with Dick James Music and Page One Records as National Promotion Director after breaking into the music business at Alpha Distributing. At both Alpha and Page One, Love had worked closely with Bell Records product and personnel.

Wagner Jubilee Promo Director

■ NEW YORK—Mickey Eichner, Executive VP of the Jubilee Group, announces the appointment of Jerry Wagner as National Promotion Director for Jubilee and its affiliated labels.

Wagner was formerly Southern Regional Promotion Director for RCA, in which capacity he has worked with such artists as Elvis Presley, the Guess Who, José Feliciano, Henry Mancini and the Archies. He broke into the music business as a salesman with Mainline Distributors in

Atlanta (1965-66) before his three-year stint with RCA. Prior to his Jubilee appointment, he was national promotion director for Ampex, headquartered in New York. Wagner will report directly to Eichner.

"Bringing Jerry in means we can get more done for our artists and their product," said Eichner. "It's another move in our expansion; it gives us more muscle and will help keep the pace we're setting in sales."

'200 Motels' Begins

■ LONDON — "200 Motels," starring Frank Zappa and the Mothers of Invention, has begun filming here under the aegis of producers Herb Cohen and Jerry Good and United Artists. Zappa, who is co-directing with Tony Palmer, has described the group's first motion picture as an "electro-sociological-musical-documentary."

'Nanette' Rushed

■ Columbia Records is rushing into release the original Broadway cast album of the smash musical, "No, No, Nanette," recorded at Columbia Records 30th St. studios in New York in January under the supervision of Thomas Z. Shepard, Producer, Columbia A and R. Presented by Pyxidium, Ltd., "No, No, Nanette" opened in New York on Jan. 19, 1971.

(Continued from page 12)

BOBBY FREEMAN—Double Shot 139
EVERYBODY'S GOT A HANG UP (Big Shot, ASCAP)
OUGHTA BE A LAW (Hot Shot, BMI)
 Funky song deals with frustration and its various manifestations. Cute and funky outing.

MIKE REILLEY—Paramount 0053
1927 KANSAS CITY (Chromakey, ASCAP)
 Unique breezy number could catch on when you consider today's big MOR market. Modern remembrances of things past.

MINNIE RIPERTON—GRT 42
LES FLEUR (Ramsel, BMI)
OH! BY THE WAY (Eibur, BMI)
 Minnie, for the uninitiated, is the fantastic voice who made the Rotary Connection what it was. She's in a more pop bag but the production is as giant as ever.

JIM SULLIVAN—RCA 74-0430
HIGHWAY (Rural Renewal, BMI)
LORELEI LEE (Rural, Renewal, BMI)
 This one has a strange feel to it that could draw some attention. Rough vocal with country picking, all in a minor key, make for the unusual.

AUSTIN ROBERTS—ABC 11289
LIFE IS FOR LIVING (Famous, ASCAP)
 This guy comes across with the popest of pop sounds. Appeal should be with the younger set; big production number.

ZONK—United Artists 50741
HEY YA (Unart/Rhombus, BMI)
 Strange is the word for this one. Seems to be influenced by American Indian chanting, it is far out in a Top 40 way.

CALVIN ARNOLD—Sunday 6005 (Scepter)
THINK I BETTER REST (Sunday, BMI)
PORTRAIT OF A STEP-DADDY (Sunday, BMI)
 After singing this song; that's good advice Calvin is giving himself. It's a funky mover with some interesting huffing and puffing.

THE SOLICITORS—Excello 2317 (Nashboro)
DO IT LIKE YOU FEEL IT
 (Excellorec-House of Soul, BMI)
LONG JOURNEY (Excellorec-House of Soul, BMI)
 Jazz-flavored instrumental features flute and distorted guitar. Should appeal to progressives and soul outlets alike.

ASTRUD GILBERTO—CTI 512
(WHERE DO I BEGIN) LOVE STORY (Famous, ASCAP)
 The incredibly popular Francis Lai theme works very well for Astrud. Her accent and delivery are perfect.

ARTHUR (GUITAR) KELLY—
 Excello 2315 (Nashboro)
HOW CAN I STAY (WHEN ALL I HAVE IS GONE)
 (Excellorec, BMI)
NUMBER TEN AT THE STATION (AND NUMBER TWELVE IS ON THE ROAD) (Excellorec, BMI)
 Here are two excellent blues sides produced by Mike Vernon. Great to hear a clean production on down home blues for a change.

BRENDA & THE TABULATIONS—
 Top and Bottom 407 (Jamie/Guyden)
RIGHT ON THE TIP OF MY TONGUE
 (Van McCoy & One Eye Soul, BMI)
ALWAYS & FOREVER (Van McCoy & One Eye Soul, BMI)
 Brenda and the group should get hot again with this smoothly styled one.

THE GEMS—Chess 2104
AIN'T THAT LOVING ME (Heavy, BMI)
GIRLS CAN DO IT (The Jess G. Principato Music Org./Saybrook, BMI)
 Swingy number debuts a groovy new group with a bright future. Pop and soul, this is one new one that shouldn't be overlooked.

THE PRESIDENTS BAND—DeLuxe 134
OUR MEETING (Lois, BMI)
LOVER'S PSALM (Lois, BMI)
 Rough soul stuff if you dig it. Features an endearing simplicity—also funky.

TRINI LOPEZ—Reprise 0975
LET'S THINK ABOUT LIVING (Acuff-Rose, BMI)
THERE WAS A CROOKED MAN (WB, ASCAP)
 Trini is his usual staccato self on this Bob Luman hit of yore penned by Boudleaux Bryant.

LIZA MINELLI—A&M 1244
(I WONDER WHERE MY) EASY RIDER'S GONE
 (Melrose, ASCAP)
THE MAN I LOVE (New World, ASCAP)
 Liza's certainly not going to blow any minds in the rock world. The flip, not to type her, is more in the groove.

FRIENDSHIP—Big Three 111 (Ampex)
THE WORLD IS GOING TO BE A BETTER PLACE
 (Screen Gems-Columbia, BMI)
A MILLION HEARTS (Screen Gems-Columbia, BMI)
 Another one of those choral message numbers that are being churned out these days. It has its appeal.

THE RAY CHARLES ORCHESTRA—
 Tangerine 1015 (ABC)
ROOTY BUTT (Tangerine, BMI)
SIDEWINDER (Big Seven, BMI)
 Ray's group is in a funky bag on this one. Strong soul instrumental that's as catchy as they come.

JELLYROLL—Kapp 2125 (MCA)
TRYING TO FORGET SOMEONE TOO (Littlefoot, BMI)
HELP ME OVER (Littlefoot, BMI)
 Slow-paced, almost halting, soul styled ballad by the group spotlights a singer who has much in common with David Clayton Thomas.

TONI EDEN—Ford 164
YOU'RE THE ONE ALONE (Bacardi, ASCAP)
A RIVER IS NOT AS WIDE AS A SEA
 (Merry-Go-Round, BMI)
 Here's a gal with a pleasant voice performing a gentle song written by Ray Rivera. MOR guys will be on it.

EILEEN FULTON—Nectar 1246
RADIO (Peer Int., BMI)
 The star of "As the World Turns" reminisces about the grand old medium and its former powers. Campy but that's about it.

MERRYWEATHER & CAREY—RCA SP-45-249
IF I WERE YOU (Merryweather/Lynear, BMI)
SHOP AROUND (Jobete, BMI)
 You never can tell where Neil Merryweather is going to turn up. Hard rocking, very commercial outing. Could this be a part 2 of "Ivor Avenue."

DOUG KERSHNER—Warner Bros. 7463
PLAY, FIDDLE, PLAY (Tree, BMI)
THAT DON'T MAKE YOU NO BETTER THAN ME
 (Creole, BMI)
 Sure to go to the top of the Cajun charts, this is a hard rocking number Doug wrote with producer Buddy Killen. One of his most commercial numbers to date.

MARION WILLIAMS—Atlantic 2788
STANDING HERE WONDERING WHICH WAY TO GO
 (Hill & Range, BMI)
 Another public service spot makes good. Gospel sound is a great idea for a message number. What power!

WOLFE—Heritage 828
SOMETHING IN THE WAY SHE MOVES
 (Blackwood & Country Road, BMI)
 This seems to be the James Taylor song to do this week. Soft rock treatment should guarantee ready acceptance.

AL CAPPS—Columbia 4-45315
THEMES FROM JESUS CHRIST SUPERSTAR
 (Leeds, ASCAP)
 Instrumental interpretations of the major themes in the Weber-Rice "opera" for the easy listening crowd.

THE SECOND COMING—Mercury 73184
 747 (AOPA, ASCAP)
TAKE ME HOME (AOPA, ASCAP)
 Big Chicago horn rock band have it tightly together in the instrumental department. Lyrics are sufficient.

JULIA—In Sounds 0001
AND I LOVED YOU (Jovalsha, BMI)
MY FRIEND (Jovalsha, BMI)
 Folkish ballad is simple but many will find it compelling. Produced by Joe "You Talk Too Much" Jones, it's squarely in the MOR area.

DEEP FEELING—DJM 70021 (Bell)
DO YOU WANNA DANCE (Clockus, BMI)
THE DAY MY LADY CRIED (Dick James, BMI)
 These people do Bobby Freeman's oldie just about the same way the Mamas & Papas did a few years ago. Why doesn't anybody try a soft rock version of "Betty Lou Got a New Pair of Shoes"?

GARY ENGLISH—Certron 10030
DON'T HOLD ME BACK (United Artists, ASCAP)
BORN TO LOVE YOU (Chex, BMI)
 This guy is that vague middle ground between Engelbert and Tommy James. Musically inert.

ASSEMBLAGE—Westbound 177 (Janus)
SATISFACTION (Abkco, BMI)
BLACK AND WHITE (Bridgeport, BMI)
 The Rolling Stones' classic is given the whole hog production treatment. Lots of voices and rhythm—Otis Redding's version is the only cover that comes close.

NARM SPECIAL

The
RECORD WORLD
Of
Entertainment

Original Casts • Film Soundtracks • TV Soundtracks

Issue date: March 6, 1971.

Ad deadline: February 22. Reserve now for best position.

This special issue will be distributed at the
NARM Convention to America's leading rack jobbers...
and will receive increased circulation in the U.S. and abroad.

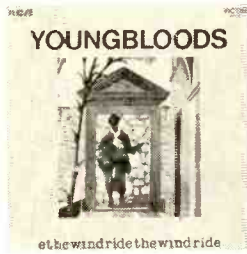


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RIDE THE WIND

THE YOUNGBLOODS—RCA LSP 4465.
RCA evidently has a few Youngbloods tapes sitting in the vaults. Here's one from a performance group gave in New York in December, 1969. The songs included, which have been on previous albums, are "Ride the Wind," "Sugar Babe," "Sunlight," "Dolphin," "Get Together" and "Beautiful."



CAST A LONG SHADOW

LITTLE RICHARD—Epic EG 30428.
Little Richard, who has many fans but none more vociferous than himself, pays tribute to his main man with a reprise of 22 of his all-time great ones. Those who don't have them in their rock library will reach for the package. There's an awful lot of juice and sweat here.

WARM AND TENDER

PETULA CLARK—Warner Bros. WS 1885.
Arif Mardin took Petula Clark to Miami and Atlantic's Criteria studios there and brought out a new kind of quiet excitement from the lady. "Let Me Be the One," "For Free" and "Time and Love" are the outstanding cuts on the package.

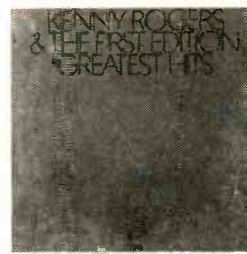


OPEN UP THE DOOR

THE HUMBLEBUMS—Liberty LST 7656.
Connolly and Rafferty, the casual Humblebums, don't care what idiom they write in—country, rock, folk—but they do seem to care that the song is good, and that aim makes them stand out from the crowd. "My Apartment," "All the Best People Do It" do it.

KENNY ROGERS & THE FIRST EDITION GREATEST HITS

Reprise RS 6437.
Included are "Ruby, Don't Take Your Love to Town," "Something's Burning," "Just Dripped In," "Tell It All Brother," "Heed the Call," "Reuben James," "But You Know I Love You," "Momma's Waiting," "I Believe in Music," "Love Woman." In other words, what the title promises.

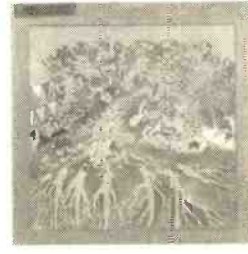


IF I BE YOUR LADY

CAROL HALL—Elektra EKS 74078.
Carol Hall sings with Melanie's pursed lips and Laura Nyro's lilt, but it's unfair to compare her further. She is her very own lady, and she is a find. Her songs are just gorgeous and very real. The only known one is "Jenny Rebecca," but everything else is a gem, too.

THE BALLAD OF C. P. JONES

DON COOPER—Roulette SR 42056.
Here are a bunch of Maverick tunes from folk-rockster Don Cooper. Cooper simply writes songs that are, in form, like no one else's. And he sings them with an introspective abandon that's also unique. He deserves attention from all progressive stations.



FOR SALE

FEVER TREE—Ampex A 10113.
It sounds as if it's the time for Fever Tree (who use capital letters). Dennis Keller, who has an emery board for a voice, is aided in the vocals by the Blackberries, and the singing is super-fine. What will floor them is side two—a 13-minute "Hey, Joe."

MESSIN' IN MUSCLE SHOALS

BOBBY HATFIELD—MGM SE 4727.
Former Righteous Brother Bobby Hatfield has left it all behind for Muscle Shoals, where, like many before him, he has put it all together. With a Who's Who of the town, he pours heart, soul and inspiration into "Let It Be" and other, newer winners. No reason why this one can't break through.



EMERSON'S OLD TIMEY CUSTARD-SUCKIN' BAND

ESP 2006.
Most of the new country-rock groups have assimilated the country feel. Emerson's Old Timey Custard-Suckin' Band sounds as if they were born with the hills in their blood. This is one of the most authentic country threesomes to shuffle down the dirt road. Marvelous playing.

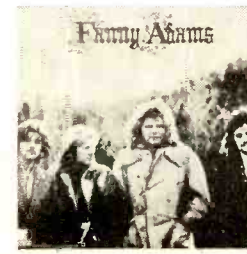


THE BEST OF THE ELECTRIC FLAG

Columbia C 30422.
If group fans don't already have these Electric Flag sides, they'll snap them up immediately. Working together here, as they haven't since, are Mike Bloomfield, Buddy Miles, Harvey Brooks, Barry Goldberg, Nick Gravenites, Herbie Rich, Marcus Doubleday, Peter Strazza. Eight electric sides.

FANNY ADAMS

Kapp KS 3644.
Group plays with a tight, funky best, and their mystery of their instruments and their togetherness makes it seem a slight shame that the songs, in general, aren't a bit better than they are. Maybe it won't matter if the stations lay on for the spirit of it all.



LOST

MICHAEL PARKS—Verve V6-5079.
More breathy singing from the former Bronson. By sticking to his country songs, Parks could keep a career going—both country and pop. The sound is what any number of people want to hear these days, and the songs are all worth being included. "Lost" will be found.

(Continued on page 18)

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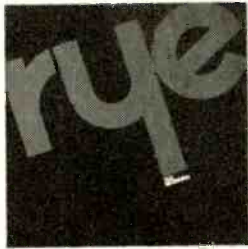
© NATIONAL CAR RENTAL SYSTEM, INC. 1977

(Continued from page 16)

THE BEGINNING

RYE—Beverly Hills BHS 27.

"The Beginning" is a great beginning for this album. In fact, none of the other songs quite come up to it, but a few come close. The group plays like they mean business and songwriter-leader George Schwimmer writes like he means business too, and he does.



EMERSON LAKE & PALMER

Cotillion SD 9040.

If Tchaikovsky had written in the 1970s, this is what might have come out. Explosive piano coupled with rock. It's certainly different and could be controversial. The cut to listen to first is "The Three Fates" (Clotho, Lachesis and Atropos, for those who have forgotten).



SURVIVAL OF THE FITTEST LIVE

TED NUGENT AND THE AMBOY DUKES—Polydor 24-4035.

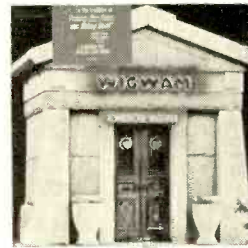
For their new label, Ted Nugent and the Amboy Dukes really get it on. It's not that what they do is so different. It isn't. It's that the performers—this was recorded at the Eastowne in Detroit—put out for the paying customers. Lively is the word.



TOMBSTONE VALENTINE

WIGWAM—Verve Forecast FTS 3089-2.

Label introduced this new group with a two-record package. Obviously, they expect big interest. Could be. Group plays rock that occasionally spills over into jazz, and they write pleasing, understated ballads. At this stage, however, they are promising more than they're delivering.



HARD HEARTSINGIN'

DOUGLAS FIR—Quad QUS 5002.

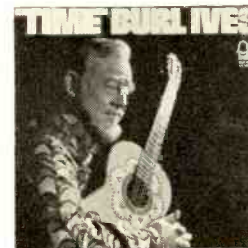
These fellows have coined a new term "hard heartsingin'," which also happens to be the title of their album and their first song. It aptly describes what they do. The singing is hard and hearty, which buyers might like. The songs are only average.



TIME

BURL IVES—Bell 6055.

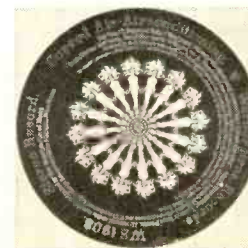
Burl's voice, after an absence of some long while from recording, has gotten inexplicably gravelly—at least for a couple of cuts, like the "Time" ditty. There are a couple of oldies here and a couple of cute newies like "Roll Up Some Inspiration," "Galisteo."



CURVED AIR

AIR CONDITIONING—Warner Bros. WS 1903.

Rock that goes from hard to delicate—frequently reminiscent of Jefferson Airplane. Among other features are an electric violin and a VCS3 Synthesizer. The music is different, and that could be enough to break it on the progressive stations. Bet: "Vivaldi."



CLOSE TO YOU

TONY MOTTOLA—Project 3 PR 5050SD. Nobody could possibly argue with the selection of songs on this album. A tasteful combination of the new and old, the contemporary and the distant. Tony Mottola has a light touch he infrequently varies, and many will find the light touch just the right touch.



GORDON JENKINS' MALIBU SINGERS

GWP ST 2030.

Here's a little something for the easy listeners. Gordon Jenkins, who knows how to make something sound pretty (if not particularly exciting), plays a few of his own tunes plus "Spinning Wheel," "Nobody Knows," "Until It's Time for You to Go." Nicely, nicely.



I THINK I LOVE YOU

PERCY FAITH—Columbia C 30502.

Percy Faith continues his crusade to, one suspects, make top 40 palatable to MOR listeners. This means sweetened vocals and de-funked beat for "I Think I Love," "My Sweet Lord," "Love the One You're With." History has proved him right part of the time.



IT'LL ALL WORK OUT IN BOOMLAND

T. 2.—London PS 583.

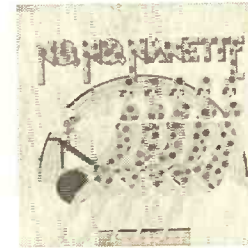
Looks like everybody wants to jump on the Grand Funk railroad. Here are another gritty threesome named Keith Cross, Peter Dunton and Bernard Jinks, who have a certain flair but not a great deal of originality. The most interesting cut is the 21-minute "Morning" on side two.



MAH-NA MAH-NA

MAH-NA MAH-NA—CRT 20003.

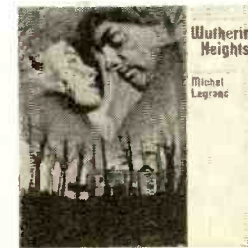
The Sesame Streeters unearthed "Mah-na Mah-na," a relatively obscure tune from a recent quasi-documentary, and made it a household staple, at least for the kiddies. Now a group has been given the moniker and gives mah-na mah-na treatment to some other cute ditties. Has a chance.



NO, NO NANETTE

RCA BROADWAY STRINGS AND VELVET VOICES—RCA LSP 4504.

For those eager to get on the "No, No Nanette" Bandwagon, this album will be a boon. MOR stations will probably be the first to nod yes to this package, but sales from enthusiastic listeners should follow. All the tunes featured in the new-old click plus others.



WUTHERING HEIGHTS

SOUNDTRACK—AIR A 1039.

American International Pictures has had the audacity to re-make "Wuthering Heights" (as if anybody could follow Olivier, Merle Oberon, David Niven, Geraldine Fitzgerald). To help them they employed Michel Legrand, who, alas, seems to be spreading himself thin. Not bad, just not that good.

Calloway WB Named

■ BURBANK, CALIF. — Walt Calloway has been appointed to the newly-created post of Manager of Broadcasting Relations, according to Joel Friedman, Vice President and Director of Marketing for Warner Brothers Records, Inc.

Calloway, who had been Manager of Artist Relations, will concentrate on liaison with good music and non-Top 40 stations across the country in his new position, Friedman reported.

"This is an area of radio which we feel has been scanted by many record companies in the past couple of years," Friedman said, "but it's an area which has been evolving considerably and which is assuming more and more importance with the continuing specialization of broadcast formats."

In his new post, Calloway will work closely with Ron Saul, who is National Promotion Manager for Warner-Reprise.

Geils to Fillmore

■ J. Geils Band has been booked into the Fillmore East Feb. 18-19.

Atlantic has recently released "Homework (Ain't Gonna Do It Baby)" b/w "First I Look at the Purse," the first single from the group.

CLUB REVIEW

O.C. Supreme

■ NEW YORK—Columbia artist O. C. Smith lent his own unique brand of contagious effervescence to the night club scene here when he opened at the Copacabana last week (4).

Smith makes a deep physical and emotional investment in his material and transforms overly familiar pop lyrics into deeply felt personal statements. Outstanding among such efforts were his opener, Bacharach-David's "What the World Needs Now" and the Classics IV hit of last year, "Stormy."

Included in his program were, of course, his very own smash hits, "Son of Hickory Holler's Tramp" and "Little Green Apples," and his current single release, "Downtown U.S.A.," which gives every indication of going all the way as well.

Smith closed with two Stevie Wonder favorites that are approaching standard status, "My Cherie Amour" and "For Once in My Life." It was in these numbers that O. C. worked his special magic, exploring lyrics for all their worth, and once again demonstrating that he's a song stylist supreme.

Gregg Geller

CONCERT REVIEW

Fillmore Evening Spirit-ed

■ NEW YORK—A highly spirited Fillmore East crowd witnessed a superb concert Friday night (29), as Spirit, Bloodrock and Cowboy all shone in their respective sets.

Capricorn Records' Cowboy, a Florida-based group, made their Fillmore East debut and were impressive. Their music had a great deal of country influence, and their acoustic sound, rather than electric, predominated. Notable were their vocals, which highlighted mellow leads and good, tight harmony. The tender "Pretty Friend" and the poignant "Five Will Get You Ten" were stand-outs.

Next was Bloodrock, a powerhouse rock act from Texas. Produced and managed by Terry Knight, Bloodrock could be termed "Grand Funk's brother group," and their performance is similarly dynamic. Presenting songs from their two Capitol albums, Bloodrock offered a hard, tough sound that spotlighted front man Jim Rutledge. His wild antics on stage added to the frenzy of the music. The frightening "D.O.A." was the highlight.

The evening's headliners were Spirit, probably the most underrated group today. Always a favorite in California, their home base, Spirit has never achieved much recognition in the East. Nevertheless, the group presented a package that was, at the least, awesome. Rock, with a flavoring of jazz, was what Spirit gave the audience, and the Fillmore patrons were more than happy to accept. Spotlighting songs from their current Epic album, "Twelve Dreams of Dr. Sardonius," Spirit moved through their set in complete control.

All Outstanding

Randy California on lead guitar, Mark Andes on bass and John Locke on keyboard all were outstanding; but the performances of Jay Ferguson, lead singer, and Ed "Cass" Cassidy, the drummer, were extraordinary. Ferguson, who wrote most of the group's material, has to be one of the best front men in rock today. Added to his vocal style was a sense of timing that intensified every note and rhythm of the music. The perennial Cassidy, the spirit of Spirit, performed effortlessly and magnificently, especially during his solo.

"I Got a Line On You" and the following encore climaxed a very exciting and satisfying evening. Fred Goodman.

CLUB REVIEW

Carol Hall a Revelation

■ NEW YORK — Saturday night. The Bitter End is half-filled. Miles Davis had been booked but couldn't make it. Carol Hall, very alone behind a big battered piano framed by the familiar brick wall, is making beautiful music. "It's my second paying gig," she offers. There will be more and her audience will grow.

Carol Hall? From Texas. Once wrote a song that Barbra Streisand sings. Brief sketches in song. Deft lyrical strokes. Simple, sophisticated statements. Carol Hall is sheer delight. A revelation.

Her music is memorable. There is "Why Be Lonely," written "in collaboration with the Voice classifieds." A wistful "Who Will Dance with the Blind Dancing Bear?" The playful "Crazy Marinda." An insightful "Miss McKinley." Characters come alive in Carol Hall's songs.

But love songs are her forte. Warm and tender, intimate and personal, yet universal nonetheless, they include "Love Let Me Be Lucky," "Ain't Love Easy" and "If I Be Your Lady." The latter is also the title of her first album for Elektra. Be sure to listen closely and prepare to welcome Carol Hall to the ranks of Nyro, Newman et al.

Gregg Geller

Fermata Hiatus

■ D. Frenkiel, Manager of Fermata International Melodies, announced that her West Coast Offices will be closed during most of February while she is traveling abroad.

Lipton Exits

(Continued from page 13)

be joining Metz as a principal in Catalyst Management. Catalyst represents Beverly Ann Bremers, David Rodman, who is musical director of the off-Broadway production "Touch," and the production itself. Lipton will be forming his own publishing company and will be publishing the material of Steve Reinhardt, a writer and Melissa Manchester, a writer-performer. He is in the process of making a recording deal for both.

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BY

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UA Music in Oscar Bids

NEW YORK — Again this year, United Artists Music Group has received a preliminary Academy Award nomination for one of its motion picture songs, "Pieces of Dreams," from the picture of the same name.

The best-song-of-the-year nominee was written by Michel Legrand and Alan and Marilyn Bergman, who composed "Windmills of Your Mind," as well as one of last year's nominated songs, "What Are You Doing the Rest of Your Life." Presently, there are 13 recordings on "Pieces of Dreams," including versions by Johnny Mathis, Barbra Streisand, Shirley Bassey, Jack Jones, Peggy Lee, Ferrante and Teicher, Hugo Winterhalter, Julius LaRosa, Leroy Holmes, 101 Strings, Enoch Light and the

Light Brigade, Irv Spice and the Spice Strings and the original soundtrack recording, with a number of new versions due for release shortly.

In a newly created category this year, "Best Original Motion Picture Song/Score," United Artists Music Group received two preliminary nominations — one for "Where's Poppa," written by Jack Elliott and Normal Gimbel, the other for "Cotton Comes to Harlem," written by Galt MacDermot, one of the writers of the score to "Hair."

A full scale campaign on each of the three preliminary nominations is now underway by the United Artists Music Group organization from coast to coast, advises Murray Deutch, Executive Vice President and General Manager.



FEBRUARY 13, 1971

THIS WK.	LAST WK.	SONG	ARTIST	REMARKS
1	6	IF YOU COULD READ MY MIND	GORDON LIGHTFOOT—Reprise 0973 (Early Morning, ASCAP)	
2	1	WATCHING SCOTTY GROW	BOBBY GOLDSBORO—United Artists 50727 (BnB, BMI)	
3	3	THEME FROM LOVE STORY	HENRY MANCINI—RCA 479927 (Famous, ASCAP)	
4	4	ROSE GARDEN	LYNN ANDERSON—Columbia 4-45252 (Lowery, BMI)	
5	5	1900 YESTERDAY	LIZ DAMON'S ORIENT EXPRESS—White Whale 368 (Lameja, BMI)	
6	8	KNOCK THREE TIMES DAWN	Bell 938 (Pocket Full of Tunes, Saturday, BMI)	
7	14	I'LL BE HOME	VIKKI CARR—Columbia 4-45296 (January, BMI)	
8	2	THERE GOES MY EVERYTHING/I REALLY DON'T WANT TO KNOW	ELVIS PRESLEY—RCA 47-9960 (Blue Crest, BMI) (Hill & Range, BMI)	
9	11	BEAUTIFUL PEOPLE	NEW SEEKERS—Elektra 45710 (Avco Embassy/Kama Ripa/Amelanie, ASCAP)	
10	17	EVERYTHING IS GOOD ABOUT YOU	LETTERMEN—Capitol 3020 (Jobete, BMI)	
11	27	HELP ME MAKE IT THROUGH THE NIGHT	SAMMI SMITH—Mega 615-0015 (Combine, BMI)	
12	9	AMAZING GRACE	JUDY COLLINS—Elektra 45700	
13	—	LOVE STORY	ANDY WILLIAMS—Columbia 4-45317 (Famous, ASCAP)	
14	19	LONELY DAYS	BEE GEES—Atco 6795 (Casserole/Warner Tamerlane, BMI)	
15	15	YOUR SONG	ELTON JOHN—Uni (MCA) 55265 (Dick James Music, BMI)	
16	31	ALL KINDS OF PEOPLE	BURT BACHARACH—A&M 1241 (Blue Seas/Jac, ASCAP)	
17	21	SHOES	BROOK BENTON—Cotillion/44093 (Cotillion/Muscle Shoals, BMI)	
18	30	VERY LOVELY WOMAN	LINDA RONSTADT—Capitol 3021 (Thirty Four/La Brea, ASCAP/Third Story, BMI)	
19	20	MEDLEY FROM SUPERSTAR	ASSEMBLED MULTITUDE—Atlantic 2780 (Leeds, ASCAP)	
20	34	BURNING BRIDGES	MIKE CURB CONGREGATION—MGM 14151 (Hastings, BMI)	
21	26	BEIN' GREEN	FRANK SINATRA—Reprise 0981 (Jorica, ASCAP)	
22	7	THE GREEN GRASS STARTS TO GROW	DIONNE WARWICK—Scepter 12300 (Blue Seas/Craig, ASCAP)	
23	—	SHE'S A LADY	TOM JONES—Parrot 40058 (London) (Spanka, BMI)	
24	—	THEME FROM LOVE STORY	FRANCIS LAI—Paramount 0064 (Famous, ASCAP)	
25	40	WASHINGTON SQUARE	JAMES LAST—Polydor 2-15017 (Show Songs, ASCAP)	
26	37	ONE BAD APPLE	OSMONDS—MGM 14193 (Fame, BMI)	
27	—	FOR ALL WE KNOW	CARPENTERS—A&M 1243 (Pamco, BMI)	
28	10	SINCE I DON'T HAVE YOU	VOGUES—Reprise 0969 (Southern, ASCAP)	
29	—	DOESN'T SOMEBODY WANT TO BE WANTED	PARTRIDGE FAMILY—Bell 963 (Screen Gems-Columbia, BMI)	
30	13	IT'S IMPOSSIBLE	PERRY COMO—RCA 479927 (Sunbury, ASCAP)	
31	—	SWEET MARY WADSWORTH	MANSION—Sussex 209 (Buddah)	
32	23	REMEMBER ME	DIANA ROSS—Motown 1176 (Jobete, BMI)	
33	—	KEEP THE CUSTOMER SATISFIED	GARY PUCKETT—Columbia 4-45303 (Charing Cross, BMI)	
34	25	STONEY END	BARBRA STREISAND—Columbia 4-445236 (Tuna-Fish, BMI)	
35	—	COUNTRY ROAD	JAMES TAYLOR—Warner Brothers 7460 (Blackwood/Country Road, BMI)	
36	18	MY SWEET LORD	GEORGE HARRISON—Apple 2995 (Harrisonsongs, BMI)	
37	—	BED OF ROSE'S	STATLER BROTHERS—Mercury 73141 (House of Cash, BMI)	
38	28	LOVE THE ONE YOU'RE WITH	STEPHEN STILLS—Atlantic 2778 (Gold Hill, BMI)	
39	—	ONE TOKE OVER THE LINE	BREWSTER & SHIPLEY—Kama Sutra 516 (Buddah) (Taking Beaver, BMI)	
40	38	GIVE HIM LOVE	PATTI PAGE—Mercury 73162 (Jack & Jill, ASCAP)	



MONEY MUSIC

By KAL RUDMAN

Station Check List

WABC/New York	WKIX/Raleigh	KNUZ/Houston
WCFL/Chicago	KGB/San Diego	WRNO/New Orleans
KIMN/Denver	WFUN/Miami	KHI/Los Angeles
WRIT/Milwaukee	WQAM/Miami	KILT/Houston
WAPE/Jacksonville	KXOK/St. Louis	WKY/Cleveland
WBBQ/Augusta	WQXI/Atlanta	WDKZ/Pittsburgh
WKNR/Detroit	WSAI/Cincinnati	KLIF/Dallas
CKLW/Detroit	WHBQ/Memphis	WFIL/Philadelphia
WEAM/Washington	KYNO/Fresno	WRKO/Boston
WTIX/New Orleans	WOR-FM/New York	KQV/Pittsburgh
WLS/Chicago	KAKC/Tulsa	KJR/Seattle
WYSL/Buffalo	KFRC/San Francisco	KRLA/Los Angeles
WKBW/Buffalo	KYA/San Francisco	WDGY/Minneapolis
WOKY/Milwaukee		

Marvin Gaye: We predict this record will go #1. Already an R & B monster in Chicago.

Buoy: We have been talking about this record for a long time. It just exploded at KQV to #17 and to #9 at KJR. This is a smash for any radio station that plays it.

Brewer & Shipley: #6 WIXY, breakout WDG. On: KQV, KJR, WLS, KAKC.

Daddy Dewdrop: This looks like an overnight smash. On: WOKY, WCOL, WTIX, WAYS, WBBQ, KLIF, KJR.

Staple Singers: It exploded to #19 at WCFL and is #6 in requests. On: WRIT, WQXI, KILT, WHBQ.

Tom Rush: Electra: It exploded in one week at WEAM.

Wilson Pickett: #5 WAYS; #7 WEAM; #9 WQXI; #18 KFRC; #21 WHBQ; #14 KXOK. On: WABC, WITX, KRLA, WKNR, WCFL, KHJ, WBBQ.

Mike Curb: #6 WOKY; #14 KHJ; #22 WKNR; #19 CKLW; #8 WRIT. On: KQV, WFUN, WSAI, WIXY, WFIL, KILT, KAKC, KYNO.

Rufus Thomas: #7 KQV; #18 WSAI; #15 WQXI; #2 WHBQ; #26 WFIL; #21 WIBG.

Joe Simon: #15 CKLW; #17 KLIF; #19 WKNR; #25 WTIX.

Temptations: #3 WKNR; #4 CKLW; #8 KQV; #12 WAYS; #30 KLIF. On: WCOL, WTIX, KRLA, KJR, WRKO, KHJ, KFRC, KACK, WEAM, WXJI, WDG.

Ike & Tina Turner: #14 WCFE; #11 WSAI; #22 KHJ; #24 WRKO; #22 KFRC; #17 WIXY; #28 WFUN; #21 WAPE, "Selling" KLIF.

Sammi Smith: #1 KILT; #6 KLIF; #13 WHBQ; #20 WBBQ; #25 WOKY. On: KFRC, WAYS, WCFL, WIBG.

Cat Stevens: #24 WTIX; #20 KLIF; #25 WRKO; #26 KHI. On: CKLW, KQV, KYA, WIXY, KILT.

4 Tops: #11 KXOK; #14 WAYS; #12 WEAM; #18 WIXY; #10 WQXI; #17 KRLA; #18 KHJ.

James Taylor: #19 KLIF; #21 WCFL; #27 WIXY; #17 WQXI; #24 KILT.

God's Children: Smash #10 WTIX.

Alice Cooper: #16 WKNR; #16 CKLW. On: KYA, WIXY, KJR, WIBG, KJRB.

Jackie Wilson: #10 KNR; #9 CKLW; #29 WIXY.

Guess Who: #6 WCOL; #13 WQXI; #13 WCFL; #13 WAYF. On: WLS, KXOK.

Hollies: Smash at KJR.

Johnny Taylor: Over 60,000 sold in Chicago,

#4 WQXI; #13 WSAI. On: WFUN.

Paul Humphrey (Lizard Label): #17 WCOL. On: KJR, KJRB.

(Continued on page 21)



THE TAPE CHART

FEBRUARY 13, 1971

THIS WK.	LAST WK.	WKS. ON CHART	ARTIST/ALBUM	RECORD LABEL
1	1	9	ALL THINGS MUST PASS GEORGE HARRISON/ Apple (8) 8X WB 639 • (C) 4X WB 639	
2	3	12	JESUS CHRIST SUPERSTAR/Decca (8) 6-6000 • (C) 73-6000	
3	2	17	ABRAXAS SANTANA/Columbia (8) 30130 • (C) 30130	
4	7	12	ELTON JOHN/Uni (8) 8-55265 • (C) 2-55265	
5	14	3	TUMBLEWEED CONNECTION ELTON JOHN/Uni (8) 73-096 • (C) 73-069	
6	6	7	PENDULUM CREEDENCE CLEARWATER REVIVAL/ Fantasy (8) 88410 • (C) 58410	
7	4	7	JOHN LENNON/PLASTIC ONO BAND/Apple (8) 8XW 3372 • (C) 4XW 3372	
8	8	6	PARTRIDGE FAMILY ALBUM Bell/ (8) 86050 • (C) 56050	
9	9	13	GREATEST HITS SLY & FAMILY STONE/ Epic (8) KO 30325 • (C) ET 30325	
10	10	13	LIVE GRAND FUNK RAILROAD/Capitol (8) 8XW 633 • (C) 4XWW 633	
11	13	17	SWEET BABY JAMES JAMES TAYLOR/ Warner Brothers (8) 8143 • (C) 51843	
12	16	3	LOVE STORY SOUNDTRACK/Paramount (8) PA 8-6002 • (C) PAC 6002	
13	5	10	STEPHEN STILLS/Atlantic (8) 7202 • (C) 7202 Ampex (8) 87202 • (C) M 87202	
14	11	10	WORST OF JEFFERSON AIRPLANE/RCA (8) P8S 4459 • (C) PK 4459	
15	26	2	CHICAGO III/Columbia (8) ET 8-4079 • (C) TC 4079	
16	—	1	PEARL JANIS JOPLIN/Columbia (8) CA 30322 • (C) CT 30322	
17	15	17	TOMMY THE WHO/Decca (8) 62500 • (C) 7-32500	
18	17	9	LED ZEPPELIN III/Atlantic (8) 7201 • (C) 7201	
19	19	18	WOODSTOCK SOUNDTRACK/Cotillion (8) 3-500 • (C) CS 3-500 Ampex (8) T85 NN • (C) T55 NN	
20	12	10	TO BE CONTINUED ISAAC HAYES/ Enterprise (8) EN 1014 • (C) ENC 1014	
21	20	6	WATT TEN YEARS AFTER/Deram (8) M 77850 • (C) 77650	
22	21	17	CHICAGO/Columbia (8) 19 BO 0858 • (C) 16 BO 0858	
23	25	5	PORTRAIT 5TH DIMENSION/Bell (8) 86045 • (C) 56045	
24	30	2	ELVIS COUNTRY ELVIS PRESLEY/RCA (8) P8S 1655 • (C) PK 1655	
25	23	9	WHALES AND NIGHTINGALES JUDY COLLINS/ (8) ET 8 5010 • (C) TC 5 5010	
26	27	17	CLOSE TO YOU CARPENTERS/A&M (8) ST 4721 • (C) CS 4721	
27	18	17	AFTER THE GOLD RUSH NEIL YOUNG/Reprise (8) 86383 • (C) 55088	
28	35	2	IF YOU COULD READ MY MIND GORDON LIGHTFOOT/ Reprise (8) M8 6392 • (C) M5 6392	
29	33	4	BLOODROCK II/Capitol (8) 8XW 491 • (C) 4XW 491	
30	—	1	OSMONDS/MGM (8) M8-4724 • (C) M5-4724	
31	34	4	CANDIDA DAWN/Bell (8) 8-6052 • (C) 5-6052	
32	39	3	WHAT ABOUT ME QUICKSILVER/Capitol (8) 8XWW 630 • (C) 4XWW 630	
33	40	2	IT'S IMPOSSIBLE PERRY COMO/RCA (8) P8S 1667 • (C) PK 1667	
34	—	1	CURTIS CURTIS MAYFIELD/Curtom (8) M8-8005 • (C) M5-8005	
35	22	9	NATURALLY THREE DOG NIGHT/Dunhill (8) 85088 • (C) 55088	
36	24	7	BLOWS AGAINST THE EMPIRE PAUL KANTNER/ RCA (8) P8S 1654 • (C) PK 1654	
37	29	7	DOORS 13/Elektra (8) ET 8-4079 • (C) CT 4079	
38	—	1	2 YEARS ON BEE GEES/Atco (8) M8 33-353 • (C) 33-353	
39	42	17	JACKSON 5's THIRD ALBUM/Motown (8) M71788 • (C) 8 7518	
40	31	11	TAP ROOT MANUSCRIPT NEIL DIAMOND/Uni (8) 24893 • (C) M 2-7202	
41	32	11	LOLA VS POWERMAN AND THE MONEYGOROUND KINKS/ Reprise (8) 8RM6423 • (C) 56423	
42	36	5	EMITT RHODES/Dunhill (8) 85080 • (C) 55089 (Ampex & GRT)	
43	37	10	BLACK SABBATH/Warner Brothers (8) 81871 • (C) 51871	
44	38	6	VAN MORRISON/HIS BAND AND HIS STREET CHOIR/ Warner Brothers (8) 81884 • (C) 51884	
45	45	17	COSMO'S FACTORY CREEDENCE CLEARWATER REVIVAL/ Fantasy (8) 88402 • (C) 58402 (Ampex)	

MONEY MUSIC

(Continued from page 20)

Shocking Blue: #12 WRMQ. On: WIXY. This record has sold 3,000,000 around the world. It is #1 in Japan and throughout South America.

Chairman of the Board: #24 CKLW; #34 WAYS. On: WFIL, KQV, WSAI, WQXI.

Liz Damon: #9 KXXX; #21 WFIL; #9 WEAM; #11 WIBG; #23 WHBQ; #23 WOKY. On: KQV.

3 Degrees: #28 WIXY. On: WIBG.

Main Ingredient: #3 WQXI. On: WDGY.

Magic Lanterns: #8 WTIX, #5 KXOK; #22 WFIL; #11 WIXY, #20 KILT. On: WEAM, KRJ.

Van Morrison: #20 KRLA; #24 KLIF; #25 KHJ. On: WTIX, KJRV.

Ray Stevens: #7 WATS; #2 in requests KYA and on KFRC.

Statler Brothers: #7 WRIT.

Livingston Taylor: #10 WCOL.

Some R & B records to watch: **Younghearts** is top 10 in San Francisco R & B; **100 Proof** on WAYS; **Ann Peebles** on WAYS.

The Mob: On KHJ, WDGY.

Isaac Hayes: #22 WHBQ, phone requests KJRB.

Brian Hyland: On WIXY, KILT.

Marion Love (on Mercury): On WAYS, KJR.

Bob Hilliard Dead

■ HOLLYWOOD — Songwriter Bob Hilliard, 53, died here on Feb. 1 of a heart attack following a trip to Disneyland's "Alice in Wonderland" Day. Hilliard had written lyrics for Disney's film of the Lewis Carroll classic.

Born Jan. 28, 1918, Hilliard spent most of his career in New York prior to moving to Hollywood where he owned a record company and a music publishing firm. He wrote the lyrics for two Broadway musicals, "Angel in the Wings" and "Hazel Flagg." His collaborators included Carl Sigman, Jule Styne, Mort Garson, Sammy Mysels, Dick Sanford, Milton DeLugg, Phillip Springer, Lee Pockriss and Sammy Fain.

Among his tunes: "How Do You Speak to an Angel?," "Every Street's a Boulevard in Old New York," "Somebody Bad Stole de Wedding Bell," "In the Wee Small Hours of the Morning," "I'm in Favor of Friendship," "Mention My Name in Sheboygan," "Red Silk Stockings and Green Perfume," "Civilization," "Big Brass Band from Brazil," "Be My Life's Companion," "Au Revoir" and "Don't You Believe It."

Hilliard's widow survives.

UA Rushes 'Lovers'

■ The original motion picture soundtrack album for "The Music Lovers" has just been released by United Artists Records and is on its way to retail outlets.

'Mrs. 'Arris' Coming

■ NEW YORK — Tranquility Records has bought the recording rights for the Broadway version of "Mrs. 'Arris Goes to Paris," the novel by Paul Gallico.

ROULETTE

Great Music and Great Stations Get Together

THE FUZZ
Calla #174

"I LOVE YOU
(FOR ALL SEASONS)"
is HIT BOUND on

WAOX
Atlanta, Ga.

Burke Johnson—
PD & MD
Zilla Mays—12-4 AM
Esmond Patterson—
4-6 AM
Bob McKee—6-9 AM
Jerry Thompson—9-1
Duane Jones—1-4
Doug Steele—4-8
Bob Lee—8-12

WDAS-AM
Phila., Penna.

Jimmy Bishop—PD
La Baron Taylor—MD
Georgia Woods—
6-10 AM
Larry Daley—10-2
Joe Tamburro—2-6
Jimmy Bishop—6-10
Greg Pitts—10-2
Carl Helm—2-6

ARE YOU PLAYING OUR
HEAVIES? SEND CHARTS,
LET US KNOW.

"YOU'RE THE ONE"
3 Degrees—R-7097

"WHERE ARE WE GOING"
Bobby Bloom—
R-7095

"LONDON BRIDGE"
Alive N' Kickin'—R-7094

"BIZWAMBI"
Charisma—R-7096

ROCKY G.

Songwriters Salute on Griffin TVers

■ Producer Walter Kempley will do a 180-minute theme salute on "The Merv Griffin Show" titled "They Don't Write Songs Like That Any More" and will feature top songwriters. Show was taped in Hollywood Feb. 3 and will air in two 90-minute segments in the regular Griffin CBS time slot Feb. 8 and 9.

Songwriter guests set so far are: Johnny Green, Hank Mancini, Rudolph Friml, Sammy

Cahn, Jimmy Van Heusen, Meredith Willson, Harry Warren, Arthur Freed, Ray Evans, Jay Livingston and Slim Gailard.

New Willis Single

■ Andra Willis' new Paramount single is "I Adore You," a hit in Latin American countries as "Adoro." Denny Diante and Jimmy Haskell produced.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T IT A SAD THING R. Dean Taylor (Jobete, BMI)	93	IT'S IMPOSSIBLE Ernie Altshuler (Sunbury, ASCAP)	64
AMAZING GRACE Mark Abramson (Rocky Mountain Natl. Park, BMI)	14	IT'S UP TO YOU, PETULA Chris Arnold, David Martin & Geoff Morrow (Dunbar, BMI)	59
AMOS MOSES Chet Atkins (Vector, BMI)	21	JODY GOT YOUR GIRL AND GONE Don Davis (Groovesville, BMI)	32
ANGEL BABY Tokens & Dave Appell (Pocket Full of Tunes/Saturday, BMI)	96	JUST MY IMAGINATION Norman Whitfield (Jobete, BMI)	35
APEMAN Raymond Douglas Davies (Carbert/Noma, BMI)	33	JUST SEVEN NUMBERS Frank Wilson (Jobete, BMI)	39
BEAUTIFUL PEOPLE Dave McKay (Avco Embassy/Kama Ripppa/Amelaine, ASCAP)	80	KEEP THE CUSTOMER SATISFIED Richard Perry (Charing Cross, BMI)	53
BECAUSE IT'S TIME Adam Mitchell (Dutchess, BMI)	82	KNOCK THREE TIMES Dave Appell & The Tokens (Pocketful of Tunes/Saturday, BMI)	5
BED OF ROSE'S Jerry Kennedy (House of Cash, BMI)	45	LET YOUR LOVE GO David Gates with Griffin/Rover (Screen Gems-Columbia, BMI)	18
BLACK MAGIC WOMAN Fred Catero & Santana (Murbo, BMI)	90	LONELY DAYS B. R. Gibb & R. Stigwood (Casserole/Warner-Tammerlane, BMI)	3
BLUE MONEY Van Morrison (Van Jan/WB, ASCAP)	74	LONELY TEARDROPS Oel Shannon (Nawrimac, BMI)	84
BORN TO WANDER Tom Baird (Stein & Van Stock, ASCAP)	13	LOVE STORY Joe Reisman (Famous, ASCAP)	25
BRIDGET THE MIDGET Ray Stevens (Ahab, BMI)	54	LOVE STORY Tom Mack (Famous, ASCAP)	36
BURNING BRIDGES Perry Botkin, Jr. (Hastings, BMI)	51	LOVE STORY Dick Glasser (Famous, ASCAP)	91
CELIA OF THE SEALS Donovan (Peer Int'l, BMI)	79	LOVE THE ONE YOU'RE WITH Steve Stills & Bill Halverson (Goldhill, BMI)	38
CHAIRMEN OF THE BOARD Holland-Dozier-Holland (Gold Forever, BMI)	87	MAKE ME HAPPY Jeff Barry (Ledgfield, BMI)	72
CHERISH WHAT IS DEAR TO YOU Holland-Dozier-Holland (Gold Forever, BMI)	83	MAMA'S PEARL The Corporation (Jobete, BMI)	6
CHERYL MOANA MARIE Norrie Paramor (Jobete, BMI)	76	ME AND BOBBY MCGEE Paul Rothchild (Combine, BMI)	44
COUNTRY ROAD Peter Asher (Blackwood/Country Road, BMI)	63	MENLEY FROM SUPERSTAR Bill Buster & Tom Sellers (Leeds, ASCAP)	99
CRIED LIKE A BABY Ward Sylvester (Almo, ASCAP)	49	MOTHER JOHN & Yoko & Phil Spector (MacLen, BMI)	16
DIDN'T IT LOOK SO EASY Stan Vincent (Sleeping Sun/Kama Sutra, BMI)	86	MR. BOJANGLES William E. McSuen (Cotillion/Danel, BMI)	12
D.O.A. Terry Knight (Ledgfield, BMI)	43	MY SWEET LORD George Harrison-Phil Spector (Harrisongs, BMI)	7
DON'T LET THE GREEN GRASS FOOL YOU Staff (Assorted, BMI)	27	1900 YESTERDAY George J. D. Chun (Lamara, BMI)	31
DOESN'T SOMEBODY WANT TO BE WANTED Wes Farrell (Screen Gems-Columbia, BMI)	56	ONE BAD APPLE Rick Hall (Fame, BMI)	2
EVERYTHING IS GOOD ABOUT YOU Al DeLory, Jim Pike, Tony Butala (Jobete, BMI)	77	ONE LESS BELL TO ANSWER Bones Howe (Blue Seas/Jac ASCAP)	78
FOR ALL WE KNOW Jack Daugherty (Pamco, BMI)	52	ONE NIGHT STAND Steve Roland (Sam, BMI)	62
FREEDOM R. Isley, O. Isley, R. Isley (Triple Three, BMI)	67	PRECIOUS PRECIOUS David Crawford (Cotillion, BMI)	19
FRESH AS A DAISY Emmitt Rhodes & Harvey Bruce (Thirty Four, ASCAP)	41	PRINCE MARY Ike Turner (Jondora, BMI)	68
GET UP, GET INTO IT, GET INVOLVED James Brown (Critic, BMI)	95	PUSH AND PULL Al Reil & Tom Nixon (East Memphis, BMI)	20
GLORY OF LOVE Bobby Miller (Shapiro-Bernstein, ASCAP)	85	REFORMER ME Nickolas Ashford & Valerie Simons (Jobete, BMI)	10
GOO BLESS WHOEVER SENT YOU Clay McMurray (Jobete, BMI)	61	RIDE A WHITE SWAN Tony Visconti (TRO-Fessx, ASCAP)	60
GROOVE ME E. Walker (Malaco/Ruffing/NRC, BMI)	11	ROSE GARDEN Glenn Sutton (Lowery, BMI)	1
HANG ON TO YOUR LIFE Jack Richardson for Nimbus 9 (Dunbar/Cirrus/Sunspot/Expressions, BMI)	40	SAN REPARAND Mike Smith (Leads, ASCAP)	94
HAVE YOU EVER SEEN THE RAIN John Fogerty (Jondora, BMI)	23	SHOES Arif Mardin (Cotillion, BMI)	92
HE CALLED ME BABY Rick Hall (Central Songs, BMI)	70	SOMEBODY'S WATCHING YOU Sly Stone (Daly City, BMI)	29
HEAVY MAKES YOU HAPPY Al Bell (Unart, BMI)	98	STONEY END Richard Perry (Tuna Fish, BMI)	46
HELP FOR MY WAITING Floyd Jones a GM Production (Wedo-Wedo, BMI)	97	SUPER STAR Tim Rice & Andrew Lloyd Weber (Leeds, ASCAP)	66
HELP ME MAKE IT THROUGH THE NIGHT Jim Molloy (Combine, BMI)	55	SWEET MARY Jim Calvert & Norman Marzano (Kama Sutra/Big Hawk, BMI)	24
HEY TONIGHT John Fogerty (Jondora, BMI)	23	TEMPTATION FYFS Steve Barri (Trusdale, BMI)	30
I HEAR YOU KNOCKING Dave Edmunds (Travis, BMI)	4	THREE GEMS MY EVERYTHING Felton Jarvis (Blue Crest, BMI)	28
I DIG EVERYTHING ABOUT YOU Jerry Ross Prod. (Legacy/Bag of Tunes, BMI)	89	THIS LOVE IS REAL Paul Davis (Julio Brian/Jadan, BMI)	42
I LOVE YOU FOR ALL SEASONS Carr-Cee Prod. (Fencliff/JAMF, BMI)	69	TIMOTHY Michael Wright (Plus Two, ASCAP)	100
I NEED YOU Ray Cork, Jr. (Golden Banana, BMI)	47	TRIANGLE OF LOVE Van McCoy (Interior/McCoy, BMI)	73
I REALLY DON'T WANT TO KNOW Felton Jarvis (Hill & Range, BMI)	28	VERY LOVELY WOMAN Chio Douglas (Thirty Four/LaRrea, ASCAP)	65
IF I WERE YOUR WOMAN Clay McMurray (Jobete, BMI)	9	WATCHING SCOTTY GROW Bob Montgomery & Bobby Goldsboro (BAR, BMI)	8
IF YOU COULD READ MY MIND Lenny Waronker & Joe Wissert (Early Morning, ASCAP)	15	WE GOTTA GET YOU A WOMAN Todd Rundgren (Earmark, BMI)	17
I'M SO PROUD Silvester, Simmons, McPherson (Curtom, BMI)	34	WE'LL HAVE IT MADE Stevie Wonder (Jobete, BMI)	88
IMMIGRANT SONG Jimmy Page (Superhype, ASCAP)	81	WHEN I'M DEAD AND GONE Glyn Johns (Gallagher/Lvie, BMI)	37
ISN'T IT A PITY George Harrison-Phil Spector (Harrisongs, BMI)	7	WHERE ARE WE GOING John Linde, Vinnie Testa & Mickey Lane (Kama Sutra, BMI)	71
		WHOLE LOTTA LOVE Mickey Most (Superhype, ASCAP)	50
		WHOLE LOTTA LOVE King Curtis (Superhype, ASCAP)	57
		YOU'RE A BIG GIRL NOW Marty Rrvant & Bell Perry Prod. (Averb/Sharpsnack, BMI)	75
		YOU'RE THE ONE Richard Barrett (Stone Flower, BMI)	58
		YOUR SONG Gus Dudgeon (Dick James, BMI)	22
		YOUR TIME TO CRY John Richbourg & Joe Simon (Gaucho, BMI)	26



101 THE SINGLES CHART 150

FEBRUARY 13, 1971

THIS WK.	LAST WK.	ARTIST	REMARKS
101	102	WE CAN MAKE THE WORLD GRAY—GRT 34 (Ensign, BMI)	
102	107	I'LL BE HOME VIKKI CARR—Columbia 4-45296 (January, BMI)	
103	—	WILD WORLD CAT STEVENS—A&M 1231 (Irving, BMI)	
104	114	MARIA JIMMY RUFFIN—Soul 35077 (Jobete, BMI)	
105	117	ONE TOKE OVER THE LINE BREWER & SHIPLEY—Kama Sutra 516 (Talking Beaver, BMI)	
106	110	KEEP THE CANDLE BURNING RAINTREE—Amaret 127 (United Artists, ASCAP)	
107	121	ALL KINDS OF PEOPLE BURT BACHARACH—A&M 1241 (Blue Seas, Jac, ASCAP)	
108	130	MORNING OF OUR LIVES ARKADE—Dunhill 4268 (Wingate, ASCAP)	
109	131	CAROLINA DAY LIVINGSTON TAYLOR—Capricorn 8012 (Atco) (No Exit/Taylor Made, BMI)	
110	113	DO ME RIGHT DETROIT EMERALDS—Westbound 172 (Janus) (Bridgeport, BMI)	
111	123	WASHINGTON SQUARE JAMES LAST—Polydor 2-15017 (Showboat Songs, ASCAP)	
112	120	WAITIN' ON YOU DAVE MASON—Blue Thumb 7122 (Coachhouse, BMI)	
113	116	SUPER HIGHWAY BALLIN' JACK—Columbia 4-45 (Hyako, ASCAP)	
114	137	I DON'T KNOW HOW TO LOVE HIM HELEN REDDY—Capitol 3027 (Leeds, ASCAP)	
115	118	TREAT HER LIKE A LADY CORNELIUS BROTHERS & SISTER ROSE—United Artists 50721 (Unart/Stage Door, BMI)	
116	135	GO ON FOOL MARION BLACK—Avco Embassy 4559 (Danmo, BMI)	
117	—	WILD WORLD GENTRYS—Sun 1122 (SSS) (Irving, BMI)	
118	119	MY SWEET LORD BILLY PRESTON—Apple 1826 (Harrisongs, BMI)	
119	122	TULSA BILLY JOE ROYAL—Columbia 4-45289 (Earl Barton, BMI)	
120	128	WOOLY BULLY CANNED HEAT—Liberty 56217 (Beckie, BMI)	
121	127	WHO'S GONNA TAKE THE WEIGHT KOOL & THE GANG—Delite 538	
122	92	FROM THE VERY START CHILDREN—Ode 66005 (A&M)	
123	—	DOWN IN THE COLD TEN WHEEL DRIVE—Polydor PD 2-14052 (Harry DaLuggage-Noma, BMI)	
124	139	FUNKY CHAMBERS BROTHERS—Columbia 4-45277 (Chambro, BMI)	
125	124	TOGETHER WE TWO ARCHIES—Kirshner 63-5009 (RCA) (Kirshner, BMI)	
126	133	I'D RATHER LOVE YOU CHARLEY PRIDE—RCA 47-9952 (Pi-Gem, BMI)	
127	—	ONE MAN'S LEFTOVERS IS ANOTHER MAN'S FEAST 100 PROOF AGED IN SOUL—Hot Wax 7009 (Buddah) (Gold Forever, BMI)	
128	—	ASK ME NO QUESTIONS B. B. KING—ABC 11290 (Pamco/Sounds of Lucille, BMI)	
129	140	EIGHTEEN ALICE COOPER—Warner Brothers 7449 (Bizarre, BMI)	
130	—	A CHILD IS COMING PAUL KANTNER—RCA 74-0426 (Good Tunes, BMI)	
131	—	THE LOOK OF LOVE ISAAC HAYES—Enterprise 9028 (Stax) (Colgems, ASCAP)	
132	111	NOW I'M A WOMAN NANCY WILSON—Capitol 2934 (Assorted, BMI)	
133	129	A GOOD YEAR FOR THE ROSES GEORGE JONES—Musicor 1425 (Chestnut, BMI)	
134	134	LITTLE MISS GOODY TWO SHOES TOMMY ROE—ABC (LowTwi, BMI)	
135	136	FIFTY FIFTY LEA ROBERTS—United Artists 50733 (Famous, ASCAP)	
136	112	WAY BACK HOME JAZZ CRUSADERS—Chisa 8010 (Four Knights, BMI)	
137	148	BRAND NEW DAY RUFUS—Epic 10691 (Unart, BMI)	
138	—	HERE COMES THE SUN RICHELLE HAVENS—Stormy Forest 656 (MGM) (Harrisongs, BMI)	
139	—	AFTER THE FIRE IS GONE LORETTA LYNN & CONWAY TWITTY—Decca 32776 (Twittybird, BMI)	
140	145	ALIVE AND WELL SPARE CHANGE—Vanguard 35117 (M.R.C.) (BMI)	
141	150	LADY RUSS EDEN—Dream Machine 1001 (Virtu, ASCAP)	
142	—	AIN'T GOT NO TIME IMPRESSIONS—Curtom 1057 (Buddah) (Curtom, BMI)	
143	—	MAKING FRIENDS MUDDY WATERS—Chess 2107 (Heavy, BMI)	
144	—	BIZWAMBI CHARISMA—Roulette 7096	
145	146	GEORGIA SUNSHINE—DEAN MARTIN—Reprise 0973 (Vector, BMI)	
146	143	I WAS A BOY WHEN YOU NEEDED A MAN MICHAEL ALLEN—MGM 14181 (Blackwood/Prosody, BMI)	
147	126	MUST BE LOVE COMING DOWN MAJOR LANCE—Curtom 1956 (Curtom, BMI)	
148	115	SUMMERTIME BILLY HEMMANS AND CLAYS COMPOSITE—SSS 816 (Gershwin/New Dawn, ASCAP)	
149	149	NOTHING RHYMED GILBERT O'SULLIVAN—MAM 3602 (Blackwood, BMI)	
150	141	FREE TO CARRY ON SANDPIPERS—A&M 1227 (Capeann/Jabee, BMI)	

Young A&M Art Director

■ HOLLYWOOD — Roland Young has been named Director of Advertising Art and Record Album Design for A&M Records, reports Gil Friesen, Vice-President and Director of Administration and Creative Services.

Prior to his affiliation with A&M, Young was an art director at Capitol Records where he was in charge of album cover design and related projects working with such artists as Peggy Lee, the Bank, John Stewart, Nancy Wilson, Anne Murray and Buck Owens.

In addition to his art posts he has been a guest lecturer and instructor in advertising art at the University of California, Santa Barbara; UCLA; Whittier College; Art Center School and the California Institute of the Arts.

He has also worked as consultant art director for West and Home Magazines, Motown Records, Metromedia Records and California and the Pacific Magazine.

Tom Fogerty Leaves Creedence

■ Tom Fogerty is leaving Creedence Clearwater Revival to remain home with his family and to record and produce on his own.

Creedence will continue as a trio and is planning to go into the studio in April. The joint announcement was made by Tom and other members of Creedence, John Fogerty, Doug Clifford and Stu Cook, in a statement which emphasized that the move was the beginning of new ideas and concepts for both and a natural evolution of the musical careers of all four.

"I am not retiring," Tom said. "I'm just not going to tour. My children are 8, 7 and the twins are 1, and this is the time they need a father with them and they are my first responsibility. I intend to spend as much time with them as I can.

"In addition, I hope to create on my own and come up with something individual, something unique which reflects my personal creative urge."

There will be no replacement for Tom in the Fantasy Records group.

Kay Joins Ovation

■ CHICAGO — Songstress Kay Adams has signed with Ovation Records and her new single, "You'd Better Not Do That," b/w "Let George Do It," is out.

Scepter Re-signs B. J.



Florence Greenberg, President of Scepter Records, officiates at the resigning of B. J. Thomas, left, to the label. Behind Mrs. Greenberg is Sam Goff, label Exec VP, and at right is Steve Tyrell, Thomas' producer-manager.

■ NEW YORK — The resigning of B. J. Thomas to an exclusive long-term recording contract has been announced by Florence Greenberg, President of Scepter Records. The deal was negotiated by Sam Goff, Scepter's Executive Vice President.

B. J. Thomas is produced and managed by Steve Tyrell. His current single, "No Love At All," was produced by Tyrell and Buddy Buie.

B. J. is currently on national tour headlining at the Houston Livestock Rodeo in the Astrodome and at various colleges.

Thomas was featured on "The Ed Sullivan Show" on Feb. 24, singing a medley of his 1970 hits. His chart record: over 4½ million singles in the past year; including "The Eyes of a New York Woman," "Hooked on a Feeling," "I Just Can't Help Believing," "Most of All" and his performance of the Academy Award winner, "Raindrops Keep Falling On My Head."

B. J.'s tour schedule in the immediate future includes appearances around the world, with dates set for South Africa and Guadalajara, Mexico.

WCP Brings New Life to Sheet Music

■ LOS ANGELES — West Coast Publications, Inc., was formed four years ago because of a need for sheet music to be different and to find new markets.

Currently riding the charts are the Carpenters' "For All We Know," "1900 Yesterday" and Santana's "Black Magic Woman." WCP has applied a colorful graphics approach to each, utilizing dayglo colors, four-color posters inside the sheet music and avant-garde full color drawings.

John Haag, WCP's President, feels the designing of art work and the printing of the product have become as important as the music itself. "If the art work does not represent the feeling and mood of the popular artist, neither the consumer nor the artist is satisfied," he states. For this result, WCP has doubled its printing facilities with the buying of two new multi-color presses.

Hagg also believes that the future of sheet music is in racking and special promotional items as WCP has done for

such companies as Optigan (a division of Mattel), Baldwin Organ Co., Yamaha Organ Co. and GTR Organ Co.

All key WCP people are under 30: Haag; Bill Friesmuth, General Manager; Norman Craig, Sales Manager; and Scott Erickson, East Coast Manager.

NEC Meet Feb. 14-17

■ The National Entertainment Conference convention is scheduled for Feb. 14-17 in Philadelphia. More than 850 delegates from approximately 275 colleges have pre-registered.

More than 130 exhibitors representing the areas of pop and classical music, records, dance, films, sound, lecture, theater, lighting, television, tickets and radio will be on hand throughout the convention to talk and meet with the student and staff delegates. Many new innovations in college entertainment will be on display—from cartridge television, to new talent, etc.

Bregman, Lefferts Form Pubberies

■ NEW YORK — Music and theatrical attorneys Robert Bregman and Michael Lefferts of Bergman and Lefferts announce that they have entered into a publishing venture via a partnership agreement with Alexander Broude.

Broude is president of Broude Music, one of the top publishers and distributors of classical works in the U.S. and the world. The new publishing companies are Broude/Bregman Music, Inc. (ASCAP), and Hexachord Music, Ltd. (BMI). Aside from Bregman, Lefferts and Broude, other principal party in the new companies is Steve Metz. Metz will act as General Manager of both firms.

Metz announces that three writers have already been signed, Harvey Fishman, David Jackson and David Rodman.

Sherman Exits WB Music, Coast

■ HOLLYWOOD — Billy Sherman, for the past four years West Coast General Professional Manager of Warner Bros. Music, has resigned, effective Feb. 19.

Sherman originally went into the WB fold after selling his Valiant Records, including rights to one of the top contemporary groups, the Association, and Sherman-DeVorzon pubberies in 1967. Prior to the WB deal, he had those two companies since 1957.

Sherman has no plans as yet following his departure next month.

Sabbath to Tour

■ British rock group Black Sabbath will return to the United States from their native England Feb. 15 and begin a cross-country concert tour, which will include New York's Fillmore East Feb. 19-20 and will coincide with the promotion of the group's second and latest Warner Brothers album, "Black Sabbath Paranoid."

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WASTE UP THE
TIME'**
45-129



AMARET RECORDS / 1717 NO. HIGHLAND AVENUE / HOLLYWOOD, CALIFORNIA 90028

THE SINGLES CHART

TITLE, ARTIST, Label, Number (Distributing Label)

THIS WK.	LAST WK.		WKS. ON CHART
1	3	ROSE GARDEN LYNN ANDERSON Columbia 4-45252	11
2	10	ONE BAD APPLE OSMONDS/MGM 14193	6
3	1	LONELY DAYS BEE GEES/Atco 6795	11
4	6	I HEAR YOU KNOCKING DAVE EDMUNDS/MAM 3601 (London)	8
5	2	KNOCK THREE TIMES DAWN /Bell 938	13
6	9	MAMA'S PEARL JACKSON 5/Motown MS 718	4
7	4	MY SWEET LORD/ISN'T IT A PITY GEORGE HARRISON/ Apple 2995	12
8	20	WATCHING SCOTTY GROW BOBBY GOLDSBORO/ United Artists 50702	8
9	8	IF I WERE YOUR WOMAN GLADYS KNIGHT & THE PIPS/ Soul 35078 (Motown)	13
10	14	REMEMBER ME DIANA ROSS/Motown 1176	8
11	5	GROOVE ME KING FLOYD/Chimneyville 435 (Atlantic)	15
12	27	MR. BOJANGLES NITTY GRITTY DIRT BAND/Liberty 56197	11
13	16	BORN TO WANDER RARE EARTH/Rare Earth 5021 (Motown)	10
14	24	AMAZING GRACE JUDY COLLINS/Elektra 45711	9
15	25	IF YOU COULD READ MY MIND GORDON LIGHTFOOT/ Reprise 0973	7
16	18	MOTHER JOHN LENNON/Apple 1827	7
17	17	WE GOTTA GET YOU A WOMAN RUNT/Ampex 31001	18
18	23	LET YOUR LOVE GO BREAD/Elektra 45711	8
19	21	PRECIOUS PRECIOUS JACKIE MOORE/Atlantic 2681	13
20	22	PUSH & PULL, PART 1 RUFUS THOMAS/Stax 0079	8
21	28	AMOS MOSES JERRY REED/RCA 47-9904	9
22	7	YOUR SONG ELTON JOHN/Uni 55265	12
23	40	HAVE YOU EVER SEEN THE RAIN/HEY TONIGHT CREEDENCE CLEARWATER REVIVAL/Fantasy 655	2
24	30	SWEET MARY WADSWORTH MANSION/Sussex 209 (Buddah)	7
25	48	LOVE STORY HENRY MANCINI/RCA 45-241	6
26	26	YOUR TIME TO CRY JOE SIMON/Spring 108 (Polydor)	11
27	38	DON'T LET THE GREEN GRASS FOOL YOU WILSON PICKETT/ Atlantic 2781	5
28	15	I REALLY DON'T WANT TO KNOW/THERE GOES MY EVERYTHING ELVIS PRESLEY/RCA 47-9660	8
29	31	SOMEBODY'S WATCHING YOU LITTLE SISTER/ Stone Flower 9001 (Atlantic)	11
30	32	TEMPTATION EYES GRASS ROOTS/Dunhill 4263	8
31	33	1900 YESTERDAY LIZ DAMON'S ORIENT EXPRESS/ White Whale 368	7
32	39	JODY GOT YOUR GIRL AND GONE JOHNNY TAYLOR/Stax 0085	4
33	35	APEMAN KINKS /Reprise 0979	6
34	37	I'M SO PROUD MAIN INGREDIENT/RCA 74-0401	6
35	59	JUST MY IMAGINATION TEMPTATIONS/Gordy 7105 (Motown)	2
36	56	LOVE STORY FRANCIS LAI/Paramount PEA 0064	3
37	41	WHEN I'M DEAD AND GONE McGUINNESS FLINT/Capitol 3014	8
38	12	LOVE THE ONE YOU'RE WITH STEPHEN STILLS/Atlantic 2778	10
39	52	JUST SEVEN NUMBERS FOUR TOPS/Motown 1175	4
40	50	HANG ON TO YOUR LIFE GUESS WHO/RCA 74-0414	3
41	42	FRESH AS A DAISY EMITT RHODES/Dunhill 4267	6
42	43	THIS LOVE IS REAL JACKIE WILSON/Brunswick 55443	7
43	46	D.O.A. BLOODROCK /Capitol 3009	6
44	81	ME AND BOBBY McGEE JANIS JOPLIN/Columbia 4-45314	3
45	53	BEO OF ROSE'S STATLER BROTHERS/Mercury 73141	5
46	19	STONEY END BARBRA STREISAND/Columbia 4-45236	17
47	49	I NEED YOU THE FRIENDS OF DISTINCTION/RCA 0416	5
48	84	SHE'S A LADY TOM JONES/Parrot 40058 (London)	2
49	79	CRIED LIKE A BABY BOBBY SHERMAN/Metromedia 206	2
50	66	WHOLE LOTTA LOVE C.C.S./Rak Z57-4501 (Columbia)	3



51	57	BURNING BRIDGES MIKE CURB CONGREGATION/MGM 14151	7
52	75	FOR ALL WE KNOW CARPENTERS/A&M 1243	2
53	60	KEEP THE CUSTOMER SATISFIED GARY PUCKETT/ Columbia 4-45303	3
54	55	BRIDGET THE MIDGET RAY STEVENS/Barnaby 2025 (Columbia)	7
55	73	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH/ Mega 615-0015	3
56	88	DOESN'T SOMEBODY WANT TO BE WANTED PARTRIDGE FAMILY/Bell 963	2
57	68	WHOLE LOTTA LOVE KING CURTIS/Atco 6779	3
58	61	YOU'RE THE ONE THREE DEGREES/Roulette 7097	4
59	63	IT'S UP TO YOU, PETULA EDISON LIGHTHOUSE/Bell 960	5
60	64	RIDE A WHITE SWAN TYRANNOSAURUS REX/ Blue Thumb 7121 (Capitol)	5
61	62	GOO BLESS WHOEVER SENT YOU ORIGINALS / Soul 35079 (Motown)	5
62	65	ONE NIGHT STAND MAGIC LANTERN/Big Tree 109 (Ampex) Atlantic 2715	8
63	92	COUNTRY ROAD JAMES TAYLOR/Warner Brothers 7460	2
64	11	ONE LESS BELL TO ANSWER 5TH DIMENSION/Bell 940	19
65	77	VERY LOVELY WOMAN LINDA RONSTADT/Capitol 3021	5
66	74	SUPERSTAR MURRAY HEAD/Decca 7306	21
67	83	FREEDOM ISLEY BROTHERS/T Neck 927 (Buddah)	3
68	94	PROUD MARY IKE & TINA TURNER/Liberty 56126	2
69	76	I LOVE YOU FOR ALL SEASONS FUZZ/Calla 174 (Roulette)	4
70	44	HE CALLED ME BABY CANDI STATON/Fame 1476 (Capitol)	7
71	70	WHERE ARE WE GOING BOBBY BLOOM/Roulette R 7095	8
72	78	MAKE ME HAPPY BOBBY BLOOM/MGM K 14212	6
73	85	TRIANGLE OF LOVE PRESIDENTS/Sussex 212 (Buddah)	4
74	100	BLUE MONEY VAN MORRISON/Warner Brothers 7462	2
75	80	YOU'RE A BIG GIRL NOW STYLISTICS/Avco Embassy 4555	5
76	72	CHERYL MOANA MARIE JOHN ROWLES/Kapp 2102 (MCA)	5
77	82	EVERYTHING IS GOOD ABOUT YOU LETTERMEN/Capitol 3020	3
78	13	IT'S IMPOSSIBLE PERRY COMO/RCA 4387	15
79	99	CELIA OF THE SEALS DONOVAN/Epic 5-10694	2
80	58	BEAUTIFUL PEOPLE/WHERE THERE'S NO LOVE LEFT THE NEW SEEKERS/Elektra 45710	10
81	36	IMMIGRANT SONG LED ZEPPELIN/Atlantic 2778	14
82	89	BECAUSE IT'S TIME MCKENDREE SPRING/Decca 32773	4

CHARTMAKER OF THE WEEK

83	—	CHERISH WHAT IS DEAR TO YOU FREDA PAYNE/Invictus 9085 (Capitol)	1
84	106	LONELY TEARDROPS BRIAN HYLAND/Uni 55272	1
85	97	GLORY OF LOVE DELLS/Cadet 5679	2
86	98	DIDN'T IT LOOK SO EASY STAIRSTEPS/Buddah BDA 213	2
87	—	CHAIRMEN OF THE BOARD CHARMEN OF THE BOARD Invictus 9086 (Capitol)	1
88	95	WE'LL HAVE IT MADE SPINNERS/V.I.P. 25060 (Motown)	3
89	90	I DIG EVERYTHING ABOUT YOU MOB/MGM Colossus 130	3
90	29	BLACK MAGIC WOMAN SANTANA/Columbia 4-45270	14
91	—	LOVE STORY ANDY WILLIAMS/Columbia 4-45317	1
92	54	SHOES BROOK BENTON WITH DIXIE FLYERS/Cotillion 44093	8
93	108	AIN'T IT A SAD THING R. DEAN TAYLOR/Rare Earth 5023 (Motown)	1
94	103	SAN BERNADINO CHRISTIE/Epic 5-10695 (Columbia)	1
95	34	GET UP, GET INTO IT, GET INVOLVED JAMES BROWN/King 6347	7
96	105	ANGEL BABY DUSK/Bell 961	1
97	101	HELP FOR MY WAITING DORIAN/BIG TREE BT 110 (Ampex)	1
98	—	HEAVY MAKES YOU HAPPY STAPLE SINGERS/Stax 0083	1
99	125	MEDLEY FROM SUPERSTAR ASSEMBLED MULTITUDE/ Atlantic 2780	1
100	104	TIMOTHY BOUYS /Scepter SCE 12275	1



FLASHMAKER OF THE WEEK



HOOKER 'N HEAT
CANNED HEAT &
JOHN LEE HOOKER
Liberty

WABC - FM / NEW YORK

B. B. KING LIVE IN COOK COUNTY JAIL—ABC
CARLY SIMON—Elektra
CRUEL SISTER—PENTANGLE—Reprise
FRESH AIR—WHITE LIGHTNING—Polydor
HOOKER 'N HEAT—CANNED HEAT & JOHN LEE HOOKER—Liberty
I'M A STRANGER TOO—CHRIS SMITHER—Poppy
JACK-KNIFE GYPSY—PAUL SIEBEL—Elektra
LADY AND THE UNICORN—JOHN RENBOURN—Reprise
MUSIC—Eleuthera
OTHER SIDE OF THIS LIFE—FRED NEIL—Capitol

WLIR - FM / LONG ISLAND

CRY OF LOVE—JIMI HENDRIX—Reprise
CROSBY, STILLS, NASH & YOUNG LIVE—Atlantic
CRUEL SISTER—PENTANGLE—Reprise
HOOKER 'N HEAT—CANNED HEAT & JOHN LEE HOOKER—Liberty
JACK-KNIFE GYPSY—PAUL SIEBEL—Elektra
PARANOID—BLACK SABBATH—Warner Bros.
SPACESHIP EARTH—SUGARLOAF—Liberty
THE GOOD BOOK—MELANIE—Buddah
TOMBSTONE VALENTINE—WIGWAM—Verve Forecast
TRAFFIC LIVE—United Artists

WHCN - FM / HARTFORD

CYCLE IS COMPLETE—BRUCE PALMER—Verve Forecast
DAUGHTER OF TIME—COLOSSEUM—Dunhill
FRESH AIR—WHITE LIGHTNING—Polydor
GAME—Faithful Virtue
GOING BACK TO COLORADO—ZEPHYR—Warner Bros.
JACK-KNIFE GYPSY—PAUL SIEBEL—Elektra
OTHER SIDE OF THIS LIFE—FRED NEIL—Capitol
THE GOOD BOOK—MELANIE—Buddah
THE POINT—NILSSON—RCA
TONY JOE WHITE—Warner Bros.

WHVY - FM / SPRINGFIELD, MASS.

B. B. KING LIVE IN COOK COUNTY JAIL—ABC
END OF THE GAME—PETER GREEN—Reprise
GARY WRIGHT'S EXTRACTION—A&M
IT'S BEEN SO LONG—SPENCER DAVIS & PETER JAMESON—Mediarts
JOY OF COOKING—Capitol
LADY AND THE UNICORN—JOHN RENBOURN—Reprise
McDONALD & GILES—Cotillion
PARANOID—BLACK SABBATH—Warner Bros.
RED, WHITE AND BLUES IMAGE—Atco
WISHBONE ASH—Decca

WDAS - FM / PHILADELPHIA

ALEX TAYLOR WITH FRIENDS AND NEIGHBORS—Capricorn
CELIA OF THE SEALS (single)—DONOVAN—Epic
DELIVERIN'—POCO—Epic
FRESH AIR—WHITE LIGHTNING—Polydor
HANG ON TO YOUR LIFE (single)—GUESS WHO—RCA
ONCE UPON A TIME—LOVIN' SPOONFULL—Kama Sutra
OTHER SIDE OF THIS LIFE—FRED NEIL—Capitol
RAYMOND LOUIS KENNEDY—Cream
SURVIVAL OF THE FITTEST—TED NUGENT & THE AMBOY DUKES—Polydor
THE GOOD BOOK—MELANIE—Buddah

WMMS-FM / CLEVELAND

AIR CONDITIONING—CURVED AIR—Warner Bros.
CRY OF LOVE—JIMI HENDRIX—Reprise
GLASS HARP—Decca
HOOKER 'N HEAT—CANNED HEAT & JOHN LEE HOOKER—Liberty
JOY OF COOKING—Capitol
LIZARD—KING CRIMSON—(import)
SIT DOWN YOUNG STRANGER—GORDON LIGHTFOOT—Reprise
THE GOOD BOOK—MELANIE—Buddah
TONY JOE WHITE—Warner Bros.
YARDBIRDS—ROD STEWART-JEFF BECK—(no label)

WABX - FM / DETROIT

ALEX TAYLOR WITH FRIENDS AND NEIGHBORS—Capricorn
B. B. KING LIVE IN COOK COUNTY JAIL—ABC
CAST A LONG SHADOW—LITTLE RICHARD—Epic
DAUGHTER OF TIME—COLOSSEUM—Dunhill
DIRECT HITS—WHO—(import)
HOOKER 'N HEAT—CANNED HEAT & JOHN LEE HOOKER—Liberty
JOURNEY IN SATCHIDANANDA—ALICE COLTRANE—Impulse
LADY AND THE UNICORN—JOHN RENBOURN—Reprise
YARDBIRDS—ROD STEWART-JEFF BECK—(no label)
YOKO ONO/PLASTIC ONO BAND—Apple

WXYZ-FM / DETROIT

B. B. KING LIVE IN COOK COUNTY JAIL—ABC
CAST A LONG SHADOW—LITTLE RICHARD—Epic
EMERSON, LAKE AND PALMER—Cotillion
END OF THE GAME—PETER GREEN—Reprise
HOOKER 'N HEAT—CANNED HEAT & JOHN LEE HOOKER—Liberty
JOURNEY IN SATCHIDANANDA—ALICE COLTRANE—Impulse
NANTUCKET SLEIGHRIDE—MOUNTAIN—Windfall
PEARL—JANIS JOPLIN—Columbia
TEA FOR THE TILLERMAN—CAT STEVENS—A&M
UBIQUITY—ROY AYRES—Polydor

WGLD-FM / CHICAGO

BACH AT FILLMORE EAST—VIRGIL FOX—Decca
COUNTRY HOME—BRONCO—Island
CYCLE IS COMPLETE—BRUCE PALMER—Verve Forecast
GLASS HARP—Decca
HOOKER 'N HEAT—CANNED HEAT & JOHN LEE HOOKER—Liberty
IF I BE YOUR LADY—CAROL HALL—Elektra
I'M GON' GIT MYSELF TOGETHER—JIMMY SMITH—MGM
IT'S BEEN SO LONG—SPENCER DAVIS & PETER JAMESON—Mediarts
THE GOOD BOOK—MELANIE—Buddah
UBIQUITY—ROY AYRES—Polydor

WEDR - FM / MIAMI

BACH AT THE FILLMORE EAST—VIRGIL FOX—Decca
DAUGHTER OF TIME—COLOSSEUM—Dunhill
FOR SALE—FEVER TREE—Ampex
NOTES ON A JOURNEY—SLY BOOTS—Faithful Virtue
PARANOID—BLACK SABBATH—Warner Bros.
PRIVATE COLLECTION OF JOE BROOKS—Metromedia
RED, WHITE AND BLUES IMAGE—Atco
SPACESHIP EARTH—SUGARLOAF—Liberty
THE GOOD BOOK—MELANIE—Buddah
YOU'RE NOT ALONE—DION—Warner Bros.

WKDA - FM / NASHVILLE

ALL I AMS (lp cut)—ELLIOT RANDALL—Polydor
BABY JUMP (single)—MUNGO JERRY—Janus
B. B. KING LIVE IN COOK COUNTY JAIL—ABC
GOING BACK TO COLORADO—ZEPHYR—Warner Bros.
MORNING OF OUR LIVES (single)—ARKADE—Dunhill
MOSAIC BY CROW—Amaret
OLD MESSIAH (single)—BIRDSONG & McCLURE—Polydor
ONE NIGHT STAND (single)—DAVID ACKLES—Elektra
RAININ' IN MY HEART (single)—SLIM HARPO—Excella
TOM PAXTON 6—Elektra

WMC - FM / MEMPHIS

B. B. KING LIVE IN COOK COUNTY JAIL—ABC
CHICAGO 3—Columbia
CRUEL SISTER—PENTANGLE—Reprise
EMERSON, LAKE AND PALMER—Cotillion
HIGHWAY—FREE—A&M
PARANOID—BLACK SABBATH—Warner Bros.
PEARL—JANIS JOPLIN—Columbia
WHAT ABOUT ME—QUICKSILVER MESSENGER SERVICE—Capitol
WISHBONE ASH—Decca
ZACHARIAH (soundtrack)—VARIOUS ARTISTS—ABC

KADI - FM / ST. LOUIS

BADGE (lp cut)—FANNY—Reprise
BOOGIE CHILLEN NO. 2 (lp cut)—CANNED HEAT & JOHN LEE HOOKER—Liberty
CALAMANDANTINE BROWN (lp cut)—BALDWIN & LEPS—Vanguard
CUMBERLAND GAP (lp cut)—WHITE LIGHTNING—Polydor
HIGHWAY SONG (lp cut)—ALEX TAYLOR—Capricorn
MOONDANCE (lp cut)—SHOW OF HANDS—Elektra
RATTLE MY SNAKE (lp cut)—TED NUGENT & THE AMBOY DUKES—Polydor
STUFF I GOT (lp cut)—DION—Warner Bros.

KLZ - FM / DENVER

CIRCLE ROUND THE SUN—LEO KOTTKE—Symposium
JOY OF COOKING—Capitol
LADY AND THE UNICORN—JOHN RENBOURN—Reprise
NATURE'S WAY (single)—SPIRIT—Epic
PARANOID—BLACK SABBATH—Warner Bros.
THE GOOD BOOK—MELANIE—Buddah
THE POINT—NILSSON—RCA
WHAT ABOUT ME—QUICKSILVER MESSENGER SERVICE—Capitol
YOU'RE NOT ALONE—DION—Warner Bros.
ZACHARIAH (soundtrack)—VARIOUS ARTISTS—ABC

KOCY - FM / OKLAHOMA CITY

AIR CONDITIONING—CURVED AIR—Warner Bros.
BROKEN TREATIES—SILVER BIRD—Capitol
FROM A NAKED WINDOW—JEREMY STORCH—RCA
HELP—Decca
IF2—Capitol
JOY OF COOKING—Capitol
McGUINNESS FLINT—Capitol
NEW GENERATION—CHAMBERS BROS.—Columbia
TRIALS AND TRIBULATIONS—Vanguard
WERWOLF—FOURTH WAY—Harvest

KSAN - FM / SAN FRANCISCO

AFRO CLASSIC—HUBERT LAWS—CTI
DOING THEIR OWN THING—MACEO & ALL THE KING'S MEN—House of the Fox
ERUPTIONS—JOHN KLEMMER—Cadet
HOOKER 'N HEAT—CANNED HEAT & JOHN LEE HOOKER—Liberty
JACK-KNIFE GYPSY—PAUL SIEBEL—Elektra
JOY OF COOKING—Capitol
LOSERS WEEPERS—ETTA JAMES—Cadet
OTIS WILLIAMS & THE MIDNIGHT COWBOYS—Stop
PEARL—JANIS JOPLIN—Columbia
SOMEBODY'S BEEN SLEEPING IN MY BED—100 PROOF AGED IN SOUL—Hot Wax

KZEL-FM / EUGENE, ORE.

CYCLE IS COMPLETE—BRUCE PALMER—Verve Forecast
DOC WATSON ON STAGE—Vanguard
EAST BAY GREASE—TOWER OF POWER—San Francisco
FOR YOU—JEFFREY CAIN—Raccoon
FRESH AIR—WHITE LIGHTNING—Polydor
IN SESSION—CHAIRMEN OF THE BOARD—Invictus
JOURNEY IN SATCHIDANANDA—ALICE COLTRANE—Impulse
RANDALL'S ISLAND—ELLIOT RANDALL—Polydor
UBIQUITY—ROY AYRES—Polydor
WERWOLF—FOURTH WAY—Harvest

NOW ON AM RADIO



“BISCUIT’S BOOGIE”

PAA 0076

We knew we had a hit single in the King Biscuit Boy’s “Official Music” album.

How?

We were told by md’s and pd’s all over the country.

FM radio has wailed the “Biscuit’s Boogie” track in all its 9 minute and 26 second glory but AM couldn’t handle that.

“Ask Paramount for an edited single.” They did and we did and now the KING BISCUIT BOY has a hit record that runs 3:17. Three minutes and seventeen seconds of the purest heat we could distill from the “Boogie.”

A hit single at three and seventeen from a hit album, at forty one and two.



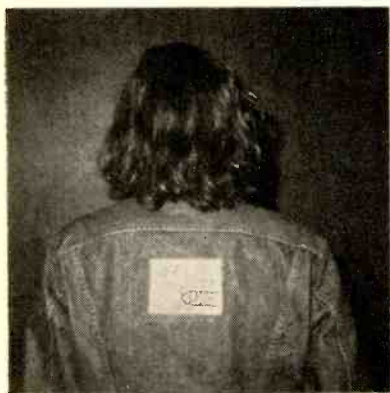
**Paramount
Records**
A GULF WESTERN COMPANY
A DIVISION OF
FAMOUS MUSIC CORP.

Paramount keeps on truckin’



Change and the Record Scene

By BOB HAMILTON



Bob Hamilton

■ (This is the second and concluding part of the speech given by Bob Hamilton at the Midwest Music Conclave hosted by independent promotion man Paul Gallis recently in Chicago.)

Freedom's just another word for nothing left to lose. Pardon the negatives, but let us take a look at what we have left to lose. Journey with me to the facts. According to Senator Gaylord Nelson, whom I spoke with a few months ago, this country has but

three years to turn drastic measures against air pollution or it will be too late. Too late means experiencing air pollution storms such as hit Danora, Pa., in 1948. Thousands hospitalized, five dead.

Journey with me to a war that has gone on for eight years—thousands of young men's lives snuffed out day in day out. Show me any amount of truth . . . that truth that breeds freedom . . . in Viet Nam.

Come with me to New York. Just a few days ago with the temperature but three degrees outside, my wife and I woke up to no heat in our house. Further investigation proved a strike by fuel truck drivers. Striking for more money had caused the lack of heat. Little publicized is the fact that the multi week New York City fuel strike of 1968 took the very lives of hundreds of old people and children. Show me the truth that breeds freedom in that.

New York City on any given day can be a city without heat, without police, without firemen, without transportation, without milk, without fruit, without elevators, without love, without freedom. Show me the truth in that, the truth that breeds happiness.

All of these problems are severe. They are the shape of things to come . . . more severe . . . causing more unhappiness than mankind in his existence has ever experienced.

All of these problems have the same basic cause: more money, more acceptance. The garbage men want it and you and I want it. God forbid if you didn't think I was heavy.

That's why all the changes. We have reached a point, a point of awareness. We have, as Alvin Toffler said, been shocked. We have gotten sick and tired of being unhappy, and in this year, 1971, we have because of our education, because of our experiences, come of age. We have grown up. We demand to be free. We demand to be happy. We have the right to life, liberty and the pursuit of happiness. And we have awakened to the fact that lack of truth and love has caused our own downfall.

No more pain, gentlemen. No more unhappiness.

'Most Powerful Force: The Communicators'

In this room at this very moment lies the most powerful force of people assembled together in the United States today. We are the communicators. Within our very hands lies the happiness of multi millions of people. Can we afford to be liars?

It is my revelation, my brothers, that on a high enough level we all come back together. How can I hurt you . . . when you are me? How can I hurt the listeners of my radio station when they are me? How can I get a record played on a radio station that is a lie, that will influence people the wrong way when they are me? What is truth? Truth is love. Loving yourself.

A program director friend of mine in a discussion in our clinic in Shreveport, after I questioned his running automobile commercials on the station, stated to me, "I'm not God, I can't make those decisions." A thousand pardons, Mr. Record man, Mr. Radio man, but as long as you communicate with that many people at one time, you are God. And if running automobile commercials influences people to believe that in order to be happy, they must own a device that puts poison in the air that will kill thousands, when that is neither love or the truth. If you are going to accept the position of a communicator, then accept the

responsibilities of your action. If you lead people into an area of unhappiness, then accept the consequences of a Viet Nam war.

With all of this talk about change, we communicators have still not accepted the truth.

It is abhorrent to me to realize that in our industry there still exists the condition of payola. There are major market radio stations still playing records because somebody laid some bread on them. Do we have such lack of love that we would take our positions, our position of being God, that lightly? Would we dare speak to the people who so vitally need the truth and tell them something purely because we were given money to do so?

I am pleased to be a human being. I am appreciative of what this country is based on. Life, liberty and the pursuit of happiness. But this country has lost that. It has been taken away from the people by laws. General Motors and its peers elect the Presidents, the Senators and the Representatives. And GM sells cars; sells cars so it can make more money, more money for its stock holders . . . and that's a lie.

The President of the United States at this moment has never forgiven the communications industry for its pain. Back in the 1960 election, our President lost because of television . . . he lost the California governor's election because of newspapers . . . both facts he publicly acclaimed. The ills he has had as President have all come from those long haired hippies demanding freedom. And he has publicly acclaimed along with his Vice-President that those hippies would not be bothering him if it were not for drugs . . . and drugs would not exist if it were not for the music, and the radio stations play that music. In other words, you and I are the cause of the problems that exist and this government would like to solve those problems.

Why Were We Singled Out?

Radio, as it probably should have, dropped cigarette advertising a few days ago. But what about billboards, magazines and other areas of advertising communication? Why were we singled out?

In Los Angeles tomorrow, the Manson trial will resume. And tomorrow, the defense will present as the reason for the negative, drug-freaked reactions of Manson an album by John Lennon and a record called "Helter Skelter."

For the government's approval, radio stations everywhere have started anti-drug campaigns. We have grouped in that drug category: marijuana, mescaline, hash, acid, cocaine and heroin. That's as ridiculous as putting milk in the same category as gasoline. The government has been screaming drugs are the problem. What the hell does the government know about drugs? What research have they done? None, my friends.

One program director explaining his station's anti-drug campaign told of a boy that smoked pot and died shortly thereafter. His premise was that pot could kill you. That unaware individual is telling lies on his radio station.

It is clear to me that the time has come for us to tell the truth. We cannot afford to lie anymore. It isn't the case of just unhappiness at stake anymore; it is the case of survival of this country, this world and the freedom of this industry.

Public opinion is still the law in this country. We are on the brink of losing that, too, but it's not gone yet. And we are the influencers of that opinion. If we lie to them, they are not going to dig us and we will end. Our opinion will be gone, and with it the freedom of communication.

Consider yourselves the attacked. But at the same time, if we act now, this afternoon, the 200 and some odd Gods in this room can end the attack.

'More Responsible Than Ever Before'

We have no choice. We are now responsible more than we have ever been. Making money we must do in order to keep communicating, but making money dishonestly . . . greed . . . is a dishonest luxury we cannot afford. If you Gods would shake hands and join together with love, the power for happiness that would

(Continued on page 54)

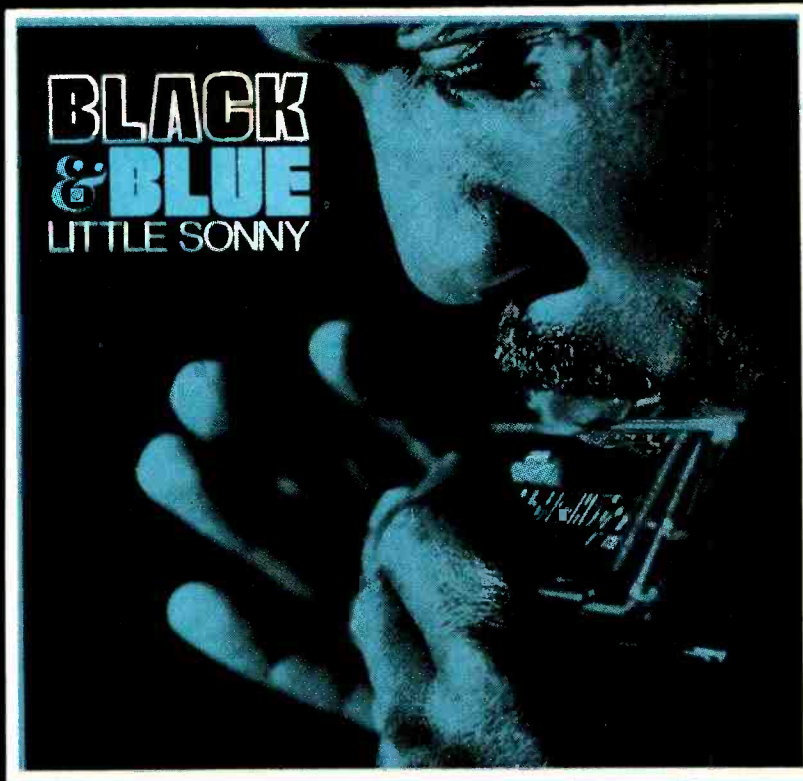
“BLUES POWER”

An in depth report of Blues now!



BIG BLUES *from* **LITTLE SONNY.**

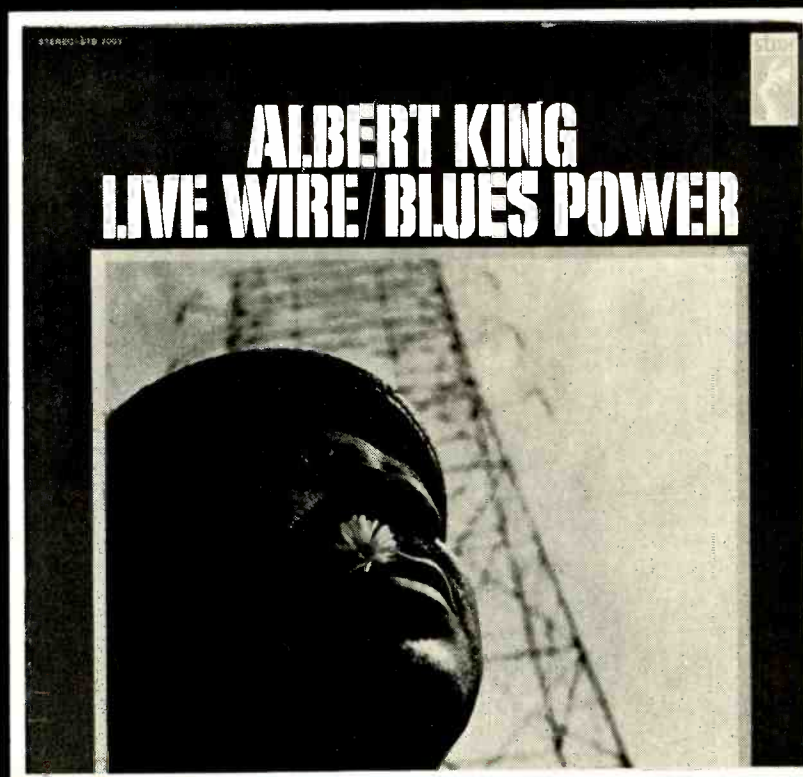
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The Re-birth of the Blues

Rock and Roll Helped Current Resurgence

By BOB MOORE MERLIS

■ The current resurgence of the blues and its increasing influence on contemporary music is paradoxical, to say the least. With so many top artists and groups clearly influenced by that which some would call an archaic form, the question arises: Does one have to go back to go forward? The safest answer would be: Not necessarily—but it helps.

More important, if modern music has substance, it is because it was created with an awareness of the past, if not a downright imitation of past forms. Yet in its primal, undiluted form the blues lives on for both blacks and whites, Americans and Europeans.

A Living Music

The blues is still a living music rather than a museum artifact (if it would be possible to put soul in a display case), thanks largely to the development of rock and roll in the 1950s. Although performers like Otis Blackwell and Arthur "Big Boy" Crudup were popular in their own right, it wasn't until young whites like Elvis Presley and Jerry Lee Lewis adapted their music into what became known as rock and roll that their blues reached a wider audience. This brought the blues (under another name) to the general public but, to some extent, diluted the purity—if a genuinely vulgar form can be pure—of the art.

It was approximately 10 years later, after some blues activity during the folk era of the early '60s, that British musicians including the Rolling Stones, the Beatles and John Mayall started giving credit to earlier blues artists for influencing the direction of their music. It was the Stones who insisted that Howlin' Wolf be included on a tour of theirs as a form of acknowledgement and tribute to his guidance.

Blues Lives in Chicago

Later, the Yardbirds backed Sonny Boy Williamson, while in this country young whites were discovering the blues where it lives—Chicago and other urban centers. Paul Butterfield, Mike Bloomfield, Harvey Mandel and Charlie Musselwhite are prime examples of contemporary white musicians

who sought the training the Chicago blues lounges offered.

Likewise, young black artists have been tremendously influenced by this part of their cultural heritage. Jimi Hendrix, known in the rock field for his scaring guitar playing, had his roots firmly in the blues as many of his songs show—listen to "Red House," a straight blues if ever there was one. In a stricter blues vein, Buddy Guy, Junior Wells, Luther Allison and Magic Sam, though relatively young, stuck with the blues when R&B and rock offered a chance for faster success. The blues had a hold on them, like it has on many other enthusiasts and laymen alike.

It is revealing to trace, at least partially, the influence of one pivotal blues figure, T-Bone Walker, and the effect he had in two different fields. In blues, B. B. King gives Walker credit for starting him on his way with his distinctive type of guitar playing. In the field of rock, Chuck Berry is the most noteworthy disciple of T-Bone and nobody knows how many disciples Berry has.

Written Out of Necessity

The blues is the poetry of a colonized Black America, written out of necessity. The need for the blues was in their use as a social document, a vehicle of protest and as an outlet for human expression and emotion. The thesis that the blues was created out of the frustration fostered in knowing that one did not have the power to make decisions which affect one's destiny is, perhaps, that most widely held theory.

Affect Paradoxical

The affect of the blues, again, is paradoxical. It is a decidedly sad music yet it creates a situation conducive to spiritual uplift. In contrast to the Portuguese "fado" song which makes the audience and performer cry, the blues can be joyful—a purging of sorrows, a cathartic release.

It has been suggested that the musical basis of the blues is the improvised, African-originated moaning and chanting of the field slaves. The house servant, being exposed to the religion of the master's family, tended towards spiritual and gospel music while the field hand, who was left to

his own devices, originated a more physical, experience-oriented type of music. As it became possible for the slave to have a few moments of leisure, instrumental accompaniment was added and the folk blues was born. The instrument was usually a guitar but other instruments with jugs, washboards and other crude instruments fashioned from household items were sometime used and bands were formed.

Chronicles Black Man

The blues chronicles the black man's loves, work, living conditions, economic situation and migration. Migration saw the blues travel from the fields and deltas of the South to urban centers such as Chicago, Houston, Oakland, Detroit and Memphis. As bluesmen moved, there was a cross-fertilization of ideas which had been regionally originated and a more popular form evolved. The depression saw a surge in popularity of the blues and for good reason—the blues came home. Lonnie Johnson's laconic view of the situation: "Hard times don't worry me, I was broke when I first started out."

Hard Luck, Sex Fuel

Hard luck and sex provide the greatest fuel for blues imaginations, and almost every real blues number has something to do with either or both of these factors. Hard luck may very well have been a euphemism, possibly subconscious, for the racism which held sway over the poor black man's existence. The Negro sexual mystique is one stereotyped image which the blues tends to celebrate rather than challenge. The blues singer often asserts his virility and potency in lyrics and his guitar technique; the prowess displayed on the guitar or harmonica tended to be considered as an indication of the player's sexual ability. No wonder young rock fans go wild over the best guitar players!

Basis for Blues

Also in the area of sex is infidelity, which is probably the basis for more blues than any other single topic.

The blues is not a stagnant art form by any means. Through the years it has grown and been refined and reprocessed in a thousand different

ways. On the surface, Son House and Robert Johnson have little to do with later blues stylists such as Bobby Bland and Junior Parker, but the essence of the art is the same.

The blues is more than just music and poetry—the blues is people and characters. Besse Smith and Robert Johnson were known for the kind of lives they led as well as for the music they made. Muddy Waters is a name recognized by people who have never been directly exposed to his music. Blues, like country music, builds legends because the blues is the most personal kind of music there is. When you hear a man sing the blues, you have an insight into his inner workings and the type of life he lives; this is in the nature of the art.

Much Intensity

Perhaps it is because the blues offers so much intensity that rebellious young musicians such as the Stones, Mayall, Elvis, Butterfield, J. Geils, John Hammond, Johnny Winter, Elvin Bishop, Eric Clapton, Doug Sahm, Peter Green, Barry Goldberg, Canned Heat, Duster Bennett, Savoy Brown, Creedence Clearwater, Jimi Hendrix, Steve Miller, Leon Russell, David Coe, Janis Joplin and so many others were first attracted to it.

The blues is functional art which, despite its crudeness and lack of civility, continues to serve the people.

B. B. Honored



B. B. King is shown with Jay Lasker, President of ABC/Dunhill Records, receiving a citation from the label honoring King's 25th Anniversary in the music business. King is scheduled for a special three-day engagement at the Whiskey A Go-Go in Los Angeles opening Feb. 8.

Sid Seidenberg Reveals

The Making of A King: B. B.



Sid Seidenberg, B. B. King

■ As the B. B. King legend builds and as his record sales and personal appearances soar, it becomes apparent that there is more to King's recent thundering successes than raw talent. The talent has been evident for 25 years of the King's show business career; it hasn't been until recent times that the American public has been made acutely aware of that talent, thanks, in large measure, to the efforts of Sidney A. Seidenberg, King's manager.

The association of King and Seidenberg goes back to 1968 when Seidenberg became King's accountant. He subsequently took over as business manager and, finally, B. B. King's manager. Seidenberg geared his whole operation to drawing wider attention to B. B. Once before, when he was Chuck (King of the Stroll) Willis' accountant, Seidenberg planned to build a career but Willis died in 1958, causing a 10-year delay in Seidenberg's plans.

"We devoted every penny we made and even borrowed money which we invested in B. B. King," Seidenberg recalls. "From the beginning, a concerted effort was made to attain 'superstar status' for King. King's name was associated with every major rock group playing on many top bills throughout the country. Except for some self-acknowledged 'blues freaks,' this was his first exposure to young white audiences. The result of this exposure was mutual admiration between the kids and King and a broadening of his market potential. This exposure campaign culminated with the Rolling

Stones' 1969 U. S. Tour of which King was a part."

Into College Market

In record sales, King's base, as it was with his personal appearances, was almost entirely black but constant. Seidenberg was instrumental in breaking King into the college market which represented a healthy boost in sales while the original base was retained.

Basically, Seidenberg's direction of King's career has been a four-pronged effort—public relations (through Victoria Lucas in New York and Jay Bernstein in Los Angeles), records (King now enjoys a greater degree of freedom to record how and what he wants), personal appearances and economics.

For the first time, television opened up to B. B. King, a first for any blues artist, with guest spots on the Carson, Griffin, Flip Wilson and Ed Sullivan shows. To come are probable guestings with Johnny Cash, as well as a special Seidenberg is planning. The special, which would emphasize the blues, with B. B. King as host will serve as a pilot of a regular show which would present a broad cross-section of talent including many big name stars.

In the personal appearance field, King now is able to play Carnegie Hall, colleges and prestige locations such as Mr. Kelley's in Chicago, Caesar's Palace and the Royal Box. Again, his base is being broadened from an exclusively black audience to young rock fans to the moneyed middle class in night clubs.

Seidenberg has been operating independently of King's

Denny Cordell Provides Shelter for the Blues

By RON BARON



Freddy King

■ According to Denny Cordell, producer/savant of the blues and President of Shelter Records, this type of music will always find favor.

He describes the blues as reoccurring in approximate seven-year cycles. This can be traced back as far as 1949 and Fats Domino, to 1955 where the focal point became white blues starring Elvis Presley and Jerry Lee Lewis. Again in 1963 there was a blues resurgence in England with the Moody Blues, Yardbirds, Stones and John Mayall.

Here in 1971 the blues are being delivered by such as B. B. King, Joe Cocker, Freddy King and Leon Russell (the latter three all produced by Cordell).

Reached 'Full Tilt'

Cordell, who admits to becoming interested in blues via Dixieland jazz, started producing the Moody Blues. Their success no doubt helped burgeon his involvement in blues. A little over two years ago Denny became acquainted with Joe Cocker and a few months later the whole world did, too.

record label in planning various promotional steps. "One of the main functions of a manager is to encourage cooperation with the record company," he stated and went on to salute the efforts of ABC/Dunhill executives Jay Lasker and Howard Stark. "They've been one hundred per cent cooperative—a phenomenal boon to B.'s career," he noted.

The media is hot on King this year with major articles in many black and white magazines including Look, Tan, Esquire, Jet, Vogue and Playboy. Additionally, King has done commercials for Pepsi, Axion and Tijuana Smalls, as well as one Seidenberg's company produced for AT&T. Seidenberg

Cocker reached super heights, "full tilt" as Cordell puts it, and now the man is resting somewhere in England.

Will Cocker record again? "Sure, when he feels he has something new to say," his producer replied and then added with confidence, "In two years time if he were to do a concert, Joe Cocker would still sell out."

Cordell seems to choose artists who will be remembered. Shelter Records also brings us Leon Russell and Freddy King. Both are into blues, though Denny feels Leon's music shows other influences like classical and even Gershwin.

Freddy King from Texas is more wholly blues, and Denny believes '71 will be the year for King to make it big. The King LP will be released shortly.

Cordell, one-time botany major, has no regrets that he gave up one type of greenery for another: American currency. His Shelter Records and all of the acts he produces are known for their artistry and quality. His blues collection includes Elmer James, Robert Johnson, Mississippi John Hirt, Jimmy Reed, Muddy Waters and certainly somewhere around the house copies of Cocker, Russell and King.

For Cordell, the blues will always be vital.

Evans, Hudson Form S&H Productions

■ NEW YORK—Jazz and R&B drummer Sticks Evans and Bill Hudson have formed S & H Productions. Evans will be responsible for the music on all their productions and Hudson will act as executive producer.

revealed that King has signed with the publishing firm of Henry Regnery for rights to his autobiography.

Internationally, King is riding an unprecedented crest of popularity. He has a concert tour of the Far East including Japan, Okinawa, the Philippines, Thailand and Taiwan coming up, as well as a projected tour of West Africa. Also in the works is another European tour in the spring.

Sid Seidenberg summed up his business philosophy: "A manager's job is not as easy as it looks; it's not just collecting commission if he's a real manager." B. B. King will tell you that Sid Seidenberg is a "real manager."

FREDDIE KING

HAS FOUND SHELTER



"GETTING READY . . . GONE." A NEW ALBUM BY FREDDIE KING, PRODUCED BY LEON RUSSELL & DON NIX FOR SHELTER RECORDS. AVAILABLE SOON.

Atlantic: 'Home of the Blues'

■ No matter what it's called: rock, pop, jazz, or R&B, it all stems from the blues. And no matter where it goes—Fillmore East or West, TV movies, concerts, or Madison Square Garden—it eventually comes back home to receive new strength and vigor from its roots, the good old blues. No other form of music for the past century had had such a powerful influence on popular music throughout the world as the blues. Even country music has a large share of blues songs, usually called country blues.

Atlantic has had, since its inception, an intimate relationship with the blues. In the late 1940s and early 1950s Atlantic was known as "The Home of the Blues" because so many of its artists, like Big Joe Turner, LaVern Baker, Ivory Joe Hunter, Champion Jack Dupree, Ruth Brown, Ray Charles, Sticks McGhee, Chuck Willis, and groups like the Drifters, the Coasters and the Clovers, were R&B stars.

Even though Atlantic and its three labels, Atlantic-Atco-Cotillion, have expanded greatly since the 1950s, and have moved into the pop and rock fields in addition to blues and jazz, Atlantic is still close to the blues. This is true not only because of Aretha Franklin, Clarence Carter, Esther Phillips and Brook Benton, but also because of the affinity of so many of Atlantic's rock acts for the blues. Many of today's rock acts are deeply into the blues. The blues influence can be clearly heard on recordings by Delaney and Bonnie, the Allman Brothers, the J. Geils Band, Cowboy, Eric Clapton, and even the LPs by Livingston and Alex Taylor. Clapton has long been considered one of the world's greatest blues guitarists, and he and his new group, Derek & the Dominos (with Bobby Whitlock, Jim Gordon and Carl Radle), are steeped in the blues form, like the Allman Brothers Band from the deep South.

Over the years Atlantic producers, from top Atlantic executives like Ahmet Ertegun, Jerry Wexler, Nesuhi Ertegun and Tom Dowd, have maintained their devotion to the blues. And producers like Arif Mardin, and Joel Dorn, with Brook Benton and Roberta Flack, respectively, have carried on this tradition.

Atlantic's interest in the blues and the blues tradition has led the company to constantly re-issue the best from

its opulent blues catalog.

Among the artists whose album have been re-issued recently include Albert King, T-Bone Walker and Champion Jack Dupree. Atlantic's History of Rhythm & Blues series, comprising eight albums covering the years 1948 through 1968, contains many of the best R&B recordings ever recorded by Atlantic, including cuts by Aretha, the Clovers, the Drifters, Ben E. King, Otis Redding, Ray Charles, Sam & Dave, Ruth Brown, Lavern Baker, Joe Tex and many more.

Also available from Atlantic is the Southern Folk Heritage Series, a six (or is it seven?) volume set containing blues (and folk songs) in its most basic form. Atlantic is now preparing a series of LPs and tapes of some of its biggest R&B LPs of the 1950s.

Atlantic has long been known for its Oldies But Goodies best-selling singles that have stayed in the catalog and are available to stores for collectors. Most of the recordings in the series are R&B hits from the 1950s and 1960s, and they are still in great demand.

Jazz and the Blues

Jazz has been one of Atlantic's mainstays since the company was founded. Today, Atlantic's jazz catalog is among the richest in the industry, and today, as over the years, the top stars in the jazz field record for Atlantic. In these recordings is an impressive barometer of the state and the direction of the influence of the blues over the last quarter century.

Some of the names to be
(Continued on page 36)



ATLANTIC SINGS THE BLUES. Above, from left: Delaney and Bonnie, Clarence Carter, Mose Allison, Aretha Franklin, Eric Clapton, Wilson Pickett and Les McCann.

Crow's Wagner: The Blues, Mind-Expander

■ "The word itself has become a catch-all for everything. Anything people have trouble putting a tag on music they usually slip in 'The Blues,'"

The thoughts are those of Dave Wagner, who is lead vocalist of Amaret Records' five-man rock group, Crow. Wagner, who hails from the Midwest, has been a student and devotee of the blues since he began playing guitar nearly a dozen years ago.

"The blues today are bigger than they ever were . . . people can tell you all about singers like B. B. King, but when it comes to defining the music itself you find almost as many different definitions as there are blues artists."

Wagner's definition pertains to the lyrical content. "The trademark of the blues is in its sad lyrics. Listen to the 'Sky Is Crying' (one of the songs on Crow's new LP, 'Mosaic by Crow') and the lyrics. They're typical of what a blues song really is . . . and the writer was Elmore James, one of the best of the old blues writers."

Distinct Rock Influence

In that way, Wagner feels, blues have had a distinct influence on rock. "Rock didn't really start to have anything meaningful (lyrically) to say until the blues began to influence it strongly. When that happened the lyrical content of rock songs became more important. I don't mean they all became sad—sure some of them did—but the primary influence the blues had was in making writers and rock musicians more aware of the importance of lyrics.

"Because of that rock music—and the musicians—today owe a great deal to the blues. It's not only became a part of our music, but it has expanded our thinking as well."

Blues Big on FM

■ Blues are scoring on FM. Record World's FM Airplay chart shows blues albums being the most programmed new records by leading FM outlets in the last two weeks. Last week's FlashMaker (album added by most stations) was "B. B. King Live in Cook County Jail" on ABC; this week's FlashMaker is "Hooker 'N Heat," featuring John Lee Hooker and Canned Heat on Liberty.

bb
King is the blues



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London Records: Pioneer in Blues

■ Black root blues which had their American heyday in decades past found a new home in Great Britain in the '60s and in turn influenced a whole generation of British musicians. London Records, through its parent, British Decca, has been in the enviable position to provide the American market with the cream of the British blues crop.

Ten Years After, currently hot with their "Watt" album on Deram, is clearly a blues-oriented success story. Walt Maguire, Vice President of London, first saw the group at London's Marquee Club in October, 1967, and "immediately knew we had something." Their first album was released in this country in January, 1968. After Maguire saw the group in performance, he came back to America and generated tremendous excitement within the London organization. The label, in turn, went all-out on promoting the group's albums. Since Alvin Lee's impressive performance in the film "Woodstock," the group has reached superstar status while keeping the original blues feeling that started them on their way.

Into Its Own

Savoy Brown on Parrot is another group which has come into its own as a result of hard work and extensive touring. They appeared in Albany, N. Y., last weekend. Dave Marshall, London's Eastern Promotion Director, was also in town supporting the group with stores and distributors.

"You work hard on a group in the beginning and just as hard once they achieve success," was Maguire's answer to the secret of his label's success.

Hartley Following Grows

Another British group with a growing following is the Keef Hartley Band. The label has built a market for their Deram records and is anxious for the group to tour in order to broaden their market. Hartley was a member of John Mayall's group before forming his own group. Mayall is an important catalogue seller for London and, according to Maguire, was "one of the important artists who made London happen as a blues-oriented label."

Mayall's frequent personnel changes including Eric Clapton, Peter Green and Mick Tay-

lor, generated added interest in Mayall as well as the musicians whose names have been associated with his.

The label has been very successful with blues collection albums including the "Raw Blues" and "Power Blues" compendiums featuring performances of John Mayall, Eric Clapton, Otis Spann, Peter Green, Champion Jack Dupree, Savoy Brown, Ten Years After, Keef Hartley and Stevie "Anglo" (Winwood). Other artists with a blues basis represented on London include Eddie Boyd (with Peter Green, Earl Dickson and Otis Spann).

New releases with a blues association include "Z. Z. Top's First Album." Z. Z. Top is a hard blues rocking group from Houston that has already enjoyed a degree of success with their single "(Somebody Else Been) Shaking Your Tree."

Hi Always Active

The London distributed Hi label has always been active in the blues field and has recently come up with a tremendous hit, both R&B and pop, that is blues in the strictest sense of the term, in the recent Ann Peebles hit of "Part Time Love." The song was a hit years ago for Little Johnny Taylor and her follow-up, "I Pity the Fool," was a big one for Bobby Blue Bland.

Junior Parker's "Driving Wheel" will be Al Green's next release for the label. Willie Mitchell is now assembling a collection of Memphis blues sides for a future album release. Also to come from Mitchell and Hi is a new soul-pop-blues group Ebony Web.

Due New Album

Keef Hartley is due for a new album this spring, while Savoy Brown has reformed around Kim Simmonds. The band is now comprised of Simmonds plus former members of Blodwyn Pig and Chicken Shack. Chris Yoland, former lead singer with Savoy Brown, will be recording on his own. Maguire is very keen on a new British guitarist who plays in the blues vein. His group, Kris Cross and the Sunbeams, will have an album out later this year.

The blues is happening at London, Maguire believes, because the label works to build support acts and find their respective markets whether it is an artist's first or fourth album.

A&M into Blues

■ The peak of the late '60s "Blues Revival" has essentially passed and contemporary interpretations of one of America's few musical heritages have become permanent parts of the catalogues of many record companies.

A&M Records, never a label known for a large stable of straight blues, Rhythm and Blues or soul artists, has nonetheless built up, over the space of three or four years, an artist roster which includes many young artists who offer their talents to the field of blues.

"The commerciality of the blues has been undeniably established," says A&M Vice President Gil Friesen, "but we do not aim to simply milk the genre for financial gain. It represents a valuable part of this nation's musical past and an important jumping off point for future musical growth. That is why we encourage new artists who are exploring the possibilities of blues and related styles."

Cocker Heads List

A&M's "blues" performers are headed up, of course, by Joe Cocker. This Englishman has been likened to Ray Charles in style and his three chart albums have shown him to be an able interpreter of every form of blues and soul music.

In terms of popularity, the English quartet Free are closest to Cocker on A&M's list. The band, which includes a former bassist for John Mayall's old landmark group, the Bluesbreakers, have evolved from a very basic electric blues band into an unusual welding of rock and roll and blues formats. They have four albums out on A&M, the latest being "Highway."

The Sisters Love, Sonny Charles and Jimmy Cliff comprise the core of A&M's group of black artists. All three have been performing variations of contemporary R & B. The Sisters have developed an energetic soul style; Sonny Charles (formerly of the Checkmates, Ltd.) specializes in soulful vocal stylizing while Jimmy Cliff has attempted to fuse the various influences of his native Caribbean Islands, his home-base England and popular R & B into his music.

Girl from Shadows

A girl who from the shadows of recording studios has been having her effect on the directions of blues interpretations is Ode 70 Records' Merry Clayton. This stylist, who has one

album out on Ode, has been a studio singer for some time and has performed on records by nearly all of today's major rock and roll artists, including Joe Cocker and the Rolling Stones.

Other big-selling blues-related artists on A&M include keyboard player-vocalists Lee Michaels and Gary Wright and English blues-rock quintet Spooky Tooth. Joe Cocker's former band, the Grease Band, have also set out on their own.

Also Via A&M . . .

Producer David Anderle and producer-performer Booker T. Jones, will also be releasing records through A&M done by Rita Coolidge (vocalist with Delaney & Bonnie, Mad Dogs and Englishmen and Roxy); Marc Benno (formerly teamed with Leon Russell in the Asylum Choir); Booker T. (of Booker T. and the M.G.'s) and Priscilla Coolidge (Booker's wife and Rita's sister). All of these performers operate best in the blues.

Unique Talents

Finally, A&M has the unique talents of writer, filmmaker, composer, performer Melvin Van Peebles, whose records (two albums on A&M) are rooted in the same black urban tradition which forms the basis for so much of today's blues music. Van Peebles, though, has chosen to inject both jazz and actual street vernacular into his performances, thus setting his work apart from the predictable.

Atlantic: Home Of the Blues

(Continued from page 6)

found on Atlantic's early jazz albums are Wilbur De Paris, the Modern Jazz Quartet, Charlie Mingus, Milt Jackson, John Lewis and Jimmy Guiffre. Today's jazz names include Hank Crawford, Herbie Mann, Dave Newman, Les McCann, Junior Mance, Roberta Flack, Carmen McRae and Mose Allison. These artists all show a strong attraction to various blues forms, and Mose Allison's singing and playing is a study in what Southern blues is all about.

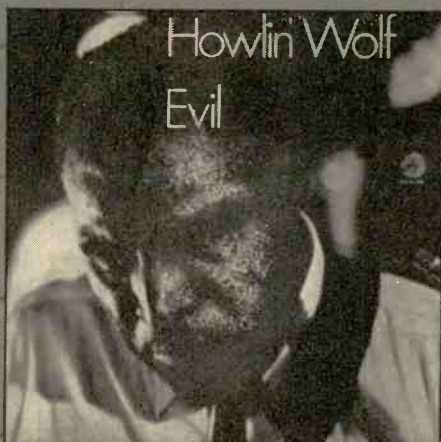
The blues and Atlantic have come a long way together; they will be traveling together for many years to come.

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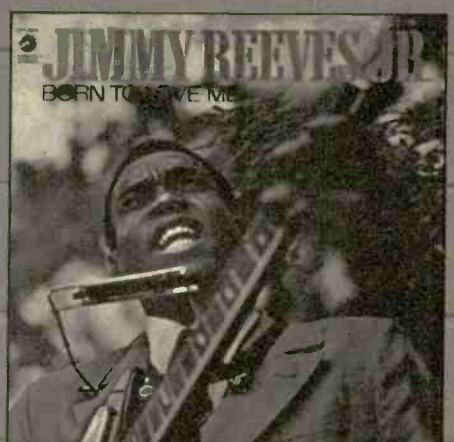
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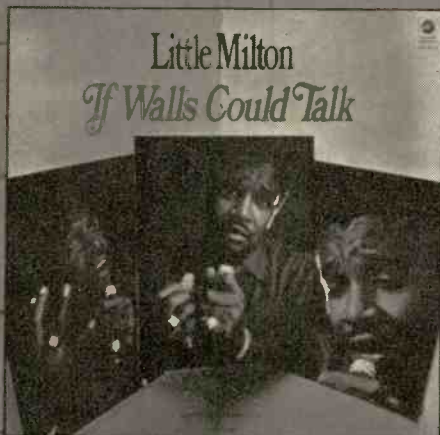
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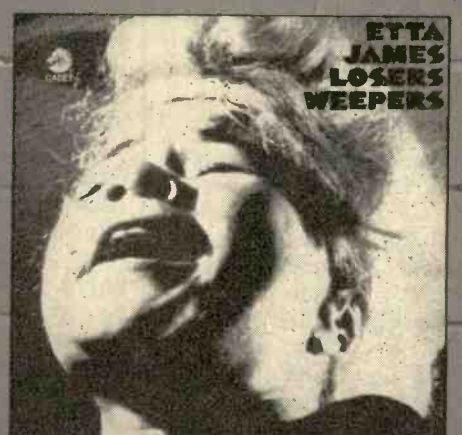
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Chess: Strong Roots, New Branches



CHESS EXEC TEAM: from left, Worthy Patterson, Chuck Fly, Arnie Orleans, Esmond Edwards and Len Levy.

■ "The contribution Chess Records has made to contemporary music through the recordings of such giants as Chuck Berry, Bo Diddley, Muddy Waters and Howlin' Wolf is inestimable. Now that we have established new offices in New York, Chess Records is beginning a new era of growth and success under new leadership," stated Len Levy, head of the GRT Record Group, which includes the Chess, Checker, Cadet and Cadet/Concept labels.

Chess moved from Chicago to New York in 1970. The company is now functioning as a fully operational label under the day-to-day direction of Arnie Orleans, Vice President of Marketing; Esmond Edwards, Vice President of A&R; Worthy Patterson, Sales Manager, and Chuck Fly, National Promotion Manager.

Strong Roster

Chess has always maintained a strong artist roster. In recent months, Bo Diddley, Ramsey Lewis, Muddy Waters and many others have re-signed, demonstrating their confidence in the new leadership. Chuck Berry is back again on Chess, where he belongs. Shirley Scott and Hank Ballard have recently signed. The Dells, Black Merda, Woody Herman, Little Milton, Ray Scott, Baby Washington, the Soulful Strings, John Klemmer and many more are part of the contemporary Chess sound.

Formed in the late '40s by Leonard and Phil Chess, the Chicago based-company recorded Chuck Berry, Bo Diddley, Muddy Waters, Howlin' Wolf, Etta James, Ramsey

Lewis, Ahmad Jamal, Sonny Stitt, Pigmeat Markham, Moms Mabley, James Moody, Little Walter, the Rotary Connection and many others. The Chess sound remains a major influence on popular music to this very day.

Back in 1945, Leonard Chess began "moonlighting" from his job as the owner and operator of a night club on Chicago's South Side. He cut his first record with singer Andrew Tibbs on what was then called the Aristocrat label. The record was a hit. Leonard moved his record operation into a garage, began seeking new talent and, when the records were pressed, loaded them into his own car to deliver them throughout the South and Midwest. The pressure became too great, and his brother Phil joined him, first to run the night club, then to help in the booming record business.

The hits came thick and fast: Gene Ammons' "My Foolish Heart," Muddy Waters' epic "Rolling Stone," Howlin' Wolf, Etta James, Chuck Berry, Bo Diddley, Little Walter, Ahmad Jamal, the Dells, Ramsey Lewis and others. The Cadet label was added in 1955, and the Cadet/Concept label in 1968. Chess had become a heady mixture of some of the best producers and A&R men in the business plus strong doses of energy, taste, enthusiasm and sheer dynamism.

These were the qualities that the highly successful GRT Corp. was looking for when they purchased Chess in 1968. Chess' move to New York into

(Continued on page 14)

Duke-Peacock A Tradition of Blues

■ The blues has always been the basis for Duke-Peacock Records.

Don Robey founded the Peacock label in 1950 with his first artist Clarence "Gatemouth" Brown—certainly a start rooted firmly in the blues.

Robey ran the Bronze Peacock Club on Erastus Street in Houston back then and booked the great T-Bone Walker. Walker fell ill during his engagement and convinced Robey to hire Brown in his place. He did and this led to Brown's first two records on the Aladdin label. Robey then started his own label, and "My Time Is Expensive" became Peacock and Brown's first hit.

The label branched into the gospel field with the Blind Boys of Mississippi (known as the Jackson Harmonizers), whose version of "The Lord's Prayer" ("Our Father") was one of the first gospel records to hit the jukeboxes. The Peacock label (along with the Song Bird subsidiary) continue to be leaders in the gospel field today.

1952 saw Robey purchase David Mattis' Duke label which originally operated out of Memphis. Along with Duke came a new singer, Johnny Ace, whose "My Song" was an immediate success. Until his legendary accidental suicide by Russian roulette in 1954, Ace was the hottest performer in blues and R&B; he firmly established Duke-Peacock as a giant of the field with such hits as "Pledging My Love" and others.

Bobby to Duke

Upon his discharge from the armed forces in 1954, Bobby "Blue" Bland signed with Duke. Bland had been one of the "Beale Streeters," a clique of blues artists which included B. B. King, Johnny Ace and Junior Parker. Bland brought his mellow blues style to the R&B and pop audiences and continues to be a major stage attraction in theaters throughout the country.

His earliest hits include "It's My Life," "You've Got Bad Intentions," "Sometimes Tomorrow" and "Farther Up the Road." Bland's success story continues into the 1970s with consistent hit records and a full schedule of personal appearances.

Junior Parker came to Duke from Sam Phillips' Sun label. With Bobby Bland he became one of the biggest blues artists in the country. His hits, many

of which are today considered standards by young blues followers, included "I Want To Ramble," "Next Time You See Me" and "Driving Wheel."

Scores Have Recorded

Over the years, literally scores of great blues artists have recorded for the Duke-Peacock labels. A partial listing includes Big Mama Thornton (whose "Hound Dog" was the original of the later Elvis Presley hit); Ted Taylor; Paul Perryman; Jimmy McCracklin; Memphis Slim; Johnny Otis; Peppermint Harris; Marie Adams; Jackie Verdell; Larry Davis; and Little Richard. The latter first recorded on the label with a group and was billed as "Little Richard and the Tempo Toppers" whom Evelyn Johnson, Duke-Peacock's Production (and everything else) Coordinator, calls "the Temptations of their time").

Joe Hinton is one artist who fit into many categories. His "Funny" was actually a mellow blues but was a hit nationally with all audiences. The label is readying a "Joe Hinton Memorial Album" now that the artist has passed away. A blues compendium series is expected shortly and the "Best of Gatemouth Brown" is soon to be released.

Duke continues to be a power in the blues with Bobby Bland, Paulette Parker and Jeanette Williams. Most blues authorities agree that as long as the Duke-Peacock label continues to thrive, there will be fresh blues and blues-based sounds coming out of Erastus Street in Houston.

Excello Action

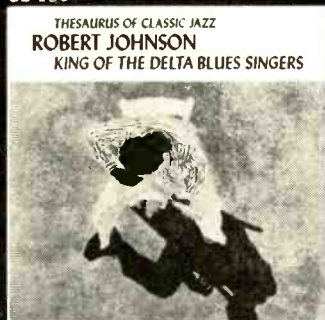
■ Excello is releasing "Raining in My Heart" by Slim Harpo this week.

The composition, published by Excellorec Music, has become a country hit for Hank Williams Jr. and the Mike Curb Congregation on MGM. "Raining in My Heart," along with "Scratch My Back" and "King Bee," is one of the late blues great's biggest hits of the late 1950s.

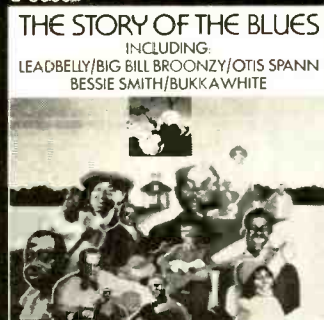
The label has also released "How Can I Stay (When All I Have Is Gone)" b/w "Number Ten at the Station (And Number Twelve Is On The Road)" by Arthur (Guitar) Kelley.

The sides were produced for Excello by British producer Mike Vernon in Baton Rouge, La.

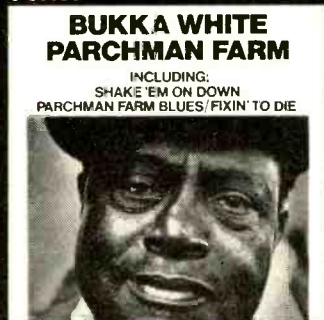
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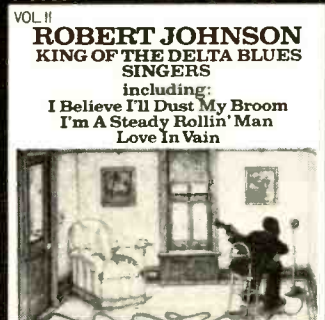
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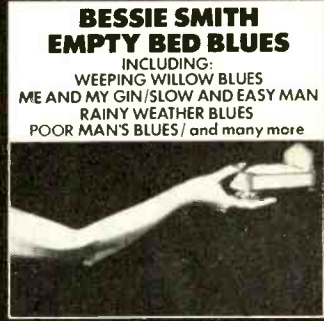
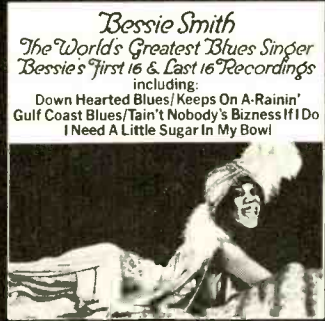
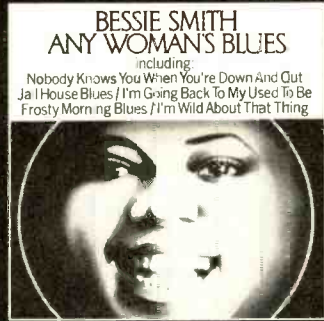
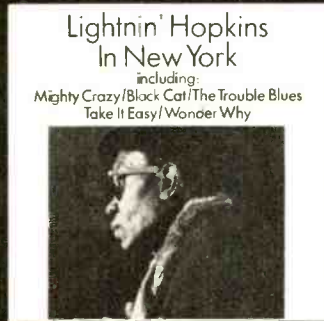
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Columbia Records Has The Blues in A Big Way

■ The blues, which has its own history, also illustrates the history of America’s relationship with its black population and, as an art form, the blues can be considered, as it is by blues historian Paul Oliver, “the last great folk music that the Western world may produce.”

There are those who’ll say you have to be black to sing the blues—or even to understand them. But when thousands of kids—black and white—stand in the teeming rain at Newport to hear Son House or Lightnin’ Hopkins or Janis, when thousands of Bessie Smith reissues are sold the day they appear in record shops and when every rock group from the Beatles and the Rolling Stones to neighborhood bands acknowledges their indebtedness to the blues—it seems certain that while the oppressed black man may have given form to the blues, he was giving form to a feeling which lay in the gut of us all.

Columbia Records has had the blues for a long time, and today its roster reads like a blues roll of honor: Bessie Smith, Bukka White, Leadbelly, Robert Johnson, Son House, Janis Joplin.

An impressive roster of blues greats are also part of the Epic and Barnaby labels: Otis Spann, Lightnin’ Hopkins (Barnaby) and Big Bill Broozy and Sugarcane Harris (Epic). “The Story of the Blues, a fascinating two-record set produced by Paul Oliver for Co-

lumbia, traces the long evolution of the blues with cuts by men like Charley Patton and Mississippi John Hurt, and women of such caliber as Bessie Smith and Lillian Glinn.

Ambitious Enterprise

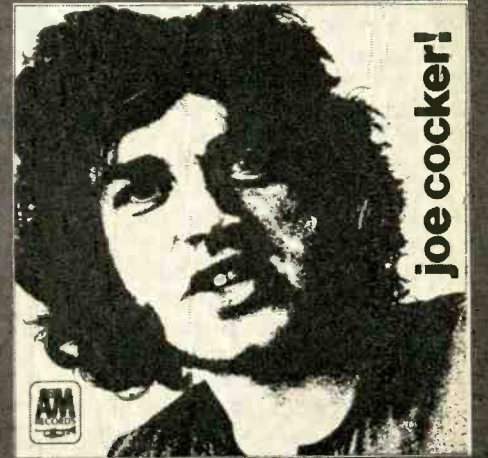
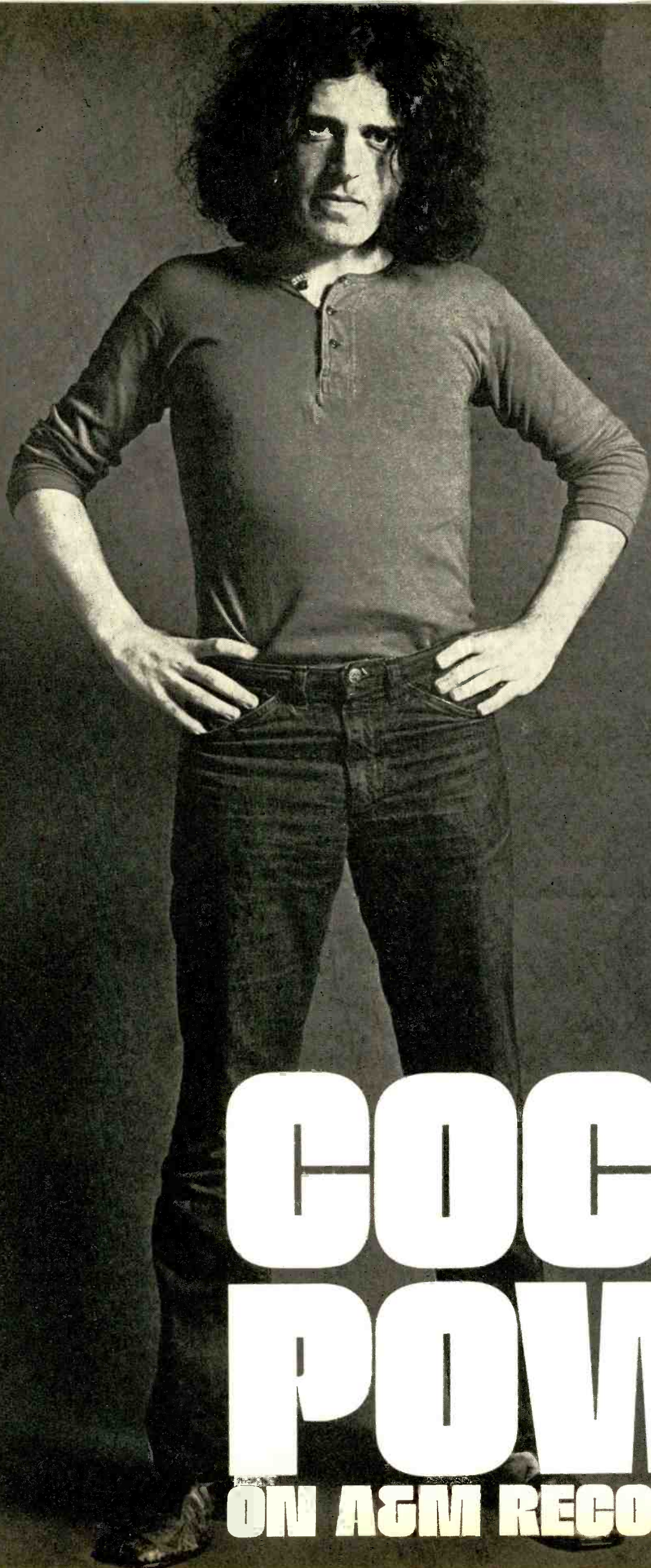
One of the most ambitious enterprises in the history of the recording industry is Columbia’s issuance, in five double albums, of the complete recorded output of great blues singer Bessie Smith.

The first three of these double albums (“The World’s Greatest Blues Singer,” “Any Woman’s Blues” and “Empty Bed Blues”), which are produced by John Hammond and Chris Albertson, have already been released and are generating tremendous excitement among audiences who remember Bessie Smith from the ’30s and from young audiences, who hitherto have heard of her largely through the praises of their blues queen, Janis Joplin. The 160 cuts, which will be available when the complete Bessie Smith set is out later this year, will span the years from 1923, when the Empress of Blues recorded “Down Hearted Blues” (which immediately sold 780,000 copies!) to her last session in 1933, when, urged out of obscurity by Hammond, she recorded “Gimme a Pigfoot” (with a barely audible Benny Goodman) and “Down In The Dumps.”

(Continued on page 67)



ON COLUMBIA: Janis Joplin, Johnny Otis, Shuggie Otis, Bessie Smith, Leadbelly, Bukka White and Son House.



COCKER POWER!

ON A&M RECORDS AND TAPES

Stax Built on Blues Foundation

■ The Memphis Sound of Stax Records is moving into the '70s as strong as ever, bringing the music of Isaac Hayes, Booker T & the MGs, Albert King, the Staple Singers, Johnnie Taylor, Rufus and Carla Thomas, the Bar-Kays, Billy Eckstine, Eddie Floyd, William Bell, Luther Ingram, Margie Joseph and Little Sonny and the words of Rev. Jesse Jackson and John Kasandra to enthusiastic listeners all over the world.

Isaac Hayes recently received his third gold record for "Isaac Hayes . . . To Be Continued," his fastest-selling album. "Hot Buttered Soul" and "The Isaac Hayes Movement" are already platinum albums for sales exceeding two million dollars. In April, Isaac will be guest soloist with the Memphis Symphony Orchestra. Other symphonies are inquiring as to his availability. Isaac ended 1970 with several more Artist of the Year awards from various publications and organizations.

Rufus Thomas upset audiences everywhere he appeared in England and Germany from Jan. 15 to Feb. 17. The 54-year-old entertainer, who went to Europe as the Memphis Goodwill Ambassador, endorsed by the Memphis Chamber of Commerce, the Jaycees, the NAACP, the Goodwill Boys Club and radio station WDIA, sold out every night and brought back a suitcase full of rave reviews. His daughter Carla recently appeared at Harrah's in Las Vegas with Bill Cosby and she's

living in Hollywood now in preparation for TV and movie roles.

Half-Dozen Producers

Albert King will have at least half a dozen producers on his next Stax album. The blues singer/guitarist, who's reached millions of new fans through his starring role in a Miller beer TV commercial and the "Welcome to Fillmore East" TV special, has done recording sessions with Isaac Hayes, Steve Cropper, Jim Stewart, Duck Dunn, Don Nix, Allen Jones and Henry Bush. Albert was the first Stax artist to appear with a symphony orchestra when he did a concert with the St. Louis Symphony.

For the past two years the Bar-Kays have been the house band at Stax Records, replacing Booker T. & the MGs. They've recorded with Isaac Hayes, David Porter, Rufus and Carla Thomas and other Stax artists. Like the MGs, who built their solid musical foundation through long hours in the studio, the Bar-Kays have become a tightly-knit, versatile unit. Their new album is a dynamic fusion of soul music and rock and roll, hence its title, "Black Rock."

The Staple Singers continue to reach new audiences. They'll be on tour with the Bee Gees from Feb. 11 to 21. Their current single, "Heavy Makes You Happy," is creating a demand for their soon-to-be-released LP "The Staple Swingers,"

which should enable the family quartet to reach many new listeners. Mavis Staples' recent LP, "Only for the Lonely," is creating greater interest in the solo voicings of the group's lead singer.

David Porter, songwriting and record producing partner of Isaac Hayes, has an 11-minute version of "Hang On Sloopy" in his second LP which has been gaining considerable airplay. New artist Margie Joseph made a promising debut with her "Makes a New Impression" LP and "Stop in the Name of Love" single.

"Once in a while an album comes along filled with original material that is rich with musical excellence. When the group playing is as versatile and experienced as Booker T. & the MGs, every track has great moments" begins a recent review of the group's "Melting Pot" LP. With each album, Booker T. & the MGs prove their musical superiority.

Third Studio

Record production and songwriting have reached such a peak at Stax that a third studio had to be built, primarily for use on demo sessions. The converted movie theatre on McLemore Avenue which houses the original Stax studio is now surrounded by offices and two more studios on land once occupied by a record store and a corner grocery store. A downtown office building at 98 North Avalon now houses most of the Stax Staff.

The diversified activities of Stax, Volt, Enterprise, Respect and KoKo Records is directed by Jim Stewart, President; Al Bell, Executive Vice President; Herb Kole, Vice President of Sales and Marketing; Larry Shaw, Vice President of Creative Activities; Isaac Hayes, Vice President of Production for the Enterprise label; David Porter, Vice President of Production for Volt; Steve Cropper, Vice President of Production for Stax; Ewell Rousell, Single Sales Director; Jack Gibson, Special Services Director; and Deanie Parker, Director of Publicity.

The production staff, which includes Hayes & Porter, Allen Jones, Homer Banks & Raymond Jackson and Henry Bush, is keeping the studios busy. East/Memphis Music, the publishing division of Stax, is going with writers Bettye Crutcher, Helen Washington, Tommy Tate, Ronnie Williams, John

(Continued on page 16)

Chess Story

(Continued from page 10)

GRT headquarters, headed by Len Levy, plus several key staff changes, have enhanced those qualities.

Complete Campaigns

Backing the label's artists now are the most complete and effective merchandising, promotion and publicity campaigns Chess has ever utilized. The record business has become too selective for any label to sign dozens of artists and hope that a few of them get lucky. Last December, Chess held its first A&R meeting since establishing new headquarters in New York City. New York-based executives and the label's staff producers from Chicago planned album and single release schedules through April, 1971.

Currently underway are campaigns on Ramsey Lewis for "The Year of the Ram," commemorating the pianist's 15th year with the company; Bo Diddley for his forthcoming "Another Dimension" LP, in which Bo applies his distinct style to songs by Creedence Clearwater, Elton John, the Band and Al Kooper, along with two outstanding originals; and a new Jazz Vintage series beginning with four albums featuring Jimmy Witherspoon, Johnny Griffin, Leo Parker and other leading jazz artists.

"Chess is keeping its soul roots but the branches are spreading over a wider musical spectrum. As one of the cornerstone labels in the industry, we intend to remain responsible for much of the best music being created," said Esmond Edwards, Vice President of A&R.

World Blues Renaissance

"I can't conceive of anything more gratifying than the current world-wide blues renaissance. People of all ages and backgrounds have discovered the truth, changing not only the patterns of our industry, but more importantly, helping to crumble artificial ethnic walls," said Arnie Orleans, Vice President of Marketing.

"Chess Records is very aware of its blues legacy and the responsibilities it entails. We are extremely fortunate in having a roster which includes many of all-time great blues giants. This along with the type of personnel who understand and care will further enhance the wonderful walk back to the roots."

Chess will take their legacy of the past and by incorporating it with "today" people and policies will continue to grow.



Jim Stewart, Al Bell

Ray Charles — Blues Innovator



ron Granger

By JACK DEVANEY

■ **H O L L Y W O O D** — Ray Charles, greatly responsible for the emergence of the blues idiom as a top commercial quality, is still very much personally involved in preserving this art form through his Tangerine Records, according to Ron Granger, General Manager of the label.

Charles has initiated Monday night auditions at Tangerine's Washington Blvd. studios in Los Angeles, where he, Granger and Joe Adams, Executive Vice President of Ray Charles Enterprises, hold an open door policy to allow new, unknown talents an opportunity to be

heard.

One of the motivating reasons behind the plan is a result of Charles' first experience in show business which occurred during the recording ban in the 1940s when it was extremely difficult for new talent to be heard. Even though Charles has reached the stature of an international artist—recording and performing works in the pop blues and country fields—he still has strong feelings that the blues relate more directly to the common man.

Granger has set up the program of finding fresh talent through the cooperation of blues-oriented local disc jockeys, ads in black newspapers and a unique program of offering a one hundred dollar finder's fee to high school music teachers recommending deserving youngsters.

Granger announced one of the first releases under the new activated release program will be a single, "Keep On Keepin' On," by Marie Franklin.

Bobby Scott — Hot and Heavy

■ In keeping with the past success of his song "A Taste of Honey," it now looks as though Bobby Scott will be reaping similar rewards as the composer of "He Ain't Heavy, He's My Brother."

The song first came to the industry's attention via a Kelly Gordon record on Capitol, but it didn't receive major recognition until the Hollies hit with it about nine months later. Soon after the Hollies record moved off the U. S. and international charts, Neil Diamond brought the song back for a second time as a result of his record on Uni. As of now there have been nine major recordings of the song. Besides Neil Diamond and the Hollies, Bobby Goldsboro has recorded it for UA, Leon Bibb for RCA, Melba Moore for Mercury, David and Jimmy Ruffin for Soul, Matt Monroe for Capitol and Joe Lee

Wilson for Columbia. Bobby has also recorded it in his Warner album, "Robert William Scott," and there is a forthcoming recording of the song by Glen Campbell on Capitol.

Bobby is now enjoying one of the hottest periods of his career as a songwriter. Aside from the above-mentioned records, Warner Brothers is releasing a single from his album of a song he wrote with Artie Resnick, "That's Where My Brother Sleeps." Brook Benton has recorded "Willoughby Grove" for Atlantic and Sammy Davis has recorded the same song for his Ecology label. Several Scott songs are in Mercury's "Joe Speaks" album, including the Jerry Butler chart version of "Where Are You Going." Bobby Vinton has recorded "Ride a Rainbow," which he will sing in the film "P.O.N.Y." Bobby wrote the title song of World's End's album, released on Reflection in the U.K. and Dunhill here, "Andwella (Part I)," and is the writer of the title song of Pierre Lalonde's album, "The Young Years," released in Canada on Capitol.

Bobby owns the copyrights to the majority of his songs. His publishing firms are Jenny Music, Nancy Music, Songfest Music and Church Lane Music, the latter company partnered with Phil Gillin. All the firms are affiliated with ASCAP.

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Blues Is

By RICHARD OLIVER

United Artists Records, Inc.

■ A discarded cigarette and nicotine-stained piano keys; a broken glass littered battlefield back alley and the stuffed plush red and gold elegance of a whorehouse; the gin-soaked night air and bleeding hearts which still hold joy. This is life, and this is the blues and how we imagine it.

Part of this is true but it's not the whole picture, for the blues is wide and affects us all. It hits at the roots and is the basis for every popular music form. The first published blues song was W. C. Handy's "Memphis Blues," written originally as a campaign song in 1909. From that time the blues has produced some of the most revered names in the world of music, such as Ma Rainey and her "student" Bessie Smith, Billie Holiday, Big Joe Turner, Louis Armstrong, Jimmy Rushing and many, many people whose names will never be known but whose music will live. The blues is blood. The blues is guts. The blues is love.

Outstanding Representation

The United Artists family of labels is fortunate in having an outstanding representation of the blues. On Solid State, for instance, there is Ruth Brown, Billy Strayhorn, Joe Williams and "Lady Day" herself, the incredible Billie Holiday.

Imperial Records was saluted with the release of the *Legendary Masters Series*, one of the most comprehensive collections available on the market. Comprising eight separate albums, the listener is afforded excellent examples of the blues ranging from the rural to urban origin and from New Orleans to Chicago and performed by such artists as Country Jim, Lil' Son Jackson, Lightnin' Hopkins, Papa Lightfoot, Boogie Bill Webb, T. Bone Walker, Joe Turner and Wee Willie Wayne. Also on Imperial is the modern-day blues of Mr. Fats Domino, who sings songs such as "Blueberry Hill," "I'm Walkin'" and "My Blue Heaven."

On the Liberty label, and actively recording, is not only one of the current top groups in the country, but the top exponent of the blues today, Canned Heat. Contemporary in feeling, Canned Heat has a tremendous knowledge and respect for the blues and the men who originally performed them. Between them, Canned members Bob Hite and Henry Vestine

have one of the largest 78 RPM blues record collections in existence; Bob began collecting at the tender age of six! Their tremendous respect for the men who originally performed the blues became very evident to me when they had their first hit, "On the Road Again." One day Bob "The Bear" Hite was in my office and I congratulated him on the success of their first hit and he replied: "Yeah man, it's great. The cat who wrote the song has been pretty hungry in Chicago for a long time. Now he's gonna get some bread."

To me that is not only dedication to the blues, but an example of the kind of people who sing the blues, Canned Heat continue to respect tradition and were honored to record their latest Liberty album with the man himself, Mr. John Lee Hooker. The album, "Hooker 'N' Heat," has just been released.

Banner is Sincerity

Derived from the early spirituals and usually sung by untrained voices with a power and feeling rarely equaled, the resurgence and widening of interest in the blues is really not surprising. Its basis lies in the roots and its banner is sincerity. It is not just sadness, but a celebration of life. It talks from the heart of love, money, sex, the moon, booze, play, people... the stuff that life's made of. Pick up a copy of "Hooker 'N' Heat" and see what I mean.

Stax Blues

(Continued from page 14)

Gary Williams, Homer Banks & Raymond Jackson, Mack Rice, Bobby Manuel and Ronnie Lebeau. East Memphis Music recently purchased a half interest in Deerwood Publishing from Don Nix, who retains his half interest and signed an exclusive writer's contract with Deerwood. East Memphis and Deerwood are BMI and Birdees Music is ASCAP.

Recent album releases by Booker T. & the MGs, Mavis Staples, the Bar-Kays, Margie Joseph, David Porter, Isaac Hayes and John Kasandra are filling Deanie Parker's press clipping books with enthusiastic reviews. New LPs by the Staple Singers, Billy Eckstine and William Bell during the next few months will add to the reputation of the Memphis Sound.

Stax artists are appearing in college concerts with greater

About the Blues

By B. B. KING

■ It appears to me that some people think that if you're any other kind of singer, fine; advancement's beautiful. But if you're a blues singer, you should always be in torn clothes, and play in a little club that's smokey, and be high off something when you reach the stage, and not be able to know your ABC's, and be sure you don't use anything other than a guitar and a harmonica and you play in joints that the rats and roaches run through. Then you're a blues singer.

I don't think it's fair. I think blues is just like any other type of music and should be treated as such. If a song, a blues song, needs strings, or if it doesn't need it, you do it just like you would anything. In other words, you use what you think you need to make the song sound better.

I don't think a person has to go white to try and better himself or better his condition. This is one of the reasons we always sang the blues. We felt we were being suppressed and we felt that we wanted to do some of the things other people did. And I think being able to go to Caesar's Palace and perform in the big room is giving me a chance to be able to be and do like other people. I'm proud to be the black guy I am, but I'm more proud to be thought of as an artist.

And the music seems to affect all the people truly listening. I notice when we play

frequency than ever before. Stax promotion men have been designated field representatives and their functions have been expanded. They'll become more involved in publicity and artist relations, especially in conjunction with local appearances by Stax artists. Chester Simmonds is in charge of promotion and Mike Capale has been added to the promotion staff.

Stax will soon be moving into the jazz market. Multitalented Frank Wes has already been signed as a step in this direction. A country singer and a new guitarist are waiting in the wings, and Stax is sure to come up with a few more surprises during the '70s.

The basic foundation of every record Stax releases is the blues. Stax has always been aware of its identity. As they move in new directions, they will always be aware of their soul heritage and their music will continue to increase its universal appeal.

colleges, underground concerts and such, I can see a black head move and white head move. In fact, I notice that they dig me and what I'm doing.

In the immediate past and now I notice that my audiences have increased in white participation to a ratio of about 70 percent white whereas I used to play to predominantly black audiences. The margin of white participation seems to be ever widening, but I notice now that we are beginning to pull in more of the young black youth. For a time we didn't have them.

Now that the change has started I have had a lot of the black youth come up to me and say that we haven't liked the blues, but we like you. This is a sign for me because this hasn't happened for such a long period of time. We noticed about three years ago that all of a sudden we had a young white following. Now we notice that we have started to integrate into the adult white following.

Whatever additional success that I might have attained, I think can be attributed to the European groups who took notice of the American black singers, studied the black music and started their own thing, doing what blacks have been doing all of the time, and they re-imported this music here.

It seems that the American white, being so crazy about European groups, took notice to the blues-type of music and opened their eyes and ears to what American blues artists were doing. I have had white youths come up to me and say, "We have heard your name before, but we did not pay any attention to it. Now we realize that we have been really missing something."

Some of the young have mentioned myself, Muddy Waters and Jimmy Reed and others and say we are playing music of truth. It is the basic form of music that America was built upon, and they feel this can help to get America back to truth. This is why they say that they identify with my music.

I think this only fair. I think this is what America is about, and I think this is what the world expects of people—to be free and be able to do the things they would prefer. And if they're able to contribute something, then all the better for the human race.

So I don't think that people should look down on the blues singer—he's the last guy to be able to get a break, anyway.

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Feb. 21	Kiel Opera House	St. Louis, Mo.
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Nashboro and The Nashville Blues

■ From a one-room studio behind a record shop to a multi-million dollar complex which includes two 16 track studios and a host of offices—that, in essence, is the story of Nashboro Records. And Nashboro Records and its affiliated labels is the story of Nashville Blues.

Started by Ernie Young to provide materials for his Ernie's Record Shop, one of the oldest and best known mail order houses in the business, Nashboro Records now utilizes most of a city block in Nashville, at the corner of Woodland and Tenth . . . and the mail order house, which shared this complex with the studio, record company and publishing companies, has moved to its own warehouse elsewhere in Music City, U.S.A.

The artists and hits which have appeared on the Nashboro labels (Excelllo, Creed, Kenmore, Abet and Nasco) read like a Who's Who in the Blues World. Slim Harpo, Lightnin' Slim, Lazy Lester, Whispering Smith, Silas Hogan, Guitar Kelley, Clarence Edwards, Henry Gray and Lonesome Sundown are just a few of the great names in the blues field who record here.

What started as a one-man operation (Ernie Young has since retired) has developed into a multi-faceted organization with four men in control. President of the record company is Bud Howell; Glen Snoddy heads up the recording studios; Howard Allison is President of Ernie's Record Mart, the mail order house; while Bob Tubert handles the publishing companies. All four men work as a team and their duties are interwoven.

Two others should not be overlooked when the Nashboro story is told. Freddie North is National Promotion Manager, while Shannon Williams is in charge of the spiritual and gospel lines and is without peer in the production of this product. His latest coup was the signing of the world-famous Clara Ward Singers and he has just completed two albums with this act. Although operating out of the limelight, it can safely be said that Williams probably outsells 90 percent of all record producers in Nashville.

The addition of the Clara Ward Singers is just the first big step in the expansion of the label which already includes Mahalia Jackson, as well as the Consolers, Cleophus Robinson, the Brooklyn Allstars

and the Reverend Ruben Willingham. In the pop field, the Nasco label is moving out into other fields with Whalefeathers and Felt, two rock-pop groups already recorded while a major acquisition was the sought-after Demetriss Tapp, whose first single, "Crescent City," is now on the market. An announcement in the next two weeks will be made concerning the acquisition of one of the biggest names in the R&B field as well as three other outstanding recording acts. In addition, Excelllo continues the release of the great blues artists with whom its name has become synonymous, plus newcomers like 5-Degrees Fahrenheit.

Into International Market

Nashboro is also moving more solidly into the international market with the aforementioned Howell and Tubert recently returning from Europe where alliances were made with companies in Germany, Austria and the Scandinavian countries to handle the labels. These are in addition to the set-ups which have been in effect in Great Britain, France, Italy and the Benelux nations.

In the publishing realm, Excelllorec Music is currently riding high in the charts with "Rainin' In My Heart," a big hit for Hank Williams, Jr., while "Scratch My Back" was Tony Joe White's last offering on the Monument label. Excelllorec has one of the great spiritual-blues catalogues in existence and Tubert plans on exposing much of this dormant material. World-wide alliances were part of the reason for the European trip with Howell and announcements should be forthcoming soon on just what ties the publishing companies will make overseas.

All in all, the Nashboro story is one of growth, slowly but steadily built on a catalogue of the great music of our country.

Up Hill Climb For Z. Z. Hill

■ In 1963 Matt Hill produced his brother, Z. Z. Hill, and got a hit with "You Were Wrong" for his Hill Records.

Now 10 years later Matt has produced his brother again with the same hit results. This time the tune is "Don't Make Me Pay for His Mistakes" on Hill Records, distributed by Malynn Enterprises. The song was arranged by Miles Grayson.

Capitol's Reggie Lavong:

R&B Acceptance at Peak

■ Reggie Lavong, a member of Capitol Records' A&R Department, the man entrusted to administer a massive injection of Capitol product into the mainstream of the soul market, sees public acceptance and assimilation of Rhythm and Blues at its highest peak. At the same time, he warns of a need to build stars to satisfy the loyalty of R&B buyers, rather than merely producing individual record hits.

"Stanley Gortikov, President of Capitol Records, Inc., has involved himself at every level of the creative and marketing processes, encouraging our concerted efforts to actively pursue the R&B market with greater thrust and empathy," he remarked.

"Obviously, you can't sell a million records to any single ethnic group, but typical of our efforts was that exerted for Cannonball Adderley's 'Country Preacher' LP, proving that we can re-establish an artist who sells in excess of 100,000 units.

"Our direct thrust involved going directly to one-stops in the black community. Once started, we then let the message carry itself. The album has already sold in excess of 150,000.

Citing another example, Lavong continued, "Nancy Wilson is another example. Long a strong contributor to the Capitol catalog, we cut her in a more contemporary vein with Gamble and Huff, a more modern bag, and she rose higher on the charts. Her current album, 'Now I'm a Woman,' is in the R&B Top 10.

'Tremendous Influence'

"Yet most of contemporary music reflects a tremendous R&B, black influence. The black influence is rapidly assimilated into the culture and embraced by young people. Television commercials already use phrases like 'Right On!' It is that influence which enjoys the greatest acceptance and response by the general public. It can be measured also in the exposure now afforded by stations like WABC and WLS.

"With the possible exception of the Country & Western market, the only constant in the record industry is black or black-influenced product. That constant is founded upon a solid and loyal core of black buyers. Black records sold during the Depression. During the depths of the present Reces-

sion, at least 40% of the charts were represented by black product. When the pinch is felt, the average white record buyer buys less. It is argued that the black buyer, more likely in a relatively constant state of economic depression, continues to buy at the same rate."

Lavong observed, "Black acts don't reach the level of acceptance immediately, won't sell a million coming out of the box, but build a following which is more loyal than any to be found in the music business. More white acts strike it rich and disappear. Black stars enjoy phenomenal longevity, are sustained perhaps twice as long. Aretha Franklin has been selling big for a decade, probably totaling more aggregate sales on Columbia and Atlantic than Barbra Streisand. Wilson Pickett's been going for at least eight. Ray Charles surpasses their records. Nancy Wilson, Lou Rawls and Cannonball are continuing strengths among the Capitol roster, each regularly revitalized and growing beyond their constant base of appeal. The loyalty accorded these stars is analogous to that accorded favorite black products as well."

He continued, "The industry today too often seems intent on the single record hit, rather than the far-sighted investment in new stars to draw upon the available loyalty within the market. For that reason, we continue to direct our efforts toward sustaining the stars I have mentioned, while bringing along newer talents like Billy Preston and adding new stars like Junior Parker.

'Strong Black Basis'

"Companies like Atlantic, Motown and Chess were built upon that strong black basis, growing as they broadened their base of appeal and representation."

Noting that Capitol acts such as Grand Funk Railroad and George Harrison are represented on the country's soul charts, Lavong opined that their inclusion does not reflect any loosening of play lists on R&B stations, but merely reflects the varied and inclusive tastes of the market.

"Remember that Charlie Barnett and his band were one of the biggest and most popular acts at the Apollo during the big band era. I seem to recall that 'Abbey Road' and other

(Continued on page 22)

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Specialty Records And The Blues Resurgence

By BARRET HANSEN
(DR. DEMENTO)

Director, Product
Development, Specialty Records

■ As one of the very few independent R&B record labels of the 1950s that is still in business under its original ownership, Specialty Records has seen a dramatic succession of changes in the public's appetite for blues.

Today's massive revival of interest in the music has not only encouraged Specialty to reissue many of its great blues hits of the past, but has also inspired a search through the label's archives for many blues cuts that may have been considered too "primitive" (i.e., too funky) for release at the time they were originally recorded.

So, along with compiling LPs containing the greatest original hits by Guitar Slim, Percy Mayfield and Clifton Chenier (not to mention Little Richard and Don & Dewey), I have had the thoroughly pleasant task of combing Specialty's vaults for more of the real "down-home" thing. Many truly magnificent cuts have turned up that were never issued before in any form—not even on 78 RPM. Quite a few of these have found their way onto Specialty LPs already, such as Frankie Lee Sims' "Lucy Mae Blues" album and our Clifton Chenier collection, "Bayou Blues." Scheduled for future LPs are long-lost recordings by such legendary figures as Lightnin' Hopkins, Smokey Hogg, Country Jim Bledsoe, Pete McKinley, Mercy Dee, Clarence London and Pinebluff Pete.

Among Best-Sellers

Best-sellers so far in our blues series are two John Lee Hooker albums, "Goin' Down Highway 51" and "Alone," both recorded in Detroit in the prime of John Lee's career, and the original Guitar Slim's "The Things That I Used to Do." Each of these contains many previously unavailable sides.

Of course, today's blues market is very different from the one that established Specialty as a major factor in the R&B business as early as 1946. In putting together my first project for Specialty, a two-volume annotated history of R&B called "This Is How It All Began," I learned some interesting things about these changes. Of course, the market for blues in

the 1940s was almost exclusively among black people. At that time, the people's taste was actually changing away from the funkier forms of blues. Much more in favor was the sophisticated, jazz-tinged sound of such Specialty artists as Roy Milton, Joe Liggins, Jimmy Liggins and Percy Mayfield.

As we went into the 1950s the pendulum swung back toward funk. It was a decidedly funky sound that produced the most successful blues single Specialty ever put out—"Lawdy Miss Clawdy" by Lloyd Price, the Number 1 R&B record of 1952 on all charts.

Brought White Audience

"Lawdy Miss Clawdy" also brought a hint of something totally unforeseen—a white audience for pure black sounds. Later on in the 1950s, the giants of rock 'n' roll, Little Richard and Larry Williams (both of whom recorded some very bluesy things along the way), introduced millions more white listeners to authentic R&B. (You can read a much more detailed account of Specialty's contribution to the 1940s and 1950s in the liner notes of "This Is How It All Began").

With the Great Folk Revival of the early 1960s, white listeners became increasingly interested in the more basic and traditional styles of blues. Artists like John Lee Hooker, Lightnin' Hopkins and Bukka White, most of them all forgotten by their original black audiences, attracted new and devoted fans throughout the world, on records and in live performance. The appearance of several English and American groups who used basic blues as a source for top-of-the-charts electric rock music turned the rush for the roots into a stampede.

Now that blues has taken its place as one of the most basic elements in all today's pop music, collectors are lining up to buy the *originals*, just as an earlier generation used to snap up reissues of vintage sides by Louis Armstrong and Bix Beiderbecke. Specialty's blues reissues (along with our closely allied program of gospel LPs featuring Sam Cooke, the Swan Silvertones and the like), are making a lot of people happy, and I'm proud to be doing my part in finding this great music a new home.

Janus' Soul Side

■ With an artist roster that includes Cissy Houston, Funkadelic, Johnny Nash and the Detroit Emeralds, Janus Records and its Westbound label are firmly entrenched in the soul music field. It was an inevitable direction for the young company, considering the backgrounds of its top executives.

Janus President Marv Schlachter was formerly Executive Vice President of Scepter Records, where he worked with Dionne Warwick and the Shirelles. Janus General Manager Nick Albarano and National Promotion Director Fred Frank worked at Epic together, Frank as National Promotion Manager and Albarano as National Sales Manager, when Epic was hot with Sly & the Family Stone, Major Lance, Walter Jackson, the Vibrations and other soul artists. Al Riley, R&B Promotion Director, came to Janus after six years with Liberty, Blue Note, Minit and Solid State Records.

During their first year, Janus placed 11 singles and seven albums on the charts. Three were singles and two of the LPs were soul records.

Funkadelic made an impressive showing with both their albums, "Funkadelic" and "Free Your Mind and Your Ass Will Follow," and their "I Got a Thing" and "I Wanna Know If It's Good To You" singles. The Detroit Emeralds, a popular Detroit group, placed with "I Can't See Myself Doing Without You."

Signed Cissy

Several months ago, Janus acquired an LP master by Cissy Houston which was originally cut for the Commonwealth United label. Based on favorable sales and airplay response to the LP and a single on Janus, Schlachter signed the former lead singer in the Sweet Inspirations to an exclusive, long-term recording contract.

Cissy Houston has arranged, performed on, or acted as musical consultant on over 300 single records to date, backing such artists as Aretha Franklin, Elvis Presley, Shelley Manne, Dusty Springfield, Dionne Warwick (who just happens to be her niece), Connie Francis, Bobbie Gentry, Leslie Uggams and Wilson Pickett, among others. Last year, while appearing with Elvis Presley at the International Hotel in Las Vegas, Cissy decided to strike out on her own as a soloist. Since that time she has made several appearances on the "Tonight" show and be-

came a popular guest on a host of other TV talk and variety programs.

Nash Joins Label

Janus recently signed actor/singer/composer/producer Johnny Nash. Nash, who has headlined in most of the major niteries in the United States, Europe and South America, has starred in two motion pictures, written several hit songs and produced and recorded for his own label, Jad Records. Nash has had many hits, including "Hold Me Tight," "You Got Soul" and "Cupid." He produced his first Janus single, "Falling in and out of Love," and is currently recording an album.

Currently, Janus reports activity on Cissy Houston's "Be My Baby," "Do Me Right" by the Detroit Emeralds, "Rhythm Changes" by the Fabulous Counts and "Sex Plot" by Bobby Franklin's Insanity. The Whispers, who recently hit with "There's a Love for Everyone," will be following it with "Your Love Is So Doggone Good." Posse, a young group who've toured with the Temptations, created some excitement with their first release, "Are You Ready," and they'll have a new release soon.

From its inception, Janus has been operated as a total label, with product ranging from progressive music to Top 40 to country. Soul sounds have contributed to the young company's steady growth. As Janus continues its hitmaking ways, soul music will play a major role.

Grayson Busy Blues Specialist

■ LOS ANGELES—Milt Grayson, independent producer/arranger/composer/publisher, has had 14 records on the charts.

Grayson, who currently has a hit via Z. Z. Hill's "Don't Make Me Pay for His Mistakes," has been associated with the A&M, Columbia, Jewel, ABC, Warner Brothers, Mercury and Atlantic labels.

He has participated in more than 200 recordings involving such acts as B. B. King, Watts 103rd Street Band, Roy Brown, Jimmy Holiday, Bobby Womack, Mary Wells, Sam Cooke, the Blossoms, Ted Taylor, Little Johnny Taylor, Rosey Grier and Clay Hammond.

Grayson's firm is based 820 W. 56th St. here.



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Sire & Blue Horizon Plan Big on Blues Scene

■ Sire and Blue Horizon Records are readying an impressive blues release which includes both new artists and veterans of the blues scene. Mike and Richard Vernon's Blue Horizon label is distributed by Polydor, as is Richard Gottehrer and Seymour Stein's Sire Records.

Climax, formerly Climax Chicago Blues Band, is a blues-oriented British group which has had two successful previous albums. Their first release through the new Sire-Polydor arrangement will come in March. A single, "Reap What I've Sowed," will be issued shortly and is to be included on the album. Other Sire artists with a blues background include Paul Geremiah and Pigmeat (formerly Pigmeat Blues Band) featuring Ian Buchanan. The group is working on a country blues album presenting the songs of Jimmy Rogers with the help of several dixieland stars.

The Sire catalogue includes two noteworthy compendiums, "Memphis Country Blues Festival 1968" and "Stars of the 1969-70 Memphis Country Blues Festival," plus an album featuring Champion Jack Dupree with Mickey Baker.

Storeyville Deal

Blue Horizon has recently completed a deal with the Storeyville label of Denmark for exclusive distribution of that label's catalogue in the U. S. and Canada. Many blues greats recorded for the label when they appeared in Denmark over the years which gives Blue Horizon access to much unreleased material on such artists as Otis Spann and Memphis Slim. Mike Vernon also has produced an album of five veteran Louisiana blues artists (Silas Hogan, Whispering Smith, Clarence Edwards, Arthur Kelley and Henry Gray) for Nashboro's Excello label. The album, titled "Swamp Blues," is a two-record set. "12 db's," a new album by Duster Bennett, has already been released in Britain and will be issued here shortly.

In another acquisition, Sire has picked up the rights to product released on Chicago's legendary Cobra label. The Cobra sides, as well as catalogue tracks and lease deals from European labels, will provide the basis for a projected 15-volume double album series featuring two great blues artists each. The series, expected later this year, will retail for

\$5.98 will include discographies on each artist and uniform packaging. Among the artists slated to be represented are Furry Lewis, Joe Callicot, Mississippi Fred McDowell, Johnny Shines, Otis Spann, Sunnyland Slim and Magic Sam. A composite collection, "How Blue Can You Get," is also slated for release.

"Blues Jam in Chicago," featuring Fleetwood Mac with Otis Spann and Big Walter Horton, was issued in two separate volumes last year by Blue Horizon. The two albums will soon be available in a \$5.98 list two-record set. Other Blue Horizon activity centers about Chicken Shack which has reformed around guitarist Stan Webb, Bacon Fat, an American group featuring Rod Piazza, will have a second album this year as will England's Jelly Bread.

Gottehrer is acutely aware of the problems in marketing and merchandising blues product. He contended, "No one company is interested in developing a market for the blues. There's a definite market for 20,000 albums on a blues artist—if you reach for it." To get to this market Sire and Blue Horizon are making special efforts to reach colleges, head shops and specialty shops, as normal racks and distribution channels have proven to be, to a large extent, unsatisfactory in reaching the blues market, labels feel.

A specialty distribution service one stop and mail order operation for blues and other specialty records will be part of the Sire/Blue Horizon operation when the companies' new building on West 47 Street in Manhattan is completed. Blue Horizon runs a blues record shop in London, giving the American operation access to imports.

Tangerine Product

■ HOLLYWOOD — Tangerine Record Corp. head Ron Graninger announces release of a new album and single by the Ray Charles-owned Los Angeles diskery.

The LP is "Hepetito" by Brazil's Paulo Mauro, first product to be released by Tangerine under new reciprocal catalogue deal with Brazil's Equipe label. The new single is "Don't Change on Me" b/w "Sweet Memories," follow-up sides to Ray Charles' chart-climber "If You Were Mine" from his "Love Country Style" album.

Blue Thumb & the Blues

By PETE STUART

■ Since its 1968 inception, Blue Thumb Records has put out some 26 albums. Of these, more than half have been blues or blues-based records.

This all corresponds with the tastes of the label's President, Bob Krasnow, who commented: "My whole musical background is working with blues people . . . it's my first love. When I was at King Records, that was basically what we used to call a "race label." We were about 70% blues. After five years there, it was kind of inbred. As a kid, that's all I ever bought—blues."

Krasnow's inherent enthusiasm is echoed in the uniformly excellent reviews the company's blues packages have received. "Memphis Swamp Jam," a double-album anthology taken from performers at the 1968 Memphis Blues Festival, received a citation from the Library of Congress, commending it as one of the finest blues packages ever released. Similar praise from a variety of sources has greeted the recently released "Buddy & the Juniors" album, which featured a subdued studio jam session involving blues greats Buddy Guy, Junior Wells, and Junior Mance.

Musical Heritage

According to Krasnow: "Blues is the musical heritage of America, and we record it to put it in its proper position as history so there'll be documentation of it. I think five years from now, a lot of the albums that Blue Thumb has put out will still be looked upon as good pieces of American history.

"Granted, its sales potential is limited, but it's something that if it's done well, it's a beautiful thing to possess.

"Unfortunately, people keep talking in terms of 'Does it have a bullet? Is it on the charts?' I think the hardest thing to accept when you go into making music like this is don't over-react. If it's not on the charts, it has nothing to do with diminishing the quality of the product. If you want to make chart records, don't make blues records . . . They're not tailored for the charts."

Among Blues Releases . . .

Among Blue Thumb's blues releases were: the aforementioned "Memphis Swamp Jam," which was produced jointly with Arhoolie's Chris Strachwitz; the initial Albert Collins

album, "Truckin'," a much sought-after collector's item re-release of a record that had been cut out of another company's catalogue some four years before (Krasnow: "It was the beginning of Albert Collins. He did some of the best guitar work he's ever done on that album. But we didn't put it out because we thought it would make a lot of money . . . it wouldn't have, because it was already out. But we thought it would be good to make it available again, to preserve it"); three albums by the British-based Aynsley Dunbar Retaliation, one of England's most respected white blues groups; two blues albums

(Continued on page 53)

Capitol Story

(Continued from page 20)

Beatles albums showed the same strength in R&B that they had elsewhere. It's true many R&B stations play Rare Earth and perhaps 50-40% are playing the Osmond Brothers on the basis of their sound alone, but just as many vociferously refuse to play them *because* the sound so clearly echoes that of the Jackson Five. But the R&B buying public is as varied and unstratified as are the listeners of R&B radio outlets."

Solid Injection

A solid injection into the Capitol R&B thrust has been the production deals made with Detroit's Invictus label, formed by the smash songwriting team of Eddie Holland, Jr., Lamont Dozier and Brian Holland. Capitol-distributed Invictus hits have included Freda Payne and The Chairmen of the Board. Capitol also distributes Rick Hall's Fame label out of Muscle Shoals, Ala., which has contributed Candi Staton, the Fame Gang, George Jackson III and James Govan to the charts. Hall has also produced other R&B and rock acts independently for Capitol.

Lavong joined Capitol in July of 1969, coming from the post as Program Music and Community Affairs Director for New York's WWRL radio station. Previously, Lavong served as account executive for WPHL in Philadelphia and as producer of the Georgie Woods television show. A graduate of Philadelphia's Temple University, Lavong has been associated with the music business for 15 years primarily as an on the air radio personality.

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THE ALBUM CHART

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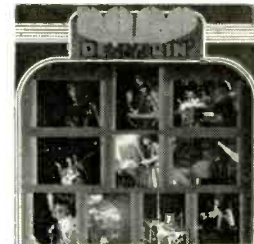
1	2	ALL THINGS MUST PASS GEORGE HARRISON Apple 639	10
2	1	JESUS CHRIST SUPERSTAR /Decca DXSA 7206	14
3	4	PENDULUM CREEDENCE CLEARWATER REVIVAL/Fantasy 8410	8
4	3	JOHN LENNON/PLASTIC ONO BAND /Apple SW 3372	8
5	7	ELTON JOHN /Uni 73090	26
6	9	TUMBLEWEED CONNECTION ELTON JOHN/Uni 73096	4
7	5	ABRAXAS SANTANA/Columbia KC 30130	20
8	6	THE PARTRIDGE FAMILY ALBUM /Bell B 6050	22
9	12	LOVE STORY ORIGINAL SOUNDTRACK /Paramount PAS 6002	5
10	10	GREATEST HITS SLY & FAMILY STONE /Epic KE 30325	19
11	11	GRAND FUNK LIVE GRAND FUNK RAILROAD /Capitol SWBB 633	12
12	8	WORST OF JEFFERSON AIRPLANE /RCA LSP 4459	11
13	13	WHALES AND NIGHTINGALES JUDY COLLINS/Elektra EKS 75010	12
14	14	WATT TEN YEARS AFTER /Deram XDES 50088 (London)	9
15	31	CHICAGO III /Columbia C2 30110	3
16	25	PEARL JANIS JOPLIN /Columbia KC 30322	3
17	17	CLOSE TO YOU CARPENTERS /A&M SP 4271	22
18	34	ELVIS COUNTRY ELVIS PRESLEY /RCA LSP 4460	3
19	19	PORTRAIT 5TH DIMENSION /Bell 6045	9
20	15	STEPHEN STILLS /Atlantic SD/7202	12
21	23	SWEET BABY JAMES JAMES TAYLOR /Warner Brothers 1483	49
22	16	LED ZEPPELIN III /Atlantic SD 7201	16
23	18	TO BE CONTINUED ISAAC HAYES /Enterprise ENS 1010 (Stax)	11
24	20	EMITT RHODES /Dunhill DS 50089	10
25	82	ONE BAD APPLE OSMONDS /MGM 4724	2
26	26	TAP ROOT MANUSCRIPT NEIL DIAMOND /Uni 73092	13
27	27	CANDIDA DAWN /Bell 6052	7
28	41	BLOODROCK 2 /Capitol SKAO 491	14
29	37	IT'S IMPOSSIBLE PERRY COMO /RCA LSP 4437	4
30	28	VERY DIONNE DIONNE WARWICK /Scepter SPS 587	38
31	43	WHAT ABOUT ME QUICKSILVER MESSENGER SERVICE / Capitol SMAS 630	3
32	38	ROSE GARDEN LYNN ANDERSON /Columbia C 40311	4
33	36	CURTIS CURTIS MAYFIELD /Curtom CRS 8005 (Buddah)	23
34	21	NATURALLY THREE DOG NIGHT /Dunhill DSX 50088	10
35	22	BLOWS AGAINST THE EMPIRE PAUL KANTNER /RCA LSP 4459	10
36	60	2 YEARS ON BEE GEES /Atco SD 33-353	4
37	24	LOLA VERSUS POWERMAN & THE MONEYGOROUND, PART 1 KINKS/Reprise RS 4623	9
38	51	IF YOU COULD READ MY MIND GORDON LIGHTFOOT / Reprise 6392	5
39	30	BLACK SABBATH /Warner Brothers 1893	17
40	32	CHICAGO /Columbia C2 30110	53
41	58	NANTUCKET SLEIGHRIDE MOUNTAIN /Windfall 5500 (Bell)	3
42	29	AMERICAN BEAUTY GRATEFUL DEAD /Warner Brothers 1483	11
43	33	AFTER THE GOLD RUSH NEIL YOUNG /Reprise RS 6383	22
44	59	JAMES TAYLOR AND THE ORIGINAL FLYING MACHINE / Euphoria EST-2	5
45	35	CHRISTMAS AND THE BEADS OF SWEAT LAURA NYRO / Columbia KC 30259	7
46	39	NEW MORNING BOB DYLAN /Columbia KC 30290	15
47	40	VAN MORRISON/HIS BAND AND THE STREET CHOIR / Warner Brothers W 1884	10
48	42	DOORS 13 /Elektra EKS 74079	9
49	45	THIRD ALBUM JACKSON 5 /Motown MS 718	20



50	44	FOR THE GOOD TIMES RAY PRICE /Columbia C 30106	15
51	57	WOODSTOCK SOUNDTRACK /Cotillion SD 3-500 (Atlantic)	38
52	46	TOMMY THE WHO /Decca DL SXSX	69
53	47	STEPPENWOLF 7 /Dunhill DSX 50090 (ABC)	14
54	48	THAT'S THE WAY IT IS ELVIS PRESLEY /RCA LSP 4445	11
55	49	LAYLA DEREK & THE DOMINOS /Atco SD 2-704	13
56	50	CLOSER TO HOME GRAND FUNK RAILROAD /Capitol SKAO 471	33
57	52	NO DICE BADFINGER /Apple ST 3367	11
58	53	WE GOT TO LIVE TOGETHER BUDDY MILES /Mercury SR 61313	13
59	71	EVERYTHING'S GOOD ABOUT YOU LETTERMEN /Capitol ST 634	4
60	55	WITH LOVE, BOBBY BOBBY SHERMAN /Metromedia KMD 1032	18
61	56	EVERYTHING IS EVERYTHING DIANA ROSS /Motown/MS 718	12
62	61	JAMES TAYLOR /Apple 3352	16
63	63	NOW I'M A WOMAN NANCY WILSON /Capitol ST 541	11
64	62	WASHINGTON COUNTY ARLO GUTHRIE /Reprise RS 6411	16
65	65	ATOM HEART MOTHER PINK FLOYD /Harvest SKAO 382 (Capitol)	13
66	64	COSMO'S FACTORY CREEDENCE CLEARWATER REVIVAL Fantasy 84200	29
67	68	UNCLE CHARLIE AND HIS DOG TEDDY NITTY GRITTY DIRT BAND Liberty LST 7642	10
68	54	I WHO HAVE NOTHING TOM JONES /Parrot XPAS 71039 (London)	15
69	67	IDLEWILD SOUTH ALLMAN BROTHERS BAND /Atco SD 33-342	16
70	76	THEME FROM LOVE STORY HENRY MANCINI /RCA LSP 4466	3
71	77	SISYPHUS COLD BLOOD /San Francisco SD 205 (Atlantic)	2
72	95	TEA FOR THE TILLERMAN CAT STEVENS /A&M SP 4280	2
73	79	I THINK, THEREFORE I AM R. DEAN TAYLOR /Rare Earth RS 552	4

CHARTMAKER OF THE WEEK

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75	75	MOST OF ALL B. J. THOMAS /Scepter SPS 586	6
76	80	CHICAGO TRANSIT AUTHORITY /Columbia GP 8	4
77	66	NEW WAYS BUT LOVE STAYS SUPREMES /Motown MS 720	18
78	81	WRONG END OF THE RAINBOW TOM RUSH /Columbia C 30402	6
79	101	BUTTERFIELD BLUES BAND LIVE /Elektra 7S-2001	1
80	106	TWELVE DREAMS OF DR. SARDONICUS SPIRIT /Epic E 30267	1
81	69	THE JOHNNY CASH SHOW /Columbia KC 30100	13
82	83	SHARE THE LAND GUESS WHO /RCA LSP 4460	18
83	70	THE BLACK MAN'S BURDON ERIC BURDON & WAR /MGM SE4710-2	7
84	72	A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD MERLE HAGGARD/Capitol ST 638	6
85	73	FLIP WILSON SHOW LITTLE DAVID /LD 2000	5
86	85	INDIANOLA MISSISSIPPI SEEDS B. B. KING /ABC 713	16
87	91	NEIL DIAMOND GOLD /Uni 73084	22
88	92	WORKIN' TOGETHER IKE & TINA TURNER /Liberty	12
89	94	JOHN BARLEYCORN MUST DIE TRAFFIC /United Artists UAS 5504	32
90	104	SUPER BAD JAMES BROWN /King KS 11277	1
91	74	A QUESTION OF BALANCE MOODY BLUES Threshold THS 3 (London)	23
92	113	SEATRAN /Capitol 659	1
93	78	JOE COCKER MAD DOGS AND ENGLISHMEN /A&M SP 6002	24
94	97	TEMPTATION'S GREATEST HITS, VOL. 2 /Gordy GS 954 (Motown)	20
95	123	EMERSON, LAKE & PALMER /Cotillion SD 9040 (Atlantic)	1
96	98	SNOWBIRD ANNE MURRAY /Capitol ST 579	19
97	93	THE SESAME STREET BOOK AND RECORD ORIGINAL SOUNDTRACK/Columbia C 30402	32
98	131	SPACESHIP EARTH SUGARLOAF /Liberty LST 11010	1
99	96	UNTITLED BYRDS /Columbia G 30127	17
100	89	GET UP JAMES BROWN /King 7-115	19

Robinson Reactivates Legendary Fury Blues Label

■ The man who gave the world "Kansas City" by Wilbert Harrison, "The Sky Is Crying" by Elmore James and "There Is Something on Your Mind" by Bobby Marchand is at it again.

Veteran blues producer Bobby Robinson is reactivating his legendary Fury label with an impressive album release to come. Artists solidly into the blues who will be represented on Fury include Elmore James, Charles Walker, Sam Meyers, Billy Davis and Sonny Moore.

This time around, Robinson will be concentrating on albums instead of singles as he feels the market for blues has changed over the years. His first album release is scheduled for March which is his lucky month—the month he released Wilbert Harrison's "Kansas City."

He has already released three albums in Europe through Blue Horizon. Artists include Elmore James (previously unreleased material), Arthur "Big Boy" Crudup and Larry Johnson. All three will be issued here on Fury. Robinson is also planning to release future product in Europe on the Fury label itself. In addition, Robinson also does independent production for artists on labels other than his own.

Robinson's view of today's blues scene was optimistic: "Many people who were not aware of the blues now are. B. B. King and other big blues artists have awakened a new segment of the public to blues and there's still that old blues audience which. You don't hear much about them because new product is hard to get exposed but I feel that once you dig the real blues you never change—it's just too basic."

Live Ones



Scene above took place at New York's Media Sound recently when Avco Embassy Records hosted a party to introduce its new LP, "Gershwin: Alive and Well and Underground," performed by Gershwin Kingsley and Leonid Hambro. From left: Michael Goldstein, producer; Hugo and Luigi, label execs who hosted the presentation; and Kingsley.

The Blues is Back But Who's Got 'Em?

By JOHNNY OTIS
Epic Records Artist

■ The blues has been around for over 100 years, the music historians tell us.

Before that there were tribal chants, work songs and religious tunes. These led to the classic blues structure as we know it today. While the blues is the foundation from which jazz and all related rock forms evolved, it has only recently become popular with the general record-buying public. In the past few years, white singers and musicians have re-discovered, recorded and performed black country blues and urban Rhythm and Blues songs. This has been a major factor in the emergence of blues as an important pop commodity. Certainly this has helped many of the black originators get a degree of recognition and employment but a question remains.

Is It a Boon?

The question is: Is the Current Popularity of the Blues a Boon to the Black Inventors? As in the case of B. B. King's well-deserved success. Or, is B. B. the Exception and the Whole Thing Just Another Rip-Off of Blacks by Whites? In

Blue Thumb and the Blues

(Continued from page 22)

by Ike and Tina Turner (Krasnow: "I had been involved with Ike and Tina for so long. I knew that they knew how to sing the blues. All of the white musicians were doing the blues. I thought it would have been nice for somebody who was steeped in tradition to do it. I think that Ike was one of the most knowledgeable guys in the business concerning the blues. He chased Howlin' Wolf around the block three times because he gave Wolf \$200 to do a session and Wolf went out and got drunk with it. He recorded B. B. King 15 years ago. So I thought it would be nice to get Ike to do a blues thing . . . which I had to beg him to do. We cut the first album, 'Outta Season', in one night. It cost a total of about \$2000 and everybody really had a good time. But with both albums, it was just a case of bringing Ike and Tina back to a music that they might have forgotten. I wouldn't have wanted them to do it as a steady diet. But I thought both albums were important"); a re-packaged Arhoolie collec-

tion also is the artistic validity of white blues performers.

Pro and Con

Bob Hite, singer with the popular Canned Heat group, defensively attacks as nonsense the notion that whites are unable to *really* sing the blues. Muddy Waters, on the other hand, while being generous to the white blues performers, points out that they didn't go to the black Baptist church as he did and therefore lack one of the main cultural ingredients that combine to make a true bluesman. Bandleader Preston Love puts it this way: "A million record sales a bluesman doesn't make."

The fact is that whites can imitate the songs, sounds and inflections of black blues artists but they can't *create* the blues. The blues or Rhythm and Blues, like jazz and gospel music, is a product of the black community. It grows out of the black experience in America. None of this would be more than an interesting social phenomenon were it not for the pattern of racism that blankets the music industry (as it does all areas of American life) and pushes the black inventors

to the sidelines while an army of white imitators reap the lion's share of the money and glory.

Less Likely To Complain In Early Days

Back in the days of early jazz, swing and rock and roll, black artists were less likely to complain publicly about the fact that whites were crowned "Kings" of these styles (Paul Whiteman, Benny Goodman and Elvis Presley), while the true innovators (Louis Armstrong, Count Basie, Duke Ellington, Jimmie Lunceford, Little Richard, Fats Domino and Chuck Berry) were reduced to secondary status. Today the climate has changed and black blues artists are just as likely to express themselves out loud as any other member of the black community.

'You Can Quote Me'

Little Esther told me: "Of course, the blues originated with us but whites just took it over like they've done all our music . . . and you can quote me!"

Big Joe Turner philosophized: "Well, baby, it's a rough deal but maybe things'll get better. It'd be nice to get a little piece of the action."

Eddie "Cleanhead" Vinson, who typified the attitude of most of the black bluesmen I talked to prior to writing this article, stated: "Hell, don't ask me to be too happy about the blues coming back. Might be different if we got some rewards for what we created, but we just get the crumbs!"

'Not the Same'

It is true that many black blues artists borrowed strongly from other black stylists . . . Little Esther Phillips from Dinah Washington, Johnny Shines from Robert Johnson, Ray Charles and Amos Milburn from Charles Brown . . . but as leading music writer Ralph Gleason wrote in a recent Rolling Stone article, "It's not the same thing."

We all wonder where the blues is going. My hope would be that the blues keeps getting bigger and stronger and that the culture of America and the world be further enriched thereby. And that the great black creative artists who breathe life into the blues be fairly rewarded spiritually and financially for their contributions to the art.

'Over-exposure Incredible'

"I think the over-exposure today has been incredible. It can't really hurt the blues, because its historical value will always live on. But people tire of it. They tire of the 12-bar blues—they can't help it. It's relevancy is changing. With society moving at such a fast pace today, it's not really that relevant to the society we're living in. So trying to make hit blues records is totally irrelevant.

"But as long as people are recording truly ethnic, root blues, it'll always be important. That should never be stopped. You have an obligation to the music industry to do certain things . . . one is to capture the musical history of America.

"I think the blues will live forever."

B. B. King, The Timeless Man

■ B. B. King is a man who has transcended three decades of music. He has played and sung what he has known and felt best. He has only known one way in which to express what he feels. The blues. If all the music ever written were filtered through his being, it is likely that it would still come out pure, simple, life-aching blues.

He has played the same music for over a quarter of a century. Where has he gotten the courage and dedication to play the sound that never seems to die? The sound that has been buried beneath an avalanche of popular music that changes almost monthly? The sound that has been shunned by some and scorned by others? Can a mother deny her own child? This is the answer.

As long as there are people—a man beating his chest and chanting a song of sorrow or a chick doing her man wrong—the blues will be with us. And B. B. King will be the voice of the people as long as he lives.

Does he believe in the blues? Does he enjoy playing the blues? Can he play and enjoy other forms of music? Surely. But above all, B. B. King is the blues. So when he plays and sings, out comes the same age old, deep feeling, gutsy, human soulful sound. A true sound. A sound of the people. One man's opinion? No. His appeal is heard by critics and listeners and all feel the same thing and express it in different words:

"With a single devastating guitar arpeggio or one mordant slice of lyrical blues life, he can wipe out an audience."

—Leonard Feather,
Melody Maker

"Passing from grim humor to heart-bracing indignation, he rises finally on a bass that rolls like destiny to a furious exultancy in suffering that is almost joy."

—Albert Goldman, Life

"This stalwart brother who stood beneath the glimmering spotlight unpretentiously sang from his heart about the misery and sadness he had known throughout the years. In his passionate voice, it seemed as though the sadness of a people was expressed with communicative sensitivity."

—Earl Calloway,
Daily Defender

"Somehow through the music of B. B. King, it seems that one has been able to push

through the tawdry glitter, the faked feelings and artificiality of it all and to move into another dimension where it is possible to reach down and to touch the very core of life." —Phyl Garland,

"The Sound of Soul"

Other quotes read much the same way and, more importantly, express much the same feelings.

And what does B. B. King say? You've probably read it before because he feels one way. He states it simply and sincerely, "I like the audiences that we get to know. I love to play to people, not to black people, but to people and I hope we can get more people together with love."

Looking Inside

Human emotions are universal as we are all brothers and sisters. We are fortunate to be able to listen to B. B. King who makes us look inside ourselves and rejoice or cry. Most of all, he lets us know just how it is.

Perhaps it is best summed up by a young lad, David Schultz, of Englewood High School in Chicago, who interviewed B. B. King and had this to say: "I can honestly say I love B. B. King for the man he is, off and on stage. He is an honest, tender, warm guy who loves people and preaches love to people. He doesn't make you seem small being around him. He enjoys people and his profession. Being inside B. B. King is like having love wrapped around you. God bless you B. B. King."

Corny and sentimental? Perhaps to some. But the people who know him will just nod and say, amen.

B. B. King is not an anachronism, but a Timeless Man who is the embodiment of a musical language that will probably live until the end of human relationships.

Bob Hamilton

(Continued from page 28)

come out of this room would be unequalled since 1776.

We must end the lies, the promoting and playing of records, commercials and ad libs based on a money trip. We must truthfully join together ourselves before we can join anything else together. We must communicate truthfully with each other before we can truthfully communicate with anyone else. We have to love ourselves in order to love anyone else. We must end the pecking order. We are the communicators.

Gentlemen, I thank you for your patience, your attention and for letting me be myself. I love you.

This industry is my home. I would protect my home with my life.

Record Plant Goes Quad

By DAVE FINKLE

■ NEW YORK — The Record Plant has decided that quadraphonic sound is a definite thing of the future, so the recording operation is currently putting something like \$65,000 into re-designing two of its local studios to accommodate quadraphonic recording.

To discuss the evolution, Record World dropped around to see Christopher Stone, who with Gary Kellgren and Tom Wilson, heads the plant.

Stone explained, and indeed conducted a tour to back himself up, that one of the local studios had already been completed and that the second and larger studio is being worked on intensely with a first-of-the-month opening date planned. When work is completed on this side of the continent, Stone expects to get right to work overhauling his L. A. studios.

To deal with the technical complications of quadraphonic sound, Stone is having all of the studios designed by Tom Hidley, whom he describes as a "genius" acoustician. The studios, all oddly shaped (and able to record for stereo simultaneously at very little extra cost), have ceilings like flights of stairs to bounce sound back.

Hidley set the studios up in order to maximize sound separation while keeping members of a group in as open an area as possible. "Separation and mix-down is the name of the game," he said.

The walls are panelled with something Hidley turned up called wattled wood, that gives the studios the look of a lodge. Stone said that this type decor is essential for the younger recording artists, at least, and that is "the feel of home. The young groups, like to feel that the place is theirs where they arrive. They like to feel at home," he said. "That is why when a group comes in to record at night, I usually stay

around to greet them, but then I leave and let them take over the place."

So far, there has been little call from companies to secure the completed quadraphonic studio, and Stone explains it in three ways: 1) the studio is new and not that many tradesters know of its existence as yet; 2) in general, recording has been in a January hiatus; and 3) quadraphonic will take a while to catch on.

'Better to Be Early'

"They told us we were too early with a 16-track studio—about two years early," Stone said. "But it's better to be early, I think."

Stone expects that quadraphonic sound will catch on in much the same way that stereo did, and that the equipment manufacturers rather than the record manufacturers will be the ones to let the consumer know what's going on.

Stone noted that the Record Plant has been, in addition to recording, getting into the record studio building business—something neither he nor his partners had planned, but that seems to be working out nicely. The Motown people, for instance, have been using the Record Plant West Coast facilities, but now want to have their own studios. So the Record Plant will build the studio with the understanding that overflow recording will go to Record Plant.

John Single Here

■ "The Man from Nazareth," English hit single by John, has been acquired for America by Cotillion Records.

Ultra-Sonic To New Facilities

■ HEMPSTEAD, N. Y.—Ultra-Sonic Recording Studios, Inc., has moved into its new sixteen-track facilities.

Two years in the research, design and construction, the complex encompasses 10,000 square feet consisting of three studios, dubbing and cutting rooms and expanded administrative facilities. Edwards and Malone A.I.A. and James Thomas Pepper A.I.A. were in charge of design.

The new facilities are located at 100 North Franklin St., Hempstead, New York. Personal inspection of facilities is invited.

Paul Butterfield Talks the Blues

By BRUCE HARRIS

Director of Advertising PR,
Elektra Records

Paul Butterfield. The very name has become synonymous with the blues. Or even more accurately, with that unique brand of Butterfield music that is blues and rock and folk and jazz all in one.

It is primarily because of Butterfield and the dynamic and ever-changing Butterfield Blues Band that the blues is no longer thought of as merely an esoteric, ethnic music, but has come to be understood as a universal form of expression. As the world-famous pop music critic Al Aronowitz wrote of them in the *New York Times*: "They come on like a gang of Mexican bandits taking over a village in a cloud of victory dust with their instruments swinging jauntily in the style of trigger-happy badmen, while they walk around the bandstand re-arranging the microphones and amplifiers with all the care of someone kicking dogs out of the way. They rule the stage, not only with the self-assurance that they are the stars of the show, but also with the confidence that there is nobody doing what they're doing better than they."

Sharp Insight

Now after thousands of concerts all over the world and seven Elektra albums, what Paul Butterfield himself has to say about his life and his work provides a sharp insight into the development of pop music over the past few years.

The following interview was conducted recently between myself and Butterfield.

Harris—Paul, you once said that the blues must be part of your personality. What did you mean by that?

Butterfield—Whatever kind of music that you really have a feeling for, a certain style of music, it has to be a part of you, to be really into that kind of music. That's what I said. I don't think I said that blues has to be part of your personality—that's too heavy.

Harris—You were a student at the University of Chicago, is that right? Did you study classical flute?

Butterfield—No, just privately.

Harris—Did you study music

in school?

Butterfield—No, nothing. Nothing at all.

Harris—Do you sense an influence in your blues playing from classical playing?

Butterfield—I think music is music, really. Playing the flute for 10 years I think had some sort of influence on me musically. I like all sorts of music and I'm sure it's had some influence, but it doesn't have to be definitely that. I didn't play just classical flute; I played things I really dug. For instance, there's this cat, his name is William Kappel, a piano player. He died in a plane crash. He was about 30, and he was the most soulful classical pianist that I ever heard in my life. He played Shubert like it was the blues, or whatever, if you want to label it like that. But blues isn't one small facet; everybody has some kind of very strong feeling. John Coltrane played the blues. James Taylor, that's the blues. Muddy Waters is the blues. But it doesn't stop at being Howlin' Wolf, Muddy Waters or Blind Willie Johnson; it doesn't stop there. Just because somebody somewhere decided to label it, "O.K. This is the BLUES, and whatever else is happening, that's something else." But that's not the real blues. All of a sudden somebody—White America—came up and said, in the last three years, "This is the blues, this is not blues. This is rock, this is not rock. This is jazz, this is not jazz." It's all music, it's really all the same thing to me. Does that make sense to you?

Misconceptions

Harris—Sure. It also does away with a lot of misconceptions. Like all the "Rock & Roll Dirty Blues" and making distinctions between R & B and blues. It's pretty absurd really, and doesn't have any meaning in terms of looking at something as music, in terms of something people get off on and being an expression of an artist's personality and feelings. Which is all part of music. But in connection with playing classical flute and becoming a blues harpist, did you just pick up the harmonica and start playing? Did you just make up your own music and start blowing it out?

Butterfield—I used to make up my own music on the flute. I've been playing harmonica since I was about 14, but I started playing the flute when I was 10 years old. I didn't seriously study classical flute; I played a lot of classical music on the flute because I dug classical music. As a matter of fact, I still get together with a couple of people in the band and we play flute duets, and one cat plays cello, and that's fun, really enjoyable. You think of people playing just one kind of music. Does that mean that they're supposed to shut out all the other kinds of music? I think that a musician, a person who plays music, who is involved in music, really has got to open up to all of it and decide for himself what his personal tastes are. I dig Country & Western music, and everything that's good.

Harris—What do you mean by "good"? What is good to you?

Some of the Best

Butterfield—What I consider good is something that is sincere music, something that someone is sincere about, and that reaches me in some way. I've heard things that weren't recorded that well, or that weren't that slick, or the rhythm section or the people that were playing it weren't that good in their facility to play, but it was some of the best stuff that I ever heard in my life. It puts over that feeling, and that's all there is. The facility is secondary to the feeling. I could go on and tell you all the people I really dig, like that one cat, William Kappel. I just thought he was super. If you get a chance, get his album called, "William Kappel in Memorium." He does a thing on it called Shubert's Impromptu in E Flat. It's just the most beautiful thing you'll ever hear—soulful piano. He knocked me out, just like certain things Segovia did. Like this cat, Jussi Bjorling, a Swedish opera tenor. He was *THE* most soulful cat to me, and he affected me when I heard him. And John Coltrane, Roland Kirk, Muddy Waters, Robert Johnson—just a lot of folks. And cats that are around now, like Little Milton, and so many people with so much to

offer. They may make some records that don't hit you, but they made some statements at some time in their life, or they're in the process of making statements that are really beautiful and really strong. I love church music. Blues and gospel and blues and church music are the same thing to me in the feeling. That's our only real American heritage music, the only music that was developed in this country. Blues and jazz are extensions from church music. The change from African music to church music happened here.

I grew up in a part of Chicago where every kind of folk lived, all classes, Mexicans, poor white Southern folk, about 20 different ghettos happening in one area, plus the middle class, plus some people with a bit of money, all within 15 blocks. If you could play and you were sincere about your playing, that was important. It wasn't "Gee, that's a good Negro blues player" or "That's a good white blues player." That doesn't make any sense. If you got feeling for something, then you got feeling. It doesn't matter where you live or what happened. Like I used to run into cats, in New York City, that were disgusting. They were about 18 years old, and they'd say, "Hey, man, I've been out on the corner, drinkin' wine, and I been doin' all the things I'm supposed to do. And wow, I'm getting funky, etc." If you put it on that level, it just takes away from everything that's important. You can only be what you are. The only thing that makes you play better, or makes you give something more, is for you to be able to dig yourself and open yourself up enough so that you can be a loving human being. And the more you love, the better you can play. And the more I can reach you, and make you understand that I love you and I won't take anything away from you. All I want to do is make you feel good. And that's what music is. I can't believe it when cats talk about music, and it has nothing to do with the basic concept—to make you feel good, to give something to you, because I can't give it to you verbally as good as I can give it to you playing.

(Continued next week)

Brunswick Big 8 Month

NEW YORK — Brunswick Records has designated February "Brunswick Big 8" month, during which time the company is highlighting eight new and recent album releases by the label's top artists. Throughout the entire month, dealers will be offered one free album of their choice for every 10 albums ordered.

The "Big 8" promotion includes Jackie Wilson's "This Love Is Real," titled after and featuring his current chart single; "Make My Life Over" by the Artistics that is also titled after and includes their current hit single; Barbara Acklin's "I Did It"; the Chilites' "I Like Your Lovin'"; the Lost Generation's "The Sly, Slick and the Wicked"; "Baby Boy" by Fred Hughes; "Jackie's Greatest Hits" by Jackie Wilson; and a new album entitled "Louis Armstrong's Greatest Hits Recorded Live," featuring Satchmo and his All-Stars singing and playing the biggest hits of Armstrong's career. The live package was recorded at a BBC concert in England.

Extensive Promotion

According to Brunswick's

VP, National Sales, Harold Komisar, the Armstrong album will receive a concentrated and extensive promotion by both the company and by Armstrong himself. Within the next 30 days, Armstrong will appear on three key television shows, "The David Frost Show," "The Dick Cavett Show" and Johnny Carson's "Tonight" show, each of which will feature a visual plug for the live album.

In addition, Brunswick is offering a prize of \$100 to the distributor salesman who comes up with the best dealer window on the Armstrong package during February.

Pubberies Add Five

Robert L. Gordy, VP-General Manager of Motown's publishing affiliates, has announced the signing of three songwriters to exclusive contracts with Jobete Music Company, Inc., and two others with Stein & Van Stock, Inc.

Joining Jobete (BMI) are Clifton Davis, Mike Randall and Patti Dahlstrom. The new Stein & Van Stock (ASCAP) writers are Jimmy George and Edward Severin Browne.

RECORD WORLD THE R&B SINGLES CHART

FEBRUARY 13, 1971

THIS WK.	LAST WK.	TITLE	ARTIST	Label
1	2	YOUR TIME TO CRY	JOE SIMON	Spring 108 (Polydor)
2	6	JODY GOT YOUR GIRL AND GONE	JOHNNY TAYLOR	Stax 0085
3	3	THIS LOVE IS REAL	JACKIE WILSON	Brunswick 55442
4	1	PUSH & PULL	RUFUS THOMAS	Stax 0079
5	5	GET UP, GET INTO IT, GET INVOLVED	JAMES BROWN	King 6347
6	8	MAMA'S PEARL	JACKSON 5	Motown MS 718
7	7	REMEMBER ME	DIANA ROSS	Motown 1176
8	10	DON'T LET THE GREEN GRASS FOOL YOU	WILSON PICKETT	Atlantic 2781
9	9	I'M SO PROUD	MAIN INGREDIENT	RCA 243
10	4	GROOVE ME	KING FLOYD	Chimneyville 435 (Atlantic)
11	12	I LOVE YOU FOR ALL SEASONS	FUZZ	Calla C 174 (Roulette)
12	13	YOU'RE A BIG GIRL NOW	STYLISTICS	Avco Embassy AVE 4555
13	14	FREEDOM ISLEY BROTHERS	T-NECK	927 (Buddah)
14	15	HE CALLED ME	BABY CANDI STATON	Fame 1476 (Capitol)
15	24	JUST SEVEN NUMBERS	FOUR TOPS	Motown 1175
16	20	ONE LESS BELL	TO ANSWER FIFTH DIMENSION	Bell 940
17	19	GOD BLESS WHOEVER SENT YOU ORIGINALS		Soul 35079 (Motown)
18	21	WE'LL HAVE IT MADE	SPINNERS	V.I.P. 25060 (Motown)
19	36	JUST MY IMAGINATION	TEMPTATIONS	Gordy 7105 (Motown)
20	22	YOU'RE THE ONE	THREE DEGREES	Roulette 7097
21	18	THERE'S A LOVE FOR EVERYONE	WHISPERS	Janus J-140
22	32	TRIANGLE OF LOVE	PRESIDENTS	Sussex 212 (Buddah)
23	50	ONE BAD APPLE	OSMONDS	MGM 14193
24	23	GLORY OF LOVE	DELLS	Cadet 5679
25	38	GET YOUR LIE STRAIGHT	BILL CODAY	Crajon 48204
26	35	WHOLE LOTTA LOVE	KING CURTIS	Atco 6779
27	41	GO ON FOOL	MARION BLACK	Avco Embassy 4559
28	53	AIN'T GOT NO TIME	IMPRESSIONS	Curtom 1957 (Buddah)
29	29	SHOES	BROOK BENTON	Cotillion 44093 (Atlantic)
30	30	I NEED YOU	FRIENDS OF DISTINCTION	RCA 74-0416
31	40	DIDN'T IT LOOK SO EASY	STAIRSTEPS	Buddah 213
32	33	MY SWEET LORD	BILLY PRESTON	Apple 1826
33	60	THE BELLS	BOBBY POWELL	Whit 6907
34	39	TOO MANY LOVERS	SHACK	Volt 4051
35	26	I'M STILL HERE	NOTATIONS	Twilight 141
36	11	IF I WERE YOUR WOMAN	GLADYS KNIGHT & THE PIPS	Soul 35079 (Motown)
37	44	FUNKY CHAMBERS	BROTHERS	Columbia 4-45277
38	45	STRETCH YOUR RUBBER BAND	METERS	Josie 1026
39	—	PROUD MARY	IKE & TINA TURNER	Liberty 56216
40	—	HEAVY MAKES YOU HAPPY	STAPLE SINGES	Stax 0083
41	49	WHO'S GONNA TAKE THE WEIGHT	KOOL & THE GANG	Delite 538
42	—	CHAIRMEN OF THE BOARD	CHAIRMEN OF THE BOARD	Invictus 9086 (Capitol)
43	—	CHERISH WHAT IS DEAR TO YOU	FREDA PAYNE	Invictus 9085 (Capitol)
44	—	YOU OLD BOO BOO YOU	RUBY ANDREWS	Zodiac 1020 (Summit Dist.)
45	47	DROWNING ON DRY LAND	JUNIOR PARKER	Capitol 2997
46	46	EVERY BROTHER AIN'T A BROTHER	GARY BYRD	Real Thing 100
47	48	DO ME RIGHT	DETROIT EMERALDS	Westbound/172 (Janus)
48	—	ONE MAN'S LEFTOVERS IS ANOTHER MAN'S FEAST	100 PROOF AGED IN SOUL	Hot Wax 7009 (Buddah)
49	52	IT HURTS SO GOOD	KATIE LOVE	Scepter SCE 12304-A
50	43	WEDLOCK IS A PADLOCK	LAURA LEE	Hot Wax 707 (Buddah)
51	51	THE LOVE OF MY MAN	ETTA JAMES	Chess 2100
52	58	STOP THE WORLD AND LET ME OFF	FLAMING EMBER	Hot Wax 7010 (Buddah)
53	56	MAKE MY LIFE OVER	ARTISTICS	Brunswick 5444
54	54	LOVE CHILD, YOU'RE BLOWING MY MIND	MONOPOLY LTD.	Faithful Virtue FV 7002
55	57	I'D RATHER STAY A CHILD	RICHIES ROOM 222 GANG	Scepter SCE 12305
56	—	THE LOOK OF LOVE	ISAAC HAYES	Enterprise 9028 (Stax)
57	59	COLD NIGHT IN GEORGIA	DEE DEE WARWICK	Atco 6796
58	—	WHAT'S GOING ON	MARVIN GAYE	Tamla 54201 (Motown)
59	—	ASK ME NO QUESTIONS	B. B. KING	ABC 11290
60	—	I DON'T HAVE YOU	CONTINENTAL 4	Jay Walking 009

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ON: —	WWRL	WGRT	WIGO
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	WOL	KATZ	WYLD
	WWIN	WABQ	WLAC
	WDAS	WJMO	WVOL
	WCHB	WJLB	

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#3 - WVON - CHICAGO

ON: —	WGRT	WWIN	WCHB
	WHAT	WABQ	WJLB
	KATZ	WJMO	WNJR
	KWK	KPRS	KALO
	WTOY	WRMA	WEUP

"YOU OLD BOO BOO YOU" - RUBY ANDREWS - ZODIAC - 1020

ON: —	WVON	WWIN	WIGO
	WGRT	WOL	WDIA
	WMPP	WOOK	KATZ
	WNOV	WEBB	KWK
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baby workout
i got the sweetest
feeling
whispers
night

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R&B RECORD WORLD BEAT

Osmond Brothers have the #1 R&B record in the nation. Wow!

Stylistics exploded to top 5 nationally.

Believe it or not the first station in the nation to go on the Odds and Ends "Love Makes the World Go Round" for Tommy Bell, Bobby Martin and Boo Frazier is...WCFL, Chicago, the #1 pop station.

Top Pic: "Don't Let Me Fall In Love Alone,"

Alaina Reed, Capitol. Best pipes since Aretha.

Fuzz is a monster, and should go pop.

Fantastic Aretha: "You're All I Need To Get By."

Three Degrees tore it up for the deejays at

Philly's Latin Casino. Top 10 R&B KGFJ. Went pop at WIXY, Clev. & KXOK, St. Louis.

Wilson Pickett is a stone top 3 smash. Big pop.

Just cut in Muscle Shoals.

Great new Drifters: "A Rose By Any Other Name."

Jackson 5 is big, and is jumping.

The next Super Giant is the Marvin Gaye.

Fantastically produced record. Biggest thing

going in Chicago says the Mad Lad.

Bang is re-releasing "Dear John," Jackie Moore.

We thing "Carry Your Own Load," Jr. Walker, could be a giant.

Youngbloods went Top 10 at KDIA, S.F.

Oscar Weathers is finally exploding everywhere.

New Intruders "I'm Girl Scoutin'" is a smash.

Kool and the Gang is a monster. Going pop.

New Moments may be one of their biggest.

New 100 Proof is too fine. Great lyric and track.

Dells went pop in Chicago at WCFL, and is Chuck Fly happy.

Chairmen of Board is a giant.

Bill Coday hit #1 at WVON like we told you it would.

Continental 4 is a monster so Bobby Martin is getting rich(er).

Nat Tarnopol has a new Freddy Hughes that will scare you.

Fat Daddy's general market ratings in Baltimore are hitting 35's. The pop station WCAO with 50,000 watts isn't even close. He must have the highest ratings in the nation for an R&B coffee pot.

New Brenda and Tabulations looks very big for Gilda Woods.

Meters is a solid instrumental hit.

Paul Humphrey "Cool Aid" is a smash, spreading well.

Paul Major is at WJLB. Al Perkins is doing his number.

Dig the new Ann Peebles "I Pity the Fool." Great.

Z. Z. Hill has a smash, "Make Me Pay."

Dig the Gwen McRae "Lay It On Me." Great. Henry Stone also has the Diamondettes.

The O.V. Wright is one of his best ever.

Rufus Thomas has the #1 record in R&B.

Faaaantastic.

Hottest LP cut in the nation is Margie Joseph's

"Stop In the Name of Love." It is a tour de force.

Marion Black on Avco is a giant in Charlotte.

Roy Brown has the hottest blues in the South.

"Teen Age National Anthem," Boy and Girl, Miss Records, is a smash in New Orleans. Shelley Pope is happy.

Where is Steve Byrd?

Brother Mike Payne is back at KYOK, Houston. He reports the Reggie Garner (young son of the deejay) on Capitol is a smash. ("Teddy Bear").

It went pop on KNVZ.

The Marion Love on Mercury "I Believe In Music" looks like an instant smash.

Lovelites continues as a smash in Chicago, St. Louis.

Watch Billy Mack "I Couldn't Sleep a Wink."

Word is that WYLD, New Orleans, is in a mess.

The Brothers are in an uproar with Bud Connel. It's plantation time.

Staple Singers looking to break very big. What a great record.

Who is going to break the Esther Phillips?

B.B. King "Ask Me No Questions" exploded at WWRL.

Very sad about the death of Claude Starrett.

Stylistic top 4 in NYC. Chilites still top 10, so is Jackie Wilson.

The new Israel "Popper Stopper" Tolbert is "Shake Your Big Hips."

The new Eddie Floyd is "Oh, How It Rained."

Billy Preston hit #2 at WOL, Washington.

Kool and Gang is top 4 in Washington.

Presidents #8.

WCHB, Detroit (Bill Williams). On: Intruders; Dells; Impressions; Esquires; Ann Peebles; Brenda & Tabs; Odds and Ends; Flaming Ember; M. Gaye; Jr. Walker; Freda Payne; Barbara Mason.

1-J. Taylor; 2-Det. Emeralds; 6-J. Simon;

7-C. Staton; 10-Curtis Mayfield; 12-ZZ Hill;

13-Tempt; 14-W. Pickett; 17-Barbara & Uniques;

18-J. Wilson.

(Continued on page 59)

A NATIONAL BREAKOUT! MORE THAN 60,000 SOLD

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R&B BEAT

(Continued from page 58)

KATZ, St. Louis, Esquires; Dells; Albert King.
On: Oscar Weathers; Cissy Houston; Monopoly Ltd.
6-Continental 4; 9-Bill Coday; 10-Lovelites;
13-Moments; 15-Stylistics; 18-Syl Johnson.
KDIA, S.F. On: Tyrone Davis; Paul Humphrey; Staple
Singers; Isaac Hayes; Marvin Gaye.
WWRL, NYC, News: Aretha; C. Board; Jimmy Ruffin;
Impressions; Detroit Emeralds; Billy Sharay (local
hit, discos); Esquires...1-W. Pickett; 3-M.
Ingred; 4-J5; 5-Stylistics; 7-Joe Simon; 9-Osmond
Bros.; 10-Rufus T.; 11-Temps; 12-L. Sister;
13-Jackie Wilson; 14-3 Dog; 16-Originals; 17-Ike
& Tina; 29 to 18-B.B. King; 19-Shack; 20-Freda
Payne; 21-Marvin Gaye; 22-Moments; 24-Tops;
25-Presidents; 26-Artistics; 27-Continental 4;
28-Notations; 31-L. Generation; Staple Singers;
Bill Coday.

WDIA, Memphis, Pic: Ann Peebles. 5-Osmond; 8-Bill
Coday; 9-Shack; 10-C. Staton; 222 Gang; 22-
Bill Preston.

WIGO, Atlanta, 1-M. Ingred.; Artistics;
I. Tolbert; Marion Black.

WVON, Chicago, Marion Black; Esquires; Oscar
Weathers; Dynamic Tint; Tony Owens; Margie Joseph;
Shack. 1-Bill Coday; 4-Lovelites; 9-Staple
Singers; 10-C. Mayfield; 12-Syl Johnson.

KGFJ, L.A., C. Board; Originals; Osmonds; Dells;
Presidents; Tempts. 1-Rufus Thomas; 7-3 Degrees;
9-M. Ingredient; 11-Notations; 13-Fuzz; 16-Billy
Preston; Bill Coday; Laura Lee; Barbara & Uniques.

WWIN, Balt. Hits: #1-Marion Black; 19-Rufus T.;
13-Notations; 14-Fuzz; 19-Shack; D.D. Warwick;
222 Gang; Presidents; Bill Coday; Ruby Andrews;
Baby Washington; Tony Owens.

WVKO, Nashville, Honey & Bees; Barbara Mason;
3 Degrees; Diamonettes ("Rules are Made To Be
Broken," Alston); Kool and Gang; Marion Black.

WRBD, Ft. Lauderdale, Billy Preston; Syl Johnson;
King Curtis.

WGRT, Chicago, Esquires; Kool and Gang; Lovelites;
Staples.

KOKY, L. Rock (Alvin White is the PD), New: Tops;
Z.Z. Hill; Abraham & Sons (Ban Deck); Hits: J5;
Peggy & JoJo.

WDAO, Dayton, Presidents; Bill Coday.

WLOK, Memphis (Roger Cavaness), Flaming Ember.
Big LP cut: "Black Rock," Barkays. Big: Syl
Johnson; Impressions; Bill Coday.

WGIV, Charlotte, Big: Gene Chandler; Gene & Jerry.
On: Shack; Stylistics; Dells.

Check the Elvin Bishop Group.

KALO, L. Rock, Syl Johnson.

Behind the Scenes (George Hound Dog Lorenz),
Promo Man's Special, Buddy Blake, Gentrys. Soul
Patrol: Impressions; O.V. Wright; Green Berets;
Moments; C. of Board.

WHAT Phila., Peggy & JoJo; Johnny C.

It looks like the Esquires will be a hit.

WDAS, Phila, Pics: Odds and Ends; "Stop the
World," Flaming Embers.

WJMD, Cleveland, new: Chairmen of the Board, Gary
Byrd, Jackson 5, Staple Singers, Sissy Houston,
Odds & Ends; #2 Originals; #2 Johnny Taylor;
#4 Isley Brothers; Rufus Thomas; Stylistics;
Notations; #10 Jackie Wilson; #11 Joe Simon;
#16 Fuzz #17 Wilson Pickett; #20 Carl Carlton.
Lou Chambers has resigned from WOL, Washington.

Spring, Event Enter '71 With Hot Spell

By BOB MOORE MERLIS



Roy Rifkind Julie Rifkind

■ NEW YORK — Spring Records and sister label Event are hot, according to label chiefs Roy and Julie Rifkind.

The labels, now distributed through Polydor, are starting 1971 off with what is shaping up to be one of the biggest records of the year. "Your Time to Cry," Joe Simon's first outing on Spring, has already sold over 586,000 and is now developing into a pop monster. Simon's first Spring album, "Sounds of Simon," will be released shortly with initial orders of 98,000 albums and 30,000 tapes.

Julie Rifkind emphasized that Spring treats an R&B record like a pop record. The label works closely with ghetto stores and gives first class treatment to all. "We make no distinction between a pop record and a black record," he noted. "We work every record as if it was our only hope." This earnest attitude has evidently been successful in launching hits for the Boys in the Band, the Buchanan Brothers, Horatio and Little Eva.

"We can't find a better promotion man than Joe Simon," Roy Rifkind commented. The singer completed a 30-day promotional tour to introduce his record to local djs and helped promote other Spring/Event product. Each new Spring/Event release brings a direct mailing of 4,500 copies to stations plus bulk mailing to distributors. The Rifkinds emphasized that they make an effort not to load down their distributors with "product for the sake of product."

"We try to keep them as clean as possible," Julie Rifkind asserted. "We bend over backwards for them because we don't have a million guys on the road."

P.A.'s Integral

Another aspect of the Spring/Event philosophy is support for the artist and local promotion man. The Rifkinds feel personal appearances are an integral part of record promotion

and support their artists in every way they can in this area.

"Get Down with the People" by the Buchanan Brothers on Event is shaping up as the next big record for the label, with the Joe Simon record continuing to pick up steam. New artists signed to Event include Sonny Ross and Cindy Webster, with Vernon Brown signed to Spring. In addition, Phil Flowers and Ron Schrifrin of Night & Day Productions are producing two groups for the label, the Flower Shop and 21st Century. In the publishing field, the labels' associated houses are Gaucho, BMI, and Sandbox, ASCAP, with Ray Godfrey and John Lombardo signed as writers.

Julie Rifkind feels that Polydor has played no small part in the successes of his labels. He stated, "A large part of our success is a result of our close relationship with Jerry Schoenbaum and the whole staff of Polydor Records."

Chandler at London

■ Lindsay Chandler has been named District Manager, Southwest, for London Records, according to Herb Goldfarb, Vice President, Sales and Marketing.

Chandler, who operates out of Dallas, is an industry veteran who served most recently in a similar role for United Artists Records in Dallas. He replaces Sy House, who recently became Branch Manager of the newly opened London Records Southeast factory branch in Atlanta.

Bennett a Sellout

■ Tony Bennett's concert with the London Philharmonic Orchestra at Royal Albert Hall in London on Jan. 31 was completely sold out, making it only the second time the historic Hall has ever played a sell-out performance. Danny Kaye is the only other entertainer who has attracted an SRO audience.





Personaje de la Semana (VIP of Week)



Carlos Diaz Granados

■ Díaz Granados es el pionero del disco latino en la Florida. Nativo de Cartagena, Colombia, Carlos Díaz Granados estudió cursos superiores por más de 14 años en Springfield, Mass. Regresó a Cartagena en el 1927, empleándose en la An-

dian National Corp., subsidiaria de las Standard Oil Co. Al llegar la depresión instaló un taller de reparaciones de autos, siendo el primero en pintarlos a pistola en Colombia. Como dato curioso comenzó este negocio sin un centavo y terminó perdiendo más de \$3,000.

A raíz de instalarse la primer Terminal Marítima de Cartagena, se empleó como chequeador en la misma. De ahí pasó a la empresa Singer en calidad de Asistente de Cajero, llegando hasta la posición de Asistente del Gerente, cargo al que renuncia para contraer nupcias e irse como colaborador de su suegro en una cadena de estaciones de Gasolina.

Conociendo de la necesidad de materia prima durante la guerra mundial, comienza a adquirir discos usados. Enterado el distribuidor RCA en la Zona Atlántica de Colombia de sus gestiones, invita a Don Carlos a colaborar con él empleado de la Sucursal de esta firma en Cartagena.

Al realizar la RCA una reestructuración de su distribución nombrando un agente general en la capital, renuncia en esta empresa en compañía del Sr. Diepa y se traslada con éste a Barranquilla, como distribuidores de la firma Westinghouse. Al surgir Discos Fuentes, fundó en Barranquilla "La Casa de los Discos" que además de vender al detalle, nombra a Don Carlos Díaz Granados, distribuidor de este sello. "La Casa de los Discos" adquirió

(Continued on page 61)



DESDE NUESTRO RINCON INTERNACIONAL

By **TOMAS FUNDORA**

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



Tomas Fundora

■ Vilo Arias Silva es nuestro corresponsal en México. Periodista peruano de nombradía internacional y de una ejecutoria diáfana y caballerosa, Vilo nos está llenando una labor amplia, servicial y caballerosa. Nos representa con serenidad e hidalgúia. Cuando la vida no le ha sonreído ha sabido vestir con dignidad sus necesidades. Le damos de corazón a México las gracias por la recepción brindada a Arias como nuestro representante y a las empresas discográficas nuestra apreciación por toda la ayuda en sus informaciones. Verídicas, decentes y sin más propósito que el de mantener informados a nuestros miles de lectores en el mundo de las actividades en el hospitalario México. En especial, como director de esta sección, me siento muy satisfecho de los comentarios recibidos a favor del mencionado y de su actuación hasta la fecha . . . Hoy, un pseudo-periodista de México le insulta públicamente. Le demerita ante los ojos del público mexicano. Le denuncia ante las autoridades de pecados inventados por su mente y totalmente lejos de la verdad ante Dios y ante los hombres. Le llama extranjero como baldón. Y no es que Vilo sea peruano o argentino, boliviano o panameño, chileno o cubano, norteamericano o colombiano. Vilo es un hombre decente y esa es su segunda patria. En cuanto a la primera, Perú. Se me cristalizan las lágrimas en el pecho, porque amo a Perú como mi segunda madre. Dejo este asunto por desagradable, descortés e impropio, pero cuando un periodista o pseudo-periodista llega a las profundidades a las que ha llegado este fulano, deja de serlo, para convertirse en un . . . perro. ¡Y los perros no tienen patria ni madre . . . ni nada!



Johnny Pacheco

Logra gran impacto en Argentina el número "Nena, Tengo Noticias para Tí" (Girl I've Got News for You) de la etiqueta Fania, bajo la dirección de John Magac en Buenos Aires y editada por Mardi Gras en la tierra del plata . . . Estará la Orquesta Harlow, bajo la dirección de Larry Harlow con Ismael Miranda en la parte vocal, en Puerto Rico desde Feb. 7 al 24 . . . El nuevo "álbum" de Johnny Pacheco titulado "Pacheco y El Conde, Los Comprades" saldrá a la venta a principios de Febrero. La portada es indescriptible y de gran impacto.

Willie Colon estará en Panamá de Feb. 15 al 23. De ahí a Santo Domingo para actuaciones desde el 26 al 28 y en Puerto Rico desde Marzo 1 hasta el 14. Ocupado Willie!



Sabu

. . . Imelda Miller hacia Caracas donde permanecerá hasta mediados de Febrero. Actuará en quince programas de televisión y en centros nocturnos. Su número "Todo lo que Tengo es Tuyo" se está situando en Venezuela . . . En pleno rodaje la primera cinta de José José, titulada "El Primer Amor." . . . Luc Barreto está logrando impacto con "María José" . . . Sabu puede situarse con "Toda Mía la Ciudad" y "Cuando Tenga Dieciocho años" internacionalmente.

Distribuidora Nacional de Nueva York lanzó un Larga duración de Rey Dávila titulado "Ya era Tiempo" ("On His Own") . . .

(Continued on page 63)



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PIERO—Caytronics CYS 1244.

En su humilde y sencillo estilo interpreta Piero aquí el Ganador del Festival de Río "Pedro Nadie." También "Amor Brutal y Extranjero," "El Inmigrante de Europa," "Y Todos los Días," "Como Decirte Ahora" y "Camino Lugares" entre otras.

■ Piero sings with a deep, smooth style the song with which he won the Festival of Rio, "Pedro Nadie." Also, "Valdemar el Brasileiro," "María Madrugada," "Este Amor que Pasen Comigo," "Llegando, Llegaste."



"CANDIDA"

LOS DIPLOMATICOS—Kubaney 418.

Gran instrumental por los Diplomaticos en cual interpretan un vendedor de gran impacto. Entre otras "Y Volveré," "Se te Nota," "Knock Three Times," "Un Rayo de Sol" "La Distancia es como el Viento" y otras joyas de gran poder de ventas.

■ Fabulous instrumental by the superb Los Diplomaticos. Impact repertoire! "The Sounds of Silence," "Black Magic Woman," "I Think I Love You," "Linda Cubana," "Cándida," more.



"ABRAN PASO!"

ISMAEL MIRANDA CON LA ORQUESTA HARLOW—Fania LP 396.

Sonido típico neoyorkino en su mejor expresión. Con grandes probabilidades "Abran Paso". También "Abandonada Fué," "Oigan mi Guaguancó," "Vengo Virao" y "Ayer me Enteré."

■ New York Latin Sound at its best! Miranda and Harlow make a groovy combination. Prominent are "Rise Up," "Donde Llevas el Son," "Se Casa la Rumba," others.



"JURAMENTO ROTO"

RICARDO FUENTES—Fuentes MFS 3132.

El excelente intérprete colombiano en boleros de gran proyección tales como "No Me Vayas a Olvidar," "Sé que mis Amigos," "Risa," "Tu Amor con El o Conmigo," "Te Puedes Ir" y "No Te Vayas."

■ Ricardo Fuentes from Colombia is climbing fast. Here he sings "Te Puedes Ir," "No Vayas a Creer," "Gotitas de Dolor," "Juramento Roto" and "No Vayas a Creer."



VIP of the Week

(Continued from page 60)

popularidad por su gran surtido en discos clásicos y de otras firmas de Estados Unidos y Venezuela. En esta casa cubrió el ciclo del 1947 al 1956.

Se trasladó a los Estados Unidos en el 1956 fundando Miami Records, la primer fábrica de discos que existió en el Sur de los Estados Unidos. Poseía las licencias de Fuentes, Sonolux y Tropical (hoy Miami) con derechos para pensar y distribuir estos productos en Puerto Rico, Estados Unidos, Venezuela y el Caribe. En 1961 recibió la licencia para pensar y distribuir los pro-

ductos CBS en Estados Unidos y Puerto Rico. Posteriormente fué autorizado para lanzar este material en "extended plays" y un segundo "choice" en LP (Material Latino).

En 1970 logró Miami Records Distributing Corp., las licencias de Polydor y Philips, bajo el sello Miami. Actualmente esta firma cuenta con todas estas licencias antes mencionadas con excepción de Sonolux, contando con instalaciones modernas y completas, situadas en el 2819 N.W. de la 7th Ave., donde se confecciona el disco,

(Continued on page 62)

Conozca a su DJ (Meet your DJ)



Ricardo Jorge

■ Abanderado y batallador incansable del Nuevo Sonido.

Con su voz de actor característico, coraza de acero ante la intriguilla y una decisión inquebrantable de imponer la nueva música a los miles de radioyentes de WQBA Radio (La Cubanísima), Ricardo Jorge se pasea por las calles de Miami... Feliz! Está cumpliendo con su deber desinteresadamente y está en paz con él y con los que como él sufren los rigores de no formar comparsa entre los mediocres del sonido.

Nació en La Habana, Cuba, un 7 de Febrero. Sus primeros estudios los cursó en el Instituto de la Vibora en la otrora feliz capital de Cuba. Su voz se impuso como actor característico en Radio Teatro "Ideas Pazos". Fué Amado Trinidad, propietario de Radio Cadena Azul, quien lo situó en la radio, como locutor de dicha planta.

Produjo Cabaret Azul por RHC Cadena Azul y fué locutor oficial del Bar Melódico de Osvaldo Farrés. Aquí hizo un alto y se fué a viajar Latinoamérica, siempre relacionado con la radio, regresando a Cuba para ocupar plaza en Radio Reloj. Diez meses después se situó en Crusellas y Compañía, como narrador de novelas, donde se mantuvo firme hasta el 1961. En televisión logró destacarse en el Canal 6 de La Habana,

en el espacio de la Novela de las Diez. Logró éxitos también en los populares programas Leonardo Moncada, Guantanamera y Estrellas en la Tarde.

A su llegada a Miami, comenzó trabajando para WMET en su Radio Reloj, pasando después para la WQBA, tomando el cargo de programador musical en Marzo del 1967, en ocasión de que Herb Levin fué nombrado Gerente General de esta emisora, propiedad del conglomerado radial Susquehanna.

Mucho debe la popular "Cubanísima," su actual posición privilegiada por la postura de Ricardo Jorge, de hacerle frente a las presiones habituales de evitar el adelantamiento musical en cualquier zona y llevar la programación musical de WQBA según los "standards" de la buena y moderna música del momento. Los intereses discográficos insistieron durante mucho tiempo en su postura de mantener la música en Miami en un punto cero de congelación. De aquí que el público no se sintiera instado a oír radio y menos aún a preparar su dis-

(Continued on page 62)



"El Duro"
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"La Mafia del Guaguancó"
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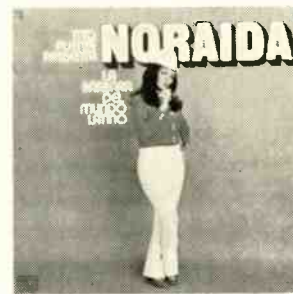
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VIP of the Week

(Continued from page 61)

desde las etiquetas hasta sus propios estuches.

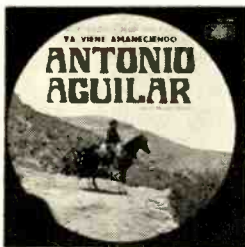
Don Carlos Díaz Granados se encuentra establecido prosperamente en la Florida, con el noble título de "Pionero del Disco Latino en el Sur de Estados Unidos". Está casado y sus cuatro herederos se nombran Carlitos, Tallulah, Boris e Ivette. Todo ello le llena y nos colma de méritos como nuestro "Personaje de la Semana."



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RECORD WORLD EN Mexico

By VILO ARIAS SILVA

■ Y continúa la "guerra fría" en las disqueras. Son muchas las empresas hasta el momento que no han podido encontrar el plantel adecuado de elementos ejecutivos para continuar su lucha en esta difícil competencia, en la cual día se mueven muchos millones de pesos, y por tal motivo los generadores económicos de las mismas lo piensan dos veces para no poner todo un presupuesto en manos de elementos inexpertos, que de la noche a la mañana no pueden con el "paquete" y la responsabilidad de verse sentados en sillones que nunca pensaron estar.

La incógnita continua en Orfeón, "Memo" Infante, uno de los pocos ejecutivos con capacidad y experiencia, no logra todavía encontrar la fórmula para integrar su plantel, muchos son los rumores y muchos los nombres, pero la realidad es que la duda sigue igual... RCA buscando quien sustituya a **Edmundo Magallanes** quien pasó a ocupar la Gerencia del Departamento Creativo de la misma, y dejó vacante la dirección artística... Y como ya se ha hecho costumbre, la escasez tan notoria de buenos gerentes te publicidad, CBS se queda nuevamente con la silla acefala, ¿Quién será el próximo que entre y renuncie?... Y la sorpresa se dió en Musart, **Guillermo Arriaga** de Radio y Promoción, pasó a la Gerencia de Publicidad. Gran responsabilidad la que le ha nechado encima.

Y cambiando del monótono tema de la escasez de ejecutivos... En Venezuela a fines

de este mes de Enero, se llevará a cabo el "Primer Festival Onda Nueva," y para el cual RCA envía un fuerte equipo con miras a traerse muchos premios y satisfacciones. **Marco A. Muñiz**, concursa con un tema que según los entendidos estará en los primeros lugares. **Ruben Fuentes** é **Imelda Miller** participan como co-autores. **Manzanero**, como compositor é interprete con el tema "Corre Lucero". **Mirla**, con una canción de **Manuel Alejandro**. **Luis Demetrio**, como compositor con el tema "Con los pies en el suelo". Los premios fluctúan desde los 10 mil dolares hasta los 2,500. Esperemos los resultados... Peerless, inicia la temporada 71 dando fuerte impulso a sus buenos elementos artísticos, entre los que se encuentra el compositor-interprete de "Tu Primer Pecado" **Marco A. Vazquez**... Y hablando negativamente, ¿en qué forma se desperdicia el nombre y la calidad de **Leo Dan**? Los que conducen al "Ché" Leo, no saben su profesión ó es que realmente no saben lo que tienen, pero el despreocupado interprete gaucho confía plenamente en ellos... Que fabulosas ventas continuan haciendo los **Baby's** y **Los Sonor's**! Realmente as sorprendente la demanda de sus números... El "Chaparrito" y alegre **César Costa**, preparándose para nuevamente marcar éxitos como el pasado 70, que lograra 4 de gran popularidad. Sus viajes a Chile y Argentina donde iba a participar en los festivales quedó en la nada... Y será solamente a morena peruana **Robertha**, la que estará presente en Viña del Mar representando a México, con la canción "Solitario siempre voy" del cuate **Roberto Cantoral**... **Antonio Aguilar** el popular charro-cantor, quedó nuevamente en el puesto de honor en lo que respecta a ventas en su disquera Musart, y como dice **Baptista Jr.** éste privilegio lo mantiene "Tony" hace muchos años atrás.

Sonia López, la guapa intérprete de "Cristal de Roca", preparando maletas para su viaje al vecino país del norte, donde cumplirá una temporada actuando en el "Million Dollars" en el mes de Febrero... **Jaime**

Escogido para Promoción Radial del Mes

Pick for Radio Promotion of the Month

"María José" — Luc Barreto

(Disc Jockeys que no puedan obtener esta muestra, solicitarla a nuestras oficinas en Florida)

(Disc jockeys may obtain this record from our offices in Florida)

Franco, de Peerless se proyecta como uno de los buenos elementos con que pueda contar México en lo que respecta a dirección artística, la muestra ya la dio con el éxito obtenido por **Los Baby's Los Solitarios** y la novia en vísperas de casamiento, **María del Rayo**. Mucho porvenir dentro de la difícil profesión le vemos a este joven elemento de la pujante disquera Peerless... Y antes de cerrar estas líneas esperamos que el panorama de puestos ejecutivos se aclare definitivamente, ya que es justamente estos constantes cambios los que perjudican el adelanto y la superación del mundo disquero de México, claro está que la Gerencia de Publicidad que en toda disquera representa la columna vertebral de la misma es un cargo que cualquiera no puede ocupar y que es muy difícil encontrar un ejecutivo con experiencia tanto en el ámbito nacional como en el internacional y estos buenos elementos están muy escasos. Es por este motivo que las empresas disqueras tratarán de cuidar y mantener al máximo a un Gerente de Publicidad que dé muestras de capacidad y honradez profesional en todos los sentidos, pera competencia es competencia y las ofertas aparacen a cada hora, y no sería de extrañar que los pocos y buenos ejecutivos publicitarios cambien de disquera.

Meet Your Dj

(Continued from page 61)

coteca. Naturalmente, la música se había estancado y el mercado se proyectaba con características de "sombra larga y muerta". A unos muy pocos hombres como **Ricardo Jorge** y más a él que a nadie se debe que el mercado se haya alegrado y ya se respire otra atmosfera radial en Miami. Recibirá sus muestras en Radio WQBA, 1301 S.W. 1st St., Miami, Florida o en su dirección particular, 930 10th St., Apt. 5, Miami Beach, Florida 33139. Si desea hacer contacto telefónico puede hacerlo al (305) 843-5000 de la emisora o al (305) 672-5756 en su domicilio particular. ¡Nos honra destacar su figura y meritar su obra!



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NEW YORK

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1. PAZ
ORCH. FLAMBOYAN—Cotique
2. GHANA'E
W. COLON—Fania
3. WHEN WE GET MARRIED
J. BATAAN—Fania
4. MY MEMORIES OF YOU
J. SABATER—Tico
5. I REGRET
ORCH. CAPRI—Manana
6. SALSA Y CONTROL
LEBRON BROS.—Cotique
7. NOSOTROS
SONORA PONCENA—Inca
8. ABUELITA
W. COLON—Fania
9. ABONDANADA FUE
ORCH. HARLOW—Fania
10. DE QUERERTE ASI
R. LEDESMA—Gema
11. LA YUCA
L. COLON—Delta
12. LAS MALAS LENGUAS
ORCH. DEE JAY—MGM

PUERTO RICO

By WAEL Radio

(By Courtesy of Mayaguez Record Shop)

1. Y VOLVERE
LOS ANGELES NEGROS
2. TU LLEGASTE A MI VIDA
LEBRON BROS.
3. AMOR VUELVE CONMIGO
LOS BARBARIANS
4. EL PAPELON
EL NEGRITO TRUMAN
5. REGRESA A MI
LEBRON BROS.
6. SOLITARIO NI CELOSO
EL SUPER TRIO
7. TODAS LAS MANANAS
LISSETTE
8. CANDIDA
DAWN
9. ADULTERIO
LOS PANCHOS
10. LA YUCA
CHEO ROSARIO

SYMPHONY SID WEVD

1. THE "WANTED" ALBUM
WILLIE COLON—Fania
2. I REGRET
ORCH. CAPRI—Manana
3. PAZ
ORCH. FLAMBOYAN—Cotique
4. WHEN WE GET MARRIED
JOE BATAAN—Fania
5. DULCE CON DULCE
JOHNNY PACHECO—Fania
6. REVOLT
EDDIE PALMIERI—Tico
7. FREE
TONY PABON & LA PROTESTA—Rico
8. ALCHOLADO JUANA
EL GRAN COMBO—Gema
9. ABONANDO FUE
ORCH. HARLOW—Fania
10. LAS MALAS LENGUAS
ORCH. DEE JAY—MGM

SENCILLOS DE IMPACTO IMPACT SINGLES

1. LOS RELAMPAGOS DEL NORTE
"Carta Jugada"
"Rampiendo el Retrato"
Marsol MS-166
2. BOBBY VALENTIN
"Huracán"
"El Mensajero"
Fania 556
3. LOS 8 DE COLOMBIA
"Maria Tete"
"El Animal Bravo"
Columbia 10305
4. LOS CHRISTIAN'S
"En Mi Mundo"
"Hey Mirame"
Dicesa D 1204
5. ROSARIO DE ALBA
"Tú"
"Y Pienso en Ti"
Peerless 45-9745
6. PEDRO YERENA
"Infame"
"Flores Negras"
Del Rio 45

DESDE NUESTRO

(Continued from page 60)

Peerless está vendiendo su "Corridos, Amor y Sentimiento" que en la voz de David Zaizar sacó esta semana en México . . . Mary Lou está dando promoción a "Wilkins . . . por Primera Vez". Muy buenas sus interpretaciones de "Es Amor," "Hoy Sé," "Ruega por Mí" y "Gwendolyne." . . . Fermata editó en Argentina "La Nueva voz Poética del Folklore" . . . Anzoátegui canta. El contenido está integrado por bellas zambas entre las cuales se destacan "Zamba para Javier," "Zamba para Gonzalo," "Canción de Cuna para mi Changó" y "Zamba con Buenos Aires" . . . Dicesa Lanzó "La Bala" un larga duración de la Orquesta Hermanos Flores. Muy bueno! . . . "Marí José" by Luc Barreto is starting to move!

Los catálogos Dial y Mary Lou de Nueva York comienzan a proyectarse internacionalmente. ¡Me alegro! . . . Agradeceré el envío de muestras a José Jiménez WKOL Radio, 29 E. Main St., Amsterdam, N. Y. 12010. Jiménez conduce dos programas de radio semanales, uno a través de Radio WIBX Utica, N. Y. (sábados) y otro a través de WKOL Radio, Amsterdam, N. Y. (domingos). Plausible la labor de José Jiménez en esta zona, ávida de nuestra música . . . RCA lanza este mes un nuevo "álbum" de Manzanero interpretando "Vueltas y Vueltas," "Se Enamoró mi Niño," "Y Siempre Aquí" y "Yo Solo Sé" entre otras. El impacto de "It's Impossible" (Somos Novios) de Manzanero en la voz de Perry Como, ha sido espectacular en el mercado norteamericano.

COSTA RICA

By Circuito Radio City

1. LA VIDA SIGUE IGUAL
SANDRO
2. RIO AMARILLO
CHISTIE
3. GOLPEA TRES VECES
DAWN
4. VA CAYENDO UNA LAGRIMA
LOS IRACUNDOS
5. VENUS
THE SHOCKING BLUE
6. CANDIDA
DAWN
7. LA DISTANCIA ES COMO EL VIENTO
DOMENICO MODUGNO
8. MIRANDO POR LA PUERTA DE ATRAS
LES CREDENCE CLEARWATER REVIVAL
9. TE REGALO MIS OJOS
GABRIELA FERRI
10. ABAJO EN LA ESQUINA
LOS CREDENCE CLEARWATER REVIVAL



Jackie Lomax has begun his first session for Warner Brothers at A&R Recording Studios, N. Y., producing himself with manager Bob Schwaïd, who is acting as his only assistant in a production capacity.

Billy Smith, head of the Billy Smith PR firm, has returned to his New York office after touring throughout Europe for the past four weeks with the "Project Presentation" plans for '71. Smith will be heading to Sicily in two weeks to start work on the film "The Godfather." Marlon Brando will portray the title role.

Arranger/composer/producer Jimmy Briggs has announced the signing of Bruce Bugbee, Janet Bugbee and John Gummary, collectively known as the 7th String, to an exclusive management and songwriter pact.

Steve Metz, President of Catalyst Management, will marry Sharon Segall in New Bedford, Mass., on Feb. 20.

Frank Hanshaw, Jr., has joined the Arnold Agency, Inc. of Atlanta, Ga. Hanshaw will work in the Contemporary Music Department.

The Dick Gersh PR firm has been instrumental in major promotion for the "Jesus Christ Superstar" album on Decca, including the most recent coup: a full-page feature in last week's (3) New York Daily News.

Canary LP Coming

HOLLYWOOD — Independent record producer Don Perry has leased actor/singer David Canary's debut album entitled "Full Circle" to Beverly Hills Records.

Tentative release date has been set for March 15, 1971, by Morris Diamond, label President. Special material for Canary was penned by Andy Belling.

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Kubaney 417

"El Guataco"

"Yo Soy La Alegría"

"Convergencia"

"Fiesta En La Joya"

"El Beso"

"El Negro Del Figureo"

"Papá Y Mamá"

"Poquita Fé"

"Todos Bailan Guaguanco"

"La Pajara Pinta"

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THE ALBUM CHART ARTISTS CROSS REFERENCE



101 THE ALBUM CHART 150

FEBRUARY 13, 1971

THIS WK.	LAST WK.	ARTIST/ALBUM
101	103	GREATEST HITS FIFTH DIMENSION/Soul City SCS 33900 (Liberty, UA)
102	124	GAMES REDEYE/Pentagram PE 1003 (MCA)
103	102	RUNT/Ampex 3 10105
104	112	McGUINNESS FLINT/Capitol SMAS 625
105	105	SECOND THOUGHTS McKENDREE SPRING/Decca DL 75230
106	—	B. B. KING LIVE IN COOK COUNTY JAIL/ABC ABCS 723
107	87	THE ARISTOCATS/Disneyland 3995
108	116	TARIKO ROAD BREWER & SHIPLEY/Kama Sutra KSBS 2024 (Buddah)
109	88	ALARM CLOCK RICHIE HAVENS/Stormy Forest SF 6005 (MGM)
110	119	MORNING JIM ED BROWN—RCA LSP 4461
111	108	YELLOW RIVER CHRISTIE/Epic 30403
112	109	SOMEBODY'S BEEN SLEEPING IN MY BED 100 PROOF AGED IN SOUL/Hot Wax HA 704 (S) (Buddah)
113	110	GREATEST HITS JOHNNY TAYLOR/Stax STS 2032
114	111	SONG OF NORWAY ORIGINAL SOUNDTRACK/ABC ABCS OC 14
115	114	BRIAN HYLAND/Uni 73097
116	115	SPIRD T. AGNEW IS A RIOT STANLEY MYRON HANDLEMAN, OTHERS/Cadet CCX 1
117	—	PARANOID BLACK SABBATH/Warner Brothers WS 1887
118	120	WE'VE ONLY JUST BEGUN RAY CONNIFF/Columbia 30410
119	122	RASTUS/GRT G2T 30004
120	136	HIGHWAY FREE/A&M SP 4287
121	—	MOSAIC CROW/Amaret ST 5009
122	118	SCROOGE ORIGINAL SOUNDTRACK/Columbia S 03258
123	125	YOKO ONO/PLASTIC ONO BAND/Apple SW 3373
124	130	SALISBURY URIAH HEPP/Mercury SR 61319
125	84	GET YER YA-YAS OUT ROLLING STONES/London NPS 5
126	—	KENNY ROGERS & FIRST EDITION GREATEST HITS/Reprise RS 6437
127	86	THE GLEN CAMPBELL GOODTIME ALBUM/Capitol SW 493
128	129	CANDIDA LAWRENCE WELK/Ranwood 8083
129	117	STAGE FRIGHT THE BAND/Capitol SW 425
130	100	GYPSY/Metromedia M2D 1031
131	—	FROM ME TO YOU CHARLEY PRIDE/RCA Victor LSP 4468
132	137	U INCREDIBLE STRING BAND/Elektra 7 E 2002
133	121	YOU GOTTA START LOVIN' BOBBY GOLDSBORO/ United Artists UAS 6777
134	99	LIVE AT LEEDS THE WHO/Decca DL 70175
135	126	DON'T HOLD BACK SKY/RCA LSO 4457
136	134	LIVINGSTON TAYLOR/Capricorn SW 33-334 (Atlantic)
137	135	WORKINGMAN'S DEAD GRATEFUL DEAD/Warner Brothers 1869
138	138	15 YEARS AGO CONWAY TWITTY/Decca DL 75248
139	139	IN SESSION CHAIRMEN OF THE BOARD/Invictus SKAO 7304 (Capitol)
140	127	CHUNGA'S REVENGE FRANK ZAPPA/Bizarre/Reprise MS 2030
141	128	LOOSE SALUTE MICHAEL NESMITH & FIRST NATIONAL BAND/ RCA LSP 4415
142	132	BOBBY BLOOM/MGM SE 1035
143	133	MAMA HEINTJE/MGM SE 4724
144	141	McCARTNEY PAUL McCARTNEY/Apple 33633 (Capitol)
145	—	PODIPTO/GRT - 30002
146	145	LET IT BE BEATLES/Apple AR 34001
147	—	J. GEILS BAND/Atlantic SD 8275
148	—	5-10-15-20 (25-30 YEARS OF LOVE) PRESIDENTS/Sussex 7005 (Buddah)
149	—	BED OF ROSE'S STATLER BROTHERS/Mercury SR 61317
150	149	BRIDGE OVER TROUBLED WATER SIMON & GARFUNKEL/ Columbia KCS 9914

ALLMAN BROTHERS BAND	69	MICHAEL NESMITH & FIRST NATIONAL BAND	141
LYNN ANDERSON	32	McKENDREE SPRING	105
ARISTOCATS	107	BUDDY MILES	58
BADFINGER	57	MOODY BLUES	91
BAND	129	VAN MORRISON	47
BEATLES	146	MOUNTAIN	41
BEE GEES	36	ANNE MURRAY	96
BLACK SABBATH	39, 117	NITTY GRITTY DIRT BAND	67
BLOODROCK	28	LAURA NYRO	45
BOBBY BLOOM	142	110 PROOF	112
BREWER & SHIPLEY	108	YOKO ONO	123
JAMES BROWN	90, 100	OSMONDS	25
JIM ED BROWN	110	ORIGINAL TV CAST—SESAME STREET	97
ERIC BURDON & WAR	83	PARTRIDGE FAMILY	8
BUTTERFIELD BLUES BAND	79	PINK FLOYD	65
BYRDS	99	PODIPTO	145
GLEN CAMPBELL	127	PRESIDENTS	148
CARPENTERS	17	ELVIS PRESLEY	18, 54
JOHNNY CASH	81	RAY PRICE	50
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CHRISTIE	111	QUICKSILVER	31
JOE COCKER	93	RASTUS	119
COLD BLOOD	71	—YE	102
JUDY COLLINS	13	EMITT RHODES	24
RAY CONNIFF	118	KENNY ROGERS & THE FIRST EDITION	126
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CROW	171	DIANA ROSS	61
PERRY COMO	29	RUNT	103
DAWN	27	TOM RUSH	78
DEREK & DOMINOS	55	SANTANA	7
NEIL DIAMOND	26, 87	SEATRIN	92
DOORS	48	BOBBY SHERMAN	60
BOB DYLAN	46	SIMON & GARFUNKEL	150
EMERSON, LAKE & PALMER	95	SKY	135
FIFTH DIMENSION	19, 101	SLY & FAMILY STONE	10
FREE	170	SOUNDTRACKS:	
J. GEILS BAND	147	LOVE STORY	9
BOBBY GOLDSBORO	133	SCROOGE	122
GRAND FUNK RAILROAD	11, 56	SONG OF NORWAY	114
GRATEFUL DEAD	42, 137	WOODSTOCK	51
GUESS WHO	82	SPIRIT	80
ARLO GUTHRIE	64	STATLER BROTHERS	149
GYPSY	130	STEPPENWOLF	53
STANLEY MYRON HANDELMAN	116	STEPHEN STILLS	20
MERLE HAGGARD	84	CAT STEVENS	72
GEORGE HARRISON	1	SUGARLOAF	98
RICHIE HAVENS	109	SUP'EMES	77
ISAAC HAYES	23	JAMES TAYLOR	21, 44, 62
HEINTJE	143	JOHNNY TAYLOR	113
BRIAN HYLAND	115	LIVINGSTON TAYLOR	136
INCREDIBLE STRING BAND	132	R. DEAN TAYLOR	73
JACKSON 5	49	TEMPTATIONS	94
JANIS JOPLIN	16	TEN YEARS AFTER	14
JEFFERSON AIRPLANE	12	B. J. THOMAS	75
ELTON JOHN	5, 6	THREE DOG NIGHT	34
TOM JONES	68	TRAFFIC	89
PAUL KANTNER	35	IKE & TINA TURNER	88
B. B. KING	86, 106	CONWAY TWITTY	138
KINKS	37	URIAH HEPP	124
GORDON LIGHTFOOT	38	VARIOUS ARTISTS—SUPERSTAR	2
LED ZEPPELIN	22	DIONNE WARWICK	30
JOHN LENNON	4	LAWRENCE WELK	128
LETTERMEN	59	WHO	52, 134
HENRY MANCINI	70	FLIP WILSON	85
CURTIS MAYFIELD	33	NANCY WILSON	63
PAUL McCARTNEY	144	NEIL YOUNG	47
McGUINNESS FLINT	104	FRANK ZAPPA	140

Stewart, Faces Tour

■ Rod Stewart began a two-month U.S. tour with Warners' Small Faces Feb. 5.

RADIO-T.V.-CLASSIFIED

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



Buddah, Nat Gen Revive Distrib Pact

■ NEW YORK—Art Kass, co-president of the Buddah/Kama Sutra Group of labels, and Michael Klein, President of National General Records, jointly announce the continuation of the distribution agreement between the two labels.

Upcoming single product includes "Run, Baby" by Dalton, James & Sutton, produced by Starflower Productions, and "When You Look At Me" by Barbara ("Yes, I'm Ready") Mason, produced by Jimmy Bishop.

New LPs feature singer/composer Risa Potters in her debut album, "Half Woman, Half Child," described as the label's entry in the "female superstar" category; plus debut LPs by Chariot (produced by Harvey Miller and Charlie O'Donnell) and Body & Soul, which has recently toured with singer Merry Clayton (produced by Fred Piro).

ENGLAND

By RON McCREIGHT

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

SINGLE

"WALKIN' "

CCS

Publisher: Donovan Music
RAK Records

SLEEPER

"SOMETHING OLD, SOMETHING NEW"

The Fantastics

Publisher: Cookaway Music
Bell Records

ALBUM

"WISHBONE ASH"

Wishbone Ash
MCA Records

Personal Opinion: Alexis Korner

■ LONDON—Alexis Korner, Britain's Blues Daddy, was an obvious choice for this week's blues special with his comprehensive knowledge and many years' experience in his particular field of music.

Gospel is the proper relevant music for politics, and blues is very suitable for social comment. The main trouble is, you've got to reach the widest possible audience if you have a message to communicate and with both these forms of music, you often find yourself preaching to the converted.

Blues today is no longer a minority music; it is a healthy, growing, major force for the 1970s. Record sales alone attest to that. For many years, the only forum for "live music" blues was small clubs playing to that already converted few; but today we play in such places as Berlin's Philharmonic Hall to thousands of attentive listeners, and at the festivals in Europe. The mood of blues is transferred to hundreds of thousands. The enthusiasm for blues as I travel to Poland, Scandinavia, Germany, Holland and Switzerland is incredibly gratifying. I predict that blues will just continue to grow and grow, providing the same base for future music as in the past.

All the same, I must say I feel that some of the modern "blues" groups are too much into the 12-bar bag for my taste. In any sort of music, the content has to be more important than the form. My music depends upon audience appreciation and . . . participation. As long as I have that, I don't mind when or where I play—just as long as I'm playing.

Alexis Korner

RCA is introducing this month their Neon label for release of British and American contemporary product. Meanwhile, Richard Thomas has been appointed Popular Product Manager and will report to his ex-Philips colleague Geoff Hannington. Talking of Philips, Jerry Kasenetz and Jeff Katz have signed their Super K label and its subsidiary Octopus to the company for U.K. releases.

American independent producer Bobby Scott, who also composed "He Ain't Heavy, He's My Brother," in London this week supervising the production of new talent Catherine Howe for the newly formed Reflection Record Company and also to attend the highly successful Record World reception at the Savoy. Also in attendance on Tuesday evening were representatives from every major recording company, music publishing company, management/agencies, production companies, radio personalities, together with artists, songwriters and many of the international press.

GERMANY

By PAUL SIEGEL



Paul Siegel

■ BERLIN—Unbelievable spring temperatures upsetting a 125-year record have broken loose in Germany, killing the winter songs momentarily . . . Dieter Liffers, Show Editor-in-Chief, will shortly hit the trade market here with "Das Goldene Blatt" with a coverage of 750,000 . . . Frank, chief dj, Radio Luxembourg, just celebrated his 100,000 broadcast with flying colors . . . Peter Hauke and his Bacilus label have a big future, nationally and stateside . . .

Peter Meisel's Hansa label has a hot single in Elton John's "Your Song."

Attention all German record companies: Margrit Stumm of Cleveland, Ohio, radio station WXEN would like to run a weekly Record World German Hit Parade, so if you have a disc in the top 10 send it to this lady. Address is 2644 St. Clair Ave. Cleveland, Ohio, USA . . . Vogue Records' Philippe Sautot in Cologne has a hot new New Year's single in Wolfgang Sauer's "Ein Tag Voll Happiness," the German version of Dean Martin's "One Cup of Happiness," produced by talented Friedel Berlipp, with lyric by Hartmut Kiesewetter . . . We hear that the next big festival will take place in Chile for radio & TV . . . New York's Mario Conti will be pleased to know that his Peer people in Hamburg have just issued an exciting album called, "Hit-Express," leading off with Melanie . . . Fritz Schack has a new ditty called, "A Gift for Music Publishers" . . . Germany's Chappell operation, headed by Dr. Michael Müller-Blattau, getting set to explode the big new American hit, "Love Story," aided by Doris Wagener in Munich . . . The German trade papers, Musikmarkt & Schallplatte, have voted Udo Jürgens #1 artist, 1970. Viennese-born Udo is a humble and great talent . . . Otto Demler's Aberbach pubbery has a real chart chance with Larry Uttal's "Knock 3 Times" by Dawn, and now in German with Bernd Spier's CBS version, "Klopf Dreimal" . . . Rolf Budde pubbery pushing Vogue's Stefanie release on "Oh, Joe" . . . Caterina Valente, expert show star, scheduled to do a month's performance in London's Talk of the Town, and in the fall do a tour throughout Germany.

The grapevine tells us that Sweden's Göran Gentele, who heads the Kings Opera House in Stockholm, will take over the reins of the New York Metropolitan Opera in July, 1972, when Rudolf Bing retires after a 22-year service . . . Herbert E. Marks looking for the new big ONE for '71, as a follow-up to Charlie Hansen's big new book on Herb's great copyrights . . . MPS Records has just made a great new deal with a distributional setup thru BASF organization with such great artists as Oscar Peterson, Count Basie, Big Band Europe and many others due to the futuristic thinking of Michael Pfeiffer, MPS, and Werner Cyprus, BSAF . . . Nice meeting California's Saul Zaentz, and seeing his humility in spite of his big successes with his Fantasy label, which I rename "Fantastic" . . . Wilfried Jung's Electrola has a hot new single with France's Adamo called "Gute Reise, Schöne Rose" . . . I predict big things for that new hitshow top 20 hit parade reported by Germany, Austria and Swiss top music reporters, and appreciate that they included little me. This list will reach 30 million readers and the idea was brainstormed by my buddy, Dieter Liffers . . . Phonogram (Philips) has discovered a new artist named Romulus, produced by Horst H. Henning. The name sounds like it comes from Rome, but really originates from Cologne . . . AEG-Telefunken seems to have great ideas and is building the most powerful short-wave radio station with 500 kw in Western Germany. It will kick off in 1972 at the World Olympics in Munich.

Peggy March & Arnie Harris en route to Japan for show tour. I like the new Kurt Edelhagen orchestral sound, and predict big happenings here . . . Polydor's Udo Bowien a real music man. He knows a good song when he hears the hundreds of offers.

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. MY SWEET LORD
GEORGE HARRISON—Apple
2. PUSHBIKE SONG
THE MIXTURES—Polydor
3. STONED LOVE
SUPREMES—Tamla/Motown
4. GRANDAD
CLIVE DUNN—Columbia
5. NO MATTER WHAT
BADFINGER—Apple
6. AMAZING GRACE
JUDY COLLINS—Elektra
7. RIDE A WHITE SWAN
T. REX—Fly
8. APWEE APEMAN
KINKS—Pye
9. RESURRECTION SHUFFLE
ASHTON, GARDNER AND DYKE—Capitol
10. I'LL BE THERE
JACKSON FIVE—Tamla/Motown

ITALY'S TOP 10

1. VENT'ANNI*
MASSIMO RANIERI—CGD
2. CAPRICCIO*
GIANNI MORANDI—RCA
3. ANNA*
LUCIO BATTISTI—Ricordi
4. IO E TE DA SOL*
MINA—PDU
5. L'APPUNTAMENTO
ORNELLA VANONI—Ariston
6. UN FIUME AMARO
IVA ZANICCHI—Rifi
7. TUTT'AL PIU'†
PATTY PRAVO—RCA
8. UNA FERITA IN FONDO AL CUORE*
MINO REITANO—Durium
9. MA CHE MUSICA MAESTRO*
RAFFAELLA CARRA—RCA
10. AH L'AMORE CHE COS'E'*
ORIENTA BERTI—Phonogram

* Denotes original Italian copyrights.

ITALY

By MARIO PANVINI ROSATI

■ MILAN—Our column this week is devoted to MIDEM. Most of the leading personalities of the Italian music field, with only a few exceptions, were present at this annual meeting.

We want to mention some of them: RCA, represented by Mario Cantini, Giacomo Peroni and Paul Tendoeschatte; Durium with Krikor and Elisabel Mintangian and Maestro Franco Cassano; Rifi, with Giovanbattista Ansoldi and Giuseppe Velona; Ariston, with Alfredo Rossi, Giusta Spotti and Valeria Primi; Cam, with Theo Treppiedi and Luigi Bianchi; Numero Uno, represented by Maestro Mariano Rapetti and Gila Jung; Curci and Cemed Carosello, with Giuseppe Gramitto Ricci and Paolo Ruggeri; Fonit Certa, with Avvocato Zaccone, Maurizio Golla, Luigi Arduino and Wilma Battigelli; CGD-CBS Italiana, represented by Johnny Porta; Ricordi, with Guido Rignano, Lucio Salvini and Mimma Guastoni; MCA (Italy) with David Matalon; Bixtio Cemsas, represented by Carlo Bixio; Clan Celentano, with Corrado Pintus; Southern Music (Italy), with Alberto Carisch; PDU, with Giacomo Mazzini and Maestro Buffoli; EMI Italiana, represented by Michel Bonnet; Phonogram (Italy), represented by Alain Trossat; and many other friends.

We had a few interviews with the Italian participants, and all of them reported positive impressions.

Mariano Rapetti of Numero Uno said that 25 agreements were signed by him at Cannes, while a lot of other negotiations have started there. Mario Cantini of RCA in Rome announced that a lot of deals concerning its represented company have been carried on in Cannes and expressed his full satisfaction.

Details concerning the deals concluded by the Italian participants in Cannes will be reported in our next column.

While in Cannes, Mario Cantini informed us of the release by RCA of the soundtrack of a major movie now being edited in Rome, "Sacco and Vanzetti." The music has been penned by Ennio Morricone. The main themes of "Sacco and Vanzetti" have been recorded by Joan Baez, who cut them in the States a few weeks ago. We heard this soundtrack, and the ballad which serves as a background to the closing titles sounds like a top international hit. As we say, RCA in Italy is the original publisher and owns the original recording of this film.

Still on the subject of film soundtracks, we have to point out the great success in Italy of the movie "Anonimo Veneziano" and its soundtrack music by young Maestro Stelvio Cipriani, whose name, thanks to such a great hit, has suddenly appeared among the leading composers in the film field. The album from the film soundtrack and released by Cam is following the success of the film, and also has hit the LP chart in our territory. Theo Treppiedi, General Manager of Cam, who also is the original publisher of this music, has informed us that rights on the whole music for all countries of the world have been assigned to MGM.

GERMANY'S TOP 10

SINGLE TIPS:

- INTERNATIONAL: "I THINK I LOVE YOU" THE PARTRIDGE FAMILY—CBS/Bell
 - DOMESTIC: "SOMMERNACHT IN SANTA BARBARA" ADAM & EVE—Columbia/EMI
1. HIER IST EIN MENSCH
PETER ALEXANDER—Ariola/publ. GERIG
 2. OH, WANN KOMMST DU?
DALIAH LAVI—Polydor/publ. GERIG
 3. A SONG OF JOY
MIGUEL RIOS—Polydor/
Publ. MELODIE DER WELT
 4. ICH BIN VERLIEBT IN DIE LIEBE
CHRIS ROBERTS—Polydor/Publ. AUERBACH
 5. CANDIDA
BATA ILLIC—Polydor/Publ. AUERBACH
 6. IN EINER BAR IN MEXICO
HEINO—Columbia/Publ. GERIG
 7. FÜR DICH ALLEIN
ROY BLACK—Polydor/Publ. AUERBACH
 8. I HEAR YOU KNOCKING
DAVE EDMUNDS—Telefunken/Mam/
Publ. FRANCIS, DAY & HUNTER
 9. PARANOID
BLACK SABBATH—Philips/Publ. GERIG
 10. SAN BERNADINO
CHRISTIE—CBS/Publ. MELODIE DER WELT

Through courtesy of:
AUTOMATENMARKT
(Editors: Killy Griepel, Uwe Lencher)
(Single tips: Paul Siegel)

RADIO LUXEMBOURG TIPS:

1. INDIAN RESERVATION
DON FARDON—Vogue
2. YOU DON'T HAVE TO SAY YOU LOVE ME
ELVIS PRESLEY—RCA
3. THAT DAY WILL COME
THE LORDS—Electrola

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

Taylor Chart Error

■ Due to a printer's error, the Euphoria LP, "James Taylor and the Original Flying Machine," appeared at 64 on last week's album chart. It should have appeared at 59 with a bullet.

FRANCE'S TOP 10

SINGLE TIP:

LE FONDO DE L'AIR EST FRAIS

1. MY SWEET LORD
GEORGE HARRISON
2. SI DOUCE A MON SOUVENIR
CLAUDE FRANCOIS
3. CRY ME A RIVER
JOE COCKER
4. LA FLEUR AUX DENTS
JOE DASSIN
5. LE CARAVANIER
JULIEN CLERC
6. ESSAYEZ
JOHNNY HALLYDAY
7. JE PENSE A TOI
JEAN-FRANCOIS MICHAEL
8. ON LAISSE TOUS UN JOUR
MICHEL FUGAIN
9. MELANCHOLY MAN
MOODY BLUES
10. YOU DON'T HAVE TO SAY YOU LOVE ME
ELVIS PRESLEY

Through courtesy of: EUROPE NO. 1, PARIS
(Hit-Parade)

Kris Hits Road

■ Monument artist Kris Kristofferson will be making his most extensive series of personal appearances during February and March, announced his personal manager Bert Block.

Concert dates for Kristofferson include Harvard, Cambridge (Feb. 12); the Gaslight, New York (13-22); the Riverboat, Toronto (March 9-14); Lenny's Boston (15-21); Shady Grove Music Theater, Gaithersburg, Md. (26) and Westbury Music Theatre, Westbury, N.Y. (27).

FRANCE

By GILLES PETARD

■ PARIS—After a week of rain, MIDEM in Cannes closed its doors under bright blue skies and—figuratively speaking—it was the blue skies that held the consensus of the vast majority of the participants. Wide facilities were provided for exposure of new artists which were actually outnumbered by personnel of the radio, TV and press gathered from all over the world. The events were closely followed by numerous radio and TV broadcasts, while the daily and weekly press gave the meet a wide coverage. As in previous years, many contacts were made and contracts were signed between companies, producers and artists, about which we will report in detail in coming weeks.

One of the problems not yet solved to satisfaction was how and where to contact participants who didn't have their own booth within the Palais du Festival. It proved quite a challenge trying to locate an individual among 5,000 participants roaming in Cannes, and since the object of the MIDEM is precisely to facilitate contacts, priority must be given to this issue.

Besides the fact that attendance is steadily growing, this year's MIDEM didn't bring about any fundamental changes. The press had been very well catered to with a spacious office. Next year's meet may well be prolonged by a day and the galas may be organized differently. The MIDEM's Administration will be located outside of the Palais du Festival, in order to allow more space for the guests.

All in all, an excellent MIDEM '71 which augurs well for an exceptional MIDEM '72.

Columbia Has the Blues

(Continued from page 12, Section II)

The Bessie Smith albums are uniquely arranged so that they start with the first and last recordings and run sequentially toward the middle, converging on the fifth album. This way the 10 discs, when properly stacked, need only to be flipped over for the chronology to continue.

"Pearl," released four months after the death of Janis Joplin, captures the spirit of the young woman who called herself "the alienated wasp of Port Arthur, Texas." More than any performer of her generation, Janis brought the often bawdy, more often searing blues into the consciousness of the young. She was a performer who captured—and soon embodied—the reckless and tragic lifestyle of the blues artist. "Pearl" completes Janis' legacy. Among the cuts are two of Janis' own compositions, "Move Over" and "Mercedes Benz," and Kris Kristofferson's "Me and Bobby McGee."

Paul Oliver's "The Story of the Blues," on Columbia, loosely gathers blues into categories such as origins, the '30s, urban and rural blues, World War II and after, and illustrates each with cuts by, among others, Mississippi John Hurt, Leadbelly, Leroy Carr, Scrapper Blackwell, Robert Johnson, Blind Boy Fuller, Brownie McGee and Big Bill Broonzy. It also includes—along with scholarly liner material—recorded performances by lesser known blues singers such as Texas Alexander, Barbeque Bob and Laughing Charlie, the Memphis Jug Band and Butterbeans and Susie.

Blues issues, or reissues, inevitably provide source material for the listener who has heard the blues influence in every conceivable popular music (from jazz to folk to rock) and wants to hear it pure and unadulterated, in its original, or "first hand" form. Huddie Ledbetter, or Leadbelly, Booker T. Washington White, or Bukka White, Son House and Robert Johnson are four tremendously important "first generation" blues men. Columbia's "Leadbelly" album features never-before released material by the man who rightly deemed himself "King of the Twelve-String Guitar Players of the World." Deeply influenced by the work songs or "hollers" of the prison-bound field hands (he spent time in both Angola State Prison in Louisiana and Sugar Land Prison Farm in Texas),

Leadbelly often inserted a semi-shouted narration between the chorus of a song, a device which was to become one of his trademarks. The Columbia album includes "Roberta" (Parts I and II), "C. C. Rider," "Alberta," "Death Letter Blues" (Parts I and II), "Match Box Blues" and "Blind Lemon," a tribute to Blind Lemon Jefferson, a man with whom he travelled, sang and learned, in the 1920s.

Entire Vocallion Output

Bukka White's album on Columbia, entitled "Bukka White/Parchman Farm," presents the entire Vocallion output of a figure who has become one of the finest blues artists of the century. The cuts on this album, recorded in the late 1930s and in 1940, include "Fixin' To Die," "Aberdeen, Mississippi," "Special Streamline" and "Parchman Farm Blues." White, who often sang highly autobiographical songs, is one of the few bluesmen to live long enough to be part of the current "blues revival." In 1967 he toured Europe and was cheered by over 50,000 blues fans.

Son House, the Father of Folk Blues (which is also the title of his Columbia album), is, like Bukka White, one of the few blues artists to still appear at folk concerts throughout the country. Born in Mississippi, Eddie J. "Son" House, Jr., recorded a few sides in 1930, slipped into obscurity and was rediscovered in 1942. This album, recorded in the 1960s, 16 years after House stopped playing the guitar because he felt the new generation "didn't want to hear the old blues anymore," is deep and vital within a performer of House's caliber. Featured cuts include "Pearline," "Louise McGhee," "John The Revelator" and "Sundown."

The entire estate of the King of the Delta Blues Singers, Robert Johnson, is contained in two Columbia volumes ("Robert Johnson, King of the Delta Blues Singers, Volumes I and II"). Johnson, who, legend has it, was murdered, reached musical maturity before his death at 19. His songs, recorded in 1935 and 1936, are stark and eloquent. They include "Rambling On My Mind," "Little Queen of Spades," "Love in Vain" and "Kind Hearted Woman Blues."

Epic's release of Big Bill Broonzy ("Big Bill's Blues"),

Bessie, John Honored

(Continued from page 3)

ver medal coin is issued for each newly honored black American, with the first minted coin, the .0001 coin, going to the person with the closest professional and/or personal connection to the honored one. Hammond was chosen recipient of the .0001 Bessie Smith coin for his close professional relationship with the late blues singer.

Long respected for his ability to spot outstanding talent (Billie Holiday, Aretha Franklin, Count Basie and Bob Dylan are among the artists discovered by Hammond), Hammond was a young record producer when he first saw a Smith performance. From that time on he has worked to establish the recognition she deserves. It was he who in 1933 persuaded her to return to the recording studio after the Depression had forced her into semi-retirement. These were to be her last sessions: had it not been for Hammond, an important segment of the Bessie Smith blues anthology would never have been recorded.

Through the efforts of Hammond and Chris Albertson (well-known jazz producer/writer), Columbia last year began the most important single re-issue project in its history with the entire Bessie Smith catalog.

Sugarcane Harris (an album entitled simply "Sugarcane Harris") and Johnny and Shuggie Otis (albums called "Cuttin' Up," "Here Comes Shuggie Otis" and the forthcoming "Johnny Otis Show Live at Monterey") show still other facets of blues. Big Bill, who did most of his singing around Chicago in the 1930s and '40s, was among blues' most charismatic performers and respected guitarist/composers. His Epic album features "Trucking Little Woman," "Southern Flood Blues," "All By Myself" and "Night Watchman Blues."

Sugarcane Harris, Johnny Otis and his young son, Shuggie Otis, are contemporary blues performers whose songs are generally urban in content and style, and who perform with large bands. The Johnny Otis Show (which features Sugarcane and Shuggie) has been performing for enthusiastic audiences throughout the country and has been recorded for Epic.

Widely Recorded

Lightnin' Hopkins, the most

Goodman Set Released

London Records' phase 4 stereo line has released its first two-LP set, Benny Goodman recorded live in Sweden. According to Herb Goldfarb, label VP, an all-out promotional campaign will be launched.

New Design Label

(Continued from page 3)

publishing and personal management. He was an independent producer working out of the Houston area until 1963 when he joined Scepter Records on a staff basis, producing acts like Maxine Brown, Chuck Jackson, the Shirelles and B. J. Thomas, whom he was responsible for signing to the label. For the past three years, Tyrell has held the post of Vice President in charge of product and promotion for Scepter.

Other Projects

In addition, he has been involved with Chips Moman, and the team of Bacharach and David on numerous projects. He is also involved in artist management, managing the careers of composer Mark James, who penned million-sellers including "Suspicious Minds," "Hooked on a Feeling," "Eyes of a New York Woman" and "Turn on a Dream," and B. J. Thomas, who is currently on the charts with his single, "Most of All."

widely recorded of the modern blues artists, was born Sam Hopkins, in Centerville, Texas, in 1912. For the past 25 years, he has been recording his autobiography, and his recent Barnaby release, "Lightnin' Hopkins in New York," features Hopkins on vocals, guitar and piano performing "The Trouble Blues," "Black Cat," "Take It Easy" and "Your Own Fault Baby, To Treat Me The Way You Do."

Another recent release, "Otis Spann is the Blues," gathers together some of the best Chicago blues piano ever recorded. Spann, who was gaining worldwide recognition at the time of his death in 1969, was a piano player and singer who was greatly loved and emulated by a number of young blues performers including Al Kooper and Mike Bloomfield. This Barnaby album, which is part of a Barnaby blues series, features cuts made with vocalist/guitarist Robert Lockwood, Jr. (Robert Johnson's son-in-law), and includes "The Hard Way," "Take a Little Walk With Me" and "Worried Life Blues."

Country Seminar April 23-24

■ NASHVILLE — Dr. Will Miles, marketing expert at Middle Tennessee University, will host the Second Annual Nashville Country Radio Seminar activities at the Vanderbilt Holiday Inn April 23-24.

Last year's seminar played host to 107 country promo men, publishers, trade publication reps and country jocks. The idea behind the seminar's birth was to provide common ground for people involved in country music radio and records to discuss problems, ideas and projects in country music radio programming from the management to the on-the-air level.

For detailed information, write Tom McEntee, 720 17th Ave. So., Nashville, Tenn. 37203 or Charlie Monk, c/o ASCAP, 700 17th Ave. So., Nashville, Tenn. 37203.

Hamilton Radio Clinic Feb. 26, 27

■ The third Bob Hamilton Radio Clinic will be held Feb. 26 and 27 in Nashville.

Instructors include Gene Taylor, WLS General Manager; Buzz Bennett, PD at KCBQ; Sebastian Stone, WOR-FM PD; Mike McCormick, PD at WLS; and Augie Blume of Independent National Promotion.

All sessions will be held at Roger Miller's King of the Road Motor Inn, with the bar itself being taken over for the classes.

The State of the Country

By CHUCK NEESE

The following is an overflow view of Nashville's music industry based on events occurring between the Grand Ole Opry Celebration in mid-October, 1970, through Feb. 1, 1971.

■ NASHVILLE — Music City's brand of music is again on national charts led by Lawrence Welk's favorite country colleen, Columbia's Lynn Anderson. RIAA has certified her "Rose Garden" chart winner a million copy seller. The tune is an old Joe South thing recorded three years ago, so it's been stricken from the Grammy ballot; it was nominated as country song of the year. Other biggies from Nashville include any and

everything written by Kristofferson. "Sunday Morning Coming Down," which is about as country as skyscrapers and subways, won Kris the CMA Song of the Year award and "For the Good Times" by Ray Price and "Help Me Make It Through the Night" by Mega's one and only hot artist Sammi Smith have popped out of the country charts and on to the "Big Board." Kris' first big happening song, "Me & Bobby McGee," cut first by Roger Miller, is again hot by the late Janis Joplin.

The charismatic one, John R. Cash, has lost his TV producer Stan Jacobson and record producer Bob Johnston but he's managed to pick up ratings

with his "Country Music Story, Part 1 & Part 2" (his Jan. 18-24 Nielsen jumped 30 points). Locally, some dug the show but most didn't. Too many artists and too little air time to get acquainted. The show looked more like a Carlton Haney country package show where the acts are asked to do their latest hit and get off the stage so the next act can get on.

"I'm paying you to sing, not to talk," the sharp tongued promoter tells his acts.

Working Well Together

So far, country music and TV are working well together, but no new shows have been added. Cash has had his rating problems, but "Hee Haw" and the CMA Awards have held their own. There has been some increased interest in signing country acts for guest spots. And, of course, Glen Campbell is slowly skimming off the

(Continued on page 70)



NASHVILLE REPORT

By RED O'DONNELL



Red O'Donnell

■ NASHVILLE—The big buzz around here is about the disqualification of "Rose Garden" and "For the Good Times" as nominees for Grammy awards in the "Best Country Song" category. Seems the tunes were scratched because they were recorded prior to the eligibility period of Nov. 2, 1969-to-Oct. 15, 1970. Joe South (who wrote the tune) cut "Rose Garden" in an album and Bill Nash recorded "For the Good Times" as a Mercury single—both in 1968. (Kris Kristofferson is the composer of "For the Good Times.) Elimination from the "best song" competition will have no effect on status of the two in the voting for "best vocal performance of country song." Lynn Anderson on "Rose Garden" and Ray Price on "For the Good Times." Disqualification reduces the "best song" field to three in NARAS balloting: Merle Haggard's "The Fightin' Side of Me," Marty Robbins' "My Woman, My Woman, My Wife" and Glenn Martin

(Continued on page 70)

Award Time



Record World's Southeastern Manager John Sturdivant is shown giving Capitol's Sonny James his two awards, one for his No. 1 place on Record World's country singles chart, the other for 1970's Record World Top Male Country Vocalist.

COUNTRY PICKS OF THE WEEK

SINGLE STAN HITCHCOCK, "AT LEAST PART OF THE WAY." Heavy, heavy phonograph record! The vocal performance is very good, the song is one of Foster and Rice's best, and this cut should make steel man Curley Chalker one of Nashville's hottest session pickers. Congratulations GRT and producer Tommy Allsup. GRT 39.



SLEEPER EARL RICHARDS, "BABY I NEED YOUR LOVIN'." Remember the Johnny Rivers cut? Richards is just coming off his biggest ("Sunshine") and the new release should pick up even more stations and more sales. Earl has worked hard for his place in the spotlight and everybody's pulling for Mel Tillis' one-time front man. United Artists 50572.



ALBUM LORETTA LYNN & CONWAY TWITTY, "WE ONLY MAKE BELIEVE." This is the one everyone has been anticipating for weeks. The single, "After the Fire Is Gone," is already jumping into charts. Rock-a-billy fans will wig out over cut one, side two. Great album. "It's Only Make Believe," "Will You Visit Me On Sunday," "Pickin' Wild Mountain Berries," "Hangin' On," "Working Girl." Decca DL 75251.





COUNTRY SINGLE PRODUCT

SONNY JAMES—Capitol 3015

EMPTY ARMS (Melody Lane/Desiard Music/BMI)

EVERYTHING BEGINS AND ENDS WITH YOU (Marson, BMI)

Ivory Joe's tune never sounded better. Sonny even uses a few girls as background singers. Needless to say, Sonny's headed for his 25th consecutive number one country record.

JIMMY GATELY—Prize 98-04

AIN'T YOU EVER GONNA SING MY SONG (Gaylo, BMI)

I JUST WANNA STAY HERE WITH YOU (Gaylo, BMI)

Joe Gibson's new label is off and running hard with Bill Anderson's front man, Jimmy Gately, who wrote this catchy song. It's a definite playlist addition.

BUDDY ALAN & DON RICH—Capitol 3040

I'M ON THE ROAD TO MEMPHIS (Commander/Tinkerbell, ASCAP)

I'LL BE SWINGIN' TOO (Blue Book, BMI)

A couple of heavies from the "Bakersfield Bunch." Buddy and Don are still getting airplay on "Cowboy Convention," so the new uptempo release is well-timed. Good record.

SKEETER DAVIS—RCA 47-9961

BUS FARE TO KENTUCKY (Crestmoor, BMI)

FROM HER ARMS INTO MINE (Crestmoor, BMI)

Everybody will like Skeeter's new effort. It's a fine uptempo production by Ronny Light. Ronny wrote the number, which should be Skeeter's biggest recent release.

TOMMY CASH—Epic 10700

SO THIS IS LOVE (House of Cash, BMI)

LOVE IS GONE (Al Gallico, BMI)

Good reading of a sharp uptempo love-gone-wrong song. Pleasant feel with horns. Glenn Sutton production, lyrics are okay, and it's must programming.

HANK THOMPSON—Dot 17365

NEXT TIME I FALL IN LOVE (Central Songs, BMI)

BIG BOAT ACROSS OKLAHOMA (Brazos Valley, BMI)

Well, the old Western-swing type Hank Thompson is a part of the past. This one sounds too Nashville, but it's good material, good performance and all in a different vein.

ROY DRUSKY—Mercury 73178

I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME (Music City, ASCAP)

Beautiful rendition of a beautiful tune by the country crooner himself. MOR stations will dig this Jerry Kenedy production.

Country Discs Flood Stations

■ NASHVILLE — There are two times a year that music directors and record librarians dread. The first is the two weeks prior to the Grand Ole Opry Birthday Celebration in October and the second is after the first of the year.

New artists and established artists with new product try to capitalize on the large assemblage of djs at the Opry Birthday. Most introduce their new releases on stage during the event or seek out jockeys to hand deliver their latest records. The January rush is due to several reasons and most tend to be of a psychological nature. Primarily it just seems like a good time of the year to premiere a new record. Secondly, shippers fear having their

records lost in Christmas mail.

One dj told **Record World** that companies would be wise to forget January and October country releases because of the great amount of competition for playlists at those times. During October of 1970, some 175 country records were released within a 10-day period, overflowing reviewers and music director's desks with five times the weekly average for important country releases.

Chuck Neese

Gold 'Rose Garden'

■ Columbia's Lynn Anderson has achieved her first gold record for "Rose Garden," single from her third album, also entitled "Rose Garden." Glenn Sutton produced.

ASCAP Restructures In Nashville

■ NASHVILLE—The staff management organization of the Southern Region office of ASCAP has been restructured for service, efficiency and economy, according to Ed Shea, Executive Director of ASCAP's Southern Regional offices.

Charlie Monk, long-time popular country music disc-jockey and Program Director, has been named Assistant Director. Gerry Wood, Director of Writer-Publisher and Media Relations, has been named Associate Director of the Southern office.

Monk was host of the highly popular WMTS "Music Row Show" which featured songs, in-person visits and interviews with leading country music stars, live from Nashville's Record Row.

A native of Geneva, Ala., Monk attended Troy University and the University of Alabama. The 16-year broadcasting veteran worked for radio stations in Mobile (WUNI and WKRK) and Tuscaloosa (WACT) before moving to Murfreesboro, Tenn., where he became Program Director of WMTS. Monk has also handled several TV, film narration and acting assignments.

Wood joined ASCAP a year ago—and has worked closely with new writers and publishers as ASCAP signed a record number of new writers.

"The restructuring and

streamlining of our staff for efficiency and progress should bring even more dramatic gains for ASCAP in this region," said Shea. "We are here to serve country music makers primarily—and all others, too. So our thrust will be toward country, gospel and soul music."

Valuable Addition

"Charlie Monk, through his intimate association with country music, will be a valuable addition to our staff. He is talented—and well-liked in the industry. I feel his close ties with songwriters and publishers along Nashville's famed Music Row will help ASCAP enjoy even more successful years ahead.

"Gerry Wood's work has added an important thrust to our record-breaking membership year of 1970—and he should be even more effective in his higher position. The addition of Monk to the staff should make this an ideal membership team."

Shea went on to say that "ASCAP in Nashville is undertaking solid, bold new ways to serve its members — writers and publishers alike, as the thrust into the seventies is made. A capable staff working for and with the creators of America's great music is our desire. And we will offer a strong, viable choice to creative talents."

WPOR Radiothon a Winner



Tom Star, Dick Curless

■ PORTLAND, MAINE — Maine's only full-time modern Country and Western station, WPOR, recently completed a successful radiothon for the benefit of the 1971 March of Dimes. Not one record was played—the entire broadcast featured live entertainment.

WPOR's Tom Star hosted the show live from the Elks Club in downtown Portland. Star went on the air at 10 a.m. Sat-

urday, Jan. 23, and continued to broadcast for 26 consecutive hours, introducing guests like Dick Curless, Capitol recording star, and Elton Britt, of Certon records. Among the other performers were 10 modern country bands from Maine, numerous individual performers and WPOR personalities.

Star auctioned off articles donated by the public and local businesses, as well as a large number of records supplied by labels. Curless found one of the items too good to pass up and thus went home not only having helped crippled children, but also with a new pony.

The results of the radiothon were gratifying to all concerned, especially Star who made all the arrangements. The minimum amount that will be collected for the March of Dimes will exceed \$3,000, and could run as high as \$4,500.

Loretta Lynn Sets Mine Fund

■ NASHVILLE—Loretta Lynn and business associate Doyle Wilburn have planned a charity engagement in Louisville to raise money for the Loretta Lynn Fund.

The fund is to provide financial assistance to the 104 children who lost their fathers in the recent Hayden, Ky., mine explosion. The Hayden Mines are only 50 miles from Loretta's home town, Butcher Hollow, Ky. Gov. Louie Nunn has arranged for the fund-raising event to be held at the 15,000 seat Louisville Coliseum. Acts firmed for the seven-hour

March 1 event include the Osborne Brothers, the Wilburn Brothers, Conway Twitty, Webb Pierce, Roy Acuff, Charlie Louvin, Bill Monroe, Tom T. Hall, Del Reeves, Mel Tillis, Peggy Sue and Sonny Wright, Crystal Gayle, Jay Lee Webb, George Morgan, Billy Grammer, Grandpa Jones, Jim & Jesse, Ray Pillow, Wendy "Rattlesnakes" Bagwell, Opry manager Bud McCain of WSM, Bob Jennings of WLAC and Larry Scott of WIL.

Larry Hart at the Wilhelm Agency in Nashville is in charge of arrangements.

NASHVILLE REPORT

(Continued from page 68)

& Dave Kirby's "Anybody Goin' to San Antone?" As one of the officers of the Nashville NARAS chapter remarked sadly, "We on the screening committee goofed."

Floyd Cramer cut his first all-gospel LP for RCA . . . Sue and Buddy Killen and Bernice and Curly Putman attended George (Goobar) Lindsey Day in Jasper, Ala., an event sponsored by the town's Chamber of Commerce . . . Ray Stevens reports he has about completed writing the music and lyrics (15 songs) for a proposed Broadway musical stage production of "Johnny Appleseed." Los Angeles' Fred Wayne and Charles (Chuck) Champlin co-wrote the book (story). "With a little luck the show may open next fall," Stevens advised. Ray didn't have much to say about being nominated for five Grammy awards in connection with his "Everything Is Beautiful." What he did say is, "It's always a good feeling to be so recognized. And that's about all I have to say on that subject." He doesn't plan to appear regularly on TV this summer (last year he was the replacement for Andy Williams on NBC-TV). "I'll be doing some guest shots and that is about all," he said. One of his video appearances will be to headline an hour-long BBC special in England, Feb. 24 . . . RCA artist George Hamilton IV has signed exclusive management arrangement with West Coast talent agent Jim Halsey, whose clients include some of the biggies in show biz . . . Mr. and Mrs. Neal Snow Chollette have announced the marriage of their daughter, Susan Chollette Sutton, to songwriter-singer John D. Loudermilk. The ceremony was performed Jan. 29 in Baton Rouge, La., where the newlyweds are now at home.

Affable Charlie Scully, National Director of Public Information services for SESAC, is in Coney Island Hospital, Ocean and Shore Parkways, Brooklyn, N.Y., for treatment of chest pains . . . Capitol artist Billie Jo Spears takes off in April for 20-day tour of Europe . . . LeRoy Van Dyke set for crippled children's clinic benefit at Bethel College, McKenzie, Tenn. . . Liberace, duds, candelabra and all, is loved in the country music capital of the world: Capacity audience of 10,000 saw and heard the colorful pianist at downtown Municipal Auditorium concert . . . Johnny Bond has returned to his West Coast digs after completing LP session at Starday-King studio under direction of Charlie Dick. It's to be called "Here Come the Elephants," the title of Bond's current single click. Considering its woozy lyric, perhaps it should be slugged "Bottled-in-Bond"?

Writer-singer Tom T. Hall's British-born wife is named Dixie. How'd she get such a monicker? "I was born in the Southern part of England, you all, "she drawled. More on the Halls: they own 20 basset hounds ranging from puppyhood to seven years old. "Their annual medical expenses are more than Tom's and mine together," reports Dixie.

BIRTHDAYING: Ernest Tubb, Buddy Cagle, Jay Lee Webb, Jim McReynolds, Tennessee Ernie Ford, Wally Fowler, Bobby Barnett, Hank Locklin.

Winifred Kelley, the nannie of John Carter Cash (who'll be a year-old March 3), thinks the child already has religion. "When I hand him a book of nursery rhymes, he throws it down and picks up his Bible picture-story book," nurse Kelley says.

State of Country

(Continued from page 68)

cream of the Nashville talent by signing Larry McNeely (Roy Acuff's ex-banjo picker), mumbly Mel Tillis and Jerry Reed.

The studio building boom has finally caught up with Music City's demand for studio time. RCA has completed several hundred thousand dollars worth of renovation, giving them four studios. Danny Davis and friends opened a new recording plant. Jack Clement's #1 engineer Charlie Tallent added a 16-track mix down studio and Kristofferson just finished cutting Joan Baez at Nashville's favorite "rock reeler," the comfortable 16-track Quadrasonic Studio.

Fred Foster's Monument is still being discussed over lunch at Lum's but Monument's PR person says rumors of the label's distribution realignment can't be discussed as yet. Fred's Combine pubbery is super-hot and head man Bob Beckham is being called the

greatest talent scout since Major Bowes. Beckham's writers include Donnie Fritts, Kristofferson, Chris Gantry and Tony Joe White (who just signed with Warner Brothers, some say for 3/4 of a mill!)

Certron Records' Nashville office was hastily closed down in December, but two new companies, Prize and Cartwheel, opened their doors and immediately had product in the national country charts. Prophets of doom have let up and financially things are brighter.

Heavy in-fighting is predicted for control of the Country Music Association Board as Nashvillians fight to maintain "home rule." Darts have been tossed in CMA's direction for perpetrating Nashville as a specialty recording center. Studio owners and indie producers who feel an affinity for non-country product claim CMA's promotion of Music City as the Country Music Capitol of the World has curbed interest in pop production in Nashville.

(Continued on page 72)

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

AFTER THE FIRE IS GONE Owen Bradley (Twitty Bird, BMI)	31	KNOCK THREE TIMES Ron Chancey (Pocket Full of Tunes/Jillbern/Saturday, BMI)	67
AFTER YOU Joe E. Johnson (4-Star, BMI)	74	LISTEN BETTY Jerry Kennedy (Newkeys, BMI)	13
A GOOD YEAR FOR THE ROSES Pappy Daily (Chesnut, BMI)	33	LOOKIN' OUT MY BACK DOOR (Jondora, BMI)	28
A WOMAN ALWAYS KNOWS Billy Sherill (Algee, BMI)	11	LOVENWORTH George Richey (Champion, BMI)	32
ANYWAY Bob Ferguson (Acuff-Rose, BMI)	43	LOVER, PLEASE Dick Heard, Johnny Howard & Bobby Dyson (Lyn-Lou, BMI)	37
ARMS OF A FOOL Jim Vienneau (Sawgrass, BMI)	40	MOVE TWO MOUNTAINS Cliff Williamson (Jobete, BMI)	39
BAR ROOM TALK Scotty Turner (Passkey, BMI)	23	MY GUY Dick Heard (Jobete, BMI)	46
BED OF ROSE'S Jerry Kennedy (House of Cash, BMI)	6	NADINE Henry Hurt (Arc, BMI)	48
BIG MAPLE MURPHY Ronny Light (Blue Crest, BMI)	72	ONE HUNDRED CHILDREN Jerry Kennedy (Newkeys, BMI)	9
BRIDGE OVER TROUBLED WATER Ken Nelson (Charing Cross, BMI)	51	PADRE Bob Johnston (Ann-Rachel, ASCAP)	18
COME SUNDOWN Jerry Kennedy (Combine, BMI)	5	PORTRAIT OF MY WOMAN Jim Malloy (House of Cash, BMI)	22
DAYTON, OHIO Buddy Mize (Tree, BMI)	52	PUT YOUR HAND IN THE HAND Earl Ball (Beachwood, BMI)	56
DO RIGHT WOMAN Billy Sherrill (Press, BMI)	44	RAININ' IN MY HEART Jim Vienneau/Mike Curb (Excellorec, BMI)	2
EVERYDAY FAMILY MAN Biff Collie (Twitty Bird, BMI)	75	ROSE GARDEN Glenn Sutton (Lowery, BMI)	19
FANCY SATIN PILLOWS Larry Butler (Dixie-Jane, BMI)	58	SHE WAKES ME WITH A KISS Jerry Bradley (Hill & Range/Blue Crest, BMI)	10
FIFTEEN YEARS AGO Jim Vienneau (Peach, SESAC)	70	SHE'LL REMEMBER Joe E. Johnson (4-Star, BMI)	74
FIRE AND RAIN Joe Gibson (Blackwood/Country Road, BMI)	65	SHERIFF OF BOONE COUNTY Ronny Light (Hardtack, BMI)	8
FLESH AND BLOOD Bob Johnston (House of Cash, BMI)	12	SING A HAPPY SONG Cliff Williamson (Blue Book, BMI)	68
FREIGHT TRAIN Larry Butler (Peter Maurice, ASCAP)	66	SING HIGH, SING LOW Brian Aherne (All Saints Crusade, BMI)	42
GIVE HIM LOVE Jerry Kennedy (Jack & Jill, ASCAP)	29	SLOWLY Jerry Bradley (Cedarwood, BMI)	55
GUESS AWAY THE BLUES Wesley Rose (Acuff-Rose, BMI)	38	SUNSHINE Jerry Crutchfield (Champion, BMI)	25
GUESS WHO Biff Collie (Michele, BMI)	7	SWEET MISERY Larry Butler (Cedarwood, BMI)	20
HAROLD'S SUPER SERVICE Earl Ball (Airefield/Shade Tree, BMI)	71	TAKE TIME TO KNOW HER Norro Wilson (Al Gallico, BMI)	60
HEAVENLY Earl Ball (Freeway, BMI)	26	THAT'S WHAT IT'S LIKE TO BE LONESOME Walter Haynes (Tree/Champion, BMI)	34
HELP ME MAKE IT THROUGH THE NIGHT Jim Malloy (Combine, BMI)	1	THE FIRST LOVE Scotty Turner & Lora Hanson (Unart, BMI)	69
HERE COME THE ELEPHANTS Johnny Bond Productions (Sawgrass, BMI)	63	THE KIND OF NEEDIN' I NEED Joe Bradley (Stallion, BMI)	64
HERE COME THE RATTLESNAKES Marvin Norcross (Canaanland, BMI)	35	THE LAST ONE TO TOUCH ME Bob Ferguson (Owepar, BMI)	16
I'D RATHER LOVE YOU Jack Clement (Pi-Gem, BMI)	53	THE PROMISED LAND Billy Sherill (Arc, BMI)	4
IF YOU THINK I LOVE YOU NOW Billy Sherill (Julep, BMI)	21	THE WONDERS YOU PERFORM Billy Sherrill (Jerry Chesnut, BMI)	27
I REALLY DON'T WANT TO KNOW Felton Jarvis (Hill & Range, BMI)	17	THERE GOES MY EVERYTHING Felton Jarvis (Blue Crest, BMI)	17
I'M A MEMORY Felton Jarvis (Willie Nelson, BMI)	59	TRUE LOVE IS GREATER THAN FRIENDSHIP Frank Jones (Ensign/Cedarwood, BMI)	30
I'M GONNA KEEP ON LOVING YOU Jim Vienneau (Two Rivers, ASCAP)	24	TULSA COUNTY George Richey (United Artists, ASCAP)	36
I'M MILES AWAY Kello Herston (Blue Book, BMI)	45	TWO DOLLAR TDY (Central Songs, BMI)	62
I'M SO LONESOME I COULD CRY Don Schafer (Acuff-Rose, BMI)	47	WATCHING SCOTTY GROW Bob Montgomery & Bobby Goldsboro (BnB, BMI)	15
IN LOVING MEMORIES (DeCapo, BMI)	57	WHAT AM I LIVING FOR Jim Vienneau (Progressive/Tidewater, BMI)	73
IT WASN'T GOD WHO MADE HONKY TONK ANGELS Cliff Williamson (Peer Int'l, BMI)	49	WHERE IS MY CASTLE Bob Ferguson (Blue Crest, BMI)	14
I'VE GOT TO SING Ron Chancey (Jangle, ASCAP)	50	WHO'LL TURN OUT THE LIGHTS Walter Haynes (Tree, BMI)	54
JOSHUA Bob Ferguson (Owepar, BMI)	3	WILL I EVER STOP LOVING YOU Don Chapman & Norman Wheatley	61
		WISH I WAS HOME INSTEAD Dick Heard (Ma-Ree, ASCAP)	41



COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

STATION CHECK LIST

WIL, St. Louis (David Lee)	WLOE, Eden, N.C. (Squiffy-P)
WEET, Richmond (Mark Thomas)	WRCP, Philadelphia (Shelly Davis)
WVOJ, Jacksonville (Bob Hudson)	KVWO, Cheyenne (John Shafer)
KPWB, Piedmont, Mo. (Denny Holtis)	KWIP, Merced, Calif. (Glenn Hilmer)
WUBE, Cincinnati (Bruce Nelson)	KWJJ, Portland, Ore. (Sammy Taylor)

Merle Haggard's "Soldier's Last Letter" pick at KWJJ, #41 at WUBE, #37 at WEET, playing at WIL; both sides playing at WVOJ.

Pick at WLOE: "She'll Remember," Jerry Wallace; also playing at KWJJ, WVOJ. Flip side "After You" heavy at KWIP.

Sonny Throckmorton's "Baby Hang On" heavily requested at WRCP.

#1 at WEET: "Come Sundown," Bobby Bare, also heavy at WRCP.

"Help Me Make It Through the Night," Sammi Smith, #1 at WUB, WRCP; hot seller at WLOE, KWJJ.

"Knock Three Times," Billy "Crash" Craddock, heavy at WLOE, WVOJ, WUBE, #40 at WRCP, pick at KVVO, hottest in St. Louis.

The country review and country chart departments have been moved to Record World's Nashville office at Suite 111, 806 16th Avenue So., Nashville, Tenn. 37203. All new product should be directed to Nashville office.

Pick at WEET: "Snowbird," Tommy Allsup & the Tennessee Saxes; also playing at KWJJ.

Shelly Davis at WRCP reports action on "The Filing Machine," Steve Monahan; "Hey Joe," Jim Mundy on Hickory (also strong at WIL); "He's Just You Made Over," Leona Williams; "At Least Part of the Way," Stan Hitchcock; "Love Story," Roy Clark. Coway Twitty & Loretta Lynn's duo "After the Fire is Gone" strong at WRCP, WIL; #2 at WUBE, moving at WEET. Both sides playing at KWJJ. KWIP

listeners rejected "A" s... for "The One I Can't Live... Ray ("Bubbles In My Beer... baby girl, Julie Rae, bo... Billy Mize's "You're All... WUBE, playing at WVOJ.

"Watching Scotty Grow," Bobby Goldsboro, hottest item at KVVO. Also breaking: "Woman's Talkin'

Liberation Blues," Billy Edd Wheeler; "Bed of Rose's," Statler Brothers.

David Houston's "A Woman Always Knows" moving at KWJJ, #8 at KPWB.

Hank Williams, Jr., recently received kidnapping threats from a Canadian songwriter who was apprehended by Nashville police and the FBI. "The American" by Mary Ann Crider on Tad #10 at KPWB.

Porter & Dolly's single, "Better Move It On Home," #47 at WUBE, hot at WVOJ, WLOE, WEET, pick at WIL.

"L. A. International Airport," Susan Raye, playing at WVOJ, KWJJ.

Duane Dee's "I've Got To Sing," left field pick at WLOE, strong at WIL.

"Three Cheers for the Good Guys," Lefty Frizzell, moving at WIL, KWJJ.

Twinn LP Picks "Elvis Country" and "From Me to You," Charley Pride, drew over 8,000 responses from WIL listeners--a record!

Ken Knight at WFCG says they have to BUY all their records! If you'd like to help them out, send records to P. O. Box 404, Franklenton, La.

David Lee at WIL playing "Baby I Need Your Lovin'," Earl Richards; "Depend On Me," Clay Hart; So This Is Love," Tommy Cash; "Big Marble Murphy," Dallas Frazier; "Crawdad Song," LaWanda Lindsey & Kenny Vernon; "Is It Any Wonder I Still Love You," Bob Luman.

KPWB heavy on "One Hundred Children," Tom T. Hall; "Loving You Is Sunshine," Barbara Fairchild; "Joshua," Dolly Parton.

Bruce Nelson at WUBE plating "Two Dollar Toy," Stoney Edwards; "I Love The Way That You've Been Loving," Roy Drusky; "She's As Close As I Can Get," Hank Locklin; "In the Arms of Love," David Frizzell; "I'm So Lonesome I Could Cry," Linda Plowman; "Anyway," George Hamilton IV; LP cut "Don't Tell Me You're Sorry," from Conway & Loretta's latest album.

"Did You Ever," Charlie Louvin & Melba Montgomery, #32 at WEET, hot at WRCP.

"I'm Miles Away," the Hagers, most requested

...m To Cool To Cold" playing

...as Ruined More Good Love... WVOJ; flip "Baby... requested at WRCP.

Pick at WVOJ: "Big Rock Candy Mountain," Bill Philips.

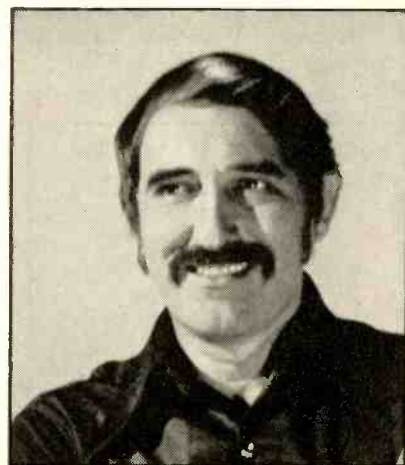
THE NEW SOUND
 IT'S contemporary POP/COUNTRY
 IT'S a totally NEW SOUND for the 70's
 IT'S the FIRST INSTRUMENTAL of:

"SNOWBIRD"

B/W
 I'LL SEE HIM THROUGH
GRT-3B

INTRODUCING

TOMMY ALLSUP
 and
 The Tennessee Saxes



RCA Country Pushes Hot Chart Course for 1971

An RCA Records country program which began last fall with a distributor salesman contest and was so successful it was continued into 1971, gaining momentum from January and February release of albums and singles by RCA's top country artists, has given the label an even stronger hold on its domination of the country recording scene.

Harry Jenkins, Division Vice President, Country Music and Record Operation, said: "There's no question that RCA Records is hot in the country field right now. We're getting product with 'hit' stamped all over it from our established artists, and we're getting hit sales action from such relatively newer artists as Jerry Reed, Nat Stuckey and Kenny Price."

The company began a concerted program last fall with a sales contest for its distributors for which the seven biggest prizes were new automobiles. Title of the program was "It's In the Stars," a theme which was carried through all over the country.

"It's in the Stars" also was the title of a two-LP sampling of new product from various RCA Nashville artists. The album originally was sent to distributor salesmen and fieldmen as well as to C & W press critics, but the album received such favorable reaction that it is being made available commercially.

Prize Winners

The seven grand prize winners of the contest were Herman Rubin of Monroe Distributing Co., Grand Rapids, Mich.; a Mustang; Jack Geldbart of ABC, Atlanta, a Mustang; Amos Heilicher, Heilicher Bros., Minneapolis, a Mustang; Leonard Silver, Transcontinent Records, Buffalo, a Pinto; Larry Rosmarin, National Tape & Records, Houston, a Pinto; Herb Tourville, ABC, Dallas, a

Maverick; and Harry Mooradian, Commercial Distributors, Portland, Me., a Maverick.

"The emergence of Jerry Reed as a big selling star is particularly gratifying," Jenkins said in reference to the singer-guitarist's "Amos Moses" single and "Georgia Sunshine" album in addition to chart activity on his collaborative album with Chet Atkins, "Me and Jerry." "We knew that Reed had to make it, and make it big, and it is marvelous that the public now is going along with this idea," Jenkins said, adding that RCA Records consequently is making a heavy push on the entire Reed catalog.

In February, RCA is releasing new albums by Dolly Parton, Chet Atkins, Kenny Price, Nat Stuckey, Waylon Jennings and Porter Wagoner/Dolly Parton.

Janus Goes Country

The first country record released on Janus Records, "I'm So Lonesome I Could Cry," by 13-year-old Linda Plowman, has been an immediate hit.

The song is on all the country charts and is beginning to gain pop acceptance. Miss Plowman, an honor student and cheerleader at Eastwood Junior High in Tuscaloosa, Ala., has already received more than 2,000 letters and cards from fans. "I'm So Lonesome I Could Cry" is part of a production agreement between Janus and Don Scheafer, who produced

Clive Davis' forward look has provided Nashville with one major label A&R man whose job is to explore and exploit non-country talent. Rob Galbraith, long-time rocker and R&B man, has been put on the Columbia-Epic staff in Nashville, this is a first for this town.

The most talked-about new occurrence in Music City is the publication of a paperback called "White Man's Blues" by John Grissim, one-time Rolling Stone writer. "White Man's Blues" talks about everything from country music's most famous "snuff queens" to Mel Tillis' memorable Atlanta escapade. A must first reader for those who wish to get "inside Nashville."

RECORD WORLD COUNTRY DISC JOCKEY REPORTS

- WLSB—Big Stone Gap, Virginia
1. A GOOD YEAR FOR THE ROSES—George Jones
 2. THE WONDERS YOU PERFORM—Tammy Wynette
 3. JOSHUA—Dolly Parton
 4. HOUSE OF PRIDE—Mel Street
 5. BED OF ROSES—Stattler Bros.
 6. FLESH AND BLOOD—Johnny Cash
 7. MORNING—Jim Ed Brown
 8. MARY'S VINEYARD—Claude King
 9. ROSE GARDEN—Lynn Anderson
 10. SHERIFF OF BOONE COUNTY—Kenny Price

- WSDS—Ypsilanti, Michigan
1. RAININ' IN MY HEART—Hank Williams, Jr.
 2. PADRE—Marty Robbins
 3. BED OF ROSES—Stattler Brothers
 4. THE LAST ONE TO TOUCH ME—Porter Wagoner
 5. COME SUNDOWN—Bobby Bare
 6. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 7. FLESH AND BLOOD—Johnny Cash
 8. ONE HUNDRED CHILDREN—Tom T. Hall
 9. IF YOU THINK I LOVE YOU—Jody Miller
 10. A WOMAN ALWAYS KNOWS—David Houston

- KSFA—Nacodoches, Texas
1. FLESH AND BLOOD—Johnny Cash
 2. THE LAST ONE TO TOUCH ME—Porter Wagoner
 3. AMAZING GRACE—Judy Collins
 4. ROSE GARDEN—Lynn Anderson
 5. MORNING—Jim Ed Brown
 6. WHO'LL TURN OUT THE LIGHTS—Wayne Kemp
 7. COAL MINER'S DAUGHTER—Loretta Lynn
 8. FIFTEEN YEARS AGO—Conway Twitty
 9. BRIDGE OVER TROUBLED WATER—Buck Owens
 10. HELP ME THROUGH THE NIGHT—Sammi Smith

- WSHO—New Orleans, Louisiana
1. THAT'S WHAT IT'S LIKE—Cal Smith
 2. HILL BILLY WALTZ—Russ Russel
 3. PROMISED LAND—Freddy Weller
 4. WHO'LL TURN OUT THE LIGHTS—Wayne Kemp
 5. ROSE GARDEN—Lynn Anderson
 6. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 7. PADRE—Marty Robbins
 8. A-EEE—HANK WILLIAMS, JR.
 9. GUESS WHO—SLIM WHITMAN
 10. FLESH AND BLOOD—Johnny Cash

- KRAK—Sacramento, California
1. FLESH AND BLOOD—Johnny Cash
 2. THE WONDERS YOU PERFORM—Tammy Wynette
 3. ONE HUNDRED CHILDREN—Tom T. Hall
 4. JOSHUA—Dolly Parton
 5. STEP INTO MY SOUL—Elton Britt
 6. WHEN THEY BURNED DOWN THE LOCAL MOTEL—Linda Manning
 7. PADRE—Marty Robbins
 8. THE PROMISED LAND—Freddy Weller
 9. SHE WAKES ME WITH A KISS—Nat Stuckey

- Chaparral Brothers
7. SUNSHINE—Barbara Fairchild
 8. YOU'VE GOT YOUR TROUBLES—Jack Blanchard & Misty Morgan
 9. TULSA COUNTY—Anita Carter
 10. ROSE GARDEN—Lynn Anderson

- KRGO—Salt Lake City, Utah
1. WATCHING SCOTTIE GROW—Bobby Goldsboro
 2. RAINING IN MY HEART—Hank Williams, Jr.
 3. WHEN I WANT SOME HURT AGAIN—JAMEY RYAN
 4. COME SUNDOWN—Bobby Bare
 5. LISTEN BETTY—Dave Dudley
 6. SLOWLY—Jimmy Dean & Dottie West
 7. WAITIN' FOR A TRAIN—Jerry Lee Lewis
 8. THE LAST ONE TO TOUCH ME—Porter Wagoner
 9. SHE WAKES ME WITH A KISS—Nat Stuckey
 10. WHERE IS MY CASTLE—Connie Smith

- WMOP—Ocala, Florida
1. THE SHERIFF OF BOONE COUNTY—Kenny Price
 2. THE WONDERS YOU PERFORM—Tammy Wynette
 3. A GOOD YEAR FOR THE ROSES—George Jones
 4. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 5. DAY DRINKIN'—Tom T. and Dave
 6. MORNING—Jim Ed Brown
 7. JOSHUA—Dolly Parton
 8. FLESH AND BLOOD—Johnny Cash
 9. COME SUNDOWN—Bobby Bare
 10. I WAKE UP IN HEAVEN—David Rogers

- KVWO—Cheyenne, Wyoming
1. FLESH AND BLOOD—Johnny Cash
 2. BED OF ROSES—Stattler Brothers
 3. MAMA BAKE A PIE—George Kent
 4. JOSHUA—Dolly Parton
 5. THE WONDERS YOU PERFORM—Tammy Wynette
 6. ROSE GARDEN—Lynn Anderson
 7. A GOOD YEAR FOR THE ROSES—George Jones
 8. DAY DRINKIN'—Dave Dudley & Tom T. Hall
 9. PADRE—Marty Robbins
 10. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith

- WJAT—Swainsboro, Georgia
1. FLESH AND BLOOD—Johnny Cash
 2. PADRE—Marty Robbins
 3. SHOWING HIS DOLLAR—Webb Pierce
 4. JOSHUA—Dolly Parton
 5. A GOOD YEAR FOR THE ROSES—George Jones
 6. THE WONDERS YOU PERFORM—Tammy Wynette
 7. RAININ' IN MY HEART—Hank Williams, Jr.
 8. ROSE GARDEN—Lynn Anderson
 9. SHERIFF OF BOONE COUNTY—Kenny Price
 10. WHERE IS MY CASTLE—Connie Smith

- WMAD—Madison, Wisconsin
1. BED OF ROSES—The Stattler Brothers
 2. FLESH AND BLOOD—Johnny Cash
 3. JOSHUA—Dolly Parton
 4. MORNING—Jim Ed Brown
 5. SING HIGH, SING LOW—Anne Murray
 6. LOVER PLEASE—Bobby G. Rice
 7. GUESS WHO—Slim Whitman
 8. ONE HUNDRED CHILDREN—Tom T. Hall
 9. THE WONDERS YOU PERFORM—Tammy Wynette
 10. FIFTEEN YEARS AGO—Conway Twitty

- KMAM—Butler, Missouri
1. ROSE GARDEN—Lynn Anderson
 2. GUESS WHO—Slim Writman
 3. FLESH & BLOOD—Johnny Cash
 4. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
 5. WHERE IS MY CASTLE—Connie Smith
 6. SWEET MISERY—Ferlin Husky
 7. IF YOU THINK I LOVE YOU NOW—Jody Miller
 8. A GOOD YEAR FOR THE ROSES—George Jones
 9. RAININ' IN MY HEART—Hank Williams, Jr. & the Mike Curb Congregation
 10. PADRE—Marty Robbins

- WKLM—Wilmington, North Carolina
1. ROSE GARDEN—Lynn Anderson
 2. COME SUNDOWN—Bobby Bare
 3. BED OF ROSES—Stattler Bros.
 4. HELP ME THROUGH THE NIGHT—Sammi Smith
 5. GOOD YEAR FOR THE ROSES—George Jones
 6. SHERIFF OF BOONE COUNTY—Kenny Price
 7. FLESH AND BLOOD—Johnny Cash
 8. JOSHUA—Dolly Parton
 9. LAST ONE TO TOUCH ME—Porter Wagoner
 10. AMOS MOSES—Jerry Reed

- WBHP—Huntsville, Alabama
1. WHO'LL TURN OUT THE LIGHTS—Wayne Kemp
 2. ROSE GARDEN—Lynn Anderson
 3. SING HIGH, SING LOW—Anne Murray
 4. THE LAST ONE TO TOUCH ME—Porter Wagoner
 5. BED OF ROSES—Stattler Brothers
 6. AMOS MOSES—Jerry Reed
 7. HELP ME MAKE IT THROUGH THE NIGHT—Ray Price
 8. WAITING FOR A TRAIN—Jerry Lee Lewis
 9. COME SUNDOWN—Bobby Bare
 10. THERE GOES MY EVERYTHING—Elvis Presley

- KBLE—FM—Seattle, Washington
1. THE PROMISED LAND—Freddy Weller
 2. FANCY SATIN PILLOWS—Wanda Jackson
 3. COME SUNDOWN—Bobby Bare
 4. HEAVENLY—Wynn Stewart
 5. LISTEN BETTY—Dave Dudley
 6. SHE WAKES ME WITH A KISS—Nat Stuckey
 7. WHERE IS MY CASTLE—Connie Smith
 8. THE LAST ONE TO TOUCH ME—Porter Wagoner
 9. A WOMAN ALWAYS KNOWS—David Houston
 10. THE UNFINISHED LETTER—Red Sovine

- CJGX—Yorkton, Saskatchewan
1. WAITING FOR A TRAIN—Jerry Lee Lewis
 2. I WAKE UP IN HEAVEN—David Rogers
 3. MARY'S VINEYARD—Claude King
 4. SHE GOES WALKING THROUGH MY MIND—Billy Walker
 5. FLESH AND BLOOD—Johnny Cash
 6. DAY DRINKIN'—Dave Dudley & Tom T. Hall
 7. MORNING—Jim Ed Brown
 8. PADRE—Marty Robbins
 9. THE WONDERS YOU PERFORM—Tammy Wynette
 10. I WOULDN'T LIVE IN NEW YORK CITY—Buck Owens

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THE COUNTRY ALBUM CHART

FEBRUARY 13, 1971

THIS WK.	LAST WK.	WKS. ON CHART	ALBUM
1	1	11	TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Tribute to Bob Wills) MERLE HAGGARD—Capitol ST 638
2	3	23	FOR THE GOOD TIMES RAY PRICE—Columbia CS 30106
3	1	8	ROSE GARDEN LYNN ANDERSON—Columbia C30411
4	6	7	ALL FOR THE LOVE OF SUNSHINE HANK WILLIAMS, JR. & THE MIKE CURB CONGREGATION—MGM SE 4750
5	5	15	THE FIRST LADY TAMMY WYNETTE—Epic E30213
6	4	11	FIFTEEN YEARS AGO CONWAY TWITTY—Decca DL 75248
7	7	30	CHARLEY PRIDE'S 10TH ALBUM—RCA LSP 4367
8	10	5	BED OF ROSE'S STATLER BROTHERS—Mercury SR 61317
9	8	15	THE JOHNNY CASH SHOW—Columbia KC 30100
10	13	6	THAT'S THE WAY IT IS ELVIS PRESLEY—RCA LSP 4445
11	9	30	THE FIGHTIN' SIDE OF ME MERLE HAGGARD—Capitol ST 451
12	16	4	COAL MINER'S DAUGHTER LORETTA LYNN—Decca DL 75253
13	20	3	FROM ME TO YOU CHARLEY PRIDE—RCA LSP 4468
14	15	4	THERE MUST BE MORE TO LOVE THAN THIS JERRY LEE LEWIS—Mercury 61323
15	11	20	SNOWBIRD ANNE MURRAY—Capitol ST 579
16	12	11	#1 SONNY JAMES—Capitol ST 451
17	25	3	ELVIS COUNTRY ELVIS PRESLEY—RCA LSP 4460
18	22	5	WHERE HAVE ALL THE SEASONS GONE BOBBY BARE—Mercury SR 61316
19	18	3	IN LOVING MEMORIES JERRY LEE LEWIS—Mercury SR 61318
20	14	8	I WALK THE LINE JOHNNY CASH—Columbia S30397
21	27	3	MORNING JIM ED BROWN—RCA LSP 4461
22	23	5	ONE HUNDRED CHILDREN TOM T. HALL—Mercury SR 61307
23	17	19	THE GLEN CAMPBELL GOODTIME ALBUM—Capitol SW 493
24	24	6	LOOK AT MINE JODY MILLER—Epic E30382
25	18	11	BEST OF DOLLY PARTON—RCA LSP 4449
26	38	2	WHERE HAVE ALL THE HEROES GONE BILL ANDERSON—Decca 75254
27	21	15	THE BEST OF GEORGE JONES GEORGE JONES—Musicor 3191
28	31	5	LISTEN BETTY DAVE DUDLEY—Mercury SR 61315
29	33	15	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega M31-1000
30	26	32	HELLO DARLIN' CONWAY TWITTY—Decca DL 75209
31	28	53	OKIE FROM MUSKOGEE MERLE HAGGARD—Capitol ST 384
32	42	2	WHERE IS MY CASTLE CONNIE SMITH—RCA LSP 4474
33	29	27	I NEVER PICKED COTTON ROY CLARK—Dot DLP 25980
34	30	14	DOWN HOMERS DANNY DAVIS & THE NASHVILLE BRASS—RCA LSP 4424
35	32	11	I WOULDN'T LIVE IN NEW YORK CITY BUCK OWENS & THE BUCKAROOS—Capitol ST 628
36	49	2	PORTRAIT OF MY WOMAN EDDY ARNOLD—RCA LSP 4471
37	34	5	CLASS OF '70 FLOYD CRAMER—RCA LSP 4437
38	40	5	WE GOTTA START LOVIN' BOBBY GOLDSBORO—United Artists UAS 6777
39	41	4	COUNTRY BOY, COUNTRY GIRL JIMMY DEAN & DOTTIE WEST—RCA 4434
40	—	1	IDENTIFIED NASHVILLE STRING BAND—RCA LSP 4472
41	36	—	SINGER OF SAD SONGS WAYLON JENNINGS—RCA LSP 4419
42	46	—	WRITES YOU A RECORD JIM REED
43	35	—	SKIDROW JOE/DOWN IN THE AL
44	37	—	LIVE AT THE INTERNATIONAL, LA Mercury SR 61278
45	—	—	BEST OF CAL SMITH—Kapp KS
46	39	—	THIS IS CHET ATKINS—RCA VPS
47	43	—	YOUR LOVE IS THE WAY KITTY
48	44	—	BREAKING OUT LESTER FLATT &
49	45	—	LORETTA LYNN WRITES 'EM AND SINGS 'EM—Decca DL 75198
50	48	—	JUST PLAIN CHARLEY CHARLEY PRIDE—RCA LSP 4290
51	50	—	ME AND JERRY JERRY REED & CHET ATKINS—RCA LSP 4369
52	47	—	ONCE MORE PORTER WAGONER & DOLLY PARTON—RCA LSP 4388
53	53	—	GEORGIA SUNSHINE JERRY REED—RCA LSP 4391
54	—	1	I'VE GOTTA SING WANDA JACKSON—Capitol ST 669
55	51	7	GEORGE JONES GREATEST HITS—Musicor MS 3116
56	52	14	ALL MY HARD TIMES ROY DRUSKY—Mercury SR 61306
57	57	47	BEST OF PERRY LEE LEWIS—Smash SRS 67131
58	55	11	OLD TYME COUNTRY MUSIC JERRY LEE LEWIS—Sun 121
59	54	12	STEPPIN' OUT JERRY SMITH—Decca DL 75241
60	58	66	BEST OF CHARLEY PRIDE—RCA LSP 4223
61	56	34	THE WORLD OF JOHNNY CASH—Columbia GP 29
62	59	37	MY WOMAN, MY WOMAN, MY WIFE MARTY ROBBINS—Columbia 9978
63	60	15	YOUR SWEET LOVE LIFTED ME FERLIN HUSKY—Capitol ST 591
64	63	20	WORLD OF RAY PRICE—Columbia GP 28
65	61	28	TAMMY WYNETTE'S GREATEST HITS—Epic BN 26486
66	62	13	THIS IS EDDY ARNOLD—RCA LSP-6032
67	64	10	BOBBY LORD—Decca DL 75246
68	67	23	THIS IS BARE COUNTRY BOBBY BARE—Mercury SR 61290
69	65	15	GETTIN' TO KNOW MERLE HAGGARD'S STRANGERS—Capitol ST 590
70	68	11	SOMEONE SPECIAL BARBARA FAIRCHILD—Columbia C30123
71	71	21	WONDERS OF THE WINE DAVID HOUSTON—Epic BN 30108
72	66	13	FOREVER YOURS DOTTIE WEST—RCA LSP 4433
73	69	16	COUNTRY FAIR VARIOUS ARTISTS—Capitol SWBB-562
74	73	36	TAMMY'S TOUCH—Epic BN 26549
75	74	15	IT'S A BEAUTIFUL DAY WYNN STEWART—Capitol ST 561



COUNTRY ALBUM PRODUCT

OTIS WILLIAMS AND THE MIDNIGHT COWBOYS

Stop STLP 1022 (Scepter).
If you're looking for a hit single, try "I Wanna Go Country" on Otis' album. Remember Otis Williams and the Charms singing "Ivory Tower"? They're one and the same. Good cuts on "Rocky Top," "The Easy Part's Over," "Muleskinner Blues," "Wonder Could I Live There Anymore."



GLEN CAMPBELL PRESENTS LARRY McNEELY

Capitol ST 674.
You may think that Glen's banjo player ain't country enough, but remember who he was working for when Glen hired him—Roy Acuff! Larry sings, plays the harp, guitar and dobro and he even wrote three of the tunes. Be sure to listen to every cut before programming. Some of it doesn't sound like the Smokey Mountain Boys!



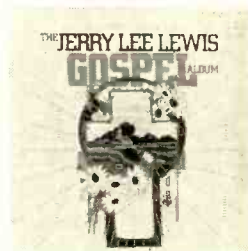
DUETS BY AWARD WINNING DUO PORTER WAGONER & DOLLY PARTON—RCA LSP 4490.

It's a good album, but you'll have to live with it to pick out the goodies. Nothing in the album equals their current single which isn't on this album. The best cuts include "Today, Tomorrow and Forever," "Oh, The Pain of Loving You," "The Fighting Kind"



IN LOVING MEMORIES THE JERRY LEE LEWIS GOSPEL ALBUM—Mercury SR 61318.

The "Killer" is crazy for the good ole gospel and spiritual tunes. Listeners will dig Jerry Lee doing his gospel thing. Must cuts are "I'll Fly Away," "Gather 'Round Children," and "My God's Not Dead." Sister Linda Gail sings a few and wrote the liner notes.



Show March 22

Annual Awards Show of the Academy of Country and Western Music has been announced for Monday night, March 22, at the Hollywood Palladium by the international organization's President Bill Ward.

Awards this year will be voted in more than two dozen country music categories by the Academy's more than 1500 members. Members represent a cross-section of the C&W music field: artists and entertainers, musicians, composers, managers, publishers, recording company executives, disc jockeys, club operators and those in allied areas.

The Awards show, which is being presented for the third consecutive year at the Palladium, will be co-produced by

Gene Weed of Film Factory and Red Steagall of Amos Records. Bill Ezell heads the talent committee which includes Buzz Wilburn of Capitol Records and Harry Newman of KLAC radio. Ticket chairmen for the event are Steve Stebbins and Marty Landau.

WHIRLWIND HAS TWO HITS
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"MIDNIGHT SUN"
Bobby Butram

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Pinwheel Art, Photography Completes Major Expansion

■ NASHVILLE—Completion of a major three-month expansion of the Pinwheel Art and Photography Studio has been announced by Jack Clement and his Art/Photo Studio Manager Herb Burnette. They said full commercial photographic facilities—studio and dark-room—have been added to the Pinwheel operation, "putting everything under one roof."

The Pinwheel Art and Photo Studio is another business enterprise of Nashville music industry executive Jack Clement; more specifically, it is a division of his publishing firm, Jack Music, Inc. Explaining his interest, he said, "It's been my desire for many years to make it possible for music people to participate on their own terms in such vital areas as the design of album covers, record sleeves, and advertising and promotional material. And more people here are beginning to recognize the very critical relationship of visual artistic representation of the auditory recorded product."

"I've believed Nashville has needed a truly music industry-

oriented commercial art facility, a studio staffed and directed by skillful artists who also are skilled in the ins and outs of the country music industry, particularly since commercial art is beginning to play such an important role in helping our industry solve critical marketing problems."

Burnette added, "In effect, we decided to make Pinwheel a 'one-stop' for the art requirements of the music industry."

Burnette listed some of the facilities available at the studio's new location, 1308 16th Ave. So., the former location of the John F. Kennedy Memorial Museum.

"What puts us ahead of most of our competition is our extensive photography department," he explained. "John Donegan, our Director of Photography, is a very talented young man with a degree in Civil Engineering from Vanderbilt University. He also taught there for a year. He took up photography as a sideline and became so proficient at it that he successfully freelanced for a year before going

on active military duty. He joined us last October, supervising the construction of the studio and the installation of our equipment, the finest, most modern photographic equipment presently available."

Burnette further remarked, "Now Donegan operates not only one of the finest, most versatile studio plants, but he's also geared to handle all types of on-the-scene photography. Our photo studio is as well equipped as any photo studio in New York City."

He added, "Not many studios employ photo re-touchers; they have to assign such work to free-lancers. I brought Marshall Givens down here from Louisville last March to handle this work for us. He was one of Louisville's busiest and most skilled re-touch artists, and he has every kind of equipment needed to meet the client's re-touch requirements. And while I'm at it, we have our own stat (photostatic) equipment, and that really puts us to good advantage."

Burnette and Clement said

Pinwheel can handle such operations as photography, layout, illustration, cartooning, typographic consultation, and so forth. They said this could include designing magazine ads, brochures, album covers, and similar items. "Furthermore," Burnette explained, "We'll be happy to supervise whatever outside printing, manufacturing, or fabrication that might be needed."

Clement continued, "We're set up to take care of the entire job—from the very inception of the concept right on through to completion of fabricating or manufacturing. For example, we intend to concentrate much attention on the design of album covers. We can assist in developing the cover concept; we've even arranged to have free-lance writers available for liner notes."

"Also, we're getting into our next expansion phase at the studio. We're building a series of special sets upstairs, sets that depict a wide variety of unique interior and exterior scenes. We'll have a well-stocked prop room, too."

"We're swamped with phone calls — the record shop can't keep 'em in stock."
—Lee Shannon WIRE Indianapolis, Ind.

"Reaction to the snakes is tremendous! Rush another copy to the station."
—Paul Simpkins WBAM N

"Beats anything in my 13 years

WGRV Greenville, Tennessee

"This has got to be the heaviest clean humor record on the market today."
—Buddy Ray WSLR Akron, Ohio

"We spin the snakes three times a night and, friend, it's been a long time since we played anything 3 times a night!"
—Ralph Emery WSM Nashville, Tenn.

"I spin the 'snakes' every night. It's great!"
—Gus Thomas WWVA Wheeling, W. Va.

"It's a country smash here! We started out airing it twice a day, but we had to go to 3 times a day. It keeps getting higher on our chart."

—Rhoda Schwartz WCLU Cincinnati, Ohio

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THE COUNTRY SINGLES CHART

FEBRUARY 13, 1971

THIS LAST WK. WK.

WKS. ON CHART

1	2	HELP ME MAKE IT THROUGH THE NIGHT	SAMMI SMITH—Mega 615-0015	9
2	5	RAININ' IN MY HEART	HANK WILLIAMS, JR. & THE MIKE CURB CONGREGATION—MGM K14194	9
3	1	JOSHUA DOLLY	PARTON—RCA 47-9928	10
4	7	THE PROMISED LAND	FREDDIE WELLER—Columbia 4-45276	9
5	9	COME SUNDOWN	BOBBY BARE—Mercury 73148	8
6	3	BED OF ROSE'S	STATLER BROTHERS—Mercury 73141	13
7	8	GUESS WHO	SLIM WHITMAN—United Artists 50731	10
8	10	SHERIFF OF BOONE COUNTY	KENNY PRICE—RCA 47-9932	9
9	12	ONE HUNDRED CHILDREN	TOM T. HALL—Mercury 73140	10
10	13	SHE WAKES ME WITH A KISS	NAT STUCKEY—RCA 47-9929	10
11	16	A WOMAN ALWAYS KNOWS	DAVID HOUSTON—Epic 5-10696	5
12	4	FLESH AND BLOOD	JOHNNY CASH—Columbia 4-45269	10
13	14	LISTEN BETTY	DAVE DUDLEY—Mercury 73138	9
14	20	WHERE IS MY CASTLE	CONNIE SMITH—RCA 47-9938	7
15	19	WATCHING SCOTTY GROW	BOBBY GOLDSBORO—United Artists 50727	8
16	17	THE LAST ONE TO TOUCH ME	PORTER WAGONER—RCA 47-9939	6
17	18	THERE GOES MY EVERYTHING/ I REALLY DON'T WANT TO KNOW	ELVIS PRESLEY—RCA 47-9960	6
18	6	PADRE	MARTY ROBBINS—Columbia 4-45273	10
19	11	ROSE GARDEN	LYNN ANDERSON—Columbia 4-45252	15
20	24	SWEET MISERY	FERLIN HUSKY—Capitol 2999	8
21	23	IF YOU THINK I LOVE YOU NOW	JODY MILLER—Epic 5-10692	8
22	25	PORTRAIT OF MY WOMAN	EDDY ARNOLD—RCA 47-9935	8
23	31	BAR ROOM TALK	DEL REEVES—United Artists 50743	6
24	36	I'M GONNA KEEP ON LOVING YOU	BILLY WALKER—MGM K14210	3
25	30	(LOVIN' YOU IS) SUNSHINE	BARBARA FAIRCHILD—Columbia 4-45272	8
26	28	HEAVENLY	WYNN STEWART—Capitol 3000	7
27	15	THE WONDERS YOU PERFORM	TAMMY WYNETTE—Epic 5-10687	13
28	33	LOOKIN' OUT MY BACK DOOR	BUDDY ALAN—Capitol 3010	6
29	38	GIVE HIM LOVE	PATTI PAGE—Mercury 73162	5
30	32	TRUE LOVE IS GREATER	THAN FRIENDSHIP	6
31	53	AFTER THE FIRE IS GONE/ THE ONE I CAN'T LIVE WITH	CONWAY TWITTY & LORETTA LYNN—Decca 32776	2
32	41	LOVENWORTH	ROY ROGERS—Capitol 3016	3
33	21	A GOOD YEAR FOR THE ROSES	GEORGE JONFS—Mercury 1425	13
34	34	THAT'S WHAT IT'S LIKE TO BE LONESOME	CAL SMITH—Decca 32768	8
35	67	HERE COME THE RATTLESNAKES	WENDY BAGWELL—Canaan 715	3
36	44	TULSA COUNTY	ANITA CARTER—Capitol 2994	7
37	39	LOVER PLEASE	BOBBY G. RICE—Royal American 27	7
38	46	GUESS AWAY THE BLUES	DON GIBSON—Hickory 1588	3
39	43	MOVE TWO MOUNTAINS	DAVE PEEL—Chart 5109	4
40	54	ARMS OF A FOOL	MEL TILLS—MGM K14211	3
41	45	WISH I WAS HOME INSTEAD	VAN TREVOR—Royal American 23	8
42	42	SING HIGH, SING LOW	ANNE MURRAY—Capitol 2988	7
43	48	ANYWAY	GEORGE HAMILTON IV—RCA 47-9945	3
44	66	DO RIGHT WOMAN	BARBARA MANDRELL—Columbia 4-45307	2
45	49	I'M MILES AWAY	THE HAGERS—Capitol 3012	4
46	50	MY GUY	LINDA K. LANCE—Royal American 24	5
47	47	I'M SO LONESOME I COULD CRY	LINDA PLOWMAN—Janus 146	4
48	52	NADINE	COMPTON BROTHERS—Dot 17362	6
49	69	IT WASN'T GOD WHO MADE HONKY TONK ANGELS	LYNN ANDERSON—Chart 5113	2
50	57	I'VE GOT TO SING	DUANE DEE—Cartwheel A192	2
51	72	BRIDGE OVER TROUBLED WATER	BUCK OWENS—Capitol 3023	2
52	55	DAYTON, OHIO	JACK BARLOW—Dot 17366	4
53	—	I'D RATHER LOVE YOU	CHARLEY PRIDE—RCA 47-9952	1
54	51	WHO'LL TURN OUT THE LIGHTS	WAYNE KEMP—Decca 32767	6
55	60	SLOWLY	JIMMY DEAN & DOTTIE WEST—RCA 47-9947	3
56	58	PUT YOUR HAND IN THE HAND	BETH MOORE—Capitol 3013	3
57	65	IN LOVING MEMORIES	DON CHAPEL—Metro Country 626B-6678	2
62	62	TWO DOLLAR TOY	STONEY EDWARD—Capitol 3005	4
63	70	HERE COME THE ELEPHANTS	JOHNNY BOND—Mercury 45-916	3
64	71	THE KIND OF NEEDIN' I NEED	NORMA JEAN—RCA 47-9946	2
65	75	FIRE AND RAIN	FRNIE ROWELL—Prize PR9802	2
66	—	FREIGHT TRAIN	JIM & JESSE—Capitol 3026	1
67	—	KNOCK THREE TIMES	BILLY "CRASH" CRADDOCK—Cartwheel A-193	1
68	74	SING A HAPPY SONG	CONNIE FATON—Chart 5110	2
69	73	THE FIRST LOVE	PENNY DE HAVEN—United Artists 50742	2
70	—	FIFTEEN BEERS AGO	BEN COIDER—MGM K14209	1
71	—	HAROLD'S SUPER SERVICE	BOBBY WAYNE—Capitol 3025	1
72	—	BIG MABLE MURPHY	DALLAS FRAZIER—RCA 47-9950	1
73	—	WHAT AM I LIVING FOR	CONWAY TWITTY—MGM K 14205	1
74	—	SHE'LL REMEMBER/ AFTER YOU	JERRY WALLACE—Decca 32777	1
75	—	EVERYDAY FAMILY MAN	JIMMY DICKENS—UA 50730	1

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"I'VE GOT TO SING"

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MARVIN GAYE'S

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T-54201

SHOULD BE GOING ON

SMASH ON TAMLA

