

# RECORD WORLD

## WHO IN THE WORLD

**Polydor's Lily Tomlin, Right, And Her Alter Ego, Edith Ann, Seated and Dirty, Can Be Heard Sharing the Grooves on New Comedy LP "And Thats the Truth" To Be Introed at NARM Where Miss Tomlin, on "Laugh-In" Hiatus, Will Serve As Awards Banquet Mistress of Ceremonies. See Story Inside.**



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A M PAVLOW  
115 CALIFORNIA AVE  
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## HITS OF THE WEEK

SINGLES

**ARETHA FRANKLIN, "DAY DREAMING"** (Pundit, BMI). Most requested cut from her new "Young, Gifted and Black" album finds Lady Soul in an easy-going groove. She wrote it, and it's a surefire springtime smash. Jazzy. Atlantic 2866.



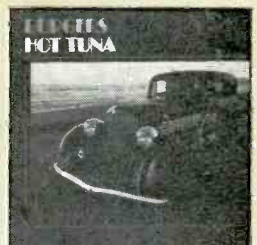
SLEEPERS

**ENGELBERT HUMPERDINCK, "TOO BEAUTIFUL TO LAST"** (Colgems/Horizpic, ASCAP). Heart-throb's single-most-likely in some time is the theme from the film "Nicholas and Alexandra." Ballad beautiful enough to last. Parrot 40069 (London).



ALBUMS

**HOT TUNA, "BURGERS."** With this remarkable effort group should finally rid themselves of the label, "Airplane spin-off." Good time music that covers the spectrum with identity all its own. Beautifully-put together package. Grunt FTR 1004 (RCA).



**NILSSON, "JUMP INTO THE FIRE"** (Blackwood, BMI). Harry follows-up his first no. 1 single, "Without You," with an already much-played, but now-edited, track from the "Nilsson Schmilsson" album. Incredible, intense rock & roll. RCA 304.



**TODD RUNDGREN, "I SAW THE LIGHT"** (Earmark/Screen Gems-Columbia, BMI). Not to be confused with the Hank Williams spiritual of the same name, cut from the Runt's new album has an irresistibly fluid feel. Bearsville 3 (Warner Bros.).



**KRIS KRISTOFFERSON, "BORDER LORD."** Great to hear Kris getting more up-tempo, as compared to previous efforts which tended to drag. Deep-voiced writer retains qualities that will keep sex symbol image alive. Sure hit. Monument KZ 31302 (CBS).



**DON McLEAN, "VINCENT"** (Mayday/Yahweh, BMI). "American Pie" is a tough act to follow, so Don has taken a different tact in his follow-up. The Vincent Van Gogh story is told with melody and poetry. Artful. United Artists 50887.



**THE RAELETTES, "COME GET IT I GOT IT"** (Irving, BMI). Girls' latest is even better than their "Bad Water," a masterpiece of its kind. Crisp vocals and a tight horn arrangement highlight this sensational side. Tangerine 1024 (ABC).



**LILY TOMLIN, "AND THATS THE TRUTH."** "This is a Recording" proved that everybody's favorite operator could sell records. This time it's another funky "Laugh-In" character, little Edith Ann. Frightening, yet uproariously funny. Polydor PD 5023.



**CARLY SIMON, "LEGEND IN YOUR OWN TIME"** (Quackenbush, ASCAP). Her follow-up to "Anticipation" is another cut pulled from the album of that name. It's a peek behind a pop star's facade and it's a stunner. Elektra 45774.



**ROCK FLOWERS, "YOU SHOULDN'T HAVE SET MY SOUL ON FIRE"** (Pocket Full of Tunes/Ringling Bros. and Barnum & Bailey, BMI). Has more universal appeal than "Number Wonderful," which introduced this appealing trio. Hit! Wheel 293 (RCA).



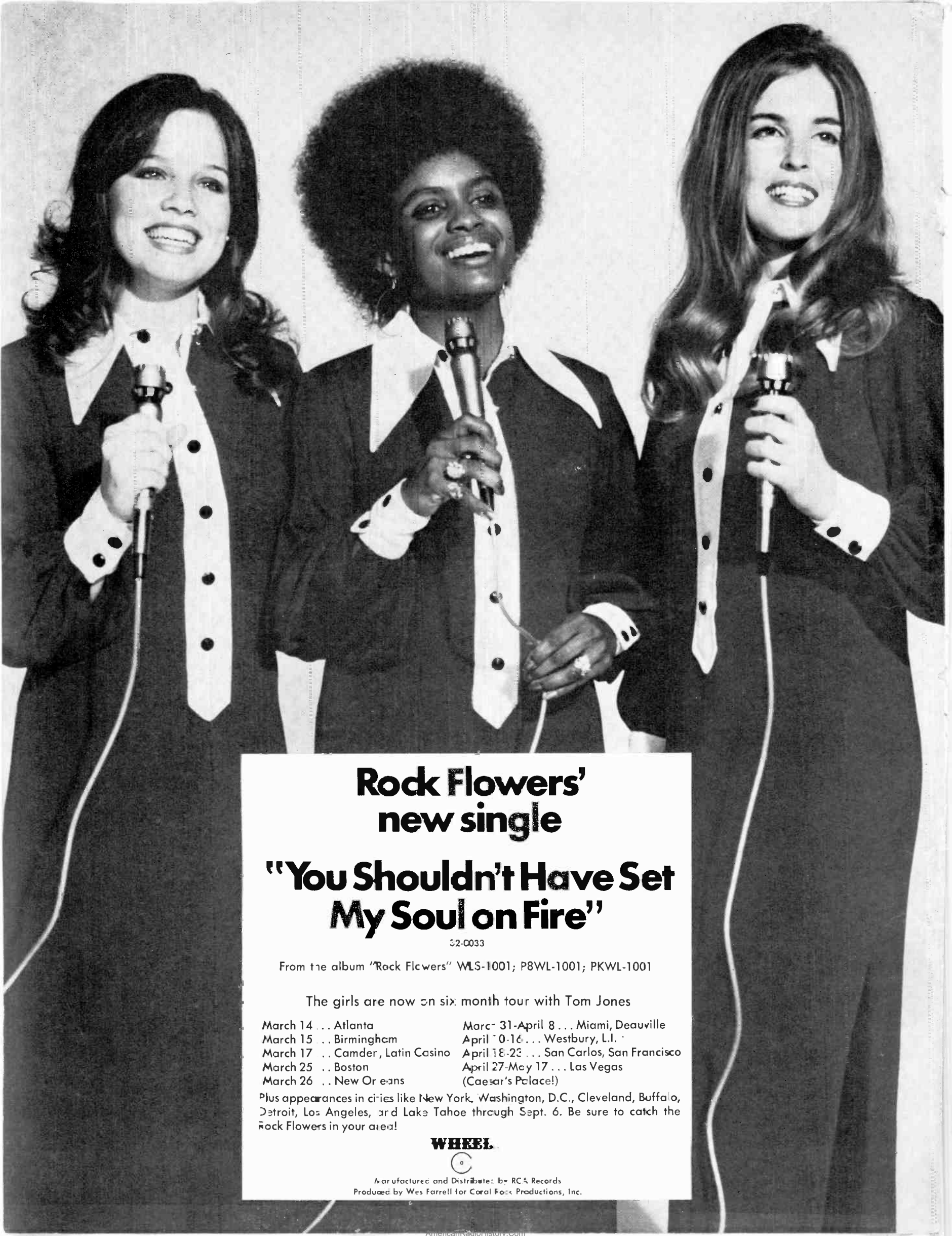
**ALEX RICHMAN, "SALTY."** Alex is a lady. Sensational keyboard work and a voice like a gutsier Carole King. Original compositions deserve much attention. Session musicians include Ry Cooder, Jesse Ed Davis and Jim Keltner. Super find. Capitol ST-11004.



# PACKAGING/'72

SPECIAL SECTION THIS ISSUE

In conjunction with the  
14th Annual  
**NARM**  
Convention



## Rock Flowers' new single

# "You Shouldn't Have Set My Soul on Fire"

52-0033

From the album "Rock Flowers" WLS-1001; P8WL-1001; PKWL-1001

The girls are now on six month tour with Tom Jones

March 14 ... Atlanta	March 31-April 8 ... Miami, Deauville
March 15 ... Birmingham	April 10-16 ... Westbury, L.I.
March 17 ... Camden, Latin Casino	April 18-23 ... San Carlos, San Francisco
March 25 ... Boston	April 27-May 17 ... Las Vegas
March 26 ... New Orleans	(Caesar's Palace!)

Plus appearances in cities like New York, Washington, D.C., Cleveland, Buffalo, Detroit, Los Angeles, and Lake Tahoe through Sept. 6. Be sure to catch the Rock Flowers in your area!

**WHEEL**



Manufactured and Distributed by RCA Records  
Produced by Wes Farrell for Coral Fox Productions, Inc.

## Klein Suing New York Magazine On Article about Bangladesh Album

■ NEW YORK — Allen Klein, President of Abkco Industries, held a press conference last week to announce a \$150 million suit against New York Magazine in response to Peter McCabe's article, "Some Sour

Notes from the Bangladesh Concert," which appeared in the magazine's February 28 issue.

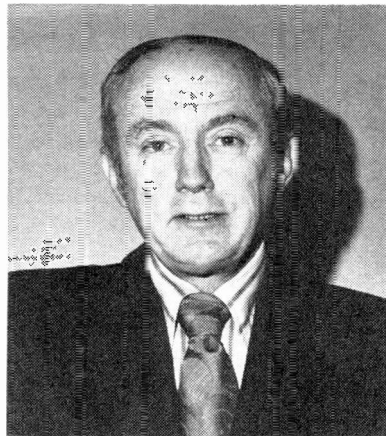
Klein also stated that any monies derived from the action  
(Continued on page 75)

## Teifer Named President, Metromedia Music Publishing

■ NEW YORK — Gerald E. Teifer has been named to head up Metromedia Music Publishing, it was announced last week by Arthur T. Birsh, Group Vice President of Metromedia, Inc., the parent company.

Teifer will take over as President and General Manager of Metromedia's Music Publishing Division on or before April 1, after winding up his current duties as President and General Manager of RCA Music Publishing Companies (Sun-

(Continued on page 85)



Gerald E. Teifer

## Bell Records, Bones Howe Sign Major Production Pact

■ NEW YORK — Larry Uttal, President of Bell Records, last week announced the signing of a long-term, exclusive produc-

tion agreement with Bones Howe.

Currently producing the Fifth  
(Continued on page 74)



Larry Uttal and Bones Howe in front of Leroy Neiman's portrait of the Fifth Dimension.

## Fillmore East to Re-Open As Fillmore East; Graham Not Involved

■ NEW YORK—The Fillmore East is re-opening.

As the Fillmore East.

Bill Graham is not involved.

What is happening is this: The Fillmore East Corporation, which has been holding the lease to the Second Avenue Emporium for the last few years, has decided to start leasing it as a concert hall.

The Corporation will provide a theatre staff, and all a promoter need bring is his act and sound equipment.

Jim Walsh, who has a background in general managing on and off-Broadway, will be General Manager for the hall, which is available for dates immediately.

## Wilburn Chelsea Veep; Farrell Builds Up

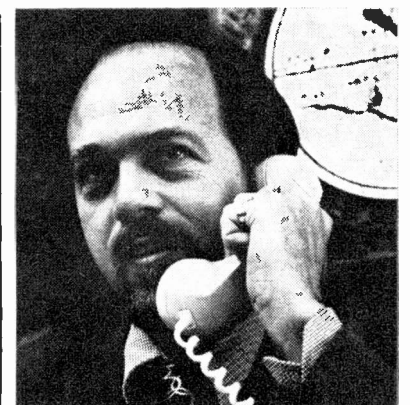
■ Buz Wilburn has been named Executive Vice President and General Manager for Chelsea Records, the newly-formed Wes Farrell Organization record label, which will be manufactured and marketed by RCA Records, it was announced last week by Wes Farrell, President of the company.

Wilburn will immediately start signing new company personnel and artists geared to project the Chelsea Records label to a dominant position in the industry.

"The appointment of Buz Wilburn as Executive Vice President and General Manager of Chelsea Records is an important first step in organizing our new record company," Farrell stated.

"Chelsea Records will be headed by an executive who is knowledgeable in every facet of merchandising, promotion, mar-

(Continued on page 83)



Buz Wilburn

## Lane Fantasy Vice President

■ BERKELEY — Fantasy Records Creative Director Tony Lane has been made a Vice President of the company.

Lane joined Fantasy at the beginning of 1971, and has since supervised all aspects of graphic

(Continued on page 30)

## Motown Creative Services to Coast

■ It was learned last week that most of the creative services department of Motown Records has been released and that all art work will now be handled out of Motown's West Coast office. Suzanne Depasse, head of A&R for Motown, will now also head the creative services department, and Katrina Patterson will be art director, reporting directly to Miss Depasse. For the time being, Motown VP Phil Jones will add advertising to his duties.

## MGM Distribs To Maintain Line In Event Of Sale

If the Polygram deal to purchase MGM goes through, current MGM distributors will maintain the line, it was reported by reliable sources last week. The purchase agreement has been finalized in principle and its completion is expected in a very short time.

## Warehouse Income Soars

■ LOS ANGELES — Integrity Entertainment Corp. Operator of the Warehouse chain of record stores, reports sales for its third six month period ended Dec. 31, 1971, of \$3,665,630, and earnings per share of \$.09. This compares with sales of \$1,301,480 for its first six month period ended Dec. 31, 1970 and earnings per share of \$.02.

For its second six month period ended June 30, 1971, the firm earned \$.05 per share on \$1,936,576 net sales.

Thus in the first half of its second year of operations Integrity earned \$.09 per share against \$.07 per share in the entire first year of its existence.

At the beginning of the current fiscal year (July 1, 1971) there were 12 Warehouses in operation. By Dec. 31, 1971, there were 22. It is expected that by the end of the current fiscal year (June 30, 1972) there will be 30 stores in operation.

Except for the peak Christmas sales month of Dec. 1971, Feb. 1972 was the first month in which sales have reached \$1,000,000.

The company's equity now exceeds \$1,000,000.

## Handleman Earnings, Sales Increase

■ DETROIT—Handleman Company has reported record sales and earnings for the third quarter and nine months ended January 31, 1972.

For the three months ended January 31, 1972 net earnings were \$2,294,000, compared to \$2,248,000 last year. Net income per share was \$.52, compared to \$.51 last year. Sales increased to \$35,181,000 from last year's \$33,807,000.

For the nine months ended January 31, 1972 net earnings rose to \$5,338,000, compared to last year's \$4,989,000. Net income per share was \$1.20, compared with \$1.12 last year. Sales increased to \$84,767,000 from last year's \$81,531,000.

The board of directors of the company also declared the regular quarterly dividend of \$.17 per share payable April 3, 1972 to stockholders of record March 17, 1972.

## Ebony Sounds Formed

■ Ebony Sounds in Jersey City, has released "Body and Soul (That's the way it's Got To Be)" b/w, "Mandingo Woman." Recorded by the Soul Generation.

## Roulette Starts Virgo For German Master, 'How Do You Do?'

■ NEW YORK—By outbidding several companies, Virgo Records has acquired the U.S. rights to a record that has busted out in Germany. "How Do You Do?" as sung by the Windows.

The record has passed 200,000 in sales in just a few weeks after release in Germany and is currently #15 with a bullet on the German charts.

Virgo had a member of its promotional staff fly to Germany—pick up the master tape at the airport—and return to the States on the first available return flight.

"We were in production on this hit record in less than 24 hours after the licensing agreement was signed," Joe Kolsky Roulette Vice President, said.

"This will be the first release on the new label to be known as Virgo Records — which will be distributed by all distributors handling the Roulette label," said Joe. Records have been delivered, shipped and/or mailed to radio stations and distributors.

Virgo Records is a completely new record company and is not to be construed as being a subsidiary label of Roulette.

## Schwartz Bros. Sales, Earnings Way Up

■ WASHINGTON, D.C.—Schwartz Bros. Inc. has reported sales of \$19,901,341 for the year ended December 31, 1971, an increase of 19 per cent over the \$16,696,676 recorded in the previous year. Also announced were earnings of \$472,677, or 62 cents per share, an increase of 38 per cent over the \$340,352, or 45 cents per share, reported last year.

Fourth quarter sales were up to \$6,433,748, as compared to \$5,232,630 in the comparable period of 1970. Earnings for the quarter were \$171,542, or 22 cents per share, up from the \$142,554, or 19 cents per share, announced last year.

Especially significant, it was felt, is the continued growth of Schwartz Bros.' Harmony Hut retail operation. In its second year of operation, a sixth Harmony Hut was opened last August in the Columbia Mall, Columbia, Maryland. In its first five months, the outlet has exceeded initial sales projections by over 50 per cent, with dollar volume per square foot of selling space of this facility proving to be well above that of the average of the entire mall.

In addition, Harmony Hut expansion programs are in progress. Leases have been signed for the following new

## Delaney and Bonnie Sign With Columbia

■ NEW YORK — Clive Davis, President, Columbia Records, has announced the signing of Delaney and Bonnie Bramlett to an exclusive recording contract with Columbia Records.

Delaney and Bonnie's first album for Columbia will be released in three to four weeks. In addition to his busy schedule touring and recording, Delaney Bramlett has produced for Columbia Records John Hammond's forthcoming album and PG&E's latest Columbia effort, "PG&E."



Delaney, Bonnie, Clive Davis

malls: Cloverleaf, Richmond, Va.; Manassas, Manassas, Va. (Both set to open in late summer, 1972); and Security Square in the suburbs of Baltimore, Maryland (scheduled for fall, 1972 opening).

In the Schwartz Bros. District Records division, distribution was expanded into the Philadelphia market with the opening of a sales office in that city. To further enhance the company's position in the area, rack jobbing was expanded through the acquisition of the Philadelphia-based rack division of Raymond Rosen Music Products, Inc.

## Hollies Renew At Epic

■ NEW YORK—With the renewal last week of their recording agreement with Epic Records, the Hollies have embarked on their 10th year of chart successes.

A new single, titled "The Baby," on the English charts in the third week of its release there, is out this week in the U.S. "The Baby" is the group's first waxing with their new lead singer, 23-year-old Mikael Rickfors, of Sweden.



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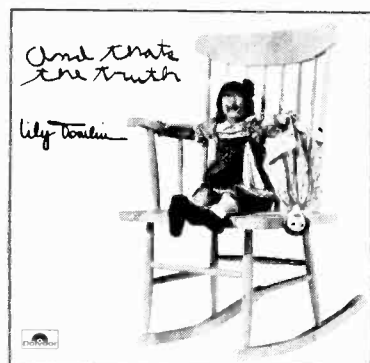
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RECORD WORLD MARCH 11, 1972

**Introducing Edith Ann. The little girl who knows that a "G" movie is where people kiss with their clothes on and an "X" movie is where they kiss with their clothes off.**

**And that's the truth**

Lily Tomlin started out on NBC-TV's "Laugh-In" as Ernestine, the testy telephone operator whose mouth knew no fear. And her first album, "This Is A Recording" became the biggest comedy LP of 1971. Now she's back. This time as Edith Ann, the super-naturally wise child who knows more than most people are willing to admit. Her new album is going to be the biggest comedy LP of 1972. And that's the truth.



**LILY TOMLIN**  
**as Edith Ann**  
**And that's the truth**



Polydor Records, Cassettes and 8-Track Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Canada Ltd.

PD-5023

Nobody sells an album better than the artist. And nothing sells an artist better than television appearances and concerts. Here's a list of both:

- TELEVISION:
- Tonight Show
  - Dick Cavett
  - Flip Wilson
  - Hollywood Squares
  - David Frost
  - Mike Douglas
  - Laugh-In (Naturally)

Lily will also be doing concerts in 13 major markets and she'll be at the NARM Convention.

## Musical Isle Expands; Hausfater Heads Buying

■ NEW YORK—Musical Isle of America, a key facet of the mass merchandising division of United Artists, is launching a major expansion drive involving all six of its current locations. At the heart of the push into new business areas is the establishment of a new national buying operation, to be helmed in St. Louis by Norman Hausfater, who doubles as general manager of Roberts Record Distributing Company in the mound city.

Roberts is one of Musical Isles owned network of indie distributors.

Norman Wienstroer, who is vice president and general manager of Musical Isle, is also based in St. Louis and will be working closely with Hausfater on the project.

In an interview last week, Hausfater stressed that Musical Isle today racks close to 10,000 locations in more than 20 states. In addition, the company owns Leisure Landing, a prominent retail chain in Louisiana.

Musical Isle is now operating out of Chicago, Memphis, Kansas City, New Orleans and San Francisco, in addition to St. Louis. The Kansas City branch is a satellite department of the St. Louis headquarters.

"Our aim in central, national buying," said Hausfater, "is to increase the business for our own locations of course, and to build sales for the manufacturers as well. We can provide coordination and control of all our locations, through the home office. We know the potential of each of our markets and of course we are also aware of the constantly shifting tastes in each of those markets."

## Atlantic Chart Surge

■ Half of the new records that enter the Top 100 Singles Chart this week are Atlantic product. Leading the surge is Roberta Flack's "The First Time Ever I Saw Your Face" at 64. Following close behind are: "Rock And Roll" by Led Zeppelin at 74; "Day Dreaming," by Aretha Franklin at 78; "Doctor My Eyes," by Jackson Browne on Asylum at 80, and "Nutrocker" by Emerson, Lake & Palmer on Cotillion at 89. All have bullets.

In addition to the action on the pop scene, three new singles come onto the R&B singles chart, also with bullets. Flack's disc at 45; Aretha's at 54; and Donny Hathaway's "Ghetto Boy" on Atco at 51.

"Our hot lines between branches are constantly in action, trading information about product and market conditions. With the kind of knowledge we can gather and have at our fingertips, we can become a partner with the manufacturer on specific product, particularly work records. We set up coordinated programs of newspaper and radio advertising in the different markets and insure maximum rack exposure of the product in all our locations."

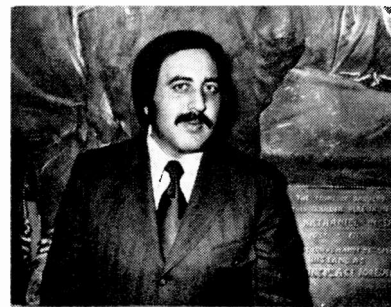
Musical Isle, through its new buying structure, is also mapping major expansions of activity, not only in albums alone, but in singles and tapes, and accessories as well. The firm is currently involved in a standardization of its entire accessory line, in the belief that simplification of inventory and stocking procedures could produce a sizable upswing of sales.

At least one additional major location is expected to be opened within a month, Russ Bach said, Vice President of Musical Isle in the company's headquarters office in Hollywood, and others are under consideration for the future to provide an even broader geographical spread of market coverage for the firm.

## Petze Epic Regional Mgr.

■ NEW YORK—Lennie Petze has been named Northeast Regional Manager for Epic/Columbia Custom Labels, it has been announced by Director of National Promotion, Mike Kagan. Petze will be based in Epic's Waltham, Massachusetts office.

Before joining the label in August, 1970, as a local promotion man in the Boston area, Petze was with Transcontinental Distributors. Earlier, he was Regional Promotion Manager for Capitol's independent labels. Petze started in the record business as Mercury's promotion manager in Boston.



Lennie Petze

## Kiernan Heads RCA Customs

■ NEW YORK—Jack Kiernan has been appointed Director, RCA Custom Label Marketing, by RCA Records.

Announcement was made by Eugene B. Settler, Division Vice President, Marketing, who said that in his new position, Kiernan will direct the marketing activities of independent labels which RCA markets and manufactures.

Labels which will come under Kiernan's direction include Chelsea, Daybreak, Gregar, Kirshner, Neon, TMI, Wheel and Wooden Nickel.

Settler said: "The increasing importance of independent labels being manufactured and marketed by RCA Records has made it desirable to have an organization directing the marketing activities of these labels. Kiernan who joined RCA Records last July, will be invaluable to us in this important new position."

Prior to joining RCA Records, Kiernan had been National Sales Manager of Project 3 for two years.



Jack Kiernan

## WLS Suspends Hit Survey

■ CHICAGO—WLS has recently sent the following letter to subscribers to its "Hit Parade Survey":

"In an effort to provide our clients and listeners with an even better product, the WLS Hit Parade Survey is being temporarily suspended. We are bringing the entire project in-house, in order to re-think its concept and re-evaluate its effectiveness.

"So, with receipt of the March 6th issue, the WLS Hit Parade Survey comes to a close, at least in its present form. You will be hearing from us in the near future about what we hope will be an even more exciting replacement."

## Fields Vice President In Buddah Sales

■ NEW YORK — Neil Bogart and Art Kass, co-Presidents of the Buddah Group, have announced the appointment of Joe Fields as Vice President in Charge of Marketing and Merchandising.

Fields has been with Buddah for four years. His career in the music industry began in 1958, when he started as a salesman for Columbia Records. From there he went to London Records, working with promotion and sales of singles. That led to a job at MGM, where Fields eventually became sales manager for the Verve label, and he left to take over the position of sales and promotion manager for Prestige Records. Then he came to Buddah.



Joe Fields

At present, the Buddah Group is looking for a sales manager to fill the vacancy created by Fields' new appointment. The company will be conducting interviews during the NARM convention, after which they hope to announce the replacement.

"Our entire sales force is being increased," Kass said. "So, we're constantly on the lookout for the right people to fit in with our organization."

In addition to the promotion of Fields, there have been other recent changes in the line-up of Buddah personnel.

The rest of the top echelon sales crew now includes Dick Bowman, West Coast sales manager; Marty Hirsch, sales manager for the Midwest; Joe Bilello, East Coast sales Manager; and Jean Montgomery in charge of singles sales.

All members of the sales force will report directly to Fields.

## Glassenberg Post

■ NEW YORK—Bob Glassenberg has been placed in charge of Campus Activities for Warner/Reprise Records, it was announced last week by Warner Bros. Director of National Promotion Ron Saul.

more from  
five great acts in one!...



RON TOWNSON

FLORENCE LA RUE GORDON

BILLY DAVIS, JR.

MARILYN MCCOO

LAMONTE McLEMORE

# THE 5th DIMENSION



Contains Their Newest Single  
"(LAST NIGHT)  
I DIDN'T GET TO SLEEP AT ALL"  
Bell #45,195

NEWEST ALBUM

# INDIVIDUALLY & COLLECTIVELY

PRODUCTION AND SOUND BY BONES HOWE

BELL ALBUM 5073 • STEREO

BELL RECORDS

A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.

# 1972 NARM SCHEDULE

## SUNDAY, MARCH 5

9:00 a.m. - 5:00 p.m.—East Lobby—Convention Registration  
7:00 p.m. - 8:30 p.m.—Presidential Welcoming Cocktail Reception  
Host: Warner Bros. - Elektra - Atlantic Records  
8:30 p.m.—Dinner and Entertainment  
Host: United Artists Records, Nitty Gritty Dirt Band, Ike and Tina Turner

## MONDAY, MARCH 6

Registration Desk in the Ballroom Foyer will be open 8:00 a.m. - 12 noon.  
7:30 a.m. - 8:45 a.m.—Grand Ballroom—Breakfast  
9:00 a.m. - 12 noon—Bal Masque/Medallion Rooms—  
Opening Business Session  
Chairman of the Day—Al Chotin, J. L. Marsh of Missouri,  
Convention Chairman  
President's Welcome—Jack Grossman, Jack Grossman Enterprises,  
President, NARM  
Keynote Address—Jerry Moss, President, A&M Records  
"The Challenges of Change"  
Speaker—Robert Townsend, Author of "Up The Organization"  
"How to Stop the Corporation from Stifling People and Strangling Profits"

Presidential Panel  
Moderator—Stanley M. Gortikov

Clive J. Davis	John K. Maitland
Columbia Records	MCA Records
Ahmet Ertegun	Bhaskar Menon
Atlantic Records	Capitol Records
Rocco Laginestra	Michael Stewart
RCA Records	United Artists Records
Jay Lasker	Larry Uttal
ABC/Dunhill Records	Bell Records

Ladies Brunch and Bingo Game

10:30 a.m.—Upper Pool Deck—Casual—Informal—Bathing Suits  
Host: MCA Records  
12:15 p.m. - 2:30 p.m.—Grand Ballroom—Regular Members  
Luncheon - Meeting  
2:45 p.m. - 6:30 p.m.—Pool and Ocean Cabanas—  
Person to Person Conferences  
Refreshments during Person to Person Conferences throughout  
the Convention courtesy of Motown Records  
2:45 p.m. - 6:30 p.m.—Lower Lobby - Floridian Room—Fixture Displays  
8:00 p.m.—Grand Ballroom—NARM Scholarship Foundation Dinner  
Entertainment by RCA Records  
Danny Davis and the Nashville Brass, Jerry Reed, Chet Atkins

## TUESDAY, MARCH 7

Registration Desk in the Ballroom Foyer will be open 8:00 a.m. - 12:00 noon  
7:30 a.m. - 9:45 a.m.—Bal Masque/Medallion Rooms—  
Breakfast - Meeting

### The Problems of Piracy

Chairman—Earl W. Kintner, Arent, Fox, Kintner, Plotkin & Kahn  
Panelists

Sam Marmaduke	Howard Smith
Western Merchandisers	Mitchell, Silverberg and Knupp
John Clark	Jules Yarnell
Abeles and Clark	LaPorte and Meyers

Speaker—Charles Rutenberg, Arent, Fox, Kintner, Plotkin & Kahn  
10:00 a.m. - 12:45 p.m.—Grand Ballroom—Business Meeting  
Chairman—Al Chotin, J. L. Marsh of Missouri, Convention Chairman

### "The Missing Dollars: Challenges In Merchandising and Advertising"

Presentation—Bruce Lundvall, Columbia Records  
Presentation—Peter Munves, RCA Records

Panel Discussion

Moderator—Bruce Lundvall, Columbia Records

Panel

Barrie Bergman	Brown Meggs
The Record Bar/Rack	Capitol Records
Merchandisers of America	Peter Munves
Tom Bonetti	RCA Records
GRT Corporation	Russ Solomon
R. A. Harlan	Tower Records/Central Valley
ABC Record and Tape Sales	Record Racks
David Lieberman	Al Teller
Lieberman Enterprises	Columbia Records

1:00 p.m. - 2:45 p.m.—Bal Masque/Medallion Rooms

Country Music Luncheon

Host: Country Music Association

Featuring Charley Pride, RCA Records

All members and their wives are invited to attend this luncheon.  
No luncheon will be served after 1:45 p.m.

3:00 p.m. - 6:30 p.m.—Pool and Ocean Cabanas

Person-to-Person Conference

3:00 p.m. - 6:30 p.m.—Lower Lobby—Floridian Room—Fixture Displays  
Free night "on the town"

## WEDNESDAY, MARCH 8

Registration Desk in the Ballroom Foyer will be open 8:00 a.m. - 12:00 noon  
7:30 a.m. - 9:30 a.m.—Grand Ballroom—Breakfast - Meeting

### New Approaches To The Problems Of Freight

Keith Keenan Al Forsyth  
Numerax, Inc.

9:45 a.m. - 12:45 p.m.—Bal Masque—Business Meeting

### "SUPER-RAP"

Chairman of the Day—Joe Smith, Warner Bros. Records

### "The Retail Explosion"

John Cohen	Jac Holzman
Disc Records	Elektra Records
Jack Craig	Jerry Schoenbaum
Columbia Records	Polydor Records
Leon C. Hartstone	James Schwartz
Integrity Entertainment Corp.	Schwartz Bros.
Amos Heilicher	Irwin H. Steinberg
Pickwick International	Mercury Record Corp.

### "The Role of the Smaller Rack Jobber"

Herb Goldfarb	Marvin Schlachter
London Records	GRT Records
Mart Hoffman	Richard Siegal
RCA Records	Temple Sales
Jay Jacobs	Philip Slavin
Knox Record Rack Co.	Bandstand Records
David Press	Otis Smith
D & H Distributing Co.	Invictus Records

### "Data Processing: A Tool for Improving Merchandising and Diminishing Returns"

Bob Fead	Marvin Saines
A&M Records	Discount Record Shops
Joel Friedman	Gene Settler
WEA Distributing Corp.	RCA Records
Dan Heilicher	Stan Snyder
Pickwick International/ Heilicher Bros.	Columbia Records
Harold Okinow	Peter Stocke
Lieberman Enterprises	Taylor Electric Co.

### "Today's Challenges in Radio Promotion"

Al Bell	Bob Hamilton
Stax Records Co.	Bob Hamilton Report
Neil Bogart	Bill Lowery
Buddah Records	Loverly Music Co.
Jerry Greenberg	Joseph Martin
Atlantic Records	Apex-Martin Distributing Co.
William A. Hall	Curtis Shaw
Transcontinental Music Corp.	NATRA

### Ladies Boat Trip And Luncheon

Sightseeing Tour of Millionaires Row  
Busses leave Americana at 10:30 a.m.

Host: Hansen Publications

1:00 p.m. - 2:00 p.m.—Medallion and Caribbean Rooms—Luncheon  
2:15 p.m. - 5:45 p.m.—Pool and Ocean Cabanas  
Person-to-Person Conferences  
2:15 p.m. - 5:45 p.m.—Lower Lobby—Floridian Room—Fixture Displays  
7:00 p.m. - 8:30 p.m.—Bal Masque/Medallion Rooms  
Cocktail Reception  
Host: ABC/Dunhill Records  
8:30 p.m.—Grand Ballroom—Dinner and Entertainment  
Host: Columbia Records  
Ray Conniff, Peter Nero, Free Movement

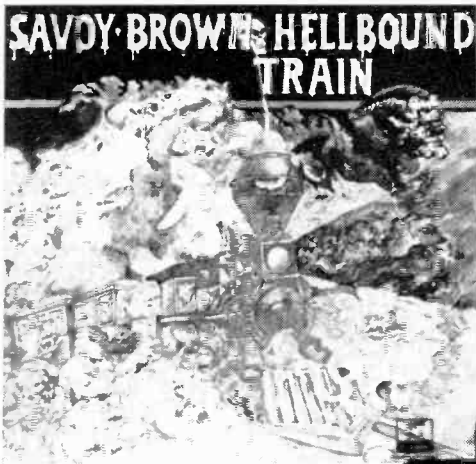
## THURSDAY, MARCH 9

Registration Desk in the Ballroom Foyer will be open 8:00 a.m. - 12:00 noon  
9:30 a.m. - 12:30 p.m.—Pool and Ocean Cabanas  
Person-to-Person Conferences  
9:30 a.m. - 4:30 p.m.—Lower Lobby—Floridian Room—Fixture Displays  
12:30 p.m. - 1:15 p.m.—Outdoor Luncheon for Person to Person Participants  
Host: Motown Records  
1:15 p.m. - 4:30 p.m.—Pool and Ocean Cabanas—  
Person-to-Person Conferences  
6:30 p.m. - 8:00 p.m.—Bal Masque/Medallion Rooms  
NARM Awards Cocktail Reception  
Host: A&M Records  
8:00 p.m.—Grand Ballroom—formal—NARM Awards Banquet

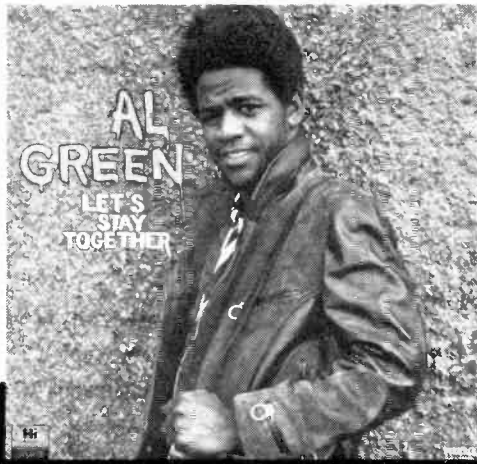
### PRESENTATION OF THE 1971 NARM AWARDS

Mistress of Ceremonies—Lily Tomlin, Polydor Records  
performing at the NARM Awards Banquet, in alphabetical order  
Bread—Elektra Records  
Isaac Hayes—Enterprise Records  
Special Guest Appearance—Perry Como—RCA Records





XFA 71C52



SHL 32070



ZPS 606/7



XPS 003

We've gotten used to the idea of having hit LPs... and Superstars. And we like it.



PS 609

Just take a look around at what's happening currently.



XPAS 71C51

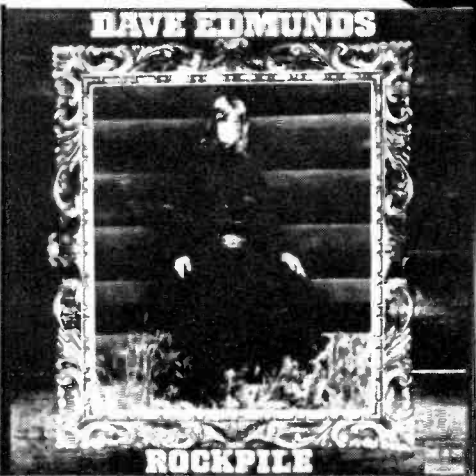
Our business is to help your business.

LONDON

RECORDS



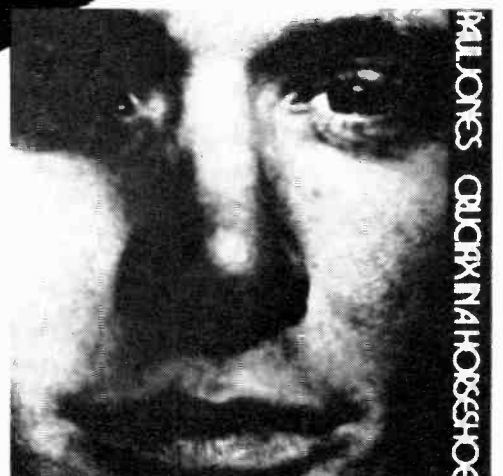
THS 5



MAM 3



2XFA 71049/50



XPS 605

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

## SESAC's Sal Candilora Part II

### More on Why Three

■ (The following is an interview with Salvatore B. Candilora, Vice President and Executive Administrator of SESAC Inc., internationally recognized as one of the world's foremost music licensing organizations).



Sal Candilora

**Record World:** Isn't it true, if I may interrupt you at this point, that in recent years SESAC has become extremely active in the international market? Is this a reflection of its origination as a Society of European Stage Authors and Composers?

**Candilora:** Not at all. SESAC has always had international interest; however, it's true that there has been increased emphasis in recent years. The reason for this is that SESAC now has agreements with performance, mechanical and synchronization organizations in virtually every country throughout the world. These agreements are made so that licensing organizations can administer SESAC's repertory and in administering, return to SESAC payments for the use of its repertory, payments which, in turn, are passed along to the individual publishers and writers concerned.

The activity is increased because the world has grown smaller and communications greater and because American music of all kinds is of interest to most countries outside the United States. The increase in activity is also due to the fact that SESAC's activity on the home front has increased: our Nashville office, the growth of the SESAC repertory, and increased use of the repertory by recording artists and transcribed programs.

Finally, I think activity has increased because of the overall leg work the organization does. By this I mean the personal contacts made by SESAC personnel outside the United States.

**Record World:** What does this international activity mean to the composers, authors and publishers?

**Candilora:** By having SESAC's repertory represented throughout the world, it means that the composers, authors and publishers are going to receive payment for the use of their works abroad, not only in the performance field but, also, in areas of the mechanical and synchronization rights. SESAC solicits publishing companies abroad in an effort to interest them in sub-publishing SESAC copyrights. This is done by sending along records and lead sheets to those publishers who might be interested in sub-publishing the works. If a sub-publishing agreement is arranged, SESAC requires a cover record within six months of the signing of the contract. This all inures to the benefit of the composer, author and publisher.

Further, SESAC's international activity also concentrates on the various radio and television stations throughout the world. Again SESAC's International Department makes personal contacts with these broadcast organizations, develops a relationship with program and music directors and places in their hands recordings of works from the SESAC repertory. The use of this material abroad has exceeded even our most hoped-for expectations. This is not a hit-and-miss proposition. The actual music needs of each radio outlet are analyzed in detail and only the kind of music

the outlet can use is made available. This keeps interest and integrity high.

**Record World:** Tell me about additional services provided to the music user and to the music industry by SESAC?

**Candilora:** For a closer look at what SESAC does and how it functions, let me take you on a tour of our facilities and make our first stop at the Station Relations Department. On the national level, we are associate members of every major broadcasting and music organization throughout the country. For example, the National Association of Broadcasters, The Country Music Association, The Gospel Music Association, Music Operators of America, and each of the state broadcaster associations. Whenever possible, we participate in all of their sessions, which enables us to acquaint ourselves with the music users' problems and affairs on a national level. On a local level, we participate in state association meetings and various conferences held in different parts of the country. In so doing, we acquire a first-hand knowledge of what is happening in the trade. In an average year, our field staff contacts approximately 4,000 broadcasting operations, meeting with station owners, managers and station personnel at all levels.

In our Publisher Relations Department, we maintain constant lines of communication with the music industry. This department works closely with our Legal staff to form a tight liaison with our affiliated publishers, keeping them apprised of their rights and obligations under the existing Copyright Law and its proposed revisions.

One of the most demanding and time-consuming jobs at SESAC is handled efficiently by the Copyright Index Department, whose primary function is to analyze copyright data and tabulate and index all of the copyrights which make up the SESAC Repertory. This department is responsible for the day-to-day contact with music users requiring immediate copyright clearance and is responsible for the production and maintenance of the SESAC Repertory Index on a title-by-title basis and the SESAC Record-A-Ref, a listing of commercial recordings of SESAC copyrights, both of which are published annually and distributed to SESAC licensees free of charge.

**Record World:** What type of music users are currently enjoying SESAC coverage?

**Candilora:** To answer this, I should like to split the two areas of music users into broadcast and non-broadcast licensees. In the area of broadcast licenses, we have about 7,500 licensed radio and TV stations, more than 98% of the entire industry. In the non-broadcast licensing field, SESAC licenses thousands of hotels, nightclubs, theaters, stadiums, airlines, cruise ships, musical traveling shows, circuses, professional sporting events.

**Record World:** Does SESAC still make available its transcribed library service?

**Candilora:** Yes, in a very specialized form. To meet the needs of the broadcasting industry, SESAC developed an assortment of custom-tailored LP packages and production aids designed to meet specific requirements. For example, we developed the SESAC Drummers series. These are open-end musical production aids, themes, fanfares, and sales starters which were sold to broadcasters in over 900 markets to use as additional programming and sales tools by the stations' staffs. In addition, we developed such packages as "Trilogy," a combination of well-known hymns and carols. Then we produced "Pacemakers for Drive Time" and "Morning Man." These were short one-minute instrumentals to

(Continued on page 70)

# **PG&E and Columbia Records have an important message for the following Top-40 and R&B stations:**

WAMO, KQV, Pittsburgh  
WTIX, New Orleans  
WPOP, WDRC, Hartford  
WKLO, WAKY, Louisville  
WLCY, Tampa  
WKND, Windsor, Conn.  
WJET, Erie  
WNHC, New Haven  
WLOF, Orlando  
WCAO, WEAM,  
WWIN, WEBB,  
Baltimore/Washington

WVIC, WCHB, WJLB, Detroit  
WHOT, Youngstown  
WJMO, Cleveland  
KATZ, KWK, St. Louis  
KTSA, KONO, San Antonio  
WCOL, Columbus  
WHAT, Philadelphia  
WIGO, WAOK, Atlanta  
WSRC, Durham  
WVOL, Nashville  
WRBD, Fort Lauderdale  
WMBM, Miami  
WDIA, WLOK, Memphis  
KALO, Little Rock

WGOK, Mobile  
WGRT, Chicago  
WNOV, WAWA, Milwaukee  
KYAC, Seattle  
WKWK, Wheeling  
KCOH, Houston

# **“Thank God for You Baby”**

4-45519



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# THE CONCERT FOR BANGLA DESH

## Sales and Cost Comparison on 600,000 Units

	<u>Apple Records' Costs</u>	<u>Costs Per New York Magazine</u>	<u>Difference</u>
Apple Sales Price Per L.P. To Capital	\$ 8.135	\$ 8.135	
Costs:			
Pressing Costs	\$ .865	\$ .865	\$ -0-
Book, Box, Cover, Sleeves, Labels	.731	.500	.231
Inventory On Hand	.652	-0-	.652
Publishers Royalty	.705	.500	.205
A.F.M.	.165	.130	.035
Unicef Royalty	5.000	5.000	-0-
Returns, Studio, Artwork, Freight & other Overhead Costs	.699	-0-	.699
Cost of Concert	<u>.333</u>	<u>-0-</u>	<u>.333</u>
Total Costs Per Apple	<u>9.150</u>		
Total Costs Per N. Y. Magazine		<u>6.995</u>	
Loss Per Album to Apple	<u>(\$ 1.015)</u>		
N.Y. Magazine Charge of Difference Not Accounted For		<u>\$ 1.140</u>	
<b>NEW YORK MAGAZINE OMISSION AND ERRORS.</b>			<u>\$2.155</u>

# THE CONCERT FOR BANGLA DESH

## Sales and Cost Comparison on 3,000,000 Units

	<u>Apple Records' Costs</u>	<u>Costs Per New York Magazine</u>	<u>Difference</u>
Apple Sales Price Per L.P. To Capital	\$ 8.135	\$ 8.135	
<b>Costs:</b>			
Pressing Costs	\$ .865	\$ .865	-0-
Book, Box, Cover, Sleeves, Labels	.731	.500	\$ .231
Inventory On Hand	.110	-0-	.110
Publishers Royalties	.705	.500	.205
A.F.M.	.165	.130	.035
Unicef Royalties	5.000	5.000	-0-
Returns, Studio, Artwork, Freight and other Overhead Costs	.523	-0-	.523
Cost of Concert	<u>.067</u>	<u>-0-</u>	<u>.067</u>
Total Costs Per Apple	<u>8.166</u>		
Total Costs Per N. Y. Magazine		<u>6.995</u>	
Loss Per Album To Apple	<u>(\$ .031)</u>		
N.Y. Magazine Charge of Difference Not Accounted For		<u>\$ 1.140</u>	
<b>NEW YORK MAGAZINE OMISSION AND ERRORS.</b>			<u>\$1.171</u>

**DAVID CLAYTON - THOMAS**—Columbia 45569

**SING A SONG** (Irving/Sweet Nana, BMI)

After much blood, sweat and tears, singer will henceforth sing his songs as a solo. First release, a preview of his forthcoming album, was written by Gary Wright. Hit!

**HAMILTON, JOE FANK & REYNOLDS**—

Dunhill 4305 (ABC)

**ONE GOOD WOMAN** (Trousdale/Soldier, BMI)

Song from the Lambert-Potter pop hit machine sounds like vintage Jay and the Americans material. So does the group, here. Good sound.

**THE RASCALS**—Columbia 45568

**BROTHER TREE** (Purusa, ASCAP)

At this point in time it would seem that the Rascals is Felix Cavaliere, who wrote, produced and, probably, plays most of the instruments here. He's enough. Fine work.

**PAT BOONE AND THE BOONE GIRLS**—

Lion 106 (MGM)

**MR. BLUE** (Cornerstone, BMI)

Pat and his four lovely daughters in a revival of the Fleetwoods' smash of 1959. His best shot at a chart return in some time. Pretty and nice.

**DONNIE ELBERT**—All Platinum 2333

**IF I CAN'T HAVE YOU** (Multimood, BMI)

Donnie's been around for more than a decade, but only recently has he achieved a measure of chart consistency. From a former label, an r&b sizzler in the Al Green style.

**J. GEILS BAND**—Atlantic 2843

**I DON'T NEED YOU NO MORE**

(Juke Joint/Walden, ASCAP)

**DEAD PRESIDENTS** (Arc, BMI)

The past year has seen this gritty group of rock & rollers gain a steadily growing following. Latest single, from their second album, will further their progress still.

**SOUNDS OF SUNSHINE**—Ranwood 921

**MAKE IT HAPPEN** (Bon Ton, ASCAP)

**NATURE BOY** (Crestview, ASCAP)

Instrumental-choral ensemble has carved a secure niche for itself in the MOR marketplace. This one's pretty enough to crossover pop. Try some.

**SAMMY JONES**—Genesis 234

**YOU'VE GOT TO SHOW ME** (Les/Frank, BMI)

**SHE DIDN'T KNOW** (Les/Frank, BMI)

Cleveland label has a winner with this one. Lead singer sounds a lot like Donny Hathaway and his call-and-response work with a girl vocal group is truly enjoyable.

**PHILIP CODY**—Kirshner 301 (RCA)

**NOTHIN' IS FREE** (Multimood, BMI)

Newcomer puts across a serious subject in a lighthearted manner. Novel approach to lyric gives this pop tune added interest.

**WILLIE DIXON**—Yambo 777

**YOU GOT TO MOVE** (Rathsino, BMI)

**PETTING THE BABY** (Rathsino, BMI)

The man behind the Chicago blues scene returns on record. His sound is basic, raw blues and rhythm. For those in the know.

**PAUL ANKA**—Buddah 294

**JUBILATION** (Spanka, BMI)

6:29 of jubilant singing by Paul, who sings with renewed vitality here and could score a chart comeback as a result. Written with Johnny Harris, who arranged and produced.

**MARY TRAVERS**—Warner Bros. 7570

**IT WILL COME TO YOU AGAIN** (Lou Levy, ASCAP)

As was the case with John Denver and his "Leaving On A Jet Plane," Mary just may sing both song and writer to renown here. David Buskin's the writer. His song's a beauty.

**HOT TUNA**—Grunt 0502 (RCA)

**KEEP ON TRUCKIN'** (Leo Feist, ASCAP)

**WATER SONG** (Fish-Scent, BMI)

Traditional folk crowd-pleaser finds Jorma, Jack, Papa John and friends in a good-timey groove. From the brand new "Burgers" album and lots of fun.

**THE TOKENS**—Bell 190

**I LIKE TO THROW MY HEAD BACK AND SING (THAT GOOD OLE ROCK AND ROLL)** (Tridem, ASCAP)

Perhaps inspired by the success of the new version of their old hit "The Lion Sleeps Tonight," which they produced, group has returned to recording with a good one.

**NETTY GRITTY DIRT BAND**—

United Artists 50890

**JAMBALAYA (ON THE BAYOU)** (Fred Rose, BMI)

Dirt Band gets down to the cajun-country nitty gritty with this Hank Williams favorite. Stands a shot at both top 40 and country exposure. Nifty.

**MICHAEL GATELY**—Janus 180

**FOR ALL THE WORLD** (Ensign, BMI)

**HOOK ANOTHER HORSE** (Ensign, BMI)

Delightful lilting ballad was written by its singer with Robert John and produced for him by Al Kooper. Should groove its way up the charts.

**BLUE TATOO**—Paramount 0153

**MEDICINE MAN** (Blendingwell/Sandbox, ASCAP)

**I FEEL LIKE BEING A HORSE** (Tridem, ASCAP)

Cashman-Pistilli-West song, as produced by the Medress-Appell-Tokens conglomerate, emerges as a potent top 40 entry. With spins, sales.

**GENE PITNEY**—Musicor 1453

**I JUST CAN'T HELP MYSELF**

(ATV Kirshner/Our Music, BMI)

Gene has mellowed out considerably with his latest release, a change-of-pace pop-rocker that's a far cry from his customary intensity. Pleasant.

**ALBERT KING**—Stax 0121

**ANGEL OF MERCY** (East/Memphis, BMI)

Bluesman's latest is more typically Albert King than was his work on the fine "Lovejoy" album. His "Lucy" almost talks in this traditional style electric blues.

**WATCHPOCKET**—TMI 0100 (RCA)

**PEOPLE ALL AROUND ME** (Brookfield, BMI)

**I LOVE WILL BE THE ANSWER**

(Brookfield & East/Memphis, BMI)

First release under the label's new distrib pact features group fresh from the "Mammy Blue" wars in rough-hewn rock ballad. Simple, but good.

**MERRY CLAYTON**—Ode 66003 (A&M)

**GIMME SHELTER** (Gideon, BMI)

Merry, who first came to prominence singing back-up on the Rolling Stones' original of this piece, has had her own rendition re-released as a result of popular demand in the Philadelphia market. Strong stuff.

**ROGER WILLIAMS**—Kapp 2165 (MCA)

**LOVE THEME FROM THE GODFATHER** (Famous, ASCAP)

Roger's an old hand with nimble fingers when it comes to movie themes. Here, he works out to the tune from the movie of Mario Puzo's best-seller.

**WILSON SISTERS**—Gambit 004

**SISTER MARY RYAN** (Leeds/Antique, ASCAP)

**I'LL ALWAYS CARE FOR YOU** (Dunbar, BMI)

Penned by up-and-coming Nashvillian Dave Loggins, this tune has a story to tell and a sound that sounds as if it was produced especially for pop play. Be the first.

**ROY ORBISON**—MGM 14358

**GOD LOVE YOU** (Acuff-Rose, BMI)

This is more like it. The old Roy Orbison, that is. Written and produced with long-time partner Joe Melson, he's recaptured his former power and style. Monumental.

**NANA MOUSKOURI**—Bell 196

**FOUR AND TWENTY HOURS** (Cookaway, ASCAP)

**I AM A LEAF** (Cookaway, ASCAP)

Songstress' first for the waxworks has a catchy, effervescent European feeling to match its English lyrics by Greenaway and Cook. MOR for sure.

**JOHN ROWLES**—Kapp 2162 (MCA)

**SHE'S ALL I GOT** (Jerry Williams/Excelsior, BMI)

**THE WAY OF LOVE** (Chappell, ASCAP)

Song's already been an r&b hit by Freddie North and a country hit by Johnny Paycheck, so why not a pop hit by John Rowles? Sure.

**P.K.**—Bell 164

**GIRL LIKE YOU** (Screen Gems-Columbia, BMI)

**COINS** (Screen Gems-Columbia, BMI)

Written by Bread-man David Gates, and performed with something of his group's touch, this pretty, flowing ballad merits a listen and more.

**RICHARD WILLIAMS AND THE FLAME TONES**—

Bell 192

**OLDIES BUT GOODIES (MAKE ME WANT TO FALL IN LOVE)** (Greenstreet, ASCAP)

Like Little Caesar and the Romans before them, this group's got a thing for those oldies and goodies. Produced by Bill "Raunchy" Justis, it's true to the doo-wop school.

**THE ROGUE SHOW**—Paula 364

**GRETTA** (Unart, BMI)

**PUT ON SOME LOVE** (Unart, BMI)

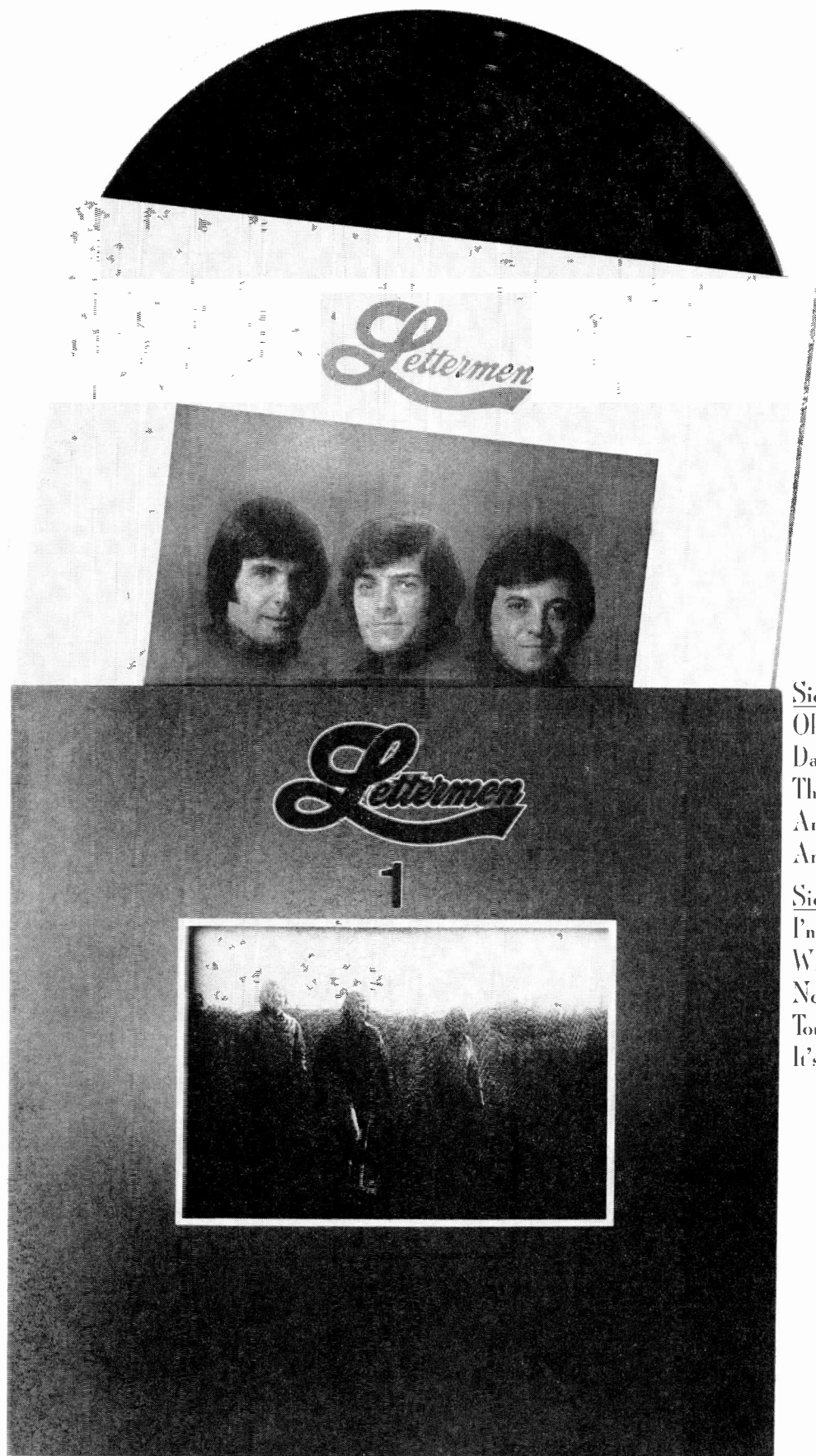
Label makes one of its periodic ventures into the pop field and, this time, emerges with a likely, likable tune penned by Alex Harvey. Well done.

**ROBERT JOHN BALLACK**—Roulette 7122

**SWEET SOUNDS OF MUSIC** (Mandan, BMI)

When there's nothing else left to write about, songwriters seem to turn to their own craft for inspiration and subject matter. Appealing, of its kind.

# "Oh My Love"



Side One:

Oh My Love  
Day After Day  
That's Enough For Me  
Anticipation  
An Old Fashioned Love Song

Side Two:

I'm Only Sleeping  
White Lies, Blue Eyes  
Never Been To Spain  
Touch Me  
It's One Of Those Nights

A new direction on Capitol Records (SW-11010) and Tapes (4XW & 8XW-11010)

Exclusive Booking:



William Morris Agency

Exclusive Personal Management:

Jess Rand Associates  
9460 Wilshire Boulevard  
Beverly Hills, California  
(213) 275-6000

Marketing Direction:

Music Marketing International  
Suite 301  
7055 Sunset Boulevard  
Hollywood, California 90028  
(213) 464-6033

## EAT A PEACH

**ALLMAN BROTHERS BAND—**  
*Capricorn 2CP 0102 (WB)*

Outstanding double LP is a combination studio/live effort, in which the late brother Duane Allman may be heard on all but side one. Virtuosity of premier rock attraction is probably the reason Bill Graham decided on them for historic closing. Great. Maybe their best achievement.

## BOBBY WHITLOCK

**BOBBY WHITLOCK—***Dunhill DSX 50121*

Although no credit is given, this album features Harrison, Clapton, Voorman, Gordon, etc. Is the public then to assume that Whitlock is doing a Sammy Davis by playing all the instruments? Mistake aside, singer-songwriter should be hailed for this excellent collection of original rock.

## BEALITUDE: RESPECT YOURSELF

**THE STAPLE SINGERS—***Stax STS 3002*

Album is released on the heels of what was probably one of the most important singles of the year. New single is "I'll Take You There," and should do almost as well. Other fine cuts include "This Old Town," and "We The People," but "Respect Yourself" is far and away the best.

## SAILIN' SHOES

**LITTLE FEAT—***Warner Bros. BS 2600*

Previous underground reviews earmarked this group as "one of the best new groups in 1971." New album begins to show why. Obvious Leon Russell influence combines with slide guitar to achieve a great rock and roll sound. Group is already being recognized on progressive FM stations.

## PAINTINGS

**MIKE QUATRO JAM BAND—**

*Evolution 3011 (Stereo Dimension)*

This album will imbed the name Mike Quatro in the minds of keyboard enthusiasts everywhere. He plays Electropiano, Mini-Moog, Synthesizer and organ with a virtuosity rarely heard. "Circus," "Detroit City Blues," and the classic "Court of the Crimson King" sound best. Big future is here.

## FEEDBACK

**SPIRIT—***Epic KE 31175*

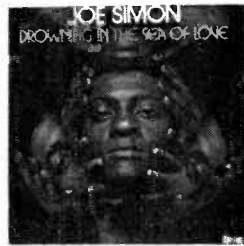
No, Spirit didn't die just because Jo Jo Gunne was born. Group now sports two new faces, both with the same name. Al Staehely on lead vocals and bass, and brother J. Christian on guitar. The group loses nothing in transition. It's that same successful driving rock sound. A score.

## SOFTLY WHISPERING I LOVE YOU

**THE ENGLISH CONGREGATION—**

*Signpost SP 7217 (Atlantic)*

Cook/Greenaway smash is only one of 10 on this richly produced album chock full of striking choral arrangements. Other worthy cuts include Cat Stevens' "Morning Has Broken," the now famous Coke commercial, "A Lover's Concerto," and George Harrison's "Something." Very tasty indeed.



## ELEMENTARY DOCTOR WATSON

**DOC WATSON—***Poppy PYS-5703 (UA)*

Doc and Merle Watson show why they're two of the finest country pickers anywhere. With extraordinary support from Norman Blake and Vasser Clements, the Watsons take us on an impeccably recorded musical journey. Included are "Summertime," "The Last Thing On My Mind" and "Freight Train Boogie."

## TOGETHER

**JESSE COLIN YOUNG—**

*Raccoon BS 2588 (WB)*

In his first solo effort since becoming a Youngblood, artist, is already receiving huge airplay from underground stations. LP is a perfect mixture of bluesy rock and roll, permeated with country roots. Expert help from Richard Earthquake Anderson on harmonica. All cuts should be enjoyed.

## PEACHMAN'S FARM

**NOAH—***Dunhill DSX 50117*

New Canadian group should create quite a stir with a vocal style everyone is attempting to do. i.e., high-pitched harmony. What sets them apart from the rest is their clever use of electrical instruments. Good driving rhythms are complimented by striking vocals. Watch them.

## DROWNING IN THE SEA OF LOVE

**JOE SIMON—***Spring SPR 5702 (Polydor)*

Don't be deluded into thinking that the smash title track is the only worthwhile cut on this LP, the case in far too many r & b albums. This is Joe's best effort, and so much of it is the direct result of the expert production of Kenny Gamble and Leon Huff. A sure hit.

## PARRISH & GURVITZ

**PARRISH & GURVITZ—**

*Decca DL-7-5336 (MCA)*

New songwriting/vocal team shows versatility on their debut album. Voices blend nicely in well-controlled harmony. Acoustical work is deft and supports vocals in fine fashion. Numerous production effects employed largely through the talents of George (Where Have You Been?) Martin.

## COUNTRY WINE

**RAIDERS—***Columbia KC 31106*

Group makes the kind of music that always results in commercial success. Virtually every cut has that top 40 ring to it, and the best ones include "Hungry For Some Lovin'," "Baby Make Up Your Mind," and "Ballad of the Unloved." Well-produced by lead vocalist Mark Lindsay. Longevity assured.

## PASS A GOOD TIME

**JUSTIN WILSON—***Paula LPS 2210 (Jewel)*

Cajun humorist has a wide appeal on all levels, so this effort should not be dismissed as just a country album. Storyteller wheels through bits covering telephone poles, talking dogs and bigshot lawyers. Rated GP, album was recorded in front of the Guadalupe County Farm Bureau. Very funny.



# SPONTANEOUS COMBUSTION

the album  
the group  
the musical  
explosion  
from Britain

ST-11021



Capitol

## Voting on Campus

By GARY K. COHEN

College radio, which for many years has reported on how other people make the news, will report during the upcoming primary elections on how people on their own campuses have made the news, using their newly-obtained right to vote. Emphasis will be placed on college station news departments interviewing college and high school students on their own campuses, finding out if they did or did not vote, who they voted for, and why they voted the way they did.

With primaries coming up in most states around the country, it will give an excellent opportunity to student journalists and newsmen to interview students on campus.

### 'Kids Report'

As someone connected with the movement to get college radio people involved put it, "In '68 the college kids did the campaigning; in '72 the college kids will do the reporting."

WDCR, the campus station at Dartmouth College, will feed six commercial AM stations in their area with news on the primary election results. They will also feed UPI Audio in New York with vote information. Efforts are being made to coordinate reports from all over the country on different election days — New Hampshire's primary is March 7, Florida's, March 14, and the Illinois primary, March 21. College stations in each of these areas will be feeding reports to each other and to commercial stations, including news reports, actualities, interviews, etc. The college radio people will be reporting from the candidates' campaign headquar-

ters and from polling places around the city.

One of the reasons, of course, for the interest in the primary elections is that for the first time, college students are able to vote and make their voices heard. The fact that they're voting makes it relevant to them for the first time.

Also of interest, WCCR, the station at City College in New York, taped the Convention for New Voters, held in Queens this past weekend. The tape will be edited and made available to college stations around the country.

This will be an opportunity for college radio to make its voice heard in the industry, on matters that will effect their futures throughout the coming years.

This information will go hand-in-hand with A&M's Voter Registration drive, which is now in full swing. It is A&M's goal to register new voters on campus, and to involve them in the upcoming National elections.

Elektra recording group Lindisfarne begins an American tour this week, which will cover a number of college campuses. The tour began with a Carnegie Hall concert appearing with the Kinks.

## GWP Moves on Coast

■ HOLLYWOOD — Gerard W. Purcell Associates, Ltd., whose main office is at 133 Fifth Ave. in New York City, announced last week that it has moved its Hollywood office into larger quarters at 2445 Horse Shoe Canyon Road, East Hollywood, Calif. 90046 (213-656-1950).

George Hicker is in charge of Purcell's west coast operations.



## COLLEGE RADIO AIRPLAY REPORT

MARCH 11, 1972

### WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.  
Dave Fricke  
A HEARTACHE, A SHADOW, A LIFETIME (45)—Dave Mason—Blue Thumb  
BARCLAY JAMES HARVEST—Sire  
GOODUNS—King Biscuit Boy—Paramount  
NEVER GET OUT OF THESE BLUES ALIVE—John Lee Hooker—ABC  
PAUL SIMON—Columbia

### WFPC—FLA. PRES. COLLEGE

St. Petersburg Fla.  
Billy Kitchings  
ARTIST PROOF—Chris Darrow—Fantasy  
HEADKEEPER—Dave Mason—Blue Thumb  
INVITATION TO OPENNESS—Les McCann—Atlantic  
L.A. MIDNIGHT—B. B. King—ABC  
OH HOW WE DANCED—Jim Capaldi—Island

### WRCT—CARNEGIE MELLON UNIV.

Pittsburgh, Pa.  
Brad Simon  
HEADS AND TALES—Harry Chapin—Elektra  
ISLE OF VIEW—Jimmy Speeris—Columbia  
LIVE—Donny Hathaway—Atlantic  
PEACEMAN'S FARM—Noah—Dunhill  
PICK UP A BONE—Hine/MacIber—Purple

### WUVA—UNIV. OF VIRGINIA

Charlottesville, Va.  
Geoff Allan  
BLUE OYSTER CULT—Col  
DAVID BROMBERG—Col  
HEADKEEPER—Dave Mason—Blue Thumb  
HISTORICAL FIGURES—Canned Heat—UA  
SATURATE BEFORE USING—Jackson Browne—Asylum

### WBAU-FM—ADELPHI UNIV.

Garden City, L.I., N.Y.  
Rick Kaiserman  
COLD SPRING HARBOR—Billy Joel—Family  
DEAR FRIENDS—Firesign Theater—Col  
FRAGILE—Yes—Atlantic  
MUSWELL HILLBILLIES—Kinks—RCA  
PETER—Peter Yarrow—WB

### WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.  
Russ Singer  
BABBACO#BE LEE—Fairport Convention—A&M  
GREATEST HITS OF WOODY GUTHRIE—Vanguard  
HARVEST—Neil Young—Reprise  
LIVE IN THE WEST—Jimi Hendrix—Reprise  
ROCK PILE—Dave Edmunds—Mam

### WCWP-FM—C. W. POST COLLEGE

Greenvale, N.Y.  
Mike Riccio  
BEADS AND FEATHERS—Carol Hall—Elektra  
HEADKEEPER—Dave Mason—Blue Thumb  
MANFRED MANN'S EARTH BAND—Polydor  
MESSAGE FROM A DRUM—Redbone—Epic  
PETER—Peter Yarrow—WB  
WOYAYA—Osibisa—Decca

### WRPI-FM—RENSELAER POLY.

Troy, N.Y.  
Joe Tardi  
COLD SPRING HARBOR—Billy Joel—Family  
DAVID BROMBERG—Col  
GOODUNS—King Biscuit Boy—Paramount  
HELLBOUND TRAIN—Savoy Brown—Parrot  
HISTORICAL FIGURES—Canned Heat—UA  
INVITATION TO OPENNESS—Les McCann—Atlantic

### KCLC-FM—LINDENWOOD COLLEGE

St. Charles, Mo.  
Chuck Lackner  
BEADS AND FEATHERS—Carol Hall—Elektra  
BLUE OYSTER CULT—Col  
MANFRED MANN'S EARTH BAND—Polydor  
NATURAL CAUSES—Richard Landis—Dunhill  
ONE YEAR—Colin Blunstone—Epic  
PETER—Peter Yarrow—WB

### WJMD—KALAMAZOO COLLEGE

Kalamazoo, Mich.  
John Hampel  
ARTIST PROOF—Chris Darrow—Fantasy  
GOODUNS—King Biscuit Boy—Paramount  
INVITATION TO OPENNESS—Les McCann—Atlantic  
MCKENDREE SPRING 3—Decca  
PLIGHT OF THE REDMAN—Xit—Rare Earth

### WMUC—UNIV. OF MARYLAND

College Park, Md.  
Sheldon Michaelson  
DEAR FRIENDS—Firesign Theater—Col  
HEAVY ORGAN—Virgil Fox—Decca  
I GOTTA BE ME—Gideon & Power—Bell  
L.A. MIDNIGHT—B. B. King—ABC  
ROCKPILE—Dave Edmunds—Mam

### WAYN—WAYNE STATE UNIV.

Detroit, Mich.  
Rob Wunderlich  
BABBACOMBE LEE—Fairport Convention—A&M  
DEAR FRIENDS—Firesign Theater—Col  
DEFINITIONS—Originals—Soul  
HISTORICAL FIGURES—Canned Heat—UA  
LINDISFARNE—Elektra  
PETER—Peter Yarrow—Warner Bros.

### WLVR—LEHIGH UNIV.

Bethlehem, Pa.  
Jim Cameron  
AMERICA—Warner Bros.  
BRAND NEW—Woody Herman—Fantasy  
EVERYBODY'S TALKING—King Curtis—Atco  
HARVEST—Neil Young—Reprise  
HEADKEEPER—Dave Mason—Blue Thumb

### WGSU-FM—STATE UNIV. COLLEGE

Geneseo, N.Y.  
John Davlin  
ASYLUM CHOIR II—Russell/Benno—Shelter  
BARCLAY JAMES HARVEST—Sire  
CHOPIN: THE 24 PRELUDES—Columbia  
INVITATION TO OPENNESS—Les McCann—Atlantic  
KONGOS—John Kongos—Elektra

**HIGH, LOW AND IN BETWEEN**

**TOWNES VAN ZANDT**

"It was heartening to see the warm reaction which greeted Townes Van Zandt, for he is one of the most neglected, and one of the most talented, writers working in the folk idiom. He is something of a star in the South and Southwest, particularly around Texas, and his roots are obviously in the blues of that region. At the same time, he has assimilated the pains of the city life and the restlessness of country life to form a truly unique and personal lyric vision that is just now beginning to be understood. His natural country-tinged vocals add a tremendous flavor to his songs. His talking blues ("Talking Thunderbird" and "Mrs. Gold and Mr. Mud") are among the best of the idiom, while his ballads ("Tecumseh County" and "To Live Is To Fly" from his new album) are almost pared to the bone in content, yet insinuate a worldly vision." — *Boston After Dark*

**Poppy: A Growing Concern**

**HIGH, LOW AND IN BETWEEN**

**TOWNES VAN ZANDT**

## Goldsboro Re-Signs With UA

■ HOLLYWOOD — Bobby Goldsboro has been re-signed to an exclusive, long-term, world-wide recording and publishing contract by United Artists Records, Inc., according to Michael Stewart, President of the label.

## Playboy Signs Pat Upton

■ Pat Upton, former lead singer of Spiral Staircase, has signed an exclusive recording contract with Playboy Records, according to Bob Cullen, Executive Vice-President of Playboy Records and Music.



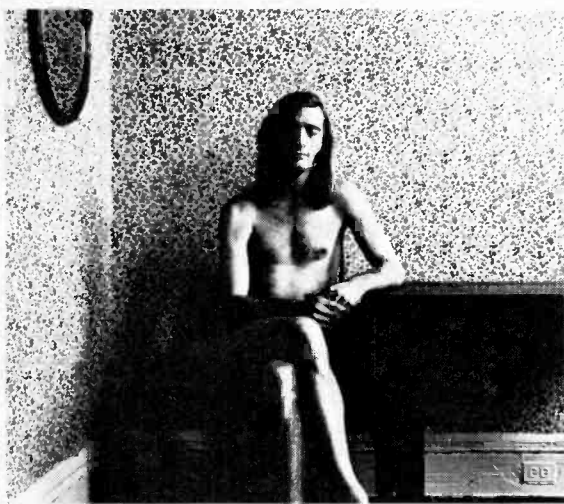
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YOUR SOUL**

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DON'T IT DRAG ON

CHRIS SMITHER



Poppy: A Growing Concern  
Poppy Records distributed by United Artists

**CHRIS SMITHER**

**DON'T IT DRAG ON**

*She's captured the hearts of  
seven countries.*

*She broke a twenty year attendance  
record in Las Vegas.*

*She received ten standing ovations  
at the Waldorf Astoria.*

*She's touring America in concert  
starting March 4.*

*She has a new album,*

*"I Capricorn,"*

*just released on United Artists Records.*

*By April, she will have  
captured one more country...*

*Yours.*

March 4

Lyric Theatre, Baltimore

March 5

Academy of Music, Philadelphia

March 10

Civic Opera House, Chicago

March 11

Veterans Memorial Auditorium, Columbus

March 12

Lincoln Center, New York

March 17

Municipal Auditorium, Louisville

March 18

Masonic Auditorium, Toledo

March 19

Kleinhans Music Hall, Buffalo

March 21-23

O'Keefe Center, Toronto

March 25

Jones Hall, Houston

March 26

McFarlin Auditorium, Dallas

April 2

Dorothy Chandler Pavilion, Los Angeles

*Shirley Bassey:*

*The voice that looks as great as it sounds.*

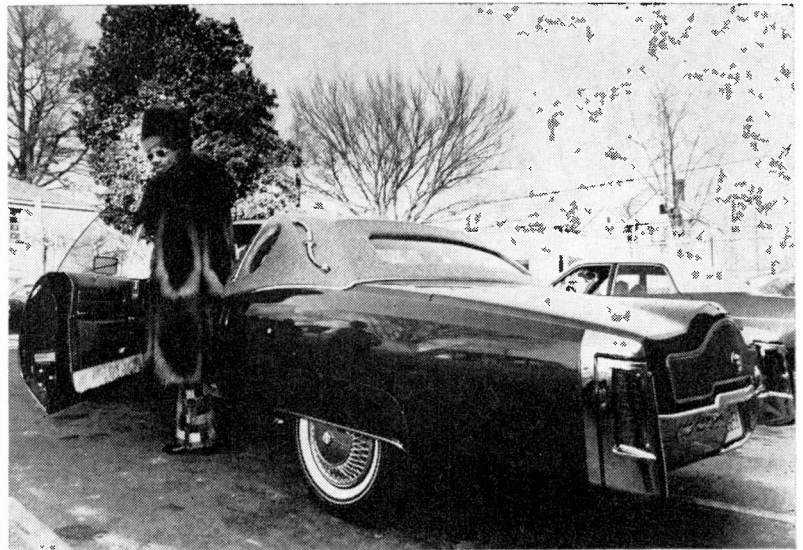


By KAL RUDMAN

**Station Check List**

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

**Costume-Made Isac Hayes**



Stax' Isaac Hayes, lined in fur, poses by his Cadillac, which also appears to be furlined. All this affluence has accrued, of course, because Hayes is one of the hottest performers of the moment, having, within the past weeks picked up his latest honors—two Oscar nominations for his "Shaft" score.



Kal Rudman

Super monster of the week—Roberta Flack. Giant in Chicago, New Orleans, Minneapolis, Pittsburgh. Pic. WFIL, KILT. New: KLIF, KOL, WIBG.

Aretha Franklin is a complete monster. It is already well over one-half million. It is going top 3. Commander Cody on Paramount

"Hot Rod Lincoln." It has exploded in Chicago and San Jose. It was a giant in the late '50s on the Republic label by Johnny Bond. History will repeat itself.

Jim Capaldi and Traffic on Island (Capitol distribution). Our tip of a month ago is now exploding in Chicago at WCFL and WMAK, Nashville, Music City, U.S.A.

Sugar Bears on Big Tree. Weeks and weeks ago, we said that this would be another "Sugar Sugar." It is now confirmed with explosive sales in Chicago 30-24 WCFL, has exploded in Norfolk at WNOR, good sales in Milwaukee and Minneapolis. On: WIBG.

Breakout of the week: Stylistics. It is top 3 in Detroit; exploded 28-13 KQV Pittsburgh where it took about 3 weeks. It is big at WIBG and WFIL and is breaking in Louisville, Augusta, Nashville and broke 34-23 WIXY.

**TO ALL OUR FRIENDS AT NARM**

When HANS LENGSELDER misses his first NARM CONVENTION then it must be for an important reason.

It is: He is ill.

He should be back within a few weeks and with him some terrific new International product.

Your good friend Henry Rosenberg, will however attend, and be happy to serve you.

In the meanwhile, should you miss Mr. Rosenberg and wish to place an order, please call us collect:

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It is a hit at WPGC.

Teeny-Bopper records make money music: Michael Jackson is well over one-half million and the Donny Osmond is a "Go-rilla!"

Chakachas. We have been predicting this record for six months. It was broken first in Philadelphia at WDAS-FM through the efforts of P.D. Harvey Holliday and Polydor promotion whiz Bruce Greenberg, and in Washington at WOL. Harv Moore at WPGC Washington was first to catch the ball top 40. It is now a monster.

Badfinger instant smash "Baby Blue." It is a re-mix from the album.

Hit prediction for two to three weeks from now: April Wine on Big Tree. It is #2 in Montreal. It has exploded in Detroit and Minneapolis, right on WIBG, WROV, WLAV.

Smash album prediction: Bang on Capitol. The cut "Questions" will be a smash.

Bill Chase album on Epic called "Ennea" which is Greek for the #9. That is how many musicians are in his group. The genius, Bill Chase, who blew trumpet with Woody Herman when he was 18, has successfully bridged the gap to rock with 1972 Big Band Music. Side two is a brilliant 20-minute concept based on Greek mythology that is sheer dynamite.

R&B hits that will cross: "My Honey And Me," Emotions on Stax; "Hearsay," Soul Children on Stax; Tyrone Davis on Dakar; "I've Been Lonely For So Long," Frederick Knight, Stax.

Ear pick: "Look Wot You Dun," Slade on Cotillion is a fantastic record.

Coming in a few weeks: An album by Graham Nash and David Crosby. It will be as big or bigger than the Neil Young. The top cuts are "Strange Room," "Immigration Man" and my favorite cut "The Wall Song."

P.G.&E. on Columbia. This Pittsburgh smash is now fully confirmed at WKLO Louisville, exploded 18-5 KTSA San Antonio and is the pick at WTIX.

As predicted, Jo Jo Gunne is a smash. It exploded at KLIF and went on WCLF, WBBQ, KILT, WHBQ, and WRKO.

Jerry Lee Lewis on Mercury is fully confirmed this week jumping 16-7 KLIF. It is confirmed in Spokane, Houston, Augusta, Milwaukee, Nashville

(Continued on page 30)



Although Papa John Creach has become something of a legend, to hard rock fans of Jefferson Airplane and Hot Tuna performing with these bands for the past one and a half years, this 54 year old funky fiddler has played classical, jazz, and Rhythm and Blues for more than thirty years.

He has performed in the past with some of the finest black performers in the world including Big Joe Turner, Jimmy Witherspoon, T-Bone Walker, Jimmy Rushing, and Roy Milton, to name a few.

**"The Janitor Drives a Cadillac" and "Over the Rainbow" are the sides to John's first Single (#65-0501) from his very successful LP "Papa John Creach" (FTR-1003; P8FT-1003; PQFT-1003; PKFT-1003).**

**GRUNGE**  
RECORDS TAPES

Manufactured & Distributed by RCA Records

## Mesler UA Nat'l Sales Head

■ HOLLYWOOD — The appointment of Jack Mesler as National Sales Manager for United Artists Records, Inc., has been announced by Michael Stewart, President of the label. Mesler assumes his new post immediately at UA here.

Mesler has been with the firm for the past seven years and his most recent assignment was as Southwestern Regional Sales Manager out of Dallas, a position which he held for the past eighteen months. Mesler reports directly to Stewart.



Jack Mesler

## Lily Tomlin Album to Tour, Debut Album at NARM

■ NEW YORK — Polydor has announced the immediate release of Lily Tomlin's new Polydor album "And That's the Truth," the release to be accompanied by extensive advertising and promotion campaigns.

The album, which was recorded live at Pasadena's Ice House, features the character of Edith Ann, Miss Tomlin's 5½-year-old. The album will debut at the NARM Convention in Miami this week.

Miss Tomlin will MC the Convention's Awards Banquet on March 9. In addition, a concert date in Miami is scheduled as part of an extensive tour Miss Tomlin will make in support of the new album.

"And That's the Truth" is Miss Tomlin's follow-up to her first Polydor album, "This Is A Recording." The album, which is approaching the million-selling mark, is currently a contender for a Grammy for the Best Comedy Album of 1971.

Polydor's extensive promotion and advertising campaigns include Lily Tomlin razzers, Lily Tomlin posters, Lily Tomlin come-clean stickers (with

a picture of Edith Ann in her beloved rocking chair on them), a co-op advertising campaign beginning in the Miami area, interviews, and album-autographing sessions held

Polydor will continue intensive promotion and publicity campaigns in conjunction with Miss Tomlin's tour as well. Highlighted by an appearance at New York's Carnegie Hall March 31, the tour will take Miss Tomlin to Washington, D.C., Philadelphia, Pittsburgh, San Francisco, and other cities. In coordination with the tour, personal appearances, album-autographing sessions, telephone call-ins and radio and TV talk-show interviews are planned. In addition to her regular appearances on TV's "Laugh-In," Miss Tomlin was scheduled for an appearance on "The Flip Wilson Show" March 2.

## Sterling To RCA Press

■ LOS ANGELES—Leon Sterling has been appointed RCA Administrator, Press and Information, West Coast.

Announcement was made in New York by Herb Hellman, Director of Public Affairs for RCA Records, who said Sterling will be located in Hollywood and will report to Grelun Landon, Manager, Press and Information, West Coast.

Sterling, 23, most recently was a manager for the chain record store, Music Odyssey, operating their Westwood cam-

## Fat City Signed to Paramount

■ NEW YORK — Tony Martell, President of Famous Music Corporation, has announced the signing of Fat City to Paramount Records, which is distributed by Famous Music. Fat City consists of Bill and Taffy Danoff who wrote John Denver's "Take Me Home Country Roads." Their most recent single, the Olympic theme, "Victory is Peace," was aired nationally on NBC television network before each winter Olympic event. The theme was performed by the Lee Holdridge Orchestra, also on Paramount Records. Their first album, "Welcome to Fat City" is scheduled for release the first week of March. It was produced by Milt Okun who also produces Denver, and has produced Peter, Paul, and Mary, and many others.

Fat City is managed by Jerry Weintraub, who also handles Denver, and a tour has been scheduled, which begins at the Cellar Door in Washington, D.C. March 20.

Martell stated, "Bill Danoff is obviously one of the most talented songwriters alive and we're very pleased to have this album which is one of the finest the company has ever released." Famous Music is planning a massive promotional campaign to expose the album to the public.

pus outlet, prior to which he was associated with the Publicity Department of Capitol Records.

As a freelance writer, Sterling has appeared in The Los Angeles Free Press, Crawdad, Phonograph Record Magazine and other alternative media publications.

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BEST JAZZ PERFORMANCE BY A GROUP:  
DIZZY GILLESPIE, BOBBY HACKETT &  
MARY LOU WILLIAMS "GIANTS" PLP 19



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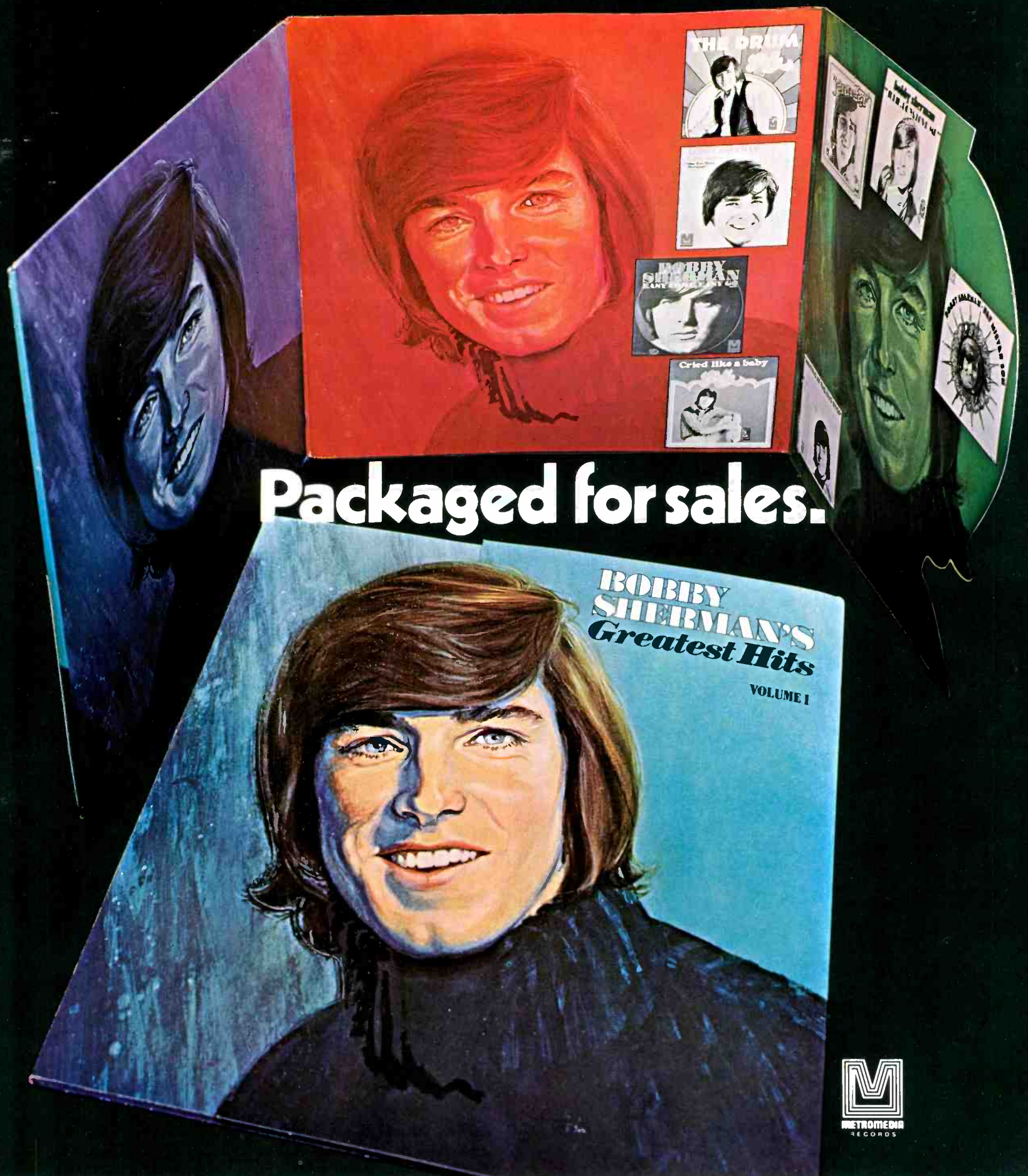
## Backstage At The Bitter End



Curtis Mayfield's, center, appearance at the Bitter End last week drew two of his most ardent admirers, Bill Cosby, left, and Godfrey Cambridge, to the opening. His Bitter End engagement followed a week long stay at the Troubador in Los Angeles.



# Presenting Bobby Sherman's greatest hits, Vol.1



Packaged for sales.



# Disneyland Goes All 33 1/3, Intros \$.49 FS Series

■ MIAMI—Disneyland Records will launch its all-new FS Series of 25 children's favorite titles at the NARM Convention.

The new FS records, 7", 33 1/3 RPM, will carry a suggested retail price of \$.49.

Discontinued is Disneyland Records' Little Gem (LG) Series of 7" 45 RPM records which had a suggested retail price of \$.39.

All Disneyland Records' product, which includes 12" Storytellers with books, 12" DQs, 7" Little LPs with books, and the new 7" FS Series is now 33 1/3 RPM. Principal features of the new FS Series are: four complete songs per record, all-new Disney art work, poly-wrapped package in heavy duty 12 point stock four color sleeves, pre-priced at \$.49 each, available only in 100 record Prepacks.

Titles in the new FS Series are "Bedknobs and Broomsticks," "The Aristocats," "Mary Poppins," "The Jungle Book," "Lady and the Tramp," "Winnie the Pooh and the Honey Tree," "It's A Small World," "Acting

Out The ABC's," "Babes in Toyland," "Alice in Wonderland," "Cinderella," "Happy Birthday," "Peter Pan," "Sleeping Beauty," "Bambi," "Hansel and Gretel," "Winnie the Pooh and the Blustery Day," "The Orange Bird," "Heidi," "Mother Goose Rhymes and their Stories." and three records featuring Mickey Mouse, Donald Duck and Goofy from "The Mouse Factory."

## Audio Magnetics Names 2 Reps

■ NEW YORK — Audio Magnetics Corp., manufacturer of audio cassettes and video tape, has appointed two companies as its manufacturer's representatives for consumer products.

Named by Scott Conover, sales vice president, were Stang Sales Corp., New York, which will cover New York City and Northern New Jersey, and Johnson-Wachendorfer Associates Inc., Houston, which will cover the Southwest.

# Colin Blunstone to Columbia



Pictured left to right: Dan Loggins, UK Talent Acquisitions; Lenny Petze, Epic Regional Promo Mgr.; Mark Ratner, Music Director at WMEX, Boston; Colin Blunstone; Tom Allen, Program Director at WMEX.

■ NEW YORK — Anyone who was at all into rock music in the mid-and late-sixties knows the voice of Colin Blunstone well. As lead singer of the Zombies, Blunstone was heard on some of the best records of that era, from "She's Not There" to "Tell Her No" to, much later, "Time of the Season."

After the Zombies broke up, Blunstone took a job with an insurance firm, which in the world of rock and roll is considered a very freaky thing to do. That life didn't agree with him for long, though, and now he's back doing what he likes best, writing songs, singing them and making records.

Colin's first Epic solo album has just been released here. It's called "One Year" and it contains his British hit "Say

You Don't Mind" and his new American single "Caroline Goodbye," which also has all the earmarks of a hit.

Asked about his return to the music scene, he had this to say: "I don't get very involved in the music business. I don't listen much, and as a result my material is completely different from everything else. That's the main reaction I've had from everyone who's heard the album."

As far as a live tour is concerned, Blunstone is definitely interested, but nothing is confirmed yet. An integral part of his new sound is a string quartet, which presents practical difficulties for touring. One thing for sure, though, as Colin was quick to emphasize: "I'm definitely back in music to stay."

Mike Sigman

# "OUTRAGEOUSLY FUNNY"



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## Fantasy Team Skeds Tour

■ BERKELEY — A four-man Fantasy promotion team will cover 13 cities over a three-week period beginning February 28 in a drive to spur reaction to new product.

Lynn Adam, Mike Kilmartin, David Lucchesi and National Promotion Director Bob Mercer will visit radio stations in Chicago, Detroit, Houston, Dallas, New Orleans, Denver, Seattle, Spokane, San Francisco, Los Angeles, Miami, Baltimore and Washington to introduce new product by Chris Darrow, Shelley Nemetz and Merl Saunders. "Artist Proof" by Darrow and

"Heavy Turbulence" by Merl Saunders with Tom Fogerty and Jerry Garcia have already received extensive airplay and heavy initial sales in the Los Angeles and San Francisco markets.

"The Family" is the first single from Shelley Nemetz.

## Credit Changes

■ United Artists Records has announced official credit changes for the Bobby Womack "Communication" LP.

Producers of the album are Bobby Womack, Joe Hicks, and Muscle Shoals Sound.

12 songs that hit home. During the past five years, while he was writing hit songs for people like Manfred Mann, the Hollies and the Tremeloes, Tony Hazzard discovered he had things to say that nobody else could say for him.

So he said goodbye to London. Took a little room at Loudwater House with a window on the world. And wrote a dozen real Tony Hazzard songs.



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Produced by Gerry Bron and Tony Hazzard.

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## RCA Records and Tapes

\*Except the RCA March release, Camden line and Latin tapes.



LSP-4515-P8S-1734,  
PK-1734



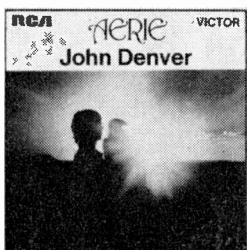
LSP-4617, P8S-1848,  
PK-1848



FTR-1003, P8FT-1003,  
PQFT-1003, PKFT-1003



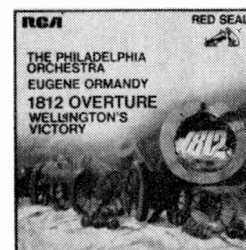
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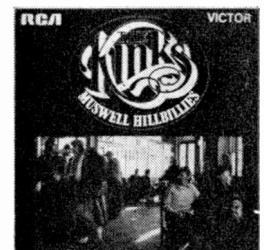
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FTR-1002, P8FT-1002,  
PQFT-1002, PKFT-1002



LSC-3204, R8S-1180,  
RK-1180



LSP-4644, P8S-1878,  
PK-1878

# Camden is on the move.

**Down** ▼

We lowered our catalog list price from \$2.98 to \$2.49.

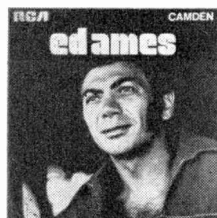
▲  
**Up**

We increased production of our CXS series (2-record sets) to thirteen albums already available and more on the way.

**Forward** ▶

The quality and variety of our entire line is now being geared to today's market. And tomorrow's!

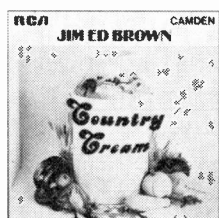
## March Release



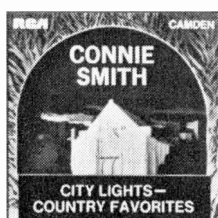
CAS-2536 / C8S-1181



CAS-2546 / C8S-1186



CAS-2549



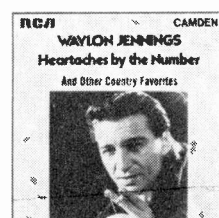
CAS-2550



CAS-2554(e)



CAS-2555 / C8S-1194



CAS-2556 / C8S-1195

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or See your local RCA Rep.

**CAMDEN**

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## RCA Distribbs 'Cabaret' Tapes

■ NEW YORK — ABC/Dunhill Records and RCA Records have reached an agreement whereby RCA Records will manufacture and market Stereo 8 cartridge tapes and stereo cassettes of ABC/Dunhill's soundtrack album of the smash hit motion picture musical, "Cabaret."

Announcement was made by Eugene Settler, Division Vice President, Marketing, for RCA Records, who said: "The motion picture version of the musical, 'Cabaret' has opened to such unanimous critical and audience acclaim that the soundtrack as well as the film has to be one of the major successes of the year. We are very delighted that RCA has been selected to manufacture and market the Stereo 8 cartridge tapes and cassettes because we feel there is a tremendous potential market for music from the motion picture and plan to exert RCA's total sales force to seeing that we have a smash hit on these configurations."

## Kinney Music Now WEA Int'l

■ In keeping with the policy of Kinney Music International's parent company, Kinney Services, Inc., whose name was recently changed to Warner Communications, Inc., the Kinney name will be dropped from the International music division, as well, Nesuhi Ertegun, President of the International Music Division, has announced

Reflecting the initials of the parent record companies, Warner Bros., Elektra and Atlantic, henceforth Kinney Music International will be called WEA Music International, and according to Rose, similar name changes will be undertaken by WEA's subsidiary companies, to be effective no later than July 1st, 1972.

## Weber Big Three Nat'l Promo Dir.

■ NEW YORK—Big Tree Records' toppers Doug Morris and Dick Vanderbilt have announced the appointment of Dick Weber National Promotion Director for the label, effective immediately.

Before joining Big Tree, Dick Weber served as National Promotion Director for Ampex Records, a position to which he was promoted a year ago from that of regional Mid-West Promotion Director for the company. Before joining Ampex, he was Music Director at stations in Cleveland, Columbus, and Miami.

## Pickwick 3rd Quarter Net Up 24.4%

■ LONG ISLAND CITY, N.Y. —Cy Leslie, Chairman of the Board of Pickwick International, Inc. (N.Y.S.E.), announced last week that during the third quarter of the 1971-72 fiscal year ended January 31, 1972, sales rose 11% to \$36,691,633 from \$32,933,685 and net income increased 24.4% to \$1,840,799 from \$1,479,809 during the previous fiscal year. Earnings per share rose 19% to 44 cents from 37 cents per share in the previous fiscal quarter ended January 31, 1971.

For the entire nine month period, sales increased 17.1% or \$92,872,945 as compared with \$79,345,205. Net income showed a growth of 22.2% or \$4,379,496 as against \$3,584,278. Earnings per share for the period rose 19.1% to \$1.06 from 89 cents.

Leslie stated, "It's a source of great satisfaction to us that earnings and sales have continued to achieve new records for the 75th consecutive comparative quarter. This encompasses every period since the company's inception."

"As we reported to you on December 15, 1971, we have been admitted to listing on the New York Stock Exchange since December 29, 1971," Leslie continued. "We are also continuing to grow internally, as well as seeking out additional companies in related areas where management expertise and business prospects can help to make Pickwick even stronger."

## Twiggy, Lena Horne On Ember

■ Albums by Twiggy, Lena Horne and Milt Matthews Inc. are on the Ember Records album release schedule for March 1, according to label president Jeffrey S. Kruger.

"Twiggy and the Girlfriends" spotlights the star of MGM's "The Boyfriend," while "Lena Like Latin" presents tunes such as "Night and Day," "Old Devil Moon" and "My Blue Heaven." The Matthews album is titled "For The People."

## T. Rex Signs New Reprise Contract

■ BURBANK — It was announced last week by Mo Ostin, President of Warner Bros. Records, that the hit British group T. Rex has been re-signed to an exclusive long-term Reprise Records recording contract.

## Quatro Release

■ NEW YORK — Evolution Records released first album, "Paintings" by newly-signed artist Mike Quatro, and the album received an unusual premiere with the Kansas City Symphony.

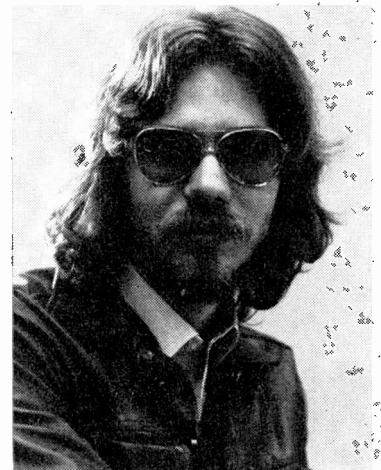
Quatro, a keyboard artist, who conceived, arranged, and produced the album filled some 32 basic tracks while playing eight different keyboard instruments. "Paintings," (the album title and one of the eight original songs) is credited to the Mike Quatro Jam Band, actually composed of only 2 people, Quatro and drummer Terry Mullens with the only addition to the album being guitar tracks and vocals.

Quatro and the Jam Band on a college concert tour through the midwest and just coming off a highly successful concert at the University of Wisconsin, was invited to perform as guest artist with the Kansas City Symphony, and as part of the arrangement he was asked to do a 40-minute set prior to the concert.

## Lane Story

(Continued from page 3)

design, advertising and packaging for Fantasy and for the Prestige label, which Fantasy distributes in the United States and Canada. Previously he had been the art director for Columbia Records and Holiday Magazine, as well as Consulting Art Director to Rolling Stone.



Tony Lane

## MONEY MUSIC

(Continued from page 22)

and Cleveland.

Canned Heat with Little Richard has exploded to top 4 phones at WPGC Washington.

McCartney single is a smash at KQV Pittsburgh. Chuck Brinkman says: "People are buying a piece of history when they buy this record about the Irish. Ten years from now when we hear it as an oldie, we will be hearing the history of our times."

War is finally confirmed as a hit single 14-7 WKLO Louisville. It broke big in Detroit. We have been telling you for a long time that this was a hit single.

Jimmy Loggins and Jim Messina on Columbia. The album has exploded in L.A. They were held over and are getting standing ovations at the Troubadour. John Young of WMAK Nashville has jumped right on it. It is a winner.

Johnny Pearson on Mercury "Sleepy Shores." Ron Tompkins of WROV Roanoke, Virginia, is the first top 40 guy to report it top 5. We believe this melody will be a classic such as: "Cornish Rhapsody," "Swedish Rhapsody," "Moonlight Sonata," "Warsaw Concerto," "Grieg's Piano Concerto." Ron points out that "Love Is Blue" took 9 months to break.

Gladys Knight. This Kris Kristofferson song from Nashville is exploding on the phones at WTIH New Orleans reports Mike Green.

Kris Kristofferson album and single. Jim Taber reports it is breaking at KLIF Dallas and it is breaking at the Boston one-stops.

Tommy James album cut in Nashville. Robert Mitchell, P.D. WNOR Norfolk, points out "the single should be 'Kingston Highway' because it has Pete Drake steel guitar ride."

Nana Mouskouri. This Greek singer is one of the great talents of our day. She has a new single out on Bell.

**L & W DISTRIBUTORS**

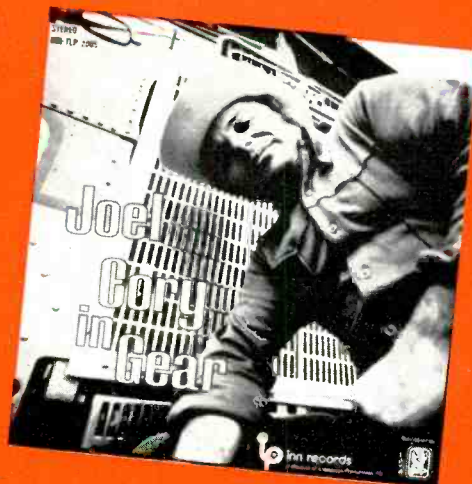
- **ATLANTA, GEORGIA**  
Southland Record Distributors  
1073 Huff Road, N.W./404-351-4821
- **BALTIMORE, MARYLAND**  
General Distributing Company  
2329 Pennsylvania Avenue/301-669-6411
- **BUFFALO, NEW YORK**  
Gold Record Distributors  
1790 Main Street/716-882-0427
- **CHARLOTTE, NORTH CAROLINA**  
Mangold Bertos  
2212 W. Morehead/704-334-4637
- **CLEVELAND, OHIO**  
Music Media Distributors  
3040 Prospect Avenue/216-781-7080
- **DALLAS, TEXAS**  
B & K Record Distributors  
1411 Roundtable Drive/214-637-1921
- **DENVER, COLORADO**  
Transcontinental Distributing  
1111 S. Platte River Drive/303-733-7203
- **DETROIT, MICHIGAN**  
Merit Music Distributing Company  
15761-65 Wyoming Ave./313-863-9119
- **EAST HARTFORD, CONNECTICUT**  
Transcontinental Distributing  
734 Tolland Street/203-289-8631
- **EL PASO, TEXAS**  
M. B. Krupp Distributing Company  
390 S. Santa Fe Street/915-532-4961
- **GARDENA, CALIFORNIA**  
London Record Distributors  
13306 S. Halldale Avenue/213-770-8200
- **GREAT FALLS, MONTANA**  
Music Service  
316 6th Avenue South/406-761-2420
- **HOUSTON, TEXAS**  
United Records  
1613 St. Emanuel/703-228-8151
- **MEMPHIS, TENNESSEE**  
Hot Line Record Distributing  
596 Lane Avenue/901-525-0756
- **MINNEAPOLIS, MINNESOTA**  
Al Abrams Sales  
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- **MIAMI (HIALEAH) FLORIDA**  
Tone Record Distributing Company  
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- **NASHVILLE, TENNESSEE**  
Music City Record Distributors  
25 Lincoln Street/615-255-7315
- **NEEDHAM, MASSACHUSETTES**  
London Record Distributors  
180 First Avenue/617-444-3690
- **NEW ORLEANS, LOUISIANA**  
All South Record Distributors  
1924 Lafayette Street/504-522-1157
- **NEW YORK CITY, NEW YORK**  
Beta Record Distributors  
599 10th Avenue/212-239-0440
- **OKLAHOMA CITY, OKLAHOMA**  
B & K Distributing Company  
129 N.W. 23rd/405-525-7509
- **PHILADELPHIA, PENNSYLVANIA**  
A&L Distributors  
S.E. corner 30th & Thompson/215-765-4300
- **PHOENIX, ARIZONA**  
M. B. Krupp Distributing Company  
2029 N. Black Canyon Highway/602-252-4013
- **PITTSBURG, PENNSYLVANIA**  
Tri City Records  
1003 Bingham Street/412-431-5567
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Roberts Record Distributors  
1815 Locust Street/314-621-7171
- **SAN FRANCISCO, CALIFORNIA**  
London Record Distributors  
680 Beach Street, Suite 307/415-441-6333
- **SEATTLE, WASHINGTON**  
Huffine Distributing Company  
3131 Western Ave., Room 516 (W.C.)/206-284-8633
- **SHREVEPORT, LOUISIANA**  
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628 Texas Street/318-422-7182
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**BLACK RUBY**



**BLACK RUBY**  
**RUBY ANDREWS**  
*ZODIAC RECORDS ZS-1002*  
Ruby's album includes one of the nation's fastest breaking singles, "I WANT TO BE WHATEVER IT TAKES TO PLEASE YOU."

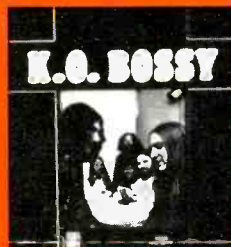
**JOEL CORY IN GEAR**  
*INN RECORDS INN-TLP-2005*  
Joel Cory, the new ten-foot voice of Country Western, blasts open with songs of the trucking man.



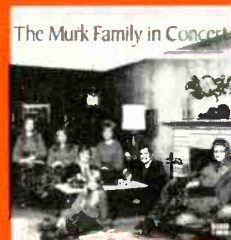
**When you're new and your music sells, it feels great.**

**Get ready for 7 great feelings**

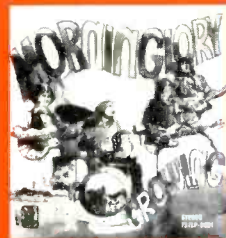
**K. O. BOSSY**  
*TOYA TSTLP-2003*



**BOBBY JONES**  
*TOYA ST-LP-2000*



**THE MURK FAMILY**  
*TOYA TSTLP-2002*



**MORNINGLORY**  
*TOYA TSTLP-2001*



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## SALESMAKER OF THE WEEK



**HARVEST**  
NEIL YOUNG  
Reprise

### TOP RETAIL SALES THIS WEEK:

- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- AMERICA—Warner Brothers
- BABY I'M-A WANT YOU—Bread—Elektra
- PAUL SIMON—Columbia

## KORVETTES/NATIONAL

- ELVIS NOW—RCA
- FRAGILE—Yes—Atlantic
- HARVEST—Neil Young—Reprise
- INNER CITY BLUES—Grover Washington—Kudu
- JAMMING WITH EDWARD—Various Artists—Rolling Stones
- MALD—WB
- MESSAGE FROM A DRUM—Redbone—Epic
- PHASE III—Osmonds—MGM
- WOYAYA—Osibisa—Decca
- YOUNG, GIFTED & BLACK—Aretha Franklin—Atlantic

## RECORD BAR/EAST COAST

- A CLOCKWORK ORANGE—Soundtrack—WB
- ALL I EVER NEED IS YOU—Sonny & Cher—Kapp
- AMERICA—WB
- BLOOD, SWEAT & TEARS GREATEST HITS—Col
- BORDER LORD—Kris Kristofferson—Monument
- FEEDBACK—Spirit—Epic
- FM & AM—George Carlin—Little David
- HARVEST—Neil Young—Reprise
- OH HOW WE DANCED—Jim Capaldi—Island
- PAUL SIMON—Col

## KING KAROL/N.Y.

- AMERICA—WB
- BABY I'M-A WANT YOU—Bread—Elektra
- BORDER LORD—Kris Kristofferson—Monument
- CABARET—Soundtrack—ABC
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- GOT TO BE THERE—Michael Jackson—Motown
- OH HOW WE DANCED—Jim Capaldi—Island
- WOYAYA—Osibisa—Decca

## SAM GOODY/N.Y.-N.J.

- AMERICA—WB
- BABY I'M-A WANT YOU—Bread—Elektra

- FRAGILE—Yes—Atlantic
- HARVEST—Neil Young—Reprise
- HEADS & TAILS—Harry Chapin—Elektra
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- LINDA RONSTADT—Capitol
- NILSSON SCHMILSSON—Harry Nilsson—RCA
- OH HOW WE DANCED—Jim Capaldi—Island
- PAUL SIMON—Col

## CUTLER'S/NEW HAVEN

- AMERICA—WB
- BONNIE RAITT—WB
- CHEECH & CHONG—Ode
- DAVID BROMBERG—Col
- FRAGILE—Yes—Atlantic
- GOT TO BE THERE—Michael Jackson—Motown
- HARVEST—Neil Young—Reprise
- HENDRIX IN THE WEST—Reprise
- LIVE—Donny Hathaway—Atlantic
- PAUL SIMON—Col

## DISCOUNT RECORDS/SYRACUSE

- BORDER LORDS—Kris Kristofferson—Monument
- DEAR FRIENDS—Firesign Theatre—Col
- EAT A PEACH—Allman Brothers—Capricorn
- FEEDBACK—Spirit—Epic
- FRAGILE—Yes—Atlantic
- HARVEST—Neil Young—Reprise
- HELLBOUND TRAIN—Savoy Brown—Parrot
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- JO JO GUNNE—Asylum
- PAUL SIMON—Col

## HARMONY HUTS/WASH.-BALT.

- ALL I EVER NEED IS YOU—Sonny & Cher—Kapp
- AMERICA—WB
- BABY I'M-A WANT YOU—Bread—Elektra
- BOBBY SHERMAN'S GREATEST HITS—Metromedia
- BORDER LORD—Kris Kristofferson—Monument
- GOODDUNS—King Biscuit Boy—Paramount
- HARVEST—Neil Young—Reprise
- JACKSON BROWNE—Asylum
- JOY—Apollo 100—Mega
- ROCKIN'—Guess Who—RCA

## GARY'S RICHMOND, VA.

- ALL I EVER NEED IS YOU—Sonny & Cher—Kapp
- AMERICA—WB
- FM & AM—George Carlin—Little David
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- HEADS & TAILS—Harry Chapin—Elektra
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- LINDA RONSTADT—Capitol
- MALD—WB
- OH HOW WE DANCED—Jim Capaldi—Island

## JEFFERSON STORE/KENDALL, FLA.

- ALL I EVER NEED IS YOU—Sonny & Cher—Kapp
- AMERICA—WB
- BABY I'M-A WANT YOU—Bread—Elektra
- BANG—Capitol
- HAPPY JUST TO BE LIKE I AM—Taj Mahal—Col
- HARVEST—Neil Young—Reprise
- HEADS & TAILS—Harry Chapin—Elektra
- JERUSALEM—Horst Jankowsky—Beverly Hills
- PAUL SIMON—Col
- STRANGE FRUIT—Ike Turner Presents the Family Vibes—UA

## SMITH'S/NEW ORLEANS

- BABY I'M-A WANT YOU—Bread—Elektra
- BLOOD, SWEAT & TEARS GREATEST HITS—Col
- FIRST TAKE—Roberta Flack—Atlantic
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- NILSSON SCHMILSSON—Harry Nilsson—RCA
- PAUL SIMON—Col
- PHASE III—Osmonds—MGM
- YOUNG, GIFTED & BLACK—Aretha Franklin—Atlantic

## RADIO DOCTORS/MILWAUKEE

- AMERICA—WB
- BLOOD, SWEAT & TEARS GREATEST HITS—Col
- DROWNING IN THE SEA OF LOVE—Joe Simon—Spring
- HARVEST—Neil Young—Reprise
- HELLBOUND TRAIN—Savoy Brown—Parrot
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- KOOL & THE GANG LIVE AT PJ'S—Delite
- L. A. MIDNIGHT—B. B. King—ABC
- LIVE—Donny Hathaway—Atlantic
- RICHARD LANDIS—Dunhill

## MUSICLAND/MINNEAPOLIS

- ALL I EVER NEED IS YOU—Sonny & Cher—Kapp
- BABY I'M-A WANT YOU—Bread—Elektra
- CHERISH—David Cassidy—Bell
- FIRST TAKE—Roberta Flack—Atlantic
- FM & AM—George Carlin—Little David
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- LET'S STAY TOGETHER—Al Green—Hi
- PHASE III—Osmonds—MGM
- STYLISTICS—Avco

## VENTURES ST. LOUIS

- A CLOCKWORK ORANGE—Soundtrack—WB
- ALL I EVER NEED IS YOU—Sonny & Cher—Kapp
- BORDER LORD—Kris Kristofferson—Monument
- BRIAN'S SONG—Michel Legrand—Bell
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- HISTORICAL FIGURES & ANCIENT HEADS—Canned Heat—UA
- JOY—Apollo 100—Mega
- ROCKIN'—Guess Who—RCA
- SOFTLY WHISPERING I LOVE YOU—Mike Curb Congregation—MGM

## ROSE DISCOUNT/CHICAGO

- BABY I'M-A WANT YOU—Bread—Elektra
- BLOOD, SWEAT & TEARS GREATEST HITS—Col
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- I CAPRICORN—Shirley Bassey—UA
- L. A. MIDNIGHT—B. B. King—ABC
- LINDA RONSTADT—Capitol
- NATURALLY—J. J. Cale—Shelter
- STREET CORNER SYMPHONY—Persuasions—Capitol
- TOUCH YOUR WOMAN—Dolly Parton—RCA
- WORLD GALAXY—Alice Coltrane—Impulse

## RECORD CENTER DENVER

- GENTLE GIANT—Yusef Lateef—Atlantic
- HELLBOUND TRAIN—Savoy Brown—Parrot
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise

- INVITATION TO OPENNESS—Les McCann—Atlantic
- ISLANDS—King Crimson—Atlantic
- KEEP THE FAITH—Black Oak Arkansas—Atco
- L. A. MIDNIGHT—B. B. King—ABC
- LIVE—Donny Hathaway—Atlantic
- PICTURES AT AN EXHIBITION—Emerson, Lake & Palmer—Cotillion
- ROAD SHOW—Alabama State Troupers—Elektra

## WALLICHS/PHOENIX

- AMERICA—WB
- BABY I'M-A WANT YOU—Bread—Elektra
- CHERISH—David Cassidy—Bell
- HARVEST—Neil Young—Reprise
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- JOY—Apollo 100—Mega
- MALD—WB
- PAUL SIMON—Col
- ROCKIN'—Guess Who—RCA
- WOYAYA—Osibisa—Decca

## WHEREHOUSE/CALIFORNIA

- AMERICA—WB
- ELVIS NOW—RCA
- FM & AM—George Carlin—Little David
- HARVEST—Neil Young—Reprise
- HISTORICAL FIGURES & ANCIENT HEADS—Canned Heat—UA
- KILLER—Alice Cooper—Reprise
- LIVE—Donny Hathaway—Atlantic
- NILSSON SCHMILSSON—Harry Nilsson—RCA
- PAUL SIMON—Col
- SITTIN' IN—Loggins/Messina—Col

## TOWER RECORDS/SAN FRANCISCO

- AMERICA—WB
- ATLANTA RHYTHM SECTION—Decca
- DOCTOR HOOK & THE MEDICINE SHOW—Col
- HARVEST—Neil Young—Reprise
- HELLBOUND TRAIN—Savoy Brown—Parrot
- JUNGLE FEVER—Chakachas—Polydor
- LET'S STAY TOGETHER—Al Green—Hi
- SITTIN' IN—Loggins/Messina—Col
- STRANGE FRUIT—Ike Turner Presents the Family Vibes—UA
- WOYAYA—Osibisa—Decca

## LONGHAIR MUSIC/PLAND, ORE.

- AMERICA—WB
- DEAR FRIENDS—Firesign Theatre—Col
- FRAGILE—Yes—Atlantic
- HARVEST—Neil Young—Reprise
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- JO JO GUNNE—Asylum
- OUTBACK—Joe Farrell—CTI
- PAUL SIMON—Col
- SITTIN' IN—Loggins/Messina—Col
- TRACY NELSON/MOTHER EARTH—Reprise

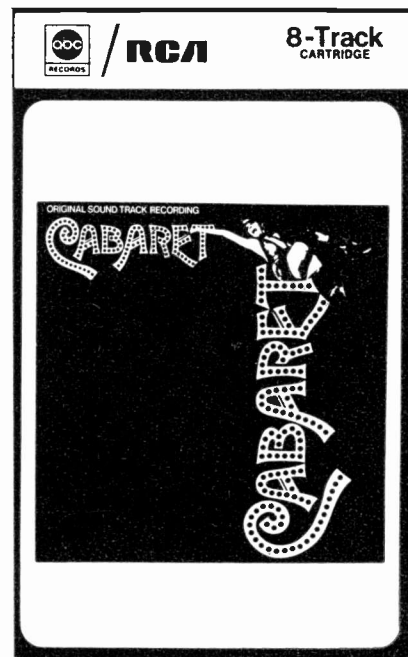
## D.J.'S SOUND CITY/SEATTLE

- BLOOD, SWEAT & TEARS GREATEST HITS—Col
- HALLELUJAH—Sweathog—Col
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- HISTORICAL FIGURES & ANCIENT HEADS—Canned Heat—UA
- LIVE—Donny Hathaway—Atlantic
- MOZART MANIA—Waldo de los Rios—UA
- MUSIC PEOPLE—Col
- ROCKIN'—Guess Who—RCA



**JAY:**

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TAPES**



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**REGARDS,  
ROCCO**

## London Closes Fiscal '71-'72 With Major Releases

■ NEW YORK — A major release, involving key elements of the catalog, is being rushed to market by London Records as the firm moves toward the close on March 31 of one of its most successful fiscal years in history. The release, numbering eight new albums, is the largest so far to be issued during the company's 25th anniversary year.

The new "Hellbound Train" LP by Savoy Brown from England, was the subject of a special one-day crash meeting of the entire London national promo force 10 days ago. The album is being rushed to tie in with the opening of the group's five-week national tour which began Friday (25) on the West Coast.

Chicken Shack, a stablemate group of Savoy Brown in its British management set-up, will have its first album to be released through London. The company has major plans for this group in terms of special promotion and merchandising to be set in motion when the group undertakes a new tour here later this year.

Next is a new album by Ann Peebles, on the Hi label, distributed by London. Miss Peebles, who has been regularly denting the r&b and pop charts, is now being groomed to follow in the footsteps of her eminently successful label-mate, Al Green, who has just scored with two consecutive gold singles. The Peebles LP is titled "Straight from the Heart."

Also in the works is the latest from Ten Years After, titled "Alvin Lee and Company," and including an entire album of never-before released cuts by the group. This release also marks the opening of a full-catalog push on Ten Years After's earlier product, which includes six other albums.

Other items of note include Stanley Black's Volume 4 LP in his well-known "Film Spectacular" series on the phase 4 stereo label, which also is the kick-off point for a Stanley Black catalog promotion; a new LP by the popular Texas-based group, ZZ Top; a new version of "Peter and the Wolf," with veteran actor, George Raft becoming the voice of the wolf, in a switch on the normal narrative on the work (with Stanley Black and the London Philharmonic providing the musical background);

## Col Hying Music People Via Poster, LP, Promo Campaign



■ NEW YORK—Columbia Records has highlighted its "Music People" contemporary music campaign with a giant poster featuring a photo montage of the Columbia and Epic/Columbia Custom Label artist roster. The giant 5' by 3½' poster will be featured in record stores around the country to draw attention to "The Music People."

Spearheading "The Music People" campaign is a three-record set featuring 40 Columbia and Epic/Columbia Custom Label artists, both familiar and new, to record buyers. The album, which will retail for the price of a single record, \$5.98, features such established artists as Santana, Ten Years After, Blood, Sweat and Tears, Poco, Johnny Win-

ter and, Kris Kristofferson and New Riders of the Purple Sage as well as introducing new artists like Blue Oyster Cult, Kenny Loggins and Jim Messina, Pamela Polland and Jimmie Spheeris.

The album also contains "The Grand Coulee Dam" by Bob Dylan from the yet-unreleased Woody Guthrie album.

## Brenda Lee With Gerard Purcell

■ NEW YORK — Gerard W. Purcell announced last week that he has signed a personal management contract with Decca's Brenda Lee whose current single, "Misty Memories," is starting to climb the country charts.

Miss Lee is one of the top all time female record-sellers in the United States and has been voted Number One Female Star in many countries including Germany, Mexico and Japan.

In signing the exciting singer, Purcell said, "It is now my good fortune to represent two of the

and finally, a performance of Holst's "The Planets" by the renowned conductor, Zubin Mehta, and the Los Angeles Philharmonic Orchestra.

Several additional noteworthy LP's are expected to be a part of this March grouping, scheduled for release prior to March 31, and to be identified shortly.

country's greatest singers, Brenda Lee and Eddy Arnold. Brenda, like Eddy, is more than a fine singer. She is a great entertainer. She also bridges all segments of musical taste. She will quickly achieve the many goals which have been attained by Eddy."

Miss Lee, who recently concluded a starring engagement at Las Vegas' Fremont Hotel, will return there for another three-weeker starting April 27. She just taped a Mike Douglas Show, will headline later this month (March) at the Vapors Hotel in Hot Springs and the Wigwam Club in Waldorf, Md., and will leave for a four-week tour of Japan immediately following her Fremont date.

## Steinberg Date

■ David Steinberg has been signed to a two-week engagement at the Persian Room and will open March 6.

## Playboy Off To Big Start

■ HOLLYWOOD — Playboy Records and Music's first single release, "Leavin', It's Over," by Hudson is receiving strong nationwide reaction, according to Playboy Records' National Promotion Manager, Michael J. Papale.

The single has been receiving strong air play and good listener reaction in New York, Portland, Omaha, Indianapolis, Albany, Oklahoma City and Chicago.

## Jewel Distributors

■ Stan Lewis, President of Jewel, has announced appointments of two additional distributors to Jewel distributorships. They are Hot Line Distributors of Memphis and Sam & Dave of Los Angeles. In the wax department Lewis has acquired from Terry Stafford two master tapes. They are "Mr. Bojangles" and "Ft. Worth I Love You" by Garland Frady. These are soon to be released on Paula.

# THE CRUSADERS FIGHTING FOR GOOD MUSIC



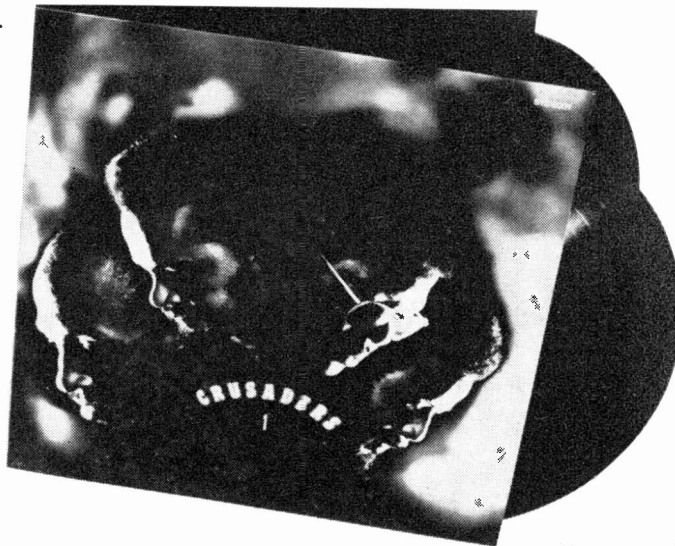
Their name is CRUSADERS, which is a word for persistence. They make music a pleasure not a struggle. The CRUSADERS breathe, smile, chant, manipulate, overpower. They have completed their first 2-record album. Its title, CRUSADERS I. There's little left to say except that there is no other album of its kind that can bring you joy, happiness, and put you in the hypnotic state as this one does.

Because The CRUSADERS are the 1st.



## Blue Thumb

Blue Thumb Records, Inc.  
A Subsidiary of Famous Music Corporation  
A Gulf + Western Company



Produced by Sewart Levine A Chisa Record Production

Tapes distributed by  
AMPEX

**The Stylistics say thanks!**  
**the 4th smash single**

# Betcha By

To All The Disc-Jockeys and Radio Stations for  
helping us achieve our First Million plus seller.

“YOU ARE EVERYTHING...EVERYTHING IS YOU”—

Henry Hodge-Marty Bryant (Our Managers)...

“YOU ARE EVERYTHING” AVCO RECORD CORP. (Who Believed)...

**...and we second it with  
from their first album!**

**Golly, Wow!**

AV 4591  **AVCO**

**“YOU ARE EVERYTHING” Tom Bell (Who Wrote and Produced)...**

**“YOU ARE EVERYTHING” ‘Red’ Schwartz, Clarence Lawton,  
Eddie Thomas (Who Promoted)...**

**Sincerely THE STYLISTICS – Russell, Herb, James, Airrion & James**



There are a lot of variations,  
but there's only One Theme.

Roger Williams romances

The Love Theme from

"The Godfather." KS-2165

A Single available Immediately  
on Kapp Records.

From a soon to be released album.

Produced by Stan Farber

Retailer: please contact your  
MCA representative for special Roger Williams' Promotion.





# THE SINGLES CHART

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

THIS WK.	LAST WK.	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	2	<b>PRECIOUS &amp; FEW CLIMAX</b> Rocky Road 30055 (Bell)	12
		<b>ROCKY ROAD</b>	
2	1	HURTING EACH OTHER CARPENTERS/A&M 1322	9
3	4	DOWN BY THE LAZY RIVER OSMONDS/MGM 14324	8
4	3	WITHOUT YOU NILSSON/RCA 74-0604	13
5	5	THE LION SLEEPS TONIGHT ROBERT JOHN/Atlantic 2846	11
6	6	EVERYTHING I OWN BREAD/Elektra 45765	8
7	11	HEART OF GOLD NEIL YOUNG/Reprise 1065	6
8	15	MOTHER & CHILD REUNION PAUL SIMON/Columbia 4-45547	6
9	9	SWEET SEASONS CAROLE KING/Ode 66022 (A&M)	7
10	18	BANG A GONG T. REX/Reprise 1032	11
11	12	WAY OF LOVE CHER/Kapp 2158 (MCA)	7
12	7	LET'S STAY TOGETHER AL GREEN/Hi 2002 (London)	15
13	14	DON'T SAY YOU DON'T REMEMBER BEVERLY BREMERS/ Scepter 12315	14
14	29	A HORSE WITH NO NAME AMERICA/Warner Bros. 7555	4
15	16	MY WORLD BEE GEES/Atco 6871	8
16	17	I CAN'T HELP MYSELF DONNIE ELBERT/Avco 4587	7
17	24	JUNGLE FEVER CHAKACHAS/Polydor 15030	10
18	22	RUNNIN' AWAY SLY & THE FAMILY STONE/Epic 5-10829	6
19	20	FLOY JOY SUPREMES/Motown 1195	10
20	25	ROCK AND ROLL LULLABY B. J. THOMAS/Scepter 12344	6
21	21	RING THE LIVING BELL MELANIE/Neighborhood 4202 (Famous)	7
22	8	JOY APOLLO 100/Mega 615-0050	12
23	36	I GOTCHA JOE TEX/Dial 1010 (Mercury)	7
24	26	WE'VE GOT TO GET IT ON AGAIN ADDRISI BROS./ Columbia 4-45521	9
25	27	SOFTLY WHISPERING I LOVE YOU ENGLISH CONGREGATION/ Atco 6865	10
26	31	COULD IT BE FOREVER DAVID CASSIDY/Bell 187	5
27	43	PUPPY LOVE DONNY OSMOND/MGM 14367	3
28	33	GLORY BOUND GRASS ROOTS/Dunhill 4302 (ABC)	5
29	30	YOU WANT IT, YOU GOT IT DETROIT EMERALDS/ Westbound 192 (Chess/Janus)	9
30	56	IN THE RAIN DRAMATICS/Volt 4075	3
31	32	AIN'T UNDERSTANDING MELLOW BUTLER & EAGER/ Mercury 73255	11
32	42	A COWBOY'S WORK IS NEVER DONE SONNY & CHER/ Kapp 2163 (MCA)	4
33	35	NOW RUN & TELL THAT DENISE LASALLE/Westbound 210 (Chess/Janus)	8
34	34	TALKING LOUD & SAYING NOTHING JAMES BROWN/ Polydor 14104	6
35	37	LOVE ME, LOVE ME, LOVE FRANK MILLS/Sunflower 118 (MGM)	8
36	39	NO ONE TO DEPEND ON SANTANA/Columbia 4-45552	6
37	44	EV'RY DAY OF MY LIFE BOBBY VINTON/Epic 5-10822	7
38	38	UNTIL IT'S TIME FOR YOU TO GO ELVIS PRESLEY/RCA 74-0619	7
39	41	HANDBAGS & GLADRAGS ROD STEWART/Mercury 73031	5
40	45	ROUNABOUT YES/Atlantic 2854	6
41	47	DO YOUR THING ISAAC HAYES/Enterprise 9042 (Stax/Volt)	4
42	49	KING HEROIN JAMES BROWN/Polydor 14116	3
43	54	TAKE A LOOK AROUND TEMPTATIONS/Gordy 7115 (Motown)	3
44	51	THE DAY I FOUND MYSELF HONEY CONE/Hot Wax 7113 (Buddah)	5
45	10	BLACK DOG LED ZEPPELIN/Atlantic 2849	13
46	53	CRAZY MAMA J. J. CALE/Shelter 7314 (Capitol)	6
47	59	SLIPPIN' INTO DARKNESS WAR/United Artists 50867	11
48	55	BETCHA BY GOLLY, WOW STYLISTICS/Avco 4591	4
49	13	NEVER BEEN TO SPAIN THREE DOG NIGHT/Dunhill 4299 (ABC)	12

50	19	AMERICAN PIE DON McLEAN/United Artists 50856	15
51	71	ROCKIN' ROBIN MICHAEL JACKSON/Motown 1197	2
52	52	TELL 'EM WILLY BOY'S A-COMIN' TOMMY JAMES/Roulette 7119	5
53	62	TAURUS DENNIS COFFEY/Sussex 233 (Buddah)	3
54	65	TINY DANCER ELTON JOHN/Uni 55318 (MCA)	2
55	70	SON OF MY FATHER GIORGIO/Dunhill 4304 (ABC)	3
56	23	STAY WITH ME FACES/Warner Bros. 7545	12
57	84	SINCE I FELL FOR YOU LAURA LEE/Hot Wax 7201 (Buddah)	2
58	75	DO WHAT YOU SET OUT TO DO BOBBY BLAND/Duke 472	4
59	28	FOOTSTOMPIN' MUSIC GRAND FUNK RAILROAD/ Grand Funk Railroad 3255 (Capitol)	12
60	69	HEARTBROKEN BOPPER GUESS WHO/RCA 0659	3
61	64	CHEER POTLIQUOR/Janus 179	5
62	66	BRIAN'S SONG MICHEL LEGRAND/Bell 171	7

### CHARTMAKER OF THE WEEK

63	—	GIVE IRELAND BACK TO THE IRISH WINGS Apple 1847	1
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64	115	FIRST TIME EVER I SAW YOUR FACE ROBERTA FLACK/ Atlantic 2864	1
65	77	AFRO STRUT NITE-LITERS/RCA 0591	2
66	67	TOGETHER AGAIN BOBBY SHERMAN/Metromedia 240	4
67	68	DIAMONDS ARE FOREVER SHIRLEY BASSEY/United Artists 50845	8
68	99	SUAVECITO MALO/Warner Bros. 7559	2
69	73	IT'S ALL UP TO YOU DELLS/Cadet 5689 (Chess/Janus)	3
70	72	MERCEDES-BENZ GOOSE CREEK SYMPHONY/Capitol 3246	3
71	74	WHAT IT IS UNDISPUTED TRUTH/Gordy 7144 (Motown)	2
72	90	LOUISIANA MIKE KENNEDY/ABC 11309	2
73	83	BRANDY SCOTT ENGLISH/Janus 171	2
74	—	ROCK AND ROLL LED ZEPPELIN/Atlantic 2865	1
75	76	GOIN' DOWN (ON THE ROAD TO L.A.) BLACK & WARD/ Kama Sutra 540 (Buddah)	5
76	80	THAT'S WHAT LOVE WILL MAKE LITTLE MILTON/Stax 0111	4
77	79	IRON MAN BLACK SABBATH/Warner Bros. 7532	4
78	—	DAY DREAMING ARETHA FRANKLIN/Atlantic 2866	1
79	81	MR. PENGUIN, PART 1 LUNAR FUNK/Bell 172	5
80	—	DOCTOR MY EYES JACKSON BROWNE/Asylum 11004 (Atlantic)	1
81	82	WHITE LIES GRIN/Spindizzy 4005 (Columbia)	5
82	85	LIVING WITHOUT YOU MANFRED MANN/Polydor 14113	2
83	114	SWEET SIXTEEN B. B. KING/ABC 11319	1
84	86	A MAN WHO SINGS RICHARD LANDIS/Dunhill 4300 (ABC)	2
85	112	IF WE ONLY HAVE LOVE DIONNE WARWICKE/Warner Bros. 7560	1
86	87	UP IN HEAH IKE & TINA TURNER/United Artists 50881	2
87	89	NICE TO BE WITH YOU GALLERY/Sussex 232 (Buddah)	2
88	91	KEEP ON DOIN' WHAT YOU'RE DOIN' BOBBY BYRD/ Brownstone 4205 (Polydor)	2
89	105	NUTROCKER EMERSON, LAKE & PALMER/Cotillion 44151	1
90	94	THANK GOD FOR YOUR BABY P.G. & E./Columbia 4-45519	2
91	93	WAKING UP ALONE PAUL WILLIAMS/A&M 1325	4
92	100	YOU WERE MADE FOR ME LUTHER INGRAM/KoKo 2110 (Stax/Volt)	5
93	96	YOU AND ME TOGETHER FOREVER FREDDIE NORTH/ Mankind 12009 (Nashboro)	3
94	95	LOVE THE LIFE I LEAD FANTASTICS/Bell 157	4
95	102	CHANTILLY LACE JERRY LEE LEWIS/Mercury 73272	1
96	103	WILLPOWER WEAK, TEMPTATION STRONG BULLET/ Big Tree 131 (Bell)	1
97	97	ONE-WAY SUNDAY MARK-ALMOND/Blue Thumb 206 (Famous)	2
98	98	DA DOO RON RON IAN MATTHEWS/Vertigo 103 (Mercury)	2
99	40	NICKEL SONG MELANIE/Buddah 268	7
100	92	YOU GOT ME WALKING JACKIE WILSON/Brunswick 55467	6

## FLASHMAKER OF THE WEEK



**TOGETHER**  
JESSE COLIN YOUNG  
Raccoon (Warner Bros.)

## TOP FM AIRPLAY THIS WEEK

**TOGETHER**—Jesse Colin Young—Raccoon  
**BORDER LORD**—Kris Kristofferson—Monument  
**OH HOW WE DANCED**—Jim Capaldi—Island  
**HELLBOUND TRAIN**—Savoy Brown—Parrot  
**SAILIN' SHOES**—Little Feat—WB

## WNEW-FM/NEW YORK

**BORDER LORD**—Kris Kristofferson—Monument  
**BURGERS**—Hot Tuna—Grunt  
**FEEDBACK**—Spirit—Epic  
**HELLBOUND TRAIN**—Savoy Brown—Parrot  
**McKENDREE SPRING 3**—Decca  
**ROCKIN'**—Guess Who—RCA  
**SOLID ROCK**—Temptations—Gordy  
**SOMETHING/ANYTHING?**—Todd Rundgren—Bearsville  
**THE MUSIC PEOPLE**—Various Artists—Columbia  
**TOGETHER**—Jesse Colin Young—Raccoon

## WPHD-FM/BUFFALO

**BABBACOMBE LEE**—Fairport Convention—A&M  
**DINNERTIME**—Alex Taylor—Capricorn  
**HEADS & TALES**—Harry Chapin—Elektra  
**DANNY HOLIEN**—Tumbleweed  
**HOW MUCH TIME**—Jake Holmes—Columbia  
**OH HOW WE DANCED**—Jim Capaldi—Island  
**PICK UP A BONE**—Rupert Hine—Capitol  
**SAILIN' SHOES**—Little Feat—WB  
**SONG FROM THE STREET**—Murray McLauchlan—Epic  
**TOGETHER**—Jesse Colin Young—Raccoon

## CHOM-FM/MONTREAL

**A HORSE WITH NO NAME**—(Single)—America—WB  
**JACKSON BROWNE**—Asylum  
**FOG ON THE TYNE**—Lindisfarne—Elektra  
**HEADKEEPER**—Dave Mason—Blue Thumb  
**HUNKY DORY**—David Bowie—RCA  
**LAZARUS**—Bearsville  
**PAUL SIMON**—Columbia  
**SITTIN' IN**—Loggins/Messina—Columbia  
**TELEGRAM SAM**—(Single)—T. Rex—T. Rex Wax Co.  
**WACKERING HEIGHTS**—The Wackers—Elektra

## CHUM-FM/TORONTO

**DEAR FRIENDS**—Firesign Theater—Columbia  
**DR. HOOK & THE MEDICINE SHOW**—Columbia  
**HEADS & TALES**—Harry Chapin—Elektra  
**INVITATION TO OPENNESS**—Les McCann—Atlantic

**LIVE**—Donny Hathaway—Atco  
**MANFRED MANN'S EARTH BAND**—Polydor  
**McKENDREE SPRING 3**—Decca  
**NEVER GET OUT OF THESE BLUES ALIVE**—John Lee Hooker—ABC  
**TIME TO FLY**—David Pomeranz—Decca  
**WRITE MY NAME IN THE DUST**—Peter Bardens—Verve/Forcast

## WHVY-FM/SPRINGFIELD, MASS.

**EAT A PEACH**—Allman Bros. Band—Capricorn  
**HELLBOUND TRAIN**—Savoy Brown—Parrot  
**HISTORICAL FIGURES & ANCIENT HEADS**—Canned Heat—UA  
**L.A. MIDNIGHT**—B. B. King—ABC  
**McKENDREE SPRING 3**—Decca  
**OH HOW WE DANCED**—Jim Capaldi—Island  
**SILVER PISTOL**—Brinsley Schwarz—UA  
**SITTIN' IN**—Loggins/Messina—Columbia  
**SOMETHING/ANYTHING?**—Todd Rundgren—Bearsville  
**TOGETHER**—Jesse Colin Young—Raccoon

## WMMR-FM/PHILADELPHIA

**BLUE OYSTER CULT**—Columbia  
**BORDER LORD**—Kris Kristofferson—Monument  
**COMPOST**—Columbia  
**FANNY HILL**—Fanny—Reprise  
**HELLBOUND TRAIN**—Savoy Brown—Parrot  
**NEVER GET OUT OF THESE BLUES ALIVE**—John Lee Hooker—ABC  
**ROCKIN'**—Guess Who—RCA  
**SAILIN' SHOES**—Little Feat—WB  
**SOMETHING/ANYTHING?**—Todd Rundgren—Bearsville  
**TOGETHER**—Jesse Colin Young—Raccoon

## WKTK-FM/BALTIMORE

**BORDER LORD**—Kris Kristofferson—Monument  
**COCHRAN**—Wayne Cochran & The C C Riders—Epic  
**FEEDBACK**—Spirit—Epic  
**HELLBOUND TRAIN**—Savoy Brown—Parrot  
**DANNY HOLIEN**—Tumbleweed  
**ISLE OF VIEW**—Jimmy Speeris—Columbia  
**McKENDREE SPRING 3**—Decca  
**SITTIN' IN**—Loggins/Messina—Columbia  
**WHISKEY WOMAN**—Jukin Bone—RCA  
**WORLD GALAXY**—Alice Coltrane—Impulse

## WMAL-FM/WASHINGTON, D.C.

**BORDER LORD**—Kris Kristofferson—Monument  
**FANNY HILL**—Fanny—Reprise  
**GREATEST HITS**—BS&T—Columbia  
**HEADS & TALES**—Harry Chapin—Elektra  
**OH HOW WE DANCED**—Jim Capaldi—Island  
**OUTBACK**—Joe Farrell—CTI  
**PARRISH & GURVITZ**—Decca  
**SOMETHING/ANYTHING?**—Todd Rundgren—Bearsville  
**3**—Jackie Lomax—WB  
**TOGETHER**—Jesse Colin Young—Raccoon

## WMC-FM/MEMPHIS

**BORDER LORD**—Kris Kristofferson—Monument  
**DAVID BROMBERG**—Columbia  
**FEEDBACK**—Spirit—Epic  
**McKENDREE SPRING 3**—Decca  
**MIRACLES**—Yma Sumac—London  
**NEVER GET OUT OF THESE BLUES ALIVE**—John Lee Hooker—ABC  
**OH HOW WE DANCED**—Jim Capaldi—Island  
**SAILIN' SHOES**—Little Feat—WB  
**SITTIN' IN**—Loggins/Messina—Columbia  
**SOMETHING/ANYTHING?**—Todd Rundgren—Bearsville

## WPLO-FM/ATLANTA

**DEAR FRIENDS**—Firesign Theater—Columbia  
**EAT A PEACH**—Allman Bros. Band—Capricorn  
**HARVEST**—Neil Young—Reprise  
**HENDRIX IN THE WEST**—Jimi Hendrix—Reprise  
**I WANT TO BE WITH YOU**—David Brown & Jeremiah—Uni  
**L.A. MIDNIGHT**—B. B. King—ABC  
**LIVE**—Donny Hathaway—Atco  
**McKENDREE SPRING 3**—Decca  
**THE SCRUGGS BROTHERS**—Vanguard  
**WEDNESDAY'S CHILD**—Thomas F. Browne—Vertigo

## WWOM-FM/NEW ORLEANS

**HARVEST**—Neil Young—Reprise  
**HEADS & TALES**—Harry Chapin—Elektra  
**HELLBOUND TRAIN**—Savoy Brown—Parrot  
**HENDRIX IN THE WEST**—Jimi Hendrix—Reprise  
**LIQUID ACROBAT AS REGARDS THE AIR**—Incredible String Band—Elektra  
**NEVER GET OUT OF THESE BLUES ALIVE**—John Lee Hooker—ABC  
**OH HOW WE DANCED**—Jim Capaldi—Island  
**3**—Jackie Lomax—WB  
**WEDNESDAY'S CHILD**—Thomas F. Browne—Vertigo  
**WORLD GALAXY**—Alice Coltrane—Impulse

## WBUS-FM/MIAMI

**BABBACOMBE LEE**—Fairport Convention—A&M  
**SHIRLEY COLLINS & THE ALBION COUNTRY BAND**—(Import)  
**DR. HOOK & THE MEDICINE SHOW**—Columbia  
**HARLEM BUSH MUSIC**—Gary Bartz—Milestone  
**HEADS & TALES**—Harry Chapin—Elektra  
**HENDRIX IN THE WEST**—Jimi Hendrix—Reprise  
**JO JO GUNNE**—Asylum  
**MUSWELL HILLBILLIES**—The Kinks—RCA  
**NURSERY CRYMES**—Genesis—(Import)  
**OUTBACK**—Joe Farrell—CTI

## FM SLEEPER OF THE WEEK:



**SAILIN' SHOES**  
LITTLE FEAT  
WB

## KSHE-FM/ST. LOUIS

**BURGERS**—Hot Tuna—Grunt  
**CURTISS/MALDOON**—Purple  
**DINNERTIME**—Alex Taylor—Capricorn  
**HARVEST**—Neil Young—Reprise  
**HENDRIX IN THE WEST**—Jimi Hendrix—Reprise  
**JOY**—Apollo 100—Mega  
**OH HOW WE DANCED**—Jim Capaldi—Island  
**PAINTINGS**—Mike Quatro Jam Band—Evolution  
**ROCKIN'**—Guess Who—RCA  
**ROCKPILE**—Dave Edmunds—MAM

## KFMX-FM/OMAHA

**COLD SPRING HARBOR**—Billy Joel—Family  
**BLUE OYSTER CULT**—Columbia  
**DINNERTIME**—Alex Taylor—Capricorn  
**HOW MUCH TIME**—Jake Holmes—Columbia  
**HUDSON**—Playboy  
**JO JO GUNNE**—Asylum  
**SAILIN' SHOES**—Little Feat—WB  
**SITTIN' IN**—Loggins/Messina—Columbia  
**SOMETHING/ANYTHING?**—Todd Rundgren—Bearsville  
**THE MUSIC PEOPLE**—Various Artists—Columbia  
**TOGETHER**—Jesse Colin Young—Raccoon

## KLZ-FM/DENVER

**AMERICA**—WB  
**BORDER LORD**—Kris Kristofferson—Monument  
**DON QUIXOTE**—Gordon Lightfoot—Reprise  
**FIRST TAKE**—Roberta Flack—Atlantic  
**HELLBOUND TRAIN**—Savoy Brown—Parrot  
**MISTER, CAN'T YOU SEE?**—(Single)—Buffy Sainte-Marie—Vanguard  
**TIM ROSE**—Playboy  
**SITTIN' IN**—Loggins/Messina—Columbia  
**TOGETHER**—Jesse Colin Young—Raccoon  
**WILDERNESS ROAD**—Columbia

## KMET-FM/LOS ANGELES

**BLACK UNITY**—Pharoah Sanders—Impulse  
**DOUG CARN**—Black Jazz  
**COCHRAN**—Wayne Cochran & The C C Riders—Epic  
**EAT A PEACH**—Allman Bros. Band—Capricorn  
**EVERYBODY'S TALKIN'**—King Curtis—Atco  
**FEEDBACK**—Spirit—Epic  
**HEAVY TURBULANCE**—Merle Saunders—Fantasy  
**SAILIN' SHOES**—Little Feat—WB  
**TOGETHER**—Jesse Colin Young—Raccoon  
**BOBBY WHITLOCK**—Dunhill

## KSAN-FM/SAN FRANCISCO

**BORDER LORD**—Kris Kristofferson—Monument  
**EVERYBODY'S TALKIN'**—King Curtis—Atco  
**HARVEST**—Neil Young—Reprise  
**HEAVY TURBULANCE**—Merle Saunders—Fantasy  
**LUCIFER**—Invictus  
**OH HOW WE DANCED**—Jim Capaldi—Island  
**PEACE & RHYTHM**—Idris Muhammad—Prestige  
**SHAFT**—Bernard Purdie—Prestige  
**3**—Jackie Lomax—WB  
**BOBBY WHITLOCK**—Dunhill

## KZEL-FM/EUGENE, ORE.

**BORDER LORD**—Kris Kristofferson—Monument  
**DINNERTIME**—Alex Taylor—Capricorn  
**FEEDBACK**—Spirit—Epic  
**HOT BLUES**—Smokey Babe—Arhoolie  
**INVITATION TO OPENNESS**—Les McCann—Atlantic  
**IRON CITY**—Grant Green—Cobblestone  
**PHILOSOPHY OF THE SPIRITUAL**—Richard Davis—Cobblestone  
**SAILIN' SHOES**—Little Feat—WB  
**3**—Jackie Lomax—WB  
**TOGETHER**—Jesse Colin Young—Raccoon

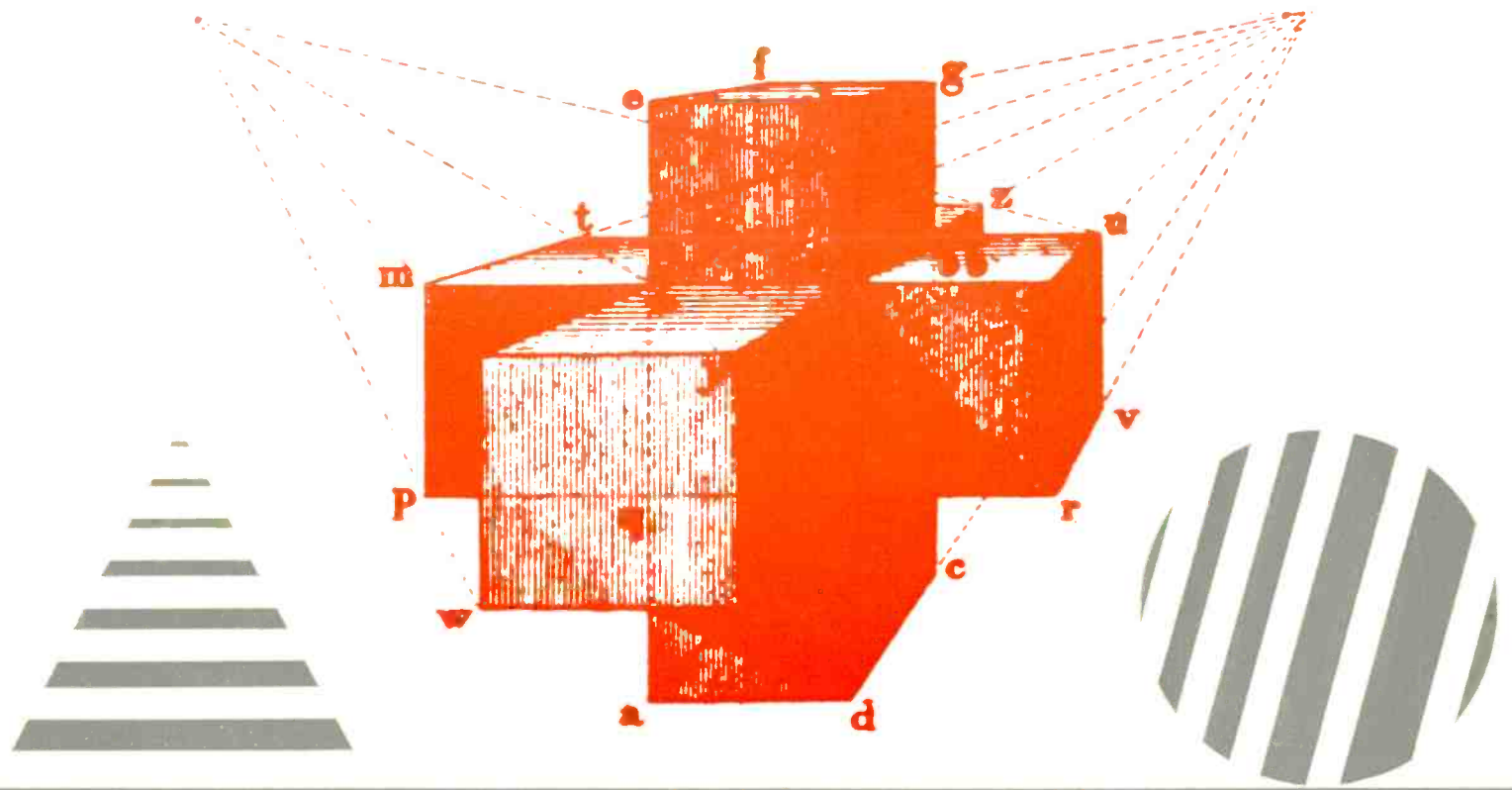
## KOL-FM/SEATTLE

**EVERYBODY'S TALKIN'**—King Curtis—Atco  
**FREE FLIGHT**—Ahmad Jamal—Impulse  
**HARVEST**—Neil Young—Reprise  
**HELLBOUND TRAIN**—Savoy Brown—Parrot  
**HENDRIX IN THE WEST**—Jimi Hendrix—Reprise  
**OH HOW WE DANCED**—Jim Capaldi—Island  
**SAILIN' SHOES**—Little Feat—WB  
**PAUL SIMON**—Columbia  
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# RECORD WORLD



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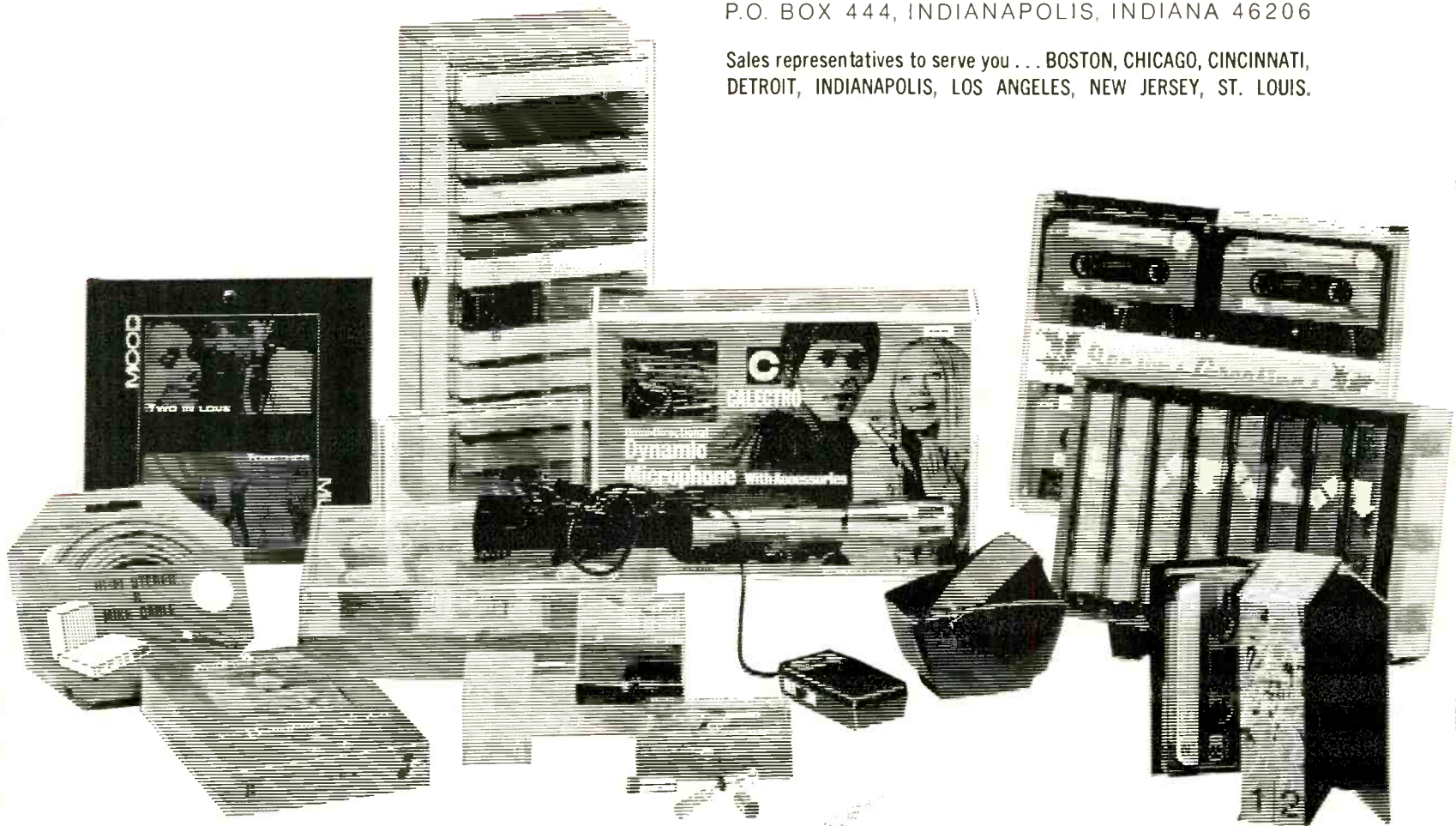


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## Can You Tell a Record By Its Cover?

There is no question—in the stylish '70s—of the prominent role that packaging plays in the merchandising of music and other recorded matter. The flowering of experimentation in the packaging and display of records witnessed during recent years has made the album cover, more than ever, *the* medium for creative photography, graphic design and the “finer arts.” Look around and you find that record covers and accompanying art, such as posters included in packages, are setting styles copied around the world.

It's not just a matter of a few new cover ideas replacing the old cliché—the all-purpose pretty girl is half light and décolleté. Album packaging has become sophisticated, witty and delightful, and frequently—and perhaps all to the good in an industry that cherishes publicity—controversial.

In delving into the field of packaging, a field that is just beginning to be explored, *Record World* postulated that myriads of factors are in play and in question. How do you package a record so that it successfully accomplishes a number of complex aims? How do you bring attention to a new artist? How do you sustain interest in an established artist? How much control can or should the artist have over his album? How much the art director? What are the ideal and real circumstances under which packaging is executed, and do they ever coincide? Are liner notes necessary, or, in the recent trend toward less liner notes, has the consumer suffered? Where do you put an artist's name so that it is prominent no matter how the album is displayed? Has packaging become too sophisticated? What do artists think? What do art directors think? What do heads of merchandising think? What do dealers think? Can a good cover sell a bad album? Can a good album be hurt by a bad cover?

*Record World* asked these questions of diverse, opinionated tradesters, and their answers are relayed in the following pages, in accord with *Record World's* hope that the industry will be better acquainted with the people, progress and problems of what has become a irrevocable rewarding, serious art.

## Col Packaging: Bring Back Liners

By MITCHELL FINK

■ NEW YORK — Since the packaging of album product at Columbia Records is such an integral part of their overall merchandising structure, Record World, in an effort to understand Columbia's conceptual ideas on graphics, spoke with Bruce Lundvall, Vice President of Merchandising and John Berg, Creative Director of Packaging.

Lundvall, representing the company that probably releases 450 to 500 albums per year, has strong and exact feelings on the subject of graphics. "Graphics demands more creativity in this industry than perhaps any other industry in the world. The record's package must contain three basic elements. (1) It must support and amplify the image of the artist, (2) the package must stand out on racks in stores, and (3) the package must be informative."

As you will see, point (3) becomes the main topic of controversy. Lundvall: "The fact of the industry drifting away from liner notes, and we share the guilt, has proven to be a big mistake. The consumer is being deprived of necessary information, especially information about new artists. Impulse buying then becomes less of a factor, when in reality, it should account for a decent percentage of sales. According to the Gilbert Youth Report, a buyer will physically study a package, perhaps break the cellophane, and if he doesn't like what he sees on the inside, the impulse sale is lost. We then face the problems of huge returns, because



Bruce Lundvall



John Berg

the next buyer will probably purchase the album with cellophane intact. Yes, we see that as a big mistake, and, yes, we see ourselves returning to the use of liner notes."

Columbia's John Berg, Creative Director of Packaging is constantly involved in Artist Relations for the simple fact that artists are so deeply involved

(Continued on page 9)

## Good Trends, Bad Trends

By JOEL FRIEDMAN

President, WEA

■ BURBANK — One of the greatest trends over the last several years has been that a greater proportion of albums now include lyrics in the package either on the back or on a double-spread inside or inside the sleeve in some way. While the record company is fairly loathe to increase the cost, they do recognize a loyalty to the artist and a responsibility to the consumer; so they have absorbed the expense.

This new awareness by the consumer means that he wants the lyrics and this helps him understand the music that much more. One reason that this was never done as much before is

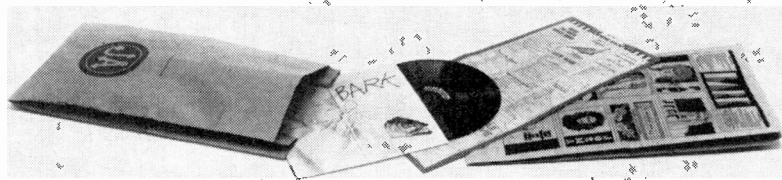


Joel Friedman

because the songs themselves weren't quite as meaningful, but today there is a social significance about those words and so

(Continued on page 12)

## RCA in Brown Bags



Grunt (RCA-distributed) 'Bark' Artwork

■ NEW YORK — Some years ago, RCA Records had a conversation about record packaging with the eminent music critic of the New York Times, Harold Schonberg. At the conclusion of the discussion, Schonberg said: "I don't care how you package records . . . you can send them to me in paper bags. The important thing is the records."

Well, RCA Records has come around to Schonberg's thinking and recently had notable success by packaging a Jefferson Airplane album in a plain brown paper bag. The package was unique and legitimate rather than gimmicked, and it worked. Original and eye-catching, it helped sell the Jefferson Airplane album. It was developed by RCA's Manager of Product Art & Photography, Acy Lehman, working closely with Jefferson Airplane.

Packaging is important to recorded entertainment, but there is no formula; each al-

bum has to be treated differently. Ideally, the packaging is an extension of the album itself. Many people in merchandising and marketing are convinced that there is one requisite from which all albums must begin these days—identification in the top two or three inches of space so it can be exposed properly on the racks. But even this is not a set rule. Any cover concept is individualistic, and success or failure of an album's art rests in the abilities of those concerned with its development to grasp the needs of the particular album. At RCA Records, the persons who usually develop album concept are the head of the product center, the artist (and/or the artist's representative) and RCA's art director.

Sometimes, RCA finds it important to use pictures and/or photographs of the artist, particularly when said artist has been established as a recog-

(Continued on page 26)

## Ivy Hill: Full of Firsts

■ NEW YORK—When it comes to record packaging, Ivy Hill Lithographers has an impressive list of "firsts" to its credit: the first record album, Decca's "Desert Song," with a picture on its cover; the first seven-inch picture sleeve; and the first twelve-inch dust jacket inner sleeve too.

Ivy Hill also developed the first four-color ink that could withstand the high heat pressure of record pressing.

In addition, both the Ivy-Pak and Duo-Pak packaging processes were developed by Ivy Hill for specific projects and went on to revolutionize the record packaging industry.

Ivy Hill is a complete, in-house operation for both board and paper with plants in Los Angeles and Queens, N.Y., the only supplier with major facilities on both coasts.

Ivy Hill's plants total 200,000 square feet and are humidity-controlled and air-conditioned. With its own fleet of diesel-

powered tractor trailers, Ivy Hill has eliminated the need for air freight and made possible the simultaneous delivery of packages to all pressing plants.

### Have Everything

According to Ivy Hill chairman of the board Lew Garlick, "there is no printed item that the record industry uses that we can't provide." Besides record jackets, Ivy Hill is equipped to fabricate inner sleeves, labels, librettos and other inserts including posters, as well as 8-track and cassette tape packaging.

Ivy Hill "does business with all major labels and 56 record accounts in all," according to Garlick, and stocks inventories for its larger clients. "In fact," he went on, "we feel we're fully a part of the record industry. Ivy Hill hold NARAS card number seven and, as a member of NARM, we contribute a scholarship to that organization.

(Continued on page 26)

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# Elektra's Harvey: 'Package the Artist'

■ NEW YORK—Perhaps even more than most record companies, Elektra believes in "packaging their artists," from

## Lundvall, Berg On Col Look

(Continued from page 4)

with their particular packages. Berg: "It is essential that the artist is involved with graphics. If they're involved from the beginning, it alleviates so many problems at the end. We run into that problem mainly dealing with groups, since they have so many disagreements among themselves. An artist like Dylan is easy to work with. He's there from the beginning and knows how to follow through."

Berg used a new approach in designing the new Paul Simon package. The slip-case double Shor-pack was used, which is protective, while relatively inexpensive. One down and 499 to go, but eight designers, a seven man mechanical staff, six proof readers, four literary specialists, three photographers and one photo editor will somehow get the job done.

the studio to the rack, in a style that tastefully reflects both the artist's individuality and the label's high sense of "total design." As General Manager and Executive Vice President of Elektra, with long experience in the field of graphic design, Bill Harvey has the frequently challenging responsibility to balance aesthetics and economics, overseeing packaging from lay-out to manufacture.

In a recent interview, he was quick to point out some basic differences in Elektra's approach to the visual representation of its talent. "In the last six months," he told us, "we've been producing some of our most innovative packaging for new artists, who, in today's extremely competitive market, need the extra edge an especially striking package will give them. We feel that after radio airplay, packaging is the most important means we have of establishing a new artist. We try to design jackets that will be 'timeless' in the same way a book is timeless. The consumer's first impression should be added to and refined when he brings the record home. To that end, we've worked with firms like Album Graphics, Inc.

on new kinds of die-cuts, which we've used with great success on such albums as Bread's 'Babby I'm-a Want You' and Lonnie Mack's 'Hills of Indiana.' Of course, ideas like this are costly, but essential to creating the best possible circumstances for selling our product."

### Full-Color First

Elektra was the first company to print a full-color picture of a rock group on both sides of its outer sleeve, eliminating along the way what Harvey thought were superfluous liner notes. "Love was our first entry into the rock field, and a group without a pre-established following. We wanted to express the graphics what we thought was unique about the group: verbally, we couldn't tell anybody anything about the group that the music couldn't explain better."

When Elektra's budget classical label, the Nonesuch series, was launched, a compromise was reached that was tailored to the peculiar assets of the new line. Each album had a stunning work of original art on the cover, with the lay-out consistent over the entire line,



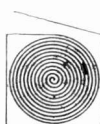
Bill Harvey

and with comprehensive liner notes and credits on the other side. Most recently, Nonesuch has continued to benefit from design innovations. Harvey commented, "So many people had asked us for reproductions of Nonesuch cover art that we've incorporated 'pop-out' reproductions that fit into a specially designed sleeve."

"The first job of merchandising," Harvey summed up, "is to create an image. We believe that we can do that best by dealing with each kind of product as it comes up, and applying the generally sound principles we've found to work in the past. Just as we try to make Elektra albums sound better, we hope to make them look just that much better as well."

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# You Can't Buy A Shorepak In Peking....Yet

By FLOYD S. GLINERT  
Vice President, Marketing,  
Shorewood Packaging Corp.

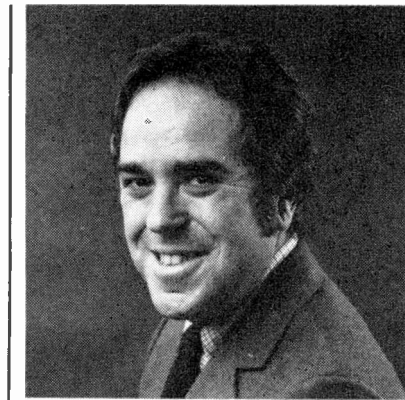
■ It's only a matter of time, but with Shorepak now available from Shorewood plants in the U.S., England, Canada, and Holland, can the emerging opportunities for the record industry in China be far behind?

Perhaps not. But, who would have thought just five years ago when Shorepak and Unipak were introduced to the record industry as a new concept in jacket technology, that they would today be a trend-setting packaging standard for contemporary music.

When you think of it, it was also just five years ago when the typical record jacket was little more than a protective container for its contents—with a little splash of color on the front cover and black and white liner notes on the back. A jacket printed front and back in four-color process was a rarity. Double-fold jackets were limited to an occasional use for Broadway shows and special classical record packages. Youth-oriented point of sale merchandising was virtually unknown. The rack merchandising boom was on. The ease of counterfeiting an LP and its conventional record jacket was causing devastating economic blows to the industry. A need arose for a better method of merchandising music.

In 1968, Paul Shore, President of Shorewood Packaging Corporation, combined the basic technology of his 1963 invention of Shorepak, the world's first one-piece record jacket, with an automated jacket production system that enabled the record industry to order small or large quantities of wrap-around color jackets quickly and inexpensively. Convinced that he had found a better and less expensive way to produce visually exciting jackets, he also believed the industry would be receptive to a positive change in record packaging. The enthusiastic industry response to the new Shorewood packaging system ignited the color explosion that has grown in intensity, and sparked the many dramatic innovations that followed.

The basic differences between the three-piece conventional jacket and the one-piece Shorewood jacket are quite striking. The Shorewood jacket eliminates the need for the



Floyd Glinert

separate printing of covers and liners in one location and the shipment of those components to a fabricator who has to paste them onto grey cardboard. The Shorewood system prints directly on specially formulated white board and then feeds this one-piece printed unit into an automated fabricating machine which in one operation die cuts, folds, and glues Shorepak and Unipak at five times the fabrication speed of conventional jackets. The Shorewood direct board system saves time and freight costs to ship the printed components to the fabricator. By making it possible to buy a finished jacket from one source instead of two or more, time as well as additional administrative costs are saved.

To the art director, the Shorewood direct board printing concept represented a new art form with unlimited new freedoms of creative expression. No longer did he have to limit his design to compensate for the unsightly border of a cover as it wraps around a jacket. Now he could design edge-to-edge color on each printed surface, with precise spine registration, giving the total package a cleaner more contemporary look.

Also, he discovered that the flexibility of the board medium made it easy to add creative innovations to a package through the use of die-cutting, texturing, special coatings, and embossing.

To the marketing, merchandising and sales managers, board meant fresh new opportunities to promote and properly merchandise the graphic power of their album art at the point of sale.

They also quickly learned that the speed of the Shorewood system was geared to produce huge quantities of quality-controlled jackets in the

(Continued on page 21)

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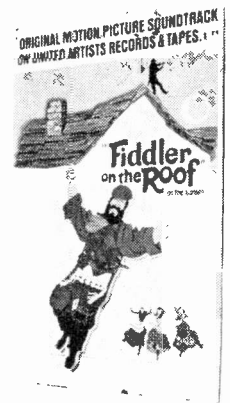
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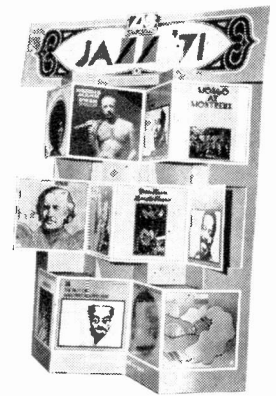
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## London's Packaging Priorities

■ NEW YORK—When it comes to breaking a new artist or marketing product by anyone other than an established superstar, the look of the package gets high priority attention at London Records.

In the words of London Vice President for Sales and Marketing Herb Goldfarb, "we are releasing less merchandise today than we were a few years ago. With a major star, you don't have to worry that much about display space; but with a new artist or an MOR album, the package becomes very, very important. It has to look a little different from the others in competing for display space in the

stores and on the racks."

The Art Director at London is Vince Biondi, who seconded Goldfarb's remarks and added that "the extra edge of an attractive package can make all the difference."

As a prime example of this concept, Goldfarb pointed to the success of the latest in an incredibly long line of Mantovani albums. The LP is called "To Lovers Everywhere U. S. A.," and the package is literally an envelope. In the MOR situation, in which many records contain the same songs and similar covers, the Mantovani cover may have been that little extra that helped it sell so well.

Moving to the rock area, Goldfarb and Biondi stressed that packaging here is usually more complex: "In this area, the artists usually want to make a statement about themselves in the packaging as well as in the grooves. Sometimes this presents problems with the many kinds of inserts and unique covers, but if it makes the album a better buy for the consumer, we go ahead with it." Examples of this include recent Moody Blues covers and the forthcoming Savoy Brown album, which features elaborate cover art.

London also devotes quite a bit of attention to the packaging of classical LPs. Again the need is obvious, since so many classical pieces are performed hundreds of times, and the something visual is needed to help attract the consumer. The most outstanding cover London has produced in this area is the Erik Satie "Through a Looking Glass," which is a Grammy nominee.

Packaging also plays an extra important role in releases of older material by artists now on different labels. Goldfarb pointed to the Cat Stevens "Very Young and Early Songs" and John Mayall's "Memories" as packages which do not deceive the consumer into thinking he is getting current product.

Finally, it was emphasized that there is a special art to knowing when to put an artist's picture on an album cover. London wants everyone to know Al Green's face, so Biondi spent two days in Memphis doing nothing but shooting pictures of Al for the "Let's Stay Together" cover. On the other hand, for the Yma Sumac album "Miracle" they felt they didn't need a picture; instead Vince painstakingly designed an illustration which he described as "exotic contemporary."

## Allan Steckler On Packaging

■ One record company which is known for its tasteful approach to packaging as well as recording is Beatle-owned Apple Records. The secret seems to lie in the principle that an artist-owned label will reflect the artist's tastes in every aspect. Though Lennon, McCartney, Harrison and Starr have always been known as distinctive music men, their consciousness toward graphics and media is just as keen.

The man responsible for keeping it all together is Allan Steckler, Creative Director for Apple. In all phases of packaging, Steckler works hand in hand with each artist, who rely a great deal on his judgment.

Aside from helping the "ex-Beatles" (esp. the stunning "Bangla Desh" and "Imagine" packages), Steckler was responsible for the Rolling Stones, "Hot Rocks" LP, from the con-

cept to its production. He had complete control over both the "Raga" and "El Topo" soundtrack albums.

Though extremely graphic-minded, Steckler believes that "graphics don't sell albums. It's still the artist and the music." Only in the case of classical product does packaging seem to sell the album. Since the classical field is so small and competitive, the package then becomes a strong selling point."

While at London Records, Steckler brought a fresh approach to opera product by having fashion photographers do the cover shots of the opera stars.

Because of the direct involvement of the label's owners with the product, Steckler feels at Apple "packaging is very important, adding to the pleasure and enjoyment of each album."

Fred Goodman

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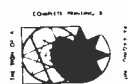
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## Friedman

(Continued from page 4)

the trend has evolved.

Feedback: We certainly get feedback on an album cover that a department store doesn't want to accept because they may feel there are lewd or pornographic implications. We just got some objections to the new Jerry Garcia album. So all you can do, is to call it back or put a sticker over the shrinkwrap portion of the cover.

Some of the more relevant packages we've done in the last six months to a year would have to include the last Grateful Dead album, the Beach Boys' "Surf's Up" package and also the Mary Travers album for its simplicity.

In terms of major changes, I would like to see the industry as a whole, identify catalogue numbers with price codes. Then an album selling for \$5.98 would start a 5000 series. That way the consumer wouldn't be any more confused by catalogue numbers than the machines would be.

Extras in the package, such as posters, badges and patches, do not sell the package. You're selling records and once you get records into that kind of genre (such as cereals and buying them for the toys inside) you cheapen the whole concept. Some years ago a very enterprising Boston dealer packaged some pendant watches of nominal value inside an album that would appeal to teenage girls. He ad-

vertised it and the kids came in screaming. Well, what were they buying—the watch or the album? The record business shouldn't get into the watch business. There are many devices that can be used to sell records but it isn't necessary. David Cassidy records are bought because of what he has to say and the way he sings.

One other major change I would like to see is that when a company spends a great deal of money on a package, it should not be covered up when it gets into the store. I've seen albums with as many as three stickers. When you get three pop hits out of an album, the store immediately says they need a sticker for each of them. Also, the retailer covers them up once they get in the rack so the problem can be two-fold.

## Alice Cooper Talks

■ "Throughout our relationship with Warner Bros., we have always made it clear that we wanted complete control of our 'image' in every aspect, including packaging. Since we are such a visual and dramatic act to begin with, we've tried to make sure that our album jackets have reflected this in the most striking way. And since several of us have art school backgrounds we felt that we were unusually well-equipped to handle the packaging on our own. Besides, I think every kid should have a sadistic calendar hanging in his bathroom. I'm always looking for heroes, and I imagine that our fans are, too."

# Working With the Artist

By ED THRASHER

Art Director, Warners/Reprise

■ BURBANK—One of the biggest changes in preparing packages for product today is that you are working on a much closer schedule of deadlines. Until about six years ago we would work (during my seven years at Capitol) with up to six-month deadlines and generally the trend was one of surface packaging. When in doubt, we would use a pretty girl and you could shoot enough for six covers in two days.

We work quite closely with our artists now on their albums and I would say that about 75% of them have cover approval with us. But much of this kind of consultation is done on a goodwill basis. No one would force a cover unless the artist was simply a negative person. If you did give an artist an unusually rough time on a cover and were not at all flexible, then it would just make it that much rougher on the next album. Many problems can arise with the artist if he wants certain stocks and/or materials that are difficult to obtain. Then the problems of shipping time, re-orders and back stock of materials become more apparent. This kind of conflict can delay an LP at its peak. We had a situation arise recently with the Faces' "Long Player" album. They had an idea which utilized a total deluxe packaging concept with a customized stock. We were assured by that particular mill that there would be no problems in ordering. However "Jesus Christ Superstar" began to move in a big way and they used the same exact stock. MCA/Decca, we were told, bought all of the existing stock for their own album and we found we had to convert to another type.

## Faces Tell Story

The Faces are a good example of an artist coming up with an imaginative and useful idea. Certain artists tend to dictate the look of an album when they aren't really qualified, and occasionally we will do as many as three different covers to try and please a desire they themselves aren't even sure of. Good concepts and constructive thoughts are always welcomed from the recording artist on their packages along with our ideas and execution. These are the packages that usually turn out the strongest.

It is difficult to have a clear

picture on the exact impact of a particular package. But I would say that no consumer buys just a jacket, except perhaps a small percentage of "impulse" buyers who may go into a retail outlet with the intent of buying one album and find themselves intrigued by the appearance of another. Today the consumer deserves the best possible package because it truly culminates a total creative effort made by the artist(s) and producer. The consumer wants good art and pictures of the artist probably as much as he wants to know who the sidemen are and where the album was recorded. It's also one of the prime ingredients in doing a comprehensive job on a new artist.

Barbara Keith, for instance, (a new Warners artist) came into my office, sat down, played and sang some of her songs and that gave us a fine indication of the best way to express her graphically when it comes time for her first release. Some established artists will occasionally bring in a pile of snapshots and other visual aids and say "here, make an album jacket out of it" and this is always less satisfactory.

Future: Art in packaging has taken its most positive thrust in the last two to three years because: 1) the artist is involved and is demanding more from his package, 2) the public is more aware and, therefore, is used to getting more from a consumer standpoint, and 3) the competition in art direction is getting healthier all the time. To me the challenge will always be in how interesting a simple 12" cover (front and back) can be; not in how many ways it can fold out or how many colors can be used.

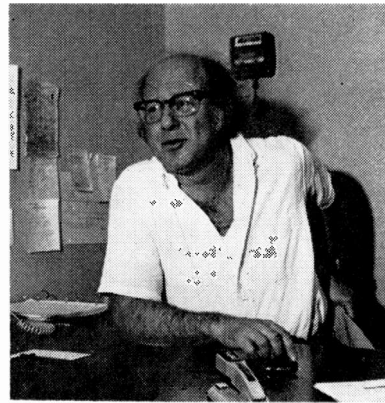
## Ivy Hill

(Continued from page 3)

Garlick calls the album cover "a pure art form—one of the few places where creative photography is called for these days." Though Ivy Hill's major accounts have their own creative departments that supply it with finished package designs, the firm works closely with those account's art directors to insure that their creative concepts are mechanically practical and economically feasible.

In addition to Garlick, the officers of Ivy Hill are: Murry Gordon, president; Rusty Muir, executive vice president, West Coast; and Ellis Kern, executive vice president, East Coast.

# Hartstone on Packaging



Lee Hartstone

By LEE HARTSTONE  
Wherehouse Chain

■ TORRANCE—From the retailers point of view we notice a great deal of attention to album packaging and, in particular, the art. Internal parts of a package such as posters are becoming important. They don't create a sale, but they do make a happy customer. More effort is going into packaging all the time. One album to stimulate a great deal of interest in recent years was the Rolling Stones' "Sticky Fingers" album. I doubt, however, that packaging ever made a hit out of an otherwise mediocre album. I would not want to say packaging is unimportant,

but I also would not want to try and relate it to a marked increase or decrease in sales.

Simplicity is as much a trend as anything. The chrome paper has disappeared now and has proven itself to be more of a production problem than a sales asset. I don't feel that the odd shaping we see occasionally is necessary and the consumer doesn't appreciate it either.

Problems: A classic case of insufficient packaging is the Bangla Desh album because the customer did not know what was inside. We saw customers put it down because they didn't know what was inside. That was a bad package with a good intent. Let me stress again that the customer does want to know the album's contents and those must be related.

Another problem is that between the record getting thinner and the jacket board getting lighter, the customer sometimes asks if there is a record inside at all. A good stiff board built in to the jacket would save the companies a lot of money on defectives and returns. Some of the packaging today causes a great deal of warpage and this isn't factory warpage as much as subsequent handling warpage after the consumer gets the record out of the store.

## Mazur Covers His Doings

■ NEW YORK—Ruby Mazur, former art director for Paramount and for the past six months head of his own company, Ruby Mazur's Art Department, dropped by Record World recently to report on his latest doings.

Mazur now works out of his firm's West Coast office, leaving East Coast chores to Steve Alterwein.

The company is now handling covers for such labels as Mainstream, Blue Thumb, King and Family (he did the recent Billy Joel album, "Cold Spring Harbor"), and many other deals are pending.

The most exciting thing he is into now is the cover for the live "Lenny" album on Blue Thumb. The package is a double LP set recorded live on Broadway, and it is the most challenging thing Mazur has undertaken yet: "this will be the hardest cover I've had to do; you can't just do an ordinary cover. You have to do justice to Lenny Bruce." He also designed the cover for the current Dave Mason "Headkeeper" LP, which has been out only two

weeks and is already selling exceptionally well.

More expansion is in store for the art department, which now handles advertising and other artwork for many of its clients. They are having their own photo studios built, and eventually Mazur hopes to open an office in Nashville and possibly even expand to Europe via a London office.

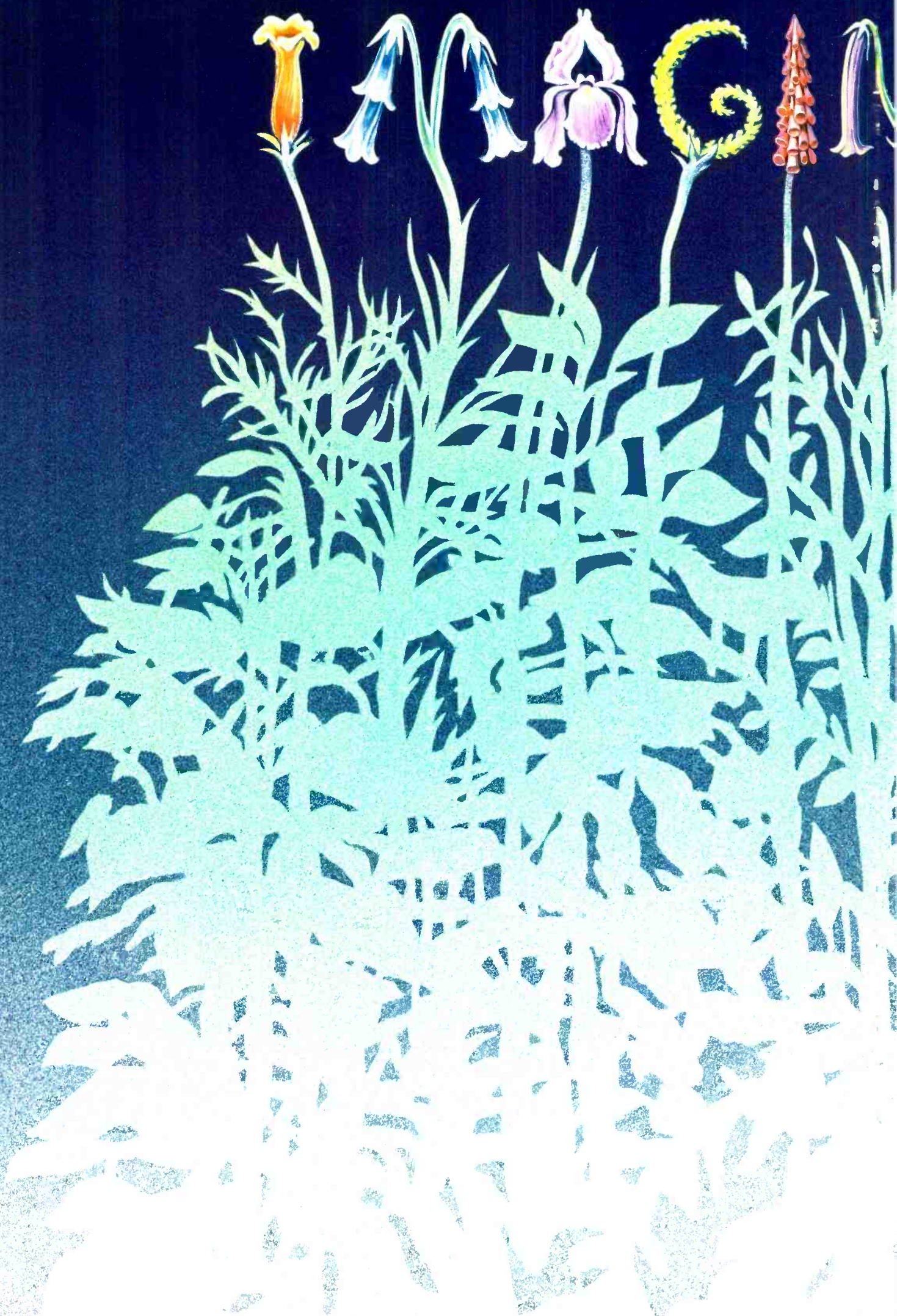
Mike Sigman

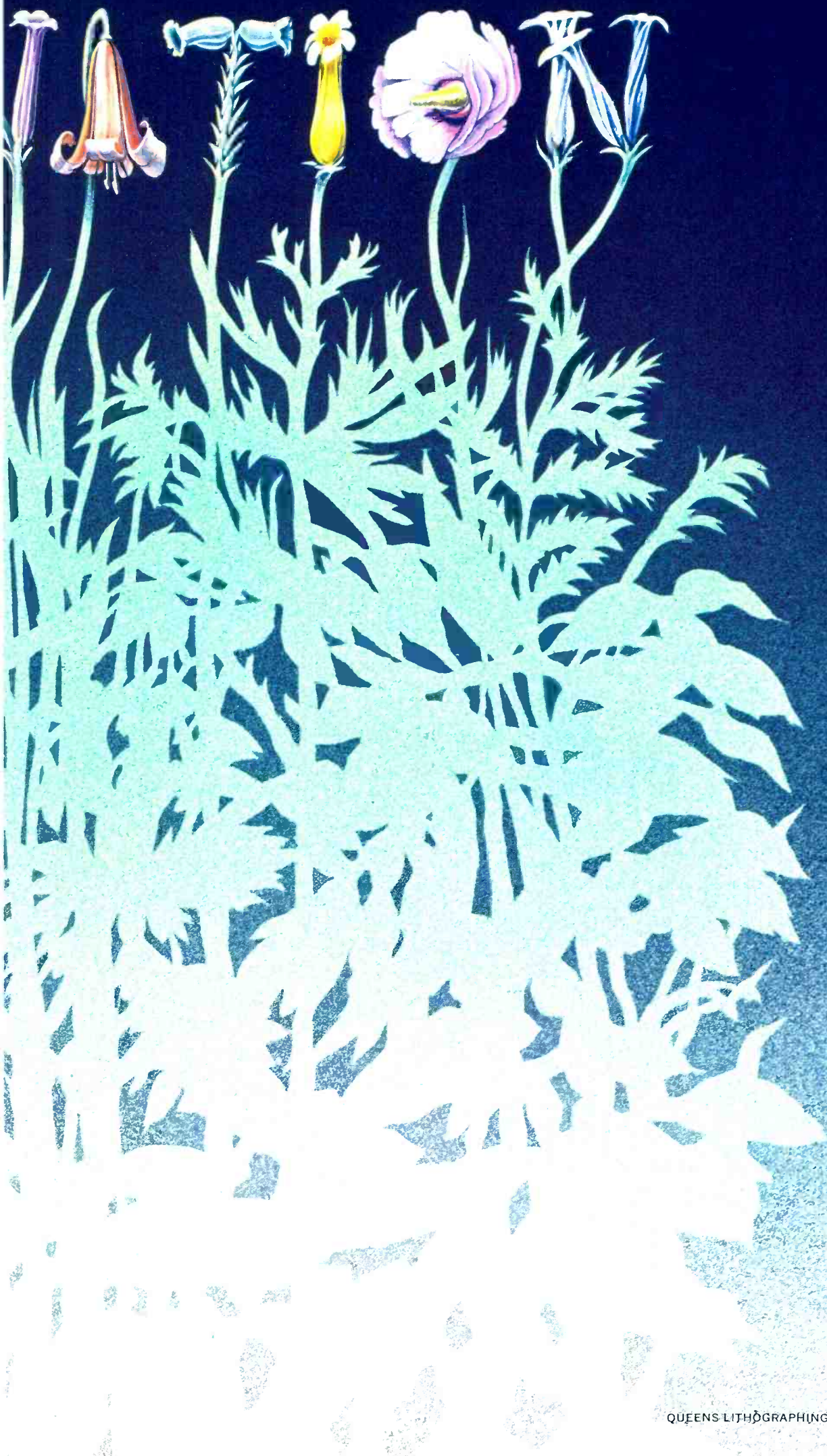
## Buddy Miles' Packaging

■ "Creative" and "sensitive" can best describe Mercury's Buddy Miles.

Abdul Mati Klarwein has captured him on the last two album covers, "Message To The People" and "Buddy Miles Live."

Miles having the final decision for which cover should be used, had Klarwein travel with him to Miami, there capturing the subject at his best.



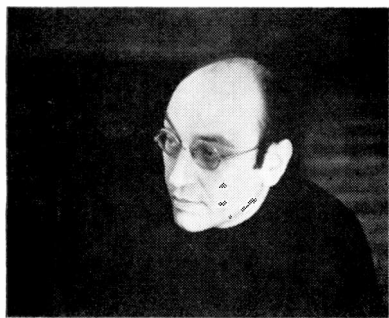


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# Glaser on the Square



Milton Glaser

■ NEW YORK—Though only a portion of his activity is confined to record package and related design, Milton Glaser of Push Pin Studios has made his mark in the field.

Perhaps best known for his work for Peter, Paul and Mary — he has designed all their album jackets — Glaser has worked extensively for Columbia and Warner Bros., among other major accounts, during the 20-year history of his firm.

## Poppy Look

Glaser's most recently-completed design project in the recording field was a complete corporate identification program for Kevin Eggers' Poppy Records—everything from stationery to logos and labels to album covers.

When asked to comment on the extremely attractive label he came up with for Poppy, Glaser explained that it was something that would be seen in the home and should therefore be less "abrasive" than labels had been in the past.

# The Bowers Wrap Story

■ As most inventions are inspired by necessity, so did the Bowers wrap-around poly-lined record sleeve come into being. Poly-lined sleeves had been around a long time and these sleeves offered a measure of protection for the many fine records made today. Most were made by lining the sleeve with a strip of polyethylene; this strip being held in place by strips of gum. The poly wrinkled badly and while it did strengthen the bottom of the sleeve, it left the two sides as weak as the scored and folded edge of the outer layer of paper. If this paper should be scored a little heavy, the sleeve was weakened even more and very often the record would break through this scored edge making this sleeve useless as a protective device.

It was to this need that a group of men at the Bowers Envelope Company focused their

When asked to design a record package, Glaser first talks to the executives and artists—recording artists, that is—involved in the project in order to glean their thoughts on, and desires for, the look of the finished product. He then listens to the music involved—at this point, he claims he'd rather not design an album the music of which he didn't like.

Economic restrictions, too, are taken into account.

## Straight Forward

Glaser prefers the straightforward, functional package, terming double-fold one-record albums "gratuitous." He concedes, though, that the larger space can be fun to work with at times. Still, he prefers the "physical demands of the square" when he's designing an album.

While an album's design should reflect the quality and type of its music in order to provoke impulse sales, it is possible, he says, that quiet, moody music may require a striking package in order to spur over-the-counter activity.

## No Formula

In other words there's no formula for effective packaging design.

Push Pin Studios "runs the gamut of graphic design," according to Glaser, who is, when he's not designing record albums, design director of New York Magazine, a teacher at the School of Visual Arts, and very busy.

attention. They decided that, if they could reinforce the two side edges with poly, they would have the best sleeve made today. A search of the patent office showed that no invention of this nature had been recorded.

A new company, Bowers Record Sleeve Company was formed and five years were spent in designing and making a machine which could manufacture this sleeve competitively. Incorporated into the machine was the ability to wed the poly to the paper with a continuous flow of gum so that the large wrinkles in the existing sleeve would be eliminated.

These sleeves have been acknowledged as the finest sleeve made by every record manufacturer to whom it has been shown. The acceptance has been nation-wide and shipments are being made to all parts of the country and to Canada.

# Packaging is Personal

By ALLEN A. DAVIS

*Vice President, Creative Services, Capitol*

■ Packaging is the graphic representation of the artist within his statement and of course, the prime tool of marketing that artist, that music. Artists today, more and more, are deeply involved in packaging as part of their total statement to the public. At Capitol, we develop everything from the packaging concept to the advertising/merchandising campaign, to complement the artist and his creation.

Packaging carries the identity of an artist. In "Bloodrock U.S.A.," for example, the group plays music which is their interpretation of our times — violent and turbulent. The packaging reflects that violence, and the advertising/merchandising campaign reflects the packaging. The total is the whole.

The album cover, as a graphic interpretation of the artist's creativity, demands that we create the most vital evidence possible. In that field, we are constantly searching for unique methods of packaging to enhance the visual trip. Of course, we are limited by industry standardization—disc size and retail fixturing — but we're unlimited when it comes to creativity within these boundaries, in die-cuts, fold-outs, board printing, stock selection, etc. to enhance the visual impact. Traffic's latest album is uniquely shaped, as is the round "E Pluribus Funk," and the latest Letterman album is a die-cut jacket printed inside and out, with a printed inner sleeve (a borrowed idea, by the way, but then when you're in a creative industry you must be aware of everyone's creativity and not afraid to follow as well as lead). Unique packaging lends itself to advertising and merchandising effectiveness, enhancing the visual impact by making the package itself the key element in a campaign.

## Depends On Artist

It's all dependent upon the artist. Country music artists, for instance, have loyal followings, and those fans are personally involved with their artists and their music and their need to identify is satisfied with visual likenesses of the artists on the packaging. Visual likenesses do not have to be slick photographs either. Look at the fantastic Lennon cover on "Imagine" where Apple Records used a Polaroid shot taken by Yoko, to illustrate the total man in an emotional way.

Dark room treatment of nega-

tive film can create the most compelling visual likenesses and often given you a package superior to line graphics. With the introduction of new artists, the identity factor necessary to project, most often, is the compelling guideline to early packaging.

## Everybody in Act

Art, which is packaging and what we're talking about, is personal. Everybody's an art director, and so often, with lines distributed by Capitol, we are provided camera ready art or film—without a thought given to the fact that what might appeal in the U.K., Germany, Japan, etcetera, may be a disservice to the artist in terms of acceptance in the U.S. marketplace. Each market is unique, like the artists in it, and graphic appeal is a matter of an individual's exposure to art; it varies, too. It also goes off on trendy paths not unique to this industry, the Peter Max craze or the San Francisco Poster school.

Packaging is personal. It's the artist, and with the recorded product, it's his prime image. It's entirely satisfying to get a graphic representation of that artist; something that really melds with him, lives with his music, is part of the whole. Then, even more satisfying, is merchandising the hell out of it.

# Karol on Packaging: More Information

■ Retailer Ben Karol believes in a practical conventional package that never varies. "Records should fit into racks in a standard manner. The Grand Funk album caused unnecessary problems. It can't be stocked properly. No one knows where to put it. All odd shapes are a problem.

"The lack of information hurts drastically. We can't afford to keep the customer in the dark. Take the Bangla Desh album for example. Believe it or not, many people out there have no idea who is on the album. The package certainly provides no information. If the public was aware, I'm sure sales would be greater than they are now.

"We appreciate covers employing good taste and originality, and we certainly tend to remember those records the most. I'll always remember the Chicago package because of its simplicity and good taste. In the final analysis, if we provide more information, the customer will be getting more for his money."

# Packaging at Bell Up-to-Date

■ NEW YORK—The people at Bell Records are as serious about their album packaging as they are about their product. Of course, the package is really part of the product, they say, and although no specific figures or precise gauges are available, the innovative packaging concepts Bell's staff has been implementing lately have undoubtedly succeeded in giving their records increased exposure.

Recently Bell Vice President Irv Biegel, Art Director Bev Weinstein and Album Sales Manager Gordon Bossin discussed their company's past, present and future packaging ideas. Biegel began by noting that "we have meetings to coordinate everything. We take the artist and consider the audience he is reaching, and together try to come up with ideas. Take the Partridge Family 'Up to Date' album; inside we gave away a book cover, and it turned out to be one of the most effective things we've ever done."

Bossin, from his vantage point as Album Sales Manager, added that "the public has come to expect an attractive package. For example the Fifth Dimension 'Reflections' album was a repackaging of material, but we got many calls from our distributors saying that the cover (which was a very original fold out) actually sold albums." Other Bell packages which helped perk up interest were the "Partridge Family Christmas Card," with a real card attached to each cover, the "Godspell" cover, which retained the show's logo, and the beautiful Fifth Dimension "Portrait" cover, the original Leroy Neiman painting of which still hangs on Larry Utall's wall.

As for future packaging ideas, Art Director Bev Weinstein was most enthusiastic about the forthcoming "Partridge Family Shopping Bag," which will include a "plastic shopping bag with the same photography and graphics as the jacket"; and the new Fifth Dimension LP "Individually and Collectively," which will be a sophisticated cover with black and white photography and graphics. Miss Weinstein added that "we devote a lot of time to our packaging decisions; it took us two weeks just to arrive at the title for the Fifth Dimension 'Live' al-



Irv Biegel

bum. Right now we're working on album covers that we don't even have tentative release dates on."

Amid all these exciting developments in the ever-expanding Bell company, one cautionary note was voiced by Biegel and seconded by everyone else: "you have to be concerned with the costs and mechanics of physically putting these packages together and getting them out. The artists can help with the ideas, but sometimes they are not aware of times, costs and other practical matters. But I think we've adapted to these problems."

## Student Eye-View

By KEN BAUMSTEIN

I honestly don't think that the packaging of an album is very important, as far as purchasing an album is concerned.

When I go to a record store I go for a reason. In other words, I know exactly what I want. I don't buy an album because it has a nice cover. I buy it because I like the group or certain songs on the album.

However, once I get the album home, the package is very important. For instance, if an album has the lyrics on it, I am constantly reading them—not just the first time I play the album but just about everytime.

Liner notes in an album are very important because they give me a lot of information about the group.

The album cover itself sometimes tells you what the group is trying to say in their album.

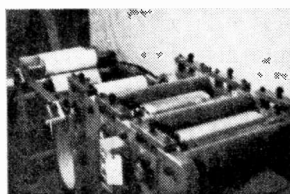
A good album package will tell me of other albums of that group which I might not have.

I really enjoy listening to an album when I have a package that I can really get into.

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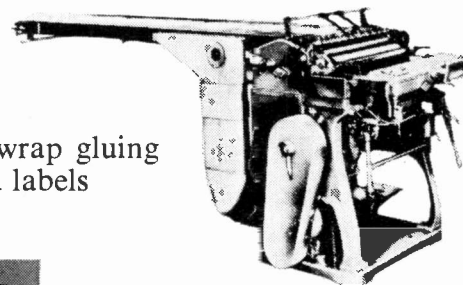
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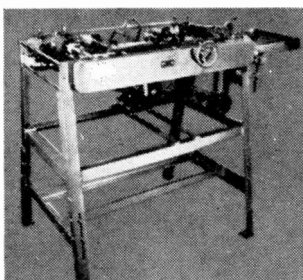
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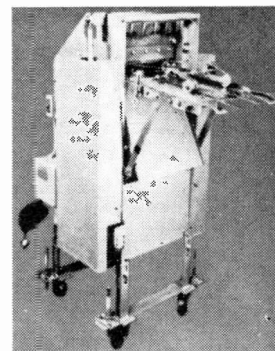
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## Stax Album Message

■ MEMPHIS — Stax Records has Larry Shaw, their advertising manager, make most of the decisions for their product.

Being considerate of the audience, Shaw states that "we must take the intangible and make it tangible. The package must spell the feeling, the artist, music and the atmosphere."

The creative staff must know the artist also to comprehend the music. They take into consideration the market sensitivity for the elements of design, meaning line, texture and symbols.

Example: "Black Moses"—Issac Hayes—"This package will assist in the sale of present and future album product, as did the past packages." Shaw said. "Black Moses" referred to the message it was designed to relay. As past products were to appeal to two market segments—black and white.

Along with the Stax staff they use the facilities of an New York-based agency, David, Freed and Krieger. They deal with the preparation of concept for reproduction, the technological end.

While preparing the package the advertising department is preparing the elements for the ads.

Title for the package is just as significant as the art work, since it might play an important role in design direction.

## Goody on Packaging

■ NEW YORK — Howard Goody, Vice President of Sam Goody, had this to say about the importance of packaging to the retailer:

"Packaging is definitely very important to the retailer, especially on certain kinds of records. If it didn't help to sell records, the companies wouldn't be spending as much money on it as they are.

"The package is much more important on an MOR album than on albums of the top rock groups. Look at the Beatles' 'White Album.' They didn't put anything on the cover and it still sold tremendously. But say a consumer wants to hear 'Love Story.' It's done on so many albums he may pick out the one with the nicest cover."

## Album Graphics: Pix Tell Stories

■ In the album packaging business, every picture *has* to tell a story, and Album Graphics, Inc., which numbers among its nifties the jacket to Rod Stewart's million-seller of renown, has some interesting stories to tell indeed.

Formed three years ago by Don Kosterak and Jim Ladwig, AGI has almost tripled its trade in the last year by combining, as Richard Block, Vice President of Sales, explained, "an optimum creative balance of the sales, manufacturing, and design aspects of album packaging."

"Basically," Block continued, "we collect 'solutions' to various packaging problems, in the sense that we try to apply new materials and graphic effects that have proven successful in other areas of packaging to the needs of a client in the recording industry." We work closely with plastic manufacturers and special fabricators in order to come up with concepts that are sound packaging to begin with, and then ultimately, perhaps the best way to package sound."

The special bent that AGI has for new materials and graphic effects is the product of a rather unique synthesis of backgrounds. Don Kosterka brought to the organization many years of experience in the manufacturing and printing end of the operation, giving him a sure feel for the economic factors involved, while Jim Ladwig was for eight years the art director for Mercury Records, now a major client of AGI. Block himself has helped to design consumer packaging for many generally used products and contends that "the important concept is to have a reservoir of effective ideas that are strong in themselves and will lend themselves easily to album packaging. One of the best things about working with record companies is that they will seize upon a packaging idea and support it wholeheartedly, without the two year program of testing that a company like Colgate-Palmolive will often require."

AGI takes the character of an artist's work, as it is described to them by the record company, and attempt to create a new and unusual approach to what may already be a well-established recording phenomenon. A case in point is their design for Stax/Volt's "Black Moses," which unfolds a huge cross-shaped poster of Isaac Hayes. For recent albums by Carly Simon and Bread for Elektra, another major ac-

count, AGI employed full-color or tinted photographs reproduced on "facile fab," a kind of fabric, and "delours," a pigmented plastic that is laminated onto the jacket. In this way, the firm hopes to integrate as fully as possible the design of the jacket and the material used.

AGI also pioneered the use of die-cuts that reveal a picture of the artist as if in another dimension. Not only is this die-cutting effective as an eye-stopper to the browsing potential customer, but in the instance of Paul Williams' album, "Just an Old Fashioned Love Song," on A & M, the die-cut literally frame a picture of the solo artist in his music room, providing a visual "study" that aptly complements the music within.

Wrapping it all up, so to speak, Block told us, "Although we are equipped to handle any packaging problem, from design to actual jacket manufacture, we are looking for art directors with projects that will benefit from our 'bank' of packaging ideas. Good packaging can communicate like good music or journalism, and in this respect we feel we have one of the best vocabularies in the business."

Or as Rod Stewart put it, "When I saw the package that AGI designed for "Every Picture Tells a Story," I knew whatever album I made would have to fit into that jacket." Literally and figuratively, that just about covers it.

## Lee-Myles Story

■ NEW YORK—Lee-Myles Associates Inc., a self-contained company which does everything for an album or tape package from designing and fabricating the jackets to printing the cover to advertising, has been in existence for 18 years and is still expanding. Currently, the firm is involved with over 50 record companies, ranging from majors such as Decca to smaller independents and local labels.

Lee-Myles, which is based in New York, also is involved in preparing what they call instant album covers, cartridge labels and cassette inserts. These packages are made up especially for sound studios, schools, churches and similar special organizations.

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## Russ Regan Thumbs Up Jackets

■ HOLLYWOOD — "On a strictly in-store consumer level, an album's packaging is quite possibly more important at that particular point in time than is the actual content of the record. Packaging is an immensely important factor in the selling of album product and we treat it as such." The speaker was Russ Regan, General Manager, MCA Records' Uni label.

"Packaging an album is, in essence, the packaging of a product. As such, it must reflect what's in the grooves of each individual album. If an artist's music creates one special over-all mood, then the packaging must mirror that mood. Packaging can be misleading psychologically as well as actually. For example, people would be pretty upset if they bought an album which had a photo of a semi-nude woman bearing the title 'Hot Tunes' and found that it contained Stravinsky's 'Firebird Suite.'" Regan added, "That's a far out example, I grant you, but it points up the fact that an album's packaging is a much more vital factor than some people might think."

As Regan rapped, he displayed some of the Uni jackets which he felt best illustrated his points. "Look at Patti Dahlstrom's cover. It's really quite simple essentially, although the totality is stylized. Two beautiful, sensitive photographs of Patti are featured on the outside while an equally evocative picture is seen inside. The package serves two distinct functions. It lets people know what the artist looks like, something I personally feel is very important, and it mirrors what she's laid down in the grooves. We've taken this general approach with a number of our new artists simply because they are the ones who must benefit from having their likeness displayed on the jacket. We could put out a Neil Diamond or Elton John cover with just a name and get away with it if the concept was striking enough, but you could never attempt something like that with an unknown."

Regan took out Neil Diamond's "Stones" album from his record rack. "Occasionally," he noted, "an added touch can be used to good effect. On this album of Neil's we used a string tie and flap to create an envelope style jacket. It was a customized package down to the label itself, which is keyed to the rest of the components."



Russ Regan

Regan held up the Rockin' Foo jacket and said, "On this package we utilized the die-cut on the back of the cover and printed the group's pictures on the inner sleeve. The images show through the die-cut holes and we think it's a striking, yet simple, effect."

Running his fingers over yet another jacket, Russ said, "You know, the texture of the paper used for a jacket shouldn't be overlooked either. On this album in particular, Mike Settle's, we went with a picture of Mike which we felt had a great deal of warmth and softness. I think it would have been wrong to go with a slick, coated surface, for example. So, in this case, we chose a soft, matte-finish textured paper that would enhance and reinforce the feelings evoked not only by Mike's pictures but also by the music inside."

## Peking

(Continued from page 11)

shortest time possible.

To the recording artists, the board jacket was the creative catalyst that enabled him or her to fuse aural talents with a totally integrated visual packaging concept. Aware of the fact that the buyer of today's music digs creative design, digs artists photos, digs hip liner notes and digs reading album lyrics, the artist insisted that the finished album reflect a graphic image as well as his or her sound image.

To the consumer the board jacket represented more value for his money. Now he was the direct beneficiary of the new visual consciousness of the art director, the marketing manager, the merchandising manager, the sales manager, the recording artist, his producer and manager.

(Continued on page 22)

## Nashville Packaging Scene

■ NASHVILLE — Music City, being one of the music industry's creative arms, has recently moved heavily into the area of concept, finished art work, photography and the printing of LP packaging. Until recently, only independent record companies utilized the services of local art studios and photographers. Most major record companies such as RCA, CBS, MCA and Capitol utilized their home office art departments in the creation of country music and other Nashville product packaging. As the independents became a more powerful part of the Nashville record industry, their demands on art studios caused increased services in which major companies became interested. RCA and Columbia now channel a large amount of their LP packaging concepts and photography through Nashville art agencies.

The most active Nashville companies providing art work, photography and conceptual ideas are the following:

Southern Graphics, which is tooled to provide complete services from basic design to full color printing. Gayle Allen, General Manager of Southern Graphics, told Record World that his staff of three design

artists, two photographers and two finished art work artists turned out between 300 and 350 LPs in 1971.

Pinwheel Art Studios, headed by Herb Burnett, produced 24 album jackets in 1971 for labels like RCA and Mega.

Dan Quest Art Studios produced some 150 covers in 1971, and although they are capable of handling the entire packaging process, 85% of their business is finished art only.

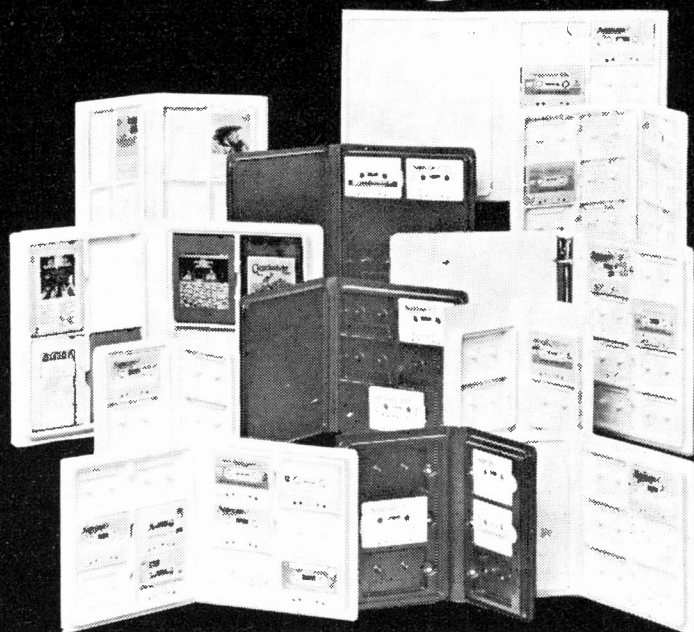
Jim Johnson Illustrations has recently moved into conceptual design for album covers. Johnson's most recent work was the design and art for Cartwheel's second "Crash" Craddock album.

MFP, Inc., an affiliate of United Pressing Company, prints and fabricates LP jackets and prints full color back drops for labels but provides no creative services.

Nashville Record Productions run by George Ingram handled some 300 custom albums. Ingram's operations handles mastering, pressing, painting, type-setting and layout but farms out all creative design work.

Although art studios specializing in packaging are in their infancy in Nashville, the need (Continued on page 22)

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Promotion and Sales JAMES STEWARD

## Packaging: Past, Future

By DEAN TORRENCE

■ It seems very silly in this day and age to still be trying to convince some music people of the importance of graphics in relation to the music business. If it isn't obvious by now to those people it never will be. So I would rather get into the theory of super-graphics as opposed to plain old middle-of-the-road graphics. First I guess I should define both Super-graphics and MOR graphics.

Super-graphics to me means total concept. No matter how simple or complex the concept may be, it is consistent at every level so that every piece is related visually and also editorially.

Middle-of-the-road graphics to me are un-coordinated projects, where no one department knows or cares what the other is doing. For example, when I was on the other side of the fence, a recording artist, there were countless times I was so frustrated I would give up trying to coordinate projects and go to the beach. Let me take one of these situations and you see if it sounds familiar.

We, my rock partner and I, had a fairly successful record at this one particular time. The record was titled "Deadman's Curve," which was a song written about a street race between a Stingray and XKE. Simple so far, right? But now things are complicated by the fact that in the song the European XKE crashes going into Deadman's Curve but the All-American Stingray makes it through the curve to go on to immortality hopefully. But the moral still remains "You won't come back from deadman's curve."

Look at all those visual symbols to work with, what a beautiful concept. Pretty simple, you say? Well, even our record company art department realized the potential of all the graphic symbols; so they creatively set up a photo session to take some great head shots of us with a nice blue background to make our pretty blue eyes show up and then they were going to put some "boss" type above our heads that said, "Deadman's Curve" by Jan & Dean. Pretty slick, wouldn't you say? Needless to say, we told them the idea was inept and that they had better come up with a better idea or we would take time out of our busy schedule (college, recording, concerts, surfing etc.) and design our own album cover (which was unheard of, i.e. recording artists with ideas or taste outside of music).

Well, the art department, backed by all the heavy record company executives, said that they would really try to come up with a smashing (no pun intended) cover. Wishfully thinking, we returned to our busy schedules (college, recording, concerts, surfing etc.) and waited for a call to come and look at the "boss" album cover. The call came. We went to look and couldn't for the life for us figure out what it was. We then were told that it was a drawing (by a girl no less) of two cars racing, one car was a 32 Ford Coupe, and the other car was a Dragster. We asked them what that had to do with a Stingray and a XKE and they said who will know the difference? Nobody ever did because we told them to take that cover off and we would even take the pretty head shots instead, so we did.

Meanwhile, some fellow in the publicity department who never had heard any of our records (was really into jazz anyway) was writing the liner notes. An apprentice in the art department was picking out pictures from a photo session we did two years previously. A secretary in the publicity department was picking out pictures for 8x10's to be used by the publicity department for publicity. The advertising department was designing a trade ad in cartoon form of some race cars (indy cars) with our heads coming out of them. Anyway end of story, but I think you get the point. Believe it or not this kind of detailed coordination still exists in many record companies even today. People like myself are attempting to change this kind of thinking by taking projects from beginning to end, scrutinizing every detail and at the end of the project feeling like everything had been done that was possible with that particular project's budget and hopefully even a little more.

Now someone may ask, "Why do you go to all this trouble?" First, let's clear the air about the theory that a far-out cover will sell a musically mediocre album. No way. A beautiful package is no more than supporting cast for the music. If the music is splendid, the package should be splendid also to visually complement the music. But conversely, if the music is average, should the packaging be average? I think not. Even if the music is average, maybe the recording artist or artists are not average. They just haven't blossomed musically. So

why not take advantage of this package to set up an image visually for them and hopefully their next attempt musically will be improved and those who remembered them visually will give them another chance musically? This theory would involve mostly the media, which to me is where the whole ball game is won or lost. Because if the media isn't impressed visually or musically, most consumers wouldn't be aware of the products existence.

Now my theory from the consumer's level is based on my own personal experiences as a consumer. You walk into a retail store with x amount of dollars which buys x amount of albums. But, lo and behold, you find you want more albums than x amount of dollars will buy. What criteria do you use for the elimination, or conversely, the selection of the albums you will be taking home with you? The answer is really very simple. We already have established that we like all the albums we want musically, so which ones do we pick if we can't have them all? We will look all the packages over and pick out the ones that give us the most totally, the ones with the most pictures, information, extra goodies or visual pleasures.

End of the lecture. Thanks for listening.

## Nashville

(Continued from page 21)

for closer attention to packaging concept design and photography is being realized by Music City's label representatives and more and more art work and photography is being farmed out to independent Nashville studios.

Most labels now feel that country music visual packaging concept is as important to the artist and buyer as the Nashville Sound.

## Peking

(Continued from page 21)

Never before in the history of the recording industry has creative packaging played such an important role in the total marketing spectrum. The board packaging revolution pioneered by Shorewood has inspired this revolution. Hopefully in the years ahead it will inspire other world markets to join in. Who knows, you might even be able to buy a Shorepak in Peking—yet.

## Heilicher on Proper Identification

■ MINNEAPOLIS — Dan Heilicher is President of Heilicher Brothers and Vice President of J. L. Marsh. In his day-to-day work he comes in contact with the problems of packaging from many perspectives, including those of retailer and distributor. Heilicher offered some of his thoughts on current trends in packaging:

"The package adds color and draws the consumer's original attention; but beyond that I think there's too much emphasis today on the importance of packaging in selling records. It's the artist and what's inside that really sells.

"What is important for an album cover is identification of the selections on the album. Too often the buyer has to open the sleeve to find out what songs are on a record. It's also often hard to distinguish the artist or even the number of an album. Album jackets should have more of this simple information."

If you watch people browsing through record racks, you'll see that an attractive front cover will make them turn over the album to try to read something about the group on the back cover. Too many album covers today lack this kind of information."

## Muni on Needs, Likes

■ NEW YORK—It's virtually no secret that most progressive FM stations receive between 50 and 100 new albums per week, and WNEW-FM is no exception to the rule.

Program Director, Scott Muni, telling us that he appreciates good artwork ("I'd love to own an original Cat Stevens painting"), is also quick to add that it's not what's on the outside that counts. "My responsibility lies in programming the best music. That comes first, but if I'm faced with a stack of new albums by new artists, I'll listen to the ones with attractive covers first. I find that British imports generally have the most attractive covers, but some of them still don't include the times of cuts. That used to be a problem with American product, but it's diminished to next

to nothing. We still have the problem of lack of information on the package. With proper information, and that includes lyric sheets, we have a greater opportunity to program creative segues. It also gives us a chance to weed out all FCC questionables. We've been running into huge filing problems in the library when we're faced with albums that are not uniform in shape. For instance, I can't tell you how many albums that became scratched due to the Rolling Stones zipper. Grand Funk's "E Pluribus Funk," because of its shape, is hard to find quickly. Led Zeppelin's recent album caused confusion, because of a lack of information. Basically, all these problems are minor in nature. I can readily sympathize with the retailer, but for us, it's the music that counts."

## Shorewood Wins Award For Bee Gees' Jacket



Shorewood Packaging Corporation was recently awarded a special citation by the Minnesota Mining and Manufacturing Company for excellence achieved in printing. The award-winning jackets was the Bee Gees' "Trafalgar" on Atco. Pictured, from left, are Ken Rosenblum, Account Executive, Shorewood; Nesuhi Ertegun, Executive Vice President, Atlantic; Floyd Glinert, Vice President, Marketing, Shorewood; and Mark Schulman, Executive Assistant to Ertegun.

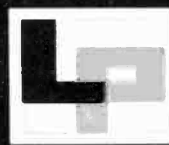


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## Marketing in a Bag

By **CRAIG BRAUN**

*(Craig Braun is 32 years old and President of Sound Packaging Corporation. Braun also owns his own total marketing services agency which designs and produces everything from stickers to Radio spots for the music industry.)*

■ As our industry quickly passes through generations and not just years, the music package has become much more vital.

The conventional album cover is fast phasing out for 2 reasons: (a) it's becoming a hackneyed and repetitious formula piece of graphics and (b) the cover's function has broadened greatly. The album cover, of necessity, must help to merchandise the record in addition to reflecting the image and music of the artist.

There is simply insufficient space for traditional point-of-sale advertising materials. The racks, browsers, and physical store layouts (even the absence of windows in many outlets) prohibit the use of various types of in-store display material.

And yet, music is more today than ever before, impulse purchase. People like Russ Solomon (Tower Records) have recognized this and capitalized on it by putting in quantity, and in the aisle, not only the particular album the record

buyer came in for, but 25 other new releases that he's been hearing constantly on the radio.

Packages like Isaac Hayes, Freda Payne and Rod Stewart are self-merchandisers in the sense that the graphics and construction allow the retailer to feature their new album on the wall with temporary prominence that gets attention and impact.

Record buyers are turned on by lyrics today, so artists such as Carole King, Elton John and Harry Chapin are helped measurably by the inclusion of lyric booklets.

Dramatic and innovative gimmickry sometimes is the grabber. Consider how much word-of-mouth was caused by "Sticky Finger's" zipper, Grand Funks' coin and now Daddy Cools' boomerang.

And finally, aside from songbooks, we're seeing the emergence of merchandising items built around music personalities that are unrelated to music, such as shirts, patches and even jewelry items.

One thing's for sure, the NARAS committee should definitely add to or revise the category of "best album cover" to include the total concept of the package.

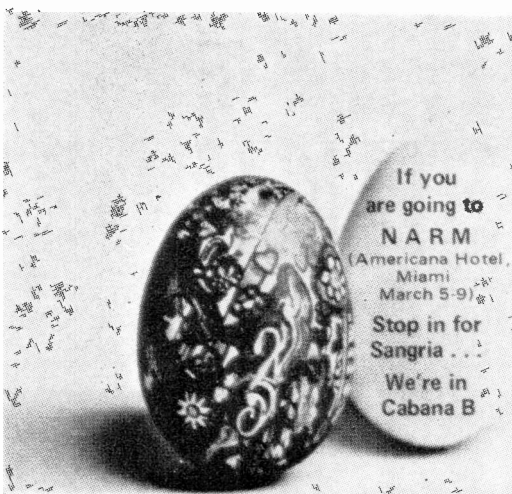
Where does it all end?

We're just too close to the beginning to tell.

### Beach Boys, Honk Scoring

■ HOLLYWOOD — The Beach Boys and Honk, a four-man group, have been signed to score and write the title theme of a new film, "Five Summer Stories."

Two of Honk's original recorded songs, "Don't Let Your Goodbye Stand" and "Smoke," on the Prince label, will be used in the production.



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## Tepee Graphics Opens Door

■ HOLLYWOOD — Tepee Graphics, a division of Totem Pole Ltd. has swelled from an album cover design facility, to a burgeoning operation which now offers services from trade and consumer advertising graphics to motion picture film production.

The firm's packaging design wing, headed by David Larkham, former Art Director of Dick James Music, has made enormous strides throughout the recording industry in recent months, and is presently involved in a number of notable projects, including Three Dog Night (with Ed Caraeff), P. F. Sloan, and the Dillards. Additionally, Larkham developed special advertising art for the Landers-Roberts production of "Hot Rock," Robert Redford-George Segal starrer for Twentieth Century Fox release.

Tepee has now formed a film division which is being set up to produce sales and promotion subjects for companies and their performers. To head-up the addition, award-winning French cinematographer Pierre D'Hoste recently joined Tepee. No newcomer to the music scene, D'Hoste lensed "Where We're At," a half hour color featurette, which was produced by Norm Winter for Uni Records in 1970. The film was commissioned by MCA to be shown at firm's first conclave of MCA Record Distributors in New York. It traced the history of Uni and showcased many of its performers, with particular emphasis on Neil Diamond and Elton John.

## Green Stuff



Teen Disc-o-Mat, West 34th Street opposite Macy's in New York, devoted its entire window last week to the new Al Green LP, "Let's Stay Together." Shown in front of the window are, from left, Ted Wolf, London Record Distributing Corp., Sales Manager; Mickey Gensler, owner of the store; Phil Waddel, Store Manager; and Phil Wesen, LRDC Branch Manager. Gensler and Waddel are holding cans, embossed with Al Green artwork, which were part of the ambitious London Records promotion. London is national distributor for Green's label, Hi Records.

## Pacific Eye & Ear Formed

■ HOLLYWOOD — The formation of Pacific Eye & Ear Co., a design/marketing agency tailored to the needs of the record industry, was announced last week.

Ernie Cefalu, Tony Grabois, and Lew Morris, the principals of Pacific Eye & Ear, were all formerly associated with Craig Braun Inc.

When asked to explain the relevance of their company name, they explained that their mothers always wanted them to be doctors.

Pacific Eye & Ear will conceptualize and design total marketing programs for selected artists, labels and manufacturers. Programs will include album packaging, sales promotional items, in-store display materials, as well as trade and consumer advertising.

Pacific Eye & Ear is headquartered at 2158 Ivar Avenue, Hollywood.

## 'A Short History Of Atlantic Records'

■ NEW YORK—"A Short History of Atlantic Records" is the title of a 12-page pamphlet just published by Atlantic Records for use as a scholarly tool for the music industry and all students of contemporary music.

The booklet contains a 1200-word history of the music and artists which have made Atlantic a continuing influence on the course of popular music since 1948. The booklet is highlighted with a chronological chart of the company's million-selling singles and albums—which should be of special interest to music historians.

The booklet was compiled and written by Bob Rolontz, Atlantic's Vice President in Charge of Publicity and Advertising. In addition to Rolontz's six years with the company, he also brought to the project his years as an observer of the music industry while in various editorial positions with Billboard.

The Atlantic History will be available to all interested individuals or affiliations. For sample copies, write to "The Atlantic Story," c/o Atlantic Records, 1841 Broadway, New York, N.Y. 10023.

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RECORD WORLD

## Alexander Displays: Practical, Aesthetic

■ NEW YORK—When a consumer goes into a record department, or even when he walks by a record store, the first things to catch his eye are usually what are called point-of-purchase displays. These displays take many forms, as industryites know, from window streamers to counter cards to browsers to floor displays to any of a dozen other configurations.

A unique company specializing in point of sale merchandising is George Alexander Display Inc., whose President, Key Devejian, and chief designer, Allen O'Keefe briefly explained the challenging process of engineering this type of campaign: "A record manufacturer comes to us and explains his problem and the budget we have to work with; we take the project from there and try to come up with a point-of-sale display to fit the problem." George Alexander does virtually everything from there on, from designing to graphics to fabrication.

The interesting thing about the kind of work George Alexander Display does is that they must constantly strive for a balance between aesthetic value and practicality. For in-

stance, they were confronted with the problem of the record manufacturer trying to get his display pieces into the field, so they came up with displays that fold down and fit into record boxes to facilitate shipping; they have also designed countless familiar displays for every major record company, from a Johnny Cash motion mobile which really strums to a George Harrison tape prepack in which the product itself is part of the display to the current "Fiddler on the Roof" display.

George Devejian's firm is not the only company doing point-of-purchase displays, (incidentally, they also do sales promotion and premium merchandising), but they do have a truly remarkable record of success, and have been recognized for this by their peers.

In the last two years, they have submitted 12 displays to the Metropolitan Printing Industries of New York for Graphic Excellence Awards and won awards for 10 of them.

Not a bad record, and as O'Keefe noted, "these awards are not just for artistic excellence; you have to submit the original problem and how you solved it for both visual and practical effectiveness."

JERRY ROOD BERNIE STEIN

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# Naive Sophisticate

By DOMINIC SICILIA

Director of Creative Services,  
the Buddah Group

■ We are all in the business of creating and selling sound; specifically, music. Therefore, the visual business of packaging becomes, of necessity, a secondary factor in the operation of a record company. But I never realized this so well until now.

I've been with The Buddah Group since October, 1971. For years before, I've looked at record company album covers and advertisements and played Monday morning art director. I thought to myself (or out loud) that if only they had used blue ink instead of green, this would have been a better cover, or if they had used a light type face instead of a bold face here, this cover would have been vastly improved, or wondered why that terrible photo was used. Or even worse, I've considered how inappropriate certain covers have been for the music inside the jacket and it made me seriously question the judgment and taste of the art director involved and the company he worked for.

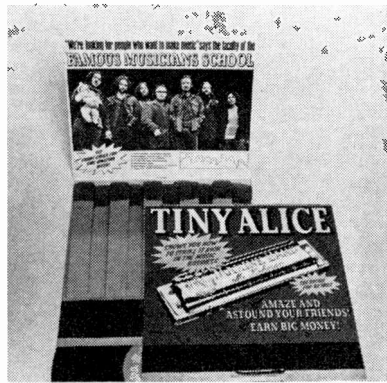
Just how naive and idealistic that view was, is apparent to me now. And since I've never read an article in the trade that tried to explain the realities, I thought I'd try here.

I am now responsible, in an administrative way, for most of the covers coming from The Buddah Group. Now, I get to see the solid reasons why many graphics decisions are often not the perfect ones, and to understand why there was no other way for it to be done.

The ideal graphics climate is rarely reached at record companies, and the reasons are diverse. Often the cover for an album must be finished before the music of the album is completed. The art director has to get his graphic guidance from the artist, a producer or manager. Just as often, the direction is innocently wrong and the cover might be slightly off target.

Dictation of taste decisions by artists and managers, and the artistic prejudices of the performer himself, influence and shape an album cover.

Then, when those short deadlines hit, anyone of any artistic integrity in an art department, wonders if he'd be better off in accounting. The way an album represents the art and soul of a musician, so the album cover represents the art director. The same way an artist needs time to record and



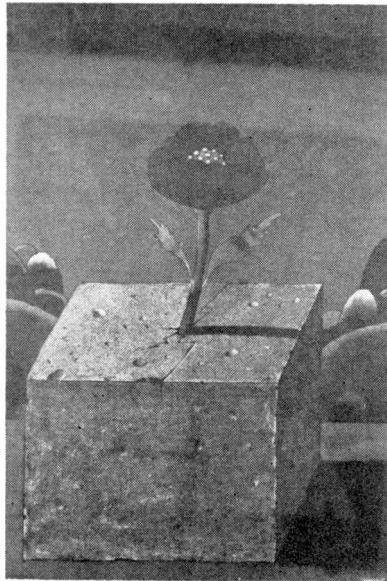
Kama Sutra's Proper Mix?

mix properly, so does an art director. But he rarely gets it.

For an album cover to be truly successful, it must accomplish two things. First, it must stand by itself as a graphic work. This is, of course, very subjective, as is all art. Second, and more importantly, it must accurately convey the feeling, mood, intent, or philosophy of the record inside that jacket. For the designer, that is the ideal cover. And it is, of course, best for the performer. Yes, there is an occasional dream situation in creating an album cover. That's when an art director has complete artistic freedom, plenty of time and dollars, and is working with an album that is musically significant.

I feel that the same freedom that has been granted the musical artist should be granted to the graphics artist, and we are trying to reach that situation here.

## Poppy Poster Wins Prize



The Poppy Records logo poster designed by Milton Glaser of Push Pin Studios has been chosen as one of the best posters designed and produced in the U.S. in the period between Jan. 1, 1960 and Dec. 31, 1970.

# Packaging: Part of the Record

By RUSS SOLOMON

Tower Records: Sacto, San Francisco, Los Angeles

■ SACRAMENTO—Basically I feel the importance of packaging is that the package must be considered part of the record and not merely the box containing it. The customer wants to own it and keep it as part of his collection. The more artful, the more interesting and the more informational a package is adds to the amplification of enjoyment to the consumer, particularly when lyric sheets, posters or anything extra is included within the packaging framework.

To me there are two important points—the package helps sell the record and more important than the original selling is what happens when the customer gets the record home. Hopefully, it will give him the multiple experience of listening to the music and reading, feeling and looking at the package.

One reason, I feel, that pre-recorded tape sales are not bigger than they are is because you cannot obtain the same art or imagination in its packaging as you can with LP's. One exciting idea is being utilized by A&M and Elektra of die-cuts where the inner sleeve is pulled and another picture appears such as in the Paul Williams Lonnie Mack and Mickey Newbury albums. The four-way fold out Joe Cocker package is fantastic. One of the elements of success in the Bangla Desh album was the book inside. It's the frosting on the cake and completes the entire experience. Also it honestly generates excitement.

Another one of the most exciting recent packages was "Chicago at Carnegie Hall." The same music was available on other albums but the package, with all the extra material, sold the album. The fact that it was a souvenir of an event is important to the customer.

A minimum of print on the cover with a label over the shrinkwrap is a great idea (such as Judy Collins' "Whales and Nightingales"). The customer doesn't have to be sold after he gets the record home. Many labels, it seems, are having to keep up with the imaginative packaging of today while really preferring to put out a simple album for cost reasons. However I think it's worth it.

In terms of problems there has never been a record jacket that inhibited the sale of a record at the retail level or corrupted an innocent bystander. The point is that a good package

helps to get good mileage out of a good record.

My only criticism would be of those packages that give little or no information. The consumer is really interested in as much background material as possible and not just the credits.

Most important, the package, like the record, should be an art object.

## RCA Bag

(Continued from page 4)

nizable commodity at the dealer level. In the case of contemporary groups, the groups often are more concerned with what their fellow artists will think about their album covers than they are in the design's actual effectiveness as a sales tool for the album. Thus, the album cover can become more an ego trip for the artist (group) that may not be altogether effective at the point of sale.

Special packaging is or can be most effective in such RCA programs as the "This Is" series which features the best-known songs by well-recognized artists. Victrola and Vintage series re-packaging as well as Camden two-record sets especially priced, have benefited from special packaging concepts.

In the classical area, RCA Records realized that in order to reach a young audience, it had to modernize the packaging concepts for the various series such as the composers greatest hits. The packaging concept which evolved was highly caricatured humorous poses of the composers involved. This eye-catching series has been highly successful in bringing classical music to an entirely new audience.

## Jackie Moore Push

■ Atlantic recording artist Jackie Moore will be the subject of a major southern advertisements. Slated for a March Roebuck, Inc. that will include billboard ads, mailing pieces, posters, radio, TV and print advertisements. Slated for a March 1 kick off, the campaign will originate in Jacksonville, Florida and will then spread throughout Florida and Georgia. A tentative national campaign is in the works.

Miss Moore is currently appearing at New York's Copacabana with another Atlantic artist, Wilson Pickett.



# THE AM AIRPLAY REPORT

A survey of NEWLY programmed product on AM stations

## ACTIONMAKER OF THE WEEK:



**ROCKIN' ROBIN**  
MICHAEL JACKSON  
Motown

### TOP AM AIRPLAY THIS WEEK

- ROCKIN' ROBIN—Michael Jackson—Motown
- CRAZY MAMA—J. J. Cale—Shelter
- DOCTOR MY EYES—Jackson Browne—Asylum
- A COWBOY'S WORK IS NEVER DONE—Sonny & Cher—Kapp
- IN THE RAIN—Dramatics—Volt
- JUMP INTO THE FIRE—Nilsson—RCA

## WKBW / BUFFALO

- A COWBOY'S WORK IS NEVER DONE—Sonny & Cher—Kapp
- DO YOUR THING—Isaac Hayes—Enterprise
- ROCKIN' ROBIN—Michael Jackson—Motown
- RUNNIN' AWAY—Sly & Family Stone—Epic

## WABC / NEW YORK

- A HORSE WITH NO NAME—America—WB
- JUNGLE FEVER—Chakachas—Polydor
- PUPPY LOVE—Donny Osmond—MGM
- ROCKIN' ROBIN—Michael Jackson—Motown
- ROUNDBOUT—Yes—(LP cut)—Atlantic
- RUNNIN' AWAY—Sly & Family Stone—Epic
- VINCENT—Don McLean—(LP cut)—UA

## WFIL / PHILADELPHIA

- BETCHA BY GOLLY, WOW—Stylistics—Avco
- MONEY RUNNER—Quincy Jones—WB
- ROCKIN' ROBIN—Michael Jackson—Motown

## KQV / PITTSBURGH

- AIN'T UNDERSTANDING MELLOW—Butler & Eager—Mercury
- DOCTOR MY EYES—Jackson Browne—Asylum
- PUPPY LOVE—Donny Osmond—MGM

## WAYS / CHARLOTTE

- GLORY BOUND—Grass Roots—Dunhill
- IN THE RAIN—Dramatics—Volt
- MOTHER & CHILD REUNION—Paul Simon—Columbia
- ROCK AND ROLL LULLABY—B. J. Thomas—Scepter
- TAKE A LOOK AROUND—Temptations—Gordy

## WBBQ / AUGUSTA

- DOCTOR MY EYES—Jackson Browne—Asylum
- FIRST TIME EVER I SAW YOUR FACE—Roberta Flack—Atlantic
- HEARTBROKEN BOPPER—Guess Who—RCA

- MERCEDES BENZ—Goose Creek Symphony—Capitol
- ROCKIN' ROBIN—Michael Jackson—Motown

## WAPE / JACKSONVILLE

- CRAZY MAMA—J. J. Cale—Shelter
- HEART OF GOLD—Neil Young—Reprise

## WPDQ / JACKSONVILLE

- BABY BLUE—Badfinger—Apple
- CHANGES—David Bowie—RCA
- SHIPS w/ SAILS—Doors—Elektra
- YOU COULD HAVE BEEN A LADY—April Wine—Big Tree

## WFUN / MIAMI

- DAY I FOUND MYSELF—Honey Cone—Hot Wax
- CRAZY MAMA—J. J. Cale—Shelter
- IN THE RAIN—Dramatics—Volt

## WQAM / MIAMI

- A COWBOY'S WORK IS NEVER DONE—Sonny & Cher—Kapp
- DAY I FOUND MYSELF—Honey Cone—Hot Wax
- FLOY JOY—Supremes—Motown
- MOTHER & CHILD REUNION—Paul Simon—Columbia

## CHUM / TORONTO

- CRAZY MAMA—J. J. Cale—Shelter
- JUBILATION—Paul Anka—Buddah

## WSAI / CINCINNATI

- AIN'T UNDERSTANDING MELLOW—Butler & Eager—Mercury
- JUMP INTO THE FIRE—Nilsson—RCA
- LOUISIANA—Mike Kennedy—ABC
- ROUNDBOUT—Yes—Atlantic

## WIXY / CLEVELAND

- CHANTILLY LACE—Jerry Lee Lewis—Mercury
- EV'RY DAY OF MY LIFE—Bobby Vinton—Epic
- FAMILY OF MAN—3 Dog Night—Dunhill
- IN THE RAIN—Dramatics—Volt
- ROCKIN' ROBIN—Michael Jackson—Motown
- VINCENT—Don McLean—UA

## WCOL / COLUMBUS

- TAKE A LOOK AROUND—Temptations—Gordy
- TINY DANCER—Elton John—Uni
- WON'T YOU TAKE ME IN—Susan Taylor—JMI

## WCFL / CHICAGO

- EVE—Jim Capaldi—(LP cut)—Island
- HOT ROD LINCOLN—Commander Cody—(LP cut)—Paramount
- JUMP INTO THE FIRE—Nilsson—(LP cut)—RCA

- JUNGLE FEVER—Chakachas—Polydor
- RUN, RUN, RUN—Jo Jo Gunne—Asylum
- SIMPLE SONG OF FREEDOM—Buckwheat—(LP cut)—London
- SOMEONE, SOMETIME—New Colony Six—Sunlight

## WLS / CHICAGO

- A HORSE WITH NO NAME—America—WB
- ROCK AND ROLL LULLABY—B. J. Thomas—Scepter
- RUNNIN' AWAY—Sly & Family Stone—Epic

## AM SLEEPER OF THE WEEK:



**JUBILATION**  
PAUL ANKA  
Buddah

## CKLW / DETROIT

- A COWBOY'S WORK IS NEVER DONE—Sonny & Cher—Kapp
- DAY DREAMING—Aretha Franklin—Atlantic
- ROCKIN' ROBIN—Michael Jackson—Motown
- SLIPPIN' INTO DARKNESS—War—UA

## WKNR / DETROIT

- DAY DREAMING—Aretha Franklin—Atlantic
- DOCTOR MY EYES—Jackson Browne—(LP cut)—Asylum
- DO YOUR THING—Isaac Hayes—Enterprise
- GIVE IRELAND BACK TO THE IRISH—Wings—Apple
- LEAVIN' IT'S OVER—Hudson—(LP cut)—Playboy
- NICE TO BE WITH YOU—Gallery—Sussex
- NUTROCKER—Emerson, Lake & Palmer—Cotillion
- SLIPPIN' INTO DARKNESS—War—(LP cut)—UA
- TAXI—Harry Chapin—Elektra

## WOKY / MILWAUKEE

- JULIANNA—5 Man Electrical Band—Lionel
- SANDI—Cuff Links—Atco
- YOU ARE THE ONE—Sugar Bears—Big Tree

## WRIT / MILWAUKEE

- FIRST TIME EVER I SAW YOUR FACE—Roberta Flack—Atlantic
- JUBILATION—Paul Anka—Buddah
- JUNGLE FEVER—Chakachas—Polydor
- TOGETHER AGAIN—Bobby Sherman—Metromedia

## KDWB / MINNEAPOLIS

- A MAN WHO SINGS—Richard Landis—Dunhill
- CRAZY MAMA—J. J. Cale—Shelter
- EV'RY DAY OF MY LIFE—Bobby Vinton—Epic

- FLOY JOY—Supremes—Motown
- GIVE IRELAND BACK TO THE IRISH—Wings—Apple
- LONESOME MARY—Chilliwack—A&M
- PUPPY LOVE—Donny Osmond—MGM
- TINY DANCER—Elton John—Uni
- WAKING UP ALONE—Paul Williams—A&M
- YOU COULD HAVE BEEN A LADY—April Wine—Big Tree

## KXOK / ST. LOUIS

- BETCHA BY GOLLY, WOW—Stylistics—Avco
- CRAZY MAMA—J. J. Cale—Shelter
- DAY I FOUND MYSELF—Honey Cone—Hot Wax
- DO YOUR THING—Isaac Hayes—Enterprise
- HEARTBROKEN BOPPER—Guess Who—RCA
- LOVE ME, LOVE ME, LOVE—Frank Mills—Sunflower
- SON OF MY FATHER—Giorgio—Dunhill
- TINY DANCER—Elton John—Uni

## WMAK / NASHVILLE

- BETCHA BY GOLLY, WOW—Stylistics—Avco
- CALIFORNIA WINE—Bobby Goldsboro—UA
- DOCTOR MY EYES—Jackson Browne—Asylum
- LITTLE DOG HEAVEN—June Jackson—Bell
- TAKE A LOOK AROUND—Temptations—Gordy

## WAKY / LOUISVILLE

- KING HEROIN—James Brown—Polydor
- NOW RUN & TELL THAT—Denise LaSalle—Westbound
- ROCK AND ROLL—Led Zeppelin—Atlantic
- ROCKIN' ROBIN—Michael Jackson—Motown
- SON OF MY FATHER—Giorgio—Dunhill
- WAY OF LOVE—Cher—Kapp
- WHAT IT IS—Undisputed Truth—Gordy

## WTIX / NEW ORLEANS

- CRAZY MAMA—J. J. Cale—Shelter
- IN THE RAIN—Dramatics—Volt
- THANK GOD FOR YOU BABY—P.G. & E.—Columbia

## KLIF / DALLAS

- DAY DREAMING—Aretha Franklin—Atlantic
- DOCTOR MY EYES—Jackson Browne—Asylum
- JUBILATION—Paul Anka—Buddah
- JUMP INTO THE FIRE—Nilsson—RCA
- PAPA JOE—Sweet—Bell
- RUNNIN' AWAY—Sly & Family Stone—Epic
- TALKIN' LOUD AND SAYING NOTHING—James Brown—Polydor
- VINCENT—Don McLean—UA

## KYA / SAN FRANCISCO

- A COWBOY'S WORK IS NEVER DONE—Sonny & Cher—Kapp
- SUAVECITO—Malo—WB

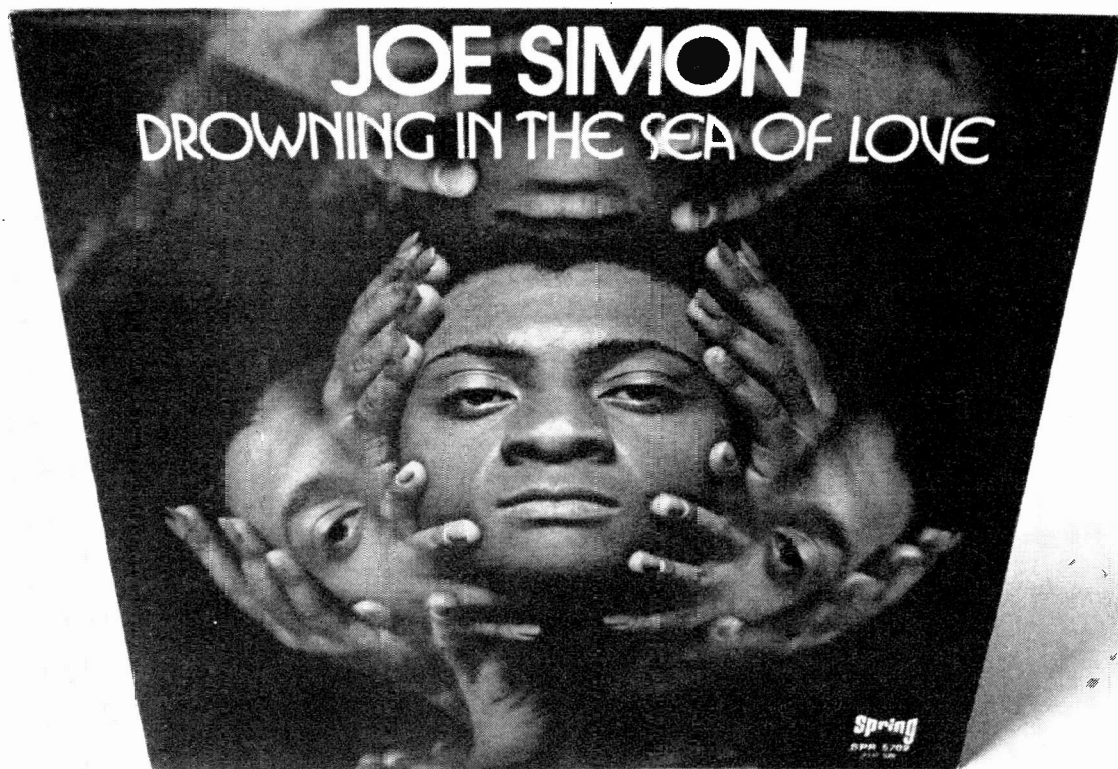
## KGB / SAN DIEGO

- HOW DO YOU DO—Mouth & McNeal—Philips
- I GOTCHA—Joe Tex—Dial
- JUMP INTO THE FIRE—Nilsson—RCA





**Joe Simon's new single is**  
**"Pool Of Bad Luck"** SPR 124  
**and it's from Joe Simon's new album**  
**"Drowning In The Sea Of Love"** SPR 5702



**Simon Sings—Simon Sells**

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

# THE ALBUM CHART ARTISTS CROSS REFERENCE



# 101 THE ALBUM CHART 150

MARCH 11, 1972

THIS WK.	LAST WK.	ARTIST	ALBUM	RECORD COMPANY
101	102	YOU WANT IT, YOU GOT IT	DETROIT EMERALDS/ Westbound WB 2013 (Chess/Janus)	
102	104	TAPESTRY	DON McLEAN/United Artists UAS 5522	
103	—	JOY	APOLLO 100/Mega M31-1010	
104	109	GIVE MORE POWER TO THE PEOPLE	CHI-LITES/Brunswick 754107	
105	106	ASYLUM CHOIR II	LEON RUSSELL & MARC BENNO/ Shelter SW 8910 (Capitol)	
106	107	ALLMAN BROTHERS LIVE AT THE FILLMORE EAST	/ Capricorn SD 2-802 (Atco)	
107	108	INTO THE PURPLE VALLEY	RY COODER/Reprise MS 2052	
108	121	HEADS & TALES	HARRY CHAPIN/Elektra 75023	
109	111	COMMUNICATION	BOBBY WOMACK/United Artists UAS 5539	
110	112	FACE TO FACE WITH THE TRUTH	UNDISPUTED TRUTH/ Gordy G959L (Motown)	
111	114	BARBRA JOAN STREISAND	/Columbia KC 30792	
112	74	I'D LIKE TO TEACH THE WORLD TO SING	NEW SEEKERS/ Elektra EKS 75018	
113	137	IN THE BEGINNING	ISAAC HAYES/Atlantic SD 1599	
114	115	SONNY & CHER LIVE	/Kapp KS 3654 (MCA)	
115	116	MASS LEONARD BERNSTEIN	/Columbia M 2 31008	
116	117	WHAT'S GOING ON	MARVIN GAYE/Tamla TS 310 (Motown)	
117	80	JONATHAN EDWARDS	/Capricorn SD 862 (Atco)	
118	83	TUPELO HONEY	VAN MORRISON/Warner Bros. WS 1950	
119	118	LIVING JUDY COLLINS	/Elektra EKS 75014	
120	90	SUMMER OF '42	SOUNDTRACK/Warner Bros. WS 1925	
121	100	LIVE AT THE RIVIERA, LAS VEGAS	ENGELBERT HUMPERDINCK/ Parrot XPAS 71051 (London)	
122	141	I LOVE THE WAY YOU LOVE	BETTY WRIGHT/Alston SD 33-388 (Atlantic)	
123	139	JO JO GUNNE	/Asylum 5053 (Atlantic)	
124	98	GONNA TAKE A MIRACLE	LAURA NYRO/Columbia KC 30987	
125	—	DONNY HATHAWAY LIVE	/Atco SD 33-306	
126	130	JUST AN OLD FASHIONED LOVE SONG	PAUL WILLIAMS/ A&M SP 4327	
127	79	MUSWELL HILLBILLIES	KINKS/RCA LSP 4644	
128	129	HUNKY DORY	DAVID BOWIE/RCA LSP 4623	
129	148	JACKSON BROWNE	/Asylum 5051 (Atlantic)	
130	131	SMACKWATER JACK	QUINCY JONES/A&M SP 3037	
131	122	IN PERSON	JOHNNY MATHIS/Columbia KG 30979	
132	134	VERY YOUNG AND EARLY SONGS	CAT STEVENS/Deram DES 18061 (London)	
133	125	ROOTS	CURTIS MAYFIELD/Curtom CRS 8009 (Buddah)	
134	119	LIVE-EVIL	MILES DAVIS/Columbia G 30954	
135	136	AERIE	JOHN DENVER/RCA LSP 4607	
136	135	LOSING THEIR HEADS	HUDSON & LANDRY/Dore 326	
137	—	HISTORICAL FIGURES & ANCIENT HEADS	CANNED HEAT/ United Artists UA3 5557	
138	140	MANFRED MANN'S EARTH BAND	/Polydor PD 5015	
139	143	R.E.O. SPEEDWAGON	/Epic E 31089	
140	142	UP TO DATE	PARTRIDGE FAMILY/Bell 6059	
141	124	DETROIT	/Paramount PAS 6010	
142	126	TRAPPED BY A THING CALLED LOVE	DENISE LASALLE/ Westbound WB 2012	
143	146	GREENHOUSE	LEO KOTTKE/Capitol ST 11000	
144	132	1 + 1	GRIN/Spindizzy Z 31308 (Columbia)	
145	—	OH HOW WE DANCED	JIM CAPALDI/Island 9314 (Capitol)	
146	127	DON'T KNOCK MY LOVE	WILSON PICKETT/Atlantic SD 8300	
147	149	CABARET	SOUNDTRACK/ABC ABCD 752	
148	150	MUD SLIDE	SLIM JAMES TAYLOR/Warner Bros. WS 2561	
149	133	I'D LIKE TO TEACH THE WORLD TO SING	RAY CONNIFF & THE SINGERS/Columbia KC 31220	
150	123	LAY IT ALL OUT	BARRY MANN/New Design Z 30876 (Columbia)	

## Dialogue:

### Sal Candilora on Why Three

(Continued from page 10)

meet the needs of the heavy spot saturation periods. Then our very successful "Just a Minute" package was sold to over 2,000 stations where once again the need for specialized instrumental music proved to be a very successful sales vehicle. In fact, we are proud that 75% of the broadcast industry has availed itself of our Library Service. Because of the growing appeal of country music, we produced a series of companion Drummer albums, but specialized in production aids and themes for country music operations.

**Record World:** What caused SESAC to open a branch office in Nashville in 1964?

**Candilora:** Since our inception we have always been extremely active in country music, and in 1964 we decided that the ever-increasing popularity of country and western music made it essential that we open our own office in Music City. We were so well-received that within two years we moved into the ultra-modern SESAC Building on Music Row, and since that time our growth has been, as they say in Nashville, "unreal." Scarcely a top recording artist in country music has not included SESAC material in his repertory, and more and more top artists and country composers are climbing on the SESAC bandwagon every week. Our growth in Nashville, like our growth in New York, throughout the nation and, in fact, internationally, has been phenomenal and we are certain it will continue.

If you haven't heard  
the new **STAPLE SINGERS** album,  
we'd like you to hear  
from some people who know  
what it's all about.



STS 3002

## RECORD WORLD

Album is released on the heels of what was probably one of the most important singles of the year. New single is "I'll Take You There," and should do almost as well. Other fine cuts include "This Old Town," and "We The People," but "Respect Yourself" is far and away the best.—Mar. 11, '72

## CASH BOX

A profoundly religious, yet totally commercial offering, partly named after their million-selling hit, and partly after verses from Matthew. Each tune is about the heavenly kingdom, either obliquely or directly, yet each can be boogied with. The Staples' religious message is directed at joy, peace and happiness and they fear nothing, including success. Airplay will no doubt be directed at "I'll Take You There," "Name the Missing Word" and "Who Do You Think You Are?" They were the first Jesus-rockers, and their appeal has crossed the r&b-pop barrier for good reason.—Feb. 26, '72

## BILLBOARD

There is no group that comes closer to narrowing the gap in music than the Staple family. Here you find pop, soul, gospel and, in Pop Staple's guitar, a twang of country. This, their latest LP, includes the meaningful million seller "Respect Yourself" as well as "I'll Take You There," "This World" and "We the People." Geared to fit any format.—Mar. 4, '72



Stax Records, A Division Of The Stax Organization, Memphis U.S.A.

# Phipps Named Assistant to Menon

■ HOLLYWOOD—Charles A. Phipps has been appointed Assistant to the President of Capitol Industries, Inc.

Bhaskar Menon, President, made the announcement, saying "Mr. Phipps' extensive experience in international matters, as well as his wide knowledge of Capitol's operations, will greatly enhance the effectiveness of my office."

Phipps joined Capitol in March, 1969, as Marketing Manager, International Divi-

sion. A year later he became General Manager, International Division. During the past two years, he has traveled to some 60 countries, meeting with EMI-affiliated companies and their executives.

Before joining Capitol, Phipps was domiciled in seven different countries in marketing positions for other industries dealing with consumer hard goods, scientific instruments and pharmaceuticals.

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

MARCH 11, 1972

A COWBOY'S WORK IS NEVER DONE  
Snuff Garrett (Chrismarc, BMI) 32

A HORSE WITH NO NAME Ian Samwell  
(WB, ASCAP) 14

A MAN WHO SINGS Alouette Prod.  
(Twil/Portobello, ASCAP) 84

AFRO STRUT Fuqua Prod. (Dunbar, BMI) 65

AIN'T UNDERSTANDING MELLOW Sims & Butler  
(Butler, ASCAP) 31

AMERICAN PIE Ed Freeman  
(Yahweh/Mayday, ASCAP) 50

BANG A GONG Tony Visconti  
(TRO-Essex, ASCAP) 10

BETCHA BY GOLLY WOV Thom Bell  
(Bellboy/Assorted, BMI) 48

BLACK DOG Jimmy Page (Superhype, ASCAP) 45

BRANDY Dave Blovhan  
(Grabble/Screen Gems-Columbia, BMI) 73

BRIAN'S SONG Michel Legrand  
(Colgems, ASCAP) 62

CHANTEILLY LACE Jerry Kennedy (Glad, BMI) 95

CHEER Jim Brown (Flypaper, BMI) 61

COULD IT BE FOREVER Wes Farrell  
(Pocketful of Tunes, BMI) 26

CRAZY MAMA Audie Ashworth  
(Moss Rose, BMI) 46

DA DOO RON RON Ian Matthews  
(Mother Bertha/Trio, BMI) 98

DAY DREAMING Wexler, Dowd, & Mardin  
(Pundit, BMI) 78

DAY I FOUND MYSELF Staff  
(Gold Forever, BMI) 44

DIAMONDS ARE FOREVER Johnny Harris  
(Unart, BMI) 67

DON'T SAY YOU DON'T REMEMBER  
Victrix Prod. (Sunbeam, BMI) 13

DO WHAT YOU SET OUT TO DO  
Jay Wellington (Don, BMI) 58

DO YOUR THING Isaac Hayes  
(East/Memphis, BMI) 41

DOCTOR MY EYES R. S. Orshoff  
(Open Window/Companion, BMI) 80

DOWN BY THE LAZY RIVER Lloyd & Osmond  
(Kolob, BMI) 3

EVERY DAY OF MY LIFE Jimmy Bowen  
(Miller, ASCAP) 37

EVERYTHING I OWN David Gates  
(Screen Gems-Columbia, BMI) 6

FIRST TIME EVER I SAW YOUR FACE Joel Dorn  
(Storm King, BMI) 64

FLOY JOY Smokey (Jobete, BMI) 19

FOOTSTOMPIN' MUSIC Terry Knight  
(Storybook, BMI) 59

GIVE IRELAND BACK TO THE IRISH  
The McCartney's (Maclen/Kidney Punch  
(Pending) BMI) 63

GLORY BOUND Steve Barri (Wingate, ASCAP) 28

GOIN' DOWN Gilliland/Cook  
(Dick James, BMI) 75

HANDBAGS & GLADRAGS Lou Reizner  
(Lovelly, ASCAP) 39

HEARTBROKEN BOPPER Jack Richardson  
(Dunbar/Walrus-Moore/Expressions/  
Circus/Sunspot, BMI) 60

HEART OF GOLD Elliot Mazer  
(Silver Fiddle, BMI) 7

HURTING EACH OTHER Jack Daugherty  
(Andrew Scott/Andalusian, ASCAP) 2

I CAN'T HELP MYSELF Donnie Elbert  
(Jobete, BMI) 26

I GOTCHA Buddy Killen (Tree, BMI) 13

IF WE ONLY HAVE LOVE Bacharach & David  
(Hill & Range, BMI) 85

IN THE RAIN Tony Hessler (Groovesville, BMI) 30

IRON MAN Rodger Bain (TRO/Anderson, ASCAP) 77

IT'S ALL UP TO YOU Charles Stepney  
(Chappell/Butler, ASCAP) 69

JOY Miki Dallon (Youngblood, ASCAP) 22

JUNGLE FEVER R.K.M. Prod. (Chappell, ASCAP) 17

KEEP ON DOIN' WHAT YOU'RE DOIN'  
James Brown (Dynatone/Belinda/  
Unichappell, BMI) 88

KING HEROIN James Brown  
(Dynatone/Belinda, BMI) 42

LET'S STAY TOGETHER Willie Mitchell  
(Jec, BMI) 12

LION SLEEPS TONIGHT, THE Hank Medress  
(Folkways, BMI) 5

LIVING WITHOUT YOU David Mackay  
(January, BMI) 82

LOVE ME, LOVE ME, LOVE Frank Mills  
(North Country, BMI) 35

LOUISIANA Alain Milhaud (Wingate, ASCAP) 72

LOVE THE LIFE I LEAD Tony Macaulay  
(January, BMI) 94

MERCEDES-BENZ Goose Creek  
(Strong Arm, ASCAP) 70

MOTHER & CHILD REUNION Roy Halee &  
Paul Simon (Charing Cross, BMI) 8

MR. PENGUIN Tederolee Prod.  
(Colgems, ASCAP) 79

MY WORLD Bee Gees & Robert Stigwood  
(Casserole/Warner Tamerlane, BMI) 15

NEVER BEEN TO SPAIN Richard Podolor  
(Lady Ja'ne, BMI) 49

NICE TO BE WITH YOU Theodore & Coffey  
(Interior, BMI) 87

NICKEL SONG Peter Scherkeryk  
(Kama Ripa/Amelanie, ASCAP) 99

NO ONE TO DEPEND ON Santana (Petra, BMI) 36

NOW RUN & TELL THAT Crajon Ents.  
(Odena/Bridgeport, BMI) 33

NUTROCKER Greg Lake (Room Seven, BMI) 89

ONE WAY SUNDAY Tommy Lipuma  
(Almo, ASCAP) 97

PRECIOUS & FEW Larry Cox  
(Caesar/Emerald City, ASCAP) 1

PUPPY LOVE Mike Curb (Spanka, BMI) 27

RING THE LIVING BELL Peter Scherkeryk  
(Neighborhood, ASCAP) 21

ROCK AND ROLL Jimmy Page  
(Superhype, ASCAP) 74

ROCK AND ROLL LULLABY Tyrell & Gorgoni  
(Summerhill/Screen Gems-Columbia, BMI) 20

ROCKIN' ROBIN Larson & Marcellino  
(Recordo, ASCAP) 51

ROUNDAABOUT Yes & Eddie Offord  
(Cotilino, BMI) 40

RUNNIN' AWAY Sly Stone (Stone Flower, BMI) 18

SINCE I FELL FOR YOU W. Witherspoon  
(WB, ASCAP) 57

SLIPPIN' INTO DARKNESS Jerry Goldstein  
(Far Out, ASCAP) 47

SOFTLY WHISPERING I LOVE YOU  
John Burgess (Maribus, BMI) 25

SON OF MY FATHER Stop Int. Prod.  
(Trousdale, BMI) 55

STAY WITH ME Glyn Johns/Faces (WB, ASCAP) 56

SUAVECITO Dave Rubinson (Centerbury, BMI) 68

SWEET SEASONS Lou Adler  
(Screen Gems-Columbia, BMI) 9

SWEET SIXTEEN Ed Michel (Modern, BMI) 83

TAKE A LOOK AROUND Norman Whitfield  
(Jobete, BMI) 43

TALKING LOUD & SAYING NOTHING  
James Brown (Dynatone/Belinda, BMI) 34

TAURUS Mike Theodore (Interior, BMI) 53

TELL 'EM WILLIE BOY'S A-COMIN'  
James, King and Drake (Mandan, BMI) 52

THANK GOD FOR YOU BABY John Hill  
(Screen Gems-Columbia, BMI) 90

THAT'S WHAT LOVE WILL MAKE Don Davis  
(Trice, BMI) 76

TINY DANCER Gus Dudgeon (Dick James, BMI) 54

TGETHER AGAIN Ward Sylvester  
(Famous, ASCAP) 66

UNTIL IT'S TIME FOR YOU TO GO  
(Gypsy Boy, ASCAP) 38

UP IN HEAH Gerhard Augustin  
(Hub/Unart, BMI) 86

WAKING UP ALONE Michael Jackson  
(Almo, ASCAP) 91

WAY OF LOVE Snuff Garrett  
(Chappell, ASCAP) 11

WE'VE GOT TO GET IT ON AGAIN  
Norbert Putnam (Blackwood, BMI) 24

WHAT IT IS Norman Whitfield (Jobete, BMI) 71

WILLPOWER WEAK, TEMPTATION STRONG  
B. Flax & L. Lambert (MRC, BMI) 96

WHITE LIES David Briggs (Milner, ASCAP) 81

WITHOUT YOU Richard Perry (Apple, ASCAP) 4

YOU & ME TOGETHER FOREVER Jerry Williams  
(Williams/Jibaro, BMI) 93

YOU GOT ME WALKING Davis & Moore  
(Julio-Brian, BMI) 100

YOU WANT IT, YOU GOT IT  
Katouzzon Prod. (Bridgeport, BMI) 29

YDU WERE MADE FOR ME Johnny Baylon  
(Kags, BMI) 92



# 101 THE SINGLES CHART 150

MARCH 11, 1972

THIS LAST  
WK. WK.

101 120 TAXI HARRY CHAPIN—Elektra 45770 (Story Songs, BMI)

102 123 EVERYBODY'S REACHING OUT FOR SOMEONE PAT DAISY—RCA 0637 (Jack, BMI)

103 104 EVERYDAY JOHN DENVER—RCA 0647 (Peer International, BMI)

104 101 STEP OUT MAMAS AND PAPAS—Dunhill 4301 (ABC) (Star Show, ASCAP)

105 — JULIANNA 5 MAN ELECTRICAL BAND—Lionel 3224 (MGM) (4-Star, BMI)

106 106 GOOD FRIENDS POPPY FAMILY—London 172 (Gone Fishin', BMI)

107 111 SON OF MY FATHER CHICORY—Epic 10837 (Trousdale, BMI)

108 109 ALL HIS CHILDREN CHARLEY PRIDE—RCA 0624 (Leeds, ASCAP)

109 109 A BREATH TAKIN' GUY MARVELETTES—Tamla 54213 (Motown) (Jobete, BMI)

110 128 ROCK ME ON THE WATER LINDA RONSTADT—Capitol 3273 (Open Window, BMI)

111 107 IN & OUT OF MY LIFE MARTHA AND THE VANDELLAS—Gordy 7113 (Motown) (Jobete, BMI)

112 113 HIS SONG SHALL BE SUNG LOU RAWLS—MGM 14349 (Beresofsky-Hebb, BMI)

113 118 BRIAN'S SONG PETER NERO—Columbia 4-45544 (Colgems, ASCAP)

114 117 I HAD IT ALL THE TIME TYRONE DAVIS—Dakar 4501 (Brunswick) (Julio-Brian, BMI)

115 — RUN RUN RUN JO JO GUNNE—Asylum 11003 (Atlantic) (Hollenbeck-Bulge, BMI)

116 116 THAT'S ALRIGHT ALZO—Ampex 10052 (Clear Sky, BMI)

117 — TRAIN TO GLORY JONATHAN EDWARDS—Atco 6881 (Castle Hill, ASCAP)

118 124 WE GOT TO HAVE PEACE CURTIS MAYFIELD—Curtom 1968 (Buddah) (Curtom, BMI)

119 125 FOR YOUR PRECIOUS LOVE LINDA JONES—Turbo 021 (All Platinum) (Conrad, BMI)

120 — MY HONEY & ME EMOTIONS—Volt 4077 (Klondike, BMI)

121 130 JOSIE KRIS KRISTOFFERSON—Monument 8536 (CBS) (Resaca, BMI)

122 — YOU ARE THE ONE SUGAR BEARS—Big Tree 122 (Bell) (Pencil, BMI)

123 — BE MY LOVER ALICE COOPER—Warner Bros. 7568 (Ezra, BMI)

124 126 SOPHISTICATED LADY R.E.O. SPEEDWAGON—Epic 5-10827 (Two Twenty Two, BMI)

125 — SHIPS w/ SAILS DOORS—Elektra 45768 (Alchemical, ASCAP)

126 139 LOVE THE LIFE YOU LIVE KOOL AND THE GANG—De-Lite 546 (Stephanye/Delightful, BMI)

127 134 DARLING BABY JACKIE MOORE—Atlantic 2861 (Jobete, BMI)

128 132 SOMEONE, SOMETIME NEW COLONY SIX—Sunlight 1005 (Twilight) (Unart, BMI)

129 131 LOVE IS SPREADING ALL OVER THE WORLD MICHAEL ALLEN—Verve 10669 (MGM) (Kirshner, BMI)

130 — HEARSAY SOUL CHILDREN—Stax 0119 (East/Memphis, BMI)

131 136 WHY NOT START ALL OVER AGAIN COUNTS—Westbound 191 (Chess/Janus) (Bridgeport, BMI)

132 133 COTTON JENNY ANNE MURRAY—Capitol 3260 (Early Morning, CAPAC)

133 — ROCKIN' WITH THE KING CANNED HEAT—United Artists 50892 (Unart/Payten, BMI)

134 135 I'M A ONE MAN WOMAN BARBARA LYNN—Atlantic 2853 (Flat River, BMI)

135 — LEAVIN' IT'S OVER HUDSON—Playboy 50001 (After Dark, BMI)

136 — SALLY SUNSHINE MILLS BROS.—Paramount 0147 (Famous) (Gil, BMI)

137 137 T.L.C. PJ—Tamla 54216 (Motown) (Jobete, BMI)

138 147 I THINK ABOUT LOVIN' YOU EARTH, WIND AND FIRE—Warner Brothers 7549 (Hummit, BMI)

139 142 EVE JIM CAPALDI—Island 1204 (Capitol) (Freedom Songs, ASCAP)

140 149 SLEEPY SHORES JOHNNY PEARSON—Mercury 73270 (Easy Listening, ASCAP)

141 108 SHAKE OFF THE DEMON BREWER AND SHIPLEY—Kama Sutra 539 (Buddah) (Talking Beaver, BMI)

142 143 YOUR LOVE PERSIANS—Capitol 3230 (Astronomical, BMI)

143 110 IT'S GONNA TAKE A MIRACLE LAURA NYRO—Columbia 4-45537 (Vogue, BMI)

144 121 TWENTIETH-CENTURY MAN KINKS—RCA 0620 (Davray, PRS)

145 127 TOKOLOSHE MAN JOHN KONGOS—Elektra 45760 (TRO/Essex, ASCAP)

146 129 FOUR IN THE MORNING FANON YOUNG—Mercury 73250 (Pass Key, BMI)

147 — ASK ME WHAT YOU WANT MILLIE JACKSON—Spring 123 (Polydor) (Will-Du/Bill-Lee/Gaucha/Belinda, BMI)

148 138 I WROTE A SIMPLE SONG BILLY PRESTON—A&M 1320 (Irving/Wep, BMI)

149 140 A THING CALLED LOVE JOHNNY CASH—Columbia 4-45534 (Vector, BMI)

150 141 WHAT'S YESTERDAY DEAN MARTIN—Reprise 1060 (Kama Sutra, BMI)

# Walkin' In The Rain

55319

by  
**Love  
Unlimited**

**Try It!...You'll Like It!...It's a Hit!**

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## Buddah Phase I To Intro Product

■ At meetings held in New York City, Las Vegas and throughout the South, The Buddah Group introduced 'Phase I' of its winter album release program. Neil Bogart, co-President, called it "the most important album release in the company's history." "It shows the complete dimension and diversification of the Buddah Group," added co-President Art Kass.

At the New York meeting, there was a slide presentation, and a new act, Tiny Alice, was introduced to the distributors and representatives from the trade papers. In Las Vegas, on Wednesday, Paul Anka was the

## Chess/Janus March Release

■ NEW YORK — During the month of March, Chess and Janus Records will be releasing a wide range of albums reflecting the diversity of their talent roster. Contemporary pop, soul, country-rock, blues, gospel and a unique concept based on the rock of the 50's and 60's are all part of the Chess/Janus album release.

Howlin' Wolf, Leslie Uggams, The Whispers, Little Milton, Dianne Davidson, and the Drinkard Ensemble are among the featured artists in addition to two more installments of the popular "Cruisin'" series.

"Chester Burnett-AKA Howlin' Wolf," a two-for-the-price-of-one set, and "Little Milton's Greatest Hits" are the releases on the Chess label. On Janus, the Whispers follow several hit singles with their first LP, "The Whispers' Love Story"; Mer-Da makes their debut on Janus with "Long Burn The Fire"; and Dianne Davidson has a "Backwoods Woman" LP, which will receive a major promotion.

The Checker label is represented with "Highway To Heaven" by the Drinkard Ensemble and "Looking Ahead 50 Years" by the Harmonizing Four. Looking back to the early days of rock and roll, the Chess-distributed Increase label adds two more LPs to their best-selling series with "Cruisin'-1955" and "Cruisin'-1963," which recreate the radio programming of that era with top DJs and hits from those years.

Dionne Warwick's new Sunday label, which Janus distributes will make its album bow with "Try To See It My Way" by Leslie Uggams, which was produced by Miss Warwick.

featured artist, introducing his new single, "Jubilation," released this week.

In addition to these regional meetings, local meetings are being held at all distributors by our regional sales managers: newly appointed Dick Bowman, West Coast; Marty Hirsch, Midwest; Joe Bilello, East Coast. The release includes on the Buddah Label:

"A Musical Portrait of the Four Sides of Melanie"; "I'd Like To Teach The World To Sing," Edwin Hawkins; Original Motion Picture Soundtrack—"Made For Each Other"; "Ups And Downs,"—Len Barry; "Stairsteps"; "Soul Improvisations," Van McCoy; "The View From Rowland's Head,"—Family Dogg.

On the Kama Sutra Label:

"Scraps," NRBQ; "Meanwhile Back At The World,"—Roger Cook; "You'll Never Be Lonely With Me," Jim Dawson; "Buzzy Linhart Is Music"; "Revival"; "Snake," — Exuma; "Tiny Alice"; Motion Picture Soundtrack "Hot Parts."

On the Curtom Label: "Times Have Changed," The Impressions.

On the Sussex Label: "Still Bill"; "Goin' For Myself,"—Dennis Coffey; "Hot Thang,"—Eddy Senay.

Also included in the presentations, although not new releases, are "Richard Nixon Superstar" by David Frye (Buddah), "Soulful Tapestry" by Honey Cone (Hot Wax), and "Women's Love Rights" by Laura Lee (Hot Wax). These three LP's have recently generated new excitement and sales reaction, so they are being treated as part of the current release schedule.

Chess/Janus, currently enjoying their most extensive chart showing, have shown enormous growth under president Marvin Schlachter's direction during the past year.

"A release as diversified as this is the result of the strong, new promotional power which is reflected in our current chart position and completely new image," Schlachter said. "We're covering the soul market with the Whispers, the underground and blues audience with Howlin' Wolf and Little Milton, country-rock with Dianne Davidson, nostalgia with "Cruisin'," contemporary pop with Leslie Uggams, gospel with the renowned Drinkard Ensemble and the Harmonizing Four and soul rock with Mer-Da. We in-

## Alouette Not Hurting, Initiates Push

■ NEW YORK—With the success of the recording of 'Hurting Each Other' by the Carpenters, as written by Gary Geld and Peter Udell, Kelli Ross of Alouette Productions has announced plans to do an exhaustive exploration of the Alouette-held Andalusian Music Company, a company which purchased Geld-Udell Music Corporation some time ago.

The catalogue consists of only Geld-Udell copyrights many of which were chart or top 10 records when Geld and Udell were producing and writing for the market.

More currently they've moved into the Broadway and film areas and were very successful with their first show "Purlie."

Ms. Ross says "We will present the unrecorded as well as the prior hit material and we feel we can be successful with both, as in the case of 'Hurting Each Other.'"

Alouette's other major project is singer-composer-producer Richard Landis, whose debut album "Natural Causes," has just been released by Dunhill Records, as well as a simultaneously released single, "A Man Who Sings."

The concentration here will take two directions: record promotion and exploitation of the Landis material, since Alouette participates in production and publishing.

Landis is currently on a nationwide tour promoting the album.

Bruce Rothstein, formerly of the Albert Grossman office has been retained to exploit all material as part of the overall plan. Alouette-held publishing companies have had such recent hits as "Hallelujah" by Sweat-hog and "Come On Over to My House" by Layng Martine, Jr. As always, Alouette functions as administrator for many firms and has recently added the publishing firms of Tommy Kaye, Brooks Arthur, Gary Legon, and Mort Ross. Ms. Ross reiterates the open door policy of Alouette.

## Gold Pie

■ LOS ANGELES—A&M Records' Humble Pie has just had their "Rockin' The Fillmore" LP set certified a Gold Record reports Jerry Moss, A&M President.

tend to continue growing in these directions and to be a force for innovation musically and promotionally in the future.

## Uttal, Howe

(Continued from page 3)

Dimension for Bell, Howe will now be bringing new talent to the label via his Mr. Bones Productions, Inc.

Howe has recorded hit albums and singles for many artists, including Elvis Presley, the Association and the Turtles in addition to the 5th Dimension, whom he's produced from their inception.

A recording engineer before, he devoted all his time to producing. Howe engineered a string of Johnny Rivers hits, all the Mamas and Papas hits with Lou Adler, Barry McGuire's "Eve of Destruction," many Jan & Dean sessions and Henry Mancini's "Peter Gunn" LP.

Making his debut as a producer with the Turtles' Top Ten "It Ain't Me Babe," he continued with "Windy," "Never My Love" and many others for the Association before beginning his long-running relationship with the 5th Dimension. Among his many awards he is especially proud of his Grammy for "Record Of The Year" as producer of "Aquarius/Let The Sunshine In," a 2½ million selling #1 record by the 5th Dimension. He also produced soundtracks for Petula Clark and Elvis Presley TV specials.

On signing with Bell, Howe comments, "Bell Records, throughout its long and successful experience with independent producers, has held to the policy of giving the producer the widest latitude of creative freedom, then devoting their fullest effort in the promotion and merchandising of the resulting product. They have demonstrated the ability to effectively promote and merchandise both album and single product representing every type of music into hits. Bell is rated top 10 in both album and single sales, yet it has retained the kind of small company enthusiasm, drive and family spirit that make it a most desirable record company to be a part of."

"From the beginning, Bones Howe has been associated with only the very top talent and his ability to create superior recordings for these artists has made him one of the outstanding music men in the world. It's been wonderful working with Bones on the 5th Dimension and we're pleased to extend our relationship with such a creative individual," Uttal said.

## Cooper Inks Indie Pact

■ NEW YORK — Ted Cooper, formerly of the Wes Farrell Organization, announced last week the formation of Fiddler Ted Productions.

In speaking of his over-all concept for the new company, Cooper said, "It is a multi-faceted complex of prismatic diffusion." He went on to explain, "I'm signing myself."

A man with a long track record in the music industry, Cooper's career began with an auspicious debut as a violin virtuoso at Carnegie Hall in 1945; he was seven at the time. During the past few years this former Juilliard student has headed Mills Music and Shapiro-Bernstein, where he began one of the first independent production firms, Alice in Wonderland Productions. Cooper's production credits include 35 chart records with such artists as the Staple Singers, Elephant's Memory, Sly Stone, Maxine Brown, Godfrey Cambridge, Leslie Uggams, Walter Jackson, Edwin Birdsong, the Drifters, the Flamingos, Major Lance, Dobie Grey, Damito Jo and Vivian Reed.

Before leaving the Farrell Organization, Cooper completed the latest Paul Jones l.p., "Crucifix in a Horseshoe" (London Records U.S.A./Philips-Vertigo in England). Still to be released is a new album by Gordon Waller, once associated with Peter Asher in the Beatle-era duo known as Peter and Gordon. Waller's new LP, to be released on Dunhill Records, is simply entitled "... And Gordon."

In regard to the future, Cooper's expanding spectrum includes a recently-signed production deal with Scepter Records, as well as several soon-to-be-announced secrets. "Gigantic plans," Cooper assures, "are tucked up my little corduroy sleeve."



Ted Cooper as prodigy

## They Got Rhythm



The Atlanta Rhythm Section (standing background), whose first album has just been released by Decca Records, pose with Producer Buddy Buie (second from left, front) and hometown recording friends (left to right) Supa, Joe South and Mylon LeFevre, after making their debut performance at a recent Atlanta NARAS membership social. The group will make its first nationwide tour this Spring.

## Klein Suit

(Continued from page 3)

will be donated to the U. S. Committee for UNICEF for the Benefit of Refugee Bangladesh Children.

The complaint, which was filed in New York State Supreme Court February 28, named New York Magazine, N.Y.M. Corporation, Peter McCabe, Sheldon Zalaznick, and Aeneid Equities, Inc. as defendants. The causes, according to the suit for the three \$50 million actions are: "damages arising from publication of false and defamatory matter concerning Abkco Industries; damages to Abkco's clients due to the fact that the publication of the article has seriously impaired sales to the public of the 'Concert for Bangla Desh' album; and damages for injury to Abkco's credit and reputation as a result of defendants' malicious, wrongful and willful publication of defamatory matter."

The New York article presented a breakdown, based on information from "reliable record industry sources," of the \$12.98 retail price of each album. According to McCabe's statistics, there was \$1.14 unaccounted for from the sale of each album. Klein presented a complex breakdown of the costs involved, which indicated that at this point, with approximately 568,000 sets sold, Apple was actually losing money on each sale. For example, the article asserted that 50 cents was spent on each box and booklet, but Klein stated that the amount he is actually spending at this point is over 73 cents. He added that as

more albums are sold, the losses would be cut, but that it would take a sale of several million before the break-even point is reached.

The article also contained statements allegedly made by Capitol VP Brown Meggs regarding Capitol's negotiations with Klein. At the press conference, Klein read aloud a letter written by Meggs and addressed to New York Magazine which stated, in part, "I wish to correct certain of the more glaring inaccuracies and misquotations attributed to me in the article 'Some Sour Notes from the Bangladesh Concert' by Peter McCabe." Meggs went on to state that the computation in the article of a balance of \$2.27 was paid to Apple, not Abkco, and that the figure itself "contains some apparent inaccuracies."

There were many other points made in the course of the lengthy press conference, including the following: that Columbia was not receiving 25 cents per album for the services of Bob Dylan, as was asserted in the article; that the statements made at the time of the Bangladesh concert about the imminent release of the album were made primarily to discourage bootleggers; that George Harrison had not in fact apologized to Bhaskar Menon for statements he made on the Dick Cavett Show; and that, in Klein's opinion, "the complaints of some leading rack jobbers over the price of the album points up a lack of charity in people's hearts." There were also questions from the floor, leading to arguments over the dispute between Abkco and McCabe.

## RCA 'Living Free' From Julie Budd

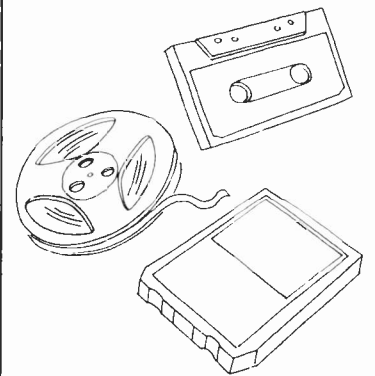
■ NEW YORK — RCA's Julie Budd has recorded the title song for the soundtrack album of the film, "Living Free," and will be heard both in the RCA Victor album of the soundtrack as well as over the main titles and final film credits of the motion picture which will be an Easter release from Columbia Pictures and Carl Foreman.

In addition, RCA Records is releasing a single record of the title theme conducted by Sol Kaplan, composer of the score. The A side will be "Living Free," and the B side will be "Trek to the Serengeti."

On RCA's Camden label, the Living Strings have recorded an album of music from the film's score for release in conjunction with the opening of the film.

## NARM VISITORS

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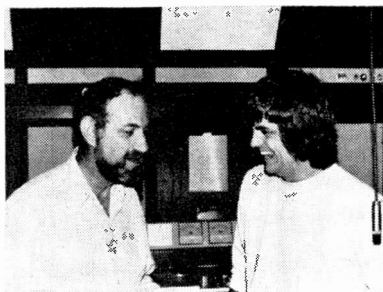
By LEE BARRY

■ Bang Records has opened a branch office for its Shout label in the old Royal Theatre on Auburn Avenue. The primary purpose of the office, which is being operated by Herb Lance and Calvin Arnold for Bang President Eddie Biscoe (is to find young black artist, writers, and producers. Set for release thus far on Shout are singles from Bit of Honey, "Live-In Maid," and the Essentials with "I Can't Trust You." Also working on new Shout product are Moses Dillard and Martha Starr, who were discovered out of the Auburn Avenue office.

Alan Balter, Principal Clarinetist with the Atlanta Symphony, has been named Apprentice Conductor of the Orchestra according to an announcement from Music Director Robert Shaw, who has submitted his resignation effective at the end of this, his fifth season. Shaw's resignation has been surrounded with speculation that the Symphony's Executive Board asked for it due to their unhappiness with the musical formats of his programs. The Board of Sponsors has tabled until this week a motion asking Shaw to reconsider his resignation.

Alex Taylor's new album, "Dinnertime," a collection of tunes from rock and roll composers Randy Newman, Stephen Stills, Bob Dylan, Jesse Winchester, and Taylor with Chuck Leavill and Jimmy Nalls, is the first Capricorn Records release via Warner Brothers. Capricorn artists Livingston Taylor, and the Allman Brothers Band additionally have under new product. Taylor's current single, "Get Out Of Bed," was taken from his second album, "Liv," which was released in November. The Allman Brothers' "Eat A Peach" LP, a 2-record set containing a 34-minute live version of "Mountain Jam," two other live cuts, and studio work, should be on the streets by the first of the month. The album additionally contains a song, "Little Martha," written by the late Duane Allman.

## Telling Stories



Jimmie Haskell and Phil Everly listen to the playback of Haskell's string arrangement for one of the tracks from the Everly Brothers' new RCA album, "Stories We Could Tell." Session marked the first time the Brothers have recorded for the RCA label. Date was produced by Paul Rothchild.

### RECORD PRESSING PRICES

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300	95.00	186.00
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By TONY LAWRENCE



Tony Lawrence

■ HOLLYWOOD—Moonchild Productions top-per Jerry Fuller and talent manager Bob Dee are on a one week search for new acts throughout Wash. and Oregon . . . Chip Monck will handle all lighting chores for Jerry Brandt's Paradise Ballroom now set to open in April . . . John Mayall added Putter Smith (who has backed T. Bone Walker, T. Monk and Willy Bobo among others) to his band for their current Far East tour . . . Sammy Davis personally beckoned the Staple Singers to open with him at the Sands this summer . . . And All This Without A Hit Single Dept.: The Irish Rovers made around 119 Gs in 10 Northwest dates in January and February . . . Charlie Starr heads for Memphis March 14 to begin a new disc for Prophecy with Lew Merenstein producing once again . . . Osibisa launch their two month U.S. tour in Florida soon, providing the get-seated set for Roberta Flack, Rare Earth and Don McLean as well as a gig in Philly (at the Spectrum) with Al Green . . . The Kinks boogie into town this week with a March 8 Palladium date and then a bash to end all bashes in the Penthouse of the Continental Hyatt House, which will be augmented by a private reception given for the boys by the British Consul. Grelun Landon plans all . . . Oak Records Rocks On: The Ray Ruff concoction, "Truth of Truths" will go into the Greek Theatre as an Easter Sunrise Service whilst also being performed, simultaneously (check your local listings for time and place) in nine other cities including New York's Central Park . . . Spirit soared to new heights in their recent Whiskey date with another great group, Manna and the whole evening drew Clive Davis to the nitery accompanied by none other than Jerry Heller, Jack Gold, Dave Swaney, Mike Ochs, Alan Rinde, Richard Schulenberg and Bob Gibson (with one of the loveliest ladies this column has ever seen) rounded out the entourage of heavies . . . Isaac Hayes plans to produce The Silvers for MGM . . . Congrats of the week go to the legendary Kim Fowley for the success he's having with the "Nutrocker" cut off of ELP's "Pictures At An Exhibition" LP . . . Once Around The Block Dept.; What do Bing Crosby, Laura Nyro, Warren Beatty, Crosby, Stills, Nash & Young, Martha Raye, and The Allman Bros., have in common? They're all passengers of the greatest rock and roll chauffeur of 'em all, Artie Ziveter who is a heavy in his own right over at London Livery in Bev. Hills . . . Can-Base Records (a division of Herschorn Prodn) has gone full speed ahead with headquarters in Vancouver and Billy Sherman has been named prexy along with Paul Horn on the board of directors . . . John Van Hamersveld, award winning graphic artist, will have a one man show this month at 209 San Juan St. in Venice. Hamersveld designed the "Beast of the Bonzos" cover for UA as well as the Southern California smog poster (w. Ed Thrasher) now on the walls of so many record folk . . . Rumor Control: Ringo Starr will helm a pic to star T. Rex's Marc Bolan . . . Curtom made a double deal last week with the inking of Pat Smith as an artist and the repping of songwriter Richard Tufano who penned the Jackie Wilson hit, "Love Is Funny That Way." . . . John Kay soloing this week at the New Bijou night spot in Springfield . . . Still, It's Money Music: Jimmie Haskell just did an arrangement of Cole Porter's "I Love Paris" for Andre Kostelanetz . . . Chewy, Chewy: The Grass Roots are involved as the prize in a Care-Free Sugarless Gum contest which will bring the group to seven high schools across the country . . . Pino Calvi now scoring "The Revengers" for Cinema Center . . . Hank Mancini will baton the ork for the 19th Annual SHARE Boomtown fete for mentally retarded children on May 6 at the Santa Monica Civic . . . Desde Nuestro: Vikki Carr into Columbia to record an LP in Spanish, her 3rd for the label and Jack Gold is producing . . . Coming Attractions: A column of swan song.



## Nashboro, Chappell In Pub Deal

■ NEW YORK — Chappell & Co., international music publisher, will mark its first major move into the gospel music field via a worldwide print agreement with Nashboro Records' publishing company, Excellorec Music.

The agreement with the Nashville-based Excellorec, publishing affiliate of one of the largest black spiritual labels in the world, includes an enormous catalogue of gospel and blues classics, many of which, although recorded hits, will be made available to the public for the first time through the Chappell facilities. This list includes such standards as Slim Harpo's "Rainin' In My Heart" and "I'm A King Bee" and Maurice Williams' "Little Darlin'."

"As far as I can tell," stated Bob Tubert, President of Excellorec, "Chappell will be the first major company to print what many consider the music that is at the root of today's soul sounds. Because of a lack of concentrated promotion, there is still unbelievable potential in this area. Between Chappell's resources and our wealth of material, we expect to reach this untapped market on an international scale. I think a lot of people will be surprised at the results."

### Seven Labels

The Nashboro complex, whose family of seven labels is headed by Nashboro, Creed and Mankind, has a roster of major artists and writers in the R&B, pop and gospel areas, including Freddie North, Z.Z. Hill, Clara Ward and The Famous Ward Singers, Doris Duke, The Swanee Quintet, The Consolers, Rev. Cleophus Robinson, Brooklyn Allstars and The B.C.&M. Choir.

In conjunction with Nashboro's recent release of LPs, Chappell is rushing out "God's Love Is," a deluxe folio containing Nashboro gospel hits of 1971, including songs by Rev. Robinson, Dorothy Love Coates, Edna G. Cooke and Sullivan Pugh of The Consolers. This initial book will be followed by a complete program of sheet music being organized by Tony Lenz, Chappell's merchandising director.

The agreement, concluded by Charles Ryckman, sales manager for Chappell, and Bob Tubert, will be coordinated with the Chappell-Nashville office, headed by Henry Hurt.

# RECORD WORLD GOSPEL TIME

By IRENE JOHNSON WARE



Irene Johnson Ware

■ Mancel "Speedy" Warwick at Chess will be reservicing all Gospel dj's with the LP, "Martha Bass Sings Mahalia," a tribute to the late Mahalia Jackson. This LP should be received by February 15. If you have not received a copy by then, contact "Speedy" at 1301 Avenue of the Americas, N.Y.C., (212) 245-7100.

From Peacock Records "Heavy Load" b/w "I'll Be Alright Someday" #3189, "Just Look To Calvary" b/w "Keep So Busy" #3190—Oneal Tevins, "He Woke Me Up This Morning"—Supreme Jubilees—Songbird #1204.

From Hob Records, John Bowden announces the release of "I Met Jesus, I Met The Lord" b/w "If Everybody Was Like Jesus" # 1353 by Rev. Milton Brunson and the Thompson Community Singers Of Chicago, Ill., "Sad Sad War Is" b/w "Deliverance"—Helen Hollins Singers #1355, The Operation" b/w "Just Remember"—Rev. Billy and the Garden Of Prayer Church Of God In Christ #1360, "Hold The Light" b/w "If You Pray"—Maggie Bell Singers #1357, "Where Will You Be" b/w "The Name Of Jesus"—Madame Tessie Hill. For copies call John Bowden at 1 - (800) 221-7289.

Dorothy Norwood and Lois Snead recently recorded another LP for Savoy and it is said to be something to look forward to. No recent news on any of the other artists from Savoy. Any dj's having received new product on any of Savoy's artists please advise me of such releases.

A big testimonial dinner is being planned for Dave Clark, the Father of Promotion, the first week in May, to be more specific, May 6 in Detroit, Michigan. Everybody should make this affair.

For Evelyn Johnson and Don Robey at Peacock, there have been days and nights of hard work, but you will be hearing from them soon so don't feel forsaken.

John Bowden and Melvin Walker are taking care of business for Hob Records. John is producing and Melvin is making the sales. For dj copies on the Blind Boys of Alabama, Rev. Claude Jeter, Shirley Caesar, Thompson Community Choir, Swan Silver-tones, Maggie Bell and others, write to John Bowden—Hob Records—254 W. 54th St.—N.Y.C. 10019. Phone (212) CI 5-2170.

Send for dj samples of Jewel product today. New releases on Rev. Clay Evans and the Fellowship Baptist Church Choir, Ernest Franklin, Albertina Walker and the Caravans and others are due any day now. Write to Stan Lewis—Jewel Records—728 Texas St.—Shreveport, La. 71101.

Zilla Mays of Atlanta, Georgia has produced a single record entitled "I Don't Know (What This World Is Coming To) Pt. 1-2"—Rev. W. J. Stafford, pastor of the Free For All Baptist Churches in Atlanta, Ga., with three locations. It has the backing of an orchestra with strings and all. A new kind of sound. Could do very well if given ample airplay. For sample copies write to Rev. W. J. Stafford—Free For All Baptist Church Inc.—1159 St. James Place—Atlanta, Ga. Phone (404) 799-1631.

Send all Gospel news to Irene Johnson Ware—P.O. Box 2261—Mobile, Ala., Phone (205) 457-8012. All gospel news sent in will be printed.

Sylvia Morgan in Denver, Colo., is interested in promoting Gospel groups in her area. Interested groups may contact Sylvia at (303) 287-7772 or 287-8753.

## Griffith Gospel Album from Columbia

■ HOLLYWOOD — Andy Griffith has signed with Columbia Records for the production of an album of gospel songs to be produced by Billy Sherrall.

Griffith and his manager,

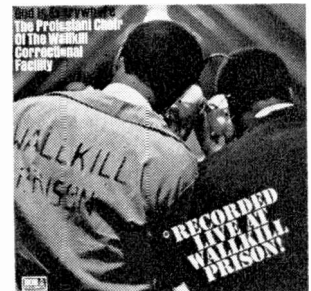
Dick Linke, got to Nashville March 5 to begin work on the as-yet-untitled album.

Griffith formerly recorded nine comedy albums for Capitol in the early 60's.



## HOB'S SPRING RELEASES

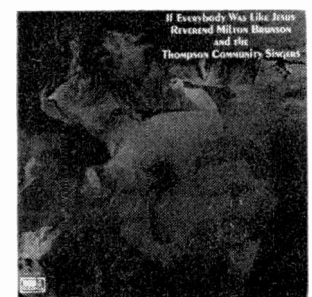
### "GOD IS EVERYWHERE"



The Protestant Choir  
Of The Walkkill  
Correctional Facility  
HBX 2140

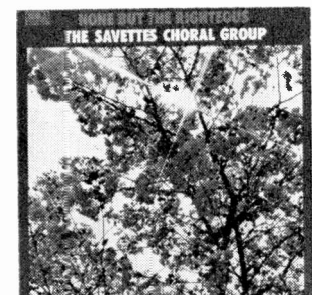
Proceeds of this album to be donated to Sickle Cell Anemia Fund

### "IF EVERYBODY WAS LIKE JESUS"



Rev. Milton Brunson  
and the Thompson  
Community Singers  
HBX 2138

### "NONE BUT THE RIGHTEOUS"



The Savettes Choral Group  
HBX 2139

## Hob Records

254 West 54th Street  
New York, N.Y. 10019  
Division of Scepter Records, Inc.



# SOUL TRUTH

By DEDE DABNEY



Dede Dabney

**SAM MOORE** - WGOK (Mobile); Personal Pick: "Keep On Doin' " - **B. Byrd** (Polydor); Station Pick: "Spreading Love" - **Love Salvation** (Bell); Requests: "Loving You, Sweet, Sweet Thing" - **Pep Brown** (Lava); Sleeper: "Thank God" - **P. G. & E.** (Columbia); #1 "Do What You" - **B. Bland** (Duke); #5 "Fire & Water" - **W. Pickett** (Atlantic); #8 "Strip Me Naked" - **Love, Peace & Happiness** (RCA); #10 "Precious Love" - **Linda Jones** (Turbo).

**RILEY WYNN** - WTOY (Roanoke); Personal Pick: "Get Down Together" - **Persuaders** (LP - Atlantic); Station Pick: "Make It Through The Night" - **Lily Fields** (Spectrum); #1 "Precious Love" - **Linda Jones** (Turbo); #4 "Betcha By Golly" - **Stylistics** (Avco); #15 "In The Rain" - **Dramatics** (Volt); Moving: "My Imagination" - **Rance Allen** (Gospel Truth); "Take A Look" - **Temptations** (Gordy); "Had It All The Time" - **T. Davis** (Dakar); Additions: "Two Kinds Of People" - **New Birth** (RCA); "Feel Like" - **Possee** (VIP).

**BURKE JOHNSON** - WAOK (Atlanta); #1 "I Gotcha" - **Joe Tex** (Mercury); #5 "Do Your Thing" - **Isaac Hayes** (Enterprise); #10 "Precious Love" - **Linda Jones** (Turbo); #15 "Love The Life" - **Kool & Gang** (DeLite); #19 "Stop This Merry Go Round" - **Bill Brandon** (Moonsong); #24 "That's The Way" - **B. Womack** (UA); (Continued on page 81)

The odds were a  
**"Million To One"**  
 But some high rollers  
 liked 'em and the numbers  
 are coming up . . . .

WIBB - Macon #1  
 WVOL - Nashville #1  
 WOIC - Columbia #1  
 WXOK - Baton Rouge #1  
 WTHB - Augusta #1  
 WLOU - Louisville #1  
 WAOK - Atlanta #3  
 WIGO - Atlanta #3  
 WXAP - Atlanta #3  
 WAWA - Milwaukee #5  
 WSHA - Raleigh #5  
 WTLC - Indianapolis #7  
 WJBE - Knoxville #10  
 WGOK - Mobile #20  
 KYOK - Houston #33  
 WOBS - Jacksonville #26

WKXI - Jackson #11  
 WOKJ - Jackson #15  
 WVKO - Columbus #27  
 WSRC - Durham #1  
 WAAA - Winston-Salem  
 WLAC - Nashville  
 WENZ - Richmond  
 WANT - Richmond  
 WOL - Washington, D. C.  
 WDAS - Philadelphia  
 WDM - Greensboro  
 WNOO - Chattanooga  
 WENN - Birmingham  
 WLOK - Memphis  
 WDIA - Memphis  
 WKLO - Louisville

Step up to the table and spin the

## MANHATTAN'S "A MILLION TO ONE"

Deluxe #137



### STARDAY - KING RECORDS

New York Nashville London



# THE R&B SINGLES CHART

MARCH 11, 1972

THIS WK. LAST WK.

- |    |    |                                     |  |
|----|----|-------------------------------------|--|
| 1  | 1  | AIN'T UNDERSTANDING MELLOW          | Butler & Eager—Mercury 73255                 |
| 2  | 3  | TALKING LOUD AND SAYING NOTHING     | James Brown—Polydor 14109                    |
| 3  | 2  | THAT'S THE WAY I FEEL ABOUT CHA     | Bobby Womack—United Artists 50847            |
| 4  | 6  | GIMME SOME MORE JB's                | —People 602 (Polydor)                        |
| 5  | 8  | I GOTCHA                            | Joe Tex—Dial 1010 (Mercury)                  |
| 6  | 7  | YOU WANT IT, YOU GOT IT             | Detroit Emeralds—Westbound 192 (Chess/Janus) |
| 7  | 10 | RUNNIN' AWAY                        | Sly & The Family Stone—Epic 5-10829          |
| 8  | 15 | THE DAY I FOUND MYSELF              | Honey Cone—Hot Wax 7113                      |
| 9  | 12 | I CAN'T HELP MYSELF                 | Donnie Elbert—Avco 4587                      |
| 10 | 14 | DO YOUR THING                       | Isaac Hayes—Enterprise 9042 (Stax/Volt)      |
| 11 | 13 | NOW RUN AND TELL THAT               | Denise LaSalle—Westbound 201 (Chess/Janus)   |
| 12 | 25 | KING HEROIN                         | James Brown—Polydor 14116                    |
| 13 | 5  | LET'S STAY TOGETHER                 | Al Green—Hi 2202 (London)                    |
| 14 | 4  | JUNGLE FEVER                        | Chakachas—Polydor 15030                      |
| 15 | 22 | BETCHA BY GOLLY, WOW                | Stylistics—Avco 4591                         |
| 16 | 18 | YOU AND ME TOGETHER FOREVER         | Freddie North—Mankind 12009 (Nashboro)       |
| 17 | 20 | YOU GOT ME WALKING                  | Jackie Wilson—Brunswick 55467                |
| 18 | 9  | MR. PENGUIN, PART 1                 | Lunar Funk—Bell 172                          |
| 19 | 24 | TAKE A LOOK AROUND                  | Temptations—Gordy 7115 (Motown)              |
| 20 | 28 | AFRO STRUT                          | Nite-Liters—RCA 0591                         |
| 21 | 29 | SINCE I FELL FOR YOU                | Laura Lee—Hot Wax 7201 (Buddah)              |
| 22 | 23 | SLIPPIN' INTO DARKNESS              | War—United Artists 50867                     |
| 23 | 33 | IN THE RAIN                         | Dramatics—Volt 4075                          |
| 24 | 39 | FOR YOUR PRECIOUS LOVE              | Linda Jones—Turbo 021 (All Platinum)         |
| 25 | 27 | BREAKING UP SOMEBODY'S HOME         | Ann Peebles—Hi 2205 (London)                 |
| 26 | 11 | FLOY JOY                            | Supremes—Motown 1195                         |
| 27 | 36 | KEEP ON DOIN' WHAT YOU'RE DOING     | Bobby Byrd—Brownstone 4205 (Polydor)         |
| 28 | 34 | DO WHAT YOU SET OUT TO DO           | Bobby Bland—Duke 472                         |
| 29 | 35 | MAMA'S LITTLE BABY (LOVES LOVIN')   | Brotherly Love—Music Merchants 1004          |
| 30 | 17 | STANDING IN FOR JODY                | Johnnie Taylor—Stax 0114                     |
| 31 | 21 | OH ME, OH MY                        | Aretha Franklin—Atlantic 2838                |
| 32 | 19 | SHOW ME HOW                         | Emotions—Volt 4066                           |
| 33 | 38 | DARLING BABY                        | Jackie Moore—Atlantic 2861                   |
| 34 | 26 | TOGETHER, LET'S FIND LOVE           | Fifth Dimension—Bell 170                     |
| 35 | 40 | THAT'S WHAT LOVE WILL MAKE YOU DO   | Little Milton—Stax 0111                      |
| 36 | 30 | MISSING YOU                         | Luther Ingram—KoKo 2110 (Stax/Volt)          |
| 37 | 45 | I HAD IT ALL THE TIME               | Tyrone Davis—Dakar 4501 (Brunswick)          |
| 38 | 53 | TAURUS                              | Dennis Coffey—Sussex 233 (Buddah)            |
| 39 | —  | ROCKIN' ROBIN                       | Michael Jackson—Motown 1197                  |
| 40 | 43 | YOUR LOVE                           | Persians—Capitol 3230                        |
| 41 | 31 | CLEAN UP WOMAN                      | Betty Wright—Alston 4601 (Atco)              |
| 42 | 47 | LOVE THE LIFE YOU LIVE              | Kool & The Gang—DeLite 546                   |
| 43 | 55 | SWEET SIXTEEN                       | B. B. King—ABC 11319                         |
| 44 | —  | ASK ME WHAT YOU WANT                | Millie Jackson—Spring 123 (Polydor)          |
| 45 | —  | THE FIRST TIME EVER I SAW YOUR FACE | Roberta Flack—Atlantic 2864                  |
| 46 | 51 | WHAT IT IS                          | Undisputed Truth—Gordy 7114 (Motown)         |
| 47 | 50 | IT'S MY FAULT DARLING               | Little Johnny Taylor—Ronn 59 (Jewel/Paula)   |
| 48 | 52 | GET YOUR BUSINESS STRAIGHT          | Albert Collins—Tumbleweed 1002 (Famous)      |
| 49 | —  | WE GOT TO HAVE PEACE                | Curtis Mayfield—Curtom 1958 (Buddah)         |
| 50 | 60 | YOU AND I                           | Black Ivory—Today 1508 (Perception)          |
| 51 | —  | GHETTO BOY                          | Donny Hathaway—Atco 6880                     |
| 52 | 57 | UP IN HEAH                          | Ike & Tina Turner—UA 50881                   |
| 53 | —  | I THINK ABOUT LOVING YOU            | Earth, Wind & Fire—WB 7549                   |
| 54 | —  | DAY DREAMING                        | Aretha Franklin—Atlantic 2866                |
| 55 | 58 | ONLY THE LONELY KNOWS               | Ted Taylor—Ronn 57 (Jewel/Paula)             |
| 56 | 32 | TRADE WINDS                         | 3 Degrees—Roulette 7117                      |
| 57 | 59 | HEARSAY                             | Soul Children—Stax 0119                      |
| 58 | —  | HOT THING                           | Eddie Senay—Sussex 230 (Buddah)              |
| 59 | —  | THANK GOD FOR YOU BABY              | P.G.&E.—Columbia 4-45519                     |
| 60 | —  | GOT TO FIND MY BABY                 | James Gadson—Cream 1014                      |

**400,000 SHIPPED & SOLD**

**TYRONE  
DAVIS**

**With His New Record**

**I HAD IT  
ALL THE TIME**

**B/W**

**YOU WOULDN'T  
BELIEVE**

**DK 4501**

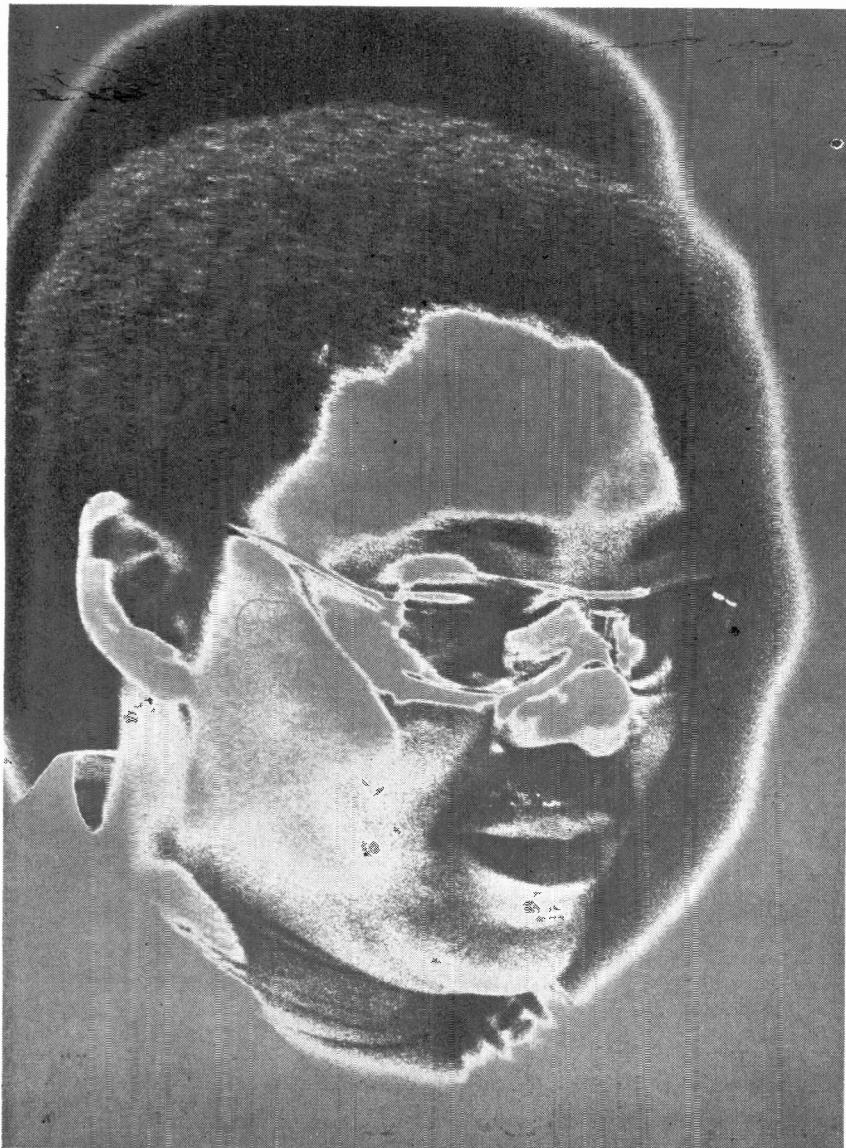
**RECORD WORLD** **THE R&B ALBUM CHART**

MARCH 11, 1972

THIS WK. LAST WK.

- 1** 1 **WOMEN'S LOVE RIGHTS** Laura Lee—Hot Wax 708 (Buddah)
- 2 2 **WHATCHA SEE IS WHATCHA GET** Dramatics—Volt 6018 (Stax/Volt)
- 3 4 **GONNA TAKE A MIRACLE** Laura Nyro—Columbia KC 30987
- 4 3 **I'VE BEEN HERE ALL THE TIME** Luther Ingram—KoKo KoS 2201 (Stax/Volt)
- 5** 7 **SOLID ROCK** Temptations—Gordy G 961 L (Motown)
- 6 6 **STANDING OVATION** Gladys Knight & The Pips—Soul S 736 L (Motown)
- 7 5 **BLACK MOSES** Isaac Hayes—Enterprise ENS 5003 (Stax/Volt)
- 8 8 **REVOLUTION OF THE MIND** James Brown—Polydor PD 3003
- 9 9 **INNER CITY BLUES** Grover Washington, Jr.—Kudu KU-03 (CTI)
- 10** 15 **LET'S STAY TOGETHER** Al Green—Hi SHL 32070 (London)
- 11** 14 **GOT TO BE THERE** Michael Jackson—Motown M 747 L
- 12** 21 **YOUNG, GIFTED & BLACK** Aretha Franklin—Atlantic SD 7213
- 13 11 **TRAPPED BY A THING CALLED LOVE** Denise LaSalle—Westbound 2012 (Chess/Janus)
- 14 12 **THERE'S A RIOT GOIN' ON** Sly & The Family Stone—Epic KE 30986
- 15** 20 **FACE TO FACE WITH THE TRUTH** Undisputed Truth—Gordy G 959 L (Motown)
- 16 13 **FRIEND** Freddie North—Mankind 204 (Nashboro)
- 17 10 **QUIET FIRE** Roberta Flack—Atlantic SD 1594
- 18 17 **STYLISTICS**—Avco AC 33023
- 19** 23 **PAIN** Ohio Players—Westbound 2015 (Chess/Janus)
- 20 16 **SHAFT** Soundtrack/Isaac Hayes—Enterprise/MGM ENS 2-50027 (Stax/Volt)

- 21** 31 **YOU WANT IT, YOU GOT IT** Detroit Emeralds—Westbound WB 2013 (Chess/Janus)
- 22 18 **WHAT'S GOING ON** Johnny Hammond—Prestige 10015 (Fantasy)
- 23** 28 **DYNAMITE** Supremes & 4 Tops—Motown M 756 L
- 24 19 **MOODY, JR.** Walker & The All Stars—Soul S 733 (Motown)
- 25** 30 **NEED OF LOVE** Earth, Wind & Fire—Warner Bros. WS 1958
- 26 22 **WHAT'S GOING ON** Marvin Gaye—Tamla TS 310 (Motown)
- 27 24 **COMMUNICATION** Bobby Womack—United Artists UAS 5539
- 28 25 **SANTANA**—Columbia KC 30595
- 29** 34 **BLACK IVORY**—Today 1005 (Perception)
- 30 36 **I'VE FOUND SOMEONE OF MY OWN** Free Movement—Columbia KC 31136
- 31 33 **STREET CORNER SYMPHONY** Persuasions—Capitol ST 873
- 32** 42 **L. A. MIDNIGHT** B. B. King—ABC ABCX 743
- 33 37 **ARETHA'S GREATEST HITS** Aretha Franklin—Atlantic SD 8295
- 34 29 **GOIN' BACK TO INDIANA** Jackson 5/Soundtrack—Motown M 742 L
- 35 32 **SOULFUL TAPESTRY** Honey Cone—Hot Wax HA 707 (Buddah)
- 36 37 **KOOL & THE GANG AT P.J.'S**—Delite DES 2010
- 37 35 **EVOLUTION** Dennis Coffey—Sussex SXBX 7004 (Buddah)
- 38 40 **FUNK, INC.**—Prestige PR 10031 (Fantasy)
- 39 36 **AL GREEN GETS NEXT TO YOU**—Hi SHL 3206 (London)
- 40** 45 **FROM A WHISPER TO A SCREAM** Esther Phillips—Kudu KU-05 (CTI)
- 41 38 **ALL DAY MUSIC** War—United Artists UAS 5546
- 42** — **SILK 'N SOUL** Lou Rawls—MGM SE 4809
- 43 39 **FIFTH DIMENSION LIVE**—Bell 9000
- 44 41 **SMACKWATER JACK** Quincy Jones—A&M SP 3037
- 45 43 **JUST AS I AM** Bill Withers—Sussex 7006 (Buddah)
- 46 44 **EBONY GODFATHER** Joe Thomas—Today 1004 (Perception)
- 47 47 **RARE EARTH IN CONCERT**—Rare Earth R 523 D (Motown)
- 48 46 **STEVIE WONDER'S GREATEST HITS, VOL. 2**—Tamla T 313 (Motown)
- 49 49 **BUDDY MILES LIVE**—Mercury SRM 2-7500
- 50 48 **DON'T KNOCK MY LOVE** Wilson Pickett—Atlantic SD 8300

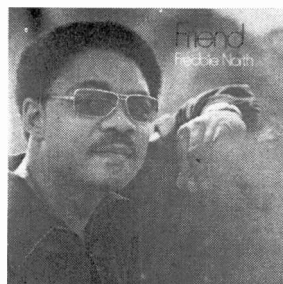


# FLYING NORTH

## FROM A HIT SINGLE TO A HIT ALBUM TO ANOTHER HIT SINGLE.

That's the path of Freddie North. His big single, *Please Don't Take Her, She's All I Got*, was put into his successful album, *Friend*. And now from *Friend*, *You and Me Together Forever/Did I come back too soon (Or stay away too long?)*,\* a single that's going the same direction.

\*Mankind 12009



Mankind 204

A Jerry Williams Production  
 Distributed By Nashboro Records,  
 1011 Woodland Street, Nashville, Tennessee  
 Polydor Records Canada Ltd., Montreal, Quebec

# Soul Truth

(Continued from page 78)

#25 "Talkin' Loud" - James Brown (Polydor).  
SPIDER HARRISON - WTLC (Indianapolis); #1 "Can I"  
- E. Kendericks (Tamla); #5 "Still Love Me" -  
R. Flack (Atlantic); #10 "Tender Loving" P.J.  
(Tamla); #19 "Do What You" - B. Bland (Duke);  
#22 "Could See The Light" - 8th Day (Invictus);  
#30 "Do Your Thing" - Issac Hayes (Enterprise);  
#36 "The Revolution" - Gil Scott Heron.

KENNETH WILSON - WJLK (Ashbury Park); Personal  
Pick: "Mamas Little Baby" - Brotherly Love (Music  
Merchant); Requests: "I Can't Share" - Naturals  
(Calla); Sleeper: "What's On My Mind" - Temprees  
(Stax); Additions: "Take A Look" - Temptations  
(Gordy); "Love Man" - Bird Rollins (Calla); "Ask Me"  
- Millie Jackson (Spring).

Chuck Blake of Radio Station WLLE in Raleigh,  
North Carolina has been promoted to Ass't General  
Manager and Director of Operations as of March 3.  
Congratulations, Chuck.

Be on the look-out for a new group called  
United Sound. We caught them this past weekend, and  
they were definitely doin' it.

There are two cuts on the Al Green album which  
should be considered for single action "Judy" and  
"How Can You Mend A Broken Heart." That's on  
Hi, of course.

Phil Jones from Motown was in New York last week  
to witness the signing of a production deal with  
Jerry Ross. Along with Jones was Barnie Ales.

"Let's Stay Together" - Thunder, Lightning &  
Rain— WOL, WWIN, WOOK, WLIB, WVON, WGRT, WMPP,  
WDAS, WJLB, WCHB, KDIA, WDIA, WLOK, KYOK, KCOH,  
KNOK, KKDA, KOKA, KEEL, KJET, KATZ, KWK, WTLC,  
WDAO, and WCIN.

Last week we printed that Greta Hunter has  
relocated to Atlanta. Now we find that Greta  
is now with Stax there.

Edwin Starr & C. C. Cameron are coming out with  
releases this week. That's from the house of Motown.

It's a shame when a man such as Jack Gibson who  
has many years experience cannot rely on friends  
and his experience to find a job. But Jack is  
doing his own thing quietly, and, who knows,  
one day we might need his knowledge and know-how.  
Right on, Jack Gibson.

Being released shortly will be the new one by  
Billy Preston on A&M titled "The Bus."  
Be watching for it.

"Just My Imagination"—Rance Allen Group (Gospel  
Truth) KOWH, WTHB, WVKO, WLOK, KASH, KZEL,  
WCIN, WWRL, WLIB, WGRT, WVON, WAWA, WTUF,  
WMPP, WSOL, and KNOX.

Shelly Stewart's 22nd Radio Anniversary  
celebration will be held the 3rd Sunday in July.  
Shelly is at Radio Station WENN, in Birmingham,  
Alabama.

Motown Records has released an album on the  
Black Forum label. This LP is an unadulterated  
account of blacks in Viet Nam. It is the type  
of album where they actually interview the  
G.I.'s, and believe it when we say you can't play  
this on the air. But truth shall be heard  
one way or another.

A record taking off is "Stop This Merry-Go  
Round" by Bill Brandon on Moonsong distributed by  
Mercury Records. Are you on this one?

The Isley Brother's new hit single is being  
played on WWRL, WLIB, WNJR, WDAS, WWIN, WEBB,  
WOL, WOOK, WMBM, WRBD, WDIA, WVOL, KGFJ, KKDA,

# Sea of Love



Shown here at the recent party for Joe Simon hosted by Polydor Incorporated and Spring Records are, from left, Spring co-topper Julie Rifkind, Record World R&B Editor Dede Dabney, Joe Simon, Spring co-topper Roy Rifkind, Spring recording artist Millie Jackson, and Polydor Promotion man Joe Medlin. The party, given at New York's Hippopotamus in honor of Simon's recent million-selling gold record "Drowning in the Sea of Love," also served to introduce the Spring Records artist's new Spring album of the same name, which includes his current hit "Pool of Bad Luck." The album and the above mentioned singles were all produced by hitmakers Gamble and Huff. Simon was in New York to appear at the Apollo Theatre where he broke opening-day attendance records for the theatre. While in New York he engaged in an extensive cross-country tour. Polydor and Spring announced plans that include using the new album to expand Joe Simon's career into various areas of musical interest and new markets. Extensive advertising and promotion campaigns are planned as well.

WDAO, WBLK, WJMO, WABQ, WVKO, WCHB, WGRT,  
KATZ, KWK, KCOH, and KDIA.

Joe Simon's new album is chock full of dynamite  
sides which were produced by two very heavy men,  
Gamble and Huff. Some sides you should be  
interested in are: "If," "Let Me Be The One,"  
and "Pool Of Bad Luck."

Jimmy McGriff's version of "Let's Stay Together"  
is showing up in Chicago and other important  
areas. Give this one a listen.

"I'm So Glad I'm Me" - The Ebonys (Phila. Int.) This  
totally together side is happening in such areas  
as: Philadelphia, Baltimore, Washington, Atlanta,  
Durham, St. Louis, Los Angeles, Memphis,  
Nashville, Miami, Little Rock, and others.

The Raeletts now one titled "Come Get It  
I Got It" on Tangerine is moving with the sound  
of the Raeletts we all once knew. Its based on the  
same foundation as "Bad Water." You'll like it.

Dave Clark's Testimonial Dinner is shaping up  
quite nicely. \$25.00-a-plate dinner will be one  
highpoint function of the year. For further

(Continued on page 82)

# Echo Action

■ NEW YORK — Echo Sound  
Studios' mobile unit recorded  
a live concert on location at  
the Anderson Theater in the  
East Village Saturday night,  
February 19.

The concert featured Ele-  
phant's Memory, Bo Diddley  
and Chuck Berry and present  
at the show were John Lennon  
and Yoko Ono, with whom Ele-  
phant's Memory has been ap-  
pearing. The Lennons dropped  
into the mobile unit and spoke  
with Echo's crew during the  
recording.

The session will be mixed  
and mastered at Echo Sound  
Studios' Levittown complex us-  
ing their new computerized  
mixdown facility, "Digilog,"  
for a planned album release.

# Burdon Sues MGM

■ LOS ANGELES — Eric Bur-  
don has filed suit against MGM  
in Los Angeles Supreme Court  
for monies allegedly owed him.  
Suit is estimated at \$1 million.

## A NATIONAL BREAKOUT!

"13 HIGHWAY"

by

LITTLE BOYD

Lamga Records #0002

Worldwide Distributor

MALYNN ENT. INC.

1525 S. Berendo, L.A., Calif.  
(213) 385-9161

## Sound Seventy Opens Offices

■ NASHVILLE — Sound Seventy announces the opening of offices at 171 West End Building, Suite 416.

Joe Sullivan, owner of Sound Seventy, also announces finalization of plans for the exclusive promotion of a B. J. Thomas spring tour.

Thomas has already appeared in Macon, Chattanooga and Nashville, with additional appearances in other major cities during March and April to be announced at a later date.

Sound Seventy presents the Fifth Dimension in Nashville—March 4 and in Chattanooga March 5. Sullivan will continue with earlier announced intentions of expanding Sound Seventy into cities in other areas of the country, as well as a concentrated effort on bringing major acts into Nashville.

## Shavelson to WB

■ NEW YORK—Mike Shavelson has joined the Warner/Reprise promotion department it was announced last week by Ron Saul, Warner Bros. Director of National Promotion.

## Teifer Post at Metromedia

(Continued from page 3)

bury/Dunbar, Inc.).

Metromedia Music Publishing includes Valando Music (ASCAP) and Sunbeam Music (BMI). Teifer noted that he looks forward to working with the Metromedia Catalogs, which include show scores such as "Fiddler", "Cabaret", "Inner City", "Godspell", "Folies", "Company", "The Me Nobody Knows" and many others.

"I expect to expand Metromedia Publishing Division's activities in working with record companies outside the corporate structure," Teifer said. "I shall work closely with the Division's staff writers and we will also be looking for talented independent writers, to make their abilities available to outside record companies and to Metromedia in their record, television production, motion picture and commercial divisions."

Birsh emphasized the desire of Metromedia to broaden its activities in the music publishing field. He stated that "Mr. Teifer has our complete backing to expand into the contemporary and country fields. We believe our current primary commitment to show scores must be matched with energy and investment on a wider scale."

## Williamson Handled By MCA Music

■ NEW YORK — MCA Music will administer the catalogues of Williamson Music Inc. throughout the world, effective May 3, it was announced last week by Richard Rodgers and Lew R. Wasserman, president of MCA Inc.

The catalogues represent all the collaborative efforts of Richard Rodgers and Oscar Hammerstein II.

The agreement for the representation was made by Richard Rodgers, William Hammerstein and Sal Chiantia, MCA Inc. Vice President and President of MCA Music.

## Beach Boys Add Two

■ The Beach Boys have announced that they will expand the group to include two South African non-whites. Blondie Chaplan, age 20, will play bass and guitar with the Beach Boys, and 19-year-old Ricky Fataar will be the group's drummer. The additions take effect immediately.

"Mr. Teifer's employment is the result of an extensive talent search," Birsh said. "Gerald Teifer is one of the rare breed of businessmen who also deserve the title of 'Music Men'."

Teifer noted, "Although I regret leaving RCA, I am excited by the opportunity to become part of Metromedia Music Publishing and to helping in its expansion program."

Teifer, who began his career in music as a writer, has also been a music publicist and producer, providing him with a twenty-five year record of achievement. During his active career he spent four years, 1964-1968, as General Manager of CBS Music Publishing companies (April/Blackwood, Inc.), after which he was given the responsibility for the formation and establishment of RCA Music Publishing companies (Sunbury/Dunbar, Inc.). He has been President and General Manager of Sunbury/Dunbar, Inc. since 1968.

Teifer resides in Ridgefield Park, New Jersey, with his wife, the former Elizabeth Edmunds, and their three children. He is a member of the Lambs Club and the Country Music Association.

## Metromedia Manufactures Pre-Recorded Tape

■ NEW YORK — Metromedia Records will manufacture its own pre-recorded tape product on all future releases Jack Wiedenmann, General Manager of Metromedia Records, has announced.

Metromedia's decision to manufacture its own tape product was based on the feeling within the company that the tremendous potential for tape sales can now be reached through Metromedia's own sales and marketing staff.

Metromedia's network of independent distributors contributed to the decision regarding pre-recorded tape through their tremendous success in marketing the Hillside Singers' recording of "I'd Like To Teach The World To Sing," according to Wiedenmann. Metromedia intends to rely even more heavily on their services in the future.

It is expected that self-manufacture of pre-recorded tape will give the label greater control over advertising and marketing concepts as those concepts are developed and adapted to particular pieces of product.

## Carpenters Gold

■ LOS ANGELES — Grammy Award nominees Carpenters have received a certified gold record for their current single, "Hurting Each Other," produced by Jack Daugherty.

## Soul Truth

(Continued from page 81)

details contact either Bill Williams or Joe Medlin.

Mary Clayton has a smash this time around. The title is "Gimme Shelter" on the Ode label. Driving force will bring this one home for this dynamite sister.

PERSONAL PICK: "Suddenly, It's Tomorrow"—O. C. Smith (Columbia) O. C. does this one with complete involvement. Emotion makes this artist a legend in his own time. You haven't heard anything yet. If you dug "Little Green Apples," you'll like this one.

DITTIES TO WATCH: "I've Been Trying"—Reggie Saddle Revue (De-Lite); "The Penguin—Pt. 2"—Jesse Gresham Plus 3 (Jewel); "Don't The Good Book Say We're Brothers"—Carolyn Veal (Phil-L.A. Of Soul); "Angry"—The Voices Of East Harlem (Electra); "Angel Of Mercy"—Albert King (Stax).

Those planning to give speeches at the Dave Clark dinner are requested to send copies to me at the Record World office in New York no later than March 31.

## Dalesandro Isle General Mgr.

■ CHICAGO — Tony Dalesandro has been named general manager of Musical Isle of America's Illinois branch, which is based in the Chicago suburb of Morton Grove, Ill. In his new post, Delesandro will have complete responsibility for sales and service, and product buying will be closely coordinated with Norman Hausfater, who heads up national buying out of the company's St. Louis branch.

## New Quad Studio

■ COPIAQUE, NEW YORK — Dubbing Electronics, Division of North American Philips Corporation, has opened a new Quadrasonic Recording studio to facilitate the mass production of Quadrasonic 8-track cartridges.

Featuring a new modern console, specially built for Dubbing, plus Dolbyized equipment, the studio is now being used for mastering, recording on-the-premises of non-music subjects, mixing and editing.

Mastering can be done from any audio configuration, according to Mike Thaler, Dubbing National Sales Manager. He also stated that fidelity will be maintained for 4-channel masters prepared for quadrasonic sound by customers of Dubbing.

Thaler also said that because Dubbing can record on-the-premises, in its own new studio, the company is able to deliver completed spoken-word cassettes with nothing more to work with than the customer's script.

# Famous Music Expands

■ NEW YORK—Tony Martell, President of Famous Music Corporation, has announced "that a major expansion has taken place in order to maintain a sales promotion force that will make us even stronger in the market place."

"At this moment," commented Martell, "we have 18 albums on the charts—pop, country & western and soul, but our new product, which includes the Fabulous Rhinestones and Kevin Keane on Just Sunshine, Candle and Chesapeake Jukebox Band on Green Bottle, King Biscuit Boy, Gary St. Clair, Fat City and Darius Brubeck on Paramount, Dave Mason, the Crusaders, The Score From "Lenny" and Mark-Almond on Blue Thumb, and the re-service of the Billy Joel album on Family, is so strong that an expansion in staff was necessary to keep up with the projected sales."

Named as National Sales Manager is Carmen LaRosa who first joined Famous Music in Miami as Southern Director of Marketing and was then transferred to his new position in New York. LaRosa started

in the industry as a disc jockey at radio station WRIT in Milwaukee. He then spent 10 years at Columbia Records in Miami in the Sales Division going then to MCA Records where he served in the capacity of Southern Regional Manager.

Appointed to the position of National Album & College Promotion Manager is Charlie Johnson. Prior to Johnson's appointment, he was Director of National Promotion at Polydor Records. Before entering the record industry, he was a disc jockey at KMPC in Los Angeles, KFRC in San Francisco and WHN in New York. Johnson will report directly to Herb Gordon, Director of Promotion, and will be responsible for album and college promotion for all the Famous labels.

Rusty Wood has been appointed to the position of National Field Promotion Manager. Wood's first job in music was booking bands at A & A Productions in Ann Arbor, Michigan. He also worked at MCA Records in Pittsburgh. He started with Famous in 1971 as Midwest Regional Manager.

## Partridge, Fifth For Bell March

■ NEW YORK — Gordon Bosson, Vice President in charge of album sales for Bell Records, announced last week new LPs from both The Fifth Dimension and The Partridge Family.

Entitled "Individually and Collectively" the Fifth Dimension LP features a title flap that lifts up for easy removal, leaving a full album size photograph suitable for framing. A single from the album, "Last Night I Didn't Get to Sleep At All" will be released simultaneously.

The Partridge Family's new album, "Shopping Bag," includes their next single "Am I Losing You"? The "gatefold" package has been designed to accommodate a special, full-color, plastic shopping bag featuring pictures of each member of The Partridge Family and their distinctive logo.

## Burrell to Fantasy

■ BERKELEY—Kenny Burrell has been signed by Fantasy as an artist and producer under a long-term contract.

In addition to producing his own studio sessions, Burrell will be producing other acts for the label.

He begins work on his first album in Fantasy's Berkeley studios in the first week of May, and has recently been working extensively in San Francisco area clubs.

Swingers, followed by dinner, and climaxed by the telecast, announcements of additional awards and dancing to the music of Ray McKinley and his Orchestra.

At Chicago's Marriott Motor Hotel, Smokev Robinson will host and the Second City Cast will act as masters of ceremonies at an evening devoted to honoring the nominees. Spiced with entertainment, the event will include personal performances by Grammy nominees Chase, Donny Hathaway, B. B. King and Kris Kristofferson, plus Steve Goodman, John Prine, Wilderness Road and the Chicago Symphony Brass Ensemble.

Nashville's party in the National Guard Armory will honor the nominees and will be emceed by Ray Stevens, who will perform along with Loretta Lynn, Mickey Newberry, Freddie North, the Statesman, Candi Staton, Conway Twitty and possibly the Al Green Show, flown in especially from Texas for the occasion.

## Wilburn

(Continued from page 3)

keting and selling, in both domestic and international markets.

"Mr. Wilburn has had many years of experience in working with artists in all musical fields and encompassing every form of contemporary music. This will allow us an unlimited scope in building a record company that is involved in every area of music."

In pointing up the new company's basic policy, Wilburn emphasized that "Chelsea Records is not going to be in the 'how-many-records-we-can-put-out' business, but rather in the 'how many records we can make successful.'"

"With each artist signed to the label we will take into consideration, prior to production and release, a total analysis of that artist's record-buying audience, the corresponding economic factors and how broad that artist's market can be," Wilburn stated.

"We will simultaneously determine where we can geographically sell the most product most often and where the weakest sales areas are. We then will design a total concept for exploiting that artist's record sales to thoroughly penetrate each record-buying market on a worldwide basis."

Prior to his new position, Wilburn was Executive Director of A & R for Capitol Records, headquartered in Los Angeles.

Wilburn initially joined Capitol in 1965 as an assistant sales manager and subsequently was elevated to the post of Regional Promotion Manager in the mid-West before being named Director of National Promotion. In the two years Wilburn functioned in the latter position, he had developed a staff of 42 promotion men working under his supervision.

Before his move to A & R Director, Wilburn was Capitol's Director of International Marketing, working with more than 40 Capitol licensees throughout the world.

Wilburn will headquarter in the new Chelsea Records offices in Hollywood and New York.

## Brubeck at Carnegie

■ NEW YORK—The Dave Brubeck Quartet Featuring Guest Stars Gerry Mulligan and Paul Desmond as well as the Darius Brubeck Ensemble will perform at Carnegie Hall Sunday, March 5 at 8 p.m.

This concert marks Brubeck's first Carnegie Hall date in a number of years.

## Grammy Awards Swing Into High

■ NEW YORK — Grammy Awards ceremonies swing into high gear on all five Record Academy chapter fronts this week, climaxed by a nationwide live telecast over ABC from New York's Felt Forum from 8:30 to 10 p.m., Tuesday, March 14.

Sixteen awards will be announced on the show; 28 at individual ceremonies after telecast.

Two chapters, Chicago and Nashville, are throwing special parties honoring nominees this Tuesday (7); Los Angeles and Atlanta are finalizing plans for their own ceremonies on the night of the telecast, while the build-up of top talent for the TV show itself and the ensuing Celebration Supper-Dance in New York continues.

Set at press-time (with more to come) to appear as performers on the live telecast, hosted by Andy Williams, are the Carpenters, Bill Evans, Isaac Hayes, B. B. King, Gordon Lightfoot, Freda Payne, Jerry Reed, Three Dog Night and Tammy Wynette, plus the cast of the musical, Godspell. Appearing as presenters will be Roy Acuff, Bobby Darin, the 5th Dimension, Roberta Flack,

Richard Harris, Kris Kristofferson, Loretta Lynn, Henry Mancini, Anthony Newley, Ed Sullivan, the Temptations and Conway Twitty. In addition, numerous nominees will be flying in from various parts of the country to make appearances.

The post-telecast additional award celebration in New York's Statler-Hilton Hotel will feature Bobby Rosengarten's band from the Dick Cavett show, while in Hollywood Pat Williams has been set to supply the music for the awards banquet at the Century Plaza Hotel, where members and guests of the chapter will also see the telecast over closed-circuit exactly at the time that it is being presented. Program chairman Dave Pell is currently lining up an array of entertainers and presenters who will hand out Grammys to those winners of the non-telecast categories who will be present in Los Angeles.

Atlanta members of NARAS will be watching the telecast on a dozen receiving sets spaced throughout the Standard Country Club. The evening will begin with Glenn Miller nostalgic music by The Singers and



## Record World Reports From Puerto Rico

By FRANKIE BIBILONI

■ Pijuán con su sexteto se encuentra en el tope con su grabación "Arráncame la Vida" que está jalando fuerte en todas partes . . . Es una lástima que este sello haya cambiado de distribuidor, Kubaney ha perdido muchos clientes desde que Eugenio abandonó la isla para radicar en Miami, a veces es muy difícil conseguir los discos de Pijuán; que pudiera estar vendiendo mucho más de lo que ha vendido hasta ahora . . . ¿Pero qué vamos a hacer con tantos genios en el negocio del disco? . . . **Lucécita** no quita el dedo del renglón, y salen más discos en su voz, que se colocan entre los escuchados en el genero romántico . . . Actualmente la cantante se encuentra de gira Europa . . . Tiene grandes posibilidades de convertirse en gran éxito "En la Soledad" que interpreta **Julio Angel**, la calidad de la canción, el acompañamiento, y la interpretación de **Julio Angel** así nos lo hacen suponer . . . Cada día aumenta popularidad **Alfredo Vargas** y su orquesta y todo se basa en el éxito de cada una de sus grabaciones. Ahora tenemos un nuevo disco entre los favoritos "Quejas del Alma."

**Tito Rodríguez**, el estupendo cantante puertorriqueño y radicado en Estados Unidos tiene una serie de discos que son de lo más solicitados por el auditorio de la radio . . . Especial-

(Continued on page 86)

## Record World Reports From Texas

By GUILLERMO LOZANO

■ Murió en San Antonio el pionero de la radiodifusión en español en los Estados Unidos. Falleció **Raúl A. Cortéz** a la edad de 66 años. **Raúl A. Cortéz** nació en el puerto de Veracruz en México, y muy joven emigró a los Estados Unidos. Después de comprar tiempo en emisoras de radio para transmitir programas en español logró el permiso de la Comisión Federal de Comunicaciones para establecer la estación de Radio KCOR, que fué la primera emisora, que transmitiera completamente en español en los Estados Unidos en 1946. Después de una brillante trayectoria logró poner en el aire en 1954 la primera televisora en español en el país, KCOR-TV. Ambas emisoras en manos de nuevas empresas siguen destacando como marcas históricas de la radiodifusión y televisión en Español en los Estados Unidos. ¡Descanse en Paz! . . . Por acá antuvo de visita **Arturo Saiz** de West Side Records de Nueva York tratando de impulsar su catálogo por estos lares, y se encontró con la buena nueva de que las **Cuatro Monedas** tienen en los primeros lugares de popularidad en San Antonio "Te Quiero Ver Bailar." También "Carta de Navidad" estuvo sonando con **Yomo Toro**. Dejó en Texas a **Perry Salinas** como representante de promoción y ventas . . . **Los Babys** estaban anunci-

(Continued on page 86)

## RECORD WORLD DESDE NUESTRO RINCON INTERNACIONAL

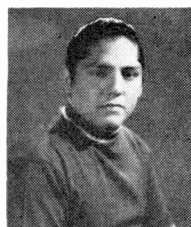
By TOMAS FUNDORA

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



Tomas Fundora

■ Marfer de España me comunica la sensible pérdida del gran amigo **José Coma Tapias**, acaecida el 10 de este mes. El amigo Coma dirigió el Depto. Internacional de este sello Español. Caballero de bella ejecutoria y hombre de grandes contactos internacionales, deja en Marfer un espacio difícil de llenar y en nuestro sentimiento una pérdida infinita. Nuestro pésame a **Martínez, Fernández** y todos los relacionados con el inolvidable ejecutivo . . . Sufre un grave accidente **Jorge J. Sikaffy** de Fábrica de Discos Sindi, de San Pedro de Sula, Honduras. A pesar de la gravedad del accidente automovilístico que le puso al borde de la muerte, el buen amigo Jorge se encuentra en estos momentos fuera de peligro . . . **Jorge Valdés** de Inca Records, dejó su posición con Allied Records de Puerto Rico y abrió sus propias oficinas distribuyendo los sellos Inca, La Flor, FM y Geminis . . . Abrirán **Armada y Rodríguez** su planta de prensaje en La Florida. Los distribuidores de Gema para Estados Unidos van superando la distribución de este producto que llegó a sus manos de West Side Records de Nueva York, que ahora se lanzan a todos mercados con un hacha y un cuchillo. La última noticia es que han tomado el artista exclusivo de Mary Lou Records, ganador en segundo lugar del Festival de Nueva York, **Wilkins**. A pesar de ello, se comenta que el amigo **Maisonave** de Mary Lou tiene un largo contrato en su poder de este excelente intérprete puertorriqueño. Cuidado, que no por mucho apurarse se llega más temprano. Y casi siempre, cuando uno llega . . . hay alguien esperando! . . . No crees, Arturo? . . . Ah, se me olvidaba, mis excusas a **Guillermo Alvarez Guedes** por malos entendidos en cuanto a la distribución de su producto. Rectificar es de sabios y aunque no pretendo serlo



Julio Jaramillo

. . . ¡Excusas a quien excusas merece!

**Ray Rivera**, compositor y artista intérprete de "Latin Jazz" está produciendo también ahora comerciales de radio. Sus primeros empeños han sido con la Bahama Airlines y Fun Scents, Ltd. de Nueva York. En éste último recibió la cooperación de **Symphony Sid** de WEVD Radio de Nueva York, que hizo las narraciones del "jingle" en Inglés . . . Después de centenares de "elepés" en todos los mercados, vuelve **Julio Jaramillo** a situarse internacionalmente. Actualmente se encuentra trabajando **Aldo Legui** en quince nuevas producciones de este artista . . . Gracias a **Betty Missiego**, artista peruana triunfadora en España, por su bella carta dirigida a este redactor . . . va situándose fuertemente con "Sonríele a la Vida." El cantante colombiano va ganando terreno . . . **Memo Acosta** va muy fuerte con sus etiquetas Gas y Rex. Y seguirá adelante porque lleva en sí fuerza, vigor y creatividad . . . **Enrique Cáceres** por Montevideo, Uruguay . . . Bellas las nuevas oficinas de Fania Records de Nueva York. El gran conglomerado discográfico de **Jerry Massucci** avanza con fuerza de meteoro . . . **Peret** ha situado fuertemente su "Borriquito" y ahora vuelve a lar carga con "A mí las mujeres ni fú ni fá . . ." . . . Parece que los grandes intereses editoriales van cerrando filas para



Ray Rivera

contrarrestar los nuevos empeños y planes de



Jose Camas

(Continued on page 85)



## JOHNNY OLIVO

Inca SLP 1024

Featuring the Hit Single

## El Loco



Skyline Dist.: 636 10th Avenue, New York, N. Y. 10036 (212) 581-4834

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# LATIN AMERICAN HIT PARADE

MARCH 11, 1972

## Miami (Musica Popular)

1. YO QUIERO DIBUJARTE  
ELIO ROCA—Miami
2. OTRA COMO TU  
SANDRO—Caytronics
3. NO TENGO DINERO  
JUAN GABRIEL—RCA
4. SI LAS FLORES PUDIERAN HABLAR  
NELSON NED—UA Latino
5. PLEGARIA DE UN NINO  
NAYO—Audio Latino
6. MI MAMA CUBANA  
NARCISHO—Audio Latino
7. COMO NOS CAMBIA LA VIDA  
TANIA MARTI—Monica
8. HE TRATADO DE OLVIDARTE  
SABU—Exitos
9. YO NO DEJO DE AMARTE  
VICENTICO VALDES—UA Latino
10. DEBUT Y DESPEDIDA  
LISSETTE—Borinquen

MARCH 11, 1972

## Nueva York (Musica Popular)

1. DAME EL FUEGO DE TU AMOR  
SANDRO—Caytronics
2. HE TRATADO DE OLVIDARTE  
SABU—Exitos
3. MI TRISTE PROBLEMA  
CHEO FELICIANO—Vaya
4. RECUERDAME  
YOLANDITA MONGE—Teca
5. VANIDAD  
YACO MONTI—Parnaso
6. BASURA  
TRIO LOS PANCHOS—Caytronics
7. BORRIQUITO  
PERET—Ariola
8. PARA QUE NO ME OLVIDES  
LOS ANDINOS—Borinquen
9. ESTA NOCHE LA PASO CONTIGO  
LOS ANGELES NEGROS—Parnaso
10. VUELVO A VIVIR VUELVO A CANTAR  
SABU—Exitos

MARCH 11, 1972

## Puerto Rico

By WKAQ

1. AHORA QUE SOY LIBRE  
JUAN Y JUAN
2. ESTA NOCHE LA PASO CONTIGO  
LOS ANGELES NEGROS
3. VANIDAD  
YACO MONTI
4. LO QUE TE QUEDA  
CHARLIE VAZQUEZ
5. LA ESCOBA  
LOS MAYORALES
6. EL LOCO  
JOHNNY OLIVO
7. AHORA SE QUE ME QUIERES  
FORMULA Y
8. TE EQUIVOCASTES  
LA SELECTA
9. MI TRISTE PROBLEMA  
CHEO FELICIANO
10. LA TRANCA  
HERMANOS LOPEZ

MARCH 11, 1972

## Los Angeles

By KALI

1. EL HIPO — LLEGO PAULA  
LOS COMETAS—Capitol
2. SIN FORTUNA  
JOE FLORES EL AVILENO—De Marco
3. FELICIDAD  
VICTOR ITURBE—Miami
4. CUMBIA DEL ECUADOR  
DANDY BELTRAN Y ORQ.—Daned
5. TOMA ESA FLOR  
LOS ESTUDIANTES—Orfeon
6. MARISELA — PELON PELO  
LOS ARAGON—Musart
7. PIDIENDO AVENTON  
LOS KACTUS—CBS
8. ADIOS CHICO DE MI BARRIO  
TORMENTA—RCA
9. AMP. TU RETRATO-BESO  
LUCHA VILLA—Musart
10. SUELTALA-SOLO EN EL MAR  
LOS DINNERS—Columbia



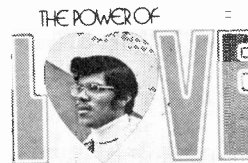
# LATIN AMERICAN ALBUM PICKS

## THE POWER OF LOVE

JOE ACOSTA—Ghetto GS 0015

Joe Acosta va en camino a gran éxito. Aquí introduce al joven vocalista Joe Cruz en un repertorio que aplica a jóvenes y viejos igual. Ritmo contagioso en "I Need Her," "La Bendición," "Amor Perdido," "Una Traición," y "Julianna."

■ Joe is on his way to great success! Here he introduces young vocalist Joe Cruz. Latin rhythms that appeal to both young and old crowds. "Phoenix," "La Realidad," "Una Traición," "I Need Her," "Bendita Ilusión," more.



## DEFINITIVAMENTE . . . !

RODOLFO—Fuentes ST 200661

Reafirma sus éxitos el ídolo colombiano Rodolfo. Ahora con "Volver," "Te Quiero y qué," "Yo Tengo una Pena" y "Vida." Lanzado en Colombia.

■ Rodolfo will smash again. Now with "Volver," "Voy Gritando por la Calle," "Aunque me Hagas Llorar," "Andas Mal."



## EL IDOLO LATINOAMERICANO

JOHNNY TEDESCO—Philips 6388019

Vendiendo miles de copias de "Mamalucahue" Johnny Tedesco se lanza a la conquista de todos los mercados. Excelentes arreglos e interpretaciones de "Chuka Pichuka," "Soy Latinoamericano," "Se me Para el Corazón" y "Eres Consentida." Lanzado en Argentina.

■ Johnny Tedesco is selling big in Latin America. "Mamalucahue" contained in this album. Also "Mucha del Rio, Dónde Estás?," "Porque Yo Fui el Primero," "Soy Latinoamericano."

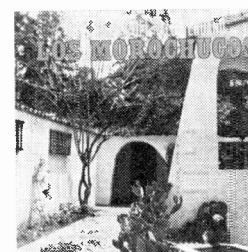


## LOS GRANDES DEL VALS PERUANO

LOS MOROCHUCOS—  
Audio Latino ALS 3015

El famoso internacionalmente trio Los Morochucos en un derroche de éxitos y bellas interpretaciones de vals peruanos. "La Flor de la Canela," "Historia de mi Vida," "Nube Gris," "Indo," "El Plebeyo," "Angustia" y "Alma Corazón y Vida" entre otras.

■ The internationally famous Trio Los Morochucos in a repertoire that will sell forever. "Anita," "Estrellita del Sur."



# DESDE NUESTRO

(Continued from page 84)

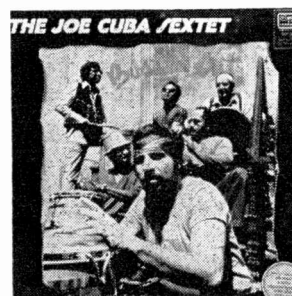
la Sadaic de Argentina y la Asociación de Compositores Mexicanos. Bueno, he sacado boleto de primera fila para ver quién resulta vencedor en la contienda . . . Mientras tanto, siguen nuestros "pobres-millonarios" compositores, esperando la hora de la verdad . . . Tico lanzó "Con un nuevo Amor" y "Lupe, Lupe, Lupe" por su artista exclusiva La Lupe y "Niña y Señora" con Pasé un buen rato en el Chateau Madrid oyendo a Luisa María grabación de Joe Cuba titulada "Bustin' Out" va a mil por hora. Ah! . . . Joe Cain lleva a Tico y Alegre por muy buen camino . . . Pasé un buen rato en el Chateau Madrid oyendo a Luisa María Güell. Este gran centro nocturno de Nueva York, está presentando ahora bailables los domingos con grandes talentos como Tito Puente, Machito, La Sonora Matancera y pretenden presentar en sus escenarios a todo lo que brilla y vale en "latin soul". ¡Gran empeño que aplaudo! . . . Y ahora . . . ¡Hasta la próxima!

José Coma Tapias, International Manager for Marfer, Spain died in Madrid last week. He was a gentleman with an excellent background and contacts all around the world which will be long-remembered. Our sympathies to our friends Martinez and Fernandez, and all the staff from Marfer . . . Jorge J. Sikaffy from Fabrica de Discos Sindi, San Pedro de Sula, Honduras almost died in an automobile accident two weeks ago. Although he was in great danger, latest reports indicate that he is recovering his health . . . Jorge Valdes from Inca Records is no longer with Allied Wholesale in Puerto Rico. Jorge opened his own distributorship in the island distributing Inca, La Flor, F.M. and Geminis . . . Armada and Rodriguez will open a new pressing plant in Miami in order to press their whole production. Armada

(Continued on page 86)

## Tico-Alegre

A DIVISION OF ROULETTE RECORDS INC.



## "BUSTIN' OUT"

Joe Cuba Sextet

CLP1300

This LP Includes

## "DO YOU FEEL IT"

b/w "What A Baby" Tico 598

N.Y. Dist.: Skyline Distributors, 636 10th Ave., N.Y.C. 10036 (212) 541-9835  
Puerto Rico Dist.: Allied Wholesale, Calle Cerra 610, Santurce, P.R. 00927 (809) 725-9255  
Miami Dist.: Sonido y Discos Inc., 1160 S.W. 1st St., Miami, Fla. 33130 (305) 373-1740

## David Cassidy Songbook from Big 3

■ NEW YORK — The music print division of The Big 3 (Robbins - Feist - Miller) has rushed release of "Cherish/David Cassidy," the first music folio featuring songs by the young singing idol. The songbook matches the contents of Cassidy's initial record album on the Bell label and was acquired for the music print market via a special deal with Wes Farrell, one of the industry's top producer-publishers.

Big 3's distribution of the Cassidy book will be backed by a total promotional campaign covering major rack outlets and a broad music jobber base as well as the direct distribution to music shops throughout the country. The special design of the Cassidy edition which includes candid and color photos, extra lyrics and graphics, is

also expected to pull substantial sales from Cassidy's fast-growing fan clubs.

As an adjunct to the release of the Cassidy Songbook, the Big 3 Music Corporation is also marketing sheet music copies of David Cassidy's "Could It Be Forever." The sheet music edition is a special effort which carries a four-color front and back photo of the singing star.

## Mogull Tour

■ After a successful recent European trip covering Amsterdam, London, Paris and Cannes (MIDEM), Music publisher Ivan Mogull off again on U.S. jaunt to Hollywood (2-28-3/3), Las Vegas (3/4-5), Miami (NARM) (3/6-7) and Nashville (3/8-11), returning to his New York office March 13.

## DESDE NUESTRO

(Continued from page 85)

and Rodriguez are also the national distributors for Gema Records in the states. Regarding West Side, we heard that they signed the Puerto Rican talent, Wilkins, who is under a long-term contract with Maisonave from Mary Lou Records, who have been promoting this winner of the Festival of New York. Watch your steps, Arturo. These kinds of business transactions sometimes get real risky and Maisonave is a nice cat who deserves polite treatment!

Ray Rivera who has been very busy as a Latin jazz composer and recording artist is now getting into radio commercials productions. He has done his first jingle for Bahama Airlines. In addition to this, he has just completed writing, producing and recording a new commercial for the Fun Scents, Ltd., of New York, together with Symphony Sid of WEVD Radio. Sid did the narrations for the jingle . . . With dozens of long playings already in the market, Julio Jaramillo is now moving very strongly again. Aldo Legui is producing 15 more LPs that will be added to the great production that this artist had accumulated through the years . . . Carlos Granados from Colombia is now smashing with "Sonriele a la Vida" in several markets. He is still selling "Me Gusta Me Gusta" in Central America and the east coast. An LP by Carlos will be released this week by Audio Latino . . . I deeply appreciated a letter from the Peruvian singer Betty Missiego, now a resident of Madrid and winning . . . Memo Acosta is going ahead with his labels Gas and Rex, and he will keep going because of his stamina and creativeness . . . Fania's new offices in New York are magnificent. This conglomerate of labels, such as Fania, Vaya, Cotique, Exitos, International and Inca, directed by Jerry Massucci is going ahead like a meteor . . . Peret is selling his "Borriquito" and now is making it big again with "A mí la mujeres ni fú ni fá . . ." . . . It seems that all publishing companies are uniting behind from Argentina and the Association of Mexican Composers' actions. Well, I already reserve front seat localities in order to see who is going to win. In the meantime, our "poor-millionaires" Latin composers keep waiting for the moment of the truth. Millions of dollars are waiting to be collected. No? . . . Tico released "Con un Nuevo Amor" b/w "Lupe, Lupe, Lupe" by La Lupe and "Niña y Señora" b/w "Para los Rumberos" by Tito Puente. In the meantime, the new album by Joe Cuba "Bustin' Out" is getting red hot. Of course, Joe Cain is proving to everybody that he knows what is going on in the Latin markets and knows the know how of it . . . I spent a wonderful evening at the Chateau Madrid in New York, enjoying the performances of Luisa Maria Guell. Chateau Madrid is now offering "danceables Sundays" with the best in Latin soul orchestras and singers. Among them are Tito Puente, Machito, Sonora Matancera and they promised to present the best in Latin soul all Sundays. Great!

## UA Latins Come Stateside

■ A pair of top recording artists from UA Latino, the Latin-American division of United Artists Records, have just completed tours of the states. Nelson Ned and Martinha both from Brazil, were greeted enthusiastically by packed houses at each stop of their respective itineraries.

Composer-performer Nelson Ned appeared at the Boulevard Theatre, The Queens Plaza Theatre, and the Rio Piedras Theatre, in addition to a TV stint on Channel 47 in Newark — all in the New York City area. UA Latino rush-released his LP, "Si Las Flores Pudieran Hablar," to tie in with Ned's American jaunt.

Martinha, another premiere Brazilian performer-songwriter, headlined the Cine Lido in New York. Her new single which pairs "Come Tu Quiero Ser" and "Somos Iguales" is due momentarily.

## Puerto Rico

(Continued from page 84)

mente su último elepé "Paledium Memories" en sello TR . . . Cheo Feliciano ha registrado ventas excelentes en su primer album para el sello Vaya. Gracias a su hit "Si por mi Llueve" . . . Raffi Cartagena de Rico Records contento por las ventas del LP de Los Hermanos López, y anuncia para el mes de febrero lanzará cinco nuevos albums en su sello . . . Cheo Rosario se considera feliz, junto a su orquesta por el éxito que alcanzan sus grabaciones, bien lanzadas a través de las promociones de Mary Lou . . . José Miguel Class (el Gallito de Manatí) sigue viento en popa con sus presentaciones en Televisión, y preparan la promoción de su nueva grabación donde incluye las canciones de su primera película "Yo Soy el Gallo" . . . El nuevo sello Alhambra que distribuye Columbia de España le veo muy pocas probabilidades de triunfo en este mercado, la persona encargada de la promoción es inepta para este negocio . . . Muy pronto saldrá al mercado el primer lp de "Tempo 70," ya que el sencillo contiene "Tu y Yo" se ha vendido como pan caliente . . . Muy mala la distribución de los discos United Artist's por acá . . . ¡Que pena me dá! . . . José Benjamin presenta su lp con números, muy bien seleccionados los temas que toman un colorido en sus interpretaciones como "Late mi Corazón," "Con el calor de mi Cuerpo," "Ahora Soy tu Pecado," "Mi Soledad," ect, ect, . . . Lissette ha puesto en los primeros lugares su interpretación a la canción titulada "Debut y despedida," de la fecunda inspiración del compositor "Chico Navarro" . . . Se apunta como un gran éxito ya canción "El Loco" que interpreta Johnny Olivo . . . Se impone en el gusto de los bailarines de merengue Dominica con su hit bien logrado "El Plantao" . . . Y esto es todo . . . ¡Hasta la próxima!

## Texas

(Continued from page 84)

ados para un baile en San Antonio pero la repentina muerte del empresario Sr. Paúl Cortéz vino a cancelar toda su jira . . . En una promoción la emisora KCOR obsequió un sembrero del compositor e interprete Cornelio Reyna. Sus admiradoras se mostraron muy interesadas en este concurso . . . Hace unos días nos visitó Manuel Lopez Ochoa, haciendo promoción a sus discos, telenovelas y a la próxima presentación que hará en el Teatro Alameda de San Antonio junto con el actor Julio Alemán, Vicente Fernández, Irma Serano y Cornelio Reyna . . . Siguen circulando muy fuerte los rumores que se estableciera una planta prensadora de discos en San Antonio, propiedad de conocidos empresarios de México. Hasta ahora la fabrica T.N.T. había estado partiendo el queso sola en la región.

Los Angeles Negros estuvieron una noche en San Antonio, y aunque su presentación no fué en el lugar más propio para ello, fué un éxito. Quedaron de volver, y el público así lo ha estado solicitando . . . Para la primavera próxima el baile de locutores de KCOR será con la Orquesta de Damaso Perez Prado. Por cierto que en San Antonio hay una familia de destacados doctores Beato, (Virgilio y Jorge) que en sus mocedades en Matanzas, Cuba, formaron un grupo musical Jazz Band Interrogacion en donde Pérez Prado era suplente. De eso ya hace varias primaveras . . . Y mientras eso sucede, por aquí nos encontraremos en este mismo espacio . . . ¡ánimo y adelante!

## Mrs. King Speaks On Caedmon Records

■ NEW YORK — Caedmon Records has announced that Mrs. Coretta Scott King will record several albums for the company, which will be released March 20.

A total of three albums will be issued consisting of a three record set based upon her best selling book, "My Life With Martin Luther King Jr.," plus two single record albums, "The Freedom Movement" and "Free At Last! Free At Last! His Truth Goes Marching On."

Negotiations for the services of Mrs. King were finalized between Barbara Holdridge and Marianne Mantell, President and Chairman of the Board respectively of Caedmon, and

Joan Daves, literary agent for Mrs. King.

An extensive advertising and publicity campaign will accompany release of all three sets that includes trade and consumer advertising, radio time buys and a number of personal appearances and interviews by Mrs. King.

The three-record album tells chronologically the story of the Kings' life together up to the final events prior to the Memphis tragedy. The two single albums contain highlights in the career of Dr. King including several of his most memorable speeches that are read by Mrs. King, who trained for a career as a concert singer before her marriage.

## CLUB REVIEW

### Talent Snowballs On Blecker Street

■ NEW YORK — Ever watch "Eyewitness News?"

Of course you have.

It's that crazy format that gives broadcasters a chance to throw off a series of one-liners as they go through the somber happenings of the day. The concept has been successfully used on local stations throughout the country, but it really started here in New York. I remember watching a few weeks ago as the entire city held their breath waiting for the first snowstorm of the year. "Eyewitness News," of course, was right on top of the situation. "Take it away, Doug Johnson, who's standing by with hundreds of snow plows in Queens." Doug then gives his report as the viewer is treated to camera shots of all these plows lined up in military fashion, with all drivers primed for the occasion in the classic tradition of LeMans. Meanwhile, Tex Antoine is telling us what to wear in preparing for the blizzard. As always, the snow changes to rain, and every kid who goes to bed dreaming of closed schools and wakes up disheartened. But the story never ends just like that. A week goes by, and suddenly, without warning, three inches of fluffy has fallen, and poor "Eyewitness News," hasn't even gone on the air yet. The over-hyped snow plow drivers have already gone home, and, as was the case last Wednesday (23), Blecker Street is left open for one of the great snowball fights of the year. The snowball fight, for me, capped off the best evening of Village entertainment in many months.

The Bitter End bill read, "Robert Klein, America and

Megan McDonough." Klein, proving that the best humor is drawn from truths, had me in tears. His New York brand of humor, with routines on pigeons, DeWitt Clinton High School, Smilers and dog doody, comes across perfectly in a club. Unfortunately, television holds him back. He must be seen live.

America (WB), well on their way to being the first super group of the year, will understandably be compared to Crosby, Stills, Masters & Johnson. I figure it this way. If CSNY has decided to go the route of solo recording, then we should be grateful that a vocal group has burst on the scene that makes the same kind of good music. New stars are created, while vacuums are not. In the end the public gets what they want. Their entire first album, "America," is a delight to listen to. Nothing is lost when the group performs live. What they lack in the way of lyrical content is more than made up for in the melodies.

Megan McDonough (Wooden Nickel) quite honestly took me by surprise. She's a versatile little girl with a well-controlled voice. I especially loved two of her songs, "Pocketful" (the single), and "Guitar Picker," a way out funky tune, high in lyrical value.

Good music was not just confined to the Bitter End that night. Gaslight II had a whale of a show starring Doc Watson (Poppy), a master of masters when it comes to guitar picking. Any student of the guitar would do well to catch a Doc Watson set. You could sit there all night long and never take your eyes off his fingers. Doc

## UA Holds Meet, Promo Changes Made

■ HOLLYWOOD—United Artists Records concluded a two-day national promotion meeting here last week.

Helming the various sessions was Gene Armond, National Promotion Manager. Heading the list of UA attendees were UA President, Michael Stewart and Vice President Bob Skaff.

Under a newly-instituted table of organization, the label's promotion operation will be completely independent of its branch organization, with all regional promotion men reporting directly to National Promotion Manager Armond, and all local men in turn reporting to their regional chiefs.

After artist and product seminars, and the formulation of

a policy whereby regional promotion meetings will be held monthly in all UA districts, Armond announced regional promotion changes.

Tom Klimaski has been promoted to Eastern Regional Promotion Manager. Klimaski, former local UA promotion staffer in Hartford, Connecticut, will remain in that city.

Roger Bland has been upped to Southwest Regional Promotion Manager. Bland, who previously handled promotion in Dallas, will continue to headquarter there.

Harvey Levitt, formerly with London Records, has been named Mid-Western Regional Promotion Manager, based in Cleveland.

## Col New-Comers



Mill Valley, California singer-songwriter Pamela Polland flew into New York recently to perform to press and radio people and the New York music scene. Columbia's President Clive Davis introduced Pamela to an audience gathered at Columbia's 30th Street Studios where she sang and accompanied herself at the piano. Pamela's debut Columbia album is nearing completion and will be released by the label in the near future. Also, Col.'s David Bromberg plays for a packed audience of press, tastemakers and industry people at a recent party held for him at Greenwich Village's Folk City.

## B. B. Dates At Jail, Grammys

■ Blues singer and guitarist B. B. King's manager, Sidney A. Seidenberg announced that the Grammy Award winner will perform his first prison return engagement at Chicago's Cook County Jail on March 8, 1972.

He will perform March 14 at the Grammy Awards Dinner in New York.

## Ethel Scores With Govs

■ Ethel Ennis of Baltimore, Md., was the featured vocalist at the National Governors' Conference dinner and dance at the State Department Ballroom on Thursday evening, February 24th in Washington, D.C. opening the program with songwriter Gladys Shelley's "The Show's On Me Tonight." She received an ovation when she sang her new hit recording of "Does It Hurt To Love?", a religious, soul-gospel song, written for her by Gladys Shelley and breaking all sales records on the Spiral record label.

Frank Sinatra hosted this ball which was attended by the Governors of the 50 states and their wives as well as other dignitaries from the administrative, judicial and legislative branches of the Federal government. Danny Thomas was on the same bill.

with his son Merle, pick their way through a set that's never planned. "Sheik of Araby" was the number that clearly blew me out. As a matter of fact, the whole set made it, for me and the audience too.

Oh yes, I can't forget Doc's opening act, Jack Schechtman (Columbia). You remember Jack, the object of my affection lately, the one I really dig. I've decided that Jack's music makes me happier than any music that I've heard in years. It's as simple as that. Now, what's all this about a slushy Thursday. Mitchell Fink

## ENGLAND

By RON McCREIGHT

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

#### SINGLE

**GIVE IRELAND BACK TO THE IRISH**—Wings  
 Publisher: Northern Songs/Kidney Punch Music—Apple

#### SLEEPER

**THE PIE**—The Southerland Brothers Band  
 Publisher: Southern Music—Island

#### ALBUM

**SMOKING**—Humble Pie—A&M

■ **LONDON**—This week Polygram chief **Steve Gottlieb** announced that, subject to the approval of their stockholders and the Directors of Metro Goldwyn Mayer, an agreement in principle has been reached for the sale of MGM's activities to Polygram. Also subject to a mutually acceptable contract, now being prepared, a new company will be constituted, headed by **Mike Curb**.

Following last week's banning of Wings' "Give Ireland Back To The Irish," the BBC and Radio Luxembourg have now shown great reluctance to play the new single by **McGuinness Flint**, "Let The People Go," again directed at the current crisis in Northern Ireland. However, while the **McCartney** disc is officially banned by the BBC, ITA and Luxembourg, no similar ruling has yet been made on the Flint record.

**Allan Klein** is currently discussing with **John Lennon**, **George Harrison** and **Ringo Starr** the possibility of acquiring their shares in Apple Corps. Limited. They in turn have made an offer to **Paul McCartney** for his 25% share in Apple, which if accepted, could mean total acquisition of the company for Klein's **ABKCO Industries Inc.** Klein has recently won a preliminary injunction restraining **Atlantic Records** and **Ampex Tapes** from selling and distributing tape versions of the **Rolling Stones** "Hot Rocks 1964—1971" album, pending an immediate trial.

**Mick Jagger** has confirmed plans for an extensive Stateside tour by the **Stones** during May. Speaking last week in LA, Jagger broke a long silence in announcing his intention to visit London next month before commencing the 25-day tour, and in commenting on the group's recording plans. Seventeen titles have been completed, of which six are to be discarded and the remainder will make up a double album to be issued on April 1, with a single preceding in March. Acetates of some cuts, Jagger claims, have been 'nicked' and are being played by some FM stations on the West Coast. Meanwhile **Decca** is issuing a collection of "vintage" **Rolling Stones** tracks here, titling the package, "Milestones." Jagger also disclosed his interest in making another movie and is currently considering three different scripts.

Radio Luxembourg's British service devoted an entire evening's broadcasting to **Tamla/Motown** product last Saturday (26). This follows the success of similar "special" broadcasts by the station, the last featuring the **Beatles**. The seven-and-a-half hour program included 130 **Tamla** singles dating from 1959 as well as the **Supremes/Four Tops** new joint album, "Dynamite." Also featured were recordings of various statements and comments made by several **Motown** artist and executives **Berry Gordy, Jr.** and **Gerry Schiffer**.

**Uriah Heep** will not now be returning to the U.K. until March 14, having extended their current stateside tour by six weeks. Due to an overwhelming reaction, the band will return to all venues already played as part of **Buddy Miles/Deep Purple** tour, on their

(Continued on page 89)

## GERMANY

By PAUL SIEGEL

### SINGLE IMPORT TIP OF THE WEEK

"LET IT ROCK"—Rolling Stones—Kinney

### SINGLE EXPORT TIP OF THE WEEK

"FRIEDEN" (PEACE)—Peter Maffay—Telefunken

### AIRTS RECORD OF THE WEEK

"COTTON JENNY"—Anne Murray—Capitol

### ALBUM OF THE WEEK

(POP)—"STAR PORTRAIT—JOHNNY CASH"—Johnny Cash—CBS

(CLASSICAL)—"HI-FI KARAJAN 2"—Karajan & Berlin Philharmonic—Polydor



Paul Siegel

■ **BERLIN**—Surprise visit from Canada. Two 6' 2" Canadians, **Arnold Gosewich**, President of Capitol Records, Canada, and **Paul White**, Director of A&R Capitol Canada . . . This week is **Johnny Cash** week in Germany, and key traders and reporters are being flown in from all parts of Europe to witness the **Johnny Cash** show in Frankfurt, and you can expect my next column to reach you from Frankfurt, unless some wild air pirate lands my plan in Cairo, and if so, I'll find **George Pincus** an Egyptian who can write a hit song called, "Mamaliga" . . . Speaking of my old USA buddy **Chum Al Gallico**, I think that the Country & Western, Nashville industry ought to give him a Southern bell(e) for predicting over two years ago at **MIDEM** that Country & Western would go pop on the charts. Started by **Lynn Anderson's** "Rose Garden," and now **Al** has a new **George Jones** single, which I believe will make it, called "We Can Make It." In fact, no matter what **George Jones** records or releases, it will make the charts the way that fella does a song . . . **RCA Music** pubbery in Hamburg tells us that **José Feliciano** is starting his German tour and wherever this sincerely talented artist goes, so goes the public . . . Seems that I've started the wildest dj gimmick in years, as on ev'ry one of my dj shows I play the "sound" of an animal that ev'ry kid knows, and asking my listenin' audience from Berlin to Moscow, what kind of animal it is, and so far thousands of letters have poured into the Radio station, **RIAS**, Berlin, and no one has hit on the answer; so I'll give you a tip, listeners in Germany, "This animal is a King in its domain." No, not a Lion! . . . Incidentally this animal was recorded on the west coast by **Capitol Records** . . . **Petula Clark** has a new start in Germany on **Bellaphon Records** with "Jesus Christ Superstar" . . . **BASF Records** have a potential hit on their laps with **Cindy & Bert's** single, "Ich Hör Zu" ("I'm Listenin") . . . Biggest battle up to date in the German trade is the fight between **Czar Hans Beierlein**, who has made zillions with his great artists, **Udo Jürgens**, **Gilbert Beaud**, etc., etc. Seems he riled the feelings of **Gerhard Wendland**, (a nice guy) and **Fred Bertelmann** (another nice guy), but knowing **Hans Beierlein** very well, I think he was just kiddin' . . . So why the fuss? . . . Here are some of the new record releases in Germany movin' up the national charts here. So put your thinking cap on, and see if your record or song is among the coming victors . . . **Peter Alexander** with "Der gemeinsame Weg" (The Mutual Way) published by **Gerig** . . . "Frieden" (Peace) which I tipped as the Single Export of the Week recorded by **Peter Maffay** published by romantic **Rudy Slezak** in Hamburg, who spends his vacation in the Austrian Alps skiing with blondes . . . Comin' up also on national charts is "Fireball" by **Deep Purple** released by **Wilfried Jung** on **Electrola**, backed by **FD & H's** team from Hamburg . . . The **New Seekers** are seeking their next big hit on **Philips** with "I'd Like to Teach the World to Sing" (Continued on page 89)

# INTERNATIONAL HIT PARADE

## Capitol Execs To European Confabs

■ HOLLYWOOD — Capitol Industries President Bhaskar Menon, has announced Executive Assistant Charles Phipps, and Vice President, Merchandising/Creative Services Allen A. Davis have left for Europe for a series of conferences and meetings with key EMI personnel.

The three attended the EMI Member Companies meeting March 2 at EMI House in Manchester Square, London.

The day-long conference of Managing Directors for all EMI-interest companies, some 52 in number of which the record industry is but one, is the once-a-year first half fiscal report confab.

Menon then returns to Miami March 5 where he will attend the NARM convention.

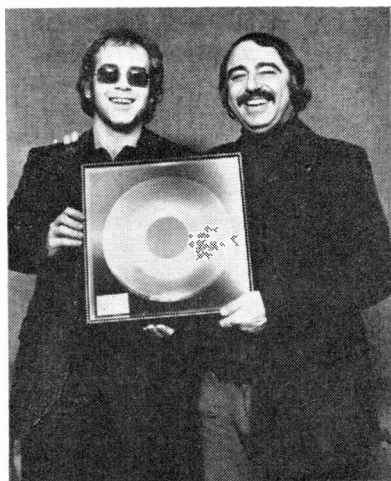
Davis and Phipps then co-host with Gerry Oord, Managing Director of Bovema, a day-long European Capitol Label Managers conference at Bovema headquarters in Haarlem, Holland.

Licensees in attendance represent Capitol product in Germany, Italy, Spain, France, Sweden, Denmark, Norway, Switzerland, Austria and Belgium.

Phipps returns to the Capitol Tower March 8.

Davis will continue through Europe, visiting EMI companies in several countries including Italy, France, and Greece, as well as meeting with English artists released on Capitol in the U.S. He expects to return to New York March 20, and to Hollywood March 22.

## Elton Platinum



Elton John, Uni recording artist, and Russ Regan, General Manager of Uni Records, display Elton's platinum plaque for his first album, "Elton John."

## ENGLAND'S TOP 10

1. SON OF MY FATHER  
CHICKORY TIP—CBC
2. AMERICAN PIE  
DON McLEAN—United Artists
3. WITHOUT YOU  
NILSSON—RCA
4. LOOK WOT YOU DUN  
SLADE—Polydor
5. GOT TO BE THERE  
MICHAEL JACKSON—Tamla Motown
6. HAVE YOU SEEN HER  
CHI-LITES—MCA
7. MOTHER AND CHILD REUNION  
PAUL SIMON—CBS
8. STORM IN A TEACUP  
FORTUNES—Capitol
9. BLUE IS THE COLOUR  
CHELSEA FOOTBALL TEAM—  
Penny Farthing
10. DAY AFTER DAY  
BADFINGER—Apple

## Williams to CRI International Post

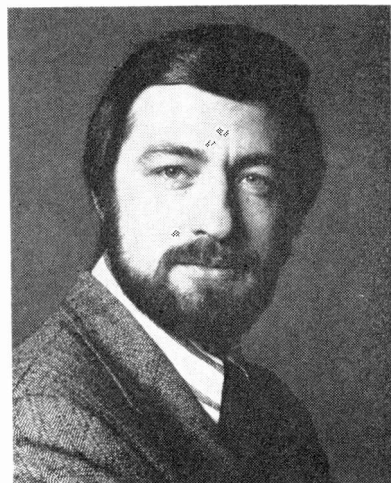
■ NEW YORK — Dick Asher, Executive Vice-President, CBS International, has announced the promotion of Donald Williams to the position of Director, Export Sales and International Servicing.

In his new position Don will be responsible for the overall supervision of CRI's Order Service and Export Sales operations.

He will direct the processing and shipping of all orders from affiliates related to finished product, manufacturing parts, and machinery and equipment.

He will work closely with CRI's Consultant, Arnold Berry, on sales of Columbia product to military post exchanges throughout the world.

Don joined CBS in 1962 and most recently held the position of Manager of Export Sales and International Servicing for CRI.



Donald Williams

## GERMANY'S TOP 10

1. SACRAMENTO  
MIDDLE OF THE ROAD—RCA  
Publ: RCA MUSIK
2. DU LEBST IN DEINER WELT  
DAISY DOOR—Ariola  
Publ: P. Thomas KG
3. AMARILLO  
TONY CHRISTIE—Telefunken/MCA  
Publ: Kirshner/Intro
4. ICH TRAUME MIT OFENEN AUGEN  
ULLI MARTIN—Philips  
Publ: DISCOTON
5. I WILL RETURN  
SPRINGWATER—Polydor  
Publ: Intro
6. MAMMY BLUE  
POP TOPS—Bellaphon/Finger  
Publ: Claude Pascal
7. SOLEY SOLEY  
MIDDLE OF THE ROAD—RCA  
Publ: RCA ITALIANA
8. KOMM GIB MIR DEINE HAND  
TONY MARSHALL—Ariola  
Publ: Young Musik
9. JEEPSTER  
T. REX—Ariola  
Publ: Sikorski
10. ER IST NICHT WIE DU  
MARIANNE ROSENBERG—Philips  
Publ: Radio Tele

Through Courtesy of: "AUTOMATENMARKT"  
(Killy Gripel & Paul Siegel)

## Germany

(Continued from page 88)

and what's stoppin' you? . . . Pleasantly surprised to see my old buddy, Murray Deutch, and his wife in the German trade paper, Automatenmarkt during a Munich visit with UA brass, together with Smilin' Mike Stewart, counting his UA hits.

### Reviews of New Single Releases in Germany

- \*\*\*\*—"Poppa Joe"—The Sweet—RCA
- \*\*\*\*—"I'd Like To Teach The World To Sing"—New Seekers—  
Philips
- \*\*\*\*—"Mother Of Mine"—Neil Reid—Decca
- \*\*\*—"Cry"—Lynn Anderson—CBS
- \*\*\*—"L'Avventura"—Eric & Stone—Bellaphon
- \*\*\*—"Without You"—Nilsson—RCA

## England

(Continued from page 89)

own, and furthermore another tour of the USA is already set for January. On their return to England their fourth album will be cut at Landsdowne Studios before they embark on a German tour culminating on May 7th.

Rick Nelson in town undertaking club dates and a Royal Albert Hall show. MCA has launched a marketing campaign on his current albums while United Artists has reissued four older Nelson tracks, "Hello Mary Lou," "Never Be Anyone Else But You," "It's Late," "(It's A) Young World," making up a maxi single.

## Capitol Schedules Eight for March

■ HOLLYWOOD—Capitol Records and its related label, Island, will release eight LPs March 6, it was announced last week by Mauri Lathower, Vice President, A&R.

From England, Capitol has the long-awaited new album by Ashton, Gardner, Dyke & Co., titled "What A Bloody Long Day It's Been." Debut albums by English artists Spontaneous Combustion and Gallagher & Lyle are also scheduled. "Recall The Beginning . . . A Journey

## FRANCE'S TOP 10

1. J'AVAIS OUBLIE QUE LES ROSES  
SONT ROSES  
ADAMO—Pathé Marconi
2. CE N'EST RIEN  
JULIEN CLERC—Pathé Marconi
3. L'AVVENTURA  
STONE ET ERIC CHARDEN—Barclay
3. LES CHOSES DE L'AMOUR  
DALIDA—Barclay
5. BABY I FEEL SO FINE  
GILBERT MONTAGNE—CBS
6. RED MAN  
BARRY RYAN—Polydor
7. TOUS LES ENFANTS ONT BESOIN  
D'AMOUR  
HERVE VILARD—Carrere
8. J'ADORE  
SHEILA/ALDO—Carrere
9. ELLE ETAIT HO  
JOE DASSIN—CBS
10. ELLE, JE NE VEUX QU'ELLE  
RINGO WILLY CAT—Carrere

Through Courtesy of: EUROPE No. 1, PARIS  
(HIT-PARADE)

Program Director: Pierre Delanoe

## Tom Donahue, Fantasy In Nemetz Deal

■ BERKELEY — Fantasy Records has signed Tom Donahue and North Beach Productions in a special deal to produce a single and an album by Memphis singer Shelley Nemetz.

The single, "The Family"/"Mud Island" has been cut and will be released next week.

"The Family" and "Mud Island" are produced by Tom and Raechel Donahue. With John Hurley, composer of "The Family" as co-producer, the Donahues are completing an LP with Shelley Nemetz this month at the RCA studios and The Record Plant in Los Angeles.

Arrangements on all the tunes sung by Nemetz are by Hurley and his co-writer Ronnie Wilkins who also plays piano on the sessions. Hurley and Wilkins are the authors of "Son-of-a-Preacher-Man" and "Love of the Common People" (both standards with over 100 covers).

Donahue cut the Nemetz performances with a back up group that includes Wilkins, Sneaky Pete on steel-guitar, Milt Holland on percussion and a vocal group called The Memphis Nipple Company.

Donahue, long a figure in San Francisco rock scene, produces Stoneground and Ron Nagel for Warner Brothers. He was a veteran top 40 deejay before creating underground FM with his pioneering programming on KMPX and KSAN.

## West, Bruce, Laing

■ NEW YORK — Leslie West, Jack Bruce, and Corky Laing have formed a new band called West, Bruce and Laing and will be taking off on a thirty-city tour beginning March 17.

The band was put together in London after Mountain's European tour. They have written new material and have been rehearsing in preparation for sweeping tour which will take them to many college campuses, as well as the major auditoriums and theatres.

Both West and Laing come from Mountain, while Bruce was an original and vital member of Cream.

This classic pairing leaves Felix Pappalardi, who produced both groups, free to concentrate on writing, producing, and the development of other projects.

There are no immediate album plans for West, Bruce and Laing.

## English Music Turn-Out for Kirshner

■ A reception to welcome Don Kirshner to London recently was attended by John Barry, who wrote "Born Free" and won two Academy Awards for the song; Lynsey Rubin, Kirshner's latest song-writing discovery; Ken Glancey, Managing Director of RCA; Dick Roe, Head of Decca Records singles division; Norrie Paramor and B. J. Kingham, associates of Sir Lew Grade and Bob Baker, producer of "The Persuaders." Kirshner was in Europe searching for new talent.

## WWRL Strikes Gold



Not too often does a radio station find itself winning a gold record. However, WWRL, New York, found itself that special exception when promo men of Hi and London Records presented a gold record of Al Green's "Let's Stay Together," in token of WWRL's help in breaking the record in the east coast area. Jerry Boulding and Norma Pinella, Program Director and Music Director, respectively, of the station, hold their first gold record.

## TMI Sets First Releases

■ NEW YORK—TMI Records, which just last week announced its manufacturing and marketing agreement with RCA Records, has set its first releases.

Scheduled for release this week are singles by St. Andrew's Fairway and Watchpocket.

Watchpocket, a three-member group, is produced by TMI producers Ron Capone and Jerry Williams. Their single, "People All Around Us," was written by the members of the group: Sid Herring, Don Wood, and Danny Jones.

St. Andrew's Fairway debuts with "Pocket Full of Pennies," written by members Tim Goodwin and Carl Marsh. The other half of the group is Danny Johnson and Carol Rainey. They are produced for TMI by Jim Johnson.

## THEATRE REVIEW

### Tommy And How He Grew

■ HOLLYWOOD — "Whether or not it was the intention of the Who that each of us should identify with "Tommy" in his own way, over three million album owners have been doing just that since 1969. Naturally any one interpretation of Tommy's story will turn off at least a million devotees."

So goes director Joel Rosenzweig's notes on Tommy given to the audience at the illustrious opening of "Tommy" recently at the Aquarius Theatre.

Rosenzweig is absolutely right in his assertions and it is that positive commitment to a specific point of view that makes this current production dazzling and impressive. Claude Thompson is responsible for the uncommonly imaginative movement and his emphasis on dance adds even another attraction for "Tommy."

"Tommy" is abstract by nature of its composition. The music can be described as classy rock within an operatic context and though it is often impossible to follow, that doesn't matter, for "Tommy" is a masterpiece of moments. What is most important about "Tommy" is that it be staged as consistently interesting as possible and in terms of these demands, Rosenzweig and Thompson succeed. The pace is crisp and vital and each scene is finely balanced.

The cast is well endowed with the presence of Ted Neeley for whom stardom is richly deserved. Neeley, a seasoned performer, performs the role of Tommy as a diligent craftsman. Every move and each reaction to the other players is well calculated so that Tommy (one of the great cosmic characters of the last 10 years) becomes quite empathetic. He keeps his vocal strength and physical power in reserve so that the Act II closing (with the by now famous "See Me, Feel Me") is truly the high water mark of the production.

Annette Cardona must also be singled out for her blistering portrayal of the Acid Queen. She attacks the part with the fire of a Aldonza and never allows that achievement to wane in the slightest.

David Talisman seemed a bit too stiff as Uncle Ernie and Jeff Richards substituted hysteria for style as Cousin Kevin. His voice grew thin as the re-

## NMC Adds 13 To Rack Roster

■ OCEANSIDE, N. Y. — NMC Corp. (NASDAQ:NMCC) reported last week that it has reached an agreement with the California-based Hartfield Zody chain of discount department stores to handle the rack jobbing of phonograph records, tapes and hi-fi accessories for an additional 13 Zody's stores on the West Coast. The announcement was made by Jesse Selter, president and chairman of NMC.

NMC noted that it already services 13 stores in the Zody's chain. "The addition of the 13 new units," Selter said, "gives NMC the exclusive rack jobbing contract for the entire 26 store Zody's chain." He pointed out that the new agreement was the result of Zody's "complete satisfaction with per unit sales results achieved by NMC in its servicing of the record and tape departments of the original 13 stores."

## Duotone Intros Quad Needle

■ SO. MIAMI, FLA. — The Duotone Company, Inc., here, has developed a double-polished diamond stylus expressly for quadrasonic sound, according to Stephen Nester, Duotone's President. The new needle, he added, is compatible with stereo and mono, and will improve the sound of both.

## Not Misleading



Shout Records is proud to announce the signing of Moses Dillard and Martha Starr. Their first recording for the label is "Cheating, Teasing and Misleading." From left are Moses Dillard; Eddie Biscoe, Shout Records President; and Martha Starr.

quirements of "Cousin Kevin" in Act I increased.

Garvin Eddy's setting and Bruce Kelley's lighting were excellent as were the subtle but effectively colorful costumes by Michael Nicola. A special tip of the hat must go to the show's producers Steve Wolf and Jim Rissmiller of Concert Associates for proving that their traditional good taste in producing rock concerts these many years has allowed them an equal chance at the legitimate theatre. Tony Lawrence

MARCH 11, 1972

1. **BLACK MOSES**  
ISAAC HAYES—Enterprise ENS 2-5003  
(Stax/Volt)
2. **SMACKWATER JACK**  
QUINCY JONES—A&M SP 3037
3. **INNER CITY BLUES**  
GROVER WASHINGTON, JR.—  
Kudu KU-03 (CTI)
4. **QUIET FIRE**  
ROBERT FLACK—Atlantic SD 1594
5. **PUSH PUSH**  
HERBIE MANN—Embryo SD 532  
(Cotillion)
6. **SHAFT**  
SOUNDTRACK/ISAAC HAYES—  
Enterprise/MGM ENS 2-5002  
(Stax/Volt)
7. **A DIFFERENT DRUMMER**  
BUDDY RICH—RCA LSP 4593
8. **VISIONS**  
GRANT GREEN—Blue Note BST 8473  
(United Artists)
9. **LIVE-EVIL**  
MILES DAVIS—Columbia G 30954
10. **MY WAY**  
GENE AMMONS—Prestige PR 10022
11. **SUNSHIP**  
JOHN COLTRANE—Impulse AS 9211  
(ABC)
12. **FIRST LIGHT**  
FREDDIE HUBBARD—CTI CTI 6013
13. **EDDIE HARRIS LIVE AT  
NEWPORT**  
Atlantic SD 1595
14. **UNIVERSAL CONSCIOUSNESS**  
ALICE COLTRANE—Impulse AS 9210  
(ABC)
15. **SALT SONG**  
STANLEY TURRENTINE—CTI CTI 6010
16. **BLACK MESSIAH**  
CANNONBALL ADDERLEY—  
Capitol SWBD 846
17. **CONSTANT THROB**  
JOHN KLEMMER—Impulse AS 9214  
(ABC)
18. **EBONY GODFATHER**  
JOE THOMAS—Today TLP 1004
19. **BLACKNUSS**  
RAHSAAN ROLAND KIRK—  
Atlantic SD 1601
20. **CALIFORNIA CONCERT**  
VARIOUS ARTISTS—CTI CTX 2+2
21. **BITCHES BREW**  
MILES DAVIS—Columbia GP 26
22. **BREAKOUT**  
JOHNNY HAMMOND—Kudu KU-01 (CTI)
23. **INVITATION TO OPENNESS**  
LES McCANN—Atlantic SD 1603
24. **GENTLE GIANT**  
YUSEF LATEEF—Atlantic SD 1602
25. **YOU DON'T HAVE TO BE BLACK  
TO LOVE THE BLUES**  
JR. PARKER—  
Groove Merchant Int'l. GM 502

# JAZZ

By MICHAEL CUSCUNA



Michael Cuscuna

■ This past year, in my opinion, will prove in the long run to have been a very bad one for the music industry. Bad because of the effect that radio will have on the record industry. This relates, not only to jazz, but to all forms of music.

Several issues back, this trade publication ran a press release story about KLOS-FM's success in Los Angeles, supposedly a rapid success resulting from a progressive rock format. Nonsense. That success was due to the rigid format that has been instituted at all seven ABC-FM stations.

And it is not only American Broadcasting Company. Across the nation, stations, owned by greedy or scared managements, are falling into the format trap. The freeform progressive format was an important one. Using rock as a common denominator, it exposed new artists, folk music, r&b, jazz and a great variety of community services and heretofore repressed news items. It expanded a listener's scope and helped record companies reach new audiences for hundreds of new artists and helped cross the stale and limiting category lines. And too often, many cities had no jazz station from lack of support; so the progressive station picked up the slack.

But the FCC engaged in several intimidation tactics. First was a vague and threatening statement that forced stations, out of fear, to censor scores of songs that merely mentioned drugs. In the frenzy, dozens of anti-drug songs were banned from stations. Then the FCC, in twisted logic, issued a statement that freeform radio was not in the American grain because it gave the individual air personality too much freedom and personal power.

What the FCC overlooked was that, for the first time, an entire group of broadcasters were honest, above payola, concerned and very informed, community-minded and aware of the need to program the artistic minorities that FM was initially created to provide.

Many station managers, who knew no better, were frightened by these clever tools of the administration currently in power. Others had spiraled into such high overhead that half a million listeners could not support a New York station. Others just wanted to make more money without dealing with those crazy longhairs and blacks.

So with the FCC's blessing, the FM band was gradually turned into format stations that merely duplicate AM and abandon all minority programming and true community service, that leave themselves wide open for payola because the station is run by virtually one person and that continues to feed our people the nonsense and pap that have made them so tranquil and simple-minded thus far. Again we are reminded that the concept that the airwaves belong to the public is pure farce. Money talks. Nobody walks.

The political implications of this quiet and complicated censorship raid are quite frightening. But it also has a bad effect on the record business. New artists barely have a chance to be exposed. Categories of music and audience fall back into rigid, limited markets. The pressure is on to have a hit because there is no room for a moderate money maker. With tight formats, things can only hit or miss miserably.

Record companies should be alarmed by this trend. When a jazz or progressive station acquires a pabulum format, they should withdraw all radio advertising and even refuse free records. Let's face it, if something is a hit, then major market formats will play it. So it's already doing well, and they have to play it. Let the musak makers buy it. They will.

## Barnaby/Candid Releases Four

■ Columbia Records has released the Barnaby/Candid Series originally recorded under the supervision of writer-critic Nat Hentoff in the early 1960s and produced for reissue by Jon Waxman. These titles are

"Mingus, The Candid Recordings," by Charles Mingus; "New York City R&B," Cecil Taylor and Buell Neidlinger; Phil Woods' "Rights of Swing" and "Straight Ahead," Abbey Lincoln.

## Capitol Starts Classic Jazz Series

■ HOLLYWOOD — Marvin Beisel, National Sales Manager, Capitol Records, Inc., has announced an April launch for the label's vintage jazz series.

The initial release of 10 albums will present such musical innovators as Stan Kenton, Art Tatum, Gerry Mulligan, Billie Holiday, Coleman Hawkins, and Miles Davis, to name just a few.

Future releases are now being planned for the series.

The vintage jazz series had previously been released by Capitol's licensee in Holland, Bovema, and was originated at the request of Bovema's Capitol Label Manager, Joop Visser. Visser engaged graphic artist Jan Fijnheer for packaging services.

To insure continuation of the graphic approach, Allen A. Davis, Capitol Vice President of Merchandising/Creative Services, is in Holland this week to meet with Visser and Fijnheer and discuss cover art for future American releases.

Beisel commented that the industry-wide resurgence of interest in vintage recordings, both in sales and radio exposure, prompted the decision to release this product for the U.S. market. Meeting the demand of jazz aficionados, the product will be made available in its original monophonic form. "The original sound must be maintained," stated Beisel.

## 'Winter Jazz' Hot for CTI, Kudu

■ NEW YORK—CTI and Kudu Records' "Winter Jazz" concert package which played the Music Hall in Cincinnati, February 25; the Music Hall in Cleveland, February 25; the Opera House in Chicago, February 26; and the Ford Auditorium in Detroit, February 27, grossed \$59,833.50 out of a potential gross of \$75,795.00.

Featured on the concert tour was the entire CTI and Kudu recording roster consisting of Trumpeter Freddie Hubbard, Flautist Hubert Laws, Tenor Saxophonist Stanley Turrentine, Alto Saxophonist Grover Washington, Jr., Alto Saxophonist Hank Crawford, Guitarist George Benson, Organist Johnny Hammond, Bassist Ron Carter, Percussionist Airto Moreira, Drummer Bernard Purdie, and Singer Esther Phillips with Frankie Crocker as emcee.

## Dan Rosen Teletronics Veep

■ NEW YORK—Alfred Markim, Executive V.P. of Teletronics International Inc. has announced that Daniel Rosen has been elected Vice President of Production Sales.

Rosen has been with the Teletronics Production Sales Division since September 1970. Prior to joining Teletronics, he held positions as Producer/Director, Executive Producer and Assistant Program Manager for WPIX TV, Channel 11 in New York, and served as Assistant to the President of TVC Laboratories. Dan Rosen is a graduate of Dartmouth College.

"With the rapid increase of electronic photography and post-production, Teletronics is fortunate to have a man of Mr. Rosen's knowledgeability and capability as head of Production Sales. He is probably one of the best liked and most respected people in the industry," Markim said.

## 'Godspell' Resurgence

■ NEW YORK — "Godspell," the off-Broadway musical which has become an international smash with companies in New York, Los Angeles and Boston (and another about to open in Washington, D.C.), has now made the charts internationally. Both Bell's original cast album and Bell's Holly Sherwood single "Day By Day" are top 20 in the U.K. and the LP is back on the charts in the United States after a brief hiatus. For many months, "Godspell" was the only show caster in the top 100 album lists.

Credit for the LP's return to the charts goes in part to excitement generated by the label in key cities when the show opens and to the continuing national promotion, advertising and publicity instigated by Bell Records.

The album, which has now sold over 150,000 units, has just been nominated by NARAS for a Grammy Award and the cast has been selected to appear on the TV awards show.

## WRAL Meet

■ RALEIGH, N.C. — A press conference will be held March 14 in the auditorium at WRAL-TV, Raleigh, N.C. at 2 p.m.

The themes of the conference will be television and record production, the Triangle area as a potential production center, talent available in the area and what is happening now.

## CONCERT REVIEW

### Yesyesyesyesyes

■ NEW YORK—Yes are not just another new British rock group; they are *the* new British rock group, a thrilling hint of what English pop is becoming in the '70s, and perhaps most important, Yes are the first of the fantastically successful Atlantic supergroups, including Led Zeppelin and ELP, to merit consideration with the best that England has to offer; that is, the likes of the Beatles, the Who, the Rolling Stones, and the Move.

Not only have Yes produced four exciting and sophisticated albums, among them their current top ten lp "Fragile," but their live performances convey the same nerve-tingling clarity of expression, finely-crafted high energy and amazingly apt approach to electronic experimentation. Their first two performances at the Academy of Music sold out so quickly that another two shows were added on February 23, complete with head lights and impressionistic classical music as a prelude to what was easily the most satisfying show I've seen in Howard Stein's usually crowded, noisy, and over-rated venue.

Yes began with their hit singles, "Roundabout" and "Your Move," replete with high strung and beautiful melodies, Steve Howe's facile lead guitar, and Rick Wakeman's extraordinary keyboard virtuosity. Yes express themselves almost exclusively in their music, which is sensual in a way that a twitchy pelvis can never be. They are completely in command of an arsenal of electronic equipment that most groups would use to create sound effects rather than music. And above all, they are commercial in the sense that they bring off any number of immensely popular "tricks" with new enthusiasm, style, and originality. They aren't trying to raise the level of rock or educate the public taste; they simply want to be liked, and with material like "Heart of the Sunrise" and "Perpetual Change," they couldn't miss. It says something very fine about the business and the public that Yes are succeeding as well as they are. A live album will probably be put together from the Academy concerts, and if the high standard of production that Yes have maintained in their studio work is applied here, then one of the great live rock albums should follow.

Also on the bill were Blue Thumb's Mark-Almond, which

## CLUB REVIEW

### Darin Welcome

■ NEW YORK—It was Bobby Darin's opening at the Copa in 1972, and there's a great suspense attached to that thought. How would he come out? Would he be decked out in blue denim? With or without hair? Would it be an endless series of Sinatra routines? More important, had recent open heart surgery taken the sting out of his sass?

Well, I'm happy to report that Bobby didn't look worse for wear. He looked as healthy as anybody in the joint. Yes, he wore a rug, a good one too. Instead of blue denim, he opted for one of those dated Continental tuxedos. And on stage, he did the only kind of show he knows. He did it all.

The show was divvied into segments. The first segment was Darin at the second stage of his career. Remember those days when we thought of him as a snip, a cheap Sinatra impersonator? Finger snapping, winks to the pretty girls at ringside, tricks with the microphone cord, loads of brass and driving rhythm, even a few fancy steps. It was the segment that included "For Once In My Life," "Lazy River," and his 13-year-old, get that, 13-year-old "Mack The Knife." Great. Just great.

Segment two included the soul stuff like "Midnight Special." Great again. For segment three it was time to lay back and get mellow. Perfect time for harmonica and acoustic guitar with Tim Hardin's "If I Were A Carpenter," and Bobby's own "Simple Song Of Freedom." The finishing touches included a drum solo, a sensational piano solo, and then "Splish Splash," just for the sake of roots. What a show!

Darin proved again, as he had in the past, that his main ingredient is soul. After all, he wouldn't be on the Motown label if he didn't have soul. Welcome back.

Mitchell Fink

under the leadership of Jon Mark and Johnny Almond, is an intelligent and gentle musical experience. Blending jazz, blues, and simple strong melodies into a thoughtful synthesis, Mark-Almond were a fine introductory act that communicated to the audience on its own terms, while building up to a headline group that benefited from the well-constructed program.

Ron Ross

## AdVantage Sound Art Series

■ NEW YORK — AdVantage Sound Studios will present the first of a series of cultural programs to be introduced at the Studios, 911 Eighth Avenue, Manhattan, March 24 at 9 pm. The program is titled "Music for Surrealism."

The announcement was made last week by Richard Postrel, President of AdVantage Sound Studios. The series is the first visual arts program presented by a recording studio in the U.S.

The fine arts display, valued at one million dollars, includes the works of Pablo Picasso, Salvador Dali, Marc Chagall, Andy Warhol, Ardzak, Leonore Fini, Victor Brauner, Peter Fingesten, Dorothea Tanning, Rene Magritte, Jean Cocteau, Giorgio de Chirico, Max Ernst, Edgar Erde, Roberto Matta. Additionally, record industry award-winning album jackets will be displayed at the Studios. This project is co-sponsored by noted international art curator Julien Aimee.

Future exhibitions, which will have the goal of presenting the full range of artistic expression, will embody a film festival, pop art exhibit, photography displays.

Admittance to the first program is by invitation only to the arts community. Parties interested in attending can call (212) 757-0388.

## Harris Tours One-Man Show

■ LOS ANGELES — Following a success in London with his "One Man Show," ABC Dunhill's Richard Harris is touring the U.S. hitting 18 cities with his long-awaited return to the live stage. His performances include selections from his Dunhill albums including "MacArthur Park" and from his latest Dunhill album, "My Boy," soliloquy, poetry, music and filmed footage.

The tour, which began in Chicago on March 2 will play the Cincinnati Music Hall (11), Atlanta Civic Center (16), Miami Beach (17), New Orleans (18), Buffalo (22), Columbus, Ohio (23), Gaithersburg, Maryland (24), Ford Auditorium in Detroit (26), Boston Symphony Hall (29), and Philharmonic Hall in New York City (31).

Carrying the tour into April, Harris will play Bushnell Auditorium in Hartford, April 1, the Academy of Music, Philadelphia, (4) and the Huntington Hartford Theatre here, April 10 - 16.



# NASHVILLE REPORT

(Continued from page 94)

Masters Festival of Music (Chet Atkins, Boots Randolph, Floyd Cramer and Jethro Burns), now in its seventh season, plays Nashville concert for first time in three years—Oct. 5 at Grand Ole Opry House . . . Guy Lombardo and his Royal Canadians invade country music territory next Sunday for show at downtown Memorial Auditorium . . . **Fifth Dimension** a 9,000 sellout at Municipal Auditorium past Saturday.

Attendance at Grand Ole Opry in 1971 exceeded 400,000 for first time, according to announcement by Opry manager-director **E. W. (Bud) Wendell** . . . Wendell estimates average Opry visitor travels 450 miles one way to see the longrunning hoedown . . . Songstress **Sammi Smith** fell and almost lost her due-any-minute baby . . . Does nixed all away-from-home activity until after blessed event . . . WLAC radio's "Granddaddy Soul" **John Richbourg** (John R.) cited by "TV and Movie Screen" magazine as its "Personality of Month" for April . . . John R. and his nightly program have dominated local rhythm and blues world for more than 30 years.

**Teddy Wilburn** suffered painful knee injury in fall at his Los Angeles home. (No permanent damage). Meanwhile Teddy's limping through local production of co-hosting chores on Wilburn Brothers' syndicated teleseries with brother Doyle—who still lives in Nashville.

A contingent of country music artists have been signed for three weeks tour of Australia, New Zealand and Japan, beginning May 1 . . . The tour is co-sponsored by the Country Music Association and UNICEF . . . Artists in the group include **Tex Ritter** (who will host the shows), **LeRoy Van Dyke**, **Glenn Barber**, **Jack Blanchard & Misty Morgan**, **Ray Sanders** and **Freddie Weller**. Live and television performances are scheduled in Tokyo, Hiroshima, Osaka, Sydney, Melbourne, Brisbane, Tamworth, Darwin and possibly Hong Kong. There is talk that one (or perhaps two) of the shows will be taped for a syndicated television special. **Bobby Brenner**, successful New York talent agent-producer, is in charge of the project.

Georgia State Legislature and Lieut. Gov. **Lester Maddox** adopted resolution honoring **Chet Atkins** for his "contribution to music" . . . "I think," said modest Chet, "they honored me because I lived in Hamilton, Ga., when I was a teen-ager."

**Kris Kristofferson's** latest Monument release, "Josie," which he also wrote, is about a fictional lady . . . "Frankly," says Kris, "I never meet anybody named Josie."

**Carol Channing's** first Mega release, cut here Feb. 14-15, is "How I Love Them Old Songs" written by Mickey Newbury c/w "There's So Much Love Left Over" by **Red Lane** and **Frank Knapp**.

Lest we forget: Sunday (5) marked ninth anniversary of death in plane crash of **Patsy Cline**, **Hawkshaw Hawkins** and **Cowboy Copas**.

Production of "Country Suite," a syndicated series hosted by singer-poet **Billy Edd Wheeler**, underway at WLAC-TV studio (where "Hee Haw" is also produced) . . . **Kris Kristofferson**, **Linda Ronstadt**, **John Hartford**, **Waylon Jennings**, **Jennifer**, **John Stewart**, **The Byrds**, **Oliver**, **Mickey Newbury** and **Chet Atkins** have been signed for guest shots according to **Bill Ward** of Nashville Teleprojects, which owns the show.

Birthdaying: **Jethro Burns**, **Johnny Dollar**, **Jerry Byrd**, **Ralph Emery**.

**Chet Atkins'** daffynition of guitar player: A chord shark.

**John E. Denny**, President of Jed Records, has signed tape agreement with Allied Tapes of East Point, Ga. The contract gives Allie the rights to sell and distribute tapes on artists produced by Jed . . . First release is "Forget You," by **Jimmy Smart**, country artist of Atlanta, Ga.

**Don Bowman** signed with **Bob Neal's** talent agency.

Nashville's **Bobby Russel** ("Honey," "Little Green Apples," etc.) composed music for "The Honkers," a movie about rodeo cowboys and their loves, which stars **James Coburn** . . . **Diana Trask** on two weeks personal appearance tour of Australia, her homeland . . . A onetime regular on Mitch Miller's long ago "Sing Along With Mitch" TV series, Diana will sing at the annual Music Festival in Adelaide, the only country music artist ever to be invited in history of the festival. Diana's parents, **Lewellyn** and **Thelma Trask**, will travel almost 500 miles to see and hear her at the Festival. She is also booked for several nightclub dates in the Sydney area.

## Trophy Winners



**Jan Crutchfield** holds the 1971 championship softball trophy as **Marie Ratliff**, **Ruth Proffer**, **Pat Galbreath**, **Connie Hurt** and **Ellen Wood** look on. Slow pitch enthusiasts should contact **Crutchfield** at **Tree Publishing** regarding '72 try-out. Deadline is March 20.

## Hart Honored At Gold Record Lunch

■ HOLLYWOOD — Friends and associates of Capitol recording artist **Freddie Hart** gathered at the Palomino last week to honor the artist and celebrate his RIAA-certified million-selling single, "Easy Lovin'."

The luncheon was given by Capitol Records, and invited guests included radio people from Atlanta, Dallas, Charlotte, St. Louis, Kansas City and Los Angeles; Capitol sales and promotional personnel from the field; representatives from **Buck Owens Enterprises**; and personnel from the Capitol Tower, Hollywood.

Preceding the luncheon, Capitol President **Bhaskar Menon** had interrupted a Board of Directors meeting in the Tower to make a personal presentation of the gold disc to Hart. At the fete, Capitol executives **Brown Meggs**, Vice President, Marketing; **Mauri Lathower**, Vice President, A&R; and **Wade Pepper**, National Country Promotion Manager took the podium to express their appreciation to Hart and to the people involved in the disc's production and achievement: **George Richey**, producer;

## Miss Black Runs Owens Promo

■ BAKERSFIELD—**Buck Owens Enterprises** has announced the appointment of **Kris Black** as the head of their Promotion Department.

A long-time associate in the promo department, **Miss Black**, former **Miss KTUF Radio**, will be utilizing her many years of experience in the promotion field to direct and expand that organizational department.

**Miss Black** can be contacted by writing to **Buck Owens Enterprises**, 1225 North Chester Avenue, Bakersfield, California 93308 or by phoning area code 805 393-1011 extension 52.

**Charlie Tallent**, engineer; **Joe McFadden**, Hart's manager and agent; **Lee Farrar**, consulting engineer; **Bob Morris**, **Blue Book Music Publishing**; **Buck Owens** and his studio; **Capitol A&R V.P. Ken Nelson**; and **Capitol National Promotion Manager John Stanton**. All received duplicates of the gold record award.

A surprise highlight of the event was the presentation of a 20-year-anniversary gold pin to **Wade Pepper**, who started his career with Capitol on February 11, 1952.

**Don Rhea**, Music Director of **KCKN**, Kansas City, presented **Freddie** with a special gold chart award naming "Easy Loving" as the nation's #1 record for 1971. **Rhea** also brought a tape from Hart's many Kansas City fans and a scrapbook of the actual **KCKN** charts showing each of the weeks—27 in all—that the discs has been charted at the station.

**Dan Davis**, Capitol creative services, was coordinator for the luncheon and presentations, serving as Master of Ceremonies.

Talk around Music Row is that **Ronnie Bledsoe's** Corporate Vice President's duties in Nashville will have him in charge of all Columbia operation in the South . . . It's a homecoming for **Ronnie**. He is a Nashville native and his parents, **Mr. and Mrs. Percy Bledsoe**, still live at Old Hickory, Tenn., just outside of Nashville . . . He reports on or about March 20.

**Ben Peters**, who wrote **Charley Pride's** "Kiss an Angel Good Mornin'" and **Brenda Lee's** "Misty Memories," has also written **Jan Howard's** forthcoming single and **Pride's** next release. **Ben** and wife **Jackie** jet to Los Angeles next Monday (13) for the Academy of Country & Western Music awards fete, where "Kiss An Angel Good Mornin'" is one of the five finalists for "Song of the Year." This song and another of **Ben's** called "Let Me Live" are finalists for "Best Male Country Performance" and "Best Gospel Performance" respectively, both recorded by **Charley Pride**.



# COUNTRY SINGLE PICKS

(Country Singles are reviewed in alphabetical order by artist.)

**BUD BREWER—RCA 74-0654**

**BIG BERTHA, THE TRUCK DRIVING QUEEN** (Forrest Hills, BMI)

**LIE TO ME ABOUT HER** (Moss Rose, BMI)

Uptempo country shuffle that this dynamic performer renders commercially. Look for Bud and the Brewmasters to bust wide open.

**DONNA FARGO—Dot 17409**

**THE HAPPIEST GIRL IN THE WHOLE USA** (Prima Donna Music, BMI)

**THE AWARENESS OF NOTHING** (Prima Donna Music, BMI)

Cute uptempo tune that's bound for national action. Early response indicates that hot Dot may put its brand on the charts again.

**JACK GREENE—Decca 32939**

**IF YOU EVER NEED MY LOVE** (Sawgrass, BMI)

**ASK ME TO STAY** (Jaray, BMI)

Very listenable medium tempo outing that should get quick attention from boxes. Strongest Greene solo entry in a while. Good record.

**JIMMY C. NEWMAN—Monument ZS7-8535**

**YOU HAVE A SECRET LOVER** (Combine, BMI)

**HAPPY CAJUN MAN** (Acoustic Music/Gary Paxton., BMI)

First Monument trip for Jimmy. Medium tempo ballad on the plug side, but Jimmy sounds more comfortable with the Cajun flip side.

**EDDIE NOACK—Wide World 1017**

**HE'S GETTING SMALLER (WITH EACH WEEK)** (Maudean Music, SESAC)

**YOUR SHARE** (Raydee Music, SESAC)

Hard country record for one of the Nashville Songwriter Ass'n's '72 winners. Cute lyric that comes off well.

Deejays Needing Copies of

**"THE LEGENDARY CHICKEN FAIRY"**

write

**JACK BLANCHARD & MISTY MORGAN**

Box 8841

Orlando, Florida 32806

## Country Visit



Capitol artist Sonny James, Record World's John Sturdivant and Monument artist Charlie Mc Coy visit at the Nashville Record World office. Both Sonny and Charlie are high in Record World's Top Country Singles chart this week.

**NEW RELEASE**

*Mike Corliss*

**"TOO MUCH OF A WOMAN"**

b/w

**"YOU SAID IT ALL BEFORE"**

Exclusively on BOSS RECORDS #1902

Bookings

**Audway Productions**  
1020 Mansfield Ave.  
Nashville, Tenn. 37206  
(615) 227-6559

Distribution

**Super Star Dist. Co.**  
822 19th Ave. So.  
Nashville, Tenn. 37203  
(615) 327-0856

**DOLLY PARTON—RCA 74-0662**

**TOUCH YOUR WOMAN** (Owepar Publ., BMI)

**MISSION CHAPEL MEMORIES** (Owepar Publ., BMI)

Miss Dolly has a new and different thing this time out. Uptown melody with a gut string, gospel piano and crying steel out front. Not hard country by any means.

**BILL PHILLIPS—United Artists 50879**

**I AM, I SAID** (Prophet, ASCAP)

Out-of-sight vocal performance on this Neil Diamond classic. Intricate Scott Turnball "suburban country" production. Bill is the capable front man with the Kitty Wells/Johnny Wright Show.

**JERRY REED—RCA 74-0667**

**SMELL THE FLOWERS** (Vector Music, BMI)

**IF IT COMES TO THAT** (Vector Music, BMI)

Reed sounds like a bank jingle this time. He's out of the "Amos Moses" bag with this medium tempo production number. Flip is off the "Unbelievable" elpee.

**JOHNNY RUSSELL—RCA 47-0665**

**MR. FIDDLE MAN** (Glaser Publ., BMI)

**CRYING TAKES MORE PRACTICE EVERY DAY** (Moss Rose, BMI)

Great production for the man who wrote "Act Naturally." Hart country shuffle track with twin fiddles and plenty of voice. Catchy melody.



# COUNTRY SINGLES PUBLISHERS LIST

MARCH 11, 1972

A DAY IN THE LIFE OF A FOOL Bob Moore (Raydee, SESAC) .....	27	JANUARY, APRIL & ME Joe Allison (Central, BMI) .....	62
A THING CALLED LOVE Larry Butler (Vector, BMI) .....	6	JUST FOR WHAT I AM Bob Ferguson (Blue Crest/Hill & Range, BMI) .....	58
AIN'T NOTHING SHAKIN' Ron Chancey & Mike Curb (Travis, BMI) .....	21	KISS THE HURT AWAY Owen Bradley (Mydov/Chu-Fin, BMI) .....	56
ALL HIS CHILDREN Jack Clement (Leeds, ASCAP) .....	19	LONELY PEOPLE Jim Malloy (Wilderness, BMI) .....	50
ANOTHER PUFF Chet Atkins (Vector, BMI) .....	33	LOVE ME Walter Haynes (Moss-Rose, BMI) ..	68
ANN (DON'T GO RUNNIN') Ricci Mareno (Buzz Cason, ASCAP) .....	4	LOVE IS LIKE A SPINNING WHEEL Owen Bradley (Duchess, BMI) .....	25
ARKANSAS Owen Bradley (Sure-Fire, BMI) ..	65	MISTY MEMORIES Owen Bradley (Playback, BMI) .....	28
BALLAD OF A HILLBILLY Billy Sherrill (Green Grass, BMI) .....	39	MY HANG UP IS YOU Earl Ball (Blue Book, BMI) .....	3
BEDTIME STORY Billy Sherrill (Algee/Flagship, BMI) .....	8	NEED YOU Pete Drake (Melapi/Jamie, BMI) ..	44
BEST IS YET TO COME, THE Scott Turner (Tree, BMI) .....	40	OKLAHOMA SUNDAY MORNING Al deLory (Jack & Bill, ASCAP) .....	61
BEST PART OF LIVING, THE Marty Robbins (Mariposa, BMI) .....	5	SUPER SIDEMAN Ronny Light (Acuff-Rose, BMI) .....	31
BRAND NEW KEY Anthony & Moore (Neighborhood, ASCAP) .....	54	SWEET APPLE WINE Ron Chancey (Jangle, ASCAP) .....	59
CAROLYN Earl Ball (Shade Tree, BMI) .....	34	SWEET LOVE ME GOOD WOMAN Jim Glaser (Glaser, BMI) .....	16
CHANTILLY LACE Jerry Kennedy (Glad, BMI) ..	57	TAKE ME Billy Sherrill (Glad, BMI) .....	9
COTTON JENNY Brian Aherne (Early Morning, CAPAC) .....	16	10 DEGREES AND GETTIN' COLDER Bob Ferguson (Early Morning, CAPAC) .....	37
CRY Glenn Sutton (Shapiro-Bernstein, ASCAP) ..	63	THE LIONS CLUB Shelby S. Singleton, Jr. (Talo Duro, BMI) .....	71
DADDY DID HIS BEST Earl Ball (Passkey, BMI) ..	37	THINK ABOUT IT DARLIN' Jerry Kennedy (Jack & Bill, ASCAP) .....	57
DARLIN' RAISE THE SHADES Norro Wilson (Al Gallico/Algee, BMI) .....	52	THOSE WERE THE GOOD OLE DAYS Bill Walker (4-Star, BMI) .....	73
DAY THAT LOVE WALKED IN Billy Sherrill (Algee/Flagship, BMI) .....	36	TODAY, I STARTED LOVING YOU AGAIN Charlie McCoy (Blue Book, BMI) .....	10
DO YOU REMEMBER THESE Jerry Kennedy (House Of Cash, BMI) .....	66	TO GET TO YOU Jole Johnson (4-Star, BMI) ..	12
DOWN ALONG THE COVE Scott Turner (Dwarf, ASCAP) .....	67	TWO DIVIDED BY LOVE Pete Drake (Trousdale/Soldier, BMI) .....	47
DRAGGIN' THE RIVER Owen Bradley (Page Boy, SESAC) .....	49	UNTIL IT'S TIME FOR YOU TO GO Felton Jarvis (Gypsy Boy, ASCAP) .....	72
EVENING Bob Ferguson (Starsong, ASCAP) ..	64	UNTOUCHED Jim Vienneau (Sawgrass, BMI) ..	18
EVERYBODY OUGHTA CRY Owen Bradley (Brougham Hall, BMI) .....	69	WE CAN MAKE IT Billy Sherrill (Algee/Flagship, BMI) .....	26
EVERYBODY'S REACHING OUT FOR SOMEONE Jerry Bradley (Jack, BMI) .....	43	WE'VE GOT TO WORK IT OUT BETWEEN US Danny Davis (Dayden, ASCAP) .....	35
FORGIVE ME FOR CALLING YOU DARLING Jerry Bradley (Blue Crest/Hill & Range, BMI) .....	42	WE'LL SING IN THE SUNSHINE Glori-B Prod. (Lupercalia, ASCAP) .....	45
FAR, FAR AWAY Wesley Rose (Acuff-Rose, BMI) .....	41	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Bob Ferguson (Owepar, BMI) .....	46
FOUR IN THE MORNING Jerry Kennedy (Passkey, BMI) .....	15	WHEN YOU SAY LOVE Glenn Sutton (Jack & Bill, ASCAP) .....	13
GIVE MYSELF A PARTY Jim Vienneau (Acuff-Rose, BMI) .....	11	WISH I WAS A LITTLE BOY AGAIN Lloyd Green (Flagship, BMI) .....	60
GOOD HEARTED WOMAN Ronny Light (Baron/Willie Nelson, BMI) .....	2	WRITING'S ON THE WALL, THE Jerry Bradley (Tucahoe, BMI) .....	23
HEARTACHES BY THE NUMBER Glori-B Prod. (Tree, BMI) .....	30	YELLOW RIVER Henry Hurt (Noma, BMI) .....	55
I CAN'T FACE THE BED ALONE Jim Malloy (Terri, ASCAP) .....	75	YOU'RE MY SHOULDER TO LEAN ON Owen Bradley (Forrest Hills, BMI) .....	53
I NEED HELP (Big Swing/Jay Gene, BMI) .....	74		
I SAW MY LADY Lee, Reynolds & Clement (April, ASCAP) .....	20		
I'LL STILL BE WAITING FOR YOU (Blue Book, BMI) .....	14		
I'M A TRUCK Gene Breedren (Plaque/Ripcord/Central Songs, BMI) .....	32		
IT TAKES A DRINKING MAN Jimmy Key (Newkeys, BMI) .....	70		

# THE COUNTRY ALBUM CHART

MARCH 11, 1972

THIS WK.	LAST WK.		WKS. ON CHART
1	1	CHARLEY PRIDE SINGS HEART SONGS—RCA LSP 4617	16
2	5	LEAD ME ON CONWAY TWITTY & LORETTA LYNN—Decca 75326	6
3	3	SHE'S ALL I GOT JOHNNY PAYCHECK—Epic 31141	11
4	2	EASY LOVIN' FREDDIE HART—Capitol ST 838	24
5	6	NEVER ENDING SONG OF LOVE DICKEY LEE—RCA LSP 4637	9
6	4	HOW CAN I UNLOVE YOU LYNN ANDERSON—Columbia 30925	16
7	8	BURNING THE MIDNIGHT OIL PORTER WAGONER & DOLLY PARTON—RCA LSP 4628	8
8	7	RANGER'S WALTZ MOMS & DADS—GNP Crescendo 2061	17
9	12	I'M A TRUCK RED SIMPSON—Capitol 881	6
10	13	I'VE GOT A HAPPY HEART SUSAN RAYE—Capitol ST 875	6
11	15	BILL & JAN (OR JAN & BILL) BILL ANDERSON & JAN HOWARD—Decca DL 7-5293	5
12	14	THE BEST OF ROGER MILLER—Mercury SR 61361	7
13	11	HANK THOMPSON'S 25TH ANNIVERSARY ALBUM—Dot 2-2000	14
14	10	IN SEARCH OF A SONG TOM T. HALL—Mercury SR 61350	25
15	9	ANNE MURRAY & GLEN CAMPBELL—Capitol SW 839	13
16	16	WOULD YOU TAKE ANOTHER CHANCE ON ME JERRY LEE LEWIS—Mercury 61346	17
17	18	MY FRIEND JIM REEVES—RCA LSP 4626	7
18	19	NASHVILLE BRASS TURNS TO GOLD DANNY DAVIS & THE NASHVILLE BRASS—RCA LSP 4627	8
19	21	TURN YOUR RADIO ON RAY STEVENS—Barnaby 30809	7
20	17	THE LAND OF MANY CHURCHES MERLE HAGGARD—Capitol SWBO 803	11
21	20	WE GO TOGETHER GEORGE JONES & TAMMY WYNETTE—Epic 30802	19
22	24	WELCOME TO MY WORLD RAY PRICE—Columbia 30878	14
23	23	COUNTRY GREEN DON GIBSON—Hickory LPS 160	9
24	29	TOO OLD TO CUT THE MUSTARD BUCK & BUDDY—Capitol ST 874	6
25	27	I'M JUST ME CHARLEY PRIDE—RCA LSP 4560	34
26	25	COAT OF MANY COLORS DOLLY PARTON—RCA LSP 4603	20
27	27	FIRST IN THE HEARTS OF COUNTRY MUSIC LOVERS GEORGE JONES—RCA LSP 4672	6
28	41	MY HANG UP IS YOU FREDDIE HART—Capitol ST 11011	2
29	33	FORGIVE ME FOR CALLING YOU DARLING NAT STUCKEY—RCA LSP 4635	6
30	35	YOU BETTER MOVE ON BILLY "CRASH" CRADDOCK—Cartwheel 05001	5
31	28	JEANNIE JEANNIE C. RILEY—Plantation PLP 16	13
32	37	RINGS & THINGS TOMPALL & THE GLASER BROTHERS—MGM 4812	4
33	31	AERIE JOHN DENVER—RCA LSP 4607	12
34	32	I WON'T MENTION IT AGAIN RAY PRICE—Columbia 30510	40
35	40	THIS IS TOMMY OVERSTREET—Dot 25994	3
36	47	THE BIGGEST HITS OF SONNY JAMES—Capitol 11013	2
37	26	HERE COMES HONEY AGAIN SONNY JAMES—Capitol ST 840	15
38	30	BILL ANDERSON'S GREATEST HITS—Decca DL 75215	17
39	44	THE VERY BEST OF MEL TILLIS—MGM 4806	3
40	36	THE JOHNNY CASH COLLECTION—Columbia KC 30887	20
41	34	PITTY PITTY PATTEN SUSAN RAYE—Capitol ST 807	29
42	38	SILVER TONGUED DEVIL AND I KRIS KRISTOFFERSON—Monument 30679	30
43	56	WHAT AIN'T TO BE, JUST MIGHT HAPPEN PORTER WAGONER—RCA LSP 4661	2
44	39	SOMEDAY WE'LL LOOK BACK MERLE HAGGARD—Capitol ST 835	29
45	42	SWEET DREAMS HANK WILLIAMS, JR.—MGM 4798	12
46	43	SHE'S LEAVIN' JIM ED BROWN—RCA LSP 4614	13
47	—	GOOD HEARTED WOMAN WAYLON JENNINGS—RCA 4647	1
48	46	THE WORLD OF LYNN ANDERSON—Columbia 30902	22
49	45	LOVE'S OLD SONG BARBARA FAIRCHILD—Columbia 31092	10
50	49	ROSE GARDEN LYNN ANDERSON—Columbia 30411	64
51	51	BRING IT ON HOME SKEETER DAVIS—RCA LSP 4642	4
52	48	THE BEST OF BUCK OWENS—Capitol ST 840	19
53	53	ME AND BOBBY McGEE KRIS KRISTOFFERSON—Monument 30817	22
54	57	LINDA RONSTADT—Capitol 3635	2
55	55	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega M31-1000	7
56	54	FRISCO MABEL JOY MICKEY NEWBURY—Elektra 74107	16
57	50	YOU'RE MY MAN LYNN ANDERSON—Columbia 30793	33
58	—	THE WORDS DON'T FIT THE PICTURE WILLIE NELSON—RCA 4653	1
59	52	GREEN COUNTRY JACK GREENE—Decca DL 75208	13
60	58	THE WORLD OF MARTY ROBBINS—Columbia 30881	20
61	60	YOU'RE LOOKING AT COUNTRY LORETTA LYNN—Decca DL 75210	22
62	—	RAY SANDERS—United Artists 6822	1
63	62	IT'S A SIN TO TELL A LIE SLIM WHITMAN—United Artists 5819	15
64	59	LIVING AND LEARNING MEL TILLIS & SHERRY BRYCE—MGM SE 4800	17
65	63	COUNTRY ROADS OSBORNE BROTHERS—Decca 75321	10
66	61	THE DEL REEVES ALBUM—United Artists 6820	10
67	66	KO KO JOE JERRY REED—RCA LSP 4596	25
68	64	MAGNIFICENT SANCTUARY BAND ROY CLARK—Dot 25993	14
69	67	I WONDER WHAT SHE'LL THINK CONWAY TWITTY—Decca DL 75292	29
70	68	THE LAST TIME I SAW HER GLEN CAMPBELL—Capitol 733	32
71	72	FOR THE GOOD TIMES RAY PRICE—Columbia CS 39106	79
72	69	BEST OF PORTER & DOLLY—RCA LSP 4556	33
73	71	JERRY CLOWER FROM YAZOO CITY—Decca 75286	42
74	65	CHARLOTTE FEVER KENNY PRICE—RCA LSP 4605	15
75	73	TAMMY'S GREATEST HITS, VOL. 2 TAMMY WYNETTE—Epic 30733	26

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loving



Jeannie  
Pruett

singing  
'LOVE ME'

DECCA 32929



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By MARIE RATLIFF and CHUCK NEESE

**STATION CHECK LIST**

WCMS, Norfolk (Earle M. Faulk)	WXCL, Peoria (Lee Ranson)
WBAP, Ft. Worth (Art Davis)	WMGS, Toledo (Jeff Rice)
WIL, St. Louis (Davie Lee)	WWVA, Wheeling (Bob Ward)
WINN, Louisville (Jack Braun)	WEXL, Detroit (Dave Carr)
KFDI, Wichita (Don Powell)	WQYK, Tampa (Bob Hudson)
WKDA, Nashville (Joe Lawless)	KOOO, Omaha (Len Sollars)
KWJJ, Portland (Sammy Taylor)	WENO, Nashville (Johnny K.)
KRAK, Sacramento (Jay Hoffer)	WMNI, Columbus (O. R. Moore)
WPOR, Portland (Tom Star)	

Most Reported New Releases: Both sides of Jerry Lee Lewis on Mercury, Jody Miller, Tom T. Hall and Johnny Paycheck and Duncan.

Dale Eichor has left WXCL to become Music Director at KWMT in Cedar Rapids, Iowa. He joins Mike Hoyer, who recently moved to KWMT from Des Moines' WHO.

Dot's Donna Fargo is the "Happiest Girl in the USA" because her record by that title is a pick at WMGS and KWJJ, and a heavy play item at WBAP and WCMS.

Usual but important airplay on Charlie McCoy's instrumental (first time this standard melody has hit the Top 10 and Jerry Wallace's 10-week charter "To Get To You."

After a seven-month layoff, both Bobby Bare and

Ferlin Husky have readied fresh releases. Both should be in the mail next week.

After a relatively slow start, David Roger's "Need You" is breaking for a hit at WINN, WIL, WCMS, KRAK, WMNI and WENO.

Dave Dudley's philosophical "If It Feels Good, Do It" getting great reception at WIL, WBAP, WXCL, WKDA, WENO.

Choir Trend: Johnny Cash, Tom T. Hall, Stonewall Jackson and Merle Haggard have all cut recent releases with church choirs.

Bill Anderson's appeal to "All The Lonely Women In The World" being well received at WIL and WKDA, pick at KOOO and WENO.

The personable LeGarde Twins, Tom and Ted have joined the new American Heritage label and are readying a release this month.

Jim Ed Brown's "Evening" getting all-day play at KFDI, KRAK, and KOOO.

The Bakersfield Brass leader Dave Gray has turned vocal with "Sally Was A Good Ole Girl," happening at WEXL, WMNI.

Dolly Parton's "Touch Your Woman" reaching for top chart positions at WINN, WWVA, WIL, WQYK, WBAP.

It's top priority play for the Statler Brothers' "Do You Remember These" at WEXL, WMGS, WBAP, WKDA, KOOO, WENO.

"You're Everything," brand new from Tommy Cash, already breaking at WINN, WMGS.

Pat Daisy is getting heavy country and pop play on her version of "Everybody's Reaching Out For Someone," reported this week at WQYK, WCMS, WKDA.

Connie Smith is picking up heavy play on "Just For What I Am" at WWVA, WQYK, WMGS, WBAP.



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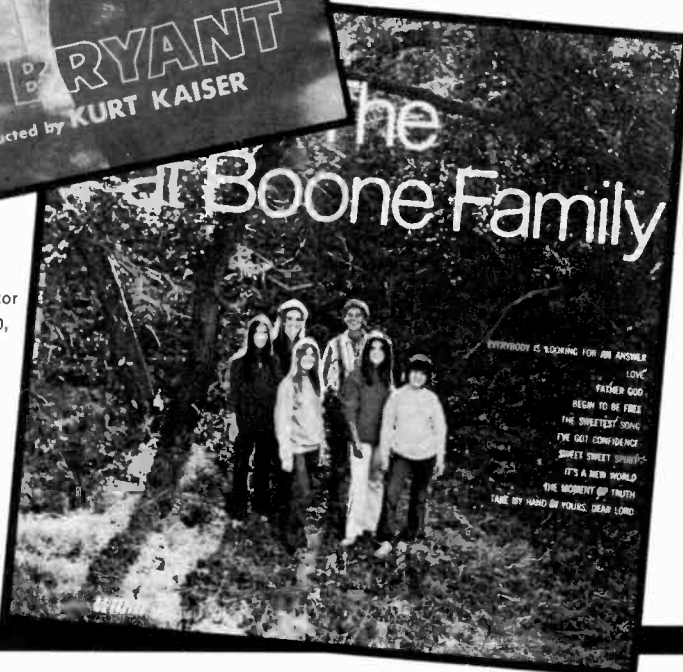
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# THE COUNTRY SINGLES CHART

MARCH 11, 1972

THIS LAST WK. WK.

WKS. ON CHART

2	ONLY LOVE CAN BREAK A HEART	SONNY JAMES—Capitol 3232	9	
3	GOOD HEARTED WOMAN	WAYLON JENNINGS—RCA 74-0615	10	
7	MY HANG UP IS YOU	FREDDIE HART—Capitol 3261	7	
1	ANN (DON'T GO RUNNIN')	TOMMY OVERSTREET—Dot 17402	9	
5	THE BEST PART OF LIVING	MARTY ROBBINS—Columbia 4-45520	11	
11	A THING CALLED LOVE	JOHNNY CASH—Columbia 4-45534	7	
9	CRY LYNN	ANDERSON—Columbia 4-45529	7	
4	BEDTIME STORY	TAMMY WYNETTE—Epic 5-10818	11	
6	TAKE ME	TAMMY WYNETTE & GEORGE JONES—Epic 510815	12	
17	TODAY I STARTED LOVING YOU AGAIN	CHARLIE McCOY—Monument 8529	8	
11	13	GIVE MYSELF A PARTY	JEANNIE C. RILEY—MGM K14341	8
12	20	TO GET TO YOU	JERRY WALLACE—Decca 32914	10
13	19	WHEN YOU SAY LOVE	BOB LUMAN—Epic 5-10823	6
14	22	I'LL STILL BE WAITING FOR YOU	BUCK OWENS—Capitol 3262	5
15	10	FOUR IN THE MORNING	FARON YOUNG—Mercury 73250	14
16	18	SWEET LOVE ME	GOOD WOMAN	8
17	21	COTTON JENNY	TOMPALL & THE GLASER BROTHERS—MGM K14339	7
18	8	UNTOUCHED	MEL TILLIS—MGM K14329	10
19	32	ALL HIS CHILDREN	CHARLEY PRIDE—RCA 74-0624	4
20	23	I SAW MY LADY	DICKEY LEE—RCA 74-0623	8
21	12	AIN'T THAT A SHAME	HANK WILLIAMS, JR.—MGM K14318	13
22	14	ONE'S ON THE WAY	LORETTA LYNN—Decca 32900	14
23	29	THE WRITING'S ON THE WALL	JIM REEVES—RCA 740626	6
24	30	PARTY DOLLS AND WINE	RED STEAGALL—Capitol 3244	8
25	25	LOVE IS LIKE A SPINNING WHEEL	JAN HOWARD—Decca 32905	12
28	39	WE CAN MAKE IT	GEORGE JONES—Epic 5-10831	4
27	36	A DAY IN THE LIFE OF A FOOL	GEORGE JONES—RCA 74-0625	6
28	33	MISTY MEMORIES	BRENDA LEE—Decca 32918	6
29	16	OKLAHOMA SUNDAY MORNING	GLEN CAMPBELL—Capitol 3254	10
30	35	HEARTACHES BY THE NUMBER	JACK RENO—Target T13-0141	7
31	31	SUPER SIDEMAN	KENNY PRICE—RCA 74-0617	8
32	15	I'M A TRUCK	RED SIMPSON—Capitol 3236	16
33	28	ANOTHER PUFF	JERRY REED—RCA 740613	10
34	24	CAROLYN	MERLE HAGGARD—Capitol 3222	15
35	40	WE'VE GOT TO WORK IT OUT BETWEEN US	DIANA TRASK—Dot 17404	7
36	45	THE DAY THAT LOVE WALKED IN	DAVID HOUSTON—Epic 5-10830	4
37	47	TEN DEGREES AND GETTING COLDER	GEORGE HAMILTON IV—RCA 74-0622	6
38	46	BALLAD OF A HILLBILLY SINGER	FREDDY WELLER—Columbia 4-45542	4
39	44	THERE'S A KIND OF HUSH	BRIAN COLLINS—Mega 615-0058	6
40	41	THE BEST IS YET TO COME	DEL REEVES—United Artists 50877	6
41	49	FAR, FAR AWAY	DON GIBSON—Hickory 1623	4
42	26	FORGIVE ME FOR CALLING YOU DARLING	NAT STUCKEY—RCA 74-0590	13
43	54	EVERYBODY'S REACHING OUT FOR SOMEONE	PAT DAISY—RCA 74-0637	4
44	60	NEED YOU	DAVID ROGERS—Columbia 4-45551	3
45	55	WE'LL SING IN THE SUNSHINE	ALICE CREECH—Target T13-0044	5
46	59	WHAT AIN'T TO BE, JUST MIGHT HAPPEN	PORTER WAGONER—RCA 74-0648	3
47	50	TWO DIVIDED BY LOVE	THE KENDALLS—Dot 17405	5
48	48	RANGER'S WALTZ	MOMS & DADS—GNP Crescendo 439	6
49	53	DRAGGIN' THE RIVER	WARNER MACK—Decca 32926	3
50	58	LONELY PEOPLE	EUDY ARNOLD—RCA 74-0641	3
51	61	AIN'T NOTHING SHAKIN'	BILLY "CRASH" CRADDOCK—Cartwheel 210	2
52	52	DARLIN' RAISE THE SHADES	CLAUDE KING—Columbia 4-45515	7
53	63	YOU'RE MY SHOULDER TO LEAN ON	LANA RAE—Decca 32927	5
54	57	BRAND NEW KEY	JERIS ROSS—Cartwheel 206	5
55	62	YELLOW RIVER	COMPTON BROTHERS—Dot 17408	2
56	56	KISS THE HURT AWAY	RONNIE DOVE—Decca 32919	5
57	—	CHANTILLY LACE/THINK ABOUT IT DARLIN'	JERRY LEE LEWIS—Mercury 73273	1
58	65	JUST FOR WHAT I AM	CONNIE SMITH—RCA 74-0655	2
59	66	SWEET APPLE WINE	DUANE DEE—Cartwheel 207	3
60	64	WISH I WAS A LITTLE BOY AGAIN	LAWANDA LINDSEY—Chart 5153	3
61	—	SOMEONE TO GIVE MY LOVE TO	JOHNNY PAYCHECK—Epic 5-10836	1
62	69	JANUARY, APRIL AND ME	DICK CURLESS—Capitol 3267	2
63	68	DADDY DID HIS BEST	STONEY EDWARDS—Capitol 3270	2
64	—	EVENING	JIM ED BROWN—RCA 74-0642	1
65	—	ARKANSAS	WILBURN BROTHERS—Decca 32921	1
66	—	DO YOU REMEMBER THESE	STATLER BROTHERS—Mercury 73275	1
67	71	DOWN ALONG THE COVE	EARL RICHARDS—United Artists 50873	3
68	70	LOVE ME	JEANNIE PRUETT—Decca 32929	3
69	73	EVERYBODY OUGHTA CRY	CRYSTAL GAYLE—Decca 32925	2
70	72	IT TAKES A DRINKING MAN	GEORGE KENT—Rice 5044	3
71	—	THE LIONS CLUB	JEANNIE C. RILEY—Plantation 85	1
72	—	UNTIL IT'S TIME FOR YOU TO GO	ELVIS PRESLEY—RCA 74-0619	1
73	74	THOSE WERE THE GOOD OLE DAYS	ROY ROGERS—Capitol 3263	2
74	75	I NEED HELP	GENE DAVIS—Metro Country 2009	2
75	—	I CAN'T FACE THE BED ALONE	HENSON CARGILL—Mega 615-0060	1

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