

record world

Dedicated To
Serving The
Needs Of The
Music & Record
Industry



WHO IN THE WORLD



Honors Continue to Pour In for Imperial Records' Multi-Talented Songstress Jackie DeShannon, Above Cutting Her Latest. Also Shown, from Left: Label's Bill Roberts, Eli Bird, Philip Skaff, Al Bennett And Bud Dain. Story Inside.

March 28, 1970

75c

★ In the opinion of the editors, this week the following records are the **SINGLE PICKS OF THE WEEK**



Johnny Cash takes the side of the younger generation as he sings "What is Truth" (House of Cash, BMI) (Columbia 45134).



"Woodstock" (Siquomb, BMI) is an anthem sung by Crosby, Stills, Nash & Young, written by Joni Mitchell (Atlantic 18449).



The Doors are back with a rocking one just like old times. "You Make Me Real" (Doors, ASCAP). Very real (Elektra EKM 45685).



Joan Baez sings the Stones' "No Expectations" (Gideon, BMI) like it's never been sung before (Vanguard VRS-35103).

★ **SLEEPER PICKS OF THE WEEK**



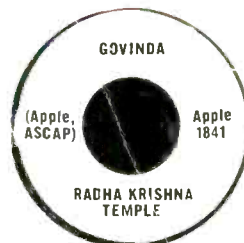
Van Morrison will cover all fields with "Come Running" (Van-Jan, ASCAP) (Warner Bros. 7383).



Lincoln Black is an English group with some "Famous Last Words" (Mother Mistro, ASCAP) (Monument 1195).

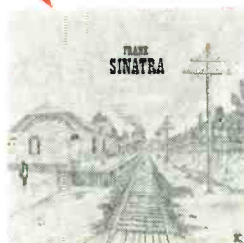


Inspirational medley of "He" (Avis, ASCAP), "I Believe" (Cromwell, ASCAP) offered by Cissy Houston (Commonwealth United C-3010).



"Govinda" (Apple, ASCAP) is the primeval Lord of the Hare Krishna believers. George Harrison produced the Radha Krishna Temple (Apple 1841).

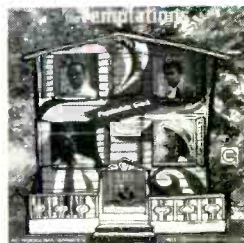
★ **ALBUM PICKS OF THE WEEK**



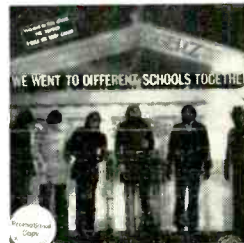
Frank Sinatra tells a wistful love story on "Water-Town," written by Jake Holmes and Bob Gaudio (Reprise 1031).



Bobby Sherman will woo and win teen hearts on "Here Comes Bobby," featuring "Easy Come, Easy Go" (Metromedia MD 1028).

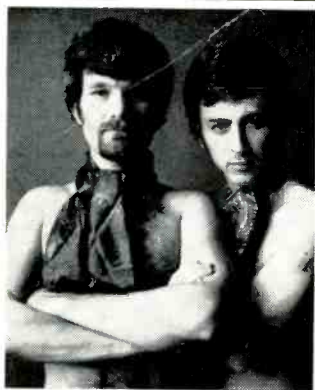


The Temptations break it up with "Psychedelic Shack," "War," "It's Summer," five others (Gordy GS 947).



The Jaggerz do "The Rapper," "I Call My Baby Candy" on "We Went to Different Schools Together" (Kama Sutra KSBS 2017).

a World of Entertainment
Original Casters • Soundtracks • TV tracks
in conjunction with **NARM** 12th Annual Convention
March 20-25, 1970
Americana Hotel Miami Beach, Fla.



By now you know that Kirshner Records #63-5003 is "Who's Your Baby," the Archies' latest across-the-board hit.

Following hot on the success trail of the five-million selling "Sugar, Sugar" and the hit single, "Jingle Jangle," the Archies' new record is getting heavy airplay in Atlanta, Boston, Chicago, Cleveland, Dallas, Detroit, Miami, Milwaukee, Philadelphia, St. Louis.



Three young Britishers wearing prison uniforms and prison haircuts: this is **Fresh**, our new English rock group.

Borstal is the street name for Great Britain's youth prison system; "Fresh Out of Borstal" LSP-4328 features raw, driving realism penned by Jagger and Richard, arranger/producers Simon Napier-Bell and Ray Singer, others. A unique act, as striking to hear as they are to watch.

One good quick definition of contemporary music is "Denny and Rick." You can hear it in both their new single and new album.

Remember the fatalistic, futuristic despair of "In the Year 2525"? The new Zager & Evans single "Help One Man Today," #47-9816 offers hope for universal peace and brotherhood. The flip side is "Yeah 3'." Some of that tone, too, is in their album, "Zager & Evans" LSP-4302. Count on both to rack up heavy sales.

Archies



GRAMMY AWARDS

RCA Records takes seven Grammy Awards in across-the-board categories.

Our winners: Nilsson, Best Contemporary Vocal, "Everybody's Talkin'"; Henry Mancini: Best Instrumental Arrangement, "Love Theme from Romeo & Juliet"; Nashville Brass, Best Country Instrumental Album, "The Nashville Brass Featuring Danny Davis Play More Nashville Sounds"; Waylon Jennings & The Kimberlys, Best Country Group Vocal, "MacArthur Park"; Jake Hess, Best Sacred Performance, "Ain't That Beautiful Singing"; Porter Wagoner & The Blackwood Brothers, Best Gospel, "In Gospel Country"; and Leontyne Price, Best Vocal Soloist, "Barber: Two Scenes from 'Antony and Cleopatra.'" And our congratulations, also, to our many other artists who received nominations.

For years Percy Mayfield has written soul hits for other great singers. Now he comes into his own.

The author of Ray Charles' "Hit the Road, Jack" and "Danger Zone" now emerges as a major singing talent himself. "Percy Mayfield Sings Percy Mayfield" LSP-4269 features his deep, soulful voice on a dozen originals. A Stroud Production.



Variety 8s: the best of our best country, pop, rock —at the best price going. \$4.95 suggested list price.

Variety 8s are the new programming concept in Stereo 8 Cartridge Tapes. Each is a proven package of pre-sold hits by many of our major artists. We support them—and you—with exciting merchandising and promotion programs. At that \$4.95 price, they're year-round movers. Here, you see our five best-sellers in the line.



The musical legend of the late "Pop" Stoneman continues; new LP to release soon by the fabulous Stonemans.

This brother and sister quintet has created excitement from L.A. to Nashville, from the Hollywood Palace to the Tonight Show. Moving from country/folk into contemporary country, their music promises to appeal to an even wider youth market newly awakened to country sounds.



The newest things going on, are going on RCA Records and Tapes

'Grazin', Jobete Pubbery Tops at BMI Awards

NEW YORK—The 59 writers and 22 publishers of 36 Rhythm and Blues songs licensed for public performance by BMI received Citations of Achievement on March 18 at the Hotel Pierre as the most performed songs of their category for the period from July 1, 1968, to June 30, 1969.

In addition, a special citation was presented to Philemon Hou and Harry Elston, the writers, and Cherio Corp., the publisher, for "Grazin' in the Grass," the most performed

BMI R & B song for the period. The awards were presented at the dinner by BMI President Edward M. Cramer, with the assistance of members of the firm's Writer and Publisher Administration division, of which Mrs. Theodora Zavlin is Senior Vice President.

The top writer award winner is Norman Whitfield, with four awards, and Jobete Music Co., Inc., is the leading publisher with 14 awards.

A complete list of the winners follows:

(Continued on page 28)

Cane Appointed Famous VP

NEW YORK—In a move to strengthen its hold on the pop market, Marvin Cane has been appointed a Vice President of the Famous Music Corp. announces William P. Gallagher, President of the Famous Music Corp. a Gulf + Western Company. (Continued on page 30)



Marvin Cane

Willis Conover RIAA Cultural Winner

WASHINGTON—Willis Conover, head of Voice of America, received the 2nd Annual RIAA Cultural Award last week (18) at a gala reception hosted by RIAA's Executive Secretary Henry Brief.

(Continued on page 88)

NARAS Meets to Improve Next Year's Grammy Night

The Officers and Board of Governors of the New York Chapter of the Record Academy (NARAS), meeting on Monday, March 16, voiced their extreme distress regarding the unfortunate happenings at the chapter's recent Grammy Awards presentations, and immediately set up a course to insure a far more satisfactory and professional Grammy Awards presentation next year.

Once again, a sit-down dinner and awards ceremonies in a major hotel will be presented. This year, because of a sudden

cancellation on the part of a major hotel, the chapter turned to a new plan of an extended cocktail and buffet session, followed by the awards presentations in a theater setting at Alice Tully Hall.

There, NARAS had anticipated utilizing to the fullest extent the volunteer, professional services of Brooks Arthur, Will Holt and Phil Ramone and their staffs, as they had previously been able to do in a hotel setting. However,

(Continued on page 88)

Scepter Writes Over \$1 Mil At First Bahamas Meet

FREEMPORT, THE BAHAMAS—Scepter Records held its first distributors meet here last week and wrote orders in excess of one million dollars on 10 new albums and catalogue product.

Meet was attended by 145 distributors and wives.

Talks were given by all company's executives including Florence Greenberg, President; Sam Goff, Executive Vice Presi-

dent; Ed Kushins, Vice President in Charge of Sales and Promotion; Steve Tyrrell, Vice President of A&R and Artist Relations; Harold Sulman, Sales Manager; Chris Jones, National R B head; Mancell Warwick, Director of Hob; John Bowdin, Hob Producer; Stanley Greenberg, Director of A R; Jerry Geller, Vice Presi-

(Continued on page 28)

Holzman Keynote Address Challenges NARM

MIAMI BEACH — Elektra President Jac Holzman gave NARM members a stern dressing down in his convention keynote speech here last week.

In a talk entitled "The Challenge of the Seventies," he told conventioners: "You are no longer fulfilling your own vital and continuing R&D commitment, to establish new artists in the territories you serve. You have left to the manufacturer the total burden and challenge of breaking new records and new artists. Sad to say, members of NARM have de-

veloped hardening of the promotion arteries, and what is most tragic, you've done it to yourselves. Narrow these arteries still further, and the regenerative flow of new artists, new excitement, will cease."

Holzman challenged the members to overhaul their policies toward stocking a wider variety of albums; buy and merchandise singles in more meaningful ways; enlarge record sections in proportion to the growth of the recording industry; streamline distributing and

(Continued on page 88)

Thau VP, Partner At Schwaid-Merenstein

NEW YORK — Robert Schwaid and Lewis Merenstein of Inherit Associates announce that Marty Thau, former VP and Director of Promotion for Buddah Records, has joined the company as a partner, effective immediately.

Thau, leading promotion executive in the industry, was greatly involved in the Buddah/Kama-Sutra success story over the last three years and joins S-M as Vice-President. Schwaid-Merenstein is currently enjoying chart and sales success via one of the hottest LPs in the nation, Van Morrison's "Moon-dance" and Turley Richards' single entry, "Love Minus Zero"

(Continued on page 88)



Bob Schwaid, Marty Thau,
Lewis Merenstein

Maitland Named President MCA Record Divisions

J. K. Maitland has been appointed President of the MCA Record Divisions of MCA and a Vice President of MCA Inc., effective March 23, announces Lew R. Wasserman, President, MCA Inc.

The appointment places Maitland in charge of world-wide

(Continued on page 88)

Rosica Exiting Dot?

HOLLYWOOD — At press time last week, it was rumored that John Rosica, executive at Dot Records here, is resigning the firm. His future plans were not known.

Retailers, Distribs on Tape Pilferage Problem

As the decade and the NARM conventions get underway, the great tape packaging controversy continues.

Amid numerous research projects and rumors that the NARM executives would disclose new findings leading to adoption of one packaging policy, distrib-

(Continued on page 18)

Columbia's Lucky 13 Wins Sweep Grammys

Columbia Records swept the Grammy Awards recently, with 13 wins out of the 44 presented.

Picone Named Marketing Dir. For New Lionel Label

NEW YORK — Clive Fox, Vice President and General Manager of Lionel Entertainment Corp., has announced the formation of Lionel Records, a division of Lionel Entertainment. Lionel Entertainment, a subsidiary of The Lionel Corp., is a production and artist management/development firm. Its publishing wings are Flatcar Music (BMI) and Choo Choo Music (ASCAP).

Phil Picone is named Director of Marketing for the new label. Lionel Records will be headed by Clive Fox, who is based in Los Angeles, Calif. Frank Mancini will contribute to the new firm on all levels, especially product acquisition and promotion. Mancini who is Vice President in charge of East Coast operations, will continue to direct Lionel's publishing, management and independent production divisions.

Picone comes to Lionel Entertainment from the position as National Single Sales Manager for MGM/Verve Records. He is a fully experienced marketing and merchandising expert with 20 years in the record business. His background covers retail, distribution and manufacturing levels. Prior to his tour with MGM/Verve, Picone was National Sales Manager for Time/Mainstream Records. He is a specialist in rack merchandising as well.



Clive
Fox



Phil
Picone

Frank
Mancini

Picone stated that the label would support its distributors, not just with the release of product but with "in the field participation." Product will be released with the complete backing of promotion and merchandising programs.

Initial product to be issued by Lionel Records is due within the next three weeks. The label will be distributed independently, with a full distributor roster being finalized this week during the NARM convention at Bal Harbour, Fla.

A&M Distribbs Adler's Ode 70

Jerry Moss, President of A&M Records, announced that A&M has entered into a partnership arrangement with Lou Adler and for the first time will be involved in the worldwide distribution of another label, Ode 70.

Moss revealed that Adler will be bringing in his own complete promotion and sales staff headed by Rick Blackburn, National Sales Manager, and Marshall Blonstein, National Promotion Manager.

Both Blackburn and Blonstein recently left similar positions with Epic Records. Blackburn has been with CBS for six years. Blonstein has been with Adler since he co-founded Dunhill Records.

A&M and Adler have acquired the rights to all Ode masters formerly released through CBS with the exception of Spirit, who will now move



Rick Blackburn

to the Epic label under the Ode Production banner.

The master obtained by A&M include recent records by Peggy Lipton, Carol King and Sister Baby Merry Clayton. Ode
(Continued on page 88)

Schlesinger At Motown

DETROIT—Barney Ales, Executive VP and General Manager of the Motown Record Corp., announces the appointment of Tom Schlesinger as Director of Advertising and Creative Concepts. Schlesinger will be based here.



Tom Schlesinger, Barney Ales

The position is a new one for Motown and the result of the company's expanding growth picture. Up to this time, the responsibilities that Schlesinger will undertake have been divided among the other key executives at Motown. His arrival will free them for more concentrated activities within their own departments. It was Ales' idea to consolidate all of the creative, non-recording, functions into one centrally controlled department.

Ales noted, "It's our intent to take the concept of a creative service division a step further than that of some of the other labels. We waited until

(Continued on page 88)

Execs Appointed At Ampex

Michael Friedman has been named Director of Creative Services for Ampex Records, announces Larry Harris, President of the Ampex label.

Friedman will supervise Artists and Repertoire for the diskery and manage album and advertising graphics for new Ampex record albums.

Harris also announced the appointment of Jerry Wagner as National Promotion Director, reporting to Jim Frey, Director of Marketing and Merchandising. Wagner was formerly Promotion Coordinator for Ampex Records.

Frey named Ron Merenstein West Coast Sales and Promotion Coordinator, reporting to Wagner on promotion efforts and to Frey in the sales area. Merenstein had been West Coast Promotion Director.



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

Publisher
BOB AUSTIN

Editor-in-Chief
SID PARNES

Vice President, Advertising
JOE FLEISCHMAN

Doug McClelland Editor
Dave Finkle Associate Editor
John Kornblum Chart Editor
Frank Mitchell Assistant Chart Editor
Bob Moore Merlis Assistant Editor
Del Shields Jazz Editor
Kal Rudman Contributing Editor
Susan Cooper Circulation
Larry Newman Art Director
Spence Berland Advertising Sales

West Coast
Jack Devaney
West Coast Manager

Ron Baron
Assistant Manager
6290 Sunset Blvd.
Hollywood, Calif. 90028
Phone: (213) 465-6179

Eddie Briggs Country Report
45-10 No. Arthur
Fresno, Calif. 93705

Nashville
John Sturdivant
Southeastern Manager
Chuck Neese
Southeastern Editor

Red O'Donnell Nashville Report
806 16th Ave. So.
Nashville, Tenn. 37203
Phone (615) 244-1820

Latin American Office
Tomas Fundora
Manager

Raul Lemes
Assistant Manager
3140 West 8th Avenue
Hialeah, Fla. 33112
(305) 887-8312
(305) 821-1230 (night)

England
Jean Griffiths
Flat 1, Noblefield Heights,
London, N.2, England
Phone: 01-348-2478

Continental Editor—Europe
Paul Siegel

George LeVay Associate Editor
Henno Lohmeyer Associate Editor
Tauentzienstrasse 16
1 Berlin 30, Germany
Phone: Berlin 2115914

Italy
Hara Mintangian
Piozza Republica 19, Milan, Italy

France
Gilles Petard
8, Quai de Stalingrad
Boulogne 92, France
SUBSCRIPTIONS: One year (52 issues) U. S.
and Canada—\$25; Air Mail—\$45; Foreign—
Air Mail \$50. Second class postage paid
at New York, New York. DEADLINE: Plates
and copy must be in New York by 12 noon
Friday.

VOL. 24, No. 1189

Published Weekly by
**RECORD WORLD
PUBLISHING CO., INC.**

Crosby, Stills, Nash & Young sing **Woodstock**

Written by Joni Mitchell

AS
ATLANTIC
#27223

...From The Album



SD/TP/CS-7200

Management **ELLIOT ROBERTS** • Booking **CMA**



12th Annual Convention Agenda

Americana Hotel, Bal Harbour, Miami Beach, Fla.

FRIDAY, MARCH 20

9:00 AM - 5:00 PM CONVENTION REGISTRATION
East Lobby

7:00 PM - 8:30 PM PRESIDENTIAL WELCOMING
Outdoor Pool and Garden Area COCKTAIL RECEPTION
Host: WARNER BROS. RECORDS

8:30 PM DINNER AND ENTERTAINMENT
Grand Ballroom Host: RCA RECORDS

SATURDAY, MARCH 21

Registration Desk in Ballroom Foyer will be open 8:00 AM - 4:00 PM

7:45 AM - 8:45 AM BREAKFAST
Grand Ballroom

9:00 AM - 12:00 Noon BUSINESS SESSION
Bal Masque/Medallion Rooms

Chairman of the Day James Schwartz
Convention Chairman

Invocation Joseph Handleman

President's Welcome Amos Heilicher
President, NARM

Keynote Address Jac Holzman
President, Elektra Records

"The Challenging '70s"

Speaker Al Bell
Exec. Vice Pres., Stax/Volt Records

"Black is Beautiful . . . Business"

Speaker David Rubinson
Exec. Vice Pres., Fillmore Corp.

"Youth and Its Place in Our Industry"

PANEL DISCUSSION

Moderator Joseph Smith
Exec. Vice Pres., Warner Bros. Records

PANELISTS

Clive Davis President, Columbia Records	Del Shields Broadcaster and Record World Jazz Editor
James William Guercio Independent Producer	Cecil Steen Sr. Vice Pres., Transcon. Music Corp.
Amos Heilicher President, Pickwick Internat'l	Jann Wenner Editor, Rolling Stone
Arthur Ripp President, Buddah Records	Gerald Wexler Exec. Vice Pres., Atlantic Records

LADIES BRUNCH 'N' BINGO

10:30 AM Outdoor Pool Deck
Casual • Informal • Bathing Suits
Host: AMPEX CORPORATION

12:15 PM REGULAR MEMBERS LUNCHEON-MEETING
Grand Ballroom

2:30 PM - 6:00 PM PERSON TO PERSON CONFERENCES
Pool and Ocean Cabanas

SUNDAY, MARCH 22

Registration Desk in Ballroom Foyer will be open 8:00 A.M. - 1:00 PM

7:45 AM - 8:45 AM BREAKFAST
Grand Ballroom

9:00 AM - 12:00 Noon BUSINESS SESSION

Chairman of the Day James Schwartz
Convention Chairman

Featured Speaker Irwin J. Tarr
Vice Pres. Marketing, RCA Records

"Marketing and Management in the '70s"

Speaker Dr. Laurence J. Peter
Hierachologist, Author, Educator

"The Peter Principle"

PANEL DISCUSSION

Moderator Stanley M. Gortikov
President, Capitol Industries

PANELISTS

Alvin S. Bennett President, Liberty/UA Records	Robert Lifton Chairman of the Board, Transcontinental Investing Corp.
William P. Gallagher President, Famous Music Corp.	Norman Racusin President, RCA Records
S. Harvey Laner President, Recco, Inc.	Irwin H. Steinberg President, Mercury Record Corp.
Louis Lavinthal President, ABC Record & Tape Sales Corp.	

12:15 PM SPECIAL LUNCHEON

Grand Ballroom Host: PICKWICK INTERNATIONAL
featuring
DR. HAIM GINOTT
"How To Drive Your Children Sane"
All members and their wives are invited to attend this luncheon.

2:30 PM - 6:00 PM PERSON TO PERSON CONFERENCES
Pool and Ocean Cabanas

7:00 PM - 8:30 PM COCKTAIL RECEPTION
Host: MERCURY RECORD CORP.

8:30 PM DINNER AND ENTERTAINMENT
Host: COLUMBIA RECORDS

MONDAY, MARCH 23

Registration Desk in Ballroom Foyer will be open 8:00 AM - 1:00 PM

7:45 AM - 8:45 AM BREAKFAST
Grand Ballroom

9:00 AM - 12:05 PM WORKSHOPS

SESSION I. — 9:00 AM - 10:30 AM

SESSION II. — 10:35 AM - 12:05 PM

Each workshop session will be given twice.

ILLEGAL TAPE DUPLICATION
 or "What To Do When the Counterfeiter Comes"
 PAN AMERICAN ROOM

Chairman Earl W. Kintner
Arent, Fox, Kintner, Plotkin and Kahn
 NARM General Counsel

Speaker Henry Brief
 Executive Director
 Recording Industry Association of America

PANEL

Albert Berman
Harry Fox Agency
 Elliott Chaum
Capitol Records

William Dyczko
RCA Records
 James Tiedjens
National Tape Dist.

INDEPENDENT DISTRIBUTION IN THE '70s

MEDALLION ROOM

Chairman Martin Ostrow
Cashbox

Speaker Amos Heilicher
Heilicher Bros./J. L. Marsh Co.

PANEL

Neil Bogart
Buddah Records
 Herb Goldfarb
London Records

Harold Lipsius
Universal Record Dist.
 Jerry Schoenbaum
Polydor Records

James Shipley
Main Line Cleveland
 Shelby Singleton
Shelby Singleton Prod.

MERCHANDISING AND ADVERTISING OPPORTUNITIES

BAL MASQUE

Chairman Hal B. Cook
Billboard

Speaker Bruce Lundvall
Columbia Records

PANEL

Stanley Cornyn
Warner Bros. Records
 Lou Simon
Mercury Record Corp.

Russ Solomon
Central Valley Record Racks
 Norman Weinstroer
Musical Isle of America

TAPE PACKAGING: A CASE HISTORY APPROACH

CARIBBEAN ROOM

Chairman Bob Austin
Record World

Speaker Floyd Glinert
Shorewood Packaging Corp.

PANEL

Kent Beauchamp
All Tapes, Inc.
 Victor Faraci
Musical Isle of America

Joel Friedman
Warner Bros. Records
 John Jossey
Capitol Records
 James LeVitus
Car Tapes, Inc.

12:15 PM LUNCHEON
 Grand Ballroom

2:00 PM - 6:00 PM PERSON TO PERSON CONFERENCES
 Pool and Ocean Cabanas

8:00 PM NARM SCHOLARSHIP FOUNDATION DINNER
Fourth Annual Presentation of Scholarship Awards
Dionne Warwick and Burt Bacharach
 In Concert

TUESDAY, MARCH 24

10:00 AM - 12:30 PM PERSON TO PERSON
 CONFERENCE
 Pool and Ocean Cabanas

12:30 PM - 1:30 PM OUTDOOR LUNCHEON —
 PERSON TO PERSON PARTICIPANTS
 Host: MOTOWN RECORD CORP.

1:30 PM - 4:00 PM PERSON TO PERSON CONFERENCES

7:00 PM - 8:30 PM NARM AWARDS
 COCKTAIL RECEPTION
 Host: LONDON RECORDS

8:30 PM NARM AWARDS BANQUET
 Grand Ballroom
 Formal (Entertainers on page 8)

NARM Notables



Amos Heilicher
 NARM President



James Schwartz
 Chairman, 1970 NARM Convention



Jac Holzman
 President, Elektra Records



Irwin J. Tarr
 VP, Planning, RCA Records



Stanley M. Gortikov
 President, Capitol Records



Josepa Smith
 Executive VP, Warner Brothers
 Records



Dr. Laurence J. Peter
 Author of "The Peter Principle"



Al Bell
 Executive VP, Star Volt Records



David Rubinson
 Executive VP, Fillmore Corp.



Jules Malamud
 NARM Executive Director

Sincoff, Walsh, Baker Figure in Buddah Expansion

In a major expansion of the internal operation of Buddah Records, Neil Bogart, VP and General Manager of the label, announces the appointment of Milt Sincoff as Creative Merchandising Director; Bill Walsh as Field Sales Manager; and Brian Baker as Director of New Music Promotion.

Sincoff joins Buddah after 10 years in the same capacity at Kapp Records and a short tenure at Commonwealth United Records. He will be in charge of strengthening the overall visual look of the Buddah group of labels and of improving communications on a creative packaging and merchandising level with the various label heads.

"Sincoff will be involved internally with our overall merchandising costs, supervision of production, packaging, and purchasing of all art, jackets, sleeves, sales promotional materials, and advertising," said Bogart.

Liaison

"He will be able to function as liaison between the idea and the reality. By creating a Creative Merchandising Department we are immediately able to effect ideas and improve the basic sales product and the promotional tools needed to sell that product," added Bogart.



Milt Sincoff, Neil Bogart

Bill Walsh, formerly Music Director of WMEX in Boston and more recently North Eastern Regional Sales Manager for I.T.C.C., will head up the field sales area for Buddah working in conjunction with National Album Sales and Promotion Director, Joe Fields.

"We are setting up a team effort for album promotion," said Fields. "Both Bill Walsh and Brian Baker, who comes to us after a stint as South Eastern Regional Promotion man for A&M Records, will work in conjunction with the home office in making sure that product and promotion are a one-two punch.

"Brian will concern himself with contemporary music exclusively on a promotion level. Working hand in hand with radio stations, the rock press, and rock oriented record stores, his main objective will be to establish and maintain communication between our product and the contemporary media.

"Bill Walsh will then follow-up Brian's efforts on a distributor, record store, and especially, a rack level. This is the first time a record company has created a position for someone to deal with racks primarily in order to make them aware of product and make sure they have stock required," said Fields.



Bill Walsh, Joe Fields, Brian Baker

Cannon Group Forms Pubbery

Cannon Music, Inc., a music publishing company, has been formed as a wholly-owned subsidiary of the Cannon Group, Inc., announces Cannon Group officers Dennis Friedland, Chairman, and Christopher Dewey, President.

Designed to coordinate the music publishing rights and soundtrack agreements of Cannon's extensive production schedule, including 17 completed motion pictures, Cannon Music, Inc., is headed by Peter Kauff, as President.

Friedland and Dewey commented, "Cannon makes films

that appeal to the youth market. Under the leadership of Mr. Kauff, Cannon Music will be using the popular songwriters, groups and producers who will create sound tracks that will appeal most to young people, and effectively support the merchandising of our product."

Kapp Activates Firm

Dave Kapp has activated David Kapp Productions and plans to enter the studio for his initial productions within the next few weeks.

Entertaining at NARM



The numerous entertainers set for the NARM Convention at the Americana Hotel, Bal Harbour, Miami Beach, Fla., are, from top left: Mike Douglas, MC, NARM Awards Banquet, Tuesday March 21; Burt Bacharach, in concert with Dionne Warwick at NARM Scholarship Foundation Dinner, Monday, March 23; Vikki Carr, NARM Awards Banquet; Dionne Warwick; Boots Randolph and Chet Atkins, NARM Awards Banquet; David Frye, NARM Awards Banquet; Jim Nabors, Columbia Records Dinner Party; "Joy" stars Sivuca, Jean Pace and Oscar Brown, Jr., RCA Records Dinner Party; and Floyd Cramer, NARM Awards Banquet.

1969-70 NARM Board of Directors



Standing, left to right, Jules Malamud, Executive Director; Charles H. Schlang (Transcontinental Music Corp.); James J. Tiedjens (National Tape Dist.); Merritt Kirk, Treasurer (Music West); Milton Israeloff (ABC Record Tape Corp.); and Carl Glaser, Secretary (Pleasure Products Corp.). Seated, left to right: Jack Grossman, 2nd Vice President (Merco Enterprises); James Schwartz, 1st Vice President (Schwartz Bros.); Amos Heilicher, President (J. L. Marsh Co.); Jack J. Goldbart (ABC Record and Tape Corp.).

A man of God speaks to the people. And they listen, brother, they listen.

The Country Preacher
Rev. Jesse Jackson
on his first recorded album
gets the people to say—
“I Am Somebody”
and they are saying it
loud and clear!

The pre-release demand for this album has been overwhelming. Forced to the surface by the events of today, Rev. Jesse Jackson represents a new movement that commands the attention of the American society—both black and white!

Here's what the gentlemen of the press have to say about the man who's helping to keep Rev. Martin Luther King Jr.'s dream alive: "It is abundantly clear . . . that Jackson is both a man of God and a shrewd, even arrogant, political infighter."

John Pekkanen, LIFE MAGAZINE

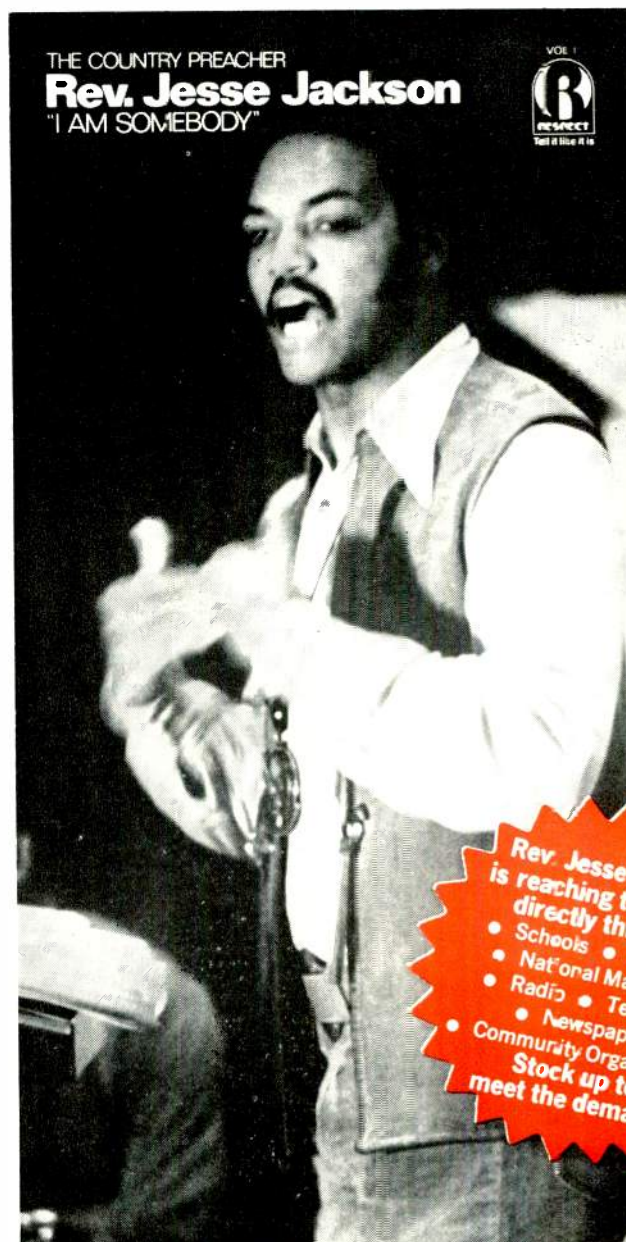
" . . . Almost everyone who has seen Rev. Jackson in operation acknowledges that he is probably the most persuasive black leader on the national scene and that breadbasket is something rare and viable in the movement."

John Herbers—NEW YORK TIMES



RESPECT RECORDS, A DIVISION OF STAX RECORDS, A DIVISION OF MUSIC CORPORATION, A G+W COMPANY.

RESPECT RECORDS, 98 NORTH AVALON, MEMPHIS, TENNESSEE 38104



Rev. Jesse Jackson is reaching the people directly through:

- Schools • Churches
- National Magazines
- Radio • Television
- Newspapers
- Community Organizations

Stock up to meet the demand!

TAS-2601

Single Reviews

THE 5th DIMENSION—Soul City SCR-781.
THE GIRLS' SONG (Rivers, BMI)
IT'LL NEVER BE THE SAME (Mr. Bones/5th Star, BMI)
From one of their earlier albums comes this fabulous Jim Webb song. The Webb-5D combination assures success.

★★★★

JANIS JOPLIN—Columbia 45128.

MAYBE (Fourth Floor, ASCAP)
Janis gets into the Chantels' great oldie. There's no reason that this song can't happen again with her brilliant performance.

★★★★

OTIS REDDING—Atco 6742.

DEMONSTRATION (East/Memphis-Time-Redwal-Cotillion, BMI)

JOHNNY'S HEARTBREAK

(East/Memphis-Time-Redwal, BMI)

Out of the wonderful vault comes another fantastic memory of the late great Otis Redding. Always a fine performance. Forever!

★★★★

PETER DUCHIN—Bell 877.

SUNDANCE KID (Blue Seas, ASCAP)

Here's another one of those great Bacharach themes from "Butch Cassidy."

★★★★

THE FREE DESIGN—Project 3 1375.

BUBBLES (Almitra/Record Songs, ASCAP)

I'M A YOGI (Almitra/Record Songs, ASCAP)

The Free Design sound surprisingly avant garde here. Complex vocals and a bouncy tune are appealing.

★★★★

RONNIE HAWKINS—Cotillion 44067.

BITTER GREEN (Warner Bros.-Seven Arts, ASCAP)

FORTY DAYS (Arc, BMI)

Ronnie tries it with a Gordon Lightfoot uptempo thing from his album. This one will appeal.

★★★★

LINUS AND THE LITTLE PEOPLE—Heritage 822.

LOVIN' LA, LA (Collage, ASCAP)

Here's some updating of the "Babytalk" theme. Lots of kids will be getting their teeth stuck on this bubblegum.

★★★★

FIVE BY FIVE—Paula 328.

GOOD CONNECTION (Su-Ma, BMI)

NEVER (Blackwood-South Star, BMI)

Quite a heavy first outing for this group. Underground sound which all can and will dig in a while. 'Nuff said.

★★★★

SUPERMAN—Reggae 7001.

MAN AND WOMAN REGGAE (Hot Chocolate, BMI)

GLORY TRAIN (Nessie, ASCAP)

The Reggae craze has swept England, and this should get the ball rolling here. Super beat.

★★★★

RANDY BENJAMIN—Mercury 73048.

LOOK AT YOU NOW (MRC, BMI)

Randy wrote this one himself and there is another version around. His is as good as they come.

★★★★

ED TOWNSEND—Polydor 14021.

COLOR ME HUMAN (Bondola, BMI)

NO (Chappell, ASCAP)

The "For Your Love" star comes back with a self-penned song. May do it for him, thanks greatly to strong ending.

★★★★

JACKIE LOMAX—Apple 1819.

HOW THE WEB WAS WOVEN (Noma/Inquiry, BMI)

(I) FALL INSIDE YOUR EYES (Apple, ASCAP)

Jackie has a tremendous underground reputation, and this could break him.

JEFFERSON—Janus J-117.

YOU KNOW HOW IT IS WITH A WOMAN (Equant, BMI)

ARE YOU GROWING TIRED OF MY LOVE

(Noma/Inquiry, BMI)

English bubblegum king Jefferson assumes you know how it is when you're going to have three hits in a row. Right in there.

★★★★

STEAM—Mercury 73053.

WHAT I'M SAYING IS TRUE (Little Heather/M.R.C., BMI)

Last two times out this group hit big, and this one sounds like it's in that hit groove. It's got a "sha-la la" or two, so how can it miss?

★★★★

DENNIS LINDE—Intrepid 75017.

KITTY STARR (Combine, BMI)

GOOD THINGS STEM FROM ROCK & ROLL

(Combine, BMI)

A poignant story of a Texas boy who falls in love with a rodeo queen. Dennis sounds like a fine writer, and the Jerry Kennedy production job is top-notch, too.

★★★★

LIQUID SMOKE—Avco Embassy AVE-4522.

I WHO HAVE NOTHING (Milky Way/Trio/Cotillion, BMI)

Already picking up airplay, this is the L.S.' version of the Ben E. King smash. Soo heavy.

★★★★

CLODAGH RODGERS—RCA 74-0321.

WOLF (Kangaroo, BMI)

JOSEPH I'M CALLING YOU (Kangaroo, BMI)

This English chickie sounds quite a bit like she's from Birmingham (Alabama, that is). It's a good tune and she's got style.

★★★★

DORIS TROY—Apple 1820.

AIN'T THAT CUTE (Harrisons, BMI)

VAYA CON DIOS (Morely, ASCAP)

Doris and George Harrison wrote it, and the lady sounds more dynamic than ever. Good social commentary.

★★★★

PATTI AUSTIN—United Artists SUA 50640.

YOUR LOVE MADE THE DIFFERENCE IN ME (Tree, BMI)

IT'S EASIER TO LAUGH THAN CRY

(United Artists, ASCAP)

Patti really works out on this gospel-flavored number. It's hard to believe she's only 18.

★★★★

CATHERINE MCKINNON—Capitol 2781.

EVERYBODY'S GOT THE RIGHT TO LOVE

(Think Stallman, BMI)

JUST A LITTLE LOVIN' (Screen Gems-Columbia, BMI)

Here's a Canadian girl with a Laura Nyro quality. Complete with grand arrangement, this is a real pop comer.

★★★★

SERGIO FRANCHI—United Artists SUA 50664.

MORE THAN STRANGERS (Unart, BMI)

PIIONA FORTUNA. ADDIO BAMBINA

(United Artists, ASCAP)

An Italian song with English words by Gladys Shelley and Sergio's voice: a great combination.

★★★★

BUZZ CLIFFORD—Dot 17344.

PROCTOR & KINTNER (Hastings, BMI)

I AM THE RIVER (Hastings, BMI)

Buzz sounds incredibly funky here. This is from his "See Your Way Clear" album, and it will do the trick for him.

★★★★

DENNIS PAYNE—Red Man RM 1492.

TOKEN (THE BALLAD OF ALCATRAZ) (Maverick BMI)

A very fine topical piece on the Indian occupation of Alcatraz and the problems of Red brothers in general.

EL CHICANO—Kapp 2085.

VIVA TIRADO (Amestoy, BMI)

Here's an Afro-Latin instrumental which fairly melts the record it's pressed on. It's R&B, it's pop; covers all fields and it sounds like it's gonna move.

★★★★

EDDIE HOLMAN—ABC 11261.

SINCE I DON'T HAVE YOU (Southern, ASCAP)

DON'T STOP NOW (Merlin/Harthon, BMI)

Eddie will be doing big business with his version of the Skyliners' classic. The flip is also a potential happener.

★★★★

COLD BLOOD—San Francisco 61.

I'M A GOOD WOMAN (Crazy Cajun, BMI)

I WISH I KNEW HOW IT WOULD FEEL TO BE FREE

(Duane, ASCAP)

She sure is! Incredibly funky sound from the Coast rockers which should do better than "You Got Me Hummin'."

★★★★

SIMON STOKES AND THE NIGHT HAWKS—

MGM K14115.

SOUTHERN GIRL (Voodoo, ASCAP)

RHODE ISLAND RED (Nipper, ASCAP)

The man who gave us "Voodoo Woman" is back with another example of his weird, yet infectious, style.

★★★★

THE FLYING BURRITO BROTHERS—A&M 1166.

CODY, CODY (Irving, BMI)

IF YOU GOTTA GO (Witmark & Sons, ASCAP)

These fine country rockers can do no wrong. An excellent song written by Chris Hillman and Graham Parsons.

★★★★

KING CURTIS WITH DELANEY BRAMLETT,

ERIC CLAPTON & FRIENDS—Atco 6738.

TEASIN' (Kilynn/Delbon-Cotillion, BMI)

SOULIN' (Kilynn, BMI)

Here's an all-star assemblage if ever there was one. It's an instrumental screamer which soul folks, head folks and just plain folks will pick up on.

★★★★

NEON PHILHARMONIC—Warner Bros. 7380.

HEIGHDY-HO PRINCESS (Acuff-Rose, BMI)

DON'T KNOW MY WAY AROUND MY SOUL

(Acuff-Rose, BMI)

A strong offering from the group which gave us "Morning Girl." Bigger and better than bubblegum.

★★★★

JAMME—Dunhill 4321.

POOR WIDOW (Alchemy, ASCAP)

SHE SITS THERE (Alchemy, ASCAP)

Group is produced by John Phillips and they sound it. The song is very strong with fine vocal. Listen and see.

★★★★

ALDORA BRITTON—Decca 32658.

THE HARD WAY (Wellmade/Roterite, BMI)

ALL ALONE AGAIN (Arnold Jay, ASCAP)

Aldora is going to make a name for herself in the world of R & B. Funky, driving tune with dynamite lyric should see chart action.

★★★★

CAT—RCA 74-0331.

SOLO FLIGHT (Septima, BMI)

WE'RE ALL IN THIS TOGETHER (Septima, BMI)

Forced out of their album by popular demand, Cat does this sambaesque tune with class.

★★★★

STANLEY WINSTON—Jewel 149.

NO MORE GHETTOS IN AMERICA (Su-Ma, BMI)

Stanley pleads for an end to ghettos in a pop-soul-gospel way. An important message.

GRAMMY



WINNERS

BEST NEW ARTIST:
Crosby, Stills & Nash (Atlantic)



(3rd Year In A Row!)

BEST R&B FEMALE VOCAL PERFORMANCE:
Share Your Love With Me-Aretha Franklin (Atlantic)

BEST R&B INSTRUMENTAL PERFORMANCE:
Games People Play-King Curtis (Atco)



Album Reviews

ZABRISKIE POINT

SGUNDRACK—MGM SE 4668ST.

Music for this explosive, almost literally exploding look at America from the wrong end of the telescope by Michaelangelo Antonioni is by the Grateful Dead, Kaleidoscope, Pink Floyd, the Youngbloods, Roscoe Holcomb, John Fahey and Miss Patti Page.

★★★★

MAGIC CHRISTIAN MUSIC

BADFINGER—Apple ST 3364.

Badfinger members Tom, Joey, Pete and Mike (they are billed that way on the album) have written intriguing music for "The Magic Christian" and, of course, perform the theme song that Paul McCartney tossed off one morning before dinner.

★★★★

JULIUS WECHTER AND THE BAJA MARIMBA BAND GREATEST HITS

A&M SP 1248.

"Comin' in the Back Door," "Yours," "Along Comes Mary," "Spanish Eyes," "Fowl Play," "The Look of Love," "Georgy Girl," "Ghost Riders in the Sky," "Acapulco 1922," "Somewhere My Love," "Maria Elena," "Brasilia."

★★★★

CAN'T HELP FALLING IN LOVE

AL MARTINO—Capitol ST 405.

The ballads lovingly and smoothly sung here include "Raindrops Keep Fallin' on My Head," "My Way," "Sweet Caroline," "Honey Come Back" and "Can't Help Falling in Love." The Martino fans will love Al and the repertoire.

★★★★

1950's ROCK AND ROLL REVIVAL

VARIOUS ARTISTS—Kama Sutra KSBS 2015.

Richard Nader's rock revivals, which are highly-contributory to the current fad, have already become institutions. On this "live" one the stars are Bill Haley, the Five Satins, Shep and the Limelites, the Mello Kings, the Penguins, the Capris, the Spaniels and Gary Bonds.

★★★★

ALEGRIA!

BOSSA RIO—Blue Thumb BTS 17.

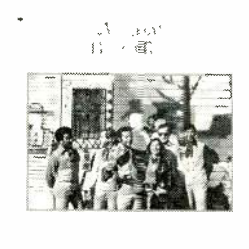
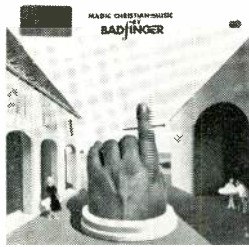
Brasil '66 has been doing so well at it—giving ditties a bossa accent, that is—that Bossa Rio have decided to have a go. Their oh-so-light and deft touch is just right for "Blackbird," "Spinning Wheel," "Don't Go Breaking My Heart."

★★★★

ETTA JAMES SINGS FUNK

Cadet LPS 832.

Away a while, Etta is back and tightening up her own thing as tight, taut, funky and together as she can. And she can. Much of this material is new, but Etta sings them like old friends. "Tighten Up Your Own Thing," "Quick Reaction & Satisfaction," "The Man I Love."



LOVE & GUITARS

EDDY ARNOLD—RCA 4304.

A nicer combination that Eddy and guitars is difficult to imagine. Gin and tonic doesn't even sound more promising. "Soul Deep," "Mary in the Morning," "Leaving on a Jet Plane," "Just Enough to Start Me Dreamin'" and others dillies.

★★★★

BIG BRASS FOUR POSTER

KIM WESTON—People PLP 5001.

Kim shows off some of the finer points of her art on this new package. Gal gets very suggestive and very downright sexy on a couple of the cuts. Try especially "Something," "Big Brass Four Poster," "Sounds of Silence" and "Windmills of Your Mind."

★★★★

THE NORTH WIND BLEW SOUTH

PHILAMORE LINCOLN—Epic BN 26497.

New fellow in town with a breezy way with song. He sings them that way and writes them that way. Right now his "Temma Harbour," which starts off side two, is a Mary Hopkin hit. There are nine other equally appealing ditties.

★★★★

INTO THE FIRE

WYNDER K. FROG—United Artists UAS 6749.

Getting a reputation for his jazz-rock work, Wynder K. Frog follows up his "Out of the Frying Pan" package with a fitting sequel—"Into the Fire." The fire imagery is right, because his music is red hot and cooking quickly.

★★★★

A SIGN OF CHANGE

LAMB—Fillmore F 39003.

Ruminative rock from a new trio. The package was produced by David Rubinson, who has an infallible eye and ear for underground talent. Most of the sound (strings and things) is acoustic and very provocative. Watch Lamb.

★★★★

A RECORD OF PURE LOVE & PLEASURE

Dunhill DS 50076.

It's nice when a group can live up to the simple promise of their title. There seems to be plenty pure love and pleasure beaming out of these grooves like rays from the sun. "My Lies," "The Lord's Prayer," "Love, Love, Love You."

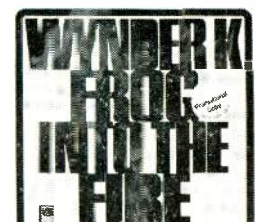
★★★★

TERESA GRAVES

Kirshner KES 104.

Shapely, lovable Teresa Graves doesn't get to show off her pipes on "Laugh-In" as much as she might. She makes up for lost chords on this first package. Some old, some new, some borrowed, some blues ditties for the buyers.

(Continued on page 14)



THE MOST POPULAR MUSIC EVER AT THE MOST POPULAR PRICE EVER

"The Best Songs of Our Lives" traces the history of great popular music. Decade by decade. It's a five-record set that retails directly to customers in the store. For cash. At a bargain.

A \$23.98 value for a suggested retail price of \$11.98. You can use the special price sticker provided.

From the Twenties to the Sixties. From "Charleston" to "Up-Up and Away." The London Sound 70 Orchestra and Chorus perform Berlin, Gershwin and Porter to Presley, Lennon and McCartney.



DED 7-6

On Decca Records



(Continued from page 12)

ANNE OF THE THOUSAND DAYS

SOUNDTRACK—Decca DL 79174.

Georges Delerue, who wrote the delectable, unforgettable score for "Jules and Jim," got himself into the courtly mood for "Anne of the Thousand Days." His themes are properly stately and contrary. Additional music of the Tudor court performed by the New York Pro Musica.

★★★★

THE FORT MUDGE MEMORIAL DUMP

Mercury SR 61256.

A quintet with a crazy name and a line in on how music is made to sell these days. The folks are doing the kind of commercial hard rock that makes the kids sit up and listen. All the material is original and compelling.

★★★★

JOHNNY ALMOND MUSIC MACHINE

Deram DES 18037.

Sometimes it is really difficult to say just where rock ends and jazz begins. This exciting borderline package should turn on fans from all categories. Johnny and his sidemen cut loose for eight tunes. Rousing.

★★★★

THE WEINBERG METHOD OF NON-SYNTHETIC ELECTRONIC ROCK

FRED WEINBERG—April 1003.

Fred Weinberg, who has been making his fortune until now producing sounds for commercials, have recorded natural sounds and then slowed them up or speeded them down into music. All of the melodies are original with the exception of "Ode to Billie Joe."

★★★★

THIS IS HOW IT ALL BEGAN VOL. 2

VARIOUS ARTISTS—Specialty SPS 2118.

Lloyd Price, Guitar Slim, Jesse Belvin and Marvin Phillips, Tony Allen and the Champs, Little Richard, Larry Williams, Sam Cooke, Art Neville, Don and Dewey and Jerry Byrne are represented on this rock and roll backward glance.

★★★★

ON THE SEVENTH DAY . . .

Mercury SR 61248.

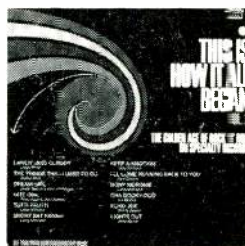
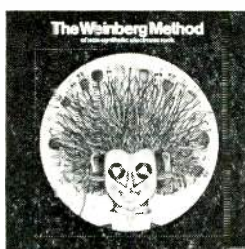
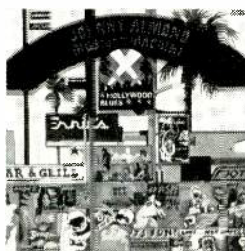
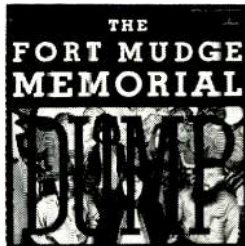
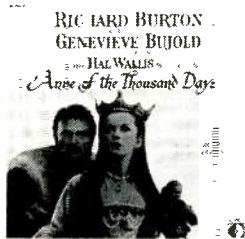
Alan Bernstein and Victor Millrose have written a philosophical album that fuses contemporary musical sounds and narrative. Something different and provocative is going on here and is likely to fascinate a broad spectrum of listeners.

★★★★

THE MUSIC OF AFRICA TODAY

DUO OURO NEGRO—United Artists UNS 15556.

This album is already breaking internationally. The best African rhythms of the day—or, actually, the culminations of years of timeless-rhythms—are sung by a talented duo and played infectiously by adroit musicians. "Kuemba Ritoko," more.



ROGERS AND HART REVISITED
BEN BAGLEY CAST—Crewe CR 1341.

Crewe has re-released Ben Bagley's first "Revisited" album, which features Dorothy Loudon, Danny Meehan, Charlotte Rae and Cy Young. Everything about this album is impeccable—the material, the performers, the production. A classic.

★★★★

DOWNEAST VIEWPOINT

JUD STRUNK—Columbia CS 9990.

A little piece of musical Downeast philosophy from affable, wise Jud Strunk. Jud sounds as if he's doing all this thinking around the cracker barrel, and his brand of homespun head-scratching should win him millions of fans.

★★★★

POP ORIGIN

VARIOUS ARTISTS—Chess 1544.

Chuck Berry, Bo Diddley, Lowell Fulson, Howlin' Wolf, Dale Hawkins, Muddy Waters and Little Milton are represented by some of their biggest singles on this harking back to the old days album. "Roll Over Beethoven," "Spoonful" and like that there.

★★★★

LAND RAIDERS

SOUNDTRACK—Beverly Hills BHS 21.

Bruno Nicolai is the composer of this now sweet, now rampaging score. The movie should be getting around shortly, but the music stands up firmly away from the screen, too. Much more should be heard from composer Nicolai.

★★★★

FUNKY CHICKEN

WILLIE HENDERSON AND THE SOUL EXPLOSIONS—Brunswick BL 754163.

The new hot dance craze is interpreted by some of its hottest interpreters, Willie Henderson and the Soul Explosions. In addition to the two parts of "Funky Chicken," group swings out on "Sugar, Sugar," "Off Into a Black Thing."

★★★★

ALAN FREED'S TOP 15

VARIOUS ARTISTS—Roulette R 42042.

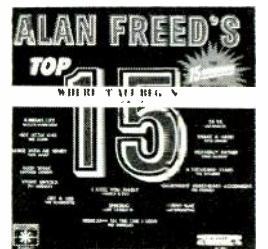
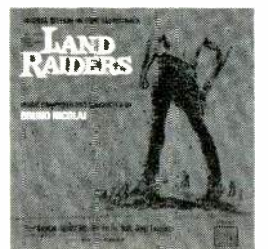
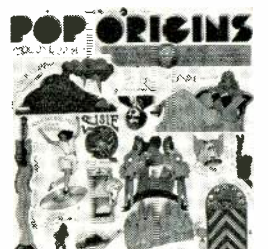
The tunes on this rock revival package include "Kansas City," "Get a Job," "Dedicated to the One I Love," "Sleep Walk," "Dance With Me, Henry," "Shake a Hand" and "Speedoo." Ought to get the dedicated fans into a frenzy.

★★★★

ASTROLOGICAL AND CLAIRVOYANT PREDICTIONS

MAURICE WOODRUFF—Map City.

Map City has released a series of astrology albums by Maurice Woodruff, one of the foremost authorities on the subject. There's an album for each month, and Woodruff will astound buyers with his uncanny acumen. Could catch.



RADHA KRISHNA TEMPLE GOVINDA



PRODUCED BY GEORGE HARRISON

Apple Records
1821

New Day Dawning For Record Business

By DEL SHIELDS

The candid criticism of the NARAS affair last week by *Record World* may be indicative of a new critical wind blowing in our fraternity.

For too long, the record industry has been snug in its belief that everything is perfect. There has been little interest in career development or recruiting and our record of human relations other than periodic donations to so-called just causes speaks miserably of an industry that has grown to billion dollar status.

Consequently, for a respected trade publication to take a long, hard and perhaps painful look at the program offered by NARAS which is looked to as the blue ribbon affair of the industry may be a sign that we are about to turn the corner to take a look at ourselves.

The National Association of Record Merchandisers are holding their annual convention in Florida this weekend. It is hoped that with the large number of members of the industry making plans to attend that some serious discussions will take place in many of the areas we have failed to offer substantial changes.

In a recent executive report on management it was reported: "Every top man knows what a devastating employee laxness has come in with the new age of affluence. Many company heads call this today's worst profit threat."

Robert Townsend's new book, "Up the Organization," published by Alfred A. Knopf, states, "When the vast majority of big companies agree on some practice or policy, you can be sure it's out of date."

And when Time magazine devotes its cover story to "Inefficiency in America, Why Nothing Seems to Work," then the record companies can no longer stand behind its shelter of doing business as usual.

Committee Needed

What is needed is for the record company to set up a committee to plan the direction of this industry.

Job training, recruitment, full employment of blacks, career executives, improved public relations on the high school and college levels, expanded programs for better use of recordings in education and training are just some of the dis-

cussions such a committee might study.

The committee should be more than a fact-finding one. It should be able to come up with suggestions that can be and must be immediately implemented. The members should be free in their criticism but equally free in their recommendations and given some guarantees that the work and study involved will not end as most similar studies, i.e. well written theses that will be quoted by Monday morning quarterbacks.

Above all, such a committee must be able to say to the members of the record industry that the time for maturity is at hand and we can no longer hide behind our newness as an excuse.

The theme of NARM is the Challenging Seventies. Since 1970 is here, it is time to meet the challenge.

DiResta MGM Mdsq. VP

David J. Jacobson, President of the MGM Merchandising Corp., has announced the appointment of Edward A. DiResta as a VP of the MGM Merchandising Corp.

Prior to joining MGM, DiResta headed his own record production company and motion picture merchandising company. He has varied experiences in entertainment projects and was Advisor and Consultant to the America Record Society where he produced over sixty-five albums for club operations. He was also Audio Consultant to two publishers. He was associated with Materprim, S. A. of Milan and Vaduz of Moscow, negotiating recordings and film properties in Europe. During his career in the recording and entertainment field, he was also Marketing and Merchandising Director of Golden Records, A.A. Records Inc., and was involved at the inception of the CBS Special Markets Division.

Jerry Inks Danny

Danny Abramowicz, the New Orleans Saints' all-pro end according to a poll by the Associated Press, has signed a personal management contract with Jerry Purcell, who guides the careers of Al Hirt, Eddy Arnold, Hugo Montenegro and Monique Van Vooren.

Musical Isle Names 5 VPs

Five vice-presidents have been named for Musical Isle of America, Inc., announces Ron Bledsoe, Corporate President. The appointments are the most recent step in the development of a national mass merchandising program for the new organization.

Appointees are: Russ Bach; Vic Faraci, located in Chicago; Norm Hausfater, in St. Louis; Norm Weinstroer, in St. Louis; George Berry, in New Orleans.

Bach began a 10-year career in record promotion and distribution with the James H. Martin Company of Chicago. Joining the Liberty organization in 1965, he was soon made promotion manager of the Chicago branch of Liberty/UA Distributing Corp. He rose to become branch manager and then regional manager in 1967. In 1968 Transamerica Corp. acquired Liberty Records and asked Bach to come West for participation in a study of Transamerica customers and product. He was made Director of Mass Merchandising for Liberty/UA, Inc. He supervises national activities for Musical Isle.

Faraci has been associated with the record business for 13 years. He joined M.S. Distributing Company in 1957 as a record promoter, and became Sales Manager in 1963. Faraci is also General Manager of Musical Isle's Chicago location, which includes M.S. Distributing Company.

Hausfater, after a term in the service, joined Roberts Record Distributing Company as a sales trainee. In 1969 he was made Vice-President. Roberts was eventually integrated into the Musical Isle complex. Hausfater now has a dual responsibility: as Vice-President of Roberts, he supervises sales and purchasing activities; his new appointment makes him a key figure in the expanding national merchandising program.

Weinstroer began a 25-year career in the record industry as a salesman for Decca Records in St. Louis after service in the air force. In 1949 he was named Decca's Southeast Division Manager. During the '50s he moved to New York where as National Sales Manager for Coral Records he developed that label into a leading independent. By 1960, he returned to St. Louis to open Norman Distributing Company, which was later acquired by Roberts. For his instrumental part in the success of Roberts' rack and distributing activities, he was appointed Vice-President



Russ Bach

Vic Faraci



Norman Hausfater

Norman Weinstroer



George Berry

of Musical Isle.

Berry entered the record business in 1956 with the creation of Modern Records Service, Inc., in New Orleans. One of NARM's seven original founders, Berry served from 1958 to 1967 as Director, Treasurer, Vice-President and President.

Formerly the rack jobbing arm of Liberty/UA, Inc., Musical Isle incorporated on Jan. 1, 1970.

The national scope was established with the recent acquisition of Modern Records, New Orleans rack jobber, and San Francisco's Pic-A-Tune rack operation and distributing arm, Eric Mainland. Other key operating locations now include Kansas City, Memphis, Nashville, St. Louis and Chicago. A complex of 20 fulfillment centers is anticipated during the next 3-5 years.

Singer Reg. Sales Head at Command

Bill Singer has been appointed Regional Sales and Promotion Manager for Command/Probe Records.

Singer is a veteran of 25 years in the record business, having experience as Sales Representative and Sales Manager of Ideal Record Products, after joining MGM in 1949.

It's A Hit On Canyon

TIFFANY BOLLING



LET IT BE

CANYON RECORD 33

From Her Album #7708
"Thank God The War Is Over"

A PETER TEVIS PRODUCTION



CANYON Records, Inc. / 1242 North Highland / Hollywood, Calif. 90038 / Tel: (213) 469-8317

Available exclusively on

AMPEX
STEREO TAPES

Cooper Upped at Crewe

Perry Cooper has been promoted to Director of Special Projects for Crewe Records, according to Rocco Sacromone, President of the Crewe Group of Companies. Cooper had been serving the company as East Coast Sales and Promotion Manager since joining the firm in mid-1969.

Cooper, a 10-year man in the music industry, commenced his career as an assistant music director at WINS, New York, when the station was a key top 40 outlet. Cooper served as director of the Murray the K show on the station for several years. Later he was music director and deejay on WKOP in Binghamton, N.Y., before accepting a post as assistant New York promo manager for the New York Liberty Records branch, under the then promotion chief Tom Rogan.

Upon Rogan's departure, Cooper assumed the post of New York and New Jersey promotion manager, leaving the firm later to become program director and operations man-

ager at WABC-FM, New York. He left the station in July 1969 to join the reorganized Crewe Group of Companies, where he was reunited with Rogan.

Promo Huddle



Herb Gordon, National Promotion Manager of Decca Records, and Tony Martell, VP of Marketing and Creative Services, huddle with Peter Cofield to discuss his forthcoming promo tour in conjunction with the release of his own composition, "Ask Me in the Morning," which has been receiving excellent airplay on both AM and FM stations.

Retailers, Distribs on Tape

(Continued from page 3)

utors and retailers have been handling packaging and pilferage problems as best they could and grumbling over lack of industry-wide agreement.

Dave Strom of Handleman Brothers told **Record World** last week that his concern is using the 4" x 12" blister pack currently but is looking at some other ideas. "We're always looking for something new," he said, "because nothing is ever ideal. Having tapes out from under glass is a necessity, though. We're living in a self-service age. You have to let the customers handle the product."

Jim Schwartz is using the long packages and reported to **Record World** that they have become a "very strong" pilferage deterrent. "Our tape pilferage problem," he said last week, "is now no worse than our record pilferage problem. Tapes sales are up enormously. I expect that they'll equal album sales within two years or less. Although record sales held the same last year, it was a fantastic music year because tapes just exploded. Our business is just starting. Where tapes are concerned we're at ground zero."

Ben Karol of King Karol in New York told **Record World**, "People don't find it immoral to steal anymore. We have our tapes out at our Third Avenue store and even with security

men around, pilferage is up 6 or 7 per cent. We're opening a new store at 10th and 42nd and we're going to keep all the tapes under glass, but all visible. We may institute this policy at all our stores, because even when you deviate from original packaging, you don't deter pilferage."

Dave Rothfeld of Korvette is using the long packaging, primarily because three packages can fit easily into a record browser, eliminating the necessity of spending money on new fixtures. "Where self-service has been installed, sales have increased tremendously," Rothfeld reported. "Our percentage of tape pilferage is less than records." Rothfeld also reported that he's looking into other forms of packaging.

Charles Simms of the White Front Stores reported that he displays tapes in their original packaging in the open and has no pilferage problem.

Many industry worriers express distrust for research findings because as one buyer said, "Even if the findings are helpful, no one is going to want to invest a lot of money now to change their tape set-ups. Nobody thinks about two or three years from now."

One of the studies reportedly finished is RIAA's, which was made by Lippincott and Margolies.

record world Money Music

By KAL RUDMAN

Station Check List

WKNR—Detroit	KXOK—St. Louis	KILT—Houston
CKLW—Detroit	WQXI—Atlanta	WIXY—Cleveland
WMCA—New York	WSAI—Cincinnati	KLIF—Dallas
WEAM—Washington	WHBQ—Memphis	WIBG—Philadelphia
WTIX—New Orleans	KYNO—Fresno	WFIL—Philadelphia
WLS—Chicago	WOR-FM—New York	WRKO—Boston
KCBQ—San Diego	KAKC—Tulsa	KQV—Pittsburgh
KGB—San Diego	KFRC—San Francisco	KJR—Seattle
WFUN—Miami	KYA—San Francisco	WAYS—Charlotte
WQAM—Miami	KHJ—Los Angeles	WOKY—Milwaukee

Late Reports

WLS reports that the new ARB is the highest in the history of this station. **Hy Lit re: Joins WIBG 2 to 6 PM.** He will remain as General Manager of WDAS-FM and has signed for a new TV show . . . **Smash tip: New Steppenwolf exploded at KXOK** and went right on **KLIF . . . Vincent Bell** on **WOKY, WKNR, WQXO, KYA, KILT, WSAI, KHJ, WLS, WIBG . . . Little Sister #19 KXOK, #21 WMCA, #19 WIXY, #19 WIBG, on WABC, KYA, WHBQ . . . Vanity Fare #12 WAYS, broke KLIF on WLS, KYA, KCBQ . . . Poppi Family #10 CKLW, #21 KFRC, on WLS, KYA, KILT, WRKO . . . Blanchard and Morgan #18 WOKY, #23 WLS, #20 WAYS, #22 KILT, #13 WSAI, #25 KJR, #14 KLIF on WIBG, WEAM, WFIL . . . Van Morrison #17 KFRC, #26 KHJ, on KLIF, WEAM, WQXI, WAYS, pic KILT, WSAI . . . Gladys Knight looks like a pop smash. #18 WQXI, #18 CKLW, #21 WAYS on WSAI and WRKO . . . **Bobbi Martin** finally came through big. #5 WIBG, #8 WOR-FM, #2 WFIL, #22 KLIF, sales WMCA on KXOK, WSAI, KJR, WHBQ, CKLW, KQV, hit KYA . . . **Meters** broke to #20 WQXI . . . **Poppi Family** will now come through as a big smash. #10 CKLW, #21 KFRC on WLS, KYA, KILT, WRKO . . . **George Baker** broke big **WTIX, #16 KYA, #15 WSAI, #9 WHBQ, #17 KHJ, #14 KFRC, sales KLIF . . . Sandpipers #9 WIBG, #8 WFIL, #23 KBG, on KYA, KCBQ, KJR, KFRC . . . Ides of March** broke to 9 at KGB getting much airplay . . . **El Chicano** getting the big shot on WLS, KFRC, KYA, KYNO, KCBQ . . . **Marmalade** breaking. #11 WRKO, #12 KFRC, #24 WMCA, WLS chart, big airplay . . . **Moments** on Stang exploded from H.B. to #16 at WIBG. This one bears watching . . . **Liquid Smoke #23 KLIF, on WLS, WIXY, WEAM, WMCA . . . Bobbie Gentry** on KYA, WQXI, KILT, KJR . . . **Ray Stevens** and **B. J. Thomas** are getting all the big airplay they need . . . **Tyrone Davis #19 WKNR, #23 KYA, #24 WAYS, #16 KILT, #21 WSAI, #19 WHBQ, on WMCA, WIXY, WRKO, KLIF, KFRC . . . Brotherhood of Man** top 10 in England. #18 WAYS, on WKNR, WIXY. **Cashman, Pistilli and West #17 WSAI, on WOKY, KAKC, KLIF . . . Rare Earth #11 WEAM, #27 WIXY, sales WOKY, on KXOK, WQXI, WHBQ, WKNR . . . WLS new: Van Morrison, B. J. Thomas, Liquid Smoke, George Baker, El Chicano . . . WIXZ on Murray Head. Flash: The new Fifth Dimension** from Bell shipping immediately (but not from New York) is "The Puppet Man." You may remember that this song made a lot of noise on the TV show "It Takes a Thief." **Hollywood Spectrum** on Cotillion on KLIF, WTIX . . . **King Curtis, Eric Clapton** went on KLIF, WTIX . . . **WIBG on Neon Philharmonic, Turley Richards, Buddy Miles, Sylvia De Leon** on Jamie . . . **Buddy Miles** now #7, R & B in Washington and is breaking **WIBG . . . O'Jays** now top #10 WSAI, #21 WIBG . . . **Ropps** breaking in Milwaukee and on WSAI, and KCBQ. **KJR on Bobbie Gentry, Carpenters, Paul Davis, Young Bloods . . . Carpenters** is a smash #4 WHBQ and getting big play at KJR . . . **Paul Davis** getting good requests at KJR on WSAI . . . **WIXY on Blizzard, Liquid Smoke . . . WFIL and WIBG** are now on the **Tommy James**. It is #18 at KXOK . . . **KILT on Bobbie Gentry, Poppi Family, Ides of March, George Baker, Van Morrison . . . WMCA, longshot, Ides of March, on Bobbi Martin, Tyrone Davis, Chicago, Eddie and Dutch, Ray Stevens, Liquid Smoke . . . Chicago** on KAKC, WMCA, KHJ, KFRC . . . **Mark Lindsay** on CKLW . . . **KYA on Ray Stevens, Sandpipers, Vanity Fare, Ides of March . . . Joe Jeffrey** pic WTIX and on WIXY . . . **Phil Flowers** pic WTIX . . . **WQXI on Jerry Butler, B. Gentry, O'Jays, Jesse Anderson, Paul Davis, Turley Richards, Rare Earth****

(Continued on page 28)

THE GREATEST HITS.

THE GREATEST HITS.

HERB ALPERT
AND THE
TIJUANA BRASS

WES MONTGOMERY • THE SANDPIPERS

JULIUS WECHTER

AND THE
BAJA MARIMBA BAND



Herb Alpert & the Tijuana Brass

GREATEST

LUNCHY BULL / SPANNING FLAIR / GETTING SENTIMENTAL OVER YOU / LOVE PERIOD'S
NEVER ON SUNDAY / MEXICAN SHUFFLE / TASTE OF HONEY / TIJUANA TRIO / SMOOTH
OF THE SHIVER / AMERICA / WHIPPED CREAM / ZORBA THE GREEK

HITS



JULIUS WECHTER AND WES

BAJA MARIMBA BAND
GREATEST

COMIN' IN THE BACK DOOR / FOURT / ALONG COMES MARY / SPANISH EYES
POW'N PLAY / THE LOOK OF LOVE / GEORGY GIRL / GHOST RIDERS IN THE SKY
ACAPULCO 1957 / SOMEBODY MY LOVE / MAMA OLERA / BRASILLIA

HITS



WES MONTGOMERY

GREATEST

A DAY IN THE LIFE / GEORGIA / WINDY / SAY A LITTLE PRAYER / ROAD SONG
ELEANOR RIGBY / YESTERDAY / WHEN A MAN LOVES A WOMAN / SCARBOROUGH
FAIR / DOWN HERE ON THE GROUND

HITS



The Sandpipers

GREATEST

QUANTANAMERA / YESTERDAY / ALL MY LOVING / AND I LOVE HER / CUANDO
PETHANAMORO / MISTY ROSES / CANCION DE AMOR / ANGELICA / ENANGUADO
CUANDO SALI DE CUBA

HITS



THEIR FIRST COLLECTION...
NOW ON A&M RECORDS & STEREO TAPES

Polydor Expands Nat'l Promotion

NEW YORK — Polydor, Inc., according to President Jerry Schoenbaum, has been consistently expanding in the fields of promotion and marketing since the start of the new year.

Several men have been appointed as backing forces for Polydor recording groups on tour; these new personnel will focus on radio and print promotion, and advertising and customer-buying reports.

Bernard Wechsler, formerly in sales at Premier Albums, Inc., has been appointed Rack Sales Manager and will assist Andrew Miele, Jr., Polydor's Director of Sales and Marketing, and Irv Trencher, National Sales Manager.

Promotion men reporting to Noel Love, National Promotion Manager in New York, are Tom Amann, assigned to the Midwest area; Lu Fields, West Coast representative; Alex Araco of Chips Distributors in Philadelphia; Bob Ruttenberg of Royal Disc in Chicago; and Hank Talbert of JK Distributors in the Detroit area.

Davis to Capitol Marketing Post

NEW YORK — Richard Asher, VP of eastern operations, Capitol Records, announces the appointment of Allen A. Davis to the newly-created post of Marketing Coordinator.

Davis will headquarter in Capitol's New York exec offices at 1290 Avenue of the Americas, reporting to Asher. He comes to his new post from Europe where he was Director of Marketing, CRI. As Marketing Coordinator, Davis will develop and coordinate all merchandising and promotion activity for Capitol's East Coast operation.

Jerome Artists Tape

NEW YORK — The Royal Teens and Reparata & the Delrons recently taped a segment of "The Clay Cole Show." Program will be telecast later this month. Both groups are signed to Bill and Steve Jerome.

Turley on Road

Turley Richards, Warner recording artist whose single, "Love Minus Zero," is now on the charts, is touring the country the next few weeks.

WB Creative Services Reorgs

BURBANK, CALIF. — Stan Cornyn, Director of Creative Services for Warner Bros. Records, has announced a reorganization of his department and the addition of a new Publicity Director, Laurel Holiday.

Miss Holiday and her assistant, Shelley Cooper, joined the company March 2. Pete Johnson moves from his post as publicity director to become editorial director for Warner Bros. Records. Under the new organization plan, Hal Halverstadt has been named Mer-

chandising Director, a newly-created position. Halverstadt formerly was Editorial Director for the company.

Merc/Pickwick Pact

CHICAGO — Mercury Record Corp. has concluded a long-term agreement with Pickwick International, Inc., for manufacture and distribution of Mercury's economy line, Wing Products, as well as selected material from the catalogue of Mercury's family of labels.

Myers Manages Angel

HOLLYWOOD — Brown Meggs, VP and Assistant to the President, Capitol Records, Inc., announces the appointment of Robert E. Myers to General Manager, Angel Records.

Bell Snares Master

NEW YORK — Latest in the burgeoning wave of hot Dutch platters, the Unit Gloria doing "Our Father" has been rushed out on the Bell label. Group and the disk were acquired by Bell President Larry Uttal during his recent trip to Holland.

Celebrities at N. Y. NARAS



Above, some of the recipients, presenters and entertainers at the New York NARAS Grammy Presentations in Lincoln Center's Alice Tully Hall March 11: Clive Davis, Allen Klein, Merv Griffin, Louis Armstrong, Mary Allin Travers, Paul Tannen, Miss Travers, Peter Yarrow, the Voices of East Harlem, Nesuhi Ertegun, Johnny Mercer, John Denver, the Isley Brothers, Jack Gold, Jerry Butler, Ruth Brown, King Curtis, Richie Havens, Butler, Carolyn Franklin, Dionne Warwick, Hal David, Tom Shepard, Jane Morgan, Orson Bean, Bob Althuler, Brenda Lee, David Clayton-Thomas, Robin McNamara, Dee Dee Warwick, members of Blood, Sweat and Tears, Armstrong, Judith Crist, Luciano Beria, Jerry Schoenbaum, Miles Davis, Peggy Cass, David, Phil Ramone, Henry Jerome and James Coco.

Singles Coming Up

1. **TENDER WAS THE LOVE WE KNEW**
(Assorted, BMI)
Intruders—Gamble 4001
2. **SYMPATHY**
(Stratt Songs, BMI)
Rare Bird—Probe CP 447
3. **AIRPORT THEME**
(Shamey, ASCAP)
Vincent Bell—Decca 32659
4. **I GOTTA THING**
(Bridgeport, BMI)
The Funkadelics—Westbound 158
5. **YOU'VE MADE ME SO VERY HAPPY**
(Jobete, BMI)
Lou Rawls—Capitol 2734
6. **ME WITHOUT YOU**
(Low-Sal, BMI)
Billy Joe Royal—Columbia 45085
7. **LAUGHIN' & CLOWNIN'**
(Kags, BMI)
Ray Charles—ABC 11259
8. **CAN YOU FEEL IT**
(Detail, BMI)
Bobby Goldsboro—United Artists 50605
9. **WAN-TU-WAH-ZUREE**
(Double Diamond, BMI)
George Tindley—Wand 11215
10. **MR. MONDAY**
(Cents & Pence, Musique, BMI)
The Original Caste—TA 192
11. **I WOULD BE IN LOVE**
(Devalbo/Sergeant, ASCAP)
Frank Sinatra—Reprise 0895
12. **MORE THAN I CAN STAND**
(Tracebob/Unart, BMI)
Bobby Womack—Minit 32903
13. **HELP OUR MAN TODAY**
(Zerlad, BMI)
Zager & Evans—RCA 9816
14. **ASSIGNMENT SONG**
(Felitious-Minandy, BMI)
Nina Simone—RCA 74-0311
15. **HOLLY GO SOFTLY**
(Pocket Full of Tunes Jilbern, BMI)
Cornerstone—Liberty 56148
16. **TO LIVE IN THE PAST**
(Ninandy, BMI)
Percy Mayfield—RCA 0307
17. **IN AND OUT OF LOVE**
(Cinco, BMI)
Bobby Vee—Liberty 56149
18. **MAKE ME SMILE**
(Aurelius, BMI)
Chicago—Columbia 45127
19. **DON'T STOP NOW**
(Merlin/Harthon, BMI)
Eddie Holman—ABC 11261
20. **THE GHETTO**
(Dow-Pow/Peer, BMI)
Donny Hathaway—Atco 6719
21. **ALL THAT I'VE GOT**
(Apple, ASCAP)
Billy Preston—Apple 1817
22. **MISS AMERICA**
(Viva, BMI)
Mark Lindsay—Columbia 45125
23. **LAUGH, FUNNY FUNNY**
(Flatcar, BMI)
Everyday Hudson—Decca 732634
24. **JIMMY NEWMAN**
(Deep Fork, ASCAP)
Tom Paxton—Elektra 45674
25. **KOOL IT**
(Stephayne, Delightful, BMI)
Kool and the Gang—Delite 525
26. **DOES ANYBODY REALLY KNOW WHAT TIME IT IS**
(Aurelius, BMI)
Tension—Poison Ring 713
27. **BABY I LOVE YOU**
(Metric, BMI)
Little Milton—Checker 1227
28. **BUT YOU KNOW I LOVE YOU**
(Tro-First Edition, BMI)
Evie Sands—A&M 1175
29. **UNITED WE STAND**
(Belwin-Mills, ASCAP)
Brotherhood of Man—Deram 85059
30. **UHH**
(Drive-In/Westward, BMI)
Dyke & Blazers—Original Sound 89
31. **COME RUNNING**
(Van-Jan, ASCAP)
Van Morrison—Warner Bros. 7383
32. **ANYONE CAN MOVE A MOUNTAIN**
(St Nicholas, ASCAP)
Don Anthony—Ford 159
33. **A LITTLE BIT OF SOAP**
(Melin, BMI)
Paul Davie—Bang 576
34. **I'M A GOOD WOMAN**
(Crazy Cajun, BMI)
Cold Blood—San Francisco 61
35. **WHAT I'M SAYING IS TRUE**
(Little Heather/MRC, BMI)
Steam—Mercury 73053
36. **I CAN'T GET ALONG WITHOUT YOU**
(Chardon, BMI)
Maxine Brown—Commonwealth United 3008
37. **WHAT IS TRUTH**
(House of Cash, BMI)
Johnny Cash—Columbia 45-45134
38. **I SHOULD BE PROUD**
(Jobete, BMI)
Martha Reeves & Vandellas—Gordy 7098
39. **LOOK AT YOU NOW**
(M.R.C., BMI)
Bazooka—White Whale 344
40. **24 HOURS OF SADNESS**
(Dakar BRC, BMI)
Chi-Lites—Brunswick 755426
41. **LOVE LOVE LOVE**
(Paradox/Happideayle, BMI)
Roxy—Elektra 45682
42. **CODY CODY**
(Irving, BMI)
Flying Burrito Bros.—A&M 1166
43. **RING AROUND MY ROSY**
(Kama Rippa/Water Sound, ASCAP)
Protozoa—Buddah 142
44. **CONVERSATIONS**
(Maribus, BMI)
Florence Henderson—Decca 732610
45. **BLACK HEARTED WOMAN**
(No Exit, BMI)
The Allman Brothers Band—Capricorn 8003
46. **WHO WOULD EVER THINK THAT I WOULD MARRY MARGARET**
(Commonwealth United, BMI)
The Turtles—White Whale 341
47. **MAMA SAID**
(Ludix/Bertalbin, BMI)
Little Eva—Spring 101
48. **JUST ABOUT THE SAME**
(MeeMoo, BMI)
The Association—Warner Bros. 7372
49. **FIGHTIN' SIDE OF ME**
(Blue Note, BMI)
Merle Haggard—Capitol 2719
50. **ROSIANNA**
(Blendingwell, ASCAP)
The Buchanan Brothers—Event 3309

This Month we released three records . . .

All Hot, Breaking Big, and Selling!!

“GIVE IT UP”
AL “TNT” BRAGGS
Peacock 1967

“LOVE THE
WAY YOU LOVE”
O. V. WRIGHT
Backbeat 611

“LOVE AND
PEACE OF MIND”
THE INSIGHTS
Peacock 1968

How sweet it is !!!

Duke/Peacock
2809 Erastus St., Houston, Texas
(713) OR 3-2611

watertown

It's a smallish commuter city. Up-state. Sometimes romance stationwagons to the station to travel beyond familiarity. Sometimes it rains forever. And there's the day you don't see the promised Face among faces from the train. Only one man could have turned the feelings of *Watertown* into Art. He just has.

sinatra

He believes in recordings as an Art. Now, *Watertown*. His finest since "September." The imperative album for March. Produced for Mr. Sinatra by The Four Seasons' Bob Gaudio. It's FS 1031, and on Reprise. Rightly so.

DOOTO'S 3 NEW SIDESPLITTERS

The funniest Party Record Albums in a decade!



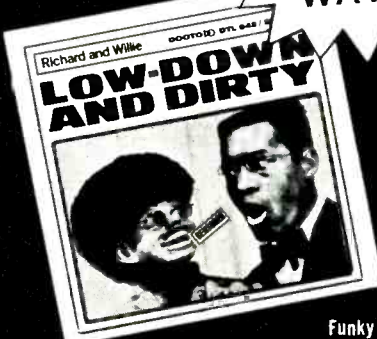
THE RACE TRACK

Richard and Willie DTL-848
Red Hot and Spicy! You will scream at The Mule and other naughty goodies.



WILLIE AND RISING DICK

Richard and Willie DTL-843
Hilarious sex-slanted tales by the most uproarious comic. Rising Dick, The Split, and The Cricket Game are especially hysterical. (Adults Only!)



LOW-DOWN AND DIRTY

Richard and Willie DTL-842
Funky sidesplitting jokes about the nitty-gritty of life by the nation's funniest ventriloquist. (Adults Only!)

A SALES HEAT WAVE

OTHER DOOTO BEST SELLERS



5+1 "STOCK-UP" DEAL!

ASK YOUR DISTRIBUTOR FOR OUR EXPANDED CATALOG!

Also available on Stereo Tape Cartridges and Cassettes at all music dealers or order direct from

DOOTO RECORDS 13440 South Central Avenue Compton, California 90222

Deems Taylor Awards Given

NEW YORK—Prizes amounting to \$3,600 were presented on March 19 by the American Society of Composers, Authors and Publishers at the Library and Museum of the Performing Arts at Lincoln Center. The Society's President, lyricist Stanley Adams, announced the authors of the winning books and articles on the subject of music and presented the awards.

This competition was established in 1967 by the ASCAP Board of Directors in honor of Deems Taylor, distinguished composer-critic-commentator. Mr. Taylor, who died in 1966 at the age of 81, had served for 33 years on the Society's Board, and for six years as President of the performing rights organization.

The First Prize of \$1,000 was awarded to Gunther Schuller for his book, "Early Jazz," published by Oxford University Press; the Second Prize of \$500 in the book category was given to ASCAP-member Ravi Shankar for his "My Music, My Life," published by Simon and Schuster; and the Third Prize of \$300 was awarded posthumously to Dr. Otto Deri for his book, "Exploring Twentieth-Century Music," published by Holt, Rinehart and Winston, Inc., and was accepted by his widow, Dr. Susan K. Deri.

In the category of outstanding articles submitted in the competition, the First Prize of \$1,000 was awarded to Mrs. Joan Peyser for her "Prince Esterhazy Is Alive and Well in New Hampshire — Sort Of" which was published in the New York Times on Sunday, Aug. 25, 1968; the Second

Prize of \$500 was given to James Ringo for his "Strauss and Rolland — Opera's Own 'Odd Couple'" published in November, 1968, in the American Records Guide; and James Lyons won the Third Prize of \$300 for his Boston Symphony Orchestra Program Notes for the 1967-68 Season.

This is the second time for both Joan Peyser and James Ringo to win awards for their articles in the ASCAP-Deems Taylor competition. Last year Mrs. Peyser was the winner of the Third Prize, and Ringo won First Prize.

Adams presented the prize winners with their checks from the Society, as well as illuminated scrolls. The publishers of the winning works also received illuminated scrolls.

The judges in the competition were four prominent members of ASCAP: Ezra Laderman, Gerald Marks, Billy Taylor and Dr. Virgil Thomson.

The performing rights society hosted a reception in the Vincent Astor Gallery at Lincoln Center's Library and Museum of the Performing Arts, following the presentations in the Auditorium.

Books and newspaper and magazine articles on music published in the United States (including Puerto Rico and the District of Columbia) during the calendar year of 1969 will be accepted until this June 1. Material may be submitted to the ASCAP-Deems Taylor Awards, c/o American Society of Composers, Authors and Publishers at 575 Madison Ave., New York City 10022. Five copies are required of each entry submitted.

Cosby Innovation at Uni

On the heels of his Grammy award-winning comedy LP for Uni Records, Bill Cosby is about to display still another aspect of his versatility.

His talents have now been applied to a new Uni single, a serious dramatic reading, "Grover Hensen Feels Forgotten," a spoken word account of a lonely soldier at the front. Writer-arranger-producer Christian Wilde, brought the

material to the attention of Russ Regan, VP, General Manager, Uni Records. Within a matter of hours it was in the hands of Cosby.

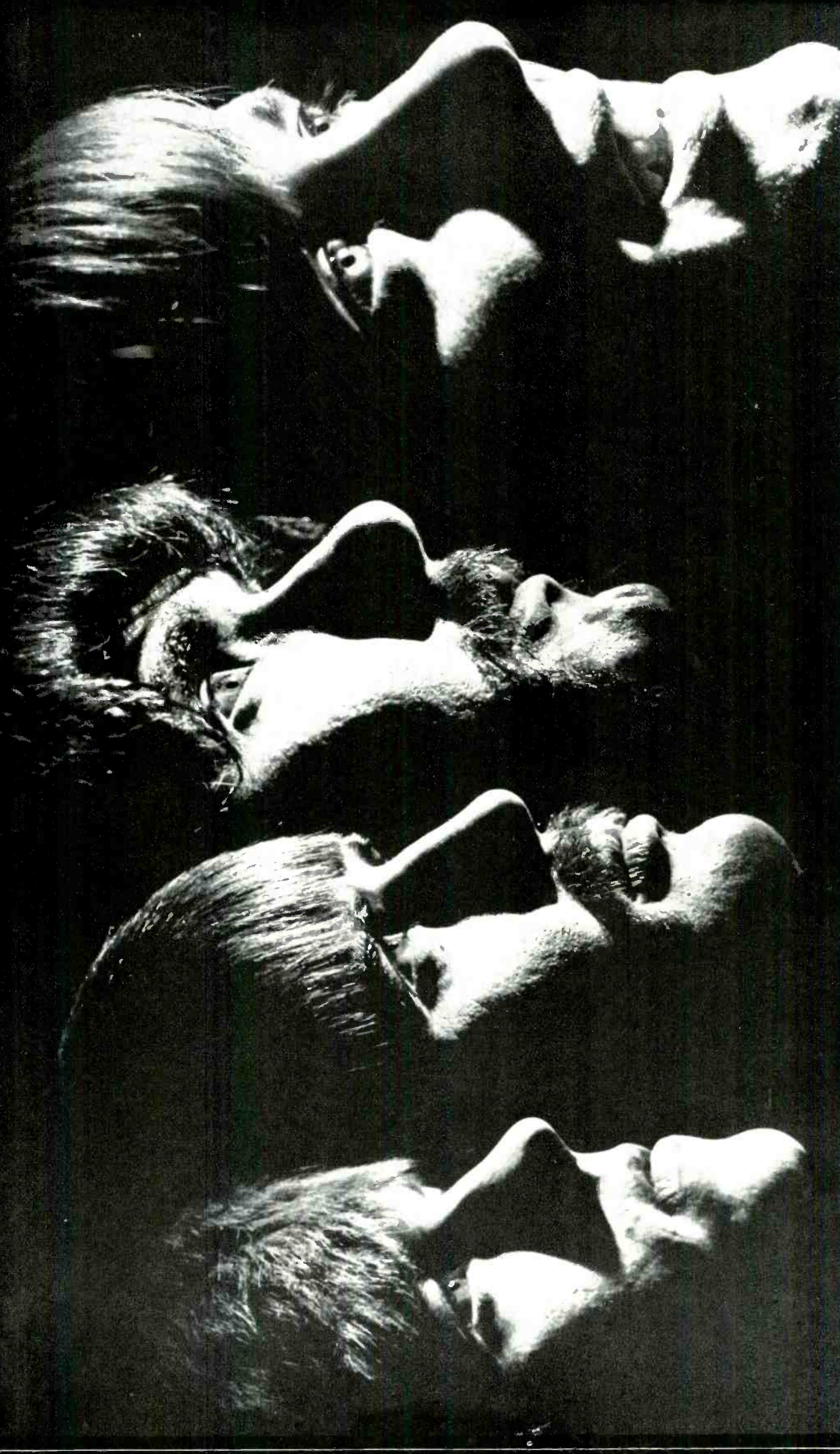
To assist the government in their continuing efforts to bring about better morale, Uni execs Pat Pipolo and Rick Frio are arranging for Public Service Announcements, stressing the importance of writing our boys overseas.

Symphonic Push

London Records is initiating a big push for the new group Symphonic Metamorphosis, produced by Don Griffith. Their first single: "Creation." A Carnegie Hall concert is tentatively set for April 30.

Universal, Fest Agreement

Universal Attractions has signed an exclusive agreement with Fest-I-Rama, Inc., to supply entertainment for the Churubosco Rock Festival to be held May 29, 30 and 31 and July 2, 3 and 4 at Churubosco (Plattsburg), N.Y.



**Monument Welcomes LINCOLN BLACK
with "Famous Last Words"**

45-1195

Lincoln Black is Another Reason Why Monument is Artistry

**Thanks to Larry Page
A Penny Farthing Production
London, England**



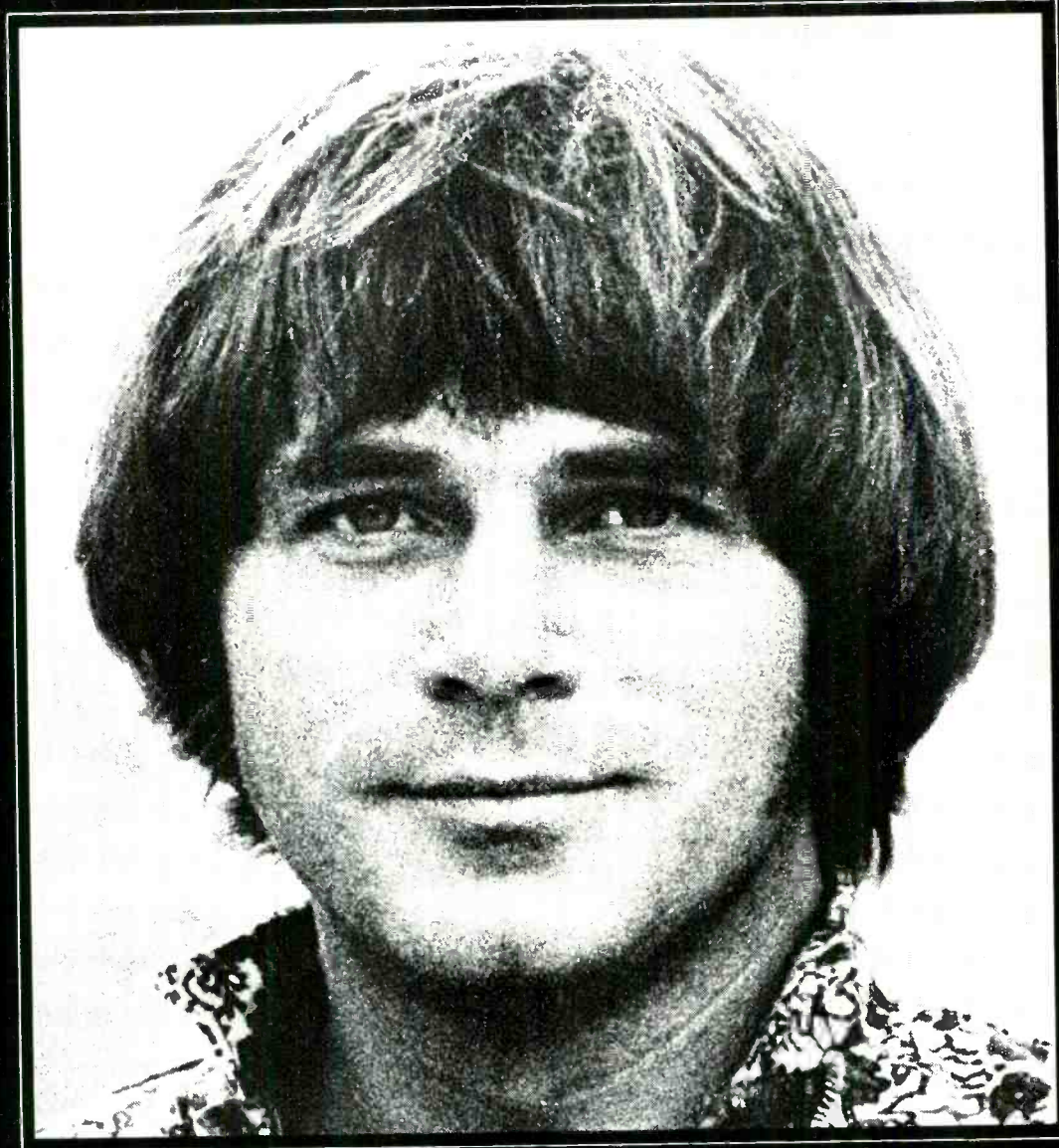
monument record corp.
Nashville/Hollywood

Thank You.



NARAS
voted
Peggy Lee's
"Is That All There Is?"
Best Contemporary Vocal - Female

Thank You.



NARAS

voted

Joe South's

"Games People Play"

Song of the Year and Best Contemporary Song

It is a very good year.



SESAC 'Gallery 50' NAB Highlight

A pictorial salute to broadcasting's 50th anniversary will highlight the SESAC hospitality suite during the annual convention of the National Association of Broadcasters to be held in the Conrad Hilton Hotel, Chicago, April 5-8. Named "Gallery 50," the three-room suite will feature photos of the broadcast industry, past and present, in all 50 states of the Union as well as in all parts of the world.

Plans for the mammoth pictorial display were started early in the year when Alice H. Prager, SESAC's Executive Vice-President and Managing Director, wrote personal letters to numerous broadcasters throughout the country, requesting photos for use in the suite. The response was overwhelming as thousands of informative pictures, in virtually every size, shape and description came pouring in to the SESAC home office. These all had to be sorted, cropped, mounted and captioned for use in the suite. The result is one of the most all-encompassing pictorial reviews of the broadcast industry from 1920 to 1970 that has ever been compiled.

Exhibit Donated

Immediately following the N.A.B. Convention, the entire

exhibit will be donated by SESAC to the Broadcast Pioneers Reference Center in Washington, D. C.

In addition to the photo display, "Gallery 50" in Suite 900 of the Conrad Hilton Hotel will provide refreshments and live entertainment. The Pan American Coffee Bureau will brew a constant supply of fresh coffee for the visiting delegates and a special bar area, decorated as a broadcast studio, will be open daily from 5:30 P. M. until midnight. Continuous piano music by leading Chicago night club and air personalities will be featured nightly.

Large Delegation

A large delegation headed by Alice H. Prager will represent the firm at the convention. On hand will be Salvatore B. Candelora, Vice-President and Executive Administrator; W. F. Myers, Director of International Activities; Sidney H. Guber, Director of Marketing Services; Norman Odlum, Director of Copyright Administration; Charles Scully, Director of Information Services; Albert F. Ciancimino, House Counsel, and field reps Glenn Ramsey, Ken Ovenden, Frank Watkins, Ed Cooney, Ray Van Hooser and Harold Fitzgerald.

Scepter Meet

(Continued from page 3)

dent of Tape; and Al Abraskin, Sales Manager of Tape.

One of the highlights of the confab was a color film detailing Scepter's operation.

Another highlight was the presentation of gold plaques to Dionne Warwick, B. J. Thomas and Hal David and Burt Bacharach for million-selling single sales on Bacharach-David songs "Raindrops Keep Fallin' on My Head" and "I'll Never Fall in Love Again."

Florence Greenberg was also honored by Sam Goff as "First Lady of Music."

Mrs. Greenberg presented plaques to eight distributors, who have handled Scepter/Wand product since waxery's inception. There were Henry Stone of Tone; Henry Nathanson of General; Ernie Leaner

of United in Chicago; Amos and Dan Heilicher of Heilicher Brothers; Sid Talmadge of Record Merchandisers; Bill Levinson of Transcon; Al Chilton of Commercial; and Steve Poncia of United in Houston.

Albums introduced at the meeting included new product from Dionne Warwick, B. J. Thomas, Vanilla Fudge, Mel and Tim and four gospel albums.

Susan Town Joins GS&G

NEW YORK — Susan Town has joined Gershman, Swaney & Gibson and will function as an account supervisor in the publicity firm's office here.

Before joining GS&G, Miss Town was employed by Time Inc., Pan American Airways and Elan Associates, a New York-based management firm.

Money Music

(Continued from page 18)

... WOKY on Cashman, Pistilli and West ... WEAM, Turley, Richards, Five Staresteps, Liquid Smoke, Rick Nelson is breaking ... Bob Seger is breaking WKNR and CKLW ... WKNR on "Brotherhood of Man," Vincent Bell ... Late adds: WLS Steppenwolf, Glen Campbell ... WAYS pic: Mark Lindsay, new: Dells, Archie Bell, Steam, Guess Who ... Jimmy Wisner new label Wizdom has a powerful first release, "I Wish I Were a Child," Frank Cherval and Cinnamon Calliope; also check "The Rainbow Sign," Dan Elliot ... Strong on Metromedia: "No Sugar Tonight," Gary and the New Travelers ... Little Eva definitely breaking in Augusta and Wichita. The Oliver has been cut down to 3 minutes and 20 seconds and has a 14 second intro time. This should make all the difference for this strong record ... Charlie Rich continues to sell well ... Robin McNamara is getting good secondary play ... Charles Randolph Grean is doing very well off middle-of-the-road play ... Peter Cofield on Decca is getting good secondary action. "Diane," Goldengate, Audio Fidelity, is strong in the South. A lot of interest in Malcolm Hayes on T.A. label ... Majic Ship keeps picking up more secondaries. Good secondary play on the new Original Caste, "Mr. Monday" ... Lenny Damon still top #10 in New Orleans ... Check the new Friend and Lover, "Hard Lovin'" ... The Cissy Houston on Commonwealth United is a powerhouse ... WIBG on Tobacco Road.

Betty Breneman Reports for the Bill Drake Team

WOR-FM, B. J. Thomas, George Baker, Aretha, #8—Bobbi Martin, #15—Originals, #16—Supremes ... WHBQ, Gentrys, Little Sister, Mountain, Rare Earth, Ides of March, #12—Friends of Distinction, #17—Supremes, #19—Tyrone Davis ... KHJ, Vincent Bell, Chicago, Tyrone Davis, Badfinger, #11—Friends of Distinction, #15—Supremes, #17—George Baker ... KFRC, El Chicano, Tyrone Davis, Chicago, Sandpipers, Gentrys, #9—Michael Parks, #12—Marmalade, #17—Van Morrison, #14—George Baker ... CKLW, B. Seger, Mark Lindsay, Bobbi Martin, #10—Poppi Family, #19—Michael Parks ... WRKO, Guess Who, Poppi Family, Ray Stevens, CS&N, White Plains, G. Knight, Tyrone Davis, #4—Friends of Distinction, #6—George Baker, #11—Marmalade, #15—Supremes, #23—Jerry Naylor ... KAKC, Chicago, CS&N, Originals, B. J. Thomas, #27—CP&W ... KGB, "Fancy Colors," Chicago, LP, El Chicano, Ray Stevens, Poppi Family, #9—Ides of March, #23—Sandpipers ... KYNO, El Chicano, Ray Stevens, B. J. Thomas, Ides of March, #22—Jerry Naylor.

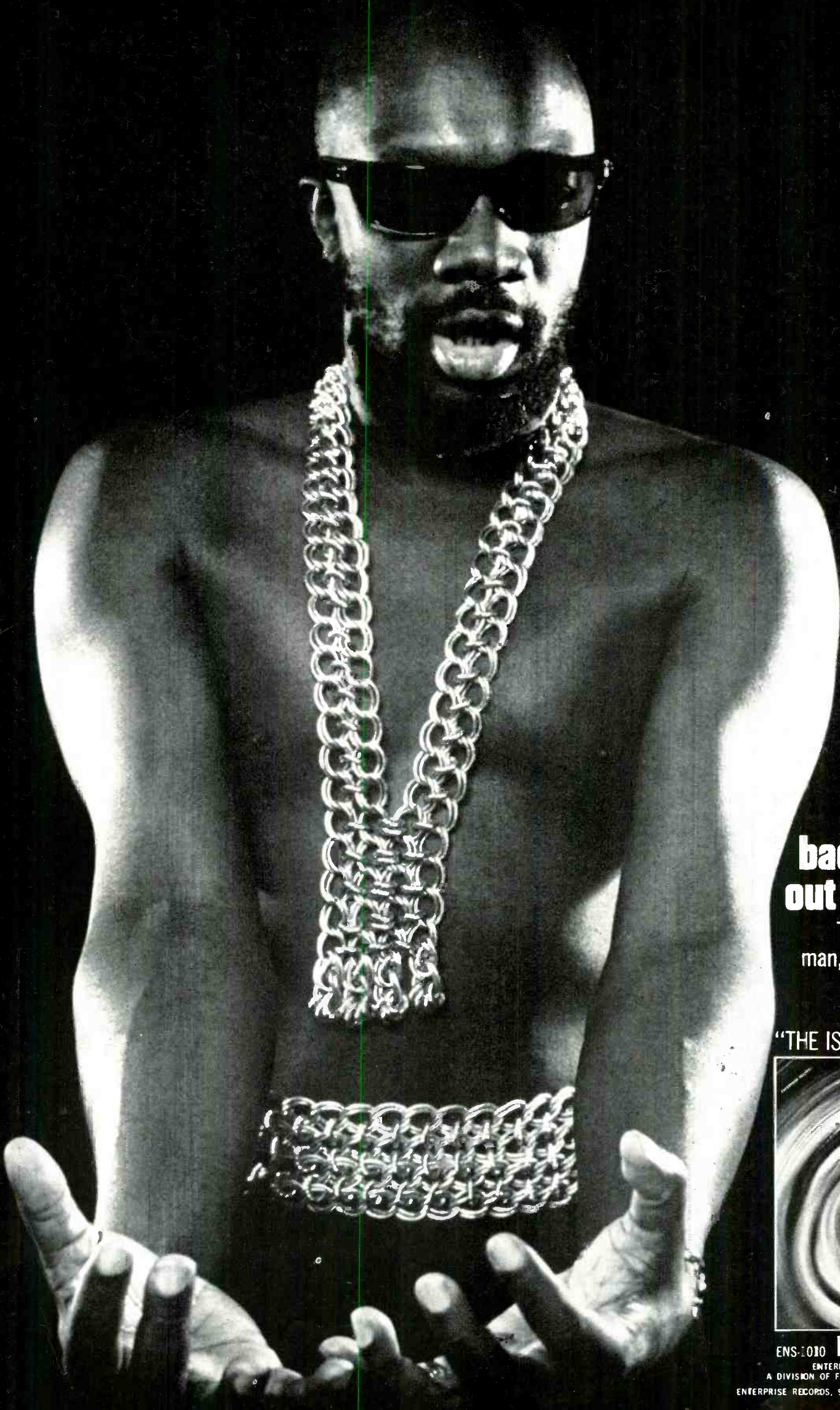
Jimmy Huff's "I'd Love Making Love to You" is a Pick on WJLB. Cy Coleman's "Russian Roulette" is #35 at WGTO ... Howard Ring has left Transcontinental Distributing in Woburn, Mass., and has formed his own distributor, Music Merchants of New England, in Woburn. Lines so far: Fantasy, Galaxy, Janus, Westbound and Esp-Disc.

BMI R & B Awards

(Continued from page 3)

BABY BABY DON'T CRY—Jobete Music Co., Inc., William Robinson Jr., Al Cleveland, Terry Johnson
BRING IT ON HOME TO ME—Kags Music Corp., Sam Cooke
CALIFORNIA SOUL—Jobete Music Co., Inc., Nickolas Ashford, Valerie R. Simpson
THE CHOKIN' KIND—Wilderness Music Publishing Co., Inc., Harlan Howard
CLOUD NINE—Jobete Music Co., Inc., Norman Whitfield, Barrett Strong
THE COMPOSER—Jobete Music Co., Inc., William Robinson, Jr.
(SITTIN' ON) THE DOCK OF THE BAY—East/Memphis Music Corp., Time Music Co., Inc., Redwal Music Co., Inc., Otis Redding, Steve Cropper
EARTH ANGEL—Dootsie Williams, Inc., Jesse Belvin
EVERYDAY PEOPLE—Daly City Music, Sylvester Stewart
GRAZIN' IN THE GRASS—Cherio Corp., Philemon Hou, Harry Elston
HI HEEL SNEAKERS—Medal Music, Inc., Robert Higginbotham
THE HORSE—Dandelion Music Co., James-boy Publishing, Jesse James
I HEARD IT THROUGH THE GRAPEVINE—Jobete Music Co., Inc., Barrett Strong, Norman Whitfield
I JUST CAN'T STOP DANCING—Double Diamond Music Co., Downstairs Music Co., Kenneth Gamble, Leon Huff
I'LL NEVER GIVE YOU UP—Parabut Music Corp., Double Diamond Music Co., Downstairs Music Co., Kenneth Gamble, Leon Huff, Jerry Butler
I'M LIVING IN SHAME—Jobete Music Co., Inc., R. Dean Taylor, Pam Sawyer, Berry Gordy, Jr., Frank E. Wilson, Henry Cosby
IT'S YOUR THING—Rudolph Isley, Ronald Isley, O'Kelly Isley
LOVE CHILD—Jobete Music Co., Inc., Frank E. Wilson, Deke Richards, Pam Sawyer, R. Dean Taylor
LOVE MAKES A WOMAN—Jalynne Music, Inc., BRC Music Corp., Eugene Record, Carl H. Davis, William Sanders

MY WHOLE WORLD ENDED—Jobete Music Co., Inc., Johnny Bristol, Harvey Fuqua, Pam Sawyer, Jimmy Roach
ONLY THE STRONG SURVIVE—Parabut Music Corp., Double Diamond Music Co., Downstairs Music Co., Kenneth Gamble, Leon Huff, Jerry Butler
PICKIN' WILD MOUNTAIN BERRIES—Crazy Cajun Music, Clifton Thomas, Bob McRee, Edward Thomas, Jr.
RUNAWAY CHILD RUNNING WILD—Jobete Music Co., Inc., Barrett Strong, Norman Whitfield
SEESAW—East/Memphis Music Corp., Cotillion Music, Inc., Don Covay, Steve Cropper
SLIP AWAY—Fame Publishing Co., William Armstrong, Wilbur Terrell, Marcus Daniel
THE SNAKE—E. B. Marks Music Corp., Oscar Brown, Jr.
SOME THINGS YOU NEVER GET USED TO—Jobete Music Co., Inc., Nickolas Ashford, Valerie R. Simpson
SOUL LIMBO—East/Memphis Music Corp., Al Jackson, Booker T. Jones, Steve Cropper, Donald Dunn
SOULFUL STRUT—Dakar Productions, Inc., BRC Music Corp., Eugene Record, William Sanders
TIME IS TIGHT—East/Memphis Music Corp., Booker T. Jones
TOO BUSY THINKING ABOUT MY BABY—Jobete Music Co., Inc., Norman Whitfield, Janie Bradford
TOO WEAK TO FIGHT—Fame Publishing Co., Rick Hall, George H. Jackson, Clarence Carter, John M. Keyes
TWENTY-FIVE MILES—Jobete Music Co., Inc., Johnny Bristol, Harvey Fuqua, Edwin Starr
WHO'S MAKING LOVE—East/Memphis Music Corp., Homer Banks, Bettye Crutcher, Donald Davis, Raymond Jackson
YOU KEEP ME HANGIN' ON—Jobete Music Co., Inc., Brian Holland, Eddie Holland, Lamont Dozier
YOU'RE ALL I NEED TO GET BY—Jobete Music Co., Inc., Nickolas Ashford, Valerie R. Simpson.



ISAAC HAYES GRABS THEM

...with the
**baddest muther
out of Memphis!**

That "Hot Buttered Soul"
man, coining more solid gold
with the movement
the people are joining
"THE ISAAC HAYES MOVEMENT"



ENS-010 **ENTERPRISE RECORDS**

ENTERPRISE RECORDS, A DIVISION OF STAX RECORDS,
A DIVISION OF FAMOUS MUSIC CORPORATION, A G+W COMPANY

ENTERPRISE RECORDS, 98 NORTH AVALON, MEMPHIS, TENNESSEE 38104

Eden Kane Arrives

HOLLYWOOD — You might think Richard Sarstedt all-American by the way he eats lunch every day in a Hollywood health food store, or by the way he zips around in his Corvair, or by the way he plays weekend football games. Sarstedt, however, is known professionally as Talent Associates recording artist Eden Kane who indeed is not all-American but another talented Britisher.



Eden Kane

Kane, a big artist in England and Australia, now finds himself signed to TA Records with his first American single, "Reason to Believe" (not the Tim Hardin tune). This "Reason" was written and produced by Dennis Lambert and Brian Potter, who wrote "One Tin Soldier."

Kane was in our country only three months before a record label grabbed him. Just prior to being hitched there, Eden bumped into his old friend R. B. Greaves in a Hollywood music building. They played each other tunes they each had written. One song, "I Played It Like a Fool," which Kane had just finished, has found itself on the flip side of his first TA single.

Kane is currently writing songs for his first TA album, taking acting lessons and playing local night clubs. He is being set for various TV shots to promote "Reason to Believe."

The first line to his new single goes, "Open up the door and let me in." Stateside music fans are sure to do so.

Delfonics Garner Gold

The R.I.A.A. has certified "Didn't I (Blow Your Mind This Time)" by the Delfonics on Bell Record's Philly Groove label for a gold record.

Reprise Signs Little Richard

BURBANK, CALIF. — Little Richard has signed with Reprise Records, which will be releasing his first single for the label shortly, according to Mo Ostin, President of Warner Bros. Records Inc., who negotiated the deal.

"Little Richard is one of the primary artists in the history of rock and roll," Ostin said. "He has already begun recording in Muscle Shoals, Ala., and we are very excited by the results from the first session. Robert A. 'Bumps' Blackwell,

who guided Little Richard's early career, is back with him."

Little Richard began recording for the Specialty record label in 1956. He achieved immediate and long-lasting success with a string of hit singles which included "Tutti Frutti," "Long Tall Sally," "Good Golly Miss Molly," "Jenny, Jenny," "Lucille" and many more. He is acknowledged as a pioneer in the screaming style of rock and roll and his two-fisted piano technique has been much imitated.

'Hair'—College For Talent

NEW YORK—"Hair," aside from revolutionizing musicals, has also turned out to be a college for major new talent. Only last week "Hair" alumna Melba Moore became Broadway's newest star. Diane Keaton, Jill O'Hara, Lynn Kellogg, Donnie Burks, Shelley Plimpton, Susan Batson, Ronnie Dyson. The list is endless.



Allan Nicholls

One of the most active in record circles and still starring as Claude is Allan Nicholls, whose Avco Embassy single, "Goin' Down" (a "Hair" tune), is clicking and who has just completed producing new album "Masonmorgandowns" for Roulette.

Nicholls, who came to "Hair" after heading a couple of groups in his hometown, Montreal, for 10 years (one of them, Carnival Connection, spent some time in the states), is interested in his life as a member of the cast of "Hair" and his producing and, in fact, he's interested in producing the cast of "Hair" in a project he's still keeping under wraps.

In the immediate future he is producing John Pimm, a singer-writer from Montreal, Changes, a group from Toronto, and Jonathan Kramer.

He'll also do a live album for Avco Embassy soon.

About his "Hair" existence, Nicholls says, "I love doing the show, and when I'm tired of it, I'll quit. I don't think it would be fair to perform in the show, if I no longer believed in it, just for the money. The reason why so many good performers are in 'Hair' is that you have to be good. The show demands personality. Not just a voice."

Concert Review

Thomas Refreshes

NEW YORK—Flying Dutchman's Leon Thomas appeared at the Fillmore East last week behind John Mayall and Taj Mahal, the well-known bluesmen.

Leon's music is not the heavy, frantic stuff or the ministerly doomsday lyrics that pick up big followings these days, but that's why his appearance at the Fillmore was so refreshing. Where the blues bumps and rolls, Thomas flows and undulates, like a patient river.

The Leon Thomas back-up crew consists of about six musicians, with American drums, bongos, congos, tambourines, maracas, piano, flute, tenor sax, reed pipes, and bells from clinking to droning, humming types. But the most remarkable instrument is Leon's voice, which can only be described by its own sound.

And when they play, Thomas and his band are one voice, bound by the same tension that makes a forest out of a bunch of trees, the kind of performers who can stimulate and ease at the same time.

—Jim Houston.

Decca Group on TV

Juarez, new Decca rock group featuring Barbara Smith on vocals, will be getting instant exposure on many fronts simultaneously.

Their album, "Juarez," will be released this month, and on March 27 they will appear on "The Name of the Game" over NBC-TV, performing "Lauderdale Rain," their new single. The following night, they will perform three cuts from the album in a two-hour television feature, "Drive Hard, Drive Fast." Both were produced by MCA Television.

Club Review

Florence Rare Treat

NEW YORK—Florence Henderson, star of stage, screen, television, Decca Records and, as she explained it, mother of 10 (four of her own and six on TV's "Brady Bunch"), brought the best of Broadway to the Persian Room last week. This is not to say that her act consisted of show tunes exclusively; in fact, there weren't too many. The mood and the atmosphere she creates is Broadway due to her originality and her spunk.

For one thing, she does not sing a single song from "Hair." She opened the act with a powerful "New World Coming" and went on to Gamble and Huff's "A Brand New Me." Her vocal and physical elegance perfectly suited the surroundings.

"Feelin' Groovy" was presented with an alternately baroque/brassy approach without being (alternately) too saccharine/raucous. She ran through a medley of contemporary tunes including "Sweet Inspiration," "Get Ready," "Working on a Groovy Thing" and "Happy Together," the latter a great crowd-pleaser and a fine opportunity to taste some of Miss Henderson's different facets in unique instant contrast.

The highlight of the evening was "The Sound of Music." She introduced the number as "a song which has been very good to me." She was most definitely very good to it.

Florence Henderson offers a rare commodity in today's mass-produced entertainment super-market: quality, taste and a magic something which one may as well call "pride in workmanship."—Bob Moore Merlis.

Monument Disk Delivered by Hand

When rumors of an impending mail strike spread through Nashville last week, Buck Stapleton, National Promotion Manager of Monument Records, took action.

Monument's latest release, "Famous Last Words," by England's Lincoln Black, was scheduled for release on March 23 and Buck thought it imperative that Record World review this new record prior to release date. So he hopped on a plane and hand-carried it to the New York offices himself. "Famous Last Words" is a Record World "Sleeper" cover pick this week.

SELL

LEMMIE ~~TELL~~ YOU LIKE IT IS . . .

Jojo **CRYIN' IN
THE STREETS** *Jojo*

**SILVER
FOX**  #18

**GEORGE PERKINS AND THE SILVER STARS
300,000 SALES AND HOT!**

**HOW DO YOU START ANOTHER
LABEL WITH A HIT ON SILVER FOX?
LISTEN TO ME, YOU DO IT WITH
ANOTHER HIT BABY — 3 WAYS!
POP — UNDERGROUND — R & B**

“CUMMINS PRISON FARM”



BLUE FOX #100

CALVIN LEAVY

A HEAVY SONG FOR A HEAVY LABEL



THE SHELBY SINGLETON CORPORATION
3106 Belmont Boulevard • Nashville, Tennessee 37212
(615) 291-2003 Cable: SHELREC

Club Review

A New Stevie

NEW YORK—The point most people are trying to make about Stevie Wonder these days is that he's not "Little" anymore. This was proved conclusively at his Copa opening last week, and there's one thing for sure: many are going to miss *Little Stevie Wonder*.

The show included novelty bits on the chromatic harmonica—a version of "Walk a Mile in My Shoes"—and stunts on the electric wah-wah piano. On the surface freaky noises would seem a refreshing innovation in a club like the Copa, but they came off as a contrivance, diverting attention from the man's natural talents.

The knock-out of the evening was "Shoo-Bee-Doo-Bee-Dee-Dah-Day," which, in spite of the psychedelic gimmickry, was an overpowering cooker, and incorporated an instrumental solo on which the lad's renowned "jazz-soul" made a most welcome appearance. Stevie had everybody bopping with the 15-minute scat-moan-

hollar one-man jam.

The evening's contrasts were sharp. Following "Shoo" was "My Cherie Amour," which was tailor-made for the crowd of prosperous middle-of-the-road-ers, who couldn't keep themselves from singing along even when Stevie sang the ditty in Italian and went into "A Place in the Sun," also in Italian. If this thing catches on, we can expect the Temptations to do "Psychedelic Shack" in Yiddish or Croatian. Look out, Sergio, here comes La Scala di Motown.

Beneath the plastic of the evening was secret soul. You could sense it in the powerful fingering of bass player Mike Henderson, who showed himself to be a truly fabulous musical talent; you could hear it in a moan or grunt from Stevie, but it wasn't a big enough taste.

Stevie closed with "For Once in My Life," which typified the bulk of the act—bouncy, well-performed, but with little special to say. As Stevie jumped off stage, he seemed to have much energy left, energy that could have been well spent on "Uptight." "I Was Made to Love Her" and "Fingertips."

Chambers Diversify

HOLLYWOOD—At a recent party given for the Chambers Brothers' signing to American International Records, vocalist Judd Hamilton was asked what kind of a bag he was in. "A mixture of Neil Diamond and Led Zeppelin," he replied.

The once underground Brothers feel it's important to incorporate a variety of tunes in their act, to harvest the appeal of everyone and be a more rounded group. This concept was evident at a recent performance given at Whisky A' Go Go which was filmed by the Brothers' own newly formed production company, Lawrence-LaMarr productions, for airing over national TV. This was the fourth special filmed by the operation. Another was the Fayette Music Festival featuring the Chambers Brothers, the Staple Singers and Mahalia Jackson. The proceeds from this show (which was presented free on school grounds in Fred, Miss.), once sold will go to the Robert Kennedy Memorial Park to be built in Mississippi.

The production company has further plans for developing similar musical projects in undeveloped and poverty-stricken areas.

Charles LaMarr is the Brothers' manager.

Cotillion Signs Leka

Cotillion Records announces the signing of songwriter/producer Paul Leka to an independent production deal.

Leka's string of hits includes "Rice Is Nice," "Green Tamborine" and "Jelly Jingle of Orange Marmalade" by the Lemon Pipers and the recent hit, "Na Na Hey Hey, Kiss Him Goodbye," by Steam. He

also has his own BMI and ASCAP publishing firms, Little Heather and Big Heather, respectively, and a production firm called Heather Productions. Leka's first item for Cotillion is titled "I Gotta Get Back To Loving You" by the Hollywood Spectrum which was just released.

The deal between Leka and Cotillion was consummated by the label's pop promo head Jerry Greenberg and Leka.

Concert Review

St. Pat Reigns at Felt Forum

NEW YORK—In honor of St. Patrick's Day, the Felt Forum played host last week to a number of top-notch Irish acts.

Singer-comic Jim Kennedy got things going smoothly, followed by special guest Tommy Maken, accompanied by guitarist Ray Durham. Maken, who has a new LP due in April on GWP Records called "The Bard of Armagh," expertly sang several numbers, including his own composition, "Four Green Fields," also in the upcoming LP.

Next on the bill was the Irish Rovers, Decca stars who will have a new album out in May. The package will be called "Rhymes and Reason," also the title of their current single.

Among the other delightfully delivered selections at their concert were "Two Little Boys," "Unicorn," "Black Velvet Bank" and "Mrs. Durkin."

J. L. Marsh Automates Via Optical Scanning

MINNEAPOLIS, MINN.—Dan Heilicher, VP of the J. L. Marsh Company, revealed that as a result of experiments conducted over the past two years, the company will convert completely to optical scanning within the next six months. The J. L. Marsh Company is a Division of Pickwick International, Inc.

Wiswell Produces 'Purlie' Album

Ampex Records has signed Andy Wiswell to produce the original cast album from the hit Broadway musical comedy "Purlie," announces Larry Harris, President of the Ampex record label.

The Ampex Record album and the tape version from Ampex Stereo Tapes (AST) will be released simultaneously in mid-April. "Purlie" will be available on all tape formats. The album will be recorded at Capitol Recording Studios in New York City March 30, Harris said.

Wiswell, head of Andrew Wiswell Enterprises, Inc., has produced gold records (\$1 million in sales) from several cast albums including "Hello, Dolly!" "Fiddler on the Roof," "Fiorello," "Music Man" and "Hair."

Court Favors Celestial

The First Department, Appellate Division of the New York Supreme Court has recently affirmed the decision of the Supreme Court denying Laura Nyro's motion for summary judgment against her publisher, Celestial Music Corp.

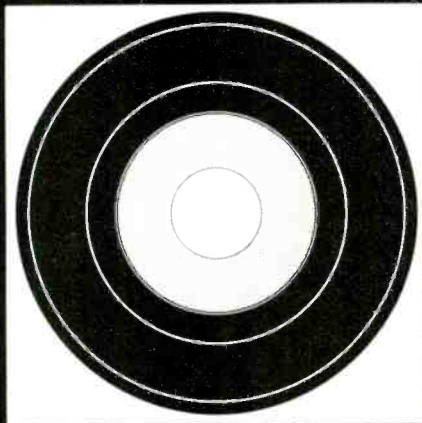
Miss Nyro had contended that her exclusive writer-publisher contract with Celestial was unreasonable and improvident as a matter of law. Her position has now been un-animously repudiated by the higher appellate court, as it was by the Supreme Court. The exclusive writer-publisher contract, by its express provisions, still has over a year to run before expiration.

Oliver on Move



Oliver is shown with Bob Crewe and arranger Hutch Davie during a recent recording session in New York. The Crewe artist has been promoting his current single, "Angelica," on network TV and on March 28 he will be appearing on Dick Clark's "American Bandstand" on ABC-TV. At the end of this month he embarks on his first Australian tour. He will be appearing at the Chequers Club in Sydney and also will be guesting on "The Tommy Leonetti Show" during his three-week engagement.

This is what's happening:



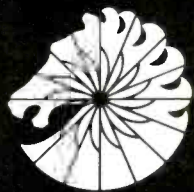
DEEPER IN LOVE WITH YOU / BY THE O'JAYS
NEPTUNE 22

This is
where it's happening:

CLEVELAND, LOS ANGELES, SAN FRANCISCO
WASHINGTON D.C., PHILADELPHIA, NEW YORK
CHICAGO, ST. LOUIS, NEWARK
HARTFORD, BUFFALO

It's not
happening by accident.

NEPTUNE RECORDS
DISTRIBUTED NATIONALLY BY CHESS



NOTES FROM THE UNDERGROUND

By CARL LaFONG

The Age of the Rock Revue

Say good-bye to the dominance of the group format in pop music.

It'll still linger on, but there's something much more exciting in the works, about to burst upon the scene at a time when the scene needs something burst upon itself to reawaken to the fact that it's 1970—seven years after the initial Beatles group explosion.

Enter from stage left the rock revue . . . a combination of rock acts under a unified banner. The revue, as such, is of course nothing new to music, dating back in America to the old turn-of-the-century minstrel shows. The idea was a solid building-block of the initial Rhythm and Blues era; Ike and Tina Turner have used it from the start . . . with tremendous results. And don't forget the gaudy Las Vegas "rock-oriented" revues.

But genuine rock revues are something else again.

The first to burst out of its rehearsals is called "Joe Cocker:



Mad Dogs and Englishmen." a 15-member-plus contingent. The band essentially revolves around Cocker and the multi-talents of his favorite playing companion, **Leon Russell** (who will be spotlighted on both piano and lead guitar). In addition to **Carl Radle** on bass, **Jim Price** on trumpet, and **Bobby Keyes** on tenor sax—all alumni of the **Delaney and Bonnie Band**, the group also includes four drummers: **Jim Gordon**, **Jim Keltner**, **Chuck Blackwell**, and **Sandy Monskoff**. Also on keyboards is **Chris Stainton**, the only surviving member of Cocker's

old backing group, the **Grease Band**. And, to sweeten the sauce even more, Cocker's bringing along a full-fledged gospelly choir, employing the talents of **Claudia Linnear** of the **Ikettes**, **Rita Coolidge**, **Don Preston**, **Dan Moore**, **Donna Washburn** and **Miss Pamela** (of the **GTO's**).

In addition to the above, the entourage includes the usual assortment of equipment, men, sound men, etc., plus a motley assemblage of dogs, cats and other such organisms. To accommodate the 30 or so humans on this tour (which includes 25 dates over a span of eight weeks), the group has hired a DC-6 for the length of the tour . . . to the tune of some \$40,000.

This initial version of Communal Rock . . . for want of a better expression . . . was not really a planned effort. At least it wasn't planned by Cocker. What happened was Cocker and his Grease Band had a parting of the ways in England and Joe flew to L.A. to rest. No such luck! He had a fistful of contracts thrown in his face for American gigs he was committed to do. With no backup group.

Step in Leon Russell . . . composer of "Delta Lady" and star of his own super-jam-session album on Shelter Records. He called up a few of his "friends" (or "Friends" as Delaney & Bonnie label them) and put the show together. Although showcasing Cocker, the revue will feature several segments from Russell who, if he's as powerful in person as on his album, will no doubt blow a few minds, the same minds who were blown by their initial exposure to Cocker.

coming soon ... heaviness ...
from russell - cason



Getting It Together

By DAN GOLDBERG

NEW YORK—Paul Geremia will tour England this summer with **Vera Johnson**. Vera is the protest-singing grandmother whose song about **Pierre Trudeau** became the anthem of his successful campaign to win the Canadian presidency. Geremia is currently touring colleges, having played Cornell and Rutgers, among others, in the last month and is scheduled to play Stonybrook and New Hampshire. By now, Geremia's distinctive funky blues have a following throughout the East Coast. Geremia's whose first album, "Just Enough," on Folkways, shows only a vague trace of his current talent. At the center of the "new folk music," Geremia is likely to be a profitable catalogue artist for some time.



United Artists' hard rock **Boffalongo** played **Ungano's** for a couple of days last week. At their opening night press party, they were plagued by equipment trouble which left **Larry Hoppen's** lead guitar and voice unheard. From what could be heard it was evident that the group has progressed significantly since the recording of their first album: the songs are more complex, the group is tighter and Hoppen and the rest of them seemed more self-confident and star-like.

At **Action House** in Long Island, a group was buried amid chaos while a new group was quietly being born. The musical corpse was the **Vanilla Fudge** who played a farewell performance to 5000 sardine-packed Fudge fans. Action House apparently is where their career began. They played several of their better known long-winded rock pieces from their several **Atco** albums. The crowd was pleased but insatiable. The Fudge broke up because they felt they were "at a standstill musically." The new group is called **Boomerang** and contains **Mark Stein** who was the Fudge's organist. Boomerang is led by **Tony "Red" Ruffino** and features a 16-year-old guitar genius named **Ricky Ramirez**. Ramirez and Boomerang are both definitely names to remember as likely heirs to that huge suburban rock audience.

RECORDS: **Leon Russell's** debut album on his Blue Thumb-distributed label Shelter Records is a joyous addition to the rock world. Russell has been just about everybody's pianist for the last few years including dates with the Rolling Stones, the Byrds, Joe Cocker and Glen Campbell. The album was produced by **Denny Cordell** who also produces Cocker. Russell wrote the song "Delta Lady" which Joe Cocker sang. Backing Russell up on the album are **Ringo Starr**, **George Harrison**, **Eric Clapton** and **Chris Stainton**.

Included on the album is an old Bob Dylan song, "Old Masters." The rest were written by Russell himself who is a fine singer and writer as well as being a virtuoso rock pianist. The album is as good as its ingredients, has a distinct groovy sound and will prove a successful as well as important debut release for Russell and Shelter Records.

The group will record their March 27 and 28th Fillmore East gigs for a live album . . . to be released sometime before June. Their mutual producer is **Denny Cordell**.

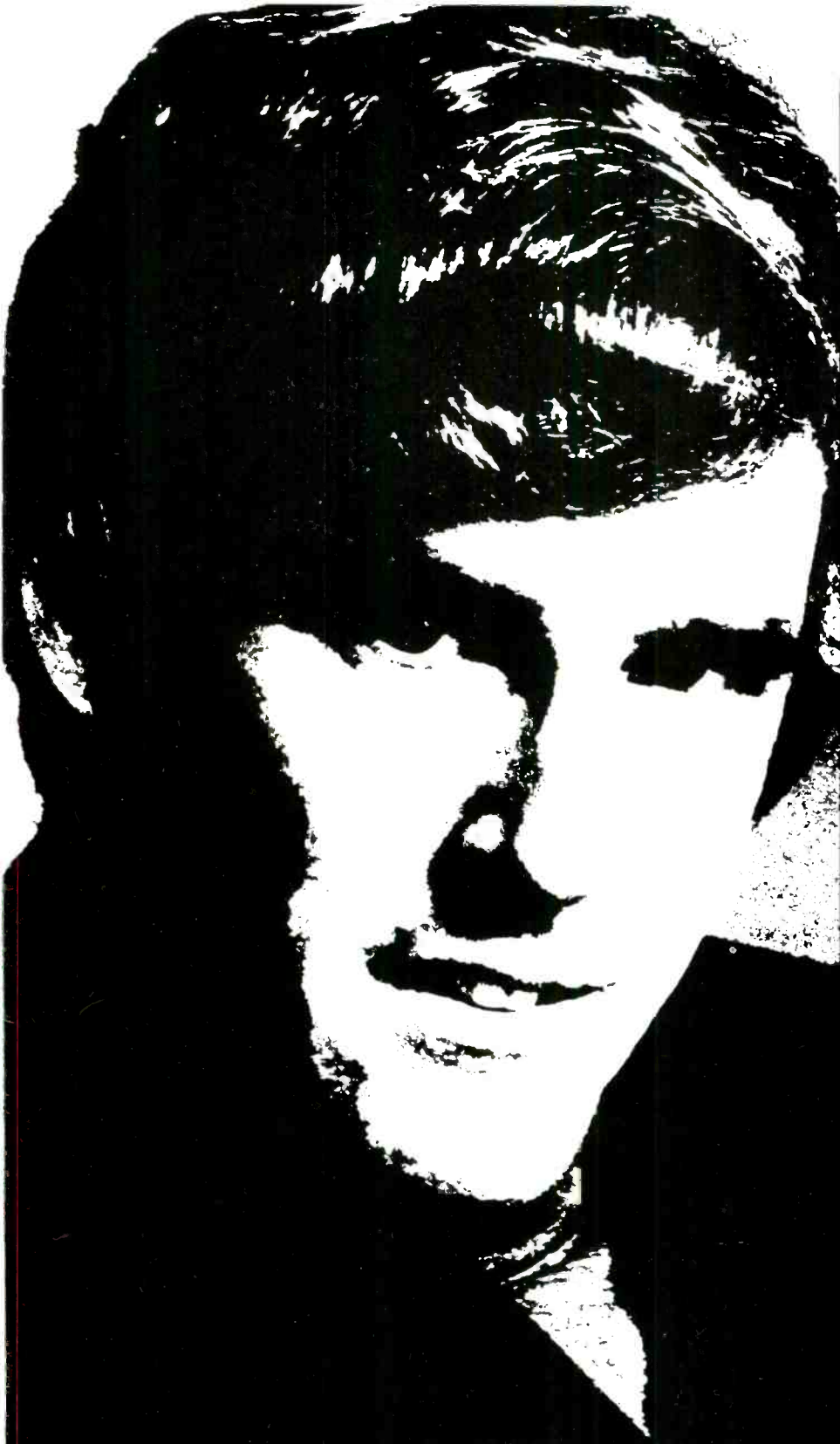
The second revue, due in early April, is the new **Apple Revue**, consisting of producer-writer **Doris Troy**, **George Harrison**, **Billy Preston**, most of the **Plastic Ono Band**, and an assortment of singers and dancers.

Warners-Reprise-Deity, who, with one notable exception have yet to put out a bad release in 1970, have some sure-fire goodies in the fire for April and May, including:

A **John Simon** solo album, entitled "Railroad Trains Running Up My Back"; a double-set from **Graham Bond** and his new band; a live **Everly Brothers** album, produced by **Lou Adler**; a new **Doug Kershaw** album, also produced by Adler; a brand new **Beach Boys** album, the first in over a year, entitled "Sunflower"; "Golden Filth," a live, sort of best-of the **Fugs**; a solo album from session guitarist **Ry Cooder**; a couple of British gems, notably the **Fleetwood Mac** live album "Live at the Boston Tea Party" and the new **Jethro Tull** disk, "Benefit"; and a newie from ever-smiling **Liberace**, of candled-piano fame, called "A Brand New Me."

The complex will also release the long-awaited (in America, that is) **Deep Purple** live concerto album. Originally scheduled

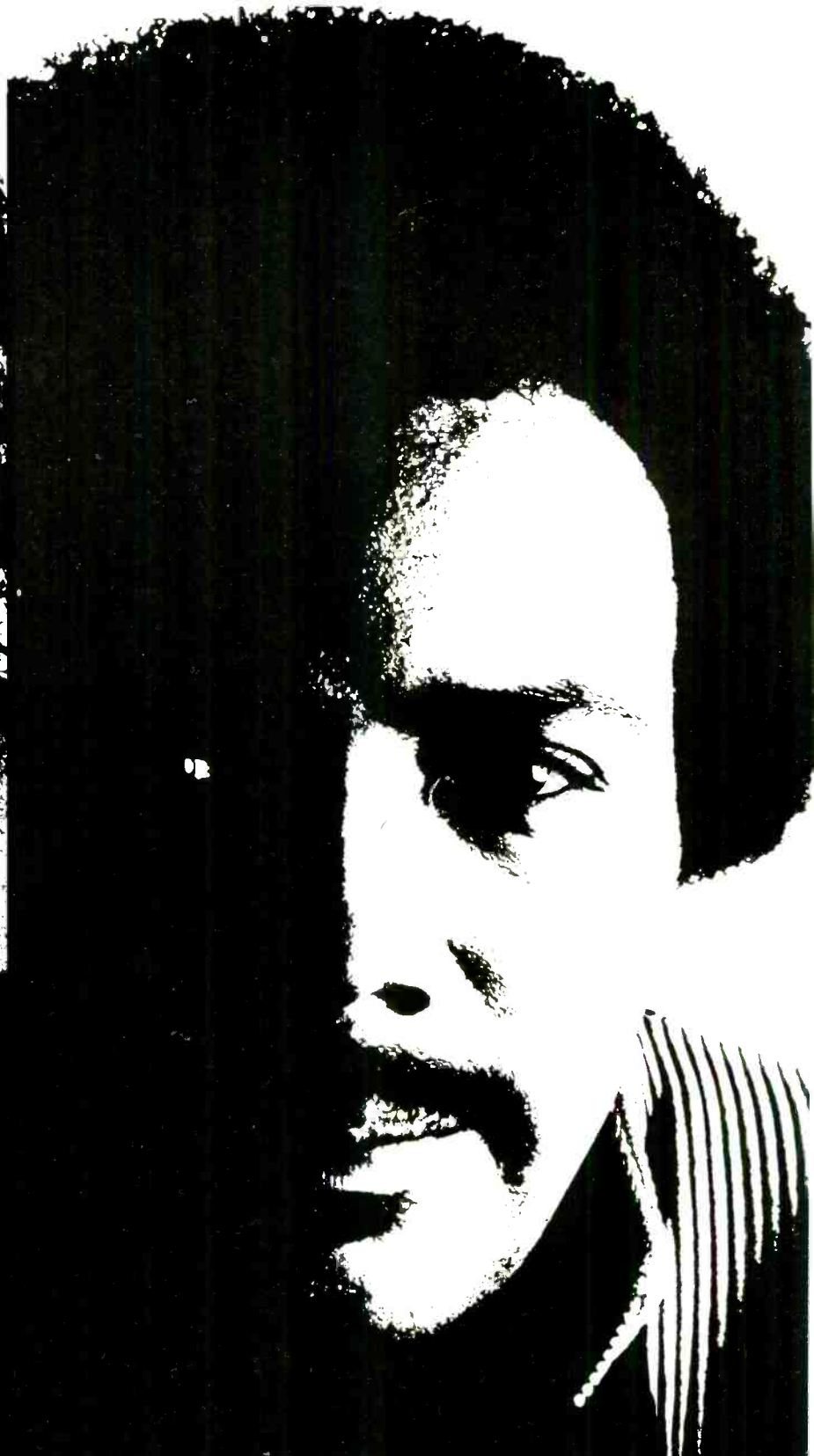
(Continued on page 88)



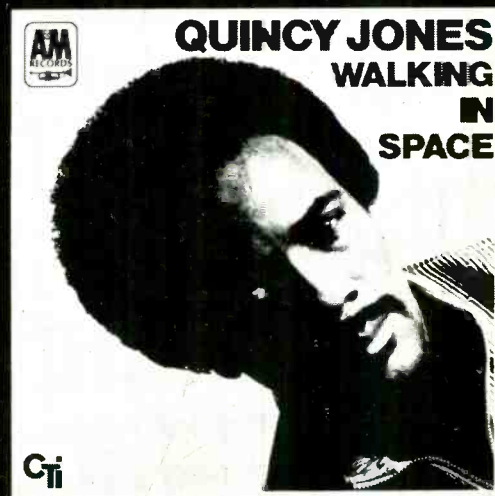
GRAMMY!



Best Original Score Written
for a Motion Picture or a
Television Special.



GRAMMY!



Best Instrumental Jazz Performance
by a Large Group.

Tammi Terrell Dead at 24

PHILADELPHIA — Motown Records' Tammi Terrell died here at Graduate Hospital on March 17, the victim of a brain tumor she had battled for three years. She was 24.

She is survived by her parents, Mr. and Mrs. Thomas Montgomery, and a sister, Ludie. Services were held on March 20.

The songstress on many million-selling single records, Miss Terrell often was teamed with Marvin Gaye for recordings. They are currently heard on the soundtrack of the film "The Boys in the Band." During a concert in Virginia in 1967, Miss Terrell collapsed in Gaye's arms while singing one of their hits, "Your Precious Love." Her best known solo LP was "Irresistible Tammi Terrell," her top-selling album with Gaye was "United." She has also appeared on the Merv Griffin and Ed Sullivan TVers.

Born Tammy Montgomery, Tammi had been an honor student at Germantown High School here. She went on to the University of Pennsylvania, where she had a scholarship, but dropped out to become a singer.

No Sudden Decision

"Actually, this wasn't any sudden decision on my part to go into show business," she once told an interviewer. "I had been in show business since I was 11 years old. When I was 3 years old my parents started me out taking piano and dancing lessons."

Miss Terrell appeared in talent shows at the old Earl Theater when she was 11, and signed her first recording contract when she was 15.

Berry Gordy, the founder of Motown Records, heard Miss Terrell five years later at Detroit's 20 Grand Lounge, suggested she change her name, and teamed her with Gaye. Together they scored with "Ain't No Mountain High Enough," "I Could Build My Whole World Around You," and "You're All I Need to Get By."

Flax Back in Promo

NEW YORK — Lou Flax is back in independent promotion here and is currently working Ivanhoe's "My Wife, the Dancer" by Eddie and Dutch.

Flax reports that disk is picking up heavy airplay.

Stations Honor Jackie

Imperial recording star Jackie DeShannon has been voted Most Popular Female Vocalist of 1969 by the listeners of three different radio stations: WLS in Chicago, POP in Hartford and KIMN in Denver, which awarded her a "Kimmy" trophy.

The flaxen-haired singer-writer-actress also received a Grammy nomination for Best Contemporary Female Vocal Performance for "Put a Little Love in Your Heart," the million-selling single which she composed with Jimmy Holiday and Randy Meyers.

Jackie's writing and acting

talents are perhaps less known, though every bit as formidable, as her vocalizing. She has guest-starred in the "My Three Sons," "Wild, Wild West" and "Name of the Game" TV series. Her television variety spots include "The Jackie Gleason Show," "Flip Wilson Special," "The Glen Campbell Show," "The Andy Williams Show" and "The Red Skelton Show."

She wrote 10 of the 12 tunes in the "Put a Little Love" LP, and has penned songs recorded by as wide a range of artists as Brenda Lee and the Byrds.



All smiles as Jackie DeShannon shows her new "Kimmy" trophy from station KIMN in Denver, whose listeners voted her Best Female Vocalist of 1969, left to right: Eli Bird, National Sales and Promotion Director of Liberty/Imperial Records; Bill Roberts, National Promotion Director of Liberty/Imperial Records; and Bud Dain, General Manager of Liberty/Imperial Records.

record world ONE STOP Top Ten

- REDISCO ONE STOP (Baltimore)**
1. Bridge Over Troubled Water (Simon & Garfunkel)
 2. The Rapper (Jaggerz)
 3. Gotta Hold On To This Feeling (Jr. Walker & All Stars)
 4. He Ain't Heavy, He's My Brother (Hollies)
 5. Rainy Night In Georgia (Brook Benton)
 6. Let's Give Adam & Eve Another Chance (Gary Puckett & Union Gap)
 7. Ma Belle Amie (Tee Set)
 8. Love Grows (Edison Lighthouse)
 9. Evil Ways (Santana)
 10. Up The Ladder To The Roof (Supremes)
- BUCKLEY'S (Nashville)**
1. Bridge Over Troubled Water (Simon & Garfunkel)
 2. Traveling Band (Creedence Clearwater Revival)
 3. The Rapper (Jaggerz)
 4. Give Me Just A Little More Time (Chairmen Of The Board)
 5. Let It Be (Beatles)
 6. Kentucky Rain (Elvis Presley)
 7. Call Me (Aretha Franklin)
 8. Rainy Night In Georgia (Brook Benton)
 9. Instant Karma (John Ono Lennon)
 10. Ma Belle Amie (Tee Set)
- NORTHERN ONE STOP (Cleveland)**
1. Bridge Over Troubled Water (Simon & Garfunkel)
 2. American Woman (Guess Who)
 3. Let It Be (Beatles)
 4. Spirit In The Sky (Norman Greenbaum)
 5. Time To Get It Together (Country Coalition)
 6. Mighty Joe (Shocking Blue)
 7. The Rapper (Jaggerz)
 8. Run Sally Run (Cuff Links)
 9. Love Grows (Edison Lighthouse)
 10. Ticket To Ride (Carpenters)

- THE RECORD RACK (Baltimore)**
1. ABC (Jackson 5)
 2. The Bells (Originals)
 3. Up The Ladder To The Roof (Supremes)
 4. Love Land (Watts Band)
 5. California Girl (Eddie Floyd)
 6. Call Me (Aretha Franklin)
 7. Never Had A Dream Come True (Stevie Wonder)
 8. Tender (Intruders)
 9. You're The One (Litte Sister)
 10. Love On A Two Way Street (Moments)
- RATNER ELECTRIC (San Diego)**
1. Evil Ways (Santana)
 2. Hey There Lonely Girl (Eddie Holman)
 3. Easy Come, Easy Go (Bobby Sherman)
 4. Kentucky Rain (Elvis Presley)
 5. Spirit In The Sky (Norman Greenbaum)
 6. Let It Be (Beatles)
 7. The Thrill Is Gone (B. B. King)
 8. Love Me Or Let Me Be Lonely (Friends Of Distinction)
 9. Didn't I (Delfonics)
 10. Tennessee Birdwalk (Blanchard & Morgan)
- PROGRAM ONE STOP (Springfield, N.Y.)**
1. ABC (Jackson 5)
 2. Let It Be (Beatles)
 3. Easy Come, Easy Go (Bobby Sherman)
 4. Spirit In The Sky (Norman Greenbaum)
 5. Love Me Or Let Me Be Lonely (Friends Of Distinction)
 6. For The Love Of Him (Bobbie Martin)
 7. Cat Walk (Village Soul Choir)
 8. My Wife, The Dancer (Eddie & Dutch)
 9. Let's Give Adam & Eve Another Chance (Gary Puckett & Union Gap)
 10. Lay Lady Lay (Ferrante & Teicher)

Montenegro Joins GWP

Hugo Montenegro, arranger/composer/conductor/concert artist, and Jerry Purcell, President of GWP Records, have announced Montenegro's signing of a long-term recording agreement with GWP Records.

Purcell, who also guides the career of Montenegro as his personal manager, stated, "I am very enthusiastic about Hugo Montenegro coming over to the GWP label. This will now enable us to completely coordinate all facets of Mr. Montenegro's career under one umbrella."

Montenegro met in New York with Purcell and GWP's VP and Director of A&R Paul Robinson to sign contracts and discuss plans for immediate recordings and product release schedule for 1970. The artist's first single and album for the label will be released in the early part of April. A twenty-city personal appearance and promotion tour is being scheduled for Montenegro by the label's Sales and Promotion Director, Joe Del Medico, and a full-scale publicity and promotion campaign is being planned by Candy Leigh, GWP's Director of Artists Relations.

Pasin to NMC

NEW YORK—Don J. Pasin, formerly VP Sales, at Premier Albums, Inc., and recently National Sales Manager for Radiant Cassette/Cartridge Corp., has joined NMC Corp. in a new sales department position, announces Carl Post, VP of NMC.

Knight, Allan Ink

NEW YORK — Artie Kaplan and Bob Cullen of Kaplan Cullen Associates, Ltd., have signed the writing-producing team of Gary Knight and Gene Allan to an exclusive, long-term agreement. As writers they are signed to Kaplan Cullen's BMI publishing firm, Golden Egg Music.

Sunset Sues Roots

Attorney-manager Jerome J. Cohen, President of Sunset Artists, Ltd., the Beverly Hills music management company, has filed a \$200,000 law suit against the Grass Roots and Joel Maiman charging breach of contract. Named in the suit are Warren Entner, Rickey Coonce, Robert Grill of the Grass Roots and Maiman.

Stax Launches Respect Label

MEMPHIS—Al Bell, Executive Vice President of Stax Records, announces the formation of Respect Records, a major subsidiary label. Primarily a spoken word vehicle, Respect will be releasing albums by Rev. Jesse Jackson and other national figures.

Rev. Jesse Jackson, 27-year-old National Director of the Southern Christian Leadership Conference's Operation Breadbasket, will record a series of albums under the running title "The Country Preacher." First of the series, "I Am Somebody," will be the initial Respect release.

"I Am Somebody" was recorded at several Saturday morning meetings of Operation Breadbasket in Chicago where Jackson speaks each week.

"We are attempting to document with recordings outstanding black people in all fields. We want to preserve history on wax so that young people will be able to hear and feel the words, rather than just read them and not understand the man who uttered them," said Bell.

In addition to normal record industry channels of distribution, Respect will be directed toward school systems, churches and other public outlets. A specialized advertising, merchandising and public relations program will be directed by Larry Shaw, newly-appointed Advertising and Creative Di-

rector. Shaw also serves as Director of Advertising and Communications for Operation Breadbasket.

The logo for Respect Records, designed under Shaw's supervision, features the line "Tell it like it is," which is also the label's operational policy.

Rossi to Skye

NEW YORK — Norman Schwartz, President of Skye Records, has announced the signing of singer Steve Rossi.

Rossi first gained fame when he teamed up with Marty Allen. On his own, Rossi did five singing albums, the best known of which is "In Love with You." Rossi's first solo LP for Skye will be produced by Danny Wells.

Merc Inks Kallabash

NEW YORK — Mercury Records has signed the Kallabash Corporation, Southern act, to an exclusive recording contract, announces Bob Reno, Mercury's Eastern A&R Director.

The group's manager Bill Kennedy, who heads Entertainment Consultants, Inc. The seven-member act's first LP was produced by Barry Oslander and Don Oriolo and will be released in May.

Schuster Big 3 General Prof. Mgr.

Allen Stanton, Executive VP and General Manager of the Big 3 Music Corp. (Robbins-Feist-Miller), announces the appointment of Wallace Schuster as General Professional Manager.

Schuster had been a key exec at the Big 3 from 1967 through 1969. During that time he had mapped expansive creative programs to push the bubbly further into the contemporary market. His return as head of the professional staff is expected to regenerate plans for the in-depth pop development of the Big 3 catalogues.

Schuster is a 20-year veteran of the music industry who has covered the publishing scene, record production and artist relations. He first made his mark in the field as a music exec with the George Paxton firm. He later served as General Manager of Morris Levy's Planetary Music and also worked with the Screen-Gems organization during their formative years. He has been closely associated with the Alan Jay Lerner music wing where he coordinated record exploitation for many of the author's prime show properties. Through the years Schuster has been closely allied with the changing pop scene and is credited with promoting a long line of major hits.

With Schuster in the key professional slot, Allen Stanton has indicated that The Big 3 will now "reach out into the field to pop music centers



Wally Schuster

throughout the world to explore promising new talent."

Utilizing his experience in the musical theater area, Schuster is also expected to bring in more contemporary Broadway and off-Broadway properties for the Big 3 catalog. In addition, further standard exploitation drives will be launched for the publishers catalog. Primary exploitation efforts will be applied to increase use of Big 3 copyrights in commercials, premium usage and in the booming record and tape club fields. A renewed drive for foreign acquisitions and the large scale development of contemporary music scores for major film projects are also considered vital in the new setup.

Schuster will also be responsible for maintaining key liaison with MGM Records, expediting common projects for the publishing wing and record label.

Grammy Winners on Coast



At top, from left: Bill Cosby, Della Reese, Burt Bacharach, Peggy Lee, Glen Campbell; Quincy Jones, Lee Young, Henry Mancini, Bacharach; John Barry, Nilsson, Joni Mitchell, Gary Owens; Pat Paulsen, Sal Iannucci and Tina Turner.

Metromedia Intro's 'Instant Destruct' Album Covers with Sherman Package

Thomas Noonan, General Manager of Metromedia Records, has announced a new form of album packaging called "instant destruct" album covers.

Developed for Metromedia by the Craig Braun organization, the instant destruct concept is being used as an additional merchandising feature for the latest Bobby Sherman album entitled "Here Comes Bobby." The cover consists of a 37" poster, two black and white photos of Bobby and a full color perforated portrait which is suitable for framing. The package also includes a three color, heavy duty sleeve which becomes the album cover.

Metromedia is considering merchandising several other artists, both new and established in this manner. It is also

significant to note that the cost of this packaging does not raise the price of the album, and allows Metromedia to offer the additional features as free premiums. Several major companies are also considering this new packaging method.

Century Classics Released

Norman Skolnik, President of Century City Music Corp., announces the release of 12 8-track tapes and cassettes of the company's Creative Classics Division on March 27. Included are Aesop's Fables, stories by Rudyard Kipling and Hans Christian Andersen, Oscar Wilde's "The Happy Prince," nursery rhymes and limericks. Norman H. Rogers is the producer of the series.

RCA Cast LPs, Soundtracks Mirror Times A-Changing

D'Imperio On Trends, Product

NEW YORK—"Sociology" is the key word at RCA Records regarding soundtrack and original Broadway cast albums, according to Joseph D'Imperio, label VP, Popular Music.

"It's timeliness—what's happening now," he continued. "Take 'Hair,' which in just two years is the second largest selling LP in Broadway history. Additionally, we've sold four million, world-wide—then there are the various foreign cast versions. The timing was right for a rock musical—even the 18 months it took to get it done, from off-Broadway to Cheetah to Broadway, was a godsend, really.

"'Joy,' on the other hand, which we just recorded, is not a rock musical. It has some bossa nova and Afro-Cuban things. It's got a lot of things. Just before it opened I talked with the composer-star, Oscar Brown, Jr., about the show and where it was at. Well, there isn't much in music people haven't heard today; so I suggested that maybe everyone could just come together and enjoy themselves at his show. So we decided to call it 'A Musical Come-Together.'"

Isaac, Minnie, Dolly

RCA also has just recorded the off-Broadway success, "The Last Sweet Days of Isaac," which, he noted, is in the rock idiom. On a more traditional musical comedy level, the diskery soon plans to wax "Minnie's Boys," starring Shelley Winters and dealing with the Marx Brothers. There is a possibility that they also will cut Ethel Merman when she takes over the lead in Broadway's "Hello, Dolly!" (They already have Dollys by Carol Channing, Pearl Bailey and Mary Martin on LP.)

RCA has long been a pacesetter with movie soundtrack packages, too, as witness the phenomenal success of "The Sound of Music" LP starring Julie Andrews. "To date, we've sold 13,000,000 world-wide on this, and there's a possibility another two million may have been pirated, especially in the Far East. It was also the first stereo 8 tape cartridge to become a million-seller in the entire industry."



On Monday, Jan. 19, before an invited press, disk jockey, dealer and distributor audience, RCA Records introduced the creators of "Hair," Jerome Ragni, James Rado and Galt MacDermot in their latest music venture, the RCA album "disinHAIRited." The happening took place on the same stage where "Hair" was introduced in October, 1967, at the New York Shakespeare Festival Public Theater. Pictured in a family portrait (from left): Norman Racusin, President of RCA Records, James Rado, Gerry Ragni, Ragni's son, Eric and Galt MacDermot.

(Following "Sound" sales closely is the "South Pacific" soundtrack. Can "Oliver!"—on Colgems—be far behind?)

"When a film like 'Sound of Music,' or a play like 'Hair,' is such a success, there is an impact on the album's sales that is undeniable, maybe greater than is possible with any other type of record," the VP asserted.

"Now we have another Julie Andrews 'special' coming in June, this one with Henry Mancini-Johnny Mercer songs. The Paramount picture is called 'Darling Lili' and co-stars

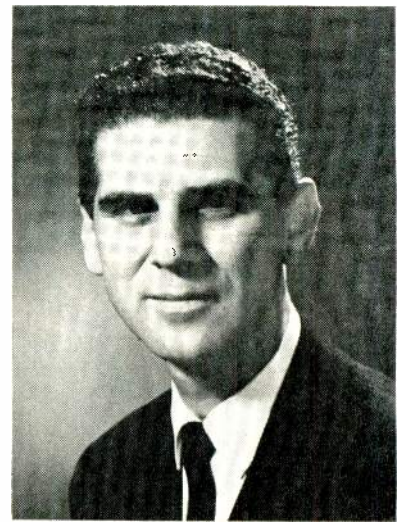
Rock Hudson. We think the combination of Andrews, Mancini and Mercer will be unbeatable on record. We've also just acquired through Colgems Records, which we distribute, the soundtrack to Columbia Pictures' 'Getting Straight,' with Elliott Gould and Candice Bergen plus record acts like the New Establishment and P. K., Ltd. This is due in May, and from what I hear, it could be another 'Easy Rider.'"

Themes Big, Too

Movie themes at RCA have always gotten in on the action



Rock Hudson and Julie Andrews in action for their summer-due Paramount comedy with music, "Darling Lili," with a score by Henry Mancini and Johnny Mercer and a soundtrack album by RCA Records.



Joseph D'Imperio
RCA VP, Popular Music

as well. "I think it works both ways," said D'Imperio. "A successful film can spawn a hit theme that also doesn't hurt the picture's grosses, either. Henry Mancini, for instance, has recorded "The Theme from Z" as a single and has a new LP of that title coming out that we think will be very big. His 'Love Theme from Romeo and Juliet' was a hit and helped the picture, too—it's also in his 'Warm Shade of Ivory' LP. Mancini is not only a great writer, but such a skillful scorer that the pictures always benefit. Sometimes you have great writers, but they don't know that much about scoring."

In Romantic Period

"Sociologically speaking, we're in a very romantic period," D'Imperio went on. "It's a time when Rod McKuen poems can make him No. 1. This probably will be mirrored more and more on the stage and in films.

"I think this generation of young people has a greater interest in films and theater than ever before. The full potential of it has not yet been felt. They've brought motion pictures back, and I think they'll be felt in the theater. 'Hair' is an example of what fresh ideas can mean. Of course, fresh ideas in musical theater must be accompanied by fresh scores."

Will Write for Theater

D'Imperio proffered, further, that "many of today's good pop song writers are going to be writing in increasing number for the theater. People like Paul Anka are so into things—did you ever hear anything more into things than his song, 'My Way'? Usually, with some exceptions, we've had Broadway writers and then we've had the pop writers. This is changing, it seems to me."

—Doug McClelland.

Support Your Local

AIRPORT

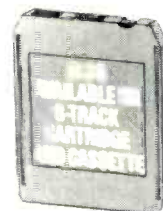
The great Alfred Newman score for the most exciting motion picture of the decade is now an original soundtrack album on Decca records and tapes.

DL79173

Here's the Decca support for your local "Airport:"



- The album has been shipped to tie in with film openings across the country
- three-piece in-store mobiles
- special trade screenings
- double easel counter cards
- kleen stick album covers
- 10 (8" x 10") black & white stills from the movie
- special promotion kit sent to radio stations
- radio listener contests
- co-op advertising
- radio time-buys



and a smash single release
**"THE AIRPORT
 LOVE THEME"**
 by VINCENT BELL
 (# 32659)

On Decca records and tapes



'Woodstock' Film: 3 Hours of Peace and Music

By CARL LAFONG

"Woodstock: 3 Days of Peace and Music," the film emerging from last year's Woodstock Festival, will be in the theaters late this month via Warner Brothers Pictures.

At this writing the film is about 85% finished and already illustrates that it'll be the most extensive, most aesthetic and most satisfying pop-oriented film ever presented, easily eclipsing "Monterey Pop" in both scope and total impact.

Like the Monterey film, the Woodstock project is essentially a documentary of what happened at the Festival (and, for that reason, the Monterey film must still be highly regarded, because it did capture the essence of popdom's first grand coming-together). But "Woodstock: 3 Days of Peace and Music" isn't simply a cinema-verité journey through myriad pop performances. It, like Woodstock itself, is an element of sociological study, with the music taking an almost secondary (but still important) role.

Initiated last June by co-producers Mike Wadleigh and Bob Maurice, the project has cost more than \$500,000 to date, encompassing more than 125 hours of film. As it now stands, the final version of the movie will run more than three hours.

The soundtrack album (a double or triple record set, boxed and separate) will be released by Atlantic/Cotillion to coincide with the film. The soundtrack is to be culled from more than 72 hours of 8-track performance tapes and 100 hours of documentary sound (interviews, setting up, etc.), recorded by engineer Eddie Kramer and produced by Eric Blackstead. Blackstead hopes to have at least one cut from each of the artists in the film on the soundtrack. That last distinction is rather important, in that of the 32 groups that played during the Festival's entirety, only 12 to 14 will be seen in the final film.

Film Incredibly Beautiful

The film itself is incredibly beautiful; both in form and feeling. Opening up with sequences of the fields being cleared (to the tune of "Long Time Coming" by Crosby, Stills, and Nash) and the people pouring in (to "Going Up the Country" by Canned Heat), it sets

Soundtrack LP(s) on Cotillion



Woodstock

just the appropriate framework for the performances that follow.

Midway in the Richie Havens sequence, the enormity of the event is accurately reflected in Havens' indirect appeal to the audience to stand up and clap to the beat. The camera initially focuses-in on four or five people reacting to the stimulus, gradually moving back and widening its angle until you see the majority of the 300,000-plus crowd on their feet.

The Country Joe & the Fish segment, although it includes his infamous spellout, is highlighted by the "Fixing to Die Rag." While he sings, with the

Woodstock audience joining in, the words of the song are superimposed over the theater screen, complete with a bouncing ball so the movie audiences can join right in. And don't think they won't. If you weren't at Woodstock (and certainly if you were), you can't help but be enthralled by the goings-on.

Most Interesting

Perhaps the most interesting segment of the film was not in a musical performance, but in the crowd's reactions to the sudden rain. The cameras and mikes captured the essence of everything; the impromptu games (mud-sliding, mud-throw



Some of the artists at Woodstock: Joan Baez, Jimi Hendrix, John Sebastian and Crosby and Nash.

ing, etc.), the makeshift shelters (plastic bags, blankets, etc.) and one particularly angry reaction from a spectator who vehemently accused conspirators of seeding the clouds to spoil the Festival.

As mentioned before, the film goes far beyond the terminology of cinema-verité. Although, indeed, the entirety of the film was shot with hand-held 16 MM cameras (and later blown up for 35 MM showing), the production doesn't stop there. Every conceivable type of camera angle, superimposition and film technique is employed to further amplify the performances; not, however, for the sake of gimmickry. Split screen is used particularly well. A good example of the latter was when Artie Kornfeld, one of the organizers, was on the left screen, citing how much the people were really "communicating" at the Festival, with the right screen simultaneously showing a couple making love in the grass. (Because of that sequence and some other nude scenes, the film will probably get an X-rating.)

Once in the theaters, the sound will come from three speakers behind the main screen and an assortment of speakers surrounding the audience, giving the whole thing just that much more of a live feel.

Tentative plans call for "Woodstock: 3 Days of Peace and Music" to debut at the Fillmore East with continuous showings, then branching out to six key theaters across the nation.

LPs Steal Scene

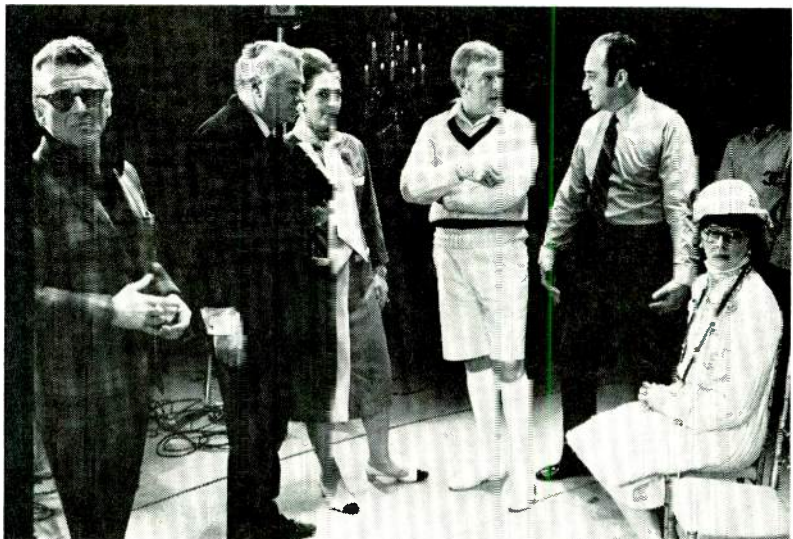
Capitol records received a hefty plug in a record store scene in the current film, "Cactus Flower," starring Ingrid Bergman, Walter Matthau and Goldie Hawn. Prominently displayed Capitol albums, and particularly several sporting Buck Owens' smiling face, almost stole the scene between shop clerk Hawn and visitor Bergman.

'Landlord' Singers

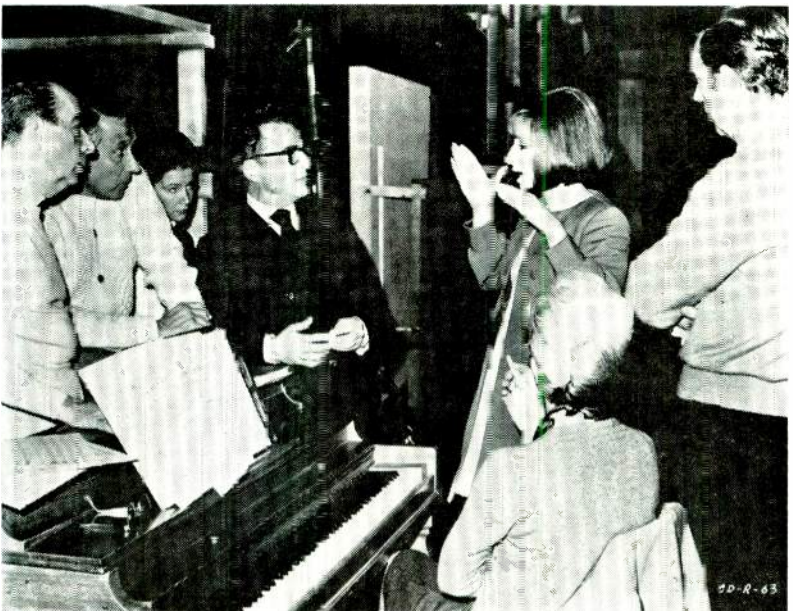
The Staple Singers, gospel group on the Stax/Volt label, and Warners Brothers' Lorraine Ellison have been signed to perform Al Kooper's rock score for the upcoming Norman Jewison film, "Landlord."



Preparing "My Fair Lady" for the stage: from left, Julie Andrews, Rex Harrison, Alan Jay Lerner, Moss Hart (in background, seated facing camera) and Frederick Loewe.



At rehearsals of Broadway's "Coco": from left, Alan Jay Lerner, Michael Benthall, Jeanne Arnold, Richard Woods and Katharine Hepburn.



On the set of the Paramount film, "On a Clear Day You Can See Forever": from left, Vincente Minnelli, Alan Jay Lerner, Barbra Streisand and Yves Montand.

Big Year For Alan Jay Lerner

On a Clear Day You Can See Someone Else's Shows

By DAVE FINKLE

NEW YORK — Of all the front-ranking musical comedy creators who have worked in both Hollywood and New York, few (Irving Berlin, Jerome Kern, possibly the Gershwins, Rodgers and Hammerstein) have been as successful in both arenas as librettist-lyricist-producer Alan Jay Lerner, who, among other accomplishments, has written book and lyrics for "Brigadoon," "My Fair Lady," "Camelot" and "On a Clear Day You Can See Forever," and has written the screenplays for three Oscar-winning movies, "An American in Paris," "Gigi" and "My Fair Lady."

Lerner, despite his evident empathy for both coasts, spends most of his time in the East for reasons explained below, frequently in his East Side duplex, where, in his quietly luxurious upstairs living room, he recently conversed with Record World.

Deeply, richly tanned, casually dressed in russet slacks and well-tailored sports shirt, Lerner was gracious and likeable in the extreme (a girl reporter from Newsweek came to interview him not too long ago and stayed to become his wife), quick to smile (his even teeth, against his tan, practically setting off a glare), objective about his work, reflective and open. Throughout the interview he sat, grasping and re-grasping the fingers of one hand with the other, on a plump armless chair, rising just once to close a door, because, as he explained, his training in the theater has conditioned him to abhor open doors.

Prefers Theater

"I prefer the theater," he began, "to the movies because I was raised in the theater. There's a certain harmless snobbishness about the theater I'm drawn to. You know, you may have gone off and written a few novels, made a few movies, won the Pulitzer Prize, but when you come back, everybody says it's the first thing you've done since your last play. Also, the theater is still a writer's medium. There isn't

the industry aspect about the theater that movies have. There aren't those executives sitting in little rooms with computers trying to figure out what the public will like." (Lerner, with or without execs, is already wooing 1970 movie-going audiences with Paramount's "Paint Your Wagon" and will have his "On a Clear Day"—also Paramount—in release during the summer.) "Wagon," Lerner reported, is doing good business around the country and is now expected to earn its \$20 million dollar-plus cost back, and Lerner is optimistic about the Barbra Streisand-Yves Montand-Jack Nicholson starrer, "Clear Day," which he "likes" so far. He's especially enthusiastic about both a new song he wrote, with Eurlon Lane for Streisand called "Love with All the Trimmings" and the English language singing debut of Yves Montand.)

"The theater is in trouble, too—lost in a no-man's land, because the old traditions don't work anymore. There seems to be an emphasis on rock. We all like rock, but rock imposes certain limitations. Say you want to express a certain emotion. You can't use rock that way. Rock also brings with it a certain kind of people. You can't use it for adults.

"Another problem with the growth of the musical theater is that the kids who are writing rock have turned their backs on tradition and walked away from us. They have incorrectly equated professionalism with insincerity. But progress in any craft is made by learning that craft and then violating its rules. Now people want something new, but they don't know how to go about getting it.

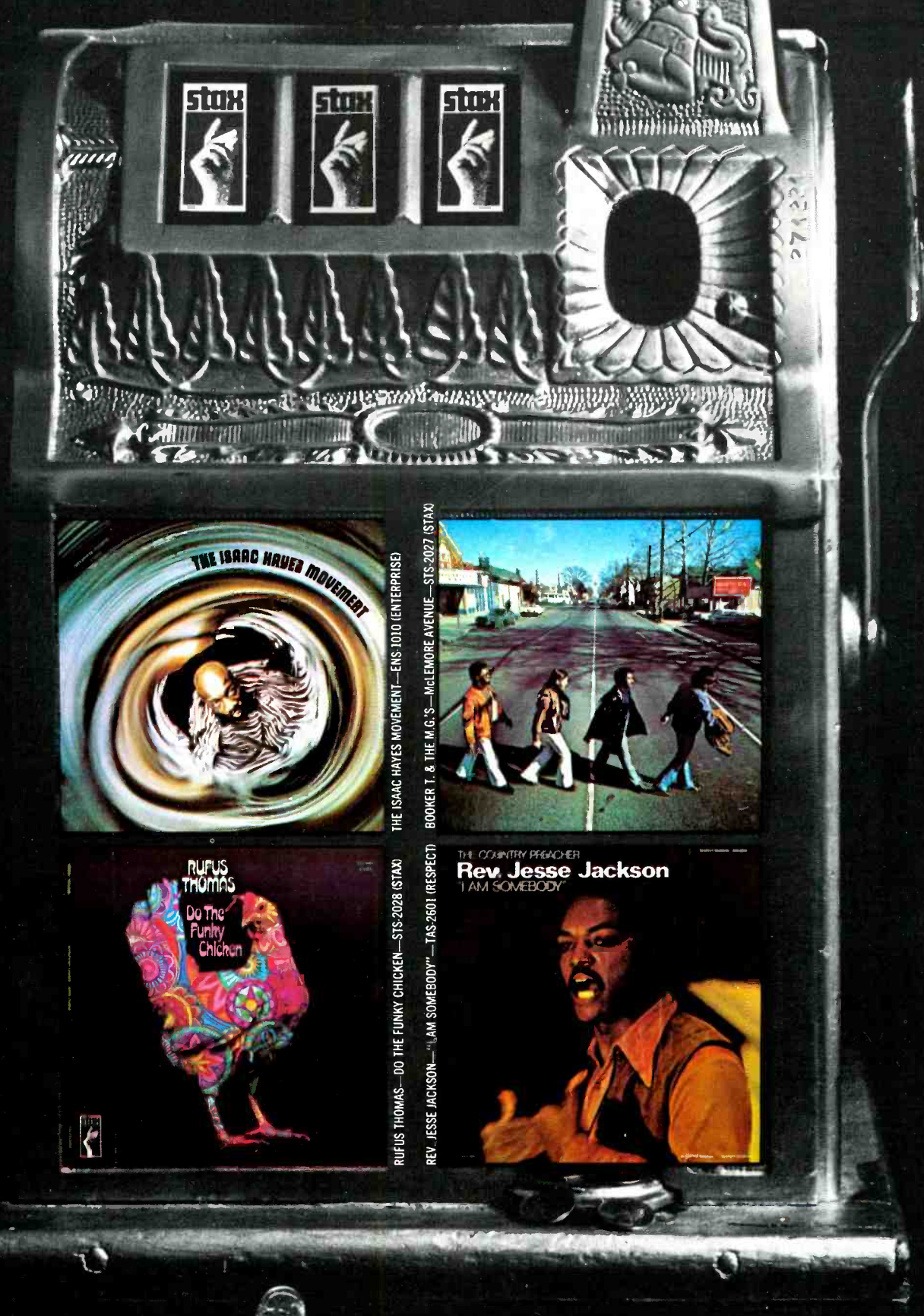
Revolt Against English

"There is also a revolt against the English language. People are always complaining about not being able to communicate. Well, if you want to communicate, you have to learn a few words first. The English language is the richest language in the world, and still we don't have enough words.

(Continued on page 54)

STAX THE SOUND OF MONEY

MARCH RELEASE



THE ISAAC HAYES MOVEMENT—ENS-1010 (ENTERPRISE)



BOOKER T. & THE M.G.'S—McLEMORE AVENUE—STS-2027 (STAX)



RUFUS THOMAS—DO THE FUNKY CHICKEN—STS-2028 (STAX)



REV. JESSE JACKSON—"I AM SOMEBODY"—TAS-2601 (RESPECT)

THE COUNTRY PREGACHER
Rev. Jesse Jackson
"I AM SOMEBODY"

This is The Memphis Sound.

ALSO AVAILABLE ON 8-TRACK CARTRIDGE AND CASSETTES

STAX RECORDS, 93 NORTH AVALON, MEMPHIS, TENNESSEE 38103. A DIVISION OF FAMOUS MUSIC CORPORATION, A G W COMPANY.



Week of March 28, 1970

This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
1		10	34	24	14	67	(—)	1
2		3	35	37	5	68	80	2
3	3	9	36	48	6	69	84	5
4	5	6	37	44	9	70	74	8
5	6	7	38	20	16	71	78	2
6	15	3	39	63	4	72	73	5
7	7	7	40	42	4	73	79	5
8	2	12	41	26	6	74	90	3
9	11	14	42	39	8	75	85	2
10	9	12	43	40	6	76	82	3
11	13	6	44	45	6	77	(—)	1
12	4	13	45	56	3	78	86	3
13	16	6	46	47	5	79	83	2
14	14	7	47	61	3	80	(—)	1
15	17	8	48	71	5	81	70	5
16	8	10	49	50	5	82	88	2
17	10	10	50	72	2	83	(—)	1
18	21	6	51	66	3	84	(—)	1
19	34	4	52	53	5	85	87	2
20	25	7	53	57	4	86	89	3
21	19	9	54	59	3	87	(—)	1
22	22	8	55	60	2	88	92	3
23	18	7	56	69	2	89	96	2
24	30	8	57	52	11	90	93	2
25	23	14	58	55	6	91	(—)	1
26	28	6	59	62	4	92	(—)	1
27	27	8	60	67	5	93	(—)	1
28	32	5	61	81	2	94	91	4
29	38	4	62	65	6	95	(—)	1
30	33	7	63	(—)	1	96	(—)	1
31	31	6	64	(—)	1	97	(—)	1
32	43	4	65	68	3	98	64	9
33	35	5	66	77	2	99	97	4
						100	(—)	1

TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSEE

ABC (Jobete, BMI)	2	EASY COME EASY GO (Screen Gems-Columbia, BMI)	15	IT'S A NEW DAY (Dynatone, BMI)	41	TEMA HARBOUR (Major Oak, ASCAP)	44
ADD SOME MUSIC TO YOUR DAY (Brother, BMI)	40	EASY TO BE FREE (Hilliard, BMI)	53	JULY 12, 1939 (Al Gallico, BMI)	80	TENNESSEE BIRDWALK (Back Bay, BMI)	39
ALL I HAVE TO DO IS DREAM (House of Bryant, BMI)	31	EVERYBODY'S A STAR (Stone Flower, BMI)	25	KENTUCKY RAIN (Presley S-P-R, BMI)	23	THANK YOU (Stone Flower, BMI)	25
AMERICAN WOMAN (Dunbar, BMI)	50	EVERYBODY'S OUT OF TOWN (Blue Seas Jac, ASCAP)	67	LET IT BE (Maclen, BMI)	6	THE BELLS (Jobete, BMI)	22
ANGELICA (Screen Gems-Columbia, BMI)	92	EVERYTHING IS BEAUTIFUL (Ahab, BMI)	95	LET'S GIVE ADAM AND EVE ANOTHER CHANCE (Press, BMI)	35	THE GIRLS' SONG (Rivers, BMI)	93
BRIDGE OVER TROUBLED WATER (Charing Cross, BMI)	3	EVIL WAYS (SAH, BMI)	17	LITTLE GREEN BAG (Legacy, BMI)	54	TICKET TO RIDE (Maclen, BMI)	86
BRIGHTON HILL (Unart, BMI)	62	FOR THE LOVE OF HIM (Teeger United Artists, ASCAP)	51	LONG LONESOME HIGHWAY (Hastings/Rivers, BMI)	48	TIME TO GET IT TOGETHER (Pequod E.P.I., ASCAP)	59
BUFFALO SOLDIER (Shelby Singleton Hip-Hill, BMI)	78	FREE AS THE WIND (Kaskat, BMI)	65	LOVE GROWS (January, BMI)	5	TO THE OTHER WOMAN (Williams No Exit Roker, BMI)	60
BUT FOR LOVE (Ampco, ASCAP)	75	FUNKY DRUMMER (Golo Dynatone, BMI)	64	LOVE MINUS ZERO/NO LIMIT (Wtmark, ASCAP)	76	TRAVELING BAND (Jondura, BMI)	29
CALIFORNIA GIRL (East Memphis, BMI)	69	FUNKY CHICKEN (Dakar BRC, BMI)	89	LOVE OR LET ME BE LONELY (Porpete, BMI)	29	TURN BACK THE HANDS OF TIME (Dakar-Jadan, BMI)	45
CALL ME (Pundit, BMI)	14	FUNNIEST THING (Low Sal, BMI)	66	MIGHTY JOE (Skinny Zak, ASCAP)	12	UNTIL IT'S TIME FOR YOU TO GO (Gypsy Boy, ASCAP)	43
CAN'T HELP FALLING IN LOVE (Gladys, BMI)	58	GET READY (Jobete, BMI)	74	ML FLUSIVE DRFAMS (Tree, BMI)	42	UP THE LADDER TO THE ROOF (Jobete, BMI)	19
CAPTURE THE MOMENT (Unart/Sweet Magnolia/New Life, BMI)	68	GIVE ME JUST A LITTLE MORE TIME (Gold Forever, BMI)	16	MY WOMAN MY WOMAN MY WIFE (Mariposa, BMI)	82	VEHICLE (Ides, BMI)	53
CAT WALK (Arden, BMI)	73	GOTTA GET BACK TO YOU (BigSeven, BMI)	30	NO SUGAR TONIGHT (Dunbar, BMI)	50	VICTORIA (Hill & Range, BMI)	98
CELEBRATE (Chardon, BMI)	13	GOTTA HOLD ON TO THIS FEELING (Jobete, BMI)	18	NOTHING SUCCEEDS LIKE SUCCESS (Saturday, BMI)	71	WALKING THROUGH THE COUNTRY (Malicious Melodies, ASCAP)	27
CHICKEN STRUT (Rhemlander, BMI)	91	GREATEST LOVE (Marsaint, BMI)	90	OH ME OH MY (Nootrack, ASCAP)	38	WELFARE CADILLAC (Bull Fighter, BMI)	70
CHILDREN (Lowery, BMI)	56	HANG ON SLOOPY (Wren, BMI)	87	PETER AND THE WOLF (Screen Gems-Columbia, BMI)	84	WHO'S YOUR BABY (Kirschner, BMI)	33
COLE COOK & REDDING (Samphil-Roznique, BMI)	96	HE AIN'T HEAVY, HE'S MY BROTHER (Harrison, ASCAP)	20	RAINY NIGHT IN GEORGIA (Combine, BMI)	8	WOODSTOCK (Siquomb, BMI)	63
COME AND GET IT (Maclen, BMI)	14	HEY THERE LONELY GIRL (Famous, ASCAP)	34	REFLECTIONS OF MY LIFE (Walrus Ltd., ASCAP)	47	YOU KEEP TIGHTENING UP ON ME (Earl Barton, BMI)	81
COME INTO MY LIFE (Irving, BMI)	100	HITCHIN' A RIDE (Intune, BMI)	85	RUN SALLY RUN (Vantee/Emily, ASCAP)	46	YOU NEED LOVE LIKE I DO (Jobete, BMI)	55
COME TOGETHER (Maclen, BMI)	49	HOUSE OF THE RISING SUN (Al Gallico, BMI)	7	SHILO (Tally Rand)	37	YOU'RE THE ONE (Stone Flower, BMI)	36
CRYN' IN THE STREETS (Prize, ASCAP)	77	I COULD WRITE A BOOK (Gamble Huff, BMI)	61	SILLY SILLY FOOL (Assorted, BMI)	52		
DEEPER IN LOVE WITH YOU (Assorted, BMI)	84	IF I NEVER KNEW YOUR NAME (Neil Diamond, BMI)	57	SLOW DOWN (Venice, BMI)	88		
DIANE (Magic Fleet/Bates, BMI)	99	INSTANT KARMA (Maclen, BMI)	4	SOMETHING'S BURNING (B-n-B, ASCAP)	24		
DIDN'T I BLOW YOUR MIND THIS TIME (Nickel Shoe, BMI)	10	IS ANYBODY GOIN' TO SAN ANTONIO (Tree, BMI)	97	SPIRIT IN THE SKY (Great Honesty, BMI)	11		
DON'T WORRY, BABY (Irving, BMI)	72			STIR IT UP AND SERVE IT (Low-Twi, BMI)	28		
				TAKE A LOOK AROUND (Trousdale, BMI)	26		

WE MINUS ZERO/NO LIMIT
 Turley Richards (Warner Bros.)
 LUCIFER
 Bob Seeger System (Capitol)
 MEDLEY: A CHANGE IS GONNA COME &
 PEOPLE GOTTA BE FREE Fifth Dimension (Bell)
 ME WITHOUT YOU
 Billy Joe Royal (Columbia)
 MISSISSIPPI MAMA
 Owen B. (Janus)
 MR. SOUL
 Road (Kama Sutra)
 MY BABY LOVES LOVIN'
 White Plains (Bertram)

1984
 Spirit (Ode)
 NOTHING SUCCEEDS LIKE SUCCESS
 Bill Deal & Rhondells (Meritage)

OH WELL
 Fleetwood Mac (Reprise)

PETER AND THE WOLF
 Charles Randolph Grea (Ranwood)

SHADES OF GREEN
 Flaming Ender (Hot Wax)
 SILLY SILLY FOOL
 Dusty Springfield (Atlantic)
 SLOW DOWN
 Crow (Amaret)

SUGAR SHAKER
 Errol Sober (Abnak)

SUPERSTAR
 Murray Head (Decca)

SYMPATHY
 Rare Bird (Probe)

THE FUNNIEST THING
 Dennis Yost & Classics IV (Imperial)

TICKET TO RIDE
 Carpenters (A&M)

TIME TO GET IT TOGETHER
 Country Coalition (BluesWay)

TRY (JUST A LITTLE BIT HARDER)
 Janis Joplin (Columbia)

VEHICLE
 Ideas of March (Warner Bros.)

VICTORIA
 Kinks (Reprise)

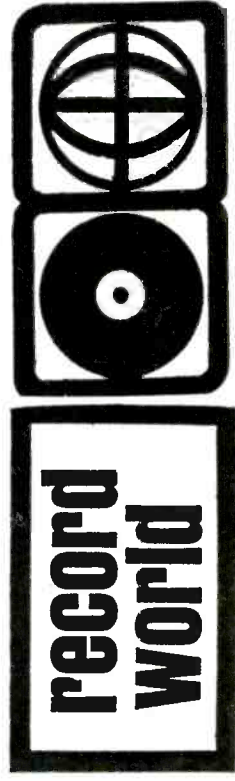
WHICH WAY YOU GOIN' BILLY
 Poppy Family (London)

WOODSTOCK
 Crosby, Stills, Nash & Young (Atlantic)

YOU NEED LOVE LIKE I DO
 Gladys Knight & the Pips (Soul)

33	36	29	21	28
40	23	5	23	6
3	15	31	39	34
23	33	37	24	30
2	21	36	6	30
25	20	39	14	31
25	35	30	18	36
27	30	20	30	10
27	34	40	22	38
22	39	7	26	22
26	35	29	32	26
13	22	39	26	38
10	34	17	26	22
31	18	21	5	22
	21		22	27

WE COVER the WORLD of RECORDS



1 YEAR (52 NEWS PACKED ISSUES) FOR \$25.00
 SAVE \$10.00: 2 YEARS (104 ISSUES) FOR \$40.00
 AIR MAIL: \$45.00—FOREIGN AIR MAIL: \$50.00

record world 200 West 57th Street
 N. Y. C., N. Y. 10019

Enclosed is check for:
 Check one 1 Year \$25.00 2 Years \$40.00 Foreign Air Mail \$50.00

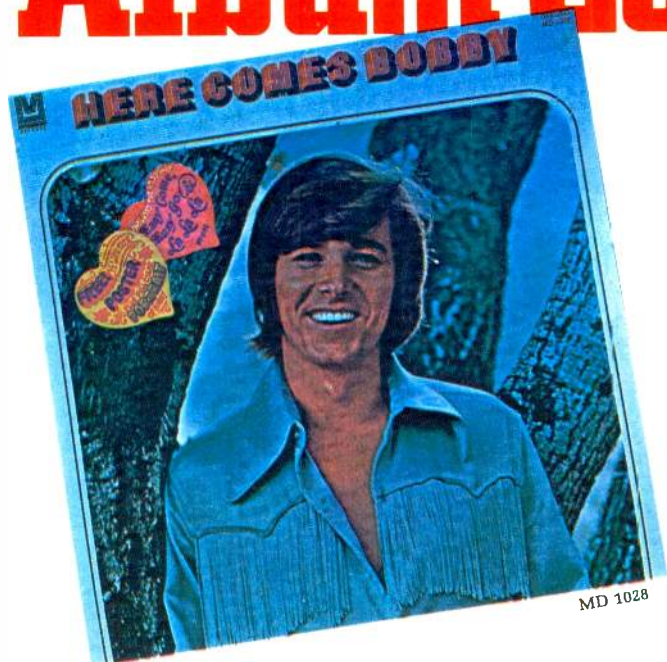
Name _____ Dealer _____
 Company _____ One Stop _____
 Address _____ Distrib _____
 City _____ State _____ Zip Code _____
 Rack Jobber _____
 Coin Firm _____
 Other _____



Week of March 28, 1970

This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
Mar. 28	Mar. 21		Mar. 28	Mar. 21		Mar. 28	Mar. 21	
3	—	4	35	52	4	69	(—)	1
HEY JUDE The Beatles—Apple SW 385			MOUNTAIN CLIMBING Mountain—Windfall 4501			GREATEST HITS Herb Alpert & Tijuana Brass—A&M SP 4245		
2	1	7	36	32	89	70	76	16
BRIDGE OVER TROUBLED WATER Simon & Garfunkel— Columbia KCS 9914 (4,8,C,R)			HAIR Orig. Cast—RCA Vic. LOS LSO 2250 (8,C,R)			CLOSING THE GAP Michael Parks—MGM SE 4646 (8,C)		
3	4	5	37	42	7	71	69	22
MORRISON HOTEL The Doors—Elektra 75007 (4,8,C,R)			GET READY Rare Earth—Rare Earth 507 (4,8)			ALICE'S RESTAURANT Arlo Guthrie—Reprise RS 66267 (4,8,C,R)		
4	5	28	38	61	3	72	85	2
SANTANA Columbia KGP 24 (8,C,R)			SWEET BABY JAMES James Taylor—Warner Bros. WS 1843			MORE OF THE BEST OF BILL COSBY 2 WB 7 Arts WS 1836		
5	2	21	39	34	14	73	74	7
LED ZEPPELIN II Atlantic SD 8326 (4,8,C,R)			COMPLETELY WELL B. B. King—BluesWay BLS 6037 (4,8,C,R)			STONEHENGE Richie Havens—Stormy Forest SFS 6001		
6	6	7	40	47	4	74	75	20
CHICAGO Columbia KGP 24 (8,C,R)			EMPTY ROOMS John Mayall—Polydor 24-4010			HELLO DOLLY Orig. Soundtrack— 20th Cent. Fox STCS 5103 (4,8,C,R)		
7	8	16	41	44	5	75	71	41
WILLIE AND THE POOR BOYS Creedence Clearwater Revival— Fantasy 8397 (4,8,C,R)			BROOK BENTON TODAY Cotillion SD 9018			MIDNIGHT COWBOY Orig. Soundtrack— United Artists UAS 5198 (8,C,R)		
8	10	30	42	60	3	76	83	5
EASY RIDER Orig. Soundtrack— Dunhill SDX 50063 (4,8,C,R)			ARIZONA Mark Lindsay—Columbia CS 9986 (8)			LORD SUTCH AND HEAVY FRIENDS 5 Cotillion SD 9015 (8,C)		
9	7	24	43	35	90	77	80	3
ABBEY ROAD The Beatles—Apple SP 383 (4,8,C,R)			IN-A-GADDA-DA-VIDA Iron Butterfly—Atco 250 (4,8,C,R)			MOONDANCE Van Morrison—Warner Bros. 1835		
10	23	8	44	38	18	78	73	9
FRIJD PINK Parrot PAS 71033 (4,8,C,R)			VOLUNTEERS Jefferson Airplane—RCA LSP 4238 (4,8,C,R)			DON'T IT MAKE YOU WANT TO GO HOME Joe South—Capitol ST 392 (8,C,R)		
11	9	9	45	40	17	79	(—)	1
HELLO, "I'M JOHNNY CASH" Columbia KCS 9943 (4,8,C,R)			ALBUM 1700 Peter, Paul & Mary— WB 7 Arts WS 1700 (4,8,C,R)			TRAVELIN' Tommy James & Shondells—Roulette 42044		
12	17	12	46	54	4	80	64	6
RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas—Scepter SOS 580 (4,8,C,R)			I LOVE YOU Eddie Holman—ABC 701 (8,C,R)			WAX MUSEUM Jay and the Americans— United Artists WAS 7619		
13	13	6	47	37	11	81	82	6
THIS GIRL'S IN LOVE WITH YOU Aretha Franklin—Atlantic SD 8248 (4,8,C,R)			SHADY GROVE Quicksilver Messenger Service— Capitol 391 (4,8,C,R)			2001: A SPACE ODYSSEY Orig. Soundtrack—MGM STE 13		
14	16	8	48	48	14	82	78	4
AMERICAN WOMAN The Guess Who—RCA LSP 4266 (8,R)			ZEPHYR Probe—CPLP 4510 (4,8,C,R)			RIGHT ON Wilson Pickett—Atlantic SD 8250		
15	12	17	49	62	3	83	70	14
LET IT BLEED Rolling Stones—London NPS 4 (4,8,C,R)			JUST PLAIN CHARLEY Charley Pride—RCA LSP 6020 (8,R)			BEST OF TRAFFIC United Artists UAS 5500 (8,C,R)		
16	11	21	50	45	18	84	(—)	1
TOM JONES LIVE IN LAS VEGAS Parrot PAS 71031 (4,8,C,R)			THE BEST OF CHARLIE PRIDE RCA LSP 4223 (8,C,R)			SPIRIT IN THE SKY Norman Greenbaum—Reprise RS 6365		
17	14	9	51	46	15	85	88	3
I WANT YOU BACK Jackson 5—Motown MS 700 (8,C)			IN THE COURT OF THE CRIMSON KING King Crimson—Atlantic SD 8245 (8,C)			DisinHAIRited Various Artists—RCA LSO 1163		
18	24	10	52	49	19	86	(—)	1
GRAND FUNK RAILROAD Capitol SKAP 406 (8,C,R)			MONSTER Steppenwolf—Dunhill DS 50066 (4,8,C,R)			LIKE IT IS LIKE IT WAS Dells—Cadet 837		
19	15	16	53	57	6	87	(—)	1
MUSIC FROM BUTCH CASSIDY AND THE SUNDANCE KID Burt Bacharach—A&M SO 4227 (8,C,R)			AIN'T IT FUNKY Janis Brown—King 1092 (8,C,R)			JOHN B. SEBASTIAN Reprise—6379		
20	20	5	54	58	40	88	94	2
BARBRA STREISAND'S GREATEST HITS Columbia KCS 9968 (8,C,R)			SUITABLE FOR FRAMING Three Dog Night—Dunhill SD 50058 (4,8,C,R)			BURNT WEENY SANDWICH Mothers of Invention—Bizarre RC 6370		
21	19	18	55	56	6	89	92	2
CAPTURED LIVE AT THE FORUM Three Dog Night—Dunhill DS 50068 (4,8,C,R)			RICK NELSON IN CONCERT Decca DS 76162 (8,C)			RARE PRECIOUS & BEAUTIFUL (Vol. II) Bee Gees—Atco SD 33-321		
22	22	8	56	50	16	90	(—)	1
THE SHOCKING BLUE Colossus CS 1000 (8,C,R)			TOUCHING YOU . . . TOUCHING ME Neil Diamond—Uni 37031 (4,8,C,R)			PSYCHEDELIC SHACK Temptations—Gordy GS 947		
23	18	14	57	55	20	91	97	2
ENGELBERT HUMPERDINCK Parrot PAS 71030 (4,8,C,R)			BOBBY SHERMAN Metromedia 10148 (8,C)			TONIGHT I'LL SAY A PRAYER Eydie Gorme—RCA LSP 4303		
24	43	2	58	59	6	92	87	4
DEJA VU Crosby, Stills, Nash & Young— Atlantic SD 7200			A BRAND NEW ME Dusty Springfield—Atlantic SD 8249			MAGIC CHRISTIAN Soundtrack—Commonwealth United CU 6004		
25	25	20	59	63	50	93	(—)	1
JOE COCKER! A&M SP 4224 (4,8,C,R)			STAND Sly and the Family Stone— Epic BN 36540 (4,8,C,R)			FUNNY GIRL Soundtrack—Columbia 3220 (8,4,C,R)		
26	21	9	60	67	3	94	79	37
COLD BLOOD San Francisco 200 (8,C,R)			ANDY WILLIAMS' GREATEST HITS Columbia KCS 9979 (8,C,R)			HOT BUTTERED SOUL Isaac Hayes—Enterprise 1001		
27	28	10	61	41	8	95	81	58
TRY A LITTLE KINDNESS Glen Campbell—Capitol SW 389 (8,C,R)			SWISS MOVEMENT Les McCann & Eddie Harris— Atlantic SD 1537 (8,C)			LED ZEPPELIN Atlantic SD 8216 (4,8,C,R)		
28	26	12	62	39	14	96	84	23
TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues—Threshold THS 1 (4,8,C,R)			THE BEST OF TOMMY JAMES AND THE SHONDELLS Roulette SR 42040 (8,C,R)			PAINT YOUR WAGON Soundtrack—Paramount PMS 1001 (4,8,C,R)		
29	31	11	63	53	13	97	77	40
LIVE PEACE IN TORONTO 1969 Plastic Ono Band—Apple 3362 (4,8,C,R)			SEE Rascals—Atlantic SD 8246 (4,8,C,R)			JOHNNY CASH AT SAN QUENTIN 40 Columbia CS 9827 (4,8,C,R)		
30	27	15	64	66	5	98	86	7
TOMMY ROE'S GREATEST HITS ABC 700 (4,8,C,R)			THE DEVIL MADE ME BUY THIS DRESS Flip Wilson—Little David LD 1000			UMMAGUMMA Pink Floyd—Harvest STEE 388 (8,C)		
31	30	40	65	68	4	99	89	31
CROSBY, STILLS & NASH Atlantic SD 8229 (4,8,C,R)			NILSSON SINGS NEWMAN RCA 4289			GREEN RIVER Creedence Clearwater Revival— Fantasy 8393 (4,8,C,R)		
32	36	5	66	65	44	100	96	15
ONE DAY AT A TIME Joan Baez—Vanguard VSD 79130			AGE OF AQUARIUS 5th Dimension—Soul City 92005 (4,8,C,R)			LIVE/DEAD Grateful Dead— WB 7 Arts 2WS 1830 (4,8,C,R)		
33	29	24	67	51	13			
THE BAND Capitol STAP 132 (4,8,C,R)			I AM THE PRESIDENT David Frye—Elektra EKS 75008 (4,8,C,R)					
34	33	62	68	72	23			
BLOOD, SWEAT & TEARS Columbia CS 9720 (4,8,C,R)			PUZZLE PEOPLE Temptations—Gordy 949 (4,8,C,R)					

Introducing: The World's First Self-Destruct Album Cover.



The album as you see it in the racks with promo-sticker.



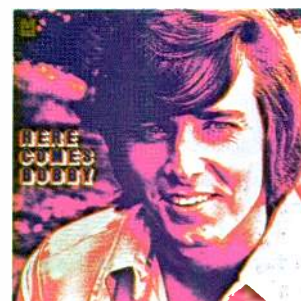
The giant 37" full-color poster; definitely a hang-up.



The full-color portrait, suitable for framing.



The opened album cover, with inside double-fold panels.



The special heavy-duty record sleeve, which becomes the LP jacket after self-destruct.

Why self-destruct?

Well, because every square-inch of this very special LP package is designed to display the image of Bobby Sherman. That counts for a lot.

It seems there's been a neglected segment of the record-buying public. The age group, say, between 10 and 19, who fell in love with Elvis in 1955, and never fell in love again. Maybe a crush here and there. But never the *real thing*.

Till Bobby Sherman came along. He's already got two gold singles in "Little Woman" and "La-La-La (I Love You)"; a gold album, "Bobby Sherman"; his current single, "Easy Come, Easy Go" is heading for gold.

This whole package is dynamite.

Here Comes Bobby.



Big Year for Alan Jay Lerner

(Continued from page 47)

We say 'I love you,' 'I love my dog,' 'I love skiing.' Those are all different meanings of the word love. Wouldn't it be marvelous if we had a different word to express each? Of course, we all know you can't rhyme on 'silver' or 'orange.' I once said to Ira Gershwin I couldn't find a rhyme for 'Holland.' He said, 'Sure, there is—the reason is as folland.'

Lerner, who has rhymed "pedestal" with "better still," "sadder Moisselle" with "Madoiselle" and "frivolous whim" with "proper or im-," comes by this inspired tomfoolery naturally, it turns out. "I got started because of Lorenz Hart. A roommate of mine when I was at Harvard writing Hasty Pudding shows was doing interviews with writers. He met Lorenz Hart and started telling him about me. Hart asked to see some of my writing. He liked it and started sending it around. He was a wonderful, sad man, who was very much like his lyrics, afflicted with an awareness that he couldn't defeat life. The night he died, Fritz Loewe and I found him literally in a gutter, the rain pouring down on him.

Sought Original

"I have always loved the language, and I can't deny feeling slightly cut off from what's happening today. But a man is what he does and I can only hope that I can remain tied to the times by some slim umbilical cord of language. I have always tried to write original plays, rather than adaptations, although I can only think of two successful originals — 'Brigadoon' and 'West Side Story,' which is really an adaptation. I once wrote that an aspiring musical comedy writer should only do adaptations, but that was after 'Paint Your Wagon' opened and I was a little bitter. I do think that you have to be careful about too much experimentation. I don't believe in a musical being ahead of its time. That's a contradiction in terms. The main objective of a musical is communicating with an audience. If it doesn't entertain, it's a failure. People tend to get nostalgic about failures, but I can't. The reason 'Love Life' failed is that it wasn't very good. When you experiment, you have to be perfect. You don't get 'A' for effort in the theater, and you shouldn't.

"The concept of the 'inte-

grated song' has been misunderstood and has led to some dull songs. It reminds me of what Noel Coward said in one of his plays, I think 'Design for Living.' Someone asked, 'Do you think radio will kill movies?' And the answer was, 'No, movies will kill movies.' That's what has happened here. Songs should make plays shorter. They have to be universal, find what's universal in a moment."

Lerner has worked with four composers — Frederick (Fritz) Loewe (for 18 years), Kurt Weill (on "Love Life"), Burton Lane ("Royal Wedding," "Clear Day" and an unproduced version of "Huckleberry Finn") and André Previn (new songs for "Wagon" and "Coco").

Loewe Devoted to Theater

"Fritz is truly Schnitzler-Viennese. He has a blind, fanatical adoration of the theater, but absolutely no love for this century. He really feels this century is a mistake and wants to get on to the next one. So he has retired. I would like to do another show with André to let him prove he is as good as I think he is. He really harmed himself with 'Coco' by orchestrating it as if he were scoring a movie.

"You can't write a score for a show simply by being professional, either. As we were finishing the songs for 'Coco,' I began to realize that André and I were finding our voice. Finding a voice is necessary. You don't find it by working part-time in the theater, although André and I worked closer on this project than people think.

"I have been accused of being a slow writer. It dates back about six years ago when I was having some personal problems and was getting no work done. From that time on, I became



Leslie Caron and Louis Jourdan in the MGM film "Gigi."

known as a slow writer. Of course, when you know a show isn't going to be done for two years, you don't rush to finish something. There were songs for 'Coco' that I worked on off and on for two years, but I was doing other things at the same time. There is one part of 'Wouldn't It Be Lovely' that did take me six weeks to complete. — the last verse, 'Someone's head resting on my knee/Warm and tender as he can be.' I was looking around for something to match the images of the rest of the song—creature comforts. I knew I'd never find what I wanted, but I kept hoping I might.

"I've never written a song that wasn't provoked by a storyline. In fact, Fritz and I never had a trunk, only one song, 'Say a Prayer for Me Tonight,' which we cut from 'My Fair Lady' and used in 'Gigi.' I didn't like it either time. I kept telling Fritz it was a cello solo. It's funny that you ask if I ever just write a song, because Burt Bacharach, who is a good friend of mine, was over recently and asked the same question. He said if I got an idea for a lyric, I should just write it down and he'd set it to music. I had an idea and started to work it out, but I suddenly thought I might need this idea for a show in the future. I'm usually profligate about ideas, but I couldn't finish that lyric."

Three Openings

By the time "Clear Day" opens in the summer, Lerner will have attended the openings of three of his works ("Coco" and "Paint Your Wagon" will have preceded it within a nine-month period). "I'll be glad when this year is over. Three batches of reviews in one year is too much. I can get over reviews. Sure, I can. Like hell.



Lee Marvin and Alan Jay Lerner on the set of Paramount's "Paint Your Wagon."

I can't pretend that reviews don't hurt me. It's the nameless thing of it. Even when you don't respect the critic, it hurts you. One critic recently reviewed George Bernard Shaw's 'Married Alive,' and spent the entire review saying that Shaw was never a good playwright. Can you imagine it? I started thinking of all the Shaw plays I love, how many move me to tears. I thought, this pipsqueak is saying Shaw can't write plays, and yet it means something to me if he gives me a bad review."

And the inevitable questions. "My next project is an adaptation of 'The Little Prince' for the movies. If I were producing 'My Fair Lady' today, of course, there's nothing I could change, but there is one thing I'd like to. I'd cut 'I Could Have Danced All Night.' I never liked that lyric. I can't stand lyrics where the heart is overactive. Working with Katharine Hepburn? Can you come back for the week-end?"

In parting, Lerner remarked rather off-handedly but perhaps definitively of his songwriting career, "I love rhymes, but I've never kept a rhyme in at the expense of an emotion."

Papa Phillips Turns Screenwriter

Composer - performer John Phillips, of the Mamas and the Papas, is currently at work on his first screenplay in collaboration with director Michael Sarne.

Screenplay is for UA's Shelley-Byron project, based on an original screen story by Phillips and Lou Adler, which United Artists has purchased and announced for production. Lou Adler and Phillips will produce the film, with Sarne directing and Mia Farrow as female lead. Project will be shot entirely in Italy.

Ryan Narrates Moon LP

A dramatized documentary LP album of the moon landing, entitled "Apollo 11, The First Man Lunar Expedition," with a narration by Robert Ryan, has been produced on American Radio News label — Division of ARN Broadcasting Corp., under the supervision of Donald Fass.

Bagley Revisited

NEW YORK—Everybody has his special nominee for sainthood. Musical comedy buffs, who dote on that little known number from that little known show, idolize Ben Bagley, who for the last dozen years has dedicated himself to recording unfamiliar works of familiar Broadway composers.

Bagley has his nominees for sainthood, too—Bob Crewe and the personnel at Crewe Records, who currently have four of Bagley's cult-famous "Revisited" albums in release.

Perry Cooper, Director of Special Projects for the Crewe Group of Companies, talked to **Record World** recently about Crewe's exhaustive Bagley campaign. "The main thing is that we believe in these albums and we're behind them," Cooper said. "The albums are special, but we think they're potentially hit albums, because theater buffs are crazy about them. I've found that when you talk to theater buffs, they are really buffs. They know everything there is to know about the theater, and when they hear of something having to do with the theater, they can't wait to get their hands on it."

Doing Well in New York

The four albums currently in release, "Rodgers and Hart Revisited," "Cole Porter Revisited," "Alan Jay Lerner Revisited," "Vernon Duke Revisited") are doing well in New York already, Cooper reported, and he's planning to extend his campaigns into other markets where there is a sizeable theater audience.

Part of kicking off the albums from Cooper's seat was compiling a mailer, which he sent to over 500 college radio stations. "People laughed at us when we said we were going after the college market, because they said the college market was the Beatles and the Doors. Well, of the 500 letters we sent out—all with self-addressed return envelope—we got response from over 100 stations. They all were enthusiastic and said they would program the albums."

"We sent substantially the same letter to radio stations that program theater music and the response was also enthusiastic."

Cooper noted that the Bagley series is difficult to pitch to distributors and racks because of the stress put on top 100 elpees,

placing a responsibility on him to create new marketing means. In addition to mailers, he's set up special campaigns with large retailers in New York (Korvette's and Goody's) and will shortly do the same in other cities.

'Curtain Time'

He has set an agreement with the Theatre Guild to advertise the series at a special rate in the organization's monthly magazine, "Curtain Time."

"Ben has been extremely helpful, too," Cooper said. "He makes himself available for any interviews. Right now he's thinking about putting together a show involving the albums for the college circuit."

Cooper reported that repeated exposure is given the series by, among others, Joan Rivers and Rex Reed, two of the Vernon Duke performers, who push the albums whenever they appear on television.

Bagley is currently putting finishing touches on his next album, "Rodgers and Hart Revisited," which will feature Phyllis Diller and Gloria De Haven.

"We believe in this series," Cooper repeated, "and we're going to do everything we can to make it successful."

—Dave Finkle

Bagley & Goody



Pictured is the Sam Goody's (19th St., New York) window display of Ben Bagley's "Revisited" LPs devoted to celebrated Broadway composers' lesser known works. The packages are: "Alan Jay Lerner Revisited," "Cole Porter Revisited," "Rodgers and Hart Revisited," and "Vernon Duke Revisited." Crewe Records currently has an extensive campaign on the series which also features satirical liner notes by Bagley.

CREWE RECORDS PRESENTS

BEN BAGLEY'S FAMOUS SERIES

4 UNIQUE PRODUCTIONS OF BROADWAY'S HIT WRITERS! ON 4 STEREO LPs

COLE PORTER REVISITED

"... a 'Cole Mine'"
—TIME MAGAZINE

ALAN JAY LERNER REVISITED

"It is chic and cheeky..."
—CUE MAGAZINE

VERNON DUKE REVISITED

"the triumph of Ben Bagley."
N. AMES — HIGH FIDELITY

RODGERS AND HART REVISITED

"delightfully refreshing album."
JOHN S. WILSON — NEW YORK TIMES

with

BLOSSOM DEARIE • BOBBY SHORT
KAYE BALLARD • GLORIA DeHAVEN
TAMMY GRIMES • JERRY ORBACH
NANCY WALKER • JOAN RIVERS
RODDY McDOWELL • REX REED
ANTHONY PERKINS
and others

also available on

CGC RECORDS



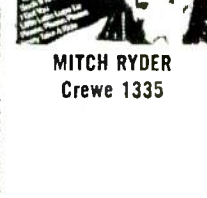
GOOD MORNING, STARSHINE
OLIVER
Crewe 1333



THE FOX
Crewe 1336



THE NATIONALS
Crewe 1334



MITCH RYDER
Crewe 1335



HERE COMES LOVE AGAIN
Challenge 2003

• Look us up at NARM •



CGC RECORDS, INC.

1841 BROADWAY NEW YORK NY 10023 (212) CI 5-3535

'M*A*S*H': Something New in Soundtrack LPs

By DAVE FINKLE

NEW YORK — Although Thomas Z. Shepard, who heads the original cast and soundtrack A&R department at Columbia, is into no end of activity, he is most excited about his about-to-be-released "M*A*S*H" soundtrack, which he suspects just might become the comedy album of the year.

Comedy album?, you might ask. Well, the answer to that is a definite yes. Walk into Shepard's office these days and you get first-hear information. Shepard asks you, a twinkle in his eye, an expectant grin on his face, if you'd like to hear the new album. And then he puts it on, conducting it, cueing it from start to finish.

What he's done with the soundtrack is to mount a montage of new music (by Johnny Mandel), old ditties with Japanese lyrics and dialogue. "I've never had as much cooperation on a soundtrack," he told **Record World** recently, "as I've had from 20th Century-Fox on this album. When I saw the movie, I knew I wanted it immediately. When I got it, I wrote asking for the complete dialogue. Lionel Newman sent me an entire Care package. Included were tapes of all the music and all the dialogue. What I've done is make an abridged version of the movie—and it's completely uncensored. I'd say it's going to be perfect for underground stations."

Loves Record

"For anyone who's seen the movie, the album will be re-living it. I'm not sure it will mean much to people who haven't seen the movie. And that might be the one catch. In making a soundtrack you generally have to have it make sense to people who haven't seen the movie. But I love this record. I've stopped laughing now, but the first times I played it, I was rolling on the floor."

(Columbia will be issuing a single version of the main theme, "Suicide is Painless.")

"Making soundtracks isn't just a matter of putting tapes on record. I hope with 'M*A*S*H' I've started something new. You have to be careful. So many musical segments in movies just fade out while a scene changes, but you have to have beginnings and endings on records, and I try to provide that. I don't know of another album that uses dialogue like the 'M*A*S*H' album."

Columbia Producer Thinks So

Among Shepard's other soundtrack endeavors currently are "Tell Me That You Love Me, Junie Moon," which he's just put finishing touches on (he worked closely with Otto Preminger during filming), "A Man Called Horse" and preliminary thinking about Leslie Bricusse's "Scrooge," which should be issued during the Christmas season. Columbia has a first refusal agreement with Cinema Center Films, and Shepard has a list of their impending productions he follows closely. One of the Cinema Center films he's most proud of is "The Reivers," music by John Williams and nominated for an Oscar currently.

Shepard, who has citations cluttering, almost littering, his office, for classical and cast albums, said that he foresees a time when he'll curtail his classical activity, because of the growth of soundtracks. He isn't even thinking of Grammys anymore, because he figures he's hit his zenith with his six nominations this year. There are three Grammys sitting in his office now, one with its horn broken off. "Someone came in and got mad one day," Shepard explained.

Keeping 'Company'

The only show Shepard is

deeply involved with currently is Stephen Sondheim's "Company," which will open April 26 and which Shepard will record a week later. "I will have seen the show many times by then. I can't do a recording unless I know it intimately. I can't just record a score cold. I've got to know where a person stood when he sang a song. Not necessarily because I'll use that knowledge, but it will be a point of departure for me. I love this show. Sondheim is brilliant, and I care about the characters in the show."

"Rock musicals are beginning to tick me off, because they all have the same message—'get out of here, Establishment, and



Thomas Z. Shepard

let us do our thing.' I'm perfectly glad to.

"There haven't been many good shows this year; so most of my work has been keeping us out of trouble."

ABC Wins 'Applause'

ABC Records will record the original cast album for "Applause," the new Broadway musical starring Lauren Bacall, on Sunday, April 5, according to ABC Records President Larry Newton, who negotiated the deal for the show's album rights late last fall.

Following out of town engagements in Baltimore and Detroit, the show is scheduled for its Broadway premiere Monday (30) at the Palace Theater.

ABC Records has become a substantial investor in the property as a part of the cast album deal.

In addition to the box office potential of Miss Bacall, the show boasts a book by Betty Comden and Adolph Green with music and lyrics by Lee Adams and Charles Strouse. ABC has enjoyed earlier Broadway album successes with "High Spirits" and "Fade Out, Fade In."



SMASH "M*A*S*H": 20th Century-Fox' film, currently a boxoffice bonanza in theaters around the country, will be out on Columbia Records soundtrack album around April 1. Pictured above are the leading players in the film (and on the LP): from left, Fred Williamson, Sally Kellerman, Elliott Gould, Donald Sutherland, Jo Ann Pflug and Tom Skerritt.

ASCAP CONGRATULATES ITS 1969 GRAMMY AWARD WINNERS.

Henry Mancini

Best Instrumental Arrangement "Love Theme from Romeo and Juliet"
Publisher: Famous Music Corp.

Percy Faith Orchestra

Best Contemporary Chorus Performance "Love Theme from Romeo and Juliet"
Publisher: Famous Music Corp.

Edwin Hawkins Singers

Best Soul Gospel "Oh Happy Day"
Publisher: Edwin R. Hawkins Music Co. & Kama-Rippa Music Inc.

Burt Bacharach

Best Original Score Written for a Motion Picture or Television Special
"Butch Cassidy and the Sundance Kid"
Publisher: Jac Music Co., Inc.
20th Century Music Corp.
Blue Seas Music, Inc.

Hal David & Burt Bacharach

Best Score from an Original Show Cast Album
"Promises, Promises"
Publisher: Jac Music Co., Inc.
Blue Seas Music, Inc.
E. H. Morris & Co. Inc.

Peter, Paul & Mary

Best Recording for Children "Peter, Paul & Mommy Song Folio"
Publisher: Pepamar Music Corp.

WE ALSO SALUTE THE ARTISTS WHO WON THE GRAMMY
AWARD FOR PERFORMING WORKS LICENSED THROUGH ASCAP.

Wes Montgomery

Best Instrumental Jazz Performance, Small Group
"Willow Weep for Me" by **Ann Ronell**
Publisher: Bourne Co.

**Waylon Jennings &
the Kimberleys**

Best Country Duo or Group Vocal Performance
"MacArthur Park" by **Jim Webb**
Publisher: Canopy Music

The 5th Dimension

Best Contemporary Group Vocal Performance
"Aquarius/Let the Sunshine in" by **James Rado and Gerome Ragni**
Publisher: United Artists Co., Inc.

Art Linkletter and Diane

Best Spoken Word Recording
"We Love You, Call Collect" by **Ralph Carmichael
and Martin Wark**
Publisher: Lexicon Music Co.



American Society of Composers, Authors and Publishers
575 Madison Avenue, New York, N. Y. 10022



'Airport,' 'Anne' Take Off at Decca

VP Martell: Selectivity Most Important Factor

NEW YORK—With the release of the original soundtrack albums to the Universal films "Airport" and "Anne of the Thousand Days," Decca Records anticipates heavy sales action.

However, Tony Martell, Vice President of Marketing and Creative Services, observed that, "As in any kind of record product, A&R selectivity is the most important factor. Rather than simply treating it as a catalog item, one should stimulate interest in such product in every possible way."

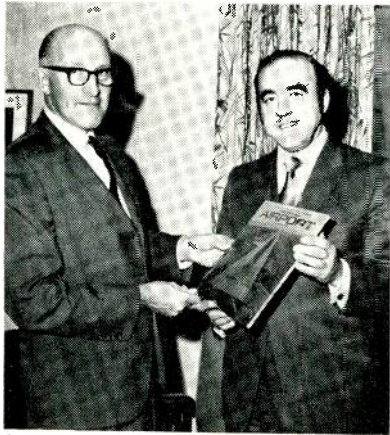
Bell Into Studio

For Decca, "every possible way" on the "Airport" soundtrack meant taking guitarist Vincent Bell into the studio with newly appointed A&R head Tom Morgan to come up with the exciting single version of the "Airport Theme," which, from all early indications, is headed to the top of the charts. Bell, a veteran studio musician and recording artist in his own right, was the man responsible for the guitar sound on Ferrante and Teicher's version of the theme from "Midnight Cowboy."

Completing Bell Album

The "Airport Theme" is expected to establish Bell as a major recording artist, and Decca is in the process of completing an album under Tom Morgan's direction.

The music for "Airport" was composed and conducted by the late Alfred Newman, whose



Tony Martell, VP of Marketing and Creative Services for Decca Records, presents a copy of the original soundtrack album of the Universal film "Airport" to James F. Gould, President of Radio City Corp. and Managing Director of New York's Radio City Music Hall.

filmscores include "Wuthering Heights," "All About Eve," "Pinky," "The Razor's Edge," "A Letter To Three Wives," "Song of Bernadette," "Street Scene," "How Green Was My Valley," "Captain from Castile" and "Anastasia."

"Airport" had its world premiere at Radio City Music Hall and is expected to break all-time records as the Easter attraction.

Multi-Nominated Score

"Anne of the Thousand Days" is another Decca soundtrack album to be released shortly. The music for this period picture was composed primarily by Georges Delerue with lyrics by John Hale, and contains additional music of the Tudor court performed by the famed

New York Pro Musica (one of Decca's contract artists). The film, which has been nominated in 10 categories for an Academy Award (including "Best Original Score"), has already won four Golden Globe Awards.

According to Martell, selectivity in soundtracks has reaped for Decca Records a catalog which boasts such prestigious, best-selling albums as the original soundtrack from such motion pictures as "Around the World in 80 Days," "The Glenn Miller Story," "Flower Drum Song," "Becket," "The Robe," "Picnic," "Pete Kelly's Blues" and "Meet Me in St. Louis." All are excellent sellers in all configurations of tape as well as records, Martell reports.

Haskell Conducts Doris

Jimmy Haskell has been signed to serve as conductor and music director for Doris Day's first television special, "The Doris Mary Anne Kappelhoff Special," according to producers Saul Ilson and Ernest Chambers. The program will be taped at CBS Television City in April.

Image Film Subject

Atco Group Blues Image will be the subject of British film maker John Irvin's forthcoming documentary on the rise to fame of an American pop group. Footage will air on BBC network in Europe and on NET network in the U.S.A.

A & M Scoring With Casters, S'tracks

A&M Records first entered the original cast market with its complete, recorded-live, spoken-word album of Mart Crowley's "The Boys in the Band," which was released about a year ago. This album was A&M's first double recording offer.

It was followed by the "Butch Cassidy and the Sundance Kid" soundtrack from the 20th Century-Fox film (score written by Burt Bacharach). The success of the film and the soundtrack have been phenomenal, resulting in "Cassidy" becoming a top 20 album within a few months of its release. The soundtrack has also just won the Grammy Award. The motion picture Academy also has nominated it as Best Score.

"John and Mary" followed soon after, and has been another feather in the cap of film composer Quincy Jones.

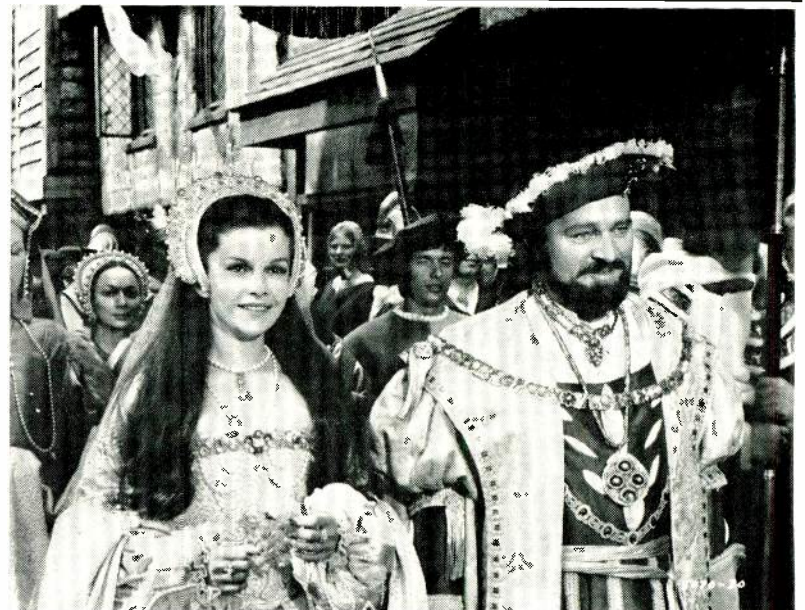
"Come Saturday Morning," the title melody from "The Sterile Cuckoo," is also the name of Liza Minnelli's second album for this label. Coincidentally, Miss Minnelli and the title song have been nominated for Academy Awards.

"The Brass Are Comin'," which was a recent TV special featuring Herb Alpert, the Tijuana Brass and Petula Clark, also was made available to the public as a TV musical soundtrack. This album was a chart record, too.

With the release of "The Boys in the Band" film, opening nationwide later this month, A&M is currently involved in a special promotion at theater level featuring "Boys in the Band" record displays.



Dean Martin, Jacqueline Bisset and Helen Hayes in "Airport," Universal film with the late Alfred Newman's last score on Decca Records.



Genevieve Bujold and Richard Burton in a scene from Universal Pictures' "Anne of the Thousand Days." Decca has the soundtrack LP of the the Georges Delerue score.

Green Thumb with Soundtracks

Few composers have enjoyed the huge success with original soundtrack albums that composer-conductor John Green has. Five of his movie albums have sold a total of over 13,500,000 copies.

His soundtrack album of ABC Pictures Corp.'s "They Shoot Horses, Don't They?", just released by ABC Records, is expected to be another major hit for Green. Green and his collaborator, Albert Woodbury, have been nominated for an Oscar for their adaptation of the music of the '30s—including a number of Green's own songs. It is the 14th Oscar nomination for Green, who was also associate producer of the film, accorded a total of nine Academy Award nominations.

Last year Green won his fifth Oscar for "Oliver!" Released by Colgems, the "Oliver!" soundtrack album has racked up sales of 550,000 in the U.S. and 200,000 in England.

His soundtrack album of "Bye Bye, Birdie" on RCA Victor has sold an equal number of albums, while his "American in Paris" on MGM has topped the 1,000,000 mark.

A big seller for Green was his Capitol release of "High Society," which sold in excess of 3,000,000 albums.

Biggest Success

But Green's biggest success has been "West Side Story" (for which he also won an Oscar) which was released by



John Green
On set of 'Horses'

Columbia and has sold a staggering 8,000,000 albums.

All of Green's soundtrack albums have not enjoyed the popularity of the five big sellers, he readily admits. Ironically, his "Raintree Country" album, while not a best-seller, has become a much-sought-after collector's item.

He feels that his "They Shoot Horses, Don't They?" album will be a major success because of the popularity of the film coupled with a resurgence of interest in the music of the '30s as evidenced by the fact that three major record clubs have recently released music of the '30s albums.

Melba Cuts New Merc LP



Melba Moore, acclaimed star of Broadway's new hit musical, "Purlie," is shown above at Bell Sound Studios where she recorded her second Mercury LP. Her first, "Living to Give," is just out. The original cast album for "Purlie," with a score by Gary Geld and Peter Udell, will be out shortly on the Ampex label.

ASCAP Clicks On Broadway, in Films

NEW YORK—Broadway and Hollywood music, which has always been an important and valued source of revenue for ASCAP, has continued to be in the past year. And the crystal ball reveals it will continue to be for a while, since the royalty society has quite a list of current and up-coming musical presentations.

Right now ASCAP execs are pointing with special pride at having the oldest musical comedy hit—"The Fantasticks," by ASCAPers by Harvey Schmidt and Tom Jones, celebrating 10 years in business come May—and the newest, "Purlie," by ASCAPers Gary Geld and Peter Udell.

All five tunes nominated for Oscars this year are ASCAP tunes, "Raindrops Keep Fallin' on My Head," "Jean," "Come Saturday Morning," "True Grit" and "What Are You Doing the Rest of Your Life."

Oscar nominated scores from ASCAP writers include "Anne of the Thousand Days" by Georges Delerue (SACEM); "Butch Cassidy and the Sundance Kid" by Burt Bacharach; "The Secret of Santa Vittoria" by Ernest Gold; and "The Wild Bunch" by Jerry Fielding.

ASCAP shows currently running on Broadway are "Coco" by Alan Jay Lerner and André Previn; "Hair" by Gerome Ragni, James Rado and Galt MacDermot; "Hello, Dolly!" by Jerry Herman; "Man of La Mancha" by Mitch Leigh and Joe Darion; "Promises, Promises" by Burt Bacharach and Hal David; "1776" by Sherman Edwards; and "Purlie."

Set to Open

ASCAP shows set to open on Broadway before the end of the current season are "Applause" by Charles Strouse and Lee Adams; "Company" by Stephen Sondheim; "Cry for Us All" by Mitch Leigh and William Alfred; and "Look to the Lilies" by Jule Styne and Sammy Cahn.

Upcoming ASCAP shows for Broadway include "Alice" by Hal Hester and Danny Apolinar; "Ari" by Leon Uris and Walter Smith; "Come Back, Little Sheba" by Lee Goldsmith and Clint Ballard, Jr.; "Don't Flash Tonight" by Ralph Blaine, James Gregory and Peter Garey; "His Own Dark City" by Jim Webb; "Cherry" by Ron Miller; "Hocus Pocus" by Bob Merrill; "Hurrah, Boys, Hurrah" by Robert Goldman

and Glenn Paxton; "Lovely Ladies, Kind Gentlemen." by Stan Freeman and Frank Underwood; "Robert and Elizabeth" by Ronald Miller and Ron Grainer; "Smith" by Matt Dubey and Dean Fuller; "Some Like It Hot" by Jerry Herman; "Something About Anne" by Ralph Blaine and James Gregory; "Tattered Tom" by Hugh Martin and Ralph Blaine; "The Great Gatsby" by Lee Pockriss and Carolyn Leigh; "Two by Two" by Richard Rodgers; "W. C." by Al Carmines; and "Yellow Drum" by Claibe Richardson and Kenward Elmslie.

ASCAP shows running off-Broadway currently are "Oh! Calcutta!" by Peter Schickele, Stanley Walden and Robert Dennis; "Salvation" by C. C. Courtney and Peter Link; "You're a Good Man, Charlie Brown" by Clark Gesner; "Your Own Thing" by Danny Apolinar and Hal Hester; and "The Fantasticks."

ASCAP shows headed for off-Broadway include "Jack Jack" by William S. Fischer and Megan Terry; "The Playboy of the Western World" by Fred Baker and Marvin Pletzke; "Neighbors: An East River Anthology" by Carl Esser, Don Young and Jerry Mathews; "Cities" by Tom Paisley and Hod David; "Whispers on the Wind" by Lor Crane and John Kuntz; and "Mahagonny" by Kurt Weill and Bertold Brecht.

ASCAPers contributing to television regularly include among many others, Billy Barnes, who writes special material regularly for "Laugh-In"; Lyn Duddy and Jerry Bresler, who write the songs for Jackie Gleason's "Honeymooners"; and Bill Angelos and Buzz Kohan, who write some of Carol Burnett's special material.

'Wings' Take Off

The musical theme, "The Wings of Man," from Eastern Airlines' current commercial campaign, has been acquired by Beechwood Music Corp., announces Jerry Simon, East Coast Professional Manager.

The song will be directed at the contemporary market under the title "A Man Can Fly" with the addition of lyrics by Bill Heyer and Steve Cagan to the original theme by Hank Beebe. The theme is currently getting broad exposure in Eastern's campaign on radio stations coast to coast.



Warner Bros.' 'Phynx' Film All-Star



Warner Brothers' all-star new film, "The Phynx," deals with the abduction by a foreign power of a flock of over-30 American show biz celebrities and introduces a new rock group named after the title. The film was written by Stan Cornyn, Warner Brothers Records VP, Director of Creative Services, with songs by Jerry Leiber and Mike Stoller. Warners also has the soundtrack LP. Above, some of the picture's many players. At top, innovative film musical director of the 1930s (and '40s, '50s, '60s and probably '70s) Busby Berkeley surrounded by a number of his original '30s Gold Diggers—not shown are some other Berkeley "grads": Susan Hayward, Lucille Ball, Jeanne Crain, Jane Wyman, Betty Grable, Virginia Bruce and Paulette Goddard (not in the film, either). Just below, a number of the "names" in the "The Phynx" (but by no means all): first row, from left, Rudy Vallee, Maureen O'Sullivan, George Jessel, Charlie McCarthy, Edgar Bergen, Jay Silverheels, John Hart; second row, Berkeley, Ruby Keeler, Louis Hayward, Butterfly McQueen, Andy Devine and Patty Andrews of the Andrews Sisters. Below, the group called the Phynx (A. Michael Miller, Ray Chippeway, Dennis Larden and Lonny Stevens) and Trini Lopez. Others in the cast: Joan Blondell, Martha Raye, Pat O'Brien, Johnny Weissmuller, Marilyn Maxwell, Xavier Cugat, Dick Clark, Dorothy Lamour, Clint Walker, Huntz Hall, Leo Gorcey, Fritz Feld, Joe Louis, Dolores Del Rio, Harold Sakata, Ed Sullivan, Harry James, Rona Barrett, James Brown, Cass Daley, Patsy Kelly, Guy Lombardo, Richard Pryor, Col. Harland Sanders, Ultra Violet, Lou Antonio, Mike Kellin, Michael Ansara, Fred Waring, George Tobias, Pat McCormick and Pamela Austin. "The Phynx" was produced by Bob Booker and George Foster, of "First Family" LP fame.

Lou Adler, Film Producer

Record executive Lou Adler has been signed to make his theatrical motion picture producer's debut and Robert Altman—as his first project since the release of "M*A*S*H"—to direct "Brewster McLeod's (Sexy) Flying Machine" for MGM, confirms Herbert F. Sollow, VP in Charge of Production. Filming is scheduled to begin in May.

Lou Adler will produce the original D. W. William Cannon screenplay as a Lou Adler-John Phillips Production in association with Lion's Gate Film (which is Altman's company).

Previously, Adler and Phillips produced "Monterey Pop," a musical documentary which was one of the sleeper hits of last year. It was shot at the 1967 Monterey Music Festival, the bellwether of such festivals which Adler and Phillips also produced, and has gone on to worldwide success.

Adler was a founder of Dunhill Records, which he later sold to ABC, and was the original producer-partner of the Mamas and the Papas, which Phillips leads. Adler has also produced such record stars as Johnny Rivers, the Everly Brothers and Jan & Dean. He presently owns Ode Records, which Columbia distributes.

In addition to being a member of the Mamas and the Papas, Phillips is one the leading contemporary composers and has recently turned to screenwriting. Among his song classics are "Monday, Monday" and "California Dreamin'."

Kooper Scores 'Landlord'

Young musician Al Kooper has been signed by the Mirisch Production Company to compose the score for "The Landlord," Mirisch-Cartier II comedy-drama directed by Hal Ashby and produced by Norman Jewison for United Artists release.

At the same time, Charlie Calello has been signed to orchestrate and conduct the score, which will feature one or more new songs written by Kooper and sung by the Staple Singers. The cast of "The Landlord" is headed by Beau Bridges, Lee Grant, Diana Sands, Lou Gossett and Pearl Bailey.

Hudson on Stanyan

Rock Hudson has signed to sing on Rod McKuen's Stanyan label.

CAYTRONICS

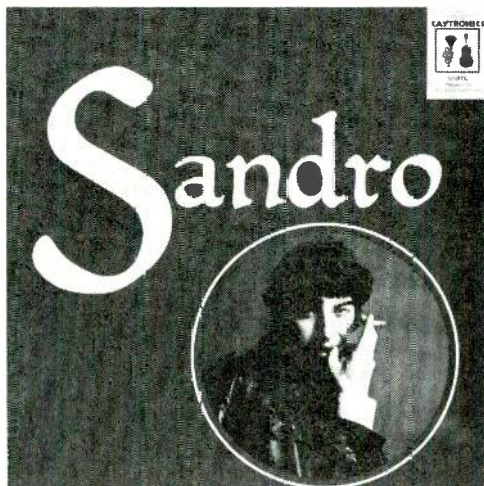
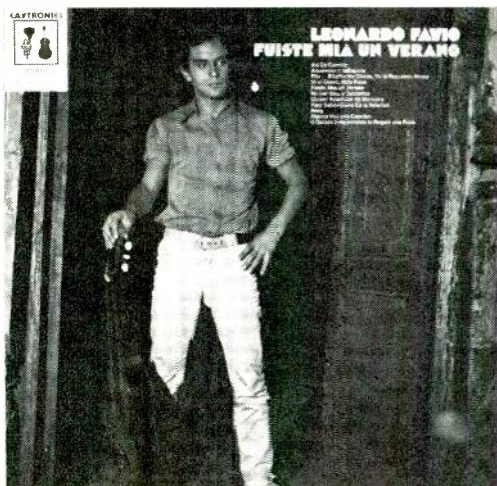


THE NEW

FAVIO

SANDRO

PIERO



C85-902 8 Track
CAS-902 Cassette
CYS-1004 LP

C85-1201 8 Track
CAS-1201 Cassette
CYS-1201 LP

C85-1202 8 Track
CAS-1202 Cassette
CYS-1202 LP

* and THE BEST *

- | | | | |
|----------------------|-------------------|---------------------|------------------|
| Los Alegres de Terán | TRIO LOS PANCHOS | Los Naufragos | Chelo Silva |
| CUCO SANCHEZ | VICENTE FERNANDEZ | Gerardo Reyes | Sonora Santanera |
| JAVIER SOLIS | Jose A. Jiménez | Irma Serrano | Roberto Yanes |
| Antonio Bribiesca | Magda Franco | José Luis Rodríguez | Los Donneños |
| Xavier Cugat | Hnas. Huerta | Sonia Lopez | Sarita Montiel |

THE NEW LABEL FOR THE BEST IN LATIN-AMERICAN LPs AND TAPE

Order today from these specialists

Certron Corporation
2437 W. Pico Boulevard
Los Angeles, Calif. 90006
(213) 381-1711

Certron Corporation
600 W. Evergreen
San Antonio, Texas 78212
(512) 225-5881

Pan American Records, Inc.
3751 West 26th Street
Chicago, Ill. 60623
(312) 521-1100

Tone Distributors, Inc.
495 S. E. 10th Court
Hialeah, Florida 33011
(305) TU 7-5546

Pancho Cristal
643 10th Avenue
New York, N. Y. 10019
(212) 581-4273

Island Records
P. O. Box 8607
Santurce, Puerto Rico 00908
(809) 782-7772

Choice distributorships still available. Contact

Caytronics Corporation,
240 Madison Avenue,
New York, N.Y. 10019
212-683-7911

Musical Film Alive, Well at Kreuger's

By DOUG McCLELLAND

NEW YORK — One of the showplaces of The City, especially to film music buffs, is unfortunately not open to the public: it's the disk and memorabilia-filled West Side apartment of Miles Kreuger, record producer, critic and historian.

In recent years, Kreuger, who looks too young to have heard most of them in their prime, has been producing album retrospectives mostly for Columbia Records on Bing Crosby, Alice Faye, Ethel Waters, Frank Sinatra, Dick Powell, Ethel Merman, Mae West, Lyda Roberti and Paul Whiteman. At RCA he has done the liner notes for the "Stars of the Silver Screen" series, among others, and he recently did the centerfold notes and photo spread for Decca's current package of early Judy Garland, "Collector's Items."

Kreuger's place is packed with an amazing collection of movie and Broadway records dating back to the first ones ever issued (and some *not* issued), all in equally amazing order and shape, and he also has a number of vintage radios and record players on display. Some of the latter still work. He has, too, a chandelier from the demolished Capitol Theater and one of the huge floor ashtrays from the same "Golden Age" movie palace that, the manager once informed Kreuger, always contained imported sand.

His theatrical library is one of the more extensive outside of Lincoln Center. "It helps when I'm writing," he says, "not to have to run over to the Library. I have almost everything I need right here."

Writing Book on Musical

Right now, Miles is completing a book he has been working on for a couple of years, "The American Musical Film." E. P. Dutton is publishing, this fall, Kreuger expects. "Actually, I've been working on it all my life," he told **Record World** last week. "It'll start with Cliff Edwards singing 'Singin' in the Rain' from 'The Hollywood Revue of 1929' and probably end with Judy Garland singing 'The Man That Got Away' from 'A Star is Born.' I was on the West Coast last summer, and 20th Century-Fox let me look at 25 or so rare old Fox films for the

book. MGM allowed me to see several of theirs, too, and this has been a great help."

How has he researched all the others? "On TV, renting them, seeing them at museums and other retrospectives." Speaking of museums and retrospectives, in the summer of '71 Kreuger will put together a series of early musical movies for the Museum of Modern Art called "The Roots of the American Musical Film."

But total recall seems to be his biggest aid. Kreuger, for instance, can remember seeing the classic "Wizard of Oz" on original release in 1939 at the Capitol before "The Jitterbug" production number was cut—furthermore, although he was probably pre-school age, he can still describe the number which was cut for subsequent showings, piquing the Garland legions down through the decades.

"You can still hear the witch, Margaret Hamilton, say in the picture, 'I'll send a little insect to take the fight out of them,' 'them' being Judy, Bert Lahr, Ray Bolger and Jack Haley. But in the picture as released you never know what she means—it was the Jitterbug," Kreuger revealed.

Next Project Columbia LP

Kreuger expects his book will also provide him with his next major album package, a two-record set for Columbia Called—"The American Musical Film," due at the time of the book's publication. "Naturally, it will be mainly from Columbia's point of view, using their recordings, which means I won't be able to include Jeanette MacDonald and some others who would normally belong in such a package. (Just as 'Stars of the Silver Screen' was mainly RCA's.) I wish there was some way to use artists—when cases like this call for it—from various labels and have the companies somehow share in the royalties."

He is also at work on a book on the American musical theater, and will do one called "The Index to the American Musical Film" after his current project is published. He has contributed to other books as well, notably Nat Shapiro's series of popular music anthologies.

He is not giving up recording the old greats, though, and

(Continued on page 69)

BMI Makes Strong Inroads In Musical Theater

NEW YORK — With "Fiddler on the Roof" BMI's heftiest Broadway offering, the royalty society is in high gear off-Broadway currently.

BMI shows currently running off-Broadway include "Billy Noname" by Johnny Brandon; "House of Leather" by Dale F. Menten and Frederick Gaines; "Dames at Sea" by Jim Wise, Robin Miller and George Haimsohn; "The Last Sweet Days of Isaac" by Gretchen Cryer and Nancy Ford; and Sam Shepard's "Operation Sidewinder," which has a score by the Holy Modal Rounders.

Due on Broadway before the end of the season are "Minnie's Boys" by Larry Grossman and Hal Hackady and "Blood Red Roses" by Michael Valenti and John Lewin.

Due off-Broadway before the end of the season are "Smile on Me" and "Gottlieb's Icebox," both by Tom Sankey and the Bumpers, and "Mahagonny," which has lyrics by BMI's Arnold Weinstein.

BMI shows due in the fall include "Columbus" by Mel Mandel and Norman Sachs; "A Rai-

sin in the Sun" by Judd Woldin and Robert Brittan; "Oh, Those Sicilians" by Allen Boretz and Jacques Urbont; "The Rothschilds" by Sheldon Harnick and Jerry Bock; "Tyrrp" by Roger McGuinn and Jacques Levy; "Sarah" by Richard B. Chodosh and Barry Alan Grael; and "Toulouse-Lautrec" by Anthony Newly and Leslie Bricusse.

BMI shows due off-Broadway in the fall are "Androcles" by Gary William Friedman, Don Sanders, Francine Forest and Melissa Manchester; "Booth is Back in Town" by Gretchen Cryer and Arthur Rubinstein; "Change" by Ed Kresley and Drey Sheppard; "The Conversion of Patrolman O'Connor" by Charlie Byrd; "The Male Animal" by Oscar Brand; and "One of Our Millionaires is Missing" by Marsha de Fren and Gloria Nissenson.

BMI's John Williams is currently up for an Oscar for his "The Reivers" score, and among many other BMI movie scores pending are "Scrooge" by Leslie Bricusse; "The Landlord" by Al Kooper; and "Let It Be" by the Beatles.

'Magic Christian' Soundtrack Only the Beginning at CUR

NEW YORK—Len Sachs, VP of Commonwealth United Records, has announced that the company's recent release of the original soundtrack to "The Magic Christian" is "but the first in a series of soundtrack albums we intend to release in the near future."

"The Magic Christian" album, which was released contiguous with the premiere of the motion picture in the U.S. has met with great public acceptance and is already on the charts (it contains the Badfinger hit single "Come and Get It").

Further projects at hand for Commonwealth involve soundtracks to films produced by the parent company. Included is the soundtrack to "Julius Caesar" which is composed and conducted by Michael Lewis, who did the score to "The Madwoman of Chaillot." Currently being scored in London is the English language version of "The Battle of Neretva," by Bernard Herrmar, which will be performed by the 91-piece



Following recent premiere of "Magic Christian" in Hollywood stars (Maureen and Ringo) chat with guests. Next to Ringo is "Laugh-In" producer George Schlatter and his wife. Standing is Len Sachs, VP and General Manager of Commonwealth United Records, which has the soundtrack album.

London Philharmonic Orchestra.

Other scores to be released on Commonwealth United Records are "Freelance," and "Tam Lin." "Freelance" will have a score by Basil Kirchin, and "Tam Lin" will feature a score written and performed by the British rock group Pentangle.

Sachs noted that there are several other soundtrack albums forthcoming on the label.

**With few exceptions,
movies don't count for much without the picture.**

We've got the exception

"Z" OS 3370*

The pulsing Greek rhythms of Mikis Theodorakis's music carry the listener back to the theatre where for two hours he was nailed to his seat by the chilling drama of "Z." It has been nominated for five Academy Awards, including Best Picture. Album features the theme from "Z."

"THE REIVERS" OS 3510

Composer-conductor John Williams beautifully evokes the bygone charm of the serene and (more often) raucous moments of Steve McQueen's new film, "The Reivers." Nominated for Academy Award for Best Score.

"M*A*S*H" OS 3520

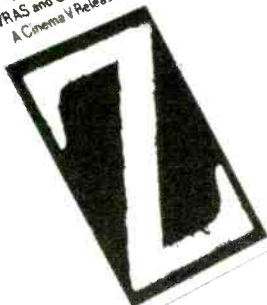
Donald Sutherland, Elliott Gould, Tom Skerritt, and a cast of other zanies directed by Robert Altman in great moments of the outrageous dialogue from "the best American war comedy since sound came in," *The New Yorker*. Also featuring "Suicide is Painless" and gems from Radio Tokyo. (Note: not for radio play.)

"CHARLIE BROWN" OS 3500*

A must for the millions of "Peanuts" cultists. The first record by the Charlie Brown gang voices as heard on CBS-TV and the incredibly successful new full-length feature, "A Boy Named Charlie Brown." Is Charlie Brown a hero—or a goat? Listen and judge for yourself.

ORIGINAL SOUND TRACK
Music by MIKIS THEODORAKIS

VALORIA FILMS presents
YVES MONTAND IRENE PAPAS
JEAN LOUIS TRINTIGNANT
produced and directed by COSTA GAVRAS
Adapted from the novel by VASSILI VASSILIKAS
adaptation by
COSTA GAVRAS and GEORGES SEMPRUN
A Cinema V Release



THE ORIGINAL SOUND TRACK RECORDING
Steve McQueen in "The Reivers"
Music Composed and Conducted by John Williams



Selections From The Soundtrack
"A BOY NAMED CHARLIE BROWN"
Music and Lyrics by ROD MCKUEN
Original Music Score by VINCE GUARALDI Musical Director JOHN SCOTT TROTTER



A LEE MENDELSON - BILL MELENDEZ PRODUCTION
Directed by BILL MELENDEZ and Written by CHARLES M SCHULZ
Produced by LEE MENDELSON and BILL MELENDEZ

THE ORIGINAL SOUND TRACK RECORDING
M*A*S*H

Music by JOHNNY MANDEL

Moments of Music Madness and Melodrama From the Film

ALL FROM COLUMBIA ♡ — WHERE THE ORIGINAL SOUND TRACKS ARE REALLY ORIGINAL.

*Also available on tape

© COLUMBIA ♡ MARCAS REG. PRINTED IN U.S.A.

Film & Show Wax Now & Future Sellers

By MIKE LIPTON

VP and General Manager,
United Artists Records

In the day-by-day rush to catch a winning new contemporary group, unearth an exciting R&B act or evolve new concepts for our standard roster of artists, we try never to lose sight of the big rewards offered by a hit album drawn from a winning theatrical source.

Film and legitimate theater music sources of recorded product yield both *immediate* sales results and carry the built-in reserve factor of seemingly never-ending repeat business.

Over the years at United Artists Records we have been very fortunate in having some of the finest films as source material with scores or soundtracks by many of the most outstanding composers in the world. Among others coming immediately to mind are both artistic and commercial giants such as "Never on Sunday," "What's New, Pussycat?," "A Man and a Woman," "In the Heat of the Night," "Mondo Cane," "The Good, the Bad & the Ugly," the entire catalog of James Bond films and the Bea-

Opines UA Records VP, General Manager Lipton



United Artists Records A&R Director Henry Jerome (left, forefront) and Phil Ramone of A&R Studios, New York, at recording session of original cast album of Broadway's "Promises, Promises." In background with glasses on head is show's composer, Burt Bacharach.

ties' initial film effort, "A Hard Day's Night."

The success of these LP's lies in three basic factors: the box-office impetus serves to initially stimulate interest; an aggressive and well-planned promotional campaign extends this; while, primary to everything, is music that can—and does—stand on its own as a separate entity as well as a memento of an enjoyable film.

During the past year we have had several outstanding successes with tracks, scores and a hit Broadway cast LP. Among those were John Barry's "Midnight Cowboy," "Alice's Res-

taurant" by Arlo Guthrie and Gary Sherman, Henry Mancini's "Gaily Gaily," Barry's latest James Bond film, "On Her Majesty's Secret Service," and "Happy Ending" by Michel Legrand and Alan and Marilyn Bergman. "Happy Ending" received a nomination this year by the Motion Picture Academy as the best original score—the Legrand/Bergman team won an Oscar last year for UA's "Windmills of Your Mind" from "The Thomas Crown Affair." Music from "Midnight Cowboy" was honored with several NARAS Grammy nominations.

Broadway brought us an album this year that was sure-fire. A David Merrick production with tunes by Burt Bacharach and Hal David, drawn from a previously successful film ("The Apartment"), "Promises, Promises" proved to be the biggest musical of the year and, last week, our album was awarded a Grammy as part of the recognition. Now, an established winner, we're confident it will continue to sell for years to come... it's amazing how many show buffs and collectors of cast albums there are. Our job, of course, is to vigilantly maintain that it is properly merchandised... that it is represented on racks, in browser bins and stocked and displayed throughout the life of the show and beyond so that the public is continually aware of it.

Not only have original soundtracks and motion picture score albums been successful at UA, but film music has proved a source for additional recorded product that moves well both upon initial release and as catalogue product. One of the most successful of these was a compilation of 36 all-time great film themes released at a special price as a deluxe package in honor of the label's 10th anniversary. Its acceptance was immediate and has continued to be a steadily in-demand item by racks and retailers in most markets. A follow-up second volume was released a few months ago and is meeting similar reaction.

Ferrante, Teicher Notably Successful

Several major artists frequently have drawn upon film themes for album repertoire. Notable success has been achieved here with Ferrante and Teicher who rose to fame with their interpretive arrangements of movie music. Through the years it has been a staple in their concerts and records and this year culminated with their huge hit instrumental of "Midnight Cowboy."

LeRoy Holmes, UA Musical Director, has been closely associated with many film scores, editing, mastering, expanding themes and generally compiling cue music into LP form. Apart from that activity his last several albums have drawn from motion pictures and his arrangements and interpretations of movie themes are acknowledged as highly innovative and enjoyable. Most recently, Holmes compiled an al-

(Continued on page 65)

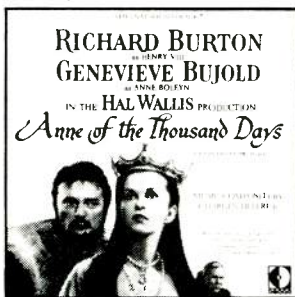
Best
Picture

Best
Screenplay

Best
Cinematography

Best Original
Score

"Anne of the
Thousand Days"
up for Oscars,
ten ways.



John Voight, Dustin Hoffman in "Midnight Cowboy."



Geoff Outlaw and Arlo Guthrie in "Alice's Restaurant."



Jean Simmons in "The Happy Ending."



Diana Rigg, George Lazenby in "On Her Majesty's Secret Service."

MGM, Soundtrack Pioneer

By SOL HANDWERGER
MGM Records

Considered the leader in the soundtrack album field, MGM Records was among the first to realize the value of releasing the film music from motion picture musicals as well as background music.

It all started in 1947 when MGM, already a leader in the motion picture industry, organized the MGM Record Division. The first release of MGM's soundtrack music that year was the all-star "Till the Clouds Roll By," which became a top-seller in those days. It was followed quickly during the same year with another smash soundtrack album, "Good News," with June Allyson.

Following hot on the heels of the above soundtrack albums came "Easter Parade," with Judy Garland and Fred Astaire; "Annie Get Your Gun," starring Betty Hutton and Howard Keel; the all-star "Words and Music"; "Nancy Goes to Rio," with Jane Powell, Ann Southern and Carmen Miranda; "Three Little Words," with Fred Astaire and Red Skelton; "Two Weeks with Love," starring Jane Powell, Debbie Reynolds and Carleton Carpenter; "Pagan Love Song," with Esther Williams and Howard Keel; "Royal Wedding," starring Fred Astaire and Jane Powell; "Show Boat," with Howard Keel, Kathryn Grayson and Ava Gardner; "Rich, Young and Pretty," with Jane Powell and Vic Damone; "An American in Paris," with Gene Kelly; "Quo Vadis"; "The Belle of New York," with Fred Astaire; and "Singin' in the Rain," starring Gene Kelly, Debbie Reynolds and Donald O'Connor.

Other best-selling soundtracks issued by MGM included the Howard Keel-Kathryn Gray-



Rod Taylor and Daria Halprin are seen in a scene from the current Antonioni film, "Zabriskie Point," which MGM is releasing as a soundtrack LP.

son-Ann Miller "Kiss Me Kate" and a special "Thirtieth Anniversary Album" commemorating MGM Pictures' 30 years in the film business containing cuts from various best-selling soundtrack albums.

Some of the big albums of 1954 were: "Brigadoon," "Deep in My Heart" and "Hit the Deck." Experimenting with the use of ballet music in motion pictures, MGM released selections from "Invitation to the Dance" in December, 1955, followed by "It's Always Fair Weather" and "Kismet." In 1956, MGM made history with the release of the soundtrack album of "The Wizard Of Oz" which is now repeated yearly as a television feature.

Credit to Jesse Kaye

Most of the credit for preparing soundtrack albums goes to veteran VP Jesse Kaye, who has been involved with every soundtrack album issued by MGM Records.

So popular were the soundtrack albums, that MGM Records conceived the idea of releasing double feature albums, combining selections from two famous motion picture musicals

Other motion picture companies, before going into the record business themselves, saw the value of using soundtrack albums to promote their pictures and commissioned MGM Records to release soundtrack albums from their own films, namely, "El Cid" from Allied Artists, "Mickey One" and "Born Free" from Columbia Pictures, "Stars and Stripes Forever" from 20th Century-Fox and "I, A Woman, Part II" from Chevron Pictures.

Soundtrack Business Proved Profitable

The soundtrack album business proved to be very profitable and MGM Records began issuing more hits such as: "Gigi," "Mutiny on the Bounty," "Seven Brides for Seven Brothers," "The Unsinkable Molly Brown," "The Yellow Rolls Royce," "Ben Hur," "King of Kings," "How the West Was Won," "Grand Prix," "Gone with the Wind," "Far From the Madding Crowd," "Ice Station Zebra," "Shoes of the Fisherman," "Where Eagles Dare,"

"Blow-Up," "The Dirty Dozen" and, most recently, "Goodbye, Mr. Chips.

Three important soundtrack albums which have received Record Industry Association's gold record awards are: "Dr. Zhivago," "2001: A Space Odyssey" and "Your Cheatin' Heart." "Dr. Zhivago" and "2001: A Space Odyssey" have already racked up a sale of over \$2,000,000 on each package.

Two Important New LPs

This month, Mike Curb, VP of MGM, Inc., and President of MGM Records, will issue two important soundtrack albums, namely, "Zabriskie Point" and "... tick ... tick ... tick" Both pictures are already considered boxoffice smashes, and there is no doubt that the soundtrack albums will be equally successful.

Successful in Original Cast Field, Too

MGM Records has also had many successes in the original cast album field, particularly with three off-Broadway packages: "Threepenny Opera," "The Fantasticks" and "You're a Good Man, Charlie Brown," each of which have chalked up long runs which have reflected on tremendous sales for the albums. Two other original cast albums which enjoyed sales were: "She Loves Me" and "Baker Street."

At the height of her career, Connie Francis was introduced to motion picture audiences in the films "Where the Boys Are" and "Follow the Boys," both of which had soundtrack albums released.

UA Film, Show Wax

(Continued from page 64)

bum of themes from the contemporary, provocative films (many of which do not have separate soundtracks) such as "Fanny Hill," "Medium Cool," "De Sade" and others whose "X" marked his stamp of approval for this type of "now" album.

The excellence of the product is but part of the story our success in the soundtrack field. Supporting this basic factor is an overall know-how of merchandising movie music. At all

levels of corporate planning and distribution a great deal of time and effort and thought goes into the direction of promoting and selling film music. Implementing those programs with graphics, personal contact, radio play, advertising and all other available aids have been our specialty and given us a position of leadership in this field. While we continue to expand into other areas of musical fare with increasing success, the foundation of film music has been firmly established and will continue as a very strong factor in our plans and activity for the future.



Fredric March, Jim Brown and George Kennedy appear in "... tick ... tick ... tick," new MGM motion picture which has a soundtrack album via MGM.

Fox Swinging On Soundtrack Scene

By DONALD DICKSTEIN,
General Manager, 20th Century-Fox Records

20th Century-Fox Records is certainly a company that has had its ups and downs in the past years. But from the look of what is coming up on the label, it appears as if it will be all uphill for Fox from now on.

No one can deny that movie music caused this upsurge at Fox. It is very easy to see this when one recalls that the latest soundtrack album on the Fox label is "Hello, Dolly!" The new album, which is backed by one of the largest advertising campaigns in history, stars Barbra Streisand, Walter Matthau, and Michael Crawford, with a special appearance by Louis Armstrong. The Jerry Herman music, including a couple of new songs, have scored heavily since its release in November, and has again reminded us that movie music is definitely an integral part of the business today.

Proving that Fox is thoroughly convinced of this is the fact that our line-up contains a



Bruce McGaw, Don Dickstein, Ed Vallone.

very heavy amount of soundtrack albums. Due for release this month is the soundtrack album from "Patton," the new 20th Century-Fox film. Besides the music of Jerry Goldsmith, the album contains the original "Patton" speech as performed by George C. Scott in the picture. Admittedly, the dialogue was not originally slated for the album. But when we saw its great appeal, it was included. This album can truly become a collectors' piece, with Scott's remarkably exciting recital of the speech. With the exceptionally strong business that "Patton" is doing at the boxoffice, we expect this album to be a monster.

The movie studios are evidently becoming aware of the great financial boom that movie music is creating. The Fox studio again established this when they signed Stu Phillips to do the music for "Beyond the Valley of the Dolls." This Russ Meyer film contains one of the finest contemporary scores ever written for a motion picture. Phillips certainly excels as one of the top contemporary writers of our time with this track.

Next on the Fox roster of soundtrack albums is "The Sicilian Clan," music by Ennio Morricone. Both the film and the score have already proven a huge success abroad. This album is scheduled for an early April release, and is expected to be a blockbuster.

The long-awaited "Myra Breckenridge" is also on the way. The music for this Mae West-Raquel Welch-Rex Reed film is being scored by "Papa" John Phillips. Look for this one around July of this year.

Other soundtrack possibilities for this year include "Hello-Goodbye," starring Genevieve Gilles, "Tora, Tora, Tora" and "Beneath the Planet of the Apes."

With a line-up of soundtrack product like this on the 20th label, what else could be hap-



MYRA AND FRIENDS. Shown on the set of 20th Century-Fox' upcoming film of Gore Vidal's novel, "Myra Breckenridge," are, from left: actors John Huston, Raquel Welch, producer Robert Fryer, Rex Reed and, on floor, director Michael Sarne.

pening? Would you believe 20th Century-Fox records back in the singles business? We have already signed four new acts, and other artist acquisitions are currently in negotiation. Due for release in mid-March is our first single, "Goodbye Love" by "The Book of Matches." Responsible for this one is the production team of Ed Vallone and Bruce McGaw, who are presently producing two acts for 20th. Since this is our first single release in two years, I am sure that many eyes and ears will be upon us, and I am sure that Fox will step out

not only in the movie soundtrack area, but also in the contemporary singles field.

I think that recent success of our operation is due a great deal to our relationship with ABC Records, Inc. All of our distribution and production is coordinated with Howard Stark, Vice-President of ABC Records.

All in all, we at 20th are very excited about the future of the Fox label. Success looks certain, and what a line-up of soundtracks and contemporary product we've got to back us up!

Best Actor

Richard Burton

Best Actress

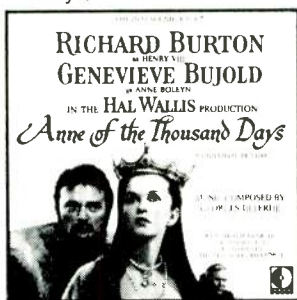
Genevieve Bujold

Best Supporting Actor

Anthony Quayle

Best Original Score

"Anne of the Thousand Days" up for Oscars, ten ways.



Barbra Streisand in "Hello, Dolly!"

Buddah Distributes New Nat'l Gen'l Soundtracks

National General Records, headed by Al Kasha who also heads the company's music division, is a newly formed subsidiary of National General Corp. which both produces and distributes motion pictures.

Although the record company was formed only several months ago, it has already released the soundtrack album of "A Dream of Kings" for which Alex North wrote the music. Upcoming albums, all of which will be distributed by Buddah Records, include:

(1) "The Grasshopper," starring Jacqueline Bisset and Jim Brown. Music includes "Look Again" sung by the Brooklyn Bridge courtesy of Buddah Records, words and music by Al Kasha, Billy Goldenberg and Joel Hirschhorn; "Used To Be," sung by Vicki Lawrence, words and music by Bobby Russell;

"La De Da," Shawn and David; "Jolie Patee," the Jackie Ward Singers; "Ups and Downs," the Ice Pack, words and music by Al Kasha, Billy Goldenberg and Joel Hirschhorn.

(2) "The Cheyenne Social Club," starring James Stewart and Henry Fonda, directed by Gene Kelly. The music was written by Walter Scharf. Scharf, Joel Hirschhorn and Al Kasha wrote the special song "Rolling Stone" sung by Stewart and Fonda over the main title.

(3) "El Condor," starring Jim Brown and Lee Van Cleef for which Maurice Jarre is currently writing the music in London.

(4) "The Baby Maker," starring Barbara Hershey, which has just completed filming. A composer will be named shortly.

LeRoy Holmes:

Records Best Way To Exploit a Movie

NEW YORK—United Artists Music Director LeRoy Holmes' thing is movies and music, and music and movies.

He creates soundtrack albums out of musical cues which come out of United Artists movies. He uses fragments, bits and pieces, edits some down, builds some up and comes out with an album with something like 12 tracks which is evocative of a given movie. When necessary he creates titles for the tracks and determines the main theme of the movie.

Holmes says that records are the best device with which to exploit a movie, and he always tries to include the title of the movie in the main theme. "Goldfinger" is his favorite example of the ultimate in exploitative potential for a song.

At this time LeRoy Holmes Orchestra and Chorus has several releases. He has a single of "Women in Love" b/w "The Mercenary" which are both UA movies. He has had two recent LP releases including "Everybody's Talkin'" which features themes from "Midnight Cowboy," "Alice's Restaurant" and "Gaily, Gaily," among others.

His newest is "Themes from the New Provocative Films." Each of the tracks originates

from a film which has been rated "X." Holmes found out that most of the films utilized a rock theme and he had to arrange material originally performed by a four-piece group for an orchestra which includes a seven-piece brass section including tuba; 18 strings; four drummers; three guitars; one harpsichord; one flute; and a choral group. Material on the album includes themes from "Medium Cool," "All The Loving Couples," "Fanny Hill" and "The Libertine."

At present, Holmes is at work on several new soundtrack albums for forthcoming United Artists releases. All the film titles are subject to change. Holmes says that they're sometimes changed several times, but as of now they include "Pussy Cat, Pussy Cat, I Love You," "Halls of Anger" and "One More Time."

—Bob Moore Merlis.

Kingsley Film at Fest

Audio Fidelity's Gershon Kingsley, who scored the film "The Dreamers," for Cannon Productions, has learned that the production is Israel's entry at the Cannes Film Festival this year.

The Track Masters

By SHAUN CONSIDINE

Product Manager,
Harmony Records

Once upon a time in the West, when motion pictures were taking their first talking steps, the role of the background composer was relatively minor. While everyone from producers, directors and diction-conscious stars were totally concerned with dialogue, talented composers sat idly around sound stages, occasionally being called upon to supply "a little something" to enhance foreground action — sweeping violin strains for poignant love scenes or ominous drum rolls for impending death or disaster. All a far cry from the scope of today's musical narrative.

It was Max Steiner who eventually broke the early sound barrier. In 1933, five years after the first talkie, his brilliant score for "King Kong" knocked both audiences and Hollywood on their unconscious dramatic ears. A year later he scored "The Informer" and won the newly established Oscar for background music. His later credits include "Jezebel," "Sergeant York," "Now Voyager," "Gone with the Wind" and, decades later, "A Summer Place."

Some of the most beautiful scores came from the '30s and '40s. Among the illustrious composers were: Alfred Newman ("Wuthering Heights," "The Song of Bernadette," "The Razor's Edge"); Herbert Stothart ("Marie Antoinette," "Waterloo Bridge," "Random Harvest"); Dimitri Tiomkin ("Lost Horizon," "Duel in the Sun"); Franz Waxman ("Rebecca," "Suspicion," "Humoresque"); Miklos Rozsa ("Double Indemnity," "The Lost Weekend," "Spellbound"); Victor Young ("For Whom The Bells Toll," "Love Letters," "My Foolish Heart"); and Aaron Copland ("Of Mice and Men," "Our Town," "The Heiress").

Unfortunately, unless you keep an ear to the "Late Show" or attend a film revival, you won't hear any of the aforementioned scores. With the exception of "Spellbound" and "For Whom the Bells Toll," very few of them were recorded (Steiner's "Gone with the Wind" soundtrack was released in 1968, almost 30 years after the movie).

By the '50s, Hollywood and the music industry were becoming increasingly aware of the importance of background themes and title songs. The valuable word-of-ear exposure

(Continued on page 68)



Movie music—through the years.

'Billy Noname' Should Make Roulette Original Cast Name

NEW YORK — "Billy Noname" is the vehicle by which Roulette Records is making itself a name in the original cast business. The show opened to very favorable reviews and the original cast album is due in two weeks.

The LP is produced by the label's A & R chief Michael Gentile who says that it is "very invigorating working with people who are in the show and are at the same time aware of what's happening in the record business." He was almost overwhelmed by "the fantastic amount of energy" the cast puts out but says that everyone has made valuable contributions to the ultimate success of the album.

The show's co-producer, Robert E. Richardson, gives this summary of the story of "Billy Noname": "It's a look at American history from 1937 to now through the eyes of a black boy. It is an incredible tapestry of music, yet it doesn't sound dated; it's bitter, it's fun, it's shocking, it's all there is." The show presents three points of view: militant, black



Mike Gentile, Robert E. Richardson.

capitalist and the Martin Luther King vision, "all of which," says Richardson, "I firmly believe are valid."

Johnny Brandon is the show's composer and lyricist. According to Richardson, "The music doesn't relate to the story; it tells the story." Due to this relationship, there are more than 70 minutes of music in the show. The music subtly follows musical style changes from the beginning of the show to the present. Richardson says, "We never seem 1937 but we are." Gentile feels that two songs, "Hello World" and "I Want To Live," are real stand-outs which many artists may find themselves recording. He says, "They touch all areas of theater today."

The music and story of "Billy Noname" come alive through its energetic cast which includes Donny Burks in the lead role. Burks played the lead role of Hud in the original cast of "Hair." Critics have singled out the two female performers, Hattie Winston and Urylee Leonardos, as exceptional. Hattie plays Delores who is Billy's childhood sweetheart and rooted firmly in a bourgeois background. Urylee plays Harriet who Billy meets at a university. Richardson describes her character as "a tigress; militant, strong, proud, arrogant, sexy, angry."

—Bob Moore Merlis.

Celebrity Endorsement Service Formed

HOLLYWOOD — T. Warren Hampton, former National Promotion Director of Gulf & Western's Merson Musical Products Corp., has formed "Promotions+Plus," an independent promotion agency which will supply national product companies with celebrities.

The Track Masters

(Continued from page 67)

on radio and television attracted long lines to the box-office (and to record counters).

Again, the major composers were: Dimitri Tiomkin ("High Noon," "The High and the Mighty," "Friendly Persuasion," "Wild is the Wind," "Green Leaves of Summer," "The Alamo"); Alfred Newman ("Love is a Many-Splendored Thing," "The Robe," "Anastasia"); Franz Waxman ("Sunset Boulevard," "A Place in the Sun"); and Miklos Rozsa ("Quo Vadis," "Ben Hur").

Lucrative Titles

Other lucrative titles were "Moonglow" from "Picnic," "From Here to Eternity," "Che Sera Sera" from "The Man Who Knew Too Much," "Unchained Melody" from "Unchained," "Tammy" from "Tammy and the Bachelor," "The Children's Marching Song" from "Inn of the Sixth Happiness," "Colonel Bogey March" from "Bridge on the River Kwai"; plus themes from "The Apartment," "Never on Sunday," "Exodus" and the perennial million-seller, "A Summer Place."

At this time, such was the exploitation value of his songs that less-inspired producers began to actually title movies after pop tunes—Joanne Woodward in "The Stripper," Debbie Reynolds in "The Second Time Around" (both flops), etc.

Many new and innovative background composers appeared on the movie scene in the late '50s and throughout the '60s. Among them: Henry Mancini, Jerome Moross, Ernest Gold, Neal Hefti, Jerry Goldsmith, Maurice Jarre, Quincy Jones and Burt Bacharach; and on foreign locations, Ron Goodwin and John Addison from England, Frances Lai and Michel Legrand from France, Nino Rota and Riz Ortolani from Italy, Mikis Theodorakis and Manos Hadjidakis from Greece and Satyajit Ray from India.

Bernstein, Barry Versatile

Of all the newcomers, however, two of the most talented and versatile are Elmer Bernstein and John Barry. Their accumulated credits literally boggle the senses. In 1956 Bernstein revolutionized the industry with his explosive, jazz-oriented score "The Man with the Golden Arm." A partial list of his subsequent credits include "The Ten Commandments," "God's Little Acre," "The Magnificent Seven," "To Kill a Mockingbird," "Walk on

the Wild Side," "Baby the Rain Must Fall," "Hawaii" and "True Grit."

Imposing Credits

John Barry scored all but the first James Bond films. His imposing and diversified credits include: "Seance on a Wet Afternoon," "King Rat," "The Quiller Memorandum," "The Whisperers," "Born Free," "Lion in Winter" and "Midnight Cowboy."

1930-1970. Forty years of background music. Some to be re-heard again and again, at the drop of a phonograph record, spinning and evoking movie memories—"Spellbound," "High Noon," "A Place in the Sun," "The Big Country," "Lawrence of Arabia," "On the Beach," "Born Free," "Romeo & Juliet," "Z" and the unforgettable "Tara's Theme" from "Gone with the Wind" . . .

Ah, play it again Max.

'Hair's' Robin Cuts Single On Steed

NEW YORK — Robin McNamara, alias the character "Woof" in the Broadway production of "Hair," has a single which is starting to get some action. The tune, on Steed, is "Lay a Little Lovin' On Me" which he wrote with Jeff Barry and Jimmy Cretecos.



Robin McNamara, Record World's Frank Mitchell, Bob Moore Merlis.

McNamara, who has been in "Hair" for 10 months, has made an appearance on the "Upbeat" show in Cleveland and has been invited back to co-host the show. He is also scheduled to appear on Dick Clark's show and on the forthcoming summer "Presenting . . ." series.

According to Robin, "If the record makes a lot of noise we'll write an album." He adds, "I don't want to limit myself."

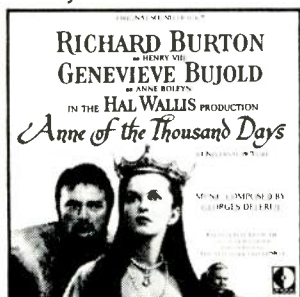
Best Art
Direction

Best Costume
Design

Best Sound

Best Original
Score

"Anne of the
Thousand Days"
up for Oscars,
ten ways.



ABC's Sound of 'Norway'



Later in the year, ABC Pictures and Cinerama will present their roadshow attraction, "Song of Norway," featuring the music of Edvard Grieg and, as shown above, Florence Henderson as Mrs. Grieg, Toralv Maurstad as Grieg and (not shown) Edward G. Robinson, Robert Morley and Harry Secombe. The film was shot throughout Scandinavia and in England by producer-director-screenwriter Andrew Stone, who says there will be 24 major musical numbers in the picture

Plumb S'tracks To Neely

LOS ANGELES — Neely Plumb, IMC Productions soundtrack album expert, has completed work on the music from "Norwood." Glen Campbell's new starring film for Paramount.

When the album is released by Capitol, it will mark the sixth motion picture soundtrack which Plumb has produced for the company. Plumb acts as Capitol's exclusive soundtrack expert under terms of an agreement between the record company and IMC.

Campbell sings eight new songs in the film scheduled for release in May. Five are by Mac Davis and the others are by Al DeLory, Mitchell Torok and Ramona Reed.

In the television field, Plumb recently completed a soundtrack LP from the special "David Copperfield," which just

aired on NBC. IMC has given this LP to GRT Records. Filmed in England, the program featured Malcolm Arnold's music. Plumb put this LP together from material obtained on a recent trip to London.



Glen Campbell and Joe Namath as they appear in Paramount Pictures' "Norwood," forthcoming film which will have a soundtrack album on Capitol. Also prominent in the Jack Haley, Jr.-directed movie are Jack Haley (Sr.), Carol Lynley, Pat Hingle, Tisha Sterling, Dom De Luise, Leigh French, Meredith MacRae, Sammy Jackson and Jimmy Boyd.

Bell's Larry Uttal:

Soundtrack Key: Treat It Like Concept LP

"The key to successfully promoting a soundtrack LP is to treat it like a concept album. Develop your program, identify your market and then go full steam ahead on your promotion, advertising, marketing and publicity with the added kicker of being able to tie-in with the aggressive exploitation force of a motion picture company."

The man who made that virtually definitive statement on the original motion picture soundtrack album scene is Larry Uttal, President of Bell Records, a division of Columbia Pictures Industries, Inc. Uttal is currently represented by the soundtrack from "Bob & Carol & Ted & Alice," the rave-reviewed, mate-swapping, Oscar-nominated comedy starring Robert Culp, Natalie Wood, Dyan Cannon and Elliott Gould, and "Cactus Flower," from the smash Broadway hit, starring Walter Matthau, Ingrid Bergman and Goldie Hawn. Both films are released by Columbia Pictures.

Both Quincy Jones Scores

Both scores were composed and conducted by Quincy Jones who was nominated for five Grammy Awards this year. "Bob & Carol & Ted & Alice" features a vocal performance by Merrilee Rush, who had a hit with "Angel of the Morning" on the AGP label which Bell distributes. "Cactus Flower" features two "main themes," an instrumental by Jones and a vocal by Sarah Vaughan.

Both soundtracks were simultaneously released in all configurations of tape. The albums have also been released internationally wherever the motion picture is playing.

Every soundtrack should have a life apart from that of the motion picture. Simply put, you must treat its musical appeal as you would any other album and never assume the attitude of, 'The soundtrack album will only sell if the movie is big at the box office.' You are always dealing with music and a soundtrack is no different from any other album."

"The cooperation of the motion picture company on every possible level," Uttal continued, "is essential but to be fully effective requires close cooperation with the film people. This means a constant flow of infor-

mation and suggestions in both directions."

"Above all, in treating a soundtrack as an entity unto itself the criteria is always the music. You cannot simply release a soundtrack LP because a film is a boxoffice success; the music must merit release. To release a poor soundtrack would be detrimental to both the movie and the quality image of the record company.

"But if the music merits an album then we proceed with the full force that has made Bell a major album label. Always keeping in mind, however, that this is not just incidental music from a motion picture but a 'concept album'."

Musical Film/Kreuger

(Continued from page 62)

hopes to do packages on Al Jolson, Dorothy Lamour, Eddie Cantor, Russ Columbo and Helen Morgan, among others.

Of all the ones he has done to date, the "Dick Powell in Hollywood" set is his favorite. "from the standpoint of the complete package, visually and vocally."

Faye Wonderful, LP Tough

The Alice Faye in ditto album was the most difficult, he noted, "because the quality of the original recordings was so poor. I was on this two years. Alice, however, is the only one of the artists I've reprised on records whom I have heard from. She loved the album. She came up to the apartment while I was preparing it, identified some stills and helped in other ways. She was a warm and wonderful lady. While I was still working on it, she sent me a huge tin of peanut brittle. Out on the Coast I invited her to come and look at some of her old Fox films with me, but she graciously declined because she was leaving for Europe the next day."

Kreuger said he did the Mae West/Ethel Merman/Lyda Roberti LP because "I wanted everyone to know Lyda and love her as I do." Thanks to Miles Kreuger, a lot of "now" generation music fanciers are getting to know and love many of the great film and record stars of yesterday. And a lot of over-30s are having a ball renewing old acquaintances—Miles included.

Chappell Explosion Blasts 'Dying Theatre' Notion

Come the lowering of that final curtain on the theater season's first big Broadway flop (usually musical) and the critical Cassandras flail arms and beat breasts with that inevitable seasonal cry—the theater is dying. It is inevitable, it is perennial, it is also untrue.

Since 1811, Chappell & Co. has focused its musical sights on show sounds and held its publishing finger on the pulsating vitality of the American Musical Theater. And it has, with unerring accuracy, through its long history, been responsible for a major portion of that vitality as evidenced by Chappell's association with the greatest names in music.

In the past when young writers came to Chappell they were nurtured under the aegis of Louis and Max Dreyfus and legendary names emerged—DeSylva, Brown and Henderson, George Gershwin, Jerome Kern, Cole Porter, Kurt Weill and in later years Harold Arlen, Betty Comden and Adolph Green, Noel Coward, Oscar Hammerstein II, E. Y. Harburg, Lorenz Hart, Tom Jones and Harvey

Schmidt. Alan Jay Lerner and Frederick Loewe, Richard Rodgers, Stephen Sondheim and Jule Styne. All, the actual creators of the American musical as we know it today.

In over 150 years of publishing, 1970 is no exception to this past active rule. The theater is still alive, beating and, yes, even prosperous. It is, however, also changing. But change does not indicate termination, but rather regeneration.

To keep abreast of these changes, Chappell's accent has been accelerated as the beat of today's pop music has accelerated. Headed by J. R. Chabrier, President, and Norman Weiser, Vice President and General Manager, the Chappell management team, with Bob Baumgart, veteran music executive and head of the theater department, has once again initiated policies geared to the development of young writers. Simultaneously, though, these policies aim at maintaining roots in the more traditional show music mode upon which the Chappell musical empire

(Continued on page 72)

Bev Hills Label Prexy:

Hit Film Not Necessary With Soundtrack LPs

By MORRIS I. DIAMOND

President, Beverly Hills Records

At Beverly Hills Records, we are out to disprove the age-old theory that a motion picture soundtrack album MUST have a hit motion picture to back up the product. We have just released a soundtrack from Columbia Pictures' "Land Raiders," a score composed and brilliantly arranged by Italy's Bruno Nicolai. The picture stars Telly Savalas and George Maharis and is a shoot-em-up-cowboy and Indian fracas. Honestly, the picture leaves much to be desired . . . and more honestly, another record company turned down the soundtrack because the picture, in their humble opinion, is not a heavy. It so happens that this very record company has in current release a few soundtrack albums from very heavy Oscar-bound flicks, and according to the trade, these soundtracks are nothing but rumors. Compare your charts and the big features at your local theaters and you will find the soundtracks with your "name" composers nowhere in sight.

We felt that the music to "Land Raiders" was better than great and potentially commercial. We went to the expense of acquiring the services of Neely Plumb to put this package together—only if he felt we had a chance, and he did. Neely's track record producing soundtracks reads like the top of the LP charts, among them "Romeo and Juliet," "True Grit," "Good Bad & Ugly."

Single Backs LP

To back up our feeling that we have a hit motion picture score, we released the motion picture score LP last week, and the picture will not be in general release until this summer. We are also backing up the album with a single, "Main Theme: Land Raiders." Both LP and single have met with immediate acceptance at both MOR and top 40 stations.

But . . .

At the mere phrase "My next release is a motion picture soundtrack" to a record distributor, we the record manufacturers are besieged with requests for playdates and much info regarding the flick in question.

Our contention is that the

distributor does not know how to make use of such information. We find that in the market where there are film exploitation managers, these managers do not know who their counterpart is at the distributor level. Consequently, no communication whatsoever. We find that when a distributor asks for playdates on a film because he has the soundtrack, more than likely his request is just one plain cop-out.

Why can't a distributor promotion man plug the album on the merit of the contents therein? When the distributor gets a Mancini instrumental album in stock, does he refuse to work it because there is no motion picture involved? Of course not. But as soon as a soundtrack LP arrives at the loading dock, a stock question: "When will the picture hit my area?"

If worked properly and realistically, motion picture soundtracks can become a monster in sales. True, if it's in the grooves, plus the fact that there's a hit picture involved, then we have a super-monster . . . but that applies to all product. Better communication between promotion personnel from both the distributor, picture company and record company can achieve great results.

But the question still remains: "Who's to say that a motion picture soundtrack must have a hit picture in order to be successful?"

Star Showcase

A new youth-oriented TV half-hour, "Presenting . . ." will be presented in many cities this summer spotlighting top pop performers.

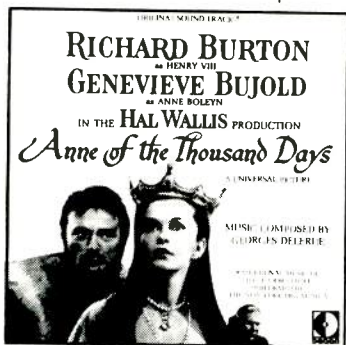
Full production values are promised by producers Floyd Ackerman and Stephen Papich for the musical series which will have Dick Pollard as director. The show will be taped weekly and aired immediately; and acts to be seen include Bobby Sherman, the Byrds, Steam, Blood, Sweat and Tears, Davy Jones, Creedence Clearwater, the Grass Roots, Billy Joe Royal, Crosby, Stills, Nash and Young, Chicago, the Classics IV, Peggy Lipton and Bob Darin. New acts will also be featured, assures Talent Coordinator Nona Egan. Howard Parker is choreographer.

The mini specials will be taped in Hollywood.

BEST ORIGINAL SCORE

"Anne of the Thousand Days" up for Oscars, ten ways.

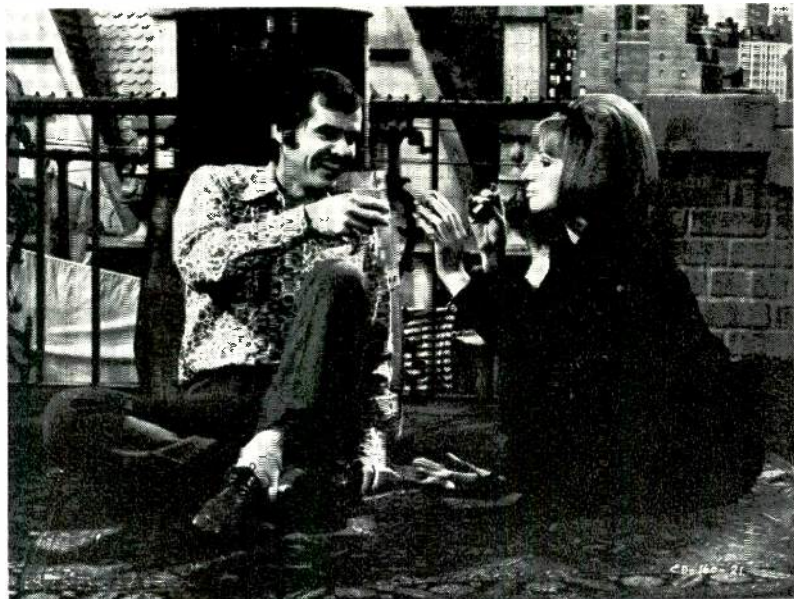
The original movie sound track is on Decca records and tapes.



DL79174



After Fannie, Dolly — Daisy



Barbra Streisand is seen above as Daisy Gamble in the Paramount film-musical of Alan Jay Lerner's "On a Clear Day You Can See Forever," due for release later this year. In the first photo, she is seen with Jack ("Easy Rider") Nicholson and below at right, with co-star Yves Montand. Paramount Records will have the soundtrack album.

Finestone Studios Bow

NEW YORK—John Taglieri (also known as Johnny Dea) has opened Finestone Recording Studios at 701 7th Ave. Taglieri was formerly with Variety Studios.

Blacker to ATI

NEW YORK — Sol Saffian, President of ATI, announced that Ira Blacker, formerly with Associated Booking, has joined ATI to head the progressive and underground rock departments.

UA Music Film, Stage Coups

NEW YORK—United Artists Music Group has maintained a consistently successful leadership with music from Hollywood and the Broadway stage. The direction of the company emphasizes casting the right music for the right film or play, the by-product being hit songs and hit records.

Following the winning of an Oscar for the Michel Legrand-Marilyn and Alan Bergman hit, "The Windmills of Your Mind," the second such honor accorded a United Artists Music Group song (the first for "Never On Sunday"), the firm released the title song from "Midnight Cowboy," composed by three-time Academy Award winner John Barry. He also scored the latest in the 007 film series, "On Her Majesty's Secret Service."

Throughout the past year one musical success followed another, including Dominic Frontiere's score for the Alan Arkin starrer, "Popi"; Walter Scharf's score for "If It's Tuesday, This Must Be Belgium"; Elmer Bernstein's score for "The Bridge At Remagen"; "The Night They Raided Minsky's," music by Charles Strouse and lyrics by Lee Adams; "Alice's Restaurant," with additional music by Arlo Guthrie and Gary Sherman; "Gaily, Gaily," scored by Henry Mancini; Ernest Gold's score for "The Secret of Santa Vittoria," starring Anthony Quinn; Steve Karmen's for Allen Funt's "What Do You Say to a Naked Lady"; and Richard Brooks' "The Happy Ending," starring Jean Simmons who was nominated for an Academy Award for best actress, featuring a score by Michel Legrand and also features an Academy Award nominated song, "What Are You Doing the Rest of Your Life," with lyrics by Marilyn and Alan Bergman.

An eagerly awaited project is a forthcoming score by Galt MacDermot, the composer of the music for the international hit musical, "Hair." The picture is entitled "Cotton Comes to Harlem" and marks the first time MacDermot has ever written for the motion picture screen.

United Artists Music Group has acquired the services of such composers as Al Kooper who is scoring "The Landlord," one of England's hottest young composers, Les Reed, composed the score for "One More Time," starring Sammy Davis Jr.-Peter Lawford; and Randy Newman scoring "Cold Turkey" starring Dick Van Dyke.

Other scores from soon-to-be-released pictures include a Francis Lai score for Claude Lelouch's "Love is a Funny Thing," starring Jean-Paul Belmondo; "The Mercenary," scored by Ennio Morricone, the composer of the highly successful "The Good, The Bad and The Ugly"; "Women in Love," starring Alan Bates and Oliver Reed, music by Georges Delerue; "Fellini Satyricon," scored by Nino Rota; a sequel to "In the Heat of the Night" called "They Call Me MISTER Tibbs," starring Sidney Poitier and scored by Quincy Jones; a Henry Mancini score for "The Hawaiians" starring Charlton Heston; Dominic Frontiere scoring "Barquero" with Lee Van Cleef; a Lalo Schifrin score to "Pussycat, Pussycat, I Love You," a sequel to "What's New, Pussycat?"; and "Pieces of Dreams" featuring a score by Michel Legrand and a title song with lyrics by Marilyn and Alan Bergman.

Represented by 'Hair'

On the current Broadway scene, UA Music Group is represented by "Hair," which will celebrate its second anniversary on April 26, and "Oh! Calcutta!"

Upcoming for the new Broadway season the firm will have the scores to such musicals as "Gatsby," lyrics by Carolyn Leigh and music by Lee Pockriss; "Full Circle," lyrics by Alfred Uhry and music by Robert Walden; the Billy Edd Wheeler show, "Hatfields & McCoys"; and an as yet untitled musical written by Don Tucker, a contract writer for the firm who wrote the score for "Red, White and Maddox."

Under the direction of Mike Stewart, President, and Murray Deutch, Executive VP, United Artists Music Group faces the '70s with a confidence that is characteristic of this successful organization.

Oxpets to Mercury

NEW YORK — The Oxpets have signed with Mercury Records after six months of negotiations, announced Bob Reno, Director of Recorded Product.

The group, originally from Virginia Beach, will be produced by Purple Planet, a production company started by ex-Lovin' Spoonful member, Steve Boone and his brother Skip; they are managed by Gene Keefer. They will begin cutting their first album this week in the Mercury Studios.

was founded.

Weiser stated: "In a vital theater, there is room for all types of music. This is exactly what we are publishing, and this is the manner in which Chappell is being represented on and off-Broadway this season."

The Ides of March alone indicate this diversity with shows running the musical gamut from fantasy to rock to a Jule Styne-Sammy Cahn score. Opening first is "Lyle," a fable about a song and dance crocodile with music by Janet Gari and Toby Garson, which premieres the new McAlpin Roof-top Theatre at 34th St. Vaudeville aspects of the show stem from legitimate sources, since Toby Garson, lyricist, is Harry Ruby's daughter and composer Janet Gari is Eddie Cantor's offspring, as is the producer, Marilyn Cantor Baker.

Also housed in a new off-Broadway theater, the Ellen Stewart, is "House of Leather," perhaps the first rock musical to have a non-contemporary setting. The show, already critically acclaimed during its run in Minneapolis, has a book by Fred Gaines, dealing with a brothel during the Civil War, music by Dale Menten and lyrics by Gaines and Menten, all of which can be heard when it premieres March 18. Cast album is on Capitol.

'Lilies' on Warners

Then, appropriately celebrating the arrival of Easter Sunday, is the arrival of the Jule Styne-Sammy Cahn musical "Look to the Lilies," based on the famed novella and film "Lilies of the Field." The Lunt-Fontanne Theater is the place for the return of Shirley Booth to the stage after an absence of 10 years, where she will sing the songs of Styne and Cahn who are teamed for the first time since their hit "High Button Shoes." Warner Brothers is releasing the cast album.

In April, also returning is the popular 1954 hit "The Boyfriend," a roaring '20s spoof that first brought Julie Andrews to Broadway and stardom. This time "The Boyfriend's" girlfriend is Judy Carne, of TV's "Laugh-In," making her Broadway debut in the Sandy Wilson show which shimmies into the Ambassador April 14.

Also expected this season is the musical version of Horatio Alger's "Tattered Tom," the Bowery Street sweep, with music and lyrics by Ralph Blane ("Best Foot Forward") and Hugh Martin, book by Timothy Grey. The cast lineup includes

Chappell Explosion

(Continued from Page 70)

Leland Palmer, Alan Jones, Margaret Hamilton and Robert Alda.

Rounding out the 1970 season are Chappell's current shows "Coco," "The Fantasticks" and "Salvation" which, although all totally different in musical style, have something in common—they're all hits.

"Coco," the glamorous theatrical event of the year, focuses the spotlight on two superstars in their own fields, Katharine Hepburn returning to the stage to portray "Coco" Chanel. With book and lyrics by Alan Jay Lerner and music by conductor/composer Andre Previn, the musical is charming SRO audiences nightly at the Mark Hellinger Theater.

Charming audiences has become a habit for "The Fantasticks," which is now entering its 11th year. Seeming to make a permanent home at the Sullivan St. Playhouse, this longest-running off-Broadway musical first introduced Jerry Orbach to local audiences and also a young writing team, Tom Jones and Harvey Schmidt, who have since gone on to write such hits as "I Do! I Do!"

'Salvation' Now in L. A.

"Salvation" is of more recent but equally successful origins, and is already celebrating the opening of its Los Angeles company. On another front, the irreverent rock music score is scoring heavily with disks much the same way as "Hair" did. Especially heavy are two C. C. Courtney and Peter Link ballads, "If You Let Me Make Love To You, Then

Why Can't I Touch You" and "Tomorrow is the First Day of the Rest of My Life." Cast album is on Capitol.

A salvation of its own for adults and a delight for children is New York's only permanent children's repertory company, "The Pixie Judy Musical Troupe," which presents original musicals at Judson Hall every season. The group, originally discovered by Richard Rodgers, has a repertoire that runs the gamut from revue to rock, including "Pinocchio" and "Mother Goose on the Loose."

All these shows and their creators experience their own unique season on "Chappell's Broadway," the company's self-sponsored weekly WQXR radio series. Using the hourly 9 p.m. time slot every Friday, Chappell has been proudly showcasing its enormous range of talent, both music and writers, since its premiere May, 1969. Starting with its April 17 two-part Rodgers and Hammerstein tribute, the show will not only go stereo, but will also be syndicated nationally through the auspices of Top Flight Entertainment Inc., leading producer of airline programming and radio syndication.

The Rodgers and Hammerstein tribute, produced by James Hammerstein, son of the late lyricist, and based on conversations with Arnold Michaelis, is part of a year-long tribute to Rodgers on the 50th anniversary of his continuing career in the theater. He is currently preparing "2 x 2," a

Broadway musical based on Clifford Odets' "The Flowering Peach" for next season.

Writers on Projects

Among Chappell writers working on future projects are Al Carmines ("Peace," "Promenade") who is writing a musical biography of the great and current comic hero W. C. Fields, while "Salvation's" creators C. C. Courtney and Peter Link are preparing "Earl of Ruston." The Capitol LP, based on the show, is due for release shortly. Both projects are scheduled for the fall.

"It is a marvelous achievement for Chappell this year to be able to publish the works of the great Richard Rodgers and Alan Jay Lerner while simultaneously presenting younger writers such as Al Carmines and Courtney and Link. Far from representing a generation gap, we have a generation spread, which displays great diversity of style. This diversity of style generates the excitement that Broadway has always symbolized and that music publishing helps make possible. We eagerly look forward to the 1970-71 season," stated President Chabrier.

Farrell Thrust Into Film, TV

The Wes Farrell Organization entered the soundtrack field via its Coral Rock Productions. Farrell's production company produced an album by Elephant's Memory for Buddah Records that so impressed the producers of "Midnight Cowboy" that selections from it were included in the film and eventually in the chart soundtrack LP.

In the field of TV, Farrell staffer Tony Romeo penned the theme song of "The Debbie Reynolds Show," "With a Little Love, Just a Little Love," which airs weekly on NBC-TV.

But this is simply the beginning for Farrell in the areas of motion pictures and TV. Negotiations are currently taking place which will shortly garner the Farrell Organization a number of key motion picture writing assignments. This will result in at least six soundtrack albums for Farrell within the next year.

In preparing for this increased activity, a West Coast office was established a short time ago which is headed by Julie Chester, VP of Wes Farrell Organization in charge of West Coast operations. Farrell himself personally spends at least one week of each month at the West Coast office.



ACTION AT CHAPPELL. Seen are the casts of several current Broadway and off-Broadway Chappell musical productions: "Salvation"; "Look to the Lilies," with Shirley Booth and Al Freeman, Jr.; "Coco," starring Katharine Hepburn; and "House of Leather."

Stars Come Out for Urban Coalition

An all-star cast, made up of leaders in government, entertainment, politics, religion, industry, sports and the arts, took part Sunday, Dec. 7, in what may be the largest, most ambitious advertising campaign in history.

The cast of more than 100 celebrities gathered together to make a series of public service television commercials and print advertisements to help the Urban Coalition promote racial harmony and focus attention on the problems affecting urban life. Joshua Logan directed; Mitch Miller was Musical Director; and Leonard Hirschfeld Director of Photography.

The campaign, created by Ketchum, MacLeod & Grove, Inc., the volunteer advertising agency, is under sponsorship of the Advertising Council.

The massive effort, which might have cost an "ordinary" advertiser something in the area of \$5,000,000, took place at MPO Studios in New York. The campaign includes 30-, 60-second and two-minute commercials as well as a series of

print ads. The Advertising Council terms the program "the most important campaign of 1970" and estimates that media will contribute some \$30- to \$35-million in time and space for the effort.

TV spots show the entire group of 117 persons singing "Let the Sun Shine In" from the musical "Hair" and individual close-ups of the participants. At the end of each commercial, a message is superimposed across the screen: "Love—it comes in all colors." Print ads are based on the same theme.

Arthur X. Tuohy, Vice President and Copy Supervisor of KM&G, who conceived the campaign, pointed out that it was part of the Coalition's efforts to reverse the forces of divisiveness and anger in America and foster constructive attitudes towards people and the problems of the city.

John W. Gardner, Chairman of the Coalition, noted that public attitudes are "at the core of everything the Urban Coalition seeks to accomplish—

in housing, employment, education and every other urban problem area." Six cameras were used to make the commercials as the group, seated on bleachers, sang and clapped away.

Among the Celebrities . . .

Among those who took part in the commercials were Joseph Monserrat, Andrew Heiskell, Ossie Davis, John Gardner, Whitney Young, John Johnson, Johnny Carson, Dan Blocker, Lillian Wong, Roy Wilkins, Jerry Orbach, Gwen Verdon, Leata Galloway, Leontyne Price, Charles O. Lynch, Frederick Close, Allan Nicholls, Robin McNamara, Ray Charles, Lorrie Davis, Senator Daniel K. Inouye, Flip Wilson, Ralph Bunche, Audrey Kaslow and Pat Lambert.

Plus, Ruby Dee, Cong. John Conyers, James Farmer, Debbie Offner, Arthur Goldberg, Ray Martel, Singer Williams, George Tipton, Ali McGraw, John Russell, Supa, Sakinah, Myrna Loy, John D. Rockefeller, III, Cassandra Morgan, Richard Hatcher, Franklin

Thomas, Orson Bean, Don Burks, William Seneca, Anne Jackson and Geraldine Fitzgerald.

Also, Jack Dempsey, Butterfly McQueen, Lisle Carter, Merv Griffin, David Canary, Jack Klugman, Miriam Colon, Joel Grey, Gordon Parks, Chet Huntley, Sally Eaton, Herman Gallegos, Clifford Lipson, Bayard Rustin, Jacob Potofsky, Greg Morris, Carl Reiner, Rev. C. T. Vivian, Fannie Lou Hamer, Will Geer, Marjorie Lipari, Mildred Dunnock, Henry Fonda, Arlene Francis, Bob Cousy, Red Auerbach, Rick Barry, Senator Joseph Bernal, Fernando del Rio, Leonard Nimoy, Stacy Keach, Robert Alda, Peggy Cass, David Susskind, Carlos Conde, Cleveland Armory, Earl Lucas, Jerry Enomoto, Pamela Anne Eldred, Danny Villanueva, Cannonball Adderley and Topper Carew.

Plus, Linda Compton, Abe Tapia, Bill Hosokawa, Jim Backus, Dina Merrill, James Shigeta, Doug McClure, Joseph Allen, Obie Bray, Denise DeLa-
(Continued on page 74)



How are you at spotting celebrities? The above photo shows many of the most famous names of our time gathered together by Ketchum, MacLeod & Grove, Inc., to make a series of public service commercials and print advertisements to help the Urban Coalition. See story above for all the names.

Acting Singers, And Vice Versa

By ALVIN H. MARILL

When Cary Grant, screen heavyweight, decided to cut a couple of sides at Columbia Records a while back singing two songs written for him by Peggy Lee, he undoubtedly had eyes toward a new dimension in his already legendary career. He also apparently opened new avenues for other film personalities who heretofore had not been known particularly for their musical talents.

Superstar status notwithstanding, even hot entertainment names of our day seem to feel there is something in the ageless adage, "The grass is always greener, etc., etc." Why else, then, would a Cary Grant or an Anthony Quinn or a Chill Wills wander into a recording studio to display his "pipes" or would a Tony Bennett or a Peggy Lee or a Mrs. Miller go dramatic to prove hidden film acting abilities? In reviewing a list of the singing actors and a comparable roster of the acting singers, one is struck not only by the many names in each category but by the recurring question, "Why?" The reasons probably range from a driving ego to managerial suggestion to a "What the hell, why not" attitude.

A number of stars, of course, have long since established careers in both fields — Crosby, Sinatra, Garland, Astaire, as

well as Doris Day, Elvis Presley, Dean Martin, Sammy Davis, Mario Lanza and, in perhaps the most dramatic turnabout in films, Dick Powell. And there are prospective singer/actresses—Streisand and Liza Minnelli — and foreign super-artists — Chevalier, Aznavour, Caterina Valente — among others whose thespian abilities have already been proven. And then there is Louis Armstrong, one of the rare cases. Ensnared comfortably in the "living legend" classification, he has made nearly three dozen film appearances, invariably playing himself or a character named Louis.

Of More Immediate Interest

Of more immediate interest, though, are stars who cut an occasional side or two (apart from film soundtracks and/or Broadway cast recordings), and major record artists who perform in non-singing, semi-dramatic cinema roles.

Over the past four decades, these have been some of the film personalities, not normally regarded as recording artists, who have sung on disk. Joan Crawford did a handful of sides for RCA Victor in the early 1930s, and Fred MacMurray cut at least one number with the Gus Arnheim Orchestra around the same era, also for Victor. More recently, James Stewart and Henry Fonda got together at a record-

ing session to do a song from their latest Western, "Cheyenne Social Club," and Shelley Winters recorded a pair of tunes she (as Ma Barker) sings in the film, "Bloody Mama."

In between those 40-year extremes, there have been a couple of dozen other greats, near-greats and lesser-named film personalities who have committed their singing voices to disk for posterity and the collections of film buffs and trivia nuts. Aside from the aforementioned Cary Grant and Anthony Quinn (whose contribution, via Capitol, was an album of love songs in various languages), here are some of the singing actors:

Richard Burton, whose MGM record of "Married" is fondly recalled in some quarters; Bette Davis, who answered Burton with her Mercury single, "Single"; Kirk Douglas, reprising on Decca "A Whale of a Tale," a ditty he sang in the Disney "20,000 Leagues Under the Sea"; Susan Hayward, who had an EP of songs from "I'll Cry Tomorrow" plus a single around that time; Grace Kelly, one of the very few of the world's reigning monarchs with a Gold Record; Lee Marvin, whose "Wanderin' Star" is currently in the Top 10 in Great Britain; and Robert Mitchum, the well-known calypso artist of the '50s who apparently reasoned that since Belafonte was, at the time, working his (Mitchum's) side of the street as an actor, he would reciprocate.

Among Others . . .

And there have been others. George Maharis, Joey Bishop, Charles Boyer, Walter Brennan, Hoagy Carmichael, the "Doctors" Richard Chamberlain and Vince Edwards, Jose Ferrer, Jackie Gleason, Richard Harris, Tab Hunter, David McCallum, Jayne Mansfield, Lola Albright, Anthony Perkins, Jacques Brel, Eddie Albert, Buddy Ebsen, Rock Hudson, Sal Mineo and Marilyn Monroe all belong on this list of singing actors. So do Michael Parks, who parked his "bike" long enough to do an MGM C&W album; Pat O'Brien, who did a collection of Irish songs a few years back; Jane Russell, who put her gospel-religioso bit on record as well as doing a couple of sides with Bob Hope; and Debbie Reynolds, a recording artist sporadically with a Gold "Tammy" to show for it. And who can forget the album work of Lizbeth Scott in the '50s, or William Shatner in the '60s? Gale Storm, of course, had a million-selling rock single; Chill Wills recently went C&W; Sheb Wooley found gold in

"Purple People Eater" in 1958; and Jane Wyman limbered up her tonsils for sides with both Bing Crosby and Danny Kaye on Decca, as well as numerous solo singles.

On the flip side is the category of recording artists who went dramatic in films. Most of these would-be actors had mercifully brief serious cinematic flings, although a few have shown surprising depth and understanding of acting techniques. The most notable of the singers whose acting abilities have been critically acclaimed are Peggy Lee and Bobby Darin. Peggy had a brief "starring" film career in the mid-'50s at Warner Brothers, playing opposite Danny Thomas in "The Jazz Singer" and receiving an Oscar nomination for her supporting performance in the Jack Webb film, "Pete Kelly's Blues," in 1955. Bobby Darin (or, as he prefers to be billed these days when he undertakes serious roles, Robert Darin) might have been accused of flip-talking and finger-snapping his way through less dramatic moments of his singing and acting career, but he, too, won an Academy Award nomination — for playing a psycho in "Captain Newman, M.D." in 1963.

This year, naturally, Liza Minnelli is one of the five Best Actress nominees for her non-singing role in "The Sterile Cuckoo."

The only recording artists to have actually won acting Oscars have been Barbra Streisand, for repeating her stage role as Fannie Brice in "Funny Girl" (1968), and Burl Ives, who was selected Best Supporting Actor 10 years earlier for "The Big Country" and who is also remembered for his powerful performances as Big Daddy in both the stage and screen versions of "Cat on a Hot Tin Roof."

(Continued on page 75)

Urban Coalition

(Continued from page 73)

penha, Fluffer Hirsch, Guy Thomas, Dr. Harry Kitano, Robert Contreras, Roberto Clemente, Keye Luke, Harry Golden and Eli Wallach.

Missing from the photo are Eddie "Rochester" Anderson, Eydie Gormé, Steve Lawrence, Ed Sullivan and Peggy Wood.

Following the filming and photography, a buffet reception was held for participants and their guests. Special planes brought groups from California, and a number of New York hotels provided rooms for guests from around the country.



NEW SINGING DUO — Composer Walter Scharf (left) and National General Corp. music head Al Kasha go over the lead sheet on "Rollin' Stone," tune which marks the professional singing debut of famed motion picture stars Jimmy Stewart and Henry Fonda in National General's "The Cheyenne Social Club." Gene Kelly (right), who directed the film, also directs the music session, in which Stewart and Fonda recorded the song for the film and for a professional record. Scharf composed the tune, with lyric by Kasha. Disk will be on the National General label.

Singing Actors & Vice Versa

(Continued from page 74)

Tony Bennett also took an off-beat turn in his career to do a non-singing supporting role in "The Oscar," and Johnny Nash turned in a fine straight performance as the star of an excellent little film, "Take a Giant Step." Trini Lopez went "straight" in "The Dirty Dozen," as did Sergio Franchi in "The Secret of Santa Vittoria," and Wayne Newton recently starred in and produced "80 Steps to Jonah." Both John Lennon and Ringo Starr have done dramatic starring roles in recent films—Lennon in "How I Won the War" and Ringo in "Candy" and "The Magic Christian." And an acting Mick Jagger is to be seen fairly soon in a film called "Performance."

In the 1950s, the so-called Mitch Miller stable of artists—Rosemary Clooney, Guy Mitchell, Johnny Ray, Frankie Laine and Johnny Mathis—all did some film work, as did other stars of the era, like Vaughn Monroe, Tony Martin, Dinah Shore, Teresa Brewer and Eddie Fisher, who starred once opposite each of the first two Mrs. Fishers. The succeeding generation of pop singers also made dramatic film contributions—Ricky Nelson, Fabian, Tommy Sands, Paul Anka, Frankie Avalon, Connie Francis, Connie Stevens and Gary Crosby. (And even Dick Clark has done the acting bit.)

Pat Boone has had a dramatic career in films, and Vic Damone did a couple of serious roles after his tenure at MGM as the house baritone of a decade and a half ago.

Harry Belafonte, who was well on his way to becoming the screen's first black leading man, suddenly abandoned his dramatic acting career in 1959, but recently made his first film in a decade, "The Angel Levine," just now beginning to make the showcase rounds. Nat Cole did a few roles, too, including that of W. C. Handy in the screen biography of the blues composer, "St. Louis Blues," and the part of a soldier of fortune in "China Gate." Eartha Kitt also did some non-singing roles, her biggest being the title character in the all-black version of "Anna Lucasta." And recently, after a long on-again-off-again career in Hollywood in carefully constructed musical scenes which could be excised before showing in the deep South, Lena Horne was given a substantial starring role opposite Richard Widmark in the poorly-distrib-

uted, little-seen "Death of a Gunfighter."

Robert Goulet and his wife, Carol Lawrence, have each done straight roles in films ("Honeymoon Hotel" and "A View from the Bridge," respectively), and so have Andy Williams and his wife, Claudine Longet. Patti Page has been in "Dondi" "Elmer Gantry" and "Boys' Night Out." Keely Smith was the romantic lead in "Thunder Road" and Cher recently did something called "Chastity." Ann-Margret, when not performing in Las Vegas or on TV specials, is finding work in Italian, Spanish and American films, and the younger Sinatras, Nancy and Frank, Jr., have both sampled cinema work. Arlo Guthrie's sole cinema effort thus far has been "Alice's Restaurant," an even more extended version of his extended musical work.

Other acting singers are Julie London, who did supporting roles in the '40s before becoming a singer and later returning to films in dramatic leads; Mel Tormé, who specializes in gunslinger and other "heavy" roles; Glen Campbell, about whom it is too early to pass judgment; Peggy March, who apparently is a big film star in Germany; and Phyllis McGuire, who sought a more diverse career when her sister act broke up. Plus: Diahann Carroll, Nilsson, Rod McKuen, Jimmie Rodgers, Conway Twitty, Buddy Greco, Helen Traubel, Leon Bibb and Cliff Richard.

Some contemporary recording artists—Barbara McNair, Lainie Kazan, Dionne Warwick, Abbey Lincoln and (possibly) Diana Ross, as well as opera's Anna Moffo and Maria Callas—are just now attempting film careers. Marianne Faithfull has done a few things on the screen, ranging from the lead in "The Girl on the Motorcycle" to the Ophelia role in Nicol Williamson's version of "Hamlet." Françoise Hardy struggled through an English-speaking role in "Grand Prix," and Tommy Steele traveled the circuitous route from pop singer (the British counterpart of Elvis Presley) in the mid-1950s to the London stage (doing Shakespeare, no less) to musical comedy on Broadway and in Hollywood. He is now back in England doing straight film roles, among them, "Where's Jack?" And both Petula Clark and Anthony Newley had innumerable credits in minor English films before emerging as recording artists and, of

All About 'Applause'



Above, Len Cariou and star Lauren Bacall cavort in this scene from "Applause," musical version of the old Bette Davis-Anne Baxter film, "All About Eve." The Joseph Kipness-Lawrence Kasha production, with book by Betty Comden and Adolph Green and score by Lee Adams and Charles Strouse, opens at the Palace in New York on March 30. Ron Field handled direction and choreography. ABC Records will have the original cast album.

late, international motion picture stars.

Band Singers, Too

Famous big band singers—like Perry Como and Merv Griffin—also tried the "leading man" bit in films. Perry starred in a handful of musicals at 20th Century-Fox and MGM in the 1940s, and Merv appeared opposite Kathryn Grayson in Grace Moore's film biography, "So This Is Love," in addition to a few minor Warner Brothers entries of the early 1950s. Johnny Desmond, too, has done some acting in films (who among us can ever forget the classic "Escape from San Quentin"?), and Art Lund has carved out a career in this area also (currently he is in "The Molly Maguires").

And whatever happened to Oreste, who came to Hollywood from somewhere in the Black Forest, received a major screen buildup, played the lead in "The Vagabond King" and, for all practical purposes, vanished? Mrs. Miller, of course, turned in a few memorable moments in the truly forgettable "The Cool Ones."

Some non-singing recording artists-turned-screen-actors are Peter Duchin ("The World of Henry Orient"), Peter Nero ("Sunday in New York"), Liberace ("Sincerely Yours" and "South Sea Sinner"), Al Hirt ("Palm Springs Weekend"), Gerry Mulligan and Shelley Manne ("The Rat Race"), and, last we forget, Tommy and Jimmy Dorsey who played

themselves as the leads in "The Fabulous Dorseys."

There are also the screen contributions of cowboy and C&W artists like Gene Autry, Roy Rogers, Eddy Arnold, Waylon Jennings, Jim Reeves, Marty Robbins, Ray Frushay, Hank Williams, Jr., and Roy Orbison. From this group also came Ferlin Husky, who made the epic "Hillbillies in a Haunted House"; Del Reeves, who was the star of "Cottonpickin' Chickenpickers" (which is all the more notable for marking the return to the screen of Sonny Tufts); and Johnny Cash, who bolstered the equally memorable "Five Minutes to Live."

Also acknowledged in passing are the cinematic efforts of the rock-n-roll stars of the 1950s who displayed their acting talents in some of those conglomerations which were thrown together to capitalize on the current music crazes—"Rock Around the Clock," "Don't Knock the Rock," "Hey Let's Twist" and "Twist All Night," featuring recording luminaries like Fats Domino, Chubby Checker, Chuck Berry, Bill Haley and the Comets, Joey Dee and the Starlighters, Dicky Doo and the Dons.

And finally, there are the screen efforts of some of the more recent pop music favorites, including the Beatles, the Dave Clark Five, Herman's Hermits, Sam the Sham and the Pharaohs, the Monkees and even the Nitty Gritty Dirt Band.

Does it follow, then, if Cary Grant can garner a Grammy, ought Oreste be Oscarred?

Fox and Gimbel Score Film of 'Pufnstuf'

Sid and Marty Krofft's "H. R. Pufnstuf," NBC-TV's successful television series seen Saturday mornings, has been turned into a motion picture with Si Rose producing for Universal.

The series stars Jack Wild, known for his Academy-nominated role of the Artful Dodger in "Oliver!" In the new film he stars with Billie Hayes, Martha Raye and Mama Cass Elliot.

Composer, Lyricist

Scoring "Pufnstuf" are composer Charles Fox and lyricist Norman Gimbel. Fox last scored "Goodbye, Columbus" for Paramount and he also has been writing all the music for ABC's "Love American Style" television series. His other credits include Paramount's "Barbarella" (scored with Bob Crewe) and 20th Century-Fox' "The Incident." Gimbel has numerous songs to his credit, including "The Girl from Ipanema," "Bluesette," "Mas Que Nada," "Meditation," "Summer Samba" and "How Insensitive." He's written lyrics to at least a dozen motion picture themes, among them "I Will Wait for You" and "Watch What Happens" from Columbia's "The Umbrellas of Cherbourg" (music by Michel Legrand), "Live for Life," "Popi," "A Place for Lovers," "Little Sister" from the MGM film "Marlowe," "To Love and Be Loved" from the UA film "La Chamade" and "That Night" from the Warner-7 Arts film "The Fox." His song, "Stay," with music by Ernest Gold was nominated as one of the 10 best motion picture songs of this year's Academy Awards. He recently wrote lyrics to the themes from the Paramount production, "The Adventurers" (music by Antonio Carlos Jobim), and for the Mirisch Brothers-UA film, "Halls of Anger" (music by David Grusin).

Musical Fantasy

"Pufnstuf" can best be described as a musical fantasy. Fox and Gimbel have written six songs as part of the score, one of which will be sung by Mama Cass called "Different." Four songs will be sung by Jack Wild. The film has just completed shooting and Fox returns



Jack Wild



Mama Cass



Martha Raye

to Hollywood next month to complete scoring. A soundtrack album is in the planning stage. However, the label has not been definitely decided upon.

According to Fox and Gimbel the album will be in the stores by the end of May, previous to the film's release date.

THE STUDIO FOR ENGINEERS WHO WANT TO MOONLIGHT!

Full studio facilities . . . 12-8-42 . . . dolby units, etc.
Terms arranged.

Call now. **DANDON RECORDERS**

80 West 40th St. Tel: (212) LA 4-9677

record world LP's Coming Up

1. **PHIL OCH'S GREATEST HITS**
A&M SP 4253
2. **TOM RUSH**
Columbia CS 9972
3. **Z**
Orig. Soundtrack—Columbia 053370 (8)
4. **YER ALBUM**
James Gang—
BluesWay BLS 6037 (4,8,C)
5. **MANTOVANI TODAY**
London PS 572
6. **BACK IN THE USA**
MC 5—Atlantic SD 8247
7. **NEW BALLADS**
Rod McKuen—WB/7 Arts WS 1837
8. **EVERYBODY KNOWS THIS IS NOWHERE**
Neil Young with Crazy Horse—
Reprise RE 6349
9. **CHAPTER THREE**
Manfred Mann—Polydor 24-4013
10. **RARE BIRD**
Command Probe CPLP 4514
11. **COCO**
Orig. Cast—Paramount PMS 1002
12. **SWITCHED ON NASHVILLE: COUNTRY MOOG**
Gil Trythall—Athena 6003
13. **DAMNATION OF ADAM BLESSING**
United Artists UAS 6738
14. **JAMUL**
Lizard A 20101
15. **DIARY OF A BAND**
John Mayall—London PS 570
16. **MARRIAGE ON THE ROCKS**
Amboy Dukes—Polydor 4012
17. **OKIE FROM MUSKOGEE**
Merle Haggard—Capitol ST 384
18. **LADIES OF THE CANYON**
Joni Mitchell—Reprise RS 6376
19. **THAT'S THE WAY LOVE IS**
Marvin Gaye—Tamla TS 299
20. **UP FROM GEORGIA**
Charlie Brown—Polydor 24-4014
21. **ON HER MAJESTY'S SECRET SERVICE**
Orig. Soundtrack—
United Artists UAS 5240
22. **WONDERFUL WORLD, BEAUTIFUL PEOPLE**
Jimmy Cliff—A&M 4251
23. **JUST FOR YOU**
Neil Diamond—Bang BLPS 217
24. **ROBIN'S REIGN**
Robin Gibb—Atco SD 33-323
25. **HE AIN'T HEAVY, HE'S MY BROTHER**
Hollies—Epic BN 26538
26. **GOOD VIBRATIONS**
Beach Boys—Capitol ST 412
27. **SPACED OUT**
Enoch Light—Project 3 504350
28. **TO MUM FROM ANSLEY AND THE BOYS**
Ansley Dunbar Retaliation—
Blue Thumb 16
29. **CHARISMA**
Roulette RS 42037
30. **CEREMONY**
Spooky Tooth Pierre Henry—
A&M SP 4225
31. **THE GRASS IS GREENER**
Colosseum—Dunhill DS 50079
32. **PUZZLE**
Mandrake Memorial—Poppy 40006
33. **JINGLE JANGLE**
Archies—Kirshner KS 105
34. **AMBERGRIS**
Paramount PAS 5014
35. **LEAVING IT ALL BEHIND**
Grass Roots—Dunhill DS 50067
36. **SAM LAY IN BLUESLAND**
Blue Thumb 14
37. **A GATHERING OF FLOWERS**
Mamas & Papas—Dunhill DSY 50073
38. **STONE THE CROWS**
Polydor 24-4019
39. **EARLY IN THE MORNING**
Vanity Fare—Page One 2502
40. **THEN PLAY ON**
Fleetwood Mac—Reprise 6268
41. **GUITAR FACTORY**
Tony Mottola—Project 3 PR 5044 SD
42. **THE WELL TEMPERED SYNTHESIZER**
Walter Carlos—
Columbia MS 7268 (8,C,R)
43. **SUPERHITS**
Delfonics—Philly Groove PG 1152
44. **MUSIC FROM BIG PINK**
The Band—Capitol SKAP 2955
45. **NEVER GOIN' BACK TO GEORGIA**
Blues Magoos—ABCS 6697
46. **SHOW TIME**
Johnny Cash & Tennessee Two—Sun 106
47. **CLOUDS**
Joni Mitchell—Reprise 6341
48. **MAKE YOUR OWN KIND OF MUSIC**
Mama Cass Elliot—Dunhill 50067
49. **WITH A LITTLE HELP FROM MY FRIENDS**
Joc Cocker—A&M SP 4182
50. **ANY WAY THAT YOU WANT ME**
Evie Sands—A&M SP 4239

Must Stock LP's

CONSISTENT TOP SELLERS
OVER A LONG PERIOD
in Alphabetical Order

A MAN AND A WOMAN
Soundtrack—United Artists UAL 4147:
UAS 5147

ARE YOU EXPERIENCED
Jimi Hendrix Experience—
Reprise R, RS 6261 (4,8,C,R)

AXIS: BOLD AS LOVE
Jimi Hendrix Experience—Reprise R, RS 6201

BEAT OF THE BRASS
Herb Alpert & The Tijuana Brass—
A&M SP 4146 (4,8,C,R)

BY THE TIME I GET TO PHOENIX
Glen Campbell—Capitol T 2851, ST 2851
(4,8,C,R)

CAMELOT
Original Cast—Columbia KOL 5621,
KOS 2031 (4,8,C,R)

**DIANA ROSS & THE SUPREMES
GREATEST HITS**
Motown MS 2-663 (4,8,C,R)

DISRAELI GEARS
Cream—Atco SD 33-232

DR. ZHIVAGO
Soundtrack—MGM 1E 15E 65T

FIDDLER ON THE ROOF
Original Cast—RCA LOC, LSOD 1093 (4,8,C,R)

GENTLE ON MY MIND
Glen Campbell—Capitol 2806 (4,8,C,R)

MAGICAL MYSTERY TOUR
Beatles—Capitol MAL, SMAL 2835

MAN OF LA MANCHA
Original Cast—Kapp KL 4505, KS 5505

**SGT. PEPPER'S LONELY HEARTS
CLUB BAND**
Beatles—Capitol MAS, SMAS 2653

SOUNDS OF SILENCE
Simon & Garfunkel—Columbia CL 2469,
CS 9269 (4,8,C,R)

STEPPENWOLF
Dunhill DS 50039 (4,8,C,R)

THE GRADUATE
Soundtrack—Columbia OS 3180 (4,8,C,R)

THE SEA
Anita Kerr/Rod McKuen/San Sebastian Strings
Warner Bros.—Seven Arts WS 1970 (4,8,C,R)

THE SOUND OF MUSIC
Soundtrack—RCA LOCD, LSOD 2805 (8,R)

WILDFLOWERS
Judy Collins—Elektra EKS 74033 (4,8,C,R)

record world **Gospel Time**

By IRENE W. JOHNSON

The Gospel Harmonettes of Birmingham, Ala., will be celebrating their annual Homecoming program on Sunday, March 22, at the Municipal Auditorium. Maceo Woods and the Christian Tabernacle Choir of Chicago will be headlining the show.

Liz and her Gospelettes of Baltimore, whose recordings of "Leaning on Jesus," "It's in My Heart" and "Carry Me Back" did very well for them, are making plans for a tour. If you are interested in a date, please write to Liz at 2860 W. Garrison Ave., Baltimore, Md. 21215 or call 542-4076. Their new album, "It's in My Heart," on Songbird, is due shortly.

Alexander Nordin of WAMO in Pittsburgh and Gloria Briskey really have a beautiful relationship when it comes to taking care of gospel music. Keep up the good work. . . . Rev. Robert L. Owens, President and Director of the Gospel Chord's Program, Inc., producers of the finest spiritual music as a fundraising project for clubs, churches or organizations, is doing a great job along with Rev. Edward L. Wharton as head of this non-profit record company, G.C.P. Records. Rev. Owens has enlisted the aid of many people, black and white, to produce an album called "Happy Today" by the Echoes of Harmony. I truly hope they will continue the work they are doing.

Many gospel affiliates are interested in organizing a Gospel Corporation whereby problems in gospel music can be solved, and I am happy to say it will be done and very soon.

"Blessed Quietness" by the Sensational Nightingales and "Jesus Speak to John" by Highway Q. C.'s are getting a lot of air play across the country. The majority of the djs I have spoken to lately feel the new release on the Mighty Clouds of Joy is a little weak for a comeback after a long period with no releases. They are blessed to have a record at all. There are many top artists around the country who cannot even get a release. To these groups, I say just hold out because deliverance will come . . .

Albertina Walker & the Caravans of Chicago are preparing for a session on Hob Records. For several months now Albertina has been working with Mahalia Jackson . . . The Watts Community Choir with D. J. Rogers directing are really on the road of success. Their first recording, "What the World Needs Now," is chart-bound, as is their recording with the Jimmy Durante, "He's Not Heavy, He's My Brother," for Warner Brothers. The Watts Community Choir records for Proverb Records in Los Angeles which is owned by Brother Henderson, the Gospel Voice of the Coast, who broadcasts daily over XERB. Brother Henderson for a short time was at KHJ in Los Angeles, but he's back home now at XERB. Gospel groups desiring to work in that area should contact Brother Henderson.

For dates on the Fabulous Pilgrim Jubilees of Chicago, contact Major Roberson, 1873 N. Dayton St., Chicago 60614 or call a/c 312-337-3282. If you have not heard Cleve Graham deliver "Too Close," then you are in for a treat . . . The Brooklyn All Stars appeared in Rocky Mountain, N.C., on Sunday, March 15, along with the Highway Q.C.'s and Bill Moss & the Celestials. Beginning March 31 the Davis Sisters, the Brooklyn All Stars, the Pilgrim Jubilees, Bill Moss & the Celestials and the Hi-way Q. C.'s will be in Utica, Syracuse, Geneva and Rochester, N. Y. The Brooklyn All Stars will be celebrating their 18th Anniversary in Raleigh, N. C., on April 12 presented by James Thomas of WLLE at 3 p.m. and at 8 p.m. in Winston Salem, N.C., presented by Al Martin of WAAA. Featured guests: the Fabulous Pilgrim Jubilee Singers, Bill Moss and the Celestials, Highway Q.C.'s, Tommy Ellison & the Five Singing Stars and the Bells of Zion.

Plans are being formulated for the 8th year anniversary of yours truly here in Mobile, Ala., date to be announced later.

Here's hoping James Cleveland will be successful in the restaurant business. Soul food

record world **Trade Stirs**

Ivan Mogull is in Europe, making his first stop in Rome March 16 at the Claridge Hotel, visiting with his associates, Mario Cantini and Ennio Nelis of RCA S.p.A., Italy; then on to Amsterdam, March 20, for the Eurovision program, staying at the Amsterdam Hilton; and then Paris March 23 and 24 at the Napoleon Hotel He returns to New York March 25.

Cy Coleman has sent his current hot vocalist Jimmy Huff on a two week-tour to promote his notable single. "I'd Love Making Love to You."

Walter de La Brosse has appointed Music Operations Director of Destiny Productions, Ltd., by Exec VP James Byron to further expand this division of the multi-faceted entertainment company.

Gavin & Woloshin, Inc., has finished three stereo radio spots for the Doors' current album, "The Morrison Hotel." Hastings Baker produced the spots for Elektra Records.

Welton to Horoscope

Danny Welton has signed an exclusive recording contract with Horoscope Records. His first sides: "Sea of Time" and "Hobart's Theme."

Stooges Continue Tour

Elektra artists the Stooges will be continuing their national tour through April, taking time out for a stop in Canada.

is what you'll get when you visit his place on the West Side in Los Angeles.

Brother Ed Smith's Gospel-rama featuring the Golden Gospel T.O. Choir, Myrna Summers and 100 Voices, the Jackson Southernaires, the Pennington Specials and other groups on Sunday, March 22, at 3 p.m., Coba Hall Main Ballroom, should be a delightful afternoon of song to rival anything ever seen or heard in the metropolitan area of Detroit. Ed Smith is the host of "Hours of Inspirations" heard 4 to 7 a.m. Tuesday through Saturday, 12 to 7 a.m. Sunday over WGPR-FM. He also hosts "Motor City Golden Gospel" aired each Sunday at 11 a.m. T.U. 2.



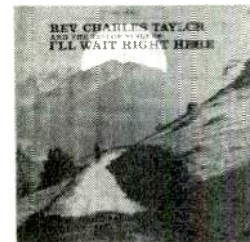
— 1970 —

HOB'S YEAR OF HITS!!

Our Year for a Gospel Million Seller It Could Be HBX 2115

"I'LL WAIT RIGHT HERE"

Rev. Charles Taylor and the Taylor Singers



HBX 2115

"WHAT IS THIS"

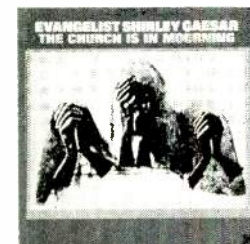
Rev. Claude Jeter



HBX 2114

"THE CHURCH IS IN MOURNING"

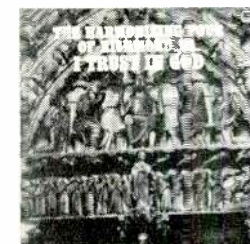
Evangelist Shirley Caesar



HBX 2116

"I TRUST IN GOD"

The Harmonizing Four of Richmond, Va.



HBX 2117

STOCK UP NOW!!

Hob Records

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

Keeping Up with Stevie

NEW YORK—Stevie Wonder digs love, peace, understanding and a certain audience in Caracas, Venezuela (not necessarily in that order). The Tamba star was in New York for his Copa opening last week—he's booked for two weeks.

After the Copa, he's off to Detroit for a short vacation and then Australia, and there's some talk about going to Japan after that. On the domestic scene, he's been concentrating on college concerts, doing more of them this year than ever before.

Stevie still enjoys playing clubs and is scheduled for the Club Venus in Baltimore in the near future. He says, "I like to do a variety; I like it all. It depends on the mood I'm in." Right now the other musicians he's listening to are the Beatles, Richie Havens and Simon and Garfunkel.

Of his own material, he singles out "I Was Made To Love Her" and says he hopes to do something along those lines again. He calls the song his

favorite because "It expressed the way I felt; it made me feel so good inside."

Among audiences, he finds college groups spiritually at one with him and describes these encounters as scenes of great "togetherness." English audiences are quite responsive to his work but one he ran into in Caracas was fantastic. He says, "I'd never been so overwhelmingly happy about the way people made me feel. We really had a good time."

Right now he's concerned with being part of "a chain of communication" which he says "is the key to what we are looking for—the true meaning of the word love, peace or understanding." —Bob Moore Merlis.

Brook Certified

Brook Benton's record of "A Rainy Night in Georgia" on Cotillion was certified by the RIAA this week as a million seller.



Fontella Bass & Tina Turner!

Back to back on this great new single from Pompeii

- THIS WOULD MAKE ME HAPPY • Fontella Bass
- POOR LITTLE FOOL • Fontella Bass & Tina Turner

Produced by Ike Turner

Vesuvius VU-1002

And catch this single from one of tomorrow's super stars

Les Watson!



- HURT • I'M GONNA CRY



3200 Lemmon Avenue / Dallas, Texas 75204 / Ph. 214 521-7911

record world **R & B** BEAT
WHERE IT'S AT

WVON, Chicago, pic "Man's Worst Enemy," Shades of Brown . . . Big play on David Perrett . . . Giant sales on the singles and albums of Dells and Little Milton . . . Strong LP, "Magnetic North," by Freddy North, A-Bet. Top Cuts: "Thank That Woman," "Love to Hate" and "From the Blind Side" . . . WIGO and WLOK on "Acid," Solicitorison, Excello . . . Check: "Take a Look At My Love," Tommy Hubbard, Nasco, and "Family Reunion," Jewel Aushon . . . KATZ on Joe Simon, Little Milton, Dells, Ann Peebles, #15—Dusty, #16—B. Womack, #19—Barbara Ackman . . . WOL, Washington, new: Otis Reading, Blue Notes, Dyke and Blazers, Steam, Charles Mintz, Mongo Santamaria. Smash from #6 to #3 Green Berets, Giant #10 to #7 Buddy Miles, #10—Fawns, #12—Moments, #27 to #16 Willie Henderson, #25 to #19 George Perkins, smash on at #20 Meters, smash on at #21 Gladys Knight . . . WWRL, New York (Norma Pinnella) Eddie Holman, B. Acklin, Swamp Dog, Honey Comb, Little Eva, Arthur Conley, smash #8 to #2 George Perkins, giant #16 to #6 Moments, #18 to #8 Tyrone Davis, #25 to #10 G. Knight, H.B. to #11 Wilson Pickett, #24 to #15 Dyke and Blazers, #29 to #18 Meters. Local sales: Willy Colon, sales: Otis Smith . . . The Cissy Houston on Commonwealth United is a powerhouse.

Busy Carla Thomas

NEW YORK — Stax vocalist Carla Thomas will be busy with TV and personal appearances during March and April prior to a two-week European tour in May, announces manager Sandy Newman, head of Great Memphis Sound, Inc.

Following appearances on the syndicated Clay Cole show and the Xerona Clayton show in Atlanta, Miss Thomas will guest on the Mike Douglas show in early March, the NET Network's "Soul" (March 18) and the "Black Book" TV show in Philadelphia (22).

Kapp, Gordo Deal

LOS ANGELES — Johnny Musso, Kapp Records General Manager, now on a promo tour in behalf of several new singles, has announced completion of an agreement with Gordo Productions topper Eddie Davis, calling for a continuing flow of product from the Los Angeles based firm.

The production deal initially came about as a result of a single, "Viva Tirado," featuring instrumental group El Chicano. It was produced by Davis, who is now completing an album for Kapp by the same artists. Second group geared for Kapp, A Boy and a Girl, will be cut for release next month.

King Campaign For Caesar's Palace Bow

B. B. King, ABC Records artist, has been signed to make his debut at Caesar's Palace in Las Vegas, opening April 10 for a two-week engagement.

In conjunction with King's April opening, ABC Records is currently planning a "B. B. King Explosion Month" in Nevada with all the major top 40 radio stations. Campaign will be headed by Marvin Deane, ABC Records' Director of National Promotion.

Sidney A. Seidenberg, personal manager to King, negotiated the Caesar's Palace deal with the hotel's entertainment director, David Victorson. King will be on a month-long concert tour of the Southeast before opening at Caesar's Palace.

Starday-King Expands

CINCINNATI—Starday-King Records, Nashville - Cincinnati based recording and publishing firm, outlined expansion plans for six new acts at a two-day conference here for division managers.

Starday-King prexy Hal Neely said Starday-King, which waxes James Brown, Redd Foxx and other artists, will broaden its product with the signing of Roberta Sherwood, the Tokyo Happy Coats, Billy Daniels, Bobby Wade and Louie Wickman.

Into All Areas

Neely said that with the new talent Starday-King, which operates a coast-to-coast recording net, is expanding in anticipation of entering all areas of popular music recordings during the 1970s.

tear out guide
record world Top 50 R&B

This Wk. Mar. 28	Last Wk. Mar. 21	This Wk. Mar. 28	Last Wk. Mar. 21
1. CALL ME Aretha Franklin—Atlantic 2706	1	25. IF YOU GOT A HEART Bobby Bland—Duke 458	18
2. THE BELLS The Originals—Soul 35069	3	26. DEAR PRUDENCE 5 Stairsteps—Buddah 165	30
3. GOTTA HOLD ON TO THIS FEELING Jr. Walker & All Stars—Soul 35070	5	27. HOLD ON Soul Children—Stax 0062	20
4. YOU'RE THE ONE Little Sister—Stone Flower 9000	7	28. THE CATWALK The Village Soul Choir—Abbott 2010	23
5. TO THE OTHER WOMAN Doris Duke—Canyon 28	6	29. I SHOULD BE PROUD Martha Reeves & Vandellas—Gordy 7098	29
6. ABC Jackson 5—Motown 1163	15	30. CALIFORNIA GIRL Eddie Floyd—Stax 0060	39
7. UP THE LADDER TO THE ROOF Supremes—Motown 1162	11	31. CONCRETE RESERVATION Sly Johnson—Twilight 129	31
8. RAINY NIGHT IN GEORGIA Brook Benton—Cotillion 44057	4	32. LAUGHIN' AND CLOWNIN' Ray Charles—ABC 1259	36
9. IT'S A NEW DAY James Brown—King 6292	2	33. YOU'RE RIGHT, RAY CHARLES Joe Tex—Dial 4096	32
10. CRYIN' IN THE STREETS George Perkins—Silver Fox 18	14	34. MY SOUL'S GOT A HOLE IN IT Howard Tate—Turntable 129	37
11. LOVE OR LET ME BE LONELY Friends of Distinction—RCA 0319	22	35. FUNKY DRUMMER James Brown—King 6290	—
12. FUNKY CHICKEN (PT. I) Willie Henderson—Brunswick 755429	17	36. COLE COOK & REDDING Wilson Pickett—Atlantic 2732	50
13. THANK YOU/EVERYBODY IS A STAR Sly & Family Stone—Epic 10555	8	37. I GOTTA THING Funkadelics—Westbound 158	42
14. TURN BACK THE HANDS OF TIME Tyrone Davis—Dakar 616	33	38. I CAN'T GET ALONG WITHOUT YOU Maxine Brown—Commonwealth 3008	43
15. NEVER HAD A DREAM COME TRUE Stevie Wonder—Tamla 54191	9	39. MORE THAN I CAN STAND Bobby Womack—Minit 32903	46
16. DEEPER (IN LOVE WITH YOU) O'Jays—Neptune 22	28	40. TO LIVE IN THE PAST Percy Mayfield—RCA 74-0307	41
17. DO THE FUNKY CHICKEN Rufus Thomas—Stax 0059	12	41. LOVE LAND Charles Wright and 103rd Street Rhythm Band—Warner Bros. 7365	44
18. BUFFALO SOLDIER Flamingos—Polydor PD 214019	27	42. JUST ANOTHER HEARTACHE Artistics—Brunswick 755431	45
19. TAKE IT OFF HIM AND PUT IT ON ME Clarence Carter—Atlantic 27201	10	43. I THINK I'M GONNA WRITE A SONG Darrow Fletcher—Congress 6011	47
20. GOOD GUYS ONLY WIN IN Mel & Tim—Bamboo-109	19	44. LOVE ON A TWO WAY STREET Moments—Stang 5012	—
21. COME TOGETHER THE MOVIES Ike & Tina Turner—Minit 32087	13	45. COME ON, FALL IN LINE 4 Miles High—Calla 169	49
22. 24 HOURS OF SADNESS Chi-Lites—Brunswick 755426	16	46. THIS TIME WILL BE DIFFERENT Blue Notes—Uni 55201	48
23. DIDN'T I (BLOW YOUR MIND THIS TIME) Delfonics—Philly Groove 161	21	47. CHICKEN STRUT Meters—Josie 1018	—
24. YOU NEED LOVE LIKE I DO Gladys Knight & Pips—Soul 35071	35	48. IRON LEG Mickey & Soul Generation—Maxwell 803	—
		49. DO YOUR DUTY Betty Lavette—Silver Fox 21	—
		50. BABY I LOVE YOU Little Milton—Checker 1227	—

Brunswick Brunswick Brunswick Brunswick Brunswick Brunswick Brunswick

4 SUPER SALES SMASHES

Funky Chicken (Pt.1)

WILLIE HENDERSON AND THE SOUL EXPLOSIONS

55429

24 Hours of Sadness

CHI-LITES

55426

Someone Else's Arms

BARBARA ACKLIN


55433

Just Another Heartache

THE ARTISTICS

55431

Brunswick Brunswick Brunswick Brunswick Brunswick Brunswick Brunswick



Brunswick RECORDS

'Airport' Expert Escapism

It may be a foolish question, but the critics and even Hollywood seem to be asking it these days in a roundabout way: does Hollywood have a right to make 'em (movies, that is) like they used to? The question was raised most recently by Ross Hunter's "Airport," which is without question a throwback movie, a splashy "Grand Hotel" melodrama, full of unexpected, unlikely plot complications and two-dimensional characters, a movie, adapted with great fanfare from a kitschy best-seller, and which you just know, even if pontifical producer Hunter didn't tell you so on talk show panels, is meant to be strictly escapist fare.

It's a sign of the times that somebody has to stand up for the "escapist" movie. Years of Hollywood's negligently following formula has tended to emasculate the tradition of the escapist film so that now reaction by the intellectuals and pseudo-intellectuals against the "Hollywood ending" and the "Hollywood movie" has obscured some of the basic functions of the movie, some of the marvelous ways the movie can be used—

simply to thrill audiences, simply to catch them up in some situation that may not reflect "real life" or elucidate Great Themes but will create real enjoyment within the confines of a movie house.

The movie—"film," if you must—is, among other things, a story-telling medium, allowing scope for execution of its job that no other medium offers. When a good story, a nifty yarn, comes along, there is nothing like the movie as its vehicle.

And "Airport" is a good story, detailing what happens when a desperate man carries a bomb aboard a Boeing 707. The pulse quickens already, doesn't it? The premise isn't new, but author Arthur Hailey's plot turns (as adapted by George Seaton, who also directed the movie) are wily and inventive.

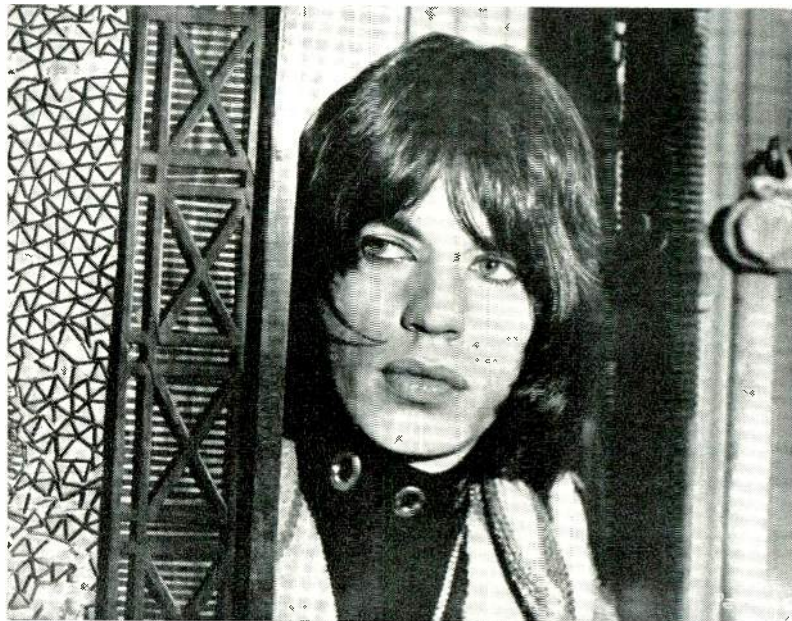
They make the movie the kind the term "on the edge of your seat" was invented for. "Airport" is a "flick," something you see to entertain yourself, in this case, scare yourself harmlessly. And there's nothing wrong with that. No psychiatrist could convince me otherwise.

Of course, not everything about "Airport" is beyond criticism. The characters in a plotty story should be used only to connect the surprises. When the characters and their relationships—in this case, a couple of dreary infidelities—are studied too closely, the movie slows to an embarrassing pace. In fact, the first expository hour of "Airport" was laughable. And then that sudden intensifying of plot.

A cast of what we think of as "big name" stars (and why is that term becoming a pejorative, too?) spangles "Airport." Especially good among them are Dean Martin as a philanthropic pilot; Jacqueline Bisset as a pregnant stewardess; Helen Hayes as a pixie-ish stow-away (her scene-stealing is awesome chutzpah); Van Heflin as the bomber; Maureen Stapleton as his distraught wife; and George Kennedy as a cigar-chewing head mechanic. Not especially good are Burt Lancaster, who is still gritting his teeth to indicate acting; and Jean Seberg, whose face still doesn't move.

There is an abundance of the late Alfred Newman's music, which, aside from too many ominous chords, is quite effective. (The score, Newman's

Mick Gives 'Performance'



Mick Jagger (above) of London Records' Rolling Stones has one of the leads in the new Warner Brothers film shot in London, "Performance." Also starring are Anita Pallenberg and James Fox (shown in photo below with Jagger at right). According to studio synopsis, Jagger portrays "a one-time entertainer who has 'dropped out' to live almost in complete seclusion, while experimenting with ultra-modern musical forms. His only companions are two way-out girls."

A Universal
Hit!

"NO MORE
GHETTOS
IN
AMERICA"

Jewel 149

Stanley
Winston

Jewel
RECORDS

728 Texas Street
Shreveport, La. 71101
Phone: 318-422-7182

Jarreau Joins Lissauer

NEW YORK — Geoffrey Lissauer, independent producer, announces the signing of singer Al Jarreau to an exclusive recording agreement. Jarreau has begun work on his first LP, with musical development by John Lissauer.

last, is on Decca.)

Vincent Canby, reviewing Universal's "Airport" in the New York Times, said that it would be enjoyed by millions of people who no longer care about the movies. I care about the movies, and I say, that if we lose our ability—or look down our noses at the ability—to enjoy movies like "Airport," then we've lost something very important to the appreciation of what movies are.

—Dave Finkle.

Bell Distributes Rain Label from L. A.

NEW YORK — Larry Uttal, President of Bell Records, has revealed that Bell will distribute Rain, a new label headed by Chuck Blore. Milt Klein and Don Richman.

First announced product for the LA based label will be "See The Lady With Child" b/w "Love Is a Funny Place" featuring vocalist Jerry Wright. Both sides were written by Wright with lyrics on "See The Lady With Child" by Chuck Blore, Don Richman and Jerry Wright. Blore and Richman collaborated on the latter. Al Capps served as conductor and Blore and Richman produced the sessions.



*Thanks for
the Grammy*
Joe Simon*

*BEST RHYTHM AND BLUES VOCAL PERFORMANCE-MALE "The Chokin' Kind"

...and here's our next contender...

"Farther On Down The Road"

SS7 2656



A DIVISION OF MONUMENT RECORD CORP
NASHVILLE/HOLLYWOOD

record world
desde
México
By Alejandro Guzman Mayer

De lo mas animado y competitivo, resultó el "Segundo Festival de la Canción Latina en el Mundo" . . . Participaron veinticinco países, con cien canciones iniciales (cuatro por país) . . . Se eliminaron setenta y cinco, y finalmente compitieron por la gran final, veinticinco de las que lograron mejor puntuación . . . De lo mas sobresaliente, hasta el momento de redactar esta columna, al terminar la segunda sesión de confrontaciones, fueron las actuaciones de **José José** de México, quién ha acumulado la mejor puntuación hasta el momento, 215, con el tema "El Triste" de **Roberto Cantoral**, en la primera sesión, y en la segunda sesión, acumuló la mayor puntuación con 204 el intérprete **Claudio Villa**, con la canción "Per te Amore" . . . Calificaron bien

también: **Ada Mori** de Italia, **Luigi** de Bélgica y **Mirla** de Venezuela.

De lo mas comentable entre bambalinas, las actuaciones (si así pueden llamarse) de la atractiva hispana **Morucha**, quién se ha soltado el pelo bailando en las fiestas extra funciones, su especialidad y uno que otro agogó . . . También, vive cálido idilio con su representante, lo que de un momento a otro terminará en boda . . . Aparte, se ha palpado una mejor respuesta de la prensa nacional al evento, y la organización ha sido mucho mejor que la del año pasado . . . Muy activos don **Mario de la Piedra** de Telesistema Mexicano, **Georgina Beamonte** de ahí mismo, **Piero Bonino**, nervioso y diciendo que sigue perdiendo dinero en el evento, mientras que el Consejo de Turismo, le ha dado todo su apoyo . . . De cualquier manera, todo ha estado mejor . . . Los resultados los daremos la semana próxima, pormenorizados.

Compitieron: por Argentina, **Donald** y **Sergio Denis** . . . Belgica, **Joanna** y **Luigi** . . . Bolivia, **Arturo Quezada** y **Norah Zapata** . . . Brasil, **Claudia de Brasil** y **Marcos Roberto** . . . Chile, **Rey Palavicino** y **Luz Eliana** . . . Colombia, **Lucho Garcia** y **María Eugenia** . . . Costa Rica, **Dinnia María** y **Richard Acosta** . . . Ecuador, **Giselle Villagomez** y **Trosky Guerrero** . . . El Salvador, **Cesar Donald** y **Ana Victoria** . . . España, **Morucha** y **Oscar** . . . Francia, **Michel Fugain** y **Pilar Tomas** . . . Guatemala, **Anabella Portialla** y **Oscar Paredes** . . . Haiti, **Ricot** y **Claudie** . . . Honduras, **María Dolores** y **Marco Antonio Montenegro** . . . Italia, **Claudio Villa** y **Ada Mori** . . . Mexico, **Matilde** y **José José** . . . Nicaragua, **Mauricio Peña** y **Lucha Ordoñez** . . . Panama, **Anayansi** y **Miguel Fernandez** . . . Paraguay, **Amambay** y **Gregorio Marini** . . . Peru, **Berta Rosen** y **Cesar Altamirano** . . . Portugal, **Valerio Silva** y **Lenita Gentil** . . . Puerto Rico, **Gloria Mirabal** y **Wilson Ronda** . . . Dominicana, **Fernando Casado** y **Rhina** . . . Uruguay, **Leticia** y **Roberto Darvin** . . . Venezuela, **Luis D'Ubaldo** y **Mirla Castellanos** . . . y dirigieron la orquesta: **Caravelli** de Francia . . . **Lucio Milena** de Argentina . . . **Pocho Pérez** de Brasil . . . **José Sabre Marroquín** de México y **Aldemaro Romero** de Venezuela . . . Y, hasta otro Discomundo desde México.



en record world
Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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

Después de varios años de separación, vuelve a integrarse el muy afamado **Trio Servando Diaz**, "Los Trovadores Sonrientes" . . . De paso en la Florida **Luisito Aguilé**, donde también estuvo varias horas, de paso a Puerto Rico, donde actualmente reside, el disc-jockey venezolano **Armando Palacios**. Según nos reportan, Armando está muy activo en la creación de la Asociación Internacional de Disc-Jockeys latinos. Bueno, ¡pues a su orden! . . . Debutó **Magda Franco** en La Fuente de México . . . Resultó ganadora **Gloria Mirabal** en el "II Festival de la Canción del Mundo," celebrado esta semana en México. Según noticias desprendidas, Gloria ya conquistó el segundo lugar . . . Según parece, este año ha resultado el Festival un tanto más organizado que el año pasado. ¡Nos alegramos infinito! . . . Y por supuesto, seguiremos informándoles.

Actuarán próximamente en la ciudad de Miami, dos gratas figuras de gratos recuerdos para la gran colonia cubana de la Florida. Son ellos, el tenor **René Cabel** "El Tenor de las Antillas" y el eterno **Agustín Irusta**. ¡Saludos a ambos! . . . Resultó también triunfador en el Festival de Bogotá el cantante peruano **César Altamirano**. Al paso del tiempo, se está convirtiendo César en la figura que más posiciones va ocupando en los Festivales Internacionales. Por supuesto, sobra calidad interpretativa para ello en el peruano . . . **Blanca Rosa Gil** grabó un nuevo "álbum" en México. De la capital azteca, Blanca pasó al Teatro Puerto Rico de Nueva York, desde donde saldrá hacia Santo Domingo para actuaciones en la bella Quizqueya . . . Nuestro saludo a los enérgicos **Martínez** y **Fernández**, propietarios de Marfer de España.



Fernandez

Martinez

Gloria Mirabel

Augustin Irusta

Bella la presentación del nuevo "álbum" de **Raphael**, que Hispavox acaba de lanzar al mercado, conteniendo presentaciones en vivo del cantante español en el "Talk of the Town" de Londres. En esta grabación, **Raphael** interpreta en Inglés y Español. También de Hispavox "No Me Quiero Enamorar" de **Núria Feliu**, con arreglos y dirección de **Waldo de los Ríos**, del tema original norteamericano "I'll Never Fall in Love Again." **Núria** pudiera lograr un éxito muy interesante con esta interpretación. **Los Modulos** se lucen en "Nada Me Importa" y "Todo Tiene su Fin" en un "sencillo" que acaba de poner Hispavox a la venta . . . Dicesa está vendiendo su nuevo "álbum" de **Los Beats**. Si grabaran algunas melodías originales, pudiesen ser lanzados al triunfo internacional. ¿Y porqué no? . . . **Sundi** lanzó en Estados Unidos el "elepé" "The Man from Spain" presentando a **Clemente Ochoa**, bella voz española. La grabación fué realizada en Madrid por Marfer y editada en este país por Sundi, división de Gil Cabot Enterprises, de Tampa, Florida . . . **Remo Records** ya puso a la venta la nuevo grabación de **Carmita Jiménez** . . . "Tex" **Fenster** en Miami Beach. Actuó en el Show de **Peppy Field's** . . . **Jaime Uribe**, director musical de **Los Graduados** y **Gustavo Quintero** en viaje a Europa. Durante esta semana permanecieron en Nueva York . . . Representará Prodisco de Bolivia, las grabaciones de Codiscos de Colombia. **Laureano Rojas** firmó el contrato a nombre de la empresa boliviana. Saludos! . . . Acaba de grabar **Matt Monró** otro "álbum" en Español . . . Lanza RCA este mes un "álbum" del intérprete puertorriqueño **Julio Angel** y otro tomo de La Epoca de Oro. En esta oportunidad le

(Continued on page 84)



Presenta a su Artista Exclusiva

Hilda Aguirre
"Adivina Adivinanza"

Musart DM 10034



Adivina Adivinanza
Dulce Dulce
Sólo Tengo El Sabado
Tengo
Quiero Vivir
Dónde Vas
No Vale La Pena
Vámonos de Vacaciones
Llévame a Bailar
Ciao
Ya Me Voy
Vivir Sin Tí

Musical Records Co.

P.O. Box 75, Hialeah, Fla.
Tel.: 887-2638

In New York
642 10th Ave., New York, N.Y. 10036
Tel.: 581-3235

record world Latin American Album Reviews

SANDRO

Caytronics CYS 1201

El gran intérprete argentino en un repertorio de primera. "Trigal" y "Existe una Razón" ya éxitos, están incluidos aquí conjuntamente con "La Vida Continúa," "La Causa de este Amor" y "Sin Sentido" entre otras. Arreglos y dirección de Jorge López Ruíz.

The great Argentinean singer in a superb repertoire. "Trigal" and "Existe una Razón," already hits, are included in this album. Also, "Mi Viejo Corazón," "Hey Hey," "Elisa" and "Señor Cochero."

★★★★

LEO ACOSTA

Cap Latino ST-19044

Idolo en México, Leo invade territorios. Se luce aquí en "Azucarado," "María Luisa," "Sandra," "Nacidos para Perder" y "Te Deseo Amor."

Leo Acosta is selling in Mexico and spreading to other areas. "By the Time I Get to Phoenix," "This Guy's in Love with You," "Ritmo de Color de Rosa" and "O Quizás Simplemente le Regale una Rosa" are prominent in this package.

★★★★

LA NUEVA ONDA DE

LOS ARAGON (VOL. 17)—Musart DM 1460

El popular grupo juvenil mexicano interpreta aquí "Estoy Loca por Ti," "Cissy trut," "Mister Sandman," "Africa Caliente" y "Mercy Mercy Mercy" entre otras.

Los Aragón keep selling in Mexico. Now moving on the West Coast. In this album: "Cissy trut," "Gabino Barrera," "Compré su Libertad" and "Africa Caliente."

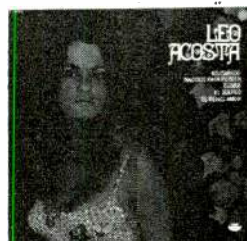
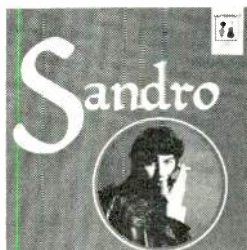
★★★★

LA BORINQUEÑA

RAFAEL ALERS Y ORQUESTA—Ansonia SALP-1471

Danzas puertorriqueñas en su concepción típica y original. Exquisitez en "La Borinqueña," "Estrellas de Borinquen," "Sara," "Perla de mi Patria" y "Quejas del Alma." Vendedor para siempre!

Typical Puerto Rican Danzas rendered beautifully by one of the best orchestras on the island. "Cede a mi Ruego," "Soy Feliz," "Sin Ti Jamás," "Carmela," more.



record world Latin American Single Hit Parade MEXICO

By A. GUZMAN MAYER

- LA NAVE DEL OLVIDO**
José José (RCA)
Los Pinguinos (REX)
El Gato (Orfeon)
- NEGRA PALOMA**
Cesar Costa (Capitol)
Marco Antonio Muñoz (RCA)
Chucho Ferrer (RCA)
- YO TE AMO, YO TAMPOCO**
Ray Conniff (CBS)
Isela Vega (Peerless)
- VENUS**
Shocking Blue (DUSA)
Las Moskas (CBS)
Los Rockin Devils (Orfeon)
- UNA LAGRIMA**
Estela (RCA)
Las Perlitás (Mysart)
- EL AMOR ES PARA LOS DOS**
Los Babys (Peerless)
René y René (Tambora-Falcon)
Los Sporman (Orfeon)
- YA NO TE QUIERO**
Chelo y su Conjunto (Musart)
- MI VIEJO**
Piero (CBS)
Los Aguilar (RCA)
Lucho Gatica (Orfeon)
Alberto Vazquez (Musart)
- PAIS TROPICAL**
Luis Eka (RVV)
- COZUMEL**
Los Sonor's (Peerless)

Conozca a su Dj
(Meet Your Dj)



Juan Toruño C.
Radio Dario
León
Nicaragua, C. A.

Latin Dj Reports

DICK "Ricardo" SUGAR
WHBI-FM, New York

- I WANT YOU, I NEED YOU, I LOVE YOU**
H. Rivera (Four Points)
- CHE CHE COLE**
W. Colon (Fania)
- COME BACK BABY**
H. Averne (Fania)
- DON'T BE AFRAID**
Lebron Bros. (Cotique)
- DON'T STOP NOW**
R. Pagan (Fania)
- DESESPERADO/DESPERATELY**
J. Sabater (Tico)
- MY CLOUD**
J. Bataan (Fania)
- ADORO**
R. Ledesma (Gema)
- LA MALANGA**
E. Palmieri (Tico)
- I COULD NEVER HURT YOU GIRL**
C. Rivera (Cotique)
- AGUZATE**
R. Ray (Alegre)
HIPOCRESIA Y FALSEDAD
R. Barretto (Fania)
- RITMO MELON**
L. Perez (Chateau)

record world Latin American Single Hit Parade PUERTO RICO

By WAEL, Mayaguez; WMIA, Arecibo

- TAKE A LETTER, MARIA**
R. B. Greaves
- TUS RECUERDOS**
The Lebron Bros. (Cotique)
- TIEMBLAS**
Tito Rodriguez (UA Latino)
- IT'S FOR YOU**
The Challenger
- CHE CHE COLE**
Willie Colón (Fania)
- YESTER-ME, YESTER-YOU, YESTERDAY**
Stevie Wonder
- DE DONDE VENGO**
Ray Barretto (Fania)
- SABES DE QUE TENGO GANAS**
Blanca Rosa Gil (Benson)
- VENUS**
The Shocking Blue
- QUE LEVANTE LA MANO**
R. Ledesma (Gema)

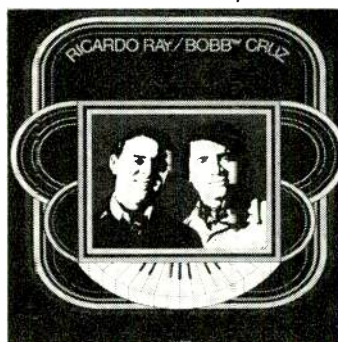
Colombia Exposition

NEW YORK—A varied collection of recordings representing top artists from Colombia, South America, will be one of the major features of an all-Colombian export Exposition at

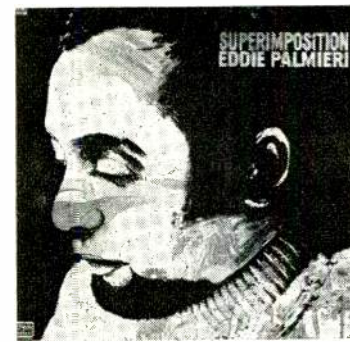
the Colombian Trade Development Bureau, 140 E. 57th St., March 24-April 24, announces Arturo Michelsen, Director of the Colombian Trade Development Bureau.

The public is invited free, weekdays 10 a.m.-8 p.m.; Saturdays 10 a.m.-1 p.m.

LOS GIGANTES/THE GIANTS... por MIGUEL ESTIVILL



AGUZATE
Ricardo Ray/Bobby Cruz
Alegre 880



SUPERIMPOSITION
Eddie Palmieri
Tico 1194

N. Y. Dist.: DOME DIST. CORP., 43-32 10th Street, L.I.C., N.Y. 11101 (212) 786-9637
Puerto Rico Dist.: Allied Wholesale Co. of P.R., Wilson y Barbosa, Cataña, P. R.

Desde Nuestro

(Continued from page 82)

toca a **Don Miguel Matamoros** y su Conjunto . . . **Carmenza Duque** y **Vicky Roig** en el Festival de Ancón, Perú . . . Y sigue **Lou Pérez** ganando fanáticos con su "Ritmo Melón" . . . Fantástico el nuevo "álbum" de **Hispavox**, en el cual **Miguel Ramos** y su orquesta interpretan éxitos de **Raphael** . . . Comienza a recibir promoción **Xiomara Alfaro** con el "sencillo" conteniendo "Oh Dios Yo no te Pido" de **Benitez y Calzado**, ganador del Festival de Miami y "Hay que comenzar de Nuevo" . . . Anuncia el Periódico El Tiempo de Nueva York su propósito de patrocinar el "Festival de la Canción de Nueva York." Caloriza esta idea el popular **Diego González** "Tendedera" a través de su página de espectáculos . . . **Don Valentino** se presenta esta semana en la Florida. Después Puerto Rico y Nueva York. El éxito de su "Bang Bang Lulu" ha sido en extremo interesante . . . Obtuvo su triunfo **César Altamirano** en el Primer Festival de Bogotá con "No Hay Edad para Amar" en segundo lugar y "Recién Entonces" en Quinto. Ya **Iemsa** editó ambos números en un "sencillo" y comienzan a darle promoción . . . Firmó Tico al cantante **Tito Mora** anunciando la salida de un "sencillo" por este intérprete en una semana . . . ¡**Nidia Caro** hizo ganadora en Primer Lugar en el Festival de Bogotá a la canción "Hermano, Tengo Frío" de **Carmen Mercado**. Resultó también ganadora en este Festival, esta vez con el número 3, la canción "Recuerdos Tristes de un Pasado Alegre" del compositor venezolano **Chelique Zarabia** y en la voz de **María Teresa Chassin**. También en este Festival hubo sus diferencias, ya que el acto tuvo un retardo de casi una hora, debido a que el jurado intentó retirarse debido a que se propuso integrar un jurado adicional con el público, compuesto por 28 personas. Nuestra felicitación al jurado. Nada, que en esto de los Festivales casi todo el mundo se ocupa de que los locales se saturen de público y casi siempre se olvidan de lo más importante. Independencia, calidad, capacidad e imparcialidad del jurado. Ya nada puede hacerse cuando las noticias de irregularidades se filtran al exterior . . . Y ahora . . . ¡Hasta la próxima . . . Ah! este año el Festival de México no nos invitó al acto. Con la experiencia del año pasado . . . ¡Nos alegramos!

* * *

Lend an Ear . . . In English

After several years apart, **Trio Servando Diaz** has been formed again. It is expected that they will shortly sign with a label . . . **Luisito Aguile**, composer of "Cuando Salí de Cuba," visited Florida last week . . . **Armando Palacios**, Venezuelan disk jockey who is very active in Puerto Rico, spent several hours in Florida. He is taking part of the creation of the International Association of Latin djs. Congratulations! . . . **Magda Franco** debuted in La Fuente, Mexico . . . **Gloria Mirabal** was a winner at the "Il Festival of the Song in Mexico." This year the festival was a bit more organized than last year . . . **Rene Cabel** and **Agustín Irusta** will perform in Florida . . . **César Altamirano** was a winner at the Festival of the Song in Bogota. Songs No. 2 and 5 were sung by Cesar. **Nidia Caro** made winner No. 1 out of "Hermano, Tengo Frío" by **Carmen Mercado**, "No Hay edad para el

Amor" by **Altamirano**, "Recuerdos Tristes de un Pasado Alegre" was #3 from Venezuelan composer **Chelique Zorabia** sung by **María Teresa Chassin** . . . **Blanca Rosa Gil** recorded a new album in Mexico. From there she performed at Teatro Puerto Rico, New York, and is expected for performances this week in Santo Domingo . . . Our regards to our good friends **Martínez** and **Fernández**, owners of **Marfer** from Spain.

Hispavox released in Spain their new album by **Raphael** (Live) at the "Talk of the Town" in London. **Raphael** performs in Spanish and English. Great cover and ditto renditions! Also from this label a single by **Núria Feliu** with arrangements by **Waldo de los Rios** containing "No me Quiero Enamorar" ("I'll Never Fall in Love Again") which could make it big in the Spanish market . . . **Los Modulos** are great on "Nada Me Importa" b/w "Todo Tiene su Fin," also released by **Hispavox** . . . **Dicesa** released in Central America a new album by their group **the Beats**. They also could make it big in the international market if they cut original themes . . . **Sundi** released in the states an album by **Clemente Ochoa** titled "The Man from Spain" recorded in Spain by **Marfer**. **Sundi** is a division of **Cabot Enterprises** from Tampa, Fla. . . . "**Tex**" **Fenster** performed at the **Pepy Field's** Show (TV) in Miami Beach last week . . . **Jaime Uribe**, Musical Director of **Los Graduados**, and **Gustavo Quintero** were in New York before departing for Europe this week . . . **Prodisco** from Bolivia will release all the material from **Codiscos**, Colombia. **Laureano Rojas** signed with **Díez** . . . **Matt Monro** just cut another album in Spanish which should sell as well as his previous one . . . And **Lou Perez** keeps going up with his "Ritmo Melon" . . . **RCA** released an album by Puerto Rican singer **Julio Angel** and a new one in the series, "La Epoca de Oro." This time, they released a standard label by **Miguel Matamoros** and his Conjunto . . . **Carmenza Duque** and **Vicky Roig** went to the Festival of the Song of Ancón, Perú . . . **Miguel Ramos** and his Orchestra beautifully perform on an album containing hits by **Raphael**. Superb! . . . **Xiomara Alfaro** is being strongly promoted via her new single, "Oh Dios, Yo no te Pido" by **Benitez-Calzado**, winner of the Festival of Miami this year. Also on this single, another theme that looks great, "Hay que Comenzar de Nuevo" . . . "El Tiempo," daily newspaper from New York, announced last week their intention to patronize the "Festival of the Latin Song of New York." Great! . . . **Don Valentino** is expected this week in Puerto Rico after successful performances in Miami. His "Bang Bang Lulu" is smashing almost everywhere . . . **Tico** signed Spanish singer **Tito Mora** and announced they will immediately release a single by this fine singer.

record world Latin American Single Hit Parade

SPAIN

By ALFONSO EDUARDO
Explosion 68—España

- VENUS**
The Shocking Blue (Poplandia-RCA)
- ISLA DE WIGHT**
Kerouacs (Poplandia-RCA)
- PAXARINOS/EL ABUELO VITOR**
Victor Manuel (Belter)
- TODO TIENE SU FIN/
NADA ME IMPORTA**
Módulos (Hispavox)
- WHOLE LOTTA LOVE**
Led Zeppelin (Atlantic-Hispavox)
- RUBY DON'T TAKE YOUR LOVE TO TOWN**
Kenny Rogers & The First Edition
(Reprise-Hispavox)
- LA CENICIENTA**
Fórmula V (Fonogram)
- AGATA**
Nino Ferrer (Riviera-Movieplay)
- POETAS ANDALUCES**
Aguaviva (Acción Zafiro)
- JEAN**
Oliver—Ekipo
- HOLLY HOLY**
Neil Diamond (Odeón)
- LOOKY LOOKY**
Giorgio (Belter)
- GOOD MORNING STARSHINE**
Oliver (Ekipo)
- YO CANTO**
Julio Iglesias (Columbia)
- EL BAUL DE LOS RECUERDOS/
REGRESARAS**
Karina (Hispanavox)

record world en Puerto Rico

By FRANKIE BIBILONI

Cuando ustedes escuchen "La Nave del Olvido" colocarán a la bella **Rosita Perú** como una de sus favoritas, pues en esa pieza es en donde luce grandes facultades de su arte musical . . . Muy buena acogida ha tenido el último L.P. de **Los Diplomáticos de Kubaney** con el título "Éxitos de **Tom Jones** y **Sandro** . . . **Papo Román** está entusiasmado por la aceptación que ha tenido entre sus admiradores su versión de "Es el Viento" . . . El sello "Unica" lanzó un "sencillo" en la bien timbrada voz de **Junior Gonzáles** "Solo Tuyo" y "La Mujer," que se perfilan como futuros éxitos . . . Grandes facultades para ser una magnífica interprete de la canción romántica, **Mariel** que graba para el sello "Acuario."



GEMA

"Ya No Me Vuelvo A Enamorar"
Luisa María Guell



Gema LPGS 3077

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

Sencillos de Impacto (Impact Singles)

- FLOR SILVESTRE**
"Pobre De Mi Corazón"
"Como El Viento"
Musart 45-4640
- LAT-TEENS**
"Guajira Son"
"Ven Conmigo"
Cofique C-180
- ANGELICA MARIA**
"Yo Amo De Mas"
"El Primer Amor"
RCA 76-3042
- LOS ANGELES**
"Monica"
"Te Presenti"
Hispanavox H 557
- PIJUAN**
"La Piragua"
"La Maestranza"
Kubaney K-5362
- JOE FLORES**
"Valia Mas"
"Mañanitas a Mi Madre"
CAP Latino 6910

record world **TOP 20**
JAZZ
LP'S

1. **SWISS MOVEMENT**
Les McCann & Eddie Harris—
Atlantic SD 1537
2. **WALKING IN SPACE**
Quincy Jones—A&M SP 3023
3. **HOT BUTTERED SOUL**
Isaac Hayes—Enterprise ENS 1001
4. **MEMPHIS UNDERGROUND**
Herbie Mann—Atlantic SD 1522
5. **YE ME LE**
Sergio Mendes & Brasil '66—
A&M SO 4236
6. **BEST OF HERBIE MANN**
Atlantic SD 1544
7. **BEST OF RAMSEY**
Ramsey Lewis—Cadet 839
8. **HERBIE MANN LIVE AT THE
WHISKEY A GO GO**
Atlantic SD 1536
9. **IN A SILENT WAY**
Miles Davis—Columbia CS 9875
10. **BUDDY AND SOUL**
Buddy Rich Big Band—
World Pacific 20185
11. **CRYSTAL ILLUSIONS**
Sergio Mendes & Brasil '66—
A&M SP 4197
12. **STONE FLUTE**
Herbie Mann—Embryo SD 520
13. **DIDN'T WE**
Stan Getz—Verve 8780
14. **CONCERTO GROSSO IN D
BLUES**
Herbie Mann—Atlantic SD 1540
15. **BEST OF EDDIE HARRIS**
Atlantic SD 1545
16. **HEAVY EXPOSURE**
Woody Herman—Cadet Concept 835
17. **INSIDE**
Paul Horn—Epic BNX 26466
18. **FANCY FREE**
Donald Byrd—Blue Note BST 94319
19. **SELFLESSNESS**
John Coltrane—Impulse AS 9761
20. **FIRST TAKE**
Roberta Flack—Atlantic SD 520

record world
**Prize Winning
Jazz Section**

record world **Jazz**
Taking Care of Business

By DEL SHIELDS

Part I: The Jazz Dilemma

Two years ago, we were invited by Willis Conover to address a committee of the National Endowment for the Arts and asked to give our view of the jazz scene.

The statements offered then as an observer are still current in 1970.

* * *

First, I wish to thank Mr. Willis Conover for the opportunity to address the Committee and to applaud his magnificent efforts in programming jazz to the largest jazz audience in the world through his well known and respected jazz series on the Voice of America.



Del Shields

There is no doubt in my mind that his interest in jazz is equalled only to his myriad contributions in promoting and participating in programs to expand the appreciation of the art of jazz.

As a broadcaster of jazz and Jazz Editor of Record World magazine, I am grateful to see an interest in establishing programs to aid and assist the jazz art and that there seems to be an increased interest on the government levels coupled with the unselfish interest of the members of the Art Committee of America. I am particularly pleased that there seems to be evidence of a closer investigation of what can be done to an art form that has been so thoroughly debased and made the victim of crass ignorance, sore neglect and has suffered almost extinction by the children of a mother country who opens her arms to the down-trodden, the weak, the homeless and those who seek liberty. That jazz has suffered in not being able to reap the rewards of being a fully accepted product in its own country is one of the

shameful and almost unfor- giveable blights on America's record.

We have watched, through the years, men who have devoted their entire lives to giving back to their country the joys of their talent, only to die in obscurity, poor and unsung. We have witnessed numerous funerals where these talented artists were laid to rest and the burial expenses paid from the proceeds of a benefit performance.

In no other art form does an artist suffer such indignities as that of a jazz artist who has not reached commercial success.

Through the years we have watched a steady flow of these musicians who have tired of the fight, no longer able to maneuver their bodies or their minds to continue expressing their talent in a hostile land, become expatriots in Europe.

And the fact that these musicians, more than 90% black, have been deprived of the opportunity to express themselves in the idiom that is so important to America and to the thinking people of this country, is a travesty of justice.

America has been quick to lavish money and praise on visiting musicians who have stayed here only long enough to fill their coffers and return to their native country richer, if not wiser.

Sad Commentary

It is a sad commentary that the Beatles, who have borrowed so freely from the American musicians, or that Ravi Shankar, an Indian sitar player, could amass enormous wealth while we find it necessary to set up a committee to seek reasons for funding the musicians who create what is so fundamentally American.

It seems preposterous to think that during these difficult times of social unrest, when the black man is assuming a new posture, that millions of

black and white children will grow, and are growing, up never having been exposed to the music of Duke Ellington, Louis Armstrong, Dave Brubeck, Dizzy Gillespie, Stan Kenton, Count Basie and others. They will grow up never having had the experience of listening to the beautiful and free sounds created by these men that is so inspiring it borders on the spiritual.

And if we are looking for case histories of black men who have contributed to their country, what better example do we have than the jazz musicians.

Is it possible to say that Crispus Atticus, who lost his life during the Boston Tea Party, contributed more than a Duke Ellington? Or that Matthew Henson's contribution in history as the first black man to visit the South Pole is more pertinent than that of Dizzy Gillespie? Can you measure the worth of the black scientists, teachers and other learned scholars who helped to make America a better place to live in against the contributions of the gentlemen named above?

I say both are equally important.

Art is life. Life is experience. And the jazz musician's comment on life and things is through his music. His sharp perceptiveness and feelings help us to see clearer. The younger musicians, who are using their talent to comment on the American scene today, are only following the pattern of the jazz musicians whose role has been one of social commentator through his music since the beginning.

There are many reasons for the jazz dilemma in this country.

I don't wish to bore the committee with facts that are well known to each of us. However, I do hope the committee will allow me the luxury of a few moments to offer some personal observations.

Doesn't Take Scientist

I dare not take the time to offer any analogy of jazz, its conception and its history. There are certainly too many extended and well prepared analogies available in our libraries which have been written by far more scholarly reporters than myself. However, it doesn't take a social scientist to know that if one is seeking information about the Negro or the black man in this country, all one has to do is trace the history of jazz. His period of slavery, freedom, fears, disenfranchisement, de-

(Continued on page 94)

Paris Promenade

By GILLES PETARD

PARIS—Just received a note from Joyce Weston of Avco Embassy Records announcing that Bagatelle is now distributing the line in France . . . George Harrison of the Beatles gave a press conference on March 13 at Maxim's Restaurant to present his Apple group Karma Karishna Temple . . . For the 10th anniversary of the death of Eddie Cochran, Liberty Records is launching a special promotion campaign with the release of a memorial LP . . . Dot-Steed artist Andy Kim flew in to Paris on March 12 on a promo tour.

Pathé-Marconi is releasing the music from the motion picture "Borsalino," written and arranged by Claude Bolling; co-starring in the flick are Delon and Belmondo . . . Adamo's latest single is "Les belles dames" and "Nous n'avons jamais parlé d'amour" . . . Barclay is releasing 12 LP's among the latest Atlantic batch . . . Steve Stills was in Paris for a couple of days . . . Philippe Rault was in London to supervise the recording of a new group, Junco Partners, which will be distributed throughout the world by Barclay . . . Bernard De Bosson, International Production Manager at Barclay, just back from a trip to Spain where he visited Sonoplay Records and President, Mr. Sancho, distributors of Stax Records. At Hispavox he saw Luis Calvo to coordinate French and Spanish releases from the Atlantic repertoire; while at the Spanish Barclay affiliate, presently at the top of the hit parade with "Venus" and "Illa de Wight" (by Kervac), he discussed the release of a new album by Los Brincos . . . Following up "America, America," Michel Sardou released a new single with two excellent titles, "Les bals populaires" and "Et mourir de plaisir" . . . Frederick Button, lyricist for Jeanne Moreau, Annabelle and Juliette Greco, has just recorded by himself on "Mademoiselle Alaska" for Bagatelle . . . Singing together for the first time, Michel Piccoli and Romy Schneider recorded "La chanson d'Hélène" from the movie "Les choses de la vie."

Stone The Crows Fly About U.S.

NEW YORK — Maggie Bell, Colin Allen, Jim Dewar, Les Harvey and John McGinnis are known collectively as Stone the Crows. The group, currently on its first tour of the U. S., stopped by Record World last week. Their first album is out on Polydor.

The name of the group is derived from a London working class expression which is freely translated as "Holy mackerel." They have been together for five months and are all, with the exception of Colin, from Glasgow, Scotland. Colin was formerly John Mayall's drummer. After he left Mayall he heard about the other four in Scotland and went to hear them. He convinced them to move to London and Stone the Crows started happening.

The group's tour will take them to most major cities in the U. S. and they are appearing on many bills with Joe Cocker and several big concerts with Three Dog Night. They have already played the Boston Tea Party and were so well received that they have been booked back to Boston at Symphony Hall.

Other dates include San Francisco, Los Angeles, New Orleans, Chicago, Detroit, Seat-

tle, Fillmore East, New York, and at the Wintersend Festival in Miami. According to Colin the group is "living for the day we hit in America as a group." This eventually may not be too far off, as the album is getting extensive airplay on progressive stations throughout the country.

The group finds it difficult to pinpoint influences on their style. After some coaxing, Maggie said, "Aretha Franklin." Les feels that their music is the result of many different influences and says, "The music changes every week." Colin's view is that Stone the Crows plays "rock music with all its possible influences in it." And adds, "I enjoy it all."

Patch Cord Formed

Electronic composer Mort Garson and producer Dave Williams, formerly with Elliott-Ferguson, Inc., have formed Patch Cord Productions to create electronic music for radio and television commercials and industrial and documentary films.

Foreign Hit Parade

(By Courtesy of CIDD)

1. FIFTH SYMPHONY
The Ekseption (Philips)
2. IT'S FIVE O'CLOCK
Aphrodite's Child (Mercury-Philips)
3. VENUS
Shocking Blue (Disc'AZ)
4. I'M A MAN
Chicago Transit Authority (CBS)
5. SOMETHING
The Beatles (Apple)
6. WHOLE LOTTA LOVE
Led Zeppelin (Barclay)
7. NA NA HEY HEY KISS HIM GOODBYE
Stone (Fontana-Philips)
8. LET ME LIVE, LET ME LOVE
Aphrodite's Child (Mercury-Philips)
9. SERENADE
Wallace Collection (Odeon-Pathé)
10. COME TOGETHER
The Beatles (Apple)

French Hit Parade

1. C'EST LA VIE LILY
Billy le Bordelais-Joe Dassin (CBS)
2. TU VEUX TU VEUX PAS
Marcel Zanini (Riviera)
3. CEUX QUE L'AMOUR BLESSE
Johnny Hallyday (Philips)
4. CONCERTO POUR UNE VOIX
St. Preux (Disc'AZ)
5. DANS LA MAISON VIDE
Michel Polnareff (Disc'AZ)
6. WIGHT IS WIGHT
Michel Delpech (Barclay)
7. ADIEU JOLIE CANDY
J.-F. Michael (Vogue)
8. LAISSE-MOI T'AIMER
Mike Brant (CBS)
9. MA VIE C'EST UN MANEGE
Nicoletta (Riviera)
10. L'HOTESSE DE L'AIR
Jacques Dutronc (Vogue)

Coming Up

on
RIAS, Berlin
BBC, London
Loewen Juke Op's
Radio Luxembourg
Europawelle Saar
(SDF-NDR-WDR-AFN)

(OFFICIAL EXCHANGE PROGRAM)

1. CAROLINE, CAROLINE
Ray Miller—Columbia
2. AUGUST OCTOBER
Robin Gibb—Polydor
3. HAVE A HEART
Peter Alexander—Ariola
4. OH LADY MARY
Peter Alexander—Ariola
5. BARFUSS IM REGEN
Michael Holm—Ariola
6. MA BELLE AMIE
The Tee-Set—Hansa
7. EIN ROSAROTER APFELBAUM
Dorthe—Philips
8. EIN SONNTAG IN AVIGNON
Mireille Mathieu—Ariola
9. ONE CUP OF HAPPINESS
Dean Martin—Reprise
10. OMA, MAMA, BAMBOLA
Rita Pavone—Polydor

Through Courtesy of:

RADIO EXPOSURE CHARTS

(International Ring)

France's Top 10

SINGLE TIP

ET APRES
Adamo—EMI

1. CEUX QUE L'AMOUR A BLESSE
Johnny Hallyday
2. TU VEUX OU TU VEUX PAS
Marcel Zanini
3. 25 OR 6 TO 4
Chicago Transit Authority
4. IT'S FIVE O'CLOCK
Les Aphrodite's Child
5. CONCERTO POUR UNE VOIX
Danielle Licari and Saint-Preux
6. MA VIE C'EST UN MANEGE
Nicoletta
7. LES ORGUES DE BERLIN
Gérard Palaprat
8. INSTANT KARMA
Lennon/Ohio
9. QUEBECOIS
Revolution Francaise
10. SERENADE
Les Wallace Collection

Through Courtesy of:

Europe No. 1, Paris
Hit-Parade d'Europe
Directeur: Lucienne Morisse

Germany's Top 10

SINGLE TIP

DOMESTIC:
"KLIP UND KLAR"
Vicky—Philips

INTERNATIONAL:
"LET IT BE"
Beatles—Apple/Electrola

1. DEIN SCHONSTES GESCHENK
Roy Black—Polydor
2. MADEMISELLE NINETTE
The Soulful Dynamics—Philips
3. GRUEZI WOHL, FRAU STIRNIMAA
Die Minstrels—Columbia
4. WHOLE LOTTA LOVE
Led Zeppelin—Atlantic
5. JINGLE JANGLE
The Archies—RCA
6. NIE MEHR ALLEIN
Christian Anders—Columbia
7. EIN KLEINES GLUCK
Adamo—Columbia
8. SUGAR, SUGAR
The Archies—RCA
9. RUB A DUB DUB
The Equals—President
10. MIGHTY JOE
The Shocking Blue—Metronome

Through Courtesy of

AUTOMATEN MARKT

EDITORS: KILLY GRIPEL, UWE LENCHER
(Single Tips: PAUL SIEGEL)

Weiss in Australia

Bobby Weiss, Monument VP and Director of their International Division, is in Sydney, Australia, for key meetings with Festival Records, current licensee of the Monument catalogue, regarding contract renewal rights for Australia and New Zealand.



Hello DJ's - USA! -

"FIRST TIME"
I'm flying from
Europe to see you.
You can reach me
at Chicago's
Maulin Rouge
April 8-27- Love,
Maria Duval

RESONO-TELDEC RECORDS

MY NEWEST SINGLE:

"FLY WITH ME AROUND
THE WORLD" . . .

record world Eyeview Europe

London Lowdown

By JEAN GRIFFITHS

LONDON—Exciting new group Yes have their first solo concert at London's Queen Elizabeth Hall this month. They also have new single and album called "Time and a Word" on Atlantic . . . Another new group making their London debut at the Festival Hall is ex-Fairport Convention singer **Sandy Denny** who is introducing her new group **Fotheringay** . . . **Dick James** recording artist **Edward Woodward** was named Television Actor of the Year in recent Film Awards. He has new single out, "This Man Alone," the vocal version of the theme from the successful television series of "Callan" . . . **Georgie Fame** has completed background music for new film "Entertaining Mr. Sloane" starring **Beryl Reid**. Film has Royal Premiere with **Princess Margaret** attending. **Robert Stigwood** announces there are no plans at the moment for **Cream** (**Eric Clapton**, **Jack Bruce** and **Ginger Baker**) to re-form . . . **Leslie Perrin**, well-known London Pro, now representing **Mr. & Mrs. John Lennon** . . . Rumor has it that song writer **Jimmy Webb** may be appearing in Royal Albert Hall concert this autumn . . . Songwriter **Guy Fletcher** has been signed by Bell as an artist. **Mike Hurst** will produce his records . . . Chappell's Music held first meeting of Overseas Managers in London recently. The Seminar was chaired by **M. E. Ricketts** . . . **Ian Miles** has been appointed Managing Director of Record Merchandises, Ltd., the company jointly owned by E.M.I., Decca, and Pye . . . **Rolling Stones** are booked for European tour starting in the Hague, Holland, on May 8. Bookings for the all-star pop concert in Newcastle in May include **Traffic**, **Captain Beefheart** and **Steppenwolf**.

Maria Duval to Chicago Engagement

BERLIN — Versatile recording, TV, radio and nitery star, the Essen-based Maria Duval, will headline at Chicago's Moulin Rouge April 8-27.

Her new Telefunken-Decca (Teldec) recording on the Resono label, "Fly with Me Around the World," is being rushed to London Records from Teldec, Hamburg, headquarters for USA release. Maria is carrying first pressings with her across the Atlantic for stints with Chicago and Milwaukee djs.

Maria is a specialist in folk material. Her producer, Dr.

Harold Classen, has just produced two German vocals with Germany's Song Festival composer winner, Hans Blum. Maria's new LP is moving on the charts here. She is known not only for her sultry voice, but her acting ability, and her brother is married to Karin Hubner, the singing star of "My Fair Lady" in Europe.

Additionally, Maria is a graduate of the Berlin Music Conservatory and a student of noted artist Hermann Prey. Her PR man, Dieter Liffers, feels, "This girl has class!" Amen. —Paul Siegel.

Beisel Capitol Europe Marketing Director

HOLLYWOOD — Brown Meggs, Vice-President and Assistant to the President, Capitol Records, Inc., announces the appointment of Marvin L. Beisel to Director, European Marketing, Capitol Records International Corp., effective April 1.

Beisel succeeds Allen A. Davis, who is returning to the United States to accept a new assignment with Capitol Records, Inc., in New York.

In his new post, Beisel will represent CRIC in Europe, developing and coordinating artist and product promotions with licensees in Austria, Belgium, France, Germany, Great Britain, Holland, Italy, Scandinavia, Spain and Switzerland. He will headquarter in Europe at a yet-to-be-announced office. He will report to Charles H. S. Phipps, General Manager, International Division, CRI, Hollywood.

News from Germany

By PAUL SIEGEL

BERLIN—Capitol's **Al de Lory** in L.A. would be happy to know that his taped interview message special for my RIAS, Berlin, shows are on tonite (13), and I hope his LP sales double on "Midnight Cowboy" . . . Vienna's **Peter Alexander** is the talk of the town as he's about #1 in TV, records and show biz here with winning the Hör zu Oscar Award for his TV shows, and his constant chart hits for Ariola records. Very Soon I hope you stateside people will have the pleasure of seeing and hearing



Paul Siegel

him, as he's a **Jackie Gleason** and **Tom Jones** all rolled into one when in action . . . Electrola/EMI's top Prexy in Europe, **Dr. Laci Veder** wrote us a heartwarming letter about his forthcoming trip to Japan, Hong Kong and Bangkok, and I'm sure wherever this brilliant man goes, so goes the tide. Happy landings, Laci, and love to your beautiful wife, **Barbara**.

Attention **Nina Simone**, wherever you are: Send your newest LP to a very deserving Army Sergeant, **Lawrence E. Winston**, who does wonders in the USA Army hospital in Berlin. His address: 1st: 279th. Station Hospital, APO 09742. You're his top artist! . . . Our Associate Editor, **Henno Lohmeyer**, planning a big TV show with **Hildegard Knef**, who is a goldmine for Teldec (Decca). It comes off on network TV here. Henno also tells us that, unfortunately, the planned March German tour of **Esther Ofarim** has been pushed up to next September or maybe May . . . Flash, our good wishes to **Kurt Feltz**, the producer and lyricist of many top German stars, as he's just been operated on for appendicitis in the Cologne hospital . . . That retired great German lyricist, **Ernst Bader**, who has written dozens of **Freddy** and **Bert Käempfert** hits, has done the German lyrics for Freddy's musical in Hamburg called, "Der Junge von St. Pauli" (this is in the heart of the love district) . . . Frankfurt publisher **Johann Michel** is satisfied with his MIDEM milestones race, but really knocked out after the strenuous pace . . . **Elmar Zimmer** programs a hot chart show in Süddeutscher Rundfunk (Stuttgart Radio) which is often a forerunner of coming chart singles, and German traders keep a hot eye on the public's voting of singles (new ones) presented by Elmar . . . Congratulations to **Dick Manning** in New York. I'm sure he will be pleased to learn that **Professor Hans Carste** conducted the **Berlin Radio Symphony Orchestra** on Dick's Mammoth work, "The American Rhapsody" . . . German specialists running hot and cold with predictions of how Germany's entry, **Katja Ebstein**, will place in the Grand Prix Eurovision Song Festival. This time I'm going out on the limb and predicting that it will hit high on the German charts, and surely make the charts in Hialeah, Fla., as runnerup . . . Did you know that the first wife of **Johann Strauss**, **Jetty**, almost lost one of the Strauss waltzes when her washerwoman almost washed the tablecloth. It seemed Strauss had written his newest creation on the linen . . . Sorry to hear that Hamburg's great music and record journalist, **Christian Törsleff**, is hospitalized. Get well quick, Christian! . . . The **Edwin Hawkins Singers** did a spectacular tour of Germany . . . **Dieter Liffers**, that wide-awake showman in Cologne, reports tous that Switzerland's Coupe d'Europe Musicale with 12 countries competing had Yugoslavia edge France out of first spot, with Germany in fifth place. Austria was disqualified, as Austria's vocalist, **Germaine Busset**, couldn't hit the right tone entry on the **Charles Aznavour** song. Speaking of Aznavour, he's due here soon for his musical tour.

Jones Mines More Gold

Tom Jones has just qualified

for his second consecutive gold single, "Without Love," released on the Parrot label.

Holzman Address

(Continued from page 3)

racking channels; employ more visual aids, stock more equipment; and develop longer term thinking with regard, for instance, to preparing the way for the audio-visual cassette.

Holzman said that "two things will happen if we continue to ignore our mutual promotion responsibilities. First, new artists will be stifled" and "the second possible outcome of our current complacency is the invention of an alternative form of distribution, and it will happen just the way racks themselves evolved as alternative distribution years ago when distributors became not merely pleasantly plumb but tragically pot-bellied."

"Several record labels," Holzman warned, "may merge their merchandising effort, establish regional distribution depots, acquire or open local retail outlets. Our promotional efforts, our advertising campaigns will all be in vain, if you, the single most vital force in record merchandising, don't stock the records. Whatever it takes to get the music to the people will be done."

Holzman also called for more extensive employment of blacks

"in our executives suites" and for preparation of some sort of on-the-job training policy and pamphlets for the creative young people potentially important to the growth of the business.

Holzman also deplored inter-industry censorship. "Records," he said, "if they are to reflect reality, must enjoy the same free expression permitted and encouraged in books, art, theater and motion pictures. We cannot continue to be at cross-purposes with our culture and our audience who wish to be spoken to honestly and openly."

In offering his closing challenge to the '70s, Holzman said, "Record merchandising is not a racket. It is a billion dollar-plus enterprise demanding expert professional skills, adaptability, awareness and enthusiasm. If we could, as manufacturer and merchandiser, move to the same rhythm of mutual appreciation and respect as the original and final parties we serve—the artists and their audience—our impact together on this decade will be significant."

Thau Named VP

(Continued from page 3)

No Limits," both for WB 7 Arts.

Lewis Merenstein and Bob Schwaid feel that the addition of Marty Thau greatly enhances their position as a complete production management/promotional entity. Offices are at 57 W. 56th St.

A&M, Ode

(Continued from page 4)

has recently signed and recorded three new acts whose product will be included in the initial release under the new association.

The move by A&M and Adler re-unites Herb Alpert and Lou Adler for the first time in 10 years. As writers and producers in 1958 they became two of the first and most successful independent producers on the West Coast.

The deal was concluded this week upon completion of Ode's three year contract with CBS and calls for the exclusive record production of Adler as well as executive functions in the recording field. However, Adler will continue to produce the following independently: John Phillips and any of the Mamas and Papas for Dunhill Warlock Records; Johnny Rivers for Imperial Records; and the Everly Brothers for Warner Brothers Records.

Moss stated the start date for the new label, Ode 70, would be April 1, 1970, and that offices for the label would be on the A&M lot.

Maitland to MCA

(Continued from page 3)

operations of all MCA-owned record companies. He will headquarter in Hollywood.

Prior to joining MCA, Maitland was Executive Vice President of Music for Warner Bros., Inc., President of Warner Bros. Music and President of Warner Bros. Records, which includes the Warner and Reprise labels. He was associated with Warner Brothers for nine years.

Maitland recently concluded a two-year tenure as President of the Recording Industry Association of America.

He is a native of Detroit. During World War II he served as a fighter pilot with the Air Force where he served with Gen. Claire Chennault's 14th Air Force in the China-Burma-India Theatre.

Maitland resides in Encino, Calif., with his wife and two children.

NARAS Meets

(Continued from page 3)

last-minute contractual commitments at Lincoln Center, to which neither Arthur, Holt nor Ramone, nor the Academy, were parties, and about which the Academy has stated it could do nothing, prevented their effective participation.

In addition, the Governors, fully recognizing their responsibilities to make the evening an event worthy not only of the Academy, but also of the entire industry, were embarrassed by the quality of the food and the service, and by Lincoln Center's failure to provide sufficient checking facilities.

Reaffirming their responsibilities as individuals to NARAS, and again volunteering their services to the New York chapter, the Governors voted unanimously to work harder than ever before, and to use all means at their disposal, including, if need be, the hiring of additional professional experts, who will be permitted to function as such, in order to insure that next year's Grammy Awards presentations in New York will be an outstanding success of which the chapter and the entire recording industry will be justifiably proud.

Davis Tour

Although the name Mac Davis is most readily associated with writing hit songs, Columbia Records has kicked-off a nine-city national promotion tour introducing his talents as a performer and interpreter of his own music.

With Los Angeles as the first stop, Mac is meeting members of the press, visiting radio and television stations and performing material from his debut Columbia LP, "Mac Davis, Song Painter," at press parties in each city.

Mac Davis' nine-city tour will cover Los Angeles, Houston, Dallas, Atlanta, Miami, Cleveland, Chicago, New York and Boston.

Conover Winner

(Continued from page 3)

With the grand ballroom of the Washington Hilton filled to capacity, those attending the formal dinner included leading members of the federal government as well as the top brass of the recording industry. Entertainment was provided by Charley Pride (RCA), Tony Bennett (Columbia) and Beverly Sills (Westminister/ABC).

Schlesinger/Motown

(Continued from page 4)

we could find the right person to develop such a department for us. We feel we have found the right man at the right time in Tom Schlesinger."

Schlesinger, although still in his 30s, has 17 years of experience in the record industry. In 1953, fresh from college, he was hired by John Kaplan, the distributing giant as the promotion rep for Mercury Records in Detroit. Then in 1957, Schlesinger moved to Chicago as Mercury's National Promotion Manager. Four years later, he returned to Detroit as the Sales and Promotion Manager for Kaplan's Jay Kay Distributing Co. In 1962, when Jay Kay became a division of the Handleman rack jobbing empire, Schlesinger went along and broadened his knowledge of the important rack aspect of the business.

Notes from the Underground

(Continued from page 38)

for release on Tetragrammaton, the Deep Purple album is the first of the releases from the latter company to be shipped since it was acquired by Warners. Others to follow.

Deity Records' "Sounds of Nature Series" has been unexpectedly held up and probably won't be released until early September, tying in with the company's first anniversary.

ROULETTE'S Aces of the Week

A "GOTTA GET
BACK
TO YOU"

**Tommy James &
The Shondells**
R 7071

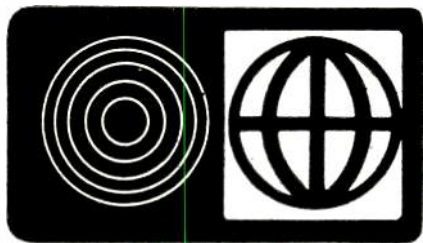
"COME ON
FALL IN LINE"

4 Miles High

Calla 169



ROULETTE



Bott Manages Miller's Tape-Disk Complex in N. J.

SOMERDALE, N. J. — Joe Bott, who recently resigned as Classical Director of Philips-Mercury, U.S.A., is now Managing Director of the merchandising arm of Dave Miller's vertical new recording and manufacturing combine located on a 10-acre site here.

The plant has a projected capacity of 70,000 12 inch LPs per day. The manufacturing division operates under the name of Superior Record Corp. and is headed by Vincent De Rosa who was formerly Plant Manager at Miller International, U.S.A. All the pressing equipment, including extruders, was designed and built by Paul and Jim Miller who have equipped 13 domestic and seven foreign plants.

Bott and Miller will unveil their new economy cartridge-cassette and disk labels at the NARM Convention under the Gold Award logo. Miller has designed some industry firsts in cartridge and cassette packaging. There are four package configurations all in individual four-color, plus gold, packages. The packages are crush-proof as all air space is filled with polystyrene, beaded, moulded slabs. Both 8-track and cassette are available in 4 x 12 long boxes plus the conventional-sized box.

New Recordings

The initial 26 releases are all new recordings and have been musically tailored for cartridge. The release includes pops by the London Philharmonic Orchestra, a house orchestra called World of Strings, several C & W releases recorded in Nashville and standard Broadway and Hollywood repertoire. The line will be expanded to over 60 packages prior to the next NARM conclave in September.

Having made an exhaustive study of the tape packaging with regard to store fixtures and impulse sales, Miller has concluded, "There is no immediate panacea such as universal slip boxes or any cheap way out. The industry must stop

treating tape as a plus business item in packaging. Excluding hit product that can be sold in soap wrappers, we now must take advantage once more of the sense of sight and its impulse sale value and spend money on custom graphics and cubic displacement. Cardboard is cheaper than overhead and fast inventory turns cut warehouse costs per unit. The mini merchandising philosophy at point of sale is space wise and sales dollar foolish."

Bott and Miller go back to the early days of tape when they developed the Aura Sonic line, which has since been manufactured by Ampex.

Leading Budget Manufacturer

Miller has been a leading budget disk manufacturer on an international level for over 15 years. Prior to developing the 101 Strings and Stereo-Fidelity catalogs, he recorded and launched such artists as Bill Haley, the Four Aces, Eddie Calvert and Al Martino. He was one of the first independents to crack the domain of the majors in hit singles. While racking up LP sales of over one hundred million disks on the Somerset/Stereo - Fidelity labels, he founded Miller International Schallplatten, G.m.b.H. in Germany and completely changed the structure of pricing and merchandising in Germany. The German plant and labels were sold last year to M.C.A. Miller is still a director and consultant to the German firm.

In addition to the Gold Award tapes and disks, the company will also offer a series of budget priced horoscope LPs, under the banner of Occultia Records. The firm has a 26-record children's line, Happy House, that Bott states is primarily used as a production filler in the pressing plant. Bott is extremely bullish over the future. He states that tape "hasn't even started, and we see for us a realistic five million unit year. We have done it in disk—why not tape?"

Tape Now Figures In Gold Disks

The Recording Industry Association of America has announced that effective April 1 a new Gold Recording Award would replace the Gold Record Award which the Association has been certifying and awarding until now.

Under the new criteria established for the award, the record as well as its counterpart on tape in all configurations will have to achieve a minimum sale of \$1 million at manufacturer's level based at 33-1/3 percent of retail list price.

The requirement for the award for singles will remain at one million copies except that the tape equivalent of a single, if and when it is marketed, will also be included in the count.

These new qualifications will obtain for all recordings released after April 1. There will be a grace period until Dec. 31, 1970, during which recordings released prior to April 1 may still be certified under the old rules. As of Jan. 1, 1971, certifications will only be granted under the new regulations.

Henry Brief, RIAA's Executive Director, explained that the new qualifications were adopted by the Board to give recognition to sales of pre-recorded tapes as well as disk records. He said that RIAA's Board wished to retain the \$1 million figure and so chose to reduce the percentage of list price credited to the manufacturer for each unit instead of raising the requirement to a figure above \$1 million.

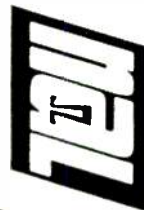
Jones, Mayall Ampex Catalogue Drive

During March and April Ampex Stereo Tapes will open its entire album catalogue of Tom Jones and John Mayall selections to AST distributors and dealers.

The promotion features 10 albums by Tom Jones including, "This Is Tom Jones," "What's New Pussycat?" "Tom Jones Live," "A-TOM-IC JONES" and "Live in Las Vegas." Among the Mayall selections are "Bluebreakers," "A Hard Road," "Blues From Laurel Canyon," "Looking Back" and "Raw Blues."

The albums are available on cassette, 8-track and open reel configurations, according to Jules Cohen, AST National Marketing Manager.

**IMMEDIATE
DELIVERY
FROM**



**WINDFALL'S MOUNTAIN
"MOUNTAIN CLIMBING"**



8 TR. 6-84501 CASS. 6-64501
WINDFALL 4501

**NORTH
AMERICAN
LEISURE
CORP.**
1776 Broadway
New York
N. Y. 10019
(212) 265-3340

Record World Nashville Report

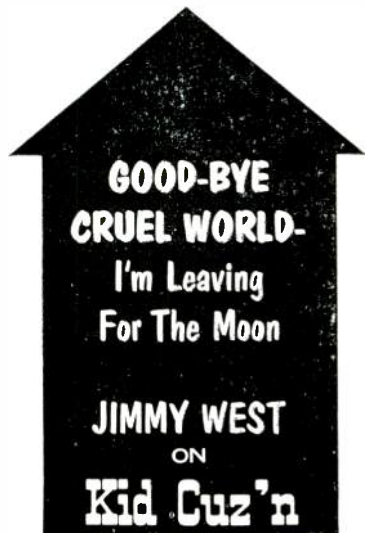
By RED O'DONNELL

Four Star Music must be here to stay: Publishing firm bought some prime property on Music Row (17th & South), will occupy building already on the land in month or two, then begin construction of new office building . . . What gives with **John Carter Cash**, now three weeks young? He's been registered on the cradle roll at Hendersonville Baptist Church . . . "Belle," title song of the stage musical "Belle Starr," is **LeRoy Van Dyke's** next Kapp single . . . Inside stuff: J. Cash isn't the only singer to do a prison album. Comedienne **Jackie (Moms) Mabley** cut an LP at Sing Sing with inmates as a cheering audience . . . **Bobby Wright** has a birthday upcoming later this month, but right now he's celebrating release of Decca single, "Take Me Back to the Good Times Sally," written by **Bud Johnson** . . . Pianist **Richard Williams**, longtime leader of the **Casuals** (group which backs up **Brenda Lee**), has gone diversified: opened a "slack shack" in Madison. Richard, don't make the pants too long.

Ever wonder how songpublishing firms get their names? In the case of **Shel Silverstein's** Evil Eye Music, **Mary Lynch** (Mrs. **Felton Jarvis**, now with Monument, then with RCA) suggested it. "I suppose," grins the affable Shel—who wrote Grammy-winning "A Boy Named Sue"—"that Mary thought I had an evil eye."

Marty Robbins (due for Columbia disk session within next 10 days) lost about 20 pounds during his hospitalization for heart surgery (Jan. 20-Feb. 2) and hasn't gained an ounce of it back, although he says, "I've been eating like a hog for the past month." Robbins now weighs 140 pounds—and holding . . . Actor-singer **Jack Palance**, in and out of town frequently during past month, says he is seriously considering moving to Nashville. "If I can find a small farm that suits me—and my bankroll—I may settle down here," he says. "I like the town, but most of all its people" . . . **Michael Parks**, star of the "Then Came Bronson" series, did an MGM session here under direction of **Jim Hendricks**. Jim wrote Parks' current single, "Long Lonesome Highway," and is also the composer of "Summer Rain," among other chart-riders . . . Stax artist **Carla Thomas** (based in Memphis) set for two weeks tour of Europe in May . . . **Claude Gray** on the road promoting his "The Cleanest Man in Cincinnati" single. Early reaction indicates the single may hit it big . . . **Jimmy** ("I'm Leaving for the Moon") West says none of his old teachers were surprised he's now in orbit because the only thing he took up at school was space . . . **Kris Kristofferson** back from Peru where he was involved in filming of "The Last Movie," the next **Dennis Hopper** motion picture. Kris, who records for Monument and writes for Combine, sings 12 tunes in the film, all of which he wrote . . . Uni's debut in the country field is "John's Back in Town" by **Gene Watson**, a 24-year-old resident of Houston. It was Watson's first record—and it was produced independently and purchased by Uni . . . **Roger Sovine** has a single, produced by **Scotty Turner**.

(Continued on page 94)



White Busy On All Fronts

Tony Joe White is into a heavy TV promotion program with his new single release "High Sheriff." Shows in the can include "The Andy Williams Show," "The Della Reese Show" and "Playboy After Dark." "The Johnny Cash Show" is scheduled for April 8.

Brook Benton has favored Tony Joe White compositions for his new album. Benton has cut four White titles.

Record World Sponsors Entertainment Writer's Conference

NASHVILLE—Record World Magazine will sponsor the first annual Entertainment Writer's Conference to be held at the BMI Conference Room April 3 at 6 p.m.

Program initiator **Chuck Neese**, of the Record World Nashville staff, said, "Representatives from the editorial departments of all Nashville-based trade media (Record World, Cash Box, Billboard, Music City News, Nashville Tennessean and the Nashville

Banner) have accepted invitations to meet with the public relations personnel who presently issue weekly releases to trade magazines. This is the first opportunity that the writers of press releases have had to meet collectively and personally with the editors who use their product. Our magazine feels that a statement of policy and unique needs will enable the agencies to reap more trade space for their clients."

Record World Nashville Sessions

CHART—Ernie Rowell.

CAPITOL—Billie Jo Spears.

DOT-PARAMOUNT — Bob Regan, Lucille Starr, Tommy Overstreet.

COLUMBIA—Ray Price, Carl Smith, Charlie Walker, Chuck Waggon Gang, Marty Robbins, Johnny Cash, Saturday Photographers.

EPIC—Bobby Vinton.

MERCURY—Tom T. Hall.

MGM — Hank Williams Jr., Sheb (Ben Colder) Wooley, Mel Tillis, Billy Walker.

DECCA—Bill Anderson, Jack Greene, Wilburn Brothers, Loretta Lynn, Jimmie Davis, Peggy Sue, Crystal Gail.

RCA — Nashville Strings/Band, Skeeter Davis, Connie Smith, Curley Putnam, Stoneman's, Kenny Price, Hank Snow.

Cash to White House

According to authoritative sources, Johnny Cash and his entire show including the Carter Family, Statler Brothers, Carl Perkins and the Tennessee Three have been asked to perform at the White House for the President Friday night, April 17.

Little, Overstreet Duet

NASHVILLE — Dot artists Peggy Little and Tommy Overstreet have finished a duet to be released immediately on the heels of their solo singles, "Mama I Won't Be Wearing A Ring" and "Painted by the Wine."

Grammys Presented in N'Ville



Johnny Cash; Marty Robbins (receiving a standing ovation in his first appearance since major heart surgery); Waylon Jennings, Shel Silverstein, Reba Hancock; Joe Simon, James Blackwood, Jake Hess, Danny Davis; Bill McElhiney, Davis, Don Tweedy, Jack Palance, Jeannie C. Riley; Jack Greene, Jeannie Sealey.

record
world

Country Disk Jockey Reports

WKEX—Blacksburg, Va.

1. I'll See Him Through (Tammy Wynette)
2. If I Were A Carpenter (Johnny Cash & June Carter)
3. It's Just A Matter of Time (Sonny James)
4. Honey Come Back (Glen Campbell)
5. Tennessee Birdwalk (Jack Blanchard & Misty Morgan)
6. Country Girl (Jeannie C. Riley)
7. All I Have To Do Is Dream (Glen Campbell & Bobbie Gentry)
8. She'll Be Hanging Round Somewhere (Mel Tillis)
9. My Woman, My Woman, My Wife (Marty Robbins)
10. Tomorrow Is Forever (Porter Wagoner & Dolly Parton)

WEAS—Savannah, Ga.

1. Once More With Feeling (Jerry Lee Lewis)
2. Tennessee Birdwalk (Blanchard/Morgan)
3. Husband Hunting (Liz Anderson)
4. Runnin' Bare (Jim Nesbitt)
5. A Girl Who'll Satisfy Her Man (Barbara Fairchild)
6. A Lover's Question (Del Reeves)
7. My Woman, My Woman, My Wife (Marty Robbins)
8. Little Johnny (Wilburn Bros.)
9. Then He Touched Me (Jean Shepard)
10. The Chicago Story (Jimmy Snyder)

WGNU—St. Louis, Mo.

1. Welfare Cadillac (Guy Drake/Tommy Dee)
2. Tennessee Birdwalk (J. Blanchard/M. Morgan)
3. Once More With Feeling (Jerry Lee Lewis)
4. I've Been Everywhere (Lynn Anderson)
5. All I Have To Do Is Dream (G. Campbell/B. Gentry)
6. Tomorrow's Forever (P. Wagoner/D. Parton)
7. I Know How (Loretta Lynn)
8. You Wouldn't Know Love (Ray Price)
9. Is Anybody Goin' to San Antonio? (Charlie Pride)
10. Soul Deep (Eddy Arnold)

WKTE—King, N.C.

1. Fightin' Side of Me (Merle Haggard)
2. If I Were A Carpenter (Johnny Cash & June Carter)
3. Tennessee Birdwalk (J. Blanchard & M. Morgan)
4. Country Girl (Jeannie C. Riley)
5. Occasional Wife (Faron Young)
6. Once More With Feeling (Jerry Lee Lewis)
7. My Woman, My Woman, My Wife (Marty Robbins)
8. A Lovers Question (Del Reeves)
9. I've Been Everywhere (Lynn Anderson)
10. She'll Be Hanging Around Somewhere (Mel Tillis)

WANL—Lineville, Ala.

1. I've Been Everywhere (Lynn Anderson)
2. Marry Me (Ron Lowry)
3. Then She's A Lover (Roy Clark)
4. The Fightin' Side of Me (Merle Haggard)
5. That's When She Started to Stop (Conway Twitty)
6. Everybody's Gotta Hurt (Cherl Pool)
7. Then He Touched Me (Jean Shepard)
8. Loneliness (Les Seavers)
9. Chains of Love (Around My Neck) (Barbara Fairchild)
10. Little Johnny From Down the Street (Wilburn Bros.)

WEXL—Detroit, Mich.

1. It's Just A Matter of Time (Sonny James)
2. I'll See Him Through (Tammy Wynette)
3. If I Were A Carpenter (Johnny Cash & June Carter)
4. The Fightin' Side of Me (Merle Haggard)
5. Northeast Arkansas Miss'ssippi County Bootlegger (Kenny Price)
6. We're Gonna Get Together (Buck Owens & Susan Raye)
7. A Lover's Question (Del Reeves)
8. Occasional Wife (Faron Young)
9. Tomorrow Is Forever (Porter Wagoner & Dolly Parton)
10. All I Have To Do Is Dream (Bobbie Gentry & Glen Campbell)

KZON—Santa Maria, California

1. Fightin' Side of Me (Merle Haggard)
2. It's Just A Matter of Time (Sonny James)
3. Honey Come Back (Glen Campbell)
4. Week In A Country Jail (Tom T. Hall)
5. I'll See Him Through (Tammy Wynette)
6. If I Were A Carpenter (Cash/Carter)
7. Tennessee Birdwalk (Jack & Misty)
8. Stop Loving You (Conway Twitty)
9. Running Bare (Jim Nesbitt)
10. My Woman, My Woman, My Wife (Marty Robbins)

WDEN—Macon, Ga.

1. The Fightin' Side of Me (Merle Haggard)
2. I'll See Him Through (Tammy Wynette)
3. Country Girl (J. C. Riley)
4. Occasional Wife (Faron Young)
5. If I Were A Carpenter (Cash & Carter)
6. Tomorrow Is Forever (Wagoner & Parton)
7. Once More With Feeling (Willie Nelson)
8. Lover's Question (Del Reeves)
9. I'm Going Home (Bobby Lewis)
10. Chicago Story (Jimmy Snyder)

DANNY RAMSEY

KMIS—Portageville, Missouri

1. Fightin' Side of Me (Merle Haggard)
2. Tennessee Birdwalk (J. Blanchard & M. Morgan)
3. Tomorrow Is Forever (P. Wagoner & D. Parton)
4. Just A Matter of Time (Sonny James)
5. Once More With Feeling (Jerry Lee Lewis)
6. Occasional Wife (Faron Young)
7. The Pool Shark (Dave Dudley)
8. Daddy Come and Get Me (Dolly Parton)
9. That's When She Started (Conway Twitty)
10. Is Anybody Goin' to San Antonio (Charley Pride)

WYNK—Baton Rouge, La.

1. Tennessee Birdwalk (Jack Blanchard/Misty Morgan)
2. Here's A Toast to Mama (Charlie Louvin)
3. Fightin' Side of Me (Merle Haggard)
4. All I Have To Do Is Dream (Bobbie Gentry/Glen Campbell)
5. We're Gonna Get Together (Buck Owens/Susan Raye)
6. If I Were A Carpenter (Johnny Cash/June Carter)
7. A Week In A Country Jail (Tom T. Hall)
8. Marine Corps Builds Men (Pam Miller)
9. Welfare Cadillac (Travis Bell)
10. Don't Take All Your Loving (Don Gibson)

WHOW—Clinton, Ill.

1. Tennessee Birdwalk (Jack Blanchard & Misty Morgan)
2. I'll See Him Through (Tammy Wynette)
3. Welfare Cadillac (Guy Drake)
4. Occasional Wife (Faron Young)
5. She Cheats On Me (Glen Barber)
6. Hey There Johnny (Mavf Nutter)
7. Just A Matter of Time (Sonny James)
8. Little Johnny From Down the Street (Wilburn Brothers)
9. Little Bit Late (Louie Wickham)
10. Fightin' Side of Me (Merle Haggard)

WJEF—Grand Rapids, Mich.

1. Tennessee Birdwalk (J. Blanchard & M. Morgan)
2. The Fightin' Side of Me (Merle Haggard)
3. Occasional Wife (Faron Young)
4. I've Been Everywhere (Lynn Anderson)
5. It's Just A Matter of Time (Sonny James)
6. A Lover's Question (Del Reeves)
7. My Woman, My Woman, My Wife (Marty Robbins)
8. I'll See Him Through (Tammy Wynette)
9. If I Were A Carpenter (J. Cash & J. Carter)
10. She'll Be Hanging 'Round Somewhere (Mel Tillis)

WSLS—Roanoke, Virginia

1. Once More With Feeling (Jerry Lee Lewis)
2. All I Have To Do Is Dream (G. Campbell/B. Gentry)
3. My Woman, My Woman, My Wife (Marty Robbins)
4. You Wouldn't Know Love (Ray Price)
5. I'll See Him Through (Tammy Wynette)
6. Talk About the Good Times (Jerry Reed)
7. Tennessee Birdwalk (Jack & Misty)
8. Tomorrow Is Forever (P. Wagoner/D. Parton)
9. A Lover's Question (Del Reeves)
10. I've Been Everywhere (Lynn Anderson)

WSDS—Detroit, Mich.

1. It's Just A Matter of Time (S. James)
2. Tennessee Birdwalk (J. Blanchard/ M. Morgan)
3. If I Were A Carpenter (Cash/Carter)
4. I'll See Him Through (T. Wynette)
5. Occasional Wife (Faron Young)
6. Welfare Cadillac (Guy Drake)
7. Fighting Side of Me (Merle Haggard)
8. Honey Come Back (Glen Campbell)
9. I'll Make Amends (Roy Drusky)
10. Country Girl (Jeannie C. Riley)

KVLG—LaGrange, Tex.

1. That's When She Started to Stop Loving You (Conway Twitty)
2. It's Just A Matter of Time (Sonny James)
3. She'll Be Hanging Around Somewhere (Mel Tillis)
4. I'll Make Amends (Roy Drusky)
5. Once More With Feeling (Willie Nelson)
6. I'll See Him Through (Tammy Wynette)
7. Country Girl (Jeannie C. Riley)
8. Fighting Side of Me (Merle Haggard)
9. Honey, Come Back (Glen Campbell)
10. He'd Still Love Me (Lynn Anderson)

WONE—Dayton, Ohio

1. It's Just A Matter of Time (Sonny James)
2. Honey, Come Back (Glen Campbell)
3. Fightin' Side of Me (Merle Haggard)
4. I'll See Him Through (Tammy Wynette)
5. Country Girl (Jeannie C. Riley)
6. If I Were A Carpenter (Johnny Cash/June Carter)
7. Then He Touched Me (Jean Shepard)
8. Occasional Wife (Faron Young)
9. I'll Make Amends (Roy Drusky)
10. Angel of the Morning (Connie Eaton)

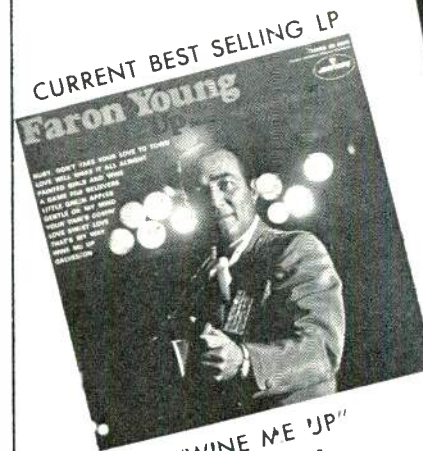
"WINE ME UP"

"YOUR TIMES COMIN"

AND NOW HIS NEXT #1

OCCASIONAL WIFE

#73018



"WINE ME UP"
#SR 6-241



FARON YOUNG

Watch Faron on "HEE-HAW" March 18th



BILLY DEATON TALENT AGENCY

1314 Pine St.
Nashville, Tenn.
615/244-4259

PROMOTIONS: LITTLE RICHIE JOHNSON
BELEN, NEW MEXICO

RCA Gets Two New Studios In Nashville

NASHVILLE—Executive producers at RCA's Nashville Sound Studios have been moved into trailers parked on a vacant lot adjacent to the big RCA studio complex on 17th Ave. So.

A&R men Danny Davis, Felton Jarvis and Ronny Light were moved into the trailer space to give workmen access to the second floor of the RCA building where an extensive \$270,000 renovation will give added facilities for all 22 employees in the Nashville office.

Promo head Wally Cochran told *Record World* that the construction now underway will add two 16-track overdub studios on the first floor and executive office space on the second floor, leaving the third floor for outside rental offices.

The construction will be completed in early October, giving RCA four studios in the same structure. According to Cochran there will be no policy or personnel changes. Referring to RCA's open session policy, Cochran said: "Although we're adding a 24-hour security force, sessions will remain open to



RCA's Danny Davis and secretary Elaine Crockett in front of RCA's new executive suite in Nashville.

the public. I hope we never have to take away the freedom of the public to view live sessions; that's part of the 'Nashville atmosphere'."

Manager Sues

NASHVILLE — A \$250,000 suit was filed in circuit court on behalf of Paul Perry, manager of Plantation Records artist Jeannie C. Riley.

(Continued on page 94)

Ilka at Certron

NASHVILLE—Ilka Raveh, Israeli vocalist, composer and instrumentalist, was signed by Certron's Music Division for an exclusive recording contract.

His first album is titled "And the Walls Came Tumbling Down," and will be released under the Certron International label. Upon completion of the album, Raveh will be touring the United States under the sponsorship of the United Jewish Appeal. Upon completion of the tour Raveh will return to Israel.



Jeff Clark, Certron Music's Director of National Promotion; Ilka Raveh; and A&R exec Merv Shiner.

GEORGE LEWIS

is on

Hi-Lowe Records
and

Riding High with

"DRINK TO
REMEMBER"

B/W

"IT'S ALL OVER
NOW"

HI-LOWE #1452

National Dist:
PAULA RECORDS
728 Texas
Shreveport, La.

National Promotion:
CHUCK CHELLMAN CO.
801 16th Ave. So.
Nashville, Tenn.

Country Singles Reviews

A WOMAN'S HAND (Champion, BMI)

WHAT WENT WRONG (Central, BMI)

JEAN SHEPARD—Capitol 2779.

One of Jean's biggest ever and one of the strongest of the year so far. A potent message.

ITS HARD TO BE A WOMAN

(Press Music, BMI/West-Christopher-Mainegra)

WHAT A LITTLE GIRL DON'T KNOW (Crestmoor Music, BMI)

SKEETER DAVIS—RCA 47-9818.

Ronny Light has produced the best on Skeeter since "End of the World." She'll pile up the show dates with this record.

LOVE CAN'T ALWAYS BE THE WAY YOU WANT IT

(Tree Music, BMI/Moeller)

HEAVEN HELP MY SOUL (Wormwood Music, BMI)

J. DAVID SLOAN—Starday 45-891.

Waylon Jennings and Charlie McCoy took Lucky Moeller's nephew into the Starday studios and cut a hit. Try both sides.

THE POWER OF A WOMAN

(Noma, SPR, Birmingham, BMI/Rabbitt and Heard)

I'M SEEING LEAVING IN YOUR EYES (Noma, SPR, Birmingham, BMI)

LYNDA K. LANCE—Royal American RA-5A.

Miss Lance has been overlooked too long. She does a great job on this medium tempo release.

THERE STANDS THE GLASS

(Hill, Range & Jamie Music, BMI/Hull, Shurtz, Greisham)

WHO'S MAKING LOVE (East-Memphis Corp., BMI)

BOBBY BARNETT—Columbia 4-45113.

It's the old Webb Pierce hit ready for a rerun. The "B" side is the recent R & B biggie.

GIVIN' OUT OF GIVIN' INS (Ben Peters Music, BMI/Peters)

I LET HIM KNOW (Ben Peters Music, BMI)

SUE RICHARDS—Epic 5-10589.

Sue's new record is a catchy up-tempo Ben Peters tune. A good show opener.

A SLICE OF LIFE (Shelby Singleton Music, BMI/Williamson)

RAY PILLOW—Plantation PL-49.

Great intro, fine piano work, down to earth lyrics, medium tempo. It's worth exposure.

USED TO OWN THIS TRAIN (Window Music, BMI/Reynolds)

CAUTION (Window Music, BMI)

CARL & PEARL BUTLER—Columbia 4-45112.

Medium tempo, good traditional melody that's right for country airing. Fans will want to own it.

WATER AND THE WINE (Peach Music, SESAC/Bulla)

DON'T TROUBLE, TROUBLE (Acclaim Music, BMI)

AL BAIN—Chart CH-5063.

Good material and production, nice shuffle beat, it's the kind of thing people love.

SUNDAY GO TO CHEATIN' DRESS (Central Songs, BMI/Kelly)

IF EVERYONE LOVED LIKE YOU LOVE (Central Songs, BMI)

KAREN KELLY—Capitol 2771.

Karen's first release is an upbeat play on words; should be a big juke box request.

GONNA LOOK DOWN (Lil Imps, BMI/Wood)

HOLD BACK THE NIGHT (Lil Imps, BMI)

BOB WOOD—Pixie Records 003.

Here is a new label from Memphis with an interesting message song. Give it a listen.

ALL THAT KEEPS YA GOIN' (GB Music/Hoover, ASCAP)

SET YOURSELF FREE (GB Music, Robbins Music, ASCAP)

TOMPALL & THE GLASER BROS.—MGM K1413.

One of Nashville's best vocal groups offers listeners an easy going selection from the soundtrack of the movie "... tick ... tick."
(Continued on page 94)

RECORD WORLD Top Country LP'S

This Wk.	Last Wk.	Wks. on Chart	Title	Label
1	2	9	OKIE FROM MUSKOGEE	Merle Haggard—Capitol ST 384
2	6	8	JUST PLAIN CHARLEY C. PRIDE	RCA LSO 4290
3	1	23	BEST OF CHARLEY PRIDE	RCA LSP 4223
4	4	7	HELLO, I'M JOHNNY CASH	Capitol CKS 9943
5	3	7	TRY A LITTLE KINDNESS	Glen Campbell—Capitol SW 389
6	8	9	WINGS UPON YOUR HORNS	Loretta Lynn—Dorco DL 75163
7	7	6	WAYS TO LOVE A MAN	Tammy Wynette—Epic BN 26519
8	5	40	JOHNNY CASH AT SAN QUENTIN	Columbia-CS 9827
9	9	7	BIG IN VEGAS	Buck Owens—Capitol ST 413
10	10	6	SHE EVEN WOKE ME UP TO SAY GOODBYE	Jerry Lee Lewis—Smash SRS 67128
11	12	5	GOLDEN CREAM OF THE COUNTRY	Jerry Lee Lewis—Sun 108
12	13	15	STORY SONGS OF THE TRAINS AND RIVERS	Johnny Cash and the Tennessee Two—Sun 104
13	21	6	WHERE GRASS WON'T GROW	George Jones—Musicor 3181
14	14	17	FROM MEMPHIS TO VEGAS	Elvis Presley—RCA LSP 6020
15	16	15	COUNTRY MOOG/ SWITCHED ON NASHVILLE	Athena 6003
16	11	32	TAMMY WYNETTE'S GREATEST HITS	Epic BN 26486
17	19	4	WISH I DIDN'T HAVE TO MISS YOU	Jack Greene & Jeannie Seely—Decca DL 75171
18	18	5	WAYLON	Waylon Jennings—RCA LSP 4260
19	22	3	CHARLIE BROWN/ HAUNTED HOUSE	Compton Bros.—Dot 25974
20	25	2	TO SEE MY ANGEL CRY	Conway Twitty—Decca DL 75172
21	15	12	THE EVERLOVIN' SOUL OF ROY CLARK	Dot DLP 25972
22	23	2	YOU GOTTA HAVE A LICENSE	Porter Wagoner—RCA LSP 4286
23	17	39	TALL DARK STRANGER	Buck Owens—Capitol ST 212
24	26	2	MEL TILLIS' GREATEST HITS	Kapp KS 3589
25	28	2	THE FAIREST OF THEM ALL	Dolly Parton—RCA LSP 4288
26	27	3	HOMECOMING	Tom T. Hall—Mercury SR 61247
27	(—)	1	IT'S JUST A MATTER OF TIME	Sonny James—Capitol ST 432
28	24	22	PORTRAIT OF MERLE HAGGARD	Capitol ST 319
29	30	27	ORIGINAL GOLDEN HITS, VOLS. I & II	Johnny Cash—Sun 100 101
30	29	26	LIVE	Glen Campbell—Capitol STPE 269

At Atlanta NARAS Awards



Eddie Floyd, Jerry Wexler, Mrs. Otis Redding, Tom Dowd; Ray Stevens, Steve Alaimo, Richard Spencer, Rick Hall; Tony Joe White; Joe South and Jerry Wexler.

Royal American Pacts Rabbitt

NASHVILLE — Dick Heard, President of Royal American Records, announced that composer Eddie Rabbitt has been signed to an exclusive long-term recording contract with the Nashville-based label.



Dick Heard, Eddie Rabbitt

Rabbitt, a Noma-SPR Music staff writer, is the composer or co-composer of several well-known songs including "Kentucky Rain," "The Sounds of Goodbye," "The Bed," "Take Me Along With You" (all with Heard) and "Love Me and Make It All Better," "Your Lovin' Takes the Leavin' Out of Me" and a number of others. His forthcoming Royal American release will be Rabbitt's first record since his Date release on "The Bed" which was co-produced by Heard and Stan Shulman.

Heard said he would schedule an Eddie Rabbitt session and release immediately.

Grandpa Tours

NASHVILLE — "Hee Haw" comedian Grandpa Jones is currently on a Pacific Northwest tour promoted by Jack Roberts. Jones' current Monument album is "Grandpa Jones Sings Hits from 'Hee Haw.'"

Lowry on Republic

HOLLYWOOD — Charles E. Adams, VP of Gene Autry's Republic Records, has just returned from Nashville where he cut an album of Republic's new young recording star, Ron Lowry.

The LP will contain Lowry's current single, "Marry Me," country-western standards such as "I Will" and "You Belong To Me" and some of Lowry's own compositions. Also included is a new Lee Hazlewood effort.

At Wills Tribute

DALLAS — The following stars turned out to tribute Bob Wills on March 9 at the Longhorn Ballroom here and Panther Hall in Ft. Worth: Tex Ritter, Ray Price, Webb Pierce, Charlie Walker, Conway Twitty, Johnny Seay, Wynn Stewart and Johnnie Lee Wills.

The house band at Panther Hall was Billy Gray and the Cherokee Cowboys; at the Longhorn, Dewey Groom and the Texas Longhorns.

WIL Fetes Cash On His Birthday

WIL-ST. Louis, Mo., celebrated Johnny Cash's birthday Feb. 26 with a "Day of the Man and his Music."

Four albums by the Columbia star were given away each hour for 24 hours. A six-foot-by-four foot birthday card was placed at various record counters for Cash fans to sign, and a two-hour special was presented from 7 to 9 p.m. Latter included interviews with Cash, among others.



Pompeii Presents DALE McBRIDE

Good listenin' country & western

THE FIRST DAY OF THE REST OF MY LIFE

The Thought My Mind Turns To

Pompeii 45-66698



3200 Lemmon Avenue
Dallas, Texas 75204
Ph. 214 521-7911

Country Single Reviews

(Continued from page 92)

FROM NASHVILLE TO DALLAS (Peach Music, SESAC/Hooper)
LET SOMEONE ELSE BE THE ONE (Peach Music, SESAC)

MIKE CUSHMAN—Sugar Hill SH-004.

Beautiful production and good story line. This label seems to stress quality product; all releases bear watching.

STILL (Mose Rose, BMI/Anderson)
ROY RAISIN (Parody Publishing, BMI)

DON BOWMAN—RCA 47-9823.

Another in the rash of novelty releases, with "Welfare Cadillac" and "Little Bit Late" on charts. Don's parody of the Anderson hit will hit.

WALK SOFTLY ON MY HEART (Bill Monroe, BMI)
McKINLEY'S MARCH (Bill Monroe, BMI)

BILL MONROE—Decca 32654.

Riding that country trail as he always did, Bill asks his sweetheart to be easy with him.

IRMA JACKSON (Blue Book-Shelby Singleton, BMI)

DEE MULLINS—Plantation 54.

Fans will shout their feelings about this perky ditty from the rooftops. A meaningful message with a beat.

Daniels to Starday-King

Billy Daniels has signed with Starday-King Records. His first sides will be produced by Jerry Capehart and conducted and arranged by René Hall.



George Riddle

... sings it country on



"RELIEF IS JUST A SWALLOW AWAY"

b/w **"WHEN I'M NOT WITH YOU"**

DJ's Needing Copies Write
 P.O. Box 12023
 Nashville, Tenn. 37212

Direction
 TOP BILLING, INC.
 110 21st Ave., South
 Nashville, Tenn. 37212
 615-244-4584



Manager Sues

(Continued on page 92)

The lawsuit alleges Miss Riley's brother-in-law, W. E. Scott, "unlawfully induced and produced" a breach of contract between Perry and Miss Riley.

The suit claims Scott induced Miss Riley not to pay her manager commission on \$15,000 income accrued during the last three weeks, preceding the petition date of March 13.

Perry's suit is asking \$50,000 punitive damages and \$200,000 damages for disruption of his business and harm to his professional reputation. The petition further charges Scott with breaking lines of communications, and the cancellation of orders between the singer and her manager.

Jazz Dilemma

(Continued from page 85)

spondency, religion and his march to freedom are all well documented in his music.

Unfortunately, until now he has never been fully recognized as a social commentator or contributor. But without this official recognition, his jazz has always appealed to the white intelligentsia and has been equally appealing to the emotions of the black man.

That he has created a product that was saleable without benefiting from the commercial rewards is in keeping with the position of servitude of the black man in this country.

(The concluding part next week.)

RECORD WORLD C&W Singles Publishers List

A GIRL WHO'LL SATISFY HER MAN (Champion, BMI)	29	MFRRY-GO-ROUND (Wandering Acres, SESAC) 73
A LOVER'S QUESTION (Progressive-Eden, BMI)	16	MY ELUSIVE DREAMS (Tree, BMI)
A WEEK IN A COUNTRY JAIL (Newkeys, BMI)	35	MY WOMAN, MY WOMAN, MY WIFE (Mariposa, BMI)
A WOMAN LIVES FOR LOVE (Al Gallico, BMI)	70	NORTH EAST ARKANSAS MISSISSIPPI COUNTY BOOTLEGGERS (Tree, BMI)
ALL I HAVE TO DO IS DREAM (House of Bryant, BMI)	9	OCCASIONAL WIFE (Hartack Reneau, BMI)
ANGEL OF THE MORNING (Blackwood, BMI)	46	ONCE MORE WITH FEELING (Combine, BMI)
BENEATH STILL WATERS (Blue Crest, BMI)	71	PICKIN' WILD MOUNTAIN BERRIES (Crazy Cajun, BMI)
BETTER DAYS FOR MAMA (Contention, SESAC)	48	PLEASE BE MY NEW LOVE (Tree, BMI)
BIG MAMA'S MEDICINE SHOW (Blue Book, BMI)	41	PULL MY STRING AND WIND ME UP (Milene, ASCAP)
CHARLIE BROWN (Tiver, BMI)	25	RISE AND SHINE (Cedarwood, BMI)
COUNTRY GIRL (Shelby Singleton, BMI)	14	ROCK ISLAND LINE (Hi-Lo, BMI)
DADDY COME AND GET ME (Dewpar, BMI)	47	ROCK ME BACK TO LITTLE ROCK (Wilderness, BMI)
DARLING DAYS (Blue Crest, BMI)	60	RUNNING BARE (Yonah, BMI)
DON'T TAKE ALL YOUR LOVING (Acuff-Rose, BMI)	39	SHE'LL BE HANGING 'ROUND SOMEWHERE (Sawgrass, BMI)
FIGHTIN' SIDE OF ME (Blue Book, BMI)	4	SHOESHINE MAN (New Keys, BMI)
GETTIN' BACK TO NORMA (Blue Echo, BMI)	59	SOUL DEEP (Barton, BMI)
GOD PUT A RAINBOW IN THE CLOUDS (Fred Rose, BMI)	62	STAY THERE TILL I GET THERE (Al Gallico, BMI)
HONEY COME BACK (Jobete, BMI)	11	TAKE ME BACK TO THE GOOD TIMES, SALLY (Acuff-Rose, BMI)
HUSBAND HUNTING (Greenback, BMI)	44	TALK ABOUT THE GOOD TIMES (Vector, BMI)
I FEEL FINE (Maclen, BMI)	75	TENNESSEE BIRDWALK (Back Bay, BMI)
IF GOD IS DEAD (Wilderness, BMI)	69	THAT'S THE WAY I SEE IT (Tree, BMI)
IF I WERE A CARPENTER (Faithful Virtue, BMI)	5	THAT'S WHEN SHE STARTED TO STOP LOVING YOU (Tree, BMI)
I KNOW HOW (Sure-Fire, BMI)	15	THE CHICAGO STORY (Newkeys, BMI)
I SHOOK THE HAND (Low-Rico, BMI)	65	THE DIFFERENCE BETWEEN GOING AND REALLY GONE (Sure-Fire, BMI)
I WALKED OUT ON HEAVEN (Minstrel, BMI)	19	THE POOL SHARK (Newkeys, BMI)
I'LL MAKE AMENOS (Lowery, BMI)	40	THEN HE TOUCHED ME (Gallico, BMI)
I'LL SEE HIM THROUGH (Al Gallico, BMI)	2	THEN SHE'S A LOVER (Russell-Carson, ASCAP)
IS ANYBODY GOIN' TO SAN ANTONIO? (Tree, BMI)	10	TOM GREEN COUNTY FAIR (Combine, BMI)
IT'S JUST A MATTER OF TIME (Eden, BMI)	8	TOMORROW IS FOREVER (Dewpar, BMI)
I'VE BEEN EVERYWHERE (Hill & Range, BMI)	13	WAX MUSEUM (Sue-Mirl, ASCAP)
JULY 12, 1939 (Al Gallico, BMI)	50	WELFARE CADILLAC (Bullfighter Music, BMI)
KENTUCKY RAIN (Presley S-P-R, BMI)	36	WE'RE GONNA GET TOGETHER (Blue Book, BMI)
LITTLE BIT LATE (Para-Kim, BMI)	57	WHERE GRASS WON'T GROW (Glad, BMI)
LITTLE BOY'S PRAYER (Sawgrass, BMI)	74	YOU GOTTA HAVE A LICENSE (Central Songs, BMI)
LORD IS THAT FOR ME (Blue Crest, BMI)	32	YOU WOULDN'T KNOW LOVE (Tree, BMI)
LOVE HUNGRY (Page Boy, SESAC)	56	
LOVE IS A SOMETIMES THING (Stallion, BMI)	38	
MAMA, I WON'T BE WEARING A RING (Hill & Range/Blue Crest, BMI)	24	
MARRY ME (PRS, ASCAP)	61	

Nashville Report

(Continued from page 90)

upcoming on Imperial. "My daddy (veteran C/W artist Red Sovine) told me if this is a big hit, he may let me tour with him," kids Roger . . . The junior Sovine has suggested to his bosses at Show Biz, Inc., that he produce a country TV special with a cast made up of second generation C&W stars. Youngsters like Lynn Anderson, Pam Miller, Connie Eaton, Roy Acuff Jr., Buddy Alan (Buck Owens' son), Hank Williams, Jr., and Sovine himself—just to mention a few. (Jerry Bradley—Owens' offspring—could engineer the project and Cliff Williamson could handle the audio?) . . . Don't discount this as a negative note: A folk femme duo called Saturday Photographers was in the past weekend for a Columbia session, produced by Billy Jackson . . . Jed Records is preparing a release by Carol Jones, a country music artist discovered by Faron Young. The pretty lass has been touring with the Young show and also a package headed by Charley Pride. (Billy Deaton is her booker) . . . Sonny James was selected "artist of the year" in WPLO's (Atlanta) annual poll of listeners. Merle Haggard was voted the honor last year . . . MGM's soundtrack LP of the " . . . tick . . . tick . . . tick," sung by Tompall & the Glaser Brothers, has been released . . . RPM, Inc., debut as recording company will be on the newly established Mega label. Initial release is scheduled for late spring . . . A pictorial salute to broadcasting's 50th anniversary will highlight the SESAC hospitality suite during the annual National Association of Broadcasters convention at Chicago's Conrad Hilton Hotel, April 5-8 . . . Cliff Davis, former Virginian radio executive, has been named Director of Promotion at Leon Ashley's Ashley-London Records . . . A quote from Glen Campbell: "I was born in Bills-town, Ark., but I always say Delight because it's the closest city that's on the map" . . . Teddy & Doyle Wilburn (back together temporarily?) are booked for Jackson, Miss., Memphis, St. Louis, Lynchburg, Va., Reidsville, N. C. and Hampton, Va., next month.

Nashville will be represented at the second annual International Country Music Festival in London March 28 by Skeeter Davis, Don Gibson, Tompall & the Glaser Brothers, Tex Ritter, George Hamilton IV, Charlie Walker, John Wesley Ryles, Ray Pillow, Roy Drusky, Warner Mack, David Houston, Loretta Lynn and others . . . Little Jimmy Dickens will be featured at the opening of the new C&W club, Midway, Gary-Hammond, Ind., April 4. The nitery is co-owned by Don Chapman and Jack Billish, who also operate the Lake-N-Park Inn . . . Tammy Wynette and her husband George Jones are expecting an addition to the family in October . . . Bill Anderson and Jan Howard entertain at the National Press Club in Washington, D. C. April 30, the first country artists to perform for the prestigious journalists.

4 Star Sets 2nd Golf Tourney

Bob Jennings, Nashville head of Four Star Music, heralds spring with the announcement of the Second Annual Four Star Music invitational Golf Tournament.

Joe Johnson, President of Four Star Music and Chairman of the event, and Jennings both stated the response and interest was so great in last year's Tournament it was decided to initiate the event into an annual affair.

At Horton State Park

Jennings, Tournament Director, states the 36 hole handicap play tourney will be held May 18-19 at Henry Horton State Park, 35 miles south of Nashville at Chapel Hill, Tenn., and that the invitations would be in the mail within the next week. Working with Jennings again this year on the Tournament Committee is Chuck Seitz, Dudley "Waxo" Green and Boyce Hawkins.

New Dudley Single

NASHVILLE—Dave Dudley, currently in Nashville to record for Mercury's Jerry Kennedy, is scheduled for a single release almost immediately.

The single, according to Jimmy Key, President of Key Talent, Inc./Newkeys Music, is a Tom T. Hall penned song, "The Pool Shark."

Surprise Trio



One of the highlights of the WSM-TV Sixth Annual Cerebral Palsy Telethon was the spontaneously formed trio of Arte Johnson, Johnny Cash and Grandpa Jones. This trio along with host Jack Smith and stars like Aileen Woods, Linda Cristal, Johnnie Whitaker, George Lindsay, Ruth McFadden and the entire Nashville music colony performed for 18 hours March 7-8 on behalf of United Cerebral Palsy of Tennessee. Collected money and pledges to date: \$263,295.

Country LP Reviews

BABY, BABY

DAVID HOUSTON—Epic BN 26539.

David Houston keeps turning out those head-turning, ear-turning albums and much of his success is due to his partnership in the studio with Billy Sherrill. Here the duo have "Baby, Baby," "Give All Your Love," "Don't Mention Tomorrow."



★★★★

WILD, FREE AND 21!

BUDDY ALAN—Capitol ST 411.

Very much a chip off the old blockbuster, Buddy Alan seems to be following Dad Buck Owens into the hit album fold. "Lodi," "When I Turn Twenty-One," "I Wanna Be Wild and Free." Looks like two generations of Owens on the smash trail.



★★★★

HANK WILLIAMS JR. GREATEST HITS

MGM—SE 4656.

"It's All Over But the Crying," "Cajun Baby," "Standing in the Shadows," "Homesick," "Where Do I Go From Here," "Try Try Again," "I'd Rather Be Gone," "A Baby Again," "Are You Lonely, Too," "Rock in My Shoe," "My Heart Won't Let Me."



★★★★

GIANT COUNTRY

VARIOUS ARTISTS—United Artists UAS 6715.

Del Reeves, George Jones, Johnny Darrell and Bobby Lewis are represented on this reprise album of hits. Songs include "Girl on the Billboard," "The Race is On," "Rudy, Don't Take Your Love to Town," "Love Me and Make It All Better."



★★★★

WES MONTGOMERY GREATEST HITS

A&M SP 4247.

Guitar artistry displayed here on this collection of Wes's greatest. "A Day in the Life," "Georgia," "Windy," "Say a Little Prayer," "Yesterday," "When a Man Loves a Woman," "Scarborough Fair," "Down Here on the Ground."



Bergen Versatility Shows In 2 Grammy Wins

NASHVILLE—Bergen White, recently signed to an exclusive artist's contract by the Shelby Singleton Corp., proved his versatility when renditions wrapped around his arrangements won Grammys in two categories during the recent NARAS Awards Presentation.

Joe Simon's diskings of "The Chokin' Kind" won the "Best R&B Male Vocal Performance" title, while his arrangement of "MacArthur Park" brought the Grammy Award to Waylon Jennings and the Kimberleys in the "Best Country Duo or Group Vocal" category.

Anderson Show in Europe

NASHVILLE—The Bill Anderson Show featuring Jan Howard and the Po' Boys will trek to Norway, Denmark, Sweden, Amsterdam, Holland, Germany and England for live concert appearances.

The performances are a joint effort between MCA and Mervyn Conn to promote country music worldwide. The two-week trip begins May 14 and winds up May 28.

Gray on Road

Claude Gray is on the road promoting his new single, "The Cleanest Man in Cincinnati."

Thanks everyone for making this record a happening **HIT!**

"CHICAGO STORY"

Wayside #45-009

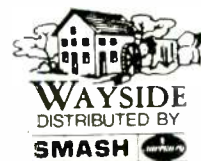
Written by:
TOM T. HALL

Published by:
NEWKEYS MUSIC, INC.
1531 Demonbreun Street
Nashville, Tenn. 37203

Produced by:
LITTLE RICHIE JOHNSON



Jimmy Snyder



Wayside
Records

Dist. by
Mercury-Smash
National Promotion
Little Richie Johnson

Belen, New Mexico
(505) 864-7185

WE'VE GOT:
SHEL SILVERSTEIN
... A GREAT COMPOSER

WE'VE GOT:
TOMMY ALLSUP
... A GREAT PRODUCER

WE'VE GOT:

CLAY HART
SINGING
"IF I'D ONLY
COME & GONE"

MMS 172



See Clay Hart at Harrah's in
Lake Tahoe, Nevada, April 2nd-April 22nd

WE'RE GETTING:

Picks on country stations
around the land as well as
heavy good music stations.

YOU'VE GOT:

A DUAL MARKET

SMASH

ON

METROMEDIA RECORDS,

METROMEDIA RECORDS, 1700 BROADWAY, NEW YORK, N.Y. 10019

record world Top C&W Singles

This Wk. Mar. 28	Last Wk. Mar. 21	Wks. on Chart	This Wk. Mar. 28	Last Wk. Mar. 21	Wks. on Chart
1	4	9	38	57	9
2	2	11	39	46	4
3	11	6	40	31	8
4	1	9	41	38	9
5	3	12	42	50	4
6	7	7	43	52	5
7	8	8	44	47	8
8	5	13	46	33	9
9	15	6	47	37	11
			48	51	6
11	6	9	49	22	8
12	17	7	50	67	2
13	13	7	51	59	3
14	10	13	52	55	3
15	34	4	53	64	2
16	20	8	54	63	3
17	24	7	55	71	2
18	9	11	(-)	(-)	1
19	49	3	57	74	2
20	23	6	58	62	3
21	16	8	59	66	2
22	28	9	60	69	2
23	12	15	61	65	3
24	27	7	62	61	5
25	14	9	63	75	2
26	30	7	64	72	2
27	48	3	65	68	3
28	18	13	66	(-)	1
29	36	7	67	70	3
30	45	4	68	(-)	1
31	58	3	69	73	2
32	39	5	70	(-)	1
33	21	12	71	(-)	1
34	41	7	72	(-)	1
35	26	17	73	(-)	1
36	43	4	74	(-)	1
37	29	13	75	(-)	1

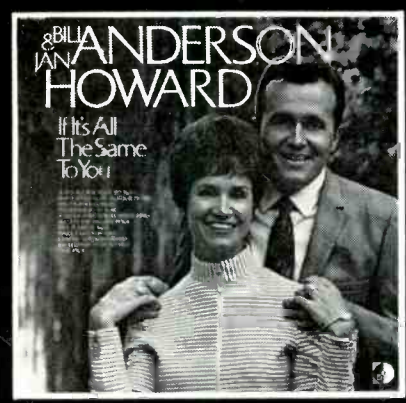


'Love is a Sometimes Thing'

DECCA 732643

...But Bill Anderson's Hits are an everytime thing!

And Don't Miss Bill and Jan's New LP



DECCA DL 75184



HUBERT LONG INTERNATIONAL

P. O. Box 4E, Nashville, Tennessee



We've added a Spring to our step.



**Polydor Incorporated is now
the national distributor
of Spring Records.**



Spring Records are distributed in the USA
by Polydor Inc., in Canada by Polydor Rec-
ords Canada Ltd.