

RECORD WORLD

WHO IN THE WORLD

MARCH 4, 1972

**Lionel Hampton's Back
And Brunswick's Got Him.
Seen at His Recent Signing Are,
From Left, Hampton's Manager, Bill
Titone; Brunswick President Nat
Tarnopol; Hampton; and Hampton's
Producer, Johnny Brantley.
First Single is "Them Changes."
See Story Inside.**



HITS OF THE WEEK

SINGLES

MICHAEL JACKSON, "ROCKIN' ROBIN" (Recordo, ASCAP). Following-up "Got To Be There," little Michael rocks in with a revival of the big Bobby Day hit of the rockin' 1950s. B/w "Love Is Here And Now You're Gone" (Jobete, BMI). Motown 1197.



SLEEPERS

JACKSON BROWNE, "DOCTOR MY EYES" (Open Window-Companion, BMI). Singer-songwriter has impressed mightily with his long-awaited debut album. Vocal color and phrasing much like Van Morrison, but he's his own man. Asylum 11004 (Atlantic).



ALBUMS

TODD RUNDGREN, "SOMETHING/ANYTHING?" From beginning to end (one hour, 22 minutes and 11 seconds, to be exact) this smashing double LP is an outstanding achievement. Sides one to three extremely versatile in that Todd plays all instruments, and sings all vocals. Side four is a pop-eretta. Bearsville 2BX 2066 (Warner Bros.).



LED ZEPPELIN, "ROCK AND ROLL" (Superhype, ASCAP). "Black Dog" was these rockers' biggest since the smash "Whole Lotta Love." Follow-up has already received much play as an album cut and is ready for a run at the top. Rock on. Atlantic 2865.



THE EMOTIONS, "MY HONEY AND ME" (Klondike, BMI). With their follow-up to "Show Me How," the girls have developed their own sound and it's a good one, nicely on display here. No way this one won't make it. Volt 4077 (Stax).



JIM CAPALDI, "OH HOW WE DANCED." Traffic member's first attempt at solo recording has already been met with huge airplay. Versatility plus with expert back-up help by other Trafficers and Dave Mason. Boogies are great, ditto for the soft sides. Island SW-9314 (Capitol.)



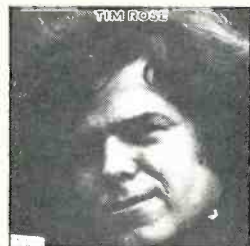
CANNED HEAT, "ROCKIN' WITH THE KING" (Unart/Payten, BMI). Boogie band joins forces with the self-proclaimed "King of Rock and Roll," none other than Little Richard himself, and really rocks out. Good golly! United Artists 50892.



THE LOST GENERATION, "THE YOUNG, TOUGH AND THE TERRIBLE" (Julio-Brian, BMI). Group has long been on the verge of a breakthrough and with its latest should go over the top. Has a touch of the early Tempts sound. Brunswick 55469.



TIM ROSE, "TIM ROSE." New label breaks from the starting gate with nothing less than quality talent. The gruff-voiced Rose has put together fine material and a select group of multi talented musicians, including Gary Wright on keyboards, who also produced. Playboy PB-101.



BUFFY SAINTE-MARIE, "MISTER CAN'T YOU SEE" (Acuff-Rose, BMI). Buffy should break into the singles game with this Mickey Newbury-Townes Van Zandt copyright. She sings up a storm on this strong side produced with Norbert Putnam. Vanguard 35151.



SHAREN CLARK & THE PRODUCT OF TIME, "I'M NOT AFRAID OF LOVE" (BMI). Recently revived label has its first hit in this somewhat old-fashioned r&ballad. A truly enjoyable waxing of a good song, well sung. Nice debut. Apt 26009 (ABC).



MEGAN McDONOUGH, "IN THE MEGAN MANNER." Little 18-year-old bundle of dynamite with a Harley Davidson background is bound to turn heads with her debut LP. Sometimes her little girl voice is perfectly soothing, while at other times her funky lyrics and gutsy voice will bowl you over. Wooden Nickel WNS 1004 (RCA).



 **RIAA Mounts Heavier Anti-Piracy Campaign**
 **Wes Farrell's New Chelsea Label to RCA**
 **Jerry Ross Makes Motown Deal**
 **Marty Thau Joins Famous**
 **Camden List Price**
Now \$2.49
 **'Cabaret' A New Direction?**
 **Dialogue: SESAC's Sal Candilora on Why Three**

The Nite-Liters are dancing again—right to the top of the charts.

The "Afro-Strut" Position: Stand with feet slightly apart, body and arms loose.



The Nite Liters and Harvey Fuqua invented a dance for the "Afro Strut" and it's part of a mammoth sales campaign reaching field men, retailers and record buyers. The diagram shows how it's done.

The latest single from the band who brought you "K-Jee" is called "Afro Strut" and it's moving just the way Nite-Liters tunes tend to do.

"Afro-Strut" is already seeing plenty of R&B action in places like

Atlanta
Baltimore
Buffalo
Charlotte
Chicago
Cincinnati
Columbus
Dayton
Detroit
Houston
Little Rock
Los Angeles
Louisville

Memphis
Miami
Newark
New Orleans
New York
Philadelphia
Pittsburgh
Richmond
San Antonio
San Francisco/Oakland
St. Louis
Washington

It's crossing over to Top 40 in Detroit, New Orleans and Ontario, Canada.

On the pop charts, it's 73★ in *Billboard*, 77● in *Record World* and 72● in *Cash Box*.

And the action doesn't stop there. The "Afro Strut" is also a dance, and television audiences across the country will see the real thing on syndicated *Soul Train* show during March and April in the following cities:

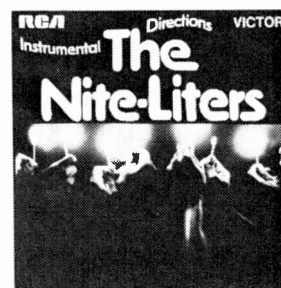
Atlanta
Birmingham
Chicago
Cleveland
Detroit
Houston

Los Angeles
Philadelphia
San Francisco

So get in on the action.

The Nite-Liters' new single is "AFRO-STRUT" 74-0591

From the album "Instrumental Directions" LSP-4580; P8S-1825; PK-1825



RCA Records and Tapes

Wes Farrell Chelsea Label Manufactured, Marketed by RCA

■ NEW YORK — In a far-reaching music industry development, the Wes Farrell Organization and RCA Records last week announced formation by Farrell of a new record label, Chelsea, the product of which will be manufactured and marketed by RCA Records.

The joint announcement was made by Wes Farrell, President of the Wes Farrell Organization, and Mort Hoffman, RCA Records Division Vice President, Commercial Operations.

Farrell, who has rocketed to the top brackets of the recording business in recent years, said, "When we decided to form our own Chelsea label, we made an exhaustive study of the best means of having this label's product manufactured and marketed. We decided on an association with RCA Records because of the tremendous strength of its distribution worldwide."

Speaking on behalf of RCA
(Continued on page 33)

Motown Signs Pact With Jerry Ross

■ NEW YORK—Motown is expanding its creative activities in New York with the signing of Jerry Ross, President of Jerry Ross Productions, it was announced last week by Barney Ales, Executive Vice President and General Manager of Motown Records.

In New York Ross will be signing writers and producers and producing records with artists which Ross will bring to Motown for distribution in his exclusive pact.

Ross, a producer-executive
(Continued on page 41)



Jerry Ross, Barney Ales

Camden Revises List Price to \$2.49

■ NEW YORK—RCA Records announced this week that it has revised the suggested list category of Camden Records from \$2.98 to \$2.49 effective February 21, 1972.

Announcement was made by Herbert Linsky, Director of Camden Product, who said: "Camden caters to an impulse market. It benefits the manufacturer, the distributor, and the ultimate consumer when this merchandise is priced to obtain the greatest possible volume. Many items in the Camden catalog have sold very well, but the bulk of the Camden line is intended for mass merchandising. This new price is intended to greatly increase our overall exposure of product," Linsky said.

RCA Records pioneered the economy priced record market when it introduced the Camden label more than 15 years ago. The active catalog contains the most significant RCA names.

New RIAA Anti-Piracy Campaign To Incorporate Heavy Shopping

■ NEW YORK—A greatly expanded and intensified program to combat the piracy and counterfeiting of sound recordings was announced last week by the Recording Industry Association of America. An integral aspect of the program involves a systematic shopping of retail stores and other vendors of phonograph records and pre-recorded tapes.

RIAA, whose membership accounts for over 85% of the phonograph records and pre-recorded tapes legitimately produced and sold in the United States, said that it had more than trebled its budget to more than \$1 million for anti-piracy activities in an attempt to stem the rampant piracy of sound recordings, which is draining more than \$150 million annually from the legitimate industry.

Under the augmented program announced last week there will be an expanded field

staff which will carry on a regular shopping program covering retailers of all types in cities and towns throughout the country. Upon discovery of products which infringe under the newly-adopted Federal Copyright Law, or of pirate or counterfeit recordings which violate state laws, prompt reports will be made to the authorities and to the RIAA member companies whose product is involved, and it is expected that appropriate action will immediately be taken by the Federal, State or local government agencies concerned or the record companies whose products are involved.

RIAA's anti-piracy program will continue to be supervised and directed by Jules E. Yarnell, its Special Counsel on Anti-Piracy Activities. For the past two years Yarnell and his staff have not only been devel-

(Continued on page 36)

'Cabaret': Movie Musicals Rebound?

By DAVID FINKLE

■ NEW YORK — Movie fans who have been in despair about the state of the movie musical, and there have been legitimate reasons to worry, have cause for guarded optimism now that "Cabaret," the Allied Artists-ABC Pictures Corp. production of the Broadway musical, has been released.

The movie is entertaining, sardonic, full of spit and energy and true to its source. (without at all giving off the air of the "filmed play" or its opposite, the "opened-up" play). It is also, and this is perhaps the area where news has been made, stronger than the original (its most recent original, since "Cabaret" has been distilled down,

or up, many times over since Christopher Isherwood's "Goodbye to Berlin" sketch of the elusive, vivid Sally Bowles and other Berlin denizens of Isherwood's brief acquaintance first appeared).

If the movies, and more specifically Hollywood, can get a reputation for improving on the plays they adapt (esp., if the movie musical must continue to rely on Broadway for its inspiration), then some healthy virus may have been released into the air.

Of course, gay abandon is not called for, because, if this picture succeeds with the movie audiences as well as it has with the critics, Hollywood might still

(Continued on page 41)

Frey Exits Ampex

■ Jim Frey, General Manager of Ampex Records, has left the company.

Previous positions held were Director of Deutsche Grammophon and National Sales Manager of Verve-Folkways.

Thau to Famous

■ NEW YORK — Marty Thau has joined Famous Music where he is functioning as Vice President, Director or A&R.

It is expected that Thau will also get involved in promotion.

VIDCA, MICAB Set Final Plans

■ CANNES — Representatives of the world's foremost firms and governmental agencies involved in the fields of videocassettes and cable television will meet here March 5-10 for VIDCA, the International Video-cassette and Videodisc Programs and Equipment Market, and MICAB, the International CATV Programs and Equipment Market. The two events will run concurrently at the Festival Palace.

Arriving at a rate of more than 15 per day, early registrations thus far total 500 persons from more than 300 organizations and 19 nations and indicate that attendance will exceed that of last year's VIDCA, which included 1,220 delegates
(Continued on page 36)

Stanton Named CRI National Marketing Coordinator

■ HOLLYWOOD — John Stanton, who most recently served as Capitol's National Promotion Manager, has been named National Marketing Coordinator, CRI, according to Brown Meggs, CRI VP, Marketing, to whom Stanton will report.

Stanton will be responsible for field-level sales, promotion and operations on both albums and singles.

According to Meggs, "John's primary job will be to insure that the right quantities of key product are available in the right markets at the right time. Specifically, he will take whatever steps are necessary to insure that the field sales organization makes maximum use of airplay achieved by the promotion staff, and he will assist Operations in maintaining optimum stocking levels on key product."

Meggs indicated that Stanton's successor as National Promotion Manager will be named within the next several weeks. Marty Goldrod, Assistant National Promotion Manager, will assume responsibility for directing Capitol's five regional promotion managers. District promotion managers, operating out of Capitol's thirteen district offices throughout the nation, will continue to report to local district sales managers.

Stanton came to Capitol in August, 1969, as a salesman in the Boston Distribution Center. Subsequently, he served as district sales manager in the Los Angeles Branch until named national promotion manager in August, 1971. Before joining Capitol, Stanton was program director for a chain of radio stations in North Carolina.

Balitsos Directs RCA Music Services Mkts.

■ NEW YORK — James E. Balitsos has been appointed Director of Marketing of the RCA Music Services, which includes all music clubs, mail order merchandise sales, special products, custom and premium sales of RCA Records. Prior to his appointment he was in charge of Marketing for the RCA Music Clubs.

He first joined RCA in 1967 as Advertising & Promotion Manager of the Record Club. Before that he was with the advertising agencies, Wunderman, Ricotta & Kline, L. C. Gumbiner, Ogilvy & Mather and Ted Bates & Co.

Col Adds Instruteck To SQ Licensees

■ Columbia Records has announced another licensee for its SQ disc system. Instruteck, a Norwich, Connecticut firm founded in 1969, specializes in developing private label products for the home entertainment field.

Instruteck is already manufacturing SQ equipment under private label contracts.

Instruteck Corporation is headed by Isaac Sommers and Morris Esformes. Both men have an extensive background in the design, manufacture and marketing of electronic equipment.

Dunwich Sues BMI

■ LOS ANGELES — An anti-trust class action was filed last week against BMI by Dunwich Productions, Ltd. in Los Angeles Federal District Court. The suit charges that BMI violated the anti-trust laws by discriminating against "small writers and publishers."

The named plaintiffs in the Complaint, which was filed as a class action on behalf of all BMI affiliated small writers and publishers, are Dunwich Productions Ltd., which has three BMI affiliated publishing companies, Yuggoth Music, Destination Music and Breed Music, and BMI affiliated writers Larry Wiegand, Dick Weigand and David Waggoner.

According to Dunwich's attorney Stephen Meyers, the damages for the class are estimated at over 25 million dollars for the past four years.

Caption Corrected



James Gang member Don Troiano was inadvertently omitted from last week's Record World cover caption. Here is the correction. Dunhill's James Gang have racked \$10 million in concert sales, and with fifth album, "Straight Shooter," new members and a new tour, they're planning on increasing that record. Shown (rear, from left) new member Don Troiano and Dale Peters of the original Gang. (Front, from left) Jay Lasker, President of ABC/Dunhill; initial member Jim Fox; new Gang member Roy Kenner and Belkin Management Rep Carl Maduri.

Screen Gems-Col Signs Mark James; Sweet Glory Co-Pubs

■ NEW YORK — Lester Sill, President of Screen Gems-Columbia Music, Inc., announced that the company has signed to a long-term exclusive contract composer-lyricist Mark James who has written such hits as "Suspicious Minds," recorded by Elvis Presley, "Hooked On A Feeling" and "Eyes Of A New York Woman," both recorded by B. J. Thomas.

Sill also announced that Steve Tyrell, who manages James and B. J. Thomas, and who, together with Al Gorgoni, produces B. J. Thomas, has signed an agreement with Screen Gems-Columbia Music whereby Tyrell's company, Sweet Glory Music, Inc., will jointly own with Screen Gems-Columbia Music will retain all administration rights throughout the world.

10 Million Sales

In the few years that James, a native of Houston, has been writing, sales of records containing his compositions have exceeded 10 million. In addition to the aforementioned artists, his songs have also been recorded by The Box Tops, Jackie DeShannon, and Paul Mauriat, among others.

Tyrell, also a native of Houston, was formerly vice president of A&R and promotion at Scepter Records. He is currently president of New Design Records, distributed by CBS.

Mark James will be an artist on New Design Records, and his recordings will be produced by Gorgoni and Tyrell.

Irwin Z. Robinson, Vice President and General Manager of Screen Gems-Columbia Music, represented his company in the negotiations.



Steve Tyrell, Mark James, Irwin Robinson, Ira Jaffe.

Bell, Big Tree Tie

■ NEW YORK — Bell Records has signed a long-term distribution agreement for the U.S. and Canada with Big Tree Enterprises, according to Larry Uttal, Bell President.



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

PUBLISHER EDITOR IN CHIEF
BOB AUSTIN SID PARNES

VICE PRESIDENT, ADVERTISING
JOE FLEISCHMAN

DOUG McCLELLAND/EDITOR
DAVE FINKLE/ASSOCIATE EDITOR
Fred Goodman/Chart Editor
Gregg Geller/Assistant Editor
Mitchell Fink/Assistant Editor
Mike Sigman/Assistant Editor
Dede Dabney/R&B Editor
Ron Ross/Assistant Chart Editor
Michael Cuscuna/Jazz Editor
Irene Johnson Ware/Gospel Editor
Kal Rudman/Contributing Editor
Larry Newman/Art Director
Winnie Horton/Production

WEST COAST

SPENCE BERLAND
WEST COAST MANAGER
Tony Lawrence/News 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
Raul Lemes/Assistant Manager
1160 S.W. First St.
Miami, Fla. 33130
(305) 373-1740
(305) 379-7115
(305) 821-1230 (night)

ENGLAND

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

GERMANY

PAUL SIEGEL
EUROPEAN EDITOR
George LeVaye/Associate Editor
Tauentzienstrasse 16, 1 Berlin 30, Germany
Phone: Berlin 2115914

ITALY

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

FRANCE

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

CANADA

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

CONSULTANTS

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I'm Alice. Fly me to Fort Knox.

Alice Cooper is
stunning
North America!

December 27, 1971—Pittsburgh Civic Arena—
Broke house record previously held by Grand Funk Railroad. \$91,000 gross.

December 31, 1971—Toronto Maple Leaf Garden—
Broke house record previously held by the Toronto Maple Leafs. \$125,000 gross.

January 1, 1972—Ottawa Civic Center—
Broke house record previously held by Grand Funk Railroad. \$61,000 gross.



Alice Cooper's Next Big Stunner:

“Be My
Lover” — a very gold-sounding single
— just out — on Warner Bros. Records. (WAR7568)

Fly Alice  Fly Warner Bros. Records.

First Came 1972. Our January Release. Warners Exploded 81% of It Onto the Charts!

ARTIST	ALBUM TITLE	CHART ACTION	COMMENTARY
STANLEY KUBRICK- WALTER CARLOS	"A CLOCKWORK ORANGE" (BS 2573)	Billboard 54; Cash Box 60*; Record World 72	Kubrick's last soundtrack was <i>2001</i> . A smash motion picture for Warners, too.
AMERICA	"AMERICA" (BS 2576)	Billboard 37*; Cash Box 43*; Record World 56* (Single: Billboard 20*; CB 20*; RW 29*)	The explosive <i>A Horse with No Name</i> single (Warners 7555) makes England's #1 group the big sound of '72.
JERRY GARCIA	"GARCIA" (BS 2582)	Billboard 60; Cash Box 35; Record World 25	The only surprise is how <i>fast</i> it happened to The Grateful Dead's lead guitarist. Single: <i>Sugaree</i> (Warners 7569).
MALO	"MALO" (BS 2584)	Billboard 56*; Cash Box 51*; Record World 62* (Single: Billboard 76*; CB 90; RW 99)	Latin rock from Jorge Santana. The lead-the-way single is <i>Suavecito</i> (Warners 7559).
DIONNE WARWICKE	"DIONNE" (BS 2585)	Billboard 58; Cash Box 58*; Record World 34* (Single: Billboard 119; CB 84*)	The queen moves to Warners with her best album yet. Her just-out single: <i>If We Only Have Love</i> (Warners 7560).
PETER YARROW	"PETER" (BS 2599)	Billboard 177*; Cash Box 133	Kal Rudman calls it "album of the year." Watch for Yarrow's single <i>Don't Ever Take Away My Freedom</i> (Warners 7567).
CAPTAIN BEEFHEART	"THE SPOTLIGHT KID" (MS 2050)	Billboard 133	It's with no little pride that Reprise points to "Beefheart On The Charts." And yes, even a single: <i>Click Clack</i> (Reprise 1068).
QUINCY JONES & CO.	"S" SOUNDTRACK (MS 2051)	Billboard 181	They're calling the emerging <i>Money Runner</i> single (Reprise 1072) "the <i>Shaft</i> of 1972."
RY COODER	"INTO THE PURPLE VALLEY" (MS 2052)	Billboard 114; Cash Box 139; Record World 108	Led by his single <i>Money Honey</i> (Reprise 1071).
DEAN MARTIN	"DINO" (MS 2053)	Billboard 148 (Last Week)	And his single, <i>What's Yesterday</i> (Reprise 1060) is also an underground MOR hit.
CRAZY HORSE	"LOOSE" (MS 2059)	Billboard 172	Another big one from the Reprise rock elite. West Coast breakout.
KENNY ROGERS AND THE FIRST EDITION	"CALICO" (2XS 6476)	Billboard 118	Heavy TV promotion. The single is <i>School Teacher</i> (Reprise 1069).
DOUG KERSHAW	"SWAMP GRASS" (BS 2581)	Billboard 215	Top Cajun artist, and a steady seller for Warners. Breakout potential.
TRACY NELSON	"TRACY NELSON/ MOTHER EARTH" (MS 2054)	Billboard 205 (Last Week)	One of the best voices in rock has gotten great applause. Her solo debut LP.

However, Due to Warner/Reprise's Die Hard Policy of Continued Cranking on Behalf of Good Stuff, the Uncharted 19% Must Be Listed Here as "Strong Contenders"

KENNY YOUNG	"CLEVER DOGS CHASE THE SUN" (BS 2579)	A top writer makes a very auspicious debut album.
FLUDD	"FLUDD" (BS 2578)	Hit Canadian group tries its wings in the U.S.
HALFNELSON	"HALFNELSON" (BV 2048)	From Bearsville, an avant group that looks destined to be an early underground favorite.

How Warners Plans on Beating the Odds Again: The February '72 Release.



<p>JESSE COLIN YOUNG "Together" Lead singer with The Youngbloods, with a new and superb solo album. On his Raccoon label (BS 2588).</p>	<p>TODD RUNDGREN "Something, Anything?" The genius from Bearsville (remember We Gotta Get You a Woman?) in a 2-LPs for \$6.98 s-m-a-s-h! (2BX 2066).</p>
<p>JACKIE LOMAX "Three" Already heavy reaction to the ex-Apple artist's third album, based on "Preview" packets that intro'd the LP (BS 2591).</p>	<p>ALEX TAYLOR "Dinnertime" Kick off for the Warners/Capricorn alliance by the booming, bluesy-voiced Taylor. By far his best album yet (CP 0101).</p>
<p>JIMI HENDRIX "In the West" Advance airplay from import copies proves that this masterful collection shows no slackening in top quality material (MS 2049).</p>	<p>NEIL YOUNG "Harvest" Pure gold already—the long-anticipated masterwork of one of Reprise's most respected artists (MS 2032). Includes <i>Heart of Gold</i>.</p>
<p>GORDON LIGHTFOOT "Don Quixote" The distinctive and attractive voice of North America's best-loved troubadour, in another hit-bound Reprise album (MS 2056).</p>	<p>Pregnancy! Also in Feb., Experience the Earnest Devotion of Warner/Reprise's Kamikazi Merchandisers and Promoters on These Expectant Mothers:</p> <p>Arthur Alexander (BS 2592) an all-time hit writer.</p> <p>Little Feat (BS 2600) probably the best-reviewed group of '71.</p> <p>Brave Belt (MS 2057) the new offshoot from the Guess Who.</p> <p>Wild Turkey (MS 2070) and touring with Black Sabbath.</p>
<p>THE ALLMAN BROTHERS BAND "Eat a Peach" Smash double album by the group that rock lovers are calling "America's greatest new rock group." Gold album going out!</p>	
<p>FANNY "Fanny Hill" The now-internationally-famed quartet that hit the singles charts with <i>Charity Ball</i> break down more barriers. Very good. (MS 2058).</p>	

All These—Treated Lovingly—On

Warner/Reprise

Where They Belong

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

SESAC's Sal Candilora

On Performing Rights Organizations— Why Three?

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



Sal Candilora

Record World: Why are there three performing rights organizations in the United States when only one exists in most countries?

Sal Candilora: There is no magic in the number "three" when talking about the number of performing rights organizations existing today. As you probably know, ASCAP was the first organization, formed in 1914, when copyright owners found that they could not keep track of the use being made of their copyrights. As a matter of self-preservation, the owners of music felt the need to join together in common interest so that their product could return a reasonable rate. Then, in 1931, SESAC was formed in order to represent a second group of copyright owners that chose not to join the already existing performing rights organization, ASCAP. This second group of music copyright owners thought that their interests would best be served by an independent corporation — thus SESAC was born. The number "three" was completed when in the early 40's the broadcasting industry decided to form BMI.

Perhaps, in the future there will be a fourth or fifth performing rights organization. Who can predict? That there are three of us in existence today, rather than four or two, is a matter of historical development. However, all three of us do serve extremely individual, important and essential functions in the music industry.

Record World: Could you outline some of the functions that the three of you perform that could not be performed by only one performance rights organization and how does this benefit the music user?

Candilora: The three organizations give to an author, composer and publisher a choice of affiliation. We are each set up, structured and organized differently. And, although we all have the common goal of making our respective repertoires easily accessible to bulk music users, we each present a different face to the copyright owner. Many authors, composers and publishers contact all three of us and acquaint themselves with our various policies and personnel. Then they decide which organization is best suited to their particular writing or publishing needs. I think this right of choice is extremely important. Through it, our writers and publishers can hopefully flourish within a framework which they themselves have chosen and not one which is imposed upon them by lack of choice.

Concerning the second part of your question regarding benefits to the music user, let me say that whether the user would have to pay more to three organizations than he would to one is indeed questionable. The competition factor embodied in our free enterprise system has always allowed the marketplace to reach a natural and reasonable level in determining prices or rates on any commodity or service. The existence of more than one organization has always provided the user with a guarantee against

unilaterally imposed fees by a single organization. To a lesser degree, perhaps, it also provides the user with a choice of repertoire, although the user would have great difficulty in restricting his use to only one of the three organizations, especially if he is a mass user of music.

Record World: Some people think that one organization, perhaps sponsored by the government with an outlet to the user for the determination of rate is the eventual destiny of the performing rights industry. Would you like to comment on them?

Candilora: We truly hope that the United States Government in its wisdom will reverse the current trend of statutory limitations placed upon the creators of music. The "one organization concept" would be completely out of line with our democratic system of free enterprise. We hope that just the opposite will come about, that is to say, that the creator of music will in the future do better at the hands of our legislators than he's done in the past. There is a comedy line going around, "I get no respect." I think the majority of writers and publishers today can say this with complete justification and perhaps a little bit of bitterness. For some reason, if you design a house or if you write a book or if you invent a gimmick that holds a batch of papers together such as a paper clip, you are entitled to market that product and within reason make as large a profit as the marketplace will bear. Not so with a person who writes a piece of music. Firstly, under the 1909 Law, if the music is a non-dramatic work it must be used "for profit" in order for the author to earn any money. If the music is used in a juke box, by cable television or by educational broadcasting, the creator of the music earns nothing. If his work is commercially recorded by a record company, he will earn 2¢ per record. President Nixon's freeze has been in effect for several months. Congress' freeze on the author's earnings from mechanical licenses has been in effect for over 60 years.

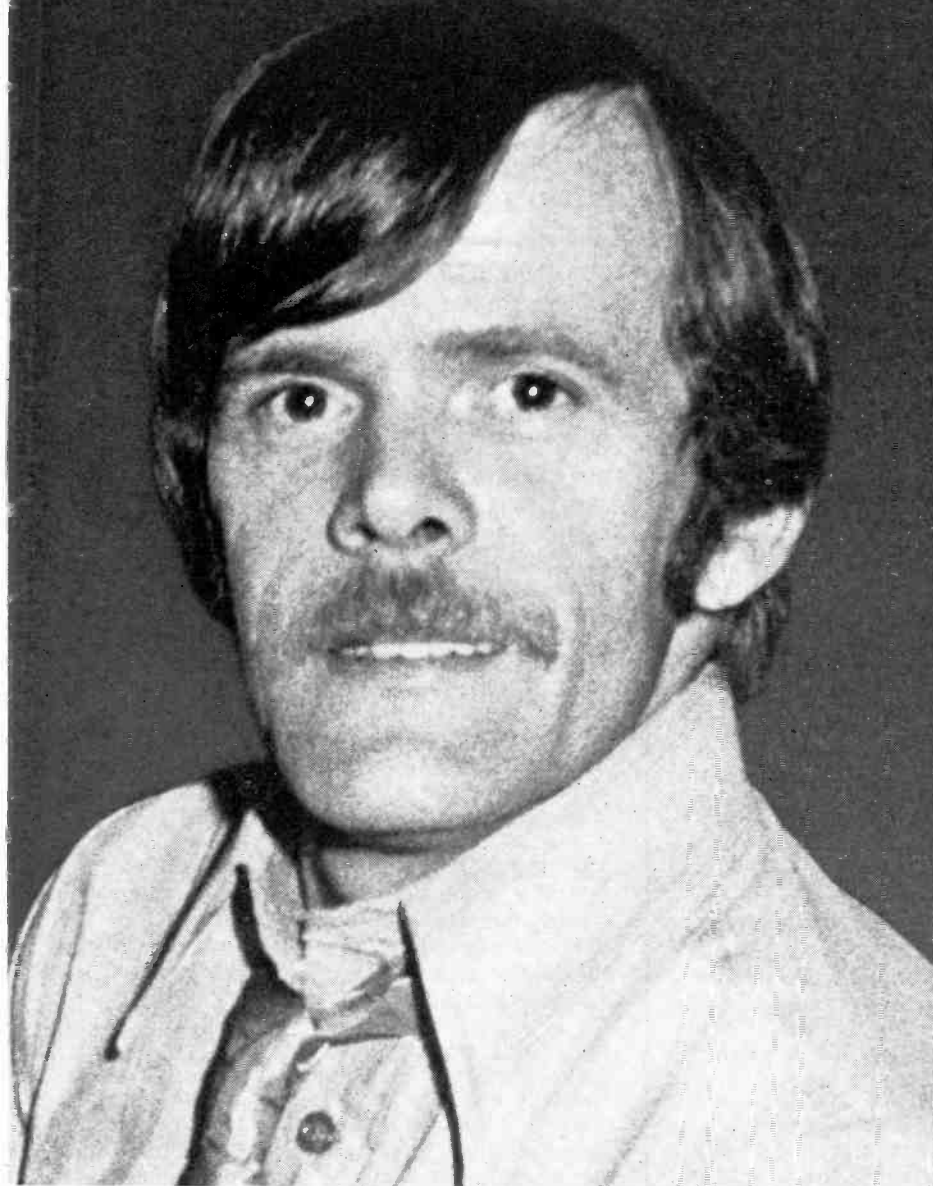
SESAC is involved with the entire entertainment industry in trying to enact a Comprehensive Copyright Revision Bill which hopefully will accomplish the purpose of bringing the 1909 Statute in line with present day technology and current economics. However, it still appears that the writer will "get no respect." If the Revision Bill passes, it would mean that an \$8 per juke box rate will be incorporated into the Statute. Also, chances are extremely good that for cable usage some kind of limitation such as a stated fee based upon a percentage of income will also appear in the Statute. The prospect of removing "for profit" limitations are extremely dim and although the 2¢ compulsory mechanical license fee may be raised somewhat after 60 years, the amount of increase currently being spoken of does not seem to justify the 60-year wait.

The above reasons tell the story why the average writer of music today finds it impossible to earn a living from his writings. Further, were it not for the one area where Congress has allowed the music user to go unhampered, namely, the public performance for profit area, the average creator of music today would earn little more than a pittance from his labors. We think it is about time that the trend away from the copyright creator is reversed and we hope to be able to convince our legislators of this, both through testimony at public hearings which will probably be held by the House on the Revision Bill and also in private talks. In the past, SESAC has promoted the interests of copyright owners whenever the opportunity arose. SESAC's Counsel, as Chairman of the American Bar Association Committee 301 for 1970/71, sponsored an ABA resolution calling for Congress to pass the recent bill involving a limited copyright in sound recordings. We were pleased that shortly thereafter Congress did pass that bill.

(Continued on page 24)

2 new candidates for No.1.

(From the label that brought you "Bedtime Story" and "Take Me.")



Epic singles have been holding the No. 1 spot on Record World's country chart for quite a few weeks.

So we thought you'd be interested in how we're hoping to keep our streak going in the weeks ahead.

"When You Say Love," by Bob Luman has been moving faster than any Bob Luman record in recent memory. And with all those friends Bob has made over the years, we feel the time is right for this great hit to go all the way.

"Someone to Give My Love To," by Johnny Paycheck is the follow-up to "She's All I Got," and Record World's review last week called it "another number-one record."

We agree.

**Two great new singles,
"Someone to Give My Love To," by Johnny Paycheck,
and "When You Say Love," by Bob Luman.
On Epic Records**

5-10836

5-10823



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ALICE COOPER—Warner Bros. 7568

BE MY LOVER (Ezra, BMI)

With Alice and the guys firmly entrenched in the albums field, this "Killer" cut is their best single since "Eighteen." It's a hit!

THE DOORS—Elektra 45768

SHIPS W/SAILS (Alchemical, ASCAP)

Their latest is easily the group's single-most-likely since the death of lead singer Jim Morrison. Top 40s will want to try this one.

PETER YARROW—Warner Bros. 7567

DON'T EVER TAKE AWAY MY FREEDOM
(Mary Beth, ASCAP)

Peter's first single sans Paul and Mary is typically Yarrow. From his solo debut album, it sounds likely to climb the charts in a hurry.

JODY MILLER—Epic 10835

BE MY BABY (Mother Bertha/Trio, BMI)

Jody has become a specialist in the revival of hits from the era of this one, the Spector-Greenwich-Barry composed Ronettes hit. Good show!

ARTHUR CONLEY—

Capricorn 0001 (Warner Bros.)

WALKING ON EGGS (J. Williams/No Exit, BMI)

MORE SWEET SOUL MUSIC (J. Williams/No Exit, BMI)

The "Sweet Soul Music" man returns, produced by Jerry "Swamp Dogg" Williams, with a powerful r&b ballad. Flip the long awaited follow-up? Two fine sides.

JUST BROTHERS—

Music Merchant 1002 (Buddah)

TEARS AGO (Gold Forever, BMI)

SLICED TOMATOES (Gold Forever, BMI)

This new H-D-H label has certainly gotten off to a flying start. Its third single sounds like its third hit in a row. Sweet soul sounds.

THE EBONYS—

Philadelphia International 3514 (CBS)

I'M SO GLAD I'M ME (World War Three, BMI)

The Gamble-Huff writing and producing team turn in a customarily smoothly moving r&b performance. Group provides a nifty vocal.

GENYA RAVAN—Columbia 45564

SIT YOURSELF DOWN (Gold Hill, BMI)

Lots of artists have been picking up on this Stephen Stills copyright, but none have sung it quite like Genya. Spirited singing.

DON NIX—Elektra 45776

GOING DOWN (Deerwood, BMI)

Don wrote this one for Freddy King and now gets around to singing it himself. From the lively Alabama State Troupers album.

TOMMY SEARS—GAR 312

SALVATION TRAIN (Slambeat, BMI)

EVERYBODY'S GOT TO CRY (Slambeat, BMI)

This one fits loosely into the currently fashionable "r&b-folk" style with a touch of gospel thrown in for good measure. Whatever the category, it sure sounds good.

TIMBER—Elektra 45773

OUTLAW (Warner Bros./Brown's Mill, ASCAP)

Heretofore promising group blossoms forth with a fully realized rock & roller that has equal appeal to the top 40 and progressive audiences.

RY COODER—Reprise 1071

MONEY HONEY (Walden, ASCAP)

Jesse Stone song was a hit for the original Drifters back in 1953, revived a few years later by Elvis, and now returns in a contemporary setting. Hit possibility.

THE BELLS—Polydor 15036

OH MY LOVE (Maclen/Ono, BMI)

Still looking for the big follow-up to their big one, "Stay Awhile," Canadians enter a crowded field with this one from the Lennon "Imagine" album. Pretty.

MICKEY NEWBURY—Elektra 45771

MOBILE BLUE (Acuff-Rose, BMI)

Nashville underground leader scored his top 40 breakthrough with his label debut, "American Trilogy." Nice follow-up.

RAY STEVENS—Barnaby 2058 (CBS)

LOVE LIFTED ME (John T. Benson, ASCAP)

His latest is something of a change of pace for Ray. The production is fuller and the singing more forceful than on his recent releases. Gospelly.

FLAMINGOS—Polydor 14019

BUFFALO SOLDIER PART 1

(Shelby Singleton/Hip Hill, BMI)

Label has brought this single back for another go-round with the charts. Veteran group in a musical American history lesson. Important message.

BETTY ADAMS—Notes of Gold 100 (Gambit)

HOW CAN I DO WITHOUT YOU

(Notes of Gold, ASCAP)

SEE ME THROUGH (Notes of Gold, ASCAP)

Hopefully this soulstress' fine new one will exceed in exposure her last release, "Make It Real." With spins, sales will follow. Good singing.

J. J. MALONE—Galaxy 784

IT'S A SHAME (Parker, BMI)

DANGER ZONE (Tangerine, BMI)

Label's come up with a winner in this funky uptempo rhythm number. Solidly sung to a tight arrangement. Together horns and percussion.

ASHTON, GARDNER, DYKE & CO.—Capitol 3288

STILL GOT A LONG WAY TO GO

(Edwards Coletta, ASCAP)

This company of Englishmen are certainly into their own thing and it's a good thing, albeit a bit odd sounding for the American top 40 ear. Entertaining.

SONNY HALL—Plantation 86 (SSS)

HOWARD HUGHES IS ALIVE AND WELL

(Tata Grande/Glad, BMI)

If, as it now appears, the Howard Hughes-Clifford Irving case is going to be newsworthy in perpetuity, then this country novelty number is bound to garner spins.

JONATHAN EDWARDS—Atco 6881

TRAIN TO GLORY (Castle Hill, ASCAP)

Folksinger-songwriter came from out of nowhere to smash with "Sunshine." Follow-up is a traditional-type train song featuring nice harmonica work.

JOHN LOMBARDO—Paramount 0150

I APOLOGIZE (King James, BMI)

Young singer wrote this for himself, and with a Tommy James-Bob King production behind it, its got a top 40-perfect sound. All it needs is airplay.

PERCY FAITH—Columbia 45563

LOVE THEME FROM "THE GODFATHER"

(Famous, ASCAP)

Percy enters the singles sweepstakes on this one. He'll garner play on the strength of his name alone, but his version could succeed on its merits, minus the competition.

BUCKWHEAT—London 176

SIMPLE SONG OF FREEDOM (Hudson Bay, BMI)

Group's second single is a creative arrangement of Bobby Darin's simple song of freedom and peace. Always pertinent.

PEACHES & HERB—Columbia 45554

GOD SAVE THIS WORLD

(Chris & Wendy/Bacon Fat, BMI)

The Sweethearts of Soul are back with a strong topical song framed by a sturdy production. Could be the one to return them to the charts.

THE TEMPREES—We Produce 1807 (Stax)

EXPLAIN IT TO HER MAMA (Stripe-East/Memphis, BMI)

Group has its best single thus far in this one. Pop play is a distinct possibility and r&b programmers will want to get right on it.

PAUL DAVIS—Bang 593

COME ON HONEY (Web IV, BMI)

LIVING ON YOUR LOVE (Web IV, BMI)

Paul has taken a different tact with his new single. The sound is country-flavored pop and should find favor with top 40, MOR and country audiences alike.

MASKMAN (HARMON BETHEA)—Lebby 7968

RATTY RATTY (Congaree/Denn/Harmon Bethea, BMI)

SITTING ON YOUR DOORSTEP

(Congaree/Denn/Harmon Bethea, BMI)

Maskman returns with what sounds like an r&b novelty number but actually contains something of a public service message within its lyric.

SECOND NATURE—Bell 179

GIVE AND TAKE (Studio, BMI)

TIME WILL TELL (Studio, BMI)

This Bob Crewe production has what can only be termed a very Bacharachian air about it. As a result it is sure to get some MOR motion.

ROCK WAYNE—Essjay 10,003

LOVE ME AS I AM (Hengine & Adrienne, ASCAP)

WAITIN' FOR MY GIRL (Buberich, BMI)

As pleasant a pop tune as has come down the pike of late, this one's solidly in the MOR mode. Smooth vocal promises more good work from singer in the future.

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Record World
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To You!

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at the Convention

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to reach everyone
in the business
under one roof.



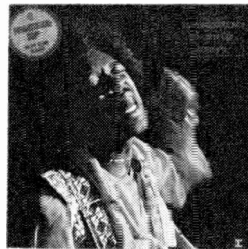
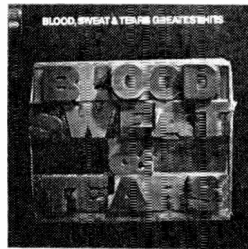
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GREATEST HITS

BLOOD, SWEAT & TEARS—
Columbia KC 31170.

Now that David Clayton-Thomas has left the group, one had to figure this super collection of golden oldies would be quickly released. The first important jazz-rock group shows why they are leaders in the field. All the hits are here including "Spinning Wheel," "And When I Die," and more.



HENDRIX IN THE WEST

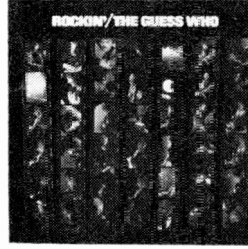
JIMI HENDRIX—*Reprise MS 2049*

Most of the material was, as the title implies, recorded in the west (Berkeley and San Diego). Some of it was recorded at the Isle Of Wight, which is east. Of course it makes no difference. "Johnny B. Goode," "Blue Suede Shoes," and "Red House," are the best of a beautifully put together live LP.

EVERYBODY'S TALKIN'

KING CURTIS—*Atco SD 33-385*

It's no secret that the King had a knack for adding newer dimensions to good material, and this is pure testimony to the fact. Besides striking rendition of title track, "If I Were A Carpenter," "Love The One You're With," and King Floyd's "Groove Me," are outstanding. Great album.!



ROCKIN'

THE GUESS WHO—*RCA—LSP-4602*

Premier group, having gone through what may be final personnel changes, seems as together as possible in this effort. Rock and roll being their forte, package includes a great rendition of that oldie, "Running Bear," plus "Sea of Love" (original record). It's spoiled by overdubbing of futile comedy.

NEVER GET OUT OF THESE BLUES ALIVE

JOHN LEE HOOKER—*ABC ABCX-736*

At first listen you would think, with names like Mel Brown, Cliff Coulter, Charlie Musselwhite and Elvin Bishop, it's Mr. Hooker that's in heavy company. Actually it's the other way around. Title track has the support of Van Morrison, and it's the best cut on the LP. Great blues by a master.



RETROSPECT

MIKE NICHOLS AND ELAINE MAY—

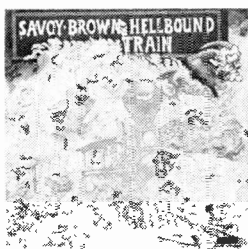
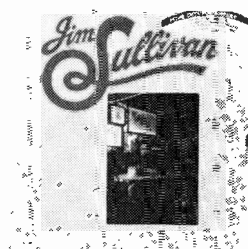
Mercury SRM 2-628

The two enormously successful film directors doing what they used to do best, the making of subtle, hip, before-its-time comedy. The double LP was recorded between 1958 and 1962. Their impeccable humor has the timelessness to have great relevance today.

JIM SULLIVAN

JIM SULLIVAN—*Playboy PB-103*

12-string picker makes the nicest music. It's all things for all people, but mostly mellow. Majority of the cuts written by Sullivan, with outside material coming from John Stewart and Greaves/Rowlands. Much of the writing is personal and poignant. Definitely something to get into. A score.



HELLBOUND TRAIN

SAVOY BROWN—

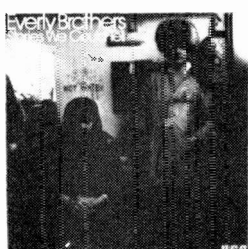
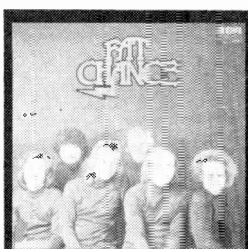
Parrot XPAS 71052 (London)

Group's brand of rock and roll gets better all the time, even though they've gone through extensive personnel changes. Whether it's boogie or grit rock, album should gain much attention, and fans will grow at an ever increasing rate. Great stuff.

FAT CHANCE

FAT CHANCE—*RCA LSP-4626.*

New group achieves good sound and gets the most out of only one horn. Striking harmonies combined with gritty rock and roll. Best cuts include "One More Time," "That's Not My Love," and a few soft beauties, "Hello Misery," "Pirate," and "Beauty." All the potential needed is there. Good find.



STORIES WE COULD TELL

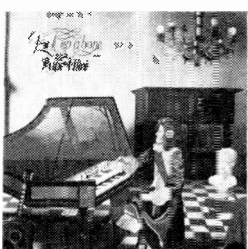
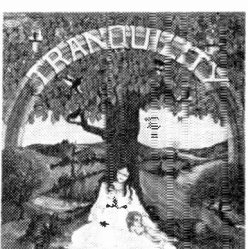
EVERLY BROTHERS—*RCA LSP-4620*

If we thought about the roots of country rock and roll, we'd have to first think of brothers Don and Phil. If they lacked anything during those golden years, it would've been expert back-up help. Now they have it. Examples: Delaney & Bonnie, Cooder, Crosby, Nash & Sebastian. Great effort.

TRANQUILITY

TRANQUILITY—*Epic E 31084*

Tranquil sounds from a new British group with vocals, mostly mellow, by all and the major writing being done by lead guitarist Terry Shaddick. They enter a very crowded CSN&Y sound-alike field, but the sounds are good enough to endure the competition. Something to get into. Nice.



PICK UP A BONE

RUPERT HINE/DAVID MACIVER—

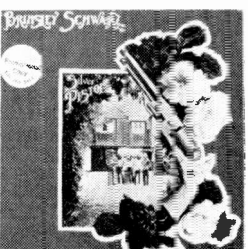
Purple SMAS 879 (Capitol).

New songwriting team mix an interesting variety of tunes that sounds best when it's soft and funky. One hard rocker, "Ass All," sounds a lot like Cat Stevens, which isn't bad. When the group gets really hard, they get lost in their own pretense.

SILVER PISTOL

BRINSLEY SCHWARTZ—*UA UAS-5566*

In their first effort for the label, British group should score with underground audiences. Most of the material is written by group members Ian Gomm and Nick Lowe. Don't let the underground appeal fool you. There are numerous good commercial attempts on the album. Check it out.



McKENDREE SPRING 3

McKENDREE SPRING—

Decca DL 7-5332 (MCA)

Group gives us perhaps their finest album to date. Expertly produced by Dave Woods and fine engineering job by Steve Katz. Package includes haunting rendition of Neil Young's "Down By The River," and group's originality on "Flying Dutchman" is perfect testimony to solid hard rock.

(Continued on page 15)

B. B. King's new album L. A. MIDNIGHT

ABCX-743

If it happened in L.A. and it turned out good,
it happened after dark.
If it turned out great, it happened
after midnight.



B. B. King's new single: "Sweet Sixteen"

ABC-11319

B. B. King exclusively on ABC / Dunhill Records

ABC/DUNHILL RECORDS





Elton John
Tiny Dancer

b/w Razor Face 55318
His Newest single from
MADMAN ACROSS
THE WATER 93120
Both Single and Album
Available from



MCA Records, Inc.

Produced by Gus Dudgeon

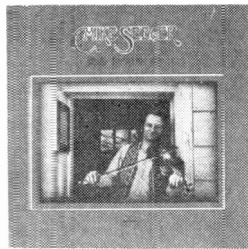


ALBUM PICKS

(Continued from page 12)

MUSIC FROM TRUE VINE

MIKE SEEGER—Mercury SRM 1-627.
Multi-talented Pete Seeger relation gets the most out of any instrument he touches, in this case guitar, banjo, fiddle and Jew's harp. Mostly good time music with blues and country roots. Take some time to listen to wild, funky lyrics. Well-produced by artist and Paul Nelson.



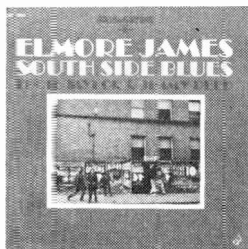
THE BEGINNING

NANETTE NATAL—
Evolution 3009 (Stere Dimension)
New female singer-songwriter shows potential of varying degrees. In her first tasty effort, she seems to sound better when the sound is geared to the soft side. Her guitar playing is so good and clear, her star is sure to rise. Expert production and arranging by Bill Russo. Watch her.



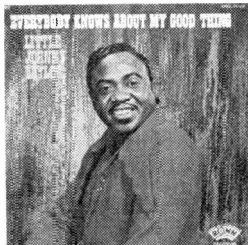
SOUTHSIDE BLUES

ELMORE JAMES AND FRIENDS—
Cobblestone CST 9001 (Buddah).
The collection of great blues songs was originally recorded during the mid 50's, and features as friends, Eddie Taylor and Jimmy Reed. Any fan of Chicago blues should rejoice at the chance of owning what is certainly the best of Elmore's career. Distinctive style all its own.



EVERYBODY KNOWS ABOUT MY GOOD THING

LITTLE JOHNNY TAYLOR—
Ronn LSP-7530 (Jewel)
LP is a collection of funky bluesman's singles over the past few years. Title track is the big hit, while "It's My Fault Darling" is the follow-up release. Little Johnny sounds a lot like Sam Cooke, but he is every bit his own man. If you don't believe it, check out cover photos.



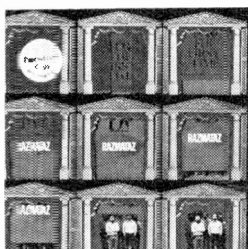
TALKIN' 'BOUT JONES

BOBBY JONES—Toya T-LP 2000.
New soul man sings r&b music with a great deal of clarity so rarely heard. He sounds best on the up-tempo rockers like "Goin' Into My Act," "Lonely Man," and title track. Arrangements are cleverly done, but it's too bad no credit is given on the album. Who produced it?



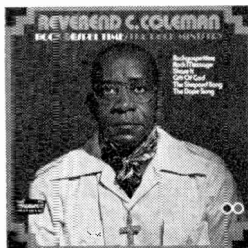
RAZMATAZ

RAZMATAZ—UA UAS-5564.
New band achieves full jazz-rock sound with ample use of horns, excellent horns by Munc Blackburn on reeds and Peter Ecklund on cornet and trumpet. Richly-produced by Reid Whitelaw. Whether the sound is past its commercial prime becomes the key issue, but the acoustical work should gain attention.



ROCK GOSPEL TIME/THE ROCK MINISTRY

REVEREND C. COLEMAN—
Brunswick BL 754173
Liner notes say the album is for the Jesus Christ rock generation, whatever that is. Actually, the package contains crisp R&B rockers. The Reverend does a lot more than mere preaching, and plenty of preaching is included, which is unfortunate. The music is good.



MONEY MUSIC

By KAL RUDMAN

Station Check List

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



Kal Rudman

Top tip Roberta Flack exploded 29-12 WTIX New Orleans, now confirmed KQV Pittsburgh KDWB and WDGY Minneapolis. New: WCLF, WFIL, WIXY, KJR, KLIF, WRNO.

Album choice: Todd Rundgren on Bearsville (distributed by Warner Bros.). This is a unique double-pocket album that displays

the multi-faceted talents of Todd. He is distinguished by having produced the last Badfinger album. He also produced the Band album "Stage Fright." This concept includes: commercial songs, songs with experimental sounds that display the electronic genius of Todd, some hard rock material and some in-studio live material. There is a lot of material. On the first three sides he plays every instrument. He is being managed by the Genius, Albert Grossman, who only gave the world Peter Paul & Mary, Bob Dylan, the Band, Paul Butterfield, Janis Joplin, Gordon Lightfoot, Richie Havens, to name a few.

Michael Jackson has exploded as a winner as predicted.

Gallery on Sussex. This record has broken out of Detroit and joins the Honeycone to make Buddah red hot.

P.G.&E. on Columbia is a solid #4 at KQV Pittsburgh and has now been confirmed as a hit at WKLO Louisville and KTSA San Antonio.

Chukker on Active has exploded at WKLO Louisville, and we predict it will be a national smash.

Surprise tip of the week: Would you believe that Sammy Davis, Jr. has a smash single on MGM that the Genius Dean Tyler, Program Director of Metromedia's WIP Philadelphia, broke wide open. Exploded in an incredibly short period of time for an M.O.R. station. It has now spread to WFIL and WIBG in Philadelphia and is getting maximum across-the-board airplay. It is called "Candy Man" and it is from the big grossing movie "Willy Wonka and the Chocolate Factory," which was written by

(Continued on page 21)

SALESMAKER OF THE WEEK



HARVEST
NEIL YOUNG
Reprise

TOP RETAIL SALES THIS WEEK:

- BABY I'M-A WANT YOU—Bread—Elektra
- PAUL SIMON—Columbia
- AMERICA—Warner Brothers
- HEADKEEPER—Dave Mason—Blue Thumb

RECORD BAR/EAST COAST

- ALL I EVER NEED IS YOU—Sonny & Cher—Kapp
- AMERICA—WB
- BABY I'M-A WANT YOU—Bread—Elektra
- DEAR FRIENDS—Firesign Theatre—Col
- FM & AM—George Carlin—Little David
- FRAGILE—Yes—Atlantic
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- LET'S STAY TOGETHER—Al Green—Hi
- SITTIN' IN—Messina/Loggins—Col

KING KAROL/N.Y.

- AMERICA—WB
- BABY I'M-A WANT YOU—Bread—Elektra
- CABARET—Soundtrack—ABC
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- HISTORICAL FIGURES & ANCIENT HEADS—Canned Heat—UA
- OH HOW WE DANCED—Jim Capaldi—Island
- STREET CORNER SYMPHONY—Persuasions—Capitol
- YOUNG, GIFTED & BLACK—Aretha Franklin—Atlantic

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

- ALL I EVER NEED IS YOU—Sonny & Cher—Kapp
- AMERICA—WB
- BABY I'M-A WANT YOU—Bread—Elektra
- CONCERT FOR BANGLA DESH—George Harrison & Friends—Apple
- FRAGILE—Yes—Atlantic
- HARVEST—Neil Young—Reprise
- HEADS & TAILS—Harry Chapin—Elektra
- JACKSON BROWNE—Asylum
- NILSSON SCHMILSSON—Harry Nilsson—RCA
- PAUL SIMON—Col

HARMONY HUTS/WASH. - BALT.

- AMERICA—WB
- CHERISH—David Cassidy—Bell
- DEAR FRIENDS—Firesign Theatre—Col

- FM & AM—George Carlin—Little David
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- JOY—Apollo—Mega
- L. A. MIDNIGHT—B. B. King—ABC
- NILSSON SCHMILSSON—Harry Nilsson—RCA
- YOUNG, GIFTED & BLACK—Aretha Franklin—Atlantic

POPLAR TUNES/MEMPHIS

- GARCIA—Jerry Garcia—WB
- GOODDUNS—King Biscuit Boy—Paramount
- HARVEST—Neil Young—Reprise
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- INTO THE PURPLE VALLEY—Ry Cooder—Reprise
- JACKSON BROWNE—Asylum
- JO JO GUNNE—Asylum
- LET'S STAY TOGETHER—Al Green—Hi
- PAUL SIMON—Col
- ROAD SHOW—Alabama State Troupers—Elektra

FRANKLIN MUSIC/ATLANTA

- BABY I'M-A WANT YOU—Bread—Elektra
- CRUSADERS I—Jazz Crusaders—Blue Thumb
- DAVID BROMBERG—Col
- DEAR FRIENDS—Firesign Theatre—Col
- GOODDUNS—King Biscuit Boy—Paramount
- HARVEST—Neil Young—Reprise
- ISLANDS—King Crimson—Atlantic
- OUTBACK—Joe Farrell—CTI
- THERE'S GOTTA BE A CHANGE—Albert Collins—Tumbleweed
- TIGHTLY KNIT—Climax Blues Band—Sire

MOSES MUSIC/LITTLE ROCK

- BABY I'M-A WANT YOU—Bread—Elektra
- DEAR FRIENDS—Firesign Theatre—Col
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- IN THE BEGINNING—Isaac Hayes—Atlantic
- LET'S STAY TOGETHER—Al Green—Hi
- LIVING—Judy Collins—Elektra
- PAUL SIMON—Col
- PICTURES AT AN EXHIBITION—Emerson, Lake & Palmer—Cotillion
- YOUNG, GIFTED & BLACK—Aretha Franklin—Atlantic

OAKWOOD/NEW ORLEANS

- ALL I EVER NEED IS YOU—Sonny & Cher—Kapp
- ATLANTA RHYTHM SECTION—Decca
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- NATURALLY—J. J. Cale—Shelter
- PETER—Peter Yarrow—WB
- STANDING OVATION—Gladys Knight & the Pips—Soul
- STRAIGHT UP—Badfinger—Apple
- UNDER OPEN SKIES—Luther Grosvenor—Island
- YOUNG, GIFTED & BLACK—Aretha Franklin—Atlantic

NAT'L RECORD MART/PTTS.

- ALL I EVER NEED IS YOU—Sonny & Cher—Kapp
- AMERICA—WB
- BABY I'M-A WANT YOU—Bread—Elektra
- CHERISH—David Cassidy—Bell
- GOT TO BE THERE—Michael Jackson—Motown
- HARVEST—Neil Young—Reprise
- OH HOW WE DANCED—Jim Capaldi—Island
- PAUL SIMON—Col
- PICTURES AT AN EXHIBITION—Emerson, Lake & Palmer—Cotillion
- WOYAYA—Osibisa—Decca

SWALLENS/CINCINNATI

- AMERICA—WB
- CALIFORNIA CONCERT—Various Artists—CTI
- HARVEST—Neil Young—Reprise
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- INNER CITY BLUES—Grover Washington—Kudu
- PAUL SIMON—Col
- PURE PRAIRIE LEAGUE—RCA
- SITTIN' IN—Messina/Loggins—Col
- SOLID ROCK—Temptations—Gordy
- UNCLE JIM'S MUSIC—Uncle Jim—Kapp

MUSICLAND/MINNEAPOLIS

- ALL I EVER NEED IS YOU—Sonny & Cher—Kapp
- BABY I'M-A WANT YOU—Bread—Elektra
- CHERISH—David Cassidy—Bell
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- JUST AN OLD FASHIONED LOVE SONG—Paul Williams—A&M
- PAUL SIMON—Col
- PHASE III—Osmonds—MGM
- PICTURES AT AN EXHIBITION—Emerson, Lake & Palmer—Cotillion
- STYLISTICS—Avco

RADIO DOCTORS/MILWAUKEE

- ALL I EVER NEED IS YOU—Sonny & Cher—Kapp
- DEAR FRIENDS—Firesign Theatre—Col
- FEARLESS—Family—UA
- FM & AM—George Carlin—Little David
- GREAT SCOTT—Tom Scott—A&M
- HARVEST—Neil Young—Reprise
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- HISTORICAL FIGURES & ANCIENT HEADS—Canned Heat—UA
- INVITATION TO OPENNESS—Les McCann—Atlantic
- L. A. MIDNIGHT—B. B. King—ABC

ROSE DISCOUNT/CHICAGO

- CHERISH—David Cassidy—Bell
- FM & AM—George Carlin—Little David
- GENTLE GIANT—Yusef Lateef—Atlantic
- GOODDUNS—King Biscuit Boy—Paramount
- HALLELUJAH—Sweathog—Col
- KEITH EMERSON WITH THE NICE—Mercury
- LONELY AVENUE—David Newman—Atlantic
- LOVE THE WAY YOU LOVE ME—Betty Wright—Allston
- PETER—Peter Yarrow—WB
- WOMEN'S LOVE RIGHTS—Laura Lee—Hot Wax

FOLEY'S/HOUSTON

- BABY I'M-A WANT YOU—Bread—Elektra
- CRUSADERS I—Jazz Crusaders—Blue Thumb
- ELVIS NOW—Elvis Presley—RCA
- HARVEST—Neil Young—Reprise
- PAUL SIMON—Col
- SOLID ROCK—Temptations—Gordy
- STYLISTICS—Avco
- WHATCHA SEE IS WHATCHA GET—Dramatics—Volt
- WOYAYA—Osibisa—Decca
- YOUNG, GIFTED & BLACK—Aretha Franklin—Atlantic

WALLICHS/PHOENIX

- BABY I'M-A WANT YOU—Bread—Elektra
- CHERISH—David Cassidy—Bell
- ELVIS NOW—Elvis Presley—RCA
- HEADKEEPER—Dave Mason—Blue Thumb

- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- JAMMING WITH EDWARD—Various Artists—Rolling Stones
- KEEP THE FAITH—Black Oak Arkansas—Atco
- NATURALLY—J. J. Cale—Shelter
- PAUL SIMON—Col
- PHASE III—Osmonds—MGM

B'WAY MUSIC/SALT LAKE CITY

- ALL THE GOOD TIMES—Nitty Gritty Dirt Band—UA
- AMERICA—WB
- BABBACOMBE LEE—Fairport Convention—A&M
- BABY I'M-A WANT YOU—Bread—Elektra
- HARVEST—Neil Young—Reprise
- JUST AN OLD FASHIONED LOVE SONG—Paul Williams—A&M
- LEVEE BLUES—Pottliquer—Westbound
- PAUL SIMON—Col
- SITTIN' IN—Messina/Loggins—Col
- TEARS OF JOY—Don Ellis—Col

RECORD CENTER/DENVER

- DONNY HATHAWAY LIVE—Atlantic
- FIRST TAKE—Roberta Flack—Atlantic
- FUSION—Jeremy Steig—Groove Merchant
- HARVEST—Neil Young—Reprise
- HISTORICAL FIGURES AND ANCIENT HEADS—Canned Heat—UA
- KEITH EMERSON WITH THE NICE—Mercury
- PAIN—Ohio Players—Westbound
- PAUL SIMON—Col
- WHATCHA SEE IS WHATCHA GET—Dramatics—Volt
- YOUNG, GIFTED & BLACK—Aretha Franklin—Atlantic

WHEREHOUSE/CALIFORNIA

- A CLOCKWORK ORANGE—Soundtrack—WB
- AMERICA—WB
- BABY I'M-A WANT YOU—Bread—Elektra
- ELVIS NOW—Elvis Presley—RCA
- FM & AM—George Carlin—Little David
- GOODHEARTED WOMAN—Waylon Jennings—RCA
- HARVEST—Neil Young—Reprise
- KILLER—Alice Cooper—Reprise
- NILSSON SCHMILSSON—Harry Nilsson—RCA
- PAUL SIMON—Col

CRYSTAL SHIP/EUGENE, ORE.

- DEAR FRIENDS—Firesign Theatre—Col
- DONNY HATHAWAY LIVE—Atlantic
- FEARLESS—Family—UA
- FRAGILE—Yes—Atlantic
- HARVEST—Neil Young—Reprise
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- JAMMING WITH EDWARD—Various Artists—Rolling Stones
- JO JO GUNNE—Asylum
- LET'S STAY TOGETHER—Al Green—Hi
- STREET CORNER SYMPHONY—Persuasions—Capitol

D.J.'S SOUND CITY/SEATTLE

- AMERICA—WB
- BABY I'M-A WANT YOU—Bread—Elektra
- CHERISH—David Cassidy—Bell
- HARVEST—Neil Young—Reprise
- JAMMING WITH EDWARD—Various Artists—Rolling Stones
- NATURALLY—J. J. Cale—Shelter
- NILSSON SCHMILSSON—Harry Nilsson—RCA
- PAUL SIMON—Col
- PHASE III—Osmonds—MGM
- PICTURES AT AN EXHIBITION—Emerson, Lake & Palmer—Cotillion



THE MESSAGE THAT ROCK MUSIC IS STILL LOOKING FOR

You get it in the streets where people are looking for freedom. You hear it in tiny churches and one-room meeting halls where people are looking for truth. You find it at demonstrations where people are looking for peace and justice through equality. And you discover it in yourself if you have any kind of sense at all. "Beatitude, Respect Yourself" is the new Staple Singers album. It picks up where the good book leaves off.

BEALITUDE: RESPECT YOURSELF STS 3302 THE STAPLE SINGERS

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





CAMPUS REPORT

From Campus Radio Straight To Commercial Radio WNEW-FM

By GARY K. COHEN

NEW YORK—It's been said before that the future of the record and broadcasting industries is in the college radio people of today, College radio people "graduate" from their jobs as music directors, program directors and general managers, to jobs in the industry as promotion and sales people, and jobs in commercial radio as air personalities and music directors. And there is no better example than WNEW-FM in New York.

While there are other stations around the country (and even in New York City) that are staffed by ex-college radio people, the people at WNEW-FM who came from college radio really have their roots in college radio.

Pete Fornatale's name is by now familiar to FM radio listeners here. Pete began his career at Fordham University's WFUV-FM in October of 1964. At the time, WFUV was playing strictly classical music. He proposed to the school a two-hour weekly rock show, with album cuts, discussions on music and interviews. The school accepted, and the show was on.

Record service was "zilch" according to Fornatale, but it grew as his show became more popular. In 1966, WOR-FM became a progressive rock station, Fornatale said he felt left out by not being involved. "After all, that could have been me on the air." He graduated from Fordham and spent two years teaching an experimental communications course at a Long Island High School, while waiting for his chance to get into radio. He spent some time at small stations in Westchester and Long Island, and in the summer of 1969, he received a call from WNEW-FM to send an audition tape. He became the overnight man for two days on a weekend, when nobody else was able to show up. From that point, he became the 6-10 man and now has his present slot on from 10-2.

He feels an importance in having younger people on the air at progressive radio stations. "There is a need for the air personality to relate to his

audience, and I feel I can do that. We (the audience and I) lived and grew up in the same way." Fortunale feels the biggest single factor in making the change from college to commercial radio is "the loss of innocence." "I came into broadcasting with a dedication to change it but cannot. There are two main differences between college and commercial radio. First, in college radio you do it for free, and secondly, you do it for the love of it. As soon as you cross the line, the freedom and love is forced away by the structure of the commercial nature of broadcasting."

Sitting in the studio while Fortunale was on the air, I could see that he does relate to his audience. And while he states that there is more love and feel in college radio, you get the impression that there is no difference between the Pete Fornatale of WFUV and the Pete Fornatale of WNEW. An outsider may feel that progressive radio air personalities are snobbish, but such is not the case with the people at WNEW.

When Dennis Elsas was young, he used to "practice radio" by imitating the air personalities he listened to. As a freshman at Queens College, he took a broadcasting course "but never thought of doing on-the-air work." One day he noticed an ad in the Queens College paper asking if people were interested in working on the new Queens station, WQMC. His audition consisted of doing intros for three records, one spot, and doing a newscast. He was put on the air immediately.

Dennis did a daily morning show throughout his junior year in school, while taking broadcasting courses at the College. "We worked out of a broom closet, and spent our own money on equipment. The attitude of Queens College at the time was, 'you want a radio station; build it yourself; here's a broom closet.'

The station prospered, because "we cared for the station." It was our baby. Nobody ripped off records, at least in the beginning." Later on the



COLLEGE RADIO AIRPLAY REPORT

WBCR—BRANDYWINE COLLEGE

Wilmington, Delaware
Steve Dietrich
CONCERT FOR BANGLA DESH—George Harrison & Friends—Apple
FRAGILE—Yes—Atlantic
LET'S STAY TOGETHER—Al Green—Hi
SOLID ROCK—Temptations—Gordy
WEIRD SCENES—Doors—Elektra

WLVR—LEHIGH UNIV.

Bethlehem, Pa.
Jim Cameron
ALLISON—Mose Allison—Prestige
A CLOCKWORK ORANGE—(Soundtrack)—Warner Bros.
AMERICA—Warner Bros.
DO IT NOW—Clifford Coulter—Impulse
KONGOS—John Kongos—Elektra

WMUC—UNIV. OF MARYLAND

College Park, Md.
Sheldon Michaelson
BEADS AND FEATHERS—Carol Hall—Elektra
CHILLIWACK—A&M
HEADKEEPER—Dave Mason—Blue Thumb
PETER—Peter Yarrow—Warner Bros.
RIVER CITY STREET BAND—Enterprise

WJMD—KALAMAZOO COLLEGE

Kalamazoo, Mich.
Paul Raben
ARTIST PROOF—Chris Darrow—Fantasy
BLUE OYSTER CULT—Columbia
FACE TO FACE—Undisputed Truth—Gordy
LIQUID ACROBAT—Inc. String Band—Elektra
MANFRED MANN'S EARTH BAND—Polydor
WCYAYA—Osibisa—Decca

WAYN—WAYNE STATE UNIV.

Detroit, Mich.
Rob Wunderlich
GREAT GRAPE—Moby Grape—Columbia
JO JO GUNNE—Asylum
1776—Palladium
SILK AND SOUL—Lou Rawls—MGM
THOUGHTS OF MOVING ON—Lighthouse—Evolution
WEIRD SCENES—Doors—Elektra

WFDU-FM—FAIRLEIGH DICKINSON U.

Teaneck, N.J. (For N.Y.)
Tony Loving
GREAT SCOTT—Tom Scott—A&M
LIVE—Donny Hathaway—Atlantic
MUSIC PEOPLE—Various Artists—Columbia
OH HOW WE DANCED—Jim Capaldi—Island
RESPECT YOURSELF—Staple Singers—Stax
SONG FOR BANGLA DESH (45)—Joan Baez—A&M

WSUA—STATE UNIV. COLLEGE

Albany, N.Y.
Eric Lonschein
HEADKEEPER—Dave Mason—Blue Thumb
ISLANDS—King Crimson—Atlantic
MCKENDREE SPRING 3—McKendree Spring—Decca
SOLID ROCK—Temptations—Gordy
TAPESTRY—Don McLean—UA

WVBC—BOSTON COLLEGE

Boston, Mass.
Tom Forlenza
AMERICAN PIE—Don McLean—UA
JESUS CHRIST SUPERSTAR—Decca
ROTTEN TO THE CORE—Crabby Appleton—Elektra
PAUL SIMON—Columbia
TIME TO FLY—David Pomeranz—Decca

WFPC—FLA. PRES. COLLEGE

St. Petersburg, Fla.
Billy Kitchings
FREE FLIGHT—Ahmad Jamal—Impulse
L.A. MIDNIGHT—B. B. King—ABC
MCKENDREE SPRING 3—McKendree Spring—Decca
NEVER GET OUT OF THESE BLUES ALIVE—John Lee Hooker—ABC
PAUL SIMON—Columbia
SATURATE BEFORE USING—Jackson Browne—Asylum

KCPK—CAL. STATE POLY.

Pomona, Calif.
Tom Baker
BARCLAY JAMES HARVEST—Sire
HISTORICAL FIGURES AND ANCIENT HEADS—Canned Heat—UA
HOT ROCKS—Rolling Stones—London
JO JO GUNNE—Asylum
MESSAGE FROM A DRUM—Redbone—Epic

WGSU-FM—STATE UNIV. COLLEGE

Geneseo, N.Y.
John Davlin
KONGOS—John Kongos—Elektra
LIQUID ACROBAT AS REGARDS THE AIR—Inc. String Band—Elektra
STRING QUARTETS—Juilliard Quartet—Columbia
THE GENTLE GIANT—Yusef Lateef—Atlantic
YOUNG, GIFTED & BLACK—Aretha Franklin—Atlantic

WAMU—AMERICAN UNIV.

Washington, D.C.
Walt Coombs
BLUE OYSTER CULT—Columbia
JOHN ROMAN JACKSON—Oak
MCKENDREE SPRING 3—Decca
PURE PRAIRIE LEAGUE—RCA
ROCKPILE—Dave Edmunds—Mam

WRSU—RUTGERS UNIV.

New Brunswick, N.J.
Charlie Hutler
BABY I'M-A WANT YOU—Bread—Elektra
OFF THE SHELF—Batdorf & Rodney—Atlantic
PAUL SIMON—Columbia
PETER—Peter Yarrow—Warner Bros.
THOUGHTS OF MOVING ON—Lighthouse—Evolution

WMMR—UNIV. OF MINNESOTA

Minneapolis, Minn.
Mike Wild
AMERICA—Warner Bros.
ATLANTIC RHYTHM SECTION—Decca
HALLWAY SYMPHONY—Hamilton, Joe Frank & Reynolds—Dunhill
KONGOS—John Kongos—Elektra
PERSONAL BELONGINGS—Dave Loggins—Vanguard

station was bothered by internal problems of ego and power struggles.

When he graduated from Queens, he taught school in Ocean Hill-Brownsville. After that it was two years teaching

communications in high school and some part time work at local radio stations. In late 1971 he was asked to be the weekend and substitute announcer at WNEW-FM, and

(Continued on page 41)

CLUB REVIEW

Up From Under

■ NEW YORK — Burton and Cunico's recent guest set at the Gaslight Au Go Go reminded me of the many good things coming out of the vastly untapped market of Australia.

The early wave some years ago brought us the Bee Gees, and then the Spencer Davis group. But then, the commotion died down. England was the rage, so we milked it for all its worth.

The quiet return to the land of "down under" has brought about the success of Helen Reddy (Capitol). Tin Tin (Atco) with their "Astral Taxi," an album of impeccable taste, should emerge as a vital force in 1972. Another Australian, Rick Springfield (Capitol), is presently recording his first album. All three acts have a few things in common. Firstly, the music made is mellow, the strength largely lying in the use of acoustics. Secondly, and maybe not as important, is the fact that all of the above mentioned people are well groomed and terribly good-looking. Burton and Cunico (Family) fit both categories.

They move through their set with ease, playing numerous selections from their debut LP, "Strive, Seek & Find." Showing us that they've done their homework, Burton and Cunico are studious enough to include a piece of rock and roll Americana, a Buddy Holly hit.

When the group gets over its initial nervousness, they'll be on their way to a successful future. The potential is there. Check out the album, and see for yourself. Then we'll make our plane reservations for Australia. If we don't find any talent, at least we could say we got there before the nerve gas.

Mitchell Fink

Olivia Feted



Uni recording artist Olivia Newton-John is seen kibbitzing after a luncheon held in her honor to welcome her to the United States. Miss Newton-John is in our country to promote her latest single, "What Is Life." The kibbitzers, from left, are Mike Maitland, President of MCA Records, Inc.; Newton-John; Russ Regan, General Manager of Uni Records.

Long Island Music Report: Bedroom Community Converts to Business

■ A complete cell grows, divides and forms two cells, each complete unto themselves. New York City's music business has grown and a new unit, complete unto itself, has developed and is growing on Long Island. The peninsula-shaped island's firms are developing, recording, and presenting music makers, and manufacturing and distributing the music makers' products.

In 1967 the RIAA-certified gold albums Iron Butterfly's "In-a-Gadda-da-Vida" and "Vanilla Fudge" were recorded at Ultra-Sonic Recording Studios. Ultra-Sonic, located in Hempstead was founded in 1961, as a two-track studio with 1000 square feet, by William J. Stahl, President and owner of the studio.

Stahl founded the studio with the belief that business is available, and the Island affords a greater creative atmosphere than Manhattan, analogous to the indefinable attitude of Nashville.

Obviously, the clientele exists, for in 1966 Ultra-Sonic increased capabilities to eight-track, and in December 1970 the Studio moved to new 10,000 square feet quarters with 16-track recorder, 26 channel input board, and a computer designed studio.

Later that year 18 Dolby System Model 361-A units were installed. Nick Balsamo inceptioned Echo Sound Studios in his basement, evolving from a two-track system to an eight-track one in 1970.

Echo Move

Echo moved in June of 1971 to its present 16-track facility in Levittown. Through insight and courage, Stahl and later Nick Balsamo have aptly demonstrated there is business for recording studios on the Island.

Both Messrs. Balsamo and Stahl concur that there is a tremendous potential wealth of recording groups on Long Island.

Both studios have clients who live on the Island and would rather record there than travel to Manhattan, as well as artists who travel from Manhattan and neighboring suburbs to record on the Island.

Ultra-Sonic also services out-of-state and international artists.

Economic and geographic qualities are the prime reasons for the locating of record pressing plants on Long Island.

Sonic presses records primarily for national accounts.

Locally, the company obtains business from music, industrial, and educational companies. It attracts city business without charging city costs. The plant is located in Holbrook. Shelley Products Limited in Huntington Station has been established for 27 years servicing East Coast accounts. In addition to record pressing, Shelley offers tape duplication and an eight-track studio.

True Sound moved to Hauppauge seven years ago. True presses its parent company ABC/Dunhill's products and does custom pressing for Ultra-Sonic. Excellent transportation facilities for distribution of product is reported by the three plants.

National orientation is also shared by Globe album jacket manufacturers in Hauppauge, and Andrews Nunnery in Hicksville, which manufactures and prints record sleeves.

Three Diskeries

Three of the record companies on Long Island thrive on local accounts.

Black Falcon Records was formed in 1965 by Bill Seabrook, who sees great potential in Island teenage talent. Black Falcon incorporates the "Long Island Sound," a rhythm and blues distinct from any other R&B sound, according to Seabrook.

New York City artists travel to the Island for recording with Black Falcon at Ultra-Sonic.

Roy C's single, "Shot Gun Wedding," was an international success for Black Falcon. A little over a year ago Roy C formed soul oriented Alaga Records. C settled in Queens to get away from the hassles of Manhattan. His clients travel from Brooklyn, Hempstead, and Manhattan to record at Ultra-Sonic.

Golden Crest Records, a division of Shelley Products Limited, is a music education label recording all-state bands. Another Shelley division, Crest Records, records the bands on location with four-channel equipment.

Though sometimes overshadowed by New York City radio stations, Long Island stations broadcast to a large market and must be considered full operations in their own right. There are 12 stations in the two Island counties: WALK (AM & FM), WBAB, WBLI-FM, WGBB, WGLI, WGSM, WHLI, WLIR-FM, WLIX, WLNG, WTFM, and WTHE.

WGLI, Babylon, became a full time AM adult-contemporary formatted station in 1964. Target audience is 24-49 years old. Its sister station, WBLI-FM, Patchogue, went on the air in January, 1971. It is a contemporary station targeted to reach 18-34 year olds.

Jay Mitchell is station manager of WBLI-FM and program director of both stations.

Different Tastes

Mitchell believes there is some difference between New York City and Long Island listener tastes. Their audience wants less soul than Manhattanites desire. The stations play nationally-popular and locally-preferred music. Data on local tastes is obtained from local stores' record sales reports. WLIR-FM, Garden City progressive music station, in conjunction with Ultra-Sonic Recording Studios presents weekly rock concerts live from Ultra-Sonic's studios with a 60-100 member audience. The concerts are broadcast live in stereo over WLIR-FM.

Long Island Record Report is a record sales tip sheet published by Tommy Chianti's Record Promoter, Hicksville. The Report lists Long Island radio stations' top records and new additions, singles and L.P. charts, and sales predictions for new records.

Long Island is a self-contained music making community, with resources for recording, production, distribution, and airing of artist material. In addition to the local business of the recording studios and record companies, there is an increasing tendency for Manhattan and suburban artists to travel to Long Island. And though the pressing plants primarily deal with national accounts, their presence on the Island affords local artists and record companies the option of producing a finished product without leaving Long Island.

The national trend toward suburban growth is exemplified by the music business on Long Island. Some time ago the Island was considered the bedroom of Manhattan.

The bedroom has developed into a full community.

Joe Simon LP

■ NEW YORK—Polydor has announced the immediate release of Joe Simon's new Spring album, "Drowning in the Sea of Love."

MARCH 4, 1972



THE AM AIRPLAY REPORT

A survey of NEWLY programmed product on AM stations

ACTIONMAKER OF THE WEEK:



ROCKIN' ROBIN
MICHAEL JACKSON
Motown

TOP AM AIRPLAY THIS WEEK

- ROCKIN' ROBIN—Michael Jackson—Motown
- A COWBOY'S WORK IS NEVER DONE—Sonny & Cher—Kapp
- FIRST TIME EVER I SAW YOUR FACE—Roberta Flack—Atlantic
- SON OF MY FATHER—Giorgio—Dunhill
- A HORSE WITH NO NAME—America—WB

WKBW / BUFFALO

- GOIN' DOWN—Black & Ward—Kama Sutra
- LOVE ME, LOVE ME, LOVE—Frank Mills—Sunflower
- PUPPY LOVE—Donny Osmond—MGM
- READY OR NOT—Al Greenaway—Segue
- ROCK ME ON THE WATER—Linda Ronstadt—Capitol
- WHAT IT IS—Undisputed Truth—Gordy

WABC / NEW YORK

- RING THE LIVING BELL—Melanie—Neighborhood
- ROCK & ROLL LULLABY—B. J. Thomas—Scepter

WFIL / PHILADELPHIA

- CANDY MAN—Sammy Davis—MGM
- DOCTOR MY EYES—Jackson Browne—Asylum
- FIRST TIME EVER I SAW YOUR FACE—Roberta Flack—Atlantic
- I GOTCHA—Joe Tex—Dial
- IN THE RAIN—Dramatics—Volt
- JUNGLE FEVER—Chakachas—Polydor

WIBG / PHILADELPHIA

- DOCTOR MY EYES—Jackson Browne—Asylum
- ROCKIN' ROBIN—Michael Jackson—Motown
- WAKING UP ALONE—Paul Williams—A&M
- YOU COULD HAVE BEEN A LADY—April Wine—Big Tree

KQV / PITTSBURGH

- FIRST TIME EVER I SAW YOUR FACE—Roberta Flack—Atlantic
- GIVE IRELAND BACK TO THE IRISH—Wings—Apple
- HEART OF GOLD—Neil Young—Reprise
- WAY OF LOVE—Cher—Kapp

WIST / CHARLOTTE

- A COWBOY'S WORK IS NEVER DONE—Sonny & Cher—Kapp
- DON'T SAY YOU DON'T REMEMBER—Beverly Bremers—Scepter
- IN THE RAIN—Dramatics—Volt

- ROCK AND ROLL LULLABY—B. J. Thomas—Scepter
- WAY OF LOVE—Cher—Kapp

WBBQ/AUGUSTA

- AIN'T UNDERSTANDING MELLOW—Butler & Eager—Mercury
- BETCHA BY GOLLY, WOW—Stylistics—Avco
- BRANDY—Scott English—Janus
- CHANTILLY LACE—Jerry Lee Lewis—Mercury
- CRAZY MAMA—J. J. Cale—Shelter
- JOSIE—Kris Kristofferson—Monument
- RUN, RUN, RUN—Jo Jo Gunne—Asylum
- SON OF MY FATHER—Giorgio—Dunhill

WAPE / JACKSONVILLE

- CHANGES—David Bowie—RCA
- JULIANNA—5 Man Electrical Band—Lionel
- ROUNDAABOUT—Yes—Atlantic
- SOFTLY WHISPERING I LOVE YOU—English Congregation—Atco
- WHAT IT IS—Undisputed Truth—Gordy

WPDQ / JACKSONVILLE

- A COWBOY'S WORK IS NEVER DONE—Sonny & Cher—Kapp
- FIRST TIME EVER I SAW YOUR FACE—Roberta Flack—Atlantic
- GIVE IRELAND BACK TO THE IRISH—Wings—Apple
- HANDBAGS & GLADRAGS—Rod Stewart—Mercury
- I THINK ABOUT LOVIN' YOU—Earth, Wind & Fire—WB

WFUN / MIAMI

- RING THE LIVING BELL—Melanie—Neighborhood
- SOFTLY WHISPERING I LOVE YOU—English Congregation—Atco

WQAM / MIAMI

- A HORSE WITH NO NAME—America—WB
- I GOTCHA—Joe Tex—Dial

CHUM / TORONTO

- BRANDY—Scott English—Janus
- I GOTCHA—Joe Tex—Dial
- JUNGLE FEVER—Chakachas—Polydor

WSAI / CINCINNATI

- A HORSE WITH NO NAME—America—WB
- MOTHER & CHILD REUNION—Paul Simon—Columbia
- ROCKIN' ROBIN—Michael Jackson—Motown
- TAURUS—Dennis Coffey—Sussex

WIXY / CLEVELAND

- A COWBOY'S WORK IS NEVER DONE—Sonny & Cher—Kapp
- BETCHA BY GOLLY, WOW—Stylistics—Avco
- COULD IT BE FOREVER—David Cassidy—Bell
- MONEY RUNNER—Quincy Jones—WB

WCOL / COLUMBUS

- BRANDY—Scott English—Janus
- CRAZY MAMA—J. J. Cale—Shelter

- DAY I FOUND MYSELF—Honey Cone—Hot Wax
- GIVE IRELAND BACK TO THE IRISH—Wings—Apple
- ROCKIN' ROBIN—Michael Jackson—Motown
- RUN, RUN, RUN—Jo Jo Gunne—Asylum—(LP cut)

WCFL / CHICAGO

- DOCTOR MY EYES—Jackson Browne—Asylum
- EVERYDAY—John Denver—RCA
- FIRST TIME EVER I SAW YOUR FACE—Roberta Flack—Atlantic
- ROCKIN' ROBIN—Michael Jackson—Motown

AM SLEEPER OF THE WEEK:



DOCTOR MY EYES

JACKSON BROWNE
Asylum

WLS / CHICAGO

- GLORY BOUND—Grass Roots—Dunhill
- ROUNDAABOUT—Yes—Atlantic
- SON OF MY FATHER—Giorgio—Dunhill

CKLW / DETROIT

- A HORSE WITH NO NAME—America—WB
- BE MY LOVER—Alice Cooper—WB
- DO YOUR THING—Isaac Hayes—Enterprise
- NUTROCKER—Emerson, Lake & Palmer—Cotillion
- PUPPY LOVE—Donny Osmond—MGM

WKNR / DETROIT

- BETCHA BY GOLLY, WOW—Stylistics—Avco
- LOUISIANA—Mike Kennedy—ABC
- SON OF MY FATHER—Chicory—Epic
- TOGETHER LET'S FIND LOVE—5th Dimension—Bell
- WAKING UP ALONE—Paul Williams—A&M
- WAY OF LOVE—Cher—Kapp
- YOU COULD HAVE BEEN A LADY—April Wine—Big Tree

WOKY / MILWAUKEE

- A COWBOY'S WORK IS NEVER DONE—Sonny & Cher—Kapp
- DAY I FOUND MYSELF—Honey Cone—Hot Wax
- SOMEONE, SOMETIME—New Colony Six—Sunlight
- SON OF MY FATHER—Giorgio—Dunhill

WRIT / MILWAUKEE

- COTTON JENNY—Anne Murray—Capitol
- DOCTOR MY EYES—Jackson Browne—Asylum
- FAMILY—Billy Joe Royal—Columbia
- I GOTCHA—Joe Tex—Dial
- RHYME & REASON—Gropus Cackus—Bell
- ROCKIN' ROBIN—Michael Jackson—Motown
- SON OF MY FATHER—Giorgio—Dunhill
- SWEET APPLE WINE—Duane Dee—Cartwheel

KDWB / MINNEAPOLIS

- A COWBOY'S WORK IS NEVER DONE—Sonny & Cher—Kapp
- COULD IT BE FOREVER—David Cassidy—Bell
- FIRST TIME EVER I SAW YOUR FACE—Roberta Flack—Atlantic
- LOVE ME, LOVE ME, LOVE—Frank Mills—Sunflower
- SON OF MY FATHER—Giorgio—Dunhill
- UNTIL IT'S TIME FOR YOU TO GO—Elvis Presley—RCA

KXOK / ST. LOUIS

- A HORSE WITH NO NAME—America—WB
- COULD IT BE FOREVER—David Cassidy—Bell
- NOW RUN & TELL THAT—Denise LaSalle—Westbound
- ROCKIN' ROBIN—Michael Jackson—Motown
- ROUNDAABOUT—Yes—Atlantic
- TAKE A LOOK AROUND—Temptations—Gordy
- TAURUS—Dennis Coffey—Sussex

WMAK / NASHVILLE

- CHANTILLY LACE—Jerry Lee Lewis—Mercury
- CRAZY MAMA—J. J. Cale—Shelter
- JUNGLE FEVER—Chakachas—Polydor
- MONEY RUNNER—Quincy Jones—WB
- ROCKIN' ROBIN—Michael Jackson—Motown

WAKY / LOUISVILLE

- CAN I—Eddie Kendricks—Tamla
- IN THE RAIN—Dramatics—Volt
- NOW RUN & TELL THAT—Denise LaSalle—Westbound

WTIX / NEW ORLEANS

- A HORSE WITH NO NAME—America—WB
- HELP ME MAKE IT—Gladys Knight & Pips—Soul
- MOTHER & CHILD REUNION—Paul Simon—Columbia

KLIF / DALLAS

- A COWBOY'S WORK IS NEVER DONE—Sonny & Cher—Kapp
- DAY I FOUND MYSELF—Honey Cone—Hot Wax
- FIRST TIME EVER I SAW YOUR FACE—Roberta Flack—Atlantic
- JOSIE—Kris Kristofferson—Monument
- JUNGLE FEVER—Chakachas—Polydor
- MONEY RUNNER—Quincy Jones—WB
- RUN, RUN, RUN—Jo Jo Gunne—Asylum

KYA / SAN FRANCISCO

- EV'RY DAY OF MY LIFE—Bobby Vinton—Epic
- GIVE IRELAND BACK TO THE IRISH—Wings—Apple
- I GOTCHA—Joe Tex—Dial
- TAURUS—Dennis Coffey—Sussex
- TINY DANCER—Elton John—Uni

KGB / SAN DIEGO

- CRAZY MAMA—J. J. Cale—Shelter
- HANDBAGS & GLADRAGS—Rod Stewart—Mercury
- HOW DO YOU DO—Mouth & McNeal—Philips
- SIMPLE SONG OF FREEDOM—Buckwheat—London
- SON OF MY FATHER—Giorgio—Dunhill
- SUAVECITO—Malo—WB

Pride to Mercury Post

■ CHICAGO—Mercury Records has appointed Jack Pride, former program director of WAPE Radio in Jacksonville, Fla., as Southeast promotion manager.

The eight-year radio veteran will be based in Atlanta and will cover the four-state area of

Georgia, Alabama, North Carolina and South Carolina.

He replaces Long John Silver, who was recently named Mercury's national singles promotion manager.

Pride will report directly to Stan Bly, national promotional director.

MONEY MUSIC

(Continued from page 15)

Patricia Neal's husband, Ronald Dahl. We predict it will be a top 5 monster.

Jerry Lee Lewis looks like a solid smash, as old-fashioned rock & roll returns. It exploded 36-16 KLIF Dallas, it is now rocking in Nashville, Milwaukee, Spokane, Augusta, Boston and other markets.

The Jackson Browne is an immediate giant and went on WRKO, WCLF, WFIL, WIBG, WFOM, WRIT, WRNO. It has already broken in Philadelphia.

Joe Tex. As predicted, this R&B smash is now going all the way. It went on KHJ, WFIL, WDGY, KOL and many other stations. It is a homerun.

The next R&B smash that will cross pop is Tyrone Davis on Dakar distributed by Brunswick. It is just about the biggest R&B record in Chicago and New York.

The new Stylistics has exploded 21-14 CKLW Detroit and is breaking wide open all around the country as expected.

Next superstar to be: Julie Budd called "Don't Take Your Love Away" on RCA. We can predict definitely that this record will be going on some very heavy top 40 stations and that she will be the superstar we predicted. She is opening at the Copacabana in New York City shortly on her 18th birthday. Merv Griffin can take a lot of credit for making her name a household word across the nation. There is nothing contrived, overly dramatic, pretentious or unnatural about her singing style. We feel she is the finest female singing star around today, and she is really just beginning. She has headlined at Ceasar's Palace and has been up there since the age of 12. Tony Hatch and Jackie Trent who wrote all the big hits for Petula Clark have outdone themselves on this great song. It will be a hit A.O.R.—all-over-the-road.

Chakachas: As we have been predicting for months, this has exploded as a super monster. It is top 10 in St. Louis, Louisville, Cleveland, San Francisco and top 3 in Pittsburgh.

Reggie Williams at Muntz as Veep

■ VAN NUYS, CALIF.—Reggie Williams, former Vice President of Marketing for Lear Jet, has joined forces with Muntz Stereo Corporation of America as Vice President in Charge of Marketing.

Williams recently returned from a three-year stint in Japan where he set up and managed the Tokyo office for Lear.

His plans for Muntz include setting a complete sales policy

program that will encompass a legitimate two step program for distributors and dealers. "We are not discounting the fact that there are areas in the U.S. that will require selling on a direct basis to the retailer as well as key and chain accounts," Williams said. He added that his plans also call for a national advertising campaign directly involving distributor and dealer participation.



The M.O.R. Chart

MARCH 4, 1972

THIS WK.	LAST WK.	ARTIST	SON	LABEL
1	1	THE WAY OF LOVE	Cher—Kapp 2158 (MCA) (Chappell, ASCAP)	
2	4	SWEET SEASONS	Carole King—Ode 66022 (A&M) (Screen Gems-Columbia, BMI)	
3	5	PRECIOUS & FEW	Climax—Rocky Road 30,055 (Caesars Music Library/Emerald City, ASCAP)	
4	3	HURTING EACH OTHER	Carpenters—A&M 1322 (Andrew Scott/Andalusian, BMI)	
5	6	DON'T SAY YOU DON'T REMEMBER	Beverly Bremers—Scepter 12315 (Sunbeam, BMI)	
6	8	EVERYTHING I OWN	Bread—Elektra 45765 (Screen Gems-Columbia, BMI)	
7	13	RING THE LIVING BELL	Melanie—Neighborhood 4202 (Famous) (Neighborhood, ASCAP)	
8	11	DIAMONDS ARE FOREVER	Shirley Bassey—United Artists 50845 (Unart, BMI)	
9	2	THE LION SLEEPS TONIGHT	Robert John—Atlantic 2846 (Folkways, BMI)	
10	14	ROCK & ROLL LULLABY	B. J. Thomas—Scepter 12344 (Screen Gems-Columbia, BMI)	
11	9	WITHOUT YOU	Nilsson—RCA 74-0604 (Apple, ASCAP)	
12	20	MOTHER & CHILD REUNION	Paul Simon—Columbia 4-45544 (Charing Cross, BMI)	
13	19	UNTIL IT'S TIME FOR YOU TO GO	Elvis Presley—RCA 74-0619 (Gypsy Boy, ASCAP)	
14	15	EV'RY DAY OF MY LIFE	Bobby Vinton—Epic 5-10822 (Miller, ASCAP)	
15	18	WE'VE GOT TO GET IT ON AGAIN	Addrisi Brothers—Columbia 4-45521 (Blackwood, BMI)	
16	16	MY WORLD	Bee Gees—Atco 6871 (Casserole/Warner-Tamerlane, BMI)	
17	23	A COWBOYS WORK IS NEVER DONE	Sonny & Cher—Kapp 2163 (MCA) (Chrismarc, BMI)	
18	7	JOY	Apollo 100—Mega 615-0050 (Campbell-Connelly, ASCAP)	
19	12	KISS AN ANGEL GOOD MORNING	Charley Pride—RCA 74-0550 (Playback, BMI)	
20	10	AMERICAN PIE	Don McLean—United Artists 50856 (Yahweh/Mayday, ASCAP)	
21	37	WAKING UP ALONE	Paul Williams—A&M 1325 (Almo, ASCAP)	
22	31	A HORSE WITH NO NAME	America—Warner Bros. 7555 (WB, ASCAP)	
23	17	WILL YOU STILL LOVE ME TOMORROW	Roberta Flack—Atlantic 2851 (Screen Gems-Columbia, BMI)	
24	21	NEVER BEEN TO SPAIN	Three Dog Night—Dunhill 4299 (Lady Jane, BMI)	
25	27	COUNTRY WINE	Raiders—Columbia 4-45335 (Daria, ASCAP)	
26	—	LOVE ME, LOVE ME LOVE	Frank Mills—Sunflower 118 (MGM) (North Country, BMI)	
27	29	NICKEL SONG	Melanie—Buddah 268 (Kama Rippa/Amelanie, ASCAP)	
28	26	BRIAN'S SONG	Michel Legrand—Bell 171 (Colgems, ASCAP)	
29	—	WE'RE TOGETHER	Hillside Singers—Metromedia 241 (G&W, ASCAP)	
30	30	COTTON JENNY	Anne Murray—Capitol 3260 (Early Morning, CAPAC)	
31	—	COULD IT BE FOREVER	David Cassidy—Bell 45-187 (Pocketful of Tunes, BMI)	
32	34	FLOY JOY	Supremes—Motown 1196 (Jobete, BMI)	
33	33	BRIAN'S SONG	Peter Nero—Columbia 4-45544 (Colgems, ASCAP)	
34	40	ONE WAY SUNDAY	Mark-Almond—Blue Thumb 206 (Famous) (Almo, ASCAP)	
35	22	IT'S ONE OF THOSE NIGHTS (YES LOVE)	Partridge Family—Bell 160 (Screen Gems-Columbia, BMI)	
36	—	EVERYDAY	John Denver—RCA 74-0647 (Peer Int'l., BMI)	
37	—	SLEEPY SHORES	Johnny Pearson—Mercury 73270 (Easy Listening, ASCAP)	
38	39	SALLY SUNSHINE	Mills Bros.—Paramount 0147 (Gil, BMI)	
39	25	ANTICIPATION	Carly Simon—Elektra 45759 (Quackenbush, ASCAP)	
40	24	TOGETHER, LET'S FIND LOVE	Fifth Dimension—Bell 170 (Fifth Star, BMI)	

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L&W Financial & Industrial Development Corp.

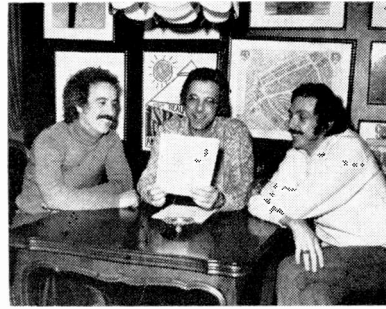
CHICAGO • (312) 375-5644

WB, Bron Form U.S. Company

■ NEW YORK — Ed Silvers, President of Warner Bros. Music Publishing, has announced an association with Gerry Bron of Bron Associated Publishers, Ltd. in London.

The U.S.-based ASCAP firm being formed is entitled Bron Music Co. and will be administered by Warner Bros.

Included in the company's catalogue will be material written by two English recording



Mel Bly, Gerry Bron, Ed Silvers

artists currently happening in the states—Osibisa on MCA Records and Mercury's Uriah Heep.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

MARCH 4, 1972

A COWBOY'S WORK IS NEVER DONE	42
Snuff Garrett (Chrismarc, BMI)	
A HORSE WITH NO NAME Ian Samwell	29
(WB, ASCAP)	
A MAN WHO SINGS Alouette Prod.	86
(Twil/Portobello, ASCAP)	
AFRO STRUT Fuqua Prod. (Dunbar, BMI)	77
AIN'T UNDERSTANDING MELLOW Sims & Butler	32
(Butler, ASCAP)	
AMERICAN PIE Ed Freeman	19
(Yahweh/Mayday, ASCAP)	
ANTICIPATION Paul Samwell-Smith	46
(Quackenbush, ASCAP)	
BANG A GONG Tony Visconti	18
(TRO-Essex, ASCAP)	
BETCHA BY GOLLY, WOW Thom Bell	55
(Bellboy/Assorted, BMI)	
BLACK DOG Jimmy Page (Superhype, ASCAP)	10
BRANDY Dave Bloxham	83
(Graphe/Screen Gems-Columbia, BMI)	
BREAKING UP SOMEBODY'S HOME	88
Willie Mitchell (South Memphis, BMI)	
BRIAN'S SONG Michel Legrand	66
(Colgems, ASCAP)	
CHEER Jim Brown (Flypaper, BMI)	64
COULD IT BE FOREVER Wes Farrell	31
(Pocketful of Tunes, BMI)	
COUNTRY WINE Mark Lindsay (Darla, ASCAP)	58
CRAZY MAMA Audie Ashworth	53
(Moss Rose, BMI)	
DAY AFTER DAY George Harrison	50
(Apple, ASCAP)	
DA DOO RON RON Ian Matthews	98
(Mother Bertha/Trio, BMI)	
DAY I FOUND MYSELF Staff	51
(Gold Forever, BMI)	
DIAMONDS ARE FOREVER Johnny Harris	68
(Unart, BMI)	
DON'T SAY YOU DON'T REMEMBER	14
Victrix Prod. (Sunbeam, BMI)	
DO WHAT YDU SET OUT TO DO	75
Jay Wellington (Don, BMI)	
DO YOUR THING Isaac aHyes	47
(East/Memphis, BMI)	
DOWN BY THE LAZY RIVER Lloyd & Osmond	4
(Kolob, BMI)	
EVERY DAY OF MY LIFE Jimmy Bowen	44
(Miller, ASCAP)	
EVERYTHING I OWN David Gates	6
(Screen Gems-Columbia, BMI)	
FEELIN' ALRIGHT Denny Cordell	61
(Almo, ASCAP)	
FIRE & WATER Shapiro & Crawford	57
(Irving, BMI)	
FLOY JOY Smokey (Jobete, BMI)	20
FOOTSTOMPIN' MUSIC Terry Knight	28
(Storybook, BMI)	
GIMME SOME MORE James Brown	63
(Dynatone/Belinda/Unichappell, BMI)	
GLORY BOUND Steve Barri (Wingate, ASCAP)	33
GOIN' DOWN Gilliland/Cook	76
(Dick James, BMI)	
HANDBAGS & GLADRAGS Lou Reizner	41
(Lovely, ASCAP)	
HEARTBROKEN BOPPER Jack Richardson	69
(Dunbar/Walrus-Moore/Expressions/Cirrus/Sunspot, BMI)	
HEART OF GOLD Elliot Mazer	11
(Silver Fiddle, BMI)	
HURTING EACH OTHER Jack Daugherty	1
(Andrew Scott/Andalusian, ASCAP)	
I CAN'T HELP MYSELF Donnie Elbert	17
(Jobete, BMI)	
I GOTCHA Buddy Killen (Tree, BMI)	36
IN THE RAIN Tony Hessler (Groovesville, BMI)	56
IRON MAN Rodger Bain (TRO/Andover, ASCAP)	79
IT'S ALL UP TO YOU Charles Stepney	73
(Chappell/Butler, ASCAP)	
JOY Miki Dallon (Youngblood, ASCAP)	8
JUNGLE FEVER R.K.M. Prod. (Chappell, ASCAP)	24
KEEP ON DOIN' WHAT YOU'RE DOIN'	91
James Brown (Dynatone/Belinda/Unichappell, BMI)	
KING HEROIN James Brown	49
(Dynatone/Belinda, BMI)	
LET'S STAY TOGETHER Willie Mitchell	7
(Jec, BMI)	
LION SLEEPS TONIGHT, THE Hank Medress	5
(Folkways, BMI)	

LIVING WITHOUT YOU David Mackay	85
(January, BMI)	
LOVE ME, LOVE ME, LOVE Frank Mills	37
(North Country, BMI)	
LOUISIANA Alain Milhaud (Wingate, ASCAP)	90
LOVE THE LIFE I LEAD Tony Macaulay	95
(January, BMI)	
MERCEDES-BENZ Goose Creek	72
(Strong Arm, ASCAP)	
MISSING YOU Johnny Baylon	100
(Klondike, BMI)	
MOTHER & CHILD REUNION Roy Halee & Paul Simon (Charing Cross, BMI)	15
MR. PENGUIN Tederolee Prod.	81
(Colgems, ASCAP)	
MY WORLD Bee Gees & Robert Stigwood	16
(Casserole/Warner Tamerlane, BMI)	
NEVER BEEN TO SPAIN Richard Podolor	13
(Lady Jane, BMI)	
NICE TO BE WITH YOU Theodore & Coffey	89
(Interior, BMI)	
NICKEL SONG Peter Scherkeryk	40
(Kama Rippa/Amelanie, ASCAP)	
NO ONE TO DEPEND ON Santana (Petra, BMI)	39
NOW RUN & TELL THAT Crajon Ents.	35
(Odena/Bridgeport, BMI)	
ONE WAY SUNDAY Tommy Lipuma	97
(Almo, ASCAP)	
PRECIOUS & FEW Larry Cox	2
(Caesar/Emerald City, ASCAP)	
PUPPY LOVE Mike Curb (Spanka, BMI)	43
RING THE LIVING BELL Peter Scherkeryk	21
(Neighborhood, ASCAP)	
ROCK AND ROLL LULLABY Tyrell & Gorgoni	25
(Summerhill/Screen Gems-Columbia, BMI)	
ROCKIN' ROBIN Larson & Marcellino	71
(Recordo, ASCAP)	
ROUNDABOUT Yes & Eddie Offord	45
(Cotillion, BMI)	
RUNNIN' AWAY Sly Stone (Stone Flower, BMI)	22
SINCE I FELL FOR YOU W. Witherspoon	84
(WB, ASCAP)	
SLIPPIN' INTO DARKNESS Jerry Goldstein	59
(Far Out, ASCAP)	
SOFTLY WHISPERING I LOVE YOU	27
John Burgess (Maribus, BMI)	
SON OF MY FATHER Stop Int. Prod.	70
(Trousdale, BMI)	
STAY WITH ME Glyn Johns/Faces (WB, ASCAP)	23
SUAVECITO Dave Robinson (Centerbury, BMI)	99
SUNSHINE Peter Casperson	60
(Castle Hill, ASCAP)	
SWEET SEASONS Lou Adler	9
(Screen Gems-Columbia, BMI)	
TAKE A LOOK AROUND Norman Whitfield	54
(Jobete, BMI)	
TALKING LOUD & SAYING NOTHING	34
James Brown (Dynatone/Belinda, BMI)	
THANK GOD FOR YOU BABY John Hill	94
(Screen Gems-Columbia, BMI)	
TINY DANCER Gus Dudgeon (Dick James, BMI)	65
TAURUS Mike Theodore (Interior, BMI)	62
TELL 'EM WILLIE BOY'S A-COMIN'	52
James, King and Drake (Mandan, BMI)	
THAT'S WHAT LOVE WILL MAKE Don Davis	80
(Trice, BMI)	
TOGETHER AGAIN Ward Sylvester	67
(Famous, ASCAP)	
UNTIL IT'S TIME FOR YOU TO GO	38
(Gypsy Boy, ASCAP)	
UP IN HEAH Gerhard Augustin	87
(Hub/Unart, BMI)	
WAKING UP ALONE Michael Jackson	93
(Almo, ASCAP)	
WAY OF LOVE Snuff Garrett	12
(Chappell, ASCAP)	
WE'RE TOGETHER Al Ham G&W, ASCAP	78
WE'VE GOT TO GET IT ON AGAIN	26
Norbert Putnam (Blackwood, BMI)	
WHAT IT IS Norman Whitfield (Jobete, BMI)	74
WHITE LIES David Briggs (Hilmer, ASCAP)	82
WITCH QUEEN Pat & Lolly Vegas	48
(Novatene/Blackwood, BMI)	
WITHOUT YOU Richard Perry (Apple, ASCAP)	3
YOU & ME TOGETHER FOREVER Jerry Williams	96
(Williams/Jibar, BMI)	
YOU GOT ME WALKING Davis & Moore	92
(Julio-Brian, BMI)	
YOU WANT IT, YOU GOT IT	30
Katouzzion Prod. (Bridgeport, BMI)	



101 THE SINGLES CHART 150

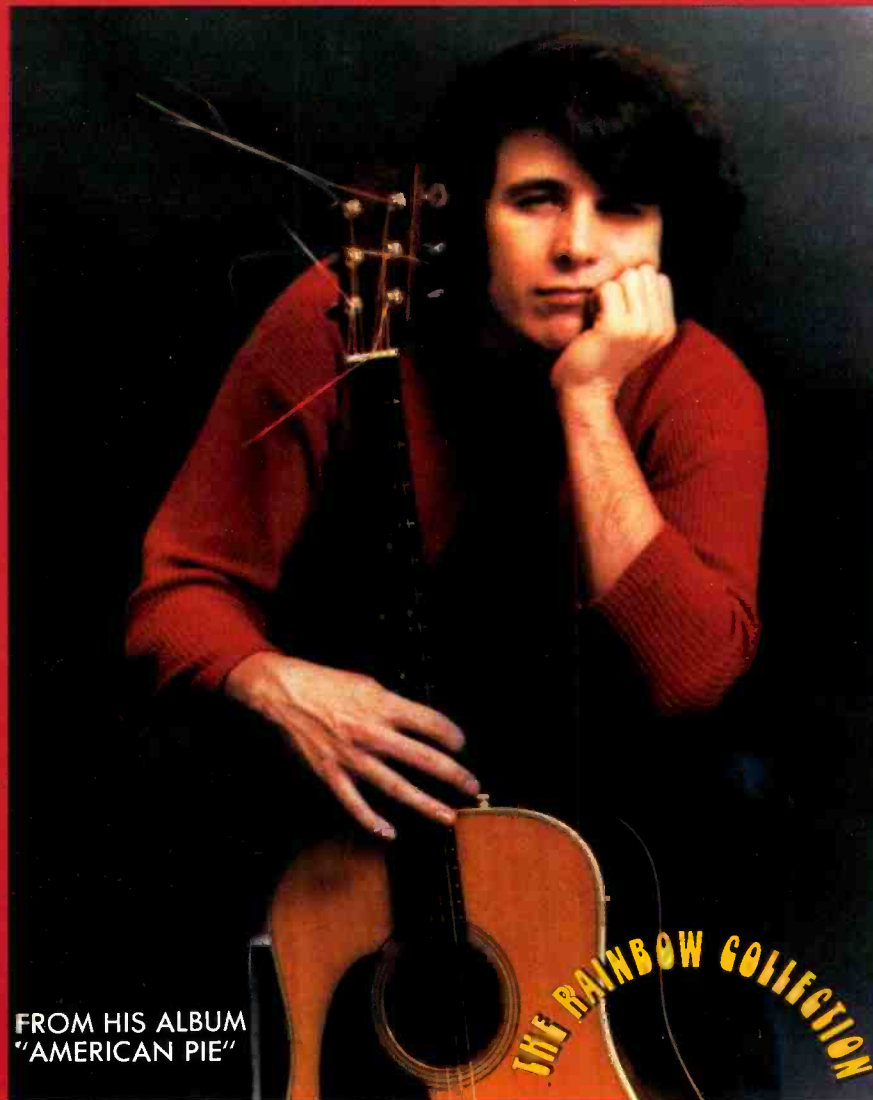
MARCH 4, 1972

THIS WK.	LAST WK.	ARTIST AND SONG	RECORDING COMPANY
101	92	STEP OUT MAMAS AND PAPAS—Dunhill 4301 (ABC) (Star Show, ASCAP)	
102	130	CHANTILLY LACE JERRY LEE LEWIS—Mercury 73272 (Glad, BMI)	
103	115	WILLPOWER WEAK, TEMPTATION STRONG BULLET—Big Tree 131 (Bell) (MRC, BMI)	
104	112	EVERYDAY JOHN DENVER—RCA 0647 (Peer International, BMI)	
105	—	NUTROCKER EMERSON, LAKE & PALMER—Cotillion 44151 (Room Seven, BMI)	
106	107	GOOD FRIENDS POPPY FAMILY—London 172 (Gone Fishin', BMI)	
107	108	IN & OUT OF MY LIFE MARTHA AND THE VANDELLAS—Gordy 7113 (Motown) (Jobete, BMI)	
108	105	SHAKE OFF THE DEMON BREWER AND SHIPLEY—Kama Sutra 539 (Buddah) (Talking Beaver, BMI)	
109	109	A BREATH TAKING GUY MARVELETTES—Tamlam 54213 (Motown) (Jobete, BMI)	
110	106	IT'S GONNA TAKE A MIRACLE LAURA NYRO—Columbia 4-45537 (Vogue, BMI)	
111	—	SON OF MY FATHER CHICORY—Epic 10837 (Trousdale, BMI)	
112	—	IF WE ONLY HAVE LOVE DIONNE WARWICKE—Warner Brothers 7560 (Hill and Range, BMI)	
113	113	HIS SONG SHALL BE SUNG LOU RAWLS—MGM 14349 (Beresofsky-Hebb, BMI)	
114	—	SWEET SIXTEEN B. B. KING—ABC 11319 (Modern, BMI)	
115	—	FIRST TIME EVER I SAW YOUR FACE ROBERTA FLACK—Atlantic 2864 (Storm King, BMI)	
116	117	THAT'S ALRIGHT ALZO—Ampex 10052 (Clear Sky, BMI)	
117	120	I HAD IT ALL THE TIME TYRONE DAVIS—Dakar 4501 (Brunswick) (Julio-Brian, BMI)	
118	118	BRIAN'S SONG PETER NERO—Columbia 4-45544 (Colgems, ASCAP)	
119	128	ALL HIS CHILDREN CHARLEY PRIDE—RCA 0624 (Leeds, ASCAP)	
120	—	TAXI HARRY CHAPIN—Elektra 45770 (Story Songs, BMI)	
121	114	TWENTIETH-CENTURY MAN KINKS—RCA 0620 (Davray, PRS)	
122	122	A HEARTACHE, A SHADOW, A LIFETIME (I'LL BE HOME) DAVE MASON—Blue Thumb 205 (Famous) (True, BMI)	
123	—	EVERYBODY'S REACHING OUT FOR SOMEONE PAT DAISY—RCA 0637 (Jack, BMI)	
124	126	WE GOT TO HAVE PEACE CURTIS MAYFIELD—Curtom 1968 (Buddah) (Curtom, BMI)	
125	136	FOR YOUR PRECIOUS LOVE LINDA JONES—Turbo 021 (All Platinum) (Conrad, BMI)	
126	133	SOPHISTICATED LADY R.E.O. SPEEDWAGON—Epic 5-10827 (Two Twenty Two, BMI)	
127	127	TOKOLOSHE MAN JOHN KONGOS—Elektra 45760 (TRO/Essex, ASCAP)	
128	—	ROCK ME ON THE WATER LINDA RONSTADT—Capitol 3273 (Open Window, BMI)	
129	129	FOUR IN THE MORNING FARON YOUNG—Mercury 73250 (Pass Key, BMI)	
130	—	JOSIE KRIS KRISTOFFERSON—Monument 8536 (CBS) (Resaca, BMI)	
131	131	LOVE IS SPREADING ALL OVER THE WORLD MICHAEL ALLEN—Verve 10669 (MGM) (Kirshner, BMI)	
132	—	SOMEONE, SOMETIME NEW COLONY SIX—Sunlight 1005 (Twilight) (Unart, BMI)	
133	134	COTTON JENNY ANNE MURRAY—Capitol 3260 (Early Morning, CAPAC)	
134	—	DARLING BABY JACKIE MOORE—Atlantic 2861 (Jobete, BMI)	
135	137	I'M A ONE MAN WOMAN BARBARA LYNN—Atlantic 2853 (Flat River, BMI)	
136	—	WHY NOT START ALL OVER AGAIN COUNTS—Westbound 191 (Chess/Janus) (Bridgeport, BMI)	
137	141	T.L.C. PJ—Tamlam 54216 (Motown) (Jobete, BMI)	
138	101	I WROTE A SIMPLE SONG BILLY PRESTON—A&M 1320 (Irving/Wep, BMI)	
139	—	LOVE THE LIFE YOU LIVE KOOL AND THE GANG—De-Lite 546 (Stephanye/Delightful, BMI)	
140	140	A THING CALLED LOVE JOHNNY CASH—Columbia 4-45534 (Vector, BMI)	
141	132	WHAT'S YESTERDAY DEAN MARTIN—Reprise 1060 (Kama Sutra, BMI)	
142	—	EVE JIM CAPALDI—Island 1204 (Capitol) (Freedom Songs, ASCAP)	
143	143	YOUR LOVE PERSIANS—Capitol 3230 (Astronomical, BMI)	
144	135	BEDTIME STORY TAMMY WYNETTE—Epic 5-10818 (Algee/Flagship, BMI)	
145	139	WHERE ARE YOU CAT STEVENS—Deram 85079 (London) (MAM, ASCAP)	
146	81	A SIMPLE GAME FOUR TOPS—Motown 1196 (Kenwood, BMI)	
147	—	I THINK ABOUT LOVIN' YOU EARTH, WIND AND FIRE—Warner Brothers 7549 (Hummit, BMI)	
148	142	TRYIN' TO STAY 'LIVE ASYLUM CHOIR—Shelter 7313 (Capitol) (Skyhill, BMI)	
149	—	SLEEPY SHORES JOHNNY PEARSON—Mercury 73270 (Easy Listening, ASCAP)	
150	146	I'D DO IT ALL AGAIN VIKKI CARR—Columbia 4-45510 (Pincus and Sons, ASCAP)	

"Vincent:" A Word Painting by Don McLean.

VINCENT

DON McLEAN



FROM HIS ALBUM
"AMERICAN PIE"

©MCMLXXII
UNITED ARTISTS
RECORDS, INC.

50887

Produced by Ed Freeman. From the LP "American Pie"

b/w "Castles In the Air." From Don's first LP "Tapestry"

Single #50887.

Osmonds Sail Busy River

■ HOLLYWOOD — On whatever basis one rates success—whether in record sales, personal appearances or popularity polls—the Osmonds are way up there. The phenomenal success of these five talented brothers has made them one of the top acts in the country. And, 1971 was definitely their year!

The Osmonds brought in 1971 with their first smash MGM single, "One Bad Apple," holding the number one position on the nation's music charts. That single went on to sell more than two million copies, earning the group their first gold record. Soon after, the youngest member of the group, 14-year-old Donny Osmond, released his first solo single on MGM entitled "Sweet and Innocent."

That disc was also certified gold and made its way straight to the top of the charts. But, that was just the beginning! To date, Donny and the Osmonds have earned a total of eight gold records for their MGM singles and albums—all released in 1971.

The Osmonds were awarded gold records for their singles "One Bad Apple" and "Yo-Yo" as well as their albums "Osmonds" and "Homemade." Donny received RIAA gold discs for his singles "Sweet and Innocent" and "Go Away Little Girl" as well as both of LPs—"The Donny Osmond Album" and "To You With Love, Donny." Two of these singles, namely, "One Bad Apple" and "Go Away Little Girl" also earned the boys platinum discs—for sales in excess of two million copies each.

The Osmonds have just released their third album, "Phase III" and a new single entitled "Down By the Lazy River" (an original Osmond tune, which was co-produced by Alan Osmond and Michael Lloyd). Advance sales indicate that these will be the group's biggest-selling discs to date. Donny Osmond's most recent single, "Hey Girl"/"I Knew You When," is a two-sides smash and has already sold 750,000 copies. A new Donny Osmond LP and single will be released within the next two weeks.

One of the hottest concert attractions in the country, the Osmonds performed before more than half a million people from May to December, 1971. Their standing-room-only shows included gigs at New York City's Madison Square Garden and Inglewood, Califor-



MGM President Mike Curlo, second from left, with the Osmond brothers.

nia's Forum. The Garden date alone was sold out one month prior to their performance and the group broke the box office record at the Canadian National Exposition in Toronto, Canada last August when they drew 25,000 people to one show.

This past Christmas the Osmonds broke all previous attendance records during their debut headlining engagement at the Diplomat Hotel in Hollywood, Florida—proving their appeal to an adult audience as well.

In the year-end polls for the top music trades, Donny Osmond was honored by **Record World** as the number two "Top New Male Vocalist." The Osmonds were unanimously chosen by all music trades as the number one "Top New Group." Donny and the Osmonds also had the distinction of being the only artists with two of their singles in the Top 10 of the "Top 100 Songs of 1971."

For their 10th Annual Gold Star Awards, 16 and SPEC, the leading teenage, entertainment magazines, honored Donny and the Osmonds with the following awards—Donny Osmond, "Golden Galaxy Star Of The Year"; the Osmonds, "Top Group of 1971"; Donny Osmond, "Top Singer of 1971"; Osmonds, "Best LP Of The Year" and "One Bad Apple," "Best Single Of The Year."

Traffic Gold

■ HOLLYWOOD—Traffic's initial album under Capitol's distribution agreement with Island Records, "The Low Spark of High Heeled Boys," has been certified gold by the RIAA, it was announced by Mauri Lathower, Capitol Records Vice President of A&R.

The Traffic album was released November 15 and achieved its million-selling status on February 7, 1972.

For the past month Traffic has been touring the United States and Canada to sell-out audiences.

Dialogue: SESAC's Candilora

(Continued from page 8)

Record World: SESAC recently announced some important policy decisions on affiliating writers and establishing an incentive program. Would you like to elaborate?

Candilora: SESAC has, in the past, affiliated writers, but in the main, we've been primarily a publisher-oriented organization. We recognize, however, the importance of making affiliation with SESAC available directly to composers and authors. We therefore have, and I might say with some success, concentrated in recent months on affiliating composers and authors. We recently signed up Glenn Ray, Eddie Noack, Otis Skillings, Jeremiah Stone, Peggy Forman and Raymond Smith, the author of Conway Twitty's Number one hit of last year, "Fifteen Years Ago" and several others are in negotiation.

Although SESAC is by far the smallest of the three organizations, we are constantly growing and as of the first of this year, have increased our overall payments to writers and publishers by approximately 20% for works which appear on the charts in the trades. When this additional monetary incentive is added to the many other unique services provided by SESAC to the writer and publisher, we feel that we will attract our fair share of quality creators in the field of music.

Record World: You mention unique services provided by SESAC. What are they?

Candilora: SESAC is run by a completely impartial group of administrators who have been in the music licensing industry for many years. We are totally independent and are not beholden to any particular segment of music creators or music users. We act as an impartial and completely objective business organization trying to do the best job we can, for those we represent and for those we service.

Again, being by far the smallest of the three, we feel we can better care for our affiliates on a personalized level. At SESAC, no one becomes an IBM number, soon forgotten. Constant contact is maintained between the SESAC staff and all of its affiliates and a continuing effort is made to promote the works of its affiliates. Guidance is given whenever possible in areas such as international licensing and local copyright administration.

Additional Features

Moreover, we are the only organization which represents in addition to the performing right, the mechanical and synchronization rights of our affiliates. A publisher or writer therefore does not have to go elsewhere to have one of these three rights represented. All three are handled under the one SESAC roof, and we feel that the inter-relationship between these rights makes it extremely advantageous for a single organization such as SESAC to represent them. For example, when we issue a mechanical license to a record company, a report of the number of records sold is most helpful in determining the performance value of a composition. We believe that it is fair to evaluate the performance potential of a song that sells 50,000 records higher than a song that sells 5,000, although we do recognize the existence from time to time of records commercially known as turn-table hits. However, this sum total of knowledge and information provided to SESAC from the licensing of these three rights enables us to fairly evaluate the monetary worth of a writer's composition and/or a publisher's catalog. We like to feel that our system is the best. The integrity and good business sense of all the people at SESAC stand behind it.

Record World: We're always being asked one question about SESAC, specifically what does the name SESAC stand for?

Candilora: In a recent press release involving a seminar at which a SESAC representative was to appear as a guest panelist, we were referred to as the Society of European Stage Authors and Composers. At one time, some 42 years ago, this was our original name; but about 30 years ago we changed it to SESAC and ever since then SESAC has been nothing more than a trade name, such as KODAK. For over 30 years our catalog which today numbers more than 120,000 copyrighted musical compositions, has been overwhelmingly Americanized. We still represent some European copyright owners but they are but a fraction—less than 1%—of our total representation. We do not, as some people infer from our original name, represent primarily European interests; nothing could be further from the truth.

(This is the first of a two-part interview)



THE SINGLES CHART

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

THIS WK.	LAST WK.			WKS. ON CHART
1	2	HURTING EACH OTHER CARPENTERS A&M 1322		8
2	3	PRECIOUS & FEW CLIMAX/Rocky Road 30055 (Bell)		11
3	1	WITHOUT YOU NILSSON/RCA 74-0604		12
4	5	DOWN BY THE LAZY RIVER OSMONDS/MGM 14324		7
5	8	THE LION SLEEPS TONIGHT ROBERT JOHN/Atlantic 2846		10
6	13	EVERYTHING I OWN BREAD/Elektra 45765		7
7	7	LET'S STAY TOGETHER AL GREEN/Hi 2002 (London)		14
8	9	JOY APOLLO 100 /Mega 615-0050		11
9	12	SWEET SEASONS CAROLE KING/Ode 66022 (A&M)		6
10	10	BLACK DOG LED ZEPPELIN /Atlantic 2849		12
11	14	HEART OF GOLD NEIL YOUNG/Reprise 1065		5
12	19	WAY OF LOVE CHER/Kapp 2158 (MCA)		6
13	4	NEVER BEEN TO SPAIN THREE DOG NIGHT/Dunhill 4299 (ABC)		11
14	16	DON'T SAY YOU DON'T REMEMBER BEVERLY BREMERS/ Scepter 12315		13
15	27	MOTHER & CHILD REUNION PAUL SIMON/Columbia 4-45547		5
16	18	MY WORLD BEE GEES/Atco 6871		7
17	21	I CAN'T HELP MYSELF DONNIE ELBERT/Avco 4587		6
18	24	BANG A GONG T. REX/Reprise 1032		10
19	6	AMERICAN PIE DON McLEAN/United Artists 50856		14
20	25	FLOY JOY SUPREMES /Motown 1195		9
21	23	RING THE LIVING BELL MELANIE/Neighborhood 4202 (Famous)		6
22	26	RUNNIN' AWAY SLY & THE FAMILY STONE/Epic 5-10829		5
23	11	STAY WITH ME FACES/Warner Bros. 7545		11
24	30	JUNGLE FEVER CHAKACHAS/Polydor 15030		9
25	34	ROCK AND ROLL LULLABY B. J. THOMAS/Scepter 12344		5
26	31	WE'VE GOT TO GET IT ON AGAIN ADDRISI BROS./ Columbia 4-45521		8
27	33	SOFTLY WHISPERING I LOVE YOU ENGLISH CONGREGATION/ Atco 6865		9
28	29	FOOTSTOMPIN' MUSIC GRAND FUNK RAILROAD/ Grand Funk Railroad 3255 (Capitol)		11
29	76	A HORSE WITH NO NAME AMERICA/Warner Bros. 7555		3
30	32	YOU WANT IT, YOU GOT IT DETROIT EMERALDS/ Westbound 192 (Chess/Janus)		8
31	37	COULD IT BE FOREVER DAVID CASSIDY/Bell 187		4
32	35	AIN'T UNDERSTANDING MELLOW BUTLER & EAGER/ Mercury 73255		10
33	41	GLORY BOUND GRASS ROOTS/Dunhill 4302 (ABC)		4
34	36	TALKING LOUD & SAYING NOTHING JAMES BROWN/ Polydor 14104		5
35	40	NOW RUN & TELL THAT DENISE LaSALLE/Westbound 201 (Chess/Janus)		7
36	47	I GOTCHA JOE TEX/Dial 1010 (Mercury)		6
37	42	LOVE ME, LOVE ME, LOVE FRANK MILLS/Sunflower 118 (MGM)		7
38	39	UNTIL IT'S TIME FOR YOU TO GO ELVIS PRESLEY/RCA 74-0619		6
39	45	NO ONE TO DEPEND ON SANTANA/Columbia 4-45552		5
40	43	NICKEL SONG MELANIE/Buddah 268		6
41	51	HANDBAGS & GLADRAGS ROD STEWART/Mercury 73031		4
42	52	A COWBOY'S WORK IS NEVER DONE SONNY & CHER/ Kapp 2163 (MCA)		3
43	61	PUPPY LOVE DONNY OSMOND/MGM 14367		2
44	53	EV'RY DAY OF MY LIFE BOBBY VINTON/Epic 5-10822		6
45	57	ROUNDAABOUT YES/Atlantic 4854		5
46	15	ANTICIPATION CARLY SIMON/Elektra 45759		14
47	62	DO YOUR THING ISAAC HAYES/Enterprise 9042 (Stax/Volt)		3
48	17	WITCH QUEEN OF NEW ORLEANS REDBONE/Epic 5-10749		12

49	67	KING HEROIN JAMES BROWN/Polydor 14116		2
50	20	DAY AFTER DAY BADFINGER/Apple 1841		15
51	63	THE DAY I FOUND MYSELF HONEY CONE/Hot Wax 7113 (Buddah)		4
52	54	TELL 'EM WILLIE BOY'S A-COMIN' TOMMY JAMES/ Roulette 7119		4
53	59	CRAZY MAMA J. J. CALE/Shelter 7314 (Capitol)		5
54	68	TAKE A LOOK AROUND TEMPTATIONS/Gordy 7115 (Motown)		2
55	64	BETCHA BY GOLLY, WOW STYLISTICS/Avco 4591		3
56	80	IN THE RAIN DRAMATICS/Volt 4075		2
57	22	FIRE & WATER WILSON PICKETT/Atlantic 2852		12
58	38	COUNTRY WINE RAIDERS /Columbia 4-45535		7
59	60	SLIPPIN' INTO DARKNESS WAR/United Artists 50867		10
60	46	SUNSHINE JONATHAN EDWARDS/Capricorn 8021 (Atco)		17
61	28	FEELIN' ALRIGHT JOE COCKER/A&M 1063		9
62	75	TAURUS DENNIS COFFEY/Sussex 233 (Buddah)		2
63	65	GIMME SOME MORE JB'S/People 602 (Polydor)		6
64	73	CHEER POTLIQUOR/Janus 179		4

CHARTMAKER OF THE WEEK

65	—	TINY DANCER ELTON JOHN Uni 55318 (MCA)		1
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66	69	BRIAN'S SONG MICHEL LeGRAND/Bell 171		6
67	71	TOGETHER AGAIN BOBBY SHERMAN/Metromedia 240		3
68	70	DIAMONDS ARE FOREVER SHIRLEY BASSEY/ United Artists 50845		7
69	78	HEARTBROKEN BOPPER GUESS WHO/RCA 0659		2
70	79	SON OF MY FATHER GIORGIO/Dunhill 4304 (ABC)		2
71	—	ROCKIN' ROBIN MICHAEL JACKSON/Motown 1197		1
72	98	MERCEDES-BENZ GOOSE CREEK SYMPHONY/Capitol 3246		2
73	85	IT'S ALL UP TO YOU DELLS/Cadet 5689 (Chess/Janus)		2
74	124	WHAT IT IS UNDISPUTED TRUTH/Gordy 7144 (Motown)		1
75	97	DO WHAT YOU SET OUT TO DO BOBBY BLAND/Duke 472		3
76	86	GOIN' DOWN (ON THE ROAD TO L.A.) BLACK & WARD/ Kama Sutra 540 (Buddah)		4
77	103	AFRO STRUT NITE-LITERS/RCA 0591		1
78	82	WE'RE TOGETHER HILLSIDE SINGERS/Metromedia 241		3
79	87	IRON MAN BLACK SABBATH/Warner Bros. 7532		3
80	88	THAT'S WHAT LOVE WILL MAKE LITTLE MILTON/Stax 0111		3
81	84	MR. PENGUIN, PART 1 LUNAR FUNK/Bell 172		4
82	89	WHITE LIES GRIN/Spindizzy 4005 (Columbia)		4
83	138	BRANDY SCOTT ENGLISH/Janus 171		1
84	125	SINCE I FELL FOR YOU LAURA LEE/Hot Wax 7201 (Buddah)		1
85	119	LIVING WITHOUT YOU MANFRED MANN/Polydor 14113		1
86	123	A MAN WHO SINGS RICHARD LANDIS/Dunhill 4300 (ABC)		1
87	111	UP IN HEAH IKE & TINA TURNER/United Artists 50881		1
88	91	BREAKING UP SOMEBODY'S HOME ANN PEEBLES/Hi 2205 (London)		3
89	—	NICE TO BE WITH YOU GALLERY/Sussex 232 (Buddah)		1
90	116	LOUISIANA MIKE KENNEDY/ABC 11309		1
91	110	KEEP ON DOIN' WHAT YOU'RE DOIN' BOBBY BYRD/ Brownstone 4205		1
92	94	YOU GOT ME WALKING JACKIE WILSON/Brunswick 55467		5
93	95	WAKING UP ALONE PAUL WILLIAMS/A&M 1325		3
94	102	THANK GOD FOR YOU BABY P.G.&E./Columbia 4-45519		1
95	96	LOVE THE LIFE I LEAD FANTASTICS/Bell 157		3
96	100	YOU AND ME TOGETHER FOREVER FREDDIE NORTH/ Mankind 12009 (Nashboro)		2
97	104	ONE-WAY SUNDAY MARK-ALMOND/Blue Thumb 206 (Famous)		1
98	121	DA DOO RON RON IAN MATTHEWS/Vertigo 103 (Mercury)		1
99	—	SUAVECITO MALO /Warner Bros. 7559		1
100	74	MISSING YOU LUTHER INGRAM/KoKo 2110 (Stax/Volt)		4

FLASHMAKER OF THE WEEK



HARVEST
NEIL YOUNG
Reprise

TOP FM AIRPLAY THIS WEEK

- HARVEST—Neil Young—Reprise
- OH HOW WE DANCED—Jim Capaldi—Island
- HEADKEEPER—Dave Mason—Blue Thumb
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise

WNEW-FM/NEW YORK

- FLASH—(Import)
- GOODDUNS—King Biscuit Boy—Paramount
- HARVEST—Neil Young—Reprise
- HELLBOUND TRAIN—Savoy Brown—Parrot
- ISLE OF VIEW—Jimmy Speeris—Columbia
- L.A. MIDNIGHT—B. B. King—ABC
- McKENDREE SPRING 3—Decca
- PURE DEVOTION—Lindy Stevens—Decca
- SOMETHING/ANYTHING?—Todd Rundgren—Bearsville
- THE MUSIC PEOPLE—Various Artists—Columbia

WCBS-FM/NEW YORK

- ALABAMA STATE TROUPERS—Various Artists—Elektra
- BABBACOMBE LEE—Fairport Convention—A&M
- DAVID BROMBERG—Columbia
- HARVEST—Neil Young—Reprise
- HELLBOUND TRAIN—Savoy Brown—Parrot
- HUDSON—Playboy
- NEVER GET OUT OF THESE BLUES ALIVE—John Lee Hooker—ABC
- PAUL PENA—Capitol
- JIM SULLIVAN—Playboy
- 3—Jackie Lomax—WB

WLIR-FM/LONG ISLAND

- BLUE OYSTER CULT—Columbia
- DAVID BROMBERG—Columbia
- COVEN—MGM
- GENTLE GIANT—Yuseff Lateef—Atlantic
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- HISTORICAL FIGURES & ANCIENT HEADS—Canned Heat—UA
- ISLE OF VIEW—Jimmy Speeris—Columbia
- OH HOW WE DANCED—Jim Capaldi—Island

CHUM-FM/TORONTO

- CURTIS & MALDOON—Purple
- DON QUIXOTE—Gordon Lightfoot—Reprise
- FM & AM—George Carlin—Little David
- GIVE IRELAND BACK TO THE IRISH—(Single)—Wings—Apple

- HEADKEEPER—Dave Mason—Blue Thumb
- HEAVY ORGAN—Virgil Fox—Decca
- L.A. MIDNIGHT—B. B. King—ABC
- PETER—Peter Yarrow—WB
- ROCKIN'—Guess Who—Nimbus 9
- WILD TURKEY BATTLE HYMN—(Import)

WHCN-FM/HARTFORD, CONN.

- BABBACOMBE LEE—Fairport Convention—A&M
- DEAR FRIENDS—Firesign Theater—Columbia
- HARVEST—Neil Young—Reprise
- HEADS & TALES—Harry Chapin—Elektra
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- HISTORICAL FIGURES & ANCIENT HEADS—Canned Heat—UA
- HOW MUCH TIME—Jake Holmes—Columbia
- LIVE—Donny Hathaway—Atco
- OH HOW WE DANCED—Jim Capaldi—Island
- SPIRIT DANCE—Michael White—Impulse

WMMP-FM/PHILADELPHIA

- BABBACOMBE LEE—Fairport Convention—A&M
- DINNER TIME—Alex Taylor—Capricorn
- DON'T IT DRAG ON—Chris Smither—Poppy
- GIVE IRELAND BACK TO THE IRISH—(Single)—Wings—Apple
- HARVEST—Neil Young—Reprise
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- OH HOW WE DANCED—Jim Capaldi—Island
- SILVER PISTOL—Brinsley Schwarz—UA
- SONG FROM THE STREET—Murray McLauchlan—Epic
- 3—Jackie Lomax—WB

WMAL-FM/WASHINGTON, D.C.

- DINNER TIME—Alex Taylor—Capricorn
- DON'T IT DRAG ON—Chris Smither—Poppy
- DR. HOOK & THE MEDICINE SHOW—Columbia
- HARVEST—Neil Young—Reprise
- HEADS & TALES—Harry Chapin—Elektra
- HELLBOUND TRAIN—Savoy Brown—Parrot
- LIVE—Donny Hathaway—Atco
- PETER—Peter Yarrow—WB
- THE MUSIC PEOPLE—Various Artists—Columbia
- YOU MAKE MY LONLINESS FLY—(LP Cut)—Murray McLauchlan—Epic

WMC-FM/MEMPHIS

- ALABAMA STATE TROUPERS—Various Artists—Elektra
- BROWN DUST—Mama Lion—Family
- COLD SPRING HARBOR—Billy Joel—Family
- HARVEST—Neil Young—Reprise
- L.A. MIDNIGHT—B. B. King—ABC
- McKENDREE SPRING 3—Decca
- PURE DEVOTION—Lindy Stevens—Decca
- SAILIN' SHOES—Little Feat—WB
- SOMETHING/ANYTHING?—Todd Rundgren—Bearsville
- TOGETHER—Jesse Colin Young—Raccoon

WWOM-FM/NEW ORLEANS

- CHILLIWACK—A&M
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- HISTORICAL FIGURES & ANCIENT HEADS—Canned Heat—UA
- DANNY HOLIEN—Tumbleweed
- ISLE OF VIEW—Jimmy Speeris—Columbia
- L.A. MIDNIGHT—B. B. King—ABC
- OH HOW WE DANCED—Jim Capaldi—Island
- PARRISH & GURVITZ—Decca
- PICK UP A BONE—Rupert Hine—Capitol

WSHE-FM/MIAMI/ FT. LAUDERDALE

- JACKSON BROWNE—Asylum
- GOODDUNS—King Biscuit Boy—Paramount
- HEADKEEPER—Dave Mason—Blue Thumb
- HEADS & TALES—Harry Chapin—Elektra
- HISTORICAL FIGURES & ANCIENT HEADS—Canned Heat—UA
- MALO—WB
- McKENDREE SPRING 3—Decca
- PAUL SIMON—Columbia
- STREET CORNER SYMPHONY—Persuasions—Capitol
- TEENAGE LICKS—Stone The Crows—Polydor

WZMF-FM/MILWAUKEE

- BLUE OYSTER CULT—Columbia
- DR. HOOK & THE MEDICINE SHOW—Columbia
- FARO ANNIE—John Renbourn—Trans Atlantic
- HEADKEEPER—Dave Mason—Blue Thumb
- INVITATION TO OPENNESS—Les McCann—Atlantic
- JO JO GUNNE—Asylum
- MARK/ALMOND 2—Blue Thumb
- NATURAL CAUSES—Richard Landis—Dunhill
- 1969—Julie Driscoll—(Import)
- WOYAYA—Osibisa—Decca

KADI-FM/ST. LOUIS

- ALL THE GOOD TIMES—Nitty Gritty Dirt Band—UA
- JACKSON BROWNE—Asylum
- DINNER TIME—Alex Taylor—Capricorn
- FAT CHANCE—RCA
- OH HOW WE DANCED—Jim Capaldi—Island
- PURE PRAIRIE LEAGUE—RCA
- ROCKIN'—Guess Who—RCA
- ROCKPILE—Dave Edmunds—MAM
- SITTIN' IN—Loggins/Messina—Columbia
- STRIVE, SEEK, FIND—Burton & Cunico—Family

FM SLEEPER OF THE WEEK:



OH HOW WE DANCED
JIM CAPALDI
Island (Capitol)

KFMX-FM/OMAHA

- AMERICA—WB
- COMING OF AGE—5 Man Electrical Band—Lionel
- DR. HOOK & THE MEDICINE SHOW—Columbia
- FOG ON THE TYNE—Lindisfarne—Elektra
- HEADKEEPER—Dave Mason—Blue Thumb
- HARVEST—Neil Young—Reprise
- McKENDREE SPRING 3—Decca
- OH HOW WE DANCED—Jim Capaldi—Island
- RED SPEEDWAY—Epic
- TIGHTLY KNIT—Climax Blues Band—Sire

KOCY-FM/OKLAHOMA CITY

- COLD SPRING HARBOR—Billy Joel—Family
- DROP IN THE OCEAN—Buddy Bohn—Purple
- GOODDUNS—King Biscuit Boy—Paramount
- HARVEST—Neil Young—Reprise
- HENDRIX IN THE WEST—Jimi Hendrix—(Import)
- MOVIN' ON—Buckwheat—London
- OH HOW WE DANCED—Jim Capaldi—Island
- PERSONAL BELONGINGS—Dave Loggins—Vanguard
- ROCKPILE—Dave Edmunds—MAM
- SITTIN' IN—Loggins/Messina—Columbia

KFML-FM/DENVER

- CRYING SONG—Hubert Laws—CTI
- DEAR FRIENDS—Firesign Theater—Columbia
- GOOD TIMES ARE COMIN'—Hook Foot—(Import)
- HARVEST—Neil Young—Reprise
- DANNY HOLIEN—Tumbleweed
- NEVER GET OUT OF THESE BLUES ALIVE—John Lee Hooker—ABC
- 1969—Julie Driscoll—(Import)
- OH HOW WE DANCED—Jim Capaldi—Island
- STRAIGHT AHEAD—Abbey Lincoln—Barnaby
- THE SCRUGGS BROTHERS—Vanguard

KMET-FM/LOS ANGELES

- ARTHUR ALEXANDER—WB
- GIVE IRELAND BACK TO THE IRISH—(Single)—Wings—Apple
- HARVEST—Neil Young—Reprise
- OH HOW WE DANCED—Jim Capaldi—Island
- PARRISH & GURVITZ—Decca
- SOMETHING/ANYTHING?—Todd Rundgren—Bearsville
- HOWARD TATE—Atlantic
- 3—Jackie Lomas—WB
- TOGETHER—Jesse Colin Young—Raccoon
- WORLD GALAXY—Alice Coltraine—Impulse

KSFX-FM/SAN FRANCISCO

- FRAGILE—Yes—Atlantic
- GARCIA—Jerry Garcia—WB
- HANDBAGS & GLADRAGS—(Single)—Rod Stewart—Mercury
- HARVEST—Neil Young—Reprise
- HORSE WITH NO NAME—(Single)—America—WB
- MALO—WB
- MANFRED MANN'S EARTH BAND—Polydor
- SOLID ROCK—Temptations—Gordy
- PAUL SIMON—Columbia
- TIGERS WILL SURVIVE—Ian Matthews—Vertigo

KZEL-FM/EUGENE, ORE.

- BEALITUDE . . . RESPECT YOURSELF—Staple Singers—Stax
- HEADS & TALES—Harry Chapin—Elektra
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- I GOTTA BE ME—Gideon—Bell
- LIVE—Donny Hathaway—Atco
- PALADIN—Epic
- THE RANCE ALLEN GROUP—Gospel Truth
- TWELVE STRING BLUES—Leo Kottke—Oblivion
- WHERE WOULD I BE—Jim Hall—Milestone
- WOYAYA—Osibisa—Decca

KOL-FM/SEATTLE

- DEAR FRIENDS—Firesign Theater—Columbia
- HARVEST—Neil Young—Reprise
- HEADKEEPER—Dave Mason—Blue Thumb
- HENDRIX IN THE WEST—Jimi Hendrix—Reprise
- L.A. MIDNIGHT—B. B. King—ABC
- LIVE—Donny Hathaway—Atco
- OH HOW WE DANCED—Jim Capaldi—Island
- OUTBACK—Joe Farrell—CTI
- PAUL SIMON—Columbia
- TOGETHER—Jesse Colin Young—Raccoon

Just Sunshines Beaming Two

■ NEW YORK—Tony Martell, President of Famous Music Corp., and Michael Lang, President of Just Sunshine Records, have announced the signing of two new artists to the Just Sunshine label which will be marketed and distributed by Famous Music Corp. Both artists, the Fabulous Rhinestones and Calvin Keane, have just completed albums to be released later this month.

The first release will be from the Fabulous Rhinestones which is a five-man hard rock group whose bass player is Harvey Brooks, known for his work on several Bob Dylan albums and formerly a member of the Electric Flag rock group. Lead singer Kal David was formerly a member of The Illinois Speed Press. A full promotional campaign of window displays, radio and print advertising and massive promotional effort is being planned by Famous Music to kick off the Rhinestone's first release and first nationwide tour coming up soon.

The second release on Just Sunshine is Calvin Keane, a singer-songwriter whose musical styles range from rock and roll to funky blues and jazz. Calvin plays bass, piano, organ and electric and acoustic guitar. Gary Legon is the producer of Calvin's album.

Cassidy Blow-Up

■ NEW YORK—For his live Madison Square Garden concert March 11, David Cassidy image will be videomagnified to 15 x 20' proportions by Joshua Television.

The videomagnification system, which has been used previously at Garden concerts by Ten Years After and James Taylor among others, involves three color video cameras trained on the stage. Joshua White and the Joshua Television staff monitor and select pictures for transmission to the large screen for their mobile units parked behind the stage. White describes the process as visual amplification, analogous to the aural amplification which is a feature of every rock concert.

Gotham Dates

■ NEW YORK — At Gotham Recording Studios Murray Rubinson has completed double record sessions there of Beverly Crosby and Eddie Jones.

Aura Promo In Merc Works

■ CHICAGO—As a result of a strong media response to the debut album of Aura, Mercury Records has planned an extensive promotional and advertising campaign to bring the eight-man group to the fore, according to Lou Simon, Senior Vice President of the company.

The album, entitled "Aura," received immediate air play in cities such as St. Louis, Philadelphia and Chicago, and in some cases, stations didn't wait for the official release date to put the album on the air.

An appearance of the group on the important "Underground News" TV show out of Chicago and seen in Philadelphia led to such a reception from the viewers the 30-minute show has already been repeated once and is scheduled for an unprecedented third showing before the end of January.

Simon said advertising would be extensive in the contemporary newsprint area as well as through paid radio for the Chicago-based group. "We plan to heavily advertise in direct relation with upcoming Aura tours," Simon said. "Also a special poster will be produced by our art department making use of the fold-out album cover developed by Album Graphics Inc. here in Chicago. The poster will be made use of in publicity, promotion and sales."

Stan Bly, Director of National Promotion, has developed a special bonus incentive plan for the Aura album. "The group's too good not to put special energies into," Bly explained. In addition, Mike Gormley, Director of Publicity for the company is working with the art department in preparing a pres kit for consumer press and radio station use.

Jake Jokes



Record World's Tony Lawrence, third from left, stops backstage at the Whisky-A-Go-Go to say hello to Kapp's Jake Jones. The group, on tour with the James Gang, played a special one-nighter at the Sunset Strip rock palace. Also seen is Kapp General Manager, Johnny Musso, (left).

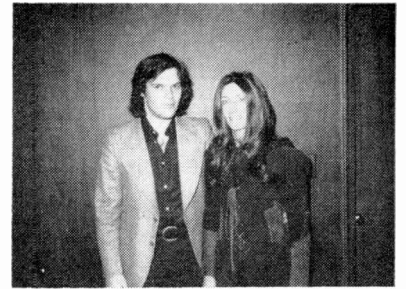
Landis' Natural Causes

■ NEW YORK—Richard Landis' story is a spell-binding one and it's not all told on his first Dunhill album, "Natural Causes."

Certainly if he could find rhymes for the tale he spun Record World last week about how he came to make his album, he'd have a hit song going.

Story So Far

"I was a film editor," Landis began, as we settled back into our chairs, "working on post-production work for 'Putney Swope.' When the work was completed, they threw a big party, which I thought would really be interesting, because all the people in the movie would be there, and if you remember the movie, they all looked worth rapping with. The party wasn't as good as I expected, however. All the people—they were all amateurs, you know — had gone Hollywood by that time, which I never would have predicted. I split upstairs where a poker game was going on and won 1,300 dollars, which enabled me to go to Barbados. When I got to Barbados, all my money was stolen and I had to take a job playing piano in a bar. I'd dabbled in music before, but never anything important. So here I was in a bar, in a white linen suit, you know, looking like Hoagy Carmichael. One day Oliver Reed, the actor, came in and liked my music. He said, 'Come back to England with me, and I'll get you in the music business.' What I didn't know was that what he really wanted was a drinking buddy. So I went back to England and worked as a gardener for Reed, making 10 pounds a week. I'm not that great a drinker and I certainly didn't have the money to keep up with Reed, so one day I was in Piccadilly Circus and I decided I had to do something to get myself going. I went into a small restaurant and across the way from me a drunken German was giving a waitress a hard time. I stepped in and shortly found out the German was a composer. I told him I wrote lyrics. He held up a tape and said, 'I'm on my way to a publisher. Come with me.' I went with him and when we got there let them know that we really weren't together. His music was that heavy kind of om-pah. Horrible. They said to me, 'What do you do?' I sat down and played a few tunes I had written. Suddenly it was like you see in the movies. People were gathering



Richard Landis, Kelli Ross

around and shouting, 'Is there a producer here?' As it turned out I couldn't get a work visa in England, but they made a few calls to the states and I came back and met people."

Landis eventually met Kelli Ross, who heads Alouette Productions and a deal was consummated. Ms. Ross saw to it that he made a record, and additional current Landis projects include the formation of Natural Causes Company, a firm he runs with Charlie Canello, who produced the "Natural Causes" album.

Most of Landis' lyrics are written by Joan Meltzer, a former Alouette secretary who now lives in Philadelphia. "It was one of those things where I was going out of California and Joan handed me a folder of lyrics and said, 'Look these over if you get a chance.' A couple of months later I found the folder and looked through it. I was knocked out. I knew I didn't have to write lyrics again. I can't talk that much about myself, but Joan is great. I think she's a heavy in the way Bernie Taupin is."

Dave Finkle

At Sammy's Opening



Record industry-ites and disk jockeys turned out in full force for MGM Records' Sammy Davis, Jr.'s opening at Harrah's, Lake Tahoe. The MGM recording group the Sylvers also appeared on the same bill. Shown left to right are Sy Marsh of Davis Enterprises; Isaac Hayes of Stax Records; Sammy Davis, Jr.; Gene Taylor of WIXY in Cleveland; Mike Curb-President of MGM Records; and Robin Mitchell-Program Director of KOL in Seattle. Isaac Hayes has been signed to produce the next Sammy Davis, Jr. single for MGM Records.



THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART

1	2	AMERICAN PIE DON McLEAN United Artists UAS 5535		14
2	3	CAROLE KING MUSIC /Ode SP 77013 (A&M)		13
3	1	CONCERT FOR BANGLA DESH GEORGE HARRISON & FRIENDS/ Apple 3385		10
4	7	FRAGILE YES/Atlantic SD 7211		7
5	4	HOT ROCKS 1964-1971 THE ROLLING STONES/London 2PS 606/7		10
6	6	A NOD IS AS GOOD AS A WINK . . . TO A BLIND HORSE FACES / Warner Bros. BS 2574		12
7	8	PICTURES AT AN EXHIBITION EMERSON, LAKE & PALMER/ Cotillion ELP 666666 (Atlantic)		7
8	9	NILSSON SCHMILSSON HARRY NILSSON/RCA LSP 4515		9
9	5	 Atlantic SD 7203		15
10	15	BABY, I'M-A WANT YOU BREAD /Elektra EKS 74018		5
11	11	PHASE III THE OSMONDS/MGM 4796		6
12	20	PAUL SIMON /Columbia KC 30750		4
13	13	THE LOW SPARK OF HIGH HEELED BOYS TRAFFIC/ Island SW 9306 (Capitol)		13
14	10	TEASER AND THE FIRECAT CAT STEVENS/A&M SP 4313		21
15	27	CHERISH DAVID CASSIDY/Bell 6070		4
16	36	GOT TO BE THERE MICHAEL JACKSON/Motown M 747 L		4
17	12	MADMAN ACROSS THE WATER ELTON JOHN/Uni 93120		15
18	18	JACKSON 5'S GREATEST HITS /Motown M 741 L		10
19	19	TAPESTRY CAROLE KING/Ode 70 SP 77009 (A&M)		49
20	16	E PLURIBUS FUNK GRAND FUNK RAILROAD/ Grand Funk Railroad SW 853 (Capitol)		14
21	37	LET'S STAY TOGETHER AL GREEN/Hi SHL 32070 (London)		2
22	22	STRAIGHT UP BADFINGER/Apple ST 3387		9
23	24	CHEECH & CHONG /Ode 77010 (A&M)		11
24	25	STYLISTICS /Avco AC 33023		11
25	26	GARCIA JERRY GARCIA/Warner Bros. BS 2582		5
26	35	YOUNG, GIFTED AND BLACK ARETHA FRANKLIN/Atlantic SD 7213		4
27	28	JAMMING WITH EDWARD VARIOUS ARTISTS/ Rolling Stones COC 39100 (Atlantic)		3
28	29	ANTICIPATION CARLY SIMON/Elektra EKS 75016		16
29	14	CHICAGO AT CARNEGIE HALL /Columbia C4X 30865		17
30	31	BLACK MOSES ISAAC HAYES/Enterprise ENS 2-5003 (Stax/Volt)		13
31	17	GATHER ME MELANIE/Neighborhood NRS 47001 (Famous)		14
32	32	SOLID ROCK TEMPTATIONS/Gordy G 961 L (Motown)		4
33	21	KILLER ALICE COOPER/Warner Bros. BS 2567		13

CHARTMAKER OF THE WEEK

34	—	HARVEST NEIL YOUNG Reprise MS 2032		1
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35	23	WILD LIFE WINGS /Apple SW 3386	11
36	33	THERE'S A RIOT GOIN' ON SLY & THE FAMILY STONE/Epic 30986	17
37	38	SANTANA /Columbia KC 30595	21
38	39	BOB DYLAN'S GREATEST HITS, VOL. II /Columbia KG 31120	14
39	41	ALL DAY MUSIC WAR/United Artists UAS 5546	11
40	46	WHATCHA SEE IS WHATCHA GET DRAMATICS/Volt VOS 6018	5
41	47	ELECTRIC WARRIOR T. REX/Reprise RS 6466	16
42	42	EVERY PICTURE TELLS A STORY ROD STEWART/ Mercury SRM 1-609	38

43	43	CARPENTERS /A&M SP 3502	30
44	34	RARE EARTH IN CONCERT /Rare Earth R 523 D (Motown)	8
45	40	HARMONY THREE DOG NIGHT /Dunhill DSX 50108	20
46	30	QUIET FIRE ROBERTA FLACK/Atlantic SD 1594	13
47	50	DIONNE DIONNE WARWICKE/Warner Bros. BS 2585	4
48	60	ELVIS NOW ELVIS PRESLEY/RCA LSP 4671	4
49	44	STONES NEIL DIAMOND/Uni 93106 (MCA)	16
50	53	SHAFT ORIGINAL SOUNDTRACK /Enterprise/MGM ENS 2-5002 (Stax/Volt)	28
51	57	WEIRD SCENES INSIDE THE GOLD MINE THE DOORS/ Elektra 8E-6001	4
52	52	SUMMER OF '42 PETER NERO/Columbia C 31150	13
53	54	CHARLEY PRIDE SINGS HEART SONGS /RCA LSP 4617	12
54	55	INNER CITY BLUES GROVER WASHINGTON, JR./Kudu KU-03 (CTI)	6
55	56	MY BOY RICHARD HARRIS/Dunhill DSX 50116	10
56	120	AMERICA /Warner Bros. MS 2576	1
57	58	JESUS CHRIST SUPERSTAR /Decca DSXA 7206	68
58	59	EVOLUTION DENNIS COFFEY & THE DETROIT GUITAR BAND/ Sussex SXBX 7004 (Buddah)	11
59	61	MESSAGE FROM A DRUM REDBONE/Epic KE 30815	3
60	66	ALL I EVER NEED IS YOU SONNY & CHER/Kapp KS 3660 (MCA)	2
61	63	ISLANDS KING CRIMSON/Atlantic SD 7212	3
62	73	MALO /Warner Bros. BS 2584	2
63	45	REVOLUTION OF THE MIND JAMES BROWN/Polydor PD 3003	11
64	65	FIDDLER ON THE ROOF TOPOI & MOVIE CAST/ United Artist UAS 10900	19
65	68	MARK-ALMOND II /Blue Thumb BTS 32	3
66	67	DIAMONDS ARE FOREVER SOUNDTRACK/United Artists UAS 5220	5
67	49	ALL IN THE FAMILY ORIGINAL CAST/Atlantic SD 7210	15
68	69	SOULFUL TAPESTRY HONEY CONE/Hot Wax HA 707 (Buddah)	6
69	70	MASTER OF REALITY BLACK SABBATH/Warner Bros. WS 2562	26
70	71	TO YOU WITH LOVE DONNY OSMOND/MGM SE 4797	18
71	72	STANDING OVATION GLADYS KNIGHT & THE PIPS/ Soul S 736 L (Motown)	6
72	105	A CLOCKWORK ORANGE SOUNDTRACK/Warner Bros. BS 2573	1
73	115	FM-AM GEORGE CARLIN/Little David LD 7214 (Atlantic)	1
74	64	I'D LIKE TO TEACH THE WORLD TO SING NEW SEEKERS/ Elektra EKS 74018	9
75	62	OZONE COMMANDER CODY & HIS LOST PLANET AIRMEN/ Paramount PAS 6017 (Famous)	17
76	75	FLOWERS OF EVIL MOUNTAIN/Windfall 5501 (Bell)	13
77	78	THE PARTRIDGE FAMILY SOUND MAGAZINE/Bell 6064	28
78	84	WOMEN'S LOVE RIGHTS LAURA LEE/Hot Wax HA 708 (Buddah)	2
79	48	MUSWELL HILLBILLIES KINKS/RCA LSP 4644	10
80	51	JONATHAN EDWARDS /Capricorn SD 862 (Atco)	11
81	83	NATURALLY J. J. CALE/Shelter SW 8908 (Capitol)	3
82	95	KEEP THE FAITH BLACK OAK ARKANSAS/Atco SD 33-381	2
83	86	TUPELO HONEY VAN MORRISON/Warner Bros. WS 1950	18
84	85	ROCKIN' THE FILLMORE HUMBLE PIE/A&M SP 3506	18
85	111	WOYAYA OSIBISA/Decca DL 75327 (MCA)	1
86	87	TEA FOR THE TILLERMAN CAT STEVENS/A&M SP 4280	60
87	88	GETS NEXT TO YOU AL GREEN/Hi SHL 32062 (London)	5
88	90	PAPA JOHN CREACH/Grunt FTR 1003 (RCA)	4
89	89	THOUGHTS OF MOVIN' ON LIGHTHOUSE/Evolution 3010 (Stereo Dimension)	5
90	91	SUMMER OF '42 SOUNDTRACK/Warner Bros. WS 1925	23
91	77	WHO'S NEXT THE WHO/Decca DL 79182	30
92	93	YES ALBUM /Atlantic SD 8283	17
93	94	CHER /Kapp KS 3649 (MCA)	20
94	145	STREET CORNER SYMPHONY PERSUASIONS/Capitol ST 872	1
95	76	MEATY BEATY BIG AND BOUNCY THE WHO/Decca DL 79184	15
96	97	EVERY GOOD BOY DESERVES FAVOUR MOODY BLUES/ Threshold THS 5 (London)	30
97	99	BIG SCREEN-LITTLE SCREEN HENRY MANCINI/RCA LSP 4630	2
98	79	GONNA TAKE A MIRACLE LAURA NYRO/Columbia KC 30987	10
99	80	IMAGINE JOHN LENNON/Apple 3379	24
100	74	LIVE AT THE RIVIERA, LAS VEGAS ENGELBERT HUMPERDINCK/ Parrot XPAS 71051 (London)	9

101 THE ALBUM CHART 150

MARCH 4, 1972

THIS WK.	LAST WK.	ARTIST/ALBUM
101	118	HEADKEEPER DAVE MASON/Blue Thumb BTS 34 (Famous)
102	114	YOU WANT IT, YOU GOT IT DETROIT EMERALDS/ Westbound WB 2013 (Chess/Janus)
103	113	L. A. MIDNIGHT B. B. KING/ABC ABCX 743
104	121	TAPESTRY DON McLEAN/United Artists UAS 5522
105	107	THE NEED OF LOVE EARTH, WIND & FIRE/Warner Bros. WS 1958
106	101	ASYLUM CHOIR II LEON RUSSELL & MARC BENNO/ Shelter SW 8910 (Capitol)
107	108	ALLMAN BROTHERS LIVE AT THE FILLMORE EAST/ Capricorn SD 2-802 (Atco)
108	109	INTO THE PURPLE VALLEY RY COODER/Reprise MS 2052
109	102	GIVE MORE POWER TO THE PEOPLE CHI-LITES/Brunswick 754107
110	—	DEAR FRIENDS FIRESIGN THEATRE/Columbia KG 31099
111	112	COMMUNICATION BOBBY WOMACK/United Artists UAS 5539
112	—	FACE TO FACE WITH THE TRUTH UNDISPUTED TRUTH/ Gordy G959L (Motown)
113	103	GOLDEN BISQUITS THREE DOG NIGHT/Dunhill DS 50098
114	116	BARBRA JOAN STREISAND/Columbia KC 30792
115	92	SONNY & CHER LIVE/Kapp KS 3654 (MCA)
116	98	MASS LEONARD BERNSTEIN/Columbia M 2 31008
117	104	WHAT'S GOING ON MARVIN GAYE/Tamla TS 310 (Motown)
118	100	LIVING JUDY COLLINS/Elektra EKS 75014
119	106	LIVE-EVIL MILES DAVIS/Columbia G 30954
120	110	CLOSE TO YOU CARPENTERS/A&M SP 4271
121	—	HEADS & TALES HARRY CHAPIN/Elektra 75023
122	124	IN PERSON JOHNNY MATHIS/Columbia KG 30979
123	125	LAY IT ALL OUT BARRY MANN/New Design Z 30876 (Columbia)
124	117	DETROIT/Paramount PAS 6010
125	126	ROOTS CURTIS MAYFIELD/Curtom CRS 8009 (Buddah)
126	119	TRAPPED BY A THING CALLED LOVE DENISE LASALLE/ Westbound WB 2012
127	81	DON'T KNOCK MY LOVE WILSON PICKETT/Atlantic SD 8300
128	130	I'D LIKE TO TEACH THE WORLD TO SING HILLSIDE SINGERS/ Metromedia KMO 1051
129	131	HUNKY DORY DAVID BOWIE/RCA LSP 4623
130	136	JUST AN OLD FASHIONED LOVE SONG PAUL WILLIAMS/A&M SP 4327
131	132	SMACKWATER JACK QUINCY JONES—A&M SP 3037
132	135	1 + 1 GRIN/Spindizzy Z 31038 (Columbia)
133	140	I'D LIKE TO TEACH THE WORLD TO SING RAY CONNIFF & THE SINGERS/Columbia KC 31220
134	82	VERY YOUNG AND EARLY SONGS CAT STEVENS/ Deram DES 18061 (London)
135	141	LOSING THEIR HEADS HUDSON & LANDRY/Dore 326
136	122	AERIE JOHN DENVER—RCA LSP 4607
137	—	IN THE BEGINNING ISAAC HAYES/Atlantic SD 1599
138	127	JESUS CHRIST SUPERSTAR ORIGINAL BROADWAY CAST/ Decca DL 1503
139	149	JO JO GUNNE/Asylum 5053 (Atlantic)
140	143	MANFRED MANN'S EARTH BAND/Polydor PD 5015
141	144	I LOVE THE WAY YOU LOVE BETTY WRIGHT/ Alston SD 33-388 (Atlantic)
142	147	UP TO DATE PARTRIDGE FAMILY/Bell 6059
143	—	R.E.O. SPEEDWAGON/Epic E 31089
144	129	BEST OF SONNY & CHER/Atco SD 33-219
145	148	THE INNER MOUNTING FLAME MAHAVISHNU ORCH. WITH JOHN McLAUGHLIN/Columbia KC 31067
146	—	GREENHOUSE LEO KOTTKE/Capitol ST 11000
147	150	CHICAGO TRANSIT AUTHORITY/Columbia GP 8
148	—	JACKSON BROWNE/Asylum 5051 (Atlantic)
149	—	CABARET SOUNDTRACK/ABC ABCD 752
150	137	MUD SLIDE SLIM JAMES TAYLOR/Warner Bros. WS 2561

Steppenwolf Retires 'From Image'

■ HOLLYWOOD — Dunhill's Steppenwolf is retiring.

The five-member group will no longer record or appear in concert.

Leader John Kay will pursue a career as a solo artist, while Jerry Edmonton and Goldy McJohn, the two other surviving members of the original Steppenwolf, plan to form a new-style band.

Announcement of the retirement was made last week at a press conference called by Kay, McJohn and Edmonton at the Holiday Inn in Hollywood. Group members Kent Henry and George Biondo also were present.

"We were locked into an image and a style of music, and there simply was nothing new for us to look forward to," Kay explained.

He said "By retiring Steppenwolf, each of us can now move creatively into other areas, restore much of the challenge and excitement we felt leave as the group grew in pop-

ularity and became trapped by its own success."

As Steppenwolf, Messrs. Kay, Edmonton and McJohn accounted for the sale of more than \$40-million in single records and albums for ABC-Dunhill. Eight of their nine LPs pushed past the million-seller mark, in addition to three gold singles.

Solo Flight



From left, Alan Leeds, James Brown's Tour Director, DeeJay "Gilly Baby" WVOL-Nashville and singer Bobby Byrd, at recent Nashville Auditorium appearance of James Brown Show. Byrd is now doing many solo dates.

THE ALBUM CHART ARTISTS CROSS REFERENCE

ARTIST	ALBUM	CHART NO.
MARCH 4, 1972		
ALICE COOPER		33
ALLMAN BROTHERS		107
AMERICA		56
ASYLUM CHOIR		106
BADFINGER		22
LEONARD BERNSTEIN		116
BLACK OAK ARKANSAS		82
BLACK SABBATH		69
DAVID BOWIE		129
BREAD		10
JACKSON BROWNE		148
JAMES BROWN		63
J. J. CALE		81
GEORGE CARLIN		73
CARPENTERS		43, 120
DAVID CASSIDY		151
HARRY CHAPIN		121
CHEECH & CHONG		23
CHER		93
CHICAGO		29, 147
CHI LITES		109
COMMANDER CODY		75
DENNIS COFFEY		58
JUDY COLLINS		118
RAY CONNIFF		133
RY COODER		108
PAPA JOHN CREACH		88
MILES DAVIS		119
JOHN DENVER		130
DETROIT		124
DETROIT EMERALDS		102
NEIL DIAMOND		49
DOORS		51
DRAMATICS		40
BOB DYLAN		38
EARTH, WIND, AND FIRE		105
FIRESIGN THEATRE		110
JONATHAN EDWARDS		80
EMERSON, LAKE & PALMER		7
FACES		6
ROBERTA FLACK		46
ARETHA FRANKLIN		26
JERRY GARCIA		25
MARVIN GAYE		117
GRAND FUNK RAILROAD		20
AL GREEN		21, 87
GRIN		132
RICHARD HARRIS		55
GEORGE HARRISON & FRIENDS		3
ISAAC HAYES		30, 137
HILLSIDE SINGERS		128
HONEY CONE		68
HUDSON & LANDRY		135
HUMBLE PIE		84
ENGELBERT HUMPERDINCK		100
MICHAEL JACKSON		16
JACKSON 5		18
ELTON JOHN		17
QUINCY JONES		131
JO JO GUNNE		139
LEO KOTTKE		146
B. B. KING		103
CAROLE KING		2, 19
KING CRIMSON		61
KINKS		79
GLADYS KNIGHT & PIPS		71
LAURA LEE		78
DENISE LASALLE		126
LED ZEPPELIN		9
JOHN LENNON		99
LIGHTHOUSE		89
HENRY MANCINI		97
BARRY MANN		123
MAHAVISHNU ORCH.		145
MALO		62
MANDRED MANN		140
MARK-ALMOND		65
DAVE MASON		101
JOHNNY MATHIS		122
CURTIS MAYFIELD		125
DON McLEAN		1, 104
MELANIE		31
MOODY BLUES		96
VAN MORRISON		83
MOUNTAIN		76
NEW SEEKERS		74
PETER NERO		52
NILSSON		8
LAURA NYRO		98
ORIGINAL CAST: ALL IN THE FAMILY		67
ORIGINAL CAST: SUPERSTAR		138
OSIBISA		85
OSMONDS		11
DONNY OSMOND		70
PARTRIDGE FAMILY		77, 142
PERSUASIONS		94
WILSON PICKETT		127
ELVIS PRESLEY		48
CHARLEY PRIDE		53
RARE EARTH		44
REDBONE		59
T. REX		41
R.E.O. SPEEDWAGON		143
ROLLING STONES		5
SANTANA		37
CARLY SIMON		28
PAUL SIMON		12
SLY & THE FAMILY STONE		36
SONNY & CHER		60, 115, 144
SOUNDTRACKS:		
A CLOCKWORK ORANGE		72
DIAMONDS ARE FOREVER		66
FIDDLER ON THE ROOF		64
SHAFT		50
SUMMER OF '42		90
SOUNDTRACKS: CABARET		149
CAT STEVENS		14, 86, 42
ROD STEWART		114
BARBRA STREISAND		114
STYLISTICS		24
JAMES TAYLOR		150
TEMPTATIONS		32
THREE DOG NIGHT		45, 113
TRAFFIC		13
THE WHO		91, 95
UNDISPUTED TRUTH		112
VARIOUS ARTISTS: EDWARD		27
VARIOUS ARTISTS: SUPERSTAR		57
DIONNE WARWICKE		47
GROVER WASHINGTON, JR.		54
YES		4, 92
WAR		39
PAUL WILLIAMS		130
WINGS		35
BOBBY WOMACK		111
BETTY WRIGHT		141
NEIL YOUNG		34

By DEDE DABNEY

New Airplay



Dede Dabney

E. RODNEY JONES - WVON (Chicago)
Requests: "I Had It All The Time" -
T. Davis (Dakar); Sleeper: "Think
About Loving You" - Earth, Wind &
Fire (Warner Bros.); "Up In Heah" -
Ike & Tina Turner (UA); "His Song
Shall Be" - Lou Rawls (MGM); "The Day"
(Continued on page 32)

New Gospel LPs

"SONGS FROM THE SHIP"

Rev. Clay Evans
and his 150 Voice Choir
Jewel LPS 0054

"LIVE & IN PERSON"

Clarence Fountain
Jewel LPS 0055

"I CAME TO PREACH A SERMON"

Rev. Johnny L. Jones
Jewel LPS 0056

New Gospel Singles

"HOLD OUT TILL TOMORROW"

Part 1 & 2
Meditation Singers
Jewel 176

"IF WALLS COULD TALK"

Part 1 & 2
Rev. Jasper Williams
Jewel 177

DJ's write for samples on
Station Letterhead.
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Brown Soul-Classics

■ NEW YORK — Polydor has announced the immediate re-release of the James Brown Soul Classics, a new series beginning with 20 back-to-back James Brown Hits on 10 single records. The records, which will be available to be bought separately, comprise a cross-section of Brown's songs which have become classics.

The songs to be included in the first release are: "It's a Man's World" b/w "Mother Popcorn," "Cold Sweat" b/w "Night Train," "Sex Machine" b/w "Popcorn," "Think" b/w "Lickin' Stick," "Papa's Got A Brand New Bag" b/w "I Got the Feeling," "I Got You (I Feel Good)" b/w "I Can't Stand Myself (When You Touch Me)," "Try Me" b/w "Money Won't Change You," "Call Me Super Bad" b/w "Ain't It Funky Now," "Give It Up or Turnit A Loose" b/w "Soul Power," "Hot Pants" b/w "Out of Sight."

Polydor plans to accompany the release of the Brown Soul Classics with a massive advertising and promotion campaign. A 3-foot by 4-foot poster will be sent to all dealers and one-stops. Dealers will also get special divider cards for the set.

Jonathan Edwards
Chase
and
Ray Griff
to
ASCAP
See page 32

MARCH 4, 1972

THIS WK.	LAST WK.	
1	2	AIN'T UNDERSTANDING MELLOW Butler & Eager—Mercury 73255
2	1	THAT'S THE WAY I FEEL ABOUT CHA Bobby Womack—United Artists 50847
3	10	TALKING LOUD AND SAYING NOTHING James Brown—Polydor 14109
4	3	JUNGLE FEVER Chakachas—Polydor 15030
5	4	LET'S STAY TOGETHER Al Green—Hi 2202 (London)
6	9	GIMME SOME MORE JB's—People 602 (Polydor)
7	11	YOU WANT IT, YOU GOT IT Detroit Emeralds—Westbound 192 (Chess/Janus)
8	6	I GOTCHA Joe Tex—Dial 1010 (Mercury)
9	7	MR. PENGUIN, PART 1 Lunar Funk—Bell 172
10	18	RUNNIN' AWAY Sly & The Family Stone—Epic 5-10829
11	5	FLOY JOY Supremes—Motown 1195
12	17	I CAN'T HELP MYSELF Donnie Elbert—Avco 4587
13	16	NOW RUN AND TELL THAT Denise LaSalle—Westbound 201 (Chess/Janus)
14	34	DO YOUR THING Isaac Hayes—Enterprise 9042 (Stax/Volt)
15	46	THE DAY I FOUND MYSELF Honey Cone—Hot Wax 7113
16	8	SUGAR DADDY Jackson 5—Motown 1194
17	22	STANDING IN FOR JODY Johnnie Taylor—Stax 0114
18	20	YOU AND ME TOGETHER FOREVER Freddie North—Mankind 12009 (Nashboro)
19	12	SHOW ME HOW Emotions—Volt 4066
20	26	YOU GOT ME WALKING Jackie Wilson—Brunswick 55467
21	14	OH ME, OH MY Aretha Franklin—Atlantic 2838
22	42	BETCHA BY GOLLY, WOW Stylistics—Avco 4591
23	19	SLIPPIN' INTO DARKNESS War—United Artists 50867
24	40	TAKE A LOOK AROUND Temptations—Gordy 7115 (Motown)
25	51	KING HEROIN James Brown—Polydor 14116
26	15	TOGETHER, LET'S FIND LOVE Fifth Dimension—Bell 170
27	31	BREAKING UP SOMEBODY'S HOME Ann Peebles—Hi 2205 (London)
28	37	AFRO STRUT Nite-Liters—RCA 0591
29	49	SINCE I FELL FOR YOU Laura Lee—Hot Wax 7201 (Buddah)
30	30	MISSING YOU Luther Ingram—KoKo 2110 (Stax/Volt)
31	23	CLEAN UP WOMAN Betty Wright—Alston 4601 (Atco)
32	21	TRADE WINDS 3 Degrees—Roulette 7117
33	56	IN THE RAIN Dramatics—Volt 4075
34	36	DO WHAT YOU SET OUT TO DO Bobby Bland—Duke 472
35	52	MAMA'S LITTLE BABY (LOVES LOVIN') Brotherly Love—Music Merchants 1004
36	39	KEEP ON DOIN' WHAT YOU'RE DOIN' Bobby Byrd—Brownstone 4205 (Polydor)
37	27	DROWNING IN THE SEA OF LOVE Joe Simon—Spring 120 (Polydor)
38	48	DARLING BABY Jackie Moore—Atlantic 2861
39	45	FOR YOUR PRECIOUS LOVE Linda Jones—Turbo 021 (All Platinum)
40	43	THAT'S WHAT LOVE WILL MAKE YOU DO Little Milton—Stax 0111
41	28	BOUND Ponderosa Twins & One—Astroscope 103Z (All Platinum)
42	25	FIRE & WATER Wilson Pickett—Atlantic 2852
43	55	YOUR LOVE Persians—Capitol 3230
44	24	I CAN'T SHARE YOU Naturals—Calla 181 (Roulette)
45	57	I HAD IT ALL THE TIME Tyrone Davis—Dakar 4501 (Brunswick)
46	29	I'M A ONE MAN WOMAN Barbara Lynn—Atlantic 2853
47	50	LOVE THE LIFE YOU LIVE Kool & The Gang—DeLite 546
48	35	SON OF SHAFT Bar-Kays—Volt 4073
49	44	STANGA Little Sister—Stone Flower 9001 (Atlantic)
50	53	IT'S MY FAULT DARLING Little Johnny Taylor—Ronn 59 (Jewel/Paula)
51	58	WHAT IT IS Undisputed Truth—Gordy 7114 (Motown)
52	60	GET YOUR BUSINESS STRAIGHT Albert Collins—Tumbleweed 1002 (Famous)
53	—	TAURUS Dennis Coffey—Sussex 233 (Buddah)
54	41	HEY SWEET BABY Donnie Elbert—All Platinum 2333
55	—	SWEET SIXTEEN B. B. King—ABC 11319
56	32	HOLD ON THIS TIME Fontella Bass—Paula 360 (Jewel)
57	—	UP IN HEAH Ike & Tina Turner—UA 50881
58	59	ONLY THE LONELY KNOWS Ted Taylor—Ronn 57 (Jewel/Paula)
59	—	HEARSAY Soul Children—Stax 0119
60	—	YOU AND I Black Ivory—Today 1508 (Perception)

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TYRONE DAVIS

**ON DAKAR DOING-
“I HAD IT ALL THE TIME”**

DK 4501

**PLUS YOU’LL DWINDLE
DOWN TO NOTHING
WITH
JACKIE WILSONS’
“YOU GOT ME WALKING”**

BL 754172



Soul Truth

(Continued from page 30)

- Honey Cone (Hat Wax); "In The Rain" - Dramatics (Volt); "Betcha By Golly" - Stylistics (Avco).
TONY HARRIS - WOOK (Washington) - Personal Pick: "Body & Soul" - Soul Generation (Ebony Sound); Station Pick: "Precious Love" - Linda Jones (Turbo); Requests: "Hearsay" - Soul Children (Stax); Sleeper: "Afraid Of Love" - Sharen Clark (Apt); #1 "In The Rain" - Dramatics (Volt); #10 "Runnin' Away" - Sly & The Family (Epic); Additions: "Free To Live" - Chamber Of Commerce (DCA); "Help Me To Love" - Tommy Tate (KoKo); "Can't Get Away" - G. Green (Cotillion); "You & Me" - F. North (Mankind).

BOY BROWN - KJET (Beaumont); Personal Pick: "Since I Fell" - L. Lee (Hot Wax); Station Pick: "King Heroin" - James Brown (Polydor); Requests: "That's The Way" - B. Womack (UA); Sleeper: "Rockin' Robin" - Michael Jackson (Motown); #1 "Let's Stay" - Al Green (Hi); #10 "Foot Stompin' Music" - Grand Funk (Capitol); Additions: "Hold Back" - Z. Z. Hill (Mankind); "Clean Up Man" - J. Horne (Alston); "Let's Stay Together" - Julius Brockington (Today).

CONNIE THOMAS - WLIB (New York); Personal Pick: "Spellbinder" - Rhythm Rebellion (Tangerine); Station Pick: "Is It Real" - Brooks O'Dell (Mankind); Requests: "In The Rain" - Dramatics (Volt); Sleeper: "Free To Live" - Chamber Of Commerce (DCA); Additions: "Darling Baby" - Jackie Moore (Atlantic); "Wish I Had A Girl" - All The People (Blue Candle); "Rockin' Robin" - M. Jackson (Motown); "Sweet Revival" - Georgie Carmichael (Gambit); "Take A Look Around" - Temptations (Gordy).

LUCKY PIERRE - KGFJ (Los Angeles); Soul Sound - "In The Rain" - Dramatics (Volt); #1 "I Gotcha" - Joe Tex (Mercury); #4 "Slippin' Into Darkness" - War (UA); #7 "Ain't Understanding Mellow" - Butler & Eager (Mercury); #9 "Love Will Make You Do" - Little Milton (Stax); #12 "Talking Loud" - James Brown (Polydor); #15 "It's All Up To You" - Dells (Cadet); #19 "Runnin' Away" - Sly & The Family (Epic); #23 "Taurus" - Dennins Coffey (Sussex).

Larry Daley, formerly of Radio Station WBOK and WMOO, is seeking employment. He holds a second-class ticket and has 20 years experience. Larry would like a position in management or sales and can conform to any format.

"Together (We'll Find A Way)" is the title of the

(Continued on page 33)

**Rod Stewart
and
Rufus Thomas
to
ASCAP
See page 34**



THE R&B ALBUM CHART

MARCH 4, 1972

THIS WK.	LAST WK.	ARTIST	ALBUM	Label
1	1	WOMEN'S LOVE RIGHTS	Laura Lee—Hot Wax 708 (Buddah)	
2	2	WHATCHA SEE IS WHATCHA GET	Dramatics—Volt 6018 (Stax/Volt)	
3	3	I'VE BEEN HERE ALL THE TIME	Luther Ingram—KoKo KoS 2201 (Stax/Volt)	
4	5	GONNA TAKE A MIRACLE	Laura Nyro—Columbia KC 30987	
5	4	BLACK MOSES	Isaac Hayes—Enterprise ENS 5003 (Stax/Volt)	
6	7	STANDING OVATION	Gladys Knight & The Pips—Soul S 736 L (Motown)	
7	11	SOLID ROCK	Temptations—Gordy G 961 L (Motown)	
8	6	REVOLUTION OF THE MIND	James Brown—Polydor PD 3003	
9	8	INNER CITY BLUES	Grover Washington, Jr.—Kudu KU-03 (CTI)	
10	10	QUIET FIRE	Roberta Flack—Atlantic SD 1594	
11	9	TRAPPED BY A THING CALLED LOVE	Denise LaSalle—Westbound 2012 (Chess/Janus)	
12	12	THERE'S A RIOT GOIN' ON	Sly & The Family Stone—Epic KE 30986	
13	13	FRIEND	Freddie North—Mankind 204 (Nashboro)	
14	16	GOT TO BE THERE	Michael Jackson—Motown M 747 L	
15	21	LET'S STAY TOGETHER	Al Green—Hi SHL 32070 (London)	
16	15	SHAFT	Soundtrack/Isaac Hayes—Enterprise MGM ENS 2-50027 (Stax/Volt)	
17	17	STYLISTICS	—Avco AC 33023	
18	14	WHAT'S GOING ON	Johnny Hammond—Prestige 10015 (Fantasy)	
19	19	MOODY, JR.	Jr. Walker & The All Stars—Soul S 733 L (Motown)	
20	24	FACE TO FACE WITH THE TRUTH	Undisputed Truth—Gordy G 959 L (Motown)	
21	26	YOUNG, GIFTED & BLACK	Aretha Franklin—Atlantic SD 7213	
22	18	WHAT'S GOING ON	Marvin Gaye—Tamla TS 310 (Motown)	
23	31	PAIN	Ohio Players—Westbound 2015 (Chess/Janus)	
24	30	COMMUNICATION	Bobby Womack—United Artists UAS 5539	
25	22	SANTANA	—Columbia KC 30595	
26	30	I'VE FOUND SOMEONE OF MY OWN	Free Movement—Columbia KC 31136	
27	23	ARETHA'S GREATEST HITS	Aretha Franklin—Atlantic SD 8295	
28	33	DYNAMITE	Supremes & 4 Tops—Motown M 745 L	
29	25	GOIN' BACK TO INDIANA	Jackson 5/Soundtrack—Motown M 742 L	
30	34	NEED OF LOVE	Earth, Wind & Fire—Warner Bros. WS 1958	
31	41	YOU WANT IT, YOU GOT IT	Detroit Emeralds—Westbound WB 2013 (Chess/Janus)	
32	27	SOULFUL TAPESTRY	Honey Cone—Hot Wax HA 707 (Buddah)	
33	37	STREET CORNER SYMPHONY	Persuasions—Capitol ST 873	
34	42	BLACK IVORY	—Today 1005 (Perception)	
35	28	EVOLUTION	Dennis Coffey—Sussex SXXB 7004 (Buddah)	
36	32	AL GREEN GETS NEXT TO YOU	—Hi SHL 3206 (London)	
37	38	KOOL & THE GANG AT P.J.'S	—Delite DES 2010	
38	29	ALL DAY MUSIC	War—United Artists UAS 5546	
39	35	FIFTH DIMENSION LIVE	—Bell 9000	
40	—	FUNK, INC.	—Prestige PR 10031 (Fantasy)	
41	36	SMACKWATER JACK	Quincy Jones—A&M SP 3037	
42	—	L. A. MIDNIGHT	B. B. King—ABC ABCX 743	
43	43	JUST AS I AM	Bill Withers—Sussex 7006 (Buddah)	
44	40	EBONY GODFATHER	Joe Thomas—Today 1004 (Perception)	
45	—	FROM A WHISPER TO A SCREAM	Esther Phillips—Kudu Ku-05 (CTI)	
46	44	STEVIE WONDER'S GREATEST HITS, VOL. 2	—Tamla T 313 (Motown)	
47	46	RARE EARTH IN CONCERT	Rare Earth R 523 D (Motown)	
48	48	DON'T KNOCK MY LOVE	Wilson Pickett—Atlantic SD 8300	
49	45	BUDDY MILES LIVE	—Mercury SRM 2-7500	
50	39	ROOTS	Curtis Mayfield—Curton CRS 8009 (Buddah)	

Farrell, RCA

(Continued from page 3)

Records, Hoffman said, "There is no question that the Wes Farrell Organization is one of the most tremendously formidable forces in today's recorded entertainment world. They have had hits on many various labels, and it is logical that in future they should gather their hit recordings on to their own label, Chelsea. We feel ex-

tremely fortunate that we have been able to reach the agreement whereby we will manufacture and market the product of this label which has to be, based on the creative talent involved, an important new name in our industry."

Farrell said that Chelsea Records will utilize the talent of all the creative resources currently under contract to the Wes Farrell Organization, including 22 songwriters currently under contract.

Soul Truth

(Continued from page 30)

new Jimmy Briscoe and the Little Beavers. At press time the label was not mentioned.

The title of the new Joe Tex on Mercury Records is "Baby Can I Steal Ya." This is from his new album titled "I Gotcha."

Congratulations to Cynthia Badie, who obtained a position with Capitol Records. She will be handling the entire West Coast.

Little Johnny Taylor has a new album out that is titled from his last hit single - "Everybody Knows About My Good Thing." Give it a listen.

Did you catch the 90 minute drama special starring Bill Cosby, Friday, February 25. It was a story about a couple whose lives are shattered when their son is stricken with Sickle-Cell Anemia.

Issac Hayes once again has done his bit.

Hayes is up for two Academy Awards. We hope that he wins them both, for he is quite deserving of them.

"Walk In The Night" is the title of the new Jr. Walker and The All-Stars single on Soul.

It looks as though more stations are on the "B" side of the New Birth. This side has good potential.

Stations on the new Little Johnny Taylor are mounting: WJLB, WLAC, WLOK, WRPL, KWK, WGRT, WVON, WAWA, WEBB, WMBM, WAPX, KPRS.

There is a new record out on a new group and label. The title of the tune which is already being played in areas is "Body and Soul" by the Soul Generation, and that's on the Ebony Sounds label.

"Shaft" by Joe Bataan has picked up more stations as follows: WNJR, WHUR, WYBC, WHAT, WDAS, KATZ, WWIN, WWRL, WLIB, WENZ, WKND, WEVD, WHBI.

"My Honey And Me" - The Emotions (Volt). A tune made famous by Luther Ingram is done in a soft subtle tone that this group is known for. Taken from their latest LP, it's another hit.

"Thanks a Lot" - The Moments (Stang). It's been a long time hearing from this group. They have come back with something a little different from the old tunes. Very melodious yet soothing to the ear.

PERSONAL PICK: "Tears Ago" - Just Brothers (Music Merchant). It seems that this company is coming on and on with hits from newcomers. This one is quite refreshing and easy to dance to. So you know that it should hit home.

DITTIES TO WATCH: "Is It Real" - Brooks O'Dell (Mankind); "Free To Live" - Chamber Of Commerce (DCA); "Buffalo Soldier" - Flamingos (Polydor); "God Save This World" - Peaches & Herb (Columbia).

Greta Hunter called us last week to inform us that he has relocated to Atlanta. She will be handling labels from that location. Good luck, Greta.

Lionel Hampton Back And at Brunswick

■ NEW YORK — With the release last week of the single "Them Changes," it was official.

Lionel Hampton, the jazz master, who pioneered so many trends in music throughout the '30s and '40s, is back on the recording scene.

The label is Brunswick and, with a contemporary rock band behind him, the veteran vibes player, vocalist and bandleader seems prepared for a new wave of popularity with audiences of all ages.

Hampton, who has maintained a heavy schedule of live performances, workshops and community involvement throughout the years—most recently touring Asia for the United States Information Agency—is naturally enthusiastic about his return to record making. He commented that "Them Changes" is the first commercial record I've made since 'Midnight Sun' in 1948; I've got Inner Circle, a bunch of young contemporary cats, playing with me, and the sound is good. Some will call it the 'Shaft' sound,

but this record was made over eight months ago.

"There's a lot I like in today's music, but we are relating to all music. I feel we have a basic beat and a unique, sensitive feeling. To be a good musician you have to be able to play all kinds of music."

On how and why he decided on Brunswick, Hampton said, "Brunswick's President Nat Tarnapol put out some feelers to me, and I was excited to be able to have his knowhow behind me. He and producer Johnny Brantley guided me through the production of the 'Them Changes' album (which should be out shortly), and it came out great. There are some parts where I overdub and play against myself on the vibes, which is a first for me."

It's been a long time since the days of the Benny Goodman Quartet, and Lionel Hampton has gone through many changes. He's still changing, but as he says, "the basic beat is still there." **Mike Sigman**



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GERMANY

By PAUL SIEGEL

SINGLE IMPORT TIP OF THE WEEK

"A COWBOY'S WORK IS NEVER DONE"—Sonny & Cher—Kapp (MCA)

SINGLE EXPORT TIP OF THE WEEK

"YOU ARE AS BEAUTIFUL AS MONA LISA"—Flippers—Bellaphon

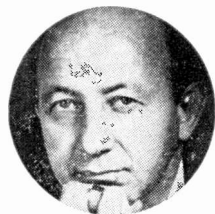
AFRTS RECORD OF THE WEEK

Theme from "FOR LOVE OF IVY"—Richard Hayman Ork—Command (ABC)

ALBUM OF THE WEEK

(POP)—ALLES LIEBE (LOVE ALL)—Flippers—Bellaphon

(CLASSICAL)—PROKOFIEFF, "PETER AND THE WOLF"—Prey, Haitink—Philips



Paul Siegel

■ BERLIN—Maybe I sound corny when I tell you that I'm not going to wash both sides of my face for a while, since being kissed by beautiful and sexy Anna Moffo, in Berlin after my RIAS, Record World Interview . . . Teldec's Paola new disc, "Love is Ev'rywhere" is ev'rywhere movin' . . . Hans Gerig movin' with Paola . . . Bellaphon's Branko Zivanovic has landed a gorgeous female fish in Petula Clark's new one, "I Don't Know How To Love Him" . . . Philips "Ossie" Drechsler and "Wolfie" Kretzchmar have a real bargain for Classical buyers. The entire Piano Sonatas of Beethoven recorded by renowned concert pianist, Claudio Arrau for \$25 . . . Sorry to hear that Susanne Schmarje, TV journalist for NDR (Hamburg) was killed in an auto accident . . . Kinney boys of Hamburg rushed me the biggest poster with the black imprint of a giant hand called, "Garcia" (Warner Bros.) Surprise of the week for me when CBS P.R. genius, H. Werner Wunderlich from CBS Headquarters in Frankfurt called me to invite me to attend the Johnny Cash show in Frankfurt, after Berlin was omitted due to no concert hall space, and I'll be in Frankfurt with "Bells On" for one of my year-long favorite "nice guy artists." EMI Europa's VIP Dr. L. Veder off on another trip to East Africa, and I asked him and his beautiful wife, Barbara, to bring me back an African Steak. Electrola's Gitte just recorded "Sacramento" in German . . . Again a sad note that Dr. Dietrich Bartens chief of the NDR (Hamburg) Studios Berlin, and Berlin Editor for Munich's Bayerischer Rundfunk (Radio) just passed away . . . United Artists Munich crowin' like a peacock over Oliver Freytag's new disc, "How Do You Do?."

**Carole King
Livingston Taylor
and
Webb Pierce
to
ASCAP
See page 36**

ENGLAND

RON McCREIGHT

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

SINGLE

BEG, STEAL OR BORROW—The New Seekers
Publisher: Leeds Music—Polydor

SLEEPER

RIDING DOWN FROM CICERO—Hulton Preston
Publisher: Jig-Saw Music—Columbia

ALBUM

THICK AS A BRICK—Jethro Tull—Chrysalis

■ LONDON—The government imposition of a three-day a week shutdown, enforced on industries relying on heavy use of electricity, has forced record manufacturers into a critical position. The compulsory ruling, imposed because of the coal mining dispute, together with continual power cuts for long periods has also hit most other aspects of the record/music business very hard. EMI and Decca's factories are self-generating and have, so far, been able to meet demands, while CBS are importing product from Holland, enabling their factory to supply their custom accounts RCA and Kinney. Record producers have been badly hit mainly due to power cuts during recording and master cutting sessions. Some larger studios are only operating three or four days a week due to a similar government ruling, while others are attempting to carry on, anticipating cuts where possible. Live entertainment has also been affected, but even with an early settlement the crisis could leave its mark on company's release schedules for many weeks.

Since the formation of their new JAM label, the Dick James Organization has been involved in several major production and publishing deals. Initial artists to be featured on JAM—Vanity Fair, Deep Feeling and Hayden Wood—will shortly be joined by a new group Blackfoot Sue, following a production deal with former Decca and United Artists staff man Noel Walker. JAM chief Stephen James has recently concluded another production deal, this time involving Jeremy Paul and Paul Lynton, whose Acremere Music will now be represented by Dick James Music. James (senior) has also completed a deal with Arnold Martin and Morrow, whose Ammo Music's copyright and distribution will be handled through the Dick James office with a separate promotion base fronted by David Brown.

Asylum Records now licensed through EMI here are off to a flying start with a great single by Jo Jo Gunne, "Run, Run, Run." Already receiving heavy airplay, this first single released on David Geffen and Elliot Robert's Asylum label could easily be a huge seller. EMI now handle the label for the world outside the U.S.A. and Canada and they have also issued a superb single and album by Judee Sill as well as an album by David Blue for the Asylum launch. These will be closely followed by LP's from Jackson Browne, Jo Jo Gunne and Joni Mitchell.

Coinciding with the ban on Wings first single, Paul McCartney has made his first live appearance for several years with Wings, featuring new guitarist Henry McCullough, at a Nottingham University. Wings are currently selecting various venues at which they will play spontaneously, although no dates have been given.

Shortly to commence a Stateside tour with Fleetwood Mac and Long John Baldry are British rock band Savoy Brown, whose

(Continued on page 35)

INTERNATIONAL HIT PARADE

MARCH 4, 1972

GERMANY'S TOP 10

1. **DU LEBST IN DEINER WELT**
DAISY DOOR—Ariola
Publisher: P. Thomas KG
2. **MAMMY BLUE**
POP TOPS—Finger/Bellaphon
Publisher: Claude Pascal
3. **AMARILLO**
TONY CHRISTIE—Telefunken/MCA
Publisher: INTRO/KIRSCHNER
4. **ICH TRAUME MIT OFFENEN AUGEN**
ULLI MARTIN—Philips
Publisher: Discoton
5. **SOLEY SOLEY**
MIDDLE OF THE ROAD—RCA
Publisher: RCA ITALIANA
6. **I WILL RETURN**
SPRINGWATER—Polydor
Publisher: INTRO
7. **SACRAMENTO**
MIDDLE OF THE ROAD—RCA
Publisher: RCA MUSIK
8. **KOMM GIB MIR DEINE HAND**
TONY MARSHALL—Ariola
9. **JEEPSTER**
T. REX—Ariola
Publisher: Sikorski
10. **MAMMY BLUE**
RICKY SHAYNE—Hansa
Publisher: INTRO

Through the Courtesy of: AUTOMATENMARKT & MUSIKINFORMATIONEN (SiegerVerlag-Braunschweig) BUNDESREPUBLIK (GERMANY)

MARCH 4, 1972

HOLLAND'S TOP 10

1. **SACRAMENTO**
MIDDLE OF THE ROAD—RCA
2. **I SAW YOU**
SEEMON & MARIJKE—A&M Records
3. **POPPA JOE**
THE SWEET—RCA
4. **I JUST CAN'T HELP BELIEVIN'**
ELVIS PRESLEY—RCA/Victor
5. **SCHONE MAID**
TONY MARSHALL—Ariola
6. **OLLEKE BOLLEKE**
VADER ABRAHAM EN ZIJN GOEDE ZONEN—11 provincien
7. **MORNING HAS BROKEN**
CAT STEVENS—Island
8. **L'AVVENTURA**
STONE ET ERIC CHARDEN—Omega Int.
9. **WAT HEB JE GEDAAN, DAAN**
ADELE BLOEMENDAAL—Philips
10. **HOW DO YOU DO**
MOUTH AND MacNEAL—Decca

England

(Continued from page 34)

latest album, "Hellbound Train," is issued on both sides of the Atlantic this week by Decca followed by a single, "Wang Dang Doodle." Another Englander shortly to cross the Atlantic is former **Zombies** lead singer Colin Blunstone, whose "One Year" album on CBS is gaining great recognition both in England and America. "Say You Don't Mind" has been lifted for single release here and looks set for chart honours, while another track, "Caroline Goodbye" seems to be creating a similar impact Stateside.

Following a recent new deal for the **Hollies** with Polydor, their former lead singer, Allan Clarke signed a long term contract with RCA Records. He is currently recording his first solo album featuring several of his own compositions, which is being self-produced. RCA have also signed folk singer **Jonathan Kelly**, a protegee of ex-Bee Gee, Colin Peterson, and his album, "Twice Around The Houses," is also complete and will be rush released next week to coincide with his current concert tour with the **Strawbs**.

Kinney Records have captured from Carlin Music, promotion man **Bill Fowler**. Fowler joins Kinney as promotion manager after three years with Carlin where he worked mainly on the Tamla Motown catalogue. Kinney have also obtained the services of former Pye Records publicity and artists liaison girl **Anne Iivil**, who replaces **Carol Osborne**. Both Fowler and Miss Iivil will be working under Kinney's director of publicity and promotion **Des Brown**.

MARCH 4, 1972

ENGLAND'S TOP 10

1. **SON OF MY FATHER**
CHICKORY TIP—CBS
2. **TELEGRAM SAM**
T. REX—T. Rex
3. **AMERICAN PIE**
DON McLEAN—United Artists
4. **LOOK WOT YOU DUN**
SLADE—Polydor
5. **WITHOUT YOU**
NILSSON—RCA
6. **HAVE YOU SEEN HER**
CHI-LITES—MCA
7. **STORM IN A TEA CUP**
FORTUNES—Capitol
8. **GOT TO BE THERE**
MICHAEL JACKSON—Tamla Motown
9. **MOTHER OF MINE**
NEIL REID—Decca
10. **DAY AFTER DAY**
BADFINGER—Apple

Ban Greets McCartney Single

■ LONDON — Paul McCartney's first Wings single, "Give Ireland Back To The Irish," has been banned by the BBC, ITA, and Radio Luxembourg.

The single, due for release this week on Apple, is distributed by EMI and now the only other means of promotion has also been stifled.

Apple planned to feature the record on their Dial-A-Disc service which they are now unable to do as the GPO have refused permission.

FRANCE

By GILLES PETARD



Gilles Petard

■ PARIS — Asylum is being distributed in France by Pathé-Marconi, who negotiated a long-term contract . . . Roland Surletti, Manager of Total Issue, announces that the group, formerly with United Artists, was pacted for three years by RCA . . . Kinney released a new LP by Hugues Auffray. The diskery's group Family wound up a successful two weeks' tour . . . Intersong Publishers pacted Aberbach Publishing for France and several other countries. The Aberbach material will be handled under the Pigalle banner by Tutti, a branch of Intersong . . . Corsica will have its music festival this summer. Scheduled to last through July, the program is not yet definitely set. Artists may contact Jean Guidicelli, 5 rue d'Artois, Paris 8, who is organizing the affair . . . Gabriel Iboz, formerly with Barclay, is now with Philips International promotion. Philips is releasing a double LP by Aphrodite's Child, called "666" . . . United Artists released Shirley Bassey's new album "Capricorn" . . . Musidisc signed up the Danish Storyville line and starts with an initial release of seven LPs . . . Barclay released "The Yardbirds' Greatest Hits" double LP . . . Tenot & Filipacchi are presenting two important concerts at Salle Pleyel: the American Folk Blues Festival (March 3) and **Moody Blues** (March 6) . . . Pathé-Marconi is importing 20 LPs from the British Topic label for release.

6 ATV-Kirshner Songs

■ LONDON — Six ATV-Kirshner songs are currently on England's top 30 list, including the number one hit "Son of My Father," recorded by Chicory Tip, it was announced last week by Don Kirshner, President of Kirshner Entertainment Corporation, on behalf of the ATV-Kirshner Music Group.

The five other songs include "If I Could Write A Song," by Neil Sedaka and Howard Greenfield, recorded by Neil Reid; "The Persuaders," theme by John Barry; "Storm In A Teacup" by Lynsey Rubin and Ron Roker, recorded by the Fortunes; "Is This the Way To Amarillo," by Neil Sedaka and Howard Greenfield, recorded by Tony Christie; and "Girl of My Dreams," recorded by Gerry Monroe.

Jerry Lee Lewis To Tour Europe

■ NEW YORK — Richard Nader announced last week that scheduling and contracts have been completed for the first Jerry Lee Lewis tour of Europe in more than six years.

The Mervyn Conn Organization of London has coordinated the UK and European itinerary for Lewis commencing April 22 in England. The tour is set for 19 play-dates out of 22 in eight countries.

EMI-Dunhill Meet



EMI Group Chairman, Sir Joseph Lockwood together with John Read, Chief Executive EMI and Managing Director U.K., and Mr. L. G. Wood, Group Director (Records) EMI Ltd., are seen here with Jay Lasker, ABC Dunhill Records President, and ABC Dunhill's Vice-President Howard Stark, during their recent visit to EMI. Lasker and Stark were guests at a reception held to celebrate the recent number one record, "Hey Girl Don't Bother Me" by The Tams, released here on the Probe label from ABC Dunhill. They were also presented with a silver disc marking the single as a quarter-million seller. From left, Lasker, Lockwood, Read, Stark and Wood.

Nader's Music Production Consultants of New York is the producer of the series. The Conn Organization of London is providing the placement, publicity and scheduling for the dates.

Jerry Lee Lewis will use his eight-piece country-rock band from Memphis. Supporting acts for all dates will be James Royal and Country Fever.

Mercury will join with Philips Records on the Continent to provide additional press and publicity assistance.



COAST CAPERS

By TONY LAWRENCE



Tony Lawrence

■ HOLLYWOOD—Former Paramount promotion heavy **Stu Yahm** is now ensconced at Capitol in the Artist Relations Dept. . . . **Bob Destocki**, who produced **Chase's** last LP, just wound similar duties for Epic with a Frisco group called **Overland Stage** . . . **Melanie** wants illutist **Paul Horn** to team up for a disc outing and insiders report that he feels the same way . . . **Black Oak Arkansas** judged the Tuckerman (Ark.) High School beauty queen contest and tapped **Eisie Dinsmore** the winner . . . **Mike Kennedy** is in from Spain to record for ABC/Dunhill with **Steve Barri** producing . . . Stax has reportedly invested over 150 thou in the Great White Way's "Selling of the President" . . . **Murray Sporn** has opened publishing offices as well as Sparerib Records headquarters at 6430 Sunset . . . Sporn owns the music from the pic version of "Irma La Douce" . . . Elektra's the **Wackers** appear on NBC's "Take A Giant Step" on March 4 . . . **Bruce Hinton** will cut **Dean Martin** early next month for Amos . . . Vanguard's Gotham p.r. lady **Sonny Schnier** was in town last week for the **Country Joe** Troubadour date and gave a lovely lunch at the Aware Inn. McDonald then went over to Watermark to tape an hour with **Cyrus Faryar** who is providing the charm and wit to a one-hour a night free form show on KDAY brought to you live from **Jack Poet** Toyota on Hollywood Blvd. with the talented **John Gibson** producing . . . Capitol's **Anita Carter** (of the Carter Family) will be A&R'd soon by **Pete Drake** . . . All In The Bank: **Carroll O'Connor** gigs Harrah's Reno March 30 with the possibility of some waxing by A&M . . . **Mike Belkin** has leased the Akron (Ohio) Rubber Bowl for a summer concert series and already has dotted **Three Dog You-Know-What**, June 16; **Chicago**, July 9 and **Johnny Mathis** on August 5 and the seating capacity ranges from 12,000 to 35,000 folks . . . **Leon Danielle** (he used to be with Bizarre and Straight) has opened **Cantaloupe Prodns** and Music with his first two releases set on Motown's Natural Resources label . . . Do Not Pass Go, Do Not Pass Park Place Dept.: **Don Sterling**, **Joe Salyers** and **Fred Altman** have joined forces in the financial management biz handling the moolah of **Steppenwolf** and **Three Dog**, among others, and they're over on South Beverly Drive in Bev. Hills . . . **Curtis Mayfield** dickering to produce **Tower of Power** for Warners . . . **David Cassidy** and **Aarons Management** have formed **Ru-Da Music (ASCAP)** to publish Cassidy's songs, the first of which is "Ricky's Tune" which he co-wrote with **Shirley Jones** . . . April 1 is the release date for **Yvonne Elliman's** solo album produced by **Tim Rice** . . . **The Brady Bunch** are over at Larrabee Sound for Paramount . . . Fantasy inked **Tom Donahue** and North Beach Productions to produce Memphis belter **Shelley Nemetz** . . . **Vikki Carr** just cut "Brian's Song" for Columbia with **Steve Binder** helming . . . **Peter Schekeryk Enterprises** now have a three-year, first option exchange deal with art in London.

J. Geils Band
War
and
Booker T. Jones
to
ASCAP
See page 38

RIAA Plan

(Continued from page 3)

oping information on piracy and counterfeiting of sound recordings for member companies of the Association, but furnishing information to numerous Federal agencies including the FBI, U. S. Postal Inspectors, Federal Trade Commission and Tax Intelligence Officials of the Internal Revenue Service as well as State Attorneys General, District Attorneys and local police.

Yarnell praised highly the cooperation received from all such agencies and stated that it has recently become apparent that there is a greatly heightened awareness on their part of the evils of unauthorized duplication and the necessity for its elimination from the market place.

The retailer shopping program, which has already been commenced, is similar to that which has been successfully conducted by the Motion Picture Industry, ASCAP and the Music Publishers. Under this program, the resultant beneficiaries will be not only the legitimate manufacturers of recordings who are being deprived of millions of dollars of income by unauthorized duplicators, but also the performing artists and musicians who are presently being deprived of large amounts of royalties and contributions to pension and welfare funds, legitimate distributors and dealers who are losing sales to pirates and counterfeiters, as well as the Federal, State and local governments which are being deprived of substantial tax revenues.

After Feb. 15

With respect to recordings made after February 15, 1972, and copyrighted under the Federal law, infringers, whether manufacturers or sellers, will be subject to the injunction, damages and loss of profit provisions of the Copyright Law and, in the case of willful infringement, to criminal prosecution by Federal authorities.

In the case of piracy of sound recordings made and issued prior to February 15, 1972, prosecution under appropriate state criminal laws or civil suits for injunctions and damages under State Unfair Competition Laws will be available to record companies against offending pirate manufacturers, wholesalers and retailers of their products.

According to Yarnell, there

VIDCA

(Continued from page 3)

from 625 firms and 31 countries.

General manager **Bernard Chevry** stated that the increase in participation was due, in part, to the coupling for the first time of VIDCA with MICAB. The combination was felt to be appropriate, he said, because it is expected that videocassettes will provide a major source of material for CATV transmission networks.

are now nine states (New York, California, Arkansas, Arizona, Tennessee, Texas, Florida, Washington and Pennsylvania) which have already enacted criminal anti-record piracy laws and there are other states in which such laws have been introduced and are presently pending. He emphasized that in addition, under State Unfair Competition laws, suits for injunctions and damages, brought by record companies against tape and record pirates, wholesalers and retailers of their products throughout the United States, have been uniformly successful.

Yarnell noted that on October 29, 1971, in Geneva, a new international convention for the protection of sound recordings was concluded whereby each contracting nation agreed to prohibit the manufacture, importation and distribution to the public of unauthorized sound recordings. Representatives of 49 nations who attended the Diplomatic Conference emphasized the mischief occasioned by record piracy in stifling musical creativity and culture in both developed and developing countries.

According to Yarnell, there has now been effected an instrumentality for the interchange of information with respect to the unauthorized duplication with officials of various foreign countries leading to the discovery and prosecution of international offenders. He stated that with the signing of the new Treaty, the enactment of the Copyright Law amendment to include sound recordings, and the growing number of State criminal laws against tape and record piracy, more effective means have now been made available to help eliminate this insidious activity which has had such disastrous consequences to all segments of the legitimate recording industry and to the public.

MARCH 4, 1972

1. **BLACK MOSES**
 ISAAC HAYES—Enterprise ENS 2-5003
 (Stax/Volt)
2. **INNER CITY BLUES**
 GROVER WASHINGTON, JR.—Kudu
 KU-03 (CTI)
3. **QUIET FIRE**
 ROBERT FLACK—Atlantic SD 1594
4. **SHAFT**
 SOUNDTRACK—ISAAC HAYES—
 Enterprise—MGM ENS 2-5002
 (Stax/Volt)
5. **PUSH PUSH**
 HERBIE MANN—Embryo SD 532
 (Cotillion)
6. **SMACKWATER JACK**
 QUINCY JONES—A&M SP 3037
7. **A DIFFERENT DRUMMER**
 BUDDY RICH—RCA LSP 4593
8. **LIVE-EVIL**
 MILES DAVIS—Columbia G 30954
9. **VISIONS**
 GRANT GREEN—Blue Note BST 8473
 (United Artists)
10. **SUNSHIP**
 JOHN COLTRANE—Impulse AS 9211
 (ABC)
11. **MY WAY**
 GENE AMMONS—Prestige PR 10022
12. **EDDIE HARRIS LIVE AT
 NEWPORT**
 Atlantic SD 1595
13. **SALT SONG**
 STANLEY TURRENTINE—CTI CTI 6010
14. **UNIVERSAL CONSCIOUSNESS**
 ALICE COLTRANE—Impulse AS 9210
 (ABC)
15. **FIRST LIGHT**
 FREDDIE HUBBARD—CTI CTI 6013
16. **BLACK MESSIAH**
 CANNONBALL ADDERLEY—Capitol
 SWBD 846
17. **CONSTANT THROB**
 JOHN KLEMMER—Impulse AS 9214
 (ABC)
18. **BLACKNUSS**
 RAHSAAN ROLAND KIRK—Atlantic
 SD 1601
19. **EBONY GODFATHER**
 JOE THOMAS—Today TLP 1004
20. **BREAKOUT**
 JOHNNY HAMMOND—KUDU KU-01
 (CTI)
21. **CALIFORNIA CONCERT**
 VARIOUS ARTISTS—CTI CTX 2+2
22. **BITCHES BREW**
 MILES DAVIS—Columbia GP 26
23. **INVITATION TO OPENNESS**
 LES McCANN—Atlantic SD 1603
24. **GENTLE GIANT**
 YUSEF LATEEF—Atlantic SD 1602
25. **YOU DON'T HAVE TO BE
 BLACK TO LOVE THE BLUES**
 JR. PARKER—Groove Merchant Int'l.
 GM 502

By MICHAEL CUSCUNA

SCIENCE FICTION

ORNETTE COLEMAN—Columbia KC 31061
 This masterpiece is one of the finest records in the entire discography of Ornette Coleman. The genius offers eight new pieces here including two with a singer and one with a poet. Some of Coleman's finest cohorts are here, such as Charlie Haden, Don Cherry, Dewey Redman, Bobby Bradford and Billy Higgins. The music is not a departure, just a continuation of the man's creative style.

ART TATUM

Jazz Trip IX
 This is a fine collection of standards and jazz tunes by a much-maligned master of the piano, Art Tatum. Despite petty criticisms to the contrary, his soul was as great as his technique. This two record set is specially priced.

SPIRIT DANCE

MICHAEL WHITE—Impulse AS-9215.
 Violinist Michael White has played with many of the most important musicians of our time. At last, he is represented by his own solo album, which draws on Eastern sounds, avant-garde and swinging jazz. Most of the album is in quartet context and provides a fine setting for this exciting and amazing musician. This album was a long time coming.

VITAL BLUE

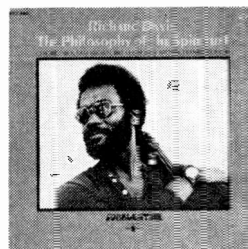
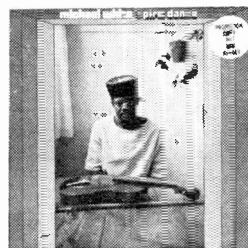
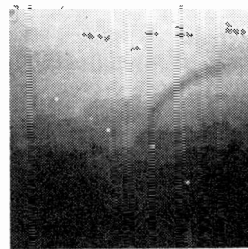
BLUE MITCHELL—Mainstream MRL 343
 With a strong lineup that includes Joe Henderson and Walter Bishop, trumpeter Blue Mitchell provides a nice set of jazz tunes, done in a good blowing style. Jack Wilson's "Herman's Helmet" is particularly striking.

THE PHILOSOPHY OF THE SPIRITUAL

RICHARD DAVIS—Cobblestone 9003 (Buddah).
 One of the world's finest bass players finally steps out as a leader. This unusual album includes guitarist Sam Brown, pianist Chick Corea and additional bassist Bill Lee. Most of the music is composed by Lee for Davis' bowed playing. Davis is unbelievable. Some listeners may have a problem listening to so much bass, but in the hands of such a master, what matter!

EVERGREENS

COUNT BASIE—Groove Merchant GM 2201
 The Basie band here reworks and updates many older standards and tunes from its repertoire. Unlike the recent Flying Dutchman album, there is no new ground broken here, just classic Basie with fresh spirit.



Shirley Bassey Tour

■ NEW YORK—Oscar Cohen, President of Associated Booking Corp., has completed the schedule for Shirley Bassey's debut as a concert artist in the United States. The first date of her initial tour is the Lyric Theatre in Baltimore March 4.

The next night she does her songs at the Academy of Music in Philadelphia.

March 10 and 11 will find her in Chicago and Columbus. March 12 she swings into New York City for a date at Philharmonic Hall.

The rest of the schedule calls for Louisville March 17, Toledo, 18 and Buffalo, 19. The Welsh singing star then plays 3 days at the O'Keefe Center in Toronto, Canada (March 21, 22 and 23). The last part of the tour is at Jones Hall in Houston March 25, McFarland Auditorium in Dallas March 26 and the Music Center in Los Angeles April 2.

Also set for the first part of the tour (Baltimore through Buffalo) will be Woody Herman and his orchestra.

Miss Bassey tapes the David Frost Show February 28, then follows this with five tapings as co-hostess for Mike Douglas March 6 and a Dick Cavett appearance March 14.

Edelman 'In Free'

■ Randy Edelman, Sunflower/MGM Recording Artist, has been set by Producer George Edwards to score an independent feature, "Ollie, Ollie in Free," starring Darrell Larson, Heather Menzies and Dennis Olivier. This assignment will be a first for Edelman, who was recently introduced by the Carpenters on their cross-country tour.

In addition to writing the score, Edelman will sing two original tunes, "Home Again" and "Tee Shirts and Jeans," in the picture which deals with a draft dodger who returns to the U.S.

The sound track album will be released to coincide with the release date of the picture this spring.

**Hillside Singers
 Headline Telethon**

■ The Hillside Singers will headline the 10th Anniversary telethon for the benefit of the Childrens Rehabilitation Foundation of the Variety Club of Buffalo (Tent #10). Telethon will originate from station WKBW-TV in Buffalo, commencing at 10 p.m. March 4 and ending at 5 p.m. March 5.

Record World en Mexico

By VILO ARIAS SILVA



Vilo Arias Silva arrubias, hombre de talento y caballerosidad inigualables, desapareció a la edad de 76 años; y su imagen quedará grabada para siempre en los anales de la historia disquera de México y Latinoamérica.



Don Eduardo C. Baptista, como cariñosamente le llamaron todos aquellos que tuvieron la suerte de trabajar a su lado, grabó las primeras piezas de Agustín Lara, Pedro Infante, Pedro Var-

gas y Aceves Mejía, en aquellas memorables épocas en que las grabaciones se hacían en cera.

El cine, también comenzaba sus primeros pasos en México, y en la primera película sonora, Don Eduardo tuvo a su cargo estudio y sonido de la que se tituló "Más Fuerte que el Deber," con música de Jesús Corona y Mario Talavera.

Su ingreso al mundo del disco, lo realizó en 1921; año en que fundó la Campaña Fonográfica Victoria S.A. para la importación y venta de discos. El prestigio de su producción, traspuso los límites fronterizos y es en España, en la Exposición Iberoamericana de Sevilla que Don Eduardo C. Baptista Covarrubias obtiene la Medalla de Plata con las marcas Olympia y Nacional.

En 1940, construyó la nueva fábrica de Discos Peerless, y

(Continued on page 39)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



Tomas Fundora

Por primera vez en la historia autoral de México, se han unido todos los editores mexicanos en una sociedad denominada EMMAC. El propósito es el de proteger los derechos autorales de los autores mexicanos en el extranjero, adicionalmente a todas las otras funciones lógicas de una asociación de tal fuerza. La primera gestión iniciada han llevado a Mario de Jesús de Emlasa, Enrique Márquez de la Editora Orfeón y de Angel Hernández de Greever International, a Venezuela, donde aproximadamente el 80% de las empresas grabadoras no habían cubierto sus obligaciones autorales en un muy largo tiempo. La gestión ha sido en extremo exitosa y ya con más bríos, los antescitados han dirigido sus pasos a Colombia. Dicho así, friamente, quizás no reflejemos la gravedad que este hecho conlleva, para las economías de muchas empresas en Latinoamérica, que han acumulado fortunas a costa de los derechos autorales no abonados a su debido tiempo. Las que hayan actuado friamente, tendrán sus depósitos hechos y dispuestos, pero las que se hayan estado haciendo ideas de que "nunca va a pasar" van a tener que andar en grandes búsquedas de efectivo. Lo más interesante del asunto es que la gestión de las editoras de México abre una gran puerta ejemplar para las demás empresas representantes o como se supone que sean, de los derechos de sus autores. Mientras millones de dólares en derechos permanecen sin cobrar en toda Latinoamérica y Estados Unidos, los autores latinos se ven ignorados y borrados del mapa en cuanto a sus liquidaciones. Si bien es cierto que hay editoras que sí pagan parte de lo que reciben, también es cierto que hay otras que llevan un pecado mayor, ya que cobran lo fácil y se olvidan de lo trabajoso. La cuestión es grave, ya que al editar y subeditar muchas editoras de música se van tomando cincuentas por cientos de aquí y de allá, otros 50% a asociaciones casi parásitos y cuando llega la "tajadita" del compositor, prácticamente el pobre creador, trabajó para unos cuantos inteligentes. Bueno, ojalá y las editoras funcionen, y las asociaciones de compositores funcionen, y ojalá todo el mundo liquide lo que debe, y ojalá que en vez de tomar los célebres cincuentas por cientos cada una puedan nuestros compositores vestir sus necesidades con traje de calle y no como hasta ahora, que han estado vistiendo sus "hambres" con solo dignidad... ¡Qué es lindo ese proceder, pero no el más practico! ¡A cada uno lo suyo... señores!



Adolfo Pino

Mi saludo al colega René Rizcalla de "Psicodisquismo" del diario Matutino de Panamá, por las bellas frases vertidas a favor y honra de Record World y de este editor. ¡Gracias!... Otro periodista que merece todo género de felicitaciones es Raúl Cervantes Ayala, el hombre que más labora a nombre de México en el exterior. ¡Y es de los buenos!... Orfeón brinda esta semana un "cocktail party" en honor de Lupita de Alessio en la sede social de APLA, en Los Angeles, California... Alcanza altas cifras de venta Vicente Fernández a través de su última grabación larga duración Caytronics, en



El Afrocombo

(Continued on page 40)

EXILOS SABU EN PUERTO RICO

ES 1107

Featuring the Hit Single

HE TIATADO DE OLVIDARTE

Sonido y Discos, Inc., 1160 S.W. 1st St., Miami, Fla. 33130 (305) 373-1740
Allied Wholesale, Calle Cerra #610, Santurce, P. R. 00927 (809) 788-1912



What About You?

ASCAP:

New York, Dave Combs (212) 595-3050
Nashville, Ed Shea (615) 244-3936
Los Angeles, Herb Gottlieb (213) 466-7681

See page 30

LATIN AMERICAN HIT PARADE



LATIN AMERICAN ALBUM PICKS

LA FANTASTICA

Ghetto 0014

La Fantástica suena como su nombre indica. Arreglos e interpretaciones llenas de sabor, acople, sonido y precisión. Producida por G. Febo con un repertorio muy vendedor. "Borinquen," "Ya No Te Quiero," "Sassie," "Negrita Mía" y "M & M" entre otras. Venderá bien!

■ La Fantastica sounds like their name. Groovy latin soul sound. Saleable repertoire. Will move cash registers! "Latin Blues," "Sassie," "Con quien andas" and "Borinquen." Produced by G. Febo.



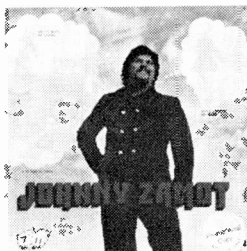
QUE TE MATE UN CARRO, QUE TE PARTE UN RAYO Y TE PISE EL TREN

JOHNNY ZAMOT—

Seven Eleven Records SE-1

Excelentes músicos y arreglos le brindan gran respaldo al ritmo de Johnny Zamot, que se proyecta con fuerza y alma. "Descarga Zamot," "Si te de Mí," "La Historia de los Cueros," "Alma Llanera" y otras.

■ Superb musicians and good arrangements back the rhythm of Johnny Zamot in this outstanding package. "Can I," "Descarga Zamot," "Bomba Africana," "Querido Amigo," "Kool and the Gang," others.



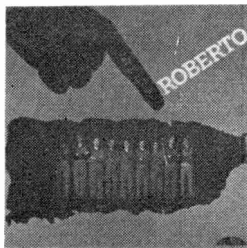
AQUI ESTA...!

ROBERTO Y SU NUEVO MONTUNO—

International 00414

Julio Castro, Jorge Carcaño, Manny Colon y Julio Castro dan la tonalidad vocal a un excelente grupo de músicos latin-soul en "La Margarita," "Muñeca," "Está el Montuno," "Dolor de Alma" y "Estamos Chao." Caliente! Roberto y su Nuevo Montuno están en algo!

■ Roberto and his Nuevo Montuno are in! Clean, Latin soul cuts like this mean sales. "Está el Montuno," "Vieja Historia," "La China de Oriente" and "Carreta no Va."

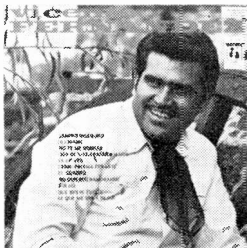


VINCENTE FERNANDEZ

Caytronics CYS 1287

El interprete del momento en música ranchera en un contenido muy vendedor. "Camino inseguro," "El Cuadro," "No Quiero Enamorarme," "Hoy he Visto Pasar a María" y "Sé que me Vas a Dejar."

■ Vicente Fernandez is one of the top ranchera singers today. Here he renders "Esa No," "No te me Borrás," "Ya lo Ves," "Olvidame," more.



Mexico

(Continued from page 38)

rebasó todas las cifras existentes en el mercado en cuanto a ventas se refiere. Posteriormente, venidió esta compañía y fundó la actual fábrica de Discos Musart en el año 1947, de la cual es hoy Presidente su hijo Eduardo L. Baptista Van der Elst.

Al conmemorar el 21 de Abril de 1961 su cuadragésimo ani-

versario en la industria del disco, se le rindió un gran homenaje y le fué otorgada la Medalla al Mérito, racibiendo felicitaciones de todo el mundo.

Don Eduardo ha desaparecido, y deja un gran vacío en la "familia" disquera de México. Su muerte, ha sido sentida muy profundamente. Y como un eco, solo se ha alzado una voz. ¡Ha desaparecido el pionero de la industria disquera en México!

(Continued on page 40)

MARCH 4, 1972

New York

By Joe Gaines—WEVD

1. SHAFT
JOE BATAAN—Fania
2. PAYASO
ORCH. LA SELECTA—Borinquen
3. DO YOU FEEL IT
JOE CUBA—Tico
4. MAMBO BATIRI
EL SABOR DE NACHO—Borinquen
5. MI TRISTE PROBLEMA
CHEO FELICIANO—Vaya
6. OYE MI QUINTO
LA SONORA PONCENA—Inca
7. VENCEREMOS
ORCH. FLAMBOYAN—Cotique
8. TELEGRAMA
ORCH. LA FANTASTICA—Ghetto
9. ALMA CON ALMA
RAY BARRETTO—Fania
10. TUMBA Y BONGO
ORCH. HARLOW—Fania

MARCH 4, 1972

Mexico

By Vilo Arias Silva

1. ROSA MARCHITA
ROBERTO JORDAN—RCA
2. HE PERDIDO UNA PERLA
LOS BABY'S—Peerless
3. PORQUE YO TE AMO
SANDRO—CBS
4. FELICIDAD
VICTOR ITURBE "PIRULI"—Polydor
5. A DONDE VA NUESTRO AMOR
ANGELICA MARIA—RCA
6. MI AMOR ES PARA TI
LOS SOLITARIOS—Peerless
7. PARA NO VOLVER
NAPOLEON—Musart
8. ESTA COMO QUIERE
CONJUNTO AFRICA—Peerless
9. NO TENGO DINERO
JUAN GABRIEL—RCA
10. VAMOS A PLATICAR
LOS SOCIOS DEL RITMO—Capitol

MARCH 4, 1972

El Salvador

By ISAR (Radio 10)

1. DAYS AFTER DAYS
BADFINGER—Apple
2. CARMEN
TREBOL—Columbia
3. SOLEY SOLEY
MIDDLE OF THE ROAD—RCA
4. YO QUIERO DIBUJARTE
ELIO ROCA—Miami
5. AMERICAN PIE
DON McLEAN—United Artists
6. LA ULTIMA CANCION
APACHES—Dicesa
7. SUNSHINE
JONATHAN EDWARDS—Capricorn
8. AHORA QUE SOY LIBRE
JUAN Y JUAN—RCA
9. MUMBO
PAUL AND LINDA McCARTNEY—Apple
10. ME GUSTA ME GUSTA
CARLOS GRANADOS—Audio Latino

MARCH 4, 1972

Tampa

By WSOL (Woody García)

1. AHORA SE QUE ME QUIERES
FORMULA V—Miami
2. YO TAMBIEN SOY SENTIMENTAL
NELSON NED—UA Latino
3. AHORA QUE SOY LIBRE
HUGO HENRIQUEZ—West Side
4. LEGIDO LE CANTA A CUBA
JUAN LEGIDO—Rex
5. TE VOY A REGALAR UN CONTINENTE
HUGO HENRIQUEZ—West Side
6. OJOS BONITOS
7. ME GUSTA ME GUSTA
CARLOS GRANADOS—Audio Latino
8. COMO NOS CAMBIA LA VIDA
TANIA MARTI—Monica
9. Y AHORA DICES QUE TE VAS
LUIS GARCIA—Audio Latino
10. QUE DOLOR EN MI TIERRA HE DEJADO
LUIS GARCIA—Audio Latino

Pool Onda



Gathered together at the recent Onda Nueva Festival are, from left, lyricist Sammy Cahn, Composer Leroy Holmes, Composer Francis Lai, WNEW-New York's William B. Williams, Record World Spanish Editor Tomas Fundora and Record World Publisher Bob Austin.

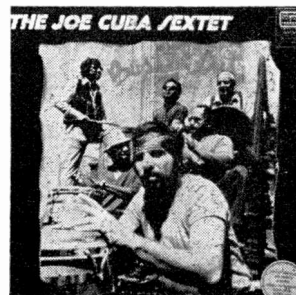
Mogull Latin

■ Ivan Mogull's Publishing firms currently have two hits on the Latin Charts; Leo Dan's "Mary Mi Amor" on Caytronics, and "Borriquito" by Peret, also on Caytronics, another hit version by Los Graduados on Costeno label.

Caytronics will soon be issuing two new LP's by Peret and Leo Dan with other Ivan Mogull copyrights.

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A DIVISION OF ROULETTE RECORDS INC.



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Joe Cuba Sextet

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DESDE NUESTRO

(Continued from page 38)

la cual se han incluido sus éxitos "Como Paloma Errante" y "Camino Inseguro" . . . **Camilo Fernández**, propietario del sello Arena de Chile, reunió a **José Ureta**, bajista, **Washington Miranda**, guitarrista, **Patricio Salazar**, baterista, **Horacio Saavedra**, orquestador y organista y a **Mario Bustamente** en la parte vocal, para lanzar el grupo **Sandiego** en franca competencia con **Los Angeles Negros** y **Los Galos**. Esta grabación se ha producido en los estudios Music Hall, y ya está siendo editada en Perú y Argentina, antes de lanzarse en Chile. No dudo que **Sandiego** también sea un gran impacto internacional . . . Lanzó Borinquen en Puerto Rico un nuevo sencillo de **Los Andinos**. En esta oportunidad se perfila como éxito el número "Tu Ultima Mentira" que trae al dorso "Un Viejo Amor."

Ya restablecido **Pablo Lebrón**, el cantante de la Orquesta de los **Hermanos Lebrón**, que sufrió recientemente un infarto, acaba de terminar la grabación "Pablo" (larga duración), en la cual le presentan como solista . . . Y sigue el "soul latino" de Nueva York abriéndose mercados, Perú, Colombia, Venezuela y toda Latinoamérica están solicitando cintas de todos los sellos productores de Nueva York . . . Recibió el grupo **El Afrocombo**, el máximo galardón del Carnaval de Barranquilla, Colombia. Al obtener el "Congo de Oro" este conjunto triunfador se apresta a recibir su más completa consagración este año . . . Estuvo en Buenos Aires por una semana **Robert Hurford**, vicepresidente de RCA Records Division International. Fué atendido ampliamente Hurford por **Adolfo Pino**, Presidente de RCA Argentina. Entre ambos celebraron importantísimas conferencias relacionadas con el intercambio musical. Fué ampliamente agazajado el ejecutivo de RCA por la plana mayor de artistas y directivos del sello argentino. De Buenos Aires, el mencionado pasó a visitar la firma licenciada de Brasil . . . Y ahora . . . ¡Hasta la próxima desde Nueva York!

For the first time in the publishing business in Mexico all publishing companies are being united in an association titled EMMAC. Among the usual rights and duties there is one to protect the royalties of Mexican composers all over the world. First action by the association had been to visit Venezuela, where **Mario de Jesus** from Emlasa, **Enrique Marquez** from Orfeon Publishing and **Angel Hernandez** from Greever International achieved great success collecting royalties from companies in that country that had not met their obligations for quite a long period of time. After this they are visiting Colombia and will keep going. This policy taken by the Mexican publishing companies could be an open door to all the other companies in Latin America that have been suffering from a lack of payment and have not been able to pay their percentage to the latin composers that have been for years almost starving. Publishing companies from the states are watching this action. It is time that everyone should unite their efforts and create real and capable collection departments with bilingual personnel that could really collect royalties and pay them back to the composers. And it is not only a problem inherited by Mexicans or Argentineans or Spaniards. It is a sick-

Seeco presenta:

**José "Cheo"
Feliciano**



"Con Amor"

Seeco SCLP 9310

"Para Enamorados Solamente"

Met Richmond Record Sales, Inc.
1637 Utica Ave., Brooklyn, N.Y.
Tel. 253-4600 — David Last

New Buddah Distributions

■ The Buddah Group and Music Two, Inc. have jointly announced this week that all the Buddah labels henceforth will be distributed in the Cleveland and Pittsburgh areas by Music Two, Inc.

Announcement was made by Neil Bogart and Art Kass, Co-Presidents of the Buddah Group, and Eugene Settler, Vice President of Music Two.

Said Bogart and Kass, "Since its formation, Music Two has proved to be the most aggressive selling force in the Cleveland-Pittsburgh area, and we feel this organization will give our product the best possible impact in these important markets."

Mexico

(Continued from page 39)

¡Descanse en Paz Don Eduardo! Un nuevo LP del creador de "Rosa Marchita," **Roberto Jordán**, en el que destacan dos versiones que pueden llevar una vez más a Roberto al primer lugar de popularidad, son los temas "¿Donde . . . ?" de **Fradkin-Okamura**, y "No Se Ha Dado Cuenta" de **Juan Gabriel** . . . Huapangos, canciones rancheras y su último éxito "La Cosecha" son las cartas de presentación con que recorrerá el mundo **Miguel Aceves Mejía**. Después de abarcar EE.UU., proseguirá por Puerto Rico, Haití, Venezuela y Santo Domingo . . . Existe gran expectativa por las nuevas grabaciones de **Sola**, con numeros brasileños que aparecerán en un disco sencillo . . . Nuevos contactos y grandes experiencias, fué el saldo con que retornó **Louis Couttolenc** Presidente de RCA de México de Cannes, Francia, donde participó en la reunión anual del MIDEM . . . Un nuevo hit nacional se coloca fuertemente, se trata de "Esta Como Quiere" del Conjunto Africa, que ya en anterior oportunidad dieron grandes éxitos

con "Cajita Musical" y "La Chocita" . . . ¡El verdadero pionero de la industria disquera en México ha desaparecido! fueron las palabras llenas de dolor de **Don Heinz Klinckwort** Presidente de Discos Peerless al referirse a la desaparición de **Don Eduardo C. Baptista** . . . **Los Johnny Jets**, se dejan escuchar en todas las radiodifusoras con su versión "El Milagro." Estos jóvenes de edad, pero veteranos de experiencia retornan luego de un temporal retiro, y rápidamente se han ubicado entre los conjuntos triunfadores.

La caravana artística CBS, obtuvo ruidoso triunfo en la Feria Anual de Villa Obregón, Jalisco. Donde actuaron, **Vicente Fernandez**, **Las Hermanas Huerta**, **Gerardo Reyes**, **Felipe Arriaga**, **Jorge Valente**, y **La Sonora Santanera** . . . **Los Panchos** recorriendo el mundo de éxito en éxito, recientemente recibieron en Argentina un disco de Oro por sus 25 años de labor profesional. Y en México, sitúan en los primeros lugares un tema del Güero Gil titulado "No Corras." Con su retorno a México, **Los Panchos** anuncian nuevas grabaciones . . . Y hasta la próxima amigos disqueros de México y el Mundo.

ness that should be remedied at once.

Our thanks to our colleague **Rene Rizcalla** for his beautiful words about **Record World** printed last week in his column "Psicodisquismo" in the daily Matutino in Panama . . . Another newspaperman who deserves our deepest congratulations is **Raul Cervantes Ayala**. He represents Mexico in almost every foreign event we attend and is always doing his best in order to give the most superb impression regarding Mexico . . . Orfeon is giving a cocktail party this week at APLA facilities in Los Angeles honoring their exclusive artist **Lupita D'Alessio** . . . **Vicente Fernandez** is selling big on the west coast an album released last week by Caytronics containing his hits "Camino Inseguro" and "Como Paloma Errante" . . . **Camilo Fernandez**, owner of Arena label from Chile, organized a new musical group under the name **Sandiego** that will compete with the great sellers groups from Chile, **Los Angeles Negros** and **Los Galos**. Members of this new group are such superb musicians as **José Ureta**, **Washington Miranda**, **Patricio Salazar**, **Horacio Saavedra** and **Mario Bustamente** as the vocalist. The album had been already produced by Music Hall in Argentina and will be immediately released in Argentina, Peru and Chile, where they are already a success . . . Borinquen released a new single by **Los Andinos** with "Tu Ultima Mentira" b/w "Un Viejo Amor."

Pablo Lebrón, the well known and exciting singer with the **Lebrón Brothers** is fully recovered from the malady that took effect a few months ago. Though recovery has been slow and difficult, he now has full speech power. Cotique Records is happy to announce that he was able to finish the LP entitled "Pablo," the first presenting him as a soloist, for early release . . . Latin soul music from New York is vigorously spreading to all Latin America. It seems that this is the real moment for this product, from latins in New York, to smash in all Latin America. Labels producing these records are being contacted by all recording companies in the exterior . . . **El Afrocombo** was awarded in Barranquilla, Colombia with the "Congo de Oro" Award . . . **Robert Hurford**, vice president of RCA Records International Division visited the subsidiary company in Argentina last week. **Adolfo Pino** and **Hurford** are planning a more stronger musical interchange between their companies. The executive was highly honored by the whole RCA from Argentina's staff and artists. From there he flew to Brazil for the same purposes.

'Cabaret' Musical Comeback

(Continued from page 3)

misread the signals and unleash a series of licentious movies about backstage life (what "Cabaret, in its crudest précis, might be called), which would do nothing more than propel us back in time to the '40s when Betty Grable and Judy Garland, on occasion, were forced to decide between a career on the stage or marriage much as Liza Minnelli does here.

"Cabaret" succeeds because its makers—Broadway's Cy Feuer, Ernest Martin and Bob Fosse—understand what made the Broadway play tick, how the contrapuntal placement of the cabaret revue, in which all but one of the musical numbers are placed, against the sinking of Germany into a Nazi state produced a funny, chilling commentary.

It would be easy to see "Cabaret" as a reaction to the integrated musical, where the songs grow directly out of the action. It would be easy to say "what we can do now is just make musicals and toss in songs whenever we need them just as long as they're good." "Cabaret" is an integrated musical. It's just that the songs have been integrated in a more sophisticated manner. (Martin, Feuer and Fosse, also have succeeded, in an only slightly lesser triumph, in eliminating that embarrassing silence at the end of a number where an audience at a play would be applauding.)

Central to "Cabaret's" success is the performance of Liza Minnelli, and those who wondered what would become of Pookie Adams when she boarded that empty bus at the end of "A Sterile Cuckoo" are now provided with the answer. She went to Berlin and became Sally Bowles.

Campus, Commercial

(Continued from page 18)

more recently he has filled in for different people on the station and was made music director a few weeks ago.

Both Elsas and Fornatale are aware of the importance of college radio as a training ground for new people and new product. They remember well the people who did not want to service them in college. They also keep abreast of what is happening now on campuses. (Dick Neer and Mike Harrison, two other air personalities at the station, also have their roots in college radio.)

The college radio people of today are the industry people of tomorrow.

I liked Miss Minnelli's Pookie performance again. She is a gifted actress, perhaps better at comedy, because easily flippant, than at tragedy when she lets those big, brown eyes — her truest inheritance from her mother—get a little too weepy and her lips get a touch too tremulous. She was especially amusing in the scene where she tries to disrupt Brian, (the Isherwood figure, a bisexual lover this version) while he's conducting an English lesson with a perplexed Jewish heirless.

I didn't feel I saw anything new in Miss Minnelli, though, which puts me at odds with others, and I do hope that I won't have to see her in a parting scene at another depot. Partings at trains, airports, bus stops are always easy sentiment, and Miss Minnelli has done her share. (Stars last because they establish a screen personality with which the public can relate, but never one as specific as "personality who does crying scenes well" — how long did Luise Rainer endure? How long will Gene Hackman endure as the screen's neurotic cop?)

My only real quarrel with Miss Minnelli and with Fosse's direction of her, is her slickness as a night club entertainer. Isherwood's Sally Bowles was no singer, but had the charm of the non-singer who knows she can't sing and doesn't care. It gets her by, but doesn't get her far. Miss Minnelli plays Sally as a girl of mediocre abilities coupled with the determination to improve them. In the closing moments of the movie, when she sings the title tune (Fred Ebb's lyrics irrevocably written to give the interpreter the opportunity to show the irony of Sally's predicament) Miss Minnelli "acquits herself of a number" rather than pinions a character.

Sally Bowles, and I don't mean this facetiously, does Liza Minnelli's act (much as Fanny Brice did Barbra Streisand's at the end of "Funny Girl"), and we all know that that can turn out to be very lucrative. A movie heroine has chosen career over marriage and children, but although she may have regrets, she won't have an empty scrapbook. Whether she made the right choice remains, at the very least, moot.

Fosse, who throughout this movie knows where to put his camera (which he didn't in his directional debut "Sweet Charity"), does marvelously well with the satire of the cabaret songs (by Ebb and John Kander) and

Ross, Motown

(Continued from page 3)

who is well known in the record field, will bring new product by the Crystal Mansion, Wolfe, the Mob, the Festivals, and the Courtships.

In addition, Ross' organization will produce record sessions for established Motown recording artists.

He will be headquartered at 1855 Broadway.

Ales stated that, in recent years, Ross has compiled an outstanding track record for acquiring hit masters, and was solely responsible for the success of the "Dutch Invasion," which included the release of "Venus" by Shocking Blue, "Ma Belle Ami" by Tee Set and "Little Green Bag" by the George Baker Selection. During his career as a producer and writer, Ross discovered and has been responsible for the success of acts such as Spanky and Our Gang ("Sunday Will Never Be The Same," "Lazy Day"), and he created several of the early bubble gum hits including "Apples, Peaches, Pumpkin Pie" by Jay and The Techniques and Keith's "98.6."

Two of the most important copyrights in recent years were introduced by Ross when he produced "Sunny" by Bobby

performers, which include Joel Grey repeating his Tony-award role for Oscar's sake, and a line of painted chorines, who aren't, for the sake of the quick joke, inept, but synchronized and truly bawdy. Out of the Kit Kat Club, Fosse is equally successful. His other principal performers act impeccably. They are Michael York as the writer, who portrays a writer of fairly healthy bisexuality with directness; Marisa Berenson as the rich, delicate Jewess (she looks like Loretta Young, who of course, was a rich Jewess in "House of Rothschild"), Helmut Griem and Fritz Wepper. My sole reservation about Fosse's work is that while he has scrupulously recreated the visions of others, he has not quite synthesized it with a vision that is noticeably—but not obtrusively—his own, as Vittorio De Sica was able to recently in adapting Giorgio Bassani's "The Garden of the Finzi-Continis, which also dealt with the encroachment of fascism on troubled, self-deluding people.

But the overall word is good. The movie medium has been well used to provide a good musical comedy (ABC has the soundtrack), and no one can afford to stick his head in a prairie oyster, Sally Bowles-like, over that.

Petrone Capitol Sales Manager

■ HOLLYWOOD—Joe Petrone has been named Capitol District Sales Manager, New York, it was announced last week by National Sales Manager Marvin Beisel. He replaces Howard Aronson, who has joined Capitol's sister company, Audio Devices, Inc., in a regional sales capacity.

Petrone joined Capitol in January, 1963, and has served most recently in New York where he was Angel Regional Sales Specialist.

Hebb, and when he composed "I'm Gonna Make You Love Me" recorded by Diana Ross and the Supremes, and the Temptations.

Ales said, "Jerry Ross will have an open door for producers, artists and writers in all fields of music including pop, soul, hard rock, blues, folk, country & western, etc. Also Ross will concentrate on acquiring masters for distribution by Motown."

Other members of Jerry Ross Productions includes Art Ross, Operations Director, and Gus Aron, Office Manager.

Ross said, "I am delighted to be associated with Motown, one of the most successful and creative companies in the industry. I will be able to devote more of my time to creative activities and hope to be instrumental in bringing new dimensions to this vital and energetic company."

Bolic Studio Opens



From left Tina Turner, Ike Turner, and Michael Stewart, President of United Artists Records, exchange greetings at the official opening of Ike's fabulous new Bolic Sound Studio in Inglewood, California.

Bell Inks Dixie Innes

■ NEW YORK—Bell Records has just signed an exclusive long-term recording pact with Dixie Innes, lead singer in the Original Caste, who clicked for the label with "One Tin Soldier."

Bluegrass Turns Green

By **CHUCK NEESE**

■ The popularity of Bluegrass Music has grown immensely over the last three years. The interest in this most pure form of American music has given rise to the summer bluegrass festivals which annually pack in the most unlikely assortment of "beard-niks" and "white socks" ever seen in the U.S. Blue collar workers file through festival turnstiles beside college kids and drug freaks and all to hear unamplified mountain music, which has changed little since the days that the Cumberland Gap was a western outpost and Andy Jackson was clearing the Southern Appalachians of Cherokees.

These outdoor festivals began in May and carry through the late fall. One Bluegrass booking agent told **Record World** that top name "B-grass" acts could work every summer week end just playing festivals.

The festival season begins with Irvin Knott's Callaway, Maryland Fest the second week in May and moves through some 15 to 25 major gatherings in Ohio, Oklahoma, Massachusetts, Pennsylvania, North Carolina, Virginia, Tennessee, Kentucky, Georgia, Texas and Indiana, ending with Steve Lake's Dayton, Ohio three-day picking session the second weekend in September.

The granddaddy of the Bluegrass Festivals is Bill Monroe's Beanblossom, Indiana's promotion in mid-June. Monroe also promotes weekend concerts in Ashland, Kentucky (August 12, 13) and McKinney, Texas (Sept. 2, 3).

Mac Wiseman's Renfro Valley Festival features three days of concerts with music workshops conducted by top Bluegrass musicians respected for their contributions and style.

With the extensive use of

campers, the country music and bluegrass music festivals should become top dollar businesses within the next five years.

Hall Signs with Reeves Enterprises

■ NASHVILLE—Tom T. Hall has inked a publishing agreement with Mary Reeves Davis for representation of Hall's Hallnote catalogue.

Mrs. Davis' Jim Reeves Enterprises will represent Hall's company on a worldwide basis.

Glenn Reeves Heads Jamboree

■ WHEELING — Former recording artist and syndicated TV star Glenn Reeves has been named General Manager of the WWVA Jamboree USA Show.

The announcement came from Ross Felton, manager of Basic Communications, the parent company.

Jed Records With Allied Tapes

■ John E. Denny, President of Jed Records has signed a tape agreement with Allied Tapes of East Point, Ga.

The pact gives Allied the rights to sell and distribute tapes on artist produced by Jed Records.

The initial release will be "Forget You" by Jimmy Smart a popular country artist from Atlanta, Georgia.

The pact between Allied Tapes and Jed Records will make Jed another independent to enter the tape field and become a full service label.

Opryland U. S. A. Honors Disc Jockeys

■ NASHVILLE — Opryland, U.S.A. is instigating a unique program to honor the disc jockeys of America, according to General Manager Mike Downs.

"The theme of the park is American music," Downs says, "and we think it's only right and fitting that we pay some homage to the men who play music for America."

Currently the Park is putting together a blue-ribbon panel made up of top men from all facets of the music industry—performers, recording execs, publishers and radio men. The panel will then wade through "about a thousand" nominations gathered from people within the industry to select the 20 or so most influential disc jockeys in America, Downs said.

These DJs will be enrolled in the "Opryland U.S.A. Radio Hall Of Fame," and their names will be inscribed on permanent plaques just outside the Park's own radio production booth. The booth will be in operation throughout most of the days the park is open, to give people an idea of how radio really works.

"Ideally," Downs said, "some of the air personalities we honor will be able to come to Opryland U.S.A. and do their shows remote from our booth. We would, of course, pay all expenses involved and give them the top star treatment they deserve. Regardless of whether they can do the remote or not, however, we feel that special recognition is due to these men."



NASHVILLE REPORT

By **RED O'DONNELL**



Red O'Donnell

■ **Bobby Goldsboro's** guest shot on NBC-TV's Tonight show Mar. 9 will be his 10th in the past six months. Somebody up there in Carson City likes him . . . **Bobby** solos with the Nashville Symphony Orchestra here May 19 - 20 . . . **Ray Stevens** emcees the annual NARAS Nashville chapter awards banquet Mar. 7 . . . Actually a week before the winners are to be announced.

According to his friends and neighbors **Faron Young's** new hair transplant makes him look years younger. Perhaps he should be billed as the "Young, Young Sheriff"?

Larry Butler, who has been doing some disk production at Columbia-Epic is now the producer-in-resident at House of Cash, Johnny's music publishing-diskery complex. He'll direct sessions for Johnny, **Carl Perkins** and the **Statler Bros.**, I'm told.

Birthdaying: **Audrey (Mrs. Hank) Williams Sr.**, **Chuck Glaser**, **Ray Frushay**, **Arlene Harden**, **Cliffie Stone**.

George Cooper Jr. (75), longtime president of Nashville chapter of American Federation of Musicians, hospitalized with "acute heart attack."

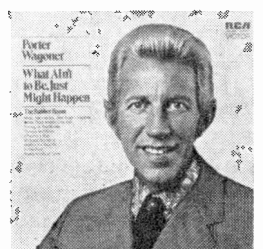
(Continued on page 44)

COUNTRY HITS OF THE WEEK

SINGLE **BILLY "CRASH" CRADDOCK**, "AIN'T NOthin' SHAKIN' (BUT THE LEAVES ON THE TREES)" Publisher Unknown. Good solid country shuffle overlaid with fiddles and steel. Fine choice of material during this period—there seems to be a resurgence of interest in rock-a-billy. Cartwheel A-210.

SLEEPER **CONNIE SMITH**, "JUST FOR WHAT I AM" (Blue Crest/Hill & Range, BMI). Dallas Frazier and Doodles Owens wrote Connie's follow up to "I'm Sorry If My Love Got In Your Way." This is a solid country production with excellent performance and commercial material. Flip is inspirational. RCA 74-0655.

ALBUM **PORTER WAGONER**, "WHAT AIN'T TO BE, JUST MIGHT HAPPEN." Porter and pubbery partner Dolly Parton wrote all the cuts on the "Wagonmaster's" new elpee. Racks and stone country outlets be sure to stock this item. Neat package. RCA 4661.



By MARIE RATLIFF and CHUCK NEESE

STATION CHECK LIST

KFDI, Wichita (Don Powell)	WGMA, Hollywood, Fla. (Bob Parks)
WGBG, Greensboro (Tim Rowe)	WMIL, Milwaukee (Bruce Nelson)
WIL, St. Louis (Davie Lee)	KJEM, Oklahoma City (Paul Cannon)
KBOX, Dallas (Art Keller)	WPLO, Atlanta (Jim Clemens)
WENO, Nashville (Johnny K.)	WCMS, Norfolk (Earl M. Faulk)
WKDA, Nashville (Joe Lawless)	WCNW, Fairfield (Fred Slezak)
WRFD, Columbus (Bill Preston)	WWL, New Orleans (C. Douglas)
WRCP, Philadelphia (Don Paul)	WVOJ, Jacksonville (Jack Hansen)

Fabulous Fifties Flashback: Statler Brothers identify readily with listeners in the 30s age group—super-heavy play in all markets.

Dolly Parton's pop-flavored "Touch Your Woman" off to a big start at WCNW, WVOJ, WRCP.

Glenn Barber grabbing picks at KFDI and WWL with "I'm the Man on Susie's Mind."

Jeff Young has a Rice winner. His "Sweet City Woman" getting heavy play in Milwaukee, Nashville and Jacksonville.

Tom T. Hall's long-awaited "Me And Jesus" moving at WPLO and WENO.

Are you ready for the "Legendary Chicken Fairy"? Jack Blanchard and Misty Morgan are spreading the myth over the airwaves at WCNW and WENO.

Jerry Lee Lewis, Jimmy Paycheck, Connie Smith and Crash Craddock getting tremendous play!

Bobby Nelson's "Welcome To Lonelyville" getting great action in Miami, Norfolk and Cincinnati. Incidentally, this record was out about 2½ years ago and had a brief fling at popularity. Recently, Bruce Nelson (no relation) joined the WMIL staff, discovered it and talked the GNP Crescendo label into picking up the master for re-release. Looks like a winner on the second go-round!

WENO is flippin' Jimmy Newman's new one—it's Happy Cajun Man" by popular request!

Jody Miller's "Be My Baby" starting to happen.

Jonie Mosby's up-town arrangement of "Music To My Ears," sans Johnny, moving in Norfolk and Oklahoma City.

The Buddah label, via Johnny Tillotson, is making a dent in the country market. "Make Me Believe" is heavy at KBOX, WGMA.

WCRP moving with Dick Flood's "Speak My Name."

Dave Dudley's "If It Feels Good, Do It" pick at WENO. They're also getting good response to Tony Booth's "The Key's In The Mailbox,"

Bill Anderson's "All The Lonely Women In The World" and Bobby Goldsboro's "California Wine."

Anthony Armstrong-Jones has a monstrous chart threat with "It's A Crying Shame." The arrangement and production are superb.

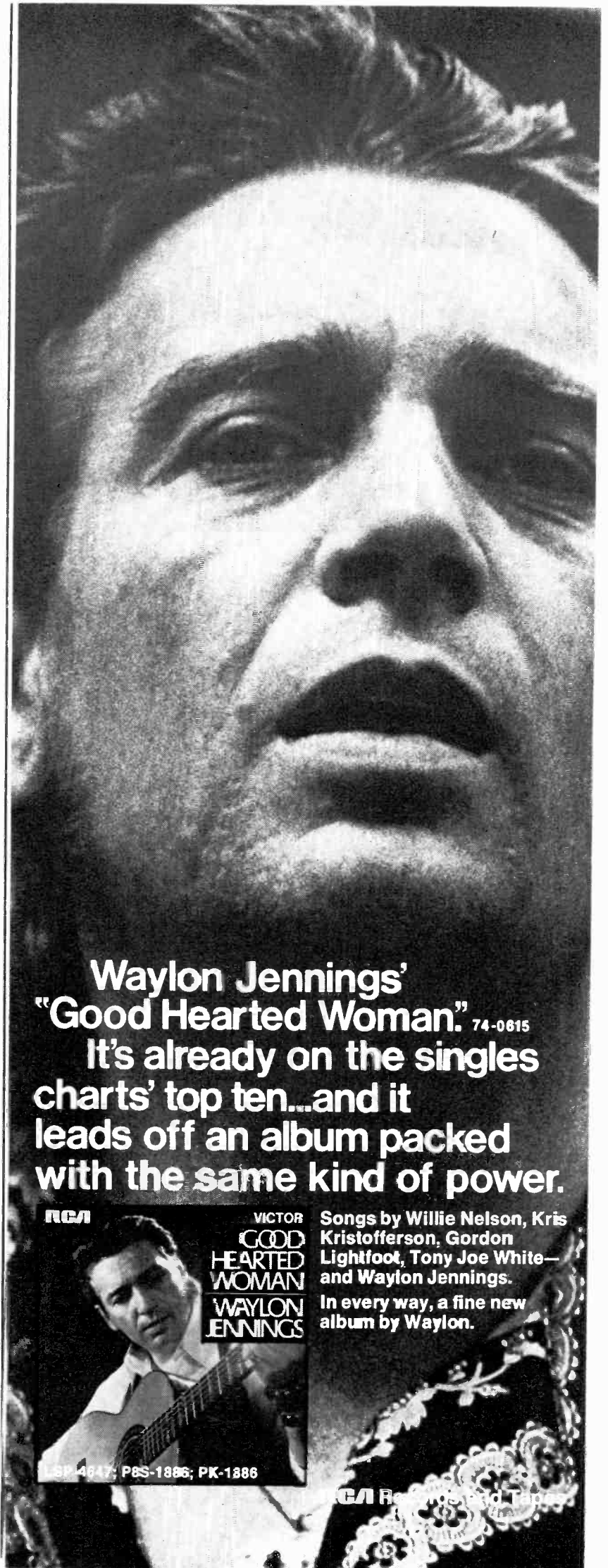
WKDA reports strong initial action.

Johnny Darrell's "Let Me Stay With You Awhile" a frequent spinner.

Johnny Duncan's "Fools" taking off in Atlanta.

Jim Ed Brown's "Evening" breaking for a smash.

Nashville has finally accepted the country music image. The carillon at Scarritt College (a Methodist school) was playing "Cattle Call" last week.



Waylon Jennings'
"Good Hearted Woman." 74-0615
 It's already on the singles
 charts' top ten...and it
 leads off an album packed
 with the same kind of power.

RCA

VICTOR
GOOD
HEARTED
WOMAN
WAYLON
JENNINGS

Songs by Willie Nelson, Kris Kristofferson, Gordon Lightfoot, Tony Joe White—and Waylon Jennings.

In every way, a fine new album by Waylon.

SP-4647, PGS-1886, PK-1386

RCA Records

Dirty Bird, Clean Birds, Ghent



Comedian George Gobel huddles with Nashville ASCAP staffers Judy Dalton, Karen Scott, Judy Harris, Renate Young and Kapp artist Tom Ghent.

NASHVILLE REPORT

(Continued from page 42)

Tex Williams is candidate for mayor of his hometown Newhall, Calif. It's a \$1-a-year position and the winner will be announced Mar. 11. Win, lose or withdraw, Tex jets to Hawaii Mar. 14 for 10-day tour.

LYNN Anderson has been signed to perform on the Grammycast via ABC-TV Tuesday, Mar. 14 . . . The single **Carol Channing** recorded here earlier this month for Mega is skedded for release pronto.

Coincidence Dept.—**Teddy and Doyle Wilburn** received fan letter the other day complimenting them on their current Decca release "Arkansas." The sender's address was "Route 1, Box 40" in Ohio . . . When the Wilburn family lived in Hardy, Ark. years ago the mail address was "Route 1, Box 40."

Jimmy (Kid Cuz'n) West paid \$300 for a trained guard dog. Two days later a thief broke into Jimmy's apartment—while he was out walking the dog.

Elliot Mazer was at Quadrafonic Sound Studios producing sessions for **Jack Nitzsche** and **Claudia Lennear**—both on the Warner Bros. Label.

According to the promoters of the show, **Waylon Jennings, Tom T. Hall, Merle Haggard, Roger Miller, Kris Kristofferson, Earl Scruggs, Sonny James, Loretta Lynn, Buck Owens, Bill Monroe, Hank Snow** and **Jimmy Martin** have been signed to appear at the first annual 3-day Dripping Springs (Tex.) Reunion Mar. 17-18-19.

Tommy Cash and his Tomcats went over so well at their recent Lake Tahoe engagement they've been booked for a three-week encore starting May 17.

Don McLean of "American Pie" fame was in to scout the country music scene. He was asked if the record (it spins for eight minutes) was something new . . . He studied the question for a few seconds, then said, "It's something long."

An observation from **E. E. (Si) Siman Jr.**, President of Earl Barton Music, Inc.: "One of the problems we have is so self-imposed. Did you ever notice that a man may not know where his kids are, while all the time his favorite bird dog is penned up?"

Nashboro blues artist **Lightnin' Slim** (nee **Otis Hicks**) is on tour of England and Europe and the label's president **Bud Howell** reports the veteran singer is getting rave reviews. Slim will appear at the Blues Festival at Montreux, Switz. in June, sharing the spotlight with such performers as **Chuck Berry** and **Bo Diddley**.

Constant party host ASCAP regional director **Eddie Shea**, who toasts writers-artists at the pop of a champagne cork, reportedly planning a cocktailery for Beethoven this spring . . . Serving Bach beer?

David Houston entertained at annual family party of Bush Canning Corp. in Danders, Tenn. . . . Where, pray tell, is Danders? . . . It's where folks get their dander up, I suspect.

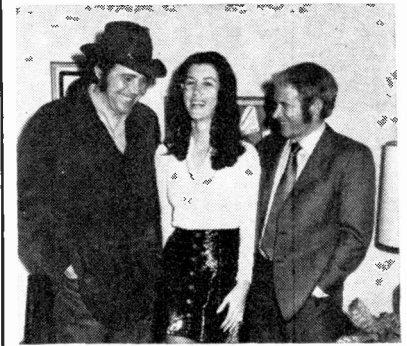
LeRoy Van Dyke sings for the animals? Not really. He performed the past Saturday (26) at Panther Hall in Fort Worth. A fund-raising concert so that admission prices to the Fort Worth

George Cooper Hospitalized

■ NASHVILLE—A F of M Local 257 President **George Cooper** has been hospitalized with an acute heart attack and heart failure. Cooper, 75, is allowed no visitors or calls for an indefinite period of time.

Local 257 secretary **Johnny DeGeorge** is handling union business in Mr. Cooper's absence. Well wishers are asked to send correspondence to P. O. Box 12399, Nashville, Tenn. 37212 and not to Cooper's hospital room.

Hello, Bare, Bowman



Mercury's **Bobby Bare**, Record World staffer **Marie Ratliff** and comedian **Don Bowman** chuckle over some lines from **Bowman's** new Bare-produced novelty single "Hello Mr. D. J." on Mega.

Zoo may remain at their present level.

Joan Baez's recording of "The Song of Bangladesh" on A&M, proceeds from the sale of which go to victims of Bangladesh, was produced in Nashville's Quadrafonic Studio by Miss Baez and **Norbert Putnam**.

Dottie West and her **Heartaches** band will headline a benefit show Saturday night in McMinnville. Proceeds from the event will be used to buy uniforms for the town's high school band. It marks Dottie's first appearance in her hometown in more than four years.

Appearing with her on the bill will be singers **Red Lane** and **Diane Harold** (Dottie's younger sister) and **Bobby Bond**, writer of **Kenny Price's** current RCA release, "Super Sideman."

Award winning West Coast guitarist **Al Bruno** has moved to Nashville and is working with **Del Reeves' "Goodtime Charlies"** band on tour and Opry appearances.

Jim Nabors, George Lindsey, Pat Buttram, Freddie Hart, Fannie Flagg and **Melba Montgomery**, all native 'Bamans, will perform at a benefit show for retarded children in Montgomery, Ala. April 8 . . . Honorary co-chairmen of the concert are Gov. Wallace and his wife **Connie** . . . Incidentally Mrs. Wallace, a singer, once traveled with the **Roy Acuff & his Smoky Mountain Boys** group . . . She is described as a "pretty fair singer . . . a sort of folk-type **Bobbie Gentry**, then ahead of her time."

The Blackwood Family signed to appear at Iowa State Fair Aug. 21 . . . Singer **Anne Murray** named Honorary National President of annual "Flowers of Hope" fund-raising appeal of the Canadian Association for the Mentally Retarded.

Any truth to rumor that the **Carpenters** are planning to record a song (by **Jim Felton**) called "How To Build A Better Mouse-trap" ???

Ken Keene recently moved his Sea Cruise Productions to Nashville from New Orleans. Pending lease of an office Keene has been operating out of an apartment. The other weekend while he was away thieves burglarized the place and made off with tape recorders, radios, money and other items.

Sea Cruise's umbrella covers Briarmeade Music Unlimited and the management of singers **Narvel Felts, Mark Landers, Frankie Ford, Robert Parker, Fred Burrell, Carolyn Porter** and **Apocalypse**. (Last named is going it alone—sans the Four Horsemen).

Shirley Neely has been appointed to the newly created position of Director of Product Control-Sales Coordination with **John Richbourg's** Seventy-7 Records and J. R. Enterprises. Mrs. Neely was formerly with Monument Records and Skylite Sing Corp.

Little Richie Johnson, Belen, New Mexico disk promoter, says he is more than normally excited over the success of **Faron Young's** "It's Four in the Morning" hit because "he picked the song for Faron" . . . Little Richie should cease promoting and launch a new career as material picker?

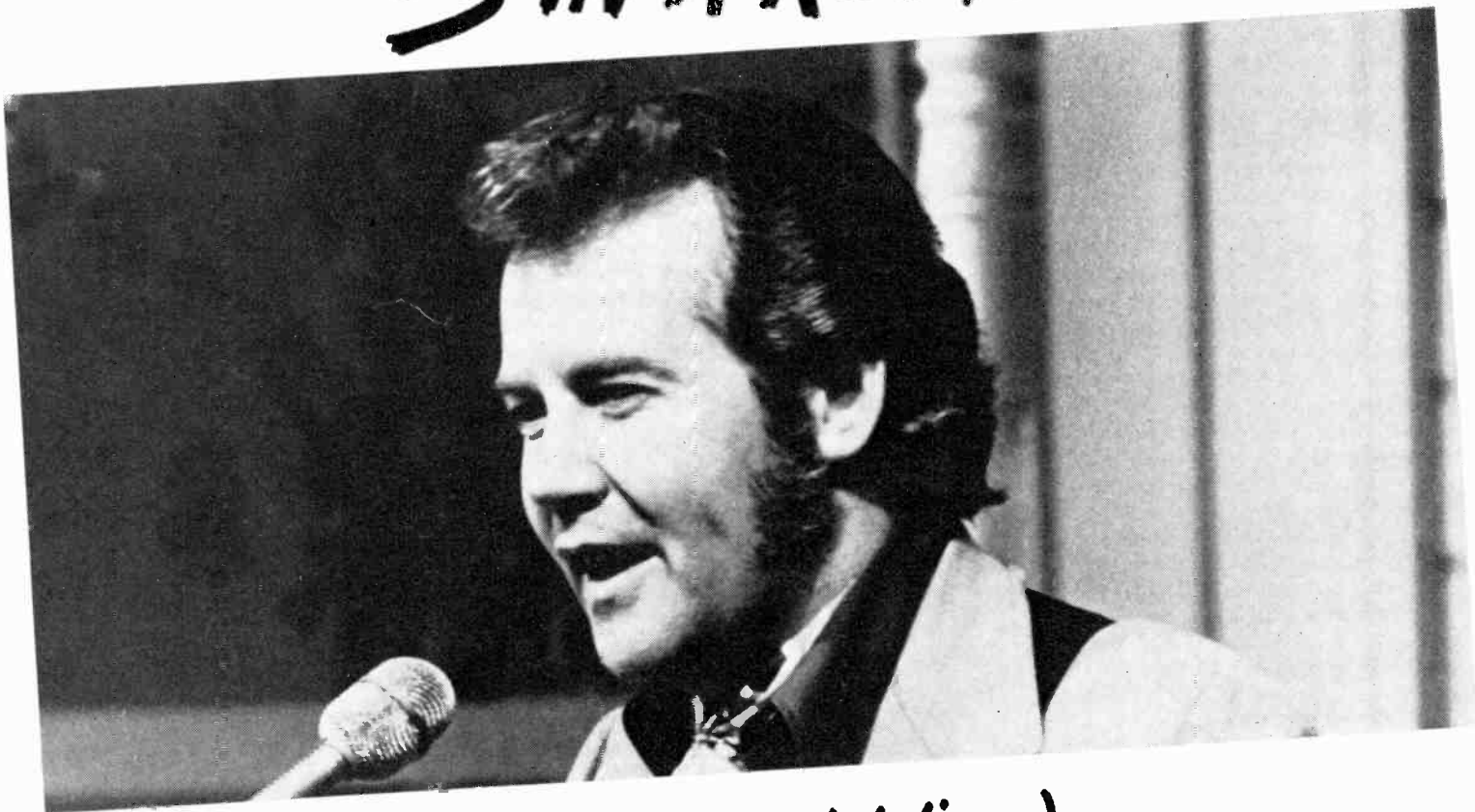
"Fringe benefits" of **Dolly Parton's** song, "Coat Of Many Colors," a sure-fire pick for an award nomination somewhere along the way, which she wrote and recorded, have been numerous coats, quilts and patches of colorful cloth, mailed or presented in person.

One enthusiastic fan recently rode a bus 300 miles to gift Dolly with a coat backstage during an appearance in Spokane, Wash.

Tommy Overstreet and "The Nashville Express" set a house record for attendance for a week's engagement at Tampa's Imperial Room. Previous high-money mark was held by **Sammi Smith**.

How do you thank the industry for...

3 IN A ROW!



- #1-GWEN (Congratulations)**
- #1-I DON'T KNOW YOU (Anymore)**
- #1-ANN (Don't Go Runnin')**

- Sincerest thanks to all my good Disc Jockey Friends - For all the spins that made this possible.
- Many thanks to all the people at Dot Records who worked so hard to make this past year, the greatest of my career.
- To other good friends, too numerous to mention.
... and special thanks to my good friend and producer Ricci Mareno and his associates (MGB Productions) who helped tie this all together!

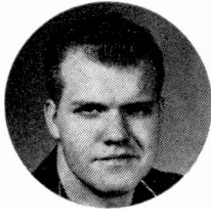
Tommy Overstreet





COUNTRY MUSIC HOLLYWOOD

By EDDIE BRIGGS



Eddie Briggs

■ The world-famed Knotts Berry Farm in Buena Park is getting back to featuring country acts in its fabulous John Wayne Theater. Recently, southern Californians saw such stars as Junior Samples with Bill Blaylock and The Modern Sounds of Bluegrass, Clay Hart and Grandpa Jones. Knotts is fast becoming a great place for country performers . . . Dot's fantastic Roy Clark is winding up a stint at Harrah's in Reno . . . Annie Maloney Associates busy setting up future West Coast dates for red-hot Tom T. Hall . . . The Harold Cox Show featuring the Sooners plus Sheb Wooley and David Frizzel played the Date Festival in sunny Indio, Calif., last week. Young Cox, a great performer, has a busy schedule lined up as follows: March 11, Imperial Fair, Calif., The Outrigger, Redding, Calif., starting March 14 for two weeks . . . The Buck Owens Studio in Bakersfield is a real hot-bed of recording activity. Upcoming is a studio date on newcomer Archie Gardner . . . Capitol's Merle Haggard returns to Harrah's Club in Reno March 16 for two weeks but takes one night off to appear at the Dripping Springs, Texas Renion on March 19 . . . The Jack Roberts Agency always features the best talent in the great Pacific Northwest. Early 1972 appearances have been made for Roberts by Buddy Alan, Susan Raye, David Frizzel, Little Jimmy Dickens, Jimmy Wakely and Billy Jo Spears . . . New Fresno, Calif., nitery featuring c&w talent is the Firehouse which has featured the Bakersfield Brass and Dorsey Burnett as recent guests . . . The Judy Lynn Show's annual summer Rodeo and Fair tour recently aided the DuQuoin, Illinois Rodeo and the Pike's Peak or Bust Rodeo, Colorado Springs. Additional fairs include the Fond Du Lac and Monroe, Wisconsin and Peoria and East Moline, Illinois.

Items for this column should be sent to 4510 North Arthur, Fresno, Calif. 93705.

Pride at NARM

■ MIAMI—Charley Pride is set to perform on behalf of CMA at NARM Tuesday, March 7 at a luncheon sponsored by CMA.

This will be the second consecutive year the Country Mu-

sic Association has sponsored an event during NARM's annual convention. Last year Merle Haggard, who was CMA's 1970 Entertainer of the Year, performed and received a standing ovation from the influential merchandisers.

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Mike Corliss

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b/w

"YOU SAID IT ALL BEFORE"

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Cooper, Gibson In Distrib Plan

■ NASHVILLE — A new concept of distribution for independent record labels was initiated here last week with the formation of Nationwide Sound Distributors by veteran music men George Cooper III and Joe Gibson.

NSD will function as sales and collection agents for several independent record labels, but will not have a label of their own. Gibson will be in charge of operations for the new organization.

First label to sign with NSD was Pro Records, who debuted their label a few days ago with "Ralph Emery's John" by John Riggs. Other labels to be represented initially include Jubal, Oak Ridge, and Shue. The addition of several more labels will be announced shortly.

Nationwide will offer to participating labels collective buying power in addition to strong market penetration.

Advantages to distributors will include one-call buying, consolidated billing, and reduced shipping charges, according to NSD officials.

"A lot of creative talent here in Nashville and elsewhere is wasted due to their inability to get product into the marketplace," said Gibson. "We hope to fill that void for qualified labels with good product."

"This concept is a first for the industry," said Cooper. "We feel that country product should be distributed from Nashville. NSD is located at the creative center of country music, and that's where the marketing thrust should begin," Cooper continued. "If the industry in Nashville understands and is ready for this concept, then NSD will be the most progressive step Nashville has taken since it all started here."

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A DAY IN THE LIFE OF A FOOL Bob Moore (Raydee, SESAC)	36	JUST FOR WHAT I AM Bob Ferguson (Blue Crest/Hill & Range, BMI)	65
A THING CALLED LOVE Larry Butler (Vector, BMI)	11	KISS THE HURT AWAY Owen Bradley (Mydov/Chu-Fin, BMI)	56
AIN'T NOTHING SHAKIN' Ron Chancey & Mike Curb (Travis, BMI)	12	LONELY PEOPLE Jim Malloy (Wilderness, BMI)	58
AIN'T THAT A SHAME Jim Vienneau (Leeds, ASCAP)	32	LOVE ME Walter Haynes (Moss-Rose, BMI)	70
ANOTHER PUFF Chet Atkins (Vector, BMI)	28	LOVE IS LIKE A SPINNING WHEEL Owen Bradley (Duchess, BMI)	25
ANN (DON'T GO RUNNIN') Ricci Mareno (Buzz Cason, ASCAP)	1	MISTY MEMORIES Owen Bradley (Playback, BMI)	33
BALLAD OF A HILLBILLY Billy Sherrill (Green Grass, BMI)	46	MUCH OBLIGE Owen Bradley (Belardo, BMI)	51
BEDTIME STORY Billy Sherrill (Algee/Flagship, BMI)	4	MY HANG UP IS YOU Earl Ball (Blue Book, BMI)	7
BEST IS YET TO COME, THE Scott Turner (Tree, BMI)	41	NEED YOU Pete Drake (Melapi/Jamie, BMI)	60
BEST PART OF LIVING, THE Marty Robbins (Mariposa, BMI)	5	OKLAHOMA SUNDAY MORNING Al deLory (January, BMI)	16
BRAND NEW KEY Anthony & Moore (Neighborhood, ASCAP)	57	ONE YOU SAY GOOD MORNING TO, THE Jerry Bradley (Contention, SESAC)	43
CAROLYN Earl Ball (Shade Tree, BMI)	24	ONE'S ON THE WAY Owen Bradley (Evil Eye, BMI)	14
COLOR MY WORLD Jerry Crutchfield (Northern, ASCAP)	38	ONLY LOVE CAN BREAK A HEART George Richey (Arch, ASCAP)	2
COTTON JENNY Brian Aherne (Early Morning, ASCAP)	21	PARTY DOLLS & WINE Joe Allison (UA/Songmill, ASCAP)	30
CRY Glenn Sutton (Shapiro-Bernstein, ASCAP)	9	RANGER'S WALTZ (Neil/M&D, BMI)	48
DADDY DID HIS BEST Earl Ball (Passkey, BMI)	68	SEARCH YOUR HEART Owen Bradley (Contention, SESAC)	42
DARLIN' RAISE THE SHADES Norro Wilson (Al Gallico/Algee, BMI)	52	SOUVENIRS & CALIFORNIA MEMORIES Pete Drake (Window/Captive, BMI)	67
DAY THAT LOVE WALKED IN Billy Sherrill (Algee/Flagship, BMI)	45	SUPER SIDEMAN Ronny Light (Acuff-Rose, BMI)	31
DOWN ALONG THE COVE Scott Turner (Dwarf, ASCAP)	71	SWEET APPLE WINE Ron Chancey (Jangle, ASCAP)	66
DRAGGIN' THE RIVER Owen Bradley (Page Boy, SESAC)	53	SWEET LOVE ME GOOD WOMAN Jim Glaser (Glaser, BMI)	18
EVERYBODY OUGHTA CRY Owen Bradley (Brougham Hall, BMI)	73	TAKE ME Billy Sherrill (Glad, BMI)	6
EVERYBODY'S REACHING OUT FOR SOMEONE Jerry Bradley (Jack, BMI)	54	10 DEGREES AND GETTIN' COLDER Bob Ferguson (Early Morning, CAPAC)	47
FORGIVE ME FOR CALLING YOU OARLING Jerry Bradley (Blue Crest/Hill & Range, BMI)	26	THERE'S A KIND OF HUSH Rice & Hall (Francis, Day & Hunter, ASCAP)	44
FAR, FAR AWAY Wesley Rose (Acuff-Rose, BMI)	49	THOSE WERE THE GOOD OLD DAYS Bill Walker (4-Star, BMI)	74
FOUR IN THE MORNING Jerry Kennedy (Passkey, BMI)	10	TODAY, I STARTED LOVING YOU AGAIN Charlie McCoy (Blue Book, BMI)	17
GIVE MYSELF A PARTY Jim Vienneau (Acuff-Rose, BMI)	13	TO GET TO YOU Jole Johnson (4-Star, BMI)	20
GOOD HEARTED WOMAN Ronny Light (Baron/Willie Nelson, BMI)	3	TONIGHT MY BABY'S COMIN' HOME Billy Sherrill (Julep, BMI)	27
HEARTACHES BY THE NUMBER Glori B Prod. (Tree, BMI)	35	TWO DIVIDED BY LOVE Pete Drake (Trousdale/Soldier, BMI)	50
I CAN'T SEE ME WITHOUT YOU Owen Bradley (Twitty-Bird, BMI)	37	UNTOUCHED Jim Vienneau (Sawgrass, BMI)	8
I NEED HELP (Big Swing/Jay Gene, BMI)	75	WE CAN MAKE IT Billy Sherrill (Algee/Flagship, BMI)	39
I SAW MY LADY Lee, Reynolds & Clement (April, ASCAP)	23	WE'VE GOT TO WORK IT OUT BETWEEN US Danny Davis (Dayden, ASCAP)	40
I START THINKING ABOUT YOU Glenn Sutton (Green Grass, BMI)	34	WE'LL SING IN THE SUNSHINE Glori-B Prod. (Lupercalia, ASCAP)	55
I'LL STILL BE WAITING FOR YOU (Blue Book, BMI)	22	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Bob Ferguson (Dweper, BMI)	59
I'M A TRUCK Gene Breedon (Plaque/Ripcord/Central Songs, BMI)	15	WHEN YOU SAY LOVE Glenn Sutton (Jack & Bill, ASCAP)	19
IT TAKES A DRINKING MAN Jimmy Key (Newkeys, BMI)	72	WISH I WAS A LITTLE BOY AGAIN Lloyd Green (Flagship, BMI)	64
JANUARY, APRIL & ME Joe Allison (Central, BMI)	69	WITHIN MY LOVING ARMS (Blue Book, BMI)	64
		WRITING'S ON THE WALL, THE Jerry Bradley (Tucahoe, BMI)	29
		YELLOW RIVER Henry Hurt (Guild Pub. of Calif., ASCAP)	62
		YOU'RE MY SHOULDER TO LEAN ON Owen Bradley (Forrest Hills, BMI)	63



THE COUNTRY ALBUM CHART

MARCH 4, 1972

THIS WK.	LAST WK.		WKS. ON CHART
1	1	CHARLEY PRIDE SINGS HEART SONGS—RCA LSP 4617	15
2	2	EASY LOVIN' FREDDIE HART—Capitol ST 838	23
3	4	SHE'S ALL I GOT JOHNNY PAYCHECK—Epic 31141	10
4	3	HGW CAN I UNLOVE YOU LYNN ANDERSON—Columbia 30925	15
5	9	LEAD ME ON CONWAY TWITTY & LORETTA LYNN—Decca 75326	5
6	6	NEVER ENDING SONG OF LOVE DICKEY LEE—RCA LSP 4637	8
7	5	RANGER'S WALTZ MOMS & DADS—GNP Crescendo 2061	16
8	8	BURNING THE MIDNIGHT OIL PORTER WAGONER & DOLLY PARTON—RCA SP 4628	7
9	7	ANNE MURRAY & GLEN CAMPBELL—Capitol SW 839	12
10	10	IN SEARCH OF A SONG TOM T. HALL—Mercury SR 61350	24
11	11	HANK THOMPSON'S 25TH ANNIVERSARY ALBUM—Dot 2-2000	13
12	24	I'M A TRUCK RED SIMPSON—Capitol 881	5
13	28	(I'VE GOT A) HAPPY HEART SUSAN RAYE—Capitol ST 875	5
14	14	THE BEST OF ROGER MILLER—Mercury SR 61361	6
15	25	BILL & JAN (OR JAN AND BILL) BILL ANDERSON & JAN HOWARD—Decca DL7-5293	4
16	13	WOULD YOU TAKE ANOTHER CHANCE ON ME JERRY LEE LEWIS—Mercury 61346	16
17	12	THE LAND OF MANY CHURCHES MERLE HAGGARD—Capitol SWBO 803	10
18	20	MY FRIEND JIM REEVES—RCA LSP 4626	6
19	19	NASHVILLE BRASS TURNS TO GOLD DANNY DAVIS & THE NASHVILLE BRASS—RCA LSP 4627	7
20	18	WE GO TOGETHER GEORGE JONES & TAMMY WYNETTE—Epic 30802	18
21	22	TURN YOUR RADIO ON RAY STEVENS—Barnaby 30809	6
22	16	COAT OF MANY COLORS DOLLY PARTON—RCA LSP 4603	19
23	15	COUNTRY GREEN DON GIBSON—Hickory LPS 160	8
24	23	WELCOME TO MY WORLD RAY PRICE—Columbia 30878	13
25	17	I'M JUST ME CHARLEY PRIDE—RCA LSP 4560	33
26	21	HERE COMES HONEY AGAIN SONNY JAMES—Capitol ST 849	14
27	27	FIRST IN THE HEARTS OF COUNTRY MUSIC LOVERS GEORGE JONES—RCA LSP 4672	5
28	26	JEANNIE JEANNIE C. RILEY—Plantation PLP 16	12
29	34	TOO OLD TO CUT THE MUSTARD BUCK OWENS & BUDDY ALAN—Capitol ST 874	5
30	30	BILL ANDERSON'S GREATEST HITS—Decca DL 75215	16
31	31	AERIE JOHN DENVER—RCA LSP 4607	11
32	32	I WON'T MENTION IT AGAIN RAY PRICE—Columbia 30510	39
33	41	FORGIVE ME FOR CALLING YOU DARLING NAT STUCKEY—RCA LSP 4635	5
34	33	PITTY PITTY PATTEN SUSAN RAYE—Capitol ST 807	28
35	40	YOU BETTER MOVE ON BILLY "CRASH" CRADDOCK—Cartwheel 05001	4
36	36	THE JOHNNY CASH COLLECTION—Columbia KC 30887	19
37	47	RINGS & THINGS TOMPALL & THE GLASER BROTHERS—MGM 4812	3
38	29	SILVER TONGUED DEVIL AND I KRIS KRISTOFFERSON—Monument 30679	29
39	35	SOMEDAY WE'LL LOOK BACK MERLE HAGGARD—Capitol ST 835	28
40	60	THIS IS TOMMY OVERSTREET—Dot 25994	2
41	—	MY HANG UP IS YOU FREDDIE HART—Capitol 11011	1
42	38	SWEET DREAMS HANK WILLIAMS, JR.—MGM 4798	11
43	39	SHE'S LEAVIN' JIM ED BROWN—RCA LSP 4614	12
44	55	THE VERY BEST OF MEL TILLIS—MGM 4806	2
45	37	LOVE'S OLD SONG BARBARA FAIRCHILD—Columbia 31092	9
46	42	THE WORLD OF LYNN ANDERSON—Columbia 30902	21
47	—	THE BIGGEST HITS OF SONNY JAMES—Capitol 11013	1
48	45	THE BEST OF BUCK OWENS—Capitol ST 840	18
49	49	ROSE GARDEN—LYNN ANDERSON—Columbia 30411	63
50	44	YOU'RE MY MAN LYNN ANDERSON—Columbia 30793	32
51	53	BRING IT ON HOME SKEETER DAVIS—RCA LSP 4642	3
52	43	GREEN COUNTRY JACK GREENE—Decca DL 75208	12
53	50	ME AND BOBBY McGEE KRIS KRISTOFFERSON—Monument 30817	21
54	54	FRISCO MABEL JOY MICKEY NEWBURY—Elektra 74107	15
55	59	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega M31-1000	70
56	—	WHAT AIN'T TO BE, JUST MIGHT HAPPEN PORTER WAGONER—RCA LP 4661	1
57	—	LINDA RONSTADT—Capitol 3635	1
58	52	THE WORLD OF MARTY ROBBINS—Columbia 30881	19
59	48	LIVING AND LEARNING MEL TILLIS & SHERRY BRYCE—MGM SE 4800	16
60	51	YOU'RE LOOKING AT COUNTRY LORETTA LYNN—Decca DL 75210	21
61	46	THE DEL REEVES ALBUM—United Artist 6820	9
62	56	IT'S A SIN TO TELL A LIE SLIM WHITMAN—United Artists 5819	14
63	58	COUNTRY ROADS OSBORNE BROTHERS—Decca 75321	9
64	61	MAGNIFICENT SANCTUARY BAND ROY CLARK—Dot 25993	13
65	57	CHARLOTTE FEVER KENNY PRICE—RCA LSP 4605	14
66	64	KO KO JOE JERRY REED—RCA LSP 4596	24
67	65	I WONDER WHAT SHE'LL THINK CONWAY TWITTY—Decca DL 75292	28
68	67	THE LAST TIME I SAW HER GLEN CAMPBELL—Capitol 733	31
69	66	BEST OF PORTER AND DOLLY—RCA LSP 4556	32
70	62	HERE I GO AGAIN BOBBY WRIGHT—Decca 75310	9
71	68	JERRY CLOWER FROM YAZOO CITY—Decca 75286	41
72	69	FOR THE GOOD TIMES RAY PRICE—Columbia CS 39106	78
73	71	TAMMY'S GREATEST HITS, VOL. 2 TAMMY WYNETTE—Epic 30733	25
74	63	THE FIRST FIFTEEN YEARS HANK LOCKLIN—RCA LSP 4604	9
75	74	GEORGE JONES SINGS THE SONGS OF LEON PAYNE—Musicor MS 3204	26



THANKS

D.J.'s, one-stops, Racks, Juke Box operators, Retailers (and everyone else)!!

For Making

'Four In The Morning'

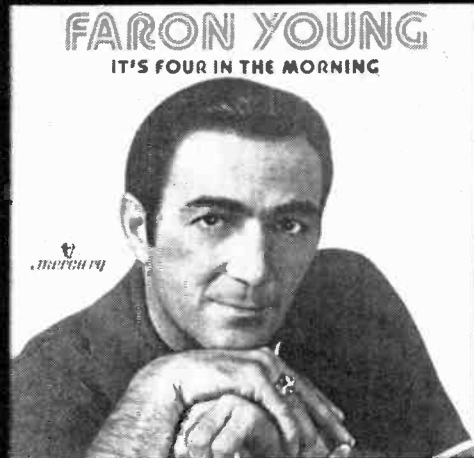
(Mercury 73250)

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February 25th was my birthday.

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SR-61359

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It contains, "Four In The Morning", "After The Fire Is Gone" and 9 other great songs!

Hope you like it!! *Faron Young*

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"Two Divided By Love"

DOA-17405
b/w "Easy to Love"



THE COUNTRY SINGLES CHART

MARCH 4, 1972

THIS WK. LAST WK.

WKS. ON CHART

3	ANN (DON'T GO RUNNIN')	TOMMY OVERSTREET—Dot 17402	8	
2	4	ONLY LOVE CAN BREAK A HEART	SONNY JAMES—Capitol 3232	8
3	5	GOOD HEARTED WOMAN	WAYLON JENNINGS—RCA 74-0615	9
4	1	BEDTIME STORY	TAMMY WYNETTE—Epic 5-10818	10
5	6	THE BEST PART OF LIVING	MARTY ROBBINS—Columbia 4-45520	10
6	2	TAKE ME	TAMMY WYNETTE & GEORGE JONES—Epic 5-10815	11
7	11	MY HANG UP IS YOU	FREDDIE HART—Capitol 3261	6
8	10	UNTOUCHED	MEL TILLIS—MGM K14329	9
9	13	CRY LYNN	ANDERSON—Columbia 4-45529	6
10	7	FOUR IN THE MORNING	FARON YOUNG—Mercury 73250	13

11	15	A THING CALLED LOVE	JOHNNY CASH—Columbia 4-45534	6	43	40	THE ONE YOU SAY GOOD MORNING TO	JIMMY DEAN—RCA 74-0600	10
12	9	AIN'T THAT A SHAME	HANK WILLIAMS, JR.—MGM K14318	12	44	47	THERE'S A KIND OF HUSH	BRIAN COLLINS—Mega 615-0058	5
13	14	GIVE MYSELF A PARTY	JEANNIE C. RILEY—MGM K14341	7	45	55	THE DAY THAT LOVE	WALKED IN	3
14	12	ONE'S ON THE WAY	LORETTA LYNN—Decca 32900	13	46	53	BALLAD OF A HILLBILLY SINGER	FREDDY WELLS—Columbia 4-45542	3
15	8	I'M A TRUCK	RED SIMPSON—Capitol 3236	15	47	52	10 DEGREES AND GETTING COLDER	GEORGE HAMILTON IV—RCA 74-0622	5
16	16	OKLAHOMA SUNDAY MORNING	GLEN CAMPBELL—Capitol 3254	9	48	49	RANGER'S WALTZ	MOMS & DADS—GNP Crescendo 439	5
17	21	TODAY I STARTED LOVING YOU AGAIN	CHARLIE MCCOY—Monument 8529	7	49	57	FAR FAR AWAY	DON GIBSON—Hickory 1623	3
18	20	SWEET LOVE ME	TOMPALL & THE GLASER BROTHERS—MGM K14339	7	50	51	TWO DIVIDED BY LOVE	THE KENDALLS—Dot 17405	4
19	24	WHEN YOU SAY LOVE	BOB LUMAN—Epic 5-10823	5	51	30	MUCH OBLIGE	JACK GREENE & JEANNIE SEELY—Decca 32898	14
20	22	TO GET TO YOU	JERRY WALLACE—Decca 32914	9	52	56	DARLIN' RAISE THE SHADES	CLAUDE KING—Columbia 4-45515	6
21	25	COTTON JENNY	ANNE MURRAY—Capitol 3260	6	53	66	DRAGGIN' THE RIVER	WARNER MACK—Decca 32926	2
22	31	I'LL STILL BE WAITING FOR YOU	BUCK OWENS—Capitol 3262	4	54	64	EVERYBODY'S REACHING OUT FOR SOMEONE	PAT DAISY—RCA 74-0637	3
23	28	I SAW MY LADY	DICKEY LEE—RCA 74-0623	7	55	59	WE'LL SING IN THE SUNSHINE	ALICE CREECH—Target T13-0044	4
24	17	CAROLYN	MERLE HAGGARD—Capitol 3222	14	56	58	KISS THE HURT AWAY	RONNIE DOVE—Decca 32919	4
25	26	LOVE IS LIKE A SPINNING WHEEL	JAN HOWARD—Decca 32905	11	57	60	BRAND NEW KEY	JERIS ROSS—Cartwheel 206	4
26	19	FORGIVE ME FOR CALLING YOU DARLING	NAT STUCKEY—RCA 74-0590	12	58	65	LONELY PEOPLE	EDDY ARNOLD—RCA 74-0641	2
27	18	TONIGHT MY BABY'S COMING HOME	BARBARA MANDRELL—Columbia 4-45505	12	59	68	WHAT AIN'T TO BE, JUST MIGHT HAPPEN	PORTER WAGONER—RCA 74-0648	2
28	27	ANOTHER PUFF	JERRY REED—RCA 74-0613	9	60	69	NEED YOU	DAVID ROGERS—Columbia 4-45551	2
29	38	THE WRITING'S ON THE WALL	JIM REEVES—RCA 74-0626	5	61	—	AIN'T NOTHING SHAKIN'	BILLY "CRASH" CRADDOCK—Cartwheel 210	1
30	32	PARTY DOLLS AND WINE	RED STEAGALL—Capitol 3244	7	62	—	YELLOW RIVER	COMPTON BROTHERS—Dot 17408	1
31	33	SUPER SIDEMAN	KENNY PRICE—RCA 74-0617	7	63	70	YOU'RE MY SHOULDER TO LEAN ON	LANA RAE—Decca 32927	4
32	48	ALL HIS CHILDREN	CHARLEY PRIDE—RCA 74-0624	3	64	72	WISH I WAS A LITTLE BOY AGAIN	LaWANDA LINDSEY—Chart 5153	2
33	36	MISTY MEMORIES	BRENDA LEE—Decca 32918	5	65	—	JUST FOR WHAT I AM	CONNIE SMITH—RCA 74-0855	1
34	23	I START THINKING ABOUT YOU	JOHNNY CARVER—Epic 5-10813	11	66	71	SWEET APPLE WINE	DUANE DEE—Cartwheel 207	2
35	37	HEARTACHES BY THE NUMBER	JACK RENO—Target T13-0144	6	67	67	SOUVENIRS AND CALIFORNIA MEM'RIES	BILLIE JO SPEARS—Capitol 3258	4
36	39	A DAY IN THE LIFE OF A FOOL	GEORGE JONES—RCA 74-0625	5	68	—	DADDY DID HIS BEST	STONE EDWARDS—Capitol 3270	1
37	29	I CAN'T SEE ME WITHOUT YOU	CONWAY TWITTY—Decca 32895	14	69	—	JANUARY, APRIL AND ME	DICK CURLESS—Capitol 3267	1
38	35	COLOR MY WORLD	BARBARA FAIRCHILD—Columbia 4-45522	9	70	73	LOVE ME	JEANNIE PRUETT—Decca 32929	2
39	50	WE CAN MAKE IT	GEORGE JONES—Epic 5-10831	3	71	74	DOWN ALONG THE COVE	EARL RICHARDS—United Artists 50873	2
40	41	WE'VE GOT TO WORK IT OUT BETWEEN US	DIANA TRASK—Dot 17404	6	72	75	IT TAKES A DRINKING MAN	GEORGE KENT—Rice 5044	2
41	43	THE BEST IS YET TO COME	DEL REEVES—United Artists 50877	5	73	—	EVERYBODY OUGHTA CRY	CRYSTAL GAYLE—Decca 32925	1
42	34	SEARCH YOUR HEART	BOBBY WRIGHT—Decca 32903	11	74	—	THOSE WERE THE GOOD OLE DAYS	ROY ROGERS—Capitol 3263	1
					75	—	I NEED HELP	GENE DAVIS—Metro Country 2009	1

"Yellow River" was never so finger-snappin', country-rockin' good!



The Compton Brothers have done it! They've taken the smash pop hit, "Yellow River", and made it even better. Moving it along with real gusto, great singing, and a happy country feeling.

"Yellow River"

DOA-17408
b/w "Sometimes You Ain't No Fun To Love"





COUNTRY SINGLE PICKS

(Country Singles are reviewed in alphabetical order by artist.)

LYNN ANDERSON—Chart 5151

TOO MUCH OF YOU (Sixteenth Avenue, BMI)
THERE OUGHTA BE A LAW (Sue-Mirl, ASCAP)

Great Gene Hood semi-standard that Chart pulled off their "Lynn With Strings" LP. Good record and excellent material.

JIM ED BROWN—RCA 74-0642

EVENING (Starsong Music, ASCAP)
YOU KEEP RIGHT ON LOVING (Starsong Music, ASCAP)

Well, if "Morning" was big for J.E.B., why shouldn't "Evening" be worth a spin? Chuck Rogers and Don Devaney wrote this easy going "body ballad" that's been so popular with the lady buyers. Excellent bet!

JOHNNY DARRELL—Cartwheel 209

LET ME STAY A WHILE (Acuff-Rose, BMI)
MR. TAMBOURINE MAN (Warner Bros., BMI)

Avant garde Johnny used a Mickey Newbury tune to follow up his first for Cartwheel. Either side could be the airplay item.

SHIRLEY EIKHARD—Capitol 3281

TOGETHER (Beechwood Music, BMI)
SMILING WINE (Newtonville Music, ASCAP)

Somebody put the star on the wrong side of this one. Shirley's own penning carries the edge. This full-voiced young Canadian (she's only 16) is picking up followers everywhere.

TOM T. HALL—Mercury 73278

ME AND JESUS (Hallnote Music, BMI)
COOT MAREILLES BLUES (Hallnote Music, BMI)

Tom is in the spiritual vein this time out. Unusual move on the heels of story ballads like "\$40" and "Clayton Delaney."

STAN HITCHCOCK—Caprice 729

WE LIVE A LOVE SONG (Buzz Cason Publ., ASCAP)

Pretty love ballad from the suburban country crooner. Big production works well with Stan's approach to country music.

STONEWALL JACKSON & THE BRENTWOOD CHILDREN'S CHOIR—Columbia 4-45546

THAT'S ALL THIS OLD WORLD NEEDS (Vintage Music, BMI)

Mr. and Mrs. Bob Tubert wrote this "peace and love" medium tempo song. Catchy chorus. Interesting children's choir provides vocal back up.

ANTHONY ARMSTRONG JONES—Chart 5157

IT'S A CRYING SHAME (Trousdale Music/Soldier Music, BMI)
MINE, MINE, MINE (Click Music, ASCAP)

Terrific "Suburban country" entry that will do great on airplay but could hit some snags with boxes. It's a cover.

MURRY KELLUM—Epic 5-1-832

YOU DO THE CALLIN' (I'LL DO THE CRAWLIN') (Flagship, BMI)

Cute title for the "Joy To The World" guy. Ben Peters and producer Glenn Sutton collaborated on this hard country tune.

NASHVILLE EDITION—Dial D-1009

I WISH I DIDN'T HAVE TO MISS YOU (Tree Publ., BMI)
SANTA ANA WIND (Tree Publ., BMI)

Remember Jack Greene and Jeannie Seely's version? Here's a fantastic rendition by that back-up group that listeners hear on nearly all Nashville artists' cuts. Excellent outing.

WEBB PIERCE—Decca 32924

HEY, GOOD LOOKIN' (Fred Rose, BMI)
WONDERFUL, WONDERFUL, WONDERFUL (Brandywine Music, ASCAP)

Great rehash of the old Hank Williams hit. Something wonderful about the old feel and old Webb styling.

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Tompall & the Glaser Brothers

AND THEIR NASHVILLE STUDIO BAND

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