

RECORD WORLD

WHO IN THE WORLD

OCTOBER 21, 1972

Diana Ross (Near Right) Makes Her Acting Debut In "Lady Sings The Blues," A Biographical Film Based On The Life Of The Monumental Billie Holiday (Far Right), With Motown's Berry Gordy, Jr. As Executive Producer. A Number Of Lady Day's Own Sides Are Becoming Available On Various Labels. See Story Inside.



HITS OF THE WEEK

SINGLES

GILBERT O'SULLIVAN, "CLAIR" (MAM, ASCAP). "Alone Again (Naturally)" catapulted this Gordon Mills discovery to the top of the pops, and his second bid is another beauty both melodically and lyrically. Wham bam, thank you MAM! MAM 3626 (London).



SLEEPERS

ARGENT, "TRAGEDY" (Mainstay, BMI). Success was long overdue for Rod Argent's electrifying quartet but "Hold Your Head Up" remedied all that. Another rocker, not to be confused with the Thomas Wayne hit of 1959. Epic 10919.



ALBUMS

"THE CHI-LITES GREATEST HITS." The stunningly beautiful "Oh Girl" and the immensely popular "Have You Seen Her" highlight this package of the best of Eugene Record & company, who have captured the hearts of soul and pop audiences across the board. Brunswick BL 754184.



YES, "AND YOU AND I (PART I)" (Yessongs, ASCAP). Tune which appears in three parts on their latest lp "Close To The Edge," part I is called the "Cord Of Life" and it's simply magnificent. Group should easily outdo latest "America" effort. Atlantic 2920.



SLADE, "MAMA WEER ALL CRAZEE NOW" (Barn/January, BMI). Group has been huge in England for some time but still has just a limited following here. This powerhouse (currently top ten in Britain) should be the catalyst to push act to the top. Produced by Chas. Chandler. Polydor 15053.



AL GREEN, "I'M STILL IN LOVE WITH YOU." Side one has the title track and four other Green originals, with side two featuring the mellowest interpretations of "Oh Pretty Woman" and "For the Good Times" imaginable. A monster. Hi XSHL 32074 (London).



DANIEL BOONE, "ANNABELLE" (Page Full of Hits, ASCAP). Perfect follow-up to "Beautiful Sunday" will distinguish Boone as a rapidly emerging superstar. Tune is right up that pop alley for which producer Larry Page is known. It's a hit! Mercury 73339.



THE MOVE, "DO YA" (Anne-Rachel/Tiflis, ASCAP). In a week filled with great English releases, the Move return with a highly exciting tune complete with Beatlish harmonies and riffs. Slick producing by group members Roy Wood and Jeff Lynne. Move on up! United Artists 50928.



THE STYLISTICS, "ROUND 2." Following up the best pop-soul album of last year was a tough job, but the Stylistics have done it well. With Thom Bell producing, writing, conducting and arranging, they've produced another chock-full-of-hits disc. Beautiful! Avco AV-11006.



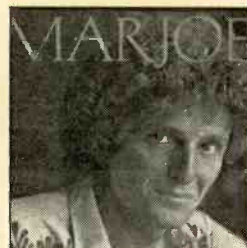
GARY GLITTER, "I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK AND ROLL)" (Leeds, ASCAP). From his "Glitter" lp comes this thumper which shows that Gary knows more words than "Hey." Along the same lines as the first hit, it should have no trouble outshining that disc. Bell 276.



WHITE DUCK, "CARRY LOVE" (Buzz Cason, ASCAP). It seems this duck has swallowed a bit of a beetle, for the sound of the pre-"Revolver" days is distinctive in the vocal (oh, Paul) and arrangement. Could carry group to hitsville. Produced by Nashville's Buzz Cason. Uni 55350 (MCA).



MARJOE, "BAD BUT NOT EVIL." Currently one of America's biggest media phenoms, Marjoe may soon add chart success to his list of credits. With fine tracks laid down by the likes of Jims Gordon, Keltner and Horn, he sings Dylan's "Lo and Behold," never before recorded in America, and a host of other goodies. Chelsea CHE-1005 (RCA).



RECORD WORLD
SPECIAL
SECTION

RECORD WORLD
COUNTRY MUSIC 1972

San Juan, Tennessee meets Memphis, Puerto Rico.

A new album. A fusion of down home funk and José. Backed up by the best musicians in Memphis where it was recorded. Produced by Steve Cropper. Featuring "Magnolia," the heavily played album cut "One More Mile" and five original Feliciano compositions. And more.

"Always a master interpreter... Unique... Outstanding"
RECORD WORLD

"Dynamite LP... Will prove a very big success, both in sales and airplay"
BILLBOARD

"José keeps the pop soul fires burning in a new home setting. You'll find the fare to your liking."
CASH BOX

LSP 4656 P8S/PK1884

RCA

VICTOR

JOSÉ FELICIANO

Memphis



Including:
Magnolia • Lay Lady Lay
It Doesn't Matter • more

José Feliciano is part of the RCA Experience

RCA
RECORDS
AND TAPES

House Approves 2-Year Copyright Extension

■ NEW YORK — By a more than two to one majority, the House of Representatives voted last week to approve S. J. Res 247 that will extend copyright protection for an additional two years. Already approved by the Senate, the bill provides that musical and literary works that would have lost their copyright shelter as of December 31, 1972 will now be protected until December 31, 1974.

Reached for comment, ASCAP President Stanley Adams said: "This is an important step for the talented men and women who create America's music and lyrics. It is also good news for liter-

ally thousands of widows and their children, since they will now continue to receive some income for at least another twenty-four months. Both branches of Congress deserve the warm thanks of all Americans who care about our country's music and its creators, and special commendation should go to Senator John McClellan and Representative Emanuel Celler whose leadership was a very significant factor in getting this extension passed. I hope that S. J. Res. 247 will be signed by the President shortly."

BMI President Ed Cramer was unavailable for comment.

Moss Critical of Cut-Outs At A&M Sales Meets

■ LOS ANGELES—A&M Records held the first of a series of sales meetings/10 year anniversary celebrations here last week, introducing new product, and pausing for some reflection with their distributors over the past 10 years.

In his remarks to the distributors and press, Moss brought up the issue of cut-outs, saying that A&M was against the practice of selling cut-outs. He held up some albums he said he'd just bought in a retail store at cut-out prices (\$1.99), including The Beatles "Let It Be," and David Crosby's "If I Could Only Remember My Name."

Moss said A&M had recently made about 35 deletions from the catalog and had asked distributors and retailers to return that product. He said the

company got back \$400,000 worth of merchandise, and he stressed the fact that the merchandise was scrapped.

Moss said he recognizes the consumer's desire to make a savings on their record buys, but that A&M would not be part of it. "As far as I'm concerned," he said, "recorded entertainment is cheap enough." His remarks were very warmly received by the distributors.

In further sales meetings held in Chicago, New Orleans, and Washington, D. C., Moss reiterated A&M's commitment to independent distribution and acknowledged the important part that their distributors played in the company's success. At the Washington meeting Jim Schwartz of Schwartz Brothers presented a donation to UJA in honor of A&M's Tenth Anniversary.

Comeback Trend Seen Growing

By MIKE SIGMAN

■ NEW YORK — With the ascension this week of Chuck Berry's "My Ding-A-Ling" (Chess) to the number one spot on The Singles Chart, and Curtis Mayfield's "Superfly" (Cur-tom) to the top spot on The Album Chart, a significant trend towards "comebacks," which has been taking shape for some weeks in the industry, was underscored.

In addition to the recent chartbusting resurgence of veteran artists like Berry, Mayfield, the Hollies (Epic) and Wayne Newton (Chelsea), this week's top fifty reflects the following comebacks, a term which is being used loosely here: Elvis Presley (RCA) who, of course, has been popular all along, nevertheless has his first top ten smash in some time with "Burning Love" (8 with a bullet); The O'Jays (Phil. Int'l.), who reached the number 2 spot with "Back Stabbers," (this week at 11); Curtis Mayfield's "Freddie's Dead," (15 with a bullet); Mel & Tim's (Stax) "Starting All Over Again," this week at 17; Rick Nelson's (Decca) "Garden Party," moving up to 17 with a bullet and breaking in country markets as well; The Spinners' (Atlantic) "I'll Be Around," 22 with a bullet; Johnny Nash (Epic) with the reggae tune "I Can See Clearly Now," (23 with a bullet); Joe

Cocker (A&M) with "Midnight Rider," 27 with a bullet; and the Band (Capitol) who haven't had a hit single for awhile, checking in at 37 with a bullet with "Don't Do It." Also in the

(Continued on page 132)

A&M Re-Signings

At the A&M Washington meetings, it was announced that the label had re-signed Cat Stevens, Carpenters, Quincy Jones and Humble Pie. It was also revealed that Herb Alpert is preparing to record again. He had retired his Tijuana Brass in 1969.

Vanguard In C&W Via Glaser

■ NASHVILLE—Country artists/producers/publishers/studio owners Tompall & The Glasers have finalized a production deal with Vanguard Records principals Seymour & Maynard Solomon and A&R Director Dave Wilkes. The production agreement gives Vanguard a foothold in the country music field. Initially the

(Continued on page 132)

Stars Gather At Clive's Dinner



Some 1,000 persons were at the Waldorf Astoria Friday (6) to see Clive Davis, President of Columbia Records, honored as recipient of the Ed Wynn Humanitarian Award by the American Parkinson Disease Association. The sixth annual dinner was the most successful ever held by the association. Epic artist Donovan and Columbia artist Maxine Weldon performed. Pictured at the affair are, from left, Columbia artist Paul Simon, Donovan and Clive Davis.

Agenda

47th Grand Ole Opry Birthday Convention Agenda on page 66.

Tape Bootlegging Continues

By GARY COHEN

■ NEW YORK — Last week Record World noted the comments of a retailer who felt there was nothing wrong with duplicating record product issued prior to Feb. 15, 1972—the date the new Copyright Law took effect. It seems, therefore, that this would eliminate the bootlegging of product issued after that date. But has it?

Coming out of concerts at Madison Square Garden, and other areas, fans often notice bootleg tape displays. They are manned by long haired kids and middle-aged balding men. The price can't be beat—two eight-track tapes for \$5. And they have all of the latest releases—"Superfly," "Chicago 5," "Long John Silver," Rod Stewart, Emerson Lake & Palmer, Yes, etc. . . . Almost anything

(Continued on page 131)

CBS Reveals 3rd Qtr Gains

■ NEW YORK — CBS estimates third quarter net income of \$20.8 million on estimated net sales of \$342.4 million, a 10 percent increase in earnings and a 7 percent increase in revenues, it was announced last week by William S. Paley, Chairman, and Frank Stanton, Vice Chairman. For the comparable period last year, net income was \$18.8 million and net sales were \$321.4 million. Estimated third quarter earnings per share are 72¢, compared with 65¢ for the third quarter of 1971.

For the first nine months of 1972 net income is estimated at \$53.6 million on net sales of \$984.9 million. Comparable 1971 results were \$41.7 million and \$892.2 million respectively. Estimated nine months earnings are \$1.85 per share, compared with \$1.43 per share for the first nine months of 1971.

Commenting on these results, Paley and Stanton said, "CBS has now achieved six consecutive quarters of sales and earnings improvements over comparable year-earlier periods. During the third quarter, the strength of broadcasting and recorded music sales continued, while the Holt, Rinehart & Winston Division sales decreased, primarily as the result of the general softness in the educational textbook market."

Polydor Ups Price

■ NEW YORK — Polydor's Phil Picone has announced that Mel Price has been appointed National Sales Manager for Polydor Incorporated. Price, a veteran music business sales executive, was formerly West Coast Sales Manager for the label. Price had previously been associated with MGM, serving in various executive capacities for seven years, including a five year tenure as West Coast Branch Manager for MGM. He was also National Sales Manager for MGM.



Mel Price

Price has moved from the West Coast to New York City and can be reached at Polydor's New York offices effective immediately. He will report directly to Picone.

Gitlin, Rosenblatt Named WB VP's

■ BURBANK — Mo Ostin, Chairman of the Board of Warner Bros. Records, Inc., has announced the appointments of Murray Gitlin and Eddie Rosenblatt as Vice Presidents of the company.

Gitlin is being named Vice President and Assistant Treasurer, while Rosenblatt is being named Vice President and Director of Sales and Promotion. They join the current Warner Bros. Records Vice President line-up of Ed West, Vice President and Treasurer; Stan Cornyn, Vice President and Director of Creative Services; and Lenny Waronker, Vice President and Director of

Viewlex Names Link

■ HOLBROOK, N.Y. — Harry G. Charlston, Corporate Vice President in charge of Viewlex Custom Services Division announced the appointment of Charles Link as Director of Business Affairs for this division as well as Electro-Sound, the company's subsidiary manufacturer of professional tape duplicating equipment and sound systems. Link's immediate objective will be to coordinate the financial and administrative operations of the Viewlex nation-wide group of record pressing, tape duplicating and packaging services on a unified divisional basis.

Kahn Named ABKCO VP

■ NEW YORK — Alan Kahn has been elected a member of the Board of Directors of Abkco Industries in addition to being named a Vice-President and General Counsel for the company, it was announced last week by Allen Klein, President.

A native of New York City, Kahn was graduated from the New York University Law School and was admitted to the New York Bar in 1957. He has been in private practice with emphasis on clients in the entertainment field.

WB Music Appoints Byrne

■ LOS ANGELES — Ed Silvers, President of Warner Bros. Music Publishing, and Artie Wayne, Professional Manager, have announced the appointment of Tony Byrne to the Professional Department of the New York office.

Byrne, who has been with WB on the west coast for the past 18 months, will work in the areas of contemporary music.

A&R.

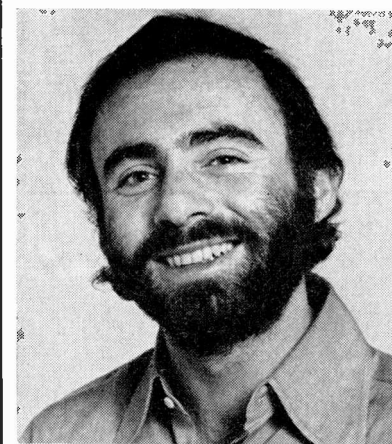
Gitlin joined Reprise Records at its inception in 1961 after a career as Certified Public Accountant in Los Angeles. A graduate of UCLA, Gitlin moved to Warner Bros. Records at the time of that company's acquisition of Reprise. Since then he has filled the position first of Controller and now Assistant Treasurer.

Rosenblatt's appointment follows an outstanding career in sales, first with Mainline Distributors in Cleveland, then as Assistant Sales Manager of A&M Records and General Manager of Talent Associate Records.

VMI Announces Corporate Setup

■ LAS VEGAS — Vegas Music International, the first major record / publishing / personal management firm has announced the completion of its executive staff. Officers set are Bill Porter, president, Vic Beri, vice-president and head of the Management Division, Irving Deutsch, vice-president and manager of the Publishing Division, and Bob Reid, General Manager of VMI. Eddie Peddie will act as VP of the management division, Jackie Boucher as office manager, Brent Maher, chief engineer and producer, Quitman Dennis as assistant engineer, Bob Raasch, as studio equipment head, and Pete Jay in charge of record promotion.

Strahl Is Back



Allan Strahl has been selected as director of operations for Alive Enterprises, Alice Cooper's management firm. He will coordinate all activities for Alice Cooper working with managers, Shep Gordon and Joe Greenberg. Strahl has been the director of contemporary music for Columbia Records for the past year, prior to that he was associated with International Famous Agency, directing the concert department for four years.



200 W. 57th St., New York, N.Y. 10018
Area Code (212) 765-5020

PUBLISHER
BOB AUSTIN

EDITOR IN CHIEF
SID PARNES

VICE PRESIDENT, ADVERTISING
JOE FLEISCHMAN

MITCHELL FINK/EDITOR
MIKE SIGMAN/ASSOCIATE EDITOR
Fred Goodman/Assistant Editor
Ron Ross/Assistant Editor
Robert Feiden/Assistant Editor
Barry Mesh/Chart Editor
Toni Profera/Assistant Chart Editor
Dede Dabney/R&B Editor
Gary Cohen/Campus Editor
Michael Cuscuna/Jazz Editor
Irene Johnson Ware/Gospel Editor
Kal Rudman/Contributing Editor
David Finkle/Contributing Editor
Mitchell Kanner/Art Director
Louise Shalit/Production

WEST COAST

SPENCE BERLAND
WEST COAST MANAGER
John Gibson/News Editor
Beverly Magid/Radio Editor
6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6179
Eddie Briggs/Country Report
45-10 No. Arthur, Fresno, Calif. 93705

NASHVILLE

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

LATIN AMERICAN OFFICE

TOMAS FUNDORA/MANAGER
Carlos Marrero/Assistant Manager
1160 S.W. First St.
Miami, Fla. 33130
(305) 373-1740
(305) 379-7115
(305) 821-1230 (night)

ENGLAND

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

GERMANY

PAUL SIEGEL
EUROPEAN EDITOR
Tautenzienstrasse 16, 1 Berlin 30, Germany
Phone: Berlin 2115914

FRANCE

GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France
Phone: 520-79-67

CANADA

LARRY LE BLANC
870 Millwood Rd., Apt. 42,
Toronto 17, Ontario, Canada
Phone: (416) 421-9260

SUBSCRIPTIONS: ONE YEAR (52 ISSUES)
U.S. AND CANADA—\$35; AIR MAIL—\$65;
FOREIGN—AIR MAIL \$70. SECOND CLASS
POSTAGE PAID AT NEW YORK, N.Y., AND AT
ADDITIONAL MAILING OFFICES. DEADLINE:
PLATES AND COPY MUST BE IN NEW YORK
BY 12 NOON FRIDAY.

Copyright © 1972 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 27, No. 1322



**Al Green sings
"You Ought To
Be With Me."**

**His fifth
million plus single
in a row.**

2227
Produced by Willie Mitchell



Diana Sings The Blues, While Billie Is Remembered

■ LOS ANGELES—Paramount Pictures releases the long awaited "Lady Sings The Blues" feature film next month. The film stars Diana Ross, and Billy Dee Williams, and Berry Gordy, Jr. executive produced.

Hundreds of hours of research went into the preparation for the film, authenticating the costumes, sets, and music. Ms. Ross even sings with some of Billie Holiday's original backing musicians. She prepared for her part in the film by living with the music of Billie Holiday for a nine month period. "I felt that she expressed her total being in her songs," says Diana, "what she felt about life at that time, and what she felt about death."

Diana Ross makes her acting debut in the film, which was produced by Jay Weston and Jim White, and directed by Sidney J. Furie from a screenplay by Terence McCloy, Chris Clark, and Suzanne De Passe. The film also features Richard Pryor, James Callahan, Paul Hampton, Scatman Crothers, and Virginia Capers. Motown will release a soundtrack album from the film.

"Lady Sings the Blues" is spearheading renewed interest in every facet of Billie Holiday's life. Every vocalist that has ever taken singing seriously, who has ever put a bit of him or herself into the mere shell of a pop song, has borrowed something, consciously

(Continued on page 132)

16 New Atlantic Albums Showcased At Regional Meets

■ NEW YORK—Atlantic Records released sixteen new albums this week including new product by Jonathan Edwards, Delaney & Bonnie, Bobby Short, Donal Leace, Whole Oats, Eddie Harris, The MJQ, Miroslav Vitous, Hubert Laws, and several important jazz and blues originals collections.

"Honky-Tonk Stardust Cowboy," headlined the release. The second album by Jonathan Edwards, the singer-songwriter responsible for the recent hit, "Sunshine," it marks his first LP on the Atco label.

"The Best of Delaney & Bonnie" (Atco) is a collection which

features many musicians who began playing with their band and went on to be superstars in their own right. "The Very Best of Bobby Short" is a new set of tunes sung by one of Americas most acclaimed stylists.

"Donal Leace" is the debut album of a singer discovered by Roberta Flack. Another premiere album is "Whole Oats," showcasing the vocal and instrumental talents of a bright new pair of singer/songwriters/producer/arrangers, Daryl Hall and John Oates.

"Eddie Harris Sings The Blues" is perhaps the most extraordinary work yet by the King of the Electric Sax. Eddie Harris has now perfected a new technique of singing through his saxophone, creating a haunting and novel sound. "The Legendary Profile" is The Modern Jazz Quartet's latest on Atlantic demonstrating again why they have remained at the top of the jazz world for two decades.

"The Giants of Jazz" is one of the greatest jazz groups ever assembled, including Art Blakey, Dizzy Gillespie, Al McKibbin, Thelonious Monk, Sonny Stitt, and Kai Winding—recorded live together at their historic appearance at the Victoria Theatre in London. "Mountain in the Clouds" originally released on the Embryo label, is a re-release on Atlantic in response to new interest in veteran jazz artist Miroslav Vitous. "Wild Flower" presents another important jazz talent, Hubert Laws, on a variety of flutes and piccolo, backed by

(Continued on page 132)



WEEKLY SALES REPORT

Label: Deluxe 139

Artist: The Manhattans

Title: "One Life
To Live"

Total Sales: **392,511**
(Through 10/10/72)

distributed by
STARDAY/KING

CONCERT REVIEW

Stein Presents Successful Series Of British Acts

■ NEW YORK—At the opening concerts of the Academy of Music, Howard Stein presented a fairly representative cross-section of what is happening in English rock in the form of one bill with Argent and T. Rex and another with Slade and Peter Frampton's new band, Camel.

Argent were billed as special guests at the second concert in New York which T. Rex have headlined. Because of their hit, "Hold Your Head Up" and a long and successful tour of the States to promote their Epic lp, "All Together Now," Argent have a substantial following that is aware of the group's earlier work, from which they draw frequently in the course of their act. Argent have managed to balance out the essential aspects of British pop: vocal harmonies are coupled with a fair degree of instrumental virtuosity, and showmanship complements musicianship. Both Rod Argent, on vocals and keyboards, and Russ Ballard, on vocals and lead guitar, are formidable pop songwriters, as evidenced by such faves as "Stepping Stone" and "Liar," while Robert Henrit and Jim Rodford are as solid and flexible a rhythm section as a songwriter could ask to give substance to his melodies. Argent are entertainers with a surprising ability to make music that goes beyond entertainment.

T. Rex and Slade are two prime movers in the trend toward glamour and glitter in Britain. Both are top singles

acts at home, appealing to the same age group that was caught up in Beatlemania ten years ago. Unfortunately, the Academy of Music audience is somewhat older and more inclined to be prejudiced where rock is concerned, so both bands faced certain difficulties. These groups are used to being headliners, and they are used to being loved; a predisposition toward mania is part of what usually makes their shows work.

T. Rex's Marc Bolan, without television, without pictorial fanzines, and without a string of hit singles in this country, has been trying on this second tour to establish himself as a superstar-to-be in the eyes and ears of American audiences. Despite the Chip Monck production with its ramps, head-lights, and fifteen foot blow ups of Bolan, and despite unusual TV spots from Warner Bros., T. Rex seem to have a defensive attitude toward performing in New York. At best their main attraction is extra-musical, and last year at Carnegie Hall, they were musically at their worst. This year's show, featuring such European hits as "Telegram Sam," "Baby Strange," and "Hot Love" fared somewhat better, with the band behind Bolan playing a bit tighter and three experienced girl singers lending weight to Bolan's witchy quaver. Yet Marc Bolan is not yet what American audiences seem to want in a pop

(Continued on page 132)

Warners In The Clouds



Crysalis Records joint Chairman and Warner Bros. Records executives left October 10 for a ten city tour of WB distribution and promotion facilities. Pictured above on the Warner Communications private jet are: (rear, from left) Russ Thyret, Assistant to the Vice-President and Director of Marketing, WB; Joe Smith, President of WB, and Chris Wright, joint Chairman of Crysalis; and (front, from left) Stan Cronyn, Vice-President and Director of Creative Services, WB; Terry Ellis, joint Chairman of Crysalis; and Mo Ostin, Chairman of the Board and Chief Executive Officer of Warner Bros. Records.

“I FOUND MY DAD”

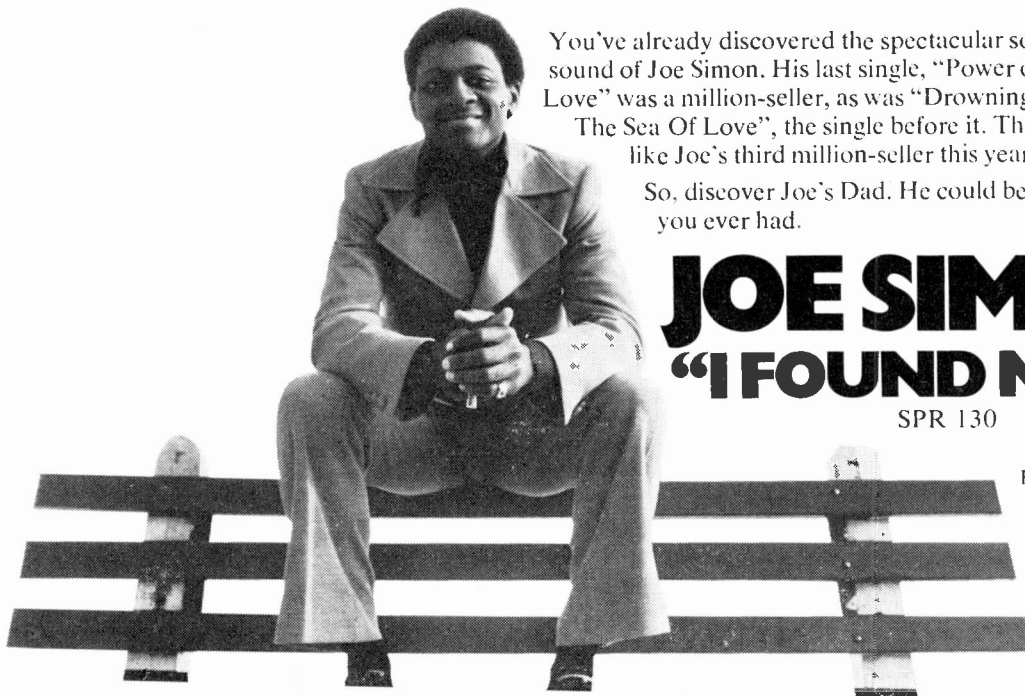
IS THE FIND OF THE WEEK

You've already discovered the spectacular soul sound of Joe Simon. His last single, "Power of Love" was a million-seller, as was "Drowning In The Sea Of Love", the single before it. This looks like Joe's third million-seller this year.

So, discover Joe's Dad. He could be the best friend you ever had.

JOE SIMON “I FOUND MY DAD”

SPR 130



Produced by
Staff for Gamble and
Huff Productions.

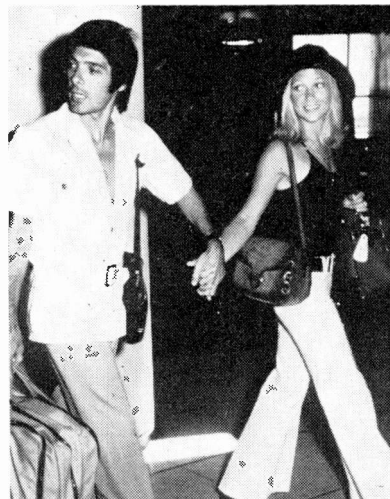


Spring Records, distributed in the USA
by Polydor Incorporated;
in Canada by Polydor Canada Ltd.

Terry Knight: The Right Place At the Right Time

By ROBERT FEIDEN

■ *Two and a half years ago, Terry Knight obtained a \$500 loan to record a demo by a group called Grand Funk Railroad. One big billboard and millions of dollars later, the slightly under 30 Knight finds himself struggling with his past in a series of law suits, while at the same time organizing his future in the form of a new record label, Brown Bag Records, to be distributed by UA in a three year deal which reliable sources say encompasses millions of dollars. An interview follows.*



Mr. & Mrs. Terry Knight

Record World: Last year Record World asked you: "When do you see the bubble breaking for Grand Funk Railroad." Your answer was: "When Grand Funk Railroad stops giving back to their people what they have taken from them, the bubble will break." What did you mean by that?

Knight: In my opinion that is exactly what has happened. The day Mark Farner came to me and said, "I'm not going to fall down on my knees anymore in front of an audience," I asked him why, and he said it made the knees of his pants dirty. I couldn't believe it. And I asked him what possible justification he could have for making a statement like that, and he said something to the effect of, "it's just not me man, I have to give what's really me to an audience." I tried to explain to him as his manager that what the audience wanted to see was a savage beast on stage ripping his shirt off and balling his guitar on his hands and knees. There was a very simple reason for doing that. The ex-master of it all, the only other one who had done it, had died (Hendrix). He just said "I'm not going to do it, basically because it makes my pants dirty." I asked if it would help if I bought him a new pair of pants every night, knowing full well that any answer to that question was meaningless because in my opinion the bubble burst right then.

RW: And prior to that you do think Grand Funk Railroad was giving back?

TK: I'm absolutely sure of it. All three of them were giving their all up to a particular time. One of the times I knew that this group would not make it any further, in my opinion, was the day I learned by phone call that Mark and Mel had taken it upon themselves to walk out on a European tour and come home. They left 15,000 kids in Lyons and 16,000 kids in Amsterdam and there were three days left of the tour and they decided they didn't like Europe. That's the day I used Rhett Butler's line "frankly, my dear, I don't give a damn."

RW: When did they notify you that it was all over?

TK: About the middle of March. We had dinner here. On March 1st, we screened the Shea Stadium film together, we discussed the future and the Madison Square Garden appearance which they later refused to honor. We discussed the possibilities of renewing our relationships contractually. After dinner my wife Pia and I gave them gifts we had just brought back from Nassau and they left with a brother handshake. The next thing I heard was this call from the Chase Manhattan bank informing me that John Eastman had just walked out of the bank leaving a new set of signature cards. I called Don Brewer and apparently Donn was waiting for John's call. I had not been able to get through to any of the boys for about two weeks previous to that, and he must have thought it was John calling, because he picked up the phone and said, "How did it go?"

RW: Have you ever thought about their reason for splitting?

TK: They've told me. I've seen the boys subsequently and we've given depositions and conducted examinations before trial.

I've also read comments in other trade papers attributed to the group in which they say something to the effect that it was my total control over everything and a lack of reasoning in my approach to them and their product.

RW: Do you think this kind of split is more or less inevitable in the entertainment business? Staying together seems to be such an exception.

TK: It didn't happen with Elvis and Colonel Tom Parker. In my opinion Grand Funk suffered from delusions of adequacy. They began, in my opinion, to believe their own press and decided they were no longer hungry enough to do what they had to do to 'make it.' They could have been the rarest of exceptions. And there are other exceptions.

RW: How do you see your image in the industry today?

TK: I don't see my image. I find it very difficult to relate to the image of Terry Knight. I find it much easier to leaf through the trades and read about Terry Knight as an entire different being. Out of habit I still open the trades and read about Terry Knight and say, gee, he's doing well, isn't he? It hasn't affected my life or family at all. My wife is Swedish and barely heard of Grand Funk until after we were married. As a person, I can co-exist with myself quite peacefully.

RW: How do you view your relationship with the press?

TK: Truthfully, I've always looked at the press as a means to an end, as I'm sure if the truth be known the press looks to me as a means to an end. We're both in business and we use each other to our best interests. I don't resent what the press says about me — may it sell magazines, because if they sell more magazines, more people are going to see my ads in those magazines. I have no animosity whatever toward the press.

"In my opinion Grand Funk suffered from delusions of adequacy."

RW: Regarding the lawsuits between you and Grand Funk, has there been anything settled that you can talk about?

TK: I can only comment upon what has been granted by way of motion. There has been a motion made by me in the Supreme Court to disqualify John Eastman and his law firm from representing the members of Grand Funk Railroad in all these matters of litigation including the Federal case. John Eastman was disqualified in both the Supreme Court and Federal court. The second motion applied for by me sought to attach one million dollars of the group's property, debts owing to them, cash, and assets of all kinds. That motion was granted in my favor and I was awarded a one million dollar attachment order against members of the group to secure me against any possible damages which may become due me. There has been no settlement made whatsoever, but the sheriff of New York has uncovered money belonging or owed to the individuals and that has been held in my behalf and they are continuing to attach each day now, especially as the proposed tour commences.

Of course one of the major victories for me was the surrender of the group from their position that they wouldn't record for me. Now, I don't know if they reversed their position because the Supreme Court disqualified their so called lawyers in the case or because I'd won the million dollar attachment order against them on another Supreme Court motion or both, but whatever the reason I'm glad and I hope the record sells like hell. Why shouldn't I . . . I'm getting my royalties just like before without having to put up with all the bullshit ego trips.

RW: What's going to be different this time around?

TK: The difference will be that I will be operating strictly in an executive capacity, sort of a godfather to a family. I don't intend to go out and beat my head against anymore brick walls necessarily trying to sell a piece of soap. I'm going to support the artists, each of whom I believe have exceptional talent. I intend

(Continued on page 119)

The re-release of
a five-year old classic.

AWHITER
SHADE
OF PALE

(AM 1389)

PROCOL HARUM

On A&M Records

Produced by Denny Cordell

By JOHN GIBSON



John Gibson

■ **ROCK POLITICS?**: There's a tantalizing story going around out here that **President Nixon** is anxious for the **Carpenters** to come out publicly for him. **Julie** apparently has made two visits to plead Dad's case, one in Las Vegas and one to the Carpenters' residence here. So far, **Karen** and **Richard** have purred but demurred . . . **Bowie Trivia**: **David Bowie** is being bussed and trained around the country on his current tour since he refuses to fly. He crossed the Atlantic on one of the **Queens** . . . **Alex Richman** has joined **Danny O'Keefe's** band. They hit the road last week, with **Alex** on keyboards and smatterings of back up vocals . . . A **UCLA** course on "Sensuality and The Arts" last week got **Isaac Hayes**, **David Gates**, **Paul Williams**, and **Lynn Carey (Mama Lion)** out to the class to perform and tell their sensuous tales . . . **Avalanche Records** has signed **Danny Mann**, from Chicago (the city) . . . But speaking of Chicago, **Robert Lamm** soloed on his axe at a gig last week in Marquette, Michigan. His instrument is the piano, you'll recall, but this solo was with an axe, which he used to demolish the piano on stage. The extravaganza was unplanned: **Lamm** was upset at getting a lousy piano too many times on his gigs, and began toting an axe to take care of the problem. He hopes to eliminate all the bad pianos in the U.S. by this method, and promises to "make the world safe for piano players" . . . **Getting Nifty Duds**: At **Ruthie West's** in L. A. **Joey Heatherton**, **Little Anthony and The Imperials** (you were probably wondering where they were anyway), the **Friends of Distinction**, **Jackson 5**, the **Gold Diggers**, and **Ding a Ling Sisters** (whoever they are) . . . **Legs Larry Smith** will be doing the tap dance solo with **Elton John's** show here. **Elton** also plans more surprises, we've been told by **Norm Winter**.

■ **HERO FOR HIRE**: **Buddah's** "Spiderman" album may turn into a movie on the tube, and a series, that would include not only **Spiderman**, but **Luke Cage** ("Hero For Hire"), and the **Great Hulk**. The interesting thing about these characters is how many people see them: in 1971 **Marvel Comics** sold 65 million comic books after returns. They figure about half the population of the U.S. sees them. **Buddah** has prepared a radio serial on **Spiderman**, to air before the release of the album . . . **Ahmet Ertegun** in and out of town last week, quiet as a mouse . . . **Mike Maitland** off to London and other parts for more confabbing . . . **Rowan's Tour**: October 26 the **Rowan Brothers** begin their first tour in Cincinnati, and continue through October with the **Greatful Dead**. November 3 and 4 in S.F. with **Hot Tuna** and **New Riders**, L.A. in mid November, and NYC by Xmas, most likely . . . **Sam Neely** played Attica State Prison last week (now there's a brave man), and **Governor Rockefeller** asked him back. At another prison gig, at the Queens jail, the first row was reversed for **H. Rap Brown** and **Brown's** phalaynx of guards. **Brown** sent **Neely** a note thanking him for taking the time to come . . . **Other Prison News**: **The Persuasions** just did the **Wayne County Prison** in Detroit, the first time the prison has had a show. **John Weisman** of the **Detroit Free Press** is booking the prison shows, and would like anybody passing through to call him and set something up, if possible . . . **Beaver and Krause's** nude photo in the L.A. **Freep** has inspired the lads to commission **Richard Avedon** to do a nude billboard of them for their **UCLA** gig . . . **West Bruce and Laing's** Detroit gig sold out 2 weeks ahead on word of mouth. That is, there were no ads, no promotion, and no album, as you know.

■ **RODNEY FINALLY MAKES IT**: The **Rodney Bingenheimer** E Club on the Sunset Strip will open soon. It's an all English disco, with an English dj spinning the records, English beer, and turkey on the bar. **Rodney** admits that there are silent partners in the thing, but he won't say who. The Board of Directors, however, are: **Aynsley Dunbar**, **Mike D'Barins**, **Noel Redding**, and **Ray Davies** . . . Who is that single from Fantasy this week? . . . **Merry Clayton** back on the road after working on a secret project for the past few weeks . . . A Danish film crew was in Sausalito

RCA Releasing Two Bowie Albums As U.S. Tour Expands

■ **NEW YORK**—**Rocco Laginestra**, President of **RCA Records**, announced last week that the label has purchased two **David Bowie** albums from his previous label and is rushing them into release to capitalize on the phenomenal success **Bowie** is achieving with each concert on his current American tour.

The albums are "The Man Who Sold the World" and "Space Oddity" (formerly "Man of Words/Man of Music"), both considered underground classics.

When **Bowie** originally came to the U.S. two weeks ago, his manager, **Tony DeFries**, planned

for him to give seven concerts. In the light of the reception he has received in the cities he's already appeared in, **DeFries** and **RCA** have decided to launch **Bowie** on a concert tour of much larger scale. Some 25 engagements are being negotiated nationwide between now and December, it was reported.

RCA has upped its advertising and promotion campaign to the point where now it's the biggest launching the company has undertaken on a new artist in the last decade, according to the label.

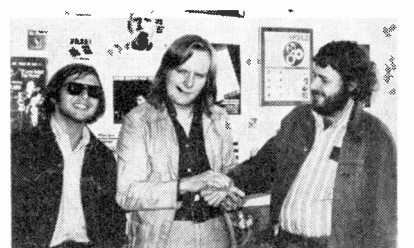
Duke Forms Blue Clown Music

■ **LOS ANGELES**—**Okie Duke** has formed **Blue Clown Music**, a **BMI** firm, which will be headquartered on the west coast. **Al Rattinni** has been inked by **Duke** as general professional manager.

Lewerke to Motown

■ **LOS ANGELES** — **Stan Lewerke** has been appointed regional promotion man for the 11 western states by **Motown Records**. He will start October 17, leaving his position as local promotion man for **Eureka Record Distributors** in Los Angeles.

Will He Survive?



Tony Hendra, center, creator of the National Lampoon "Radio Dinner" lp on **Blue Thumb**, is seen here "taking the pulse of the music industry" from the wrist of **Spence Berland** (r.), **Record World's G.M.** on the Coast. **Louie Newman**, of **Blue Thumb**, is the one with the sparkle in his smile on left.

Cheech & Chong, Nixed by DAR, Sell Out JFK Hall

■ **LOS ANGELES** — **Cheech & Chong** were to have played **Constitution Hall** in Washington, D.C., but the **DAR** vetoed their appearance there, so the comics played **JFK Center** instead — and sold out. Included in the audience were numerous Washington dignitaries. The comics are currently on an extended one-niter concert-nitery tour which will take them across country, right through the end of the year. They end 1972 as headlining act at the **San Carlos Circle Star Theater**.

Brown Bag Names Dalton

■ **NEW YORK**—**Terry Knight** has announced the appointment of **Barbara Dalton** to the post of **Public Relations Director** for **Brown Bag Records**, distributed worldwide by the **UDC** organizations of **United Artists Records, Inc.**

Ms. Dalton has resigned her position as **Head of Publicity** for **International Famous Agency (IFA)** in **New York** where she has been situated for the past three years.

last week working on a TV special on **Dr. Hook** and **Shel Silverstein**. Parts were shot in the nude; the director pointing out that no one in **Dane land** objected to such things, and **Dr. Hook** certainly doesn't mind. The new **Dr. Hook** single, by the way looks like "Cover Of Rolling Stone." but p.s.: they don't actually care about getting the cover of **RS** . . . **Rolling Stones** rumored to be coming back to cut another album. Just a rumor folks, but thought you should know . . . **Marshall Chess** bought **Mary Astor's** house. **Mary** hasn't lived in it for some time now . . . **Neil Bogart** says **Curtis Mayfield's** "Superfly" is outselling "Shaft" two to one. He's also eyeing an Oscar for **Curtis** . . . **Terry Knight's Mom's Apple Pie**, was actually discovered by **Knight's** Swedish wife **Pia**. That was in **Warren, Ohio**. (By the way, did you all notice the slice of pie on the group's album cover? Apple pie as cheesy cake.) . . . **Lonnie Mack** has left **Elektra** for **Fraternity Records**? So says **Fraternity** . . . **John Phillips** at the **Aquarius**, already starting his play "Space."



DISTRIBUTED BY UNITED ARTISTS RECORDS, INC.

NAPRA, Progressive Radio Organization, Described

■ LOS ANGELES — About a year ago, a notice was mailed to 1200 progressive radio personnel with the heading National Association of Progressive Radio Announcers, Inc. across the top. Put together by three people dedicated to the proposition that progressive radio is equal to the best there is and could be in broadcasting, the document offered membership in a newly formed organization to any on-the-air progressive broadcasters. To qualify as "progressive," you had to be at a station playing either jazz or rock, with at least 50% album cuts. The organizing trio was made up of Jim Ladd and Jerry Longden, who are on the air at KLOS-FM, and Hilary Hicks, acting consultant and non-voting member (by virtue of his working in public relations, not a radio station) but sharer in the firm belief in the destiny of progressive radio.

The organization is non-

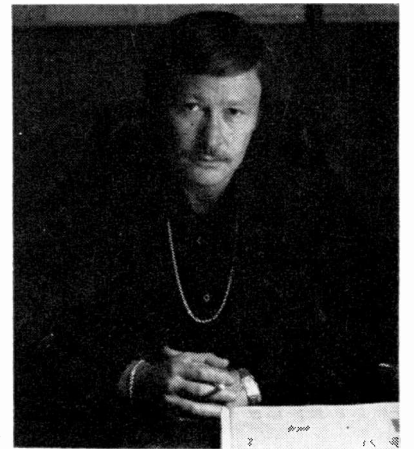
profit, and free to all voting members, with a \$15.00 fee to all non-voting members, who can still participate in all other activities and receive the monthly newspaper. In talking with Ladd and Hicks, they observed: "Disc jockeys have generally been put down, and progressive jocks especially, and we wanted a professional organization which would raise the awareness and image that we have of ourselves and each other to a higher level. We're not meant to be a union, management or political group; there are other people to fill that gap." A major emphasis is on public involvement, using radio for "positive social progress." This led them to do a series of spots for voting and voter registration which was free of charge to all members. These spots have been put together with some additional ones into an album, which is also being shipped

(Continued on page 127)

Watson Keeps To Himself

By BEVERLY MAGID & JOHN GIBSON

■ Bill Watson has long been Bill Drake's National Program Director in the Drake-Chenault Consultancy. Watson is now, like Drake, part of RKO, rather than the consultancy. This interview was meant to be a follow-up to the Ron Jacobs interview last week, contrasting the ideas of the two veteran radio men. It didn't quite turn out as intended. The scene is Watson very busy in his office at KHJ:



Bill Watson

RW: When KHJ first started in this format huge numbers were possible in rating books, and today they're generally much lower.

BW: Am I supposed to explain why that would be? It's fragmentation of the audience, more available rock and roll radio stations, more product, more difficult to achieve huge numbers. But, you don't need those kinds of numbers to be competitive or victorious in '72. Be nice if you could get them; we're trying.

RW: So that means you're programming the station for a very specific small number of people

BW: No. Not really.

RW: You're not going to change any direction, then, in regard to your target audience?

BW: We have no plans. What's on the radio right now is obviously what we think is as mass appeal as is possible in this moment in time. We have no plans to change anything. I know you can't hear the radio in print, but that's really how you can tell what we do. What do you want me to do, explain what we should like?

RW: Sure.

BW: The conception and the goal and the ultimate sound that we are striving for aren't what we've achieved, but at least you try for that. So I hear in my head a big bright believable radio station. When I say believable I mean in all senses of the word. You look for disc jockeys to talk to the people instead of at them, try to make it legitimate, deal, excitement. And entertainment.

RW: Do you think of it as 'personality radio,' or is that an old archaic term to you?

BW: Personality radio is not an old archaic term to me, but it depends on whose definition

of the word "personality" we're using. My definition of personality doesn't happen to be someone subjectively rapping endlessly. I say it's possible to maintain and project a lot of personality while presenting a lot of music and keeping it moving.

RW: As far as the music is concerned, how much is reliant on research in sales?

BW: A great deal of it. It's the only thing you can go by, and we try to play hit music.

"We have no plans to change anything."

RW: Did your recent promotion or assimilation into the RKO corporation change anything around here?

BW: No, that didn't change anything in fact. We do the same things we always did, it's just that we're an integral part of the company now, as opposed to consultants. My job has not changed, really.

RW: Is what you're doing now, just prior to a rating period in 1972, much different from what you were doing 10 years ago?

BW: I'm not into explaining in print what we do. Go ask Miles Davis how he plays horn and he'll grunt at you. I'd like to take this opportunity to grunt. That's all.

WNEW-FM Sponsors Unique Contest

■ NEW YORK — WNEW-FM, Metromedia's progressive rock station in New York, is sponsoring a free rock concert, in a rather unique way. The station has contacted all colleges

(Continued on page 127)

LISTENING POST

By BEVERLY MAGID



Beverly Magid

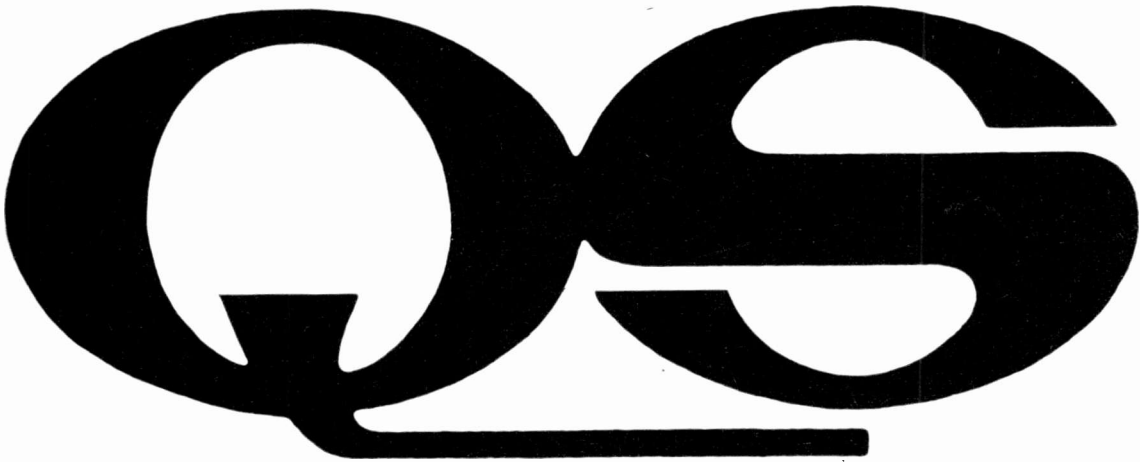
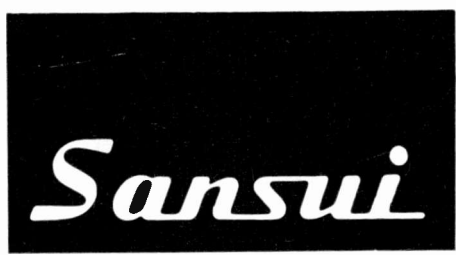
■ RECORD WORLD—Los Angeles . . . Thanks you guys out there in Radio land for your words of wisdom and encouragement . . . please continue to avail yourself of this column for your station news . . . and feel free to make this spot another outlet for all your job openings, changes and wish-I-were-somewhere-else-blurbs.

FCC . . . A petition by the Black Identity Education Association (BIEA), opposing the license renewal applications of Omaha, Neb. broadcast stations KETV-TV, KFAB-AM/FM, KGBI-FM, KLING, KMTV-TV, KOLI-AM/FM, KOOO, KYNE-TV, WOW-AM, KFMX-FM, and WOW-TV, has been denied by the FCC. BIEA made identical allegations against each licensee, charging that the stations participated in discriminatory employment practices, and that they had also failed to present programs of specific interest to minority groups. BIEA also alleged discrimination against black recording artists, and that efforts made to train minority persons were only "token" efforts. The station denied discrimination against blacks in employment practices and defended their program practices.

FCC . . . Application for consent to assign the licenses of WKYC—AM & FM, Cleveland, Ohio, from the National Broadcasting Co. to Ohio Communications, Inc. has been granted by the FCC. Consideration for the transaction is \$5,500,000; grant fee is \$110,000. By selling WKYC—AM & FM, NBC separated its aural facilities from its Cleveland television facility (WKYC-TV).

WKBW—Buffalo . . . station, on behalf of Buffalo, has planted a grove of trees in Israel, in memory of the athletes slain in

(Continued on page 127)



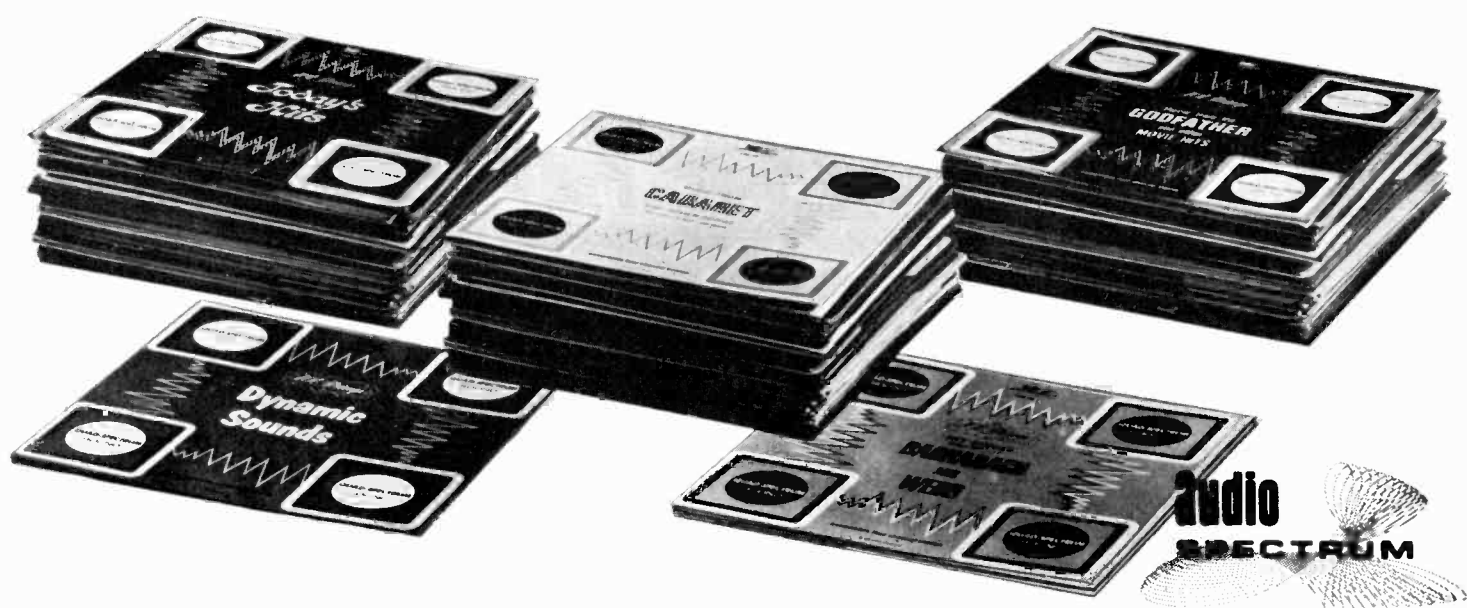
REGULAR MATRIX

Guess what happened to the “audio spectrum”



a full "quad of new Sansui

TWENTY ALBUMS (Count Them: TWENTY ALBUMS) FEATURING THE 101 STRINGS are the newest addition to the growing family of four-channel Sansui QS encoded discs. Such artists as Carole King, Joan Baez, B. B. King on labels like Ovation, Project 3 and Quad Spectrum (Audio Spectrum) are already available in Sansui QS encoded recordings.



The new "Quad-Spectrum" series of Audio Spectrum albums

1. The Soul of Spain, Volume 3
2. Les Baxter conducts Exciting Sounds
3. Bacharach and Webb
4. Soul of Israel
5. Music from Fiddler on the Roof
6. Country Hall of Fame
7. Multiple Guitars with Lee Thatcher
8. Movie Themes
9. Golden Age of the Dance Bands
10. Dynamic Sounds
11. Les Baxter conducts Latin Holiday
12. Today's Hits
13. Exciting Sounds
14. "101 Strings Orchestra" Plus Guitars
15. Music from Cabaret
16. California Poppy Pickers Play and Sing
17. Johnny Doe Sings the Songs of Johnny Cash
18. Movie Hits
19. Bob Jackson "Boots" the Sax with the Strange Ones
20. Nelson Riddle Conducts "101 Strings Orchestra"

spectrum" QS releases.

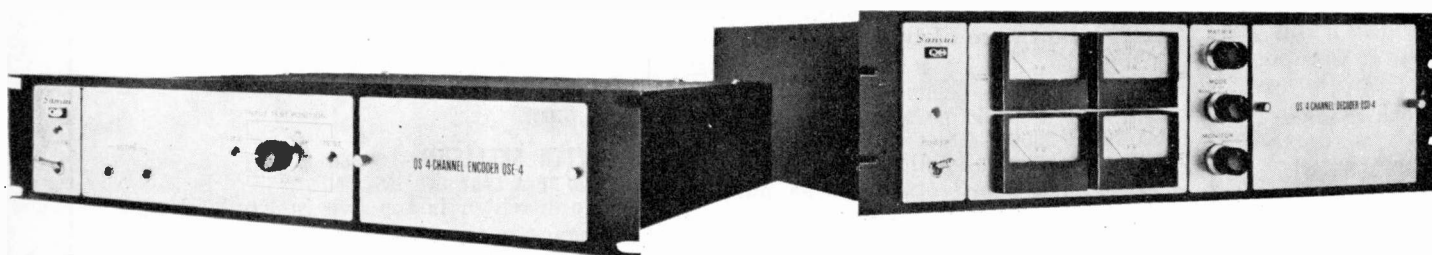
Wherever four-channel sound is heard, Sansui plays an ever-increasing role. More and more recording companies, producers, artists and recording engineers find the Sansui encoding system ideal and the most advanced available today. The latest entry in this distinguished and growing list of labels is Audio Spectrum with its new "Quad Spectrum" series of 20 discs that feature the 101 Strings. Here's why recording engineers, producers and artists choose Sansui QS over any other four-channel system:

SUPERIOR CHANNEL SEPARATION: The QS Regular Matrix System displays greater separation among all four channels than the human ear can discern. For practical purposes, the total effect is identical to that of discrete tape techniques, which is why so many recording engineers and producers acclaim QS as the "discrete matrix."

TOTAL RECORDING FREEDOM: This is a matrix system that can reproduce sound anywhere in a full circle and at dead center of the sound field. Thus, microphones can be placed anywhere with the knowledge that pickup will be reproduced exactly as intended. There is 360-degree freedom in all directions without holes or blank spots.

FULL COMPATIBILITY: The Sansui QS four-channel matrix system is compatible with other major matrixing codes. It is, of course, also fully compatible with two-channel stereo. Indeed, the stereo mode is very often greatly enhanced and has clearer definition in its stereo separation. Total compatibility means that *all* discs can be QS encoded; double inventories will not be needed. And Sansui QS discs are ready right now for FM quadrasonic, stereophonic and monophonic broadcast.

ACT TODAY: With the new professional Encoder and Decoder, you start at the top in four-channel recording. There are hundreds of thousands of compatible four-channel decoders already in homes everywhere, so your audience is ready now. Join the QS four-channel disc bandwagon today and boost your sales!



THE SANSUI QSE-4 PROFESSIONAL ENCODER

THE SANSUI QSD-4 PROFESSIONAL DECODER



For full details,
contact your nearest Sansui office now.

SANSUI ELECTRONICS CORP.

Sansui Electronics Corp.

New York

55-11 Queens Blvd., Woodside, N.Y. 11377. Tel.: (212) 779-5300. Cable: SANSUIECNEWYORK.
Telex: 422633 SEC UI.

Sansui Electric Co., Ltd.

Los Angeles
Tokyo

333 West Alondra Blvd. Gardena, Calif. 90247. Tel.: (213) 532-7670.
14-1, 2-chome, Izumi Suginami-ku, Tokyo 168, Japan. Tel.: (03) 323-1111. Cable: SANSUIELEC.
Telex: 232-2076.

Sansui Audio Europe S.A.

Belgium

Diacem Building Vestingstraat 53-55. 2000 Antwerp. Tel.: 315663-5. Cable: SANSUIEURO ANTWERP.
Telex: ANTWERP 33538.

Germany, W.

6 Frankfurt am Main, Reuterweg 93. Tel.: 33538.

LOGGINS & MESSINA—Columbia 45719

YOUR MAMA DON'T DANCE
(Jasperilla/Wingate, ASCAP)

Duo keeps picking up fans with each outing, thus this rock and roller should be their biggest single to date. Get up & dance.

JERRY BUTLER—Mercury 73335

ONE NIGHT AFFAIR (Assorted, BMI)

"The Iceman" cometh with a Gamble-Huff tune from his "Spice Of Life" album. Cut is more uptempo than his recent releases, and has great pop/soul potential.

ENGELBERT HUMPERDINCK—

Parrot 40072 (London)

I NEVER SAID GOODBYE (MAM, ASCAP)

It's been a while since this lady killer has had a big record, and this easy listening ballad is usual housewives' fare. Nothing special.

JETHRO TULL—Chrysalis 2006 (Reprise)

LIVING IN THE PAST (Chrysalis, ASCAP)

Title cut from long-awaited album of singles never released in this country. Typical Tull with Ian Anderson vocal and flute featured.

THE DELLS—Cadet 5694 (Chess/Janus)

JUST AS LONG AS WE'RE IN LOVE

(Chappell/Butler, ASCAP/Las Go Round, BMI)

Culled from their new lp, "Sweet As Funk Can Be" tune is a ballad from the longest-running soul group around. They keep adding to that fantastic track record.

FOUR OF A KIND—Toy 3804 (Neighborhood)

BRAND NEW KEY (Neighborhood, ASCAP)

Melanie's goldie gets a r&b reading on hubby Peter Schekeryk's other label. It's not as cute as the original, but it has fine potential to be a top soul record.

YVONNE ELLIMAN WITH MICHAEL JASON—

Decca 33018

COULD WE START AGAIN PLEASE? (RSO, ASCAP)

Tune was added to the show, "Jesus Christ, Superstar" and didn't appear on the original album, so it may be new to many. Flip is Ben Vereen's (Judas) version of "Heaven On Their Minds."

PAPA JOHN CREACH—Grunt 0508 (RCA)

FILTHY FUNKY (Parts 1 & 2) (Respect, BMI)

Fiddler for Hot Tuna and the Airplane performs a solo instrumental, and the unique sound of a violin as a lead instrument could be novel enough to take it to the top.

BOBO MR. SOUL—Hi 2225 (London)

HITCHHIKE TO HEARTBREAK ROAD

(Muscle Shoals Sound, BMI)

SHE'S MY WOMAN (Orelia, BMI)

Label puts out some of the best r&b items today, and this pulsating driver is no exception. Whoever Bobo is, he sure is no booboo. Sounds like a hit.

MARC BENNO—A&M 1387

SOUTHERN WOMAN (Kind Favor/Element, ASCAP)

The Asylum Choir's other half comes up with a mover that's just right for FM programmers. From his "Ambush" lp.

PROCOL HARUM—A&M 1389

A WHITER SHADE OF PALE (TRO-Essex, ASCAP)

Going the Moodies route, group re-releases 1967 hit that has become a rock classic. Haunting Gary Brooker organ still chills the spine, and it could happen all over again.

OHIO PLAYERS—Westbound 208 (Chess/Janus)

VAREE IS LOVE (Bridgeport, BMI)

Nice change of pace for those "Pain" and "Pleasure" fellows. This ballad has all the basic ingredients for a solid smash. Play on.

RARE EARTH—Rare Earth 5048 (Motown)

GOOD TIME SALLY (Stein & Van Stock, ASCAP)

LOVE SHINES DOWN (Jobete, ASCAP)

Some more high energy rock and roll from group's new album "Willie Remember." Always on the charts, they should have no problem with this one.

PETER ALLEN—Metromedia 256

JUST ASK ME I BEEN THERE (Valando, ASCAP)

From the much-acclaimed "Tenterfield Saddler" album, this cut was forced out by popular demand. Aussie singer/writer should have a hit with this powerful tune. Well produced by Richard Landis.

CLARA WARD—United Artists 50970

I THANK YOU (Doheny, BMI)

LORD WHEN WILL WE? (Doheny, BMI)

Following in the steps of the Staples, Clara Ward and her singers bridge the gap between gospel and rock. First record for label could be a giant.

BIRTHA—Dunhill 4328 (ABC)

FREE SPIRIT (Grams, ASCAP)

Hard rock from the heaviest female group around is taken from their debut lp. Full sound and Gabriel Mekler's production are keys to foursome's success.

THE LETTERMEN—Capitol 3449

SPIN AWAY (E. H. Morris/Zapata, ASCAP)

MAYBE WE SHOULD (Elmus Beale, BMI)

It could be a misprint but it seems the "The" has been reinstated as part of the group's name. MOR programmers should love giving this one many spins.

COMMANDER CODY AND HIS LOST PLANET AIR-

MEN—Paramount 0178 (Famous)

MAMA HATED DIESELS (Ozone, BMI)

From their new lp. "Hot Licks, Cold Steel & Truckers Favorites" is this country western number. Tongue-in-cheek lyric makes it fine novelty fare, but it's no "Hot Rod Lincoln."

SUGAR—Rocky Road 30,063 (Bell)

A WOMAN NEEDS LOVE (Fifth Star, BMI)

DANCING IN THE STREETS (Jobete, ASCAP)

Strong soul ballad performed sweetly by new group is marked as the "A" side. Flip is an updated version of the Martha and the Vandellas smash and could be the side that hits.

DOUG "COSMO" CLIFFORD—Fantasy 686

LATIN MUSIC (Queen-Bishop, ASCAP)

From his solo album, Creedence's drummer sings a tribute to Latin music. It will be tough to break the single, but it will definitely help sell the album.

WILSON PICKETT—Atlantic 2909

MAMA TOLD ME NOT TO COME (January, BMI)

The Randy Newman tune that was number one for Three Dog Night two years ago gets new life by the wicked Mr. Pickett. Should be a monster. Mama, mama!

GENE CHANDLER—Curton 1979 (Buddah)

DON'T HAVE TO BE LYING BABE (PART I)

(Defrance Monique, ASCAP)

"Duke of Earl" Chandler joins friend Curtis Mayfield's label after years with Mercury. His debut is a strong entry perfect for a pop/r&b crossover.

J. J. CALE—Shelter 7326 (Capitol)

LIES (Audigram, BMI)

That "Crazy Mama" guy returns with a new tune which is in that soft yet funky niche. Solid Audie Ashworth production supports. Nice sound. No lie.

FREDDIE NORTH—Mankind 12016 (Nashboro)

SONG #29 (I'M YOUR MAN)

(Williams/Excellorec, BMI)

After a lot of r&b hits, and a few pop giants Freddie North is ready for national recognition and stardom. This smoothie is good across-the-board material and could mean huge sales.

THE WHISPERS—Janus 200

SOMEBODY LOVES YOU (Baby Ronda, ASCAP)

Group splashed on the charts with "I Only Meant To Wet My Feet," and this tune taken from their "Life And Breath" lp will put them even higher.

VALERIE SIMPSON—Tamla 54224 (Motown)

SILLY WASN'T I (Cotillion, BMI)

I BELIEVE I'M GONNA TAKE THIS RIDE (Jobete, ASCAP)

The lady who was behind a lot of Motown hits (both writing and producing with Nick Ashford) has gone out on her own and is ready to break big. Both sides are from her solo album.

PETER SKELLERN—London 20075

YOU'RE A LADY (WB, ASCAP)

Tune which is top five in England now comes to these shores with a good shot to make it here. Tender ballad features choral background.

DIANE KOLBY—Columbia 45712

DEATH OF THE SUN (April/Sanctuary, ASCAP)

Gal whose "Holy Man" perked up many ears, returns to the fray with a softer sound. She again displays her versatile voice and fine writing ability.

CATES GANG—Metromedia 260

ONE WOMAN MAN (Sunbeam/Leveland, BMI)

Group's been around for some time, but this is one of their most commercial items to date. Taken from "Come Back Home" lp, disc has a good chance to be a winner.

ERROL SOBER—Bell 263

THE SUN AIN'T GONNA SHINE ANYMORE

(Saturday/Seasons Four, BMI)

ROSEMARY BLUE (Don Kirshner, BMI)

Session singer identifies himself and performs two great tunes. One side is the Crewe-Gaudio hit that the Walker Bros. had, and the flip is a Sedaka-Greenfield ballad. Both top-notch.



The Shubert Organization
proudly presents

NEIL DIAMOND

IN CONCERT

“NEIL DIAMOND’S SHOW LENDS GLITTER TO BROADWAY. Call it an idea whose time had come, call it the right performer in the right circumstances, call it the final stage in the mass popularization of rock. Neil Diamond’s one-man show at the Winter Garden is all those things, and more. His opening last night was not only a personal triumph for him, but also a small stimulus in a show business development that may start a few vital juices flowing in that tired old lady, Broadway.” Don Heckman—The New York Times

“Neil Diamond’s come back in triumph.”

Patricia O’Haire—Daily News

“There’s a new hit musical on Broadway. Its name is Neil Diamond.”

Alfred G. Aronowitz—New York Post

— WINTER GARDEN THEATRE, 1636 Broadway, N. Y. 10019 —

RECYCLING THE BLUES & OTHER RELATED STUFF

TAJ MAHAL—Columbia KC 31605

Another superfine album from one of the most under-appreciated artists of our time. With the great vocal assistance of the Pointer Sisters, Taj goes through such bluesy goodies as "Sweet Home Chicago," "Corinna," "Cakewalk Into Town" and "Texas Woman Blues."

WHOLE OATS

DARYL HALL & JOHN OATES—Atlantic SD 7242

Attractive looking and sounding new duo creates a pretty, country-folkish sound reminiscent of the best of Brewer & Shipley and Seals & Crofts. "Goodnight and Goodmorning" sounds good as a single possibility, but there are many other fine cuts.

NUGGETS

Elektra 7E-2006

This collection of tunes from the "first psychedelic era" (1965-68) is a goldmine if ever there was one. Twenty seven selections, each by a different group; some were hits, others remained hidden away in glorious obscurity. A must for anyone who grew up in the 60's, and an education for those who didn't. Compiled and annotated by Lenny Kaye.

MOUNTAIN MAMA

DIANNE DAVIDSON—Janus JLS3048

In addition to possessing a great voice, Ms. Davidson has a terrific knack for picking material. Two Jackson Browne songs, Jesse Winchester's "Brand New Tennessee Waltz" and Joni Mitchell's "Carey" plus serial of Dianne's originals make for a dynamite package that's both musically together and commercial. A star in the making.

DAKILA

Epic KE 31756

With the current upsurge of things Latin in the public consciousness and the consequent rise of Latin music, Dakila's time may be now. A distinctive dash of the sounds of the Philippines make things just different enough to stand out from the competition. Keep an eye and an ear on Dakila.

THE BARBECUE OF DEVILLE

THE HOODOO RHYTHM DEVILS—Blue Thumb BTS 42 (Famous)

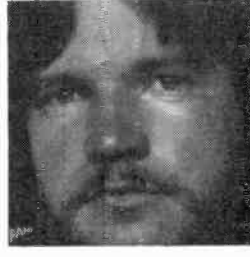
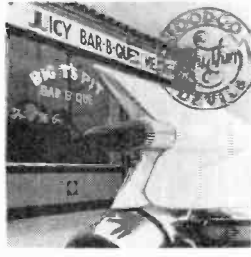
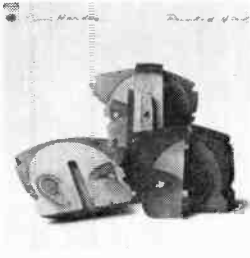
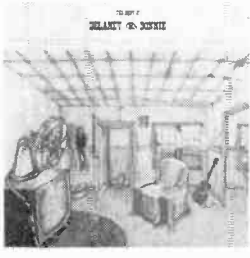
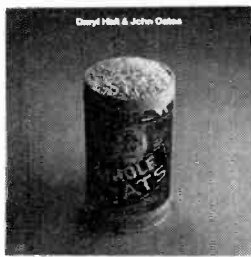
From beginning to end, an albumful of pure, solid hard, rock & roll. If it weren't such a cliché, we'd say that the Hoodoo Rhythm Devils are a fine rock band who've never received the attention they deserved, and that this album will finally do it for them.

SWEET AS FUNK CAN BE

THE DELLS—

Cadet CA 50021 (Chess/Janus)

One of the longest-standing groups in the world, the Dells move ahead with a most interesting album. In addition to a fine bunch of songs written by Terry Callier and Larry Wade and sung in the sweetest, mellowest Dells manner, there are spoken word segues between the selections.



HONKY-TONK STARDUST COWBOY

JONATHAN EDWARDS—Atco SD 7015

The "Sunshine" kid is back after a year-long hiatus, with more of his patented country-flavored, predominantly acoustic music. Included are some of the highlights of Jonathan's stage show, such as Jesse Colin Young's "Sugar Babe" and the oldie, "Party Doll." Many neat newbies too.

MY REAL NAME IS 'AROLD

ALLAN CLARKE—Epic KE 31757

Allan Clarke's name may not be well known, but his voice is one of the most familiar in the world. As lead singer for the Hollies, Clarke established himself as a fine pop talent, a distinction which is further enhanced by the diverse collection of tunes on this, his debut album as a soloist. "Ruby" sounds like a strong single.

WET WILLIE II

Capricorn—CP 0109 (Warner Bros.)

Heavy Macon-based rockers get it on once again with a high-energy package of rock & roll standards combined with a few original things penned by group members Ricky Hirsch and Wick Larsen. Best thing is their version of Otis Redding's "Shout Bamalama."

THE BEST OF DELANIE & BONNIE

Atco—SD 7014

Most of today's great rock musicians appear somewhere on this set, practically every cut of which is destined to be a classic of the period in which it was recorded. The material is well chosen, and the album is an absolute must for fans of rock, soul or just plain good music.

PAINTED HEAD

TIM HARDIN—Columbia KC 31764

Tim Hardin sings none of his own songs here, but his choice of outside material is flawless, running the gamut from Randy Newman's "I'll Be Home" to Jesse Winchester's "Yankee Lady" (which is fast becoming a contemporary standard) to Willie Dixon's "Do the Do." There are even two Pete Ham songs. The interpretations are unique and worthwhile.

MEGAN MUSIC

MEGAN McDONOUGH—Wooden Nickel WNS 1007 (RCA)

Young songstress' first album, showed maturity and versatility, and here she follows up with a similarly vital collection of mostly self-penned tunes. With only the best L. A. session men sitting in, Megan does a fine job on "Lady in Love," her single, and virtually every other cut as well.

TRAVIS WAMMACK

Fame FAS-1801 (United Artists)

Wammack's "Whatever Turns You On" was one of the overlooked singles the past year, but anyone who missed it should catch it here, along with, among others, his fine interpretations of Cat Stevens' "How Can I Tell You" and Levine-Carroll's "So Good."

(Continued on page 126)

NMPA Session Looks To Future

■ NEW YORK — A capacity crowd attended the NMPA session last week at the Plaza Hotel in New York City to listen to authorities on cable television, satellites and video cassettes, and to exchange views on the possible impact of these developments in relation to music publishing.

At the conclusion of his speech on cable television, David H. Foster, President of the National Cable Television Association was questioned at length and in depth on growth and programming patterns for his industry.

A most provocative speech



Panel responding to question posed by audience at recent NMPA Meet included (l to r) Leonard Feist, Executive Vice President, NMPA; Al Berman, Managing Director, The Harry Fox Agency; Edward M. Cramer, President of BMI; Sal Chiantia, President of NMPA; John C. Taylor 3rd, General Counsel, NMPA; Herman Finkelstein, General Counsel, ASCAP; Arnold Broido, President, Music Publishers' Association.

was made by Asher H. Ende, Deputy Chief of the Common Carrier Bureau of the Federal Communications Commission, on satellites and their almost limitless potential for communication in the foreseeable future.

CLUB REVIEW

A Clean (?) Debut

■ LOS ANGELES — Delbert and Glen, Clean Records artists, debuted their act in Los Angeles at Big Al's on the Sunset Strip. Big Al's, as you are probably already thinking, is not one of the premier showcase spots in town, but perhaps this particular debut will set a trend for the future.

First off, Delbert and Glen were preceded on stage (let's say "the opening acts") by five topless, bottomless, and careless female dancers. If you're thinking "exploitation" right now, forget it: they loved it. Springing down the runway, light as feathers (one in particular chose the Eagles album to dance to and did a bang-up job of it, by the way), they set a fitting tone for Delbert and Glen's opening.

The group themselves are an excellent band and did not allow the girls to steal the show. Many sagacious record men

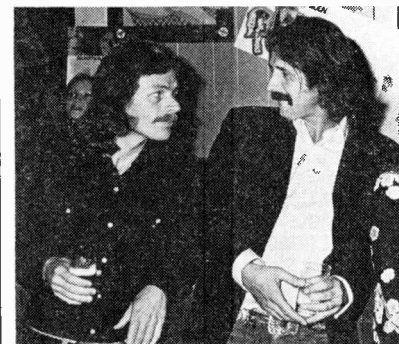
John P. Thompson, Senior Research Associate of Arthur D. Little, Inc., presented statistics on the present distribution of cartrivision and speculated on the growth pattern and program consumption, as well as on the timing and impact of the entry of new systems in the next several years.

Dr. Peter C. Goldmark, President of Goldmark Communications, Inc., outlined the continuously increasing problems caused by population concentration in urban centers and their solution through ruralization of the United States which could be practically achieved through, among other things, imaginative use of available communications media.

At the conclusion of the day's

program, Sal Chiantia summed up the challenges and the promise of a future which forecast more change more rapidly than any which have before confronted the music publishing fraternity.

A Party Too

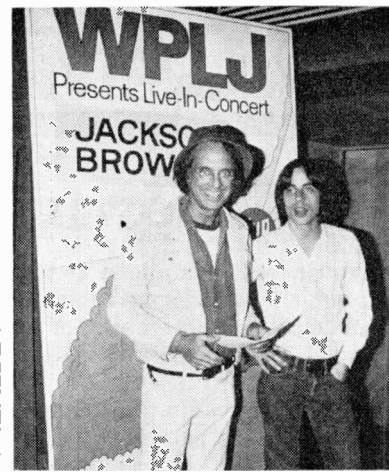


Earl McGrath, (right), President of Clean Records, chats with Delbert McClinton of Delbert & Glen at a party held for the group to introduce their debut album on the Clean label. Girl at far left later danced the hootchie-koo.

noted that they have some hits in them, "Every Day Will Be Like A Holiday" in particular. The group has some country flavorings, but they're doing well in the big city. Their album, just released on Clean Records, is available at your local Atlantic outlet.

John Gibson

Zack & Jack



Asylum Recording artist Jackson Browne, shown above with DJ John Zacherle, appeared last week in a special concert produced and broadcast for WPLJ-FM listeners in the New York metropolitan area. Zacherle hosted the program which was sponsored by Seven-Up, in a continuing series of live-in-concert broadcasts.

WGLD-FM Plans Non-Commercial Experiment

■ CHICAGO — WGLD, the Oak Park-Chicago rock FM outlet, will begin experiments with non-commercial broadcast days October 17.

"This will be the first time a non-commercial day has been intentionally scheduled by a Chicago commercial broadcaster," according to Ed Shane, Program Director for the station. The first non-commercial experiment will be followed by a second, one week later, on Tuesday, October 24, also on WGLD.

"Since young people—our target audience — are becoming more wary of commercialism in its many forms, we have decided to experiment to see to what lengths a commercial radio station should go to make its commercials more palatable and, at the same time, more effective," Shane said.

Bonus Hours

"A few months ago," he continued, "we scheduled a series of 'bonus hours'—hours with no commercial matter included. We were able to play more music during the hours, but I'm not sure that the impact of the experiment was properly transmitted as developing good feelings toward the advertiser. Our goal is to make the listener realize that by offering him more music at particular times of the day or week, the advertiser is doing him a favor and, therefore, should be supported."

CONCERT REVIEW

Miles Ahead

■ NEW YORK—The return of Columbia's Miles Davis to New York was long anticipated, shown by the immediate sell-out one-night performance at the Philharmonic Hall. When Miles cancelled during the Newport Jazz Festival there were many disappointed people, but they were enlightened by a most energetic performance from the contemporary master.

Miles is playing with a new group behind him, but acting as conductor, he has inspired these musicians to bring the overall performance to new heights. The only veteran in the group is Mike Henderson, the bassist, who seems to act as the backbone.

I first witnessed the group at Paul's Mall in Boston, their first performance on the tour. The two weeks difference between Boston and New York has left the group enough time to mature into the most potentially powerful of all the Miles ensembles.

His most recent album is called "Live-Evil," a fantastic album which uses none of his present musicians (except Henderson), but has sold well over 150,000 copies. The once-limited audience has grown tremendously since "Bitches Brew," his largest selling album and also the one which brought him out of the jazz field and into the youth audience. The purpose of this tour is to introduce his new album, yet unnamed, which is to be released next month.

With the audience response I witnessed in Boston and in New York, all sold-out performances with standing ovations, this upcoming album will be his most popular of all.

Martin Snider

Genesis Born

■ LOS ANGELES—Don Stump and Alan Niederman have formed a new television company, Genesis Enterprises, Inc. Their first show, a new-concept rock music hour entitled "Genesis... Just the Beginning," featuring guests Blood, Sweat and Tears, Seals and Crofts, and McKendree Spring, was taped last weekend at several locations in the Pennsylvania area.

Niederman, most recently personal manager for Elton John and other Dick James artists in the U.S., has left that position to devote full time to this project. Stump also serves as general manager of Burton Sohigian's New York ad agency, which handles Motown, GSF Records, and Ampex of Canada.



CAMPUS REPORT

Atlantic Special Program

By GARY COHEN
 ■ Atlantic Records has announced a program to assist college broadcasters in finding jobs in commercial radio. The program, announced by Atlantic's Gunter Hauer, calls for this year's graduates to send postcards indicating their campus radio experience and desired field of employment to Atlantic. Then, next February,

Atlantic will compile a list of all responses and send them out in a mailing to its entire commercial radio mailing list. Atlantic hopes this service will give college graduates an added opportunity to get jobs in commercial radio. More information is available from "Job Hunting" — Dept./GH, Atlantic Records, 1841 Broadway, N.Y.C. 10023.

Letter to the Editor

To The Editor:

It is with a great deal of pride that I formally announce the establishment of a College Affairs Department at Motown Records. I will be responsible for the promotion of Motown, Gordy, Tamla, Mowest, Natural Resources, and the rest of the Motown family of labels on college campuses across the country. We would like to make this department more than just a mailing house to college radio stations and college newspapers. We will be implementing many creative promotion programs that we hope will involve many students on their own campuses. Although we don't have reps right now, we do have plans for them in the future.

Motown would like everyone to know that this department plans to involve itself in all aspects of music on campus. Colleges today are hotbeds of talent and ideas. I welcome new ideas, tips on new talent, positive suggestions concerning new product, criticism about any aspect of our operation, and I will accept collect calls from anyone regarding any of the above areas.

Although I've only been on the job a few weeks, I've noticed a definite trend among music directors. It goes something like this:

"Hi, my name is Bob Ross from Motown"

"Boy, am I glad you called!"

"That's great! What can I do for you?"

"Well we've got this soul show" or "The black jocks on the station have been haunting me for your stuff."

Naturally, due to Motown's leadership in the field of black music, we occupy the better part of the black music programming. But to limit it like

this is a two-fold mistake. To exclude black music from your general music programming is to deny your audience of definite cultural benefits. And to assume that Motown features only black artists is an injustice to the likes of Bobby Darin, Noel Redding, etc.

A brief word about my past. I am grateful to the entire A&M organization, especially Jerry Moss, Gil Friesen, Bob Fead & Lance Freed. As a rep and a regional co-ordinator for their college program, I learned a great deal.

In many ways I am glad that Motown waited until now to start a college program on the college level. Firstly, because I could head it, but more importantly, I feel all of the unknown areas of college promotion are no longer unknown. Airplay, concerts, print-ads, radio spots, playlists, parties, tee-shirts, conventions, sales coordination, etc. are all navigable seas. Success will depend on the type of boat and the insight of the navigator.

I sincerely believe in what I'm doing, and I hope that all concerned will be patient until all is running smoothly. I hope I have a chance to see or talk to all involved in the business of college affairs.

Bob Ross, Motown Records

Misc. Notes

Columbia Records hosted a meeting for local college people at its New York branch last week, the purpose being increased communication and understanding between the branch's promotion staff and college radio music and program directors in the New York area. Some food, drink, and mingling provided a fine at-



COLLEGE RADIO AIRPLAY REPORT

OCTOBER 21, 1972

WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.
 Ken Smalheiser
 AT CROOKED LAKE—Crazy Horse—Epic
 CATCH BULL AT FOUR—Cat Stevens—A&M
 GUNHILL ROAD—Kama Sutra
 NEW BLOOD—Blood, Sweat & Tears—Col
 PAINTED FACES—Tim Hardin—Col
 WHY DONCHA—West, Bruce & Laing—Col

WRCT—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.
 Brad Simon
 BANDSTAND—Family—UA
 BULLDOG—Decca
 CAN'T BUY A THRILL—Steely Dan—ABC
 DIAMONDS IN THE ROUGH—John Prine—Atlantic
 GLORIFIED MAGNIFIED—Manfred Mann—Polydor
 HEADS—Osibisa—Decca
 ICARUS—Paul Winter Consort—Epic
 WHY DONCHA—West, Bruce & Laing—Col

WAYN—WAYNE STATE UNIV.

Detroit, Mich.
 Rob Wunderlich
 CATCH BULL AT FOUR—Cat Stevens—A&M
 FULL HOUSE—J. Geils Band—Atlantic
 HELP YOURSELF—Strange Affair—UA
 RISING—Mark/Almond—Col
 ROLLING STONE (single)—Susie Quatro—Rak

WLVC-FM—LOYOLA UNIV.

Chicago, Ill.
 Jim Benz
 BANDSTAND—Family—UA
 DIAMONDS IN THE ROUGH—John Prine—Atlantic
 FULL HOUSE—J. Geils Band—Atlantic
 HEAR, SENSE & FEEL—The Awakening—Black Jazz
 KAPT. KOPTER & TWIRLYBIRDS—Epic
 RISING—Mark/Almond—Col

WGSU-FM—STATE UNIV. COLLEGE

Geneseo, N.Y.
 John Davlin
 EXPECTATIONS—Keith Jarrett—Col
 FULL HOUSE—J. Geils Band—Atlantic
 IVES 2 STRING QUARTETS—Juilliard String Quartet—Col
 MY TIME—Boz Scaggs—Col
 NICK DRAKE—Island

WRSU—RUTGERS UNIV.

New Brunswick, N.J.
 Charlie Hutler
 BLACK HEAT—Atlantic
 BUSTIN' OUT—Pure Prairie League—RCA
 EVERYONE LIVES TO SING—Orphan—London
 HOODOO RHYTHM DEVILS—Blue Thumb

ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
 WIND OF CHANGE—Peter Frampton—A&M

WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.
 Dave Fricke
 A BEGINNING—T. Rex—A&M
 IN A BROKEN DREAM—Python Lee Jackson—GNP
 PLAY THE BLUES—Buddy Guy & Jr. Wells—Atco
 SPREAD THE WORD—Persuasions—Capitol
 WATERFALL—If—Metromedia
 WATERLOO LILY—Caravan—London

WRPI-FM—RENSSELAER POLY. INST.

Troy, N.Y.
 Joe Tardi
 COUNTRY GAZETTE—UA
 DAYDO—Alun Davies—Col
 DIAMONDS IN THE ROUGH—John Prine—Atlantic
 DINGLY DELL—Lindisfarne—Elektra
 WATERFALLS—John Klemmer—Impulse

WFDU-FM—FAIRLEIGH DICKINSON U.

Teaneck, N.J.
 Tony Loving
 ACQUIRING THE TASTE—Gentle Giant—Vertigo
 BEER CANS ON THE MOON—Ed Sanders—Reprise
 FULL HOUSE—J. Geils Band—Atlantic
 I'M STILL IN LOVE WITH YOU—Al Green—Hi
 MOVING ON—John Mayall—Polydor
 WHY DONCHA—West, Bruce & Laing—Col

WBCR—BROOKLYN COLLEGE

Brooklyn, N.Y.
 Louis Lewow
 ALBUM III—Loudon Wainwright—Col
 CATCH BULL AT FOUR—Cat Stevens—A&M
 DELBERT & GLEN—Clean
 MOVING ON—John Mayall—Polydor
 PASSAGE—Bloodrock—Capitol

WRCU-FM—COLGATE UNIV.

Hamilton, N.Y.
 Rich Ferdinand
 FULL HOUSE—J. Geils Band—Atlantic
 LIKE A SEED—Kenny Rankin—Little David
 PURPLE PASSAGE—Deep Purple—WB
 SOLOMON'S SEAL—Pentangle—Reprise
 SUMMER BREEZE—Seals & Crofts—WB

WCBN-FM—UNIV. OF MICHIGAN

Ann Arbor, Mich.
 Chris McCabe/John Blattner
 BANDSTAND—Family—UA
 BEST OF MERLE HAGGARD—Capitol
 DEVIL'S ELBOW—Doug Kershaw—WB
 FULL HOUSE—J. Geils Band—Atlantic
 HEAR, SENSE & FEEL—The Awakening—Black Jazz

mosphere for those who were able to attend, and Paul Winter of the Paul Winter Consort stopped by to share some experiences with those who attended. The importance of two-way communication was stressed and college stations will be asked to fill out a bi-weekly questionnaire on new product.

Brad Simon of WRCT/Carnegie-Mellon in Pittsburgh reports that the UA Acoustic Mini-Road Show was by last week and the show was a great success. Spencer Davis and George Gerdes appeared, and they were joined by a WRCT staff member, who was invited by Spencer Davis to jam with

(Continued on page 127)

Autumn, Perception, and the Sound of Sweet Success

TLP-1007
COMIN' DOWN ON YOU
DEBBIE TAYLOR



PLP-27
AN AMERICAN FAMILY
THE 3 MINUTES



PLP-25
IF YOU COULD SEE WHAT I HEAR
TOM SULLIVAN



PLP-14
INDIAN COUNTRY
FLOYD WESTERMAN



PLP-15
TOUCHED BY THE SUN
TEENA



PLP-28
LET'S DO IT AGAIN
THE FATBACK BAND



PLP-29
ASTRUD GILBERTO NOW
ASTRUD GILBERTO



PLP-30
JOHNNY HARTMAN TODAY
JOHNNY HARTMAN



Perception


today
 RECORDS
 INC.

165 WEST 46TH STREET, NEW YORK CITY 10036

■ MUSIC TWO: Atlanta, Denver, Miami, Memphis, New Orleans, Indianapolis, Dallas, Houston, Detroit, Buffalo, Pittsburg, Charlotte ■ MUSIC WEST: Los Angeles, San Francisco ■ GENERAL DISTRIBUTORS: Baltimore ■ SEABOARD DISTRIBUTORS: Boston, East Hartford ■ A&I RECORDS: Cincinnati ■ MS DISTRIBUTORS: Chicago ■ O'BRIEN DISTRIBUTORS: Milwaukee ■ HEILCIHER BROTHERS: Minneapolis ■ APEX-MARTIN: Newark ■ BETA DISTRIBUTORS: New York City ■ CHIPS DISTRIBUTORS: Philadelphia ■ ASSOCIATED DISTRIBUTORS: Phoenix ■ ABC SALES: Seattle ■ STAN'S RECORDS: Shreveport, La. ■ COMMERCIAL MUSIC: St. Louis.

Gold For George



George Carlin was pleasantly surprised during his opening night set at the Troubadour in Los Angeles by the appearance of fellow Little David artist and performer Flip Wilson. The occasion was Wilson's presentation to Carlin of a Gold Record for Carlin's debut album for the label, "FM & AM."

New Disc Stores

■ NEW YORK—Disc Records has opened three additional retail stores, bringing their total number of stores around the country to 28. The new stores are located in shopping malls in Toledo, Ohio, Elkhart, Ind., and Indianapolis, Ind. The Disc chain, based in Cleveland, includes stores in Ohio, Los Angeles, Memphis, Indiana, Chicago, and other markets.

Taylor Set For L. A. Appearance

■ LOS ANGELES — James Taylor, Warner Bros. recording star, will make his only West Coast concert appearance of the season Oct. 27 at the Los Angeles Shrine Auditorium, it was announced by his manager, Peter Asher.

He will be backed by his regular group, now known as The Section. Members are Danny (Kootch) Kortchmar, Russ Kunkel, Leland Sklar and Craig Doerge, who appear with him in concert and on records.

Warners will release Taylor's newest album in the near future, the singer-composer having completed the LP in Hollywood recently, with Asher producing. Taylor tentatively is scheduled for some Japanese concert dates, early in 1973.

Mayall To Headline Academy of Music

■ NEW YORK — Blues-rock superstar John Mayall tops the bill at New York's Academy of Music Theatre Friday night, October 20th, for two performances. The date is one of the highlights of Mayall's current tour in support of this new Polydor album, "Moving On."

RECORD WORLD MONEY MUSIC

By KAL RUDMAN



Kal Rudman

■ The hottest sensation in the business is "Convention '72" Delegates on Mainstream. It is even exceeding the Chuck Berry in phone requests. Stores are selling out as fast as they get records. This is the beauty of the record business. It has been a long time since Bobby Shad had a hit single, but it is

still possible for lightning to strike for anybody who comes up with the right product.

Perception Records has also come up with a sound from left field that should explode them right up the charts: "Dancing In The Moonlight" King Harvest. It came out of the northwest with giant sales at KJR, KOL, KJRB, and KTAC. It went on WRIT, is the pic at KILT and is charted at KLIF. Congratulations to Boo Frazier who has to be dancing on Broadway.

There are a couple of records that have come through finally after being promoted for many months and the promotion people at these companies deserve a big "E" for Effort: Austin Roberts. The record had gone to #1 at WCOL. This convinced a lot of stations. It broke 28-17 at WMAK, it exploded 19-15 at WRKO, WPGC now reports it is a solid hit, it jumped 27-19 at KOL, it is #25 at WIBG, 28 at KLIF, 29 at KAKC and went on the chart at WOR-FM and WPDQ. It is on CKLW, WBBQ and WCFL. It is shaping up as a solid hit . . . The Seals & Crofts record has been trying for months. Even though summer is over, the record is coming through. It jumped 20-12 at KJR, 22-11 at WIXY, 17-12 at WRKO, 14-6 KJRB, 14-10 KLIF, #1 WBBQ, top 5 phone requests at WFIL, #1 WTIK, 30-21 WCOL, 20 WIBG, 24-21 KFRC. It is now on: KHJ, WOR-FM, WDGY and WLPL . . . Helen Reddy The record has been out since May and at this point, it looks like it can go top 3 in the nation. It is #1 at WCOL, #4 KILT, jumped 25-11 at KTLK, 15-12 KJRB, 23-19 KFRC, 13-6 KJR, 24-14 WIXY, 27-17 WDGY, 40-33 WCFL. It went on: WFIL, WKBW, KXOK, WAYS. WIBG reports it gets #1 phones from adults. Her career is zooming and we understand that she has cut a tremendous album.

Al Green. It is interesting to note that when you put the titles of Al Green's hits together, it tells a continuing love story. The enthusiasm for his new one indicates another million seller.

America. This group can do no wrong and their sound is as hot as anything going on in the country. It immediately went on a long list of heavyweight stations: KHJ, WIXY, KJR, KFRC, WOR-FM, KLIF, CKLW, WOKY, WPGC, KQV, WRIT, WMAK, WPDQ, WBBQ.

Donna Fargo. She has become the hottest thing happening in c&w and sales now are so large that she is crossing pop the same way she did with the last one. It exploded to #21 at WOKY and is hot at WRIT. Sales have started at WMAK and it went on WDGY. Paramount is very fortunate to have one of the few c&w artists who can go pop consistently.

Temptations. We had expected to see much larger action top 40 on this single around the country

(Continued on page 119)

ISSUES THAT COUNT



From the drug culture mess in Eugene, Oregon to the re-election of Richard Nixon, from Fusion in March to Fusion in November, we've got coverage and commentary, cover stories and quips: quality stuff designed for your magazine pleasure.

Subscribe now and save! (Check one): 1 year/\$4— 2 years/\$9—

Send to: Fusion 909 Beacon Street Boston, Massachusetts 02215



AD
UT
OT
VIL

E



Side one:

Hoe-Bus
The Ballad Of Spider John
Lo And Behold
Wind Up
I'm A Man

Side two:

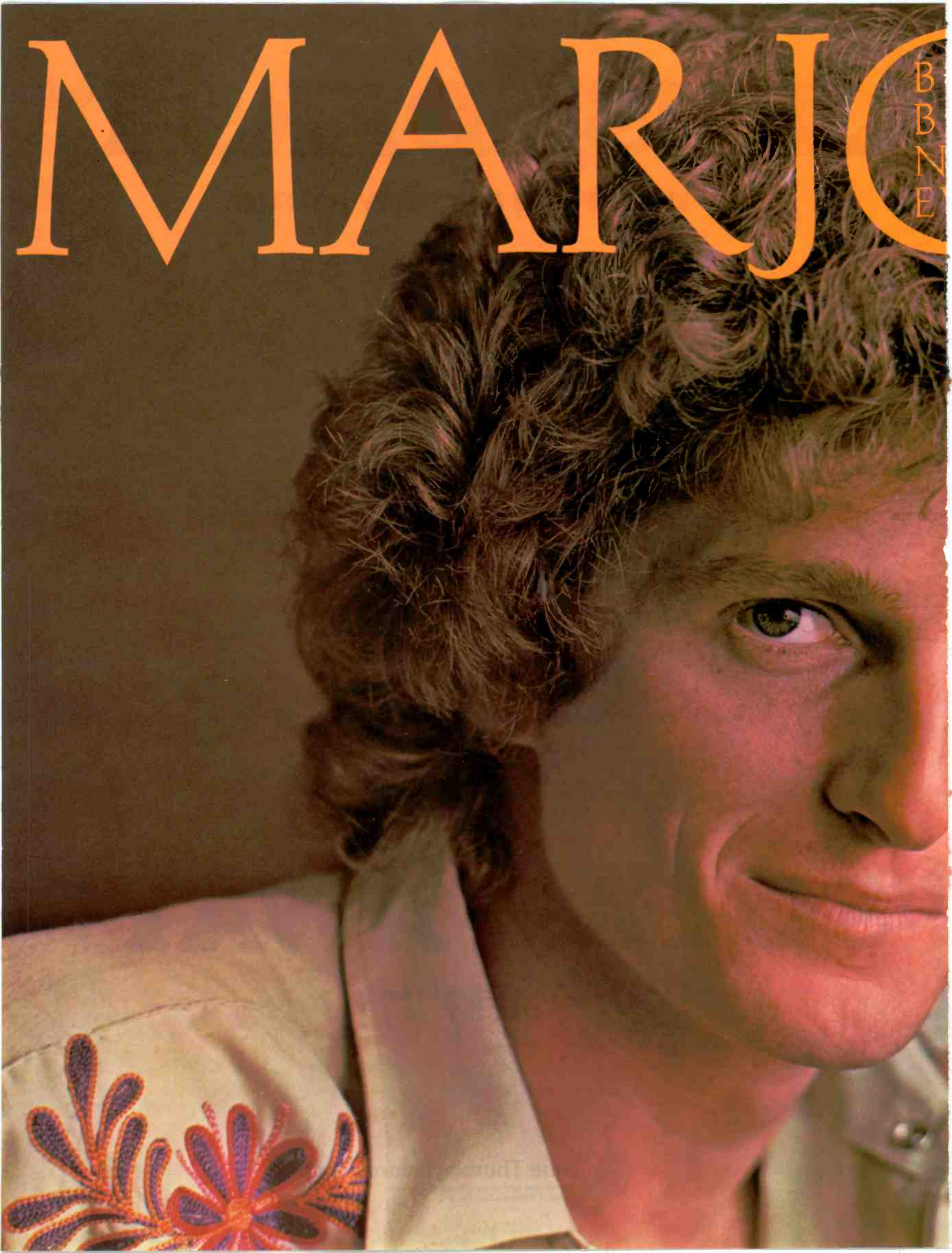
Collection Box
Glory, Glory, Hallelujah
I Shall Be Released
Faith Healing Remedy



Manufactured and Distributed by RCA Records

MARJO

B
B
N
E



"CRUSADERS I!"

The non-stop airplay album.



"Crusaders I." now has two hits. While "Put It Where You Want It" was climbing the charts, stations started programming another single from the same album: "So Far Away." It's a jazz-rock version of Carole King's song. From the people who invented jazz-rock. Watch it become a classic. For more good news, stay tuned to the Crusaders smash album.

"SO FAR AWAY"

b/w "That's How I Feel"
BTA-217



Blue Thumb Records

Distributed by Famous Music Corporation
A Gulf + Western Company

OCTOBER 21, 1972



THE SINGLES CHART

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

THIS WK.	LAST WK.		WKS. ON CHART
1	3	MY DING-A-LING CHUCK BERRY Chess 2131	12
2	1	EVERYBODY PLAYS THE FOOL MAIN INGREDIENT/RCA 0713	15
3	4	GO ALL THE WAY RASPBERRIES/Capitol 3348	15
4	5	BEN MICHAEL JACKSON/Motown 1207	12
5	7	USE ME BILL WITHERS/Sussex 241 (Buddah)	9
6	10	NIGHTS IN WHITE SATIN MOODY BLUES—Deram 85023 (London)	11
7	8	POPCORN HOT BUTTER /Musicor 1458	19
8	11	BURNING LOVE ELVIS PRESLEY/RCA 0769	9
9	9	GOOD FOOT, PART 1 JAMES BROWN/Polydor 14139	13
10	22	TIGHT ROPE LEON RUSSELL/Shelter 7825 (Capitol)	8
11	2	BACK STABBERS O'JAYS/Phila. Int'l. 3517 (CBS)	16
12	15	YOU WEAR IT WELL ROD STEWART/Mercury 73330	9
13	24	GOOD TIME CHARLIE'S GOT THE BLUES DANNY O'KEEFE/ Signpost 70006 (Atlantic)	8
14	16	WHY DONNY OSMOND/MGM 14424	10
15	18	FREDDIE'S DEAD CURTIS MAYFIELD/Curtom 1975 (Buddah)	9
16	17	STARTING ALL OVER AGAIN MEL & TIM/Stax 0127	15
17	19	GARDEN PARTY RICK NELSON/Decca 32980	10
18	23	LISTEN TO THE MUSIC DOOBIE BROTHERS/Warner Bros. 7619	7
19	20	DON'T EVER BE LONELY (A POOR FOOL LIKE ME) CORNELIUS BROTHERS & SISTER ROSE/United Artists 50954	8
20	21	CITY OF NEW ORLEANS ARLO GUTHRIE/Reprise 1103	11
21	26	IF I COULD REACH YOU FIFTH DIMENSION/Bell 261	8
22	32	I'LL BE AROUND SPINNERS/Atlantic 2904	10
23	27	I CAN SEE CLEARLY NOW JOHNNY NASH/Epic 10902	7
24	6	BLACK & WHITE THREE DOG NIGHT/Dunhill 4317 (ABC)	12
25	29	WITCHY WOMAN EAGLES/Asylum 11008 (Atlantic)	9
26	31	THUNDER & LIGHTNING CHI COLTRANE/Columbia 45640	7
27	33	MIDNIGHT RIDER JOE COCKER/A&M 1370	7
28	28	I BELIEVE IN MUSIC GALLERY/Sussex 235 (Buddah)	11
29	30	ROCK ME BABY DAVID CASSIDY/Bell 260	9
30	35	I'D LOVE YOU TO WANT ME LOBO/Big Tree 147 (Bell)	5
31	46	I AM WOMAN HELEN REDDY/Capitol 3350	6
32	43	SPACEMAN NILSSON/RCA 0788	6
33	12	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia 45168	16
34	34	FROM THE BEGINNING EMERSON, LAKE & PALMER/ Cotillion 44158	8
35	37	LOVING YOU JUST CROSSED MY MIND SAM NEELY/Capitol 3381	8
36	47	CAN'T YOU HEAR THE SONG WAYNE NEWTON/Chelsea 0105 (RCA)	5
37	48	DON'T DO IT THE BAND/Capitol 3433	5
38	50	AMERICAN CITY SUITE CASHMAN & WEST/Dunhill 4342	5
39	41	WOMAN DON'T GO ASTRAY KING FLOYD/Chimneyville 443 (Atlantic)	7
40	42	SLAUGHTER BILLY PRESTON/A&M 1380	8
41	59	ELECTED ALICE COOPER/Warner Brothers 7631	4
42	44	THAT'S HOW LOVE GOES JERMAINE JACKSON/Motown 1201	6
43	53	SUMMER BREEZE SEALS & CROFTS/Warner Bros. 7606	6
44	52	ALL THE YOUNG DUDES MOTT THE HOOPLE/Columbia 45673	4
45	13	SATURDAY IN THE PARK CHICAGO/Columbia 45657	13
46	61	ROCK 'N ROLL SOUL GRAND FUNK RAILROAD/ Grand Funk Railroad 3363 (Capitol)	5
47	49	A LONELY MAN CHI-LITES/Brunswick 55483	5
48	64	IF YOU DON'T KNOW ME BY NOW HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. LZ 3520	3
49	67	FUNNY FACE DONNA FARGO/Famous DOA 17429	3



50	45	DON'T HIDE YOUR LOVE CHER/Kapp 2184 (MCA)	7
51	73	I'M STONE IN LOVE WITH YOU THE STYLISTICS/Avco 4603	3
52	14	SPEAK TO THE SKY RICK SPRINGFIELD/Capitol 3340	12
53	65	TOGETHER ALONE MELANIE/Neighborhood 4207 (Famous)	3
54	25	PLAY ME NEIL DIAMOND/Uni 55346 (MCA)	12
55	58	LET IT RAIN ERIC CLAPTON/Polydor 15049	5
56	70	SOMETHING'S WRONG WITH ME AUSTIN ROBERTS/ Chelsea 0101 (RCA)	7
57	57	(IT'S THE WAY) NATURE PLANNED IT FOUR TOPS/Motown 1210	6
58	60	I'LL MAKE YOU MUSIC BEVERLY BREMERS/Scepter 12363	5
59	62	GUILTY AL GREEN/Bell 258	5
60	81	OPERATOR JIM CROCE/Dunhill 11335 (ABC)	2
61	36	POWER OF LOVE JOE SIMON/Spring 128 (Polydor)	16
62	86	VENTURA HIGHWAY AMERICA/Warner Bros. 7641	2
63	66	BABY SITTER BETTY WRIGHT/Alston 4614 (Atlantic)	7
64	69	MAN SIZED JOB DENISE LaSALLE/Westbound 206	3
65	76	POOR BOY CASEY KELLY/Elektra 45804	4
66	77	SO LONG DIXIE BLOOD, SWEAT & TEARS/Columbia 45661	3

CHARTMAKER OF THE WEEK

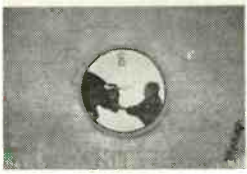
67	—	YOU OUGHT TO BE WITH ME AL GREEN Hi 2227 (London)	1
----	---	--	---



68	74	THEME FROM THE MEN ISAAC HAYES/Stax 9058	3
69	—	CONVENTION '72 THE DELEGATES/Mainstream MRL 5525	1
70	71	ONE MORE CHANCE OCEAN/Kama Sutra 557	6
71	—	PAPA WAS A ROLLING STONE TEMPTATIONS/Gordy 7121 (Motown)	1
72	72	WE CAN MAKE IT TOGETHER STEVE & EYDIE/MGM 14383	4
73	90	SUNNY DAYS LIGHTHOUSE/Evolution 1069	2
74	—	CORNER OF THE SKY JACKSON 5/Motown 1214	1
75	—	CRAZY HORSES OSMONDS/MGM 14450	1
76	79	IF YOU LET ME EDDIE KENDRICKS/Tamla 54222	4
77	101	IT NEVER RAINS IN SOUTHERN CALIFORNIA ALBERT HAMMOND/ MUMS 76011 (CBS)	1
78	78	LADY ELEANOR LINDISFARNE/Elektra 45799	7
79	82	HEY, YOU LOVE MOUTH & MacNEAL/Philips 40717 (Mercury)	2
80	80	COLORADO DANNY HOLIEN/Tumbleweed 1004	7
81	83	ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU JOHNNY RIVERS/United Artists 50948	2
82	—	DIALOGUE (PART I & II) CHICAGO/Columbia 45717	1
83	89	IF YOU CAN BEAT ME ROCKIN' LAURA LEE/Hot Wax 7207 (Buddah)	3
84	84	MOSQUITO THE DOORS/Elektra 45807	3
85	85	DANCE, DANCE, DANCE NEW SEEKERS/Elektra 45805	3
86	87	BEST THING STYX/Wooden Nickel 0106 (RCA)	5
87	88	TAKE ME BAC 'OME SLADE/Polydor 15046	4
88	93	I JUST WANT TO MAKE LOVE TO YOU FOGHAT/Bearsville 0008	2
89	—	I FOUND MY DAD JOE SIMON/Spring 130 (Polydor)	1
90	96	WHY CAN'T WE BE LOVERS HOLLAND & DOZIER/Invictus 9125 (Capitol)	3
91	91	DINAH FLO BOZ SCAGGS/Columbia 45670	3
92	107	SONG SELLER THE RAIDERS/Columbia 45688 (Canopy Music, ASCAP)	1
93	95	MISTY BLUE JOE SIMON/Sound Stage 1508	2
94	94	SING A SONG BARBARA STREISAND/Columbia 4-45686	3
95	99	RUNNING BACK TO SASKATOON GUESS WHO/RCA 0803	2
96	97	SPECIAL SOMEONE HEYWOODS/Family 0911	2
97	98	HONEY I STILL LOVE YOU MARK IV/Mercury 73319	3
98	100	WEDDING SONG (THERE IS LOVE) PETULA CLARK/MGM 14431	2
99	—	ROBERTA BONES /Signpost 70008 (Atlantic)	1
100	131	IN HEAVEN THERE IS NO BEER CLEAN LIVING/Vanguard 35162	1

FLASHMAKER OF THE WEEK

CATCH BULL AT FOUR



CATCH BULL AT FOUR
CAT STEVENS
A&M

TOP FM AIRPLAY THIS WEEK

CATCH BULL AT FOUR—
Cat Stevens—A&M
GLORIFIED MAGNIFIED—Manfred
Mann's Earth Band—Polydor
RISING—Mark/Almond—Columbia
SNIPER & OTHER LOVE SONGS—
Harry Chapin—Elektra

WNEW-FM/NEW YORK

ALBUM III—Loudon Wainwright III—Col
BUTTERFLIES—Joy Unlimited—BASF
DAKILA—Epic
DINGLY DELL—Lindisfarne—Elektra
ENGLAND—Amazing Blondel (Import)
LO & BEHOLD—(Import)
MEGAN MUSIC—Megan McDonough—
Wooden Nickel
RISING—Mark/Almond—Col
WHO CAME FIRST—Pete Townshend—
(Import)
WHY DON'TCHA—West, Bruce, & Laing—
Col

WLIR-FM/LONG ISLAND, N.Y.

BLACK HEAT—Atlantic
DINGLY DELL—Lindisfarne—Elektra
EARTHSPAN—Incredible String Band—
Reprise
GLENCOE—(Import)
HEADS—Osibisa—Decca
NUGGETS—Various Artists—Elektra
RISING—Mark/Almond—Col
ROCK MY SOUL—Elvin Bishop—Epic
ROLL 'EM, SMOKE 'EM—Patto—Island
SNIPER & OTHER LOVE SONGS—
Harry Chapin—Elektra

CHUM-FM/TORONTO

ALREADY HERE—Redbone—Epic
DAYDO—Alun Davies—Col
OLD DAN'S RECORDS—
Gordon Lightfoot—Reprise
PASSAGE—Bloodrock—Capitol
PHOENIX—Grand Funk—Capitol
RAW VELVET—Bobby Whitlock—Dunhill
SUNDAY MORNING SUNSHINE (single)—
Harry Chapin—Elektra
TEQUILA SUNRISE—David Clayton Thomas
—Col
TOGETHER ALONE (single)—Melanie—
Neighborhood
VENTURA HIGHWAY (single)—America—WB

CHOM-FM/MONTREAL

BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
DINGLY DELL—Lindisfarne—Elektra
FOXTROT—Genesis—(Import)
MAXOOM—Mahogany Rush—Kotai (Canada)
PHOENIX—Grand Funk—Capitol
ROCK & ROLL MUSIC TO THE WORLD—
Ten Years After—Col

SANDY—Sandy Denny—(Import)
SOLOMON'S SEAL—Pentangle—(Import)
WATERFALLS—John Klemmer—Impulse

WPHD-FM/BUFFALO

ALIVE—Chuck Mangione—Mercury
BANDSTAND—Family—UA
BROTHER—Lon & Derek Van Eaton—Apple
CATCH BULL AT FOUR—Cat Stevens—A&M
RORY GALLAGHER LIVE—Polydor
NEW BLOOD—Blood, Sweat, & Tears—Col
OLD DAN'S RECORDS—
Gordon Lightfoot—Reprise
RECYCLING THE BLUES—Taj Mahal—Col
SNIPER & OTHER LOVE SONGS—
Harry Chapin—Elektra
WHY DON'TCHA—West, Bruce, & Laing—
Col

WHCN-FM/HARTFORD, CONN.

ALBUM III—Loudon Wainwright III—Col
BANDSTAND—Family—UA
BUSTIN' OUT—Pure Prairie League—RCA
DEVIL'S ELBOW—Doug Kershaw—WB
HONKY TONK STARDUST COWBOY—
Jonathan Edwards—Atco
MOUNTAIN MAMA—Dianne Davidson—
Janus
NUGGETS—Various Artists—Elektra
ON OUR WAY—Teagarden & Van Winkle—
Westbound
RECYCLING THE BLUES—Taj Mahal—Col
REINCARNATION—Exuma—Kama Sutra

WMMR-FM/PHILADELPHIA

ALBUM III—Loudon Wainwright III—Col
BLACK SABBATH VOL. 4—WB
CAN'T BUY A THRILL—Steely Dan—ABC
GLORIFIED MAGNIFIED—Manfred Mann's
Earth Band—Polydor
MURRAY McLAUCHLAN—Epic
MOVING ON—John Mayall—Polydor
PAINTED SMILES—Tim Hardin—Col
REINCARNATION—Exuma—Kama Sutra
SOUTHSIDE REUNION—Memphis Slim—WB
WHOLE OATS—Atlantic

WMAL-FM/WASHINGTON, D.C.

ALBUM III—Loudon Wainwright III—Col
ANTITHESIS—Gypsy—RCA
CATCH BULL AT FOUR—Cat Stevens—A&M
HONKY TONK STARDUST COWBOY—
Jonathan Edwards—Atco
LIES (single)—J. J. Cale—Shelter
MOVING ON—John Mayall—Polydor
OLD DAN'S RECORDS—
Gordon Lightfoot—Reprise
RISING—Mark/Almond—Col
SNIPER & OTHER LOVE SONGS—
Harry Chapin—Elektra
STONEGROUND WORDS—Melanie—
Neighborhood

WKTK-FM/BALTIMORE

ALREADY HERE—Redbone—Epic
GOOD 'N' CHEAP—Eggs Over Easy—A&M
GLORIFIED MAGNIFIED—Manfred Mann's
Earth Band—Polydor
MOVING ON—John Mayall—Polydor
NEW BLOOD—Blood, Sweat, & Tears—Col
PAINTED SMILES—Tim Hardin—Col
RISING—Mark/Almond—Col
ROCK & ROLL MUSIC TO THE WORLD—
Ten Years After—Col
SNIPER & OTHER LOVE SONGS—
Harry Chapin—Elektra
UP HILL ALL THE WAY—Unicorn—(Import)

WSHF-FM/MIAMI

AT CROOKED LAKE—Crazy Horse—Epic
BATDORF & RODNEY—Asylum
CHI COLTRANE—Col
ELEPHANT'S MEMORY—Apple
GLORIFIED MAGNIFIED—Manfred Mann's
Earth Band—Polydor

HEAVY CREAM—Polydor
HEY LITTLE GIRL (single)—Buckwheat—
London
MEGAN MUSIC—Megan McDonough—
Wooden Nickel
MOTHER/BOW TO THE KING—Bang—
Capitol
ROCK & ROLL MUSIC TO THE WORLD—
Ten Years After—Col

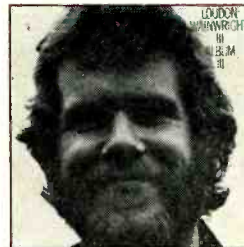
WRNO-FM/NEW ORLEANS

BULLDOG—Decca
CATCH BULL AT FOUR—Cat Stevens—A&M
ERIC CLAPTON AT HIS BEST—Polydor
FULL HOUSE—J. Geils Band—Atlantic
LIES (single)—J. J. Cale—Shelter
ON OUR WAY—Teagarden & Van Winkle—
Westbound
666—Aphrodite's Child—Vertigo
HANS STAYMER BAND—GSF
THEME FROM "THE MEN" (single)—
Isaac Hayes—Enterprise
WET WILLIE II—Capricorn

WMC-FM/MEMPHIS

ALL THE YOUNG DUDES—Mott the Hoople—
(Import)
BARBEQUE OF DE VILLE—
Hoodoo Rhythm Devils—Blue Thumb
BROTHER—Lon & Derek Van Eaton—Apple
DELBERT & GLEN—Clean
DINGLY DELL—Lindisfarne—Elektra
GLORIFIED MAGNIFIED—Manfred Mann's
Earth Band—Polydor
JOHN, I'M ONLY DANCING (single)—
David Bowie—(Import)
MOVING ON—John Mayall—Polydor
ROWAN BROS.—Col
WHY DON'TCHA—West, Bruce, & Laing—
Col

FM SLEEPER OF THE WEEK:



ALBUM III
LOUDON WAINWRIGHT III
Columbia

WKDA-FM/NASHVILLE

BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
DINGLY DELL—Lindisfarne—Elektra
EXTRAPOLATION—John McLaughlin—
Polydor
FULL HOUSE—J. Geils Band—Atlantic
MOUNTAIN MAMA—Dianne Davidson—
Janus
NO. 1 RECORD—Big Star—Ardent
RADIO DINNER—National Lampoon—
Blue Thumb
ROCK & ROLL MUSIC TO THE WORLD—
Ten Years After—Col
SNIPER & OTHER LOVE SONGS—
Harry Chapin—Elektra

WNCR-FM/CLEVELAND

BANDSTAND—Family—UA
CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
ENGLAND—Amazing Blondel—(Import)

FOXTROT—Genesis—(Import)
FULL HOUSE—J. Geils Band—Atlantic
GIVE IT UP—Bonnie Raitt—WB
ICARUS—Paul Winter Consort—Epic
RISING—Mark/Almond—Col
WAR HEROES—Jimi Hendrix—(Import)

KSHE-FM/ST. LOUIS

BANDSTAND—Family—UA
BATDORF & RODNEY—Asylum
BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
FULL HOUSE—J. Geils Band—Atlantic
GLENCOE—(Import)
PHOENIX—Grand Funk—Capitol
SNIPER & OTHER LOVE SONGS—
Harry Chapin—Elektra
SQUAWK—Budgie—Kapp
SWITCHED ON GERSHWIN—
Leonard Hambro—Avco

KLZ-FM/DENVER

ALBUM III—Loudon Wainwright III—Col
BATDORF & RODNEY—Asylum
CATCH BULL AT FOUR—Cat Stevens—A&M
DO YA (single)—The Move—UA
GLORIFIED MAGNIFIED—Manfred Mann's
Earth Band—Polydor
LIES (single)—J. J. Cale—Shelter
LIVING IN THE PAST (single)—
Jethro Tull—Chrysalis
PURPLE PASSAGE—Deep Purple—WB
SLADE ALIVE—Polydor
VENTURA HIGHWAY (single)—America—WB

KSAN-FM/SAN FRANCISCO

ALL THE YOUNG DUDES—
Mott the Hoople—(Import)
BARBEQUE OF DE VILLE—
Hoodoo Rhythm Devils—Blue Thumb
GLORIFIED MAGNIFIED—Manfred Mann's
Earth Band—Polydor
LIES/RIDING HOME (single)—J. J. Cale—
Shelter
LIGHTS OUT SAN FRANCISCO—
Various Artists—Blue Thumb
MY TIME—Boz Scaggs—Col
PILOT—RCA
RECYCLING THE BLUES—Taj Mahal—Col
THE SLIDER—T. Rex—Reprise
SUPER FLY—Curtis Mayfield—Curton

KZEL-FM/EUGENE, ORE.

BALLAD—Joan Baez—Vanguard
BLACK HEAT—Atlantic
ELECTION YEAR RAG (single)—
Steve Goodman—Buddah
GLORIFIED MAGNIFIED—Manfred Mann's
Earth Band—Polydor
MOUNTAIN MAMA—Dianne Davidson—
Janus
NEXT ALBUM—Sonny Rollins—Milestone
RECYCLING THE BLUES—Taj Mahal—Col
RISING—Mark/Almond—Col
SLEEPY HOLLOW—Siegel-Schwall Band—
Wooden Nickel
WATERFALL—If—Metromedia

KOL-FM/SEATTLE

BULLDOG—Decca
DEVIL'S ELBOW—Doug Kershaw—WB
HONKY TONK STARDUST COWBOY—
Jonathan Edwards—Atco
LIVING IN THE PAST—Jethro Tull—
Chrysalis
MAMA & JIMMY YANCY—Atlantic
PAINTED SMILES—Tim Hardin—Col
RAW VELVET—Bobby Whitlock—Dunhill
RECYCLING THE BLUES—Taj Mahal—Col
RISING—Mark/Almond—Col
WET WILLIE II—Capricorn

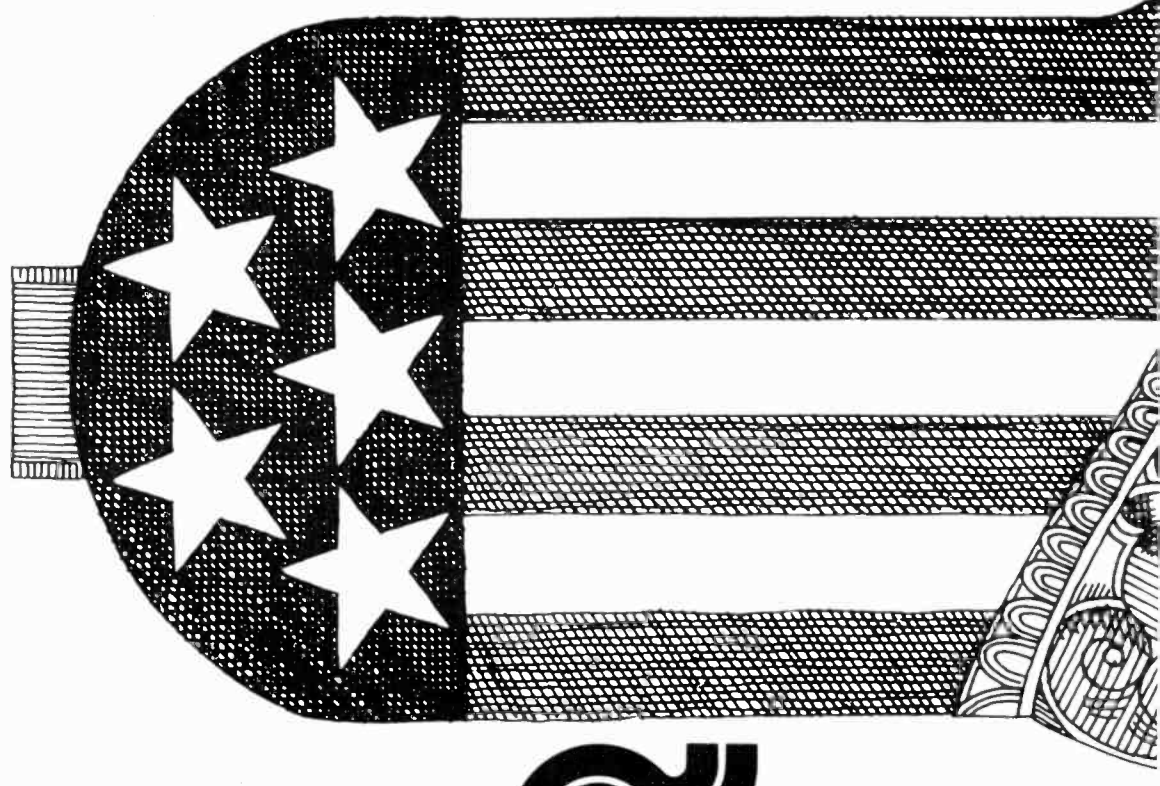
RECORD WORLD
COUNTRY MUSIC 1972

OCTOBER 21, 1972 - \$1.00



DEDICATED TO THE NEEDS OF THE MUSIC/RECORD INDUSTRY

**YOU
GET YOUR
BOOT
WE'RE
NUMBER
ONE.**



BILLBOARD

* Number One Award Winners

CHARLEY PRIDE
Best Male Vocalist

CONNIE SMITH
Best Female Vocalist

**DANNY DAVIS/
NASHVILLE BRASS**
Best Instrumental Group

CHARLEY PRIDE
Best Overall Album Artist

CHARLEY PRIDE
Best Male Artist (Albums)

* Number One Survey Winners

CHARLEY PRIDE
Top Country Artist (Singles)

CHARLEY PRIDE
Top Country Male (Singles)

**PORTER WAGONER &
DOLLY PARTON**
Top Country Duo (Singles)

CHARLEY PRIDE
Top Country Artist (Albums)

CHARLEY PRIDE
Top Country Male (Albums)

CHARLEY PRIDE
"Sings Heart Songs"
Top Country Album

More 1972 Billboard Winners

Chet Atkins
Johnny Bush
Pat Daisy
Waylon Jennings
George Jones
Dickey Lee
Jerry Reed
Jim Reeves
Connie Smith
Nat Stuckey

RECORD WORLD

* Number One Winners

CHARLEY PRIDE
Top Male Vocalist (Singles)

DICKEY LEE
Most Promising Male Vocalist
(Singles)

**DANNY DAVIS/
NASHVILLE BRASS**
Top Instrumental Group (Singles)

JERRY REED
Top Instrumentalist (Singles)

**PORTER WAGONER &
DOLLY PARTON**
Top Duo (Albums)

CHARLEY PRIDE
Top Male Vocalist (Albums)

**DANNY DAVIS/
NASHVILLE BRASS**
Top Instrumental Group (Albums)

CHET ATKINS
Top Instrumentalist (Albums)

CHARLEY PRIDE
"Kiss An Angel Good Morning"
Top Single

More 1972 Record World Winners

Jethro Burns
Archie Campbell
Pat Daisy
Skeeter Davis
Lester Flatt
Kossi Gardner
Waylon Jennings
Nashville String Band
Connie Smith
Dottie West
Mac Wiseman

CASH BOX

* Number One Winners

CHARLEY PRIDE
Best Male Vocalist

**PORTER WAGONER &
DOLLY PARTON**
Best Vocal Duos

CHET ATKINS
Best Instrumentalist

**DANNY DAVIS/
NASHVILLE BRASS**
Best Band/Orchestra

More 1972 Cash Box Winners

Johnny Bush
Floyd Cramer
Pat Daisy
Waylon Jennings
Jerry Reed
Connie Smith
Nat Stuckey
Buck Trent

RCA
RECORDS
AND TAPES

COUNTRY MUSIC IS PART OF THE RCA EXPERIENCE.

1972: The World Begins To Realize

By RED O'DONNELLI
OCTOBER

■ Roy Clark checked into Duke U. Hospital (Durham, N.C.) to lose 57 pounds in 50 days . . . "Send my mail to 'The Fat Farm,'" he said . . . Joe South, Kris Kristofferson and Billy Sherrill were top winners as BMI cited 85 award-winning country songs; Kris and Billy won six each; South was recipient of second annual Robert J. Burton Award for his "Rose Garden" hit . . .

Meanwhile ASCAP honored writers of 34 country songs. The team of Jerry Foster and Bill Rice received five . . . Meanwhile, in addition to songwriter-publisher awards, SESAC presented the first Paul Heinecke Citation of Merit to Tennessee Gov. Winfield Dunn for his "outstanding contribution to the art form and industry of American music." Record World picks were Jerry Lee Lewis' "Would You Take Another Chance On Me," (single) and Bob Yarbrough's "Because You're Just More A Woman" (album) . . . Mega broke ground for its new seven-story office building . . . Nashville Songwriters Association elected 20 to its Hall of Fame.

Brenda Lee was hospitalized for bronchial trouble and advised to curtail all activities for several weeks . . . Jerry Lee Lewis (see title of single above) was wed for fourth time. No. 4 bride was (and still is) Jaren Gunn Pate Lewis . . . Bobby Goldsboro fell off his mini-bike and suffered a broken collarbone . . . Sammi Smith announced that her baby was due in April, 1972 . . . Grand Ole Opry celebrated its 46th birthday a month early to coincide with annual country music deejay convention (Opry actually began Nov. 28, 1925) . . .

Dennis (Chester and/or McCloud) Weaver of TV cut an album of country-oriented material under direction of W. A. (Bill) Walker . . . Danny Davis signed in as Dot artist Diana Trask's producer . . . Jack Greene and Jeannie Seely entertained for foreign delegates to the United Nations at swank soiree in D.C. The No. 1 single as the month began: "I'd Rather Be Sorry" by Ray Price . . . The No. 1 single as the month ended: "Leavin' and Sayin' Goodbye" by Faron Young . . .

NOVEMBER

Loretta Lynn appeared on

Dinah Shore's NBC-TV day-timer and knocked 'em dead with her singing . . . Jackie DeShannon recorded an album at Wayne Moss' Cinderella Studio, where all musicians wear glass slippers?

No. 1 single as the 11th month kicked off: "Rolling in My Sweet Baby's Arms" by Buck Owens . . . Madisonville, Ky. observed a "Pee Wee King Day in Kentucky" . . . Johnny Paycheck's "She's All I Got" was red hot . . .

Red Simpson's "I'm A Truck" novelty was released and got okay reviews . . . A fiddler spider bit songwriter Hank Cochran (Jeannie Seely's mate) on his foot and he limped around for a week, moaning and groaning that only a fiddler spider would put the bite on an old guitar player . . .

Premier picker Chet Atkins announced: "I played heads up golf today. If I had kept my head down I'd had a better score." . . . Jan Garratt was named public relations director for CMA . . . George Morgan took a walk in his sleep, fell down and awoke with a broken right arm . . . George Jones joined Epic . . . Hank Thompson released "I've Come Awful

Close" and RW predicted: "This is an easy top 10 record." . . . Hubert Long elected chairman of board and Bill Farr president of CMA . . . Webb Pierce signed with ASCAP as a writer . . . Hank Snow celebrated 35th year with RCA and Joe Talbot observed: "Hank Snow is a standard."

Roy Drusky and family moved from Madison apartment to a farm in Portland, Tenn., 50 miles from Music City, U.S.A. . . . Roni Stoneman exited the Stoneman Family act to go it as a single . . . Veteran Nashville music man Zeke Clements moved to Miami, Fla. . . . Zeke wrote "Smoke On the Water," Red Foley's first big hit. As November moved into December, Sonny James' "Here Comes Honey Again" was the top single . . . Christmas records were in the racks . . . The staff at Tree International Music surprised exec-vice president W.D. (Buddy) Killen with an expensive golf bag filled with clubs but a thief stole the gift out of his car before nightfall—and before he had an opportunity to test the putter . . .

DECEMBER

Bill Ivey was appointed direc-
(Continued on page 20)

RCA: A Country Giant

■ NASHVILLE—"We all just work together," was Jerry Bradley's answer to what makes RCA a giant in country music. The Executive Producer for RCA's Nashville Division capsuled the concept that echoes through the halls of the company's 17th Avenue South home.

"Persons that excel work harder than the competition," is the philosophy of Division Vice President Chet Atkins. That this theory of success has proved itself is obvious when you look at an artist roster containing names such as Jerry Reed, Charley Pride, Kenny Price, Waylon Jennings, Dolly Parton, and Porter Wagoner, Eddy Arnold, Archie Campbell, Danny Davis and Atkins himself.

An organized and effective disc jockey servicing program is used to get maximum airplay. Wally Cochran, manager of Artist Relations and Operations Services—Nashville, calls it, ". . . associating yourselves to the people who play your records."

The program unites the efforts of promotion and staff personnel headed by Elroy Kahane, National Country Pro-

motion Manager, with that of the artist in maximizing public appearances and individual contact. The key is in totally servicing all stations, especially promotion work done by the artist himself. One new member of the RCA team involved is National Country Sales Manager Charlie Smith.

A balanced artist roster has helped younger artists learn the importance of personal promotion from the veterans. RCA executives are particularly pleased with the growth of Waylon Jennings and Nat Stuckey. Their success during 1972 has caused growing optimism that they will be established as country superstars.

Dickey Lee has also stirred a great deal of excitement at RCA. Jerry Bradley analyzed Dickey as "dedicated, . . . he believes in country music." He further stated that "he's found a home and he sees a lasting place in country music." One example of the dedication RCA attempts to develop is exemplified in Dickey Lee. Dickey, together with his staff, compiles a weekly report of his progress and activities.



Top row left to right: Eddy Arnold; George Hamilton IV; Waylon Jennings; Dickey Lee. Bottom row left to right: Porter Wagoner & Dolly Parton; Charley Pride; Jerry Reed; Hank Snow; Nat Stuckey.

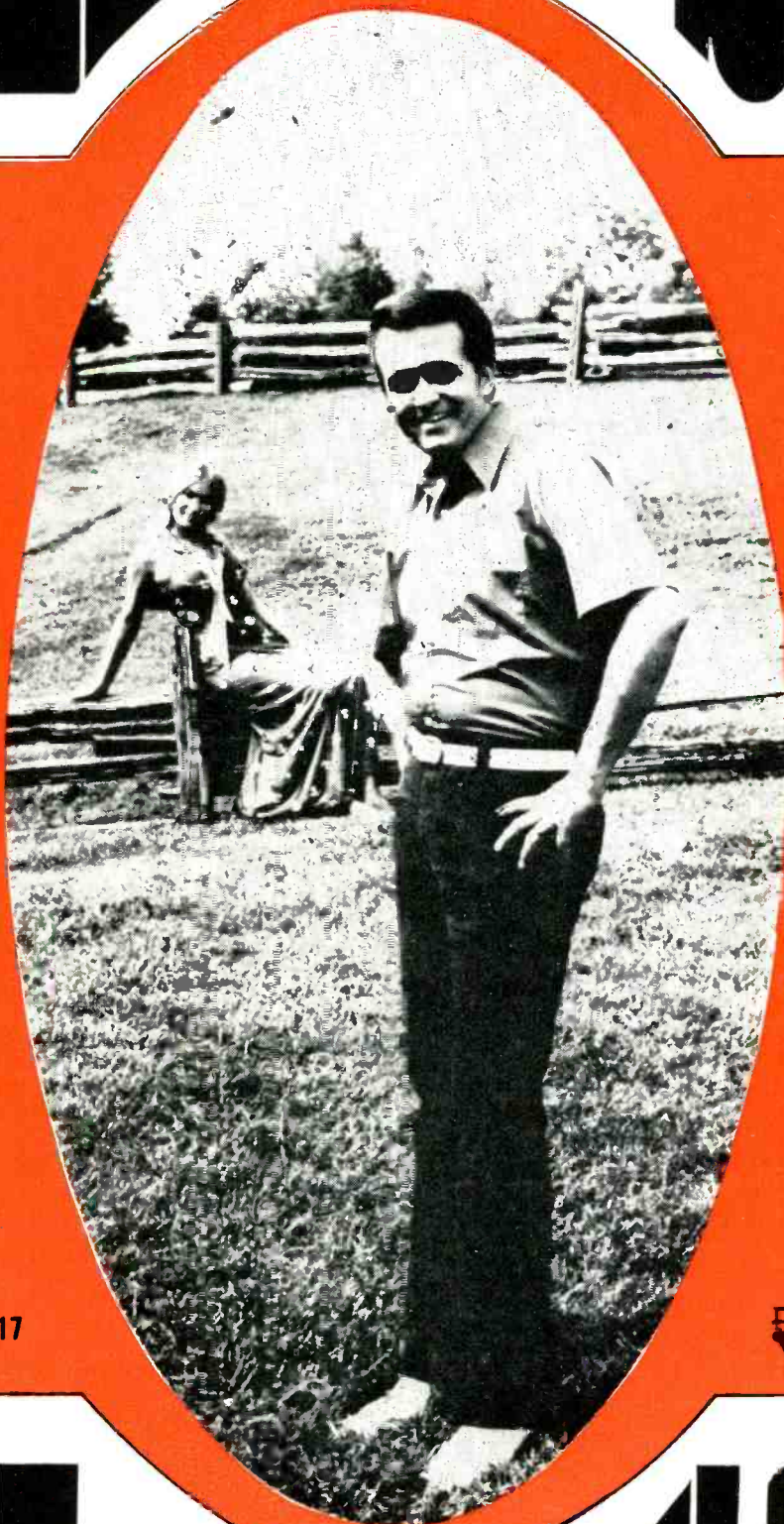
Two other young artists expected to play a major part in the company's future are Johnny Bush and Johnny Russell. Jerry Bradley stated that the label would like to bring home new artists annually. This is in keeping with a balance of new and veteran artists.

Many new developments added to hitfilled 1972. Charley Pride appeared in Las Vegas, perhaps the purest country artist to perform there to date.

Also, several RCA artists toured internationally with the CMA. RCA is now planning a Japanese tour for May of 1973.

Atkins voiced optimism by saying, "we are growing and looking toward the future." It is something Chet has been doing with great success for 25 years. The 1972 DJ Convention marks this anniversary, along with fellow RCA artist Porter Wagoner celebrating No. 25.

BILL ANDERSON



PERSONAL MANAGEMENT:

BOBBY BRENNER
440 Madison Avenue
New York, New York 10017
(212) 355-6426

EXCLUSIVE BOOKINGS:



Bill Goodwin Agency

1203 North Gallatin Rd.
P.O. Box 146, Madison, Tenn. 37115
615.868.5380

DON'T SHE LOOK GOOD

EXCLUSIVELY ON DECCA RECORDS

DECCA 33002



Loretta Lynn



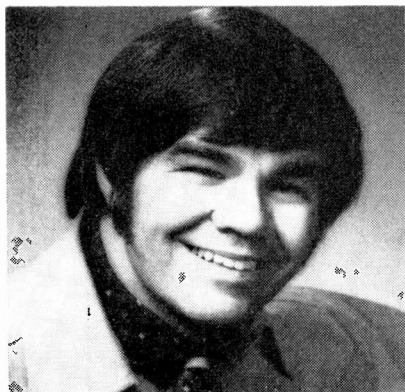
Statler Brothers



The Kendalls



Charley Pride



Dickey Lee



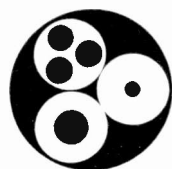
Tompall & The Glasers



Danny Davis



Lynn Anderson



Record World 1972

TOP MALE VOCALIST

1. CHARLEY PRIDE — RCA
2. FREDDIE HART — Capitol
3. MERLE HAGGARD — Capitol
4. JERRY LEE LEWIS — Mercury
5. CONWAY TWITTY — Decca
6. SONNY JAMES — Capitol/Columbia
7. JOHNNY PAYCHECK — Epic
8. TOM T. HALL — Mercury
9. BUCK OWENS — Capitol
10. WAYLON JENNINGS — RCA
11. JOHNNY CASH — Columbia
12. RAY PRICE — Columbia
13. DON GIBSON — Hickory
14. FARON YOUNG — Mercury
15. TOMMY OVERSTREET — Dot
16. BILL ANDERSON — Decca
17. HANK WILLIAMS, JR. — MGM
18. GEORGE JONES — Epic
19. JERRY WALLACE — Decca
20. BILLY "CRASH" CRADDOCK — Cartwheel

MOST PROMISING MALE VOCALIST

1. DICKEY LEE — RCA
2. RED SIMPSON — Capitol
3. MEL STREET — Royal American

4. TONY BOOTH — Capitol
5. JOE STAMPLEY — Dot
6. JACKY WARD — Target
7. GLENN BARBER — Hickory
8. RAY SANDERS — UA
9. BRIAN COLLINS — Mega
10. BOBBY LEE TRAMMELL — Sound

TOP VOCAL GROUP

1. STATLER BROTHERS — Mercury
1. TOMPALL & GLASER BROS. — MGM
2. JACK BLANCHARD & MISTY MORGAN — Mega
3. CARTER FAMILY — Columbia
4. COMPTON BROTHERS — Dot
5. WILBURN BROTHERS — Decca

MOST PROMISING VOCAL GROUP

1. KENDALLS — Dot
2. COMMANDER CODY & LOST PLANET AIRMEN — Paramount

TOP INSTRUMENTAL GROUP

1. DANNY DAVIS & NASHVILLE BRASS — RCA
2. BAKERSFIELD BRASS — Capitol
3. NASHVILLE STRING BAND — RCA

MOST PROMISING INSTRUMENTAL GROUP

1. MOMS & DADS — GNP Crescendo

TOP 10 SINGLES

1. KISS AN ANGEL GOOD MORNING — Charley Pride — RCA
2. HAPPIEST GIRL IN THE WHOLE USA — Donna Fargo — Dot
3. MY HANG UP IS YOU — Freddie Hart — Capitol
4. EASY LOVIN' — Freddie Hart — Capitol
5. ONE'S ON THE WAY — Loretta Lynn — Decca
6. SHE'S ALL I GOT — Johnny Paycheck — Epic
7. WOULD YOU TAKE ANOTHER CHANCE — Jerry Lee Lewis — Mercury
8. NEVER ENDING SONG OF LOVE — Dickey Lee — RCA
9. IT'S FOUR IN THE MORNING — Faron Young — Mercury
10. THE YEAR CLAYTON DELANEY DIED — Tom T. Hall — Mercury

TOP FEMALE VOCALIST

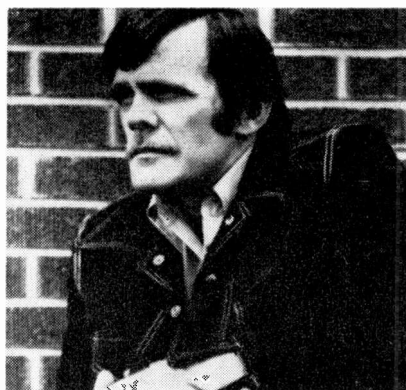
1. LYNN ANDERSON — Columbia
- LORETTA LYNN — Decca



Donna Fargo



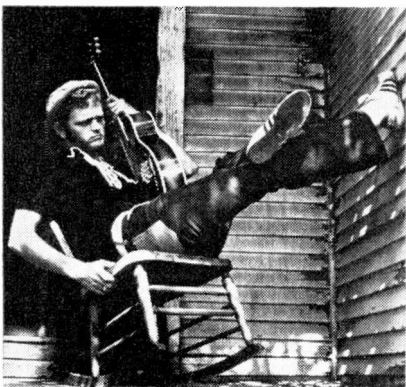
Loretta Lynn & Conway Twitty



Johnny Paycheck



Jody Miller



Jerry Reed



Jerry Clower

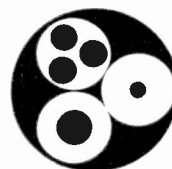


Jerry Wallace



Charlie McCoy

Country Single Awards



- 2. TAMMY WYNETTE — Epic
- 3. SUSAN RAYE — Capitol
- 4. DOLLY PARTON — RCA
- 5. JODY MILLER — Epic
- 6. CONNIE SMITH — RCA
- 7. JEANNIE C. RILEY — MGM
- 8. BARBARA MANDRELL — Columbia
- 9. SAMMI SMITH — Mega
- 10. JAN HOWARD — Decca
- 11. BRENDA LEE — Decca
- 12. BARBARA FAIRCHILD — Columbia
- 13. ARLENE HARDEN — Columbia
- 14. DIANA TRASK — Dot
- 15. WANDA JACKSON — Capitol
- 16. SKEETER DAVIS — RCA
- 17. KITTY WELLS — Decca
- 18. DOTTIE WEST — RCA
- 19. JEAN SHEPARD — Capitol
- 20. CRYSTAL GAYLE — Decca

MOST PROMISING FEMALE VOCALIST

- 1. DONNA FARGO — Dot
- 2. TANYA TUCKER — Columbia
- 3. JEANNIE PRUETT — Decca

- 4. SANDY POSEY — Columbia
- 5. PAT DAISY — RCA
- 6. ALICE CREECH — Target
- 7. BOBBIE ROY — Capitol
- 8. JOANNA NEEL — Decca
- 9. JERIS ROSS — Cartwheel
- 10. LEONA WILLIAMS — Hickory

TOP DUO

- 1. CONWAY TWITTY/LORETTA LYNN — Decca
- 2. PORTER WAGONER/DOLLY PARTON — RCA
- 3. GEORGE JONES/TAMMY WYNETTE — Epic
- 4. BILL ANDERSON/JAN HOWARD — Decca
- 5. HANK JR. & LOIS JOHNSON — MGM
- 6. JOHNNY CASH/JUNE CARTER — Columbia
- 7. JACK GREENE/JEANNIE SEELY — Decca
- 8. MEL TILLIS/SHERRY BRYCE — MGM
- 9. DAVID HOUSTON/BARBARA MANDRELL — Columbia
- 10. BUCK OWENS/BUDDY ALAN — Capitol

MOST PROMISING DUO

- 1. JOHNNY PAYCHECK & JODY MILLER — Epic
- 2. GARY & RANDY SCRUGGS — Vanguard

TOP COMEDIAN

- 1. JERRY CLOWER — Decca
- 2. DON BOWMAN — Mega
- 3. ARCHIE CAMPBELL — RCA
- 4. JETHRO BURNS — RCA
- 5. BEN COLDER — MGM

MOST PROMISING COMEDIAN

- 1. URAL ALBERT — Sugar Hill
- 2. JOE BEE — Stop

TOP INSTRUMENTALIST

- 1. JERRY REED — RCA
- 2. CHET ATKINS — RCA
- 3. ROY CLARK — RCA
- 4. FLOYD CRAMER — RCA
- 5. JERRY SMITH — Papa Joe's

MOST PROMISING INSTRUMENTALIST

- 1. CHARLIE MCCOY — Monument
- 2. KOSSI GARDNER — RCA

ENCORE AWARD

- JERRY WALLACE — Decca

PUBLISHER OF THE YEAR AWARDS

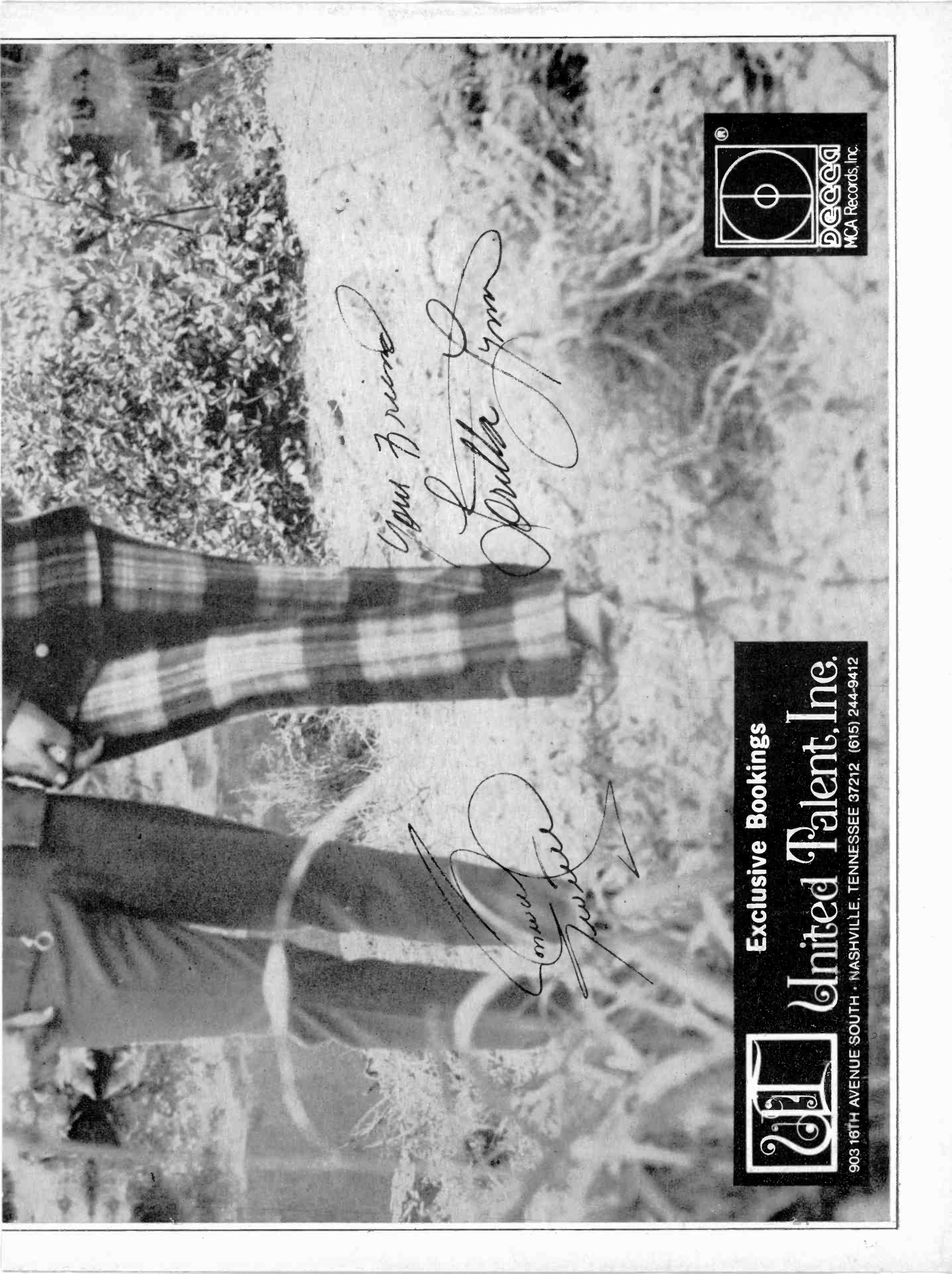
**HOTTEST ACTIVITY — Most Charted Songs
ACUFF-ROSE**

**HOTTEST ACTION — Most #1 Songs
BLUE BOOK**

A DOUBLE THANKS FROM BOTH OF US

For The Best Year Yet!





*Your Friend
Della Lynn*

*Conrad
Purcell*



Exclusive Bookings
United Talent, Inc.
903 16TH AVENUE SOUTH • NASHVILLE, TENNESSEE 37212 (615) 244-9412



Dolly Parton and Porter Wagoner



The Statler Brothers



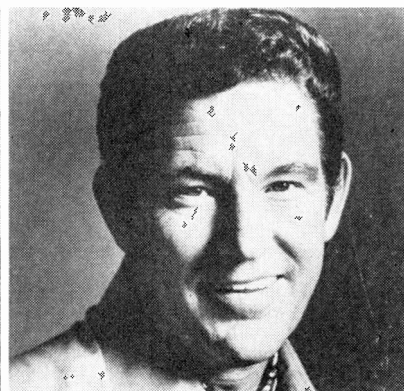
Tammy Wynette and George Jones



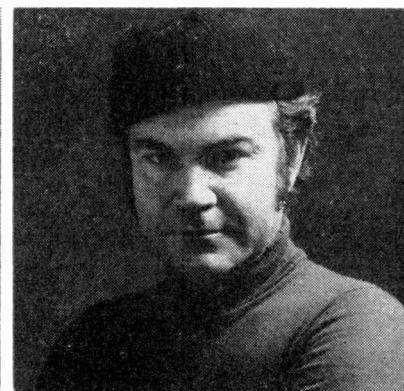
Charley Pride



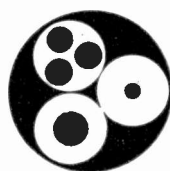
Danny Davis & Nashville Brass



Freddie Hart



Red Simpson



Record World 1972

TOP MALE VOCALIST

1. CHARLEY PRIDE — RCA
2. FREDDIE HART — Capitol
3. MERLE HAGGARD — Capitol
4. SONNY JAMES — Capitol/Columbia
5. JOHNNY CASH — Columbia
6. JERRY LEE LEWIS — Mercury
7. TOM T. HALL — Mercury
8. KRIS KRISTOFFERSON — Monument
9. JOHNNY PAYCHECK — Epic
10. CONWAY TWITTY — Decca
11. JERRY WALLACE — Decca
12. JERRY REED — RCA
13. BUCK OWENS — Capitol
14. RAY PRICE — Columbia
15. HANK WILLIAMS, JR. — MGM
16. GLEN CAMPBELL — Capitol
17. BILL ANDERSON — Decca
18. WAYLON JENNINGS — RCA
19. MARTY ROBBINS — Columbia
20. JOHN DENVER — RCA

MOST PROMISING MALE VOCALIST

1. RED SIMPSON — Capitol
2. DICKEY LEE — RCA
3. TONY BOOTH — Capitol

4. RED STEAGALL — Capitol
5. BOBBY LEE TRAMMELL — Souncot

TOP DUO

1. PORTER WAGONER/DOLLY PARTON — RCA
2. CONWAY TWITTY/LORETTA LYNN — Decca
3. GLEN CAMPBELL/ANNE MURRAY — Capitol
4. BILL ANDERSON/JAN HOWARD — Decca
5. BUCK OWENS/SUSAN RAYE — Capitol

MOST PROMISING DUO

1. GEORGE JONES/TAMMY WYNETTE — Epic
2. MEL TILLIS/SHERRY BRYCE — MGM
3. BUCK OWENS/BUDDY ALAN — Capitol
4. LESTER FLATT/MAC WISEMAN — RCA

TOP INSTRUMENTAL GROUP

1. DANNY DAVIS & NASHVILLE BRASS — RCA
2. NASHVILLE STRING BAND — RCA
3. BAKERSFIELD BRASS — Capitol

MOST PROMISING INSTRUMENTAL GROUP

1. MAGIC ORGAN — Ranwood
1. MOMS & DADS — GNP Crescendo

TOP 25 ALBUMS

1. EASY LOVIN' Freddie Hart — Capitol
2. CHARLEY PRIDE SINGS HEART SONGS — RCA
3. BEST OF CHARLEY PRIDE — RCA
4. I'M JUST ME — Charley Pride — RCA
5. THE REAL McCOY Charlie McCoy — Monument
6. SOMEDAY WE'LL LOOK BACK Merle Haggard — Capitol
7. HOW CAN I UNLOVE YOU Lynn Anderson — Columbia
8. IN SEARCH OF A SONG Tom T. Hall — Mercury
9. ONE'S ON THE WAY Loretta Lynn — Decca
10. KILLER ROCKS ON Jerry Lee Lewis — Mercury
11. A THING CALLED LOVE Johnny Cash — Columbia
12. YOU'RE MY MAN Lynn Anderson — Columbia
13. LEAD ME ON Conway Twitty & Loretta Lynn — Decca
14. MY HANG UP IS YOU Freddie Hart — Capitol



Charlie McCoy



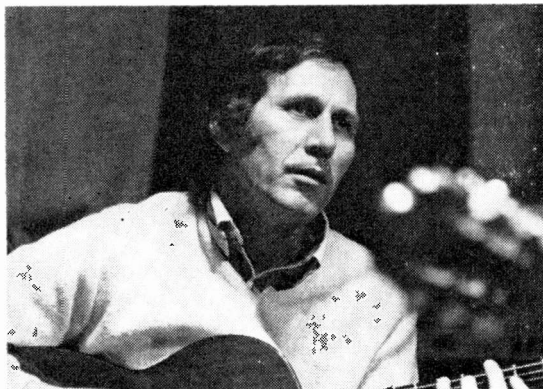
Jerry Clower



Sheb Wooley as Ben Colder



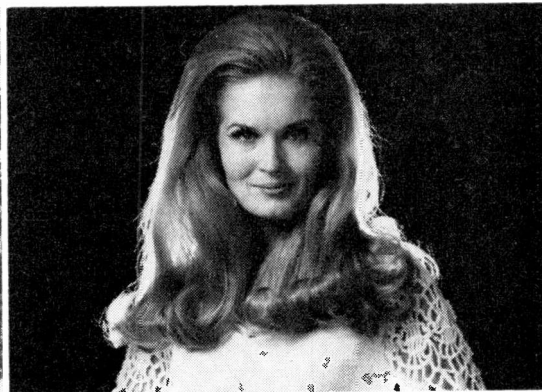
Connie Eaton



Chet Atkins

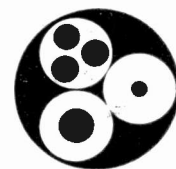


Commander Cody



Lynn Anderson

Country Album Awards



15. SHE'S ALL I GOT
Johnny Paycheck — Epic
16. WOULD YOU TAKE ANOTHER CHANCE
ON ME — Jerry Lee Lewis — Mercury
17. WE GO TOGETHER
George Jones & Tammy Wynette — Epic
18. THAT'S WHY I LOVE YOU LIKE I DO
Sonny James — Capitol
19. THIS IS JERRY WALLACE — Decca
20. THE SENSATIONAL SONNY JAMES
Capitol
21. I WON'T MENTION IT AGAIN
Ray Price — Columbia
22. I WONDER WHAT SHE'LL THINK
Conway Twitty — Decca
23. SILVER TONGUED DEVIL AND I
Kris Kristofferson — Monument
24. LET ME TELL YOU ABOUT A SONG
Merle Haggard — Capitol
25. WORLD OF LYNN ANDERSON — Columbia

TOP VOCAL GROUP

1. STATLER BROTHERS — Mercury

2. TOMPALL & GLASER BROTHERS — MGM
3. OSBORNE BROTHERS — Decca

MOST PROMISING VOCAL GROUP

1. COMMANDER CODY & LOST PLANET AIRMEN — Paramount
2. EARL SCRUGGS & FRIENDS — Columbia

TOP FEMALE VOCALIST

1. LYNN ANDERSON — Columbia
2. LORETTA LYNN — Decca
3. TAMMY WYNETTE — Epic
4. SUSAN RAYE — Capitol
5. DOLLY PARTON — RCA
6. DONNA FARGO — Dot
7. JODY MILLER — Epic
8. SAMMI SMITH — Mega
9. KITTY WELLS — Decca
10. CONNIE SMITH — RCA

MOST PROMISING FEMALE VOCALIST

1. CONNIE EATON — Chart

2. DONNA FARGO — Dot
3. BARBARA FAIRCHILD — Columbia
4. BARBARA MANDRELL — Columbia
5. LINDA RONSTADT — Capitol

TOP INSTRUMENTALIST

1. CHET ATKINS — RCA
2. FLOYD CRAMER — RCA
3. JERRY REED — RCA
4. JERRY SMITH — Decca
5. BOOTS RANDOLPH — Monument

MOST PROMISING INSTRUMENTALIST

1. CHARLIE MCCOY — Monument
2. KOSSI GARDNER — RCA

TOP COMEDIAN

1. BEN COLDER — MGM
2. DON BOWMAN — Mega

MOST PROMISING COMEDIAN

1. JERRY CLOWER — Decca

Columbia Constantly On C&W Charts

■ NASHVILLE — Top artists and top marketing support has made Columbia Records a name associated with C&W hits. Officials estimate that approximately 15 Columbia releases are in the national charts every week.

The Columbia marketing concept begins with the creation of the actual product. The Sutton-Sherrill production team, along with numerous independent producers begin the "excitement" necessary to create a successful marketing drive. Once the product is prepared for release, the timing of the promotion department is essential to maximize penetration. Columbia's Vice President Ron Bledsoe considers records as "perishables." Therefore, the speed of getting records on the charts and in the racks is most important. One major problem according to Bledsoe is that, "rackers stock few country products," so turnover of country on the shelves is essential to keep rack-jobbers buying.

Bledsoe stated that records are the "best entertainment expenditure you can make," by comparison. Records have a

lasting quality that is unavailable in other comparable entertainment forms.

The Columbia label has one of the most successful rosters in country music, including Lynn Anderson, David Rogers, Carl Smith, Arlene Harden, The Carter Family, Mac Davis, Ray Price, Lefty Frizzell, Freddy Weller, Claude King, Barbara Fairchild, Sandy Posey, Johnny Duncan and Johnny Cash. Andy Griffith has just joined the label. Sonny James joined the label in May and 13-year-old Tanya Tucker hit with "Delta Dawn" as a new Columbia artist.

Columbia has also moved in new directions, as artist Earl Scruggs has become a popular campus attraction. Bledsoe said that Scruggs was one of the few country artists accepted on campus. "They dig the same music (country,) by someone they can relate to, that's why many pop acts are going country."

Along with Bledsoe, the Columbia label in Nashville is headed by Billy Sherrill, Vice President, A&R. Due to the
(Continued on page 54)

Decca's Crossover Success

■ The following story is based on a late September luncheon interview with Record World's Chuck Neese and Decca's National Sales Director for country product Chic Doherty and newly appointed Director of Country Promotion John Neil Brown.

NASHVILLE—In an age of specialization, Decca Records has discovered it pays to cease specialty work in the field when it comes to the selling of records. C&W Sales Director Chic

Doherty told Record World that the Decca field men work all product. There are no walls built by Decca that would limit commercial product from breaking country to pop or pop to country. Doherty cited the Jerry Wallace single "To Get To You" which became a successful c&w product. "The field people became aware of Jerry's commercial appeal and soon we had an all market record going," Chic said.

(Continued on page 77)

Famous, Dot: Gold Is A Good Way To Begin

■ NASHVILLE — It was just one year ago that Tony Martell, President of the parent Famous Music Corporation, told 3,500 country music devotees at the Dot Records Luncheon Show that Famous was totally committed to the support of country music and to establishing Dot Records as a major country label.

1971 turned out to be the biggest year in Dot's history in country music. Sales and chart activity more than doubled over

the previous year, even with fewer releases. Tommy Overstreet exploded into a major recording star with three consecutive Number One hit singles and a hit album. Hank Thompson contributed a string of hit product. "The Best of Roy Clark" proved to be one of the year's best albums and tapes to emerge from Nashville in 1971.

This past February, Dot released a single by Donna Fargo
(Continued on page 22)



Thanks for a **CHART BUSTING** Year!

#1 I ain't never - me! Tillis

DON'T PAY THE RANSOM - Nat Stuckey

LONESOME 7-7203 - Tont Booth

LEAVIN' ON YOUR MIND - Bobbie Roy

ALRIGHT I'LL SIGN THE PAPERS - Jeannie Seely

COTTON TOP - Carl Perkins

PRIDE - Jeannie Seely

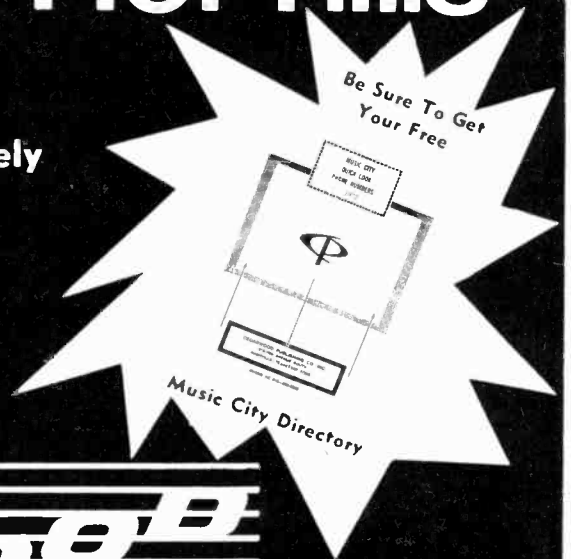
STONIN' AROUND - Dick Curless

HIGH ON LOVE - Carl Perkins

FIRST TIME FOR US - Karen Wheeler

I'M GONNA ACT RIGHT - Nat Stuckey

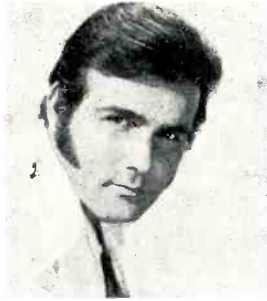
RIBBONS OF STEEL - Max D. Barnes



PUBLISHING CO., INC., 815-16th Avenue, S., Nashville, Tenn. 37203



Glenn Barber



Billy Craddock



Connie Eaton



Barbara Fairchild



David Houston



Jan Howard



Murry Kellum



Jeanne Pruett



Ray Price



Ferlin Husky



Country John Mathis



George Riddle

Country Charisma...

the trademark of all 'Hubert Long' artists!



Mel Street



Nat Stuckey



Justin Tubb



HUBERT LONG AGENCY

A DIVISION OF HUBERT LONG INTERNATIONAL

1513 Record Row Nashville, Tenn. 37203
(615) 244-9550

DICK BLAKE, General Manager

Agents: Dave Barton, Billy Wilhite,
Paul Bryant, Boyd Pickrell

Not Pictured:

- JAMES O'GWYNN • The
- MARTY MARTEL Show • The SONNY
- NORRIS Show • ERNIE ROWELL
- The BLACKWOOD SINGERS



Charlie Welker



David Wilkins



Marion Worth

Epic Triples And Scores On Hits



Top Row: Tommy Cash, Tammy Wynette & George Jones, Johnny Paycheck, Jody Miller. Bottom Row: George Jones, David Houston & Barbara Mandrell, Tammy Wynette.

By DAN BECK

■ NASHVILLE — It's October, and baseball is not alone when it comes to getting hits and bringing home a winner. Epic Records, a member of the Columbia family, has nearly tripled its chart action, sales, and top ten records in the last two years. Epic's involvement in sales and promotion, and their concentration on service has been a keystone to the success. Epic's recording artists have been hard at work and are big believers in the company.

Bill Williams, National Director of Sales and Promotion, sees a new excitement in radio programming, particularly with

the advent of shorter playlists and the move away from traditional programming. "New names make country music exciting, and gives the listener new personalities to discover." Tighter lists have given better records more airplay.

The move from traditional programming has given new artists a chance. Williams said, "Ten years ago, ten acts controlled the charts; now big names are not so automatic. Better programming will increase the listening audience."

Epic producer Billy Sherrill has been a trend setter in bringing new ideas to country
(Continued on page 62)

BMI Country '72

■ NEW YORK — This year, BMI (Broadcast Music, Inc.) marks its 17th anniversary of service to the country music community and its 32nd year of service to all the worlds of music.

As of 1972, over 35,000 writers and publishers have chosen BMI to administer their performing rights. BMI's stewardship of those rights is reflected in the continuing association of affiliated writers and publishers. In the recent period of intense competition for licensing rights, many well-known writers have chosen to continue their association with BMI. Nowhere is this choice more evident than among BMI's country writers.

In recent months, writers in this area who have continued their relationship with BMI include: Joe Allen, Eddy Arnold, Chet Atkins, Ed Bruce, Boudleaux Bryant, Felice Bryant, Jan Crutchfield, Jerry Crutchfield, Billy Eldridge, Donna Fargo, Bob Ferguson, Fred Foster, Lloyd Green, Freddie Hart, Buddy Killen, Dave Kirby, Red Lane, Glenn Martin, Darrell McCall, Ronnie McCown, Cam Mullins, Jim Owen, Dolly Parton, Gary S. Paxton, Ray Pennington, Jimmy Pep-

pers, Carl Perkins, Ben Peters, Curly Putman, Dottie Rambo, Jerry Reed, Don Reid, Harold Reid, Marty Robbins, Martha Sharp, Billy Sherrill, Johnny Slate, Joe South, Ray Stevens, Gary Stewart, Glenn Sutton, Carmol Taylor, Joe Tex, Mel Tillis, Merle Travis, Bob Turbert, Scott Turner, Porter Wagoner, Cindy Walker, Wayne Walker, L. E. White, Hank Williams, Jr. and Scotty Wiseman.

Headed by Frances Preston, BMI's Nashville operation commenced in 1955 when the late Judge Robert J. Burton named her to begin BMI service to the country music community.

Mrs. Preston and her staff began working out of her home and, in 1958, moved to quarters in the L&C Tower and, in 1964, to BMI's own building at 16th and Sigler. As a measure of its important service to country music, an expansion of these quarters is in the planning stage. At present, key members of Mrs. Preston's staff include co-directors of Writer Administration, Southern Area, Dale Bryant and Roger Sovine, and director, Performing Rights, Southern Area, Helen Maxson.

For more than half of the 32
(Continued on page 64)

RANWOOD

Ranwood Records congratulates Papa Joe Productions...
The Magic Organ chosen as
"The Most Promising Instrumental Group, Album Category"
...in the Annual Record World Awards.



New Release
R-8100

RANWOOD RECORDS, INC.

A Subsidiary of Ranwood International, Inc.

9034 Sunset Boulevard / Los Angeles, California 90069 / (213) 278-7222

...the most awarded group
in **Country Music** today...

does it again!

Top Vocal Group
5th Consecutive Year

TOMPALL
& the
GLASER
BROTHERS

Exclusively on MGM records
and GRT tapes and Polydor LTD, U.K.



UA Reunites Mgt., C&W Emphasis Outlined

■ NASHVILLE — United Artists, a member of the Transamerican Corporation, has reunited President, Mike Stewart and Kelso Herston, the first head of Country A&R at U.A. The Transamerican Corporation is the owner of United Artists Films, United Artists Records, Occidental Life, Budget Rent A Car, and some 80 publishing catalogs.

Along with Stewart and Herston, top management includes: Vice President and National Sales Manager, Jack Messler; Vice President in charge of Publicity and Public Relations, Lloyd Leipzig; Vice President of A&R, Nick Venet; and National Country Promotions Manager, Biff Collie, all of which will attend this year's DJ Convention.

Herston will have another homecoming, he will once again be producing Del Reeves. U.A.'s roster includes Jack Reno, popular country radio personality and veteran artist Bill Phillips, who will be doing some hard country ballads. Bobby Goldsboro provides records that are able to reach multiple markets

and Jimmy Dickens is a consistent artist who has been recording 25 years out of 30 in the business.

TV Personality Billy Mize has had his own program for over seven years, and his great songwriting ability has remained relatively unknown. Billy wrote "Take It Easy" for Dean Martin.

Biff Collie commented that Slim Whitman is perhaps the "most underrated act in the country music business." Slim has been recording since 1951 and has sold well over 21 million records. He has had many number two records in both the pop and country charts, although never a number one. Currently, the U.A. catalog contains 15 Slim Whitman albums. Slim is making another European tour in February. His "The Best Of Slim Whitman" album is doing very well internationally.

Another favorite, Doc Watson, legendary folk instrumentalist is on the U.A. roster. Doc has been getting big FM airplay, and although he's country, *(Continued on page 52)*

ASCAPtures Country

■ NASHVILLE—It's been another record-breaking year for ASCAP in country music, with more number one songs, more top ten songs, more chart songs, and more writers and publishers signed than in any previous year.

"The role of ASCAP in country music is stronger than it ever has been," stated Ed Shea, ASCAP's Southern Region Director. "Just as ASCAP has had its most successful year in pop, r&b, and easy listening music, we've made our biggest strides in country music. Since last fall 316 new writers from the South-

ern Region, or signed through the Southern Region office, have been elected to ASCAP membership. Just as important 113 new ASCAP publishers from this region have been elected along with 57 associate members."

Shea cited the success of several ASCAP writers, including hot writing team Jerry Foster and Bill Rice, Bobby Russell, Ray Griff, Alex Harvey, Billy Edd Wheeler, Eddie Raven, Tom Lazaros, Tony Joe White, Tom Ghent, Rory Bourke, Jim Mundy, Sharon Rucker, Buzz Cason, Ann

(Continued on page 129)

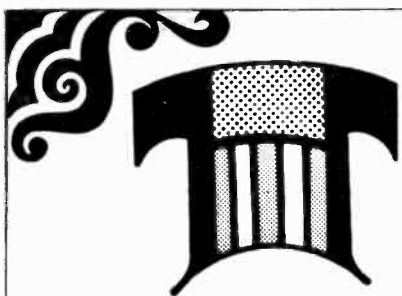
Monument Encored In '72

■ NASHVILLE — Monument Records found 1972 to be one of their most exciting and most active years in the business. The music of Kris Kristofferson and Boots Randolph continued to be big sellers, and Charlie McCoy launched a career as a recording superstar.

Kristofferson, the giant of songwriters, has been working on a new movie and has a new album entitled "Jesus Was A Capricorn." Kris continues to

score on both the country and pop charts.

Boots Randolph, one of the most consistent performers in the business, continued to have six figure sales for Monument. His heavy appearance schedule included everything from half-time show of a nationally televised football game to appearing at the MOA convention in Chicago. Boots had a network TV special entitled "Star Spangled Boots." Also he appeared *(Continued on page 129)*



OUR DISTRIBUTORS

Atlanta	Southland
Boston	Music Suppliers
Buffalo	Best & Gold
Charlotte	Mangold
Chicago	Summit
Cincinnati	A & I
Cleveland	Piks Corp.
Dallas	Big State
Denver	Central Record
Detroit	Merit Music
Hartford	One-Stop
Honolulu	Eric Dist.
Houston	Record Service
Los Angeles	Eureka
Memphis	Hot Line
Miami	Tone Record
Minneapolis	Heilicher Brothers
Nashville	Music City
New Orleans	All South
Philadelphia	Schwartz Brothers
Phoenix	Arc. Inc.
San Francisco	Eric-Mainland
Seattle	ABC Records
Shreveport	Stan's Record
St. Louis	Roberts Record
Washington, D. C.	Schwartz Brothers
El Paso	M. B. Krupp Dist.

For extra copies call
Nick Shrode, National Promotion Director
(615) 356-3865

Thanks D.J.'s!

FOR MAKING HITS OUT OF

★ "I'VE JUST GOTTA FEEL LIKE A WOMAN TONIGHT"

TRIUNE 7202

by Lynda K. Lance

AND

Bobby Austin's

★ "KNOXVILLE STATION"

(PRODUCED BY TRIUNE PRODUCTIONS) ATLANTIC 2913
For Atlantic Atco

Both Records produced by • Joe Melson

Both Songs written by • Jerry McBee

A Winning Combination
on

TRIUNE RECORDS



**Have we got
the stations!**

Halsey - Thompson - Clark: A Partnership That Works

■ TULSA, OKLA.—The upsurge of the Jim Halsey Agency and its artists in the past year runs parallel with the establishment of the firm here. The movement was made to be in the middle of the giant surge of industry and population growth of the southwest. It was a fortunate choice as events have proved since the winter of '71.

Now in its brand-new building, sharing space with country and western station KTOW, its executive offices, in which Halsey, Roy Clark, Hank Thompson, and Mack Sanders are now partners—Proud Country station has moved from 4 to 2 in the Tulsa country and western market. The first of its divergent operations, the handsome, 8,500 sq. ft. structure houses many new divisions and personnel.

With selective acquisitions of new talent a goal, the agency has signed the Compton Brothers, whose long string of hits are topped off by a new single, "Claudette," strong in the charts. From the "Hee Haw" family, in addition to Roy Clark, there are Archie Campbell and Grandpa Jones. The Hagers are



Hank Thompson receives a memento of his 25th Anniversary as a recording artist and for the sale of over 30 million records, and Roy Clark, Jim Halsey and Mac Sanders go over plans for a recording studio they plan to build in Tulsa.

booked extensively, as well as the pretty blond "Hee Haw" regular, Gunilla Hutton. Also Ray Sanders, a former regular on "Hee Haw" is doing well in personal appearances and television and film work on the West Coast. In addition, three writers have already been signed for recording and also recording pacts.

The Sound Generation from John Brown University is one of the agency's favorites. 24 young singers and musicians have played the length and breadth of the land from swank
(Continued on page 38)

Clement Organization Building

■ NASHVILLE—One of Music Row's keenest minds has been building his own mini-conglomerate of entertainment industry-oriented businesses during the past five years. And the past year, from the 1971 Convention on through to the present has marked period of spectacular growth for all of Jack Clement's organizations.

Clement himself is the backbone. His own illustrious career serves as the foundation. He is a well known songwriter, a top-notch record producer, and a capable administrator. He's written songs like "Miller's Cave," "Guess Things Happen That Way," "I Know One," and "The One On The Right Is On The Left." Among the recording artists he's produced are Doc Watson, Tompall And The Glaser Brothers, Sheb Wooley/Ben Colder, Mac Wiseman, The Stonemans, and many others. He has produced *all* of Charley Pride's RCA recordings, and is continuing to do so.

Clement's expansions began with his recording studio. The Jack Clement Recording Studios, with Charley Tallent as co-designer and Studio Manager, opened in December, 1969. The

next unit to take shape was the Pinwheel Art Photography Studios, formed in the Spring of 1970. Louisville commercial artist Herb Burnette moved down and into the position of studio manager.

He also organized a publicity/public relations firm, Information Services, Inc.

The record company, J-M-I Records, made its debut in November, 1971. Almost at once it became an outlet for the creative output of the many artists, songwriters, and administrative/marketing people who gravitated to Clement over the years. At this point, Clement's organizations were able to serve each other while also being available to work with outside clients. And that was Clement's intention from the beginning.

Realizing that he couldn't administer all enterprises himself and still devote attention to innovation and his "visionary" planning, he began delegating authority. Chief operating responsibility was transferred to Allen Reynolds, a long-time friend and associate who ideally combines a rich business background with a tremendous sup-
(Continued on page 50)

HEAVY PLAY ON COUNTRY MUSIC'S
NEWEST FEMALE VOCALIST

SHIRLEY ADAMS

'SUNDAY MORNING WE'LL BE SINGING'

Shue # 1981

*Welcome D.J.'s
Shirley Adams*

Distributed by:

Nationwide Sound Dist.
P.O. Box 1262
Nashville, Tenn. 37203
(615) 327-3771

Management:

John L. Sullivan
Extra D. J. Copies
Available



Exclusively on:

Shue Records
Suite 308, RCA Bldg.
806 17th Ave. South
Nashville, Tenn. 37203
(615) 259-3963



"Thanks for another phenomenal year as the Nation's Top Instrumental Group."

danny

RCA
RECORDS
AND TAPES



806 16th Avenue, South, Nashville, Tennessee 37203
(615) 244-4336

DANNY DAVIS AND THE NASHVILLE BRASS LIVE—IN PERSON! LSP-4720

DANNY DAVIS AND THE NASHVILLE BRASS LIVE—IN PERSON!



RCA
STEREO
VICTOR

Red's 1972 Wrap-up

(Continued from page 4)

tor of Country Music Hall of Fame & Library . . . Slim Williamson bought Chart Records from Audio-Fidelity which had purchased it from Slim three years previous . . . Governor Louie Nunn of Kentucky added Del Reeves to his staff of colonels . . . Joan Baez was in town for album session at Quadrafonic Sound studio . . . Don Light expanded his gospel acts booking agency . . . Buck Owens appointed Bob Morris professional manager of his Blue Book Music Co. . . . Johnny Darrell signed with Cartwheel . . . The single of "Lead Me On" via Conway Twitty & Loretta Lynn was No. 1 in the charts as of Dec. 4 . . .

Carol Channing announced that she would be in Nashville in January to record for Mega . . . She was here and did record . . . Jimmy C. Newman signed with Monument label . . . Merle Haggard said he'd already made enough money for 1971 and wouldn't make any personal appearances until mid-February, 1972 . . . Faron Young's "Four in the Morning" was moving up, up, up, up in the Charts . . . Written by Jerry Chesnut . . .

Freddie Hart's "Easy Lovin'" was certified as a million seller by RIAA . . . Hank Williams Jr.'s newest for MGM was "Ain't That A Shame." . . . Dolly Parton revealed that her "Coat of Many Colors" was a true experience during her childhood . . . Wanda Jackson signed with Bob Neal's agency . . . Gary Crosby (Bing's son) came to the city for discussions about recording work with Chuck Glaser of the Glaser Brothers . . .

Mel Tillis went to Hollywood to record an appearance on the Glen Campbell TVer . . . Johnny Paycheck's "She's All I Got" had soared to the top of the singles charts in Record World . . . Loretta Lynn and husband Mooney went to Old Mexico for a vacation . . . Johnny Cash taped a cameo for "Laugh-In" . . . Dixie (Mrs. Tom T.) Hall served a traditionally English dinner at Christmas — roast goose and plum pudding. "Right out of the pages of Charles Dickens," said British-born Dixie . . .

SESAC reported that 1971, its 40th anniversary, to be "highly successful," and credited its Nashville operations executive director Bob Thompson with a goodly measure of the Nashville success . . . Columbia production chief Billy Sherrill talked with Dandy Don Mere-

dith, the football broadcaster, about recording in Nashville . . . Dandy Don was all for it, but somehow never made it. Santa Claus arrived and so did Charley Pride's RCA release of "Kiss An Angel Good Morning." . . . It was No. 1 Dec. 25, 1971 . . . Skeeter Davis came out with a country version of "One Tin Soldier," theme song of the "Billy Jack" movie . . . Merry Christmas and —

JANUARY

— Happy New Year. The Leap Year began okay for Jerry Lee Lewis. His Mercury single of "Would You Take Another Chance On Me" was No. 1, thereby fulfilling a prediction by Record World . . . Agent Jack McFadden and RW's Red O'Donnell celebrated their birthdays on Jan. 9 . . . Agent Jack collected 10 per cent of Red's gifts . . . (And that's a Capicorny comment) . . . Boots Randolph, Chet Atkins, Jerry Reed, Ronnie Prophet, Archie Campbell, Wally Cochran and Boyce Hawkins competed in the annual Port St. Lucie (Fla.) Golf Championship . . . Roy Clark, Hank Thompson and their manager Jim Halsey invested some money in station KTOW, Tulsa-Sand Springs, Okla. . . .

The Great Norro Wilson signed recording contract with

RCA, joining other biggies on the label such as biggies Kenny Price and Johnny Russell, each of whom weighs more than 300 lbs. . . . Mega artist Glen Sherley and Nickie Doobies, executive secretary to the label's president Brad McCuen, were wed at a private ceremony . . . Johnny Cash and June Carter were the only attendants . . . Pat Trent, pretty wife of Buck Trent of the Porter Waggoner show, slipped away 14 pounds in as many days via the Stillman water diet . . . (Norro Wilson, Kenny Price and Johnny Russell take notice) . . .

Dolly Parton with her "Coat of Many Colors" knocked Jerry Lee Lewis out of the No. 1 spot in the charts . . . Little Jimmy Dickens and Mona Evans of Petersburg, Ind., were married.

Bill Anderson taped a guest-shot on the ABC-TV "Alias Smith and Jones" series . . . He portrayed a left-handed dealer in a gambling joint poker game . . . Off-beat casting since Bill has never played cards in his life — not even Rook or Old Maid! Jethro Burns' predictions for 1972 included: "Comedian Don Bowman will make a comeback and won't be able to find it."

Tex Ritter celebrated his 66th birthday (Jan. 12) and announced (Continued on page 28)



The Porter Waggoner Show with Dolly Parton



Jack Greene
Jeanie Seely
& the Jolly
Green Giants



Del Reeves
& the
good time
Charles

Jerry Clower from
Yazoo City, Miss.



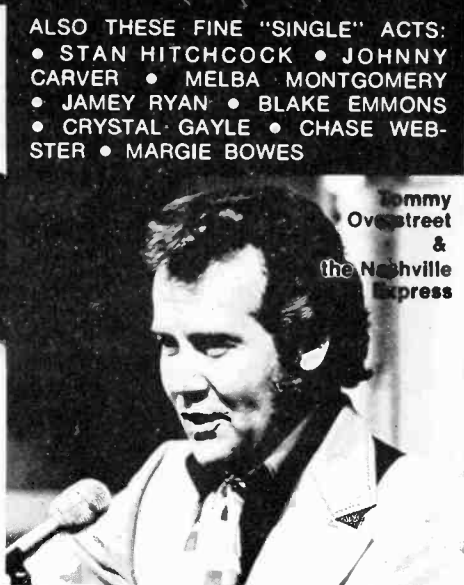
Billy Walker
& the
Tennessee
Walkers



The Stonemans



Jim Ed Brown & The Gems
& the Cates Sisters



Tommy
Overstreet
&
the Nashville
Express

CALL TOP BILLING FOR TOP BILLING!

NASHVILLE'S
LEADING
TALENT AGENCY

tb. TOP BILLING, INC.

2000 RICHARD JONES ROAD 615-383-8883
BOX 12514 NASHVILLE, TENNESSEE 37215

ALSO THESE FINE "SINGLE" ACTS:
• STAN HITCHCOCK • JOHNNY CARVER • MELBA MONTGOMERY • JAMEY RYAN • BLAKE EMMONS • CRYSTAL GAYLE • CHASE WEBSTER • MARGIE BOWES

In 1940 BMI knew you'd make it.

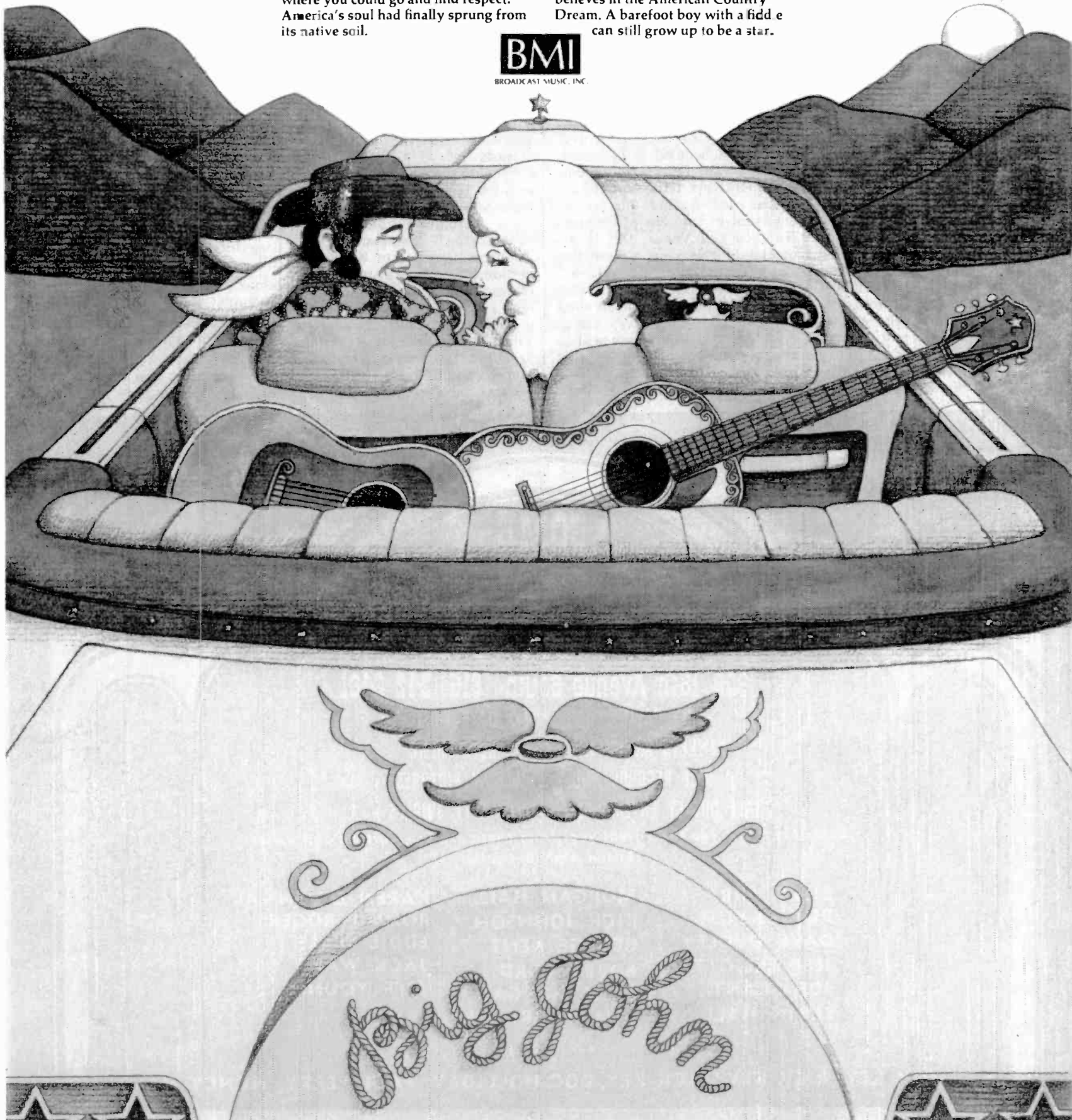
We heard you pickin' and singin' in the country. But the Old Establishment chose not to listen.

When Broadcast Music Incorporated was founded in 1940, life began to change. For the first time, Country writers and publishers had a way to protect the performance rights on their songs, and collect royalties on them. After years of being dismissed as worthless hillbillies, there was a place where you could go and find respect. America's soul had finally sprung from its native soil.

As Paul Hemphill writes in his book, *The Nashville Sound*: "It is poetic that BMI and the Country Music Association would stand shoulder to shoulder at the top of Music Row, like two Statues of Liberty, because not until BMI was formed . . . did it become possible for country songwriters to make a decent living."

We've come a long way since then. And we've done it together. BMI still believes in the American Country Dream. A barefoot boy with a fiddle can still grow up to be a star.

BMI
BROADCAST MUSIC, INC.



Famous

(Continued from page 12)

singing her own composition, "The Happiest Girl In The Whole U.S.A." It became the first RIAA certified million for Dot in country music. Still selling, the Fargo single produced an album with the same title that quickly became Number One in the trades and crossed over high into the pop charts. The Fargo Express is really rolling now that her current single, "Funny Face", was lifted from the album and has proved to be a big one.

Highlighted by their first gold record, Dot proudly announces that 1972 sales will far exceed those of 1971. Probably the most dramatic way of presenting Dot's activity is by pointing out that in 1970, the year prior to the current regime, Dot's total country sales volume was approximately 325,000 singles sold and 110,000 albums and tapes. From January, 1971, through the end of 1972, single sales will approach the 4,000,000 mark and albums and tapes will be well over 700,000 units.

Famous is equally proud of their chart activity on Dot product. 70% of their single releases have hit the charts and 95% of the albums hit the charts. They believe these to be among the highest percentages in Nash-

ville.

1972 featured a major country promotion under the heading of "Dot's Country Store". It was called successful, featuring incentives, ads, point of sale material and solid album product. Also, part of the promotion was the release of seven singles that coupled bonafide hits of the past by Roy Clark, Hank Thompson, Tommy Overstreet, the Compton Brothers and Peggy Little. These singles, with a specially designed label, indicated the Gold Dust Series.

Of a great significance was the "Twenty Fifth Anniversary" album of Hank Thompson. Released in the latter part of 1971, this two-record set has been a worldwide hit. Since January, 1971, he has four consecutive Top Ten singles going for him and three hit albums, including the "Twenty Fifth Anniversary" package. Scheduled to be released, this fall, is "Hank Thompson's Greatest Hits, Vol. 1."

Recorded during his recent engagement at the Landmark Hotel in Las Vegas, Dot is immediately releasing a new Roy Clark album, "Roy Clark Live!" Roy is one of the most versatile and talented performers in show business. Dot executives are so confident that this album will be one of Clark's top sellers that they are planning a major promotion on all Roy Clark product.



Top Row: Tommy Overstreet, Donna Fargo, Hank Thompson, The Compton Bros. Bottom Row: Clyde Seavers, Peggy Little, The Kendalls.

The promotion will begin simultaneously with the new album's release.

"We do not know of any other country label which, in the past year and a half, has nurtured three virtual unknowns to top rank status," commented Larry Baunach, Director of Sales Promotion, "Donna Fargo, Tommy Overstreet and Joe Stampley are now regarded as major country performers," he went on. "Thanks to outstanding product, produced by Stan Silver, Ricci Mareno and Norris Wilson, to enhance their great talents, each

release with these three artists is a contender for the Number One spot."

"Because we have had these outstanding successes with Thompson, Fargo, Clark, Overstreet, etc. does not mean that we intend to concentrate solely on these people," added Fogle-song. "Diana Trask also contributed some great hit product in her finest year. She is one of 'country's' busiest and best performers whose records regularly hit the charts. She also has great potential for a pop "crossover."

COME SEE US AT OUR NEW LOCATION

805 16th Avenue South (615) 242-2461

KEY TALENT, INC.

SIX DAYS MUSIC

NEWKEYS MUSIC, INC.

SIX KEYS MUSIC

RICE RECORDS, INC.

HOLIDAY PICTURES

DAVE DUDLEY ENTERPRISES

PLUS CITY JINGLES

And a big thank you for a great year from these exclusive artists and writers
(Listed Alphabetically)

BILLY ARR
ROY BAYUM
DAVE DUDLEY
JEFF ELLIOTT
JOE GRANT
ERVIN HALL

MORGAN HALL
RICK JOHNSON
GEORGE KENT
BOBBY LORD
MIKE MORGAN
KIM MORRISON

KAREN O'DONNAL
RONNIE ROGERS
EDDIE SEALS
JACK WARD
JEFF YOUNG

And the Staff

E. JIMMY KEY, RICK KEY, JACK KEY, DOC HOLLIDAY, PAUL PERRY, NANCY HAMM

*Thank you for 25 wonderful
years and a great 1972!*

RCA
RECORDS
AND TAPES

Chet Atkins is Part Of The RCA Experience

*Sincerely,
Chet Atkins*

Chet Atkins Now And Then RCA #VPSX-6079

Silver Anniversary Series

RCA
VPSX-6079 STEREO
VICTOR

Chet Atkins
Now and Then



1972 Means Changes For Anderson Heavy Activity At Drake Prod.

■ NASHVILLE—The year of 1972 has been a year of many important changes in the life of Bill Anderson and the Bill Anderson organization. However, one primary ingredient has remained constant: Bill's records continue to ride sky-high on the charts!

His recordings of "Quits," "All The Lonely Women In The World" and his current topper, "Don't She Look Good," all scored heavily in airplay and sales, while his duet with Jan Howard, "Dis-Satisfied" was another big winner. Chart-riding albums included "Bill & Jan (Or Jan & Bill)," "Bill Anderson's Greatest Hits, Vol. II," and "Bill Anderson Sings For All The Lonely Women In The World." A new set titled "Don't She Look Good" is scheduled for a November release by Decca Records.

MCA-Decca showed its faith in Anderson in July of this year by re-singing him for an additional ten years under a contract label president Mike Maitland calls "the only one of its kind at MCA." It guarantees Anderson dramatic film roles, tremendous television exposure, movie title songs, and the writing of music for pictures in addition to his recording duties

with the label.

Brenner Appointed

Following the death of Anderson's long-time manager, Hubert Long, in September, the singer announced the appointment of Bobby Brenner of New York to act in a similar capacity. Brenner had been a consultant to Anderson since 1970 and negotiated the new Decca deal.

Anderson also moved his bookings from the Hubert Long Agency to the newly-formed Bill Goodwin Agency. Goodwin, former executive Vice President to Long, had booked most of Anderson's dates for the past three years and has been a very important asset in helping further Bill's career. Bernie Ilson of New York has been signed for another two years as Bill's press agent. Bill's TV show continued to expand under the banner of DMK Films of Nashville, reaching into more than 125 markets coast to coast. And Bill has covered more miles and played more show dates to more country music fans this year than ever before in his 14 year career.

Plans for '73 calls for a reduction in the number of road dates, but expanded time for songwriting and TV appearance.

By DAN BECK

■ NASHVILLE — Pete Drake Productions and the several publishing houses in the Drake organization are under the direction of general manager, Paul Tannen. Tannen and Drake have been active in developing their writing staff and in independent production.

Drake has produced many artists this year, including Capitol artists Anita Carter, Melba Montgomery, and Charlie Louvin; Dot artists Dave Kirby, The Kendalls, Paul Richey, G. Hawn Jones, and Patsy Jones; Sorrels Pickard for Decca; David Rogers for Co-

A Growing Million

■ NASHVILLE — Million Records, formed in March of 1972, quickly let their name be known, via the Country Music Charts. John Bush hit the number ten spot in Record World with "I'll Be There," and Claude Gray proved successful with "What Every Woman Wants To Hear."

Million has created a promising roster of country artists, including Claude Gray, Rudy Wesley, Jimmy Gately, Bobby

lumbia; Tommy James for Roulette; Jamey Ryan for Sho Biz; and Otis Williams for Scepter. Tannen has also independently produced Steve Young for Reprise.

Tannen expressed optimism about staff writers Sorrels Pickard, Linda Hargrove, Randy Lee, Buzz Rabin, Larry Kingston, and Frank Dycus. One important aspect, was that several writers could write both pop and country songs.

The Window building on 18th Avenue South houses several publishing firms. Drake companies currently hold copyrights such as, "Thank God and

(Continued on page 62)

Tom T. Hall: Year Of Consolidation

■ NASHVILLE — The past year has literally been #1 for Tom T. Hall and one of successful consolidation that's put his organization into an "all together" basis.

Highlighting the year for Hall was the Mercury hit on his self-written and Hallnote published, "The Year That Clayton Delaney Died," which reached #1 in the

(Continued on page 38)

SESAC SALUTES

COUNTRY MUSIC MONTH

and honors its writers and publishers during
The Country Music Festival



One of the world's foremost licensing organizations

WORLD HEADQUARTERS:
10 Columbus Circle, New York, N.Y., 10019

REGIONAL OFFICES:
The SESAC Building, 1513 Hawkins St., Nashville, Tenn., 37203

Welcome To CAPITOL COUNTRY!



Buck Owens

Merle Haggard

Freddie Hart

Susan Raye

Red Simpson

Wanda Jackson

Dorsey Burnette

Buddy Alan

Anita Carter

Tony Booth

Melba Montgomery

Charlie Louvin

Buckaroos

Glen Campbell

Bobbie Gentry

Sonny James

Anne Murray

Jean Shepard

Ferlin Husky

Roy Rogers

Bobbie Roy

Ernie Ford

Red Steagall

Stoney Edwards

Dick Curless

Tex Ritter

Strangers



Capitol Country's Rich Harvest

■ NASHVILLE — This year Capitol Records, always a major force in the country field, continued its tradition of providing artists to name and redefine the direction and vocabulary of country music.

It was a year in which Freddie Hart ascended to country music stardom with a string of hits including "Easy Loving", "My Hang-Up Is You," "Bless Your Heart" and "Got The All Overs For You (All Over Me)". Buck Owens continued his tremendous career as he strove to make Bakersfield the country music capital of the world. He also was concerned with the careers of newcomers Kenni Huskey and Tony Booth.

Perennial charter Merle Haggard enjoyed one of his best years with top hits, "Daddy Frank" and "Grandma Harp". Other established artists, including Tex Ritter, Roy Rogers, Wanda Jackson, Ferlin Husky, Charlie Louvin, Jean Shepard, and Melba Montgomery, had rewarding years.

One of Capitol's great achievements this past year was the emergence of nearly a dozen new stars including: Dorsey Burnette, Susan Raye, Red Simpson, Red Steagall, Bobbie Roy Dick, Dick Curless, Tony Booth, Anita Carter, and Stoney

Edwards. Of course, the giants Glen Campbell and Sonny James had a huge share of the hits as well.

At a meeting last July in Nashville, Bhaskar Menon, President of Capitol Industries, announced the label's intention to bolster its country music operations nationally. "Country music is a most important segment of repertoire to our label," stated Menon. "Capitol, from its earliest days, has been a significant force in c&w and it is my pleasure to reaffirm this company's continued commitment to country music and to declare our intention to expand our efforts in both the a&r and marketing areas on behalf of Capitol's distinguished roster of country artists".

Menon specifically cited five moves designed to bolster the label's country music effort:

(1) All Capitol c&w activities will be identified and concentrated into a distinctive operation with separate budgets for c&w recording, artist acquisition, merchandising, advertising, promotion, etc.

(2) Ken Nelson, who has headed Capitol's a&r activities in the country field since 1951, has agreed to remain as Capitol country a&r head through June 1973, postponing his retirement.

(3) Wade Pepper, who for the past four years has served as Capitol's c&w promotion manager, with headquarters in Atlanta, has been named to the newly-created post of Vice-President, C&W Sales and Promotion, reporting to Capitol's marketing VP, Brown Meggs.

(4) Pepper's specialized force of regional c&w promotion managers will be increased and additional funds will be allotted to the promotion budget in sup-

port of new releases.

(5) Joe Allison, who for many years has been active as an independent producer for Capitol, has been appointed to the position of Executive A&R Director, Nashville division.

With all its great artists, both established and new, a well-rounded and knowledgeable staff of professional executives, it seems that Capitol will continue its country success story for many years to come.

Hickory Travelers

■ NASHVILLE — Roy Orbison spent four months on an around-the-world tour booked by Acuff-Rose Artist Corporation and Glenn Barber joined the Far East Tour sponsored by the CMA and the United Nations. Travels seemed to be a major happening at Acuff-Rose, as two travellers, astronauts Pete Conrad and Stu Roosa were honored with a reception co-hosted by the firm.

Several promotions and appointments were made during the year, Don Gant was named executive Assistant - to - the - President and Hugh King was appointed to Promotion Co-ordinator of Acuff-Rose Publications — Hickory Records, Incorporated. Also, Leslie Huey

joined the promotion staff and Mac Allan was hired by Acuff-Rose Artists Corporation.

Hickory Records had a number one song in 1972 from Don Gibson, who recorded "Woman (Sensuous Woman)." Acuff-Rose also published two of the year's number one songs.

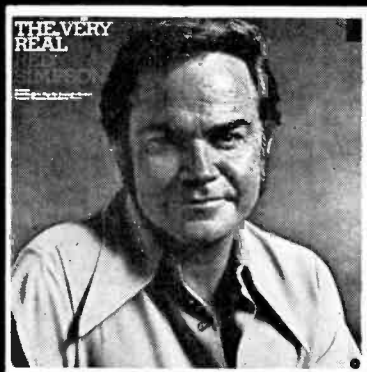
Three members of the staff celebrated anniversaries with the company. Bud Brown had his 25th year with the organization, Joe Lucas has spent 20 years with the firm, and Edna Crowder celebrated her 15th year. All three were honored with champagne parties. The offices at Acuff-Rose—Hickory Records have taken on a new look. Extensive redecorating was completed at the company's home. Acuff-Rose—Hickory Records was once again pleased.

**THANKS EVERYBODY,
FOR ALL YOUR HELP IN
MAKING THIS MY BEST YEAR!!**

**#1 — Most Promising Album Artist
#2 — Most Promising Male Vocalist**

Red Simpson

Watch for my latest record on Capitol:



**"THOSE FORGOTTEN
TRAINS"**

Written by:
Smiley Monroe &
Johnny Cunningham



For Bookings, contact:
OMAC Artists
1225 N. Chester
Bakersfield, California 93303
(805) 393-1011

Kitty Wells- Johnny Wright Family Show

**BOX
OFFICE
DYNAMITE!**

**TOPS IN
ENTERTAIN-
MENT**

**Record
Breaking
Fair
Attendance**

Featuring

BOBBY WRIGHT

BILL PHILLIPS

WAYNE MANNING

& The Tennessee Mountain Boys

Available through



MOELLER TALENT
2106 Crestmoor Rd.
Nashville, Tennessee
(615) 383-6666



Red's 1972 Wrap-up

(Continued from page 20)

nounced he had no intention of retiring . . . "except from running for political office." (Tex had been an unsuccessful candidate for U.S. Senator from Tennessee) . . . Roy Acuff and his Smoky Mountain Boys recorded "Back to the Mountains" for Hickory . . . It has been their theme song for 35 years—but this is its first wax treatment since Carson Robinson wrote it in the early 1930s . . .

Loretta Lynn's "One's On the Way" by Shel Silverstein was well on the way to becoming a very large hit . . . Decca's Nashville boss Owen Bradley, one of Music Row's A-1 prime people, underwent eye surgery . . . (First of a series; eventually successful) . . . Chet Atkins and wife Leona disclosed they would become grandparents for first time. Daughter Merle and her husband Dr. Will Russell were expecting visit from Sir Stork in June . . . (Little Mandy arrived on schedule) . . . Brigands burglarized Ronnie Dove's car and got away with \$8,000 worth of clothing, electronic equipment and a rack jobber's supply of albums . . . Mel Tillis & wife Dorris named their fifth child—a daughter Carrie April Tillis father Mel, a leader in

planned parenthood, made it perfectly clear that "this is our last one." . . . The month ended with Conway Twitty's "I Can't See Me Without You" in the No. 1 spot . . .

FEBRUARY

Billy Edd Wheeler's syndicated TV series, "Country Suite" went into production . . . Faron Young went to New York and got a hair transplant . . . He was so pleased that he tipped the Doc who did the job \$100 . . . Meanwhile Faron's "Four in the Morning" was No. 1 . . . T. Texas Tyler (55), who wrote the "Deck of Cards" evergreen, died in Springfield, Mo., after colorful and often successful career as performer-writer . . . Gwen (Mrs. Hank) Williams Jr. underwent minor surgery . . . Pianist Floyd Cramer quipped: "I learned to play in five easy lessons—plus 500 hard ones."

"Take Me" by Tammy Wynette and George Jones was rated No. 1 as of Feb. 19, 1972.

Sherman Andrus joined The Imperials and thus became the first black member of a white gospel music group . . . Harry Warner resigned his writer relations post at the Nashville BMI office. Writer-artist Roger Sovine (Red's offspring) was hired as successor . . . Warner later joined Jerry Reed Enterprises as managing director . . .

Jack Greene received word that his divorce from his wife of 18-years (the former Barbara Stidham) had been granted and said with emphasis: "I have no plans to remarry now—or ever."

Carol Channing finally got there for that Mega disk session and the lovely, cordial star's luggage included one bag that contained 15 blonde wigs and two filled with organic food and bottled spring water . . . Carol irressed all who met her with her charm . . . Minnie Pearl and her aircraft pilot husband Henry Cannon celebrated their 25th wedding anniversary at home of their friend Jim Nabors in Hollywood.

Sen. Strom Thurmond (S.C.) and the Osceola S.S. State Park Cloggers performed on the Grand Ole Opry . . . Kris Kristofferson won the Nashville Songwriters Association's "Songwriter of the Year" award for second consecutive year . . . Tommy Cash & his Tomcats band returned to Nashville after tour of West Coast & Northwest during which they played 58 shows in 25 days . . . Bob Beckham was elevated to vice president of Combine Music . . . A well deserved promotion . . .

Tammy Wynette's Capitol single of "Bedtime Story" was No. 1 as February did a fade-out.

MARCH

Ray Stevens emceed the annual NARAS Nashville chapter awards banquet . . . Bobby Goldsboro guest on Johnny Carson's Tonight TVer for 10th time in six months . . . Larry Butler became resident-producer for House of Cash, Johnny's music publishing-recording complex . . . George Cooper Jr. (75), longtime president of local chapter of American Federation of Musicians was hospitalized with "acute heart attack." . . . Lynn Anderson performed on the annual Grammy Awards show via ABC-TV . . .

Don McLean (of "American Pie" fame) came in to scout the country music scene . . . Tommy Overstreet running up sales with his "Ann (Don't Go Runnin')" Dot single . . . Teddy Wilburn suffered painful knee injury in fall at his Los Angeles home . . . Brenda Lee was in the charts with "Misty Memories" . . . Chet Atkins picked on a session for Mickey Newbury.

Bill Anderson bought a new Caddy and first night he drove it ran out of gasoline . . . Porter Wagoner acquired a new fishing boat and carpeted it with genuine artificial turf . . . Demetriss Tapp performed on a Cerebral Palsy Telethon in Green Bay, Wis. . . . Jerry Wal-

(Continued on page 68)

Thanks For Another Great Year From Country's Top Writers COMBINE MUSIC GROUP

ARTHUR ALEXANDER
MICHAEL BACON
LEE CLAYTON
RANDY CULLERS
TERRY DEARMORE
LEE EMERSON
DANNY EPPS
DONNIE FRITTS
ROB GALBRAITH

LARRY GATLIN
ARTHUR HANCOCK III
KRIS KRISTOFFERSON
DENNIS LINDE
RAY PENNINGTON
JAMIE ROGERS
ALAN RUSH
MARTHA SHARP
BILLY SWAN
DALE VAN HORNE

P.S. FROM US TOO
FRED FOSTER • BOB BECKHAM • JOHNNY MacRAE

**America
is pickin',
Mercury
artists**

Debbie Buss
John Davidson

Roy Drusky
Dave Dudley
Gerry Foster
Simon and Garfunkel
Johnny Rodriguez
Tom T. Hall
Jerry Lee Lewis
Roger Miller
Foram Young
Patti Page
Statler Brothers

Visit Mercury at C.M.A.

From the Mercury Record Corporation Family of Labels/Mercury, Philips, Vertigo, Dial, Mister Chanc.
A Product of Mercury Record Productions, Inc./35 East Wacker Drive, Chicago, Illinois 60601



SESAC '72: Innovation And Consolidation

■ NASHVILLE — This CMA Convention marks the end of one year of implementation of SESAC's new writer affiliation program. Bob Thompson, Executive Director of Nashville Operations for SESAC, has called it the year of innovation and consolidation. The successful drive to sign writers to direct SESAC affiliation contracts has produced several notable results.

Thompson recently hosted a press luncheon where he announced the formation of Ricci Mareno Music and the signing of key writers in the MGB Productions structure. Ricci Mareno, Charlie Black and Jerry Gillespie, MGB's three principals, along with Jack Barlow, Jack Moran, Joanne Thain, Bobby Fischer, Johnny Dot and Kathy Fedak have all become exclusive SESAC writers. This development puts SESAC in the forefront of the newly emerging independent production strength in Nashville.

"The signing of Ricci Mareno Music and the writers is," according to Thompson, "a reflection by these talented young people that SESAC offers them the kind of present and future



W. Robert Thompson

financial opportunity that both incentivizes and rewards the professional song writer. More than anything else, it indicates to all in the business that the year old SESAC writer incentive program is a valuable contribution to this industry."

Yet another major accomplishment in 1972 is the agreement in principle between SESAC and Harry Jenkins and Dan Hoffman of RCA's music publishing wing leading up to the forma-

(Continued on page 62)

Glaser Bros. Active On Several Fronts

■ NASHVILLE — Tompall, Chuck and Jim Glaser see 1972 as one of their most successful years. Tompall and the Glaser Brothers, had a number one country hit with "Rings." It was their first number one, although they have been a very popular MGM vocal group for several years.

Glaser Brothers Studio and their own production company have been very active in independent productions with new artists. New releases on Vanguard by Kinky Friedman, Jimmy Paine and Bill Carlisle are being produced at the 19th Avenue South studios.

Friedman, a writer/artist from Texas, is preparing a country-folk album under the title of "Ride 'Em Jewboy." Kinky, with his own underground following, will also be supplying the material for Jimmy Payne's initial country releases. Bill Carlisle will be the third Vanguard artist cutting with the Glasers. "I Want To Be A Country Singer" will be his first release. Jim Glaser will also be recording as a solo artist under Glaser Productions and on the MGM label.

Glaser Sound Studio has been

D. J. Convention Suites

Alvarez Guitars—Hermitage Hotel
Atlantic Records—Ramada Inn
A. Q. Talent—Ramada Inn
Blake, Dick—Capitol Park Inn
Brite-Star Promotions—Open House
Capitol Records—Capitol Park Inn
Columbia Records—Columbia Studios
Country Showcase America Records—Hermitage Hotel
Decca Records—Capitol Park Inn
Epic Records—Columbia Studios
Guild Musical Instruments—Sheraton Hotel
Halsey, Jim, Management Company—Sheraton Hotel
Hickory Records—Capitol Park Inn
International Fan Club (Johnson Sisters)—Travelodge
Johnson, Little Richie—Howard Johnson's (Murfreesboro Rd.)
Buddy Lee Attractions—Open House
Don Light Talent—Open House
Hubert Long Enterprises—Capitol Park Inn
MCA—Capitol Park Inn
MGM—Sheraton Hotel
C. F. Martin & Company—Sheraton Hotel
Mercury Records—King of the Road
Mega Records & Tapes—King of the Road
Monument Records—Columbia Studios
Ovation Instrument, Inc.—Sheraton Hotel
Buck Owens Enterprises & OMAC Artists—Peavey Electronics Corp.—Hermitage Hotel
Capitol Park Inn
R. C. A. Records—Ramada Inn
Jim Reeves Enterprises—Ramada Inn
Jack Roberts Agency—Sheraton Hotel
SESAC, Inc.—Sheraton Hotel
Shure Brothers, Inc.—Ramada Inn
Toyota Guitars—Sheraton Hotel
United Artists Records—King of the Road
Willex Records—Sheraton Hotel

working toward a self-contained operation. Production, publishing and promotion is done from their office in conjunction with various labels. This concept has even extended to handling pub-

(Continued on page 38)

Thanks A Million For Making Our First Year A Success

We're Proud Of Our Artists.....



Rayburn Anthony
T. Tommy Cutrer
Dick Flood
Jimmy Gately
Claude Gray
Autry Inman
Phil Johnson
Mike Lunsford

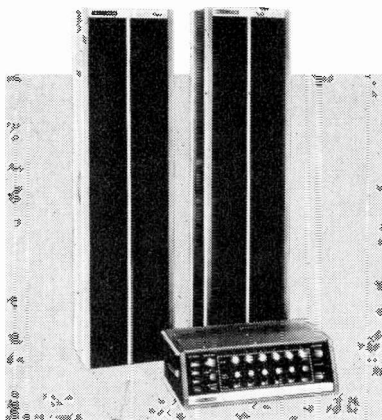
Dayrl May
Arnold Sanford
Ken Springer
The Stonemans
Georgia Rae
Ray Wallace
Rudy Wesley



103-B Saunders Ferry Rd.
Hendersonville, Tenn. 37075
(615) 824-4212



Let's celebrate Opry's birthday...again



On Friday night, October 20th, Shure (the people who make Vocal Master sound systems, microphones and hi-fi phono cartridges) and United Talent, Inc. will again join forces and present an appreciation show starring Coretta Lyna, Conway Twitty, Anthony Armstrong Jones, Ray Griff, Karen Wheeler, L. E. White, Bob Yarbrough, Kenny Starr, Linda Plowman, Stu Phillips — plus the debut of Conway Twitty, Jr. Showtime will be 10:30 P.M. till 2 at the Municipal Auditorium Plaza Deck. Tickets will be included in WSM's Official Registration Book. And we'd also like you to stop in at the Shure Suite at the Ramada Inn on James Robertson Parkway sometime while you're at the C.M.A. Convention. This will give us two opportunities to get together.

Shure Brothers Inc.
222 Hartrey Ave., Evanston, Ill. 60204



Chappell Conquers Country With Help From Its Friends

■ NASHVILLE—Kris Kristofferson, Tom T. Hall, Kenny Rogers, Arthur Alexander, Nat Stuckey, Mel Tillis, Sonny James . . . These are just a few of the friends and associates Chappell-Nashville has made since its opening less than 3 short years ago.

Late in 1969, Chappell & Co., long known for its international music publishing complex with offices in practically every key city in the world, made its first major move into the country music field. Since that time, Chappell-Nashville has firmly established itself in Music City.

Chappell's Nashville office, headed by Henry Hurt, has met 3 basic challenges: exposing the company's vast catalogue to Nashville's talent and sounds, developing its own new writers, and building an impressive group of print affiliates including many of the top names in American music. In this drive, Chappell-Nashville has moved at a remarkable pace, experiencing its most intense recording period to date.

Keeping it all in the musical family, Chappell has signed one of the few male/female country writing teams in existence—

Rory Bourke and Gayle Barnhill. Both came to Chappell this year and, after less than 9 months of collaboration, their songs have been cut by an impressive roster of top artists. Rory himself had a recent chart record with Elvis Presley's "Patch It Up."

Another Chappell writer experiencing similar success is Jim Owen. Jim has had chart hits with Nat Stuckey's "The Devil Made Me Do That" and June Stearns' "Sweet Baby On My Mind," in addition to records with Mel Tillis, Porter Wagoner and others.

Chappell's standard catalogue, too, is a source of increasing activity. Jack Barlow's version of the Lerner-Loewe classic "They Called The Wind Maria" was a hit which was also cut by the Four Guys. Two Tom Springfield songs, "A World Of Our Own" and "I'll Never Find Another You," both of which were #1 hits for Sonny James, will find new audiences via his "Traces" album. Other Chappell songs which have found fresh country treatments are "Harbor Lights" by David Houston, "Blueberry" (Continued on page 62)

Capitol Revamps Staff

■ NASHVILLE — Capitol Country begins the '73 C&W year with a spanking new staff now centered in the Mecca of country music.

Newly appointed executive director of Nashville operations, Joe Allison, joins Capitol after a varied recording career that began with Tex Ritter back in 1945. Irony of ironies, 27 years later Joe Allison will again produce Tex Ritter. Successful indie producer and publishing executive Audie Ashworth has been appointed to assist Allison while former West Coast staff producer Earl Ball has moved to Music City and will continue his production duties. Girls Friday Janet Davidson and Margie Buffet complete the Nashville staff.

'Acts Are People'

Allison discussed his philosophy of recording with **Record World**: "Producers too often forget that acts are people. We can't forget that although their performance is product, they are as human as the next guy. I also believe in making a commitment to an act. If I believe in the act enough to sign him, I won't stop with one or two unsuccessful records."

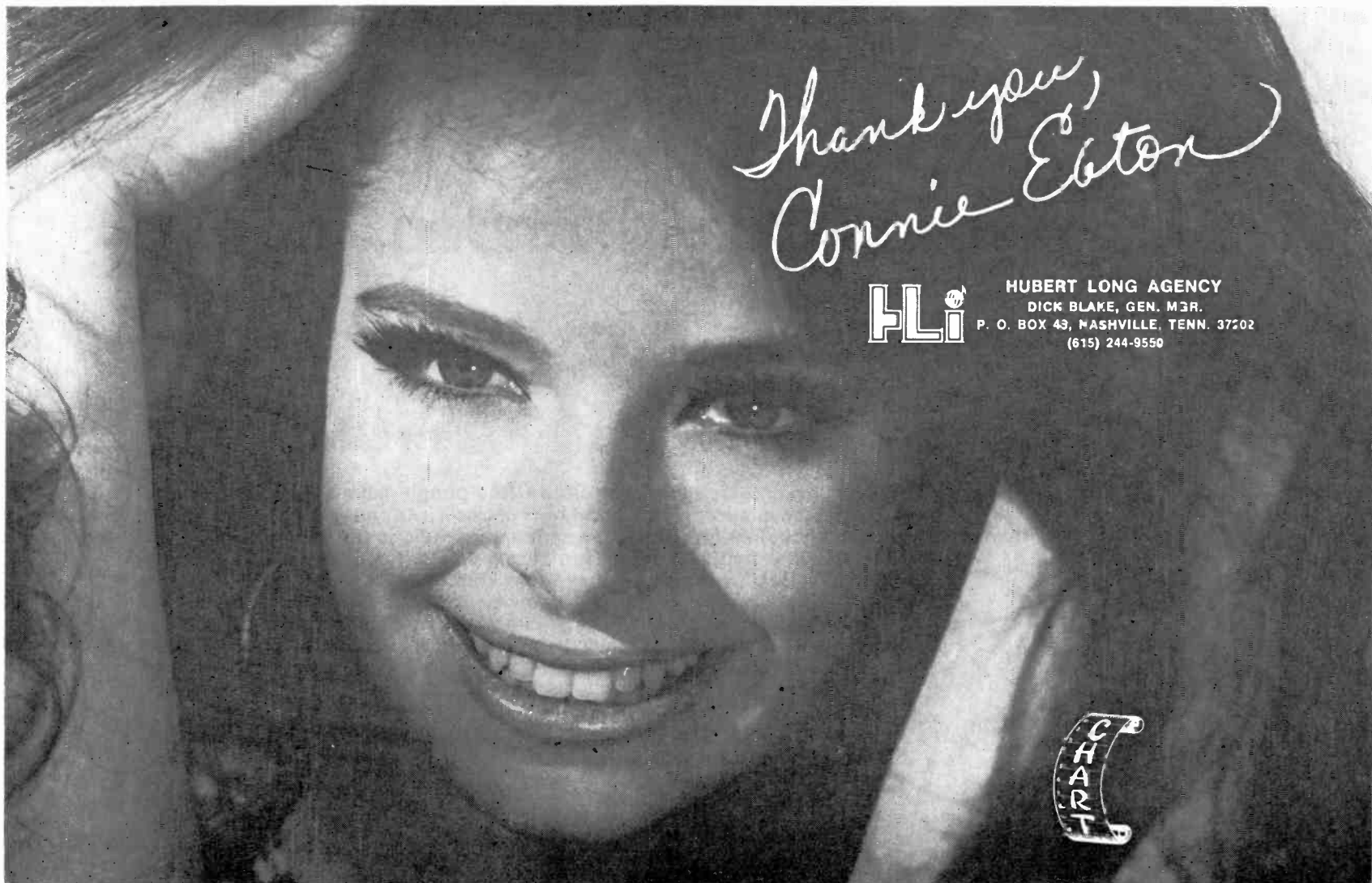
Reed Organization Shows Steady Growth

■ NASHVILLE — Jerry Reed Enterprises has continued to grow in 1972. The company now operates three publishing companies; Vector Music (BMI), Belton (ASCAP) and Steeplechase (SESAC). The Reed organization believes that with a publishing house in each licensing agency they can provide a home for any writer they may sign.

General Manager Harry Warner stated that strong material can be successful anytime. "If you don't have a good song, it doesn't matter what the economic trend is." He added that the company was fortunate to have a major act such as Jerry Reed.

Four Albums Released

Four Jerry Reed albums were released this year from the Vector catalog. The albums included "Me and Chet," "Smell The Flowers," "The Best of Jerry Reed" and "Jerry Reed." Along with these successful albums, four Vector songs were successful singles, including "Just Another Puff," "Thing Called Love," "Smell The Flowers" and "Alabama Wildman." A new single and album are in production.



HLi

HUBERT LONG AGENCY
DICK BLAKE, GEN. MGR.
P. O. BOX 43, NASHVILLE, TENN. 37202
(615) 244-9550



**all of
you
are
just
too
good
to be
true...**

**thanks
for
another
fantastic
year!**

**Management & Booking:
Jack D. Johnson Talent, Inc.
P.O. Box 40484
Nashville, Tennessee 37204
Phone: (615) 383-6564**

**RCA
Records**

Charley Pride

Shorty Lavender Long on Progress

■ NASHVILLE—The past 12 months of operation for the Shorty Lavender Talent Agency not only disclose that the firm has doubled its list of acts, but also indicate an increased staff with the addition of vice president John McMeen.

It has been through McMeen's concentrated efforts on club coordination that the agency has been able to expand its activities in the past few months, by solidifying several pacts for full talent representation at various night spots in the south.

Included among the clubs now showcasing country music, for which Lavender's operation supplies the talent, are The Nashville South Club and the Esquire Club, both in Georgia; as well as the Village Barn in Knoxville, Tennessee.

Additionally, Shorty Lavender Talent has acquired exclusive booking rights to the Loma-Linda, a newly opened outdoor theater south of Dallas, and will be setting shows there on a semi-monthly basis next season.

One of the newer agencies within the booking industry, Lavender's expanded line up of

Fantazizing Country

■ BERKELEY—Fantasy Records found themselves in country music one day when John Fogerty, leader of Creedence Clearwater Revival, told company men he would be cutting himself as the Blue Ridge Rangers, and some time later turned up with a single, "The Blue Ridge Mountain Blues".

Country stations were apparently so shocked to see a country record coming from Fantasy, that they really didn't believe it for a while. As of last week, however, Fogerty's record was added at country music stations in Nashville, Shreveport, and San Antonio, and looks like its beginning to spread.

Fogerty is known to be recording an album as The Blue Ridge Rangers, but details on its release date and song titles are not available. A company spokesman did say, however, that the album is along the same lines as the single.

talent, which is now twice the size it was last year, includes George Jones, Tammy Wynette, Wayne Kemp, Patsy Sledd, Harold Morrison, Ray Sanders, Bobby Austin, Jeris Ross, and O. B. McClinton.

MGM Set For Big Year In '73



Top Row: Hank Williams Jr., Sherry Bryce, Mel Tillis. Bottom Row: Jeannie C. Riley, Tompall & The Glaser Bros.

■ NASHVILLE—The year of 1972 proved to be one of profit and major organizational change for MGM. Tom McEntee, in charge of National Country Promotion, stated in connection with profits, "There has been a substantial increase down the line." The financial situation was highlighted by "Eleven Roses" by Hank Williams, Jr. which sold nearly 200,000 copies in almost a pure country market.

Since MGM was acquired by the Polygram group of record companies, many new activities have developed. A major change in distribution took place with United Distributing Corporation (UDC) consolidating the entire operation. This new concept has eliminated all independent distributors in MGM's move toward streamlining.

Jolly Roger Formed

Several other pacts have been formed following the change in distribution. The Jolly Roger label, formed by Kenny Rogers and the First Edition, will be distributed by MGM. One of the big releases planned is an initial solo on Mickey Jones, drummer for the First Edition, geared for the country market.

The Barnaby label will also be distributed by MGM. Several important releases are planned on Barnaby in the near future by artists such as the Hagers, Connie Van Dyke, Ray Stevens, Steve Norman and Doyle Holly.

Two new MGM operations opened in the past year. MGM Sounds of Memphis initially released "Humping To Please" to start off this new country label.

MGM South, affiliated with the Bill Lowery group in Atlanta, will bring more country music on a new label. Single set for immediate release is "The Clay Street Pentecostal Tabernacle Church of God in Christ" by Us that will be directed to both the pop and country markets.

MGM's winning concept will continue with virtually the same roster of talent this year. Superstar Jeannie C. Riley will begin her second year on MGM. She continues to prove her talents with "Houston Blues," "Good Morning Country Rain," and "Gonna Give Myself A Party." Mel Tillis, one of the most consistent writer-artists in the business, was joined by Sherry Bryce and together they have established themselves as a great recording duo.

Diversified Roster

The MGM list of stars remains well diversified from the heavy country flavor of Hank Williams, Jr. to the more lush sound of Tompall and The Glaser Brothers and Billy Walker to the contemporary sounds of Lamar Morris and the dynamics of Ronnie Sessions. The tight-knit roster is rounded out by such luminaries as Lois Johnson and Sheb Wooley.

Production is handled by Jim Vienneau who, "In my opinion, has the best track record, record for record, in the business," stated Tom McEntee, Promotions head. He continued by saying, "Every artist he produced made the charts at least twice last year except Sheb Wooley, who made the charts as his alter-ego Ben Colder."

RECORD WORLD COUNTRY AWARDS

#1 MOST PROMISING INSTRUMENTAL GROUP - SINGLES CATEGORY

#2 MOST PROMISING INSTRUMENTAL GROUP - ALBUM CATEGORY

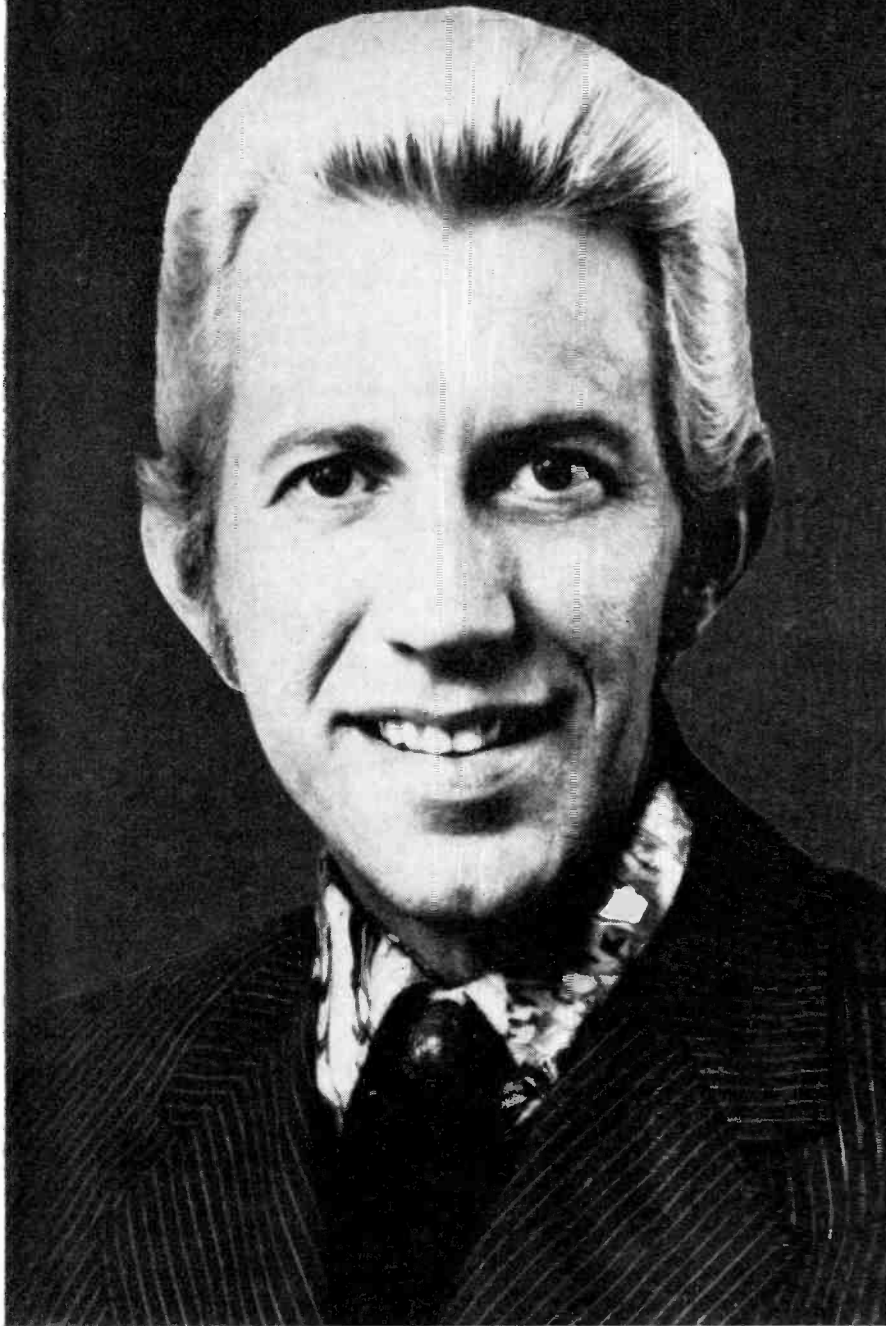
THE MOM & DADS



GNP
Crescendo
RECORDS

EST. 1954

9165 SUNSET BLVD.
HOLLYWOOD, CALIF. 90069
(213) 275-1108



**Porter Wagoner and Dolly Parton.
Each a country superstar.
Together... super country superstars.**

His new single:
"World Without Music"
74-0753

His album:
"Ballads of Love"
LSP 4743

RCA VICTOR
BALLADS OF LOVE
PORTER WAGONER



RCA VICTOR
TOGETHER ALWAYS
PORTER WAGONER & DOLLY PARTON



RCA VICTOR
Dolly Parton
SINGS
"My Favorite Songwriter,
Porter Wagoner"



Her new single:
"Washday Blues"
74-0757

Her new album:
"My Favorite Songwriter,
Porter Wagoner"
LSP 4752

**Porter and Dolly together:
the team that proves one and one
can equal a lot more than two.**

**Their new album: "Together Always" LSP 4761.
Their new single: "Together Always" 74-0737.**



IS WHERE IT'S HAPPENING!

RCA Records and Tapes All music published by Owepa Publishing Inc.
Porter Wagoner and Dolly Parton are part of The RCA Experience.

CMA—Recap & Forecast

■ NASHVILLE—During October each year the Country Music Association (CMA) celebrates its founding anniversary and takes stock of what has been accomplished during the year just completed. The current year has been notable for many innovations and the impressive culmination of several long-sought goals by a dedicated trade organization.

CMA was chartered in 1958 as a non-profit international corporation, formed to promote the whole product of country music and to act as a catalyst for the diverse regional, production, and marketing activities of the then-fledgling industry. It has grown from less than 300 to more than 3,000 members, with strong support across the country and in Canada, England, Europe, South Africa, Japan, New Zealand, and Australia.

CMA has indeed been the catalyst through the years in establishing important focal points for the industry, including the Annual Country Music Association Awards Show on network television, the selection of Hall of Fame members, the Country Music Foundation

(a non-profit, educational institution which operates the Country Music Hall of Fame and Museum and the Library and Media Center in the Museum), an official annual Country Music Month celebration in October which now has Presidential recognition, the annual Music City Pro-Celebrity Golf Tournament, plus numerous trade and promotion projects coordinated by the association.

Entering its 15th year, CMA now turns to new ideas and long-range plans by which it may further the gains and penetration already achieved. To this end, attention during 1972 has been directed toward new concepts in sales promotion, creation of new events, expanded public relations and public service programs, and further national and international involvement.

CMA representation at the 1972 conventions of the Music Operators of America (MOA) and the National Association of Record Merchandisers (NARM) pointed out the ten-fold increase in country record sales and popularity during the past ten years. Further emphasized were two of the most salient

merchandising characteristics of country music: the extreme loyalty of country music fans, and the longevity of Country music hits as compared to pop and rock chart-toppers. Also, at the request of NARM officials, CMA's Entertainer of the Year, Charley Pride, was featured in a complete show which provided a live example of the wide appeal and effectiveness of quality country entertainment.

As an assist to broadcasters, CMA conducted a survey of over 6,000 radio stations in the U.S. and Canada and has made available to all members a list of country-formatted or oriented stations which give operating data, personnel contacts, number of hours of country programming, and other useful information. It also commissioned a Pulse demographic survey which was distributed to all stations, plus the CMA "Sound of America" Broadcasters' Kits which include programming, promotion, and sales sections and a supplemental recording of Hall of Fame members with representative samples of their music.

In the area of legislation and ethics, CMA has strongly encouraged anti-piracy measures

(Continued on page 129)

Nashville Doings

By DAN BECK

■ NASHVILLE — "It has brought nationwide awareness of Nashville," was Richard Kinney's comment about country music's influence on Music City, U.S.A. Kinney, a Nashville Chamber of Commerce official, noted numerous contributions music has given the city.

This year, the annual Jerry Lewis Telethon included national telecasts from Nashville. The drive against Muscular Dystrophy received tremendous response from many members of the music community and helped make this year's program more successful than ever before.

Another annual event linking the efforts of the Country Music Association, the Nashville Tennessean and the Nashville Junior Chamber of Commerce Association, is the Music City Pro-Celebrity Golf Tournament. This tournament has brought the best professional golfers of the world to Nashville. The pros and music celebrities take to the greens for prizes and enjoyment, while at the same time raising money for charitable organizations.

Currently no less than four major music conventions are held each year in Nashville. These events have added to retail trade, especially in the food service and motel-hotel areas. The Chamber of Commerce is providing Tourist Information Booths for the National Quartet Convention and may provide others for similar conventions.

Various syndicated television programs are hitting major markets from Nashville, led by "Hee Haw." Also, Opryland has brought over one million tourists to the Nashville area.

The cultural blend of various forms of music has even reached higher education, as the University of Tennessee offered a course in "How To Write Songs." This course proved to be very successful.

The Chamber of Commerce has worked toward creating a better environment by coordinating efforts with the Nashville Housing Authority toward approving the Neighborhood Housing Program. The program has been instrumental in the redevelopment of Music Row. A special group, the Music Industry Development Committee, chaired by John Reese, is also involved in the growth of the Nashville music industry.

The Chamber is looking forward to NARAS Grammy Awards to be presented on national television in March of 1973. Once again, Nashville will receive national exposure for music excellence.

JOE TALBOT AND ASSOCIATES

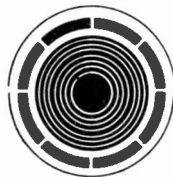
1512 Hawkins St. Nashville, Tenn. 37203 (615) 244-7954



RONNIE YEARWOOD

PRECISION RECORD PRESSING, INC.

70 VISCO COURT • NASHVILLE, TENNESSEE 37210 • (615) 256-8978



OZELL SIMPKINS

UNITED RECORD PRESSING, INC.

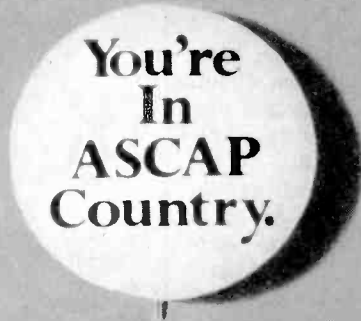
453 CHESTNUT STREET NASHVILLE TENNESSEE 37203 PHONE (615) 259-9396



incorporated

453 CHESTNUT STREET
NASHVILLE, TENNESSEE 37203

(615) 259-3149



**You're
In
ASCAP
Country.**

Ask:

Urel Albert
Tony Austin
Rory Bourke
Vance Bulla
Buzz Cason
Larry Collins
Don Devaney
Neil Diamond
S. K. Dobbins
John Domurad
Johnny Elgin
Bobby Fischer
Mel Foree
Jerry Foster
Jerry Gillespie
Darrell Glenn
Ray Griff
Bobby Harden

L. L. Hart
Alex Harvey
Jimmy Holiday
Vaughn Horton
Jim Hurley
Sammy King
Churchill Kohlman
Tom Lazaros
Don Lewis
Gordon Lightfoot
Ricci Mareno
Melanie
Jim Messina
Ann J. Morton
Jim Mundy
Ed Penny
Webb Pierce
Jim Powell

Eddie Reeves
Bill Rice
J. Robbie Robertson
Chuck Rodgers
Sharon Rucker
Bobby Russell
Buffy Sainte-Marie
Gove Scrivenor
Darrell Statler
Us
Boots Walker
Eugene Ward
Paul Francis Webster
Billy Edd Wheeler
Paul Williams
Almo Music
Anne-Rachel Music
April Music

Belton Music
Bent Way Music
Blue Echo Music
Brandywine Music
Buzz Cason Publishers
Canaan Music
Charlie Boy Music
Chess Music
Chiplin Music
Daydan Music
Early Morning Music
Full Swing Music
Gypsy Box Music
Happy-Go-Lucky Music
Hartbrake Music
Jack & Bill Music
Jasperilla Music
Milene Music

Neighborhood Music Publ.
Pixruss Music
Prophet Music
Robbins Music
Shapiro-Bernstein
Songmaker
Starsong Music
Sue-Mirl Music
Terrace Music
Terri Music
Two Rivers Music
United Artists Music
Venomous Music

ASCAP

Halsey-Thompson

(Continued from page 18)

spots as the Landmark in Las Vegas to industrial shows and fairs. Bell Hartman, the guiding light of the group for the past five years and also the publicity manager of the University, has joined the Jim Halsey Company.

Partners All

In thinking of the Jim Halsey Agency, it takes on the form more of a friendly partnership with its artists. Its ties are close—for example those with Hank Thompson and Roy Clark. They are partnered with Halsey in many ventures, some at the time the first for country and western stars, such as featured performers with symphony orchestras, starring in summer opera theatres, new concepts in country and western television and many others. For example, the firm has hired the well-known research firm of Wellington-Minton & Associates to conduct a market research in depth to find out the feasibility of a multi-track tape studio in Tulsa to serve the southwest, not a duplication of Nashville, New York or Hollywood, but fitting the needs of the fastest growing area of the country.

However, it's the story of the two ever-working partners that holds the interest of the general

public. Hank Thompson, the key-stone of the agency and celebrating his 25th year in show business, has been with Halsey 21 years. With six solid hits so far this year, plus album "Cab Driver" high on the charts, he is now solidly booked until mid '73 when he planes over to England to head the prestigious Wembley Festival. He'll also be doing 13 more weeks of his new syndicated television show.

Roy Clark, who stars in "Hee Haw" is busier now than at any time in his career with his various bookings and business ventures. His recent stint at the swank Venetian Room at the Farimont Hotel in Dallas broke seasonal records, and they want a return engagement. His three weeks at the Landmark last June have resulted in a new pact which calls for 24 weeks in Las Vegas at the various Hughes hotels for the next two years. In addition, he returns to Harrah's in Reno in February.

So, in all, it's been a busy year in its new headquarters for Jim Halsey and his associates, but Jim thrives on work and is looking for more talent and more ventures. Not only are the partners involved in a working ranch and radio station, but also in apartment and commercial buildings in the area as well as other commercial ventures.

Banner Year For Key Companies

■ NASHVILLE — The recent purchase of a multi-story office building on Music Row reflects the growing success of E. Jimmy Key's affiliated companies during the past year. The complex, located within a city block of all the major recording companies and studios, houses Key Talent Agency, Newkeys Music Incorporated, Rice Records, Holliday Pictures and Dave Dudley Enterprises.

Key Talent Agency has now gone back to specializing in booking one-nighters after only contracting sit-down jobs for over a year. The agency exclusively represents Mercury recording star Dave Dudley, Decca artist Bobby Lord, George Kent, Jeff Young, Ronnie Rogers, Billy Arr, Karen O'Donnal, Roy Bayum, the Kim Morrison Show and Eddie Seals 'n Joe Grant. Eddie 'n Joe, formerly known as the Cutups and Harper Valley P.T.A., are in constant demand by the elite supper club circuit. Negotiations are currently under way by the agency with several other major recording acts for representation on the one-nighter circuit.

Newkeys Music Incorporated has had a fine year as special emphasis has been placed on the development of new song writers. The award winning song "The Year That Clayton Delaney Died," tops the list of hit songs out of the Newkeys catalog during the past twelve months. Two 1972 album releases "Tom T. Hall's Greatest Hits," and "George Kent's Greatest Hits," points out the wide acceptance of Newkeys published songs. Among other top Newkeys songs gracing the charts during the year has been "It Takes A Drinkin' Man," "I Can't Leave Now," "Tennessee State Welfare," "Homecoming," "I'm Where I Wanta Be," "Rosie's Leaving," and "Saturday's Gone."

Dave Dudley has blossomed into a country music super star during the past year with three top-10 singles and a couple best selling albums. Dudley also rejoined his old friend E. Jimmy Key after a year of separation. Key, who handled Dudley's career from 1963 through 1970, is once again his manager. Known mostly for his truck driving songs during the sixties, Dudley has hit the turntables and juke box's with other kinds of songs during the past year. "Coming Down," "If It Feels Good Do It," and "You've Gotta Cry Girl," have

Tom T. Hall

(Continued from page 24)

country charts and climbed high in the pop charts. Following several other extremely successful hits this year, Hall was also cited when Mercury named September "Tom T. Hall Month" and put out two special albums, containing all Hall-written songs, and sponsored an effective promotion campaign that helped make Hall's name even more of a country music byword. Hall and his organization were also honored when National Observer magazine did a front page story on him earlier in the year. Hall, however, considers the major highlight of the past year to be the fact he "now" has his organization all together.

"I have to be free to concentrate on my writing, performing and recording," he said. "Subsequently, we have organized a team of highly professional people and organizations to handle all the business aspects of my career."

Included in this team is Hall's backup group, The Storytellers, which is composed of Gus Barba, (who also serves as Hall's road manager); Glenn Ray, Allen Pace, Tommy Miller and Johnny Rodriguez, who signed a Mercury contract this year. Acquisition of a bus and a heavy appearance schedule keeps bus driver Curtis Webb and the whole group on the road almost constantly.

Glaser Bros.

(Continued from page 30)

licity and photography. Jim Glaser stated that to be successful, "you need everyone in the industry," but added that self-containment, "simply allows us to be more efficient."

The Glasers independent production company allows them to use numerous indie producers, giving a broad range of creative ideas. Their staff has a great deal of freedom in using the studio to work out new ideas. Jim added that this gives them a greater opportunity to capture the artists at their best.

Tompall, Chuck and Jim are looking toward the young and unique talent, a larger market and continued road appearances in 1973.

all been among the top single records of the year and none of those were of the truck driving type. However his latest Mercury album "Original Traveling Man," does contain several trucking songs. One cut titled "Bullshippers," penned by Red Simpson, received terrific air reaction on the West Coast and the Eastern Seaboard.

To Our Country Music Friends

— THANKS —

From The

PEE WEE KING SHOW

featuring

Redd Stewart (Hickory Records)

also

Collins Sisters (Joyce & Darlene)

Happy Anniversary

1937 (Alma Mater) 1947

— WSM —

GRAND OLE OPRY

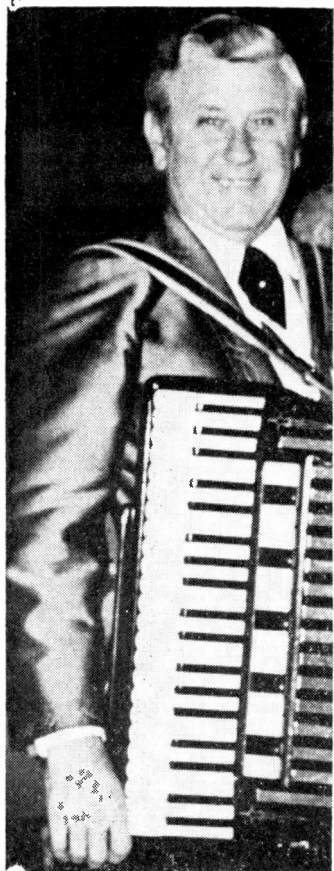
Best Wishes

to CMA and BMI DJ's

NOMINATED

TOP SIX

HALL OF FAME 1972

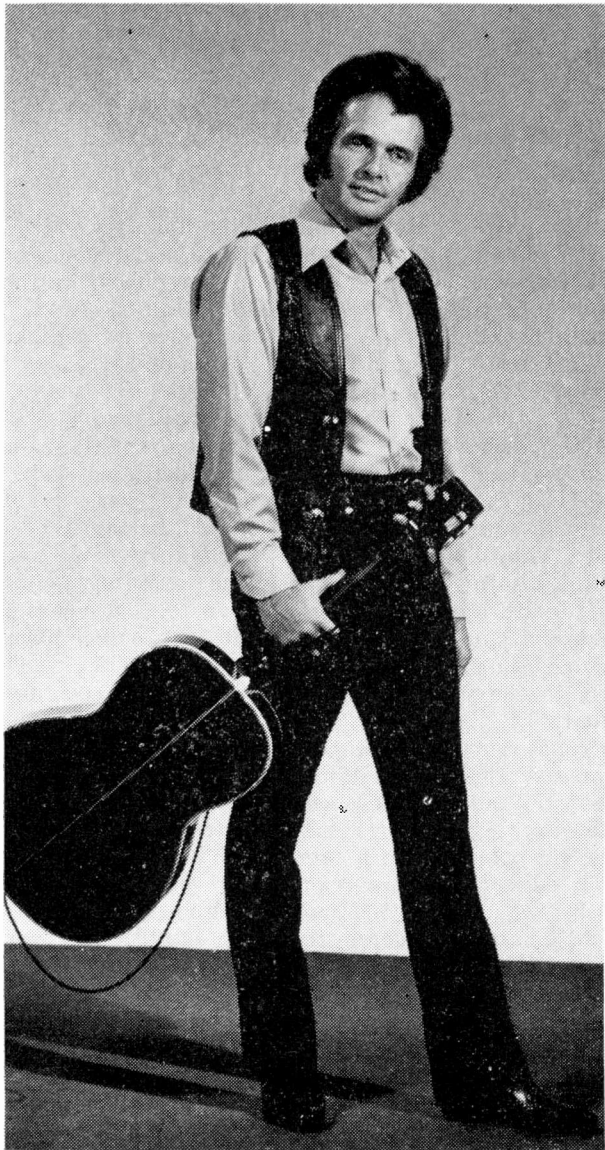


Pee Wee King Ent. Inc.—Coleman Bldg.

240 West Jefferson Street
Louisville, Kentucky 40202

*Thanks DJs
and...* **Roar**

*during the
Convention*



MERLE HAGGARD



THE STRANGERS



Bookings:
FUZZY OWEN
P.O. Box 842
Bakersfield, Calif.
(805) 322-4023

Top Billing Tops Bill in '72

■ NASHVILLE — The bright new offices at Nashville's Top Billing, Incorporated, at 2000 Richard Jones Road, are even brighter in the light of their record breaking year. Tandy Rice credited Vice President Deloris Smiley and agent Andrea Smith for much of the success, they handled, "the brunt of the day-to-day booking." A supporting cast of Rice, who handles new business, public relations, and publicity; and Barbara Farnsworth, Coordinator of Artist Affairs, rounds out the staff.

Top Billing nearly tripled fair dates this year and continued to successfully produce the entertainment at the Minnesota State Fair for the fifth consecutive year. Deloris Smiley has handled this yearly fete.

Virtually every act was represented as Top Billing dominated the 1973 Wimbley picture at the Wimbley Country Music Festival. Also more USO shows and college concerts were booked than ever before. Top Billing was a c&w pioneer at the King of the Road Motel, providing the talents of Jack Greene and Jeanne Seeley, while blazing new trails in other plush nightclubs across the country. Along with the Jack Greene and Jeanne Seeley Show, Jerry Clower, of Yazoo City, Mississippi, and Billy Walker and the Tennessee Walkers have been welcome new stars to the Top Billing artist roster.

Porter Wagoner and Dolly Parton have remained as the keystone of Top Billing's list of stars. "The Porter Wagoner Show" with Dolly Parton, will be syndicated over 125 television markets.

Del Reeves and the Good Time Charlies; Jim Ed Brown and the Gems; Tommy Over-

Chesnut Has The Passkey

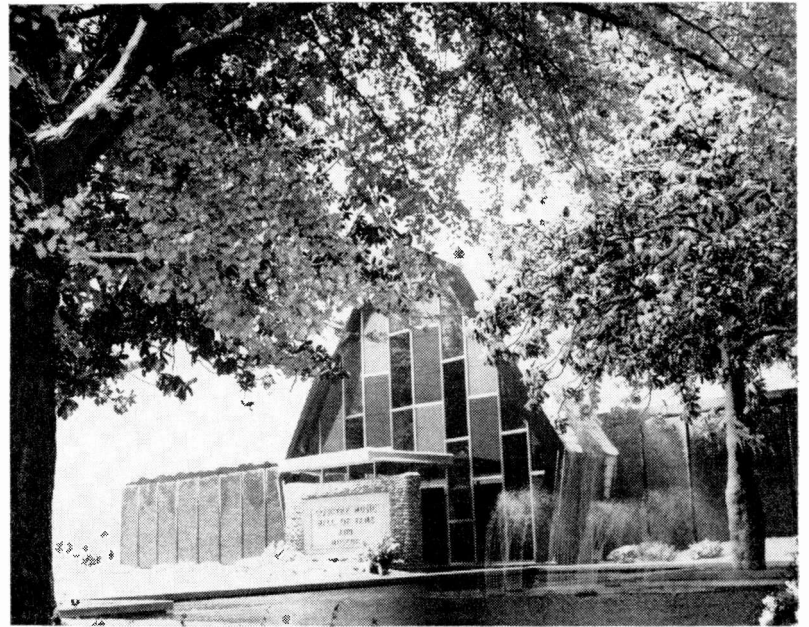
■ NASHVILLE—In 1972 "The Wonders You Perform," already a number one country record by Tammy Wynette, was performed at the Venice Song Festival, and Ornella Vanoni's Italian version was a top 10 Italian record for weeks. Faron Young's recording of "Four In The Morning", a number one across the board country smash and without a doubt in strong contention for song of the year honors, enjoyed several weeks of pop chart success in the U.S., then exploited the European market reaching #1 in Australia and New Zealand and rocketed into the top 10 English charts.

With the exception of Johnny Cash, an international superstar, Faron Young became the first country artist to achieve English popularity since Lynn Anderson with "Rose Garden".

"The Wonders You Perform" knocked "A Good Year for the Roses" from the number one spot. Both were Chesnut BMI Award Winners. Jerry's Hit Song collection resembles a Sears catalog: "Another Place, Another Time", "Holding On To Nothing", "A Dime At A Time", "Weakness In A Man", "The Wonders You Perform", "A Good Year For the Roses", "Goodtime Charlies", "Looking At The World Through A Windshield", "Woman Without Love", and over 500 licensed releases in the last 5 years. It exploded in 1972 with "Four In The Morning" Faron Young, "If It Feels Good Do It" Dave Dudley, and currently Johnny
(Continued on page 54)

street and the Nashville Express; and The Stoneman are members of the high caliber ingredients of Top Billing's artist roster.

Country Music Foundation: A Unique Industry Facility



Country Music Hall of Fame

■ NASHVILLE— More than any other media industry, the country music community has been able to combine its talents for complex educational projects. This is the argument of Bill Ivey, Executive Director of the Country Music Foundation, who continues, "My Board of Trustees is drawn from all parts of the country and all segments of the working music industry. They bring a million dollars in administrative talent to foundation problems, and also bring a spirit of cooperation which seems to exist most strongly in the world of country music."

Ivey's assessment must contain some truth, for the Country Music Foundation has been able to direct its efforts into the efficient operation of a complicated educational program. Through the Country Music Hall of Fame and Museum, the Country Music Foundation Library and Media Center, the Journal of Country Music, and the Foundation Program in Anglo-American Music the Country Music Foundation touches all segments of the American community educational effort.

The foundation was first organized in 1964 by many of the same business and community leaders who had established the Country Music Association years earlier. The Country Music Foundation began its life with two tasks: the completion of a museum facility to house the Country Music Hall of Fame and the establishment of a research library designed to serve the needs of the specialized student of country music.

The Country Music Hall of Fame and Museum was opened to the public in the spring of 1967, and the library and media center was dedicated in the spring of 1972. Ivey commented, "Those were years of sacrifice for many people—both members of the foundation staff and the organization's staff. Things happened very quickly only because the music industry and community made things happen. The building has only been open for five years and already the Library has been moved and enlarged. This kind of progress takes effort, and those five years witnessed outstanding contributions."

The Country Music Foundation, in 1972, is a developed educational institution which reaches out to inform the general public on the fascinating history of country music. Major activities of the foundation include:

The Country Music Hall of Fame and Museum: The operation of the Hall of Fame and Museum is central to all foundation projects. The success of the museum has been phenomenal, and even surprised some staff members. Sherytha Scaife, Museum Director, recalls, "I was called in to take tickets when the Hall of Fame first opened, and nobody knew what to expect. People thought we'd have fifteen to twenty thousand people the first year—it was five times that number. The size of business, and its complications, have been growing ever since. It's been an exciting scramble just to keep up." Ivey adds, "The successful operation
(Continued on page 70)

"HAPPY HONKIN' HONKY TONKIN' TRUCK DRIVIN' MAN"

WILLEX 45-72-11

FOR DEE-JAY'S COPIES &
INFORMATION:

8446 Madison Street
Omaha, Nebraska 68127
ATTN: Len Sollar

FOR BOOKINGS:
Phone: 402/331-0291

DALE TURNER



RECORDS

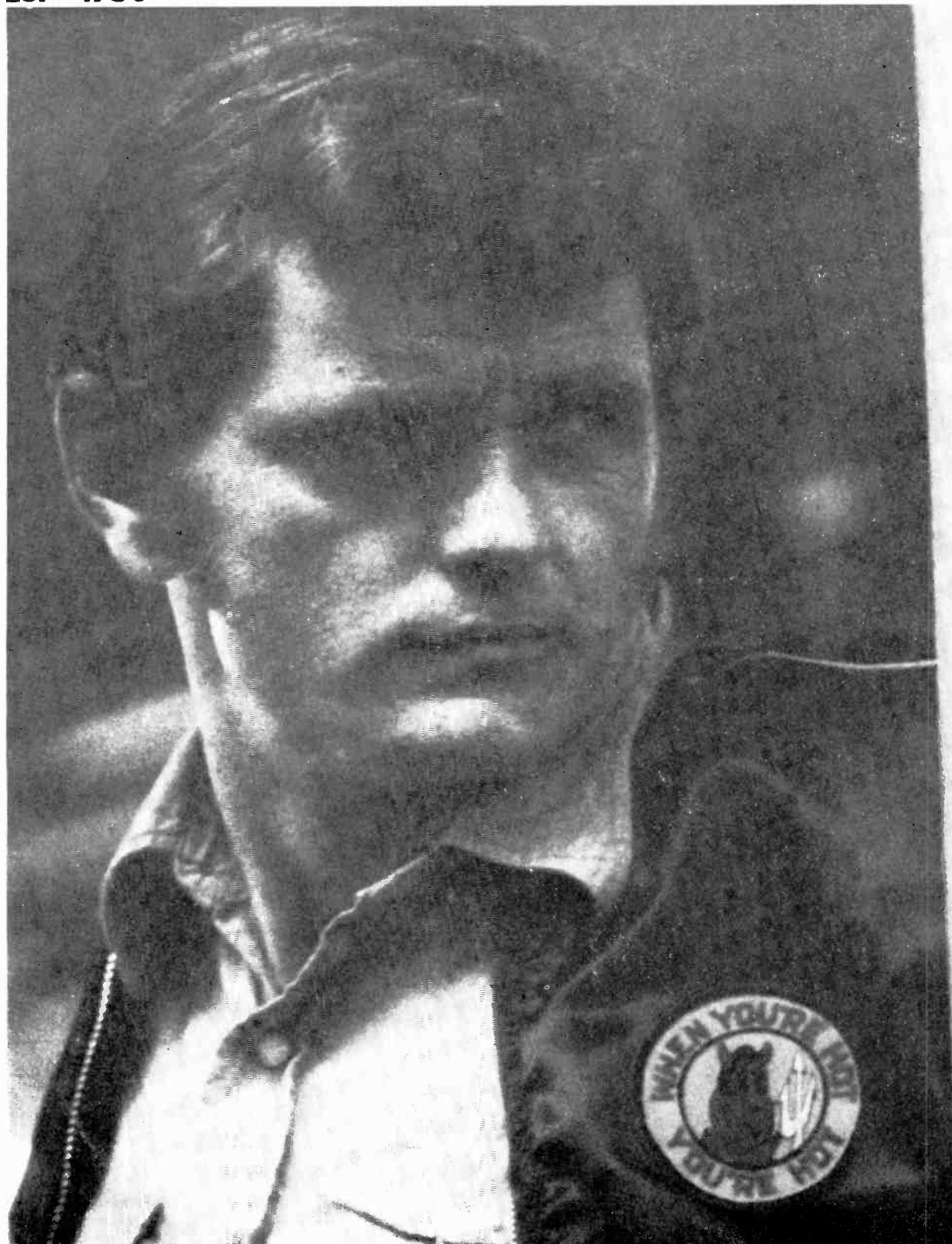
HERE TODAY & HERE TO STAY

**#1 Top Instrumentalist
SON!! When You're Hot!**

JERRY REED

RCA
RECORDS
AND TAPES

LSP-4750



**JERRY
REED**

You're Young and You'll Forget
Misery Loves Company
Alabama Wild Man
Time for Love
You Made My Life a Song
Sunshine Day
Almost Crazy
Huggin' and Chalkin'
500 Miles Away from Home
Careless Love

RCA
RECORDS
VICTOR

Nashville—Memphis NARAS '72

■ **NASHVILLE**—The Nashville chapter of NARAS, having made the move from a once-a-year function organization under the leadership of president Frank Jones, not only continued the activity pace of the preceding year but accelerated to make it a year-round, meaningful group.

On August 1, 1971, having just completed the first annual NARAS carnival, which created an atmosphere of fun for the entire music industry, the chapter busied itself with the more mundane business of trustee's meeting in preparation for the national gathering in September in Chicago.

Shortly thereafter, the special projects committee met to plan a testimonial "roasting" of George Cooper, Jr., president of the AFM local, to cite him for his years of contribution to the music industry. In September, planning began for the "Grammy" show, with Nashville taking the lead in setting-up a "Nominee's Award Night" to give honor to all finalists in the balloting. About the same time, the chapter began coordinating all of the activities concerned with the balloting, working closely with the national NARAS. This included selection of craft committees, etc. It also involves carrying out all procedures laid down by the national.

During the October National Quartet Convention, the Nashville Chapter put up a display booth, manned throughout the organization by representatives from the Gospel industry. Information regarding NARAS was made available. During that same month, news of chapter activities were channelled to George Simon for publication in "Playback."

A display also was set-up for the Country Music Association convention and the 46th anniversary celebration of the "Grand Ole Opry." It was the only organization other than CMA represented here. Some 6,000 attended the gathering.

December saw the hosting of a seminar for engineers and others, put on by Electro-Voice, held at Woodland Studios. The free seminar brought a standing-room-only crowd, and inexpensive bar was provided, manned by NARAS personnel. The seminar dealt with microphone technique and usage.

Another testimonial was held on the last week of January, this one honoring Vito Pelletierri, the 83-year-old stage man-

ager of the "Grand Ole Opry," who had been a father-confessor to artists and musicians for most of his life. A former concert violinist, he had devoted his life to music. Hundreds of people attended the event, including most of those whose lives had been affected by him. Again the function was an overwhelming success, and received wide-spread press coverage. January also saw the move of the Nashville chapter to new quarters, and on moving day another screening committee meeting was held.

In February, the chapter began a series of weekly meetings to plan the spring "Grammy Banquet." The group also participated in meetings with the newly-formed Communication Arts Council, an organization aimed at bringing the industry and the community into full participation with each other. NARAS has since then provided speakers and meeting sites for this organization.

From the last week of February until the banquet, NARAS provided complete radio and television coverage, daily and nightly, up to the time of the Awards banquet.

April was a follow-up month, with critiques and plans resulting from the Grammy show. The chapter also began preparations for the spring trustee's meeting, to be held in Nashville.

The trustee's meeting was held in mid-May, with luncheons and cocktail parties hosted by National Life, Commerce Union Bank, ASCAP and other local organizations. The annual membership meeting and election of a new board of governors was held at Columbia Studios on May 25th.

In the first part of June, scores of members of the Nashville Chapter participated in the second annual Memphis Music Awards program. On June 7th, election of officers was held by the board, with Frank Jones re-elected president; a first for the Nashville chapter.

On July 5th, after weeks of planning, an announcement was made for the second annual NARAS Carnival, this one expanded considerably from that of the first year. Advance sales for the carnival began 12 days later, and that same week a publicity campaign was kicked-off for the seminar, covering every live radio and television show in Nashville. Different members of the board of governors took part in this campaign.

(Continued on page 50)

RECORD WORLD #1 COUNTRY SINGLES

(Records That Reached Number 1 On
RECORD WORLD'S Top C&W Singles Chart
Sept. 5, 1970 Thru Aug. 26, 1972)

DATE	RECORD & PUBLISHER	ARTIST	LABFL & RECORD #
1970			
9/5	"MULE SKINNER BLUES" (Tree, BMI)	Dolly Parton	RCA 47-9683
9/12	"WHEN A MAN LOVES A WOMAN (THE WAY I LOVE YOU)" (Forrest Hills, BMI)	Billy Walker	MGM 14134
9/19	"ALL FOR THE LOVE OF SUNSHINE" (Hastings, BMI)	Hank Williams, Jr. & Mike Curb Congregation	MGM 14152
9/26	"HEAVEN EVERY DAY" (Jack & Bill, ASCAP)	Mel Tillis	MGM 14148
10/3	"THERE MUST BE MORE TO LOVE THAN THIS" (DeCapo Varia/Chimneyville, BMI)	Jerry Lee Lewis	Mercury 73099
10/10	"SNOWBIRD" (Beechwood, BMI)	Anne Murray	Capitol 2738
10/17	"SUNDAY MORNING COMING DOWN" (Combine, BMI)	Johnny Cash	Columbia 4-45211
10/24	"THE TAKER" (Combine, BMI)	Waylon Jennings	RCA 47-9885
10/31	"RUN WOMAN RUN" (Algee, BMI)	Tammy Wynette	Epic 10653
11/7	"IT'S ONLY MAKE BELIEVE" (Mariele, BMI)	Glen Campbell	Capitol 2905
11/14	"I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME" (Hill & Range/Blue Crest, BMI)	Charley Pride	RCA 47-9902
11/21	"FIFTEEN YEARS AGO" (Peach, SESAC)	Conway Twitty	Decca 32742
11/28	"I CAN'T SEE MYSELF/ SIDEWALKS OF CHICAGO" (Blue Book, BMI)	Merle Haggard	Capitol 2891
12/6	"ENDLESSLY" (Meridian, BMI)	Sonny James	Capitol 2914
12/12	"WHERE HAVE ALL THE HEROES GONE" (Stallion, BMI)	Bill Anderson	Decca 32744
12/19	"COAL MINER'S DAUGHTER" (Sure-Fire, BMI)	Loretta Lynn	Decca 32749
12/26	"MORNING" (Show Biz, BMI)	Jim Ed Brown	RCA 47-9909
1971			
1/2	"ROSE GARDEN" (Lowery, BMI)	Lynn Anderson	Columbia 4-45252
1/9	"A GOOD YEAR FOR THE ROSES" (Chesnut, BMI)	George Jones	Musicor 1425
1/16	"A GOOD YEAR FOR THE ROSES" (Chesnut, BMI)	George Jones	Musicor 1425
1/23	"THE WONDERS" YOU PERFORM (Jerry Chesnut, BMI)	Tammy Wynette	Epic 5-10687
1/30	"FLESH AND BLOOD" (House Of Cash, BMI)	Johnny Cash	Columbia 4-45269
2/6	"JOSHUA" (Owepar, BMI)	Dolly Parton	RCA 47-9928
2/13	"HELP ME MAKE IT THROUGH THE NIGHT" (Combine, BMI)	Sammi Smith	Mega 615-0015
2/20	"RAININ' IN MY HEART" (Excellorec, BMI)	Hank Williams, Jr. & Mike Curb Congregation	MGM K14194
2/27	"COME SUNDOWN" (Combine, BMI)	Bobby Bare	Mercury 73148
3/6	"A WOMAN ALWAYS KNOWS" (Algee, BMI)	David Houston	Epic 5-10696
3/13	"AFTER THE FIRE IS GONE/THE ONE I CAN'T LIVE WITHOUT" (Twitty Bird, BMI)	Conway Twitty & Loretta Lynn	Decca 32776
3/20	"I'D RATHER LOVE YOU" (Pi-Gem, BMI)	Charley Pride	RCA 47-9952
3/27	"ARMS OF A FOOL" (Sawgrass, BMI)	Mel Tillis	MGM K14211
4/3	"SOLDIER'S LAST LETTER" (Noma, BMI)	Merle Haggard	Capitol 3024
4/10	"KNOCK THREE TIMES" (Pocket Full Of Tunes/ Saturday, BMI)	Billy "Crash" Craddock	Cartwheel A193
4/17	"EMPTY ARMS" (Melody Lane/DeSiard, BMI)	Sonny James	Capitol 3105
4/24	"WE SURE CAN LOVE EACH OTHER" (Algee/Altam, BMI)	Tammy Wynette	Epic 5-10707

(Continued on page 47)

New from the Columbia Music Association.

Tanya Tucker/Delta Dawn
including:
I'm So Lonesome I Could Cry
Love's The Answer/The Jamestown Ferry
He's All I Got/New York City Song

KC 31742

BARBARA FAIRCHILD
A SWEETER LOVE
Featuring
Thanks For
The Memories
INCLUDING:
THAT'S LOVING YOU
VINCENT
ONE OF
THOSE SONGS
A SWEETER LO

KC 31720

RAY PRICE
The Lonesomest Lonesome
including:
That's What
Leaving's About
Time
Wake Up
Yesterday
This House
Oh, Lonesome Me

KC 31546

FREDDY WELLER
THE ROADMASTER
including:
Ballad Of A
Hillbilly Singer
Bars Have Made A
Prisoner Out Of Me
There's An Angel
On My Shoulder
Let's Make The
Most Of Tonight
Lonely Women
Make Good

KC 31769

Andy Griffith
Somebody Bigger Than You And I
including:
Take My Hand Precious Lord
Just A Closer Walk With Thee
Just A Little Talk With Jesus It Is No Secret
When They Ring The Golden Bells

KC 31624

The Southern Gentleman
SONNY JAMES
When The Snow Is On The Roses
including:
Every Day Every Night/White Silver Sands
Why Is It I'm The Last To Know/Missing You
She's Comin' Home

KC 31647

KC 31646

LYNN ANDERSON
Listen To A Country Song
INCLUDING:
THERE'S A PARTY GOIN' ON/FOOL ME
IF I CAN'T BE YOUR WOMAN/JUST KEEP IT UP
THAT'S WHAT LOVING YOU HAS MEANT TO ME

KC 31645

Johnny Cash
AMERICA
A 200-YEAR SALUTE IN STORY AND SONG
including:
The Battle Of New Orleans/Remember The Alamo
The Big Battle/The Road To Kaintuck/Lorena

KC 31645

On Columbia Records and Tapes

Chet Atkins Month



Chet Atkins is proof positive that being a record company VP and an internationally renowned country music performer aren't necessarily incompatible.

Born in the Tennessee mountains, he began his career at a series of country radio stations and ended up in Nashville. He was signed by *mail* to be an RCA artist by the late Steve Sholes. In 1950 he joined the Grand Ole Opry. Since then Chet's put out over 30 albums of his own and has been a side man on hundreds of others. He has given an almost unequalled boost to the "Nashville Sound."

Chet Atkins has been named Outstanding Instrumentalist for 13 consecutive years by Cash Box, has twice won the Playboy Magazine poll as Best Guitarist, and has won three Grammy awards.

"Mr. Guitar" makes his home in Nashville with wife Leona and daughter Merle.

Chet Atkins is part of The RCA Experience .



October

Sunday **Monday** **Tuesday** **Wednesday** **Thursday** **Friday** **Saturday**

<p>1</p> <p>PORTER WAGONER Show Featuring DOLLY PARTON Scranton, Pa. Masonic Temple</p>	<p>2 2/7</p> <p>DANNY DAVIS & THE NASHVILLE BRASS Birmingham, Ala.</p>	<p>3</p> <p>JIM EDEBROWN La Crosse, Wisc.</p>	<p>4</p> <p>THIS IS Chet Atkins</p> 	<p>5</p> <p>CHET ATKINS Nashville, Tenn.</p> <p>CHARLEY PRIDE Tulsa, Okla.</p>	<p>6</p> <p>PORTER WAGONER Show Featuring DOLLY PARTON Syracuse, N.Y. War Memorial Auditorium</p>	<p>7</p> <p>GEORGE JONES, TAMMY WYNETTE Show Wilmington, N.C.</p>
<p>8</p> <p>PORTER WAGONER Show Featuring DOLLY PARTON Akron, Ohio Civic Theatre</p>	<p>9</p>	<p>10</p> <p>Happy Birthday PAT DAISY</p>	<p>11</p> <p>CHET ATKINS Chicago, Ill.</p> <p>Happy Birthday DOTTIE WEST</p>	<p>12</p>	<p>13</p> <p>MERLE HAGGARD Show Phoenix, Ariz.</p> <p>MEL TALLIS Tampa, Fla.</p>	<p>14</p> <p>HANK WILLIAMS, JR. Recky Ridge, Mo.</p>
<p>15 15/21</p> <p>MERLE HAGGARD Show Nashville, Tenn.</p>	<p>16</p>	<p>17</p>	<p>18 18/21</p> <p>NASHVILLE 47TH GRAND OLE OPRY BIRTHDAY CELEBRATION AND DISC JOCKEY CONVENTION</p> <p>25/26</p> <p>CHET ATKINS Shreveport, La.</p>	<p>19</p> <p>Happy Birthday JEANNIE C. RILEY</p>	<p>20</p> 	<p>21</p>
<p>22</p>	<p>23</p> 	<p>24</p>	<p>25</p>	<p>26</p>	<p>27</p> <p>DOTTIE WEST Gatlinburg, Tenn.</p> <p>Happy Birthday FLOYD CRAMER</p> <p>Happy Birthday DALLAS FRAZIER</p>	<p>28</p> <p>HANK SNOW Birmingham, Ala.</p>
<p>29</p> 	<p>30</p>	<p>31</p> <p>CHARLEY PRIDE Phoenix, Ariz.</p> <p>Happy Birthday DALE EVANS</p>	<p>32</p>	<p>33</p> 	<p>34</p>	<p>35</p>

Your Monthly Country Music Calendar is a service of RCA Records and Tapes.

When in Nashville visit the Country Music Hall of Fame

Printed in U.S.A.

RCA Records and Tapes



**Del Reeves has just signed
a "life time" contract with
United Artists Records...
We're proud of it.
A celebration is in order.
#UAS-6830, Del's new album,
"Before Goodbye".**

United Artists Records & Tapes.



#1 Singles

(Continued from page 42)

DATE	RECORD & PUBLISHER	ARTIST	LABEL & RECORD #
1971			
5/1	"I WONT MENTION IT AGAIN" (Seaview, BMI)	Ray Price	Columbia 4-45329
5/8	"HOW MUCH MORE CAN SHE STAND" (Brothers Two, ASCAP)	Conway Twitty	Decca 32796
5/15	"MAN IN BLACK" (House Of Cash, BMI)	Johnny Cash	Columbia 4-45339
5/22	"I WANNA BE FREE" (Sure-Fire, BMI)	Loretta Lynn	Decca 32796
5/29	"TOUCHING HOME" (Hill & Range/Blue Crest, BMI)	Jerry Lee Lewis	Mercury 73192
6/5	"OH SINGER" (Shelby Singleton, BMI)	Jeannie C. Riley	Plantation PL72
6/12	"STEP ASIDE" (Blue Echo, BMI)	Faron Young	Mercury 73191
6/19	"YOU'RE MY MAN" (Flagship, BMI)	Lynn Anderson	Columbia 4-45356
6/26	"WHEN YOU'RE HOT, YOU'RE HOT" (Vector, BMI)	Jerry Reed	RCA 47-9976
7/3	"RUBY" (Acuff-Rose, BMI)	Buck Owens	Capitol 3096
7/10	"GWEN (CONGRATULATIONS)" (Shenandoah, ASCAP)	Tommy Overstreet	Dot 17375
7/17	"JUST ONE TIME" (Acuff-Rose, BMI)	Connie Smith	RCA 47-9981
7/24	"PLEASE DON'T TELL ME HOW THE STORY ENDS" (Combine, BMI)	Bobby Bare	Mercury 73203
7/31	"BRIGHT LIGHTS, BIG CITY" (Conrad, BMI)	Sonny James	Capitol
8/7	"I'M JUST ME" (Tree, BMI)	Charley Pride	RCA 47-9996
8/14	"SOMEDAY WE'LL LOOK BACK" (Blue Book, BMI)	Merle Haggard	Capitol 3112
8/21	"GOOD LOVIN'" (Algee, BMI)	Tammy Wynette	Epic 10759
8/28	"DREAM LOVER" (Hudson Bay Music/Hill & Range/Screen Gems-Columbia, BMI)	Billy "Crash" Craddock	Cartwheel 196
9/4	"I WONDER WHAT SHE'LL THINK" (Blue Book, BMI)	Conway Twitty	Decca 32842
9/11	"THE YEAR CLAYTON DELANEY DIED" (Newkeys, BMI)	Tom T. Hall	Mercury 73221
9/18	"EASY LOVIN'" (Blue Book, BMI)	Freddie Hart	Capitol 3115
9/25	"QUITS" (Stallion, BMI)	Bill Anderson	Decca 32850
10/2	"I'D RATHER BE SORRY" (Buckhorn, BMI)	Ray Price	Columbia 4-45425
10/9	"YOU'RE LOOKIN' AT COUNTRY" (Sure-Fire, BMI)	Loretta Lynn	Decca 32851
10/16	"HOW CAN I UNLOVE YOU" (Lowery, BMI)	Lynn Anderson	Columbia 4-45429
10/23	"LEAVIN' & SAYIN' GOODBYE" (Tree, BMI)	Faron Young	Mercury 73220
10/30	"I DON'T KNOW YOU ANYMORE" (Shenandoah/Terrace, ASCAP)	Tommy Overstreet	Dot 17887
11/6	"ROLLIN' IN MY SWEET BABY'S ARMS" (Blue Book, BMI)	Buck Owens	Capitol 3164
11/13	"RINGS" (Unart, BMI)	Glaser Brothers	MGM 14291
11/20	"NEVER ENDING SONG OF LOVE" (Metric, BMI)	Dickey Lee	RCA 48-1013
11/27	"HERE COMES HONEY AGAIN" (Marson, BMI)	Sonny James	Capitol 3117
12/4	"LEAD ME ON" (Shade Tree, BMI)	Loretta Lynn & Conway Twitty	Decca 32873
12/11	"DADDY FRANK" (Blue Book, BMI)	Merle Haggard	Capitol 3198
12/18	"SHE'S ALL I GOT" (Williams/Excellorec, BMI)	Johnny Paycheck	Epic 5-10783
12/25	"KISS AN ANGEL GOOD MORNING" (Playback, BMI)	Charley Pride	RCA 74-0550
1972			
1/1	"WOULD YOU TAKE ANOTHER CHANCE ON ME" (Jack & Bill, ASCAP)	Jerry Lee Lewis	Mercury 73298
1/8	"COAT OF MANY COLORS" (Owepar, BMI)	Dolly Parton	RCA 74-0538
1/15	"CAROLYN" (Shade Tree, BMI)	Merle Haggard	Capitol 3222

(Continued on page 48)

Black Artists in Country Music



Charley Pride

O. B. McClinton

Stoney Edwards

■ NASHVILLE — Charley Pride, the first black artist in Country Music. Wrong!

According to the Country Music Who's Who account of the naming of the Opry, things went like this: Following Dr. Walter Damrosch's "Music Appreciation Hour" on the NBC Network, Judge George Hay came on the air from WSM's Studio B on November 8th 1925.

The Solemn Ole Judge's intro speech began, "Friends, the program which just came to a close was devoted to the classics. However, from here on out for the next three hours we will present nothing but realism . . . where upon, Deford Bailey, a wizard with the harmonica, played 'Pan American Blues'. At the close of it, your reporter (Judge Hay) said; 'For the past hour we have been listening to music taken largely from the Grand Opera, but from now on we will present the 'Grand Ole Opry'."

Deford Bailey, who is still living in Nashville, became country music's first Negro entertainer.

There have been others: SSS Records' Linda Martel & Epic's Welton Lane & Decca's Lanell Prince. But currently there are only three black artists making a bid for C&W charts: Charley Pride (who's about to receive his eighth gold RCA-LP), Capitol's Stoney Edwards and Enterprise's O. B. McClinton. The Pride story has been told many times and many ways but McClinton and Edwards are relative newcomers.

"Chart Changes"

■ NASHVILLE — Chart Records, member of Better Sounds, Incorporated, has added Bill Walker to its managerial ranks. Walker assumed the duties of Director of A&R, effective October 1, 1972. He recently became part owner of Better Sounds, Inc Walker will continue to independently produce Bobbie Roy, Ferlin Husky, Roy Rogers, Stu Phillips, and Dave Arlen. His other areas of involvement have been as a talent arranger and as music director for the Johnny Cash Show and several movies.

Cliff Williamson will be the new President of Chart. Slim Williamson, founder of Chart,

Stoney Edwards is from Seminole, Oklahoma and he's the middle of seven kids. He's a country boy who picked 'taters, washed dishes and operated cranes until he broke his back and was forced to make his living from less strenuous forms of activity. Stoney has been on Capitol for 2 years and has picked up 5 chart records. He is produced in Nashville by Earl Ball.

O. B. McClinton was born in Senatobia, Mississippi. He was the youngest of seven children. O. B. was also a country boy, he followed mules till he was seventeen. He finished college on a choir scholarship and moved to Memphis to do a stint at WDIA. He then volunteered for four years in the Air Force where he won A.F. Talent contests all the way to the command level. He became a successful songwriter and turned country on Enterprise Records where he's now self produced.

There will always be those that swear Chuck Berry was a country act. And, if we can't agree that his performance was "manure kickin'" most will own up to the fact that his lyrics were.

Pride's acceptance in the country field is claimed by some to be a novelty, but if it is, it's certainly worked for a long and successful time. To date, Charley has released eighteen albums and seven have been certified million dollar sellers (we understand number eight is on the way).

will remain on the board of directors. The Williamson's will maintain their interests in four AM and three FM radio stations.

Under the new organization, Chart will have several artists produced by independent producers. They include Karen Wheeler, produced by Hilltop Productions; Ernie Rowell, produced by Blue Creek Productions; and Red Tuck, produced by Molly Phu Productions.

Cliff Williamson said that Chart's goal is to produce the finest quality records and give the best of service to radio stations. A new policy, as of October 1, 1972, states that Chart will add all bonafied radio stations to its mailing service.

1972: A Mega Explosion

■ NASHVILLE — Mega Records and Tapes, Inc., has had a great year, with many hits, new artists and writers and expansion overseas and in the pop field. To top it off, the label will hold a select cocktail party, buffet and show at the King of The Road, October 19. Appearing on the show will be Sammi Smith, Jacky Ward, Pat McKinney, Glen Sherley, Jerry Jaye, Patsy Sledd, Glenn Ash, Brian Collins, Ray Pillow, Shirley Ray Sands and Charlie Harris.

In September, Mega opened up studios in Memphis to deal mainly with rock & roll, soul and pop artists. Mega's executive producer, Larry Rogers, is dividing his time between Nashville and Memphis to head the operation.

Mega has also broken into the European market with the release of Sammi Smith's "I've Got To Have You" and the Glen Sherley single, "Looking Back In Anger" on the Nashville International label. Albums by Sammi and Glen will also be released. The Mervyn Conn organization will distribute Mega

releases on the new label. On August 15, Raintree, a subsidiary of Mega, was formed as a springboard for new talent, and so far Shirley Ray Sands, Jerry Jaye and Darrell Dodson have been signed. Also new at Mega is Ed Hamilton, who took over from Bruce Davidson as executive vice president on September 1.

It has been a good year publishing-wise for Two Rivers Music (ASCAP), 100 Oaks Music (BMI), Astralite Music (ASCAP) and Excelite Music (BMI), Mega's subsidiary music companies.

Bobby Harden, a Two Rivers writer, will attend the ASCAP Awards banquet on October 18 to receive the Chart Buster Award for his song, "A Special Day." The song was cut by his sister, Arlene Harden, Columbia, and reached the top 20 in all major trade publications.

In July, Two Rivers signed Pat McManus, who is now on the coast with producer, Al DeLory, putting the finishing touches on Pat's new single, "Concert," which will be released by 20th Century Records

(Continued on page 70)

#1 Singles

(Continued from page 47)

1972

1/22	"ONE'S ON THE WAY" (Evil Eye, BMI)	Loretta Lynn	Decca 32900
1/29	"I CAN'T SEE ME WITHOUT YOU" (Twitty Bird, BMI)	Conway Twitty	Decca 32895
2/5	"FOUR IN THE MORNING" (Passkey, BMI)	Faron Young	Mercury 73250
2/12	"I'M A TRUCK" (Plaque/Ripcord/Central, BMI)	Red Simpson	Capitol 3236
2/19	"TAKE ME" (Glad, BMI)	Tammy Wynette & George Jones	Epic 5-10815
2/26	"BEDTIME STORY" (Algee/Flagship, BMI)	Tammy Wynette	Epic 5-10818
3/4	"ANN (DON'T GO RUNNING)" (Buzz Cason, ASCAP)	Tommy Overstreet	Dot 17402
3/11	"ONLY LOVE CAN BREAK A HEART" (Arch, ASCAP)	Sonny James	Capitol 3232
3/18	"GOOD HEARTED WOMAN" (Baron/Willie Nelson, BMI)	Waylon Jennings	RCA 74-0615
3/25	"MY HANG UP IS YOU" (Blue Book, BMI)	Freddie Hart	Capitol 3261
4/1	"A THING CALLED LOVE" (Vector, BMI)	Johnny Cash	Columbia 4-45534
4/8	"CRY" (Shapiro-Bernstein, ASCAP)	Lynn Anderson	Columbia 4-45529
4/15	"ALL HIS CHILDREN" (Leeds, ASCAP)	Charley Pride	RCA 74-0624
4/22	"CHANTILLY LACE/THINK ABOUT IT DARLIN'" (Glad, BMI) (Jack & Bill, ASCAP)	Jerry Lee Lewis	Mercury 73272
4/29	"DO YOU REMEMBER THESE" (House Of Cash, BMI)	Statler Brothers	Mercury 73275
5/6	"SOMEONE TO GIVE MY LOVE TO" (Jack & Bill, ASCAP)	Johnny Paycheck	Epic 5-10836
5/13	"ME & JESUS" (Hallnote, BMI)	Tom T. Hall	Mercury 73278
5/20	"OUR LAST DATE" (Acuff-Rose, BMI)	Conway Twitty	Decca 32945
5/27	"HAPPIEST GIRL IN THE WHOLE USA" (Prima Donna, BMI)	Donna Fargo	Dot 17409
6/3	"GRANDMA HARP" (Blue Book, BMI)	Merle Haggard	Capitol 3294
6/10	"HAPPIEST GIRL IN THE WHOLE USA" (Prima Donna, BMI)	Donna Fargo	Dot 17409
6/17	"LONESOME LONESOME/ THAT'S WHAT LEAVIN'S ABOUT" (Screen Gems-Columbia, BMI) (Charlie Boy/Ra-Jane, ASCAP)	Ray Price	Columbia 4-45583
6/24	"ELEVEN ROSES" (Hank Williams, Jr., BMI)	Hank Williams, Jr.	MGM K14371
7/1	"MADE IN JAPAN" (Blue Book, BMI)	Buck Owens	Capitol 3314
7/8	"KATE" (Mariposa, BMI)	Johnny Cash	Columbia 4-45590
7/15	"THAT'S WHY I LOVE YOU LIKE I DO" (Beechwood, BMI)	Sonny James	Capitol 3322
7/22	"IT'S GONNA TAKE A LITTLE BIT LONGER" (Pi-Gem, BMI)	Charley Pride	RCA 74-0707
7/29	"DELTA DAWN" (U.A./Bix Ax, ASCAP)	Tanya Tucker	Columbia
8/5	"REACH OUT YOUR HAND" (Algee/Altam, BMI)	Tammy Wynette	Epic 5-10856
8/12	"LOVING YOU COULD NEVER BE BETTER" (Altam, BMI)	George Jones	Epic 5-10858
8/19	"WOMAN SENSUOUS WOMAN" (Acoustic, BMI)	Don Gibson	Hickory 1638
8/26	"BLESS YOUR HEART" (Buckhorn, BMI)	Freddie Hart	Capitol 3353

HLI Revamps Under Blake

■ NASHVILLE — The Hubert Long International has experienced extensive growth during the past few months with the addition to its talent roster of several top name acts and management changes.

Dick Blake, General Manager of the entertainment complex has added several acts such as Ferlin Huskey & Ray Price to the already impressive roster.

Moss-Rose Publications, the

publishing arm of Hubert Long International, saw a new manager take the helm with the appointment in June of Jimmy Peppers as Vice President in charge of Moss-Rose Publications.

The entire music industry was saddened at news of the death of Hubert Long on September 7, following several months of illness. The industry will greatly miss the influence and leadership of Hubert Long, but the company he founded will continue to keep his memory before the industry.

TOP BOX OFFICE ATTRACTIONS THE HEADLINERS TO PACKAGE SHOWS

**BILL ANDERSON
GLENN BARBER
ROY DRUSKY
LEROY VAN DYKE**

**FREDDY BAKER
JAY CHEVALIER
BECKY DURNING
SUSAN HANEY**

**FRANK HOBSON
CLYDE OWENS
WARREN ROBB
WILLIS WADE**

WYATT WEBB

Exclusive Representation:

BILL GOODWIN AGENCY
1303 North Gallatin Rd.
P.O. Box 144
Madison, Tenn. 37115
(615) 868-5380



Al Gallieo.

I Want to thank everyone.
--- just for the hell of it.

Al-

Grand Ole Opry 47th Year

■ NASHVILLE—The home of country music and the center of an international culture is celebrating its 47th year by providing a very interesting agenda of guests. The Grand Ole Opry, in its waning days at the Ryman Auditorium, hosted luminaries ranging from rock stars and astronauts to the Vice President of the United States.

WSM's Grand Ole Opry welcomed two new country artists this year. David Houston and Barbara Mandrell became regular members of the Opry's cast of stars. Special attractions of 1972 included a visit by Astronauts Pete Conrad and Stu Roosa. Conrad was the first man ever to play country music in outer space on the flight of Apollo 12. Roosa also registered a first for country music by playing a cassette around the moon. He was a flight member of Apollo 14.

On September 21, Vice President Spiro T. Agnew spoke to an overflowing crowd. The Vice President's midday speech brought thousands of Nashvillians to the Ryman. WSM officials and Agnew aides coordinated the event just the week before. Roy Acuff and Minnie Pearl were on hand to greet the Vice President.

Just six days later, Neil Diamond, popular singer-songwriter, did two SRO performances from the Opry stage. Diamond, who plans to make an in-depth study of music over the next two years, wanted to sing at the Ryman before it is torn down. Boots Randolph, Chet Atkins

Triune's Story

■ HENDERSONVILLE, TENN.—“The Triune Story is a success story,” according to Sam McBee, the label's president. “We knew if we could get good material, and a promising artist together with a producer who could pull the best out of both, we would probably have some hit records. So we went looking for a great producer, and believe me, they are hard to find. We found Joe Melson and explained our ideas to him. He liked them and we went to work. After screening songs all over town, we settled on a couple by Jerry McBee, add the great voice of Lynda K. Lance and the sparkling voice of Bobby Austin, mix well with some of Nashville's best pickers and like magic . . . Hit Sounds. With the able promotion job done by Nick Shrode, formerly with Monument and Gambit Records, our story is one of success . . . and lots of work.”



Grand Ole Opry

and Floyd Cramer have put together a special Masters Concert that will appear on the Opry stage from time to time. Jethro Burns adds a touch of humor to this added musical feature.

The Friday Night Opry is now followed by the Grand Ole Gospel Time. This program, led by Rev. Jimmy Snow, is offered free to the public, and begins at 11:05 P.M., although Rev. Snow continues the program for the Opry audience. The Evangel Temple Choir is a regular member of the Grand Ole Gospel Time, along with guest appearances by many nationally known performers. This program became a weekly event in February of 1972.

The 47th birthday of the Opry will have two new activities as part of the celebration. The Early Bird Bluegrass Concert, held last week, is expected to be an annual fete and the last day, Sunday October 22, has a trip to Opryland on the agenda. Also, the Today Show will broadcast nationally from the Opry on Thursday, October 19. A minimum of 40 minutes of programming and perhaps the entire show will be done in Nashville.

Mercury Country Continues to Rise

■ NASHVILLE — Sometimes when a record label is successful in one type of music, it tends to rest on its laurels (or rather, the laurels of its big artists) without constantly seeking new talent. But Mercury Records is constantly searching out new country artists and there are very few companies that can surpass the label's success in this field.

Recently Mercury has added Johnny Rodriguez, Debbie Berry, and John Davidson to its already heavy country roster, and Jerry Foster is renewing his recording career. Already on Mercury are Jerry Lee Lewis, Tom T. Hall, The Statler Brothers, Faron Young, Dave Dudley, Linda Gail Lewis, Roger Miller, Patti Page and Roy Drusky, among others.

Of the four recently added artists to the country roster, none are toally unknown or without experience in recording.

Jack & Bill Hot With Foster & Rice

■ NASHVILLE—Jack and Bill Music, operated by veteran music exec Bill Hall, has had an unprecedented year, not only for the firm, but within the industry. Hall publishes the songs of Jerry Foster and Bill Rice, one of the most successful duos Nashville has seen for some time.

The team has won 10 ASCAP awards for 1972. Nashville ASCAP Director Ed Shea could not remember anyone ever winning that many before; pop or country. A special Top 40 citation was also awarded the Texas publisher, who moved his operation to Nashville when his prize writing team started to click. “When You Say Love,” by Sonny and Cher, a Foster and Rice original, reached #2 on the Easy Listening Charts, along with big action on the country and pop lists.

Expansion

Hall has moved his firm into expanded quarters in the modern SESAC Building. The operation was in need of larger facilities, and Hall also wanted a private demo studio for his writers.

The publisher has avoided putting all his eggs in one basket by having two other qualified songwriters under contract. Bryan Collins and Darrel Statler round out the Jack and Bill Music staff. Statler wrote “Honky-Tonk Stardust Cowboy,” recorded by both Bill Rice and Lefty Frizzell.

Foster is one half of the duo Foster & Rice, one of the most successful country songwriting teams today. He has had two singles released before, but his newest “Don't Take It So Hard” marks a renewed emphasis by Foster on recording/performing.

Johnny Rodriguez is a guitarist with Tom T. Hall's band, The Storytellers. Tom T. discovered Rodriguez playing guitar in a Texas jail and was so impressed, he brought him into his band. His first single is “Pass Me By (If You're Only Passing Through)” written by Tom T.'s brother Hillman.

Debbie Berry formerly worked with Waylon Jennings and has recorded solo before on another label. She is currently recording her first sides for Mercury.

John Davidson is one of the
(Continued on page 52)

NARAS '72

(Continued from page 42)

On the first of August, NARAS members attended, en masse, a talk by Stanley Gortikov, president of RIAA, in Nashville. The seminar followed, with leading songwriters, artist, producers, publishers and the like giving freely of their time. It was even more successful than the first seminar, held a year earlier.

The Sam Phillips testimonial was held Sept. 7 at the Rivermont in Memphis. More than 250 members attended, about half of them from Nashville, and Phillips was cited for his contributions to the industry. Among those in attendance were several of his singers of the 1950's, who concluded the evening with a medley of his songs. The NARAS affair also brought in such luminaries as Jerry Wexler, Paul Ackerman, Mike Post, Kemmons Wilson (president of Holiday Inns), Wesley Rose, Al Bell, Jerry Williams, and Jim Stuart.

Future plans involve no let-up in activity. Rather, there will be more acceleration. The Nashville NARAS chapter now is a functioning body 365 days a year. Included in the future will be a ceremony of some sort in Muscle Shoals, and numerous other testimonials and the like. An additional seminar is being discussed, this one about Quadrafonic Sound.

Clement

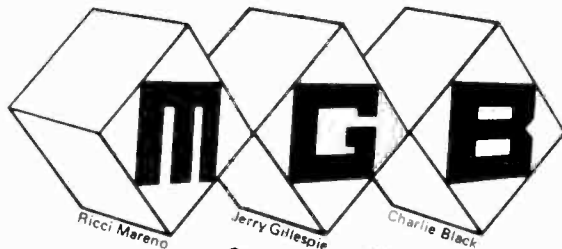
(Continued from page 18)

ply of creative and performing talent.

Virtually from that moment, the individual operating units began stepping out, as if “everything was really coming together.”

The record company's first year of operation was a “shake-down” period. The staff had to devise systems and had to probe around in order to discover those areas in which it (the company) fit best. Don Williams' “Don't You Believe” was the first country release, and Jackie Burns' “If Lovin' You Is Wrong” was the second.

The J-M-I promotional set-up services not only the label's needs, but also the needs of Clement's publishing companies and record production operations. In other words, if another record company records a song published by one of Clement's publishing firms, the J-M-I promotion people work on that record the same as if it belongs to the label.



Records

Welcomes D.J.'s
and presents

BLAKE EMMONS 'PLAY IT AGAIN'

MGB-1102

RICCI MARENO ENTERPRISES

MGB RECORDS

MGB PRODUCTIONS

RICCI MARENO MUSIC

TERRACE ENTERPRISES

TERRACE MUSIC

BLUE LAKE MUSIC

ROLLING MEADOWS MUSIC



Wilburns Get Park Dedication

■ Hardy, Arkansas has dedicated a park to the Wilburn Brothers, who were born there. The park, named The Wilburn Brothers Park, is just the beginning, as plans are being made for the construction of a museum.

The Wil-helm Agency is operated by the Wilburn family. Dole Wilburn is President, Leslie Wilburn is Vice President, Lester serves as Treasurer, and the company secretary is Teddy Wilburn. The firm began its first publishing operation, Sure-fire Music (BMI) in 1956. In 1964, they created their SESAC house, Bronze Music. Their ASCAP publishing, Maple Music, began operating in 1969.

The Wilburn Brothers have had hit songs from their own publishing, such as, "It's Another World"; "Roll Muddy River"; "Somebody's Back In Town"; and "This White Circle." Other hits from the Wilburn organization have been recorded by Jack Greene, Loretta Lynn, Brenda Lee, Peggy Sue, and Jay Lee Webb.

WELCOME D.J.'s TO ANOTHER OPRY CELEBRATION!!

Thanks for spinning Delta Records this year

Appreciate your help on our new releases

"THAT'S TROUBLIN' MY MIND"
by
BOB GALLOWAY

"FRISCO FLOWER TALE"
b/w

"TALK BACK TREMBLIN' LIPS"
by
DONNY TAPP

"HER BODY'S JUST AS LONELY AS HER MIND"
by
JOHNNY AUSTIN

"I KEEP LOOKING BACK"
by
JIM GALLOWAY

"WILD WILD LOVIN' "
by
MARTHA GENN

For D.J. Copies, write:

Delta Records
807 17th Ave. South
Nashville, Tenn. 37203

UA

(Continued from page 16)

he has universal appeal. A large campus following is building for Watson. The Nitty Gritty Dirt Band is also making big waves in country, although their primary market has been top 40.

Kelso Herston mapped out

U.A.'s Nashville plans. "We plan to work closer with indie producers and also we are looking for pop masters." He promised to give quick responses to those who submit material. "This is not a storage vault for masters and demos."



Top Row: Del Reeves, Bill Phillips, Bobby Goldsboro, Bobby Mize. Bottom Row: Slim Whitman, Jack Reno, Little Jimmy Dickens.

Mercury

(Continued from page 50)

finest and most successful pop singers around and is embarking on a country music career (which he calls his first love) with Mercury. His first country sessions with Mercury are scheduled for October with a single album due shortly.

Part of the label's success in country music can be attributed to Jerry Kennedy, Vice President A&R, Nashville, for the label and the producer of most of the country product and his assistants, Roy Dea and Frank Mull, National Country Promotion and Sales Manager.

The team has accounted for 13 Top country singles in Record World from January 1 through September 25 (including 4 that hit #1) and 11 top 20 albums that same period. Both the singles and album success came from seven different artists. The #1 singles this year have been "Would You Take Another Chance on Me"/"Me And Bobby McGee" by Jerry Lee Lewis, "Do You Remember These" by the Statler Brothers, "Chantilly Lace"/"Think About It Darlin'" by Lewis and "Me And Jesus" by Tom T. Hall. The two Lewis singles were unusual in that it is one of the first times a country artist has had two #1 double-sided hits in a row.

Success in England for some of Mercury country acts has come recently, with Faron Young's "It's Four In The Morning" a top five record in England and Jerry Lee Lewis

Nationwide: A Unique Concept

■ NASHVILLE — Founded in early 1972 by George W. Cooper, III and Joe F. Gibson, Nationwide Sound Dist. has grown by leaps and bounds during their first few months of operations and recently moved into their new offices at 1805 Hayes Street in Nashville as part of an expansion program.

The operation is headed up by Gibson and serves as national sales and collection agency for a dozen independent record labels with most of the labels concentrating on country product.

The concept of NSD is unique because they do not operate a pressing plant or a label of their own, concentrating all their efforts toward moving product for the labels represented.

also scoring there earlier this year with "Chantilly Lace." Jerry Lee and Linda Gail Lewis also toured England earlier this year and were brought back there in August for a performance before 100,000 people at Wembley Stadium. Tom T. Hall toured Australia and Japan earlier this year, while the Statler Brothers have just completed a European tour.

September was also Tom T. Hall Month at Mercury, a month which spotlighted two new albums, "The Storyteller" and "Greatest Hits" plus a new single, "More About John Henry," all currently very high on the charts.

ARCAM Continues Rapid Growth

■ NASHVILLE—With impetus from an old master hand at the entertainment business, Archie Campbell Music has shown considerable growth over the past year through concentration on three aspects of the firm's activities.

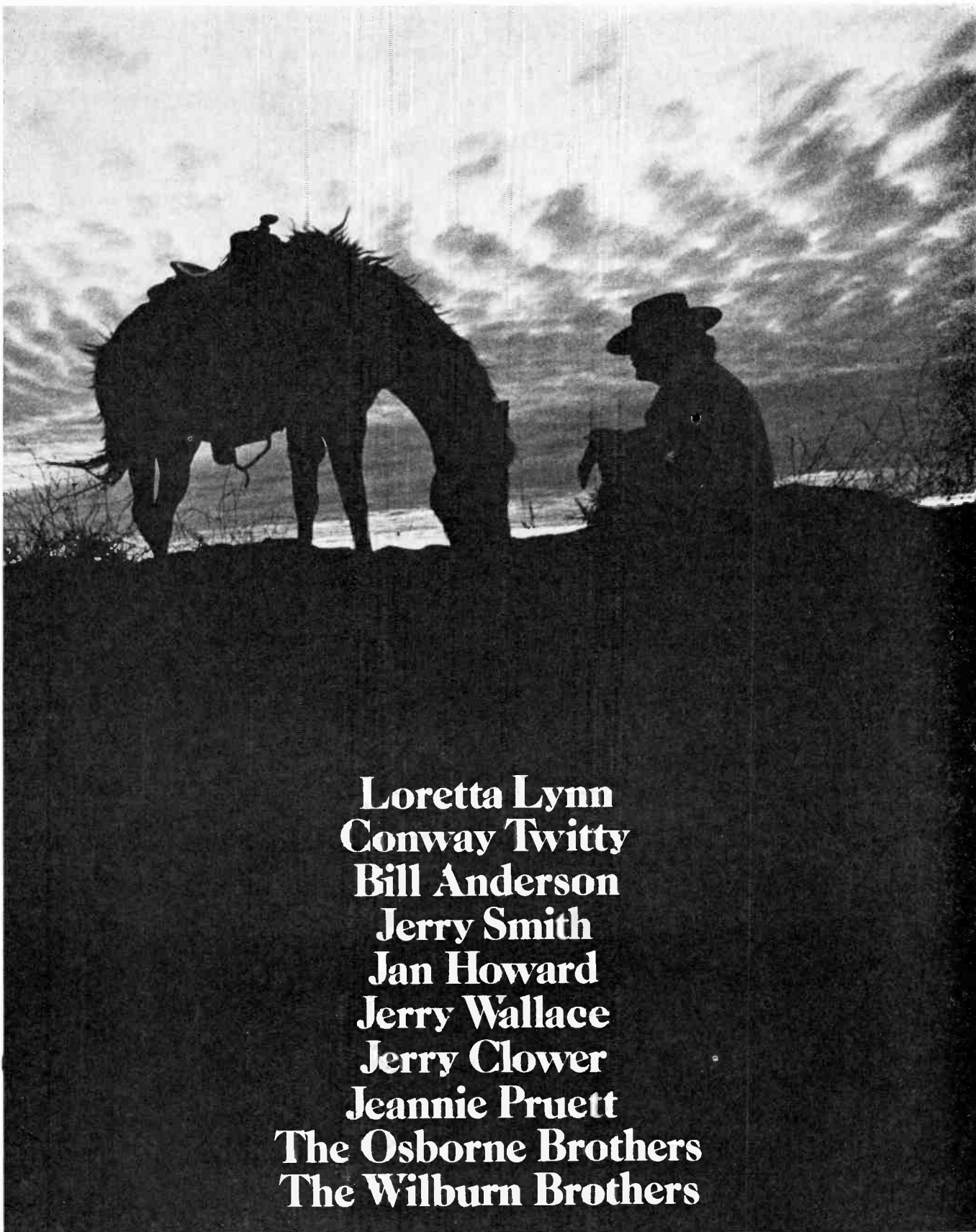
Archie Campbell has guided his corporation into a major effort toward expanding the scope of past enterprises. Always active in pure entertainment through his own services, his well-known Gatlinburg shows of past years, and also managing and booking the stage performances of his son, Phil Campbell, ARCAM has set the pace for ARCAM to exploit other talent as well. Added to the roster of burgeoning future stars this past year has been Tommy Jones, classical guitarist.

Jones, only seventeen, has impressed music critics with the ease and skill with which he performs the most complicated of masterpieces on the classical guitar. One of his mentors, Chet Atkins, was pleased with his performance last year when the youthful artist walked away with fourth place in the annual Chet Atkins Guitar Festival.

A second factor in the growth at ARCAM has seen the addition of Bob Barkwill to the offices. Serving as Road Manager for Campbell, he also assists the other acts with his professional expertise in staging, promotion, and advance arrangements. Traveling frequently keeps Barkwill away from Nashville but he finds the time to move songs and acts through various publishing and recording companies in Music City.

Another rapidly expanding service offered by ARCAM in the past, that of producing radio and television commercials, has brought a considerable number of new clients over the past year. Specializing in total production, ARCAM moves into the area of a client such as an auto dealer, familiarizes itself with the market, the operation, the product, and the people involved. After complete research, ARCAM writes the commercials, video-tapes or records for the medium, and assists in placing the advertising materials with the outlets. With the presence of Archie Campbell on center screen, the impact of the commercial message is highlighted. Results have been extremely successful and the outlook for the coming year appears promising enough for continued expansion of the service.

**We've
got the
winners!**



**Loretta Lynn
Conway Twitty
Bill Anderson
Jerry Smith
Jan Howard
Jerry Wallace
Jerry Clower
Jeannie Pruett
The Osborne Brothers
The Wilburn Brothers**

And they've all got a place in the
Annual Record World Country Awards, and they
all belong in the Decca Country Corral
with the rest of the thoroughbreds!



G. Hill Active In Music City

■ NASHVILLE — G. Hill and Company is a firm giving total agency service, supplying audio production for radio and television in coordination with Dole, Dane, and Baronbach; J. Walter Thompson; and McCann-Erickson. It is owned and operated by female executive Gayle Hill. By creating musical images, G. Hill and Company has brought New York and Chicago business to the Nashville music community.

Actively pursuing major advertising accounts, G. Hill and Company has coordinated commercials for Coca-Cola, Kraft, Inc., Miller Beer, Oscar Meyer, and numerous other companies. Along with coordinating efforts, Gayle Hill also produced several commercials for Kraft.

Chestnut

(Continued from page 40)

Cash's record of "Oney" has rocketed into the markets stronger than any of his recordings since Silverstein's "A Boy Named Sue". Jerry is currently riding the air waves with over 30 albums and 8 singles

The operation has used top Nashville talent including Sandy Mason, Jack Greene and Jeanie Seeley, Dottie West, Nat Stuckey, Conway Twitty and Loretta Lynn, Sonny James, Don Williams, Johnny Mack, and Tony Joe White in the making of commercials.

One of the primary factors in the company's success has been the ability to coordinate the mood with the product's image. Tootsie's Orchid Lounge in Nashville was one site used in the creation of national advertisements.

Public relations is another important facet of the G. Hill and Company operations, as they represent Billy Ed Wheeler and the Don Light Agency, a talent agency that represents country, gospel, and bluegrass talent, and coordinates festivals, shows, and college concerts.

including Bill Anderson's "Don't She Look Good", and Hank Williams, Jr.'s "Pride's Not Hard To Swallow". Jerry also has an additional 13 single releases scheduled including "They Don't Make 'em Like My Daddy" by Loretta Lynn, "Small Enough To Crawl" by Jerry Wallace and the story goes on and on.

Columbia

(Continued from page 12)

heavy production schedule. It is essential that independent producers be used, not only to relieve the schedule, but to help supply new ideas and find new

songs.

The label operated a 30-minute television special on country music in which they tied in commercials with record promotion. Columbia has also increased the purchase of radio time for country artists and local retailers.



Top Row: Earl Scruggs Revue, Johnny Cash, Tanya Tucker, Sonny James, Mac Davis. Bottom Row: Carl Perkins, Johnny Duncan, Ray Price, Barbara Mandrell & Lynn Anderson.

A Busy Loretta Lynn

■ NASHVILLE — The name Loretta Lynn has shown up for years—in print, on television screens, phonograph records—and continues to crop up in new places like her beautiful Loretta Lynn Western Stores located in Nashville and surrounding cities and states. A little more than a year ago it appeared once more—in front of 903 16th Avenue South in Nashville, temporary headquarters for the newly formed Loretta Lynn Enterprises, Inc.

The staff, though small, consisting of Loretta and Mooney Lynn, Barbara Smith, Kelly Allen and Lorene Allen, feels that it has been a good first year. The company was formed with the assistance of Frank Ratner, the Lynns' attorney, and J. Alan Hopper, their accountant.

It's a busy place what with Loretta's new luxury bus unloading the group after one tour and making ready to reload for the next. The group is Loretta and her band, The Coal Miners; Randy and Sandy Burnett, featured singers on all Loretta Lynn road shows; and Kenny Starr, a great young talent discovered by Loretta and Mooney in Kansas last year. Kenny, who like Loretta and other artists is managed by Mooney Lynn, is a sensation on the road and is signing a recording contract with Decca Records.

When the Enterprises came into being, only one publishing company existed, Coal Miners Music (BMI). Two additional ones have been formed, King Coal Music (ASCAP) and Coal

Dust Music (SESAC). Darrell Statler of Llano, Texas, writer of many past hits, has signed as a staff writer for King Coal Music. He is the writer of "My Kind of Man," one side of Loretta's current single record.

Loretta recently hosted a television special, "Country Fair Roundup." During the past year she also appeared on The Dinah Shore Show, The Ian Tyson Show in Canada, the NARAS and Country Music Association awards shows, The David Frost Show and has had multiple showings on He! Haw. She has just filmed the new Henry Mancini syndicated show, and she and Conway Twitty are co-hosting The Today Show.

Purchasing Plans

As the first year in the life of Loretta Lynn Enterprises draws to a close, plans are underway for the purchase of land in the music row area by the Lynns and Conway Twitty for the construction of a building to house the enterprises as well as other businesses in which the Lynns and Conway are interested. It is hoped that the new structure will be ready for occupancy by the latter part of 1973.

The offices of Loretta Lynn's Championship Rodeo, a subsidiary of the enterprises, are located seven and a half miles north of Nashville on a ranch and will probably remain there. The rodeo company operates under the direction of W. Bruce Lehrke.

JIM DAVIS

"SHELLY'S WINTER LOVE"

b/w "I HAVEN'T CROSSED
OVER THE LINE"

New 72-1116

To be released in November

Country DJ's write for your copies

NEW RECORDING CO.

1736 Berwick Ave.

Indianapolis, Ind. 46222

(317) 639-1037

COMING SOON! 8 GREAT COUNTRY RECORDS FROM CANDY

CHERRIE LEE

"TRUE LOVIN'"

c/w

"HELP ME MAKE A MEMORY"

#C1012

JIMMY RICH

"HOBO JUNCTION"

c/w

"I MET AN ANGEL TODAY"

#1013

JOE T. GIBSON

"SONG WRITERS PRAYER"

c/w

"YONDER COMES A SUCKER"

#1010

MIKE FLACK

"SUGAR BOTTOM"

c/w

"LITTLE FORGET-ME-NOTS"

#1031

JERRY WEST

"GET UP HEART"

c/w

"YONDER COMES YESTERDAY"

#C1029

BETTY AMOS

"A MAN WITH A GENTLE LOVE"

c/w

"WON'T YOUR LEAVING WAIT TIL THE MORNING"

#C1018

JIMMY HYDRICK

"A WEAKNESS SHE CAN'T UNDERSTAND"

c/w

"THAT'S NOT FOR ME"

#C1016

JIM EASTERLING

"IF IT'S NOT LOVE, IT'S THE NEXT BEST THING"

c/w

"SHE WAS MISSING SOMEONE (AND I WAS MISSING YOU)"

#C1026



A Division of
National Sound Productions
& Recording Co., Inc.
1314 Pine St.
Nashville, Tenn. 37203
(615) 259-2905

D&H (5 states)
8220 Wellmore Court
Savage, Maryland 20863
(302) 792-7000

Record Sales Corp. (45 States)
3000 Fleetbrook Drive
Memphis, Tenn. 38116
(901) 332-3650

Cedarwood Pubbery Working Catalogs

■ NASHVILLE—"I Ain't Never" was a big hit song a number of years ago, but maximizing the worth of a copyright means not letting it be an "old" hit. Cedarwood Publishing Company followed that very principle as "I Ain't Never" once again proved to be a giant seller. Bill Denny, President and General Manager of Cedarwood, said there is "a great strength in re-working catalogs." He stated further than "a good song once, is a good song forever."

Denny is very pleased with the fine work of Tim Wiperman, Professional Manager, a new addition to the staff at Cedarwood. John Denny is National Professional Manager, Dolly Denny serves as receptionist, Curley Rhodes is promotion director, Jim Hayner is studio engineer and Mary Claire Rhodes is the administrative assistant.

Along with Mel Tillis' MGM release on "I Ain't Never," Jeannie Seeley had two chart records on Cedarwood songs, "Alright, I'll Sign The Papers" and "Pride." Carl Perkins, a Cedarwood writer, cut "Cotton Top" and Nat Stuckey recorded "Don't Pay The Ransom." A song penned by Justin Tubb, "Lonesome 7-7203" showed good chart action for artist Tony Booth and Bobbie Roy did the same with "Leavin' On Your Mind."

Totally, Cedarwood Publishing had more than a dozen songs that reached the top end of the charts. Also, Denny was optimistic about several new Cedarwood writers. Doug Van Arsdale wrote a song entitled "Tumbleweed" that was on Joan Baez' "Come From The Shadows" album. There is also a good chance of it being her next single.

Music City Boasts Huge Session Jumps

■ NASHVILLE — Music City Recorders has estimated that between 500 and 700 sessions have been completed this past year. Under the direction of general manager Scotty Moore, the studio has hosted a number of outstanding producers. Pete Drake, Kelso Herston, Tommy Hill, Chuck Chellman, and Chuck Richbourg have used the facilities this year. Jackson Sanders and Don Tweedy have also produced jingles, while Tweedy did the sound track for "Steel Arena" at the 19th Avenue South studios.

Music City Recorders also records the Air Force Show and recently began doing the Navy Show.

Peer-Southern's Open Door Policy

■ NASHVILLE — "The doors are wide open at this office and so are our ears," declared Bill Dudley this week as he spelled out the direction he has been pressing the Music City office of Peer-Southern Organization since taking over as manager the first of the year.

Dudley said, "Our battle plan is to scout and develop fresh young writing talent. And the only effective way to talent scout new writers is to wade through the material that pours in off the street.

"This may be the toughest way to do business, but we figure that the only way to ferret out those rookie talents who will be tomorrow's super-writers is to keep the door open. And I am talking about wide open doors to untried writers, new writers with only a few minor credits and the more established songwriters on the scene today."

Dudley's ambitious and aggressive Open-Door-Drive for new talent is dramatically underscored by the fact that his

Singleton's Year

■ NASHVILLE—For the Shelby Singleton Corporation the year has been filled with many single releases gaining good airplay and sales throughout the country. On the Plantation label, the chart record "Roses and Thorns" by Jeannie C. Riley was the most notable. "The Lion's Club" and "If You Could Read My Mind" by Jeannie were also released, with "The Lion's Club" receiving a little static from Lion's Club International. John Wesley Ryles I scored with "Reconsider Me" and "Two Shadows On The Wall," both gaining regional popularity.

In an attempt to capitalize on the mystery surrounding Howard Hughes, Plantation released "Howard Hughes Is Alive and Well" by Sonny Hall, during the time Mr. Hughes was reportedly moving around the country. The record received a considerable amount of publicity, but airplay was less than anticipated. KFDI disc jockey Don Powell made his debut as a recording artist with "Swing Low Sweet Sherry." James O'Gwynn gained airplay with "House of Blue Lovers" and his current single release "Country Song" is still going well in many areas of the country. "The Night They Drove Old Dixie Down" and "Fox On The Run" by The Blue Grass Alliance were also released, with the latter getting regional chart action.

On the Sun label, a "mystery" record "Blue Moon Of Ken-

firm, Peer-Southern Organization, is a 45-year old music industry heavyweight boasting a gigantic catalogue filled with standards from the pens of such greats as Jimmie Rodgers, The Singing Brakeman, Gene Autry, Ted Daffan, A. P. Carter, Bill Monroe and Vaughn Horton to name a few.

In addition to lending an official ear to the material rolling in from young hopefuls, Dudley, maintains a personal program of working with several writers that are considered to hold the most promise.

He is backed up in both auditioning material coming in over the transom, and in the project involving the corps of hand-picked rookie writers, by a young Nashville songwriter named Bob Cummings. The latter has had records by Loretta Lynn, Kenny Price, Lefty Frizzell and others.

Among the "new blood" writers that Dudley and Cummings are working closely with currently are Hazel Smith, Walter Carter, Jim Cambron and Rusty Holster.

Atlas Busy

■ NASHVILLE — Haze Jones, President, and Smiley Wilson, Vice President of Atlas Artists, Inc. have been extremely active and successful in booking package shows for their artists with several promoters. One promoter, Southern Productions, headed by Pres. John Boden, has used Atlas artists in over 10 packages this year.

More Bluegrass festivals also aided Atlas in having a solid year of operations. Nightclub appearances remained relatively the same, while Atlas looks forward to increasing in the college market. Jones commented that, "Overall, this year has been by far the best year we have had in the ten years I've been with the agency." Service, both to the buyer and to the artists, was considered the key to Atlas Artists' success.

Six new artists, including Charley Louvin, Jimmy Martin, Johnny Russell, Nancy Dee, Carl Belew and Carl Phillips, were added to the roster this year. Veteran members of the roster are Ernest Tubb, Johnny Dollar, Bobby Lewis, Joe and Rose Lee Maphis, The Osborne Brothers, Kenny Price, Cal Smith, Leona Williams, Earl Richards and the Willis Bros.

tucky" backed with "That's All Right" by an unidentified artist, sounding almost like Elvis, gained an unusual amount of interest in both the country and pop market.

Royal American Looks To A Bright Future

■ NASHVILLE—With the continually growing audience for country recordings, the future of Royal American Records looks bright, according to Mrs. Barbara Starling, General Manager of the Nashville-based label. She pointed out that, while the label has had one or two pop releases, its major success has been in the country recording field. In conjunction with the recent administrative changes at the label, Royal American has revamped its approach to acquiring new product.

Masters Play Key Role

In the future, all Royal American releases will be either master leases or independently-produced sides, according to Mrs. Starling. Two of Royal American's most successful recordings, "Welfare Cadillac" and "Borrowed Angel," were master purchases. However, the label has also been successful with staff-produced artists Bobby G. Rice, Lynda K. Lance, and Van Trevor whose current single, "Shiny Penny New," was produced independently by Tony Moon.

"What we will be looking for," Mrs. Starling told **Record World**, "are masters that have already begun to show sales activity on small labels under the new management is Mundo Earwood's "Behind Blue Eyes," leased from Raywood Records after it had established itself with both airplay and strong sales in the Houston, Texas area.

"We will be watching regional radio charts and the **Record World** Hotline report and move immediately to investigate any record that shows up well in any of the station reports," she continued. "That's how we found those singles and we believe that there are many more good, solid, commercial country records on small labels that never attain their full potential because of lack of national distribution and/or concentrated promotional efforts."

The past year, according to Mrs. Starling, has been an exceptional one for Royal American and the future prospects for the label look even better. In addition to the releases previously mentioned, Royal American has acquired a Roger White master which was tested for audience reaction by WIRE in Indianapolis, with overwhelming response. The label also plans to release singles by Lynda K. Lance, the Nashville All Stars, Ray Griff, Kathy Owens, and John Reeves over the next several months.

IT'S YOUR MOVE to Mega Country!

JACK
BLANCHARD
& MISTY
MORGAN
"SECOND TUESDAY
IN DECEMBER"
615-0089

HENSON
CARGILL
"RED SKIES
OVER GEORGIA"
615-0090

BRIAN
COLLINS
"I'M GONNA SIT
RIGHT DOWN AND WRITE
MYSELF A LETTER"
615-0093

PAT
McKINNEY
"JERSEY 33"
615-0084

RAY
PILLOW
"EXCUSE ME
(I THINK I'VE GOT
A HEARTACHE)"
615-0088

GLEN
SHERLEY
"ROBIN
(ONE OF A KIND)"
615-0061

SAMMI
SMITH
"I'VE GOT TO
HAVE YOU"
615-0079

PATSY
SLEDD
"NOTHING
CAN STOP MY
LOVING YOU"
615-0085

DON
BOWMAN
"HOMECOMING"
615-0083

CHARLIE
HARRIS
"JOY RIDE"
615-0092

Records & Tapes

911 17th Avenue, South
Nashville, Tennessee 37212

MEGA COUNTRY
INCLUDES

Raintree

A DIVISION OF MEGA
RECORDS & TAPES

SHIRLEY RAY
SANDS
"HEAVY ON YOUR MIND"
RTR-2000

JERRY
JAYE
"HERE'S TO YOU
DARLING"
RTR-2001

New Opry House Blends Tradition and Comfort

■ NASHVILLE — WSM's Grand Ole Opry, the most famous radio program in broadcasting annals, will be moving to its seventh and final home early in 1974. Construction is proceeding rapidly on this new structure which, when completed, will be the major attraction of Opryland U.S.A. The massive auditorium is the first built specifically for the Opry, and will be one of the world's most unique theaters.

The new Opry House will contain two studios. The Opry section itself will seat 4,400 (an increase of approximately 1,400 over the current seating capacity) making it the largest broadcasting studio in the world. The back area will include a 250-seat TV studio designed for both live and syndicated TV programming. The building will be air conditioned, and every facility will be modern.

The stage is 110-feet wide with a depth of 68 feet. This is increased to 91 feet by the use of a hydraulically operat-

ed thrust stage, suitable for television work. The larger area provides more space for square dancers and is designed to place the performer as close to the audience as possible. The stage at the existing Opry House will be removed, board-by-board, and it will become part of the flooring at the new building. After all, it's the very stage on which Hank Williams, Judge Hay, Jim Reeves and so many others performed.

The unique exterior design of the Opry House blends a rural, early American styling into the natural setting of the land and the entire Opryland complex. Traditional warmth characterizes the bricks and the wood trim. The shed-roof design carries a shake shingle effect to enhance the rural charm. A large, two story portico covers the entrance way.

Inside, the warm brick and wood tones are enhanced by wooden pews, reminiscent of the current Opry House—Tabernacle. But they will be cushioned and comfortable.

This Year Barnaby Records Lost Its Heart to Country Music



Distributed by MGM Records, Inc.

©1972 MGM Records, Inc.



COUNTRY SINGLE REVIEWS

RED STEAGALL—Capitol 3461

SOMEWHERE MY LOVE (Robbins Music, ASCAP)

GIVE ME ONE MORE CHANCE (Palo Duro, BMI)

A Joe Allison production with a Western swing feel on the theme music from "Dr. Zhivago."

JERRY FOSTER—Mercury 73333

DON'T TAKE IT SO HARD (Jay & Cee, BMI)

THE RIGHT STRING BUT THE WRONG YO-YO (Hill & Range, BMI)

Kennedy & Dea produced the new Foster outing; either side would make good programming.

BLAKE EMMONS—MGB 1102

PLAY IT AGAIN (Terrace, ASCAP)

I REMEMBERED YOU BABY (Blue Echo, ASCAP)

Ricci Marenò's new label has a good rocking uptempo juke box song. Commercial outing.

WILLIE NELSON—RCA 74-0816

PHASES, STAGES, CIRCLES, CYCLES AND SCENES (Willie Nelson, BMI)

MOUNTAIN DEW (Tannen, BMI)

The steely-voiced Texan has a heavy thoughty ballad accompanied only by a gut string guitar.

DORSEY BURNETTE—Capitol 3463

CRY MAMA (Beechwood/Racle, BMI)

LONELY TO BE ALONE (Brother Karl's, BMI)

Terrific hard country blues that could easily be a big record for Dorsey. Steve Stone produced.

BILL RICE—Epic 5-10918

WHEN I WANT TO LOVE A LADY (Jack & Bill, ASCAP)

A MAN OF MEANS (Jack & Bill, ASCAP)

Good record for one-half of the Foster-Rice writing team. Excellent country lyric and shuffle melody.

MARTY COOPER—Barnaby 5005

I WROTE A SONG (Willber/Martin Cooper, ASCAP)

All market record from Andy Williams' MGM distributed label. Ken Mansfield produced.

G. HAWL JONES—Dot 17436

ALIMONY BLUES (Window/Empher, BMI)

WHILE MY KIDS ARE HOLDING HYMN BOOKS (Window/Empher, BMI)

A Pete Drake production. Uptempo set of cute lyrics. Alright country record.

LEXI—Candy 1006

GET HIGH ON JESUS (Canary, BMI)

I'M GONNA STAND IN (Canary, BMI)

A gospel outing from the newly reactivated label. Uptempo country rocker. John Hurley product.

MACK DUMIS—Cutlass 8130

EIGHTEEN YELLOW ROSES (Hudson, BMI)

DRINKING CHAMPAGNE (Acuff-Rose, BMI)

Medium tempo release from the country crooner. Billy Carr produced the Bobby Darin penning.

WEBB PIERCE—Decca 33015

THERE STANDS THE GLASS (Hill & Range/Jamie, BMI)

VALENTINO OF THE HOBOS (Brandywine, ASCAP)

Big production remake of one of Webb's most successful hits. Good programming.

BOBBY MACKEY—Tellet Country 1000

I WISH I COULD (Raydee, SESAC)

IF I HAD AN ANGEL TO LOVE (Maudean, SESAC)

Quick tempo Eddie Noack production on a down home Noack song.

(Continued on page 66)



Thanks,

**Lynn
Anderson**

CURRENT SINGLE:
"FOOL ME"

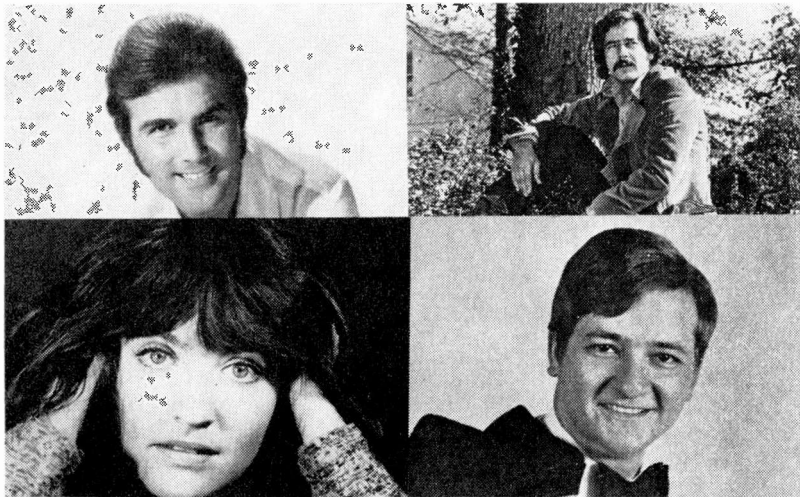
CURRENT ALBUM:
"LISTEN TO A
COUNTRY SONG"

Frank Campana Management
1 Gulf & Western Plaza
15 Columbus Circle 904
N. Y., N. Y. 10023
1-212-489-0555



**Columbia
Records**

Cartwheel Keeps Spinning All Those Big Hits



Top Row: Billy "Crash" Craddock, Harold Lee. Bottom Row: Jeris Ross, Duane Dee.

■ NASHVILLE — Cartwheel Records, one of the fastest growing and most successful new labels in Nashville, has developed a nucleus of new artists making charts.

Billy "Crash" Craddock, former rock star turned country, has been Cartwheel's keystone in their drive toward establishing a new record label. "Crash" has had two #1 records, and three in the Top Five since starting an inspiring comeback. He was the recipient of **Record World's** Encore Award in 1971.

Ron Chancey, President of Cartwheel, believes that "Crash" will remain on the charts because of his great attitude. Craddock has not only been active on the country charts, but also has been a favorite with the MOA and has been invited to visit with President Richard M. Nixon.

Duane Dee, an artist from Milwaukee, Wisconsin, has also

been a center of excitement, as every record released on him by Cartwheel has made the country charts. Harold Lee, a unique stylist, showed great promise with his chart release "Mountain Woman." Price Mitchell and Glenn Canyon also are big prospects for the future. Canyon, a recently signed writer-artist, will be developing his talents for releases in the making.

Cartwheel's artist roster is balanced by two young female artists. Jeris Ross received a warm welcome by disc jockeys on her first two releases, "Brand New Key" and "Old Fashioned Love Song." The nineteen-year-old performer has been a hard worker on the road and on the phones promoting her records. Another Cartwheel artist, Pam Gilbert, just seventeen years old, has launched her career with an uptempo song entitled "The Sweetest Tasting Thing."

Neal's 10th Year Biggest Yet

■ NASHVILLE — The Neal Agency, one of Nashville's top booking-management firms, celebrated its tenth birthday in 1972, with the biggest and most active year since its inception, according to a statement by Bob Neal, President of the Agency. "It's always a happy occasion to celebrate a birthday and especially when things are going so well," said Neal.

Formed in early 1963, the Neal Agency was an outgrowth of previous management and booking activities by Bob Neal in Memphis and the west coast area in the middle and late 50's. Neal had been in radio in Memphis for a number of years when he became Elvis Presley's first manager, and later handled careers of such outstanding Memphis stars as Johnny

Cash, Carl Perkins, Roy Orbison and Jerry Lee Lewis.

"Sonny James has had another outstanding year, Lynn Anderson has proven to be a delightful favorite of fairs and rodeos, and we have been blessed by fast rising careers of Johnny Paycheck, Tom T. Hall, Barbara Mandrell, Brian Collins and the always popular Connie Smith, Wanda Jackson and Freddy Weller," Neal said.

Neal pointed out that additionally, Bobby Bare, Jimmy "C" Newman and a partial booking arrangement for Jerry Wallace had increased the activity of the Agency. There are definite plans for expansion in the works with an outlook of making 1973 the biggest year ever for the Neal Agency.

Cutlass' First Year Success

■ NASHVILLE — This year brought forth the birth of Cutlass Records Inc., and new production and marketing innovations are the theme for the remaining six months of the corporation's first fiscal year.

Designed to include all types of record production, Cutlass has firmly established itself as an independent company with both its country/pop Cutlass label and its r&b oriented Hotline label. "We've made all the normal errors young businesses make and have profited very well", reported Stu Tinney, National Director of Sales and Merchandising.

Founded by Charles Schafer, President, Cutlass is headed up by Billy Carr, Senior V.P. in charge of production, Bunky Sheppard, former promotion director for Ray Charles who joined Cutlass three months ago as executive V.P., Tinney and

Teddy B, who has been named musical director for the company and its subsidiaries. Making up the corporation's publishing complex are Kro Bar Music and Little Dealer Music, both BMI and Stringbean Music, ASCAP.

In addition to current hit records going on Wilbert Harrison on Hotline and Billie Jo Spears, Hal Wayne and Teddy B on Cutlass, Tinney said several foreign commitments have been consummated, including Europe, and negotiations with Japan are ready for completion.

Other acts signed to the Cutlass label include Justin Tubb, the Country Cavaleers, The Four Guys, Mack Dumis, Wayne Armstrong, The Leightons, Judy Barr, Loftin Kline, Roy Smith, Jeff Jeffrey. Hotline acts include Martha Turner, Screamin' Jay Hawkins, The Backyard Heavies, and Stanley.

Moeller Sees Changing Market

■ NASHVILLE — Moeller Talent is exploring the college market as a new frontier for country music performers. Recent trends tend to indicate that college students are becoming more and more aware and interested in country and particularly bluegrass. "Some country artists will have a tough time," commented Larry Moeller, "because college audiences require a different presentation."

Waylon Jennings has already worked the college market with great success. Moeller feels that college students must be familiarized with country music and that the agencies need to learn the methods of collegiate buyers. Moeller is now a member of the National Entertainment Conference, increasing the agency's involvement with the campuses. Moeller Talent is currently keeping a tight roster, adding a little at a time. Larry Moeller feels that, "I don't think you can do justice to 30 or 40 artists." The roster now includes Hank Snow, Waylon Jennings, Sammi Smith, The Kitty Wells-Johnny Wright Family Show, Stonewall Jackson, Dottie West, Bob Luman, Little Jimmy Dickens, Red Sovine, Rex Allen, Jr. and Pat McKinney.

Moeller voiced concern for the consumer. "Rising costs hurt the fan. There are few family shows anymore. Fewer children are exposed to country music, because parents can't afford to bring the kids."

Cash Studio Open

■ NASHVILLE—Johnny Cash formally opened his new 16-track, quad studio on June 9, 1972 . . . the ornate and yet utilitarian studio is decorated with a crystal chandelier and antique furnishings . . . Charlie Bragg is chief engineer and Roger Tucker is technical engineer; both were formerly with Columbia Records in Nashville. General manager of the studio is producer / music director Larry Butler.

The control room contains Ampex machines, with all tracks from 16 to mono, including quad. It has a Flickinger console, Sony and Norman microphones, and EMT for reverberations and two echo chambers. The studio contains a Yamaha piano, Hammond organ, plus drums and Fender amplifiers. There are two cue circuits for separate mixes. The large, sunken studio can handle up to 50 musicians comfortably.

Open For Business

House of Cash Recording Studio is open for custom business, as well as for all of the Cash recordings. The first record to come from the new studio was a "spur of the moment" recording by Johnny Cash and June Carter Cash of "If I Had a Hammer" . . . also sound work on the "Jesus" movie is being completed, as well as a "family" Christmas album which will be released later this year. Recordings already released, which were cut in the studio, are Johnny Cash's "Oney" as well as his "America" album and Carl Perkins' "The Trip."



*If You like Country Music
The Storytellers and I
are available!
Tom T. Hall*



MLTD

The Neal Agency Ltd.

2325 CRESTMOOR RD.
NASHVILLE, TENN. 37213 • 615-385-0310

Red's 1972 Wrap-up

(Continued from page 28)

lace released "To Get To You" on Decca and it went on to become a winner . . . **Charlie McCoy's** "Today, I Started Loving You Again" single (written by **Merle Haggard**) got the popular harmonica player into the hit bracket . . . Cattle thieves rustled **Clyde Beavers** out of four Black Angus . . .

As the winds blew March away **Freddie Hart's** "My Hang Up Is You" was the No. 1 single . . . And Capitol was happy . . . **Ronnie Bledsoe** was appointed to the newly created position of Vice President, Nashville Operations, for Columbia-Epic in Music City . . . Simultaneously **Billy Sherrill** was named veep of country A&R . . .

APRIL

Glen Campbell recorded "Manhattan, Kansas" which was written by Nashville's **Joe Allen** . . . **Ed Hamilton**, **Record World** alumnus, was named C&W promotion manager for Mega . . . **Lynda K. Lance**, who is a teetotaler, cut some beer commercials, then flew away to Milwaukee for a show . . . **Porter Wagoner** rode an airplane for the first time—747 from Seattle to Chicago—and announced, "I like it . . . I like it."

"Cry," **Johnnie Ray's** old pop hit, became a country No. 1 chart-tenant for **Lynn Anderson** . . . **The Nitty Gritty Dirt Band** released a single of "Jambalaya," one of **Hank Williams' evergreens** . . . Monument artist **Tex Williams** was elected mayor of his hometown — Newhall, Calif. A dollar-a-year job . . .

Beloved talent agent-song publisher **Hubert (Uncle Hubie) Long** underwent serious brain tumor surgery . . . It was malignant and death was to come in September . . . En route to solo with a symphony orchestra in Calgary, Can., **Chet Atkins** lost (?) his guitar in transit (or in Chicago) but went ahead and played with a borrowed instrument and received a standing ovation . . . It's the man, not the guitar. **Pete Fountain's** book, "A Closer Walk," went on sale . . . **Dottie West** appeared on an Easter Seal Telethon in Las Vegas with **Jack Benny**, **Della Reese** and **Bobby Darin** . . . The campaign raised \$400,000 . . . Singer **Bobby Lewis** & wife **Patricia Ann** named their 8 lb. 3 oz. son **Robert Lyric Lewis** . . . And how about that middle name?

RIAA certified **Charley Pride's** "Kiss An Angel Good Morning," his very first million selling single, although five of his albums had qualified . . . **Judy**

Lynn canceled a show in Atlanta because of exhaustion. It was the first time for such a happening in all her 15-year-career. **Chet Atkins** received the National Humanitarian Award from the National Conference of Christians and Jews . . . A son arrived for **Sammi Smith** and her husband **Jody Payne** . . . The wee one was named **Waylon Malloy Payne** . . . **Archie Campbell**, formerly of Bulls Gap, Tenn., was in high orlon. He became a member of the Nashville Kiwanis Club. Top Billing agency's chief **Tandy Rice** was appointed a colonel on Tennessee Gov. **Winfield Dunn's** staff . . . **Merle Haggard** was granted a full and unconditional pardon by California Gov. **Ronald Reagan** . . . The Statler Brothers' fine Mercury single of "Do You Remember These" was No. 1 in the **Record World** charts (April 29) . . . **Jerry Reed** was signed to host a CBS-TV summer series (six shows) . . . **Hank Williams Jr.** was on a different kind of tour. A 21-day African safari . . . Singer **Jimmy (Kid Cuz'n) West** said: "Driving behind a woman is like begging in the ghetto. You seldom get a hand-but" . . .

MAY

Charlie Walker signed a long-term with RCA . . . **Del Reeves**

hospitalized "sheer exhaustion" . . . **Mr. & Mrs. Lee Parton** of Sevier County, Tenn. attended Grand Ole Opry for first time—and saw their deloverly daughter **Dolly** perform . . . "Mary Jackson," written by **Bucky Wilkins** was featured song in the new Broadway musical, "All the Girls" . . . **Stan Hitchcock** headlined at annual Azalea Festival in Wilmington, Del.

Loretta Lynn and husband **Mooney** bought a 2-bedroom "winter home" in Mazatlan on West Coast of Mexico where they plan to spend Decembers and Januarys (Forget about that buy in Old Mexico?) . . . **Johnny Paycheck's** "Someone to Give My Love To" was No. 1 even though it does end in a preposition . . . (Grammar purists don't vote?) . . . **Ray Stevens** opened his new Sound Laboratory (high priced name for a recording studio) on Music Row . . . **Jack Drake**, onetime bass player with **Ernest Tubb's** band and brother of **Pete Drake** died. He was 43. Cause of death: emphysema . . . **Ellen (Mrs. Gerdy) Wood** looked so cute it was suggested she may be crowned May Queen . . .

Roy Orbison took off on a six months around-the-world tour . . . **Paul Tannen** joined **Peter Drake's** music-production firm
(Continued on page 72)

The Whole Country World's Turning a...

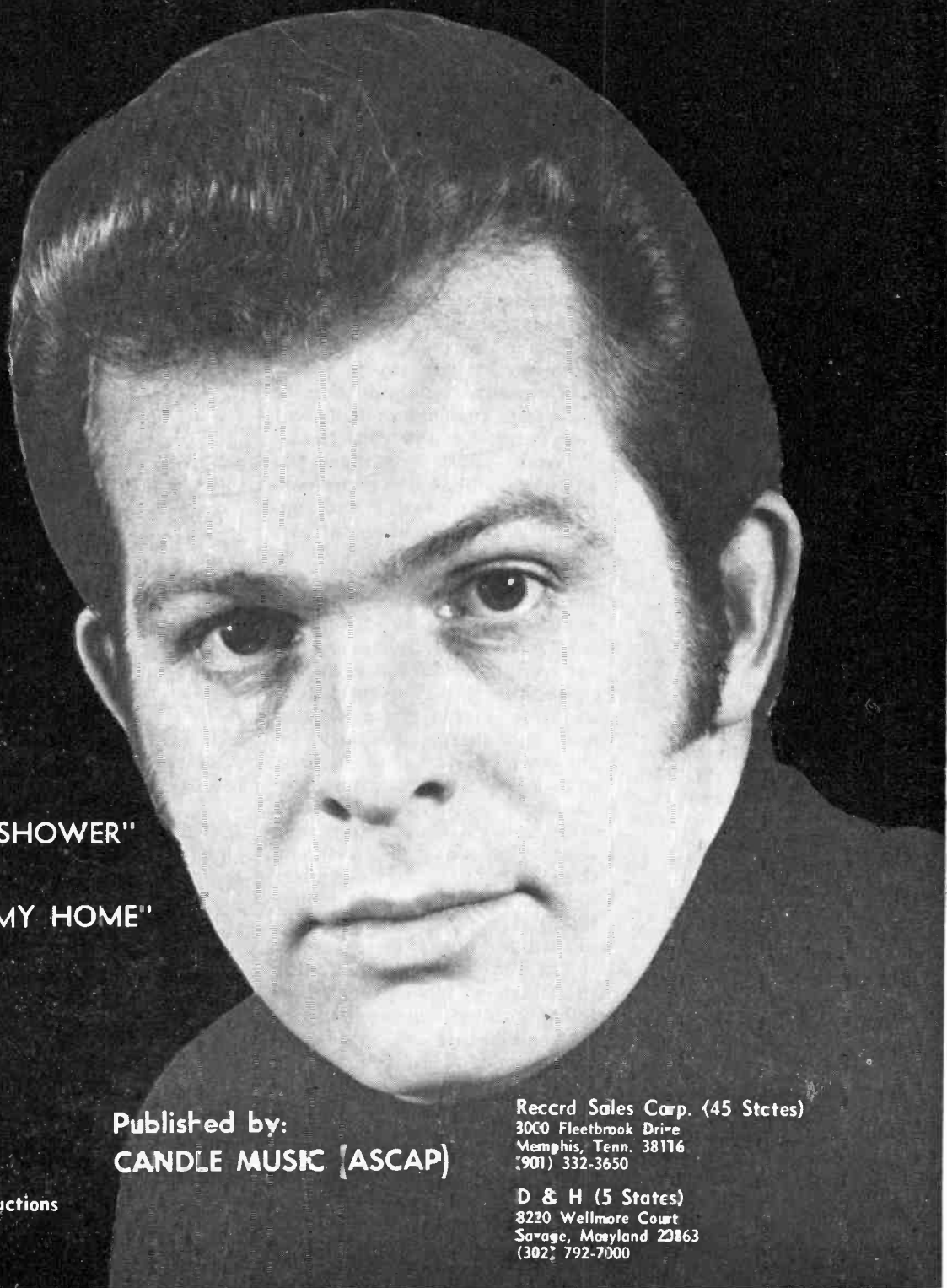
CARTWHEEL

RECORDS
INCORPORATED

1204 16TH AVE., SO. • NASHVILLE, TENN 37212

BILLY 'CRASH' CRADDOCK
DUANE DEE HAROLD LEE JERIS ROSS
PRICE MITCHELL PAM GILBERT GLEN CANYON
wish to thank all their
friends for a fantastic year!

Candy Records is happening with **BUD LOGAN**



"SHE SINGS IN THE SHOWER"
b/w
"MACON, GEORGIA, MY HOME"
Candy #1015

Exclusively on



A Division of
National Sound Productions
& Recording Co. Inc.
1314 Fine St.
Nashville, Tenn. 37203
(615) 259-2905

Published by:
CANDLE MUSIC (ASCAP)

Recrd Sales Corp. (45 States)
3000 Fleetbrook Drive
Memphis, Tenn. 38116
(901) 332-3650

D & H (5 States)
8220 Wellmore Court
Savage, Maryland 21063
(302) 792-7000

MEGA

(Continued from page 48)

in three weeks.

Also signed to Two Rivers as an exclusive writer and assistant to Johnny Wilson, is Chuck Rogers. Formerly with Moss Rose, Chuck has had cuts by Faron Young, Jim Ed Brown, Leroy Van Dyke and many others.

Mega will release six albums next week, featuring Phil Harris, Sammi Smith, Ray Pillow, Apollo 100, Nancy Adams and the Deer Creek Fundamentalists and Russ Spooner's "You've Just Been Spoonerized." New artists signed to Mega for their pop section include Jerry Glenn Ward, Gordon Jenkins, Tomas Ledin, Alicia Bridges and Glenn Ash.

It has also been a busy year for Mega artists. Jack Blanchard and Misty Morgan are now filming a syndicated variety show for television. Originating from Florida, the show which will feature many top-name artists, will go on the air in the new year. Jack and Misty also appeared on the Mike Douglas Show earlier this year.

Broadway met country when Carol Channing came to Nashville to record "How I Love Them Old Songs." Mega hosted large receptions in Philadelphia and Nashville for the Broadway star, who left Nashville after her session to be guest host for a week on the Mike Douglas Show. She has since toured Australia, and recently sang "Them Old Songs" on the Carol Burnett Show.

UTN, Songwriters Set Courses

■ NASHVILLE — The University of Tennessee and The Nashville Songwriters Association, who jointly authored a "first" in songwriting instruction last Spring with its "Fundamentals of Songwriting" course, announced at a press conference on September 28 that the initial course will be repeated plus a second-level one entitled "Advanced Professional Techniques of Songwriting". Chancellor Roy Nicks of UTN said that the success of the first course was beyond expectancy; that students filled the class in a matter of days, leaving many who desired the course to be turned away.

The second segment of Fundamentals of Songwriting will begin on Tuesday October 24 and will meet from 8 pm-10 pm on consecutive Tuesday evenings. This course is open to interested persons on a first come, first serve basis, and will cost \$34.00 complete.

CMF

(Continued from page 46)

of the Hall of Fame is very important. That's why we keep changing exhibits and improving old ones—just so we can do a better educational job. In only the past year we've remodeled one wing of the museum and added about twelve minutes of audio-visual displays. Next year we'll have a new exhibit honoring pioneering non-performers in country music and an updated film in the museum's theatre." Ivey noted that the Hall of Fame and Museum has the difficult task of being both "appealing and honest. We want patrons to enjoy their visit, but a museum must educate. Everything must reveal the true history of country music, and do it in an attractive way."

BMI

(Continued from page 14)

years of its existence, BMI has worked actively in Nashville with Music City's writers and publishers. But even at its founding in 1940 BMI recognized the strength and vitality of country music as it pledged "to open the road for all who have anything to say in music . . . to assure equal opportunity and fair compensation to all composers, old and young . . ."

Today, BMI continues to serve its affiliated writers and publishers by dealing with upwards of 7,000 radio stations, 900 TV stations, 30,000 hotels and countless places in the United States which perform music publicly for profit. It would be virtually impossible for an individual to license these himself. Therefore, BMI acquires rights from writers and publishers — usually for two-year periods—and, in turn, grants licenses to use its entire repertory to users of music. BMI collects fees from each user of music it licenses, and then distributes to its writers and publishers all of the money it collects, other than what is needed for operating expenses.

The BMI system, functioning in a fishbowl atmosphere which hides nothing, has proven to be a contribution of value to American music, its writers and publishers. Indeed, in the final analysis, the fact that it has continued to honor that 1940 pledge "to open the road for all who have anything to say in music" is underscored by the continuing renewal of affiliation by the vast majority of America's leading country writers and publishers.

The Country Music Hall of Fame is now an established landmark on the Nashville scene. "It's partly what's beneath the surface that counts," commented Frank Jones, CBS Records Executive and Chairman of the Foundation Board of Trustees. "The Hall of Fame and Museum keeps changing in order to educate the general public, and, of course, it keeps on providing the financial support needed to run a complete educational facility. We've got a library and a publications program which depend upon the museum's success."

The Country Music Foundation Library and Media Center: Like the unseen portion of an iceberg, much of the Country Music Foundation's activities are conducted out of general view in the library facility located beneath the Hall of Fame.

Danny Hatcher, Library and Media Center Archivist, has the day-to-day responsibility of maintaining library operations. "Many people don't know about the library's existence because it is open by appointment only, but we have one of the finest collections of material on the history of country music ever assembled."

The collection now includes over 20,000 discs and 1200 books and bound periodicals in addition to film, audio and video tapes, and early radio transcriptions. "The strongest segment of our collection is probably in bound periodicals," commented Hatcher, "for we have an excellent set of obscure country publications—some of which were published for only a few months. Our disc collection is also outstanding, particularly since the addition of 14,000 rec-

(Continued on page 78)

Single Reviews (Continued from page 66)

LANA RAE—Decca 33007

WILL YOU LOVE ME TOMORROW (Page Boy, SESAC)

GET MY LIFE ROLLIN' AGAIN (Forrest Hills, BMI)

Warner Mack wrote Lana's latest release. She's pretty and she sings good songs!

FIRST NASHVILLE JESUS BAND—Lamb & Lion 102

JESUS IS COMING SOON (Silver Line, BMI)

DADDY SANG BASS (Cedarwood/House of Cash, BMI)

This is Pat Boone's own label distributed by MGM. This initial release is a good airplay instrumental.

STONEY EDWARDS—Capitol 3462

SHE'S MY ROCK (Ironsides, ASCAP)

I WON'T MAKE IT THROUGH THE DAY (Central Songs, BMI)

One of the best records Stoney has ever had. Great voice, material and production via Earl Ball.

THE HAGERS—Barnaby 5002

I JUST DON'T FEEL AT HOME (Berwill/Kirkwood, BMI)

Beautiful ballad for the Hee Haw stars. This is by far the most down home thing they've done.

JOHNNY RUSSELL—RCA 74-0810

CATFISH JOHN (Jack Music, BMI)

Fine uptempo McDill & Reynolds composition produced by Jerry Bradley. Could hit big!

DAVE KIRBY—Dot 17437

LILA IS MY KIND OF WOMAN (Tree, BMI)

SO LONG TRAIN WHISTLE (Tree, BMI)

Popular session guitarist Kirby has a funky medium tempo: Pete Drake production. Dig these lyrics!

MIKE LUNSFORD—Million 16

CUPID (Kags, BMI)

Producer Joe Wright reworked the late Sam Cook hit. Sounds great done country.

DOYLE HOLLY—Barnaby 5004

MY HEART CRIES (Anne-Rachel/Gladys/Massey, ASCAP)

Fine Production on the Percy Faith standard from the former Buckaroo. Good record.

JERRY WALLACE—United Artists 50971

THANKS TO YOU FOR LOVIN' ME (4-Star, BMI)

Carl Belew and Van Givens penned the fine sounding piece of material. Joe Johnson produced.

BY POPULAR DEMAND

Another Great
Hit Single from
Sonny's latest album

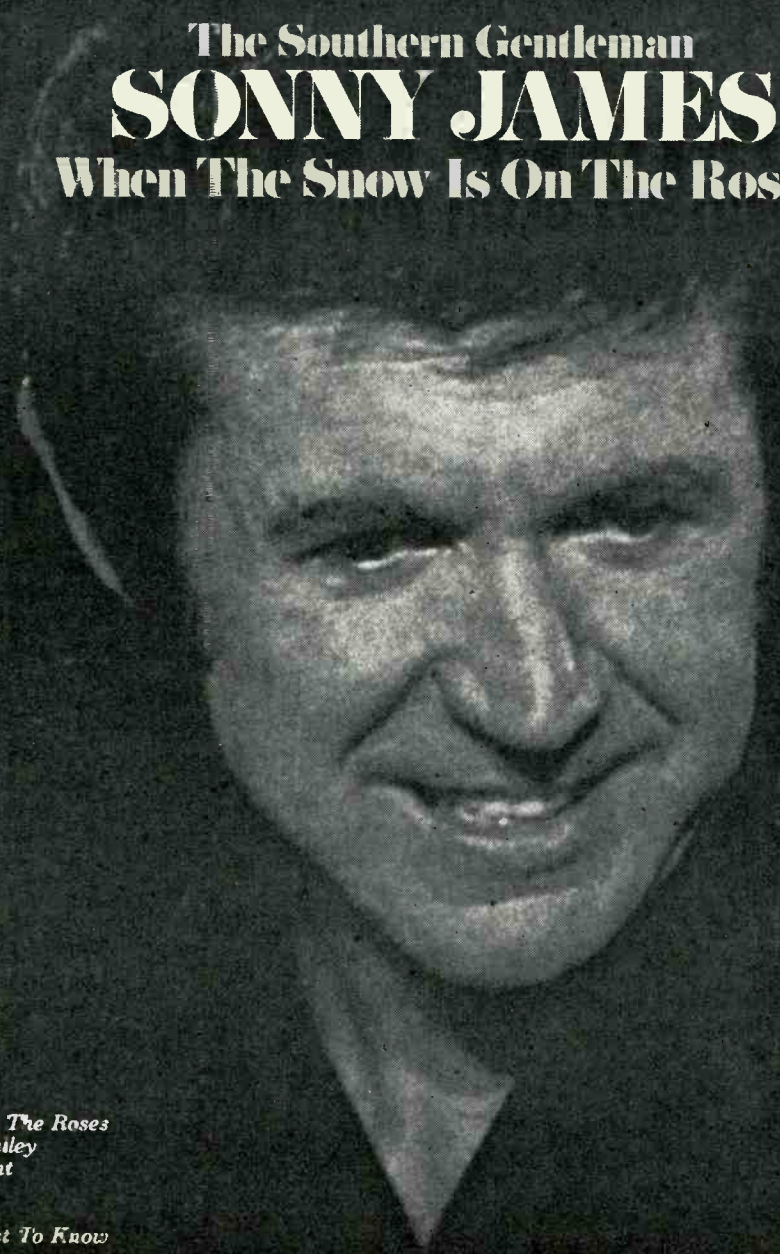
'WHITE SILVER SANDS'

COLUMBIA 4-45706

Columbia
Stereo
KC 31646



The Southern Gentleman
SONNY JAMES
When The Snow Is On The Roses



When The Snow Is On The Roses
Suddenly There's A Valley
Every Day Every Night
White Silver Sands
Missing You
Why Is It I'm The Last To Know
This Time
Is It Wrong
She's Comin' Home
Love Is A Fairbairn
I'll Think About That Tomorrow

The Real Jack & Misty

'SECOND
TUESDAY
IN
DECEMBER'

MEGA 615-0089

D.J.'s Write:

Jack Blanchard & Misty Morgan
Box 8841 • Orlando, Florida 32506



Red's 1972 Wrap-up

(Continued from page 68)

as general manager . . . First it was "Me and Jerry" and this month it was "Me and Chet" as the team of Reed & Atkins or Atkins & Reed went picking along . . . **Eddy Arnold** had a birthday . . . **Marty Robbins** appeared on **Dinah Shore's** NBC-TV daytimer . . . **Moulton, Ala.** saluted hometown boy **Gordon Terry** . . . **Writer Curly Putnam** in Las Vegas visited **Roger Miller** backstage at the Landmark . . . "Our Last Date" by **Conway Twitty** was first in the charts (May 20) . . . **Harry Warner** was appointed executive director of "American Music for Re-election of President Nixon." . . . **Sonny James** signed with Columbia (after many years with Capitol label) and **President Clive Davis** came down from New York to welcome him aboard . . .

JUNE

June came bustin' out all over and so did "Grandma Harp," a single by **Merle Haggard**. It busted right into the No. 1 spot as of June 3 . . . **Hank Williams Jr.**, returned from that 21-safari to South Africa, glad to be home. It cost him \$5,000 and he enjoyed it. **Stu Phillips** signed with Capitol Records and sang "El Paso" on NBC-TV's "Opryland USA" special . . . **Danny Davis & his brother John Nowlan** purchased a deluxe motel on Cape Cod at **Craigsville Beach, Mass.**, where tabs run \$140 per day . . . "Too expensive for me," said co-owner **Danny** . . . The second annual "Nashville at the Garden Show" featured **Jim Ed Brown, Lynn Anderson, Sonny James, Loretta Lynn, Conway Twitty, Jack Greene & Jeannie Seely, T. Tommy Cutrer** was the emcee.

Bob Jennings, long-term country music DJ at WLAC radio (Nashville) resigned to devote all his time to chores as bossman of **Fourth Star Music's** local office . . . **Charley Pride** toured the British Isles, including Ireland where they wanted to change his name to **O'Pride** . . . **Bobby Lord** came out of the semi-retirement of **Stuart, Fla.** and signed with **E. Jimmy Key** for personal appearances . . . **E. Jimmy** immediately booked **Bobby** for **Port St. Lucie, 30-miles** down the pike from **Stuart** . . . **Kitty Wells** received a Gold Record from **Decca** for her recording of "It Wasn't God Who Made Honky Tonk Angels," and it couldn't have happened to a nicer lady, even if she is **John Sturdivant's** mom-in-law.

Johnny Cash and his show appeared with the **Billy Graham**

Crusade at **Dallas** . . . "The Happiest Girl in the U.S.A." was at the top of the charts and a new girl singing star was beginning to shine, **Donna Fargo**. **Conway Twitty** was shopping for a house in **Nashville**. (He decided, temporarily at least,) to remain in **Oklahoma City** . . . **Debra Jean Wagoner** and **Michael Lynn Loy** were wed at a local Baptist Church . . . The bride's father, **Porter Wagoner**, gave her away . . .

A daughter arrived for **Jerry Lee Lewis** and wife **Jaron** . . . **Del Reeves** bought a 70-acre ranch near **Centerville, Tenn.** on which he plans to raise **Tennessee Walking Horses** . . . **Hee Haw** funnyman **Junior Samples** was in **Baptist Hospital** for treatment of **sugar diabetes** and **high cholesterol** . . . **Burl Ives** returned to **Decca** after a brief tenure with **Columbia** . . . **Bluegrass king Bill Monroe** was appointed honorary page of the **U.S. House of Representatives** by **Cong. Richard Fulton (D-Tenn.)** . . . **Chet Atkins** fell from platform during taping of a guest shot on **Jerry Reed's** show at **CBS-TV** in **Hollywood** and suffered **knee injury** . . . **Johnny Cash** was No. 1 in charts with "A Thing Called Love."

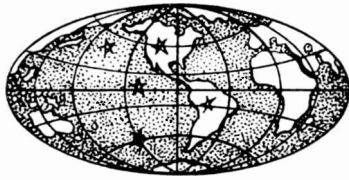
JULY

Mickey Newbury sang his "American Trilogy" at a 4th of July celebration in **Oklahoma City** which was taped for an NBC-TV special (**Bob Hope** was the host-star) . . . **Hank Williams Jr.** fell down at home and suffered **knee lacerations** that required **16 stitches**. **Brenda Lee's** current **Decca** release was "That Ain't Right," which she wrote. It was her debut as songwriter of note . . . **Tompall & the Glasers** signed with **Don Light's** agency for bookings . . . **Ferlin Husky** paid an estimated **\$75,000** (he said) for a boat and christened it "Queen Marvis" in loving honor of his bubbly wife . . .

"Made in Japan" made **Buck Owens** the chart leader as of **July 1** . . . **Veteran Elton Britt** died. He was best remembered for his "There's A Star Spangled Banner Waving Somewhere" . . .

"A Tribute to **Tex Ritter**" was presented at **Houston's Astrodome** . . . **Mation Worth** birthdayer . . . **Danny Davis** was appointed honorary chief of the **Jackson, Miss. police dept.** . . . **Phil Everly**, youngest of the two **Everly Brothers**, was wed to **Patsy Mickey**, formerly of **Dean Martin's Goldiggers** . . . **Chris Gantry** left **Combine** to join **Ray Stevens Ahab Music** as a writer . . . **Owen Bradley**

(Continued on page 76)



Big as the world is wide

OMAC ARTIST CORPORATION

1225 North Chester Avenue, Bakersfield, California 93308 · (805) 393-1011 and 393-1000

October 10, 1972

Mr. Freddie Hart
1901 Avenue Of The Stars
Century City, California

Dear Freddie:

First, let me thank you for a wonderful 1972. It's been a year filled with many successes and I can't think of any better way to cap it than with the announcement of "Easy Loving" winning Album of the Year, "My Hangup Is You" winning Single of the Year, and you, high on the lists for Artist and Entertainer of the Year.

It's been a long, upward climb, but I'm really pleased that you're finally receiving the recognition due a great talent like yours. The Country Music Association and the Academy Of Country And Western Music have recognized it and so does the entire music world. I'm confident your success will continue for many years as your creativity never ceases to amaze me.

By all indications, your newest release, "Got The All Overs For You," is destined for the top of the charts and will establish yet another record in tremendous sales.

The last six years I've worked with you have been a pleasure, particularly the last five months as your personal manager. Let me extend my best wishes for continued success for you in the next six.

Bless your heart,

Joe McFadden

ARTISTS MANAGER

Fargo Highlights Heavy Year For Gallico Music

■ NASHVILLE—Chart action was a familiar occurrence at Al Gallico Music in 1972. Two country hits by Donna Fargo, "The Happiest Girl In The Whole U.S.A." and "Funny Face" found their way to extensive pop coverage.

Other big copyrights for the year included, "Soft, Sweet, and Warm"; "My Man"; "Good Lovin'"; "There's A Party Goin' On"; "Tonight My Baby's Comin Home"; "We Can Make It"; "The Ceremony"; "A Perfect Match"; "If You Touch Me"; "Let's All Go Down To

The River"; and "Safe In These Lovin' Arms Of Mine."

More action came on songs such as "The Ways To Love A Man"; "Baby, Baby"; "I Do My Swinging At Home"; "He Loves Me All The Way"; "Run Women Run"; "July The 12th"; and "A Woman Lives For Love."

Al Gallico Music is directed by Nashville Manager Norro Wilson. The offices in Music City are located at 1516 Hawkins Street, in the DBM Building. The New York office is at 65 West 55th Street.

Opry Funds Shells Out \$200 Thou

■ NASHVILLE — The Opry Trust Fund, made up of contributions to the Grand Ole Opry Birthday Celebration, has distributed over \$200,000 to families and individuals throughout the United States.

The Trust Fund has given away \$229,101.19 since its incorporation in 1965. And \$29,775.63 to 13 people since last year's event.

The figures were obtained from E. W. "Bud" Wendell,

general manager of the Grand Ole Opry and a member of the Trust Fund Board that approves all grants. Other board members include Opry Stars and WSM Officials.

The purpose of the Fund is to give financial assistance in time of need, emergency or catastrophe to country musicians or their families. One half of the \$20.00 registration fee collected at the annual Opry Birthday Celebration is channeled to the Fund. The other \$10.00 helps defray a portion of the expenses incurred by the participating firms.

SESAC Inks Mareno Music, Nine Writers

■ NASHVILLE — Bob Thompson, Executive Director of Nashville Operations for SESAC, announced the affiliation of Ricci Mareno Music last week at a press luncheon held at Hillwood Country Club. Ricci Mareno Music along with MGB Production will be housed at 3706 D Hillsboro Road which includes two new studios, five offices and currently a staff of 13 persons. Ricci Mareno, Charlie Black and Jerry Gillespie, MGB's three principals, along with Jack Barlow, Jack Moran, Joanne Thain, Bobby Fischer, Johnny Dot and Skippy Barrett will all become exclusive SESAC writers, with some contracts effective immediately, and others including the three principals effective January 1, 1973.

Since forming MGB Production, Mareno, Gillespie and Black have produced such records as "Catch the Wind" by Jack Barlow, "Love Isn't Love" by Bobby Lee Trammel, and "Heaven Is My Woman's Love" by Tommy Overstreet, which is currently climbing in the country charts. The latest addition is their own label, MGB

Woodland Updates

■ NASHVILLE — During this past year, Woodland Sound Studios placed a lot of emphasis on new equipment and several additions to its complex in order to update its facilities and better serve its clients.

Films Added

Woodland is the first studio in the Nashville area to add film facilities. Commercials and movie sound tracks can now be done at Woodland using both 35 mm and 16 mm film projection systems. Closed circuit video to either studio is available as well as video tape record and playback capabilities and magnetic sound interlocking facilities for both systems. Using these facilities, arranger Bill Pursell scored a family for the Church of Christ. The theme song for the movie "Ace, Eli and Roger of the Skies" sung by Bobby Goldsboro was scored at Woodland.

Records. The label is already off to a flying start with the signing of Wilma Burgess and Liz Madison. The initial release is "Too Many Playthings," recorded by Liz Madison and written by one of their newest writers, Jack Moran, who wrote "Skip A Rope", a smash hit for Henson Cargill.

Sales

COUNTRY POWER!



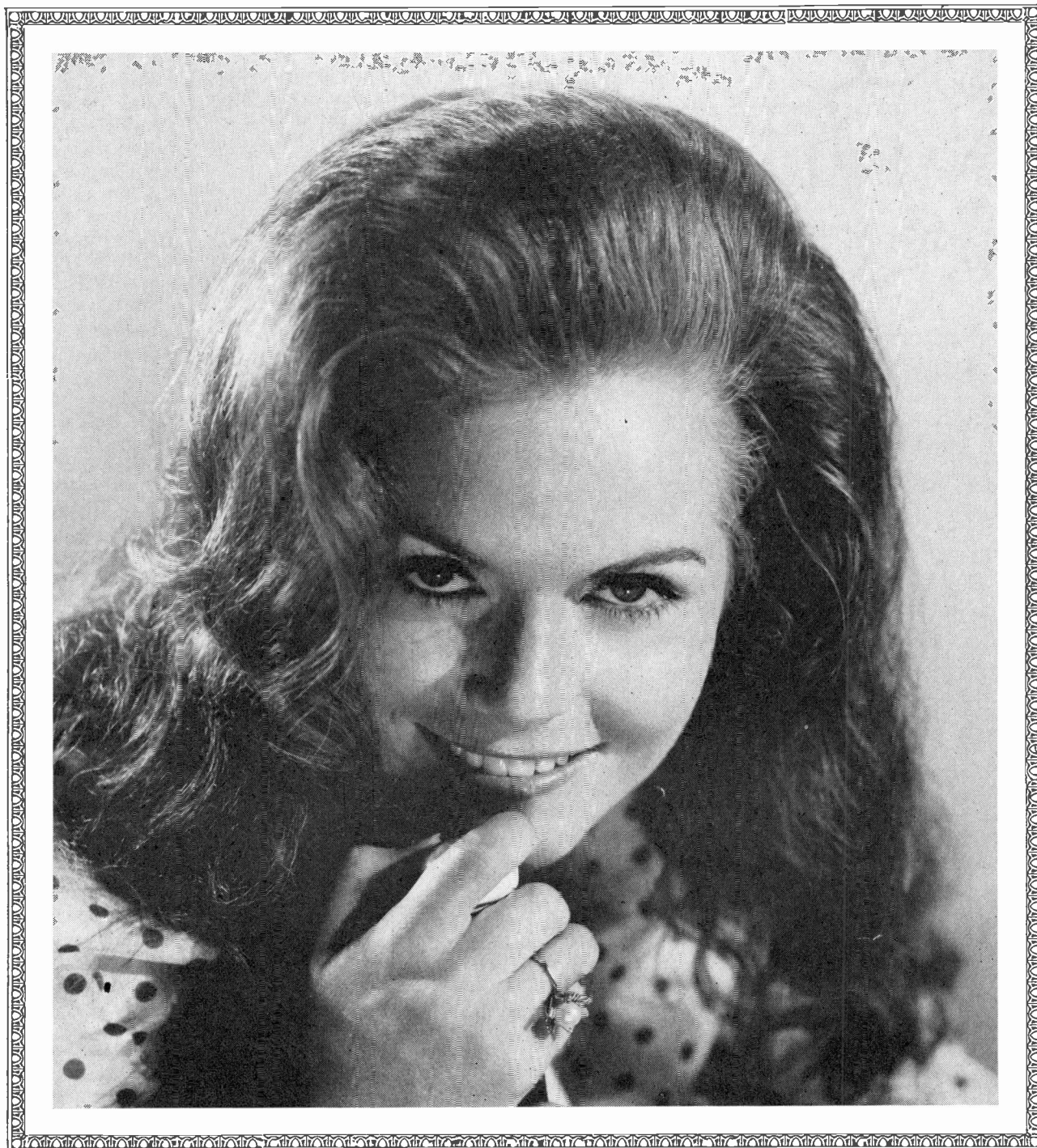
ROY DRUSKY

Exclusively on Mercury

"The Last Time I Called Somebody Darlin'"
(Mercury 73314)

Exclusive Bookings: Bill Goodwin Agency
1200 Music Center Bldg.
P.O. Box 144, Nashville, Tenn. 37202
615-259-1200

Thanks,

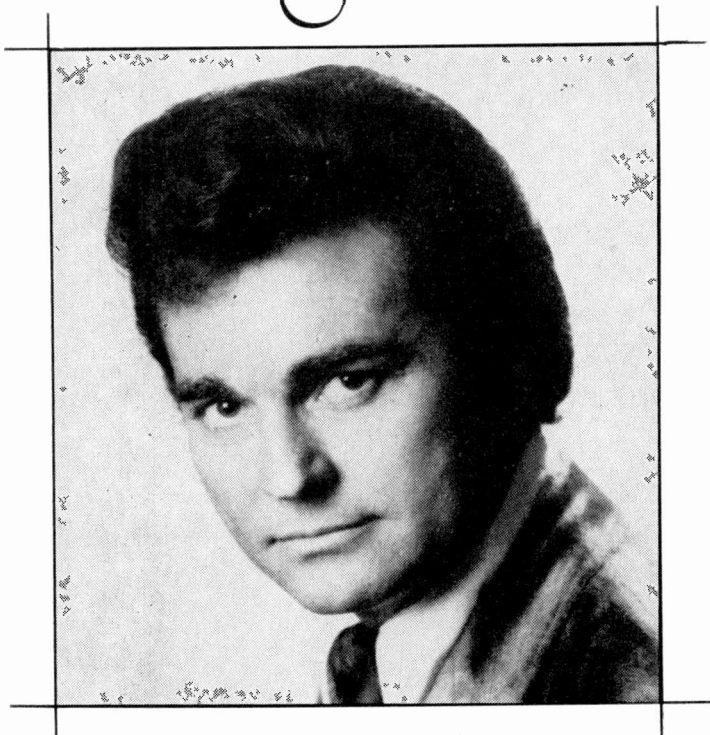


Jeannie C. Riley



SUITE 300, 806 16TH AVENUE SOUTH • NASHVILLE, TENNESSEE 37203 • 615/244-4336

the LEROY VAN DYKE 'magic'



comes to Life on...
STAGE

Exclusive Bookings:

BG Bill Goodwin Agency
1303 North Gallatin Rd.
P.O. Box 144, Madison, Tenn. 37115
615-868.5380

Current Single:

"YESTERDAY WILL COME AGAIN TONIGHT"

#32999

— CONTENTION MUSIC —



Red's 1972 Wrap-Up

(Continued from page 72)

went on a diet and slimmed down to a svelte 190 pounds... **Marty Robbins** left Columbia for Decca... And President **Clive Davis** didn't come down from New York to tell him goodbye... Thieves broke into **David Rogers** home and stole \$1,000 worth of equipment... A hit that David could have done without.

Hairl Hensley was named to succeed **Ralph Emery** on WSM radio's prestigious all-night country music record show... Emery switched (at his own request) to a daylight hours job... He was tired of the dawn's early light?

Sonny James' first release for Columbia was "When the Snow Is On the Roses"... Meanwhile his old Capitol cut of "That's Why I Love You" was No. 1... **Sammi Smith** was doing okay with her Mega single of "I've Got to Have You" by **Kris Kristofferson**... **Waylon Jennings** was bedded down in a Nashville hospital with hepatitis... Something he drank—like polluted water... **Ray Price** soloed with the **Dallas Symphony Orchestra** and got some Big D ovations... **Loretta Lynn** returned to the road after chest surgery... The scare was over.

Steel guitarist **Jerry Byrd** best known for his Hawaiian touch with the pick went to Honolulu to cut an lp—and hasn't been seen stateside since... **Chet Atkins** and wife **Leona** became grandparents when daughter **Merle** & her husband **Dr. Will Russell** welcomed arrival of a girl named **Mandy**. **Archie Campbell** signed young guitarist **Tommy Jones** to a booking contract... Yup, Archie was now in the talent agency business... And that's no Hee Haw joke... **Mac Davis** release "Baby, Don't Get Hooked On Me," produced in Muscle Shoals, Ala. It got a rave review in **Record World**. (Went on to become a million seller)...

As the month ended "Delta Dawn" by young **Tanya Tucker** was the No. 1 disk.

AUGUST

Business was sorta in the doldrums and so was this column. Nashville Report suggested that **John Sturdivant** get a haircut and he accepted the suggestive snipping by trimming my salary. **Bobby Goldsboro** performed at Republican National Convention in Miami as a singer—not as a delegate. **Johnny Cash** was invited but reportedly had decided to forget about political activity...

President **Nixon** appointed **Charley Pride** a member of the American Revolution Bi-Centenary Commission committee... Charley checked and found out he was too involved in planning the 1976 celebration of the 200th year of this nation's independence. More about Charley the Pride of RCA: He headlined at Las Vegas' Hilton International (the big one) and who should show at ringside but **John (Duke) Wayne**... Scouting Charley for a movie role?... **Ben Colder's** spoofy answer to **Donna Fargo's** "The Happiest Girl in the Whole USA" was an MGM release of "The Happiest Squirrel in the Whole USA."...

George Chernault Jr. was appointed field rep for SESAC... **WIL**, St. Louis, saluted **Bill Anderson**. He saluted right back. Bill is militarily courteous like that... **Tammy Wynette** was hotter than the weather with "Reach Out Your Hand."

Roy Orbison released "Remember the Good"... **Bill Anderson** signed a new 10-year-contract with Decca which calls for film roles at Universal... **Chet Atkins** produced an album with the **Everly Brothers**... **Kelso Herston** was appointed director of country A&R at **United Artists Records**... **Tommy Hill** took a walk from **Million Records** to devote full time to a job at **Stop Records**... **Loretta Lynn's** newest single was "Here I Am Again," a ballad... **Stan Hitchcock** bought a farm at **Dickson, Tenn.**, where an across the hollow neighbor is **Johnny Cash**... Actually a get-away-from-it-all retreat for Cash.

Monument Records' **Charlie McCoy** played the National Anthem on his harmonica at the **Astrodome** before a **Houston-San Francisco** baseball game... **Donna Fargo** moved to Nashville from the West Coast... **Tommy Cash** and **Johnny Cash** cut a duet of Christmas songs... Publisher **Jim Pelton** defined rock groups with head colds as "out of tune catarrhs." **Penny DeHaven** bought a motorcycle-built-for-one and had to learn how to drive it... **Gov. Wendell Ford** appointed songwriter **Eddie Noack**, a Kentucky Colonel... **Jim Ed Brown's** new bus was equipped with a frilly stateroom for the **Cate Sisters (Marcie and Margie)**, a couple of good looking fiddle players, direct from the **St. Louis Symphony**.

August was fighting for its life as **Joe Allison** became executive A&R director at **Capitol Records**... He had been

(Continued on page 81)

Busy In Bakersfield

■ BAKERSFIELD, CALIF. — Buck Owens Enterprises in Bakersfield sports a fairly large stable of stars and irons in the fire for each and every one.

There is an album due in November called "Best of Bakersfield" that features Owens, Susan Raye, Buddy Alan, Kenni Huskey, Tony Booth, Buddy Alan and Dave Gray and the Bakersfield Brass.

Buck, himself has an album ready for a January release called "Ain't It Amazin Gracie." Additionally, the Buck Owens Pro-Celebrity Invitational Golf Tournament is set for November 4th and 5th in beautiful suburban Bakersfield. Proceeds from the event go to the fight against cancer, and all set to tee up are Charlie Pride, Jerry Reed, Sammy Davis, Jr., Harvey Korman, and Monty Hall.

Tour Set

Owens' tour department has him in Disney World, in Orlando, Florida November 24th and 25th, and set for a date in Hawaii in December. Freddie Hart has a gospel album in the works, and will soon release his "Got The All Overs For You." He is playing fair and concert dates with his band, The Heartbeats, and his manager, Joe McFadden, is setting some TV work. Buddy Alan has a new single coming called "Move It On Over."

Tony Booth has an album called "Lonesome 7-7203" due soon, and will be back in the studio recording following the CMA Convention in Nashville. Mayf Nutter will be appearing in "Oklahoma Crude."

GMA Gives '72 Doves

By MARIE RATLIFF

■ NASHVILLE — The Gospel Music Association named its 1972 Dove Award winners at a show held at the War Memorial Auditorium Friday Night, October 6; midway in a week-long schedule of gospel convention activities in Music City. Emcees were Bob Benson and William Hefner. A 24-piece orchestra and chorus under the direction of Rick Powell performed a program of gospel numbers with well-known groups performing the ten songs nominated for "Gospel Song of the Year."

Named to the Gospel Music Hall of Fame in the living category was Albert E. Brumley of Powell, Missouri. In the deceased category, there was a tie; Mrs. Lena Brock Speer of the Speer Family and James D. Vaughn, a Lawrenceberg, Tennessee publisher.

Dove Award winners were: Best Male Vocalist of the Year: James Blackwood, Sr.; Best Female Vocalist of the

Year: Sue Chenault; Best Male Gospel Group—The Oak Ridge Boys; Best Mixed Group—The Speer Family; Most Promising New Gospel Talent—London Parris & the Apostles; Best Gospel Song of the Year—"The Lighthouse" by Ronnie Hinson of Madisonville, Ky.; Best Gospel Record Album of the Year—"Light" by the Oak Ridge Boys; Gospel Songwriter of the Year—Bill Gaither of Alexandria, Indiana; Best Gospel Instrumentalist of the Year—Tony Brown, piano player for the Oak Ridge Boys; Gospel Disc Jockey of the Year—J. G. Whitfield of Pensacola, Florida; Best Gospel Television Program—The Gospel Singing Jubilee; Best Backliner Notes of a Gospel Record Album—Notes written by Johnny Cash for "Light"; Best Graphic Layout and Design of a Gospel Record Album—Acy Lehman, for "L-O-V-E" an album by the Blackwood Brothers; Best Gospel Record Album Cover Art—Cover for "Light" by Bill Grine.

DECCA

(Continued from page 12)

The Rick Nelson "Garden Party" record started pop and broke as a Top Thirty country single. Even the computer sales reports show no distinction in product.

The MCA group (Decca, Kapp & Uni) distributes its product through a company-owned network of nine stocking branches (which have ware-

housing facilities) and eleven more sales offices. Despite extensive bootlegging of country artists like Loretta Lynn and Conway Twitty, tape sales accounted for fifty percent of all C&W sales.

Doherty and John Brown noted the signings over the past year. New names appearing on the Decca roster included Marty Robbins, Kenny Star, Lana Rae and the Joe Johnson produced acts.

Gaither Gathers SESAC Award

■ NEW YORK — William J. Gaither, SESAC writer-publisher affiliate, received the 1972 SESAC International Award for his world famous gospel song, "He Touched Me." Presentation was made during the firm's annual Gospel Music luncheon held at Nashville's Woodmont Country Club on Thursday, October 5th. "He Touched Me" was the first gospel song to receive this coveted citation. Hosting SESAC's annual luncheon was Alice H. Prager, executive vice president and managing director of the licensing firm.

Hall Set For Carnegie

■ NEW YORK — In an unusual move, Mercury Records will present and promote the Carnegie Hall concert of its noted country writer-performer, Tom T. Hall. Hall and Mercury feel that the artist, whose appeal up to now has been primarily to country listeners, is ready to expand his audience.

But Hall is going to make no changes in style for this new audience; he believes strongly in his music and feels any compromise would be a bad mistake. Mercury agrees. Mercury VP Charles Fach had this comment: "We feel Tom T. Hall can gain acceptance with the entire pop audience just as Kris Kristofferson has. So we intend to present him in the best possible setting in terms of media exposure. Of course, as promoters and friends of Tom T., we also want to sell out the house. We plan to present other attractions at Carnegie and other locations around the country."

Factors in Hall's decision to play for a substantial new audience were the dozens of glowing references in the press, the success of his songs outside the realm of C&W (Jeanie C. Riley's recording of Hall's "Harper Valley P.T.A.," for example, was a huge pop smash), and a resoundingly successful "unofficial New York City debut" which took place recently. This occurred at the Bitter End during a set by writer-singer John Prine. Hall came to hear Prine perform, was introduced to him, and discovered that Prine was as fond of his work as Tom T. was of the young Chicagoan's songs. Prine handed over his guitar to Hall, who performed two of his songs to tumultuous applause.



TOP ROW: The Cathy Suites, Osborne Bros., Conway Twitty & Loretta Lynn, Wilburn Bros., Brenda Lee, Webb Pierce. Middle row: Bill Anderson & The Po' Bys, Jerry Wallace, Jerry Clower, Loretta Lynn, Leroy Van Dyke, Kitty Wells. Bottom row: Bobby Lord, Burl Ives, Bill Anderson, Jeannie Seely, Warner Mack, J. Pruett.

CMA Readies For Convention

■ NASHVILLE — Two important meetings of the Country Music Association will finalize 1971-72 activities and usher in the 15th year of operation for the organization during the Grand Ole Opry anniversary celebration and CMA convention in Nashville, October 16-21.

Final meeting of CMA's current Board of Directors takes place October 17 and will consist of a wrapup of this year's business plus alignment of carry-over projects to be presented to the new Board, which will be elected at a general Membership Meeting on October 19.

The Board is composed of 30 Directors who serve with-

out compensation as the governing body of CMA, which furthers the interests of Country Music throughout the world. Chairman of the Board was the late Hubert Long, of Hubert Long International, Nashville; and retiring as President is Bill Farr of Columbia Records, New York. Other Board Members hail from scattered points in the United States, Canada and Japan.

Of equal importance is CMA's General Membership Meeting (Oct. 19) when the executive reins will be passed to a new Board elected at that Meeting. Board terms being for two years, half of the present Directors carry over to the new Board, with the other half being elected by membership vote. The agenda for this meeting also includes discussion of new plans and suggestions.

United Talent Celebrates

■ NASHVILLE — United Talent was introduced to the music industry at the 1971 DJ Convention. Their roster at that time consisted of Loretta Lynn and Conway Twitty (co-owners of Conwed) and Anthony Armstrong Jones. After one year of operation, the roster has been expanded to include Ray Griff, Stu Phillips, L. E. White, Bob Yarborough, Karen Wheeler, Kenny Starr, Linda PLOWMAN and Conway Twitty, Jr.

Jimmy Jaye is general manager, Barbara Smith is receptionist-secretary, and Lorene Allen is bookkeeper. Louie Dunn is a recent addition to the staff and works as a booking agent.

Major concerts at national coliseums, auditoriums and fairs have been the primary market for United Talent. New acts have also been very active in the club circuit, while gaining recognition on stage with major artists.

Activity Strong For AF of M

■ NASHVILLE — The 2000-member Nashville affiliate of the American Federation of Musicians has had a "significantly better year" in relation to sessions work. In a rough estimate George Cooper, Local 257 president, concluded that "between 300 and 500" musicians have seen studio activity.

A new program has been negotiated by the Union and administered by the United States Trust Company. The program, entitled The Special Payments Fund, has been an added source of income the past few years.

Cooper explained, "The record companies pay a small percentage into the Special Payment Fund and the money comes back to the musicians in relation to their earnings."

More musicians have been able to devote their full time to music, as approximately 150 are now earning over \$10,000 annually in the studios. The union is attempting to keep employment in line with membership.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

OCTOBER 21, 1972

A PERFECT MATCH Billy Sherrill (Flagship, BMI)	20	MISS PAULINE Leon F. Malthrus 7 (Spiral Staircase, BMI)	69
A SWEETER LOVE Jerry Crutchfield (Duchess, BMI)	73	MY MAN Billy Sherrill (Algee, BMI)	7
A WORLD WITHOUT MUSIC Bob Ferguson (Chaplin, ASCAP)	32	MORE ABOUT JOHN HENRY Jerry Kennedy (Hallnote, BMI)	53
ALL I HAD TO DO Bob Ferguson (Chaplin, ASCAP)	50	ONEY Larry Butler (Passkey, BMI)	8
BABY BYE BYE Allen Reynolds/Dickey Lee (Jack, BMI)	44	PRETEND I NEVER HAPPENED Ronny Light (Willie Nelson, BMI)	71
BABY DON'T GET HOOKED ON ME Rick Hall (Screen Gems-Columbia/Songpainter, BMI)	4	PRIDE'S NOT HARD TO SWALLOW Jim Vienneau (Passkey, BMI)	17
BOWLING GREEN Steve Stone (Bowling Green, BMI)	56	RED SKIES OVER GEORGIA Jim Malloy (Two Rivers, ASCAP)	72
CLAUDETTE Henry Hurt (Acuff-Rose, BMI)	34	RHYTHM OF THE RAIN George Richey (Warner/Tamereane, BMI)	66
DON'T MESS AROUND WITH JIM Don Gant (Blendingwell/Wingate, ASCAP)	49	RINGS FOR SALE (Tree, BMI)	29
DON'T PAY THE RANSOME Jerry Kennedy (Cedarwood, BMI)	14	SEA OF HEARTBREAK Ronny Light (Shapiro-Bernstein, ASCAP)	25
DON'T SHE LOOK GOOD Owen Bradley (Passkey, BMI)	9	SECOND TUESDAY IN DECEMBER Jack & Misty (Birdwalk, BMI)	61
FOOL ME Glenn Sutton (Lowery, BMI)	47	SHE'S TOO GOOD TO BE TRUE Jack Clement (Pi-Gem, BMI)	43
FUNNY FACE Stan Silver (Prima Donna, BMI)	1	SING ME A LOVE SONG TO BABY Jim Vienneau (Venomous/Two Rivers, ASCAP)	54
GARDEN PARTY Rick Nelson (Matragun, BMI)	38	SOMEBODY LOVES ME Billy Sherrill (Jack 7 Bill, ASCAP)	48
GLOWWORM Joe Allison (Edward B. Marks, BMI)	51	SWEET COUNTRY MUSIC Jerry Bradley (Speckled Bird/Dutrageous, BMI)	65
HEAVEN IS MY WOMAN'S LOVE MGB Productions (Famous/Ironside, ASCAP)	39	SYLVIA'S MOTHER (Evil Eye, BMI)	18
GOT ALL THE OVERS FOR YOU Earl Ball (Blue Book, BMI)	63	THE CLASS OF '57 Jerry Kennedy (House of Cash, BMI)	5
HERE WE GO AGAIN Bob Montgomery (Dirk, BMI)	58	THE LAST TIME I CALLED SOMEBODY DARLIN' Jerry Kennedy (Blue Crest/Hill & Range, BMI)	19
HOW COULD YOU BE ANYTHING BUT LOVE Bill Walker (Blue Crest/Hill & Range, BMI)	57	THE LAWRENCE WELK HEE HAW Joe Allison (Happy-Go-Lucky, ASCAP)	12
I AIN'T NEVER Jim Vienneau (Cedarwood, BMI)	11	THE WORLD NEEDS A MELODY Larry Butler (Tree, BMI)	42
I CAN'T STOP LOVING YOU Owen Bradley (Acuff-Rose, BMI)	22	THINGS (Alley Street/Venture, ASCAP)	52
I DON'T WANT TO BE A ONE NIGHT STANO Chet Atkins (Ahab, BMI)	74	THIS LITTLE GIRL OF MINE Jerry Kennedy (Dixie Jane/Court of Kings, BMI)	3
I JUST COULDN'T LET HER WALK AWAY Steve Stone (Glenwood, ASCAP) (Central, BMI)	28	THIS MUCH A MAN Marty Robbins (Mariposa, BMI)	31
I TAKE IT ON HOME Billy Sherrill (House of Gold, BMI)	21	TOGETHER ALWAYS Bob Ferguson (Dweper, BMI)	13
I WONDER HOW JOHN FELT Billy Sherrill (Algee, BMI)	67	TRACES Kelo Herston (Low-Sal, BMI)	26
IF IT AIN'T LOVE Bob Ferguson (Blue Crest, BMI)	6	TRAVELIN' LIGHT Bob Ferguson (Acoustic, BMI)	37
IF YOU LEAVE ME TONIGHT, I'LL CRY Joe E. Johnson (Leeds, ASCAP)	23	WASHDAY BLUES Bob Ferguson (Dweper, BMI)	33
I'LL NEVER PASS THIS WAY AGAIN Jimmy Bowen (Vegas Music Int., BMI)	41	WHAT EVERY WOMAN WANTS TO HEAR Joe Wright (Vano, BMI)	62
IS THIS THE BEST I'M GONNA FEEL Don Grant (Acuff-Rose, BMI)	70	WHAT IN THE WORLD Owen Bradley (Tree, BMI)	16
IT'S A MATTER OF TIME (Gladys, ASCAP)	36	WHEEL OF FORTUNE (Valando, ASCAP)	35
IT'S NOT LOVE Ken Nelson (Tree, BMI)	2	WHISKEY RIVER Jerry Bradley (Willie Nelson, BMI)	10
IT'S THE REAL THING Blue Creek Productions (Blue Creek, BMI)	75	WHITE SILVER SANDS George Richey (Sharina, BMI)	64
I'VE GOT A WOMAN'S LOVE Bob Johnson (Fred Rose, BMI)	27	WHO'S GONNA PLAY THIS OLD PIANO Jerry Kennedy (Blue Echo, ASCAP)	55
LEAVIN' ON YOUR MIND Bill Walker (Cedarwood, BMI)	59	WRAPPED AROUND HER FINGER Pappy Daily (Glad/Altam, BMI)	60
LONELY WOMAN MAKE GOOD LOVERS Glenn Sutton (Young World, BMI)	30	YOU AIN'T GONNA HAVE OLE BUCK TO KICK AROUND NO MORE (Blue Book, BMI)	24
LONESOME 7-7203 (Cedarwood, BMI)	40	YOU BABE Glenn Sutton (Blue Crest, BMI)	45
MISS PAULINE (Spiral Staircase)	68	YOU GOTTA CRY GIRL Jerry Kennedy (Six Days, BMI)	15

CMF

(Continued from page 70)

ords through the purchase of a fine private collection: We feel that the Foundation Library and Media Center, because of its excellent collection and fine physical plant—is now the main center for research on country music."

The library seems to be the focal point for many foundation projects. A quarterly publication, the Journal of Country Music, is prepared in the library, and a seminar in country music—taught by Executive Director Ivey as part of the foundation's pilot program in Anglo-American music—meets in the library's conference room each Monday night. Ivey noted that "the library and media center, the Journal, and the foundation's seminars bring us into contact with university people and professional journalists. The library's efforts are directed to the specialized researcher, while the Hall of Fame and Museum aims at

satisfying a general interest in country music. The two sections of the foundation work hand-in-hand, but, of course, the Hall of Fame and Museum is most widely known."

The Country Music Foundation appears to have grown into maturity since its organization in 1964. In Ivey's words, "The foundation today is a kind of mini-university. We've got a museum, a library, classes, and even our own journal." When asked how it all came about, Ivey's response was quick. "Three things have made us a success: the active involvement of the Foundation Board of Trustees, the continuing support of the working music industry, and the dedication of foundation staff members. As I said earlier, this is a unique spirit of cooperation which is found in the country music community."

After five years of operation, the Country Music Foundation has become a wide-ranging educational organization.

IVAN MOGULL ASSOCIATES

Proudly Representing
Sub-Publishing (Foreign) Country's Finest

ATHENS MUSIC COMPANY
BEN PETERS MUSIC
FORREST HILLS MUSIC, INC.
GLEN CAMPBELL MUSIC, INC.
JACK MUSIC INC.

PI-GEM MUSIC PUBLISHING CO., INC.

Cable: IMOGULL, N.Y., N.Y.

Capitol Country



Top Row: Susan Raye, Merle Haggard, Buck Owens, Anne Murray, Bobbie Gentry. Bottom Row: Ferlin Husky, Tennessee Ernie Ford, Wanda Jackson, Buddy Alan, Tex Ritter, Glen Campbell.

DJ Tape Session Set

■ NASHVILLE—Hundreds of artists and disc jockeys are expected to attend the 1972 Artists DJ Tape Session which will be held Friday, October 20 during the Grand Ole Opry Birthday Celebration. Officials of CMA and WSM, co-sponsors of the annual event, anticipate that this year's tape session will include the greatest number of people to date.

At the session, djs will have the opportunity of taping interviews with their favorite artists, and artists will be able to make personal contacts with the people responsible for playing their records. Each disc jockey is asked to bring his own recorder and tape, and only disc jockeys and artists will be allowed to enter the session area. No wives or friends will be admitted due to the lack of space and time.

The session will be conducted from 9:00 a.m. to 1:00 p.m. on the lower level of the Municipal Auditorium. Tompall Glaser is chairman of the Artists-DJ Tape Session Committee.

Soundshop Into C&W Mad. Ave.

■ NASHVILLE — Nashville's Soundshop Studios, formed earlier this year, by Bobby Killen, Kelso Herston, Bob Montgomery and Bobby Goldsboro, has found a new way to expose Nashville talent on the national level through Madison Avenue.

Soundshop's recording dates read like the Who's Who of the advertising and entertainment world with stars like Carol Channing, Joe Tex, Johnny Darrell, Ronnie Sessions, Bobby Goldsboro, Doug Kershaw, Marion Love, Del Reeves, Grand Funk Railroad, Sonny Curtis.

Roadhog's Story

■ NASHVILLE—The reaction to Lester (Roadhog) Moran and the Cadillac Cowboys' appearance on the new Statler Brothers album, "Country Music: Then and Now," has been amazing. "The attendance at dances at the Johnny Mac Brown High School have really picked up lately, although the good folks just sorta stare at us instead of dancin'. Mus' be the star image ah guess," said the old Roadhog when interviewed recently by WEAK Radio in Rainbow Valley.

International Stars Set For CMA Show

■ NASHVILLE—Country Music artists from at least five countries will perform and be honored at the Country Music Association's big International Show scheduled for 3:30 p.m. October 19 during the Grand Ole Opry Birthday Celebration and CMA Convention at the Municipal Auditorium in Nashville.

CMA Board Member Gary Buck of Toronto, Ontario, will emcee the showcase featuring artists from Australia, Canada, New Zealand, England and the U.S. Scheduled to appear are: John Allen Cameron, Dick Brian Bolby, Rusty Greaves, Bobby Hachey, Dallas Harmes, Willie Lamothe, Reg Lindsay, Eddie Lowe and Leroy Van Dyke, a CMA Director.

Special guests at the International Show will be large contingents from Great Britain and Japan. There will be 186 members from England on a tour sponsored by the British Country Music Association as well as 40 Japanese on a tour set up by the Sony Organization of Japan. Country Music is widely acclaimed in both countries.

PAT ROBERTS

RHYTHM OF THE RAIN

Produced by
George Richey
#17434



MEMO

Fellow Programmers:

"Busting out of the blue like Donna Fargo did with her "Happiest Girl" single, I think Pat Roberts may have a real winner with his first record, "Rhythm of the Rain." Discovered by Roy Clark for Dot Records, Pat is a very talented, personable 24 year old artist from Seattle who seems to have the potential of a future C&W superstar!"

Bill Robinson, Program Director
WIRE—Indianapolis, Indiana

Personal Management:
Jack Roberts-
1022 NE First St.
Bellevue, Wa. 98004
(206) 455-2600

Heavy Year For Buddy Lee

■ NASHVILLE — Buddy Lee attractions, Inc. reports that to date business is up 21% over this same period in 1971.

Buddy started with Hank Williams, Jr. and now the rest is history, as Hank, Jr. has become a headliner and one of the top names in country music. The agency is now responsible for the careers of many artists. With Buddy 'the sky is the limit' and together with a staff of nineteen highly qualified people, each one tops in their own field, he has built one of the largest country music talent agencies in the world. Eight agents in the firm specialize in different fields such as clubs, fairs, parks, military, TV, package shows, and between all of these a total of 3,689 dates were booked the first six months of 1972. Records show that 625 dates (1972) were booked from July 1 through September 27, and the agency has already booked 146 dates for 1973.

Lee explains the reason for the success of the agency is that 'we work for the artist and whatever it takes to do the job, we do.' The act is the boss and that's the way it should be, and the agency stays on call 24 hours a day to assist the act any way it can.

In the last year the agency has expanded its operation to the point where it can offer the artist every possible service under one roof, from promotion and publicity to a self-contained promo studio, where they can record spots that buyers can use for their upcoming dates. Lee explains, "We can do anything from outfitting an artist and his or her group with equipment to negotiating a movie contract or a TV or radio commercial."

Besides managing Hank Williams, Jr., Buddy Lee also manages Danny Davis and The Nashville Brass and Mike Curb and The Mike Curb Congregation, and sees that everyone connected with the agency has the personal attention that they should have. To do this, as he adds more artists, he also adds to the staff at the agency.

Griff's Activities

■ NASHVILLE — Shades of Blue Enterprises, owned by Carla Scarborough and Ray Griff, has been renamed Ray Griff Enterprises, following the purchase of the entire organization by Griff. Earlier in the year, Griff had transferred the Blue Echo catalog to ASCAP and signed a writer's agreement with ASCAP.

Numerous other transactions took place in 1971, including Griff's signing with Dot Records. Griff will also be booked through United Talent, owned by Conway Twitty and Loretta Lynn. "The Mornin' After Baby Let Me Down," penned by Griff, was a top country song.

Talbot Strives For Quality

■ NASHVILLE — Joe Talbot and Associates, owners and operators of Precision Record Pressing Co., Inc. and United Record Pressing Co., Inc. saw continued demand for high quality and tremendous growth in 1972. Talbot cited the growth as "partially due to the general growth of the Nashville music business." He added that, "Nashville's reputation has brought in new firms and more custom work from other music centers."

Precision Record Pressing was founded in 1967 by Joe Talbot and Ronnie Yearwood, who were later joined by Ozell Simpkins in 1971. Together, the group purchased real estate and equipment from Southern Plastics, Inc. The group also owns MFP, Incorporated which prints record labels and manufactures metal parts used in the pressing of records.

Precision was one of the first independent plants ever to manufacture the new light weight LP. Precision Pressing also is exclusively an album manufacturing plant, while Talbot and Associates have established United Pressing strictly for pressing single recordings. Talbot noted that, "The manufacturing process of albums and 45s vary considerably." Some of the differences he pointed out included packaging (album covers and shrinkwrap for albums) and heavier equipment requirements.

Busy Year At Renfro Valley

■ RENFRO VALLEY—J. Hal Smith, President of Renfro Valley Enterprises and the Renfro Valley Barndance expanded the activities of the Valley this summer with several special events that drew thousands of country music fans to "The Valley where time stands still"

In addition to regular Saturday night performances of the barndance and the weekly Sunday Morning Gathering hosted by barndance founder John Lair, Smith held several special events. On June 9-11 an Old Time Fiddlers Convention was slated with traditional front porch fiddlers on hand for the three days of competition, vying for \$600 in prize money. In addition to the fiddling, prizes were awarded for buck dancing, banjo, and guitar.

Bluegrass took the spotlight during the Valley's Bluegrass Festival July 14-16, under the direction of veteran bluegrass performer Mac Wiseman. An old-time Country Fair was staged July 28-30, and an All-Night Sing was held in early August. Smith, not leaving any stone unturned to entertain Valley fans brought in a championship IRA Rodeo on August 25 and 26, and held an all-day sing on September 24.

The Renfro Valley Barndance, one of the oldest continuous radio shows in existence, continued to play to packed houses all summer. Both the barndance and the Sunday Morning Gathering are broadcast on radio stations all over the Mid-West.

Owepar Expanding

■ NASHVILLE — The Eighteenth Avenue South office of Owepar Music will soon have a major addition, as a new 16-track studio is being constructed at the rear of their publishing offices. Louis Owens, general manager of the firm, says that the new studio will be full sized and will cost in excess of \$100,000. The studio will be used primarily for Owepar writers but some independent producers will have use of it.

A. Q. Talent Formed

■ NASHVILLE — Formation of a new booking agency, A. Q. Talent, Inc. was announced here last week. A. Q. Talent, headed by Miss Quinnie Acuff, has opened offices at 817 16th Avenue South.

Miss Acuff will be assisted by Don Helms, who has formerly associated with Wil-Helm Talent Agency for 11 years. He was also a member of the late Hank Williams' Drifting Cowboys.

The agency will handle bookings for Epic artist Charlie Rich and "Wild" Bill Emerson who records for Ace of Hearts Records.

Lively Times At Cason's Workshop

■ BERRY HILL, TENN.—This quiet section just south of Nashville is the home base for several music-related companies, including Jack Johnson Talent, Allison Research, J. R. Enterprises, Sound Format and the pioneer in the neighborhood, Creative Workshop. The Workshop houses Buzz Cason Enterprises which includes Buzz Cason Publications (ASCAP), Buzz Cason Productions, and two BMI companies, Tamrose Music and Berry Hill Songs. BCE also administers the Russell-Cason Music Catalogue co-owned by Cason and noted writer, Bobby Russell.

Tweedy Doing Movie Score

■ NASHVILLE — Don Tweedy Productions, known for arrangements, documentaries and commercials, has made formidable advances in the audio production of motion pictures this year. Tweedy hopes to develop the film work into a major part of his operation.

A January release is expected for "Steel Arena" independently produced by Lester-Traynor. Tweedy Productions handled the score, the first movie score entirely done in Nashville. The music includes middle-of-the-road country, some jazz elements, old rock and roll and special effects. The movie is based upon the lives of traveling stunt car drivers.

COUNTRY PICKS OF THE WEEK

SINGLE

GEORGE JONES, "A PICTURE OF ME (WITHOUT YOU)" (Al Gallico/Algee, BMI). Norro Wilson and George Richey wrote this great "Jones-type" ballad. This record should easily top anything that the Jones boy has done since his new label affiliation. Epic 5-10917.



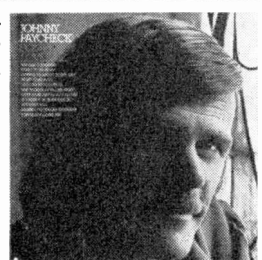
SLEEPER

MEL STREET, "LOVIN' ON BACK STREETS" (Contention, SESAC). Mel's first release on Metromedia is a Hugh King bluesy ballad that the super singer handles extremely well. Dick Heard produced. Great follow up to the "Borrowed Angel" chart topper. Metromedia Country 901.



ALBUM

"SOMEBODY LOVES ME," JOHNNY PAYCHECK. What a fantastic job everybody has done to re-chrome Paycheck's sparkling career. Congratulations to Billy Sherrill, Foster & Rice & Hall, Swampdog Williams & Gary Bonds and the Epic promo staff! The third Paycheck elpee contains: "Song Sung Blue," "Spread It Around," "I Take It On Home," and the fantastic title tune "Somebody Loves Me." Epic 31707.



Red's 1972 Wrap-Up

(Continued from page 76)

performing independently. Roy Acuff explained the difference between a violinist and a fiddler: "A violinist tucks a handkerchief under his chin when he plays" . . . Eddy Arnold's single was "Lucy," and fans were asking "Lucy Who?"

Former dee-jay Joe Sullivan was the talk of the town for his successful promotions of rock shows . . . Dot artist Paul Richey's home was burglarized for the fifth time this year and he was singing to the police for help . . . Only louder than that . . . Like "HELP!" . . . (Say, please) . . . David Houston became the 62nd member of the Grand Ole Opry.

SEPTEMBER

Pianist Floyd Cramer suffered numerous facial cuts and bruises in an automobile wreck . . . But you should have seen his Jaguar . . . Webb Pierce locked up his guitar-shaped swimming pool for the summer . . . I got Claude King mixed up with Claude Gray again . . . Patsy Sledd and Tammy Wynette got the sequins of their dresses locked together while doing a duet and for a few minutes looked like a Siamese twin act . . . Billy Walker was signed to headline a syndicated televi-

sion series, to be produced by Show Biz, Inc., which produces Porter Wagoner, et al. Marty Robbins debut for Decca was "This Much A Man" . . . Donna Fargo's "The Happiest Girl in the Whole USA" was still No. 1 in the RW charts (Sept. 2).

Labor Day found Billy (Crash) Craddock at labor promoting "I'm Gonna Knock On Your Door," his latest Cartwheel release . . . U.S. Rep. Richard Fulton inserted a tribute to Hank Williams, Jr. into the Congressional Record . . . Little Jimmy Dickens donated his high school sweater (Trap Hill High) to the Country Music Hall of Fame . . . Little Jimmy was manager of the basketball and football teams at dear old Trap Hill . . . (Good thing it was a sweater instead of a pair of long underwear?) . . . Jerry Clower, Jack Greene and Jeannie Seely entertained inmates at Fort Leavenworth, Kans. and Parchman, Miss. prisons . . . Irene Murray came to town from Washington and taped some interviews with country music artists for broadcast on the Voice of America Radio Network --- for beaming behind the Iron Curtain, where the c&w music is rather large among Moscow listeners . . . George Jones underwent nose surgery . . . Nothing serious, just something that can be

sneezed at . . . Don Gibson's mother, Mrs. Mary Deal, died unexpectedly at her Shelby, N.C. home of heart attack . . . Talent agent-music publisher Hubert (Uncle Hubie) Long, one of the greatest supporters of country music and its people, died of brain tumor.

Barbara Starling succeeded Dick Hard as head of Royal American Records in Nashville . . . And Women Libbers cheered lustily.

Lynn Anderson and Marty Robbins celebrated birthdays on the same date (Sept. 26)—but hardly the same age.

Faron Young bought a half-page ad in Record World to thank the public for its acceptance of his Mercury release of "This Little Girl of Mine." (Bob Austin was tempted to take out an ad in Young's Music City News thanking him for the commercial gesture—but was headed off at the path by the RW comptroller) . . . Roy Drusky's released "The Last Time I Called Somebody Darling" for Mercury . . . LeRoy Van Dyke, Drusky and Bill Anderson left the Hubert Long

International agency to form their own agency with Bill Goodwin.

"When the Snow Was On the Roses" by S. James was No. 1 on Sept 16 charts . . . "Yesterday Will Come Again Tonight" for Decca by LeRoy Van Dyke was released . . . Pat Boone cut a gospel album at Billy & Jack Linneman's Hilltop Studio . . . Johnny Bond entered the hospital and notified friends that for the first time he wouldn't be on hand for the annual Grand Ole Opry Birthday Celebration.

Songwriter Jerry Chesnut and producer Bob Montgomery were on hunting trip at Whitefish, Mont. . . Bobby Goldsboro signed to star in a non-country syndicated TV series to be taped in Hollywood at CBS.

Minnie Pearl was a laryngitis victim . . . Astronauts Pete Conrad and Stu Roosa visited the Grand Ole Opry stage and held pretty Jeanne Pruett's hand while she sang . . . Bill Anderson's latest single was "Don't She Look Good," a Jerry Chesnut tune . . . And that's about it for 1972.

See you in '73 of there is one.

CRISTY LANE

"TODAY-TOMORROW-FOREVER"



Atlas Artist Bureau, Inc.

119 TWO MILE PIKE · GOODLETTSVILLE, TENN.

(615) 859-1343

PROUDLY REPRESENTS

Carl Belew
Martha Carson
Nancy Dee
Johnny Dollar
Bobby Johnson
Laura Lee
Bobby Lewis
Joe and Rose Lee
Maphis
Jimmy Martin
Clyde Moody

Diane McCall
Osborne Brothers
Carl Phillips
Kenny Price
Earl Richards
Johnny Russell
Cal Smith
Ernest Tubb
Leona Williams
The Willis Brothers
Mac Wiseman

ATLAS ARTIST BUREAU

Haze Jones

Smiley Wilson

Don't Miss
The **ATLAS ARTIST BUREAU**
Annual Show & Dance
Saturday night, Oct. 21st
Featuring most of the
Atlas Artist Roster

This is part of the official WSM Convention
and your ticket comes with registration



THE COUNTRY SINGLES CHART

THIS LAST WK. WK.

WKS. ON CHART

2	2	FUNNY FACE DONNA FARGO—Dot 17429	8
2	6	IT' NOT LOVE MERLE HAGGARD—Capitol 3419	7
3	1	THIS LITTLE GIRL OF MINE FARON YOUNG—Mercury 73308	14
4	7	BABY, DON'T GET HOOKED ON ME MAC DAVIS—Columbia 4-45618	12
5	8	THE CLASS OF '57 STATLER BROTHERS—Mercury 73315	10
6	3	IF IT AIN'T LOVE CONNIE SMITH—RCA 740752	13
7	13	MY MAN TAMMY WYNETTE—Epic 5-10909	6
8	14	ONEY JOHNNY CASH—Columbia 4-45660	9
9	11	DON'T SHE LOOK GOOD BILL ANDERSON—Decca 33002	8
10	5	WHISKEY RIVER JOHNNY BUSH—RCA 74-0745	14

11	9	I AIN'T NEVER MEL TILLIS—MGM 14418	10	20	23	A PERFECT MATCH DAVID HOUSTON & BARBARA MANDRELL—Epic 5-10908	6
12	18	THE LAWRENCE WELK - HEE HAW COUNTER REVOLUTION POLKA ROY CLARK—Dot 17426	9	21	25	I TAKE IT ON HOME CHARLIE RICH—Epic 5-10867	8
13	19	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 74-0773	8	22	10	I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 32988	14
14	17	DON'T PAY THE RANSOM NAT STUCKEY—RCA 74-0761	10	23	12	IF YOU LEAVE ME TONIGHT, I'LL CRY JERRY WALLACE—Decca 32999	14
15	15	YOU'VE GOTTA CRY GIRL DAVE DUDLEY—Mercury 73309	13	24	30	YOU AIN'T GONNA HAVE OLE BUCK TO KICK AROUND NO MORE BUCK OWENS—Capitol 3429	5
16	16	WHAT IN THE WORLD HAS GONE WRONG WITH OUR LOVE JACK GREENE & JEANNIE SEELY—Decca 32991	10	25	32	SEA OF HEARTBREAK KENNY PRICE—RCA 74-0781	6
17	24	PRIDE'S NOT HARD TO SWALLOW HANK WILLIAMS, JR.—MGM 14421	5	26	26	TRACES SONNY JAMES—Capitol 3398	9
18	21	SYLVIA'S MOTHER BOBBY BARE—Mercury 73317	9	27	29	I'VE GOT A WOMAN'S LOVE MARTY ROBBINS—Columbia 4-45668	7
19	20	THE LAST TIME I CALLED SOMEBODY DARLIN' ROY DRUSKY—Mercury 73314	10	28	31	I JUST COULDN'T LET HER WALK AWAY DORSEY BURNETTE—Capitol 3404	8
				29	33	RINGS FOR SALE ROGER MILLER—Mercury 73321	6

30	35	LUNELY WOMEN MAKE GOOD LOVERS BOB LUMAN—Epic 5-10905	7
31	37	THIS MUCH A MAN MARTY ROBBINS—Decca 33006	5
32	14	A WORLD WITHOUT MUSIC PORTER WAGONER—RCA 74-0753	12
33	22	WASHDAY BLUES DOLLY PARTON—RCA 74-0757	11
34	34	CLAUDETTE COMPTON BROTHERS—Dot 17427	9
35	40	WHEEL OF FORTUNE SUSAN RAYE—Capitol 3438	4
36	44	IT'S A MATTER OF TIME ELVIS PRESLEY—RCA 74-0769	7
37	39	TRAVELIN' LIGHT GEORGE HAMILTON IV—RCA 74-0776	6
38	43	GARDEN PARTY RICK NELSON—Decca 32980	8
39	46	HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 17428	4
40	48	LONESOME 7-7203 TONY BOOTH—Capitol 3441	4
41	41	I'LL NEVER PASS THIS WAY AGAIN GLEN CAMPBELL—Capitol 3411	7
42	47	THE WORLD NEEDS A MELODY CARTER FAMILY—Columbia 4-45679	3
43	52	SHE'S TOO GOOD TO BE TRUE CHARLEY PRIDE—RCA 74-0802	3
44	51	BABY, BYE BYE DICKEY LEE—RCA 74-0798	3
45	45	YOU BABE LEFTY FRIZZELL—Columbia 4-45652	9
46	59	FOOL ME LYNN ANDERSON—Columbia 4-45692	2
47	50	FOR MY BABY CAL SMITH—Decca 33003	5
48	58	SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 5-10912	2
49	49	DON'T MESS AROUND WITH JIM BOBBY BOND—Hickory 45K1649	6
50	53	ALL I HAD TO DO JIM ED BROWN—RCA 740785	5
51	54	GLOW WORM HANK THOMPSON—Dot 17430	4
52	57	THINGS BUDDY ALAN—Capitol 3427	6
53	69	MORE ABOUT JOHN HENRY TOM T. HALL—Mercury 73327	2

54	70	SING ME A LOVE SONG FOR BABY BILLY WALKER—MGM 14422	2
55	68	WHO'S GONNA PLAY THIS OLD PIANO JERRY LEE LEWIS—Mercury 73328	2
56	64	BOWLING GREEN HANK CAPPS—Capitol 3416	3
57	56	HOW COULD YOU BE ANYTHING BUT LOVE FERLIN HUSKY—Capitol 3415	6
58	60	HERE WE GO AGAIN JOHNNY DUNCAN—Columbia 4-45674	4
59	62	LEAVIN' ON YOUR MIND BOBBIE ROY—Capitol 3428	3
60	67	WRAPPED AROUND HER FINGER GEORGE JONES—RCA 74-0792	3
61	63	SECOND TUESDAY IN DECEMBER JACK BLANCHARD & MISTY MORGAN—Mega 615-0089	3
62	65	WHAT EVERY WOMAN WANTS TO HEAR CLAUDE GRAY—Million 18	5
63	—	GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 3453	1
64	—	WHITE SILVER SANDS SONNY JAMES—Columbia 45706	1
65	72	SWEET COUNTRY MUSIC BUD BREWER—RCA 74-0765	4
66	73	RHYTHM OF THE RAIN PAT ROBERTS—Dot 17434	2
67	74	I WONDER HOW JOHN FELT DAVID HOUSTON—Epic 5-10911	2
68	75	MISS PAULINE BILLY BOB BOWMAN—United Artists 50957	2
69	71	MISS PAULINE HENRY BRIGGS—Decca 33005	2
70	—	IS THIS THE BEST I'M GONNA FEEL DON GIBSON—Hickory 45K16515	1
71	—	PRETEND I NEVER HAPPENED WAYLON JENNINGS—RCA 74-0808	1
72	—	RED SKIES OVER GEORGIA HENSON CARGILL—Mega 615-0090	1
73	—	A SWEETER LOVE BARBARA FAIRCHILD—Columbia 4-45690	1
74	—	I DON'T WANT TO BE A ONE NIGHT STAND JESSI COLTER—RCA 74-0780	1
75	—	IT'S THE REAL THING ERNIE ROWELL—Chart 5175	1

BUD BREWER

New Hit Single

'SWEET COUNTRY MUSIC'

RCA 74-0765

Get His New Album Featuring:

BIG BERTHA The Truck Driving Queen

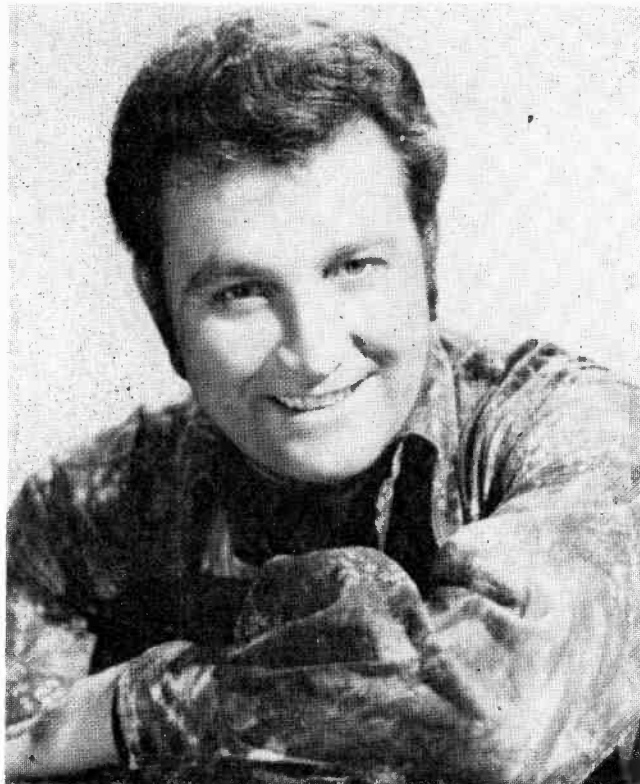
DJs:
I Appreciate
each of you.

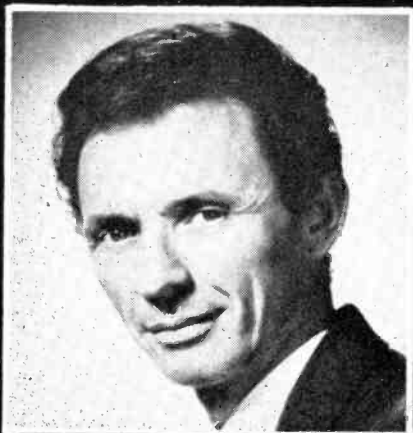
Talent Direction:
Southern Productions, Inc.
1804 Hayes St.
Nashville, Tenn. 37203
615/327-3741

RCA
RECORDS
AND TAPES



RCA LSP-4746 STEREO





A Special Thanks

I sincerely want to
thank all my many
friends for making
this number one
record possible.

After 15 years in
country music
"TAIN'T NEVER"
had it better!

Mel



Mel Tillis Enterprise

1722 West End Avenue, Nashville, Tennessee 37203
Telephone (615) 327-4253

Thanks
for playing both
of our Epic Records
and making this
Another Great Year!

**TAMMY WYNETTE
& GEORGE JONES**

Our Latest Releases

"A PICTURE OF ME (WITHOUT YOU)"

George Jones

"MY MAN"

Tammy Wynette



For Bookings Contact:

Shorty Lavender Talent Agency

916 19th Avenue So. Nashville, Tennessee 37212 (615) 244-5265



RECORD WORLD THE COUNTRY ALBUM CHART

OCTOBER 21, 1972

THIS WK.	LAST WK.		WKS. ON CHART
1	2	AMERICA JOHNNY CASH—Columbia 31645	9
2	1	A SUNSHINY DAY CHARLEY PRIDE—RCA 4742	9
3	3	LISTEN TO A COUNTRY SONG LYNN ANDERSON—Columbia 31647	9
4	5	ME AND THE FIRST LADY GEORGE JONES & TAMMY WYNETTE—Epic 31554	9
5	7	WHEN THE SNOW IS ON THE ROSES SONNY JAMES—Columbia 31646	9
6	8	RAY PRICE'S ALL TIME GREATEST HITS—Columbia 31364	8
7	4	THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000	14
8	10	THE STORYTELLER TOM T. HALL—Mercury 61368	5
9	11	COUNTRY MUSIC THEN AND NOW STATLER BROTHERS—Mercury 61367	6
10	16	BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082	4
11	6	THE LONESOMEST LONESOME RAY PRICE—Columbia 31546	13
12	12	WOMAN (SENSUOUS WOMAN) DON GIBSON—Hickory 166	8
13	14	MISSING YOU JIM REEVES—RCA 4740	6
14	17	JERRY REED—RCA 4750	16
15	18	I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 75361	5
16	9	TO GET TO YOU JERRY WALLACE—Decca 75349	16
17	21	TOM T. HALL'S GREATEST HITS—Mercury 61369	5
18	20	THERE'S A PARTY GOING ON JODY MILLER—Epic 31706	8
19	13	ROY CLARK COUNTRY—Dot 25997	14
20	19	ASHES OF LOVE DICKEY LEE—RCA 4715	21
21	22	MARTY ROBBINS GREATEST HITS—Columbia 31361	8
22	27	BABY DON'T GET HOOKED ON ME MAC DAVIS—Columbia 31770	3
23	28	LIVE AT THE WHITE HOUSE BUCK OWENS—Capitol 11105	3
24	30	LADIES LOVE OUTLAWS WAYLON JENNINGS—RCA 4751	3
25	26	ELEVEN ROSES HANK WILLIAMS, JR.—MGM 4843	14
26	15	BLESS YOUR HEART FREDDIE HART—Capitol 11073	16
27	38	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 4761	2
28	23	BEST OF JERRY REED—RCA 4729	18
29	24	CONWAY TWITTY'S GREATEST HITS, VOL. 1—Decca 75352	16
30	37	WHEEL OF FORTUNE SUSAN RAYE—Capitol 11106	3
31	36	TRACES SONNY JAMES—Capitol 11108	3
32	25	BEST OF BUCK OWENS & SUSAN RAYE—Capitol 11084	13
33	34	CHET ATKINS PICKS ON THE HITS—RCA 4754	6
34	35	IF THIS IS GOODBYE CARL SMITH—Columbia 31606	4
35	29	ELVIS LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY—RCA 4776	12
36	33	BEST OF CHARLEY PRIDE, VOL. 2—RCA 4082	30
37	39	HERE AND NOW DORSEY BURNETTE—Capitol 11094	5
38	48	WOULD YOU WANT THE WORLD TO END MEL TILLIS—MGM 4841	2
39	31	IF IT AIN'T LOVE CONNIE SMITH—RCA 4748	13
40	41	LOVE ISN'T LOVE BOBBY LEE TRAMMELL—Souncot 1141	7
41	32	THE WORLD OF FREDDIE HART—Columbia 31550	8
42	40	THE REAL McCOY CHARLIE McCOY—Monument 31329	28
43	47	EDDY ARNOLD SINGS FOR HOUSEWIVES & OTHER LOVERS—RCA 4738	3
44	52	CLASS OF '72 FLOYD CRAMER—RCA 4773	3
45	44	GOD BLESS AMERICA AGAIN LORETTA LYNN—Decca 75351	17
46	45	HANK WILLIAMS, JR. GREATEST HITS, VOL. 2—MGM 4822	19
47	57	BROWN IS BLUE JIM ED BROWN—RCA 4755	2
48	50	THE VERY REAL RED SIMPSON—Capitol 11093	5
49	51	JUST LIKE WALKIN' IN THE SUNSHINE JEAN SHEPARD—Capitol 11049	4
50	55	THE WORLD'S GREATEST MELODIES NASHVILLE STRING BAND—RCA 4771	4
51	46	CAB DRIVER HANK THOMPSON—Dot 25996	14
52	—	DELTA DAWN TANYA TUCKER—Columbia 31742	1
53	43	THE BEST OF JOHNNY BUSH—Million 1001	11
54	42	THIS LITTLE GIRL OF MINE FARON YOUNG—Mercury 61364	11
55	—	TRAVELIN' LIGHT GEORGE HAMILTON IV—RCA 4772	1
56	49	DIANA TRASK SINGS ABOUT LOVIN'—Dot 25999	10
57	—	IF YOU TOUCH ME JOE STAMPLEY—Dot 26002	1
58	53	THE KEY'S IN THE MAILBOX TONY BOOTH—Capitol 11078	15
59	56	THIS IS JERRY WALLACE—Decca 75294	28
60	62	MOUTH OF MISSISSIPPI JERRY CLOWER—Decca 75342	17
61	54	I'M YOUR WOMAN BOBBIE ROY—Capitol 11086	10
62	59	A THING CALLED LOVE JOHNNY CASH—Columbia 31332	26
63	60	BUCK OWENS LIVE AT THE NUGGET—Capitol 11039	25
64	—	THE BILLY WALKER SHOW—MGM 4863	1
65	58	THE WORLD OF THE STATLER BROTHERS—Columbia 31557	6
66	65	CRY LYNN ANDERSON—Columbia 31316	29
67	66	SOMEONE TO GIVE MY LOVE TO JOHNNY PAYCHECK—Epic 31554	19
68	63	THAT'S WHY I LOVE YOU LIKE I DO SONNY JAMES—Capitol 11067	19
69	68	THE KILLER ROCKS ON JERRY LEE LEWIS—Mercury 1-637	25
70	64	YELLOW RIVER COMPTON BROTHERS—Dot 25998	7
71	61	SO MUCH LOVE ANITA CARTER—Capitol 11085	7
72	67	THE WILLIE WAY WILLIE NELSON—RCA 4760	11
73	70	CHARLEY PRIDE SINGS HEART SONGS—RCA 4617	48
74	69	WHAT AM I GONNA DO BOBBY BARE—Mercury 61363	20
75	73	THE ORIGINAL TRAVELING MAN DAVE DUDLEY—Mercury 61375	20

Thanks for a Good Year SHORTY LAVENDER TALENT AGENCY



George Jones



Tammy Wynette



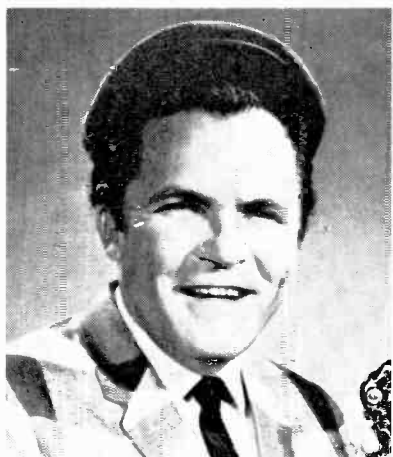
Wayne Kemp



Patsy Sledd



Glenn Canyon



Harold Morrison



Bobby Austin



Ray Sanders



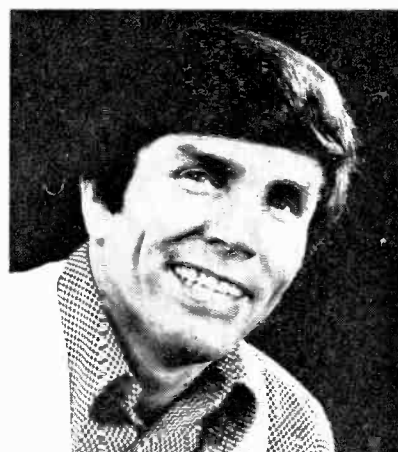
Arlene Harden



Jeris Ross



O. B. McClinton



Bobby Lee Trammel



Paul Richey



Tompall and the Glaser Brothers



Shorty Lavender, Pres.
John McMeen, Vice Pres.
916 19th Ave. South
Nashville, Tennessee 37212
Phone: (615) 244-5265

By RED O'DONNELL



☐ "In the Footsteps of Jesus," a documentary film produced in the Holy Land by Johnny Cash tentatively scheduled to premiere at a local downtown theater next Monday (23) . . . Johnny is the narrator; wife June Carter and sister Reba Hancock have featured roles . . . All in the Family . . . Bert Bogash named musical director for Central Songs-Beechwood Music, publishing arm of Capitol Industries . . . He'll report to the pubbery's chief Happy Wilson . . . Veteran Louie Innis joined Owepar Publishing Co. staff . . . He's formerly with Cramart, Central Songs, Inc. & Starday-King . . . Hank Williams Jr. and brother-in-law Lamar Morris back from hunting trip in Washington (the state, not the D.C.) . . . Hank bagged deer; Lamar gotta bear . . . Skeeter Davis' father Wm. Penick gravely ill at his Marion, Ind. home.

Singer Peggy Little, out of hospital and recuperating at home . . . Peggy recently signed with Epic Records where George Richey will be her producer . . . Peggy's suffering from "rundown condition and sinus trouble" . . . She's also underweight, or was last time I gave her a leer.

Russ Pate's first release on Capa label is "Am I Still in Love With You" c/w "Come Back Little Angel" . . . Songwriter Vaughn Horton, one of the old, proven pros, out of hospital and on road to recovery.

Del Reeves' throat trouble victim . . . The Cate Sisters, Margie and Marcie, who are members of Jim Ed Brown's show, waxed first Decca single, "What's A Little Dirt" b/w "Sing Me A Pretty Country Song" with Joe Johnson producing.

The Country Gentlemen (bluegrass group) cut radio and television spots for Washington, D.C. UGF campaign.

Singer Jimmy (Kid Cuz'n) West's confession: "In the presence of some girls I'm not always at my best when conversation is banded about. However, I usually make a better showing once we've brandied about."

Birthdays: Stoney Cooper, Jeannie C. Riley. Publisher Jim Pelton figures he should have been a pillow salesman. "I always believed in the soft sell."

Jerry Williams, co-writer with Gary Bond of "She's All I Got," (big record hits for Freddie North — Johnny Paycheck), wears a large gold ring with a square mounting, clustered with 16 diamonds that total 10½ carats. I asked Jerry if he weren't afraid to wear the ring when he went out at night. "No," he said, "the places I go nobody thinks it's for real."

RCA artist and Grand Ole Opry regular Connie Smith and Marshall Haynes, employee of a local electric company (Western), have set their wedding date for Saturday (21) at The Rev. Jimmy Snow's Evangel Temple . . . "We met at the church," says Connie, "and he's just what I prayed for" . . . It'll be Connie's third marriage.

Chet Atkins asks: "When James Brown sings alone is it a Soul-O?" Writer Kermit Goell (he wrote "Near You," a million seller) back in Nashville after two-months tour of Europe (which included attendance at the Olympic Games in Munich) . . . Long way to go to pitch songs?

Decca artist Loretta Lynn hits network TV guesting jackpot this week: She's on CBS' CMA Awards Show tonight (16) and NBC's Today (Thursday) and Dinah Shore daytimer (Friday).

Mega artist Sammi Smith leaves Oct. 23 for extensive tour of England, which includes concert at London's famed Royal Albert Hall.

Misty Morgan and Jack Blanchard set to headline their own syndicated television series. Filming starts pronto in their home town of Orlando.

More about L. Lynn: Crossroads Music Park of Kings Mountain, N.C. presented her with a "Country Music Entertainer of Decade" plaque . . . Music Row singer-writer Murv Shiner and Shirley Mitchell Jones were wed in the bride's hometown of London, Ont. Canada.

Chet Atkins solos this weekend with Jacksonville, Fla. Symphony . . . George Hamilton IV, who now lives in North Carolina, on four weeks tour of British Isles, where he is very popular.

By MARIE RATLIFF and CHUCK NEESE

Station Check List

WUBE, Cincinnati (Jack Reno)	WWL, New Orleans (C. Douglas)
WBAP, Ft. Worth (Art Davis)	WQYK, Tampa (Bob Hudson)
WAME, Charlotte (Edd Robinson)	KRAK, Sacramento (Jay Hoffer)
WMNI, Columbus (Ott. R. Moore)	WENO, Nashville (Johnny K.)
WHYD, Columbus (Jimmy Deer)	KWJJ, Portland (Sammy Taylor)
WXCL, Peoria (Lee Ranson)	WKDA, Nashville (Joe Lawless)
WMQM, Memphis (Les Acree)	WCMS, Norfolk (Earle Faulk)
KWMT, Ft. Dodge (Dale Eichor)	KHEY, El Paso (Bob Young)
WHO, Des Moines (Billy Cole)	WHIM, Providence (Tom Star)

Setting to sweep the country markets is Memphis' O. B. McClinton. His "Don't Let The Green Grass Fool You" breaking at KWJJ, WQYK, WUBE, KFDI, WKDA, WCMS; pick at WXCL, WMQM. Another newcomer we predict will make a strong impression is Johnny Rodriguez. His new Mercury waxing "Pass Me By" picked at KWJJ; strong at WCMS and WKDA.

Sandy Posey seems to have struck a winning combination with producer Richard Perry on her new "Happy Happy Birthday Baby." It's picked at WQYK, moving at WKDA, WCMS, WMQM. Jimmy Gately working on a break-out sleeper with "Sweet Sweet Lovin'." It's #8 at WUBE, charted at KFDI.

Stan Hitchcock has a new Cinnamon release "Love Don't Live Here" that's being highly acclaimed at WKDA. George Jones has a chart-topper on Epic, "A Picture of Me." George's best song and performance in awhile showing strong at WUBE, WKDA and WBAP.

Paul Lawrence has joined KWMT in Fort Dodge to do production and airwork. He was formerly with Waterloo's KXEL. Waylon Jennings is super-hot, as are Dickey Lee, Freddie Hart, Charley Pride and Jerry Lee Lewis. Jeannie C. Riley doing well with "One Night" at KWJJ, WBAP and WCMS.

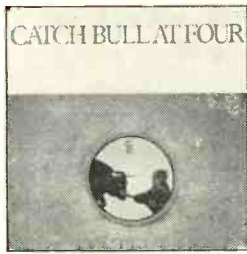
Johnny Paycheck riding a winner on "Somebody Loves Me." There's a new Johnny Paycheck Fan Club at P.O. Box 31824, Aurora, Colorado 80010.

First-timers courting the "Big Time": Shad O'Shea's "One Step Back" on Era heavy request item at WUBE; Linda K. Lance's first Triune single "I've Just Gotta Feel Like A Woman Tonight" strong at WHO and WKDA; Megan McDonough's "Lady In Love" on Wooden Nickel playing at WHIM; Patti Powell's "Not Once But A Hundred Times" on Hickory is #1 at WMNI; Sam Neely's "Lovin' You Just Crossed My Mind" is a pick at WHYD; Conny Van Dyke moving at WXCL.

Ernie Rowell has a top entry in the hit stakes; "It's The Real Thing" on Chart hot at WMNI, WXCL, KHEY. San Bernardino's KCKC made a great showing in the July Pulse. Barbara Mandrell is "Holdin' On" to a top play item at KHEY, WCMS, WWL. There's now two covers on Danny O'Keefe's "Goodtime Charlie's Got The Blues." Paul Richey's Top version is the pick at WKDA; and Record World has just received copies of Jimmy Newman's version on Shannon. Meanwhile, O'Keefe's disk is showing Top Twenty in several major markets.

Johnny Russell's "Catfish John," which got heavy play from the recent Dickey Lee LP "Ashes Of Love," is picked at KHEY, heavy response at WKDA.

SALESMAKER OF THE WEEK



CATCH BULL AT FOUR
CAT STEVENS
A&M

TOP RETAIL SALES THIS WEEK:

CATCH BULL AT FOUR—Cat Stevens—A&M
BLACK SABBATH VOL. 4—WB
PHOENIX—Grand Funk—Capitol
CLOSE TO THE EDGE—Yes—Atlantic
ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col

DISC RECORDS/NATIONAL

AT HIS BEST—Eric Clapton—Polydor
BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
DIAMONDS IN THE ROUGH—John Prine—Atlantic
HEAVY CREAM—Polydor
M. F. HORN 2—Maynard Ferguson—Col
PHOENIX—Grand Funk—Capitol
PURPLE PASSAGE—Deep Purple—WB
RISING—Mark/Almond—Col

RECORD BAR/EAST COAST

AT HIS BEST—Eric Clapton—Polydor
CATCH BULL AT FOUR—Cat Stevens—A&M
CHI COLTRANE—Col
CLOSE TO THE EDGE—Yes—Atlantic
HEAVY CREAM—Polydor
HURWOOD EDGE—Tim Weisburg—A&M
I'M STILL IN LOVE WITH YOU—Al Green—Hi
PHOENIX—Grand Funk—Capitol
ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
WAGNER RING SET—Seraphim

HARVARD COOP/CAMB., MASS.

CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
DEVOTION—John McLaughlin—Douglas
FULL HOUSE—J. Geils Band—Atlantic
GIVE IT UP—Bonnie Raitt—WB
HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
NEVER A DULL MOMENT—Rod Stewart—Mercury
ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
ROCK OF AGES—Band—Capitol
SUMMER BREEZE—Seals & Crofts—WB

CUTLER'S/NEW HAVEN

CATCH BULL AT FOUR—Cat Stevens—A&M
DIAMONDS IN THE ROUGH—John Prine—Atlantic
GIVE IT UP—Bonnie Raitt—WB
I'M STILL IN LOVE WITH YOU—Al Green—Hi
MOVIN' ON—John Mayall—Polydor
MUSIC YOU DON'T EVER HEAR ON THE RADIO (Impulse Sampler)—Impulse

PHOENIX—Grand Funk—Capitol
PURPLE PASSAGE—Deep Purple—WB
ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
ROLLING THUNDER—Mickey Hart—WB

MIDTOWN RECORDS/ITHACA N.Y.

ALL DIRECTIONS—Temptations—Gordy
BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
EVERYBODY'S IN SHOW BIZ—Kinks—RCA
HEADS—Osibisa—Decca
ROCK OF AGES—Band—Capitol
ROLLING THUNDER—Mickey Hart—WB
SUMMER BREEZE—Seals & Crofts—WB
TOULOUSE STREET—Doobie Bros.—WB

WAXIE-MAXIE/BALT.-WASH.

BLACK KANGAROO—Peter Kaukonen—Grunt
CAN'T BUY A THRILL—Steely Dan—ABC
CLASS CLOWN—George Carlin—Little David
CLOSE TO THE EDGE—Yes—Atlantic
LIVING IN THE PAST—Jethro Tull (Import)
ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
ROCKY MOUNTAIN HIGH—John Denver—RCA
WAR HEROES—Jimi Hendrix (Import)
WHO CAME FIRST—Peter Townsend (Import)
WIND OF CHANGE—Peter Frampton—A&M

GARY'S/RICHMOND

AT HIS BEST—Eric Clapton—Polydor
BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
DIAMONDS IN THE ROUGH—John Prine—Atlantic
HEAVY CREAM—Polydor
LOST AND FOUND—Humble Pie—A&M
MARK DON & TERRY—Abkco
PHOENIX—Grand Funk—Capitol
TOULOUSE STREET—Doobie Bros.—WB

NAT'L. RECORD MART/MIDWEST

BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
CLASS CLOWN—George Carlin—Little David
CRAZY HORSES—Osmonds—MGM
HEADS—Osibisa—Decca
LOST AND FOUND—Humble Pie—A&M
PHOENIX—Grand Funk—Capitol
RICHIE HAVENS ON STAGE—Stormy Forest
ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
ROCK OF AGES—Band—Capitol

SWALLEN'S/CINCINNATI

666—Aphrodite's Child—Vertigo
BUSTIN' OUT—Pure Prairie League—RCA
CATCH BULL AT FOUR—Cat Stevens—A&M
CLASS CLOWN—George Carlin—Little David
DANNY O'KEEFE—Signpost
FULL HOUSE—J. Geils Band—Atlantic
IT MAKES ME GLAD—Glass Harp—Decca
PHOENIX—Grand Funk—Capitol
ROY BUCHANAN—Polydor
SUPERFLY—Curtis Mayfield—Curton

DISCOUNT/CHAMPAIGN, ILL.

DEVOTION—John McLaughlin—Douglas
GERONIMO BLACK—Uni
GIVE IT UP—Bonnie Raitt—WB

GOSPEL SOUND VOL. 2—Col
I'M STILL IN LOVE WITH YOU—Al Green—Hi
MUSIC YOU DON'T EVER HEAR ON THE RADIO (Impulse Sampler)—Impulse
NEW BLOOD—Blood, Sweat & Tears—Col
PLAY THE BLUES—Buddy Guy & Jr. Wells—Atco
THE SHIP—Elektra
UNIVERSAL JONES—Verve

OAKWOOD/NEW ORLEANS

BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
FULL HOUSE—J. Geils Band—Atlantic
NEW BLOOD—Blood, Sweat & Tears—Col
ONE—Manchild—Capitol
PHOENIX—Grand Funk—Capitol
PURPLE PASSAGE—Deep Purple—WB
RECYCLING THE BLUES AND OTHER RELATED STUFF—Taj Mahal—Col
RISING—Mark/Almond—Capitol

MUSICLAND/MINNEAPOLIS

ANTITHESIS—Gypsy—RCA
BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
HEADS—Osibisa—Decca
I'LL MAKE YOU MUSIC—Beverly Bremers—Scepter
LOVING YOU JUST CROSSED MY MIND—Sam Neely—Capitol
NEW BLOOD—Blood, Sweat & Tears—Col
ROCKY MOUNTAIN HIGH—John Denver—RCA
SUMMER BREEZE—Seals & Crofts—WB
SUPERFLY—Curtis Mayfield—Curton

POPLAR TUNES/MEMPHIS

BANDSTAND—Family—UA
BLACK SABBATH VOL. 4—WB
BUSTIN' OUT—Pure Prairie League—RCA
CATCH BULL AT FOUR—Cat Stevens—A&M
CLASS CLOWN—George Carlin—Little David
CLOSE TO THE EDGE—Yes—Atlantic
I'M STILL IN LOVE WITH YOU—Al Green—Hi
MARTIN MULL—Capricorn
NEW BLOOD—Blood, Sweat & Tears—Col
PHOENIX—Grand Funk—Capitol

VENTURES/MISSOURI

AT CROOKED LAKE—Crazy Horse—Epic
AT HIS BEST—Eric Clapton—Polydor
BLACK SABBATH VOL. 4—WB
CAN'T HEAR THE SONG—Wayne Newton—Chelsea
CHI-LITES GREATEST HITS—Brunswick
FULL HOUSE—J. Geils Band—Atlantic
I'M STILL IN LOVE WITH YOU—Al Green—Hi
NEW BLOOD—Blood, Sweat & Tears—Col
RISING—Mark/Almond—Col
SLADE ALIVE—Polydor

DAVID'S/WICHITA

BANDSTAND—Family—UA
BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
COUNTRY GAZETTE—UA
FULL HOUSE—J. Geils Band—Atlantic
I'M STILL IN LOVE WITH YOU—Al Green—Hi
NEW BLOOD—Blood, Sweat & Tears—Col
RECYCLED BLUES AND OTHER RELATED STUFF—Taj Mahal—Col

RISING—Mark/Almond—Col
ROCK MY SOUL—Elvin Bishop Group—Epic

MOSES MUSIC/LITTLE ROCK

BLACK SABBATH VOL. 4—WB
CHI-LITES GREATEST HITS—Brunswick
CLOSE TO THE EDGE—Yes—Atlantic
CRAZY HORSES—Osmonds—MGM
I MISS YOU—Harold Melvin—Phila. Int.
LIZA WITH A Z—Liza Minnelli—Col
PHOENIX—Grand Funk—Capitol
ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
WOLFMAN JACK—Wooden Nickel

RECORD CENTER/COLORADO

AT HIS BEST—Eric Clapton—Polydor
AT HIS BEST—Ginger Baker—Polydor
AT HIS BEST—Jack Bruce—Polydor
BLACK IS THE COLOR—Joe Henderson—Milestone
CHIRCO—Crested Butte
DEVIL'S ELBOW—Doug Kershaw—WB
HEAVY CREAM—Polydor
PURPLE PASSAGE—Deep Purple—WB
RISING—Mark/Almond—Col

WHEREHOUSE/CALIFORNIA

ALL THE KING'S HORSES—Grover Washington—Kudu
BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
FLY DUDE—Jimmy McGriff—Groove Merchant
FULL HOUSE—J. Geils—Atlantic
HURWOOD EDGE—Tim Weisburg—A&M
PHOENIX—Grand Funk—Capitol
RADIO DINNER—National Lampoon—Banana
ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
ROCKY MOUNTAIN HIGH—John Denver—RCA

MUSIC ODYSSEY/CALIFORNIA

BATDORF & RODNEY—Atlantic
BLACK SABBATH VOL. 4—WB
CAN'T BUY A THRILL—Steely Dan—ABC
DIAMONDS IN THE ROUGH—John Prine—Atlantic
FULL HOUSE—J. Geils Band—Atlantic
RECYCLING THE BLUES AND OTHER STUFF—Taj Mahal—Col
RISING—Mark/Almond—Col
ROLLING THUNDER—Mickey Hart—WB
ROY BUCHANAN—Polydor
SLADE ALIVE—Polydor

CRYSTAL SHIP/EUGENE, ORE.

BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
CLASS CLOWN—George Carlin—Little David
GIVE IT UP—Bonnie Raitt—WB
HEADS—Osibisa—Decca
I'LL PLAY THE BLUES FOR YOU—Albert King—Stax
PURPLE PASSAGE—Deep Purple—WB
ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
ROCK OF AGES—Band—Capitol
SEVENTY SECOND BRAVE—Keef Hartley—Deram

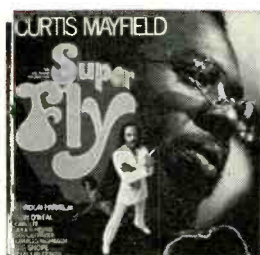


THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART

1	3	SUPER FLY CURTIS MAYFIELD Soundtrack/Curtom CR8-8014 (Buddah)	11
2	2	CARNEY LEON RUSSELL /Shelter SW 8911 (Capitol)	15
3	1	NEVER A DULL MOMENT ROD STEWART/Mercury SRM 1 646	11
4	4	SEVEN SEPARATE FOOLS THREE DOG NIGHT/Dunhill DSD 50118 (ABC)	13
5	6	ALL DIRECTIONS THE TEMPTATIONS/Gordy 962L (Motown)	9
6	5	BIG BAMBU CHEECH & CHONG /Ode SP 77014	17
7	10	LONDON CHUCK BERRY SESSIONS /Chess 60020	18
8	8	CHICAGO V /Columbia KC 31102	14
9	9	LONG JOHN SILVER JEFFERSON AIRPLANE /Grunt FRT 1007 (RCA)	10
10	13	ROCK OF AGES THE BAND/SVBB 10045	7
11	14	DAYS OF FUTURE PASSED MOODY BLUES/Deram DE S 1 8102 (London)	6
12	7	HIMSELF GILBERT O'SULLIVAN/MAM 5 (London)	10
13	17	BEN MICHAEL JACKSON/Motown M 757 L	7
14	11	TRILOGY EMERSON, LAKE & PALMER/Cotillion SD 9903 (Atlantic)	13
15	37	CLOSE TO THE EDGE YES/Atlantic SD 7244	4
16	26	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia KC 31770	5
17	22	THE PARTRIDGE FAMILY'S GREATEST HITS /Bell 1107	8
18	18	JERMAINE JERMAINE JACKSON/Motown M 752 L	9
19	15	MOODS NEIL DIAMOND/Uni 93196 (MCA)	15
20	12	SAINT DOMINIC'S REVIEW VAN MORRISON/Warner Brothers BS 2633	11
21	29	BACK STABBERS O'JAYS/Phila. Int'l. KZ 31712 (CBS)	6
22	24	THE SLIDER T. REX/Reprise MS 2095	9
23	23	BROTHER, BROTHER, BROTHER ISLEY BROTHERS/T-Neck TNS 3009 (Buddah)	11
24	25	BEGINNINGS RICK SPRINGFIELD/Capitol 11047	10
25	16	ALL TOGETHER NOW ARGENT/Epic KE 31556	16
26	28	HONKY CHATEAU ELTON JOHN/Uni 93135 (MCA)	19
27	34	GREATEST HITS ON EARTH FIFTH DIMENSION/Bell 1106	6
28	30	CORNELIUS BROTHERS AND SISTER ROSE /United Artists UAS 5568	11
29	31	RASPBERRIES /Capitol 11036	9
30	43	CATCH BULL AT FOUR CAT STEVENS/A&M SP 4365	2
31	19	TOO YOUNG DONNY OSMOND/MGM SE 4854	12
32	32	DEMONS & WIZARDS URIAH HEEP/Mercury SRM 1-630	16
33	41	BITTER SWEET MAIN INGREDIENT/RCA LSP 4677	6
34	36	LIVE AT THE PARAMOUNT GUESS WHO/RCA LSP 4779	8
35	52	SUMMER BREEZE SEALS & CROFTS/Warner Brothers BS 2629	5
36	20	SON OF SCHMILSSON NILSSON/RCA LSP 4717	13
37	33	STILL BILL BILL WITHERS/Sussex SXBS 7014 (Buddah)	21
38	27	CARLOS SANTANA AND BUDDY MILES LIVE /Columbia KC 31308	16
39	21	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCX 756	16
40	35	MOTORCYCLE MAMA SAILCAT/Elektra EKS 75029	9
41	84	PHOENIX GRAND FUNK RAILROAD/Capitol SMAS 11099	2
42	46	HOBO'S LULLABY ARLO GUTHRIE/Reprise MS 2060	11
43	39	SIMON & GARFUNKEL'S GREATEST HITS /Columbia 31350	17
44	59	LIZA WITH A "Z" LIZA MINNELLI/Columbia KC 31762	3
45	40	FOXY LADY CHER/Kapp KRS 5514 (MCA)	13
46	48	UNDERSTANDING BOBBY WOMACK/United Artists UAS 5577	14
47	49	FLYING HIGH TOGETHER SMOKEY ROBINSON & THE MIRACLES/ Tamla T 318 L (Motown)	8
48	42	DADDY DON'T YOU WALK SO FAST WAYNE NEWTON/ Chelsea CHE 1001 (RCA)	18
49	44	SCHOOL'S OUT ALICE COOPER/Warner Brothers BS 2632	16
50	45	HAPPIEST GIRL IN THE WHOLE U.S.A. DONNA FARGO/Dot DOS 26000 (Famous)	12



51	68	TOULOUSE STREET DOOBIE BROTHERS/Warner Brothers BS 2634	4
52	56	EVERYBODY'S IN SHOW BIZ THE KINKS—RCA UPS 6065	6
53	38	DISTANT LIGHT HOLLIES/Epic KE 30758	13
54	47	A SONG FOR YOU CARPENTERS/A&M SP 3511	16
55	50	EXILE ON MAIN STREET ROLLING STONES/Rolling Stones COC 2-2900 (Atlantic)	20
56	51	ELVIS RECORDED AT MADISON SQUARE GARDEN /RCA LSP 4744	16
57	57	LET'S STAY TOGETHER AL GREEN/Hi SHL 32070 (London)	6
58	53	FULL CIRCLE THE DOORS/Elektra EKS 75638	11
59	69	NATURE PLANNED IT FOUR TOPS/Motown M 748 L	3
60	71	CRAZY HORSES THE OSMONDS/MGM SE 4S51	2
61	54	EAGLES /Asylum SD 5054 (Atlantic)	17
62	58	LOOKIN' THROUGH THE WINDOWS JACKSON 5/Motown M 750L	22
63	73	LOST AND FOUND HUMBLE PIE/A&M SP 3513	2
64	70	I MISS YOU HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. KZ 31648 (CBS)	3
65	55	FILLMORE: THE LAST DAYS VARIOUS ARTISTS/Fillmore Z 3X 31390 (CBS)	15
66	72	CLASS CLOWN GEORGE CARLIN/Little David LD 1004 (Atlantic)	2
67	75	PASSIN' THRU JAMES GANG/ABC ABCX 41750	2
68	60	FLASH /Sovereign SMAS 1040 (Capitol)	18
69	61	GODSPELL ORIGINAL CAST/Bell 1102	27
70	63	ROBERTA FLACK & DONNY HATHAWAY /Atlantic SD 7216	24
71	64	THERE IT IS JAMES BROWN/Polydor PD 5028	13
72	74	UPENDO MI PAMOJA RAMSEY LEWIS TRIO/Columbia KC 31096	10

CHARTMAKER OF THE WEEK

73 — **I'M STILL IN LOVE WITH YOU**
AL GREEN
London XSHL 32074



74	88	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT LUTHER INGRAM/Koko KDS 2202	2
75	76	AL GREEN /Bell 6076	6
76	—	BLACK SABBATH VOL. 4 /Warner Bros. BS 2602	1
77	92	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA LSP 4731	2
78	102	BEST OF OTIS REDDING /Atco SD 2-801	1
79	—	THE CHI-LITES' GREATEST HITS THE CHI-LITES/Brunswick-BL 754184	1
80	83	GUESS WHO B. B. KING/ABC ABCX 759	2
81	81	THICK AS A BRICK JETHRO TULL/Reprise MS 2007	24
82	91	ROCK & ROLL MUSIC TO THE WORLD TEN YEARS AFTER / Columbia KC 31779	2
83	85	RADIO DINNER NATIONAL LAMPOON/Banana/Blue Thumb BTS 38 (Famous)	4
84	86	HOT LICKS, COLD STEEL & TRUCKER'S FAVORITES COMMANDER CODY & HIS LOST PLANET AIRMEN/Paramount PAS 6031	3
85	101	DANNY O'KEEFE /Signpost SP 8404 (Atlantic)	1
86	66	NICE TO BE WITH YOU GALLERY/Sussex SXB 7017 (Buddah)	8
87	94	ROY BUCHANAN /Polydor PD 5033	3
88	89	CHEECH & CHONG /Ode 77010 (A&M)	4
89	90	RARE HENDRIX JIMI HENDRIX/Trip TLP 9500	4
90	62	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2-906	18
91	98	RICHIE HAVENS ON STAGE RICHIE HAVENS/Stormy Forest 2 SFS 6012 (MGM)	2
92	65	LOOKING GLASS /Epic KE 31320	10
93	129	PASSAGE BLOODROCK/Capitol SW 1109	1
94	—	PURPLE PASSAGES DEEP PURPLE/Warner Bros. 2LS 2644	1
95	95	AMERICA JOHNNY CASH/Columbia 31645	27
96	120	SUPERPACK, VOL. II CHER/United Artists UA UXS 94	1
97	67	IN TIME ENGELBERT HUMPERDINCK/Parrot XPAS 71056	7
98	100	A LONELY MAN CHI-LITES/Brunswick BL 754179	25
99	78	SOUL ZODIAC CANNONBALL ADDERLEY/Capitol SVBB 10025	12
100	77	MUSIC OF MY MIND STEVIE WONDER/Tamla T 314 (Motown)	26

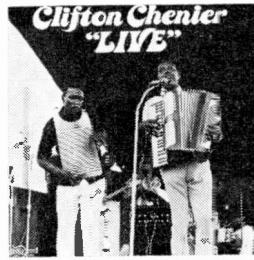
OCTOBER 21, 1972

1. **I SING THE BODY ELECTRIC**
WEATHER REPORT—
Columbia KC 31352
2. **UPENDO MI PAMOJA**
RAMSEY LEWIS TRIO—
Columbia KC 31096
3. **ATTICA BLUES**
ARCHIE SHEPP—
Impulse AS 9222 (ABC)
4. **HEATING SYSTEM**
JACK McDUFF—Cadet 60017
(Chess/Janus)
5. **THE AGE OF STEAM**
GERRY MILLIGAN—A&M SP 3037
6. **BLUE MOSES**
RANDY WESTON—CTI CTI 6016
7. **FLUTE-IN**
BOBBI HUMPHREY—Blue Note
BST 84379 (United Artists)
8. **MISSISSIPPI GAMBLER**
HERBIE MANN—Atlantic SD 1611
9. **SOUL ZODIAC**
CANNONBALL ADDERLEY—
Capitol SVBB 11025
10. **CHERRY**
STANLEY TURRENTINE—CTI CTI 6017
11. **CHICKEN LICKIN'**
FUNK INC.—Prestige 10043
12. **ALL THE KING'S HORSES**
GROVER WASHINGTON, JR.—
Kudu KU-07
13. **BRUBECK ON CAMPUS**
DAVE BRUBECK QUARTET—
Columbia KG 31298
14. **WORLDS AROUND THE SUN**
BAYETE (TODD COCHRAN)—
Prestige 10045
15. **SHADES OF GREEN**
GRANT GREEN—Blue Note 8413
(United Artists)
16. **COOL COOKIN'**
KENNY BURRELL—Chess 60019
17. **FREE AGAIN**
GENE AMMONS—Prestige 10040
18. **RAMADAM**
JASON LINDH—Dix 3000
(Metronome-CTI)
19. **THE ICEMAN'S BAND**
JERRY BUTLER—Mercury SRM 1 648
20. **OFFERINGS**
LARRY CORYELL—Vanguard VSD 79319
21. **THE HUB OF HUBBARD**
FREDDIE HUBBARD—BASF 2072
22. **TALK TO THE PEOPLE**
LES McCANN—Atlantic 1619
23. **LEAN ON ME**
SHIRLEY SCOTT—Cadet 50025
24. **ETHIOPIAN NIGHTS**
DONALD BYRD—Blue Note BST 8483
(United Artists)
25. **PEACE & RHYTHM**
INDIRIS MUHAMMAD—Prestige 10036
BST 8483 (United Artists)

CLIFTON CHENIER LIVE

Arhoolie 1059

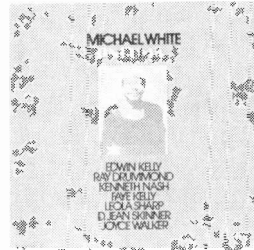
This exciting live album, recorded at a real French-Creole dance, captures Chenier and his group at their peak. His unique blend of blues and cajun is quite infectious. This excellent collection should gain him some new listeners. Included is his classic version of "Bad Luck And Trouble."



PNEUMA

MICHAEL WHITE—Impulse 9221

The title tune is a five part suite that fills the first side of this disc. For the occasion, violinist White has added several singers to his quartet. The music is highly artistic, yet very accessible and exciting. A strong record.



HEAR, SENSE AND FEEL

THE AWAKENING—Black Jazz 9

Led by pianist Ken Chaney and trumpeter Frank Gordon, this new band gathers some of Chicago's freshest talent for a strong set of originals. John Stubblefield's "Kera's Dance" is especially interesting. Give these people a listen.



JOSEPH SPENCE

Arhoolie 1061

Joseph Spence is an unusual old blues singer from Nassau in the Bahamas. This album from a live concert in Boston features most of his better known tunes including "Sloop John B," "I Bid You Goodnight" and "Out On The Rolling Sea When Jesus Speak To Me." Magical music that should be heard.

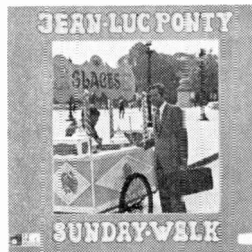
Joseph Spence



SUNDAY WALK

JEAN-LUC PONTY—BASF 20645

Backed by Europe's best rhythm section: Wolfgang Dauner, Neils-Henning Orsted-Pederson and Daniel Humier, this French violinist soars into a program of originals, one standard and all interesting version of Denny Zeitlin's "Carole's Garden." Ponty is as brilliant and beautiful as ever. A great album.



BIG WALTER HORTON WITH CAREY BELL

Alligator 4702

This is a monumental blues album that puts two great Chicago harmonica players together with a strong band that includes Eddie Taylor. The fantastic harmonica duets are the disc's strongpoint, but there is a powerful and real Chicago blues playing throughout. A must!



BLACK VIOLIN

STUFF SMITH—BASF 20650

Smith must be considered one of the great, innovative violinists in jazz. Here he is found with a European rhythm section romping through seven standards, including "Cherokee" and "One O'Clock Jump." Revitalized by the audience he found in Europe, Smith seems as strong here as in his prime.



CLUB REVIEW

Hammond Fine At New Club

■ CAMBRIDGE — There's a new club in Cambridge, Mass. that is truly cause for celebration. Joe's Place is dedicated solely to the presentation of blues artists, most of whom have few outlets in which to perform. Recent acts have included Hound Dog Taylor and Otis Rush.

On one recent weekend, John Hammond appeared solo and proved that he is one of the finest young interpreters of the blues. On both acoustic and National Steel guitars and harmonica, he ran through a number of blues classics and songs from his recent Columbia albums. His singing was thick and rich, and quite expressive in style.

He played to a serious and enthusiastic audience on the night that we caught his performance. We should find more good things to come at Joe's Place.

Michael Cuscuna

Dakota Records In Jail

■ CHICAGO — Appearing in Chicago for the first time in many years, songstress Dakota Staton, jazzmen Jimmy Mc Griff, Lucy Thompson, Rueben Wilson and O'Donel Levy, will record an album "Live At Cook County Jail," Friday, October 13, and the session will be held in the yard of Cook County Jail, 2600 South California Avenue.

Stax Day



Al Bell (left) Executive Vice-President and Board Chairman of the Stax Organization, is shown receiving a proclamation from the City of Los Angeles proclaiming "Stax Day" at the recent "Wattstax '72" seven-hour concert at the Los Angeles Coliseum, held last month. Tommy Jacquette, Executive Director of the Watts Summer Festival presented the citation to Mr. Bell.



SOUL TRUTH

By DEDE DABNEY



Dede Dabney

■ NEW YORK—Personal Pick: "Don't Have To Be Lying Babe"—Gene Chandler (Curtom). The first single for this artist on this label. Gene wrote this one and has brought the tempo up quite a bit. It sounds good and will do good. Give the tune a positive shot.

DEDE'S DITTIES TO WATCH: "I Thank

You"—Clara Ward (UA); "Sing A Song"—Lloyd Price (GSF); "Varee Is Love"—Ohio Players (Westbound); "Mama Told Me Not To Come"—Wilson Pickett (Atlantic); "Now Is The Time"—Friends Of Distinction (RCA); "Loneliness (Is A Friend Of Mine)"—Chuck Brooks (Mercury); "Just As Long As We're In Love"—The Dells (Cadet); "Everybody Hears A Different Drummer"—Nature (Alithia); "You Gotta Go"—Marvin Sims (Mercury).

THREE STAR ALBUM OF THE WEEK: "Different Strokes"—The Nite-Liters (RCA).

Rumor: The motion picture industry and record industry are getting closer together with such album tracks as "Shaft" and "Superfly." We understand that Renny Roker is about to produce his own motion picture which he wrote. Renny appeared in "Melinda."

The Quiet Elegance, which we picked, has many stations on their side titled "I'm Afraid Of Losing You." It has already sold 34,925 copies and has pleased Hi Records immensely.

On October 23rd or thereabouts the new single by Ben Aiken will be released. The title of this tune which will be on the Philly-Groove label is "Glad To Be Your Lover." It is rumored that Ronnie Dyson, Columbia recording artist, is trying out for the part of Frankie Lymon in the "Frankie Lymon Story."

George Morris, National Promotion Director for RCA, was released of his duties last week (October 6). The new man in his position is Tom Draper who was involved in the sales department. George we hate to see you go for your track record speaks for itself.

In Atlanta the BAMA meeting proved to be quite productive and positive according to reports. As a result of this meeting the body decided that

(Continued on page 118)

! HELP ! We're Being Robbed

ROBBED OF A MILLION SELLER

Because we are refused Air Play on this Record and this is A DAMN SHAME

JUKE BOX OPERATORS; "DREAM"

200,000 SOLD WITHOUT AIR PLAY

Not Ordered — Sold

Sold from Juke Box Play and Word of Mouth

BIG IN CHICAGO, MEMPHIS, NEW ORLEANS
DETROIT AND CLEVELAND.

Breaking in New York, Dallas, Atlanta, Houston and Baltimore

Stoop Down Baby

LET YOUR DADDY SEE

LAVAL 871

By

Chuck Willis

Operators and DJs — Samples sent if requested

LAVAL RECORDS - 226 N. Burdick St., Kalamazoo, Mich. 49006

Dept. A



THE R&B SINGLES CHART

OCTOBER 21, 1972

THIS LAST
WK. WK.

- 1 2 I'LL BE AROUND The Spinners—Atlantic 2904
- 2 3 FREDDIE'S DEAD Curtis Mayfield—Curtom 1975 (Buddah)
- 3 4 USE ME Bill Withers—Sussex 241
- 4 5 BEN Michael Jackson—Motown 1207
- 5 1 MY DING-A-LING Chuck Berry—Chess 2131
- 6 7 (WIN, PLACE OR SHOW) SHE'S A WINNER The Intruders—Gamble 4019
- 7 8 WOMAN DON'T GO ASTRAY King Floyd—Chimneyville 443 (Atlantic)
- 8 9 HONEY I STILL LOVE YOU Mark IV— 73319
- 9 18 ONE LIFE TO LIVE The Manhattans—DeLuxe 139
- 10 13 WHY CAN'T WE BE LOVERS Holland & Dozier—Invictus 9125 (Capitol)
- 11 12 SWEET CAROLINE Bobby Womack—United Artists 50964
- 12 14 DON'T EVER BE LONELY Cornelius Brothers & Sister Rose—United Artists 50954
- 13 6 GOOD FOOT, PT. 1 James Brown—Polydor 14139
- 14 15 FOOL'S PARADISE Sylvers—Pride 1001
- 15 16 MY MIND KEEPS TELLING ME Eddie Holman—GSF 6973
- 16 19 SLAUGHTER Billy Preston—A&M 1320
- 17 17 I'LL ALWAYS HAVE YOU THERE Doug Gibbs—Oak 108
- 18 10 OPEN HOUSE AT MY HOUSE Little Johnny Taylor—Ronn 64
- 19 20 SLOW MOTION Johnny Williams—Phila. Int'l. 73518
- 20 28 BABY SITTER Betty Wright—Alston 4614 (Atlantic)
- 21 24 A LONELY MAN Chi-Lites—Brunswick 55483
- 22 22 GUESS WHO B. B. King—ABC 11330
- 23 26 NATURE PLANNED IT Four Tops—Motown 1210
- 24 25 HOW CAN YOU MEND A BROKEN HEART Spoonbread—Stang 5043
- 25 27 IF YOU CAN BEAT ME ROCKIN' Laura Lee—Hot Wax 7207
- 26 29 MAN-SIZED JOB Denise LaSalle—Westbound 206
- 27 31 DEDICATED TO THE ONE I LOVE Temprees—We Produce 1808 (Stax)
- 28 30 GUILTY Al Green—Bell 45258
- 29 33 IF YOU DON'T KNOW ME BY NOW Harold Melvin & The Bluenotes—Phila. Int'l. 3520
- 30 11 THINK Lyn Collins—People 608 (Polydor)
- 31 32 I JUST WANT TO BE THERE Independents—Wand 11249
- 32 39 THAT'S HOW LOVE GOES Jermaine Jackson—Motown 1201
- 33 35 STOP DOGGIN' ME Johnnie Taylor—Stax 0142
- 34 38 S.T.O.P. (STOP) The Lorelei—Columbia 45629
- 35 36 I'M SO TIRED Bobby Bland—Duke 477
- 36 37 JOYFUL PROCESS Funkadelic—Westbound 205
- 37 42 I'M STONE IN LOVE WITH YOU Stylistics—Avco 4603
- 38 21 CLOSE TO YOU Jerry Butler & Brenda Lee Eager—Mercury 73301
- 39 43 THEME FROM THE MEN Isaac Hayes—Enterprise 9058 (Stax)
- 40 40 MAY THE BEST MAN WIN Olli Nightingale—Pride 1002
- 41 49 PEACE IN THE VALLEY OF LOVE Persuaders—Win or Lose 225
- 42 44 I WISH IT WOULD RAIN Johnny Adams—Atlantic 2905
- 43 46 NO TEARS IN THE END Grover Washington—Kudu 909 (CTI)
- 44 45 ENDLESSLY Mavis Staples—Volt 01052
- 45 47 I'LL LOVE YOU MORE THAN YOU'LL EVER KNOW Donny Hathaway—Atco 6903
- 46 50 IF YOU LET ME Eddie Kendricks—Tamla 54222
- 47 48 MUST BE GOIN' OUT OF MY HEAD Ferguson, Davis & Lee—GRT 51 (Chess/Cadet)
- 48 56 INNOCENT TIL PROVEN GUILTY Honey Cone—Hot Wax 7208 (Buddah)
- 49 57 PAPA WAS LIKE A ROLLING STONE The Temptations—Gordy 7121
- 50 52 KEEP ON RUNNING Stevie Wonder—Tamla 54223
- 51 51 TIME Jackie Moore—Atlantic 2830
- 52 55 YOU MADE ME We The People—Lion 122 (MGM)
- 53 — CORNER OF THE SKY Jackson 5—Motown 1214
- 54 23 TOAST TO THE FOOL Dramatics—Volt 1206
- 55 60 IT AIN'T NO USE Z. Z. Hill—Mankind 12015
- 56 — BEGGIN' IS HARD TO DO Montclairs—Paula 375
- 57 34 HOLD ME, THRILL ME Lea Roberts—United Artists 50896
- 58 — SO FAR AWAY Crusaders—Blue Thumb 217
- 59 41 MY MAN, A SWEET MAN Millie Jackson—Spring 127 (Polydor)
- 60 — ME & MRS. JONES Billy Paul—Philadelphia International 3521 (CBS)



I'll GRAB HIM FROM BEHIND, AND YOU SNATCH HIS CHI-LITE ALBUM

THE CHI-LITES
16 GREATEST HITS

**PEOPLE ARE GOING TO EXTREMES
TO GET THE NEW CHI-LITES "16
GREATEST HITS" L.P. ON BRUNSWICK**



Schlitz Pays Off



Willy Davis, center, Schlitz Brewing Co. executive, is shown giving a check from the benefit proceeds of the "Wattstax '72 concert" to Pat Newman, Executive Director of the Sickle Cell Anemia Research Foundation. Looking on at the recent charity luncheon held at the Los Angeles Hilton are L to R: Tommy Jacquette, Executive Director of the Watts Summer Festival; Dave Tatum, Regional Director of Minority Affairs for Schlitz; and Forrest Hamilton, West Coast Director of Stax.

Push Expo '72 Winners Announced

■ LOS ANGELES—The winners of the First Annual Arts Exhibit Awards at Push Expo '72 presented by the Stax Organization, were announced last week by Al Bell, executive vice-president and board chairman. Each winning recipient in the four categories, painting, photography, sculpture and crafts, received a first prize cash award of \$250.

Stax donated \$2,000 in cash awards for the four categories. First prize recipients were: A. Roland, painting; O. Carter, photography; L. Pace, sculpture and E. Henderson, crafts.

La Martinique Plan Live Talent Show

■ NEW YORK — La Martinique, landmark New York club site, operating for over a year as a soul discotheque with mostly independent black promoters running their own events, has decided to accede to popular demand for live talent. Plans are now being set to run a weekly talent for professionals to showcase their acts. Performers of professional caliber only, their agents, managers, record companies or representatives, are invited to submit names and photos to Howard Weissman for auditions at La Martinique for the first talent nights to start in about a month or so. He may be reached at MU 8-7262, or photos and information may be left at La Martinique, 57 West 57th St.

Spring Hits \$10 Mil

■ NEW YORK— Spring Records will hit ten million in record sales on or around November 15 of this year, according to the Rifkinds. This represents sales for the past two years, one of the major success stories in the pop music field. Led by current releases "Power Of Love," by Joe Simon and "My Man, A Sweet Man." by Millie Jackson, Spring Records has held high chart positions almost every week during 1972.

Joe Simon's "Power Of Love" has been one of the company's most successful singles, emerging as a major cross-over hit. Roy and Julie Rifkind report that the record had sold almost a million in r&b before it started selling pop. It remained in the charts for over four months, hitting #1 on R&B charts. It has been certified gold, selling 1,500,000 copies. Simon, a Grammy Award winner, will have a new lp on Spring in January 1973.

The Rifkinds also announced the appointment of Bob Perilla Associates, Inc. in New York and its Hollywood affiliate David Kramer Associates as public relations counsel for all product as well as the Rifkind directed companies.

New Dory Previn Album, Show

■ LOS ANGELES — Several usual procedures are being reversed for the forthcoming Dory Previn musical, "Mary C. Brown and the Hollywood Sign."

Miss Previn's album of her songs for the show will be issued by United Artists Records November 1st, while the production will premiere in Los Angeles at the new Shubert Theatre November 26th. This also reverses the theatrical custom of opening a new presentation in New York; and then eventually playing L.A.

For "Mary C. Brown and the Hollywood Sign," producer Zev Buffman has assembled some of the top creative talent in the theatre today. Heading the team is director Tom O'Horgan, who first achieved international acclaim for his direction of "Hair," and whose "Jesus Christ Superstar" set box-office records at Universal's Amphitheatre in Hollywood.

Working with O'Horgan on "Mary C. Brown" are Robin Wagner, scenic designer; Jules Fisher, lighting designer; Randy Barcelo, costumes; Abe Jacob, sound; and Gordon Harrell, musical director and conductor. The success of this combination has been apparent in "Hair," "Jesus Christ Superstar" and "Lenny."

Soul Truth

(Continued from page 116)

a Hall of Fame should be established. Also, the support of "Mel's Point Of View," (A tip sheet from St. Louis) which is owned and operated by Mel Couzart. A collection of money was made for William "Boy" Brown, who is still in the hospital but capable of talking. The next meeting will be with the Board Of Directors in November.

On Bob G Records comes a new tune recorded by Bob Garner's son, Reggie Garner. The title of this one is "Moon Maid" and the "B" side is "Angel." It looks as if Bob's son is a very talented young man.

The new program and music director of Radio Station WCHB in Detroit is Butterball Jr. In a recent discussion with Butterball, he stated that he is getting the station more involved in the community. A tall, sleek gentleman, he has the jocks' welfare at heart with creating interest and including them in the total aspect as to how a station is programmed. His interest covers a broad spectrum which includes many ideas to maintain the station as number one. Hats off to you, Butterball Jr.



Shown here is a rare appearance by Miss Laura Lee and the Meditation Singers at Folsom Prison.

Jim Raggs has been promoted to Assistant Program Director at Radio Station WDAO in Dayton, Ohio. Congratulations, Jim. "One Night Affair" by Jerry Butler on Mercury

has gone pop. You R&B stations who aren't on it get on it fast.

New Airplay

BUTTERBALL JR.—WCHB (Detroit): Personal Pick: "Peace In The Valley"—Persuaders (Atco); Station Pick: "Dialogue"—Chicago (Columbia); "Hope You Really Love Me"—Family Circle (Sky); Requests: "Me & Mrs. Jones"—Billy Paul (P.I.R.); "Gimme Shelter"—Luther Ingram (KoKo); Additions: "Trying To Live My Life"—Otis Clay (Hi); "Silly"—V. Simpson (Tamla); "Let Me Touch Your Mind"—Ike & Tina Turner (UA).

CURTIS MOBLEY—WCSC (Charleston): Personal Pick: "All These Things"—Bobby Powell (Excella); Requests: "Honey I Love You"—Mark IV (Mercury); Sleeper: "V.I.P."—Sherrie Payne (Invictus); Additions: "If You Don't Know Me"—Bluenotes (P.I.R.); "I'd Like To Change Places"—Mitty Collier (Entrance); "Trouble"—Frederick Knight (Stax).

ROLAND BYNUM—KGFJ (Los Angeles): #1—"I'll Be Around"—Spinners (Atlantic); #5—"Just Because He Wants To Make Love"—Moments (Stang); #9—"If You Can Beat Me Rockin'"—L. Lee (Hot Wax); #14—"My Mind Keeps Telling Me"—Eddie Holman (GSF); #15—"Babysitter"—Betty Wright (Alston); #21—"Slow Motion"—J. Williams (P.I.R.); #23—"Why Can't We Be Lovers"—Holland-Dozier (Invictus); #24—"If You Don't Know Me"—Bluenotes (P.I.R.).

MONEY MUSIC

(Continued from page 22)

by this time because it is already at the 50,000 mark in Chicago. It jumped 30-18 at CKLW, exploded 32-18 at KILT, it is a giant at KTAC and went on the chart at WTIX and WRIT. It is on KXOK and WCFM. The album, of course, is well over one-half million units.

Albert Hammond. Congratulations to the Epic promotion staff which is doing a fantastic job. It didn't take them very long to get this record on most of the key stations. It is already reported big in sales at WPGC where it jumped 35-20 and is juggling good phones at WIBG. It jumped 31-19 at WBBQ and is #32 at KLIF and went on the chart at WRKO, WTIX, KOL, WOKY. We hear that Hammond has a very strong album ready to go.

Heywoods. It is #7 at WCOL and goes top 10 and better at every station that plays it. It just jumped 21-14 at WHHY, 36-22 at WBBQ. It is now on a log of secondary stations through Ohio and Michigan and should go right up the charts. They also have an excellent album that will cause a lot of talk. This group should be around for a long time.

Blood, Sweat & Tears. KLIF is leading the way on this record where it jumped 13-7. WKBW reports that it looks good and it is getting good chart action at WPDQ and KTAC. The album has attracted a lot of favorable comment.

Clean Living on Vanguard. This is now a solid #3 smash at WKBQ and is breaking at WOKY and WRIT. KTAC is giving it a shot.

Joe Cocker. It is interesting to note that the "B" side "Woman To Woman" is breaking both r&b and pop in Detroit. CKLW reports excellent action on this side.

Bulldog. This is another record that deserves an "E" for Effort for persistent promotion. It just went on WRKO and KLIV. It jumped 27-18 at KTAC and is being played at WKBW.

There are strong reports coming out of Baltimore and Washington on the Jimmy Castor Bunch instrumental version of "The First Time Ever I Saw Your Face." Jimmy is a man who can fit into many bags.

We are hearing a lot of reports about an album called "Switched On Gershwin." It utilizes the moog synthesizer. The treatment of "Rhapsody In Blue" by Gershon Kingsley is causing a lot of excitement around the country. Classical music stations are also getting great reaction to it.

Bjorn & Bennie. This looks like the hottest record for Playboy since the company was formed. KJRB reports strong requests for "People Need Love" and went on key barometer station KLIV. It is on a lot of secondary stations and there should be a lot of big things happening in the next few weeks.

Tony Cole. 20th Century Fox Records is starting right now with powerful pop record. The edited version went right on KLIF and the album is a listening must.

James Brown. It has been quite a while since James got powerhouse top 40 action. It jumped 22-18 at WFIL, 40-25 KLIF, went on the chart at WTIX and is pulling big phones at WHHY. It is on KXOK and WBBQ.

Cashman & West. It exploded 20-14 at WRKO and is big in Hartford. It is on WIXY, KJR, KOL, KXOK, WDGJ

(Continued on page 130)

Dialogue

(Continued from page 8)

to continue assisting and consulting with UA in the planning and formulative stages of the group and the marketing that will surround their product. I'm going to stop hyping, yelling, and screaming and let the product speak for itself. I'll make it known to as many people as I possibly can in one fell swoop that our artists are here if they want them.

RW: Do you have difficulty with some of your new groups now who know your history, and who think that maybe Terry Knight will get them a billboard in Times Square?

TK: I couldn't tell you what my groups think. But I can tell you that I haven't encountered one single moment of difficulty with either the groups, or their managers or producers. It's been a fabulous relationship for the past several months.

RW: Did you have much difficulty while at Capitol?

TK: Let's say I was as popular at Capitol as a fart was in a space suit. From the very first day I walked into the Capitol tower, I got nothing but bullshit. There wasn't one ad that went in on Grand Funk that I didn't have to buy first to prove that I was right before they paid for it. There wasn't one radio spot that I didn't have to produce myself, because nobody wanted to tarnish their hands with it. They were probably the greatest contributing factor to the lack of success the group may have attained that I can possibly think of. God knows where they would be if their record company had contributed a little, let alone radio stations playing their records. I think that company needs a corporate psychiatrist. It's full of would-be geniuses who were either one time lawyers who didn't make it with their practice and have been appointed heads of departments, or persons given a great deal of executive power who simply don't know how to deal with human beings. My biggest problem was getting the management and executives at Capitol to realize that there was one shred of humanity left on the earth. To them, it was all digital input.

"I'm going to stop hyping, yelling and screaming and let the product speak for itself."

RW: You mentioned you were getting out of the business of 'hype.' Does that mean you no longer think it is necessary, or will others be doing it for you?

TK: That depends on your definition of hype. Back when I was forced because of my position with the group to defend them. I would obviously scream bloody murder if anybody accused me of hyping. In my opinion, the definition of hyping something is yelling about something loud enough which really if left alone wouldn't stand up on its own merits. I once read that Allen Klein said he was the best. I take exception to that. I think I'm the best. I mean best manager. Christ, he started with the Beatles. Look what I had to start with. If somebody had even given me some talent to work with that didn't have to be programmed, then maybe it would have been different.

RW: So musically speaking, you didn't believe in what you were doing?

TK: Well, I never did like most of Grand Funk's records, and I never made that a secret, and neither did they. We don't keep the records because we don't listen to them. I find them terribly difficult to listen to, but I did realize that from a business point of view it was a highly equitable presentation. It was definitely filling a void. I don't care much for Raquel Welch either, but she certainly fills a necessary void in the entertainment industry.

RW: Don't you find publicity very valuable? Don't most people underestimate its influence?

TK: Well, nobody I can think of called Vance Packard a bastard. Or H. B. Barnum. There is no secret to really helping a group get underway. I think the Alice Cooper campaign is one of the best I've ever seen. I'm personally flattered by everything they've done for my own egoistic reasons because in my opinion, they followed one step after another that we set years ago. I'm flattered about the way the pr firm is pumping out the grosses on Three Dog Night. That it's as stale as last years New York Times doesn't mean anything to me, but it does indicate that a

(Continued on page 130)

Record World en Nueva York

By EMILIO GARCIA

■ Noche inolvidable, sin duda, fué la del debut de ese gran intérprete de la onda moderna José Feliciano en el Teatro Palace de Broadway. El famoso coliseo, por donde han desfilado grandes de la farándula como Judy Garland, Danny Kaye y Betty Hutton, fué marco de gran prestigio para el conocido intérprete puertorriqueño, que sigue siendo una de las primeras figuras de RCA Records. Feliciano volvió a demostrar que posee un gran talento como cantante, e impresiono mucho por su dominio de la guitarra; pero lo que más impresionó es la manera que el público olvida que el artista esta privado de la vista, que es una prueba más que en cualquier escenario nada tiene más importancia que el verdadero talento . . . El Festival Mexicano y Rodeo que por tercera vez ha traído Antonio Aguilar al Madison Square Garden de Nueva York solo puede calificarse como un verdadero acontecimiento. En compañía de su esposa Flor Silvestre y sus pequeños hijos Toñito y Pepito, Aguilar se anotó uno de los grandes triunfos de su carrera, y una vez más el público respondió por miles, constituyendo un éxito rotundo de taquilla. Aprovechando la visita de los Aguilar a Nueva York, Conrado González, a nombre de Musical Records de Hialeah, ofreció un regio coctel a los consagrados artistas en el Alameda Room, al cual asistieron destacados periodistas, locutores de radio y television, así como personalidades de la industria del disco.

Flor y Antonio, artistas exclusivos de la Musart, animaron el agasajo con varias interpretaciones que acompañó una banda de mariachis. Uno de los momentos más emocionantes de la noche fue cuando Aguilar recibió de manos de Ramón Plaza, presidente de la Asociación de Cronistas de Espectáculos de Nueva York, el premio correspondiente al mejor actor de 1971 por su actuación en "Emiliano Zapata," película que también recibiera de la institución periodista dos premios más en los apartados de mejor director y mejor producción . . . Johnny Ventura y su Combo se han colocado en los primeros lugares de popularidad y venta en los "Hit Parades" de Nueva York y Puerto Rico con la grabación "Te digo ahorita," temaailable que "explotó" como todo un superéxito tan pronto salió al mercado . . . Otro éxito de grandes proporciones es "Cocinando," en la interpretación de Ray Barretto y su Orquesta, éxito incluido en "Que Viva La Música," su más reciente álbum . . . Roberto Carlos, cantante brasileño de fama internacional, empieza a ganar popularidad en nuestro medio disquero con la balada "Un gato en la oscuridad," uno de los temas de gran fuerza en su nuevo elepé . . . Polito Vega, popular "disc-jockey" puertorriqueño, está rindiendo una magnífica labor radial a través de sus programas musicales por la WBNX "La Grande de Nueva York" . . . Con un álbum de edición reciente entran en la escena disquera los inte-

(Continued on page 122)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



Tomas Fundora

■ Ha explotado también con gran fuerza en Perú el "Latin Soul" neoyorkino. El sello Dinsa está disfrutando de las representaciones más fuertes en esa modalidad musical y se está llevando las ventas. El "Latin Soul" de Nueva York, también conocido por "Salsa" o simplemente "Soul Latino" está avanzando con fuerza de meteoro en todos los mercados. También hay la impresión que el bolero vuelve a los mercados de modo fuerte proximately, dejando fuera de base a las tan populares baladas. Aun en el propio mercado neoyorkino y el puertorriqueño, se va dejando sentir la influencia fuerte en boleristas de gran talla del pasado y otros que no han tenido la oportunidad. De aquí que Santos Colon haya aumentado fuertemente su popularidad discográfica y Cheo Feliciano esté dando fuerte con su interpretación de "Juguete" que con arreglos y orquestación de Calandrelí, grabado en la Argentina, fué lanzado recientemente al mercado. Bueno, todo el mundo está preparado para el bolero. De aquí que artistas como Lucho Barrios, muy populares en Suramérica, comience a recibir promoción y ventas en zonas más al norte. El "guaguancó" ritmo otrora considerado no comercial en la Cuba de Ayer, ha arrasado en ventas en Norteamérica, Colombia, Centroamérica, Venezuela, Puerto Rico y Santo Domingo y comience a dar sus primeros pasos en la costa oeste de Estados Unidos. Pronto sentirá México la impresión de esta fuerza . . . Comienza a moverse Cecilia fuertemente en las ventas en España a tiempo en que Caytronics la lanza en Estados Unidos. Los números son "Fuí" y "Dama Dama" . . . Nino Bravo está situando ahora "Un Beso y Una Flor" . . . Latin International lanzó al mercado en Estados Unidos los long playings titulados "Canta al Caribe" y "La Voz de los Andes" en interpretación del Indio Araucano.



Margarita O'Farrill

La firma de Pancho Cristal y Alvarez Cepero en Nueva York del catalogo Musicor de Art Tadmage, hará que estas grandes producciones, por largo tiempo dormidas, adquieran gran fuerza, a pesar del gran resquejabramiento de precios que produjo en la línea, la concesión de derechos de prensaje de Musicor en Puerto Rico, a una firma que lanzó parte del catalogo a precios de liquidación. Fué una verdadera lástima. Ahora comienza una nueva era para estas producciones . . . Ismael Rivera y sus Cachimbos han roto "records" de ventas en Estados Unidos con "Dime Por que" . . . Firmó Vicentico Valdés con el sello Tico de Morris Levy y bajo la dirección de Joe Cain. Comienza también para el gran Vicentico una nueva era. Felicidades a todos los involucrados . . . Nuestro saludo a Margarita O'Farrill, Alberto Díaz y Jesús Lopez Gamez, todos locutores de Radio KALI de Los Angeles . . . "Te Digo Ahorita" por Johnny Ventura está también vendiendo como pan caliente en Puerto Rico y Nueva York . . . Tuve el gran placer de charlar largo rato con el Ing. Heinz Klinckwort de Peerless de México, en la noche de debut de Pedro Vargas en Miami. En cocktail ofrecido por Sonido y Discos y Caytronics Corp., al gran Don Pedro, el Ing. Klinckwort



Alberto Diaz

Jesús Lopez Gamez

(Continued on page 121)

LANIA

QUE VIVA LA MUSICA!

Ray Barretto

SLP00427 compatible Stereo

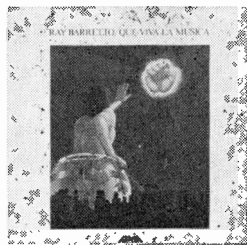
—featuring the #1 hit: COCINANDO—

Recorded at Good Vibrations Sound Studios
1440 Broadway, N.Y.C.

in . . . DUAL DIMENSIONAL SOUND

Distributors:

R & J Dist.: 108 Sherman Ave., New York, N. Y. 10034 (212) 942-8185
Allied Wholesale: Calle Cerra #610, Santurce, P. R. 00927 (809) 788-1912



LATIN AMERICAN HIT PARADE

OCTOBER 21, 1972

Latin Soul New York

By Joe Gaines—WEVD

1. AMOR Y PAZ
ORCH. LA SELECTA—Borinquen
2. COCINANDO
RAY BARRETTO—Fania
3. JULIA
EL GRAN COMBO—EGC
4. YA NI TE ACUERDAS
BOBBY CRUZ—Vaya
5. UP ON THE ROOF
RALFI PAGAN—Fania
6. PIRANA
WILLIE COLON—Fania
7. DIME PORQUE
ISMAEL RIVERA—Tico
8. PUD DA DIN
JOE CUBA—Tico
9. AYE QUE FRIO
OCHO—UA Latino
10. PA LA OCHA TAMBO
EDDIE PALMIERI—Tico
11. QUE VIDA ES LA VIDA
TONY PABON—Rico
12. PENSANDO EN TI
LOS SATELITES—Discolando
13. ESTRELLAS DE FANIA
FANIA ALL STARS—Fania
14. PERICO PEREJIL
TITO RODRIGUEZ—TR Records
15. JUGUETE
JOSE "CHEO" FELICIANO—Vaya

Record World In N. Y.

(Continued from page 120)

grantes de El Grupo Ocho. En este disco de larga duración nos ofrecen muy buenas interpretaciones con enorme sabor. Números como "Oriza," "Flautira," "Se me fue la montuna," "Coco May May" entre otros, pueden "pegar" con gran fuerza en este mercado. Desde luego, si logran el lógico apoyo radial . . . "Free Again" y "Vagabundo" son los números que acoplan el más reciente disco sencillo de La Lupe, lanzado por el sello Tico . . . Pancho Cristal, de All-Music, y Pedro C. Alvarez Cepero, de Casino Records, compraron en sociedad todos los álbumes pertenecientes al catálogo latino de la firma grabadora Musicor Records de Nueva York. La operación de compra-venta quedó cerrada esta semana, según nos informó el propio Pancho Cristal . . . Ismael Rivera y sus Cachimbos arrasando en nuestro medio disquero con la guaracha "Dime por que" . . . Quedó desmentido el rumor de que Rafael Díaz Gutiérrez, destacado empresario cubano, se retira del mundo de los espectáculos y que por una gruesa suma de dinero había vendido los contratos de exclusividad con renombradas figuras de la farandula . . . Y ahora, ¡hasta la próxima!

OCTOBER 21, 1972

Miami (Latin Soul)

By Arturo's Latin Soul Show
(WHMS)

1. QUE VIVA LA MUSICA
RAY BARRETTO—Fania
2. MUNECA
EDDIE PALMIERI—Tico
3. LA BATEA
TITO RODRIGUEZ—TR
4. LA JURUMBA
BWANA—Caytronics
5. SONANDO DESPIERTO
WILLIE COLON—Fania
6. DILE QUE POR MI NO TEMA
CELIA CRUZ—Tico
7. EN EL MONTE
WILLIE ROSARIO—Inca
8. ARRIBA LA VIDA
LOS HISPANOS—Sonolux
9. LAMENTO GUAJIRO
ORCH. HARLOW—Fania
10. PARA LOS RUMBEROS
TITO PUENTE—Tico
BRISAS DE BORINQUEN
APOLLO SOUND—International

El Personaje De La Semana

■ Jorge Beillard inicio su larga carrera como locutor y maestro de ceremonias en Buenos Aires. La misma se prolongó por más de 15 años, habiendo actuado en los principales canales de televisión de su país, Argentina.

Cuando Goar Mestre inaugura el Canal 13 de Buenos Aires, es su voz y su figura la que en Octubre de 1960 y dice las primeras palabras de salutación a una platea que luego lo vería en las pantallas de ese canal por 9 años consecutivos.

Animador de "Escala Musical," el programa de televisión pionero del ambiente juvenil musical del sur del continente. Por el desfilaron figuras de la talla de, Sandro, Palito Ortega, Leo Dan, Yaco Monti, Sabú, entre los locales y grandes estrellas de la canción del mundo como Sylvie Vartan, Neil Sedaka, Rita Pavone, Lucho Gatica, Agostinho do Santos, Bobby Capo, Brenda Lee, Peggy March, Jose Feliciano, Les Brown, Chubby Checker, etc.

En los años 60, coordinó y animó conciertos memorables con figuras de la talla de Carmen Cavallaro, Xavier Cugat, Perez Prado, Mina, Gene Barry, etc.

Joven aún y deseoso de encaminarse en el negocio del disco, deja Buenas Aires, junto a toda su familia, Martha, su esposa por 14 años y sus niños, Mariano Javier (5 años) y Hernan Jorge (2), para tentar fortuna en los Estados Unidos, donde Tomas Fundora, en

(Continued on page 122)

OCTOBER 21, 1972

San Francisco

By KBRG

1. POR QUE
LOS BABYS
2. PARA QUE ME ENSENASTE
RENE & RENE
3. CORAZON DE ROCA
CARMELA Y RAFAEL
4. AMADA AMANTE
ROBERTO CARLOS
5. COMO VIOLETAS
NICOLA DE BARI
6. AUNQUE ME HAGAS LLORAR
LOS FREDDYS
7. QUE SEAS FELIZ
RAFAEL VASQUEZ
8. OLVIDARTE NUNCA
LOS GOLPES
9. NO VUELVO CONTIGO
RAFAEL VASQUEZ
10. ERES MI LUZ
CUCO Y AURELIO

OCTOBER 21, 1972

Spain (Espana)

By Mariano Mendez de Vigo

1. POP CORN
VARIOS—Varias
2. ROCKET MAN
ELTON JOHN—EMI Odeon
3. WITHOUT YOU
NILSSON—RCA
4. ALGO DE MI
CAMILO SESTO—Ario/la
5. ALONE AGAIN (NATURALLY)
GILBERT O'SULLIVAN—Columbia
6. POR UNA MUJER
JULIO IGLESIAS—Columbia
7. EL PADRINO
ANDY WILLIAMS—CBS
8. UN BESO Y UNA FLOR
NINO BRAVO—Polydor
9. AMARILLO
TONY CHRISTIE—Movieplay
10. DAMA DAMA
CECILIA—CBS

NUESTRO RINCON

(Continued from page 120)

hizo acto de presencia, con su acostumbrada caballerosidad, pero con una ligera molestia en su estado anímico. Este redactor, tan indiscreto como siempre se lo hizo notar. La respuesta fué: "Llevo 24 horas en Miami, esperando que mi distribuidor termine de celebrar su cumpleaños, para poder sentarnos ha hablar de negocios" . . . Bueno, sin lugar a dudas . . . no me pareció bien. Klinckwort es una muy recia personalidad en este mundillo del disco latino international, para que tenga que esperar por nadie . . . Muy buena la producción Codiscos de Christopher, que este sello lanzó en Colombia. De recibir promoción "Al Ver que te me Vas" pudiese resultar en un éxito de grandes proporciones . . . Y ahora . . . Hasta la próxima desde Puerto Rico! . . . Ah! . . . la portada del disco de Christopher no está a la altura de la producción.

"Latin Soul" music from New York also exploited in Peru. Dinsa, label that is representing most of these labels in that area is enjoying smashing sales in this moment. Latin Soul, also called "Salsa" or "Soul Latino" is spreading to all areas with great intensity. On the other hand, it seems that "boleros" are coming back real strong. Ballads, real popular for several years are showing weaknesses ultimately. Santos Colon, a bolera singer is starting to move nicely all his recordings. Cheo Feliciano, who recorded the old and beautiful bolero "Juguete" is smashing in Puerto Rico, New York and Miami with this theme, arranged and recorded in Argentina by Maestro Calandrelli. Lucho Barrios, always popular in the south of South America is moving to more northern areas due to sudden releases and promotion of his recordings. Well, everybody is ready for boleros. Another rhythm

(Continued on page 122)

Tico-Alegre

A Division Of
Roulette Records Inc.

"ESTO FUE LO QUE
TRAJO EL BARCO"

Ismael Rivera

con sus
Cachimbos
CLP-1305

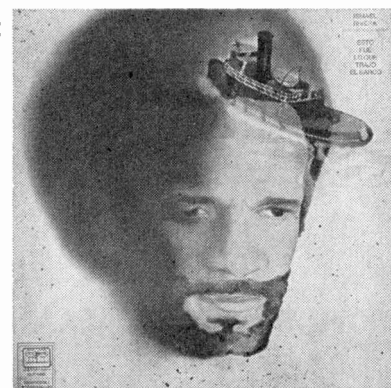
This LP Includes The 2 Hits
"INCOMPREDIDO"

Tico 608

&

"DIME PORQUE"

Tico 603



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.: Sanido y Discos Inc., 1160 S.W. 1st St., Miami, Fla. 33130 (305) 373-1740



LATIN AMERICAN ALBUM PICKS

MISTER BABALU AHORA!

MIGUELITO VALDES—
Audio Latino ALS 3060

Los grandes éxitos de Miguelito Valdés en nueva grabación producida en Perú por Iempsa. "Babalú," "Drume Negra," "Facundo," "Perciosa," "El Cumbanchero" y "Bruca Manihua" entre otras.

■ All of Miguelito's hits in an excellent album produced in Peru by Iempsa. "Danza Negra," "Babalú," "Blen Blen Ariñañara Nague," "Facundo," others.



LA CUMBIA DE CUCUTA PACHAPO Y SU COMPARSA—

Mericana MYS 102
Buena promoción acompaña a esta grabación en Puerto Rico y Nueva York. "La Cumbia de Cucutá" vendiendo muy bien. También "Las Malas Lenguas," "De Cunagua Soy," "No Le Digan," "San Juan y La Habana" y "Characano."

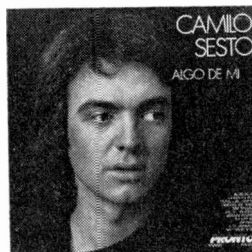
■ Heavy promotion in New York and Puerto Rico via "La Cumbia de Cucutá" is moving this album. Also in this package "Marcela," "El Angel de la Guarda," "A Borinquen," "Si Ma Chiquier," more.



ALGO DE MI CAMILO SESTO—Pronto PTS 100

Comienza también a moverse en Estados Unidos el "Algo de Mi" de Camilo Sesto, al igual que en toda Latinoamérica y España. Exito impresionante! También aquí "Ay, Ay Rosetta," "Yo Soy Así," "Esa Paloma" y "Todos los Tiempos."

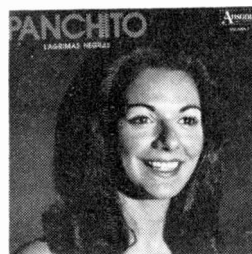
■ "Algo de Mi" by Camilo Sesto is selling big in all Latin America and Spain. It is included in this album. Also "Mendigo de Amor," "A Tí, Manuela," "Buenas Noches" and "Lanza tu Voz" Great orchestrations!



LAGRIMAS NEGRAS PANCHITO—Ansonia 1498

El gran Panchito Riset acaba de grabar este larga duración que venderá por siempre. "Lagrimas Negras," "Niebla del Riachueño," "Historia de un Amor," "Si me Pudieras Querer" y otros.

■ Standard repertoire that will sell forever by Panchito Riset. "Lagrimas Negras," "La Borrachita," "Cuartito Sagrado," "Amarga Conclusión," more.



VIP

(Continued from page 121)

Miami, le da las primeras orientaciones.

Finalmente en los primeros meses de 1971 se establece en Nueva York y Jerry Masucci lo conchaba en Fania donde comienza a hacer carrera. Actualmente sigue en la misma compañía como Gerente de Publicidad y Licencias Extranjeras.

Jorge en virtud de su puesto, viaja a menudo dentro y fuera de los Estados Unidos. Su mayor ambición es abrir nuevos mercados para la musica de su compañía.

Durante un año seguido llegó a trabajar hasta 15 horas diarias, la mitad en Fania y el resto en United Press International como traductor del



Jorge Beillard

Bureau Latino de esa empresa en Nueva York.

Colabora en varias publicaciones especializadas y, para no olvidarse de su viejo amor, envia todas las semanas un programa radial a una de las principales emisoras de su país.

GSF-Carosello Tie

■ NEW YORK — Michael Gussick, Director of International Operations for GSF Records, last week announced the signing of a long-term licensing agreement between GSF and Carosello Records of Milan, Italy. The deal was concluded by Gussick and Paolo Rudgeri, Managing Director of Carosello.

Carosello will distribute GSF's singles, albums, 8-track and cassette cartridge tapes throughout Italy.

In addition, an agreement was reached between Erstwhile Music and Access Music, the publishing arms of GSF Records and Edizioni Curci. It covers the territory of Italy and includes all compositions in the Erstwhile and Access catalogues.

NUESTRO RINCON

(Continued from page 121)

"guaguanco" considered for years in its original country, Cuba, as a noncommercial rhythm is smashing in New York, Puerto Rico, Central America, Panama, Venezuela, Colombia, Dominican Republic and other areas. Most of the packages of Latin Soul music today are consistently "guaguancos" arranged and produced in great studios with the "today sound." As a matter of fact, most of them copied from old records hard to find in the market today. Even the east coast is starting to be exposed to this sound and it seems that both, east coast of the states and Mexico will be affected by such a strong influence . . . Cecilia is starting to move nicely her recordings in Spain at the same time that Caytronics is releasing them in the States. The themes are "Fuí" and "Dama Dama" . . . Nino Bravo is also starting to move via "Un Beso y una Flor" . . . Latin International released "Canta al Caribe" and "La Voz de los Andes," two albums by Indio Araucano, a standard seller.

Agreement between Pancho Cristal, Alvarez Cepero and Art Talmadge regarding the exploitation of the Musicor Latin catalog is also good news. Such superb latin productions will start moving again . . . Ismael Rivera is selling real big "Dime Por Que" in New York, Puerto Rico and Miami . . . Vicentico Valdes signed with Tico Records of Morris Levy and directed by Joe Cain. A beautiful new era is starting for Vicentico. Congratulations to all the ones involved in this matter! . . . Our regards to Margarita O'Farrill, Alberto Diaz and Jesus Lopez Gamez, djs from KALI, Los Angeles . . . "Te Digo Ahorita" by Johnny Ventura is smashing in Puerto Rico and New York . . . Ing. Heinz Klinwort from Peerless, Mexico, attended a cocktail party last week honoring Pedro Vargas. This event was sponsored by Caytronics Corp. and Sonido y Discos. Mr. Klinwort was a bit disgusted since he was staying in Miami for over 24 hours, trying to sit down with his distributor to talk about business. Well, it was his distributor's birthday! . . . An album produced by Codiscos in Colombia presenting their artist Christopher could really make it big with "Al Ver que te Vas" included in the package.



CAYTRONICS — MERICANA



SONORA SANTANERA
CYS 1336



AQUI LLEGO!
Rey Roig
MYS-107

CAYTRONICS CORP., 240 Madison Ave., N. Y. (212) 889-0044



101 THE SINGLES CHART 150

OCTOBER 21, 1972

THIS WK.	LAST WK.	ARTIST	SONG	Label
101	103	ANYWAY THE WIND BLOWS THE GRASSROOTS—Dunhill 4325 (ABC) (Trousdale/Soldier, BMI)		
102	102	I AIN'T NEVER SEEN A WHITE MAN WOLFMAN JACK—RCA 0108 (Four Star, BMI)		
103	104	I GOT A THING ABOUT YOU BABY BILLY LEE RILEY—Entrance 7508 (Swamp Fox, ASCAP)		
104	125	DETERIORATA NATIONAL LAMPOON—Blue Thumb 218 (Famous) (Coney Island/White Fish, ASCAP)		
105	106	THE SLIDER T. REX—Warner Brothers 1122 (Wizard Artists, Ltd.)		
106	108	SUNDAY MORNING SUNSHINE HARRY CHAPIN—Elektra 45811 (Story Songs, ASCAP)		
107	147	WHAT AM I CRYING FOR DENNIS YOST & THE CLASSICS IV—MGM South 7002 (Low-Sal, BMI)		
108	110	I JUST WANT TO BE THERE INDEPENDENTS—Wand 11249 (Butler, ASCAP) (Fort Knox/Nattahnam, BMI)		
109	126	ONE LIFE TO LIVE THE MANHATTANS—DeLuxe 139		
110	111	HEY LITTLE GIRL BUCKWHEAT—London 184 (Scium, ASCAP)		
111	112	SMOKE GETS IN YOUR EYES BLUE HAZE—A&M 1357 (T. B. Harms, ASCAP)		
112	113	NO TEARS, IN THE END GROVER WASHINGTON, JR.—Kudu 909 (CTI) (Antisia, ASCAP)		
113	115	S.T.O.P. (STOP) THE LORELEI—Columbia 45629 (Hael, BMI)		
114	116	DO YA MOVE—United Artists 50928 (Anne-Rachel Music) (Tiffins Tunes, Inc., ASCAP)		
115	118	INNOCENT TIL PROVEN GUILTY HONEY CONE—Hot Wax 7208 (Buddah) (Gold Forever, BMI)		
116	117	SLOW MOTION JOHNNY WILLIAMS—Phila. Int'l. 3518 (Assorted, BMI) (Jobete/Belwin Hills, ASCAP)		
117	—	I GUESS I'LL MISS THE MAN SUPREMES—Motown 1213		
118	119	WONDER GIRL SPARKS—Bearsville BSV 0006 (Warner Brothers)		
119	—	TRYING TO LIVE MY LIFE WITHOUT YOU OTIS CLAY—Hi 2226 (London) (Happy Hooker, BMI)		
120	—	HAD ENOUGH JAMES GANG—ABC 11336 (Panco Music, BMI)		
121	122	SO FAR AWAY THE CRUSADERS—Blue Thumb 217 (Screen Gems-Columbia, BMI)		
122	124	TALL ORDER FOR SHORT GUY JONATHAN KING—JK 49002 (Main Stay Music, BMI)		
123	123	LITTLE WILLY THE SWEET—Bell 251 (Buddah, ASCAP)		
124	109	LONELY BOY DONNY OSMOND—MGM 14424 (Spanka, BMI)		
125	—	LET ME TOUCH YOUR MIND IKE & TINA TURNER—United Artists 50955 (HUH Music Corp. UNART-Music, BMI)		
126	128	WAITIN' FOR ME AT THE RIVER POT LIQUOR—Janus 195 (Flypaper Music, BMI)		
127	104	I GOT A THING ABOUT YOU BABY BILLY LEE RILEY—Entrance 7508 (Swamp Fox, ASCAP)		
128	129	SEA SIDE SHUFFLE TERRY DACTYL—UK 49003 (London) (Stainless, BMI)		
129	130	SULTANA TITANIC—Epic 10810 (April, ASCAP)		
130	—	SUPERSONIC ROCKET SHIP KINKS—RCA 0807 (Da Vray, PRS)		
131	135	(BUT I COULD) REACH THE WISDOM OF SOLOMON MANCINI & FOX—Event 210 (Polydor) (Double Trouble, BMI)		
132	134	LONG JOHN SILVER JEFFERSON AIRPLANE—Grunt 0506 (RCA)		
133	—	WORK TO DO ISLEY BROTHERS—T-Neck 936 (Buddah) (Triple Three, BMI)		
134	137	SIXTY MINUTE MAN THE TRAMPS—Buddah 321 (Fort Knox, BMI)		
135	136	(WIN, PLACE & SHOW) SHE'S A WINNER THE INTRUDERS—Gamble 4019 (Assorted, BMI)		
136	—	PEOPLE NEED LOVE BJORN & BENNY—Playboy 50014 (Overseas, BMI)		
137	149	DOWN TO THE NIGHTCLUB TOWER OF POWER—Warner Brothers 7635 (Kuptillo Music, ASCAP)		
138	139	THE PEOPLE TREE SAMMY DAVIS, JR.—MGM 14426 (Taradam, BMI)		
139	—	YOU MADE ME WE THE PEOPLE—Lion 122 (MGM) (Lan-Tastic, BMI)		
140	140	HARD LIFE, HARD TIMES (PRISONERS) JOHN DENVER—RCA 0801 (Cherry Lane, ASCAP)		
141	141	LEAVIN' IN THE MORNING GARY PUCKETT—Columbia 4-45678 (Famous Music, ASCAP)		
142	143	SAM STONE AL KOOPER—Columbia 45691 (Cotillion, BMI)		
143	144	I KNOW WRIGHT'S WONDERFUL—A&M 1344 (Irving Music, BMI)		
144	145	PARADISE JACKIE DE SHANNON—Atlantic 2895		
145	146	SINCERELY MOONGLOWS—RCA 0759 (Arc-Music, BMI)		
146	—	STANDING IN THE ROAD BLACKFOOT SUE—A&M 1386 (Dick James, BMI)		
147	138	YES, I'LL SAY IT SWALLOW—Warner Brothers 7613		
148	150	BROWN GIRL EXUMA—Kama Sutra 557 (Buddah Music/Inagua, ASCAP)		
149	114	WHO HAS THE ANSWERS ANDY KIM—Uni 55332 (MCA) (Joachim, BMI)		
150	120	MAGNOLIA JOSE FELICIANO—RCA 74-0768 (Moss Rose, BMI)		

Gillett-Nelki Form Oval Records

■ LONDON — Charlie Gillett and Gordon Nelki have announced the formation of Oval Records in London, England. The pair will arrive in the states October 17th for a trip around the country in search of back catalogue material to license.

They feel that they have a

unique opportunity to secure past American hits never before available in England. Prior to entering the recording industry, Gillett wrote two books, "The Sound of the City," which is the story of Atlantic Records as told through interviews with Ahmet Ertegun, Jerry Wexler, Jerry Lieber and Mike Stoller, Herb Abramson, Rick Hall, and Phil Walden, amongst others. The New York publisher for these books is Outerbridge and Lazard.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

OCTOBER 21, 1972

A LONELY MAN Eugene Record (Julio-Brian, BMI)	47
A PIECE OF PAPER - RHB Prod. (Sunnybrook/4 Star, BMI)	67
ALL THE YOUNG DUDES David Bowie (Moth Music, BMI)	44
AMERICAN CITY SUITE Steve Barri (Blend'ngwell Music, ASCAP)	38
BABY DON'T GET HOOKED ON ME Rick Hall (Screen Gems-Columbia, BMI)	33
BABY SITTER Willy Clark & Clarence Reed (Sherlyn Music, BMI)	63
BACK STABBERS Gamble-Huff Prod. (Assorted, BMI)	11
BEN Corporation (Jobete, ASCAP)	4
BEST THING Bill Trant & John Ryan (Harvey Wall Banger, BMI)	86
BLACK & WHITE Richard Podolor (Templeton, ASCAP)	24
BURNING LOVE (Combine, BMI)	8
CAN'T YOU HEAR THE SONG Wes Farrell (Dick James, BMI)	36
CITY OF NEW ORLEANS Waronker & Phila. (Kama Rippa/Turnpike Tom, ASCAP)	20
COLORADO Bill Szymczyk (Fat-Mama Music/Famous Music, ASCAP)	80
CONVENTION '72 N'k N'k Productions (N'k Nik Music, ASCAP)	74
CORNER OF THE SKY Sherlie Matthews & Deke Richards (Jobete/Belwin Hills, ASCAP)	74
CRAZY HORSEFS Michael Lloyd & Alan Osmond (Kolob, BMI)	75
DANCE, DANCE, DANCE David MacKay (Cotillion/Broken Arrow, BMI)	85
DIALOGUE (PART I & II) James William Fuerc'o (B'g Elk, ASCAP)	82
DINAH FLO Boz Scaggs (Blue Street, ASCAP)	91
DON'T DO IT The Band (Jobete, BMI)	37
DON'T EVFR BE LONELY Bob Archibald (Unart/Stagedoor, BMI)	19
DON'T HIDE YOUR LOVE Sonny Bono & Snuff Garrett (K'rschner/ATV, BMI)	50
FLECTED Bob Fz'rin (Ezra Music, BMI)	41
EVERYBODY PLAYS THE FOOL Silvester & Simmons (G'ant Enterprise, BMI)	2
FRFDDIE'S DEAD Curtis Mayfield (Curtom, BMI)	15
FROM THE BEGINNING Greg Lake (Tro, BMI)	34
FUNNY FACE Stan Silver (Prima-Donna Music, BMI)	49
GARDEN PARTY Rick Nelson (Matragun, EMI)	17
GO ALL THE WAY Jimmy Tenner (C.A.M.-U.S.A., BMI)	3
GOOD FOOT James Brown (Dyanatone/Belinda/Unichappell, BMI)	9
GOOD TIME CHARLIE Arif Mardin (Cotillion/Road Canon, BMI)	13
GUILTY Palmer James & Curtis Rodgers (Toasted Music/Screen Gems-Columbia, BMI)	59
HEY, YOU LOVE Hans van Hemert (Day Glow Music, ASCAP)	79
HONEY I STILL LOVE YOU A Roy C. Production (Alaga Inc./Johnson-Hammond Music, BMI)	97
I'LL BE AROUND Thom Bell (Bellboy, BMI)	20
I AM WOMAN Jay Senter (Ruggerlugs Music Corp., BMI)	31
I BELIEVE IN MUSIC Theodore & Coffey (Songpainter, BMI)	28
I CAN SEE CLEARLY NOW Johnny Nash (Cavman, ASCAP)	23
I'D LOVE YOU TO WANT ME Phil Gernhard (Kaiser/Famous Music, ASCAP)	30
I FOUND MY DAD Gamble-Huff (Assorted, BMI)	89
I JUST WANT TO MAKE LOVE TO YOU Dave Edmonds (Arc, BMI)	88
IF I COULD REACH YOU Bones Howe (Hello There, ASCAP)	21
IF YOU CAN BEAT ME ROCKIN' Ronald Dunbar (Gold Forever, BMI)	83
IF YOU DON'T KNOW ME BY NOW Gamble-Huff (Assorted, BMI)	48
IF YOU LET ME Frank Wilson (Stone Agate Music, BMI)	76
I'LL MAKE YOU MUSIC Steve Metz, David Lipton & Norman Bergen (Dramatis Music, BMI)	58
(Landers/Roberts Music, ASCAP)	77
I'M STONE IN LOVE WITH YOU Thom Bell (Bellboy/Assorted Music, BMI)	51
IN HAVEN THERE IS NO BEER Maynard Solomon (Beechwood, BMI)	100
IT NEVER RAINS IN SOUTHERN CALIFORNIA Don Aitfield & Albert Hammond	
LADY ELEANOR John Anthony (R&M Music, ASCAP)	78
LET IT RAIN Delaney Bramlett (Cotillion/Delbon/Casserole Music, BMI)	55
LISTEN TO THE MUSIC Ted Templeman (Warner/Tamelaire, BMI)	18
LOVING YOU JUST CROSSED MY MIND Rudy Durand (Seven Iron, BMI)	35
MAN SIZED JOB Crajon Productions (Ordena/Bridgeport Music, BMI)	64
MIDNIGHT RIDER Denny Cordell & Nigel Thomas (No Exit, BMI)	27
MISTY BLUE John Richbourg (Talmont Music, BMI)	93
MOSQUITO Doors (Alchemical Music Co., BMI)	84
MY DING-A-LING Esmond Edwards (Isalee, BMI)	1
NATURE PLANNED IT Frank Wilson (Stone Agate, BMI) (Jobete, ASCAP)	57
NIGHTS IN WHITE SATIN Tony Clarke (Essex, ASCAP)	6
ONE FORE CHANCE Bill Gillian (Cookaway, BMI)	70
OPERATOR Terry Cashman & Tommy West (Blend'ngwell/Wingate, ASCAP)	60
PAPA WAS A ROLLING STONE Norman Whitfield (Stone Diamond Music, BMI)	71
PLAY ME Catalano & Diamond (Prophet, ASCAP)	54
POOR BOY Richard Sanford Orahoff (Portofino/Avoyelles, ASCAP)	65
POPCORN D. Jordan, R. Talmadge, S. & B. Jerome (Bourne, ASCAP)	7
POWER OF LOVE Sta. (Assorted/Gaucha/Belinda, BMI)	61
ROBERTA Richard Perry (Ace, BMI)	99
ROCK ME BABY Wes Farrell (Pocketfull of Tunes, BMI) (Every Little Tune, ASCAP)	29
ROCK 'N ROLL SOUL Grand Funk Railroad (Cram Renraff Co., BMI)	46
ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU Johnny Rivers (Ace, BMI)	81
RUSHING BACK TO SASKATOON Jack Richardson (Dunbar/Cirrus/Sunspot/Expressions, BMI)	95
SATURDAY IN THE PARK J. W. Guercio (Big Elk, ASCAP)	45
SING A SONG Richard Perry (Screen Gems-Columbia/Summerhill Songs, BMI)	94
SLAUGHTER Billy Preston (Irving/Web, BMI)	40
SO LONG DIXIE Bobby Colomby (Screen Gems-Columbia/Summerhill Songs, BMI)	66
SOMETHING'S WRONG WITH ME Danny Jassen & Bobby Hart (Pocketfull of Tunes, BMI)	56
SONG SFLLER Mark Lindsay (Canopy Music, ASCAP)	92
SPACEMAN Richard Perry (Blackwood, BMI)	32
SPEAK TO THE SKY Robie Porter (Porter/Binder, ASCAP)	52
SPPCIAL SOMEONE John Madara (Home Grown Music/Heywoods Music, BMI)	96
STARTING ALL OVER AGAIN Beckett & Hawkins (Muscle Shoals, BMI)	16
SUNNY DAYS Jimmy Tenner (C.A.M.-U.S.A., BMI)	73
SUMMER BREEZE Louie Shelton (Dawn Breaker Music, BMI)	43
TAKE ME RAC 'OME Chas. Chandler (January Music, BMI)	87
THAT'S HOW LOVE RNS Johnny Bristol (Jobete Music, ASCAP)	42
THEME FROM THE MEN Isaac Hayes & Onzie Home (East Memphis/Incense, BMI)	68
THUNDER AND LIGHTNING Toxey French (Ch'n'ck, ASCAP)	26
TIGHT ROPE Penny Cordell & Leon Russell (Sky'ill, BMI)	10
TOGETHER ALONE Peter Schekeryk (Neighborhood, ASCAP)	53
USE ME Bill Withers (Inferior, BMI)	5
VENTURA HIGHWAY America (WB, ASCAP)	62
WE CAN MAKE IT TOGETHER Mike Curb & Don Costa (Kolob Music, BMI)	72
WEDDING SONG Mike Curb & Don Costa (P.D. Foundation, ASCAP)	98
WHY CURB & COSTA (Pehmar, ASCAP)	14
WHY CAN'T WE BE LOVERS Holland Dozier/Holland (Gold Forever, BMI)	90
WITCHY WOMAN Glyn Johns (Kicking Rear/Benchmark, ASCAP)	25
WOMAN DON'T GO ASTRAY Elijah Walker (Malaco/Rofignac, BMI)	39
YOU OUGHT TO BE WITH ME Willie Mitchell (Iec/Green, BMI)	69
YOU WEAR IT WFL Rod Stewart (Three Bridges/HG, ASCAP)	12

ENGLAND

By RON McCREIGHT

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

SINGLE

I DON'T BELIEVE IN MIRACLES—Colin Blunstone
Publisher: Varalum Music—Epic

SLEEPER

LOVE MACHINE—Shakane
Publisher: Messenger Music—Young Blood International

ALBUM

EPIC FOREST—Rare Bird—Polydor

■ LONDON—EMI's new chief Gerry Oord issued a statement early last week to the effect that all new records scheduled for release in November and December would be withdrawn. After some "jumping of the gun" and inaccurate reports in the national press, a second statement was issued, the latter being somewhat more specific. The end result is that single releases will go ahead as planned and albums will simply be restricted to those already scheduled in line with the Christmas market. Reasons given were that healthy sales enjoyed throughout the summer months were unexpected and although the moving of the EMI factory was effected smoothly, it was planned for a time when sales usually slump during this holiday period.

Black Sabbath returned exhausted from their extensive U.S. tour and announced that no further plans to cross the Atlantic would be made for a considerable period. They will, however, fulfill dates already fixed for April. Meanwhile another of our rock giants, David Bowie, could quit touring here in favor of spending more time producing, once his current Stateside tour is over. Brighter news concerning Paul McCartney's Wings and Gilbert O'Sullivan—both are expected to tour the U.K. before the end of the year.

The Python Lee Jackson disc has certainly re-established Miki Dallon's Young Blood label here in a big way! There is also every possibility of this success being sustained through their other new offerings listed since the switch in distribution to CBS. Shakane's "Love Machine," sounds like a European "biggie," Steve and Bonnie's revamped "Those Were The Days" makes interesting listening and should happen here if given the airplay it deserves as should the reissue of the Buddy Holly classic, "Raining In My Heart," by Raw Holly.

Dutch band Focus are simply sensational and once proven here will knock Americans off their feet! Polydor have issued an album cut, "Hocus Pocus" to coincide with Focus' first tour here. The single features some of the fastest and most breathtaking guitar playing ever put down on disc. Don't doubt my word—listen!

The Mowest label was launched here through EMI this week with two singles by Thelma Houston—"No-one's Gonna Be A Fool," and Frankie Valli and the Four Seasons—"The Night." Other strong releases come from Petula Clark, whose version of James Last's "Wedding Song" could give Polydor a hit straight away after signing the star only three weeks ago. MCA's Budgie have a fine second album out, titled "Squawk," produced by Roger Bain, and high sales have been reported already. Two Andy Williams albums are being issued this month in conjunction with chain store, F.W. Woolworth and will be given heavy T.V. and local radio advertising coverage. Second is "Andy Williams Greatest Hits Volume Two," this one being promoted in a more

(Continued on page 125)

GERMANY

By PAUL SIEGEL

SINGLE IMPORT TIP OF THE WEEK

"PLAY ME"—Neil Diamond—Philips/UNI

SINGLE EXPORT TIP OF THE WEEK

"WE BELIEVE IN TOMORROW"—Freddy Breck—BASF

TELEVISION RECORD TIP FOR:

(ZDF NETWORK HIT-PARADE)



"LOVE ME"—Chris Roberts—Polydor

ALBUMS OF THE WEEK

(POP)—"HOT BUTTER"—Popcorn—Musicor/Ariola

(CLASSICAL)—S. RICHTER PLAYS SCHUMANN & BRAHMS—Ariola/Eurodisc



Paul Siegel

■ BERLIN—Triple threat composer-producer-arranger Heinz Gietz in Cologne is recording an lp for his Golden voiced artist, Freddy Breck a BASF release. Andy Fisher & Josef Bamberger have found the hot copyrights, "Delta Queen" . . . Good luck to new BASF Product Manager, Record Division Woody Howard, & give H. J. Versemann's best wishes to Herb Held in Bedford, Mass. . . . Fellas listen to "Say It Stronger" by your artist, Freddy Breck, & it could happen stateside as it's happenin' in Europe! . . . CBS recording star, Roberto Blanco just rushed me his new Xmas lp . . . Jürgens Rusche, Leitender Redakteur (leading Editor) the famous German Magazine, Automatenmarkt/Musikinformationen in Western Germany has enhanced and brightened the pages of the Mag with his open, frank and objective editorial reasoning . . . congrats! . . . Teldec has a potential smash with Terry Dactyl's, "Sea Side Shuffle" . . . Aberbach landed the Holland hit, "Sing Along" with Mac & Katie Kisson . . . Peter Ingwersen of RCA will hit again with "Bottoms Up" . . . Middle of the Road one of the nicest, quietest. But most commercial fella in our industry is Hans Blume, formerly in the Teldec Distribution and sales dept., & now for several years a major pivot in the Hansa Record Peter Meisel Organization . . . Hans tells me that his big new plug is the song, "Mama Mia" as recorded by the talented duo, Sandra & Andries . . . I think that Germany ought to start a school for comedians, as there's a helluva shortage for talent here like a Bob Hope . . . a Jerry Lewis . . . a Red Skelton . . . a Flip Wilson . . . Addy Muenster in Hamburg has a great humorous vein . . . I remember meeting Alfred Mihats in Vienna, Austria a few years ago . . . I hear he has built up a good artist P.R. management, happy hunting, Alfred and regards to my Vienna friends as Einzi & Robert Stolz . . . Charly Gaudriot . . . Hans Swarowsky, etc. . . etc. . . Finger Records has a hot record called, Penelope on Polydor . . . Rudy Petry of Edition Accord in Cologne may have a hit with Michael Holms' new Ariola Single, "Oh, Oh, July" . . . What happened to boy wonder singer with x gold records . . . remember Heintje? . . . Peter Kirsten of Global Records has an exciting lp, "Questions of Radio Erivan" with Dieter Hildebrandt and Klaus Havenstein . . . The first singles on that new Record label, Colorit a property of Hans Gerig have arrived, Perry Baden with Hit Parade Platz 1 . . . Love with Danny Joe, & Sacha Votruba & The Tramps with "Es gab kein Brot" . . . Seems like Kinney/WEA Siggie Loch will have a smash single with "I'm On My Way" with the George Baker Selection,

(Continued on page 126)

INTERNATIONAL HIT PARADE

OCTOBER 21, 1972

ENGLAND'S TOP 10

1. MOULDY OLD DOUGH
LIEUTENANT PIGEON—Decca
2. HOW CAN I BE SURE
DAVID CASSIDY—Bell
3. YOU'RE A LADY
PETER SKELLERN—Decca
4. I DIDN'T KNOW I LOVED YOU TILL I
SAW YOU ROCK AND ROLL
GARY GLITTER—Bell
5. CHILDREN OF THE REVOLUTION
T. REX—Marc
6. WIG WAM BAM
THE SWEET—RCA
7. TOO YOUNG
DONNY OSMOND—MGM
8. BURNING LOVE
ELVIS PRESLEY—RCA
9. IN A BROKEN DREAM
PYTHON LEE JACKSON—Young Blood
10. DONNA
10 C.C.—UK

GERMANY'S TOP 10

1. POPCORN
HOT BUTTER—Musicor/Ariola
 2. HELLO-A
MOUTH & MacNEAL—Philips
 3. ICH HAB' DIE LIEBE GESEHN
VICKY LEANDROS—Philips
 4. EINE NEUE LIEBE IST WIE
EIN NEUES LEBEN
JURGEN MARCUS—Telefunken
 5. ROCK & ROLL PART 2
GARY GLITTER—Bell/Polydor
 6. VIVA ESPANA
IMCA MARINA—Columbia/EMI
 7. LET'S DANCE
THE CATS—Columbia/EMI
 8. MICHAELA
BATA ILLIC—Polydor
 9. ICH FANG FUR EUCH DEN
SONNENSCHIN
TONY MARSHALL—Ariola
 10. UBERALL AUF DER WELT
FREDDY BRECK—BASF/Cornet
- Through the Courtesy of:
DDO DJ ORG/Der Musikmarkt/
AUTOMATENMARKT/MI
(Compiled by: Paul Siegel)

OCTOBER 21, 1972

FRANCE'S TOP 10

1. ALONE AGAIN
GILBERT O'SULLIVAN—Decca
 2. UN JOUR SANS TOI
CRAZY HORSE—Disc'Az
 3. UNE BELLE HISTOIRE
M'CHEL FUGAIN—CBS
 4. SOLEIL SOLEIL
NANA MOUSKOURI—Philips
 5. MON PERE
SYLVIE VARTAN—RCA
 6. LA RENCONTRE
MICHEL JONASZ—Disc'Az
 7. DON'T MESS AROUND WITH JIM
JIM CROCE—Vertigo
 8. LE PETIT PRINCE
GERARD LENORMAN—CBS
 9. MY REASON
DEMIS ROUSSOS—Philips
 10. MAIN DANS LE MAIN
CHRISTOPHE—Discodis
- Through the Courtesy of:
EUROPE No. 1, PARIS RADIO
Program Dir.: PIERRE DELANOE

OCTOBER 21, 1972

JAPAN'S TOP 10

1. SAYONARA WO SURUTAMENI
B'LLY BANBAN
 2. TABI NO YADO
TAKURO YOSHIDA
 3. LOVE THEME FROM GODFATHER
ANDY WILLIAMS
 4. ANATA DAKEDO YIYI
BENJI SAWADA
 5. HITORI JA NAIRO
MARI AMACHI
 6. DOONIMO TOMARANAI
RINDA YAMAMOTO
 7. MEBAE
MEGUMI ASAOKA
 8. HIMAWARI NO KOMICHI
H. CHERISH
 9. FURIMUKANAIDE
HONEY NIGHTS
 10. SEKISHOKU
MORIO AGATA
- Through the Courtesy of:
TOKIO RECORD & MUSIC MARKET

CANADA

By LARRY LeBLANC



Larry LeBlanc

■ TORONTO—Booking agency Concept 376 will publish a bi-weekly newsheet titled "Greasesheet." The agency is also putting together a promotional lp for booking purposes. Included in the line-up are April Wine, Manchild, Lighthouse, King Biscuit Boy, Mainline, Pepper Tree, Crowbar, Downchild Blues Band, Grease Ball Boogie Band, and Ocean . . . GRT group Everyday People recording at Toronto Sound studios and are set to tape "Rolling On The River" this month . . . Nov. 6 is date set for Capitol lps by Fergus and Bob McBride. Just released this week by the label were lps by Ronney Abramson and Flying Circus . . . It's not definite but the Guess Who will likely tour across Canada in February. No grandstand shows this time . . . Gypsy lp, produced by Jack Richardson, has been released by Nimbus . . . Effective immediately Vince Lasch will handle exclusively Canadian product for London Records in Ontario. Jim MacDonald, a new addition to the London Promo Staff, will handle all foreign promotion in the province . . . Stompin' Tom Connors is currently touring West. While playing to capacity crowds throughout B.C., he found time to tape T.V. appearances on the Irish Rovers Show, and a Juliette Special . . . Jason being kept busy with numerous dates in upper New York State . . . GRT has acquired the distribution rights for the Musidisc catalogue in Canada. Musidisc will distribute "Moe Koffman Plays Bach" in France and Germany. Later this year, GRT will release a double set by Moe Koffman. It is based on themes adapted from Vivaldi's "The Four Seasons" . . . Columbia recording artist John Allen Cameron has returned to Ottawa having spent the past three weeks in Scotland and England. In Scotland he spent time researching traditional and contemporary Scottish music. The latter part of his visit involved business meetings with CBS Records reps in London. Cameron, his manager Leonard Rameau and Brian Ahern met with Dick Asher, Director, Columbia International and Glyn Evans, International Label Manager, regarding future release of Cameron's product in the U.K. . . . Back home Cameron has been selected to perform at the International Artists Shows at this year's Annual Country Music Association in Nashville on October 19 . . . Added surprise to Toronto's Cheech & Chong was A&M artist Lorence Hud. "Sign of the Gypsy Queen" has been confirmed as Hud's first single for the label . . . Please don't overlook the Willie Dunn lp on the Kot'ai label. It's an absolute gem . . . Dixie Lee Innes back on the scene again with a rendition of Gordon Lightfoot's "Nous Vivons Ensemble (We've Got To Stay Together)" . . . Michael Gusick, of GSF Records, forwarded a copy of "The Hans Staymer Band Album" which is one of GSF's initial lp releases. The group is from Vancouver and is produced by CKLG dj Don Hamilton . . . U.A.'s Claudia Valade set for release of a French version of "With Pen In Hand" . . . "Goodbye Farewell"

A&M Names Green As UK Manager

■ HOLLYWOOD — Derek Green has been named managing director of A&M Records, England, reports Jerry Moss, president of the company.

Green, who replaces Larry Yaskiel in this position, originally joined A&M Records two years ago as general manager of Rondor Music, A&M's English publishing affiliate.

Prior to his affiliation with A&M Green was connected with RCA Victor Records in England—first as head of the firm's Sunbury Music publishing company, and later as head of A&R for RCA in England.

Mogull to Europe

■ NEW YORK—Veteran music publisher Ivan Mogull will be visiting his associates in Europe, as well as record companies, publishers, and radio stations, from October 16 to October 28. His itinerary covers Prague (Hotel Olympik, 16-18); Amsterdam (Hotel Okura, 18-19); Luxembourg (Holiday Inn, 19-22); Brussels (23); London (Inn on the Park, 24-26); and Paris (Hotel Napoleon, 26-28).

England

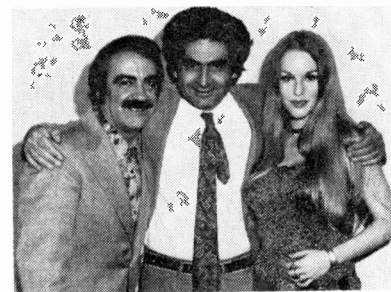
(Continued from page 124)

conventional manner.

Billy Gaff's management company, responsible for Rod Stewart and the Faces, have signed British band, Status Quo to an exclusive recording agreement for the world. Gaff has just completed a deal with A&M for the group's recently completed album to be issued in the U.S.A. and Canada, whilst negotiations are underway for release in other territories throughout the world.

by Abraham's Children is becoming a solid hit across the country. Buddah has released the single in the U.S. . . . See you at C-5 in Vancouver.

Mama Lynn



On recent visit to Paris office of Phonogram, Ltd., Lynn Carey, lead singer of group Mama Lynn, who record for Family Productions and Frank Day, General Manager of Family Productions are warmly received by Roger Maurani, head of Paris International of Phonogram, Ltd. Visit was part of six-country tour made by Ms. Carey on release of group's album "Preserve Wildlife" in Europe.

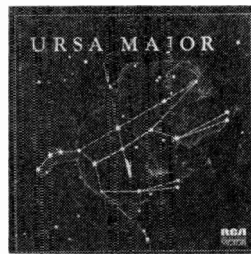
First JMI Country Discs Overseas

■ NEW YORK—Don Williams' "Don't You Believe" and Jackie Burns' "If Loving You Is Wrong" will be the first JMI Records country discs to be released overseas. Both singles will be released through Quality records in Canada, while Miss Burns' record will be released in England through EMI, in Australia through RCA, Ltd; and in New Zealand through Allied International Records.

(Continued from page 18)

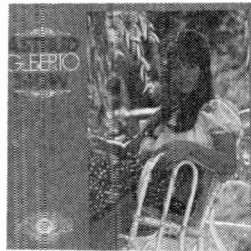
URSA MAJOR
RCA LSP-4777

Ursa Major is Greg Arama, Dick Wagner and Ricky Mangone, and, as their name suggests, the music is what might be called cosmic-rock. The sounds are heavy, the lyrics appropriately metaphysical. There's certainly a market for this sort of thing.



ASTRUD GILBERTO NOW
Perception PLP 29

Since her "Girl From Ipanema" smash some years back Astrud Gilberto hasn't had too many big hits, but she's remained a superb interpreter with one of the most distinctive voices around. Everything comes together rather nicely on her new album, which also reveals her to be a fine writer.



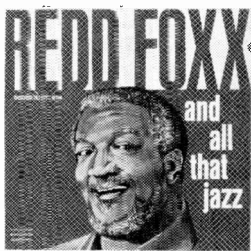
YOU MUST REMEMBER THESE (VOLS. I & II)
Bell 6077

Two fine collections of oldies, with Volume II concentrating on more contemporary classics like the Boxtops' "The Letter" and the Delfonics' "Didn't I Blow Your Mind." Volume I is highlighted by "Stay," "Story Untold," "Tonight Tonight" and "In the Still of the Night."



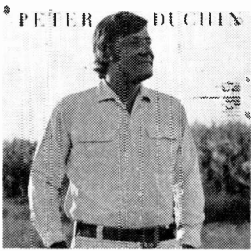
REDD FOX AND ALL THAT JAZZ
Dooto DTL 854

Another humorous outing from the Foxx, whose popularity, partly as a result of his "Sanford and Son" TVer, has never been greater. The added attraction here is that there's some great jazz music going on in the background. Another winner for the prolific comedian.



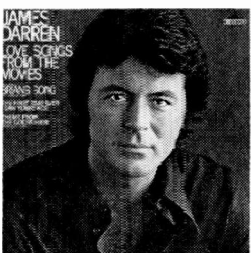
PETER DUCHIN
Capitol ST-11103

The distinctive Duchin piano stylings do full justice to "Micol's Theme," "Morning Has Broken," "Me And Julio Down By the Schoolyard," "Lean On Me," "The Candy Man," "Brandy," "Day By Day," "Amazing Grace" and "High Flyer."



LOVE SONGS FROM THE MOVIES
JAMES DARREN—Kirshner KES-116 (RCA)

Appropriately pleasant treatments of "Where Do I Begin," "A Man and A Woman," "The First Time Ever I Saw Your Face," "For All We Know," "Thank Heaven For Little Girls" and several other popular movie theme songs. "The Hands of Time," the theme from "Brain's Song," is especially nicely done.



VISITATION
CHIRCO—Crested Butte CB 701

First release from new Denver-based label may get a bit pretentious, musically and lyrically, at times, but there's enough good, solid rock and strong melodic strains to make up for occasional overindulgences. Many interesting instrumental sounds can be heard.



Bell Offers Glitter LP Worldwide

■ NEW YORK—Following the international success of his million selling first single, "Rock and Roll Parts 1 & 2" and his current single, "I Didn't Know I Loved You (Till I Saw You Rock and Roll)" Bell Records has rushed the first Gary Glitter LP into simultaneous worldwide release.

Entitled "Glitter," the album features seven titles penned by Gary Glitter and manager/producer Mike Leander, including, "Rock and Roll Parts 1 & 2" and "I Didn't Know I Loved You (Till I Saw You Rock and Roll)."

"This is a practical demonstration of the new international capability Bell Records can put behind an artist," commented Bell President, Larry Uttal. "By releasing his album simultaneously throughout the world, the entire international sales and promotional power of Bell Records is united to turn Gary Glitter into an international star on the flood-tide of his initial breakthrough."

WB Inks Print Pact w/Springfield

■ LOS ANGELES — Ed Silvers, President of Warner Bros. Music Publishing, has announced the signing of a print agreement with Capitol recording artist, Rick Springfield. The deal was negotiated by Dave Berson of Mitchell, Silberberg & Knupp, on behalf of Springfield and his company, Binder-Porter Music and by Silvers for Warner Bros. Music. W. B. Music is rushing the sheet music to Springfield's current hit, "Speak to the Sky," and preparing a song folio to match his album.

A&M's Total Commitment

■ TORONTO — Joe Summers, national sales manager of A&M Records of Canada, announced in Toronto this week a bold, two-week television advertising campaign to be run in every major Canadian market.

The marketing campaign, under the banner "Total Commitment" features seven titles penned by October 8-21. It is concentrating on markets where A&M distributors are positioned. "Total Commitment" spots will tie-in with dealers in each respective area.

ASCAP Winners



Bell Records' Promotion VP Steve Wax, left, and Sales VP Oscar Fields flank ASCAP Membership Representative Ted Williams while holding ASCAP Award Plaques presented to the company for the hit singles "How Can I Be Sure" by David Cassidy and "Day By Day" by the cast of Godspell.

Caviano Named

■ NEW YORK — Oscar Cohen, President of Associated Booking Corp., announced last week that Bob Caviano, formerly of American Talent International and Agency for Performing Arts, has joined the Contemporary Department of ABC. He will handle bookings in the mid-atlantic states for all contemporary artists represented exclusively by Associated Booking Corp.

Germany (Continued from page 124)

and P.R. Man, Conny Schnurr is on his way to hitdom on the charts here with this vivacious recording . . . Lilo Bornemann of F.D. Hunter has a hit with "Standing in the Road," vocalized by Blackfoot Sue on DJM/Ariola discs here . . . Kurt Feltz has two of his productions on the national charts with Cindy & Bert, "Ich hab Heimweh nach Dir" (I'm Homesick For You) . . . Peter Rubin, "In der Nacht" "(In The Night)" . . . I love the warm, sincere voicing of Katyna Ranieri in Rome vocalizing, "Oh My Love" to the great music of Riz Otolani . . . Willy Klofat and I have smoked the pipe of peace at Ariola/Eurodisc headquarters, as Willy didn't mean it, and is really a good fella' and a great P.R. man . . . My buddy Udo Jürgens is starting another tour of Germany and has a new Ariola single, "Ich bin wieder da/Mayerling" . . . Rudolf Schock that great operetta tenor is celebrating 25 years on recordings, and his latest waxing is with brilliant Anno Moffo (who is slated for my new TV show) and produced by pro producer, Fritz Ganss . . . Peter Hennig (GEMA) deserves a medal!

Listening Post

(Continued from page 12)

Munich . . . Friday the 13th was the day any listener could win \$13,000 just by bringing in a black cat who was able to say **WKBW**. That should have been a cinch for some clever cat . . . **WKBW** may be the only major top 40 station to be carrying weekly professional football, they're the **Buffalo Bills** station as of this season.

WKRC—Cincinnati . . . They're doing their own off-shoot version of The Last Contest . . . station initially requested post cards from listeners indicating what prizes they'd like to win, within a \$10,000 range. From the responses, over 12,000 cards, they not only developed the prizes, but drew out a winning card which received a Chevy Vega and 1000 gallons of gas. The grand prize will be awarded on Thanksgiving Day and there are weekly awards of color TV's.

WPGC AM/FM—Washington, D.C. . . **Harv M. Moore, Jr.** has been named Program Director, as announced by **Bob Howard**, station VP and General Manager. Moore, who joined **WPGC** in 1963 will continue to do his morning show 6-10 AM. Former P.D., "**Big Wilson**, has been named to the newly created position of Sales-Program Coordinator.

WCDQ—Hamden, Conn. . . New line-up at the station as a result of recent shuffle . . . 6-10 AM . . . **Terry Edgar**, 10-2 PM . . . **Jack Scott** (PD), 2 PM—to sign-off . . . **Carl Rossi** on the Country Contemporary . . . Station already planning its next Radiothon for **NARCO**, a New Haven based drug rehabilitation and education center. For the last one, Scott stayed awake for 3 days to draw attention to the station's efforts to raise money for the center.

K-101—San Francisco . . . moved into their new studios and administrative offices in the financial district of San Francisco.

WHMC—Washington, D.C. . . **Barry Richards** Program Direc-

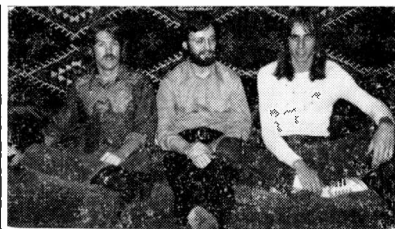
NAPRA

(Continued from page 12)

this week for the members' use in the up-coming election. "There are no political preferences indicated, but most of the artists do seem to stress a need for change." Some of the artists represented in the 33 spots are Chicago, Tom Smothers, Frank Zappa, Billy Preston, America, and Buffalo Bob with Howdy Doody, plus Daniel Ellsberg and Jesse Jackson.

The album was produced with the cooperation of various record companies. "The industry cooperation with this project and the whole organization has been just great," Ladd and Hicks added "Up to now all the expenses for putting NAPRA together has come out of our own pockets, since we were determined to keep everything free to members and be entirely non-profit, so the help we have received has been much appreciated. Ultimately we'd like to be sponsored by some equipment manufacturer, which would provide the bread but allow us to maintain complete independence."

One of the goals of the group is active communication among progressive broadcasters and this is provided by a monthly newsletter called "Progressive Transmitter," which contains among other items, the complete transcript of tapes sent



Left to Right: Jerry Longden, Hilary Hicks, Jim Ladd.

in by members. The sending of ideas and suggestions are encouraged because the newsletter like the organization is meant to be the product of the entire membership. Ladd as National Secretary, Longden as National Vice-Secretary and Hicks as Consultant, only want to be the catalytic force to get NAPRA off the ground. They hope that it will go exactly where the members wish it to go, ideally towards moving progressive radio along in a truthful manner, helping in the evolution of progressive radio, encouraging ever-widening lines of communication and the development of completely professional, progressive thinking radio people. As they expressed it in the initial mailer, "The field of progressive radio, new as it is, has for too long gone overlooked as a viable institution by the broadcast industry, the record industry, and national media. We can all grow with progressive radio, and it will grow with us, if we pledge ourselves to its future through cooperation."

Beverly Magid

tor of the station will be hosting a weekly rock show, on **WMAR/TV** starting this Sat. with the opening guests **Alice Cooper**, **Flash**, **White Trash**, and the **N.Y. R&R**. Guests perform and also answer questions phoned in by listeners. Anyone interested in further info can call Barry at 301-340-1840.

WING—Goldsboro, N.C. . . station is presently daytime only, but has plans to apply for 24 hr. and 5000 watts to FCC . . . line-up now is 6-10 AM . . . **Steve York** (PD, was at **KGN**), 10-2 PM . . . **Scott Jefferies** (MD, was at **WCBT**), 2-6:45 PM . . . **Bob McKay** (was at **KST** as **Mark French**), with **Brock Abernathy** heading News. Dept.

WWDJ—Hackensack . . . Heading into "The Last Contest" \$5000.00 package phase . . . **Howard Clark** (from **KYA**) happily ensconced in the afternoon drive shift . . . jocks at the station been doing the History of Rock and Roll at local New York high schools . . . also jock basketball team has been doing battle with high school faculty teams in the local areas.

KRLA/KMET—Los Angeles . . . As of October 23 and 30th respectively, **B. Mitchell Reed** and **Michael Hunter** will be moving back to **KMET**. When contacted, Reed said that although he hated to leave **Shadoe Stevens** whom he loved working with, **KMET** made him "an offer he couldn't refuse." Further changes at **KMET** has **Jeff Gozer** doing weekends and **Zack Zevore** leaving. Hunter will be doing 6-10 AM and Reed 2-6 PM. There were no further announcements from Stevens at **KRLA** yet. L.A. changes go marchin' on!

WKRQ—Cincinnati . . . As of the 26th of last month, the station took on its new call letters and left behind the automated programming. As soon as the morning man is confirmed, they will be live from 6 AM to Midnight. The line-up now is 9 AM to 1 PM **Bob Owens** (from **WQXI**), 1 to 4 PM **Chris Bailey**, PD (from **KCBQ**), 4 to 8 PM **Dan Lundy** (**WMEE**), 8 to Midnight **Chuck Morgan** (from **WAMS**) . . . every other record is gold, going back to 1964, with 20-30 current hits, based on the trades and local sales and requests . . . currently they're promoting the **Giant Rip-off**, giving away a prize every 20 minutes to the specified numbered caller.

Atlantic Wins College Polls

■ **NEW YORK**—Atlantic Records was voted the company that gives the best service to college radio stations in two important surveys this week: the College Radio Report, and Format.

In the College Radio Report, Atlantic Records was voted the company that gives best service in a poll of over 300 subscribers taken during the months of May and June of 1972, at the end of the last school year. Atlantic piled up a 25% lead over the second-place company. In Format, the Midwestern newsletter of the Intercollegiate Broadcasting System, Atlantic fared even better—the company was named best in service with twice as many votes as the first runner-up.

Daugherty Ends Exclusive A&M Agreement

■ By mutual agreement producer **Jack Daugherty** (Carpenters, Class of '71) has terminated his exclusive production agreement with **A&M Records**—he will be continuing with the label on a non-exclusive basis as well as with others.

WNEW-FM

(Continued from page 12)

in the New York area and is asking any student organization on campus to submit a paper on any one of the six categories of social improvement on the President's priorities list. **WNEW-FM** will then judge those letters, and the one judged the winner will receive a rock concert produced by **WNEW-FM**, free of charge to the student organization. They may then charge admission to the concert with all proceeds going to the student organization. And to the best letter from an individual student on the subject, **WNEW** will give a scholarship check in the amount of \$1,000. All entries will be forwarded to the White House for the President's attention. The contest is limited to college students and organizations in **WNEW's** listening range.

Notes

(Continued from page 20)

them on piano. Highlight of the show, according to Brad, was **Spencer** doing "I'm A Man," which he hadn't done for quite some time. The acoustic show is meeting with great success around the country, with more campus dates coming up.

TAPE REFERENCE INDEX

TAPES LISTED BY TITLE, 8-TRACK FIRST

OCTOBER 21, 1972

AMAZING GRACE (Royal Scots Dragoon Guards)
RCA PBS/PK 2088
BABY DON'T GET HOOKED ON ME (Mac Davis)
(CT/CS 31770)
BEGINNINGS (Rick Springfield)
Capitol 8XT/4XT 1047
BIG BAMBU (Cheech & Chong) Ode 8T/CS 77014
CARLOS SANTANA & BUDDY MILES LIVE
Columbia CS/CT 31308
CARNEY (Leon Russell) Shelter 8XVV/4XVV 8911
CHICAGO V Columbia CT/CS 31102
CLOSE TO THE EDGE (Yes) Atlantic TP/CS 7244
DADDY DON'T YOU WALK SO FAST (Wayne Newton)
Chelsea PBCE/PKCE 1001
EAGLES Asylum TP/CS 9094
ROBERTA FLACK & DONNY HATHAWAY
Atlantic 8/5 7216
HONKY CHATEAU (Elton John) Uni 93135
JACKSON 5'S GREATEST HITS
Motown MB-1741, M 75-741
LIVE AT THE PARAMOUNT (Guess Who)
RCA PX 2056, PBS 2056
LIZA WITH A "Z" (Liza Minnelli)
Columbia (CT/CS 31762)

NEVER A DULL MOMENT (Rod Stewart) Mercury
(MC-8-1-646) (MCR-4-1-646)
PHASE III (Osmonds) MGM, NA
RASPBERRIES Capitol 8XT/4XT 11036
ROCK OF AGES (The Band)
Capitol 8XBB/4XBB 10045
SAINT DOMINIC'S PREVIEW Van Morrison
(MB/M5 2633)
SCHOOL'S OUT (Alice Cooper) WB LB/L5 2623
SEVEN SEPARATE FOOLS (Three Dog Night)
Dunhill 8/5 50118
SIMON & GARFUNKEL'S GREATEST HITS
Columbia CA/CT 31350
SON OF SCHMILSSON (Nilsson)
RCA PBS/PK 1954
STILL BILL (Bill Withers) Sussex Sus MB/M5 7014
SUMMER BREEZE (Seals & Croft)
Warner Brothers (MB/M5 2629)
TRILOGY (Emerson, Lake & Palmer)
Cotillion TP/CS 9903
THE OSMONDS LIVE MGM 2SE 4826
THE PARTRIDGE FAMILY'S GREATEST HITS
Bell 8/5 1107
YOU DON'T MESS AROUND WITH JIM (Jim Croce)
ABC 8/5 756



101 THE ALBUM CHART 150

OCTOBER 21, 1972

THIS WK.	LAST WK.	ARTIST/ALBUM
101	79	PORTRAIT OF DONNY DONNY OSMOND/MGM SE 4820
102	87	HISTORY OF ERIC CLAPTON/Atco SD 2-803
103	139	LIVE "FULL HOUSE" J. GEILS/Atlantic 7241
104	107	SLADE ALIVE/Polydor PD 5508
105	105	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
106	108	VIKKI CARR EN ESPANOL/Columbia 31470
107	82	OBSCURED BY CLOUDS PINK FLOYD/Harvest ST 11078 (Capitol)
108	109	FOGHAT/Bearsville BR 2077
109	112	MAR Y SOL VARIOUS ARTISTS/Atco SD 5513
110	110	EAST BAY GREASE TOWER OF POWER/San Francisco SD 2-4 (Atlantic)
111	113	LIVE RORY GALLAGHER/Polydor PD 5513
112	114	CHI COLTRANE/Columbia KC 3275
113	115	I'LL PLAY THE BLUES FOR YOU ALBERT KING/Stax STS 3009
114	123	ALL THE KING'S HORSES GROVER WASHINGTON JR./Kudu KU-07
115	80	LAYLA DEREK & THE DOMINOS/Atco SD 20704
116	117	LOVING YOU JUST CROSSED MY MIND SAM NEELY/ Capitol ST 11097
117	118	CAPTAIN BEYOND/Capricorn CP 0150 (Warner Brothers)
118	119	RAMATAM/Atlantic SD 7236
119	99	PROCOL HARUM LIVE IN CONCERT WITH EDMONTON ORCH./ A&M 4335
120	121	SHAFT'S BIG SCORE SOUNDTRACK/MGM 1 SE 36 ST
121	96	A SUNSHINY DAY CHARLEY PRIDE/RCA LSP 4742
122	122	A SONG FOR TWO CASHMEN & WEST/Dunhill DSX 50126
123	124	I'LL MAKE YOU MUSIC BEVERLY BREMERS/Scepter SPS 5102
124	133	OT 'N' SWEATY CACTUS/Atco SD 7011
125	126	THE TWO OF US SONNY & CHER/Atco SD 2-804
126	127	GERONIMO'S CADILLAC MICHAEL MURPHEY/A&M 4358
127	142	A BEGINNING TYRANNOSAURUS REX/A&M SP 3514
128	103	MANASSAS STEPHEN STILLS/Atlantic SD 2-903
129	141	ALONE AGAIN (NATURALLY) ANDY WILLIAMS/Columbia KC 31625
130	130	FIRST TAKE ROBERTA FLACK/Atlantic SD 8230
131	—	BEST OF MERLE HAGGARD/Capitol ST 11082
132	132	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS DAVID BOWIE/RCA LSP 4702
133	93	SEALED WITH A KISS BOBBY VINTON/Epic KE 31642
134	—	I CAN SEE CLEARLY NOW JOHNNY NASH/Epic KE 31607
135	135	EAT A PEACH ALLMAN BROTHERS/Capricorn 2 CP 0102 (Warner Brothers)
136	137	WIND OF CHANGE PETER FRAMPTON/A&M 4348
137	97	HOW DO YOU DO MOUTH & MacNEAL/Philips PHS (Mercury)
138	111	THE GODFATHER ORIGINAL SOUNDTRACK/Paramount PAS 1003 (Famous)
139	—	RISING MARK ALMOND/Columbia KC 31917
140	—	ERIC CLAPTON AT HIS BEST ERIC CLAPTON/Polydor PD 3503
141	116	THE OSMONDS/MGM 2 SES 4826
142	146	DIAMONDS IN THE ROUGH JOHN PRINE/Atlantic SD 7244
143	144	MY TIME BOZ SCAGGS/Columbia KC 31384
144	104	I WROTE A SIMPLE SONG BILLY PRESTON/A&M SP 3507
145	—	OF A SIMPLE MAN LOBO/Big Tree 2013 (Bell)
146	—	LIKE A SEED KENNY RANKIN/Little David LD 1003
147	—	OFFERING LARRY CORYELL/Vanguard VSD 79319
148	106	SOME TIME IN NEW YORK CITY JOHN & YOKO/PLASTIC ONO BAND/ELEPHANTS MEMORYEApple SVBB 3923
149	128	NOW SAMMY DAVIS JR./MGM SE 4832
150	—	IN THE BEGINNING JIMI HENDRIX/Shout SLP 502

THE ALBUM CHART ARTISTS CROSS REFERENCE

OCTOBER 21, 1972

CANNONBALL ADDERLEY	99
ALICE COOPER	49
ALLMAN BROTHERS	135
ALZO	—
ARGENT	25
BAND	10
CHUCK BERRY	7
BEVERLY BREMERS	123
BLACK SABBATH	76
BLOODROCK	93
DAVID BOWIE	132
JAMES BROWN	71
ROY BUCHANAN	87
CAPTAIN BEYOND	117
CACTUS	124
GEORGE CARLIN	66
CARPENTERS	54
VIKKI CARR	106
JOHNNY CASH	95
CASHMAN AND WEST	122
CHEECH & CHONG	6, 88
CHER	45, 96
CHICAGO	8
CHI-LITES	79, 98
ERIC CLAPTON	102, 140
LARRY CORYELL	147
JIM CROCE	39
COMMANDER CODY	84
CHI COLTRANE	112
CORNELIUS BROS. & SISTER ROSE	28
MAC DAVIS	16
SAMMY DAVIS	149
DEEP PURPLE	94
JOHN DENVER	77
DEREK & THE DOMINOS	115
NEIL DIAMOND	19
DOOBIE BROS.	51
DOORS	58
EAGLES	58
EMERSON, LAKE & PALMER	14
FIFTH DIMENSION	27
FLACK & HATHAWAY	70
ROBERTA FLACK	130
FLASH	68
FOGHAT	108
FOUR TOPS	59
PETER FRAMPTON	136
ARETHA FRANKLIN	90
RORY GALLAGHER	111
GALLERY	86
J. GEILS	103
GRAND FUNK RAILROAD	41
AL GREEN	57, 73, 75
GUESS WHO	34
ARLO GUTHRIE	42
DONNA FARGO	50
MERLE HAGGARD	131
RICHIE HAVENS	91
HOLLIES	53
HUMBLE PIE	63
ENGELBERT HUMPERDINCK	97
LUTHER INGRAM	74
ISLEY BROTHERS	23
MICHAEL JACKSON	13
JAMES GANG	67
JACKSON 5	62
JERMAINE JACKSON	18
JEFFERSON AIRPLANE	9
JETHRO TULL	81
JIMI HENDRIX	89
ELTON JOHN	26
CAROLE KING	105
B. B. KING	80
ALBERT KING	113
KINKS	52
RAMSEY LEWIS	72
LOBO	145
LOOKING GLASS	94
MAIN INGREDIENT	33
MAR Y SOL	109
MARK-ALMOND	139
CURTIS MAYFIELD	1
HAROLD MELVIN	64
THE MIRACLES	47
MOODY BLUES	11
VAN MORRISON	20
MOUTH & MacNEAL	137
MICHAEL MURPHY	126
LIZA MINNELLI	44
JOHNNY NASH	134
NATIONAL LAMPOON	83
SAM NEELY	116
WAYNE NEWTON	48
NILSSON	36
O'JAYS	21
DANNY I'KFEFE	85
GILBERT O'SULLIVAN	12
ORIGINAL CAST: GODSPELL	69
DONNY OSMOND	31, 101
OSMONDS	60, 141
PARTRIDGE FAMILY	17
PINK FLOYD	107
ELVIS PRESLEY	56
BILLY PRESTON	144
CHARLEY PRIDE	121
JOHN PRINE	142
PROCOL HARUM	119
RAMATAM	118
KENNY RANKIN	146
RASPBERRIES	29
OTIS REDDING	78
T. REX	22, 127
ROLLING STONES	55
LEON RUSSELL	2
SAILCAT	40
SANTANA & MILES	38
BOZ SCAGGS	143
SEALS & CROFTS	35
SIMON & GARFUNKEL	43
SLADE	104
SONNY & CHER	125
SOUNDTRACKS:	—
SHAFT'S BIG SCORE	120
THE GODFATHER	138
RICK SPRINGFIELD	24
CAT STEVENS	30
ROD STEWART	3
STEPHEN STILLS	128
THE TEMPTATIONS	5
TEN YEARS AFTER	82
THREE DOG NIGHT	4
TOWER OF POWER	110
URIAH HEPP	32
VARIOUS ARTISTS: FILLMORE	65
GROVER WASHINGTON	114
ANDY WILLIAMS	129
BILL WITHERS	37
STEVIE WONDER	100
BOBBY WOMACK	46
YES	15
BOBBY VINTON	133

CMA

(Continued from page 36)

and successful legislative efforts to cover the authorization of copyrights for recorded sound material; and is cooperating with merchandisers toward finding means of attacking the sale and purchase of pirated material. Another project has been the wide dissemination of information to amateur writers and composers to avoid "song sharks" and other purveyors of unscrupulous recording, publishing, and promotion schemes. A third effort involves investigating present Departments of State and Labor immigration regulations which reportedly create serious problems for Canadian artists who wish to perform in the United States. A special committee has studied this problem in depth and is currently drawing up recommendations for CMA action.

A number of internal and public innovations have also been effected by CMA during 1972. Within the organization, a new membership category was established by dividing the Manager/Booker/Promoter membership group into Artists' Manager/Agent and Talent Buyer/Promoter designations, bringing to 13 the number of professional categories represented on the CMA Board of Directors and thus further refining the representative nature of this body. Another change revised the eligibility requirement for the annual CMA Song of the Year Award by removing the "released for the first time" stipulation for songs which may be nominated. In connection with CMA's annual Country Music Month (broadcasting) Awards, another new plan has been established: the winners of the 1972 awards for best broadcast promotions of Country Music Month throughout October, will receive their awards with due ceremony at the 1973 CMA convention, where their efforts will receive more recognition and provide more impetus for future Music Month contests. The contest has been held for the past six years, but award presentations have previously received limited public attention.

The innovative CMA/WSM "Fan Fair" event last April was an unqualified success and will become an annual expression of the industry's appreciation to its loyal consumer public. Fan Fair drew 5,000 Country devotees from the United States and Canada, with 100 artists and 140 industry exhibi-

tors providing entertainment and trade contacts of all types for four days.

Another new undertaking for 1972 was CMA's co-sponsorship with UNICEF of a 33,000-mile fund-raising and promotional tour of Japan, New Zealand, and Australia last May. Nine Country Music artists, led by Tex Ritter, donated their time and talent for 23 days to appear on behalf of the children of Bangladesh, and rewardingly found a new world of enthusiastic Country Music followers in each country.

Still another first was the CMA International Show, which made its debut as an official part of the Grand Ole Opry Celebration in October '71. This has formerly been an international seminar, but talent and interest were so strong that a complete show was co-produced by members from Canada and Australia last October, with artists from six countries. This year's show is even more comprehensive and the annual event is now an established highlight of the October anniversary celebration.

Future Plans Outlined

In the planning stages is a new network TV show tentatively set for February '73 as a "Country Music Hit Parade." This show is being formulated with the hope that it may become an annual event, thus giving CMA two major TV showcases during the year—the Awards Show and a late winter one—in answer to increased public demand for more all-Country specials.

In the information and public service area CMA has continued publication of its monthly newsletter, *Closeup*, in expanded form; and is currently considering format and editorial changes designed to render this bulletin a broader medium for in-depth coverage of the association's activities. The CMA has continued distribution of prepared and published pamphlets titled "What is CMA?," "What You Don't Know about Country Music May be Costing You Money," and "What Every Song Writer Should Know." The first two concern the purposes and goals of CMA, plus sales information of particular interest to non-members in the Country Music recording, sales, and broadcasting fields. The latter is a guide to basic legal and creative requirements for amateur lyric writers and composers, and thousands of copies have been distributed in answer to mail requests generated by DJ announcements, Country Music publications,

and artists' advice to aspiring writers.

CMA, as a non-profit organization, conducts no commercial activities, but is a participant in fund-raising projects for the promotion and preservation of Country Music. One of the recipients of the proceeds from the annual Music City Pro-Celebrity Golf Tournament, which CMA co-sponsors, is the Country Music Foundation. The Foundation is presently involved in collecting records and data about the history of Country Music, and is instituting courses for the serious study of Country Music.

With progress in so many directions, CMA has been equally active in building its membership and improving its effectiveness in specific geographic and professional areas. The Board of Directors welcomed a Japanese representative to its ranks this year, with gratifying exchanges between the two countries and an increase in members from the Orient. The CMA Board has instituted a series of membership gatherings in some of the cities in which Board Meetings have been held, with local prospective members as invited guests, and effective programs on the benefits of CMA membership.

ASCAP

(Continued from page 16)

J. Morton, Bobby Harden, Chuck Rogers, Don Devaney, Don Lewis, Darrell Glenn, Webb Pierce, Darrell Statler and many others.

Major ASCAP songs of the past year include such hits as "Delta Dawn," "Someone To Give My Love To," "Would You Take Another Chance On Me," "Love Is A Good Thing," "Think About It Darlin'," "The Mornin' After Baby Let Me Down," "The Night They Drove Old Dixie Down," "Don't Let The Good Life Pass You By," "Ann, Don't Go Runnin'," "I've Come Awful Close," "Evening," "A Special Day," "Happy Anniversary Baby," "Gone (Our Endless Love)," "Country Girl With Hot Pants On," "That's What Leaving's About," "Goodbye," "Honky Tonk Stardust Cowboy" and many more.

"Best of all," Shea continued, "the word has been spread throughout the world of country music that ASCAP pays more per performance to writers and publishers, and this has strengthened the move of country music into ASCAP. This is just the beginning—and we feel that the number of writers and publishers joining ASCAP next year will exceed this year's record-breaking total."

Monument

(Continued from page 16)

on the Kraft Music Hall.

Charlie McCoy has been a studio musician on a lot of hit records, but this year he got a hit of his own. The veteran studio man reached #1 on Record World's C&W chart with "Today I Started Loving You Again." Sales reached over 200,000 on the single, 110,000 on the album, and 50,000 tapes were sold. Charlie's next release "I'm So Lonesome I Could Cry" topped 100,000 in sales. "I Really Don't Want To Know" is his new release, along with an album called "Charlie McCoy."

Tex Davis, National Country Promotion Manager for Monument, commented that "the miracle of 16th Avenue South happened to Monument . . . his name is Charlie McCoy." Charlie's career as a recording artist was lifted by two deejays who were convinced that Charlie had a hit. They were right, and now a lot of people agree.

Williams Successful

Tex Williams is another Monument artist with a successful year in 1972. Tex hit with "The Night Miss Nancy Ann's Hotel For Single Girls Burned Down" and is following it with "Cynthia Anne." "Nancy Ann's" hit the 100,000 sales mark.

Ray Pennington, well-known Nashville writer, is working as a Monument artist with a release entitled "Let Them Talk." Monument is also expecting big things from recording artist Jimmy Nall. The Gatlins are a new Monument recording group with a pop release entitled "New York City" penned by Larry Gatlin, a Combine Music songwriter. Grandpa Jones, popular member of the "Hee Haw" television show, also is a Monument artist.

Headed By Foster

Monument is headed by president Fred Foster, who also does a great deal of producing, including Kristofferson, rock artist Ronnie Hawkins and the Gatlins. Sis Brewer is secretary and coordinator of foreign affairs. Mike Sheppard and Tex Davis handle Monument's promotion. Mike is in charge of National Pop Promotion and Tex heads up National Country Promotion. The company comptroller is John Dorris.

Dialogue (Continued from page 19)

good idea is worth copying. They've obviously copied it, but they're too late. The secret is to be ahead of the game. There is no secret to hyping. It's just merely bringing your product to the attention of the greatest number of people in a single occurrence. That was the theory of the Times Square board. Our statistics tell us that at least one million new people saw that board a day and that board was up five months, thanks to union strikes and acts of God which kept it up. As for the trade ads in the music trades, I don't care if people liked them or not. The fact is if they remember them, then I've accomplished what I set out to do. The picking of a name of an artist is terribly important. I chose the name Grand Funk Railroad. It was the name of a song I composed, and the boys heard me sing in a coffee house in Flint, Michigan. The name Bloodrock was conceived by me. They were called The Crowd Plus One. It's interesting to note that both groups were signed to Capitol at the time I found them. Capitol had both groups for years but couldn't do a thing with them, just the way MGM and Vee-Jay had the Beatles and couldn't do anything with them.

It takes someone to hear something. I don't know what I heard in Mom's Apple Pie, but Pia, my wife, came to me with the tape. I spent a lot of time in Europe in discotheques trying to figure out what caused that magic in a Rolling Stones single. I believe I know it now, and I hope it works for me now. What I heard was a discotheque record and something told me this was a gifted group. I signed them on speculation. Their album was produced without me present. Their songs were written without even consultation with me because I had faith in what I heard. Now the product is out and we'll see if I was right. Everybody previously turned down Apple Pie.

RW: How do you think radio programmers will accept your groups? Do you think there's a backlash from before?

TR: I wish I could say no, but I believe that there is. It may effect me and thus my artists, and I think it's a shame to effect kids who had nothing to do with my past.

RW: How did you arrive at the concept of Brown Bag?

TK: I had a lot of contact with Craig Braun in the past in that he designed the "E Pluribus Funk" package. I asked him to come back to me with an original concept. I'd like to point out that along these lines that I couldn't hear a hit record if you laid it on my face and hit me with a hammer, but I have a lot of people working for me who can. Craig and Tom Wilkes came to me with the Brown Bag presentation, and their first words were that this concept was turned down by one of today's most successful presidents of one of today's most successful record companies, and it was also turned down by the Rolling Stones. As Craig said, this approach was the antithesis of everything else I had done in the past three years.

RW: Do you believe in trends?

TK: Very definitely, but I don't want to help my competition. I want to beat my competitors brains out on the business field. I'm often asked how 'I made' Grand Funk Railroad. You can't dictate to the tastes of the public from your office chair in L.A. or New York. That's not America. You've got to go out and stand in the middle of 15,000 people and assimilate their culture. I assimilated what I think the next trend will be from being out with the people for every week-end for the past three years. People in the industry don't give the public and the kids the credit they deserve. The people running the companies are too busy second guessing to go out to ask the people out there what is happening. In my approach to artists, I don't alter my course even though I may not see land in the amount of time I expected to see it. There are still a lot of people out there who are lost at sea.

Newswander Joins Superscope Tape

■ SUN VALLEY, CALIFORNIA — Superscope, Inc. last week announced the addition of Ron Newswander to the Recorded Tape Division. Newswander has been engaged as National Sales Manager for custom tape duplicating by that division.

Kramer to Merc A&R

■ CHICAGO—Robin McBride, International and Midwest A & R Director of Mercury Records, has appointed Jack Kramer as Assistant A & R Director. He will be based in Chicago. Kramer was formerly a member of the Second Coming, which had one album released by Mercury.

Famous Readies 'Virgin,' A New Rock Opera

■ NEW YORK—Tony Martell, President of Famous Music Corporation has announced the release of an original rock opera, "Virgin," written by a Catholic priest, Father John O'Reilly. The album was recorded by members of "The Mission," a singing group including priests of the Contemporary Mission. The double lp set is slated for release this week via Famous' Paramount label.

Martell also announced that the entire rock opera will be showcased on October 18th at Philharmonic Hall. Performing "Virgin" that night will be the original recording cast of The Mission, accompanied by a fifty piece symphony orchestra, under the direction of Al DelMonte. Tickets for the occasion are by invitation only. The presentation of "Virgin" at Philharmonic marks the first time in recording history that a major label has premiered a rock opera or any artistic product in this way.

"Virgin is far more than a concept album," stated Martell. "The individual performances of lead singers Joe DeVito, Dorothy Lerner and Jim Rast have to be considered one of the strongest combinations of vocal talent on any album to date."

The authors represent a group of realistic young priests dedicated to positive change within the traditional churches. Their unique life style has been the subject of CBS and NBC network specials. For the past six years, the priests have been involved in a musical apostolate to young people.

"Virgin" has been over five years in the making. Over five months were spent in recording the double album set.

The Famous Music Corporation will initiate unique marketing and advertising concepts in a full promotional campaign. Special packaging is also being planned for the double lp set.

MONEY MUSIC

(Continued from page 19)

#23 WIBG. The album sales are strong and these talented producer-writers are now firmly established as artists.

Jim Croce. This is now confirmed as hit #2 in a row. Gallery. It is up to #7 at WDG, #7 at KOL and is strong at a lot of other key stations.

Red Hot Record: "Me And Mrs. Jones" Billy Paul. The r&b sales on this record are already astronomical. The first major pop stations to jump on it were CKLW and WTIX. Sales are so big that it will have to go on many more stations. It is also on KJRB.

Limmie and Family Cookin'. It is pulling strong phone requests at KJRB and WIBG. It is on: KOL, KJR, KTAC.

Lighthouse. WRIT reports good initial reaction and it is getting tremendous play at many secondary stations. The group is very popular and it looks like this record will move.

Ron Haffkine. Sales and requests are already starting at KLIV on this clever Shel Silverstein song.

Tommy James. The indications are that this is the record to put Tommy right back on top. "Celebration" is cooking at: WRIT, WOKY, WPDQ and should be going on some other key stations shortly.

Johnny Rivers. Here is another familiar name who is taking up where he left off. Stations have been looking for good up-tempo rockers and this has already opened up 21-17 at KILT, is breaking at KTLK, WPDQ and went on the chart at WIXY and WCFL.

The new Joe Simon "I Found My Dad" looks like another GO-RILLA for Gamble and Huff.

Boz Scaggs. We agree with WBBQ that this could be a big sleeper hit. It jumped 10-6. The album is selling well.

Tower Of Power. It is the station pic at WAYS, and is doing well at all the key stations in the State of Washington.

Gentry Suffers Weird Accident

■ LAS VEGAS—Singer Bobbie Gentry suffered multiple facial injuries during a blackout exit in her Desert Inn nightclub act last weekend, forcing the entertainer to cancel her show for two nights while Las Vegas doctors determined the extent of her injuries.

According to personal manager Alan Bernard, Bobbie was exiting from the stage for one of the fourteen quick costume changes she makes during a nostalgia medley in the show. The exit was during a blackout, and someone had moved a large stage speaker onto the path to her changing area. Bobbie collided with the speaker on a dead run.

She returned to work last Monday night and will complete the remainder of her engagement, which ends October 23rd.

Evolution Signs Feldman, Jeromes

■ NEW YORK — Steve and Bill Jerome, riding high throughout the world with their hit single "Popcorn," have entered into a long-term production deal with Evolution Records. Their first release under the new Evolution deal will be a single, "Waitin' For the Day to Come," recorded by Steve Feldman and written by Feldman with Ellie Greenwich and Steve Tudanger. Feldman is a studio pianist and percussionist and has written material for many major performers including Tom Jones. An album is already in production with a December / January release planned. Evolution plans an immediate release for "Waitin' For the Day to Come."

Bootlegging

(Continued from page 3)

you want.

Apparently, the bootleggers have moved out of the stores into the street. The major manufacturers—WEA, Columbia, etc., have all threatened retailers who stock illegal tape, and the duplicators have responded by opening up different markets. A possible remedy would be for companies whose artists appear at major concerts to have a representative there, who could contact local authorities if he notices pirated tape stands. If bootleggers are unable to sell tapes through retail outlets, mail order and on the streets, perhaps more of a dent can be put in illegal tape sales.

All That Gold In One Room



It was probably the only time that gold records and Gold Medals got together, as the Osmonds hosted United States Olympic Gold medalists at the opening night performance at their headline engagement at Caesars Palace in Las Vegas. Winner for winner, there was an Olympic champ to match each of the 12 Gold Records that the MGM recording group has earned to date.

Nitty Gritty Sets New Album, Tour

■ NEW YORK — The Nitty Gritty Dirt Band kicks off its first new album of 1972, a unique, three-LP set titled, "Will the Circle Be Unbroken," during United Artists Records' party and show, Thursday evening (19) at 9:00 P.M. at Nashville's annual Country Music Celebration and Convention. The affair coincides with the birthday of the historic WSM Grand Ole Opry.

The special performance by the Dirt Band will herald the opening of a sustained promotion and merchandising campaign on the album. The package features the Dirt Band singing great country songs, with a stellar guest list which includes Doc Watson; Earl, Gary and Randy Scruggs, Mother Maybelle Carter, Roy Acuff, Jimmy Martin, Merle Travis, Vassar Clements and a host of others. The title of the album is taken from the famous Carter Family song, which is included in the set.

Epic Introduces Crazy Horse

■ NEW YORK—Epic Records hosted a special party at Max's Kansas City last week to introduce Crazy Horse. The group performed some songs from their just released, initial Epic album, "Crazy Horse At Crooked Lake." Previously, Crazy Horse recorded for Reprise. In addition to Billy Talbot on bass, Ralph Molina on drums, and Greg LeRoy on lead guitar, the group now consists of new members Mike and Rick Curtis, with Mike on keyboards and Rick on rhythm guitar. Crazy Horse first came to the public's attention a couple of years ago when they were recording and performing with Neil Young.

MCA East Coast Studios Now Operated As Soundtek

■ NEW YORK—One of New York's longest functioning major label recording studios was formally launched recently as an independent operation. An open house for the trade marked the new status of Soundtek, Inc., formed by Wallace Barneke, president, and Edward Remusat, vice president. Soundtek was organized following MCA's decision to discontinue company-owned recording operations in the East.

Barneke and Remusat have continued use of the extensive facilities without interruption during the transfer of ownership. Recent sessions at Soundtek have been completed with McKendree Spring, Jerry Jeff Walker, Burl Ives and others.

Only \$1 Mil?



Josephine Tarantola, Brooklyn, New York (left), receives from concert producer Richard Nader (right) a giant, gold lifetime pass to all Rock & Roll Revivals at Madison Square Garden. Miss Tarantola's ticket, purchased earlier today at the main box office of the Garden, represented the millionth dollar spent on admissions to the ten Richard Nader Original 1950's Rock & Roll Revival Spectaculars.

CONCERT REVIEW

Cocker In Better Shape, M-A's Set Too Short

■ HOLLYWOOD—If only the encores could have started the show for Joe Cocker, all at the Hollywood Bowl might have been great. It was only then, when the remaining crowd was on its feet and surrounding the stage, that the spark and the spirit seemed to come out of Joe's otherwise tired eyes.

He seemed to be in somewhat better shape than his last tour, but those who remember him from the old days can only still lament. He left a great deal of the work to the accompanied female group and most of the music to the Chris Stanton band. With very little talk, Joe went through many numbers including some from his new album and some of the old favorites like, "High Time We Went," "Cry Me A River," "Hitchcock Railway" "The Letter," and "Learning To Live Together."

Featured on the bill was Columbia's Mark-Almond, jamming with the entire Love, Togetherness and Devotion band. The jam was about 30 minutes to the Mark-Almond song "The City" and left a crowd begging for more. Instead of having a 50 minute intermission to set up for the next act, it would have been great to have them stay and do more.

Beverly Magid

Carole King Celebrates With Film, Book

■ HOLLYWOOD — Columbia Pictures has acquired all theatrical rights to a motion picture featurette made by Ode Visual in association with Chuck Braverman Productions dealing with the 10-year career of composer/performer Carole King.

Additionally, it was revealed by Ode Records President Lou Adler that Ode and Screen Gems Publications have entered into a co-venture to distribute a book—Carole King: "10-Years of Music," also dealing with the star's tenth anniversary in the music industry.

Both film and book are planned to be in general distribution by the third week in October—approximately the time that the new Carole King album will be in release.

Subscribe Now To
RECORD WORLD

Diana — Billie

(Continued from page 6)

or no, from Lady Day. Thanks to the foresight and idealism of Columbia's John Hammond, a great many of Billie Holiday's classic sides, from "Riffin' the Scotch" to "Gloomy Sunday" have been issued and reissued in various collections on that label. Most recently, Columbia issued a specially priced two album set called, "God Bless the Child," while there are also available two more extensive three record sets with complete discographical and biographical information, as well as rare photographs of Billie and her side-men and reminiscences from Hammond and others. Anyone who has ever felt that something extra that a singer like Nilsson or Rod Stewart adds to a familiar tune will appreciate the charm and

Atlantic

(Continued from page 6)

a 23 piece orchestra arranged by John Murtaugh.

Last month Atlantic Records re-issued its long-awaited Professor Longhair recording, originally made back in 1948 by Ahmet Ertegun and Herb Abramson, as the first in its Blues Originals Series. Now the label is releasing five more classic blues albums from its vaults. They include "Atlanta Twelve String," by Blind Willie McTell; "Detroit Special," by John Lee Hooker; "Texas Guitar—From Dallas to L.A." featuring T-Bone Walker, Guitar

pathos of Billie Holiday's timeless art.

As "Lady Sings the Blues" poignantly testifies, Billie's career was marked by peaks and valleys that were in their contrast evidence of her greatness. Some of her most interesting recordings were taken from radio performances and concerts near the end of her life; when she was good, she was the best, and when she was bad, she brought a different kind of tears to her listener's eyes. Material from these years has been released on Verve and MGM, and a unique ESP set preserves a number of memorable radio performances. There are occasional tracks on relatively obscure RCA and Decca albums, while many sides are available on European labels, some of whom have dubious right to them. Columbia will soon release a Lester Young album recorded with Billie.

Slim, Lawyer Houston, Al King, Ray Agee, and R.S. Ranin; "Blues Piano—Chicago, Plus," featuring Little Johnny Jones, Floyd Dixon, Little Brother Montgomery, Frank "Sweet" Williams and Meade Lux Lewis; and "Jimmy & Mama Yancey: Chicago Piano—Volume One." Atlantic is also releasing a blues album by the legendary Louisiana Red, called "Louisiana Red Sings The Blues."

These sixteen albums were presented to Atlantic's sales and promotion force and the WEA branches at eight regional meetings via a special slide show written by Sol Rolontz and Elin Gusskind.

British Acts

(Continued from page 6)

star, and in glam rock, as in the countless film fantasies of the 1930's, what an audience wants to see is more important than whatever actually happens. Late adolescence is not the time of life one is most susceptible to an emotion like T. Rex, and to be fair, Bolan may be playing the right songs the right way to the wrong people. This certainly seems to have been his experience in New York.

Polydor's Slade, on the other hand, are musically very much like what many American record buyers tend to enjoy already. They are a straight-forward hard rock quartet, featuring three guitars, drums, and the incredible voice of Noddy Holder. Slade is long on a kind of audience participation that New York crowds seem to resent, yet by mere force of high energy they undoubtedly impressed many who had never even heard of them before they opened the Academy's second concert of the season.

Slade are performing a lot of outside material on their first tour, notably "Hear Me Calling" and "Darling Be Home Soon," avoiding for the most part their British hits with the exception of the bone-crushing "Take Me Bak 'Ome" and their first hit, "Get Down and Get With It." Slade feel that they will do best by playing tunes that audiences already know, but it would be wrong to assume that they do not have a wide range of original material that they can bring in as soon as they feel their dense and powerful style has been appreciated in America.

Along with David Bowie, Slade seem the most likely to succeed in the glam sweepstakes, since they are as direct as Bowie is artful, as basically familiar as Bowie is undefinable.

The best received new Eng-

lish band at the two Academy concerts was Frampton's Camel, a group the ex-Humble Pie vocalist and guitarist put together to perform songs from his first A & M solo album, "Wind of Change." Frampton is an amazing talent—striking in appearance, a more than adequate vocalist, a clever and at times moving songwriter, and a stunning guitarist in the virtuoso tradition. He is the hardest rocking singer-songwriter other than Rod Stewart and has the same accessibility. That he will have a hit single seems merely a matter of time; that he is a favorite with the same audiences that were bewildered by T. Rex and Slade was amply demonstrated by a long standing ovation at what was the first American concert of his new band.

Highlights were "Shine On" from the Humble Pie lp, "Rock On"; "Fig Tree Bay," a personal and pretty tune with a bossa swing to it; and Frampton's very original version of "Jumping Jack Flash," which in no way competes with the original but rather extends its possibilities by the application of Peter's remarkable guitar fluency.

Judging from these two Academy shows, there are two clearly different sides to British rock this year: a side that stresses musicianship and songwriting, exemplified by Argent and Frampton's Camel, and a side that revives showmanship for its own entertaining sake.

If Britain's current concept of glamour is translated into American terms, a door will have been opened for any number of interesting and original new bands, such as Roxy Music and the ex-patriate Iggy Pop. Meanwhile, less hysteria-oriented music from the U.K. continues to find a responsive American audience, and we should look forward to welcoming new combinations like Frampton's Camel in the near future.

Ron Ross

UJA's Man Of The Year



General Chairman Johnny Bienstock of Atlantic Records (r), co-Chairman David Rothfeld of Korvettes (1-seated) and Irv Biegel of Bell Records (standing) are delighted to inform UJA "Man Of The Year" Larry Uttal, President of Bell Records, that response to the Dinner-Dance to be held in his honor at the New York Hilton Hotel on Saturday, October 28th has already topped the Music Industry Division's previous UJA fund-raising record.

Vanguard

(Continued from page 3)

Glaser's will provide C&W product on Jimmy Payne and Bill Carlisle. Also included in the deal is part-country writer performer Kinky Friedman and the Texas Jewboys.

Vanguard's new country operation will be worked through independent C&W promo specialists. The Vanguard/Glaser announcement was made at a cocktail debut party held at the Glaser Brothers' sixteen-track studio facility in Nashville's Music Row section.

Comebacks

(Continued from page 3)

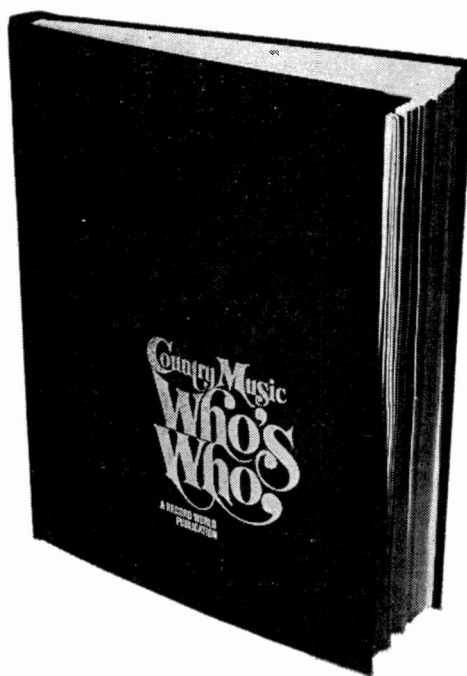
top 100 and moving are Steve (Lawrence and Eydie (Gorme) (MGM) with "We Can Make It Togethe" (72) and Johnny Rivers (UA) with "Rockin' Pneumonia & the Boogie Woogie Flu" (81).

Further, current albums by many of these artists are selling at rates which indicate that their comebacks are not merely one shot affairs.

**Now . . . enjoy the past, present and future of
Country Music with the professional "insiders" book . . .**

Country Music Who's Who

A RECORD WORLD PUBLICATION



OVER 400 PAGES . . . 1,500 PICTURES . . . NEARLY 100 COLOR
PHOTOS . . . MANY SUITABLE FOR FRAMING . . .

BIOGRAPHIES OF EVERY STAR, EVERY PERSONALITY IN
COUNTRY MUSIC . . . A COMPLETE LISTING OF MILLION-
SELLING COUNTRY SONGS . . . AN IN-DEPTH HISTORY OF
THE GRAND OLE OPRY . . . THE HOMES OF THE STARS . . .
A TOUR OF NASHVILLE'S "MUSIC ROW" . . . A FULL COLOR
FOLD-OUT MAP FEATURING THE BIRTHDAYS AND BIRTH-
PLACES OF ALL THE STARS . . .

only
\$19.95
postpaid

**Ideal for yourself!
Ideal for that
perfect gift!**

Country Music Who's Who
c/o Record World Publications
200 West 57th St., New York, N. Y. 10019

Please send me _____ copies of the COUNTRY MUSIC WHO'S WHO.
I enclose check or money order for \$19.95 for each copy ordered.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

**When Commander Cody
and His Lost Planet Airmen
found out that
Record World and Cashbox
had named them the
Most Promising Country Group
they had a little party
that's still going on.**

