

RECORD WORLD

WHO IN THE WORLD

Don Kirshner, Right, Is Bringing Legitimate Rock To Network TV For Two Shows Via His "ABC In Concert," Airing Nov. 24 And Dec. 8. If Ratings Prove As Expected, Rock & Roll May Become A Late Night Viewing Fixture. See Story Inside.



5-38-8
RICHARD D WOZNIAK
RC 63
YOUNG AT HEART RECORDS
DULUTH MINN 55802
NOV 25 1972

HITS OF THE WEEK

SINGLES

CARLY SIMON, "YOU'RE SO VAIN" (Quackenbush, ASCAP). Carly's most commercial song yet as produced by Richard Perry with back-up vocals by Mick Jagger. Brilliant lyric and melody, and stunning string arrangements by Superwoman Simon. Elektra 45824.



SLEEPERS

RITA COOLIDGE, "FEVER" (Jay & Cee, BMI). From her just released "The Lady's Not For Sale" lp, Rita turns in a low key but high powered adaptation of this past smash for the McCoy's and Peggy Lee. A&M 1398.



ALBUMS

JAMES TAYLOR, "ONE MAN DOG." Taylor's long-awaited album features no less than 18 selections and contains some interesting departures from his earlier work. If past performance is any guide, it's headed straight for the number one spot. Warner Bros. BS 2660.



CHUCK BERRY, "REELIN' & ROCKIN'" (Arc, BMI). From the lp "London Sessions," this raunchy rock and roller should do every bit as well as the incredibly successful "My-Ding-A-Ling." An absolute smash. Chess 2136.



TIN TIN, "TALKING TURKEY" (Casserole, BMI). A very heavy rocker marks this group's first effort for Polydor. Should talk turkey with the charts in a big way. Curious, interesting lyrics. Polydor 15055.



JONI MITCHELL, "FOR THE ROSES." Time will tell if Joni's first album for the label becomes her most successful, but one listening will tell that it's one of her best, and that's saying something! Sitting in on various cuts are Steve Stills, Graham Nash and James Burton. Asylum SD 5057. (Atlantic).



THE PARTRIDGE FAMILY, "LOOKING THROUGH THE EYES OF LOVE" (Screen Gems-Columbia, BMI). A fabulous rendition of the Weil-Mann hit song as expertly produced by Wes Farrell. Lead vocal by David Cassidy, and should be a big hit. Bell 45,301.



BO DIDDLEY, "HUSBAND-IN-LAW" (Moonsong, BMI). With a "Shaft"-like drive, this funky soul song keeps right on moving. Funny, inventive lyric should bring Bo back to the charts. Chess 2134.



THE EDGAR WINTER GROUP, "THEY ONLY COME OUT AT NIGHT." Unquestionably the best and most commercial effort the talented Edgar has ever produced. The highlight is the single, "Round and Round," one of the best individual tracks of the year. Lots of other good stuff too. Epic KE 31584.



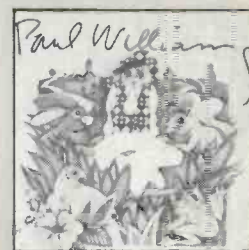
THE CHI-LITES, "WE NEED ORDER" (Julio-Brian/Hog, ASCAP). Outstanding production juxtaposes strings, throbbing drums, and horns. Should bring this song to chart life, and that's an order! Brunswick 55489.



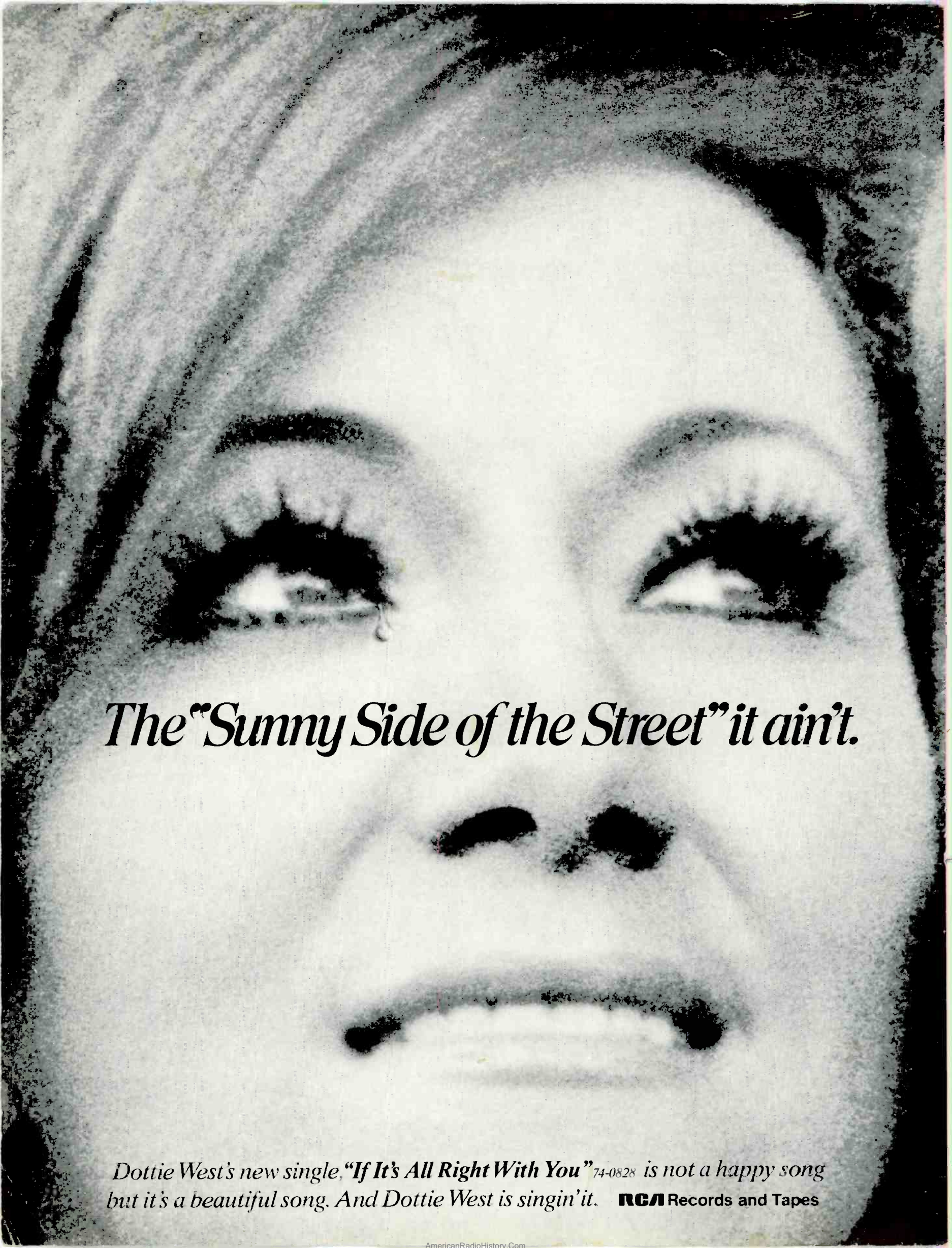
BOBBY WOMACK & PEACE, "HARRY HIPPIE" (Chartwell, BMI). A super single with a novel humanistic lyric idea laced by a musical blues-tinged ballad. Programmers should watch this one grow and go. United Artists 50988.



PAUL WILLIAMS, "LIFE GOES ON." If you liked Paul Williams' previous album, you'll love this one. The consistent stream of superfine songs complemented by terrific backup musicians and singers makes it the best album of its kind this year. A&M SP 4367.



David Geffen Sells His 50% Of Asylum Records To WCI; Stays On As Prexy In 7-Year Deal **Commissioner Johnson Calls On Broadcasters** **Eddy Arnold To MGM** **Friml Dies; Oakley Killed, Jameson Jumps . . . And Lives** **Dialogue: WB's Stan Cornyn**



The "Sunny Side of the Street" it ain't.

Dottie West's new single, "If It's All Right With You" ⁷⁴⁻⁰⁸²⁸ is not a happy song but it's a beautiful song. And Dottie West is singin' it. **NCA** Records and Tapes

FCC's Johnson Says Broadcasters Must Lead Fight For Freedom

■ BOSTON — Nicholas Johnson, outspoken Federal Communications Commissioner, told broadcasters last week that they must lead in the fight to preserve free expression.

Addressing a Fall Conference sponsored by the National Association of Broadcasters, Johnson warned against "government by television" and told the radio and TV executives in attendance:

—President Nixon's Office of Telecommunications Policy "has come to stand for the Office of Television Politics . . . a not very-subtle part of the Nixon Administration's program for controlling the media image of the President."

—Mr. Nixon and Vice President Agnew "viciously attack their only effective critics—the network newsmen—and . . . the same heavy hand could come down on your station tomorrow."

—The President "has been waging a vendetta against the Puny (Public) Broadcasting System—vetoing its funds, attacking its newsmen, (and) finally appointing a former Director of the Voice of America to head the organization."

The FCC Commissioner, who often has been critical of broadcasting, said Americans depend on radio and television for "information and education about a great many issues of our time" and the industry must use its First Amendment rights of free speech to explain those rights to the public.

"You have to explain them to your audience if you expect them to support you in a showdown with the President," he said. "For the day may be coming when the full artillery of the White House may make your early skirmishes with the FCC look like a school boy's

(Continued on page 47)

NAB Assails Justice Dept.

■ WASHINGTON — The National Association of Broadcasters said last week the Justice Department has "misstated the law and misconceived the facts" in proposing a time limit on exclusive licenses for non-network programs.

NAB said in comments filed with the Federal Communications Commission that exclusivity practices "are critically necessary to successful programming" by commercial television stations; that all parties except Justice and cable interests agree that a fixed rule limiting their duration "would be contrary to

the interests of all concerned, including the public."

The Association said the Justice Department "misstated the Anti-Trust doctrine" and used "false premises" in reaching its conclusion that exclusivity agreements are unreasonable and a time limit would reduce the cost to broadcasters.

It said the department was "naive and illogical" in arguing that, since new, first-run non-network programs are licensed for one season, it was unreasonable to permit exclusivity beyond one year for subsequent runs of such material.

Berry Oakley Killed

■ MACON, GA. — Funeral services for Allman Brothers band bass guitar player Berry Oakley were held in Macon, Georgia, last week (13) two days after he was killed in a motorcycle accident.

It was just about a year ago that Duane Allman, the band's lead guitarist, was also killed on a motorcycle. The accidents happened less than three blocks apart and both Allman and

(Continued on page 47)

Col-Epic In Chart Surge

■ NEW YORK — Columbia, Epic and the Philadelphia International labels are flooding Record World's charts this week with both album and single releases. Leading the deluge of 21 artists making the singles charts is Epic's Johnny Nash with his "I Can See Clearly Now" release. Following closely are Harold Melvin (Philadelphia Int'l) at 5• with "If You Don't Know Me By

Geffen Sells Asylum To WCI In 7-Year Deal

■ NEW YORK — Warner Communications, Inc. last week announced that it had acquired the Asylum Record label and had entered into a 7-year employment agreement with David Geffen, President of Asylum Records.

Previously Asylum Records was engaged in a joint venture with Atlantic Recording Corporation, a subsidiary of WCI, and the Asylum label was distribu-

ted through the Warner Distributing Company. No changes in operation are contemplated. Atlantic will continue to release all Asylum product. Geffen will keep his title as President of the label he formed.

WCI had already owned 50% of the label, so the sale of Geffen's 50% gives WCI 100% ownership.

Details of the reported stock transaction were not disclosed.

Bell Reveals Mammoth 'Lost Horizon' Campaign

■ NEW YORK — Gordon Boskin, Bell Records' Marketing Vice President has stated that Bell Records has launched the most comprehensive exploitation program ever put behind a film soundtrack for Ross Hunter's musical production of "Lost Horizon" for Columbia Pictures. The four phase, all-out advertising, publicity and promotion campaign is now being launched and will continue through the movie's opening and nationwide distribution.

Phase I of the "Lost Horizon" campaign will center around building awareness of the album in the trade press and on the distributor level. Phase II will move into gear with comprehensive involvement of dealers, disk jockeys and the general music press. Radio spots, ad mats, and dealer aids of all types will be made available to distributors for retailer use. Disk jockeys and general music press, including college newspapers and

(Continued on page 47)

Eddy Arnold To MGM

■ NEW YORK — Eddy Arnold has moved from the RCA Records label to MGM Records, it was announced last week by Jerry Purcell, Arnold's personal manager, and Mike Curb, President of MGM Records. Arnold signed a longterm pact with MGM calling for an unlimited amount of singles and

(Continued on page 47)

Jameson Jumps

■ LOS ANGELES — 27 year old singer Bobby Jameson made another attempt on his own life last Sunday, November 12. Jameson jumped from a broadcasting tower on top of the Pantages Theater in Hollywood. His fall to the roof of the theater was not fatal, though injuries to his legs were serious.

This is the second time in recent months that police have been called to try to bring Jameson down from some height before he jumped. The other incident was from a 12th story ledge on the Continental Hyatt House July 1. Jameson has since been profiled in Record World.

Condition Good

Jameson was admitted to County General Hospital shortly after his jump Sunday. He went to surgery on Wednesday, November 15, and the hospital says his condition is "good."

CBS Declares Cash Dividend; Stock Dividend Discontinued

■ NEW YORK — The CBS Board of Directors last week declared a cash dividend of 36.5¢ per share on CBS common stock payable on December 8 to shareholders of record at the close of business on November 22. This represents a 1.5¢ per share increase over the 35¢ quarterly dividend paid previously.

The CBS Directors voted to discontinue the 2% stock divi-

Martin To Head WB East Coast A&R

■ NEW YORK — Mary Martin has been appointed Executive in charge of East Coast A&R for Warner Bros. Records.



Mary Martin

Miss Martin has previously served as personal manager for Leonard Cohen and Van Morrison. Prior to managing, she worked as an assistant to Albert Grossman in New York. She will be based in the Warner Bros. New York townhouse at 44 East 50th Street where she will be responsible for auditioning and signing East Coast based artists as well as supervising the production of WB and Reprise artists recording in studios there.

Ian Anderson Wins MM Poll

■ NEW YORK — Ian Anderson, lead singer-flutist with Jethro Tull, was named No. 1 in the "miscellaneous instrument" category in Melody Maker's 1972 pop poll results.

Basham, Hobbs, Bryan to A&M

■ HOLLYWOOD — Jan Basham, Dennis Hubbs, and Jim Bryan have been named promotion representatives for A&M Records, reports Harold Childs, national promotion director for the label.

Miss Basham, who was formerly a promotion director for Record Merchandising.

dend. They concluded that previous needs for cash conservation and the administrative costs involved in the distribution of a stock dividend no longer justify continuance of the stock dividend policy.

The CBS Board also declared a fixed cash dividend of 25¢ per share on CBS preference stock payable on December 29 to shareholders of record at the close of business on November 22.

Polydor Names Ganim

■ NEW YORK — Polydor Incorporated has announced that Bob Ganim has been appointed Director of National Promotion. Ganim, who has already assumed his new post, will be based in New York. He was previously Midwest Regional Promotion Manager for Polydor.

Screen Gems-Col Appoints Brown VP

■ NEW YORK — Jerry Brown has been appointed vice president of financial affairs for Screen Gems-Columbia Publications, it was announced by Frank J. Jackson, vice president of the company.

Since 1970, Brown had held the same title for Screen Gems-Columbia Music, Inc. He had formerly been vice president of the Roosevelt Music Co., which was acquired by Screen Gems-Columbia Music in 1968.

Mercury Ups Ashton

■ CHICAGO — Jack Ashton has been appointed to the post of National Promotion, Albums, for Mercury Records and will be based in the label's home office.

Ashton was formerly regional promotion manager for Detroit, Cleveland, Cincinnati, Buffalo and Pittsburgh and was recently named Mercury Man of the Year at the label's promotion meeting in Nashville. He will report directly to Stan Bly, National Promotion Director.

Ochs Playboy Publicity Head

■ Larry Cohn, Executive Vice-President of Playboy Records, has announced the appointment of Ed Ochs to the position of Director of Publicity, Playboy Records. Ochs was most recently a free lance writer and music editor of "LA."

MCA Sets Earnings Record

■ UNIVERSAL CITY, CALIF. — Lew R. Wasserman, President of MCA Inc., last week announced the highest first nine-month earnings in the Company's history, an increase of 20% over those of the same period in 1971.

Unaudited net income for the nine months ended September 30, 1972, was \$14,980,000 or \$1.82 per share on 8,243,126 average number of common shares outstanding; gross revenues were \$229,125,000 and provision for Federal, State and foreign income taxes was \$5,500,000. For the first nine months of 1971, adjusted net income was \$12,427,000 or \$1.52 per share on 8,176,634 average number of common shares outstanding; gross revenues were \$224,548,000 and provision for Federal, State and foreign income taxes was \$5,400,000. Net income and provision for income taxes previously reported for the nine months of 1971 have been adjusted by \$2,475,000 or \$.30 per share to reflect three-fourths of the 1971 investment tax credit.

Miele To VP Mk't At Famous

■ NEW YORK — The appointment of Andy Miele to Vice President and Director of Marketing has been announced by Tony Martell, President of Famous Music Corporation.

Miele, who has been in the music industry for twenty years, has an extensive background in promotion and marketing. Prior to his appointment at Famous Music, he was Director of Marketing at MGM, Project Three Records, and at Polydor. He was National Sales Manager and Promotional Director at United Artists.

G+W Ups Dividend

■ NEW YORK — The board of directors of Gulf + Western Industries, Inc., last week raised the regular quarterly dividend on its common stock from 15 cents to 16 cents a share, payable January 1, 1973, to shareholders of record November 27, 1972.

The increase raises the company's regular annual dividend from 60 cents to 64 cents per common share.

This declaration marks the seventh increase in Gulf + Western's regular common stock cash dividend in the past nine years. The January 1 payment will be the company's 34th consecutive quarterly cash dividend.



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Come to where the Love is...

Ronnie Aldrich's most important LP to date, "Come To Where The Love Is." Featuring 12 of today's best known songs. Like "Alone Again (Naturally)," "The Candy Man," "Without You," "Where Is The Love," "Popcorn," "Song Sung Blue." And more.

In fact, two of the selections are so outstanding we've put them on a single for immediate release. "Theme From 'Lost Horizon'" (the first instrumental recording of what is sure to become a Bacharach/David standard) b/w "Jenny's Theme" (the theme from heralded new film "Young Winston").

Ronnie Aldrich, the master of the twin pianos, weaves the spell of love as no other artist can. And "Come To Where The Love Is" is the finest example.



The LP: "Come To Where The Love Is" SP 44190
The single: Theme From "Lost Horizon" 45-90015
(b/w) "Jenny's Theme"

Ronnie Aldrich Is Love.



Rudolf Friml Dead At 92

■ NEW YORK—Rudolf Friml, world famous composer of thirty-three operettas and a charter member of the American Society of Composers, Authors and Publishers, died in Los Angeles' Presbyterian Hospital last week (12) at the age of 92. Maestro Friml, who had been ill for some time, had entered the hospital on October 5th.



Mr. and Mrs. Rudolf Friml at his 90th birthday party.

Friml had lived in Los Angeles for many years, having moved west after a brilliantly successful career in the New York musical theatre. His last visit to New York was on December 7, 1969 when he was honored by his ASCAP colleagues with an all-star "birthday party" at the Shubert Theatre, an event that he described as "the musical highlight of my life." He is survived by his fourth wife, Kay, sons Rudolf Friml, Jr. and William Friml, and daughter Lucille.

Don Kirshner Outlines Plans For Rock On TV

■ Don Kirshner is bringing rock music to late night prime time television November 24 and December 8 in the slot on ABC that is normally filled by the Dick Cavett Show. If the shows are well received by TV viewers across the nation both ABC and Kirshner expect they could become regular attractions, though just how regular Kirshner isn't saying now.

The groups involved on the shows are Alice Cooper, Poco, Seals and Croft, The Allman Brothers, Blood, Sweat and Tears, Bo Diddley, Chuck Berry, and Curtis Mayfield.

The death of Allman bassist Berry Oakley last week raised some questions as to whether the Allmans segment would be used, but Kirshner says the band is definitely on. "It's history," he said last week, "there's no reason not to run it. In fact, The Allman segment and the entire second show will be dedicated to

Musical Isle Opens Nashville One-Stop

■ NEW YORK — Musical Isle of America's Memphis branch is opening a one-stop outlet in Nashville, according to Sid Melvin, head of the Memphis operations of the firm. MIA is part of the mass merchandising division of United Artists.

The new Nashville one-stop is to be helmed by Helen Hall, a well-known Music City programmer and trade personality and most recently with Music City Distributors. She was also associated for a number of years with Hermitage Music.

Full Juke Service

Melvin said that the new firm will offer a full service to juke box operators in the area, ranging from simply over-the-counter order filling to complete programming of routes with title strips. "No matter what the operators' needs, we're there to provide the most popular records to maximize his profits," Melvin asserted.

In another expansion move, Melvin also noted that John Langlois, a former branch manager for Handleman and associated earlier with Transcontinental Music, has joined MIA as district sales manager, working out of Atlanta.

Oakley."

The two shows were taped at Hofstra University in New York November 1 and 2. Kirshner acknowledges that most rock acts are reluctant to play network television, but he got full co-operation on this project because both the record companies and the acts "wanted to see a place for rock on late night tv."

Considerable trouble and expense was gone to by ABC to insure quality of sound, both in the recording and the reproduction. The seven ABC owned and operated FM radio stations in Los Angeles, Detroit, Chicago, New York, San Francisco, Pittsburgh, and Houston will be simulcasting the show in stereo, plus there will be more hi-fi simulcasts in other markets. An ABC executive confirmed that the cost had been "considerable", but declined to say exactly how much.

(Continued on page 48)

Farrell-Mook Deal To Include Mendes' Pub Firms

■ The recently announced alliance between The Wes Farrell Organization and David Mook's Damont Corporation will now encompass the administration of Sergio Mendes' music publishing firms, Rodra Music, Inc. and Berna Music, Inc., throughout the U. S. and Canada.

While emphasis will be placed on securing additional recordings and other commercial usages for

the Rodra-Berna compositions, special attention will be given to the songs written by two artists on Atlantic Records and produced via Mendes' production company, Serrich Productions. They are the group, Macondo, and Angelo. A promotional campaign is also being planned to develop and exploit the Rodra-Berna compositions which will be included in Sergio Mendes' debut album on Bell Records.

Grammy Entries Are Screened

■ NEW YORK — Dozens of the recording field's top producers, musicians, arrangers, composers, record company executives, reviewers, authors and trade paper representatives gathered in New York's Essex House on November 9th for a full day screening of thousands of entries submitted for this year's Grammy Awards competition. The purpose of the Record Academy's (NARAS) annual event was to insure proper category placement for recommendations submitted by members and companies and also to screen out all ineligible material.

The National office of NARAS in Hollywood is currently compiling this year's pre-nominations Grammy list which will be sent to all voting members in mid December. Their votes will determine the finalists in this year's Grammy Awards competition.

Atlantic Inks One Of Its Own

■ NEW YORK—Atlantic Records has signed its own west coast regional promotion director John Fisher to an exclusive recording contract. His first single, "Handle With Care," was released last week.

Fisher has held many positions in the recording industry, among them, posts with Merit Records Distributors and the Warner - Elektra - Atlantic Distributing Corporation. He is familiar to television audiences as the sonorous country and western voice of the Datsun commercials produced by Chuck Blore Productions in Los Angeles—who also aided in making the first demos for John's record.

Previous to John's service in the recording industry, he was a professional athlete, and played in the minors with the Yankees and before that, semi-professional football.

Col Releases "1776" Caster

■ NEW YORK — Spurred on by the opening week response of "1776" at the Radio City Hall in New York, Columbia Records has announced the release of the soundtrack of the Peter Hunt-directed, Jack Warner produced film in its Masterworks Series. The film, based on the award-winning Broadway musical by Sherman Edwards (music and lyrics) and Peter Stone (book) was given a staggering \$1,000,000 advance, with first week, pre-Thanksgiving gross at \$240,000.

Virtually the entire Broadway cast and nearly all of the creative artists were brought to Hollywood by producer Jack L. Warner for the new motion picture and soundtrack.

ROCA, Capitol Get Together

■ HOLLYWOOD — Capitol Industries, Inc. and Record Club of America, Inc. have announced the conclusion of long term contractual arrangements under which Record Club of America has been licensed to manufacture albums, cartridges and cassettes from the vast catalog of Capitol Records, Inc. for release by Record Club of America in its mail order clubs in the U. S. A. and Canada. RCOA will pay Capitol minimum royalties over a period of years in excess of \$1,000,000.

Heavies All

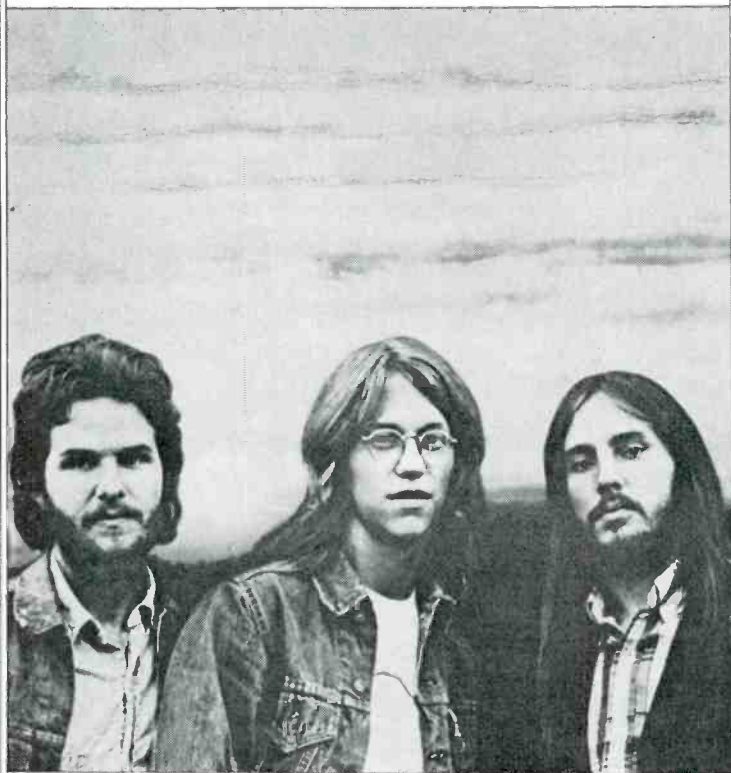


The heavies turn out for the big party thrown by WXLO-FM (formerly WOR-FM) (left to right): Bill Drake, Pete Bennett and Ron Ruth. A good time was had by all.



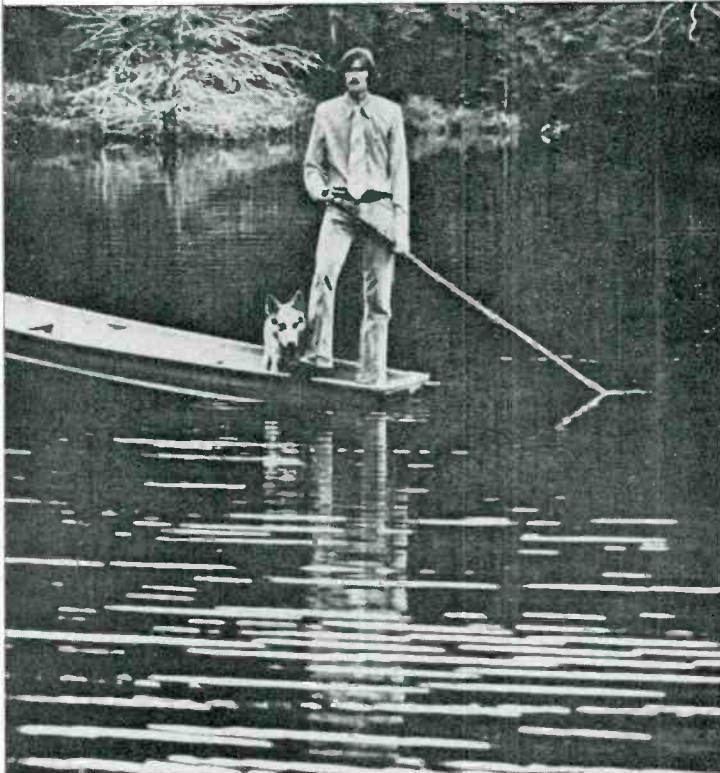
America

From AMERICA, who began 1972 with "A Horse With No Name," comes a warm new album to climax the year. The album is *HOME-COMING*, and it contains America's new single, "Ventura Highway."



James Taylor

From JAMES TAYLOR comes a year-in-the-making new album. He calls it *ONE MAN LOG* and it's filled with such wonders as James' new single, "Don't Let Me Be Lonely Tonight."



From NEIL YOUNG comes a two-record-set sound track to his forthcoming film, *JOURNEY THROUGH THE PAST*, an anthology of well-loved Neil Young (along with such friends as The Buffalo Springfield and Crosby, Stills, Nash and Young) classics and specially-collected film music. Includes "Rock and Roll Woman," "Ohio" and "Find the Cost of Freedom."



Neil Young



Grateful Dead

From THE GRATEFUL DEAD comes their comprehensive three-album set of all-new live recordings made during the Dead's recent European tour. Specially low-priced, *EUROPE '72* contains a full-color booklet and 10 minutes' worth of such Dead classics as "Truckin'," "Morning Dew" and "Sugar Magnolia."

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MCA RECORDS

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MCA Records, Inc. announces
 MCA Records. A new label
 from the end of the rainbow.
 MCA Records. An old name
 for the best in entertainment.
 A new name for a label with
 the best. MCA Records.
 A premium label. A *gold* label.
 MCA Records. With Decca,
 Uni, and Kapp. New gold.
 Where the rainbow ends.

MCA MCA MCA MCA MCA MCA MCA MCA MCA MCA MCA MCA

NEIL DIAMOND

NEIL DIAMOND HOT AUGUST NIGHT

RECORDED IN CONCERT AT THE GREEK THEATRE LOS ANGELES



MCA Records presents its first album: Neil Diamond's "Hot August Night". Recorded live at Los Angeles' Greek Theatre. A magnificent two record package of one of the most memorable performances of his career. Now Diamond gold from the end of the rainbow.

MCA2-8000

MCA RECORDS

Grand Gold



There was one visible difference this time around, as Capitol Records President Bhaskar Menon paid a surprise visit to Grand Funk Railroad, to present the group its eighth consecutive RIAA certified gold lp, for the current "Phoenix" album. The informal ceremonies, conducted in the middle of Grand Funk's fall concert tour, included participation by organist Craig Frost, heard on the album and now traveling with the group. From left: Frost, Mel Schacher, Mark Farner, Menon and Don Brewer.

Gemini Posters Spreading

■ NEW YORK — ABC Record and Tape Sales, Handelman and TMC will sell Gemini posters. ABC, through its chief, Lou Lavinthal, announced that it would fill distributor responsibilities by warehousing posters in its Atlanta, Des Moines and Los Angeles warehouses. Gemini will service ABC's northeast branches from its New York City warehouse.

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Music Firms Charge Piracy

■ NEW YORK — Eight music companies are seeking a federal-court injunction against El Zarape Recording Co. Inc., which they charge has pirated at least 34 of their copyrighted musical compositions.

Plaintiffs are Peer International Corp., Editorial Mexicana de Musica International S.A.; Promotora Hispano Americana de Musica S.A., Sam Fox Publishing Co. Inc., Sunbury Music Inc., Editorial RCA Victor S.A. de C.V., Blue Book Music Co. and Edward B. Marks Music Corp. The eight firms filed the suit on behalf of 3,500 music publishers who use the Harry Fox Agency Inc. to handle licensing of the rights to reproduce their copyrighted compositions.

El Zarape and Johnny Gonzales, principal stockholder, are named as defendants in the suit filed Thursday in U. S. Dist. Judge Robert M. Hill's court. The companies are seeking at least \$5,000 damages for each infringement of their copyrights and the profits made by El Zarape.

Columbia Gold

■ NEW YORK — Columbia recording group Santana's "Caravanserai" album has been certified gold by the RIAA signifying over one million dollars in sales in a period of little more than one month. The band's three previous albums have also been certified gold albums. Chicago's hit single, "Saturday in the Park," has also been declared gold by the RIAA signifying sales of over one million units.



THE COAST

By JOHN GIBSON



John Gibson

■ DOWN THE WAY WHERE THE NIGHTS ARE GAY . . . Traffic is recording in Kingston, Jamaica with Chris Blackwell, and there will be both a tour and an album in January. The group is presently Steve Winwood, Jim Capaldi, Chris Wood, Rebop Kwaku Baah, Roger Hawkins, and David Hood . . . Hmmmmmmm: Seen cocktailing at the Beverly Hills Hotel Polo Lounge: Paul Fishkin, David Geffen, Ahmet Ertegun, Bill Drake, and Big Jim Benci. The minutes of the meeting have yet to be made public . . . New Group To Bearsville (where They Belong): called "Burrow Meat" and their first album has been coquette-ishly titled "On A Roll" . . . Re-Orders Coming In: Yessir, after a long dry spell John Fogerty (Blue Ridge Rangers officially, though I probably wasn't supposed to say so) has a hit single in "Jambalaya" on Fantasy. Buffalo, Philadelphia, Los Angeles and many other cultural centers moving gobs of product . . . Next Month is Neil Diamond Month, in case you hadn't marked your calendar yet. MCA will be releasing his live from the Greek Theater album, which is a two record set, and was just a lovely evening . . . Bulldog is playing Thanksgiving with Sly and the Family Stone at Madison Square Garden. Will they sing "No"? Yes . . . Radio Men On Your Toes: Atlantic's John Fisher is releasing his own single this week, and he's hankerin' for a hit ! ! ! !

■ FUTURE RIDDLE: What was the first record to be released on the MCA label? It will be released this week—Elton John's "Crocodile Rock." Assuming you've put 2 and 2 together you now know that MCA is consolidating their labels under one banner . . . "The Harder They Come" is Jimmie Cliff's first film (feature length) and Chris Blackwell is busily trying to set a deal for distribution. One studio has been so shortsighted as to pass . . . Cream Troubles: After having hassles galore with Terry Knight, Cream had a difficulty of a different kind last week. The magazine put an attack dog in the building at night to prevent thefts, and the first attack the dog made was on publisher Barry Kramer, who was treated with 27 stitches in one hand . . . Dave Stanley, bassist for Gladstone, has left the group to re-group with the famous Mouse. Stanley was once a member of the Trap, Mouse's band . . . Russ Regan bringing Tony Cole over for Evenings With Tony Cole in the major markets. Watch for invites . . . Stan Lewerke's new assistant at Motown is none other than Joan Smith. Both straight from Eureka Distributors here . . . Miss Christine of the GTO's died in Boston last week . . . Didn't Anyone Read Gay Talese's Book?: Three way finish for the New York Times gig left open by Don Heckman. Winner to be announced next week . . . Ron Delsener seen boogieing around Radio City Music Hall last week wearing ear plugs while West Bruce and Laing played . . . Guess who's doing a "T. Rexmas" special in England during the upcoming season? . . . The production of "Tommy" that was bounced out of Albert Hall will appear at the Rainbow Theater in London December 9. Lou Adler to London.

■ JACOB'S 51 THOUSAND: Though radio people have been saying that Ron Jacobs' KGB is doing poorly and that he won't get ratings, there were over 51 thousand people at the San Diego Stadium last Sunday to see The First Annual KGB Charity Ball, which featured J. Geils, Quicksilver, Foghat, Jesse Colin Young, Boone's Farm and Dr. Hook . . . Some say Chip Monck is in Japan setting up the Stones' upcoming shows there, but actually not yet. He did the stage production for the KGB Charity Ball and the next night was in the Rainbow at a table next to some drunk writers . . . Marjoe canceled out of the KROQ concert . . . Who was that in last week's Wild Cherry ad for Brown Bag? . . . Newly signed to Columbia is a young man named Andy Pratt, son of the Pratt and Whitney family. Andy is said to be very good, but just to put it on ice he sent Columbia a \$15,000 demo. They signed him right up . . . Feb. Releases from WB: Dion and the Belmonts, Gram Parsons, Sparks ("A Wolfer In Tweeter's Clothing"), the Allman Bros, and the Dead in March . . . Leon Russell planning to cut an album early next year with three Ms. singers called "Dallas." They may go on his Japan tour too . . . Jefferson Airplane live next . . . "A Star Is Hung:" A portrait of Alice Cooper

(Continued on page 47)

The
Phil Spector
Christmas
Album
is
coming
soon



IN THE GREAT AMERICAN TRADITION
OF

LENNY BRUCE, HENRY MILLER, CHARLIE CHAPLIN,
THE SMOTHERS BROTHERS, D.H. LAWRENCE, HAIR, JOHN AND YOKO, RALPH GINSBERG,
FRANCIS SCOTT KEY, LOLITA, I AM CURIOUS YELLOW, THE BEATLES, PETE SEEGER,
JOHN GARFIELD, OH CALCUTTA, THE KAMA SUTRA, DAVID HARRIS, SUSAN B. ANTHONY,
JEAN GENET, THE STORY OF O, JOHN PETER ZENGER, GROVE PRESS, DALTON TRUMBO,
DANIEL ELLSBERG, THE BERRIGAN BROTHERS, XAVIER HOLLANDER,
JOHN SINCLAIR, GEORGE ORWELL, FANNY HILL, JAMES JOYCE, PATRICK HENRY

DISTRIBUTED BY UNITED ARTISTS RECORDS, INC.



Bridging The Gap: A Record World Forum

By BEVERLY MAGID

■ *The importance and the advantages of getting the broadcasting and record industries together seems self-explanatory, but the problems of communication have always seemed to get in the way. We thought that talking to men who have been in both areas of operation would be a good way to find out what it's like to change sides, and what advantages or problems it raised. So we gathered together Record World's Spence Berland, and Promotion Men Dick Weber of Big Tree, Jim Jeffries of Bell Records, Red Schwartz of United Artists Records, George Brewer of Columbia Records and John Rosica of Bell Records, all of whom started out in broadcasting, and former producer Dave Pell, now Music Director for Radio Station KIIS. Record World's Mitchell Fink was with the group in New York, and Beverly Magid was in Los Angeles.*

Beverly Magid: Everyone here has been on both sides of the fence; radio and records. The feeling is that both industries should be working together, but that doesn't always exist. Having been in both areas, what do you think of the possibilities of the fields being more closely knit, even though motivations are so different?

George Brewer: In my two years in the record business, at least from the record standpoint, the two industries tend to be closer together, or at least a little more appreciative now of the others' problems. Our problem is to get the music out to the people, and their's is the same problem, but they also have to consider the methods they use to program, the formats for the ratings, which is their total picture. So we do have some contradictory things that do stand between us in that respect, but with FM radio for instance, their understanding of the problem is a little bit more realistic. Consequently, I think that we have a little more of the relationship that you were talking about, with FM rather than AM, but I don't really see it as a problem now.

BM: Then you would see the contradictory aspects as just part of two businesses working together?

GB: That's right.

Spence Berland: There's a basic problem with records and the broadcasting industry. The record industry is totally reliant on the broadcasting industry for exposure of its product, which is a very unique situation. I don't think that there's another industry in the world which is totally dependent on the good will of a second industry to be able to merchandise and market its product to the public the way the record industry does today. At most of the conferences I've been at antagonistic situations exist. Sure promotion men and PD's and MD's and jocks will have a good time and rap. But most of the conventions I've been to come down to the small town jock saying "How come you don't send us any

records?" And then the promotion men say "Well you don't play them anyway, you're on that idiotic tight playlist." There's really a great deal that can be done towards communication in these things, but it hasn't been done as yet.

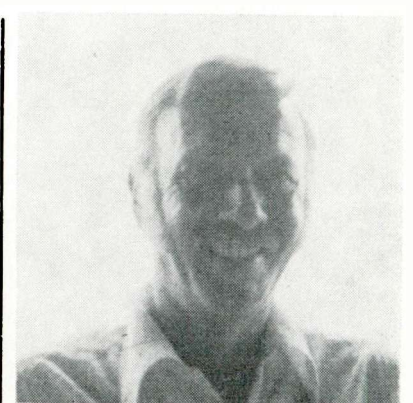
Red Schwartz: I take just a slight exception to that. I think that both industries are inter-dependent upon each other. Radio, without the music we produce in the recording industry, would have to resort to all-talk shows. If we in the record industry don't supply the music, then they in radio can't play it. Perhaps that's the antagonistic or underlying attitude you were referring to. I think that we in the music industry selfishly want those in radio to play more records, top 40 AMers. Now those in FM have come along a bit and even they are more programmed than they were before. Top forty AM, which produced the bulk of single sales and top FM, which produced the bulk of album sales, have been so tightly formatted or programmed that the antagonism is the 26 or the 31 record playlist. There is product so much better than what's being played, that I think the radio stations should expand in some areas and prove that's right, and in some areas prove that the short playlist is right. So I don't know if that's antagonism.

John Rosica: I think that it's an individual problem more than an industry problem. I think that it may be at radio's end with an unknowledgeable unreceptive programmer, or music director (of

(Continued on page 16)



JOHN ROSICA: "The best thing that can happen is that the non-professional radio guy deals with the non-professional promotion guy and they can both go down together."



RED SCHWARTZ: "More Money! That's what made me change sides."



GEORGE BREWER: "One of the things that we sometimes overlook with a radio programmer is that 80% of his programming is music, even though 80% of his day is programming."



DAVE PELL: "It's funny listening to the Vikki Carrs and all the people that I've been involved with over the years, and having to say — hey it doesn't work or it's lousy."



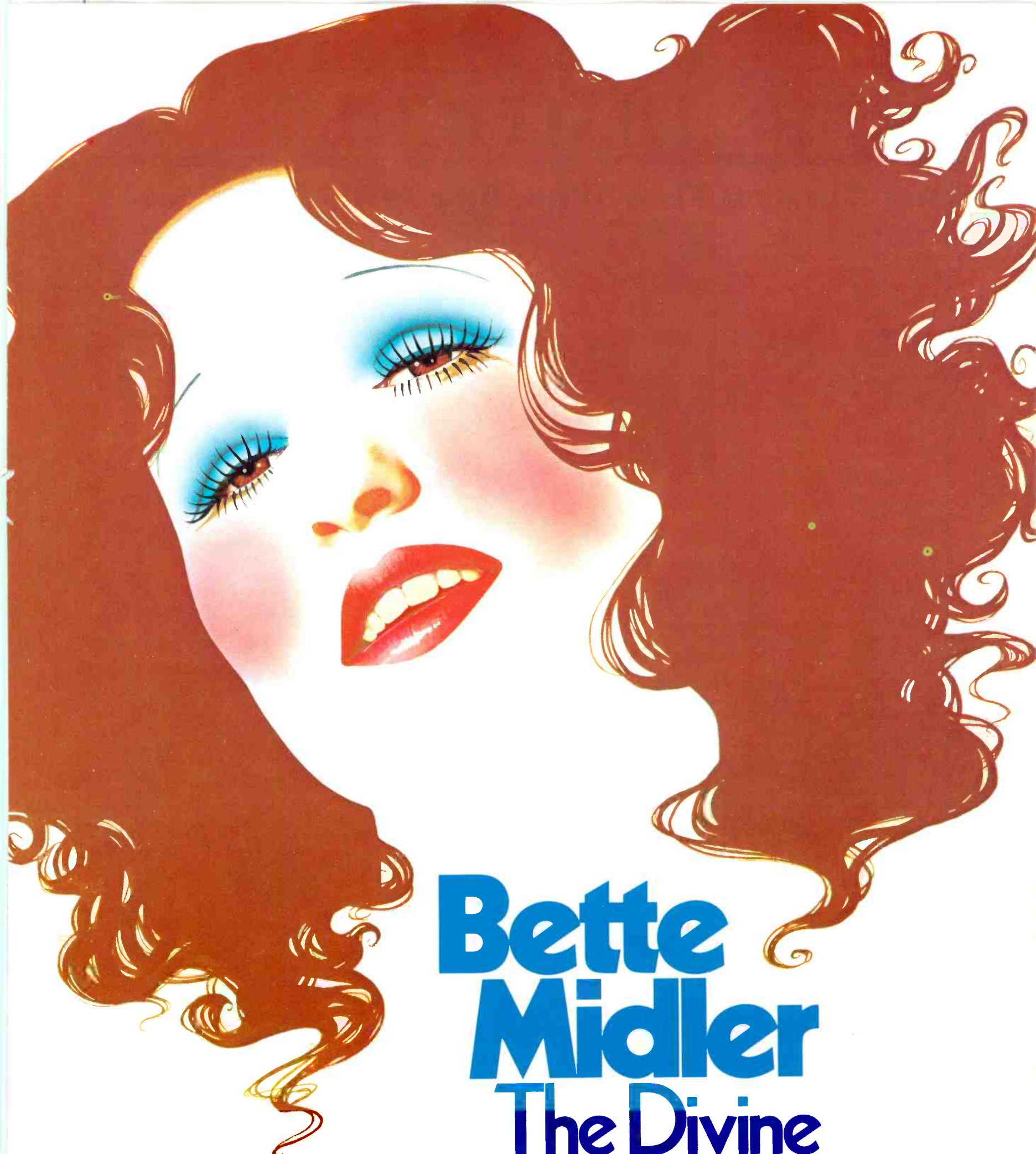
LISTENING POST



Beverly Magid

■ **NORFOLK . . .** Unless a miracle occurs very rapidly, John Nesci will be brought to trial for playing the Country Joe McDonald cut from "Woodstock". All of the pre-trial defense motions were denied, and the prosecutor assured Nesci's lawyers that the FCC tapes of the radio station were available for their hearing. However, Nesci and his defense have been unable to obtain them as yet. In addition, Nesci and all the members of his household have been harassed with parking tickets, the police coming day and night to his home to the extent that he's given up answering the door. While talking long-distance to him, I was aware of the phone being tapped, and as a result, Nesci's spirits are at a low ebb. The only helpful note is that Country Joe has promised to testify at the trial. Financially, Nesci is at his money's end, and would love to know

(Continued on page 16)



**Bette
Midler
The Divine
Miss M**

On Atlantic Records
and Tapes



SD7238

November 17th
The Tonight Show, NBC-TV

November 28 through December 3
The Boarding House
San Francisco

December 5 through 10
The Troubador
Los Angeles

December 13 through 16
Bijou
Philadelphia

December 31
Philharmonic Hall
New York

Stan Cornyn; Free Wheeling With A Purpose

By JOHN GIBSON

■ *Stan Cornyn is the Vice President at Warner Brothers Records heading Creative Services, a department he instituted. The Creative Services Department, and Cornyn in particular, is generally credited for the highly visible, free wheeling "image" of the company, though Cornyn believes that an image is something that is accrued rather than creative. Nonetheless, the process of "accruing" that image is the full time job of a department of 40 or more people. Cornyn discusses Creative Services and the record industry in the following dialogue:*



Stan Cornyn

Record World: You made a speech at a NARM convention a couple of years ago.

Stan Cornyn: Titled the "Rock Morality," for want of a catchier title.

RW: There was a quote from that speech headlined that said "the record business has all the grace, finesse and tact of a rhinoceros in heat." Am I remembering correctly?

SC: I would probably qualify it by saying 'sometimes.' I don't think the record business is about to compete in class and sophistication with some other areas of endeavor in our world such as the college industry or perhaps even the art world. Besides, any industry, no matter how nice and sophisticated it looks from the outside, I'm sure there's devilry and misappropriation of energy on the inside. I think that's particularly true in the record industry. From my scant knowledge of it, it bounced out of the war years and in California it seems to have begun on a street called Pico Blvd. which is where a lot of the juke box merchants and one stops are, and that was a different world. It was a lot of scam and a lot of traditions built up in those days that are no longer valid. Traditions were built up in record companies too, which clearly I am part of. I remember when I started with Capitol Records, when I was about, oh 3' 6", it was a natural world to walk into because nobody was questioning it, but artists were about the least important thing you contended with all day long in your work.

RW: How?

SC: I was very close to an art department where if Peggy Lee wanted to see what her cover looked like, or even perhaps know what the title of her album was before it hit the streets, the tower started to revolve. That was just not done in those days. Well, unfortunately the tower began to revolve enough that it began to screw itself into the ground, and I know that is absolutely not the way to approach life these days as a record company. First of all artists are the most important thing around. It's very difficult for someone who is not an artist to admit that there's someone more important than him. We meet many artists, and as long as we have the presumption that they are artists and that they have a valid statement to make, I think I would rather be on their side than on the side of the man who sells the tickets. I don't think ticket takers have much of a place in history, and in a sense record companies are ticket takers, or ticket sellers to art.

RW: Does your comment, two years old now, still apply today?

SC: Less and less. The economics of this industry move very quickly. I really think that this attitude cannot be one that you change as often as you change from a Nehru suit to Levis. You cannot change philosophy by either putting on beads or taking them off, or letting your hair grow or not. I see a terrible amount of snooping, because people are seemingly unable to trust their own creative instincts, so snooping, or copying abounds. In that speech I was talking about what I thought was clearly going to be the most ridiculous example of follow-the-leaderism possible,

which is everybody's going to be going into Jesus music, which was inconceivable to me at that point. And it happened. I was floored. I made the point that I thought at the next convention if this were to happen that there would be guys wandering around in flowing white robes and saying 'hey Jesus baby when'd you get in' And I was told that that afternoon there was a guy in the lobby in flowing white robes, not saying that, but he was promoting another Jesus Christ Superstar take-off. There must be an enormous amount of insecurity in this business. And this has been coupled with the fear of the unknown which started around 1967 when kids with long hair seemed to be gaining insights and power and seemed to be the future, so you were no longer dealing with the known. The center of the universe didn't happen to be in Sammy Rickland at that time. It happened to be elsewhere and this threw a lot of people for a loop and they're still being thrown. They're scrambling, recovering, and coming to the office without ties now. But it does not mean that much has changed. I would hope that it does.

RW: You don't think that kind of attitude, creative free-wheeling, has become institutionalized?

SC: The institutions sure are trying. Some of them. It's very difficult to bend an institution, but this has happened in history repeatedly, that the artists have become more important than their sponsors. As recent as the last 20 years this has clearly happened in films. The studio structure existed for the tyrants at the top and contract players were a dime a dozen.

"I'm trying to stop record companies from using artists and start artists using record companies and I think that's putting priorities in the right perspective."

RW: Anything like that happening in the record biz?

SC: No. As a matter of fact, executives are being put into slavery in a sense.

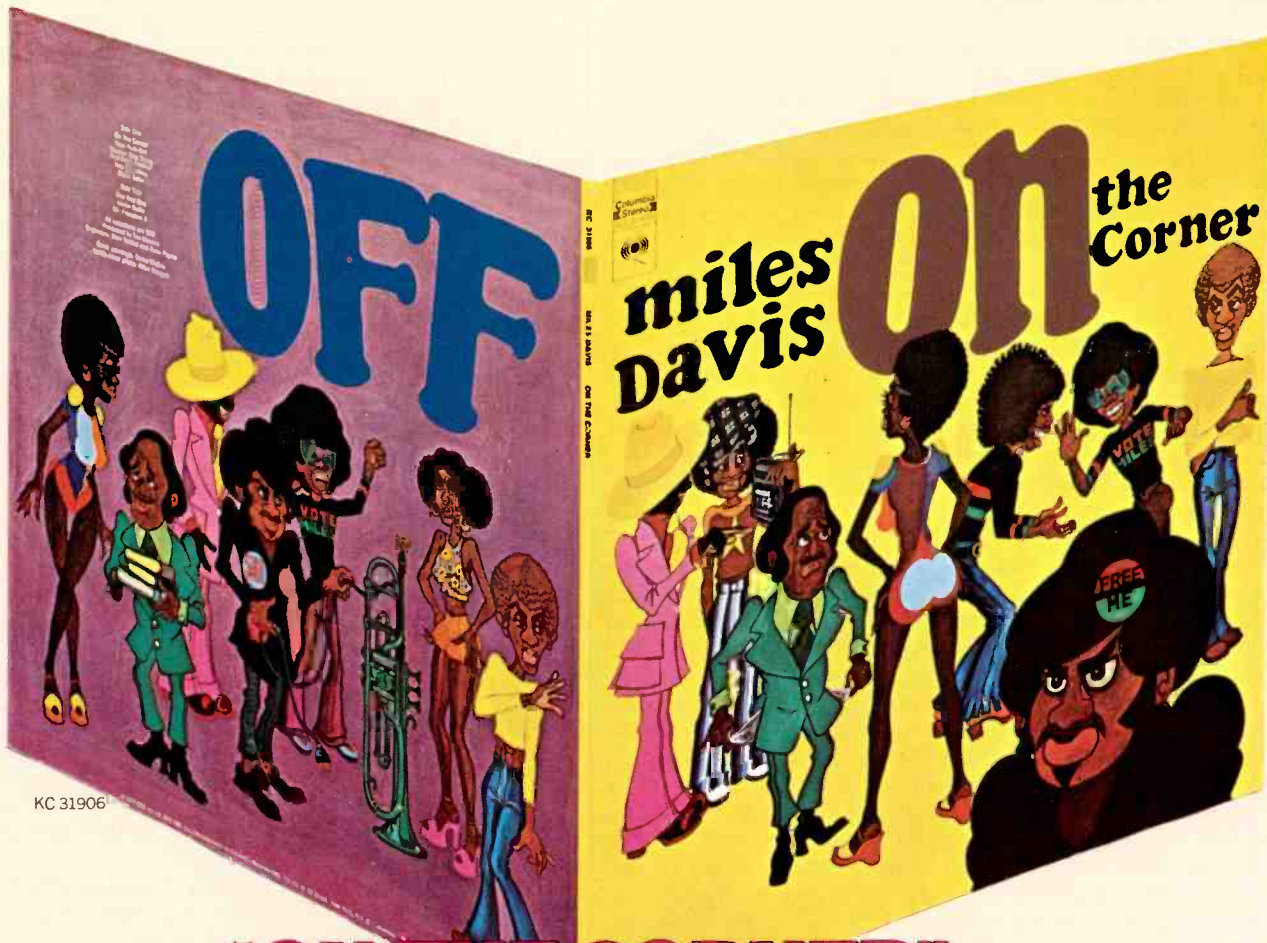
RW: What sense?

SC: Well, one of the things that each of us, at least at Warner Brothers, faces all the time is they came to you with an issue that happens to be in an area that I deal in all the time, which is advertising, and you have to abandon a lot of principles which are no longer operative, and are therefore no longer good principles. Let us say that Elvis Presley records for Warner Bros. Records, and his manager, Col. Parker, comes in and says 'Well contract time is just around the corner and you'd probably like to have Elvis for another five years, but we really think before we start talking contract with you that we'd like to have seven billboards on the Sunset Strip this month.' Alright, there are three ways of approaching that problem: 1) you can tell Col. Parker that he is an idiot, which he would probably not appreciate too much, 2) you can say 'baby you've got it. I love it!', or 3) you can try to make sense. I find the natural tendency has been to take one of the first two alternatives, either cave in or tell somebody to fly a kite, and those are easy ones to do, but the truth is in the middle somewhere. And taking the time to deal with artists and managers as human beings who also have their fears and their problems is the most important thing happening in this business. That is a genuinely big step forward. I don't see it happening a lot. Record companies have not done it willingly. For one thing it costs a lot of money.

RW: Which record companies are not inclined to do it willingly?

SC: You've noticed that? That's right. We and other companies are still stuck with minor dilemmas about every thirty seconds about what to do. You can get rid of those dilemmas if you can get rid of all kinds of fears. If you can get rid of the fear that you might be treading into unknown areas, in terms of spending

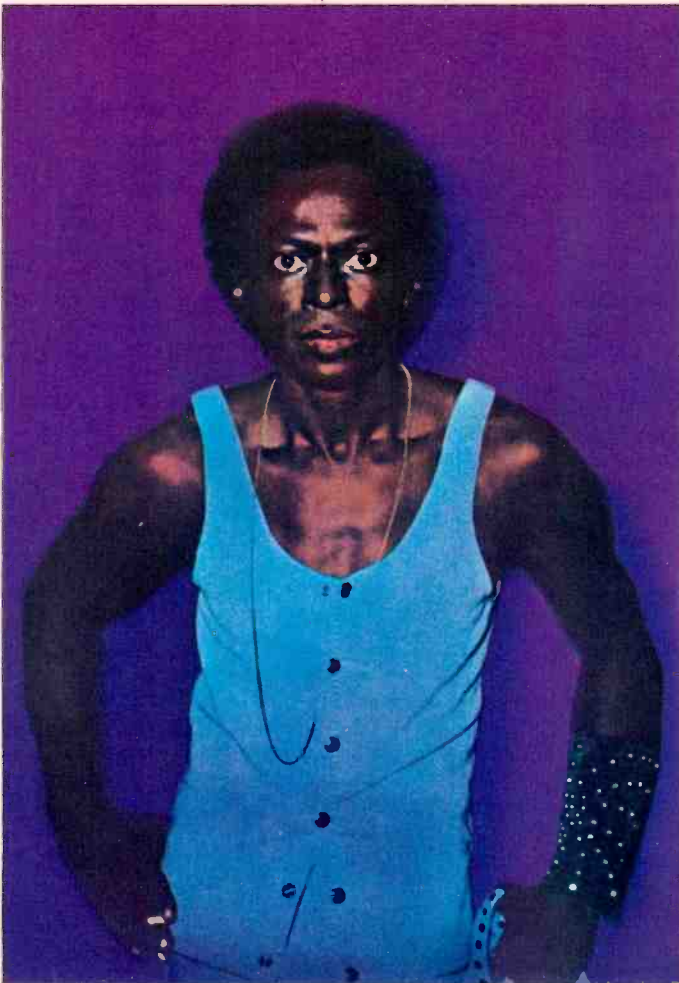
(Continued on page 25)



KC 31906

**"ON THE CORNER"
BREAKING FASTER THAN "BITCHES BREW."**

In two very short weeks, "On the Corner" has sold just about as many albums as "Bitches Brew" did in a month. "Bitches Brew" was the biggest selling Miles Davis album. Until now.



On Columbia Records  and Tapes

Bridging The Gap (Continued from page 12)

which there are plenty), or with a promotion man who is un-knowledgeable and unprofessional (of which there are also plenty). I think that the problem has always been in that area. The best thing that can happen is that the non-professional radio guy deals with the non-professional promotion guy and they can both go down together. In addition, what makes it an industry problem? Is radio management's continuing fear of the record industry as affecting or as jeopardizing to the license of that particular station?

Dick Weber: All the people in this discussion have been in radio and we have one advantage that most promotion guys don't have. When a PD says, "Well, we're going through an ARB," or "We only have 30 plays on our playlist," we can appreciate that and with our knowledge of that side of the business, we can somehow, sometimes talk him into going on our record, because we know how to approach him in that situation.

BM: Dave Pell is the only one here who made the move in the opposite direction. A unique position, yes?

Dave Pell: It's kind of interesting, because now I'm seeing all the guys I've worked with for years on a different basis. Now the guys are hitting on me and saying, "Hey Dave, we've played golf together. What can you do to help?" I'm having such a good time, because when I was a producer and involved with different artists on the other side of the fence, I had to listen to all those demos, listening to new acts, and now my job at KIIS is really listening to the finished record. And I'm still using the same music taste that I had, or hoped I had years ago. The pros who do come in and call on you with something valid to say, are of professional caliber. The only facet that bothers me is the fact that there are still a lot of bad records coming in, and there's no way in the world that you can hear everything. It ends up that you go to the record of the guy you know. It's funny listening to the Vikki Carrs and all the people that I've been involved with over the years, and having to say . . . hey, it doesn't work, or it's lousy.

DW: Would you say that your experience in the record business has helped you with your evaluation and impression toward record people?

DP: I've enjoyed the professional promotion man, but I also completely go about my own tastes in music and my own thoughts of music and the validity of the song.

DW: What would be the difference if you hadn't been in the record business?

DP: I don't know how anybody becomes the PD or music director of a station without really knowing what they're doing, and knowing music. Guys come in and say, "Give us a valid answer every time you play a record." I don't know how you could do this job without a background in the record business.

GB: Everybody says that when you come from radio that you can probably function better. When I came into the record business, I was surprised at the amount of work that promotion people had to do that wasn't directly related to calling on a radio station. Also, I was astounded at the caliber of the people I was working with, and I think that one of the problems that I had, and a great majority of the radio people had in dealing with record companies and individuals, was a lack of honest respect for the man and what he's doing. Consequently, I'm now in a

position to see what our people do, and probably can relate better to that. Generally the caliber in our industry is very high.

BM: All of us here are in large cities. Do you find the same caliber in record promotion and in radio that you're talking about throughout the country?

GB: That's another generalization. It would be difficult to say that it's true throughout the country. But I know that some of our most professional people are in areas which would be considered secondary markets. They're excellent people, but because they're there, it doesn't mean that they're not as professional as those in LA or New York. We tend to be very chauvinistic about large cities and say . . . Hey, we're here so we're the best . . . and that goes for people in radio too. They happen to like where they are, but that doesn't make them less professional. In many instances they're more professional. That not only goes for their dealings with the radio stations but with artists, with accounts. They're very knowledgeable, bright people.

BM: I wasn't inferring that it's better here, in fact you might have less opportunities to experiment, because things tend to be more rigid here.

GB: Yea, but the connotation is generally that if you're that good, then you should be in New York or Los Angeles.

DW: Also, certain people are stronger in certain areas.

JR: I can show you three major markets, which I won't even name, where you can't even hire one professional person right now, and they are major markets. And there's not one available

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Listening Post

(Continued from page 121)

of a progressive gig anywhere out of the reaches of Norfolk. Contact him at 703-622-4600. Don't let him fight the battle alone. It's our fight too.

KROQ-Los Angeles . . . Stevie Wonder, the Raspberries and the Bee Gees have been added to the roster for the station's concert on November 25 at the LA Coliseum.

KGB-San Diego . . . The official count was 51,778 people attending the 1st annual KGB Charity Ball benefit held at the San Diego Stadium. Appearing were Foghat, Boone's Farm, Jesse Collin Young, Quicksilver, J. Geils Band, Dr. Hook & The Medicine Show, and with use of two stages, the concert was one of the smoothest running operations ever seen. Within 20 minutes of the ending, all the fans had cleared out of the stadium and neatly stacked all trash. Who said the Woodstock spirit is dead?

FCC . . . Complaints and inquiries on equal time and Fairness Doctrine matters totaled well over three thousand during the month of October, more than ten times the number received during the comparable period in the 1968 general election.

KSHE/FM . . . St. Louis . . . To celebrate its fifth anniversary of progressive rock, the station had a live concert featuring Peter Allen, Mason Proffitt, Rory Gallagher and John McLaughlin and the Mahavishnu Orchestra.

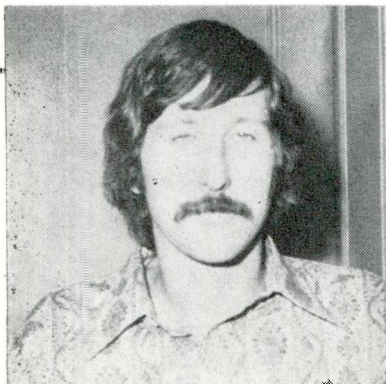
WCLF-Chicago . . . In conjunction with the University of Illinois, Chicago Circle the station will be programming on Sundays "City Elements," which will deal with such topics as "The Changing City Family," "Drugs In The Primary School," "Growing Old In Chicago," and "Marriage & Women's Liberation."

FCC-Columbus Ohio . . . A petition by Columbus Broadcasting Coalition to deny the applications by Great Trails Broadcasting Corp. for renewal of licenses for WCOL and WCOL-FM has been denied, and the renewals granted by the FCC. The Coalition is described as a group of individuals and organizations working to improve the responsiveness of Columbus broadcasters to the black community.

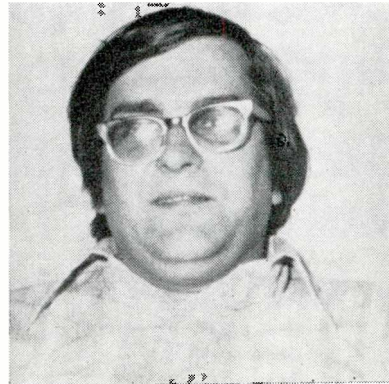
KEDC/FM-Northridge, Calif. . . . "Spotlight On A Star" weekly programs which trace the careers of popular entertainers of past and present will be profiling in the coming weeks . . . Tony Bennett, Benny Goodman and Glenn Miller, Julie Budd and Helen Reddy and Nat King Cole.

Los Angeles . . . Roger Christian, former LA air personality and PD at KGBS will be producing for Programming Aids and Services Inc, "The Soul Music Story" the history of rhythm and blues, which will run for 39 hours and will be available to radio stations on a strictly exclusive basis in each market. If you're interested contact Roger or Russ Barnett at PA&S at 3620 Barham Blvd, LA or 213-874-5411.

FCC-Dayton, Tenn. . . . The mutually exclusive applications of Erwin O'Connor Broadcasting Co, and Norman A. Thomas for a new Class A FM broadcast station have been denied in a decision by Review Board Members. The Board concluded that neither applicant had proved it was financially qualified.



JIM JEFFRIES: "I feel that there may not be too many radio people left, but enough to be a thorn in my side, who feel that . . . oh gee, here he comes with his stack of records."



DICK WEBER: ". . . the MOR's are getting as tight as the top 40's."

DUANE ALLMAN

an anthology



2CP 0108

Duane Allman playing with Hourglass;
Clarence Carter; Wilson Pickett; Aretha Franklin; King Curtis;
John Hammond; Boz Scaggs; Delaney, Bonnie and Friends;
Eric Clapton; Derek and the Dominoes; and The Allman Brothers Band.
A Two Record Set Including a 20 Page Booklet.

CAPRICORN RECORDS

Manufactured by Warner Bros. Records Inc.

LEON RUSSELL—Shelter 7328 (Capitol)
SLIPPING INTO CHRISTMAS (Skyhill, BMI)
CHRISTMAS IN CHICAGO (Skyhill, BMI)
Pedal steel guitar slips into an early Xmas on this mellow Russell blues tune, and for those who'd rather be in Chicago, the flip side has a funkier tone. Either way, a tasty present from Leon.

MILLIE JACKSON—Spring SPR 131 (Polydor)
I MISS YOU BABY (Gaucho/Belinda, BMI)
Culled from her "Millie Jackson" album, Ms. Jackson of "My Man, A Sweet Man" recent fame comes back with another prospective top of the charts rocking rhythm track. Top production.

MANNA—Columbia 45733
WE CAN MAKE IT (Portofino, ATM, ASCAP)
New group with a single culled from their just released LP has a very solid sound with this song of togetherness. Top instrumental work. Just might make it.

ELLEN McILWAIN—Polydor 14152
I DON'T WANT TO PLAY (Sing Song, ASCAP)
A wonderful country funk of a song by this very talented lady who is long due for a deserving success. Exceptional lyrics, production and arrangements.

CASEY KELLY—Elektra 45826
YOU CAN'T GET THERE FROM HERE (Portofino/Avoyelles, ASCAP)
A fun, bouncy rocker of a song with a catchy chorus delivering the philosophical message with humor and intelligence. From Casey's album, this one could see chart action.

THE EVERLY BROTHERS—RCA 74-0849
LAY IT DOWN (Acuff-Rose, BMI)
From their new album, "Pass The Chicken and Listen" comes this often rendered Gene Thomas tune, here nicely understated with production by Chet Atkins.

TEN YEARS AFTER—Columbia 4-45736
CHOO CHOO MAMA (Chrysalis, ASCAP)
From the hit album "Rock and Roll Music To The World" comes this hard driving Alvin Lee rocker. Minimal lyric, but its the music that has the chart message on this one.

GLADSTONE—ABC 11340
MARIETTA STATION (Trousdale/Sunnybrook, BMI)
A driving, up tempo melody line enhanced by a nice group vocal sound may take Gladstone to AM success stations around the country.

IDES OF MARCH—RCA 74-0850
MOTHER AMERICA (Bald Medusa, ASCAP)
Culled from their "World Woven" LP, this song by the "Vehicle" hit group presents them in a new, refreshing sound with an up tempo patriotic song.

BARBARA MASON—Buddah 331
GIVE ME YOUR LOVE (Camad, BMI)
The "Yes, I'm Ready" girl may be ready for another chart entry with this fine Curtis Mayfield soul song delivered with a breathy, sultry vocal.

JAMES TAYLOR—Warner Brothers 7655
DON'T LET ME BE LONELY TONIGHT
Country Road/Blackwood, BMI)
Sweet Baby James is back with a new single from his just released "One Man Dog" album, and his many fans should stay with James again with this superb lilting ballad featuring stunning Peter Asher production work and a terrific saxophone finale.

BILL WITHERS—Sussex 247 (Buddah)
LET US LOVE (Interior, BMI)
THE GIFT OF GIVING (Interior, BMI)
Another solid self-penned r&b number from the man who has found sunshine on the charts several times this year. Backed by a low key Xmas ballad entry.

GORDON LIGHTFOOT—Reprise 1128
THAT SAME OLD OBSESSION (Moose, ASCAP)
A beautiful ballad by one of the more consistently gifted writer-performers around. Single is culled from Lightfoot's recent LP, "Old Dan's Records."

PAT & THE BLENDERS—Gamble 2504 (CBS)
DON'T SAY YOU LOVE ME (UNLESS YOU REALLY MEAN IT) (World War Three, BMI)
Another super r&b song from the fabulous pens of Gamble & Huff. This ballad builds nicely to a strong finish.

PLAINSONG—Elektra 45821
YO-YO MAN (Martin Cooper, ASCAP)
A country flavored tune from Ian Matthews' new group has a picaresque lyric and a catchy melody as sung by a man with one of the best voices around.

AL KOOPER—Columbia 45735
JOLIE (Joans Bones/Sea Lark, BMI)
With this lush ballad from his new "Naked Songs" LP, Al Kooper again strives for the chart position his talent so deserves. Beautiful backing by female chorus.

PAT LUNDY—RCA 48-1036
FRIEND OF MINE (I WANNA THANK YOU SO MUCH)
(Chappell, ASCAP)
Ms. Lundy has a chance at both the r&b and MOR charts with this nice and easy song that could find friends for this artist.

SHAG—UK 49007 (London)
LOOP DI LOVE (Mainspring, ASCAP)
A funny, kinky song alternating a gruff lead male vocal with a sweet, innocent female chorus. Suggestive, good natured lyrics, and top production by Jonathan King.

FLUFF—Roulette 7138
THE ONLY REASON YOU NEVER DID IT BEFORE
(Planetary/Int'l Roadways, ASCAP)
An up beat rocker to make you get up and dance. Given exposure, this record might break.

SLY JOHNSON—Hi 2229 (London)
WE DID IT (Uec, BMI)
No newcomer to hits, Sly Johnson here has another sprightly soul sing along tune as produced in top notch form by Willie Mitchell. Looks like they did it!

BARBRA STREISAND—Columbia 4-45739
DIDN'T WE (Ja-Ma, ASCAP)
From this superstar's "Live at The Forum" album comes one of Jim Webb's most beautiful songs, and this lady may have the hit with this frequently recorded song as exceptionally produced by Richard Perry, natch!

THE DOORS—Elektra 45825
THE PIANO BIRD (Alchemical/Almo, ASCAP)
An up tempo, lilting melody that gets catchier and catchier is dominated by some interesting flute and drum work, as well as a strong vocal delivery. May chirp up the charts.

JACKIE DeSHANNON—Atlantic 2924
CHAINS ON MY SOUL (Screen Gems-Columbia, BMI)
Jackie delivers an ardent ballad with more than just a touch of soul. Song grows on you with repeated listenings, and may get this talented lady back to the charts.

ALBERT KING—Stax STA-0147
BREAKING UP SOMEBODY'S HOME (South Memphis, BMI)
Blues man Albert King may break through the r&b charts with this insidious lyric tune that Ann Peebles had an earlier try with.

FLASH CADILLAC & THE CONTINENTAL KIDS—Epic 10930
MULESKINNER BLUES (BLUE YODEL NO. 8)
(Peer International, BMI)
In 1960, the Fendermen had a hit with this rollicking yodel song, and as a novelty this happy song could do it again.

COMSTOCK LTD.—Bell 45,271
BEGINNING TO FEEL THE PAIN
(Screen Gems-Columbia/Songpainter, BMI)
A beautiful Mac Davis ballad given a full and powerful vocal delivery. Programmers should note for MOR and AM air play. Could make it.

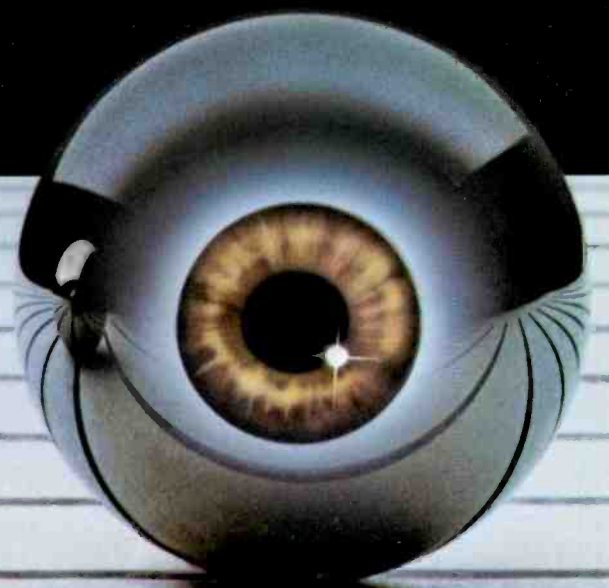
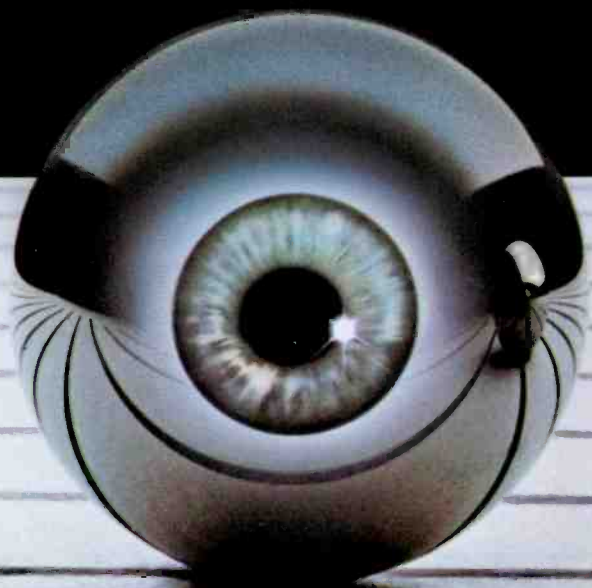
GARNET MIMMS—GSF 6887
SOMEBODY, SOMEPLACE (Muscle Shoals Sound, BMI)
This artist had a good share of chart hits in the sixties, and this new funky soul record has a commercial good sound as produced by the Lloyd Price Group. Could make everybody boogie everywhere!

JOE COCKER—A&M 1370
WOMAN TO WOMAN (Andover, ASCAP)
Joe Cocker and Chris Stainton co-authored this funky number with Stainton's band offering exciting musical support as Cocker, alternately falsetto and gruff, sings it for all it's worth, and that could be a good deal.

ELEPHANT'S MEMORY—Apple 1854
LIBERATION SPECIAL (Pocket Full of Tunes/Frankwood, BMI)
John and Yoko's back up band have a hard, hard rocker here as produced by the aforementioned Lennons. This is a powerful band, and it will be interesting to see if they can make it on their own.

PAUL WINTER—WINTER CONSORT—Epic 10928
ICARUS (Juniper, ASCAP)
From their "Icarus" LP comes this beautiful, original instrumental sound by the Paul Winter Consort as most creatively produced by George Martin. A definite MOR, and more.

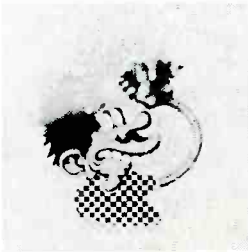
TOMMY



EUROPE '72

THE GRATEFUL DEAD—Warner Bros.
3WX 2668

Deluxe three record package recorded live at various gigs on the Dead's last European tour is one of the most colossal live albums ever released. The Dead are a full-fledged institution now, and needless to say this set's sales will soar in short order.



JACK SCHECHTMAN

Columbia KC 31339

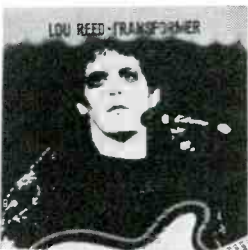
Jack's debut album shows him to be much, much more than just another good singer/songwriter. The irresistibly commercial melody of "Sing and Sway," the soft beauty of "Cherry Mountain" and the haunting arrangement of "Blind Faith" leave no doubt that he's a major talent who could break big with the right exposure.



TRANSFORMER

LOU REED—RCA LSP—4807

Reed has benefited well from his association with David Bowie, who produced this disc along with Spider from Mars Mick Ronson. The results are much better than Reed's previous solo outing, and some cuts, like "Vicious," are downright fantastic. An album to watch.



2ND ALBUM

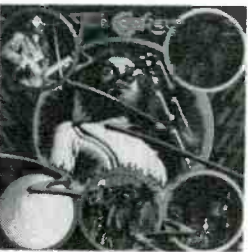
ALL IN THE FAMILY—Atlantic SD 7232
Follow up to the hugely successful first "All In the Family" album is again a collection of highlights from the number one TV series in the nation. Included are the Sammy Davis episode, "Archie and Maude," "Change of Life," and much more. With the show as strong as ever, the album should go places.



JOE COCKER

A&M SP 4368

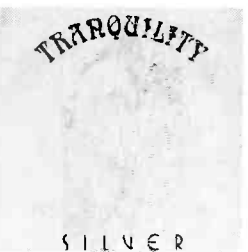
First release in quite some time from one of the true originals in rock & roll is highlighted by many of the tunes he's been singing on his tour. Included are "Woman to Woman," "Midnight Rider," the great "High Time We Went," and many original songs.



SILVER

TRANQUILITY—Epic 31989

Given the recent lack of product from romantic-rock groups like CSN&Y, Tranquility has the opportunity, the sound and the talent to fill an important musical gap with this album. The swirling harmonies and soft, pretty music make for pleasurable listening, and the uptempo changes of pace are just right.



SKIP BATTIN

Signpost SP408 (Atlantic)

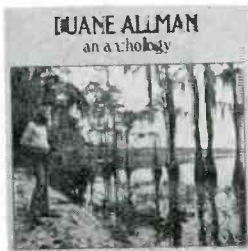
Former Byrd has written an albumful of tunes with rock & roll bad boy Kim Fowley and recorded them with the help of friends like Roger McGuinn and Clarence White. The music has a good-timey feel, and the lyrics are often effectively satirical.



HOMECOMING

AMERICA—Warner Bros. BS2655

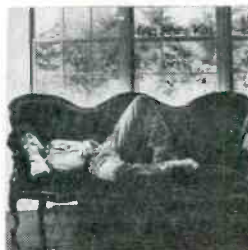
Group which staged the most fantastic chart invasion since the Beatles last year are back at it again with "Ventura Highway," and their second album. "Homecoming" features the single and numerous other eminently listenable tracks, such as "Cornwall Blank." Another chartbuster.



DUANE ALLMAN—AN ANTHOLOGY

Capricorn 2CP 0108 (Warner Bros.)

There are anthologies and there are anthologies, but few compilations can compare with this one. The late Allman Brother laid down a wealth of incredible music in his short life, and the best of it is here in this beautifully put together double record set.



IF YOU'RE LONELY

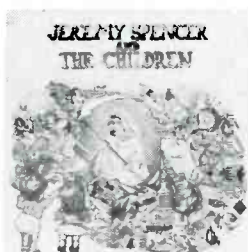
ERIC JUSTIN KAZ—Atlantic SD 7246

Eric Kaz has been writing for people like Tracy Nelson and Bonnie Raitt for some time, and now offers a lush, beautifully arranged solo album. The title cut and "Tonight, The Sky's About to Cry" are exceptional cuts, but the whole album is just fine.

JEREMY SPENCER AND THE CHILDREN

Columbia KC 31990

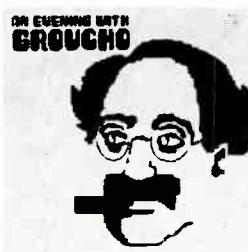
Jeremy Spencer, formerly of Fleetwood Mac fame, left that group to get into Jesus, among other things, and has now emerged with a fine bunch of songs that should soon be the delight of FM and AM programmers alike. "War Horse," "Can You Hear the Song" and a few other cuts have real staying power.



AN EVENING WITH GROUCHO

GROUCHO MARX—A&M SP3515

Two record set recaptures the humor and nostalgia of Groucho's Carnegie Hall performance of last year. There's a medley from Marx Brothers films and Dick Cavett's introduction, but mostly there's Groucho singing Harry Ruby, Irving Berlin and Yip Harburg songs and telling stories as only he can do.



THE BEST OF THE BYRDS—GREATEST HITS, VOLUME II

Columbia KC 31795

There are many classics on this compilation of latter Byrds material. "Wasn't Born To Follow," "You Ain't Goin' Nowhere," "Chestnut Mare" and "He Was A Friend of Mine" are among the best things the Byrds have recorded, and the rest is worthy listening too. A good collection.



CONTINUOUS PERFORMANCE

STONE THE CROWS—Polydor PD 5037

Scottish blues-rockers, featuring Maggie Bell's by now classic vocalizing and some of the heaviest instrumental sounds around, are back, and with items like "Good Time Girl," they're sure to continue their characteristically excellent airplay and sales picture. Dig it.



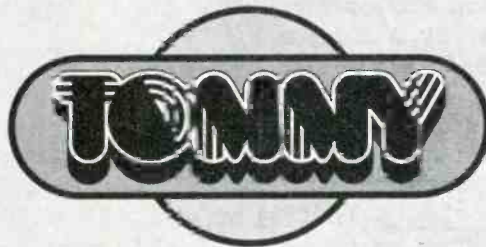
(Continued on page 46)

ODE RECORDS

presents

THE LOU REIZNER PRODUCTION

of



Written by

PETE TOWNSHEND and THE WHO

as performed by

THE LONDON SYMPHONY ORCHESTRA

and

CHAMBRE CHOIR

with

GUEST SOLOISTS

(in order of appearance)

PETE TOWNSHEND

SANDY DENNY

GRAHAM BELL

STEVE WINWOOD

MAGGIE BELL

RICHIE HAVENS

MERRY CLAYTON

ROGER DALTRY

JOHN ENTWISTLE

RINGO STAER

ROD STEWART

RICHARD HARRIS



ODE RECORDS INC. ©/Distributed by A&M Records, Inc.

By KAL RUDMAN



Kal Rudman

■ Super tip of the year: "Why Can't We Live Together" Timmy Thomas on Glade. This record is owned by brilliant Miami record distributor, Henry Stone. In areas where this record is being played on the key r&b stations, it is outselling any other record, be it pop or r&b, by a margin of 5 to 1. It exploded 18-11 CKLW

and could hit #1 in Detroit next week. It goes on WIBG Philadelphia next week. The record is 90% instrumental and is perfect for overall sound at any pop station. We were all alone when we predicted "Poppa Was A Rolling Stone" by the Temptations last September would become a hit . . . and when we predicted that the "B" side of the Spinners (which is now #1 at half the stations in the country) would become a hit and now it is #1 at half the stations in the country . . . and we predicted nine weeks ago that the Hurricane Smith would become a smash. We are all alone on this one now, but we guarantee you it will become a GO-RILLA!

Dean Tyler and WIP starts 'em and Jay Cook at WFIL explodes and charts 'em. Hurricane Smith jumped 16-13 at WFIL. The adventurous and brilliant Jay Cook explains to us, "We are getting great phones from females ages 18-40. It is extremely rare to get a lot of requests from 35-year-old women. The same is also true for "I Never Said Good-Bye" Engelbert Humperdinck (written, produced and arranged by the music genius CKLW Detroit and Mike Randell at WBBQ. New believers: KLIF, KJR, WMEX.

The side on the new Bill Withers is "Let Us Love." Sleeper tip of the week: "Dead Skunk In The Middle Of The Road" by Loudon Wainwright III. Bob Roberts of KLEO tells us, "This record is the hottest adult sound in Wichita." We saw Wainwright do it in person and the audience loved it and sang along. Scott St. James of KSD St. Louis confirms.

Bulldog. CKLW Detroit confirms at #29. Rosalie Trombley says, "It looks very good and is pulling top 10 phones." #35 KILT with heavy phones, 12-7 WBBQ 14-12 KAKC, 20-18 KLIV, 28-19 WKBW, 19 WRKO. Powerhouse new believer: WCFL Chicago.

Jethro Tull. Why do the big stations hesitate about going on this artist? This is the hottest act from England since the Beatles and they are selling out every stadium and concert hall they play.

Joe Cocker. The "A" side was a stiff, the "B" side "Woman To Woman" can be a giant. Rosalie Trombley at CKLW reports, "In Detroit it has sold 24,000

Mark-Almond Forced To Cancel

■ NEW YORK—The Mark-Almond Band was forced to cancel their November 20th engagement at Lincoln Center's Alice Tully Hall due to severe pain sustained by group leader Jon Mark, from his recently injured left finger.

Manager Art Linson has terminated all future concert bookings for the rock-jazz group from England until such time as the wound has healed sufficiently.

through Handelman and 14,000 through Merit Distributors.

Super tip: "Day-Time, Night Time." Sandy Mirzoeff WIBG Philadelphia calls it "the best programming record of the year." Confirmed at CKLW at #26. Smash in Canada. Brian McIntyre at WCOL Columbus says "good record."

Cracker. Congratulations to Rolling Stones producer, Jimmy Miller, Dave Chackler and Matty the "Humdinger" Singer who broke it in Philadelphia at WFIL and WIBG.

Three Dog Night. We do not understand the hesitation of so many big stations about going on a Three Dog Night record. "Black And White" went #1.

Super sleeper: Mary Hopkin. We look for this record to break for Charlie Niccio in two or three weeks. It is on the Canadian list at CKLW, WBBQ and sharp-eared John Rook and Tom Bigby put it on KTLK Denver.

Sleeper: Dr. Hook. #29 KYNO Fresno and Betty Brenman of the RKO radio chain reports, "#1 phones and the biggest selling new record in the area."

The new James Taylor single and the new Carly Simon single are sure monsters.

Stevie Wonder. We are very much alone on this record too, because the last one did not make it. However, we predict that it will develop over a period of months the same as "Poppa Was A Rolling Stone" did. There are tremendous sales on it r&b in Chicago, Philadelphia, Detroit and Dallas. It has gone pop at WIBG, KLIF and WCOL. Mark our words!

Four Tops. You must realize that this is not really an r&b record. That is why it is doing so much better in markets that are pure vanilla and less well in r&b pop markets such as Detroit.

Steely Dan. This record and album will become giants. We saw the group in person at Larry Magid's new club in Philadelphia, the Bijou Theater. The first station to explode it is KJR where Gary Shannon reports a jump 26-16 and is a smash. Chart debut WRKO and KJRB. Powerful new believers: WIBG and KILT.

The new Elton John is one of the greatest rock and roll records ever cut. It has all the hooks from many of the hits of the last fifteen years.

Ear pick: "If You Got To Break A Heart" Buzzy Linhart.

Clean Living. Some people put this record down musically, however, it is close to 200,000 in sales and cannot be denied. Huge jukebox sales in Minneapolis and it is on WDG. Good phones at KLEO Wichita. Chart debut WIXY Cleveland, top 15 WHHY Montgomery, day time KJR Seattle, new believer KXOK St. Louis.

John Denver album. Sales are over 200,000. The single is pulling big phones and sales at KJRB Spokane report Steve West and Dan Walker. Opened up 33-24 at WPGC according to Harv Moore. New: WMEX and WCOL.

More Solid Gold

■ NEW YORK—Another Evening Of Solid Gold has been scheduled on Friday, December 15 at Madison Square Garden following the sellout of the December 1 concert. Ken Roberts is presenting the Four Seasons, the Four Tops, Jay & The Americans and Martha Reeves, former lead singer in Martha & The Vandellas, at 8 p.m. on both evenings.

FLO-FEEL RECORDS THANKS YOU
Program Directors - D.J.'s - Distributors
Throughout the U. S. for including
Our New Release

"I THINK I'M GONNA FALL"

#FFR 102A

b/w

"YOU NEED LOVIN', SO DO I"

by Jimmy Dockett

FLO-FEEL RECORDS

P.O. Box A.A.

Corona, Elmhurst, N.Y. 11373

(212) 699-6574

Bridging The Gap

(Continued from page 16)

professional person who's not working for someone like Columbia or a large company, which is another problem. Radio has the same problem. Who trains the music director, who gives him that background and gets him established professionally and with the changes in our distribution where do you get the training for young promotion people? The small distributor was the place.

GB: I know that we get most of our promotion people from sales, from a selling job either in that market or a smaller market, but they already have a knowledge.

BM: Each one of you has changed sides, what made you go from radio to music?

RS: More Money! That's what made me change sides. (with much hysterical laughter from all.)

Jim Jeffries: I'm still trying to figure out why I left the radio business to come into records for \$75 less a week. Economically I can't explain or justify that in my mind.

RS: I just want to get back to something. Spence said before about secondary market radio people being antagonistic towards record people because of no service. Today, I think that all secondary or tertiary markets receive service in some form or other. There may be a station here or there who doesn't get service, but most radio people really do get serviced.

SB: Somehow at all conventions, that tends to be the first topic that gets brought up. But I have a question for the rest of you, since I've never been in promotion, but the word validity keeps coming up in the discussion. Now there isn't anybody here today who hasn't had a record that he thought was a smash in his hands and couldn't convince anybody else. Where's the validity? How do you do that?

DP: I think that it's just luck and persistence.

JR: I think that everyone will have to admit, that if you have that record today, that it's harder to get that record played.

DW: Would you say that because of that, the average promotion man on the street is a lot stronger than he was a few years ago? Since most top 40 lists are cut to 30 or 35 records that the average promotion man is much stronger than ever before, because the list is so short?

JR: That's not a new problem. Maybe the new problems really are that secondary markets don't want to play new records because we can't get records into the market and we could 5 years ago, because of the rack situations. So maybe the secondary markets that started a lot more records 5 or 7 years ago are following the major markets today, because when they do play the records, they can't get product in the market. So we're then faced with maybe 60% or 70% less stations that will start a new record.

JJ: Do you feel that these secondary markets are recognized as a more important factor by the major markets? Because of the boiling down effect that has occurred in the last 5-7 years? There are so many fewer areas to go secondary-wise to break a record, do you think that the majors would look to a WCOL in Columbus, which is a big seller and could almost be categorized as a major, but still is considered a secondary. Do you think that station holds greater importance to the major market, since there are so few areas to go to?

JR: I think that where you can get records into a market and you get play, that's an important market, because then you have a story to tell and you have proof. California is a massive problem, Fresno, San Bernardino, Bakersfield, San Jose which has a population of over a million and three accounts. Where there is a Spokane, where there is a WCAL or KGRB, at least you know that you can get records into a market and prove something by that. But what I'm saying is, that those markets have been cut back and cut down, the amount of markets where you can prove a point.

JJ: The point I wanted to go back to was the, for lack of a better term, the semi-marriage that we are all working for, between radio and the record industry. Would it not be advantageous to us in the record business, to communicate weekly with whatever stations we call on; to let them know what our job is besides the "errand boy" on Tuesday, at 10:15. Do you think that this would prompt a little more respect and general understanding and increase the effectiveness between radio and the record business? I feel that although there may not be too many radio people left, but enough to be a thorn in my side, who feel that . . . oh gee, here he comes back with his stack of records.

RS: If you're a professional promotion man discussing things

with a professional radio man, you should both be aware of what your individual duties and responsibilities are.

JJ: Yes, but aren't there too many promotion men who still leave a radio station with the flavor in the air, that that's all they really do, call on that one radio station?

JR & RS: That's his own fault.

DP: Everybody, including the disc jockey, the program director, the owner of the station, everybody has something to say about the creativity of a record, and how they all want to get involved. Half the promotion men, it seems to me, would really be good producers because they seem very knowledgeable. So everybody wants to be a producer, and because of this, everybody is interested in the acts. Some of the most creative people I've ever met are now on the other side of the fence in radio, where they have nothing to do with the creativity of the business and it's wild to watch it. How everybody walks in and asks you if you know anybody with Three Dog Night because they found a great song for them.

SB: John painted a very bleak picture before of the independent distributor and how there are fewer and fewer of them, how they're losing their lines, and of the number of markets where you can get a new record exposed, and it's all very bleak and it's true. How do you deal with all that? And since we're all here because of our specialized background in both records and radio, do you think that people who come from radio have a better shot at being able to understand the situation down at the broadcast level and as a result, being better promotion men?

JR: When independent distribution is good, it's as good as any other kind of distribution. There's less of it, less independent distribution today due to company owned branch distribution. What independent distribution gave the record industry was a whole different kind of training program than company owned distribution could give. Once developed there's no doubt that it will give us better bodies and more qualified people, because the control is closer and tighter. But that's in the future. Right now we are in a very awkward time, because we're just starting in to a new area of merchandising and marketing. But the whole company-owned setup as an industry, other than Capitol and Columbia, who've been doing it for years. It's still brand new at RCA, brand new at UA. We're still involved in independent distribution and pleased with it. As to the other part of your question, whether coming from the other side of the fence makes us more amenable to radio's problems, I found my biggest fault when I made the transition, and I was fired in 1957 when I was working for WIBG and that really put me out of radio pretty good. And when I went to the record business, my biggest problem was that I'd come back and tell my boss the problems that the radio station had and why they weren't playing our records. And he'd say . . . "Hey, it's nice that you know their problems, but you have to think like a record man." And Dave Pell has the opposite problem now. My problems are not the ones of radio, but how to overcome them for my own industry. It's great to be able to sit down and discuss the problems intelligently.

RS: But it did open a few doors for you, didn't it?

JR: It closed the doors in a couple of cases, and George Brewer is shaking his head in agreement, so it closed a few for him too. It set me apart immediately. It took me out of the fraternity. I had to come back as a different person with a different point of view, and just show them that I was mainly dealing with myself.

GB: One of the things we sometimes overlook with a radio programmer is that 80% of his programming is music, even though 80% of this day is programming. I think that what we would like is if more radio people could find the time to get more into music. Now that could be good or it could be bad, it would depend on the individual, but I think that it is one of the frustrations of being a promotion man. Calling on a radio station where the music or program director literally doesn't care about music, other than playing the right song with a bullet. Eventually you do surmount this when an artist or group finally does come through. But in many instances you wish that when you do come in with a piece of information other than a new addition or call letter, something to do with an act or performance, that he could be a little more open or understanding to the importance of the information that you're giving.

RS: But don't you think that you could walk in more intelligently with a record that you would like to get played, and break it down for him in terms of his programming because you were a radio man, because you're knowledgeable of his particular breakdown or target audience? Don't you think that's better than

(Continued on page 25)

WRCT To Go FM

By GARY COHEN

■ Brad Simon, Music Director for WRCT/Carnegie-Mellon University in Pittsburgh, one of the *Campus Report's* regular reporters, announced that his station will become WRCT-FM, in early 1973. Funds for FM broadcasting equipment have been raised, and their potential audience will be 100,000, with 40,000 of them record buying students—other colleges in their area are University of Pittsburgh, Duquesne University, and Point Park College.

Station News

WRPI-FM reports tremendous phone response to the new Spider Man lp on Buddah. Donna Hochheiser of WRBB-FM reports the following upcoming concerts in Boston: Kinks, Beach Boys, Bread, Poco, New Riders, and a number of jazz concerts. She also reports that the recent West, Bruce & Laing concert was fantastic.

New Publication

A publication for the college market you should be aware of is *Hot Flash*, a single page mimeographed newsletter that has appeared monthly for the last year. The sheet contains a listing of artists and their concerts in Michigan, Chicago, into three months after the list is distributed, and lists concerts in Michigan, Chicago, Indiana, and Ohio. The newsletter itself is distributed to record

Book on College Concerts Released

■ LOS ANGELES — "Dancing On The Seats," a "how to" guide on promoting and producing college concerts, by Andrew Meyer, Director of College Promotion and Artist Tours at A&M Records, has been released by Watson-Guptill Publications.

Who is Needom Carroll Grantham?

companies, local record stores, Ticketron outlets, concert halls, brokers and promoters. Also on the mailing list are campus stations and newspapers. The newsletter is a good idea and it should be expanded to other areas of the country.

Orphic Egg And You

Much of the thrust behind London Records' new Orphic Egg label is geared to the college market, according to Ray Caviano, London's Director of College Promotion. The entire series of eight albums—seven individual artists albums and one "sampler" lp—is being serviced to college radio stations and newspapers around the country. College stations will be encouraged to program the Orphic Egg series in their popular programming, in addition to classical programming, just as they would Emerson, Lake & Palmer or Yes. As for the albums themselves, the liner notes have been written by classical oriented rock critics, and the timings of each selection are printed on both the lp jacket and the label, to make album cuts easier to program. Finally, London is making sure that campus record stores, including those served by rack jobbers, have product in stock.

Coming Attractions

In next week's issue, a report on the Loyola University Conference.

Ultrasonic WLIR (FM) Shows

■ HEMPSTEAD, NEW YORK — Ultra-Sonic Recording Studios and radio station WLIR (FM), Garden City, have been presenting live rock concerts every week for more than one year. This is the only live weekly rock radio concert series in the country and is sponsored exclusively by the Dr. Pepper Company. At a recent week's concert (7) Grunt Records' group Black Kangaroo played for the studio and radio audiences.

The concerts originate at Ultra-Sonic Recording Studios where a fifty member studio audience is invited each week. The Studio engineers mix the concert to stereo for broadcast over WLIR(FM).



COLLEGE RADIO AIRPLAY REPORT

NOVEMBER 25, 1972

WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.
Dave Fricke
EARTHSPAN—Incredible String Band—Reprise
EL PAMPERO—Gato Bambieri—Flying Dutchman
LION'S SHARE—Savoy Brown—Parrot
NOT INSANE—Firesign Theater—Col
STRANGE FRUIT—Billie Holiday—Atlantic
WHISTLE RYMES—John Entwistle—Decca

WGSU-FM—STATE UNIV. COLLEGE

Geneseo, N.Y.
John Davlin
ANTHOLOGY—Steve Miller Band—Capitol
CIRCUS MAXIMUS—Vanguard
ON THE CORNER—Miles Davis—Col
PIANO MUSIC OF ERIC SATIE—Frank Glazer—Vox
WHO CAME FIRST—Peter Townshend—Decca

WAMU—AMERICAN UNIV.

Washington, D.C.
Bruce Rosenstein
ALL THE YOUNG DUDES—Mott The Hoople—Col
NERVOUS ON THE ROAD—Brinsley Schwarz—UA
SHREDDER—Wackers—Elektra
SOPHOMORIC—Congress Of Wonders—Fantasy
WINDMILLS—Rick Roberts—A&M

KCLC-FM—LINDENWOOD COLLEGE

St. Charles, Mo.
Chuck Lackner
GUITAR MAN—Bread—Elektra
GLORIFIED MAGNIFIED—Manfred Mann—Polydor
RHYMES AND REASONS—Carole King—Ode
SPREAD THE WORD—Persuasions—Capitol
TO WHOM IT MAY CONCERN—Bee Gees—Atco

WBCR—BROOKLYN COLLEGE

Brooklyn, N.Y.
Louis Lewow
DEMON IN DISGUISE—David Bromberg—Col
FILTHY—Papa John Creach—Grunt
LIVING IN THE PAST—Jethro Tull—Chrysalis
SEVENTH SOJOURN—Moody Blues—Threshold
WINDMILLS—Rick Roberts—A&M

WRBB-FM—NORTHEASTERN UNIV.

Boston, Mass.
Donna Hochheiser
THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
THE SHIP—Elektra
THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville
WHISTLE RYMES—John Entwistle—Decca
WHO CAME FIRST—Peter Townshend—Decca

WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.
Ken Smalheiser
BELOW THE SALT—Steeleye Span—Chrysalis
FILTHY—Papa John Creach—Grunt

JESUS WAS A CAPRICORN—

Kris Kristofferson—Monument
THE SUPREMES—Motown
THE WORLD IS A GHETTO—War—UA

WCBN-FM—UNIV. OF MICHIGAN

Ann Arbor, Mich.
Stu Goldberg/Chris McCabe
CHARLIE MCCOY—Monument
LA FAMILIA—Kracker—Dunhill
PASS THE CHICKEN AND LISTEN—Everly Bros.—RCA
SON OF OBITUARY—George Gerdes—UA
SOPHOMORIC—Congress of Wonders—Fantasy
TEEGARDEN & VAN WINKLE—Westbound

WLUC—LOYOLA UNIV.

Chicago, Ill.
Jim Benz
ALL THE YOUNG DUDES—Mott The Hoople—Col
LOGGINS AND MESSINA—Col
LION'S SHARE—Savoy Brown—Parrot
THE SECTION—WB
THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville

WRPI-FM—RENESSLAER POLY.

Troy, N.Y.
Joe Tardi
BOOTLEG EP—Blue Oyster Cult—Col
GIANTS OF JAZZ—Various Artists—Atlantic
LION'S SHARE—Savoy Brown—Parrot
NOT INSANE—Firesign Theater—Col
STRANGE FRUIT—Billie Holiday—Atlantic

WRCT—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.
Brad Simon
CLEAR SPOT—Capt. Beefheart—Reprise
FILTHY—Papa John Creach—Grunt
IF YOU ARE LONELY—Eric Juston Kaz—Atlantic
IN SEASON—White Duck—Uni
LIFE GOES ON—Paul Williams—A&M
TALKING BOOK—Stevie Wonder—Tamla

WCHP—CENTRAL MICHIGAN UNIV.

Mt. Pleasant, Mich.
Steve Stadler
FULL HOUSE—J. Geils Band—Atlantic
LIVING IN THE PAST—Jethro Tull—Chrysalis
PROLOGUE—Renaissance—Capitol
WHISTLE RYMES—John Entwistle—Decca
WHO CAME FIRST—Peter Townshend—Decca

WFDU-FM—FAIRLEIGH DICKINSON U.

Teaneck, N.J.
Tony Loving
A GOOD FEELING TO KNOW—Poco—Epic
DEMON IN DISGUISE—David Bromberg—Col
FILTHY—Papa John Creach—Grunt
FOX TROT—Genesis—Charisma
FRESH—Raspberries—Capitol
TRACKS—McKendree Spring—Decca

WAER-FM—SYRACUSE UNIV.

Syracuse, N.Y.
Tony Yoken
A GOOD FEELING TO KNOW—Poco—Epic
DEMON IN DISGUISE—David Bromberg—Col
ONE MAN DOG—James Taylor—WB
JOURNEY THROUGH THE PAST—Neil Young—Reprise
EUROPE '72—Grateful Dead—WB

Dialogue

(Continued from page 14)

money, you can get rid of the fear that every dollar you spend has to be directly related to income. If you can get rid of the fear that you have accountants looking at your balance sheet at the end of every year and will not understand it.

RW: Hasn't there always been a traditional clash between creative departments and accounting departments? Don't they regard you as spend-kings?

SC: I deal all day long in tens and hundreds of thousands of dollars in creative services with areas that I cannot justify. Areas that I cannot make rules about. Who can say how much advertising pulls in? I think anybody who can make a quantitative analysis that we put this ad in such and such a paper and did so much business off it, or placed a radio spot . . . that's nonsense. You have to deal intelligently in an area where there are no absolutes.

RW: Does that basically mean winging it?

SC: I don't know what winging it means. I don't think I believe in it. I believe in using your head. Using your emotions once in a while, using your head more, approaching artist development in the most exciting way possible, I think. Rather than being afraid that an artist is going to try to rip you off. Example: Alice Cooper a few years ago taught Warner Bros. Records some pretty good lessons. Alice's management was deeply interested and had a career plan for the group. We, on the other hand, didn't know much about the group because they were not directly signed to Warner Bros. at that time. They were on Straight Records. We knew something was going on, but that something probably added up to 20,000 albums per release, at that time. Alice Cooper's management was quite restive, feeling they weren't getting action out of this record company. That management was correct. We turned around bit by bit, but what we did was match that management faith by faith. If they said trust us for seven billboards on the Sunset Strip, which they didn't, it's the correct way to go. We said ok, we don't understand what you're doing right now, but you've got it, we're with you. On most of the steps they were right. It wasn't a challenge system, that if they had made a mistake we'd withdraw our support, but they seemed to know what they were doing. We still may not be cognizant of everything they're doing; it's not our job to have the total management function and be involved there, but they have strong management, they know what they're doing, we're fully co-operative and we fund much of what they do. Up and to the point where we have just run a major campaign for them to introduce a single, which we normally don't do, because singles come out quite frequently, but we did one of the old fashioned gimmick campaigns with promotion men dressed in uncle sam suits calling on stations for "Elected" and Alice Cooper's just been named a Homecoming Queen and we are rushing down there with badges and pennants and all kinds of confetti. Being open to that, and going along with the artists and their ideas often pays off and sometimes doesn't. But if we weren't open to it, we'd be a dead ass record company and that's no fun.

"I don't think ticket takers have much of a place in history, and in a sense, record companies are ticket takers, or ticket sellers to art."

RW: And it also doesn't make money. Right or wrong?

SC: Very right. It doesn't make long range money. If you save \$2,000 on a trade ad, you've saved \$2,000. You haven't spent that \$2,000. Some people feel very proud of having saved that, and sometimes it's very right to have saved it, because sometimes a trade ad is an idiotic request from an egomaniac, but on the other hand it sometimes pays off in pretty good dividends. A lot of executives just duck the flack all the time. They're aware that if we put in an ad on a single by such and such an artist then the other artists on the label come around and say well you did it for him, how about me? It's a very difficult question to answer, to answer easily. We answer as sensibly as we can. If the same or as good a reason exists then we'll do it for you.

I don't mean to paint a picture that what we do is sit around with a lot of money waiting for artists to come in with merchan-

(Continued on page 27)

Bridging The Gap

(Continued from page 23)

having someone coming perhaps directly from sales to promotion, who's not sure about the breakdowns, or doesn't know about the breakdowns? I know he will learn, but you coming from radio, especially so recently are more aware of a demographic breakdown and can relate to the radio station.

GB: But those are isolated instances, when you talk about breakdowns. I would estimate that 80% of the records you bring are flat hit records or non-hit records, and it's difficult to put them into that perspective of saying, "You should play this because it's doing great with housewives."

RS: I was thinking of one of our records, which I got one of the stations to play as an album cut in the evenings. He didn't want to play it individually, but it was perfect for him in the evenings, and now I've got to tell you it's on the charts, because it's been carried to other stations and proven a seller.

GB: I think where that's helped most is with MOR, where in the last 3 years you've really seen the emergence of a really contemporary format and with the success of a few, there's one or two in every market, and a lot of that was education in the convincing of the radio station that the housewives wanted to hear what the competing top 40 in town was playing.

DW: I agree with you about the MOR's, except that the MOR's are getting as tight as the top 40's. But I think that the greatest advantage for me being a promotion man going in or out of radio, is that if you maintain a rapport with the people in the business, they'll respect you a little bit more than the average promotion man, because you're still one of them in their minds.

Mitchell Fink: I'd just like to get back to one thing that Dave Pell said before. Regarding the frustrations of people who become self-appointed producers and A&R people, who do all these things up front, make suggestions, etc. The record goes out to a station, the programmer can only put in 35 or 40 records and he can't put this one in because it's a new female artist and he already has Carole King, and Carly Simon. Now, how do you fight those frustrations? How do you go about changing that since you also know the other side?

(Continued on page 27)

ATTENTION DIRECTORS, PROGRAMMERS, DISTRIBUTORS & DISC JOCKEYS



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Doin' The Dog



Saxophonist Cannonball Adderley, far right, is stepping high for his new TV talk-variety show "90 Minutes." Joining in the high fa-luting fun from left to right are Cannonball's co-host on the show, Emily Yancy and dancers Jimmy Foster and Damita Jo Freeman.

Miles To Promote New LP

■ NEW YORK — Miles Davis is planning a nationwide tour to promote his newest Columbia lp, "On The Corner." The tour has been set largely as a result of strong initial sales and FM airplay of the Teo Macero-produced chartclimber.

Davis is still recuperating from injuries suffered in a recent auto mishap. However, sales of more than 50,000 during the first week of the album's release coupled with renewed sales activity of an earlier lp, "Bitches Brew," have prompted the artist to set appearances.

Currently rehearsing for the tour, Davis will share the concert stage this time with his newest ensemble, which includes Roy Badal on tabla, James Mtume on percussion, Michael Henderson on bass, Carlos Garnetti on tenor sax, Bala Krishna on sitar, Reggie Lucas on guitar, Al Foster on drums and Cedric Lawson on organ.

Jones Feted

■ SANTIAGO, CHILE—Drummer Elvin Jones was the Guest of Honor at a U. S. Embassy reception hosted by U. S. Ambassador Davis and attended by some 500 U. S. and Chilean dignitaries in Santiago last month. The reception, which marked the climax of the Chilean segment of his current international tour, followed Jones' command performance before an overflow crowd of more than 3,000 at Santiago's UNCTAD (United Nations) Building.

The noted percussionist has performed in concerts throughout South America and Europe since October 2, playing in Temuco, Valparaiso and Santiago, Chile; Bogata, Colombia; Warsaw, London, Paris, Brussels, Amsterdam, Budapest, Helsinki, Bucharest, Vienna, Berlin, Bel-



JAZZ

By MICHAEL CUSCUNA



Michael Cuscuna

■ The results of this election should not make us despair. Nixon's landslide is simply the result of his appealing to the basest emotions and fears of a confused people. And he will usurp more power, violate more peoples' rights, make friends with more fascist countries and try to install himself as emperor as a result of all his psychoses. But his time will be up in four years. Even now, his party is hardly as strong as he is.

That re-election should drive people back into the streets. Humanitarianism and social progress are not dead. Those of us in the music business should once again become vocal. Yet we have not raised our voices loud enough when the FCC indulged in political censorship with its intimidating tactics.

Charlie Parker among others died for Nixon's sins and Faubus' and Joe McCarthy's. Anyone who professes to love artistic music, especially blues, rock and black music cannot stand by silently. We must use our voices and our power at every outrage. We cannot let the cruelty and bigotry of capitalism continue to destroy people in so many ways.

It is time to become active again. If John Coltrane or Fred McDowell or Jim Hendrix has given you just one minute of pleasure, do something in their memory to help further the welfare and self-respect of all the people.

* * *

United Artists has just released a special series of recordings from the period during which Alan Douglas was the jazz producer for the company. The new packaging is excellent and each album contains a helpful discography of the artist's work on all labels. Each album is truly a classic. The series includes "Coltrane Time" by John Coltrane and Cecil Taylor, "Matador" by Kenny Dorham, "Inside Betty Carter," "Undercurrent" by Bill Evans and Jim Hall, "Wonderland" by Charles Mingus, "Lady Love" by Billie Holiday, "Three Blind Mice" by Art Blakey and "Moody's Mood For Love" by King Pleasure. A fine collection.

* * *

Strata-East, a musicians' co-operative record company, has released two more new albums. The first is "Music Inc. Live At Slugs," Music Inc. being co-led by Charles Tolliver and Stanley Cowell. Also released is an exciting album by percussionist Mtume with saxophonists Gary Bartz and Charles Garnett, violinist Leroy Jenkins and others. Both albums can be purchased by mail from the Jazz Composers Orchestra Association, 1841 Broadway, New York City.

Panasonic Unit Showcased

■ LOS ANGELES — Panasonic's new 4-channel, discrete car/home stereo tape player was displayed at the Automotive Parts and Accessories Convention in a specially constructed quad sound chamber, and in an automobile installation. The CX-601 plays standard 2-channel cartridges as well as the special 4-channel tapes. The big sound difference is the two extra dimensions of music created by the four speakers. The CX-601 opens the door to the stereo sound of the future.

grade, Terni (Italy), Bologne and Lisbon. Jones will wind up the tour with a three-week engagement, November 20 through December 9, at the famed London nightery Ronnie Scott's.

Half Note Begins New Sunday Policy

■ NEW YORK — The Half Note, newly located at 149 West 54th Street, here inaugurated a new Sunday policy beginning last week (16) with The Duke Pearson 17-piece band from 6:00 P.M. to Midnight. Pearson played several engagements at the Half Note's former location in downtown New York.

Commencing this week (20-25), the Dizzy Gillespie Quintet, fresh from a European concert tour, will be featured for one week. Also appearing on the bill are singing duo Jackie Paris and his wife Ann Marie Moss.

November 27 - December 2, Woody Herman & His Thundering Herd will be starring along with the guitar duo of Chuck Wayne and Joe Puma.



NOVEMBER 25, 1972

1. **ALL THE KINGS HORSES**
GROVER WASHINGTON, JR.—
Kudu KU-07 (CTI)
2. **CHICKEN LICKIN'**
FUNK INC.—Prestige 10043
3. **LORD OF LORDS**
ALICE COLTRANE—Impulse AS 9224
(ABC)
4. **TALK TO THE PEOPLE**
LES McCANN—Atlantic 1619
5. **WORLDS AROUND THE SUN**
BAYETE (TODD COCHRAN)—
Prestige 10045
6. **OFFERING**
LARRY CORYELL—Vanguard VSD 79319
7. **FREE AGAIN**
GENE AMMONS—Prestige 10040
8. **THE HUB OF HUBBARD**
FREDDIE HUBBARD—BASF 20726
9. **I SING THE BODY ELECTRIC**
WEATHER REPORT—
Columbia KC 31352
10. **THE ICEMAN'S BAND**
JERRY BUTLER—Mercury SRM 1 648
11. **CHERRY**
STANLEY TURRENTINE—CTI CTI 6017
12. **THE AGE OF STEAM**
GERRY MULLIGAN—A&M SP 3037
13. **COOL COOKIN'**
KENNY BURRELL—Chess 60019
14. **INFINITY**
JOHN COLTRANE—Impulse AS 9225
(ABC)
15. **FLY DUDE**
JIMMY MCGRIFF—
Groove Merchant GM 509
16. **HEATING SYSTEM**
JACK McDUFF—Cadet 6017
(Chess/Janus)
17. **SOUL ZODIAC**
CANNONBALL ADDERLEY—
Capitol SVBB 11025
18. **LEAN ON ME**
SHIRLEY SCOTT—Cadet 50025
(Chess/Janus)
19. **BRUBECK ON CAMPUS**
DAVE BRUBECK QUARTET—
Columbia KG 31298
20. **LIVE AT THE EAST**
PHAROAH SANDERS—Impulse 8220
(ABC)
21. **M. F. BORN TWO**
MAYNARD FERGUSON—
Columbia KC 31709
22. **ENERGY ESSENTIALS**
VARIOUS ARTISTS—Impulse ASD 9228
(ABC)
23. **LIVE AT FUNKY QUARTERS**
CAL TJADER—Prestige 9409
24. **SHE IS MY LADY**
GRADY TATE—Janus 3050
25. **UPENDO MI JAMOJA**
RAMSEY LEWIS TRIO—
Columbia KC 31352

Dialogue

(Continued from page 25)

dising and advertising campaigns. In re-orienting our attitudes we have also re-oriented our efforts. We have for instance in creative services a brilliant giant named Bob Regehr who has taken over Artists Relations. Artist Relations was historically the department you called up if you thought you could con the record company into getting a limousine to pick you up at the airport and it ended there. Bob is head of a department of 10 people, four of these people spend more time in the air than on the ground, they're flying around so much, usually on airplanes. The era of hand-holding for artist relations is something that we're no longer interested in. We're interested in total career development, and some need more and some need less assistance than others. But we have been able to support artists' tours from initiating them to participating in the promotion all the way, coming up with every sort of function that a lone individual who can sing needs, when that is needed. We are not interested in replacing management or booking agencies or anything else, but there are certainly times in the career of an artist when he needs a booking agency and a booking agency isn't interested in him, and if nobody is interested in that booking agency function, Bob Regehr is. As increasingly the rest of the music industry is giving up its prerogative to work hard. And I mean specifically shifting the responsibility for functions and the expense for functions into record companies. We are prepared to take them on. There was a time when publishers for instance played an important role in what happened with records. Now they don't. They used to take out trade ads for songs. When was the last time you saw one of those? So publishers have given up something. They're no longer interested in that sort of thing, which is a fairly sweeping statement, but I'll stand by it.

RW: Who else?

SC: Managers. Booking agencies seem to rely heavily on record companies to support engagements. They turn to a record company and say "we'll put your act on the bill if you'll pick up \$500 in advertising costs." Ok. We'll talk. It's very important that we take these roles on. If we try to stick by the old rules, we're going to be a rhinoceros.

RW: In heat?

SC: Well it's harder as they get older, some of these rhinoceros. What they're going to do is turn out to be rhinoceros in irrelevance. And there is nothing I could imagine worse than to be one of those.

RW: I thought our recent "revolution" did away with all those problems.

SC: I think it's just a start. A lot of people say "Whew boy, glad we got through that revolution." I really don't think we've gotten through any revolution at all. And the way it is continuing to go requires that executives have a high tolerance for artists, not only in what they record, but in how it's presented to the public. Largely removing ego from record company staffers, as you would say in trade language. It is crucial to get rid of it. There's no point when it interferes with the people who should have ego and have a priority on ego, who are the artists. This is true in A&R where they used to go down and hand songs to singers and tell them to sing it and then get out nicely but firmly. What I'm not about to do in this or any area of the company is to paint a picture of us becoming doormats for artists. I'm just trying to make the interchange between artists and record companies are a two way street instead of a one way street. I'm trying to stop record companies from using artists and start artists using record companies and I think that's putting priorities in the right perspective.

RW: The priorities of record companies have been, traditionally speaking, to make money.

SC: But there are short sighted ways to make money and there are long range ways of making money.

RW: Which makes more?

SC: Long range. It's been demonstrated by this company to some effect. I've been with this company when three presidents ago around 1960 this company almost fell to its knees for lack of things to sell. It was given a very low calorie budget to try to flounder through. At that time there was no new product being recorded, they were repackaging, hoping, scrambling, and counting their pennies. That to me was very short range, understandable, but short range. Jack Warner lost 2½ million by that time in this record company venture, so when the record company

(Continued on page 46)

'Virgin' Promo Hits The Road

■ NEW YORK—Tony Martell, President of Famous Music Corporation and Father John O'Reilly, principal author of "Virgin," the new rock opera, have returned from a promotional tour of Chicago, Los Angeles, and San Francisco, and report that "Virgin," was enthusiastically received by radio, television, and the press.

In all three cities luncheons and presentations were arranged and attended by persons from the media, as well as distributors. Interviews were held with all the major radio and television hosts, and the album was played in its entirety on several of the leading radio stations.

Back in New York, the cast of "Virgin" was rehearsing for the opera's first preview on Nov. 17, at the Village East, formerly the Fillmore East.

Generation Studio Opens

■ NEW YORK—Allegro Sound Studios, Inc. will in the future be known as Generation Sound Studios. The change in name comes as a result of its sale to Stelber Industries, which is also the parent company of Aura Recording, Inc. located at 136 West 52nd Street.

Bridging The Gap

(Continued from page 25)

DP: First of all, I think that you've got to make such a good record that it has to be listened to. When you walk in there and the promo man brings in a record that is so fantastic and he has no cop-outs and he says, "this record is a bitch, wait'll you hear this gal, she'll knock your head off." If it's valid it will happen, you can't keep a good record down. There's no way you can hide a hit record.

MF: Isn't it frustrating for the promotion men that go into the radio station, and the radio station cannot listen because there is a quota?

BM: Isn't it also frustrating for the radio people who get inundated with all the records that they can't possibly give equal listening time to?

GB: We've got a group which is demonstrative of that problem, Loggins & Messina. They started out with everybody raving who had seen them live, loved the album, loved their songs, they didn't have a hit. But they kept playing regularly on the road, and the success of their appearances and the excitement which they instilled into an audience led to an incredible following. And it's taken a little over a year of perseverance, working with shows, with FM's, MOR's and certain top 40's. The group has probably done more to break their singles than the record company, although it was with the guidance of the record company. So now they're starting to break through. I think that with a new act, they must be very talented, with a lot of charisma, more things going for them than just the sound that comes out of the studio. As Dave said, I don't think that a hit record will be lost. We can all point to records that we thought should have been hits, that might have hit here or there, but we couldn't spread it, but the percentage of that happening, and a lot of us will go back after about 6 months and admit that maybe it really didn't have it. I really don't see that kind of problem with the radio station, as long as we maintain a level of professionalism both with our people and with the acts that we sign, and in the product we release on the street.

On The Dotted Line



Songwriter-guitarist Jesse Ed Davis, left, signs Epic recording contract as Don Ellis, center, Vice President of the label's A&R department, and Manager Joel Maiman look on. Davis, one of rock's most in-demand sidemen, was an original member of the Taj Mahal troupe and a featured performer in both the Bangla Desh concert and film. His first solo LP for the Epic label is currently in the planning stages.

Rivermont Move

■ MEMPHIS—Rivermont Music Productions, Inc., recently opened offices at 4230 Elvis Presley Blvd., here.

The company headed by Bobby Burns and Carl Friend will produce masters for lease to several major recording labels and operate two music publishing companies.

By JOE X. PRICE



Joe X. Price

■ **HOLLYWOOD** — In the great, never-ending music business game of musical chairs, former Playboy Records exec **Bob Cullen** and **Dick Ettlinger** have now joined Motown Records-West—former as Creative Dept. topper (under exec veepee **Suzanne De Passe**) and latter as business affairs chief. Additionally, **Bob Crewe** and **Bob Gaudio** of **The Four Seasons** have joined the firm as producers. Still another A&R heavyweight **Andrew Oldman** is over there, too, and looks to be joining staff. And (woontcha know it?) **The Four Seasons** themselves will be cutting for the label and probable choice for A&R is the producer of **Thelma Houston**, **Bobby Darin** et al, **Joe Porter**. As sidenote, quietly going about her biz in her usual modest, lady-like style is the aforementioned **Miss De Passe**, whose name appears unobtrusively on credits as one of the writers in the smash pic, "Lady Sings The Blues." Vet Motown A&R'er **Hal Davis** is in process of carving **Marvin Gaye** and is still lacking 3-4 appropriate ditties for him. Davis wants "monster stuff only, no B sides, please!" (wod else?) . . . Another significant shift, exclusively divulged, involves **Dave Chackler**, erstwhile veepee-promotion Polydor, N. Y., and, more recently, veepee-promotion Oak Records, H'wood. He's now general manager of **Jimmy Miller Prods.**, H'wood, and has just wound his first mission for that firm—a 10-day junket to N. Y. and points east for client confabs. Congrats, David!

■ **Carroll Burnett** needs material for a straight musical elpee she'll groove under Wednesday's Child Prods. prez, **Jackie Mills** right after first of the year, reports Mills' right arm **Meyrick Smith**. Ditto **Andy Williams'** twin nephews, **The Williams Twins** (Andy and David). Boys have a Christmas lp coming out but Mills needs a coupla strong songs for followup single, preferably bubblegum. And for **Pat Upton**, former lead singer with **Spiral Staircase**, Mills is seeking heavy ditties on order of Upton's big self-penned smash, "More Today Than Yesterday." As if this weren't enough for one A&R'er's needs, Mills will also be slicing **Michael Dees** and **Kenny Nolan** within next few weeks and needs solid, contemporary rock-oriented tunes for each, both uptempo and ballads. Anent **Williams Twins**, their manager (also their father—and Andy's brother) **Don Williams** has gotten the kids on several variety shows, including **Jonathan Winters** and **Dean Martin**, on which they'll appear durig the holiday weeks. Don also manages **Ray Stevens & The Brady Bunch** who, interestingly enough, record under A&R supervision of (you guessed it) **Jackie Mills**. And the Mills mill grinds on!

■ **CAPSULE REVIEW:** "You're A Lady" b/w "Who Was It?" **Davy Jones** (MGM) is an interesting coupling wrongfully pro-

Fig You

Due to an error in printing, a line from Record World's Dialogue with Jerry Wexler (November 11, 1972 issue) should have read . . . "full Eduardian fig."

Who is Needom Carroll Grantham?

Prine Breaks Cellar Door Record

■ **NEW YORK** — Atlantic singer-songwriter **John Prine's** recent appearance at Washington, D.C.'s club, **The Cellar Door**, was a standing-room-only engagement. Club manager **Jack Boyle** comments that "John has broken all records here, and we only wish that the house was three times bigger because that's the amount of people who came. We scheduled a live radio concert just to take care of the overflow in some way. John is one of the easiest artists to work with in the world."

John's album, "Diamonds In The Rough," has also been generating strong sales.

noted in that the B side should be the A and vice-versa. O'Sullivan's "Who Was It?" has all of the ingredients of a stone monster for this ex-Monkee, whose effulgent disembogements suit the funkiness of the lyric and the overall anachronistic feel to the production. A&R'er is **Tony Scotti** and **Tommy Oliver** did the neat chart. MGM, turn it over!

* * *

■ **CLEF HANGERS:** **Jay Colonna**, prexy of new-formed **Here After Enterprises** (6404 Hollywood Blvd., H'wood 90028) has inked his first act, super-singer **Dave Rene**. Colonna produced and **Rene Hall** did the chart on Rene's (formerly half of **Rene & Rene**) debut disk as a single. Biscuit, top side titled "Touch Me," (self-cleffed) was sliced in **Frisco** last week and will hit stalls mid-January under Colonna's subsid logo, **Heleanna Records**. Here After brass also include **Joseph Kaufmann**, veepee, **Frank Scheraldi** and **Helen Young**, talent coordinators . . . **Al Delory** has inked **Maurice Rodgers**, a self-contained single act who will etch in next coupla weeks. Delory also informs **Pat McManus'** first single which he A&R'd was just released on 20th-Century label and Delory wants it known that anybody in need for fresh, high-level material, almost any bag, can procure same by contacting him at 6565 Sunset Blvd., H'wood 90028 . . . Signpost label planning to issue as a "double whammy" single two cuts from **Danny** ("Good-Time Charlie") **O'Keefe's** current album "O'Keefe"; one side, "I'm Sober Now" will be a logical presentation to country music stations, while "The Road" on flip will be aimed at Top-40 stations . . . First songs to be heard on the moon (for real!) will be five cuts off **Jud Strunk's** newly released MGM album, according to **Pierre Cossette Prods.** **Stanford Blum**. Both **North American Rockwell Corp.** and **Captain Eugene Cernon** requested that the firm make a special tape for the **Apollo** space flight, set for next month. What they're going to do with Strunk's "A Daisy A Day" up there is anybody's guess . . . **Ides Of March**, whose **Warner Bros.** single of a few seasons back, "Vehicle," went gold, have just been signed by **RCA** and label is rush-releasing their first single, "Mother America," co-produced by **Frank Rand** and **Bob Destocki** of **Lee Prods.**, Chicago . . . Speaking of **RCA**, there'll be a new single by **Nilsson** out this week called "Remember"; it's from his elpee, "Son Of Schmilsson" . . . **Jimmy Rabitt**, deejay on **KROQ**, Burbank, has formed **Rabitt & Texas**, a country-rock group and signed to **Atlantic**. Label veepee **Jerry Wexler** will A&R here next month . . . **Bill Cassidy**, former national promo topper for **Warner-Reprise**, is now in charge of promo at **CPC-Reb Foster Associates**, per **Tom Tacker** of the **BevHills**-based firm . . . Meanwhile, over at **A&M**, **The Sandpipers** are in and slicing a new elpee—a semi-rock-country departure from their norm . . . Little known fact, at least to non-members, is **Max Herman's** candidacy for president of **AFM Local 47, L.A.**; he's been veepee of the local past 14 years! . . . Producer **Rudy Durant** has brought in **Lee Holdridge** to arrange-conduct **Sam Neely's** **Capitol** album, "Sam Neely," at **Western Records** here. **Armine Steiner** is engineering. All material is Neely's and follows his "Loving You Just Crossed My Mind" click . . . **The Mills Bros.'** (Harry, Herbert & Donald) latest **Paramount** entry, "A Donut And A Dream" (written by **C. Carson Parks**) looks like another "Cab Driver"—at least that's the way publisher **Wally Brady** sees it; he's betting 10,000 sugar donuts that it will top "Cab Driver" in sales—and that's a lot of sugar!

New Seekers To MGM/Verve

■ **LOS ANGELES** — The **New Seekers** have signed an exclusive recording contract with **MGM/Verve Records**, it was announced by **Mike Curb**, President of **MGM Records, Inc.** and **Stan Mores**, Vice President in charge of the **MGM/Verve** group.

Curb and **Mores** feel that under the direction of the **MGM/Verve** group, **The New Seekers** can expand into new musical directions. **Curb** explains, "The company plans a major teen marketing campaign centered around **Marty Kristian**, who is featured on the group's first **MGM/Verve** single, 'Come Softly To Me,' due for immediate release.

Hi Mom!



Her Royal Highness, The Queen Mother, welcomes **The Jackson 5** to England at reception following **Royal Command Performance** at **London's Palladium**. From left, the **Queen Mother**, **Joseph Jackson**, partially hidden, **Marlon Jackson**, **Michael**, **Randy** and **Jermaine Jackson**.

1972 YEAR END ISSUE

Issue date: December 30, 1972
Ad deadline: December 20
Four-color closes: December 15
Reserve now for best position.



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Chuck Berry Month Winners Announced

■ NEW YORK — The results of the largest and most extensive promotion undertaken by Chess/Janus Records, the Chuck Berry Month in October, have been announced by Executive Vice President Stan Hoffman. Thirty distributors, salesmen, promotion men and their wives will receive an all-expense paid weekend in London over the Thanksgiving holidays. They'll

be accompanied by several Chess/Janus exec's.

The winning couples will fly to London on November 22, stay at the Britannia Hotel and return on the 26th. Among the special activities planned for their guests by Chess/Janus are dinner at the posh Elizabethan Room, a sightseeing tour of London and tickets to the West End hit play "Time and Time Again."

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

NOVEMBER 25, 1972

ALIVE The Bee Gees & Robert St'gwood (R.S.O. Music, ASCAP) 54
ALL THE YOUNG DUDES David Bowie (Moth Music, BMI) 72
AMERICAN CITY SUITE Steve Barri (Blendingwell Music, ASCAP) 35
AND YOU AND I (PART I) Yes & Eddie Offord (Yessongs, ASCAP) 41
ANGEL Rod Stewart (Arch, ASCAP) 76
ANNABELLE Larry Page (Page Full of Hits, ASCAP) 61
BABY SITTER Willy Clark & Clarence Reed (Sherlyn Music, BMI) 42
BEEHIVE CANAAN Lou Adler (Polgems, ASCAP) 75
BURNING LOVE (Combine, BMI) 10
CLAIR Gordon Mills (Mam Publishing, ASCAP) 19
CONVENTION '72 Nik Nik Productions (Nik Nik Music, ASCAP) 18
CORNER OF THE SKY Sherlie Matthews & Deke Richards (Jobete/Belwin Mills, ASCAP) 28
CRAZY HORSES Michael Lloyd & Alan Osmond (Kolab, BMI) 26
DANCING IN THE MOONLIGHT Berjet/Robinson (Unart/St. Nathanson, BMI) 60
DAY AND NIGHT Mark Abramson (Warner Tamerlane, BMI) 89
DIALDQUE (PART I & II) James William Guercio (Big Elk, ASCAP) 29
DO YA Roy Wood & Jeff Lynne (A&M/Rachel/TiFiya Tunes, ASCAP) 88
DON'T DO IT The Band (Jobete, BMI) 66
DOWN TO THE NIGHTCLUB Ron Caponi (Kuptillo Music, ASCAP) 77
ELECTED Bob Ezrin (Ezra Music, BMI) 16
EVRYBODY LOVES A SONG Rick Hall (Screen Gems-Columbia/Songpainter, BMI) 57
FREDDIE'S DEAD Curtis Mayfield (Curton, BMI) 32
FUNNY FACE Stan Silver (Prima-Donna Music, BMI) 22
GARDEN PARTY Rick Nelson (Matragun, BMI) 20
GOLDEN RAINBOW Looking Glass-Bob Lifton (Eye/Spruce Run Chappell, ASCAP) 99
GOOD TIME CHARLIE Arif Mardin (Cotillion/Road Canon, BMI) 38
GOOD TIME SALLY Tom Baird (Stein & Van Stock, ASCAP) 82
I'LL BE AROUND Thom Bell (Bellboy, BMI) 1
I AM WOMAN Jay Senter (Buggerlugs Music Corp., BMI) 3
I BELIEVE IN MUSIC Theodore & Coffey (Songpainter, BMI) 30
I CAN SEE CLEARLY NOW Johnny Nash (Cayman, ASCAP) 4
I DIDN'T KNOW I LOVED YOU Mike Leander (Leeds, ASCAP) 37
I GOT A BAG OF MY OWN James Brown Prod. (Dynatone/Belinda/Unichappell, BMI) 70
I FOUND MY DAD Gamble-Huff (Assorted, BMI) 62
I LOVE YOU MORE THAN YOU'LL EVER KNOW Jerry Wexler & Arif Mardin (Sea Lark, BMI) 52
I RECEIVED A LETTER Moore & Burnet (Amnesty/Walden, ASCAP) 81
I WANNA BE WITH YOU Jimmy Ienner (C.A.M.-U.S.A., BMI) 46
I'D LOVE YOU TO WANT ME Phil Gernhard (Kaiser/Famous Music, ASCAP) 2
IF I COULD REACH YOU Bones Howe (Hello There, ASCAP) 9
IF YOU DON'T KNOW ME BY NOW Gamble-Huff (Assorted, BMI) 5
I'M STONE IN LOVE WITH YOU Thom Bell (Bellboy/Assorted Music, BMI) 23
IN HEAVEN THERE IS NO BEER Maynard Solomon (Beechwood PM) 44
IT NEVER RAINS IN SOUTHERN CALIFORNIA Don Aitfield & Albert Hammond 17
KEEPER OF THE CASTLE Steve Barri, Dennis Lambert & B. Patter (Trousdale/Soldier, BMI) 45
LIES Audie Ashworth (Audagram Music, BMI) 55
LISTEN TO THE MUSIC Ted Templeman (Warner/Tamerlane, BMI) 71
LIVING IN THE PAST Terry H's & Ian Anderson (Chrysalis, ASCAP) 49
LONG DARK ROAD Ron Richards & The Hollies (Screen Gems-Columbia, BMI) 48
LOVIN YOU LOVIN ME Rick Hall (Fame, BMI) 92
MAMA TOLD ME NOT TO COME Shap'ro & Crawford (January, BMI) 97
MAMA, WEER ALL CRAZEE NOW Chas Chandler for Barn Prod. (January, BMI) 96

MAN SIZED JOB Crajon Productions (Ordena/Bridgeport Music, BMI) 40
ME AND MRS. JONES Gamble-Huff (Assorted, BMI) 31
MISTY BLUE John Richbourg (Talmont Music, BMI) 85
NIGHTS IN WHITE SATIN Tony Clarke (Essex, ASCAP) 7
992 ARGUMENTS Gamble-Huff (Assorted, BMI) 65
NO ONE Gene Cornish & Dino Danelli (Dirtfarm Music, ASCAP) 58
OH, BABY, WHAT WOULD YOU SAY Norman Smith (Chappell, ASCAP) 86
ONE LIFE TO LIVE Nealy, Riley, Smith & Allen (Fort Knox/Nattaham, BMI) 67
ONE NIGHT AFFAIR Jerry Butler/Sam Brown II (Assorted, BMI) 69
OPERATOR Terry Cashman & Timmy West (Blendingwell/Wineate, ASCAP) 13
PAPA WAS A ROLLING STONE Norman Whitfield (Stone Diamond Music, BMI) 6
PEACE IN THE VALLEY OF LOVE Robert & Richard Poindexter, Jackie Members (Win or Lose Music, BMI) 100
PIECES OF APRIL Richard Podolor (Antique/Leeds, ASCAP) 53
ROCK 'N ROLL SOUL Grand Funk Railroad (Gram Renraff Co., BMI) 24
ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU Johnny Rivers (Ace, BMI) 27
SEPARATE WAYS (Press Music Co., Inc., BMI) 79
SITTING Paul Samwell-Smith (Ackee, ASCAP) 51
SO LONG DIXIE Bobby Colomy (Screen Gems-Columbia/Summerhill Songs, BMI) 59
SOMETHING'S WRONG WITH ME Danny Jassen & Bobby Hart (Pocketful of Tunes, BMI) 25
SMOKE GETS IN YOUR EYES Phillips Severn & John Arthey (T. B. Harms, ASCAP) 74
SPACEMAN Richard Perry (Blackwood, BMI) 39
SPECIAL SOMEONE John Madera (Home Grown Music/Heywoods Music, BMI) 64
S.T.O.P. Emil LaViola/Dan Orloff & Paul Vanderbeck (Hael, BMI) 83
SUITE: MAN & WOMAN David Mackay (Leeds, ASCAP) 98
SUNNY DAYS Jimmy Ienner (C.A.M.-U.S.A., BMI) 36
SUMMER BREEZE Louis Shelton (Dawn Breaker Music, BMI) 12
SUNDAY MORNING SUNSHINE Fred Kewley (Story Songs, ASCAP) 80
SUPER FLY Curtis Mayfield (Curton, BMI) 50
SWEET SURRENDER David Gates (Screen Gems-Columbia, BMI) 21
SUPERSTITION Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP) 73
THE PEOPLE TREE Mike Curb, Don Costa & Michael Viner (Tora Dame Music, BMI) 95
THE WORLD IS A GHETTO Jerry Goldstein (Far Out, ASCAP) 90
THEME FROM THE MEN Isaac Hayes & Onzie Horne (East Memphis/License, BMI) 34
THUNDER AND LIGHTNING Toxey French (Chinick, ASCAP) 14
VENTURA HIGHWAY America (WB, ASCAP) 15
WALK ON WATER Tom Catalano/Neil Diamond (Prophet Music, ASCAP) 33
WEDDING SONG Mike Curb & Don Costa (P.D. Foundation, ASCAP) 87
WHAT AM I CRYING FOR Buddy Buie (Low-Sal, BMI) 43
WHAT WOULD THE CHILDREN THINK Robie Porter (Porter/Binder, ASCAP) 78
WHY CAN'T WE BE LOVERS Holland Dozier/Holland (Gold Forever, BMI) 56
WITCHY WOMAN Glyn Johns 8
WONDER GIRL Todd Rundgren (Half Music, ASCAP) 94
WORK TO DO R.O.R. Isley (Triple Three Music, BMI) 47
YOU CAN DO MAGIC Metz & Linzer (Kama Sutra/Five Arts, BMI) 84
YOU OUGHT TO BE WITH ME Willie Mitchell (Jec/Green, BMI) 11
YOU TURN ME ON, I'M A RADIO Joni Mitchell (Mitchell, BMI) 68
YOUR MAMA DON'T DANCE Jim Messina (Wingate/Jasparilla Music, ASCAP) 63
YOU'RE A LADY Peter James (WB Music, ASCAP) 91
YOU'RE A LADY Hank Medress, Dave Appell & the Tokens (WB Music, ASCAP) 93



101 THE SINGLES CHART 150

NOVEMBER 25, 1972

THIS LAST WK. WK.

101 115 A WHITER SHADE OF PALE PROCOL HARUM—A&M 1344 (Irving, BMI)
102 145 THE COVER OF "ROLLING STONE" DR. HOOK—Columbia 45732 (Evil Eye, BMI)
103 128 I GOT A THING ABOUT YOU BILLY LEE RILEY—Entrance 7508 (CBS) (Swamp Fox, ASCAP)
104 106 TRYING TO LIVE MY LIFE WITHOUT YOU OTIS CLAY—Hi 2226 (London) (Happy Hooker, BMI)
105 113 TRAGEDY ARGENT—Epic 10910 (Mainstay, BMI)
106 109 THERE ARE TOO MANY SAVIORS ON MY CROSS RICHARD HARRIS—Dunhill 4322 (ABC) (Limbridge, ASCAP)
107 — DO IT AGAIN STEELY DAN—ABC 11338 (Wingate/Red Giant, ASCAP)
108 112 I'VE NEVER FOUND A MAN ESTHER PHILLIPS—Kudu 910 (CTI) (East, BMI)
109 110 I KNOW WRIGHT'S WONDERWHEEL—A&M 1344 (Irving, BMI)
110 111 FEEL THE NEED DETROIT EMERALDS—Westbound 209 (Chess/Janus) (Bridgeport, BMI)
111 103 HEY LITTLE GIRL BUCKWHEAT—London 184 (Scium, ASCAP)
112 108 NO TEARS, IN THE END GROVER WASHINGTON, JR.—Kudu 909 (CTI) (Antisia, ASCAP)
113 129 LATIN BOOGALOO MALO—Reprise 7677 (Canterbury, BMI)
114 — LOVE JONES BRIGHTER SIDE OF DARKNESS—20th Century 2002
115 116 SO FAR AWAY THE CRUSADERS—Blue Thumb 217 (Famous) (Screen Gems-Columbia, BMI)
116 122 I JUST WANT TO MAKE LOVE TO YOU FOGHAT—Bearsville 0008 (WB)
117 117 PEOPLE NEED LOVE BJORN & BENNY—Playboy 50014 (Overseas, BMI)
118 119 ONE WAY OUT ALLMAN BROTHERS—Capricorn 0014 (Rhineland, BMI)
119 121 THEME FROM SPIDERMAN WEB SPINNERS—Buddah 327 (Buddah/Vashti, ASCAP)
120 136 HOW CAN I TELL YOU LANI HALL—A&M 1385 (Irving, BMI)
121 118 LET ME TOUCH YOUR MIND IKE & TINA TURNER—United Artists 50955 (Huh/Unart, BMI)
122 123 SLOW MOTION JOHNNY WILLIAMS—Phila. Int'l 3518 (CBS) (Assorted, BMI)
123 127 ANGEL OF THE MORNING CHIP TAYLOR—Buddah 325 (Blackwood, BMI)
124 124 SULTANA TITANIC—Epic 10810 (April, ASCAP)
125 120 LITTLE WILLY THE SWEET—Bell 251 (Buddah, ASCAP)
126 139 ROUND & ROUND EDGAR WINTER—Epic 10922 (Hierophant, BMI)
127 143 ROCKY MOUNTAIN HIGH JOHN DENVER—RCA 0829 (Cherry Lane, ASCAP)
128 104 I JUST WANT TO BE THERE INDEPENDENTS—Wand 11249 (Scepter) (Butler, ASCAP)
129 — I'LL BE YOUR SHELTER LUTHER INGRAM—Koko 2113 (Stax) (East/Memphis/Klondike, BMI)
130 137 MELANIE MAKES ME SMILE TERRY WILLIAMS—Verve 10686 (MGM)
131 131 MISSISSIPPI LADY GRIFFIN—Romar 707 (MGM)
132 135 STANDING IN THE ROAD BLACKFOOT SUE—A&M 1386 (Dick James, BMI)
133 — BECAUSE OF YOU KRACKER—Dunhill 4329 (ABC) (Sweet Nana, ASCAP)
134 — HEY MISTER RAY CHARLES—Tangerine/ABC 11337 (Racer, ASCAP)
135 — GOODNIGHT & GOOD MORNING WHOLE OATS—Atlantic 2922 (Young Ideas/Chappell, ASCAP)
136 140 CAROLINE THIS TIME CLIMAX—Rocky Road 30064 (Bell) (Ceasar's/Emerald City, ASCAP)
137 141 WALK ON IN LOU RAWLS—MGM 14428 (Colgems, ASCAP)
138 132 YOU MADE ME WE THE PEOPLE—Lion 122 (MGM) (Lan-Tastic, BMI)
139 — HAD ENOUGH JAMES GANG—ABC 11336 (Pamco/Straight Shooter, BMI)
140 147 MOMENT OF TRUTH SHEPSTONE & DIBBINS—Big Tree 152 (Bell)
141 142 BANG WASHRAG—TMI 0107 (RCA)
142 — I'M SORRY JOEY HEATHERTON—MGM 14434 (Champion, BMI)
143 — ALL TOGETHER ROWAN BROS.—Columbia 45728 (Great Spirit, BMI)
144 133 PARADISE JACKIE DE SHANNON—Atlantic 2895
145 — AFRICA THUNDERMUG—Big Tree 154 (Bell) (Belsize Park, BMI)
146 134 ROBERTA BONES—Signpost 70008 (Atlantic)
147 138 (BUT I COULD) REACH THE WISDOM OF SOLOMON MANCINI & FOX—Event 210 (Polydor) (Double Trouble, BMI)
148 130 I AIN'T NEVER SEEN A WHITE MAN WOLFMAN JACK—RCA 0108 (Four Star, BMI)
149 144 SIXTY MINUTE MAN THE TRAMMPS—Buddah 321 (Fort Knox, BMI)
150 146 BROWN GIRL EXUMA—Kama Sutra 557 (Buddah) (Buddah/Inague, ASCAP)



THE SINGLES CHART

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

THIS WK.	LAST WK.		WKS. ON CHART
1	2	I'LL BE AROUND SPINNERS Atlantic 2904	15
2	3	I'D LOVE YOU TO WANT ME LOBO/Big Tree 147 (Bell)	10
3	6	I AM WOMAN HELEN REDDY/Capitol 3350	11
4	1	I CAN SEE CLEARLY NOW JOHNNY NASH/Epic 10902	12
5	7	IF YOU DON'T KNOW ME BY NOW HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. LZ 3520 (CBS)	8
6	11	PAPA WAS A ROLLING STONE TEMPTATIONS/Gordy 7121 (Motown)	6
7	4	NIGHTS IN WHITE SATIN MOODY BLUES/Deram 85023 (London)	16
8	9	WITCHY WOMAN EAGLES/Asylum 11008 (Atlantic)	14
9	10	IF I COULD REACH YOU FIFTH DIMENSION/Bell 261	13
10	5	BURNING LOVE ELVIS PRESLEY/RCA 0769	14
11	18	YOU OUGHT TO BE WITH ME AL GREEN/Hi 2227 (London)	6
12	15	SUMMER BREEZE SEALS & CROFTS/Warner Brothers 7606	11
13	17	OPERATOR JIM CROCE/Dunhill 11335 (ABC)	7
14	14	THUNDER & LIGHTNING CHI COLTRANE/Columbia 45640	12
15	24	VENTURA HIGHWAY AMERICA/Warner Brothers 7641	7
16	16	ELECTED ALICE COOPER/Warner Brothers 7631	9
17	23	IT NEVER RAINS IN SOUTHERN CALIFORNIA ALBERT HAMMOND/MUMS 76011 (CBS)	6
18	20	CONVENTION '72 THE DELEGATES/Mainstream MRL 5525	6
19	33	CLAIR GILBERT O'SULLIVAN/MAM 3626 (London)	5
20	8	GARDEN PARTY RICK NELSON/Decca 32980	15
21	37	SWEET SURRENDER BREAD/Elektra 45818	4
22	26	FUNNY FACE DONNA FARGO/Dot 17429 (Famous)	8
23	27	I'M STONE IN LOVE WITH YOU THE STYLISTICS/Avco 4603	8
24	25	ROCK 'N ROLL SOUL GRAND FUNK RAILROAD/Grand Funk Railroad 3363 (Capitol)	10
25	29	SOMETHING'S WRONG WITH ME AUSTIN ROBERTS/Chelsea 0101 (RCA)	12
26	36	CRAZY HORSES OSMONDS/MGM 14450	6
27	34	ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU JOHNNY RIVERS/United Artists 50948	7
28	38	CORNER OF THE SKY JACKSON 5/Motown 1214	6
29	39	DIALOGUE (PART I & II) CHICAGO/Columbia 45717	6
30	12	I BELIEVE IN MUSIC GALLERY/Sussex 235 (Buddah)	16
31	44	ME & MRS. JONES BILLY PAUL/Phila. Int'l. 3521 (CBS)	5
32	13	FREDDIE'S DEAD CURTIS MAYFIELD/Curtom 1975 (Buddah)	16
33	48	WALK ON WATER NEIL DIAMOND/Uni 55352 (MCA)	3
34	35	THEME FROM THE MEN ISAAC HAYES/Stax 9058	8
35	19	AMERICAN CITY SUITE CASHMAN & WEST/Dunhill 4342 (ABC)	10
36	40	SUNNY DAYS LIGHTHOUSE/Evolution 1069 (Stereo Dimension)	7
37	43	I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK & ROLL) GARY GLITTER/Bell 276	5
38	21	GOOD TIME CHARLIE'S GOT THE BLUES DANNY O'KEEFE/Signpost 70006 (Atlantic)	13
39	22	SPACEMAN NILSSON/RCA 0788	11
40	41	MAN SIZED JOB DENISE LaSALLE/Westbound 206 (Chess/Janus)	8
41	46	AND YOU AND I (PART I) YES/Atlantic 2920	5
42	42	BABY SITTER BETTY WRIGHT/Alston 4614 (Atlantic)	12
43	50	WHAT AM I CRYING FOR DENNIS YOST & THE CLASSICS IV/MGM South 7002	5
44	51	IN HEAVEN THERE IS NO BEER CLEAN LIVING/Vanguard 35162	6
45	65	KEEPER OF THE CASTLE THE FOUR TOPS/Dunhill 4330 (ABC)	3
46	58	I WANNA BE WITH YOU RASPBERRIES/Capitol 3473	3
47	49	WORK TO DO ISLEY BROTHERS/T-Neck 936 (Buddah)	4
48	53	LONG DARK ROAD THE HOLLIES/Epic 10920	4
49	54	LIVING IN THE PAST JETHRO TULL/Chrysalis 2006 (WB)	3
50	55	SUPER FLY CURTIS MAYFIELD/Curtom 1978 (Buddah)	3



51	59	SITTING CAT STEVENS/A&M 1396	2
52	52	I LOVE YOU MORE THAN YOU'LL EVER KNOW DONNY HATHAWAY/Atco 69C3	5
53	61	PIECES OF APRIL THREE DOG NIGHT/Dunhill 4331 (ABC)	2
54	69	ALIVE BEE GEES /Atco 6909	3
55	80	LIES J. J. CALE/Shelter 7326 (Capitol)	3
56	56	WHY CAN'T WE BE LOVERS HOLLAND & DOZIER/Invictus 9125 (Capitol)	8
57	62	EVERYBODY LOVES A LOVE SONG MAC DAVIS/Columbia 45727	3
58	66	NO BULLDOG /Decca 32996	5
59	60	SO LONG DIXIE BLOOD, SWEAT & TEARS/Columbia 45661	8
60	67	DANCING IN THE MOONLIGHT KING HARVEST/Perception 515	4
61	64	ANNABELLE DANIEL BOONE/Mercury 73339	5
62	63	I FOUND MY DAD/TROUBLE IN MY HOME JOE SIMON/Spring 139 (Polydor)	6
63	72	YOUR MAMA DON'T DANCE LOGGINS & MESSINA/Columbia 45719	3
64	71	SPECIAL SOMEONE HEYWOODS/Family 0911 (Famous)	7
65	75	992 ARGUMENTS O'JAYS/Phila. International 3522 (CBS)	2
66	28	DON'T DO IT THE BAND/Capitol 3433	10
67	68	ONE LIFE TO LIVE THE MANHATTANS/DeLuxe 139 (Starday/King)	4
68	74	YOU TURN ME ON, I'M A RADIO JONI MITCHELL/Asylum 11010 (Atlantic)	4
69	76	ONE NIGHT AFFAIR JERRY BUTLER/Mercury 73335	3
70	79	I GOT A BAG OF MY OWN JAMES BROWN/Polydor 14153	2
71	30	LISTEN TO THE MUSIC DOOBIE BROTHERS/Warner Bros. 7619	12
72	32	ALL THE YOUNG DUDES MOTT THE HOOPLE/Columbia 45673	9
73	83	SUPERSTITION STEVIE WONDER/Tamla 54226 (Motown)	2
74	82	SMOKE GETS IN YOUR EYES BLUE HAZE/A&M 1357	3

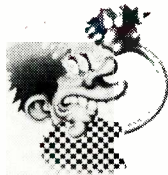
CHARTMAKER OF THE WEEK

75	—	BEEN TO CANAAN CAROLE KING Ode 66063 (A&M)	1
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76	89	ANGEL ROD STEWART/Mercury 73344	2
77	77	DOWN TO THE NIGHTCLUB TOWER OF POWER/Warner Brothers 7635	5
78	78	WHAT WOULD THE CHILDREN THINK RICK SPRINGFIELD/Capitol 3466	4
79	—	SEPARATE WAYS ELVIS PRESLEY/RCA 0815	1
80	81	SUNDAY MORNING SUNSHINE HARRY CHAPIN/Elektra 45811	5
81	91	I RECEIVED A LETTER DELBERT & GLEN/Clean 60003 (Atlantic)	2
82	84	GOOD TIME SALLY RARE EARTH/Rare Earth 5048 (Motown)	3
83	86	S.T.O.P. (STOP) THE LORELEI/Columbia 45629	4
84	88	YOU CAN DO MAGIC LIMMIE & FAMILY COOKIN'/Avco 4602	2
85	85	MISTY BLUE JOE SIMON/Sound Stage 17-1508 (CBS)	7
86	125	OH BABY, WHAT WOULD YOU SAY HURRICANE SMITH/Capitol 3383	1
87	87	WEDDING SONG (THERE IS LOVE) PETULA CLARK/MGM 14431	7
88	90	DO YA MOVE /United Artists 50928	4
89	126	DAY AND NIGHT WACKERS/Elektra 45816	1
90	—	THE WORLD IS A GHETTO WAR /United Artists 50975	1
91	114	YOU'RE A LADY PETER SKELLERN/London 20075	1
92	93	LOVIN' YOU, LOVIN' ME CANDI STATON/Fame 91005 (UA)	3
93	105	YOU'RE A LADY DAWN/Bell 285	1
94	94	WONDER GIRL SPARKS/Bearsville BSV 0006 (WB)	3
95	98	THE PEOPLE TREE SAMMY DAVIS, JR./MGM 14426	4
96	102	MAMA WEER ALL CRAZEE NOW SLADE/Polydor 15053	1
97	100	MAMA TOLD ME NOT TO COME WILSON PICKETT/Atlantic 2909	2
98	99	SUITE: MAN & WOMAN TONY COLE/20th Century 20001	3
99	—	GOLDEN RAINBOW LOOKING GLASS/Epic 10900	1
100	101	PEACE IN THE VALLEY OF LOVE PERSUADERS/Win or Lose 225 (Atlantic)	1

FLASHMAKER OF THE WEEK



EUROPE '72
THE GRATEFUL DEAD
Warner Brothers

TOP FM AIRPLAY THIS WEEK

EUROPE '72—The Grateful Dead—WB
ONE MAN DOG—James Taylor—WB
JOE COCKER—A&M
AN ANTHOLOGY—Duane Allman—Capricorn
TALKING BOOK—Stevie Wonder—Tamla

WNEW-FM/NEW YORK

AN ANTHOLOGY—Duane Allman—Capricorn
JOE COCKER—A&M
EKSEPTION 5—Phillips
EUROPE '72—Grateful Dead—WB
FOR THE ROSES—Joni Mitchell—Asylum
HOMECOMING—America—WB
JOURNEY THROUGH THE PAST—Neil Young—Reprise
MAGICIAN'S BIRTHDAY—Uriah Heep—Mercury
ONE MAN DOG—James Taylor—WB
PASS THE CHICKEN & LISTEN—Everly Bros.—RCA
SILVER—Tranquility—Epic
TALKING BOOK—Stevie Wonder—Tamla
THE DIVINE MISS M—Bette Midler—Atlantic
WILL THE CIRCLE BE UNBROKEN—Nitty Gritty Dirt Band et al—UA

WLIR-FM/LONG ISLAND, N.Y.

BACK STABBERS—O'Jays—Philadelphia Int'l.
SKIP BATTIN—Signpost
EUROPE '72—Grateful Dead—WB
GOOD FEELIN' TO KNOW—Poco—Epic
HIGH ON A RIDGE TOP—Youngbloods—Raccoon
ROUND 2—Stylistics—Avco
SILVER—Tranquility—Epic
SLAUGHTER/GOD LOVES YOU (single)—Billy Preston—A&M
TURKEY—Wild Turkey—Chrysalis
WAY DOWN EAST—Jukin' Bone—RCA

CHUM-FM/TORONTO

BEST OF JACK BRUCE—Polydor
BUTTERFLY DAYS—Bob McBride—Capitol (Canada)
DOS—Malo—WB
GOOD FEELIN' TO KNOW—Poco—Epic
GUITAR MAN—Bread—Elektra
LEAVING YOU FREE—Claire Lawrence—Haida (Canada)
SUNNY DAYS—Lighthouse—GRT (Canada)
THE FLUDD ALBUM—Daffodil (Canada)
THE WORLD IS A GHETTO—War—UA
WHISTLE RYMES—John Entwistle—Track/Decca

CHOM-FM/MONTREAL

BOOMER'S STORY—Ry Cooder—Reprise
DIFFERENT STROKES—Don Covay—Janus
EXTRAPOLATION—John McLaughlin—Polydor
IT'S A BEAUTIFUL DAY LIVE—Col
LIFE GOES ON—Paul Williams—A&M
OF RIVERS & RELIGION—John Fahey—Reprise
ON THE CORNER—Miles Davis—Col
ONE MAN DOG—James Taylor—WB
SEVENTH SOJOURN—Moody Blues—Threshold
SHREDDER—Wackers—Elektra

WPHD-FM/BUFFALO

AN ANTHOLOGY—Duane Allman—Capricorn
CLEAR SPOT—Capt. Beefheart—Reprise
EKSEPTION 5—Phillips
HIGH ON A RIDGE TOP—Youngbloods—Raccoon
LADY SINGS THE BLUES—Soundtrack—Motown
NEWPORT IN N.Y. '72—Various Artists—Cobblestone
ONE MAN DOG—James Taylor—WB
PASS THE CHICKEN & LISTEN—Everly Bros.—RCA
PLAINSONG—Elektra
PROLOGUE—Renaissance—Capitol
REISSUES—Various Artists—Fantasy
SWEET LIGHTNING—RCA
TALKING BOOK—Stevie Wonder—Tamla
WILLIE REMEMBERS—Rare Earth—Rare Earth

WHCN-FM/HARTFORD, CONN.

AN ANTHOLOGY—Duane Allman—Capricorn
AZTEC TWO-STEP—Elektra
FACES—Shawn Phillips—A&M
GASOLINE—Chip Taylor—Buddah
GYPSY MOTH—Stephen Ambrose—Barnaby
NEWPORT IN NEW YORK '72—Various Artists—Cobblestone
PASS THE CHICKEN & LISTEN—Everly Bros.—RCA
SILVER—Tranquility—Epic
SLOPPY SECONDS—Dr. Hook—Col
TRACKS—McKendree Spring—Decca

WMMR-FM/PHILADELPHIA

SKIP BATTIN—Signpost
JOE COCKER—A&M
EUROPE '72—Grateful Dead—WB
HIGH ON A RIDGE TOP—Youngbloods—Raccoon
IF YOU'RE LONELY—Eric Kaz—Atlantic
JOURNEY THROUGH THE PAST—Neil Young—Reprise
MAGICIAN'S BIRTHDAY—Uriah Heep—Mercury
ONE MAN DOG—James Taylor—WB
THE JEAN GENIE (single)—David Bowie—RCA
TRANSFORMER—Lou Reed—RCA

WMAL-FM/WASHINGTON, D.C.

AN ANTHOLOGY—Duane Allman—Capricorn
JOE COCKER—A&M
EUROPE '72—Grateful Dead—WB
JOURNEY THROUGH THE PAST—Neil Young—Reprise
LIFE GOES ON—Paul Williams—A&M
NEWPORT IN NEW YORK '72—Various Artists—Cobblestone
ONE MAN DOG—James Taylor—WB
SONGS FOR OLD LADIES & BABIES—Marc McClure—Capitol
THE WORLD IS A GHETTO—War—UA
THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic

WKTK-FM/BALTIMORE

SKIP BATTIN—Signpost
JOE COCKER—A&M
EUROPE '72—Grateful Dead—WB
LIVE FROM MEMPHIS—Wishbone Ash—Decca
MAGICIAN'S BIRTHDAY—Uriah Heep—Mercury
ONE MAN DOG—James Taylor—WB
SECOND ALBUM—All In The Family—Atlantic
SILVER—Tranquility—Epic
STRING DRIVEN THING—Charisma
TALKING BOOK—Stevie Wonder—Tamla
TRACKS—McKendree Spring—Decca

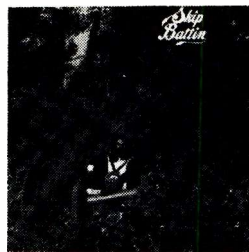
WSHE-FM/MIAMI/FT. LAUDERDALE

ALBUM III—Loudon Wainwright III—Col
FACES—Shawn Phillips—A&M
FILTHY—Papa John Creach—Grunt
JOURNEY THROUGH THE PAST—Neil Young—Reprise
MAGICIAN'S BIRTHDAY—Uriah Heep—Mercury
ON OUR WAY—Teagarden & Van Winkle—Westbound
ONE MAN DOG—James Taylor—WB
THE WORLD IS A GHETTO—War—UA

WRNO-FM/NEW ORLEANS

JOE COCKER—A&M
EUROPE '72—Grateful Dead—WB
GOOD FEELIN' TO KNOW—Poco—Epic
IT'S A BEAUTIFUL DAY LIVE—Col
MAGICIAN'S BIRTHDAY—Uriah Heep—Mercury
ONE MAN DOG—James Taylor—WB
TALKING BOOK—Stevie Wonder—Tamla
WILLIE REMEMBERS—Rare Earth—Rare Earth

FM SLEEPER OF THE WEEK:



SKIP BATTIN
Signpost

WMC-FM/MEMPHIS

JOHN BRYANT—Polydor
CONTINUOUS PERFORMANCE—Stone the Crows—Polydor
EUROPE '72—Grateful Dead—WB
FILTHY—Papa John Creach—Grunt
FOXTROT—Genesis—Charisma
GOOD GOD—Atlantic
HIGH ON A RIDGE TOP—Youngbloods—Raccoon
THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic
TRANSFORMER—Lou Reed—RCA
WALKING CIRCLES—Midnight Sun—(Import)

WMMS-FM/CLEVELAND

AN ANTHOLOGY—Duane Allman—Capricorn
JOE COCKER—A&M
FILTHY—Papa John Creach—Grunt

FOR THE ROSES—Joni Mitchell—Asylum
HIGH ON A RIDGE TOP—Youngbloods—Raccoon
ONE MAN DOG—James Taylor—WB
THE DIVINE MISS M—Bette Midler—Atlantic
THE WORLD IS A GHETTO—War—UA
TALKING BOOK—Stevie Wonder—Tamla
TRANSFORMER—Lou Reed—RCA

KADI-FM/ST. LOUIS

AN ANTHOLOGY—Duane Allman—Capricorn
JOE COCKER—A&M
EUROPE '72—Grateful Dead—WB
HOMECOMING—America—WB
JOURNEY THROUGH THE PAST—Neil Young—Reprise
MAGICIAN'S BIRTHDAY—Uriah Heep—Mercury
ONE MAN DOG—James Taylor—WB
THE GRAND WAZOO—Frank Zappa & the Mothers—Reprise

KFML-FM/DENVER

ALONE AGAIN—Esther Phillips—CTI
EUROPE '72—Grateful Dead—WB
FILTHY—Papa John Creach—Grunt
HIGH ON A RIDGE TOP—Youngbloods—Raccoon
LEAD FREE—B. W. Stevenson—RCA
RURAL SPACE—Brewer & Shipley—Kama Sutra
SOUL IS—Pretty Purdie—Flying Dutchman
360 DEGREES OF BILLY PAUL—Philadelphia Int'l.

KMET-FM/LOS ANGELES

AN ANTHOLOGY—Duane Allman—Capricorn
JOE COCKER—A&M
LIVING IN THE PAST—Jethro Tull—Chrysalis
NEWPORT IN NEW YORK '72—Various Artists—Cobblestone
RISE & FALL OF ZIGGY STARDUST—David Bowie—RCA

KSAN-FM/SAN FRANCISCO

JOE COCKER—A&M
DO IT AGAIN (single)—Steely Dan—ABC
EUROPE '72—Grateful Dead—WB
HIGH ON A RIDGE TOP—Youngbloods—Raccoon
LOGGINS & MESSINA—Col
TALKING BOOK—Stevie Wonder—Tamla

KZEL-FM/EUGENE, ORE.

ALL TIME GREATEST HITS—Roy Orbison—Col
CLEAR SPOT—Capt. Beefheart—Reprise
EUROPE '72—Grateful Dead—WB
FACES—Shawn Phillips—A&M
FREE—Airto—CTI
NERVOUS ON THE ROAD—Brinsley Schwarz—UA
NEWPORT IN NEW YORK '72—Various Artists—Cobblestone
STRANGE FRUIT—Billie Holiday—Atlantic
TALKING BOOK—Stevie Wonder—Tamla
WILL THE CIRCLE BE UNBROKEN—Nitty Gritty Dirt Band et al—UA

KOL-FM/SEATTLE

AN ANTHOLOGY—Duane Allman—Capricorn
SKIP BATTIN—Signpost
BELOW THE SALT—Steeleye Span—Chrysalis
CLEAR SPOT—Capt. Beefheart—Reprise
DEMON IN DISGUISE—David Bromberg—Col
ELF—Epic
EUROPE '72—Grateful Dead—WB
IF YOU'RE LONELY—Eric Kaz—Atlantic
ONE MAN DOG—James Taylor—WB

SALESMAKER OF THE WEEK



SEVENTH SOJOURN
MOODY BLUES
Threshold

TOP RETAIL SALES THIS WEEK:

- SEVENTH SOJOURN—Moody Blues—Threshold
- ONE MAN DOG—James Taylor—Warner Bros.
- LOGGINS AND MESSINA—Columbia
- EUROPE '72—Grateful Dead—Warner Bros.

DISC RECORDS/NATIONAL

- A GOOD FEELING TO KNOW—Poco—Epic
- FACES—Shawn Phillips—A&M
- JOE COCKER—A&M
- LOGGINS AND MESSINA—Col
- MAGICIAN'S BIRTHDAY—Uriah Heep—Mercury
- OLD DAN'S RECORDS—Gordon Lightfoot—Reprise
- ONE MAN DOG—James Taylor—WB
- SEVENTH SOJOURN—Moody Blues—Threshold
- WHISTLE RYMES—John Entwistle—Decca
- WINDMILLS—Rick Roberts—A&M

SAM GOODY/EAST COAST

- A GOOD FEELING TO KNOW—Poco—Epic
- ALL THE YOUNG DUDES—Mott The Hoople—Col
- EUROPE '72—Grateful Dead—WB
- FULL HOUSE—J. Geils Band—Atlantic
- JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
- LADY SINGS THE BLUES—Diana Ross—Motown
- LOGGINS AND MESSINA—Col
- MOVING WAVES—Focus (Import)
- ONE MAN DOG—James Taylor—WB
- SEVENTH SOJOURN—Moody Blues—Threshold

RECORD BAR/EAST COAST

- CARAVANSERAI—Santana—Col
- EUROPE '72—Grateful Dead—WB
- GUITAR MAN—Bread—Elektra
- IT NEVER RAINS IN SOUTHERN CALIF.—Albert Hammond—Mums
- JOURNEY THROUGH THE PAST—Neil Young—Reprise
- LION'S SHARE—Savoy Brown—Parrot
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- ONE MAN DOG—James Taylor—WB
- RHYMES AND REASONS—Carole King—Ode
- SEVENTH SOJOURN—Moody Blues—Threshold

CUTLER'S/NEW HAVEN

- A GOOD FEELING TO KNOW—Poco—Epic
- EUROPE '72—Grateful Dead—WB
- EVOLUTION OF MAN—Herbie Mann—Atlantic
- GET ON THE GOOD FOOT—James Brown—Polydor
- HIGH ON A RIDGE TOP—Youngbloods—Raccoon

- JOE COCKER—A&M
- JOURNEY THROUGH THE PAST—Neil Young—Reprise
- ONE MAN DOG—James Taylor—WB
- SECOND ALBUM—All In The Family—Atlantic
- SEVENTH SOJOURN—Moody Blues—Threshold
- SKIP BATTIN—Signpost
- TALKING BOOK—Stevie Wonder—Tamla

KING KAROL/N.Y.

- CARAVANSERAI—Santana—Col
- EUROPE '72—Grateful Dead—WB
- GUITAR MAN—Bread—Elektra
- JOE COCKER—A&M
- LADY SINGS THE BLUES—Diana Ross—Motown
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- ONE MAN DOG—James Taylor—WB
- SEVENTH SOJOURN—Moody Blues—Threshold
- WHISTLE RYMES—John Entwistle—Decca
- WHO CAME FIRST—Peter Townshend—Decca

MIDTOWN RECORDS/ITHACA, N.Y.

- AT HIS BEST—Eric Clapton—Polydor
- CATCH BULL AT FOUR—Cat Stevens—A&M
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- NOT INSANE—Firesign Theater—Col
- RHYMES AND REASONS—Carole King—Ode
- 360 DEGREES—Billy Paul—Phila. Int.
- SEVENTH SOJOURN—Moody Blues—Threshold
- WHO CAME FIRST—Peter Townshend—Decca
- WHY DONTCHA—West, Bruce & Laing—Col

WAXIE-MAXIE/BALT.-WASH.

- ALL THE YOUNG DUDES—Mott The Hoople—Col
- CARAVANSERAI—Santana—Col
- GET ON THE GOOD FOOT—James Brown—Polydor
- KEEPER OF THE CASTLE—Four Tops—Dunhill
- LION'S SHARE—Savoy Brown—Parrot
- LOGGINS AND MESSINA—Col
- ON THE CORNER—Miles Davis—Col
- SEVENTH SOJOURN—Moody Blues—Threshold
- THE WORLD IS A GHETTO—War—UA
- 360 DEGREES—Billy Paul—Phila. Int.
- WHO CAME FIRST—Peter Townshend—Decca

POPLAR TUNES/MEMPHIS

- CATCH BULL AT FOUR—Cat Stevens—A&M
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- JOE COCKER—A&M
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- MAGICIAN'S BIRTHDAY—Uriah Heep—Mercury
- ONE MAN DOG—James Taylor—WB
- RHYMES AND REASONS—Carole King—Ode
- SEVENTH SOJOURN—Moody Blues—Threshold
- SPACE ODDITY—David Bowie—RCA

OAKWOOD/NEW ORLEANS

- A GOOD FEELING TO KNOW—Poco—Epic
- EUROPE '72—Grateful Dead—WB
- GUITAR MAN—Bread—Elektra
- JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
- JOURNEY THROUGH THE PAST—Neil Young—Reprise
- LIVE AT THE FORUM—Barbra Streisand—Col

- LIVING IN THE PAST—Jethro Tull—Chrysalis
- ON THE CORNER—Miles Davis—Col
- ONE MAN DOG—James Taylor—WB
- SEVENTH SOJOURN—Moody Blues—Threshold

NAT'L. RECORD MART/MIDWEST

- LIVE AT THE FORUM—Barbra Streisand—Col
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- ONE MAN DOG—James Taylor—WB
- RHYMES AND REASONS—Carole King—Ode
- SEVENTH SOJOURN—Moody Blues—Threshold
- SKYLARK—Capitol
- THE WORLD IS A GHETTO—War—UA
- 360 DEGREES—Billy Paul—Phila. Int.
- WHO CAME FIRST—Peter Townshend—Decca
- WHY DONTCHA—West, Bruce & Laing—Col

DISCOUNT/CHAMPAIGN, ILL.

- AN EVENING WITH GROUCHO—A&M
- DAN FOGELBERG—Col
- FULL HOUSE—J. Geils Band—Atlantic
- RHYMES AND REASONS—Carole King—Ode
- SEVENTH SOJOURN—Moody Blues—Threshold
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville
- THIS IS MY STORY—Sonny Boy Williamson—Chess
- 360 DEGRESS—Billy Paul—Phila. Int.
- WILD FLOWER—Hubert Laws—CTI

ONE OCTAVE HIGHER/CHICAGO

- ALL DIRECTIONS—Temptations—Gordy
- CLEAR SPOT—Capt. Beefheart—Reprise
- EUROPE '72—Grateful Dead—WB
- GUESS WHO LIVE AT THE PARAMOUNT—Guess Who—RCA
- JOURNEY THROUGH THE PAST—Neil Young—Reprise
- LADY SINGS THE BLUES—Diana Ross—Motown
- NEVER A DULL MOMENT—Rod Stewart—Mercury
- ONE MAN DOG—James Taylor—WB
- SUPER FLY—Curtis Mayfield—Curton
- THE DIVINE MISS M—Bette Midler—Atlantic

DISC SHOP/EAST LANSING

- A GOOD FEELING TO KNOW—Poco—Epic
- FACES—Shawn Phillips—A&M
- LIVE AT THE FORUM—Barbra Streisand
- ONE MAN DOG—James Taylor—WB
- PASS THE CHICKEN AND LISTEN—Evelyn Broos—RCA
- ROXY MUSIC—WB
- WHISTLE RYMES—John Entwistle—Decca
- WHO CAME FIRST—Peter Townshend—Decca
- WILL THE CIRCLE BE UNBROKEN—Nitty Gritty Dirt Band—UA
- WINDMILLS—Rick Roberts—A&M

DISCOUNT/ANN ARBOR

- CATCH BULL AT FOUR—Cat Stevens—A&M
- GIVE IT UP—Bonnie Raitt—WB
- GOD BLESS THE CHILD—Billy Holiday—Col
- GUITAR MAN—Bread—Elektra
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- LIVE AT THE FORUM—Barbra Streisand—Col
- NOT INSANE—Firesign Theater—Col
- RHYMES AND REASONS—Carole King—Ode
- SEVENTH SOJOURN—Moody Blues—Threshold
- SUMMER BREEZE—Seals & Crofts—WB
- THE DIVINE MISS M—Better Midler—Atlantic

VENTURES/MISSOURI

- A GOOD FEELING TO KNOW—Poco—Epic
- EUROPE '72—Grateful Dead—WB
- JOE COCKER—A&M
- JOURNEY THROUGH THE PAST—Neil Young—Reprise
- L.A. REGGAE—Johnny Rivers—UA
- MAGICIAN'S BIRTHDAY—Uriah Heep—Mercury
- ONE MAN DOG—James Taylor—WB
- SEVENTH SOJOURN—Moody Blues—Threshold
- THE WORLD IS A GHETTO—War—UA
- TRACKS—McKendree Spring—Decca

MUSICLAND/MINNEAPOLIS

- CARAVANSERAI—Santana—Col
- FACES—Shawn Phillips—A&M
- GUITAR MAN—Bread—Elektra
- HEAVY CREAM—Polydor
- LION'S SHARE—Savoy Brown—Parrot
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- SEVENTH SOJOURN—Moody Blues—Threshold
- STONEGROUND WORDS—Melanie—Neighborhood
- THE WORLD IS A GHETTO—War—UA
- WHO CAME FIRST—Peter Townshend—Decca

WHEREHOUSE/CALIFORNIA

- ALONE AGAIN NATURALLY—Esther Phillips—Kudu
- CATCH BULL AT FOUR—Cat Stevens—A&M
- LADY SINGS THE BLUES—Diana Ross—Motown
- LOGGINS AND MESSINA—Col
- SEVENTH SOJOURN—Moody Blues—Threshold
- SUMMER BREEZE—Seals & Crofts—WB
- TALKING BOOK—Stevie Wonder—Tamla
- THE WORLD IS A GHETTO—War—UA
- 360 DEGREES—Billy Paul—Phila. Int.
- WHO CAME FIRST—Peter Townshend—Decca

MUSIC ODYSSEY/CALIF.

- EUROPE '72—Grateful Dead—WB
- FACES—Shawn Phillips—A&M
- JOE COCKER—A&M
- JOURNEY THROUGH THE PAST—Neil Young—A&M
- LADY SINGS THE BLUES—Diana Ross—Motown
- LOGGINS AND MESSINA—Col
- ONE MAN DOG—James Taylor
- TALKING BOOK—Stevie Wonder—Tamla
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M

MUSIC BOX/STOCKTON, CAL.

- CATCH BULL AT FOUR—Cat Stevens—A&M
- LOGGINS AND MESSINA—Col
- ONE MAN DOG—James Taylor—WB
- RHYMES AND REASONS—Carole King—Ode
- RISE AND FALL OF ZIGGY STARDUST—David Bowie—RCA
- ROCK OF AGES—Band—Capitol
- SUMMER BREEZE—Seals & Crofts—WB
- SUPER FLY—Curtis Mayfield—Curton
- TOULOUSE STREET—Doobie Bros.—WB

CRYSTAL SHIP/EUGENE, ORE.

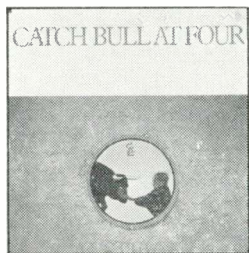
- A GOOD FEELING TO KNOW—Poco—Epic
- EUROPE '72—Grateful Dead—WB
- FULL HOUSE—J. Geils Band—Atlantic
- GUITAR MAN—Bread—Elektra
- IDELWILD SOUTH—Allman Bros.—Capricorn
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- NEVER A DULL MOMENT—Rod Stewart—Mercury
- SEVENTH SOJOURN—Moody Blues—Threshold
- WHISTLE RYMES—John Entwistle—Decca



THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART



1	1	CATCH BULL AT FOUR CAT STEVENS A&M SP 4365	7
2	2	SUPER FLY CURTIS MAYFIELD/SOUNDTRACK/Curtom CR 8-9014 (Buddah)	16
3	3	ALL DIRECTIONS THE TEMPTATIONS/Gordy 962L (Motown)	14
4	5	RHYMES AND REASONS CAROLE KING/Ode SP 77016 (A&M)	4
5	4	DAYS OF FUTURE PASSED MOODY BLUES/Deram DE S 1 8102 (London)	11
6	6	CLOSE TO THE EDGE YES/Atlantic SD 7244	9
7	7	PHOENIX GRAND FUNK RAILROAD/Capitol SMAS 11099	7
8	8	BEN MICHAEL JACKSON/Motown M 757 L	12
9	9	CARAVANSERAI SANTANA/Columbia KC 31610	4
10	13	I'M STILL IN LOVE WITH YOU AL GREEN/London XSHL 32074	6
11	11	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia KC 31770	10
12	25	BLACK SABBATH VOL. 4/Warner Brothers BS 2602	6
13	10	ROCK OF AGES THE BAND/Capitol SVBB 10045	12
14	15	SUMMER BREEZE SEALS & CROFTS/Warner Brothers BS 2629	10
15	14	CHICAGO V/Columbia KC 31102	19
16	12	NEVER A DULL MOMENT ROD STEWART/Mercury SRM 1 646	26
17	26	TOULOUSE STREET DOOBIE BROTHERS/Warner Brothers BS 2634	9
18	54	SEVENTH SOJOURN MOODY BLUES/Threshold THS7 (London)	3
19	22	LIZA WITH A "Z" LIZA MINNELLI/Columbia KC 31762	8
20	20	BACK STABBERS O'JAYS/Phila. Int'l. KZ 31712 (CBS)	11
21	19	GREATEST HITS ON EARTH FIFTH DIMENSION/Bell 1106	11
22	24	CLASS CLOWN GEORGE CARLIN/Little David LD 1004 (Atlantic)	7
23	16	CARNEY LEON RUSSELL/Shelter SW 8911 (Capitol)	20
24	32	LIVING IN THE PAST JETHRO TULL/Chrysalis 2TS (Warner Brothers)	3
25	17	THE PARTRIDGE FAMILY'S GREATEST HITS/Bell 1107	13
26	29	CRAZY HORSES THE OSMONDS/MGM SE 4S51	7
27	18	LONDON CHUCK BERRY SESSIONS/Chess 60020	23
28	21	THE SLIDER T. REX/Reprise MS 2095	14
29	31	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA LSP 4731	7
30	37	I MISS YOU HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. KZ 31648 (CBS)	8
31	33	LOST AND FOUND HUMBLE PIE/A&M SP 3513	7
32	23	BIG BABMU CHEECH & CHONG/Ode SP 77014	22
33	40	ROCK & ROLL MUSIC TO THE WORLD TEN YEARS AFTER/Columbia KC 31779	7
34	28	SEVEN SEPARATE FOOLS THREE DOG NIGHT/Dunhill 50118 (ABC)	18
35	55	NEW BLOOD BLOOD, SWEAT & TEARS/Columbia KC 31780	5
36	34	HOBO'S LULLABY ARLO GUTHRIE/Reprise MS 2060	16
37	27	TRILOGY EMERSON, LAKE & PALMER/Cotillion SD 9903 (Atlantic)	18
38	45	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT LUTHER INGRAM/Koko KDS 2202	7
39	57	I CAN SEE CLEARLY NOW JOHNNY NASH/Epic KE 31607	4
40	49	PASSIN' THRU JAMES GANG/ABC ABCX 41750	7
41	48	THE CHI-LITES' GREATEST HITS THE CHI-LITES/Brunswick BL 754184	6
42	42	UNDERSTANDING BOBBY WOMACK/United Artists UAS 5577	19
43	39	RASPBERRIES/Capitol 11036	14
44	91	BURNING LOVE ELVIS PRESLEY/RCA CAS 2595	2
45	30	SAINT DOMINIC'S PREVIEW VAN MORRISON/Warner Brothers BS 2633	16
46	46	MOODS NEIL DIAMOND/Uni 93136 (MCA)	20
47	53	ROUND 2 THE STYLISTICS/Avco AV 11006	5
48	47	EVERYBODY'S IN SHOW BIZ THE KINKS/RCA UPS 6065	11
49	50	SIMON & GARFUNKEL'S GREATEST HITS/Columbia 31350	22

50	77	BARBRA STREISAND LIVE IN CONCERT AT THE FORUM/Columbia KC 31760	2
51	61	LOGGINS & MESSINA/Columbia KC 31748	3
52	35	BITTER SWEET MAIN INGREDIENT/RCA LSP 4677	11
53	64	LIVE "FULL HOUSE" J. GEILS/Atlantic 7241	5
54	36	LONG JOHN SILVER JEFFERSON AIRPLANE/Grunt FRT 1007 (RCA)	15
55	58	RICHIE HAVENS ON STAGE RICHIE HAVENS/Stormy Forest 2 SFS 6012 (MGM)	7
56	38	DEMONS & WIZARDS URIAH HEEP/Mercury SRM 1-630	21
57	59	DANNY O'KEEFE/Signpost SP 8404 (Atlantic)	6
58	43	HONKY CHATEAU ELTON JOHN/Uni 93135 (MCA)	24
59	70	WHY DONTCHA WEST, BRUCE & LAING/Columbia KC 31939	3
60	67	ROCK ME BABY DAVID CASSIDY/Bell 1109	6
61	65	PURPLE PASSAGES DEEP PURPLE/Warner Brothers 2LS 2644	6

CHARTMAKER OF THE WEEK

62 — ONE MAN DOG
JAMES TAYLOR
Warner Brothers BS 2660



63	63	FLYING HIGH TOGETHER SMOKEY ROBINSON & THE MIRACLES/Tamla T 318 L (Motown)	13
64	51	STILL BILL BILL WITHERS/Sussex SXBS 7014 (Buddah)	26
65	87	GUITAR MAN BREAD/Elektra EKS 75042	2
66	52	A SONG FOR YOU CARPENTERS/A&M SP 3511	21
67	69	EAGLES/Asylum SD 5054 (Atlantic)	22
68	124	THE WORLD IS A GHETTO WAR/United Artists UAS 5652	1
69	78	TO WHOM IT MAY CONCERN BEE GEES/Atco SD 7012	3
70	73	GARY GLITTER/Bell 1108	5
71	72	BEST OF OTIS REDDING/Atco SD 2-801	6
72	74	RADIO DINNER NATIONAL LAMPOON/BANANA/Blue Thumb BTS 38 (Famous)	9
73	76	ERIC CLAPTON AT HIS BEST ERIC CLAPTON/Polydor PD 3503	4
74	84	KEEPER OF THE CASTLE FOUR TOPS/Dunhill DS 50129	2
75	81	PASSAGE BLOODROCK/Capitol SW 1109	6
76	75	GUESS WHO B. B. KING/ABC ABCX 759	7
77	85	HEADS OSIBISA/Decca DL 75368 (MCA)	2
78	86	OF A SIMPLE MAN LOBO/Big Tree 2013 (Bell)	3
79	95	DOS MALO/Warner Brothers BS 2652	2
80	41	BROTHER, BROTHER, BROTHER ISLEY BROTHERS/T-Neck TNS 3009 (Buddah)	16
81	89	STONEGROUND WORDS MELANIE/Neighborhood NRS 47005 (Famous)	2
82	92	GOLDEN DECADE CHUCK BERRY/Chess 2 CH 1514	32
83	44	JERMAINE JERMAINE JACKSON/Motown M 752L	14
84	56	HIMSELF GILBERT O'SULLIVAN/MAM 5 (London)	15
85	88	ALONE AGAIN NATURALLY ANDY WILLIAMS/Columbia KC 31625	4
86	60	CARLOS SANTANA AND BUDDY MILES LIVE/Columbia 31308	21
87	62	CORNELIUS BROTHERS AND SISTER ROSE/United Artists UAS 5568	16
88	97	SONG SUNG BLUE JOHNNY MATHIS/Columbia KC 31626	2
89	66	BEGINNINGS RICK SPRINGFIELD/Capitol 11047	15
90	68	SCHOOL'S OUT ALICE COOPER/Warner Brothers BS 2632	21
91	—	JOURNEY THROUGH THE PAST NEIL YOUNG/Reprise 2X 56480	1
92	90	HOT ROCKS 1964-1971 ROLLING STONES/London 2PS 606/7	5
93	99	LADY'S NOT FOR SALE RITA COOLIDGE/A&M 4370	2
94	80	ELVIS RECORDED AT MADISON SQUARE GARDEN/RCA LSP 4744	21
95	83	THICK AS A BRICK JETHRO TULL/Reprise MS 2007	29
96	100	RISING MARK ALMOND/Columbia KC 31917	2
97	—	THE MAGICIAN'S BIRTHDAY URIAH HEEP/Mercury SRM 1-652	1
98	98	MOVING ON JOHN MAYALL/Polydor 5036	2
99	107	OLD DAN'S RECORD GORDON LIGHTFOOT/Reprise MS 2116	1
100	79	ROY BUCHANAN/Polydor PD 5033	8



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THIS WK.	LAST WK.	ARTIST/ALBUM
101	96	SLADE ALIVE/Polydor PD 5508
102	102	ALL THE KING'S HORSES GROVER WASHINGTON, JR./Kudu KU-07 (CTI)
103	103	TAPESTRY CAROLE KING/Cde SP 77009 (A&M)
104	93	GODSPELL ORIGINAL CAST/Bell 1102
105	82	HOT LICKS, COLD STEEL & TRUCKER'S FAVORITES COMMANDER CODY & HIS PLANET AIRMEN/Paramount PAS 6031
106	105	LIVE RORY GALLAGHER/Polydor PD 5513
107	108	I'LL PLAY THE BLUES FOR YOU ALBERT KING/Stax STS 3009
108	114	ALL THE YOUNG DUDES MOTT THE HOOPLE/Columbia KC 31750
109	104	NATURE PLANNED IT FOUR TOPS/Motown M 748L
110	117	WHO CAME FIRST PETER TOWNSHEND/Decca DL 7 9189
111	106	FOGHAT/Bearsville BR 2077 (Warner Brothers)
112	—	GOOD FOOT JAMES BROWN/Polydor PD 2-3004
113	—	L.A. REGGAE JOHN SILVERS/United Artists UAS 5650
114	116	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCX 756
115	—	FRESH RASPBERRIES/Capitol ST 11123
116	94	CHEECH & CHONG/Ode 77010 (A&M)
117	121	HEAVY CREAM CREAM/Polydor PD 3502
118	118	A SONG OR TWO CASHMEN & WEST/Dunhill DSX 50126 (ABC)
119	119	OT 'N SWEATY CACTUS/Atco SD 7011
120	127	LYNN ANDERSON'S GREATEST HITS/Columbia KC 31641
121	132	ON THE CORNER MILES DAVIS/Columbia KC 31906
122	—	SPACE ODDITY DAVID BOWIE/RCA LSP 4813
123	123	LET'S STAY TOGETHER AL GREEN/Hi SHL 32070 (London)
124	125	BARNSTORM JOE WALSH/Dunhill DXS 50130 (ABC)
125	131	LION'S SHARE SAVOY BROWN/Parrot XPAS 71057 (London)
126	126	BEST OF MERLE HAGGARD/Capitol ST 11082
127	133	MOM'S APPLE PIE/Brown Bag BB14220 (UA)
128	128	A SUNSHINY DAY CHARLEY PRIDE/RCA LSP 4742
129	109	CHI COLTRANE/Columbia KC 3275
130	—	A GOOD FEELING TO KNOW POCO/Epic KE 31601
131	—	EUROPE '72 GRATEFUL DEAD/Warner Brothers 3 W X 2668
132	134	IT'S A BEAUTIFUL DAY AT CARNEGIE HALL/Columbia KC 31338
133	—	JOE COCKER/A&M 4368
134	135	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS DAVID BOWIE/RCA LSP 4702
135	136	MY TIME BOZ SCAGGS/Columbia 31384
136	137	DIAMONDS IN THE ROUGH JOHN PRINE/Atlantic SD 7244
137	138	HONKY TONK STARDUST COWBOY JONATHAN EDWARDS/Atco SD 7015
138	140	SNIPER AND OTHER LOVE SONGS HARRY CHAPIN/Elektra EKS 75042
139	142	BATDORF & RODNEY/Asylum 5050 (Atlantic)
140	141	CAN'T BUY A THRILL STEELY DAN/ABC ABCX 758
141	—	ANTHOLOGY STEVE MILLER BAND/Capitol 1114
142	143	EXTRAPOLATION JOHN McLAUGHLIN/Polydor PD 245510
143	146	PORTRAIT OF SAMMY DAVIS JR./MGM SE 4582
144	145	POPCORN HOT BUTTER/Musicor 3242
145	147	BEAUTIFUL SUNDAY DANIEL BOONE/Mercury SRM 1-649
146	148	VIKKI CARR EN ESPANOL/Columbia 31470
147	71	LIVE AT THE PARAMOUNT GUESS WHO/RCA LSP 4779
148	—	GLEN TRAVIS CAMPBELL GLEN CAMPBELL/Capitol 1117
149	120	EXILE ON MAIN STREET ROLLING STONES/Rolling Stones/COC 2-2900 (Atlantic)
150	112	A BEGINNING TYRANNOSAURUS REX/A&M SP 3514

Carpenters Set For Radio Special

■ NEW YORK — The Carpenters are set to star in the second of NBC Radio Network's "Project One" specials which will air on more than 250 stations across the country on Mar. 25, 1973.

The one-hour radio network special, which was taped recently (11) at Purdue University, is the second of such shows produced by NBC Radio. The first starred Three Dog Night.

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 BLACK SABBATH, Vol. 4 Warner Brothers (M8/M5 2602)
 BURNING LOVE (Elvis Presley) RCA CBS/CK 1216
 CARLOS SANTANA & BUDDY MILES LIVE Columbia CS/CT 31308
 CARNEY (Leon Russell) Shelter 8XVV/4XVV 8911
 CARAVANSERAI (Santana) Columbia CT/CA 31610
 CHICAGO V Columbia CT/CS 31102
 CLASS CLOWN (George Carlin) Little David TP/CS 1004 (Atlantic)
 EAGLES Asylum TP/CS 5054
 ROBERTA FLACK & DONNY HATHAWAY Atlantic 8/5 7216
 JACKSON 5'S GREATEST HITS Motown M8-1741, M 75-741
 LIVING IN THE PAST (Jethro Tull) (Chrysalis) M8/M5 1035 (Warner Brothers)
 LIZA WITH A "Z" (Liza Minnelli) Columbia CT/CS 31762

NEVER A DULL MOMENT (Rod Stewart) Mercury (MC-8-1-646) (MCR-4-1-646)
 NEW BLOOD (Blood, Sweat & Tears) (Columbia) CA/CT 31780
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 RASPBERRIES Capitol 8XT/4XT 11036
 ROCK & ROLL MUSIC TO THE WORLD Ten Years After (Columbia C8/CT 31779)
 ROCK OF AGES (The Band) Capitol 8XBB/4XBB 10945
 ROCKY MOUNTAIN HIGH John Denver (RCA PBS/PK 1972)
 SAINT DOMINIC'S PREVIEW Van Morrison (M8/M5 2633)
 SEVEN SEPARATE FOOLS (Three Dog Night) Dunhill 8/5 50118
 SIMON & GARFUNKEL'S GREATEST HITS Columbia CT/CS 31350
 STILL BILL (Bill Withers) Sussex Sus M8/M5 7014
 SUMMER BREEZE (Seals & Crofts) Warner Brothers (M8/M5 2629)
 TRILOGY (Emerson, Lake & Palmer) Cotillion TP/CS 9903
 THE OSMONDS LIVE MGM 2SE 4826
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SOUL TRUTH

By DEDE DABNEY



Dede Dabney

■ NEW YORK: PERSONAL PICK: "Harry Hippie"—Bobby Womack (UA) This single is from Bobby's latest lp, "Understanding." An artist who has a knack for meaningful monologues, lyrics and melody. Chalk this one up for Bobby Womack, The communicator.

DEDE'S DITTIES TO WATCH: "Give Me Your Love"—Barbara Mason (Buddah);

"Song for Jim"—Honey & The Bees (Bell) "Don't Burn Me"—Paul Kelly (WB); "I Can't Make You Stay"—The Lovelites (Doin' Our Thing); "Feet Start Movin'" —Lamar Thomas (Lady J); "Frustrated Woman"—The Fawns (RCA); "We Need Order"—The Chi-Lites (Brunswick); "Crumbs Off The Table"—Laura Lee (Hot Wax); "Save That Thing"—Rimshots (A-1).

FIVE STAR ALBUM OF THE WEEK: "Keeper Of The Castle"—Four Tops (Dunhill).

Stax' songwriter, Raymond Jackson who is responsible for such hits as "Who's Makin' Love." and "If Loving You Is Wrong," also featured guitarist on the Staple Singers "Respect Yourself" and "I'll Take You There," passed away November 10th at Methodist Hospital due to severe burns. He had just completed a two week session with Executive Vice President Al Bell on a forthcoming Staples Singers album. It is a great loss to the Stax family and to those who appreciate the works of a man who believed that "Professional songwriting has on everlasting rule, 'write for people'." Our deepest sympathy to the Jackson family.

From Mercury Records comes two new singles—"While You're Near" by Simtec & Wylie and "I Want To Be Where You Are" by The Iceman's Band. Jerry Butler is tentatively scheduled to appear at New York's Palace Theatre November 24th, 25th and 26th.

Matt Parsons is no longer working for Mercury since two weeks ago.

To enlighten and educate the mind may we suggest that when the Wattstax film is released, go and see what truth is. A picture which encompasses every part of what being Black means. It includes, of course the concert which was held last summer in Los Angeles with comments from experienced folk who have witnessed what many of us have heard about but never really knew. Richard Pryor, also adds to this film with his humor and yet still serious moods which enhance the scenes of everyday people. It depicts the for real and the truth.

A legend in her own time—Billie Holiday. Every part of her life has been expressed through her songs. An album which all radio stations should

(Continued on page 38)

Who is Needom Carroll Grantham?

Gold For Heep

■ CHICAGO — Uriah Heep's fourth album "Demons & Wizards" has been certified gold by the RIAA signifying sales in excess of one million dollars.

The announcement came in the middle of Uriah Heep's third American tour and on the eve of the release of the group's new album, "Magician's Birthday", also on Mercury.



THE R&B SINGLES CHART

NOVEMBER 25, 1972

WK. THIS	WK. LAST	ARTIST	RECORD
1	1	IF YOU DON'T KNOW ME BY NOW	Harold Melvin & The Bluenotes—Phila. Int'l. 3520 (CBS)
2	2	ONE LIFE TO LIVE	The Manhattans—DeLuxe 139 (Starday/King)
3	4	PAPA WAS A ROLLING STONE	The Temptations—Gordy 7121 (Motown)
4	5	I'M STONE IN LOVE WITH YOU	Stylistics—Avco 4603
5	6	MAN-SIZED JOB	Denise LaSalle—Westbound 206 (Chess/Janus)
6	13	YOU OUGHT TO BE WITH ME	Al Green—Hi 2227 (London)
7	11	ME & MRS. JONES	Billy Paul—Phila. Int'l. 3521 (CBS)
8	3	FREDDIE'S DEAD	Curtis Mayfield—Curtom 1975 (Buddah)
9	7	BABY SITTER BETTY WRIGHT	Alston 4614 (Atlantic)
10	12	I LOVE YOU MORE THAN YOU'LL EVER KNOW	Donny Hathaway—Atco 6903
11	8	I'LL BE AROUND	The Spinners—Atlantic 2904
12	9	SLOW MOTION	Johnny Williams—Phila. Int'l. 3518 (CBS)
13	18	PEACE IN THE VALLEY OF LOVE	Persuaders—Win or Lose 225 (Atlantic)
14	25	CORNER OF THE SKY	Jackson 5—Motown 1214
15	24	KEEPER OF THE CASTLE	Four Tops—Dunhill 4330 (ABC)
16	22	WORK TO DO	Isley Brothers—T-Neck 936 (Buddah)
17	23	LOVE JONES	Brighter Side of Darkness—20th Century 2002
18	19	THEME FROM THE MEN	Isaac Hayes—Enterprise 9058 (Stax)
19	20	I FOUND MY DAD	Joe Simon—Spring 130 (Polydor)
20	21	MAMA TOLD ME NOT TO COME	Wilson Pickett—Atlantic 2909
21	26	ONE NIGHT AFFAIR	Jerry Butler—Mercury 362
22	29	I GOT A BAG OF MY OWN	James Brown—Polydor 14153
23	10	HONEY I STILL LOVE YOU	Mark IV—Mercury 73319
24	14	WOMAN DON'T GO ASTRAY	King Floyd—Chimneyville 443 (Atlantic)
25	27	STOP DOGGIN' ME	Johnnie Taylor—Stax 0142
26	39	992 ARGUMENTS	O'Jays—Phila. Int'l. 3522 (CBS)
27	15	WHY CAN'T WE BE LOVERS	Holland & Dozier—Invictus 9125 (Capitol)
28	16	USE ME	Bill Withers—Sussex 241 (Buddah)
29	31	ON AND OFF	Anacostia—Columbia 45685
30	41	I CAN SEE CLEARLY NOW	Johnny Nash—Epic 10902
31	32	TOO LATE	Reuben Bell—DeLuxe 140 (Starday/King)
32	33	JUST AS LONG AS WE'RE IN LOVE	Dells—Cadet 5694 (Chess/Janus)
33	36	TRYING TO LIVE MY LIFE WITHOUT YOU	Otis Clay—Hi 2226 (London)
34	35	BEGGIN' IS HARD TO DO	Montclairs—Paula 375
35	37	IT AIN'T NO USE	Z. Z. Hill—Mankind 12015 (Nashboro)
36	48	SO MUCH TROUBLE IN MY MIND	Joe Quarterman & The Free Soul—GSF 6879
37	38	LOVIN' YOU, LOVIN' ME	Candi Staton—Fame 91005 (UA)
38	40	YOU MADE ME	We The People—Lion 122 (MGM)
39	57	SUPERSTITION	Stevie Wonder—Tamla 54226 (Motown)
40	46	WHY CAN'T WE LIVE TOGETHER	Timmy Thomas—Glades 1703
41	54	HEY MISTER	Ray Charles—ABC 11337
42	45	SO FAR AWAY	Crusaders—Blue Thumb 217 (Famous)
43	43	KING THADDEUS	Joe Tex—Dial 1006 (Mercury)
44	44	THANKS I NEEDED THAT	Glass House—Invictus 9229 (Capitol)
45	56	SUPER FLY	Curtis Mayfield—Curtom 1978 (Buddah)
46	49	I WANT TO BE PART OF YOU, GIRL	Ted Taylor—Ronn 65 (Uewel/Paula)
47	47	READY MADE FAMILY	Creative Funk & Diane Jenkins—Creative Funk
48	30	LET ME TOUCH YOUR MIND	Ike & Tina Turner—United Artists 50955
49	52	YOU CAN DO MAGIC	Limmie & Family Cookin'—Avco 4602
50	—	IF YOU HAD A CHANGE IN MIND	Tyrone Davis—Dakar 4513 (Brunswick)
51	—	MY THING	Moments—Stang 5045 (All Platinum)
52	55	FEEL THE NEED	Detroit Emeralds—Westbound 209 (Chess/Janus)
53	—	I'LL BE YOUR SHELTER	Luther Ingram—Koko 2113 (Stax)
54	—	TODAY I STARTED LOVING YOU AGAIN	Bettye Swann—Atlantic 2921
55	60	I'VE NEVER FOUND A MAN	Esther Phillips—Kudu 910 (CTI)
56	—	GIRL YOU'RE ALRIGHT	Undisputed Truth—Gordy 7122 (Motown)
57	59	ONE WAY TICKET TO LOVE LAND	Leon Haywood—20th Century 2003
58	58	GRAND CENTRAL SHUTTLE	Johnny Griffith Inc.—RCA 0805
59	17	DEDICATED TO THE ONE I LOVE	Tempress—We Produce 1808 (Stax)
60	—	I CALL IT TROUBLE	Barbara Acklin—Brunswick 55486

Brunswick Proudly Presents

BARBARA ACKLIN

With Her New Record

**"I CALL IT
TROUBLE"**

B/W

**"LOVE, YOU ARE
MINE TODAY"**

BL 55486

SEE YOUR LOCAL DISTRIBUTOR



Soul Truth (Continued from page 36)

have is Atlantic's "Billie Holiday Strange Fruit." You will hear her sing with the emotion and grace which only "Lady Day" could express: "I Love My Man," "(I Got A Man Crazy For Me) He's Funny That Way," and "I'll Be Seeing You," plus all those you've been waiting for including "Strange Fruit."

Harold Burnside has left Stax in Philadelphia to obtain a position with Warner Brothers which is effective to date. Congratulations Harold, we know you will do a superior job with WB.

A serious situation is occurring at Radio Station WAOK in Atlanta. Last week we had reports that the strike situation had been settled, in essence it has not. Last weekend (13) Dwayne Jones along with approximately 150 guests took over WAOK. Dwayne is an on the air personality and was still on the log. There are fourteen employees still out of work; therefore BAMA is supporting the strike, after collecting money and also dipping into the treasury produced \$276.00. Walking the picket line with the striking members of the staff is Effie Smith. After these occurrences a letter was sent out stating that Burke Johnson has resigned as Program Director of that station but will maintain his air shift. BAMA is definitely going to work on this quite pressing situation with the incentive needed for such a great organization.

"Goin' Home To An Empty House"—Sunshine is another Sonny Hopson production. This sound may be heard on Phil-L.A.-Soul.

Cleon Wilson is Promotion Director now for Kilmarnock Records which has just released "The Happy Song" by Salome Bay, a Galt MacDermot Production.



Popping in to see Dede Dabney is J. R. Bailey, writer of "Everybody Plays The Fool" and singer of "Love, Love, Love." Discussing the possibility of he and his partners Gerome Gasper and Ken Williams, writing the music score to the movie "The Story Of Dory Miller," they are going over the pros and cons of such a task. He is currently writing a new tune for the Main Ingredient.

New Airplay

MAURICE WARD—WRAP (Norfolk); "Super Smash"—"Superstition"—S. Wonder (Tamla); Hit Bound: "Sombdy, Someplace"—G. Mimms (GSF); "Me & My Baby"—L. Collins (People); "Let Me Touch Your Mind"—Ike & Tina Turner (UA); #12—"I Found My Dad"—Joe Simon (Spring); #18—"So Much Trouble"—Free Soul (GSF); #23—"One Night Affair"—J. Butler (Mercury); #26—"King Thaddeus"—Joe Tex (Dial); #34—"Why Can't We Live Together"—Timmy Thomas; #35—"Everybody Gonna Give"—Lee Fields (Sound Plus).

JIM GATES—KWK (St. Louis); "Best Record"—"Me & Mrs. Jones"—B. Paul (P.I.R.) & "You Ought To Be"—Al Green (Hi); Station Pick: "Love Jones"—Brighter Side Of Darkness (20th Century); Personal Pick: "Albert King (LP)" (Stax); "Beggin' Is Hard To Do"—Montclairs (LP—Paula); Requests: "Silly"—V. Simpson (Motown); Sales: Gene Anderson (Hi) Mixed Emotions; Additions: "I Call It Trouble"—

Stars Turn Out For Expo '72



HIGHLIGHTS OF BLACK EXPO '72: Top Row (Left to right): a cooking Melba Moore, memories with The Moonglows, nice vibes with Roy Ayers and the dynamite Valerie Simpson. Bottom Row (left to right): Valerie's partner, Nick Ashford, the new brother & sister duo, Jimmy and Vella, and finally, some roots music with Exuma.

Ticketron Opens In Harlem

■ NEW YORK — Manhattan Borough President Percy Sutton, theatrical luminaries Ben Vereen of "Pippin" and Alex Bradford of "Don't Bother Me, I Can't Cope," recording artists such as Labelle, and other stars of the entertainment and sports worlds helped launch Harlem's first Ticketron box-office last week (14) at The Record Shack, 274 West 125th Street.

When Borough President Sutton cut the ribbon which opened the Ticketron installation, Harlem for the first time has its own neighborhood box office. People who live and/or work in the area will no longer have to make long trips downtown to purchase prime tickets to leading rock concerts, big-league sports events, Broadway and off-Broadway plays, other cultural activities, and a long list of additional leisure-time entertainments and facilities.

Tempts To Apollo

■ NEW YORK — The Temptations will be appearing at the Apollo for one week beginning this week (22).

Also performing are Kool and the Gang, Swiss Movement, Quite Elegance, the United Sound Company.

B. Acklin (Brunswick); "My Thing"—Moments (Stang); "She's My Woman"—Michael Burton (Turbo) "Romance Without Finance"—Pat Dennis (Perception).

SAM MOORE—WGOK (Mobile); Personal Pick: "Trouble"—Joe Simon (Spring); Station Pick: "Ain't Got Love"—Kenny Carter (Atlantic); Requests: "Shelter"—L. Ingram (KoKo); Sleeper: "Now Or Never"—Little Dooley (Northbay); #1—"I'll Be Around"—Spinners (Atlantic); #5—"Girl Don't Let Me Down"—Trumains (Vigor); #8—"Touch Your Mind"—Ike & Tina (UA); #12—"Change In Mind"—T. Davis (Dakar); Starting: "Under Your Control"—J. Garrett (Duke).

Starday-King To Issue Rock & Soul Classics

■ NEW YORK — Hal Neely, President of Starday-King Records, announced last week the release of the second series of the Old King Gold catalogue, which is a collection of thirty-one rock and R&B singles originally released in the fifties—all which reached top 10 status and are currently considered collectors items the world over.

King Records is issuing product by Nina Simone, Bill Doggett, Bobby Lewis, Albert King, Freddy King, Jack Dupre, Lonnie Johnson, Earl Bostic, The Swallows, The Charms, The Checkers, The Platters, The Dominoes, The Midnighters, The Famous Flames and Charles Brown all pressed from the original master-tapes.

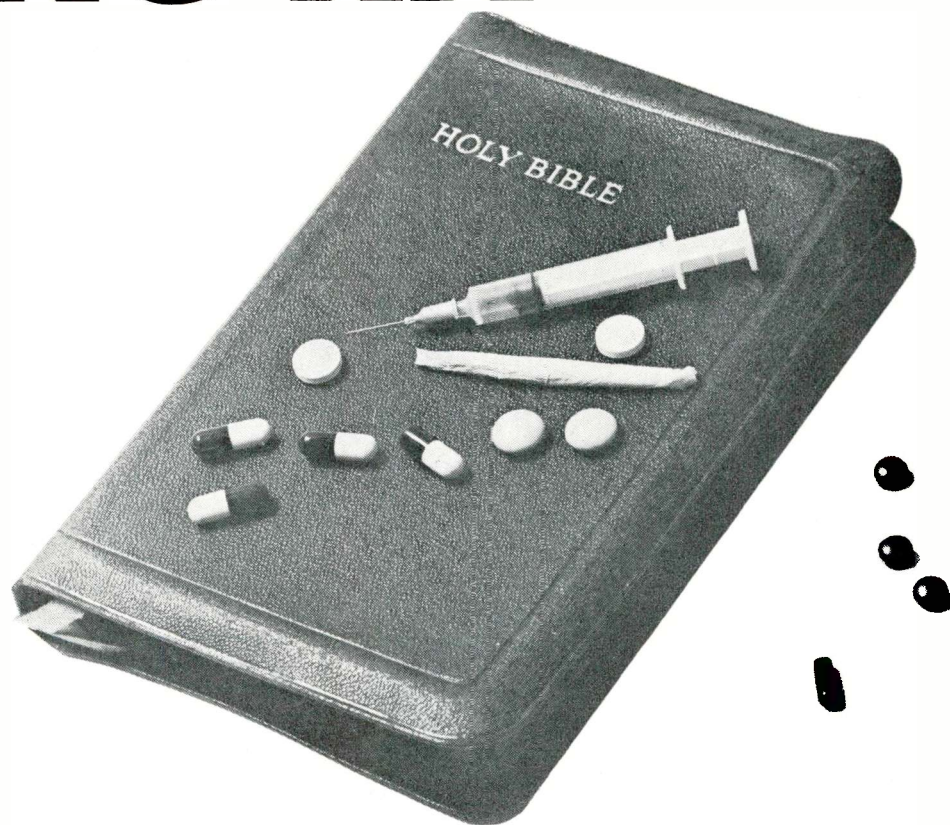
Thirty-one singles plus most of the big names in blues from the forties and fifties are scheduled to follow in the next few months. Following the shutdown of King's Cincinnati operations all the original masters were transferred to the new King archive vaults in Nashville. These masters are now being separated and listened to and as soon as the collection is catalogued, a nine album series will be released. These nine albums will also be a part of the Old King Gold collection.

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Conozca a su DJ (Meet your DJ)

By EMILIO GARCIA

■ Rodeado de "cartridges," animando ante el microfono una de las audiciones diarias de su programa musical, encontramos en plena actividad en uno de los estudios de la WHOM a **Rafael Pineda**, nuestro "DJ de hoy."

Rafael Pineda es uno de los "disc jockeys" de la radio hispana de Nueva York que han logrado alcanzar enorme popularidad. Su agilidad y talento lo han situado en una posición ventajosa, ganándole una vasta audiencia entre el público hispano de la urbe neoyorquina.

Nuestro entrevistado que se identifica al comienzo de sus labores como "el anfitrión musical hasta las dos de la tarde," nació en Baracoa, Oriente, Cuba, el 20 de diciembre de 1937; y se indició en la radio como locutor cuando apenas tenía 15 años de edad, en la emisora CMDX Radio Baracoa.

Después de varios años de actividad radial en la emisora de su pueblo natal, e impulsado por su afán de progreso, decidió trasladarse a los Estados Unidos en busca de mejores horizontes, y con ese propósito se radicó en Nueva York.

Una vez instalado en la ciudad de los rascacielos, reanudó sus labores como locutor en la emisora de frecuencia modulada WHBI. Al año siguiente pasó a la emisora WLIB, participando en las audiciones del renombrado programa "La Voz de Borinquen" del Lic. **Santiago Grevi**, decano de los locutores hispanos de Nueva York.

En 1965, ingreso en el cuerpo de locutores de la WHOM, donde ha permanecido traba-



Rafael Pineda

jando durante los últimos siete años, bajo las ordenes del Sr. **Ralph Constantino**, director de programas de esta importante emisora.

Actualmente tiene a su cargo la animación de un programa de cuatro horas, desde el cual lanza al aire los éxitos musicales de mayor arrastre en el mundo del riesgo, así como las novedades que aparecen en el mercado y que se ajusten a su programación.

Además desde hace siete meses interviene en los programas noticiosos del Canal 41 (WXTV) y en diferentes ocasiones ha hecho gala de sus dotes como maestro de ceremonias en eventos espectaculares.

Pineda, como siempre, con la amabilidad que lo caracteriza, se puseo a la disposición de **Record World**, para contestar unas cuantas preguntas que le formulamos.

¿Crees que ha habido renovación en los programas musicales que se difunden a través

(Continued on page 41)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



Tomas Fundora

■ Asistí a la "Cena Baile Anual de la Asociación Mexicana de Productores de Fonogramas" (Amprofon) que se celebró en la Hacienda de los Morales (Bello sitio esta Hacienda) el pasado 10 de Noviembre. Desde la mesa de **Agustín Hernández** de Peerless observé el desarrollo de los acontecimientos. Asistencia absoluta de la crema y nata de los miembros de Amprofon con sus esposas, acompañantes e invitados. Noche en que todo el mundo vistió sus mejores galas de "Etiqueta Rigurosa," según la invitación. Una excelente presentación en escena de **Sola**, que demostró grandes habilidades en la pista, pero que mató un equipo de sonido mal dirigido. La gran popularidad de **Victor Yturbe "Pirulí"**, la facilidad de Maestro de Ceremonias de **André Toffel**. La equisita unión de principios y elevado concepto social de los miembros da la asociación, que debe ser ejemplo para toda la industria en general en Latinoamérica y en especial en Estados Unidos. El exquisito duo de **Sonia** y su señora madre (se lucieron). La presentación toda la noche de **Los Aragón**, al ritmo de los cuales bailó toda la concurrencia (Genial si los controles de volumen de los amplificadores hubiesen sido menos abiertos). Un elevado concepto de camaradería poniendo a un lado las normales competencias de cada empresa y sobre todo, una exquisita presentación del Cuerpo Ejecutivo de Amprofón. Agradezco las bellas frases de presentación de su presidente, **Luis Bastón**, al referirse a este redactor. La mesa directiva de Amprofón está integrada por el mencionado presidente, Vice Presidente, Arq. **Luis Arturo Gil**, Licenciado **Rafael Farias**, Secretario, Ing. **Heinz Klinckwort**, Tesorero y **John Bush** como vocal. Todo lo que vi y oí

habla muy alto de la industria mexicana, criticada hace dos años por este redactor y que me acogió con todo sus afectos y sobre todo, habiendo aceptado, corregido y superado en gran parte, las motivaciones que originaron mis críticas, siempre constructivas. Ello indica a las claras que la postura de la industria mexicana es de proyección básica a un gran futuro y de ya un aliviado presente. México se reanima, produce y no copia. Se lanza a los cuatro vientos con la misma fuerza y pujanza que siempre le ha caracterizado. Se habla optimísticamente y se actúa agresivamente. ¡Mil felicitaciones y éxitos!

En "El patio," escenario que puede ser puerta de éxito o fracaso, según la asistencia y aceptación de la concurrencia, vi actuar a **Alberto Cortés**. Alberto es en extremo talentoso y éxito rotundo en México. "El Patio" estaba repleto. Creo que artista que logre que su público le acepte 20 interpretaciones sin mostrarse cansado, es ya un éxito rotundo. Claro, Alberto se pasó esa noche de rosca pasó de las 30. Las últimas las hubiera oído, sino hubiese sido porque ya estaba acostado en el hotel. No le aconsejo estos "espectaculo-maratonés" a Alberto en el futuro . . . **Julio Iglesias** es un éxito movido por **Pepe Guindí** y sus grandes contactos . . . **Trini López** confirmó a las claras el porque de sus triunfos . . . **Mari**

(Continued on page 41)



Manuel Villareal

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Luis Baston

(Continued on page 41)

(Continued on page 41)

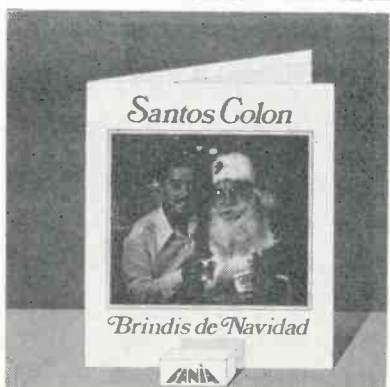


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LATIN AMERICAN HIT PARADE

NOVEMBER 25, 1972

New York Latin Soul

By Joe Gaines—WEVD

1. PIRANA
WILLIE COLON—Fania
2. JULIA
EL GRAN COMBO—EGC
3. SPANISH POPCORN
PACHECO—Fania
4. AMOR Y PAZ
ORCH. LA SELECTA—Borinquen
5. PENSANDO EN TI
LOS SATELITES—Discolando
6. AYE QUE FRIO
OCHO—UA Latino
7. PALLADIUM DAYS
TITO PUENTE—Tico
8. ZORBA
PRIMITIVO SANTOS—Solo
9. QUITATE TU
FANIA ALL STARS—Fania
10. FREE AGAIN
LA LUPE—Tico
11. MI PROPIO YO
CHAPARRO Y SU ORCH.—Rico
12. COCINANDO
RAY BARRETTO—Fania
13. LA OPORTUNIDAD
ISMAEL MIRANDA CON HARLOW—Fania
14. A THOUSAND WAYS
JOE CUBA—Tico
15. MAGDALENA
LA CONSPIRACION—Vaya

Meet Your DJ

(Continued from page 40)

de la radio hispana de Nueva York?

Yo diría que sí, pues ante nada los programas musicales de nuestra radio hispana están muy de acuerdo con la época que vivimos.

Entre los diferentes géneros musicales, ¿cuál es el que más te gusta impulsar?

Todos los generos los impulso con el mismo interés, pues en todos hay buenas grabaciones, realizadas por magníficos intérpretes.

Pero, ¿tienes predilección por algún tipo en particular?

Podría decir qué tengo predilección por las baladas.

¿Cuál es el género que más solicitan en tus programas?

La pregunta es difícil de contestar, porque la "salsa" goza de la preferencia de un incalculable número de seguidores, y lo mismo ocurre con los temas románticos; bien sean en arreglos de bilero o de balada. Además, el "merengue" está en plena efervescencia, como nunca. Después le los éxitos logrados por "Siña Juanica" y "Te Digo Ahorita," que se situaron en los primeros lugares de popularidad, este ritmo dominicano está en su mejor momento.

Y en cuanto a la música moderna, ¿cuales son las voces femeninas más populares?

Podría mencionar a Sophy, Yolandita Monge, Hilda Murillo y Lissette. Está última "pega" entre los oyentes todo lo que graba.

NOVEMBER 25, 1972

Tampa

By WSOL (Woody Garcia)

1. SOMOS NOVIOS
VIKKY CARR
2. CON LOS CINCO SENTIDOS
DE RAYMOND
3. EXTASIS
CHUCHO AVELLANET
4. MARIA TERESA
RODOLFO HOYOS
5. LA VIDA ES NUESTRA
ANTONIO PRIETO
6. MI RICO SON
CELIA CRUZ — TITO PUENTE
7. QUE SEAS FELIZ
RAFAEL VAZQUEZ
8. CUENTAME
FORMULA V
9. TRES NOTAS
BETTY MISSIEGO
10. NO VOLVERA AQUEL AMOR
DE RAYMOND

Record World In New York

By EMILIO GARCIA

■ NUEVA YORK—Procedente del Canadá, después de exitosas actuaciones en España, Portugal y Africa del Sur, se espera en Nueva York al sensacional cantante y compositor brasileño Roberto Carlos, quien viene acompañado de los miembros de su Banda, para presentarse el próximo 24 de noviembre, en actuación única, en el prestigioso "The Town Hall" de esta ciudad.

Antes de su debut, la Caytronics Corp., que procesa y distribuye sus discos en los Estados Unidos, ofrecerá un coctel de prensa en su honor, al cual asistirán los miembros de la prensa especializada, destacados "disc jockeys," y personalidades de la industria del disco.

Roberto Carlos, cuya popularidad alcanza niveles internacionales, es autor junto con Erasmo Carlos, de la canción "Amada Amante," uno de los éxitos de mayores ventas este año en el mercado del disco hispano de los Estados Unidos y en Puerto Rico.

¿Y entre las voces masculinas?

Hay muchos; pero ultimamente se están destacando mucho Camilo Sesto, Danny Rivera, Roberto Carlos, Fausto Rey, Sabú, De Raymond, Nelson Ned, Sergio Denis, Kristian, Elio Roca y otros intérpretes que se me escapan de la memoria.

¿Qué nos puedes comentar sobre la popularidad de Sandro,

(Continued on page 42)

NOVEMBER 25, 1972

Los Angeles

By KALI

1. LA CULEBRA
LOS BARBAROS—Raff
2. TU SERAS
LOS MUECAS—Harmony
3. NO TENGO DINERO
CORONADO—ARV
4. EL DULCERO
ALBERTO VAZQUEZ—Gas
5. DOS COSAS
JOHNNY JETS—Peerless
6. LA DOCTORIZA — DIJISTE
LOS STRWCK—Kubaney
7. CARCEL PERPETUA
MEXICAN REVOLUTION—El Zarape
8. EMILIANO
ANTONIO AGUILAR—Musart
9. ESPERA
BLUE ANGELS—Ecco
10. SI LAS FLORES — LA MENTIRA
ANGELES NEGROS—Parnaso

NOVEMBER 25, 1972

Redlands, California

By KCAL

1. MIL NOCHES
CORNELIO REYNA—CR
2. VERDAD AMARGA
RENE Y RENE—East Bend
3. MI CRUZ
G7RARDO REYES—Col/Caytronics
4. UNA NOCHE DE AMOR
HERMANOS RAZO—Col/Caytronics
5. CARINITO
PABLO BELTRAN RUIZ—RCA
6. ESCORIA
LOS PANCHOS—Col/Caytronics
7. AMOR POR AMOR
FERNANDO RIOS—Peerless
8. EL PASEITO
CHICKEN Y SUS CO.—Musart
9. CON GOLPES DE PECHO
YOLANDA DEL RIO—RCA
10. CORAZON YA ESTAS CONTENTO
HERMANAS HUERTA—Col/Caytronics

NUESTRO RINCON

(Continued from page 40)

Trini no me entusiasmó . . . Patty no me dijo nada y Mariano, al piano y ahora cantando también, me lució con posibilidades inmensas . . . Leo Dan, siempre exitoso, a punto de salir hacia Argentina. ¡Bello apartamento! . . . Enrique Cáceres es a más de gran talento, un excelente guía y amigo . . . Aldo Legui de gran triunfo y aceptación con su Expodisc 73 y el Festival Internacional de la Canción de Miami Beach . . . Juan Torres fué espectacularmente bueno en sus presentaciones en el "Cocktail Party" que Musart hubo de brindarle en un bello salón hotelero. Lleno hasta los topes, pero bien atendido todo el mundo.

Las reuniones de todos los ejecutivos de Caytronics con los directivos de RCA Mexicana y CBS de México fueron muy exitosas. Felicito a todos los ejecutivos de las tres empresas relacionadas por sus altos conceptos en cuanto a lo que es promoción, venta y distribución de un producto discográfico. En especial a los buenos amigos Louis Couttolene, Jr. y Guillermo Infante de RCA y Manuel Villareal y Armando de Llano de CBS. Joe Vias también presente en RCA de paso a Miami y las Antillas . . . Entretanto, en Estados Unidos, una firma distribuidora de dos grandes etiquetas mexicanas, en gesto desesperado y desafiante, está cambiando dos discos de sus producciones por uno de las etiquetas que han ido a una estabilización de precios, para ofrecerlos en los mercados a precios inferiores, en un esfuerzo por desacreditar la labor de saneamiento y mercadotecnia de los distribuidores de esas marcas con mentalidad de futuro. Con ello solo logrará desacreditar las ya desacreditadas marcas no mencionadas y verse forzado a mentir en las verdaderas liquidaciones de royalties a las fuentes originales. Bueno, todo quedará entre socios . . . Y ahora . . . ¡Hasta la próxima!

I attended to the "Annual Gala Dinner" that Amprofon (Mexico) (Continued on page 42)

Tico-Alegre

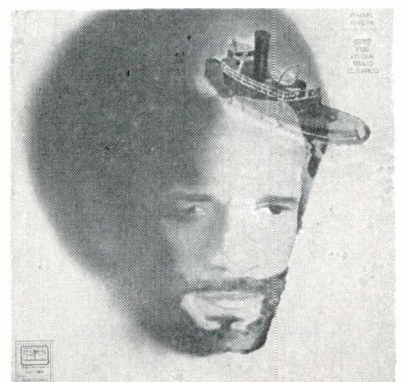
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NUUESTRO RINCON

(Continued from page 41)

can Association of Record Manufacturers) offered on November 10th to all his members. From the table of **Augustín Hernandez** from Peerless I watched everything that was going on. Everybody dressed in tuxedos and looking the best regarding elegance and distinction. "Hacienda de Los Morales," where the Gala Dinner took place is of a great and rare beauty . . . **Sola** showed everybody how good a performer she is (A shame the amplifiers were working so loud) (I couldn't understand a word of what she was singing). **Victor Yturbe "Piruli"** proved me how popular he is among all Mexicans, including owners and executives from competitive labels . . . **Sonia** and her mother performed in a duo. It was beautiful! **Los Aragon** offered a day to dance all night. Good group . . . but, too loud! Amprofon executives are: **Luis Baston**, President, **Luis Arturo Gil**, Vice President, **Ing. Rafael Farias**, Secretary, **Ing. Heinz Klinckwort**, Treasurer and **John Bush**, vocal. I deeply appreciate the introduction words by President **Baston**, when presenting this editor to the competition. In a way, it was some kind of great honor, due to the criticism this writer offered two years ago, directed to the Mexican record industry. Today, Mexico is going ahead in all markets and reacted to my criticism improving certain conditions among their executives. That speaks very highly about the Mexican industry. Thanks!

While in Mexico, I was present the debut night at "El Patio" of **Alberto Cortes**. Door to success or fiasco, depending on the attendance. "El Patio" was fully crowded, showing how popular Alberto is in Mexico. A shame he performed over 30 songs. At

the beginning it was great but at the end I got tired of the whole thing. Too much . . . almost a marathon! . . . **Julio Iglesias** is a success, due in great part to the great abilities of **Pepe Guindi** and his superb contacts in Mexico . . . **Trini Lopez** was smashing . . . and will continue . . . **Mari Trini** didn't impress me that much and **Patty** not a bit . . . Great pianist **Mariano**, now also a singer, could really make it . . . **Leo Dan** rushing everything in order to depart via Buenos Aires. He has a beautiful apartment! . . . and **Enrique Caceres** was as good as a guide as the singer he is. And he is real good! . . . **Aldo Legui** is enjoying full acceptance to his Expodisc 73 and International Song Festival of Miami Beach, that will take place in Miami Beach on May 10th. Mexico is very enthusiastic about it! and Aldo . . . well, he is working hard!

My congratulations to all executives from Caytronics, CBS Mexico and RCA Mexicana involved in meetings with both companies (separately) regarding the future of their distribution and promotion in the states. Caytronics is representing both companies now in the USA. Since I attended to all their meetings, I can visualize a great future for Mexican productions in this territory. I want to congratulate **Louis Couttolene, Jr.** and **Guillermo Infante** from RCA and **Manuel Villareal** and **Armando de Llano** from CBS for their optimism and aggressiveness showed in those meetings. **Joe Vias** was also in RCA via Miami and the Antilles . . . In the meantime, a distributor representing two great Mexican labels in the States, is swapping two of their productions for one of their competitors that already went to a stabilization of prices in the States. This gives them the opportunity to offer their competitors labels at half price, destroying all planning and marketing of the labels involved. Of course, it could become a risky situation that could work both ways, because when a Mexican label is offered two by one on the east coast, swapped by any label that is strongly selling on the east coast, it could work like a boomerang and work against the frustrated label in their original market that is mainly in the west coast. And by the same token, how can they really pay their royalties to the foreign label that granted them the rights to release their records in the States. Well, perhaps everything will stay among partners . . . or aren't they?

LO QUE SE ESCUCHA '72 EN MEXICO EN EL "HOY" SU MAS RECIENTE GRABACION DE



LOS SOLITARIOS

LOS SOLITARIOS

Meet Your DJ

(Continued from page 41)

Raphael y Marco Antonio Muñiz?

Son tres figuras sumamente consagradas y se mantienen en la cima de la popularidad.

¿Cuál es a tu juicio la melodía romántica que más impacto ha causado entre el público durante el año?

"Amada Amante," de los compositores **Roberto Carlos** y **Erasmó Carlos**.

¿Y en la versión de que intérprete?

Bueno, en las versiones de **Danny Rivera** y **Nacho Sabria**.

RECORD WORLD LATIN AMERICAN ALBUM PICKS

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Mericana MYS 113

Bella producción navideña que está obteniendo buenas ventas en la costa este de Estados Unidos. Con **Abel y Julie Rossey** de directores, La Tuna de Bayamón se luce aquí en "Marcolina y su Mandolina," "El Piquete del Lechón," "Alegrémonos," "Nuestra Tradición" y "Aguinaldo Puertorriqueño" entre otros.



ORQUESTA NATER

Luca SLP 1028

La Orquesta Natar brinda aquí un gran sonido en producción de **Ray Barretto**. Ritmo contagiante en "La Hormiga y la Cigarra," "Estoy Hasta el Cuello," "Ni Diente ni Muela," "Botanica San Miguel" y "Tormento Feliz."



CUANDO DICES AMOR

ROBERTO YANES—Fania SLP 00433

La voz romántica de siempre, **Yanés**, interpreta un repertorio de temas ganadores. "Yo También soy Sentimental," "Nada Me Debes," "Si Yo Tuviera el Valor," "El Milagro del Amor" y "Después de Amarnos." Producida por **R. Kleinman**.



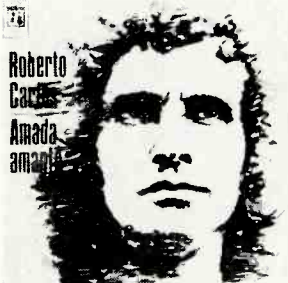
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N. Y. Concierto "Town Hall" Nov. 24



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CYS-1296



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GERMANY

By PAUL SIEGEL

SINGLE IMPORT TIP OF THE WEEK

DIG A HOLE—Hans Staymer Band—GSF Records

SINGLE EXPORT TIP OF THE WEEK

ES IST SO GUT—Marion Maerz—Reprise (WEA)

TELEVISION RECORD TIP FOR:

(ZDF NETWORK HIT-PARADE)



ANGELINA—Bert Schumann—Phonogram/Philips

ALBUMS OF THE WEEK

(POP)—A GOLDEN HOUR OF HUGO WINTERHALTER—Hugo Winterhalter—Musicor/Ariola

(CLASSICAL)—Tschaikovsky: Complete works for Piano—Werner Haas/Eliahu Inbal—Philips



Paul Siegel

■ BERLIN — Here's a toast to a very wise American public relations minded record co., GSF Records in New York for their colorful & informative bulletin, "Happenings" which they mail around the world . . . The next big record happening in Germany will be the CBS party in Berlin for their artist, Ivan Rebroff, who kicks off his concert tour of 60 cities from Berlin. Have you heard Julie Rogers' version of "Hava Nagila" called, "Now"? . . . It's a great record! . . . Major Bill Smith of Fort Worth, Texas is due for a smash chart hit . . . I hear that Bernard Chevry's MIDEEM 1973 is sold out and that there's no more office space left. Well, Bernard, my suggestion is that you ask Eddie Barclay to rent his fabulous yacht to your customers . . . One of the nicest people in show biz is Germany's, Gerhard Wendland, who charms in his vocal delivery on the new Phonogram/Philips single, "Du wirst alle Jahre schöner" (Ev'ry Year You Grow More Beautiful!) . . . Freddy Brecks' big BASF English single, "Say It Stronger" being released shortly Stateside (USA), while BASF director Hans-Jochen Versemann based in Ludwigshafen, Germany, shoots it around the world, and this week, Hans-Joachim Cabus, energetic, experienced public relations wise BASF VIP shoots it off in Portugal . . . Followed by Spain, Italy, Japan, etc., etc. and no matter what the current trade rumors are, I'm sure that BASF VIP, Dr. Helmut Thurn has the right business medicine to keep BASF healthy! . . . One of Germany's nicest and professional A&R men, Wolfgang Kretzchmar just visited me in Berlin, and we both spent a few wonderful hours goin' thru the recording industry of yesterday, today and tomorrow, and whenever this fella comes to Berlin he's always welcome, and his lovely wife, Leonore, too . . . If anyone sees my old friend, Hugo Winterhalter, please tell him that my radio audience and I just spent a wonderful hour with Hugo Winterhalter & his orchestra, in which just reached me on the Musicor label & their German licensee, Ariola speered by Friedrich & Egmont Lüftner . . . By check I am sending Freddie Fields & Roy Silver \$0.51 cents for one stock share in CMA, as my Wall Street broker tells me that their profits have gone up 25% this year . . . Herb Gottlieb, ASCAP, California: Thank you for such nice words to Larry Shayne . . . Chappell's Dr. Michael Müller-Blattau: Please tell Anne Murray that her Canadian Capitol single, "Cotton Jenny" is not for German monies, however the flip side is a money record for both of you! . . . Congrats to my old buddy, Jerry Wexler for his brilliant Record World dialogue. "Amen" . . . And till next week . . . !

ENGLAND

By RON McCREIGHT

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

SINGLE

MAGIC WOMAN TOUCH—The Hollies
Publisher: Campbell-Connelly—Polydor

SLEEPER

GOOD TIME GIRL—Stone the Crows
Publisher: What's In It For Me Music—Polydor

ALBUM

ENNISMORE—Colin Blunstone—Epic

■ LONDON—Several major tours have been announced which involve some of our most admired talents: Led Zeppelin have twenty four dates set from November 30th, their longest ever British tour, Emerson, Lake and Palmer have already commenced their annual Autumn tour, which includes a date in town — the Hammersmith Odeon on November 26th. T. Rex plan three special "T. Rexmus" London dates coinciding with the release of their "Solid Gold Easy" single. Wishbone Ash and Osibisa have both just returned from America and commenced their first British tours for some time immediately. Phonogram's Jackson Heights have an impressive list of dates both here and in Europe whilst Deep Purple have left for a Stateside tour and Hookfoot plan a six to eight week coverage of American colleges early in the new year. Meanwhile, America's Alice Cooper has arrived en-route to France, Germany, Holland and Scandinavia and another WEA protegee, Phlorescent Leech and Eddie, alias Mark Volman and Howard Kaylan were launched with a party in the company's offices before appearing on BBC TV's Old Grey Whistle Test.

The annual onslaught on the Christmas market is underway with a boom of singles and albums set for release during the next two weeks. EMI offers Mary Hopkin's "Mary Had A Baby," Hurricane Smith's "My Mother Was Her Name," The Shadows' "Apache," (reissued as a maxi single to compete with Popcorn's up-dated version on Pye), Jake Thackray's "Remember Bethlehem" and two certain chart busters through Tamla, Jackson Five's "Lookin' Through The Windows" and Michael Jackson's "Ben." They also lead the way in the novelty field with another from last year's Christmas chart topper, Benny Hill, Jon Pertwee's "Who Is The Doctor," Clive Dunne's "Let's Take A Walk," facing competition from Dick Emery's, "You Are Awful." Strongest chart contenders however, come from Rod Stewart (Mercury), T. Rex (EMI), Slade (Polydor), Joe Cocker (Cube Records have flipped "Woman To Woman" making "Midnight Rider" the top side), Joni Mitchell, whose Stateside hit "You Turn Me On, I'm A Radio" is released on Asylum through EMI, David Cassidy ("Rock Me Baby"—Bell), the Hollies ("Magic Woman Touch"—Polydor), and Blackfoot Sue, ("Sing Don't Speak"—Jam). Blue Mink's "Stay With Me," (Regal Zonophone), is breaking at last, Colin Blunstone's "Miracles" (Epic), is already a hole seller, as is Lynsey De Paul's "Getting A Drag," (MAM).

In the album field Cube give good value with their latest in the "Doubleback" series—two lp sets at £2.40. from Tyrannosaurus Rex and Procol Harum. Dutch band Focus have their third set issued by Polydor, appropriately titled, "Focus Three." Polydor also offer certain Christmas sellers by the New Seekers—"Live At The Albert Hall," the Hollies "Romany" — John Entwistle's "Whistle Rymes" on Track. Superb album by Colin Blunstone titled, "Ennismore" on Epic will be huge and long awaited lp's

(Continued on page 44)

INTERNATIONAL HIT PARADE

NOVEMBER 25, 1972

ENGLAND'S TOP 10

1. **CLAIR**
GILBERT O'SULLIVAN—MAM
2. **MY DING-A-LING**
CHUCK BERRY—Chess
3. **LEADER OF THE PACK**
SHANGRI-LAS—Kama Sutra
4. **LOOP DI LOVE**
SHAG—UK
5. **MOLBY OLD DOUGH**
LIEUTENANT PIGEON—Decca
6. **WHY**
DONNY OSMOND—MGM
7. **CRAZY HORSES**
OSMONDS—MGM
8. **CROCODILE ROCK**
ELTON JOHN—DJM
9. **LET'S OANCE**
CHRIS MONTEZ—London
10. **I'M STONE IN LOVE WITH YOU**
STYLISTICS—Avco

NOVEMBER 25, 1972

GERMANY'S TOP 10

1. **WIG-WAM BAM**
THE SWEET—RCA
2. **EINE NEUE LIEBE IST WIE EIN NEUES LEBEN**
JURGEN MARCUS—Telefunken
3. **POPCORN**
HOT BUTTER—Musicor/Ariola
4. **ICH HAB' DIE LIEBE GESEHN**
VICKY LEANDROS—Philips
5. **BOTTOMS UP**
MIDDLE OF THE ROAD—RCA
6. **BLAU BLUHT DER ENZIAN**
HEINO—Columbia/EMI
7. **CHILDREN OF THE REVOLUTION**
T. REX—Ariola
8. **MEXICO**
LES HUMPHRIES SINGERS—Decca
9. **SCHOOL'S OUT**
ALICE COOPER—Warner Bros. (WEA)
10. **MHELL-A**
MOUTH & MacNEAL—Philips

NOVEMBER 25, 1972

FRANCE'S TOP 10

1. **LAISSE ALLER LA MUSIQUE**
STONE/CHARDEN—Barclay
2. **ON IRA TOUS AU PARADIS**
MICHEL POLNAREFF—Disc'Az
3. **LES MATINS D'HIVER**
GERARD LENORMAN—CBS
4. **DELTA QUEEN**
PROUDFOOT—Disc'Az
5. **UN JOUR SAN TOI**
CRAZY HORSE—Disc'Az
6. **PARLE PLUS BAS**
DALIDA—Barclay
7. **GODFATHER**
BANDE ORIGINALE
8. **YOU'RE A LADY**
PETER SKELLERN—Decca
9. **C'EST MA PRIERE**
MIKE BRANT—CBS
10. **LES ROMANTIQUES ONT DISPARU**
SERGE FOUCHET—Philips

NOVEMBER 25, 1972

BELGIUM'S TOP 10

1. **HIGHWAY SHOES**
DAMSY & DOVER
2. **TROGLODYTE**
JIMMY CASTOR BUNCH
3. **ENSEMBLE**
ART SULLIVAN
4. **CHILDREN OF THE REVOLUTION**
T. REX
5. **WIG-WAM BAM**
THE SWEET
6. **MAMA WEER ALL CRAZEE NOW**
SLADE
7. **SCHOOL'S OUT**
ALICE COOPER
8. **POPCORN**
VARIOUS VERSIONS
9. **VAYA CON DIOS**
CATS
10. **ALL THE YOUNG OUDES**
MOTT THE HOOPLE

CANADA

By LARRY LeBLANC



■ **TORONTO:** U.A. artist Claude Valade has potential double-sided hit with "Ce N'est Pas Un Matin Pour Se Dire Adieu" (Bobby Goldsboro's "With Pen in Hand") and "Non, Non, My Love" (Never My Love) by Don and Dick Addrisi. Both songs were arranged by Richard Gregoire, produced by Ben Kaye and Cyrille Beaulieu and recorded at the Andre Perry Studios in Montreal . . . "Anne's Special" is the title of Anne Murray's first television special this season which was shown Friday, Nov. 17 at 9:00 P.M. on CBC-TV. Guests were Glen Campbell and R. G. Brown . . . Boot Records' president, Jury Krytiuk has just completed arrangements with West Records of Hollywood, California for Canadian representation of their product for November includes "L'Enfant," the first lp from ten year "To You" as performed by label president George Clements. Writer Carlton Dinnal is signed with Berdoo Music (BMI) whose publishing is also part of the agreement . . . CHUM/FM taped one of Valdy's shows at Grumbles recently and will be airing it soon. CHOM will probably feature it later . . . Polydor Canadian product for November includes "L'nfant," the first lp from ten year old Robin, and "D'Arcy," first album from Montrealer D'Arcy on Absolu Records . . . Fludd single "Always Be Thinking of You" taking off nationally with play listing and chartings across the country . . . WEA artist Veronique Sanson's single "Amoreuse" still climbing Quebec charts . . . Beach Boys at the Montreal Forum Nov. 20 . . . George Struth of Quality Records Ltd. announced the MGM acquisition for Quality to manufacture and distribute to ROMAR label in Canada. The newly formed label is headed by Bob Marcucci formerly of Chancellor Records . . . The first release on Romar is "Mississippi Lady" . . . New release from Humphrey and The Dumptrucks entitled "Ain't Goin' To Sin No More" an easy going single . . . GRT artist Mike Graham touring Ontario prior to his initial release on the GRT label entitled "Friends . . . Gordon Lightfoot to perform at the National Arts Centre, Ottawa, Dec. 1 & 2 . . . Cliff Edwards has tour of country planned in conjunction with the release of his first solo album on Polydor . . . First release for Les Zaiser on Quality Records entitled "The Girl I Love" . . . Mahogany Rush at the Montreal Forum Dec. 14 and the Coliseum of Quebec, Quebec Dec. 15. Watch for the groups album Mahogany Rush on London Records . . . United Artists Records has bought a series of masters from the Alan Douglas Collection which were originally produced by Douglas in 1962 on the Solid State Label. To be released on the U.A. labels will be performances by Billie Holiday, Duke Ellington, King Pleasure . . . Major Hoople's Boarding House has a new single release on Polydor entitled "Everything's The Same." The single was produced by Jack Richardson . . . King Biscuit Boy currently touring Alberta and British Columbia . . . A & M Records announced that the Keith Hampshire single "Daytime-Night-Time" is soon to be released by King Records of Japan.

England

(Continued from page 43)

from Python Lee Jackson and Apollo 100 are both released by Young Blood. Gus Dudgeon's new protegee, Joan Armatrading has a fine debut album on Cube and Uriah Heep have another big seller with their next, "The Magician's Birthday" on Bronze, as does David Bowie who has two previously issued elsewhere albums reissued on RCA—"Space Oddity" and "The Man Who Sold The World" . . . and there's more to come next week.

Polydor's Mike Hales has been appointed International representative for the U.S.A. from January 1st, being replaced here as pop marketing manager, by Trevor Trimmers. Their latest signing is former Tamla man, Jimmy Ruffin.

The British service of Radio Luxembourg, having just recovered from their great successes in the Grand Prix, will present a new late weekend program to be named "Rock Present—Roll Past."

At Grand Opening



Larry Page (left), managing director of Penny Farthing Records is seen presenting Belaphon's Branko Zivanovic a gold record for the success of the Daniel Boone hit, "Beautiful Sunday," in all German speaking countries. Occasion was at Belaphon's new office in Vienna.

Buffy Tops In Denmark

■ **NEW YORK**—Buffy Sainte-Marie's Vanguard single "He's An Indian Cowboy In The Rodeo" was recently voted number one on the Danish Tio I Topp chart. A self-penned tune, also found on her Vanguard album "Moonshot," the single has entered onto Denmark's best selling popular chart, Kvallstoppen at number thirteen.

Westinghouse Canada To Market RCA Selectavision

■ **NEW YORK**—Westinghouse Canada, Ltd. plans to market the new RCA SelectaVision Mag-Tape System for color television recording and playback over conventional TV receivers, it was announced today.

The Canadian firm joins two other major consumer electronic companies, Bell & Howell and Magnavox, in declaring its intention of marketing the color video player developed by RCA. The product is scheduled to be available in late 1973.

Bell & Howell is expected to manufacture the precision tape transport component of the system for RCA, and plans to make it available to others in the industry.

The RCA SelectaVision Mag-Tape System plays prerecorded tapes, records and plays back regular "off the air" TV programs, and, with an associated home TV camera, records and plays back "home movies." Initially a black-and-white camera will be available for instant playback of home movie scenes. A low-cost color TV camera is under development by RCA for future introduction.

1973

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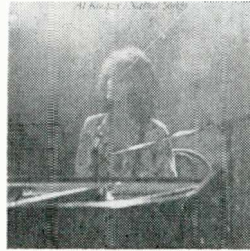
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Tel. (01) 493.55.63

(Continued from page 20)

NAKED SONGS

AL KOOPER—Columbia KC 31723

Kooper's latest is a soul-bearing collection of self-penned tunes combined with great outside material like John Prine's "Sam Stone," and Sam Cooke's "Touch the Hem of His Garment." As usual, Kooper's keyboard work is flawless, and the background singing is also excellent.



THERE'S A SONG IN THIS

UNCLE JIM'S MUSIC—Kapp KS-3670 (MCA)

There's a lot more than one song in this countrified brew of Uncle Jim's Music. The tunes, strongly influenced by the Buffalo Springfield and its spin-offs, range from foot-stompin' good time numbers like "Greatest Story Ever Told" to pretty ballads like "New Song (Think It Over)."



JIM BAILEY

United Artists—UAS-5642

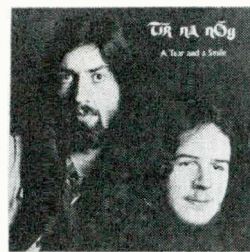
That incredible impersonator of Peggy Lee, Judy Garland, Barbra Streisand et al. does them all here, with the added bonus of a taste of the real Jim Bailey on side two. Album comes complete with pictures of Bailey dressed as those great ladies.



A TEAR AND A SMILE

TIR NA NOG—Chrysalis CHR 1006 (Warner Bros.)

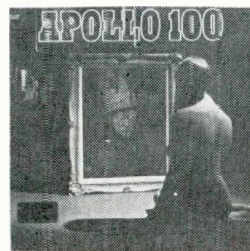
Acoustic duo whose sound falls somewhere into the British folk scene (Fairport Convention, etc.) should turn some American ears with their first outing in this country. The songs are soft, sweet and melodic, and should make for fine late-night FM programming.



MASTER PIECES

APOLLO 100—Mega M51-5005

Group that smashed with "Joy" a year ago, offers a collection of instrumentals built around favorites like "Popcorn," "Amazing Grace" and "Beethoven 9." Though many of the tunes are old, the productions are strictly contemporary.



SARAH IS NO LADY

SARAH—Cream CR-9010

As the title of this disc implies, Sarah, the group, is an all-male contingent. They make religious-rock music, and make it well. Some of the more interesting things on the album are "Hammer Me Down" and "Mother Mary, Father John." Programmers would do well to give it a shot.



THE MASTERPIECE

THE CHARLES RANDOLPH GREAN SOUNDE—Ranwood R-8105

In addition to the successful single from the TV series "The Masterpiece Theatre," Grean, with the vocal help of daughter Robin, goes through "Theme From Star Trek," "Jennie's Theme" from "Young Winston," and other popular or soon-to-be-popular tunes.



Dialogue

(Continued from page 27)

went to Jack Warner and said "Dad I need another half mil," Dad may not feel like reaching in his wallet at that point. Short sighted is clinging onto one artist and milking that artist. Short sighted is milking a hundred artists and not looking to risk more to gain more. Risk sometimes beyond reason to gain more. Nobody knows the absolute rules about what is reasonable in these matters. If Alice Cooper's management comes to me and says ok the next album we think you should spend \$50,000 in television time buys, I'm going to wince, but I'm going to listen. And that to me is long range, and that's where you should be as a record company.

RW: What does Creative Services encompass?

SC: In about 1968 there was no such thing in this company as Creative Services. I was Director of Merchandising working in the marketing wing, which was a traditional wing that involved promotion, sales, merchandising and advertising. At that time because I had been the only one who had stood at the corner of Haight and Ashbury in the whole company, the company said 'we need more freaks.'

RW: House freaks?

SC: Yes. So they allowed me to be their sort of institutionalized freak and they hired one from the outside, Andy Wickham. And we were the two longhairs around here. We felt we could get away with something, so we started to experiment and have some fun. That was the birth of creative services. Somewhere along the line creative services moved up from the marketing wing and became an entity to itself with myself and a shared secretary, shared with the art director, until today there are 40 people in creative services, and we are, in about a week, going to challenge the accounting department to a tug of war out on Warner Blvd. and have it out once and for all. See who's really running this place.

RW: Would you be willing to say how much money you do spend?

SC: We spend? I'd be very willing, though I'm not sure. We really don't work very well that way. We spend whatever makes sense. There has not been one year since I've had a budget that I've done less than go about 25% over my budget, usually more. There is no way that I can budget whatever good ideas you might come up with next year, that you haven't thought of before you made your budget. If it's a good idea and it looks like it might make sense, go ahead and do it. We got some money. I've heard stories of people asking for ads from other record companies and the ad department says, well we've run out of our budget for this quarter. What kind of nonsense is that? You've got a record to sell, let's sell it. Sometimes we spend too much, other times we spend too little. If you ask any number of managers or artists they would say "they don't spend enough." We just try to make sense out of what we're doing. Budgets are secondary. I can't always say, excitement this week is going to cost \$17.75. I don't know if that answers your question, but it really doesn't have importance to me.

RW: Do you think of your approach to promoting artists as low key?

SC: I have a psychological aversion to the concept of hype. I know it is sometimes a very fashionable thing in some circles to say, "I hype better than he hypes." My view is that anybody can hype better, and if hype is what it takes, well — we'll come out with a new group next month and we'll call that group "The World's Greatest Phallus" and what I will do is I will have a crew at no small expense paint the side of the World Trade Center in New York, 100 stories high, with the World's Greatest Phallus. And that's gonna cause a lot of reaction. And that's hype. People are not going to stop talking about that! I would rather be known as a bad ticket taker.

RW: Is there an equal sign between hype and excitement?

SC: "Hype" has a connection of being over blown and unjustified. Hype has about it an air of some desperation to me. First of all I deal with too many people that I respect too much to go out and make distortions out of them. I cannot perceive going out and hyping James Taylor. I can, and do, go out to bring James Taylor's art to the public in the best way possible, and that does not mean the most outlandish way possible. I think you can hype a starlet, but don't mess around with Rosalind Russell. I think you can hype crap, but I do not view most of the artists on this label as crap.

Oakley

(Continued from page 3)

Oakley were 24 years old.

Oakley was killed Saturday afternoon when his motorcycle bounced off a bus he was trying to pass. He was thrown from his bike but got to his feet and refused medical attention, saying that the only thing wrong was a bloody nose and cracked crash helmet. Unfortunately he suffered severe internal damages to his head and he was home less than an hour when he began convulsing. He died an hour after arriving at a local hospital.

The band played at Oakley's funeral, just as he had at Duane's, one year and 10 days before.

The band had been working on their new album, called "Lightning Rod," up until Oakley's death and two concerts this Friday and Saturday night in Houston with the Grateful Dead have been called off. (Zoo World News).

Eddy Arnold

(Continued from page 3)

albums per year.

In making the disclosure, Arnold said:

"Many people may question why I have left a fine company like RCA Records after 27 successful years. Truthfully, it was one of the most difficult decisions of my life and I regret leaving the many friends I have there.

"For one thing, I have consistently tried to produce 'good music' records and MGM is now the leader in this field. Also, Mike Curb and Don Costa will personally produce my records and I welcome that."

Oh Coward

(Continued from page 3)

radio stations, will receive comprehensive information kits on the movie, its background and production, including packages of glossy photos and specially prepared fact sheets.

Phases III and IV are devoted to reaching the general public and will include, according to Bossin, "several completely new and innovative marketing techniques that will break new ground in merchandising a motion picture soundtrack album."

The Coast

(Continued from page 10)

will be hung next to a painting of Judy Garland when Alice and the boys open their five day gig at the Palace Theater in Feb. . . . From Zoo World: Paul Simon's present plans for touring off due to problems in his left hand. Could be arthritis or bursitis. Can't close his left hand.

CONCERT REVIEW

Loggins & Messina: A Smash!

■ NEW YORK—On the basis of their first two Columbia albums and their recent two sold out concert appearances at Lincoln Center's Philharmonic Hall, it would appear that Loggins and Messina are a shoe-in as one of the major super groups of the '70's. No question about it, the group is a smash success.

Kenny Loggins opened the set alone with just his guitar. In rapid succession he beautifully played a series of his acoustic songs, including the charming, innocent "House At Pooh Corner," a lovely "Danny's Song," and "Lady of My Heart," and a lilting "Whiskey." As Loggins was playing "Long Tail Cat," the rest of the group slowly started to join him on stage, beginning with a drummer, and, after the introduction of Jim Messina, the rest of the band entered with saxes, oboe, fiddle, and recorder. From that moment on, the entire hall rocked to some of the best played music to be heard in a very long time.

The group is very much an equal partnership, as proven when Jim Messina sang some of his own tunes, such as the gentle rocking "Nobody But You," "Holiday Hotel," and "Listen to A Country Song." Standouts of the night were the "Trilogy," particularly Messina's "Peace of Mind," the ex-

traordinarily musical "Vahevela" featuring some jumping jamming, and the co-authored "Your Mama Don't Dance," the most stand up and boogie song of the evening. Excellent musicians and adroit harmonizers, Loggins and Messina also have a winning stage presence which all adds up to a fabulous night of music.

Elektra's Casey Kelly opened the bill, and he has improved very much since his summer Central Park appearances. More at ease on stage, Kelly sang mostly selections from his recent album, including the bouncy "Silver Meteor," a rocking "Poor Boy," and a funny and accurate rocker "You Can't Get There From Here." Other songs in a different mood were "Escaping Reality," a lovely song, and "Making Believe," a ballad with a message that rings true as it details two lost, empty lives, and the fun, country blues flavored "Resign Yourself To Me."

A trademark of Kelley's live performances is the clever medley of Beach Boy hit songs with the lyrics changed to reflect the complete opposite extreme of wholesomeness. This part of the evening was great fun, and Casey Kelly seems like the talented good guy so many would like to see succeed.

Robert Feiden

Johnson Warns Broadcasters

(Continued from page 3)

fight with sling shots."

Recalling that H. G. Wells, author of such books as *War of the Worlds*, once wrote that "Human history becomes more and more a race between education and catastrophe," Johnson told the broadcasters: "It is you who provide that education for our nation; you who will bear some measure of the responsibility for whatever catastrophe may befall us in our ignorance. Now, more than ever, America needs your independence, courage, and leadership."

He said "First Amendment" and "freedom" are words that "we sometimes throw around very carelessly" and only take on real meaning when "used in

defense of unpopular ideas" or to resist challenges successfully.

He chided broadcasters for failing to do more. While it was "well and good to run full-page ads" to interest newspapers in broadcasting's problems, he said, the industry could have spoken out on FCC station fines for alleged obscenities, about efforts to censor song lyrics on records, and subpoenas of newsmen's records, cuts in PBS funds, etc.

The Commissioner, whose term expires next June, described himself as "the senior minority member of the FCC . . . confronting retirement at the age of 38." He thanked the broadcasters for giving him "a chance to say goodbye."

"Actually," he quipped, "my departure ultimately may come to be viewed by the broadcasters as a mixed blessing. After all, you won't have Nick Johnson to kick around Richard Nixon anymore."

Columbia

(Continued from page 3)

Dance" at 63, The Loreli's "S.T.O.P." at 83, Joe Simon's "Misty Blue" at 85, Looking Glass's "Golden Rainbow" at 99, Dr. Hook's "Cover of Rolling Stone" at 102, Billy Lee Riley's "I Got A Thing About You, Baby" at 103, Argent's "Tragedy" at 105, Titanic's "Sultana" at 124, Edgar Winter's "Round and Round" at 126 and the Rowan Brothers' "All Together" at 143.

In the forefront of the 24 album barrage is Santana's "Caravanserai" checking in at 9. Following the Columbia Latin-rock group is Mac Davis' "Baby Don't Get Hooked On Me" lp at 15, Liza With A Z at 19, The O'Jays' Back Stabbers at 20, Harold Melvin and the Blue Notes at 30, 10 Years Afters' Rock and Roll Music to the World at 33, BS&T's New Blood at 35, Johnny Nash's "I Can See Clearly Now" at 39, "Simon and Garfunkel's Greatest Hits" at 49, "Barbra Streisand Live at the Forum" at 50, "Loggins and Messina" at 51, West, Bruce and Laing's "Why Dontcha" at 59, Andy Williams' "Alone Again" at 85, "Santana/Miles Live!" at 86, Johnny Mathis' Song Sung Blue at 88, Mark Almond's "Rising" at 96, Mott The Hoople's "All The Young Dudes" at 108, "Lynn Anderson's Greatest Hits" at 120, Miles Davis' "On the Corner" at 121, Chi Coltrane at 129, "It's A Beautiful Day At Carnegie Hall" at 132, Boz Scaggs' "My Time" at 135 and Ray Coniff's Alone Again Naturally at 146.

Fluff Off



At the press luncheon, hosted by Roulette Records last week in the Hotel Plaza to introduce Fluff, the discery's latest entry for rock group honors, Record World was well represented in this tabling of (left to right) staffers Tony Profera, Martin Snider, Vice President Joe Fleischman, and Associate Editor Mike Sigman. Behind them are Roulette Executive V.P. Joe Kolsky and Art Polhemus, who organized Fluff and is the producer of the new quintet's Roulette recordings.

Dawson, Happy & Artie Score At Town Hall

■ NEW YORK — During the past year, with two Kama Sutra albums and many New York concert appearances, Jim Dawson has developed quite a loyal following. In concert at Town Hall Dawson once again showed why he is the songman so many people love. In a time when so much music is loud or hard, Dawson's melodic love songs are most refreshing. These are timeless songs, and all so very good, that I often wonder why other major performers have not recorded his compositions. Jim Webb and Paul Williams, as great as they are, shouldn't have the market to themselves.

Among the lovely songs Dawson performed were "When You Finally Come Around," the poignant "Stephanie," a moving "Saturday Airplane," and "Down From the Mountain." Dawson also did very well with Hank Williams' "Your Cheating Heart," and Joni Mitchell's "Michael From Mountains," as well as Dylan's "I Shall Be Released." Dawson's encore was, of course, "Songman," one of the most beautiful sing-along songs ever, and his fans sang the chorus of this anthem of brotherhood along with him. Special treats were several new songs from a forthcoming album, and these were every bit

as good as one would hope.

Opening the bill were Happy and Artie Traum, two of the most accomplished folk singers and writers performing today. Their two albums available on Capitol are indispensable to any good, basic record collection. When Bob Dylan recorded some of his own songs for the first time on the second volume of his "Greatest Hits," he used Happy Traum to accompany him on vocals, bass, and banjo. Alternating on lead vocals. Happy and Artie sang many of their own songs, including the haunting "Scavengers," "Refugees," "Farmer's Almanac," and a stunning new one, "Pickpockets, Perjurers, and Thieves." Many of these songs were highlighted by Happy's superb harmonica.

Also performed was "Going Down To See Bessie," as funky as a song can be, written for the Traums by Robbie Robertson of The Band, and Dylan's "When I Paint My Masterpiece" and, for an encore, "You Ain't Going Nowhere," the best rendition this song has ever had. Happy and Artie also excel, and really get going on some blues numbers, such as "Deep River Blues," "Jackhammer Blues," and—the jumping joy of "Alligator Man." Robert Feiden

Kirshner

(Continued from page 6)

As to the ratings he needs to keep the show on the air on a regular basis, Kirshner said they would have to be good, though he wasn't sure just how good. "I think it's not a ques-

tion of competing with Carson," Kirshner said. "These are probably people who won't be watching Carson anyway."

Kirshner wanted to emphasize the acts' belief in the show and ABC's belief in the show: the acts' belief can be measured by the fact they did it for scale, and ABC's "is the slot." "I don't

Screen Gems-Col Issue Nostalgia Songbook

■ NEW YORK — "Rock and Roll Revival" is the new songbook release from Screen Gems-Columbia Publications, part of the company's contribution to the '50's and '60's revival.

Alumni of sock hops and senior proms of the era will fondly scan the list of titles included in the folio, such as "Venus In Blue Jeans," "Stupid Cupid," "Surf City," "The Locomotion," "Calendar Girl," and "Happy Birthday Sweet Sixteen."

Arranged for the piano, voice and guitar, the songbook is priced at \$2.95.

WB Music Reps Bowen-Bones

■ NEW YORK—Warner Bros. Music Publishing has recently concluded catalogue representation deals with two American record producers—Jimmy Bowen and Bones Howe.

Bowen has been a well-known figure on the music scene over the last decade. As an artist he recorded the rock & roll classic, "Party Doll". He has produced numerous million-selling records for countless artists including Frank Sinatra, Dean Martin and Kenny Rogers & The First Edition. His current activities include recording Lee Hazlewood and Bert Kaempfert.

Howe has produced all of the Fifth Dimension hits.

want to speak for ABC," he said, "but I think Friday is the best night for rock music."

Kirshner also said the late night slot has a fairly sophisticated audience, consequently Chuck Berry's "My Ding-a-ling" is in the show (though Alice Cooper's hatchet work on a toy doll is out.)

Tull, Giant Score In Garden Concert

■ NEW YORK — Columbia's Gentle Giant, a six man group sounding like a good combination of Flock, Jethro Tull and Moody Blues, opened the show at the Garden (13) for Warner Bros' very hot Jethro Tull.

Individually, the group proved to be extremely talented and versatile. Many instruments were played at different times by all the members of the group. Their second tune was a dynamic one which included violin and cello, and their third number was called "Funny Ways," containing a horn section and also a xylophone. The highlight of their set was "Nothing At All," a hard rock type number, featuring percussionist, Malcolm Mortimore.

The group ended with "Plain Truth" a driving, exciting song, sounding reminiscent of the now disbanded Flock (also Columbia, and always a favorite of mine) in which the violinist plays jazz/rock riffs throughout, with the entire band going full blast behind and around him.

A great act, definitely worth seeing.

Headlining the bill was the ever so phenomenal Jethro Tull! For myself, and many others there that evening, this was most definitely the concert of the year!!

For more than 2 hours of total stupification, Ian Anderson and Company leaped around the stage in a frenzy of wild antics putting together, musically and theatrically, one of the most entertaining shows to be seen anywhere in a long time.

Act 1 of this brilliant performance was "Thick As a Brick," to be followed by "Aqualung" more than an hour and a half later. The audience was ecstatically captivated. The group was extremely appreciative, and gracious. Beautiful rapport. An evening to be remembered. Toni Profera

Sack Named Athenia VP

■ CLIFTON, NEW JERSEY—Jules L. Sack has been named Vice President of Marketing and Sales for Athenia Industries, Inc. Athenia is currently involved in the final pre-production stages for its entry into the cassette market, including in its line C-O and tape loaded cassettes as well as cassette component parts and accessories.



"In Concert:" Top Row: Alice Cooper, Bo Diddley, Chuck Berry, Curtis Mayfield, Seals & Crofts. Bottom Row: Blood, Sweat & Tears, Poco, Allman Bros. Band.



RECORD WORLD COUNTRY

Corey Enterprises Born

■ NASHVILLE — A new company has appeared on the music scene in Nashville. Corey International Enterprises, Inc., with executive offices at 719 17th Ave. South, will be engaged in all phases of the entertainment industry.

Currently five divisions are in operation; Corey International Publications (BMI), DaCor Music (ASCAP), Enterprise Productions, Enterprise Promotions and Corey Records.

Dallas Corey, the company's president, is a writer and performer himself. He is a former writer for Central Songs, and as an artist recorded an album

Williamson Joins Clement Studios

■ NASHVILLE — The engineering staff of the Jack Clement Recording Studios has a new member, announces studio manager Charlie Tallent. He is Jim Williamson, who most recently worked in Nashville at the Woodland Sound Studios. Prior to that, he was an engineer for Decca Records and worked under Owen Bradley's direction at Bradley's Barn.

Candy Gets Jeris Ross Single

■ NASHVILLE—Scotty Moore, Nashville music business executive and producer, has announced that he has negotiated for and acquired the current Jeris Ross single, "The Midnight Cowboy," from Cartwheel Records.

The release has been placed with Candy Records, a division of National Sound Productions, whose operations are now headed by Moore. Stations will be re-serviced immediately with the release on the Candy label.

for Chart Records titled "The History of the American Revolution" for which he will be awarded a U.S. Bicentennial Award on Dec. 14, and has been nominated for the 1972 Freedoms Foundation Award.

The company is announcing its first release this week, a Christmas single written and recorded by Corey. The plug side will be a novelty tune for children titled "It's Gonna Be a Mixed up Xmas", b/w a serious song for adults titled "The Birth of Christmas". A c&w release is ready for January according to Jerry Martz, the company's man in charge of promotions.

Back To RCA



Bobby Bare, one of the country's biggest stars who got his start on the Victor label, has returned to RCA Records. He is shown signing his contract with Chet Atkins (left) and Chet's assistant Jerry Bradley.

"Hee Haw" Makes Segment Changes

■ NASHVILLE — The new winter series of "Hee Haw," currently under production here at WLAC-TV studios, will offer even more appeal for the younger set through incorporation of more animation and new segments featuring children.

Lovullo said the "Hee Haw" show is currently airing in 207 markets with a rating estimate of 30,000,000 viewers.



NASHVILLE REPORT

By RED O'DONNELL



Red O'Donnell

■ Talking about performers being "up" for a show, Mega recording artist Sammi Smith and herband presented an impromptu 'concert' for passengers aboard a London-to-Chicago jet . . . Sammi & Co. were returning from a tour of England . . . Only reason they didn't receive a standing ovation is that the passengers had their seat belts fastened.

Dolly Parton's 4th annual hometown benefit show in Sevierville Tenn., attracted 3,000 people—including out-of-towners from Sweden and Illinois . . . Dolly is big in her home town . . . In fact, Dolly is big everywhere.

Bobby Goldsboro solos with the Cincinnati Symphony next Sunday . . . **Glenn Campbell's** latest LP, "Glenn Travis Campbell," was produced by onetime Nashvillian **Jimmy Bowen**. It's the first Bowen-Campbell recording studio association.

Connie Smith's comment on why she left RCA for Columbia: "I am very fond of **Chet Atkins**, **Bob Ferguson** and RCA, but I feel my recording career will be better served as a Columbia artist."

Brenda Lee who a few weeks ago underwent what was described as "serious abdominal surgery" must be doing all right . . . She and her husband (**Ronnie Shaklett**) were at **Elton John's** local concert—rocking with about 10,000 other fans of the British rocker.

Birthdaying: Jean Shepard, Johnny Carver. A Thanksgiving Story: Combine Music Co.'s **Bob Beckham** and some of his Music Row buddies on a fishing trip at Center Hill Lake (about 100 miles from Nashville) ran out of food, drink, etc. and drove to a nearby village store to pick up replenishments. Beckham bought—for 58 cents—what he assumed to be a bag of crushed ice. Back in the cabin he began beating the thoroughly frozen plastic bag on a table—and out fell a thoroughly frozen 13-pound turkey. The water around Center Hill must be 100 proof?

Songwriter **Mickey Newbury** told Associated Press staffer **Alan Wilson**: "I build a song like a jig saw puzzle. I'll think of something for weeks and weeks and then come up with one piece of a line. Not the whole line, just one piece. I never force myself to write. I wrote 'Frisco Mable Joy'—about my father—and it took 3½ years to complete. Another thing: in my opinion, when you write, you gotta write about things that people can relate to. The simpler the song, the longer it'll last."

The performance of **Danny Davis** and the Nashville Brass at the White House on election night was not without a slightly amusing incident: Danny lost a contact lens—his eight such loss this year. "A security guard accidentally bumped into me and knocked the lens out of my eye," Danny explained. I left word with a White House aide that if the lens is found please ask

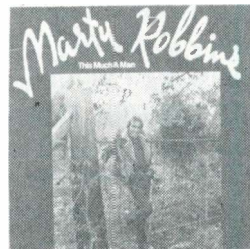
(Continued on page 51)

COUNTRY PICKS OF THE WEEK

SINGLE **MERLE HAGGARD**, "I WONDER IF THEY EVER THINK OF ME," (Blue Book, BMI). Haggard delivers another brilliant number that has to be a knockout! This one is crammed full of social impact. It is songs like this that make music more than just entertainment but an experience in living. In his true genius, Haggard throws a lyric twist that makes this beautiful ballad a giant. Should receive a good deal of publicity for its timely message and its importance to an American cause. Capitol 3488.

SLEEPER **BOBBY G. RICE**, "YOU LAY SO EASY ON MY MIND," (Americus, ASCAP). Rice provides a performance that should send him soaring. The stylized delivery fits square in the middle of nice listening. Sweet and simple, the Rice, Rils and Fields melody perfectly fits the mood of the lyric. This is the kind of tune that jocks like to spin and jukeboxes wear thin. Required listening for those who are programming conscious. Got to have it! Metromedia Country 902.

ALBUM "THIS MUCH A MAN," **MARTY ROBBINS**. A tasty morsel of music by Marty on this elpee. Along with the album title song, self-penned "Franklin, Tennessee," "You Don't Really Know," and "Making The Most Of A Heartache." All have the tender touch of the veteran singer. Robbins adds seasoning with a male version of "Funny Face" and a remake of "It's Not Love (But It's Not Bad.)" A lot of good listening on Marty's initial Decca album! Decca 7-5389.





COUNTRY SINGLE PICKS

JOHNNY PAYCHECK—Cutlass 8138
BILLY JACK WASHBURN (Chex Music, BMI)

Early disc on Paycheck tells an ironic tale about two young travelers. It's a long number, but the story is interesting and fine treatment by Johnny.

BUDDY ALAN—Capitol 3485
MOVE IT ON OVER (Fred Rose, BMI)
MAGIC MAN (Blue Book, BMI)

Old Hank Williams tune receives clean performance by Buddy. This will make you believe in country all over again!

STEVE NORMAN & CONNY VAN DYKE—Barnaby 5007
FOR THE SAKE OF THE CHILDREN (Kirkwood, BMI)

Duo gets into this ballad. Steve and Conny do it with feeling and strong vocal work. Many listeners will relate to the message.

JONIE MOSBY—Capitol 3454
I'VE BEEN THERE (Mandina, BMI)

I'LL BE LEAVING YOU AGAIN (Keca, ASCAP)

Melodic uptempo tune is done well by Miss Jonie. Happy-go-luck feel on "I've Been There" will get it there on turntables.

JIM MUNDY—Hickory 1655
SHE GOT THE FORTUNE (Milene, ASCAP)

IT'S GETTIN' WHERE YOU CAN'T TRUST NOBODY (Milene, ASCAP)

Interesting story of "makin' it" in music. Mundy treats the ditty well. Airplay will be big on this great programming item.

VIRGIL WARNER—Capitol 3484
BILLY JACK'S OLE LADY (Gary S. Paxton Music, BMI)
WISHFUL THINKING (Jat Music, BMI)

Movin' number with a lot of fine lyric. Beat and tough licks on the axe will catch the ears of jocks. Lotsa life in this one!

STAN HITCHCOCK—Caprice 1004
OLD HOTELS (Buzz Cason Publ., ASCAP)

Fine mellow treatment by Hitchcock on Buzz Cason's ballad. It should be received well on the boxes, as well as on the airwaves. Check out this one!

MEL TILLIS—MGM 14454
NEON ROSE (Tomake, ASCAP)

IT'S MY LOVE (And I'm Gonna Give It) (Sawgrass, BMI)

Tillis should continue his winning ways with this nice flowing number. Still in the traditional Tillis style via producer Jim Viennau, Mel will see rosy airplay action!

WENDELL ADKINS—50 States 9
WOMAN, WOMAN OH SO SWEET (Hilltop Acres, ASCAP)
UMM . . . I LIVE YOU HONEY (Hilltop Acres, ASCAP)

Potent lines to this country story. Flows like "Gentle On My Mind." Adkins is backed by fine production that sharp deejays will pick up.

DENNY LEE—Goldrush 1000
YESTERDAY'S GONE (Unart. BMI)
IT'S SO NICE TO BE WITH YOU (Interior, BMI)

Bouncy disk highlighted by Denny Lee's tasteful delivery provides pleasant listening. Fine fiddle work makes it something special for travelin' the turntables.

DOYLE O'DELL—Ranwood 934
LOUISIANA LADY (Lamont/Ranwol, BMI)
GIVE SOMEONE ELSE THE WELFARE (Lamont/Ranwol, BMI)

Soft, laid-back instrumentation makes this rolling melody nice. O'Dell delivers the story with true honesty.

ANNE JANE ALLEN—Stampede 101
YOU'RE SUCH GOOD LOVIN' (Adventure, ASCAP)
THE SMEAR ON YOUR CHINNY CHIN CHIN (Touchdown, BMI)

Fine production by Chuck Chellman and a fresh performance by Anne Jane. This will be a real surprise package for deejays; it's got everything a good uptempo songs needs.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

KFDI, Wichita (Don Powell)	WVOJ, Jacksonville (Doug Carter)
WBAP, Ft. Worth (Art Davis)	WENO, Nashville (Johnny K.)
WCMS, Norfolk (Earle Faulk)	WECP, Pittsburgh (Don Evans)
WIRE, Indianapolis (Lee Shannon)	WUNI, Mobile (Johnny Barr)
WUBE, Cincinnati (Jack Reno)	WWVA, Wheeling (Bob Ward)
WKDA, Nashville (Joe Lawless)	KOOO, Omaha (Bob Guerra)
WMNI, Columbus (Ott Moore)	WGBG, Greensboro (Tim Rowe)
WHO, Des Moines (Billy Cole)	WGMA, Hollywood, Fla. (Casey Jones)
WQYK, Tampa (Bob Hudson)	KCKC, San Bernardino (Bob Mitchell)
KENR, Houston (Bruce Nelson)	KKYX, San Antonio (Bill Rohde)
WCNW, Fairfield (Fred Slezak)	

■ NASHVILLE—Twitty Fever is again sweeping the country; this time it's "She Needs Someone To Hold Her" that's a pick for Conway at KENR, WIRE and WGBG; strong mover at KFDI, WUBE, WBAP, WWVA, WKDA, KCKC and WCNW.

Tom T. Hall enjoying unusual success with three singles moving up! While "More About John Henry" moves toward the Top Twenty, the just released lp cut "Old Dogs, Children and Watermelon Wine" is breaking big at WUBE, WENO, WHO, WWVA, WKDA, KENR and KCKC; also just out—his duet with the "Singing Rage" Patti Page called "Hello We're Lonely" getting instant action at WENO.

Speaking of duets, we're into another blitz: Out together for the first time, in addition to Tom T. and Patti, are Dave Dudley & Karen O'Donnal on Mercury with "We Know It's Over" playing at KCKC, WKDA and WENO; Steve Norman and Connie Van Dyke on Barnaby with "For The Sake of the Children" spinning at WCMS; Justin Tubb and Norma Gallant on Cutlass with "Heaven 7-7203," (a variation of the Justin-penned "Lonesome 7-7203)."

Still strong split on Tanya Tucker: "Jamestown Ferry" reported at WKDA, WCMS and WCNW; "Love's The Answer" at WHO, WVOJ, WBAP and WUBE; while WENO is programming both. The Doug Kershaw version of "Jamestown Ferry" also picking up action at KCKC and WENO.

WWVA Pick: Merle Haggard's P.O.W. contribution, "I Wonder If They Ever Think of Me." Super-tough!! Top play action on Freddy Weller, Johnny Rodriguez, Billy "Crash" Craddock, Mundo Earwood.

Stoney Edwards moving rapidly with "She's My Rock," pick at WWVA, heavy at WBAP, KKYX, WQYK, WENO. Don Williams edging into the hit column with his "Shelter of your Eyes" on JMI. It's hot at KENR, WKDA, WUNI, WQYK.

KHEY's Bob Young is moving to Shreveport to head new 24-hour country outlet KRMD. Charlie Russell will take over the music at the El Paso station. Double market action in Nashville on the just-released Earl Richards version of "Margie, Who's Watching the Baby," written and recorded also by r&b rocker R. B. Greaves. Richards' record is the pick at country WENO and WKDA, and spinning at pop outlet WMAK.

Our congrats to Bob Hudson who just made it through Year One at WQYK. Norro Wilson headed for his biggest to date with "Everybody Needs Lovin'." It's pick at WECP; heavy at KFDI, WKDA, WENO, WQYK.

"Sweet Memories" happening for Johnny Williams at WBAP, WQYK. Attention is being called to lp cut

(Continued on page 51)

COUNTRY HOT LINE

(Continued from page 50)

"Teddy Bear Song" by Barbara Fairchild at WGBG; Waylon Jennings' "Revelations" from "Ladies Love Outlaws" lp at WHO.

Well known air personality Hugh "Big Hugh Baby" Jarrett is back behind the mike at Atlanta's WPLO. He'll continue his duties with the Lowery Group also. Jeris Ross looking good with "Midnight Cowboy" at KFDI, WGBG and WUNI.

Lawrence Reynolds, who made it big with "Jesus Is A Soul Man" a few years back on Warner Bros., is back on the scene, now on Columbia, with "Love Is A Drag" that's a heavy request item at WUNI.

A sleeper with a hit sound is Allen Reynolds' "If She Just Helps Me (Get Over You.)" Moving at WKDA and WCNW. Correspondent Bruce Nelson notes that he's just signed a recording contract with Royal American!

Glenn Barber's "Yes Ma'am (I Found Her In A Honky Tonk)" taking off at WHO and WENO. Nitty Gritty Dirt Band starting a siege of the country with "Honky Tonkin'" picked at K000. Action on Johnny Dollar's "Call of the Wine" at WHO; Jim Davis' "Shelly's Winter Love" on New label at WIRE.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

NOVEMBER 25, 1972

A PICTURE OF ME WITHOUT YOU Billy Sherrill (Al Gallico/Algee, BMI)	21
A SWEETER LOVE Jerry Crutchfield (Duchess, BMI)	49
AFRAID I'LL WANT TO LOVE Ron Chancey (Litte David, BMI)	47
ALL HEAVEN BREAKS LOOSE Pete Drake (Unichappel, BMI)	45
BABY BYE BYE Allen Reynolds/Dickey Lee (Jack, BMI)	18
BEFORE GOODBYE Turner & Hurston (Tree, BMI)	63
BEHIND BLUE EYES (Ray Moondo)	42
BOWLING GREEN Steve Stone (Bowling Green, BMI)	38
CANDY & ROSES Rose & Gant (Acuff-Rose, BMI)	68
CATFISH JOHN Jerry Bradley (Jack Music, BMI)	40
COMIN' AFTER JINNY Joe Allison (Central, BMI)	73
DON'T LET THE GREEN GRASS FOOL YOU O. B. McClinton (Assorted Music, BMI)	48
DON'T SHE LOOK GOOD Owen Bradley (Passkey, BMI)	9
EVERYBODY NEEDS LOVIN' Bob Ferguson (Al Gallico/Algee, BMI)	58
FOOL ME Glenn Sutton (Lowery, BMI)	11
FUNNY FACE Stan Silver (Prima Donna, BMI)	16
GARDEN PARTY Rick Nelson (Matragun, BMI)	24
GODD TIME CHARLEY'S GOT THE BLUES (Cotillion/Road, Canan, BMI)	62
GODD TIME CHARLEY'S GOT THE BLUES Pete Drake/Gary Lynn (Cotillion/ Road Canon, BMI)	46
GOT THE ALL OVERS FOR YOU Earl Ball (Blue Book, BMI)	8
HEAVEN IS MY WOMEN'S LOVE MGB Productions (Famous/Ironside, ASCAP)	8
HAPPY HAPPY BIRTHDAY BABY Richard Petty (Arc, BMI)	39
HE AIN'T COUNTRY Norro Wilson (Bellidale & Armstead, BMI)	65
HOLDIN' ON Billy Sherrill (Algee/Altam, BMI)	32
I FORGOT MORE Walter Haynes (Travis, BMI)	69
I REALLY DON'T WANT TO KNOW (Hill & Range, BMI)	37
I TAKE IT ON HOME Billy Sherrill (House of Gold, BMI)	12
I WONDER HOW JOHN FELT Billy Sherrill (Algee, BMI)	34
IS THIS THE BEST I'M GONNA FEEL (Don Grant (Acuff-Rose, BMI)	27
IT RAINS JUST THE SAME IN MISSOURI Ray Griff (Blue Echo, ASCAP)	55
IT TAKES A LOT OF TENDERNESS Frank Jones (UA, ASCAP)	53
IT'S A MATTER OF TIME (Gladys, ASCAP)	26
IT'S NO SIN Biff Collie (Robert Meellin, BMI)	54
IT'S NOT LOVE Ken Nelson (Tree, BMI)	6
KATY DID Bob Ferguson (Warden, BMI)	35
KNOXVILLE STATION Joe Nelson (Mamazon, ASCAP)	44
LET THEM TALK (Fort Knox/Big Star, BMI)	75
LISTEN Glenn Sutton (Moss-Rose, BMI)	36
LONELY WOMEN MAKE GOOD LOVERS Glenn Sutton (Young World, BMI)	5

LONESOME 7-7203 (Cedarwood, BMI)	15
LOVE'S THE ANSWER/JAMESTOWN PERRY Billy Sherrill (Algee, BMI) (Tree, BMI)	52
LOVIN' ON BACK STREETS Mel Street & Dick Heard (Contention, SESAC)	28
MISS PAULINE (Gr. 4 at World of Sound/ Spiral Staircase, BMI)	57
MY MAN Billy Sherrill (Algee, BMI)	3
MORE ABOUT JOHN HENRY Jerry Kennedy (Hallinote, BMI)	23
NEW YORK CITY SONG Owen Bradley (Tomake, ASCAP)	67
ONE NIGHT Jim Vienneau (Presley, BMI)	64
PAINT ME A RAINBOW Bobby Bare (Window/Empher, BMI)	10
PASS ME BY Jerry Kennedy & Roy Dea (Hallinote, BMI)	50
PRETEND I NEVER HAPPENED Ronny Light (Willie Nelson, BMI)	20
PRIDE'S NOT HARD TO SWALLOW Jim Vienneau (Passkey, BMI)	2
PROUD MARY Steve Stone (Jandora, BMI)	70
REO SKIES OVER GEORGIA Jim Malloy (Two Rivers, ASCAP)	61
RHYTHM OF THE RAIN George Richey (Warner/Tamerlane, BMI)	41
SHE CALLED ME BABY Joe Allison (Central, BMI)	72
SHE LOVES ME (RIGHT OUT OF MY MIND) Billy Sherrill (Young World/ Center Star, BMI)	51
SHE'S GOT TO BE A SAINT Don Law Prods. (Galleon/Norlow, ASCAP)	30
SHE'S MY ROCK Earl Ball (Ironside, ASCAP)	56
SHE'S TOO GOOD TO BE TRUE Jack Clement (Pi-Gem, BMI)	1
SING ME A LOVE SONG TO BABY Jim Vienneau (Venomous/Two Rivers, ASCAP)	10
SOMEBODY LOVES ME Billy Sherrill (Jack 7 Bill, ASCAP)	14
SOMEWHERE MY LOVE Joe Allison (Robbins, ASCAP)	59
SOUL SONG Norris Wilson (Al Gallico/Algee, BMI)	33
THANKS TO YOU FOR LOVIN' ME Joe Johnson (4 Star, BMI)	71
THE CLASS OF '57 Jerry Kennedy (House of Cash, BMI)	22
THE GOVERNOR'S HAND Ronny Light & Chet Atkins (Terrace, ASCAP)	74
THE LAWRENCE WELK HEE HAW Joe Allison (Happy-Go-Lucky, ASCAP)	29
THIS MUCH A MAN Marty Robbins (Mariposa, BMI)	7
TO KNOW HIM IS TO LOVE HIM Billy Sherrill (Vogue, BMI)	31
WHEEL OF FORTUNE (Valando, ASCAP)	25
WHITE SILVER SANDS George Richey (Sharina, BMI)	19
WHOLE LOTTA LOVIN' Jim Vienneau (Travis, BMI)	66
WHO'S GONNA PLAY THIS OLD PIANO Jerry Kennedy (Blue Echo, ASCAP)	17
WRAPPED AROUND HER FINGER Pappy Daily (Glad/Altam, BMI)	43
YOU AIN'T GONNA HAVE OLE BUCK TO KICK AROUND NO MORE (Blue Book, BMI)	13

Talbot, Mrs. Preston, Austin Elected to Top CMA Posts

■ NASHVILLE — Joe Talbot, President of Precision Record Pressing Company in Nashville has been elected Chairman of the Board of the Country Music Association. Mrs. Frances Preston, Vice President of Broadcast Music, Inc., was elected to serve as President. Bob Austin, Publisher of Record World in New York, was elected Executive Vice President. They were chosen by the Board of Directors of the Association at a meeting November 10, 1972 at Commerce Union Bank in Nashville.

Talbot has been active in CMA for many years, serving last year as Executive Vice President and as Chairman of the Music City Pro-Celebrity Golf Corporation of which CMA is a co-sponsor.

Mrs. Preston, a past Chairman of the Board and one of last year's Directors-at-large, is also President of the Country Music Foundation, the organization that operates the Country Music Hall of Fame and Museum.

Other officers elected for the coming year are: Vice Presi-

dent — Roy Horton, General Professional Manager of Peer-Southern Organization in New York. Vice President — Harold Hitt, President of Metropolitan Music in Nashville. Vice President — Wade Pepper, Vice President of Country Music Sales and Promotion for Capitol Records in Atlanta. Vice President — Bill Lowery, President of Lowery Music in Atlanta. Vice President — Bill Denny, President of Cedarwood Publishing Company in Nashville. Vice President — Harry Jenkins, Vice President and General Manager of Sunbury-Dunbar Publishing Company in New York. Secretary — Hutch Carlock, President of Music City Record Distributors in Nashville. Asst. Secretary — Bettie Azevedo, Executive Secretary, Merle Haggard Enterprises in Bakersfield. Treasurer — Ron Bledsoe, Vice President of Columbia Records in Nashville. Asst. Treasurer — Bud Wendell, Manager of the Grand Ole Opry in Nashville. Sgt. At Arms — Jack Wiedemann, President of Metromedia Country Records in New York.

Richey Inked



Paul Richey, left, signs an exclusive booking agreement with the Shorty Lavender Talent Agency. Shorty Lavender, President, and John McMeen, Vice President, listen as Richey's Dot recording of "Good Time Charlie's Got The Blues," which is currently hitting the country charts, is playing heavy on the jukebox as the signing takes place. Paul will have a Hee Haw TV appearance aired the week of December 16.

Moman Buys Into Soundshop

■ NASHVILLE — Chips Moman, one of the industry's most successful record producers has purchased an interest in Nashville's Soundshop Studios following his recent move to Music City. Soundshop, which is less than a year old is owned by Buddy Killen, Bob Montgomery, Kelso Herston, and Bobby Goldsboro. The studio is utilized for pop, country, R&B, and jingle recording sessions.

Produced Miller

Moman, who has a successful track record producing country, R&B, and pop sessions, produced single sessions for both Roger Miller and Billy Joe Royal his first week in Nashville.

NASHVILLE REPORT

(Continued from page 49)

President Nixon to autograph it and send it to me," Davis jokingly added.

Speaking of D. C. and things like that there, Hank Williams Jr. has been set to perform at the Nixon-Agnew inaugural party next January.

A quotable from publisher Jim Pelton: "He kept a poker face—it was flush."

"My stout wife bets on football games, and then complains she has trouble beating the point spread," reports singer Jim (Kid Cuz'n) West . . . "Well," adds Jimmy," she always had a problem beating any kind of a spread."



THE COUNTRY ALBUM CHART

NOVEMBER 25, 1972

A GREAT NEW ARTIST,
A BRAND NEW LABEL,
ALL add up TO
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THIS WK.	LAST WK.		WKS. ON CHART
1	1	BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082	9
2	2	A SUNSHINY DAY CHARLEY PRIDE—RCA 4742	14
3	3	I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 75361	10
4	8	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 4761	7
5	5	THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000	19
6	4	AMERICA JOHNNY CASH—Columbia 31645	14
7	11	HERE I AM AGAIN LORETTA LYNN—Decca 75381	5
8	10	LADIES LOVE OUTLAWS WAYLON JENNINGS—RCA 4751	8
9	9	MISSING YOU JIM REEVES—RCA 4751	11
10	7	THE STORYTELLER TOM T. HALL—Mercury 61368	10
11	6	WHEN THE SNOW IS ON THE ROSES SONNY JAMES—Columbia 31646	14
12	13	LIVE AT THE WHITE HOUSE BUCK OWENS—Capitol 11105	8
13	12	TOM T. HALL'S GREATEST HITS—Mercury 61369	21
14	16	IF YOU TOUCH ME JOE STAMPLEY—Dot 26002	6
15	14	COUNTRY MUSIC THEN AND NOW STATLER BROTHERS—Mercury 61367	11
16	17	WHEEL OF FORTUNE SUSAN RAYE—Capitol 11106	8
17	23	GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 11107	3
18	15	RAY PRICE'S ALL TIME GREATEST HITS—Columbia 31364	13
19	21	SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 31707	5
20	20	TRACES SONNY JAMES—Capitol 11108	7
21	18	LISTEN TO A COUNTRY SONG LYNN ANDERSON—Columbia 31647	14
22	19	BABY, DON'T GET HOOKED ON ME MAC DAVIS—Columbia 31770	8
23	22	ME AND THE FIRST LADY GEORGE JONES & TAMMY WYNETTE—Epic 31554	14
24	27	DELTA DAWN TANYA TUCKER—Columbia 31742	6
25	37	MY MAN TAMMY WYNETTE—Epic 31717	2
26	24	THE LONESOMEST LONESOME RAY PRICE—Columbia 31546	18
27	42	LYNN ANDERSON'S GREATEST HITS—Columbia 31641	2
28	28	A PERFECT MATCH DAVID HOUSTON & BARBARA DANDRELL—Epic 31705	5
29	33	SEND ME SOME LOVIN' HANK WILLIAMS, JR. & LOIS JOHNSON—MGM 4857	5
30	26	WOULD YOU WANT THE WORLD TO END MEL TILLIS—MGM 4841	7
31	36	THE ROADMASTER FREDDY WELLER—Columbia 31769	3
32	25	WOMAN (SENSUOUS WOMAN) DON GIBSON—Hickory 166	13
33	29	JERRY REED—RCA 4750	21
34	31	TO GET TO YOU JERRY WALLACE—Decca 75349	20
35	48	CHARLIE McCOY—Monument 31910	3
36	49	BORROWED ANGEL MEL STREET—Metromedia 5001	3
37	43	DOLLY PARTON SINGS MY FAVORITE SONGWRITER PORTER WAGONER—RAC LSP 4752	4
38	50	BURNING LOVE ELVIS PRESLEY—RCA 2595	2
39	44	CHET ATKINS THEN AND NOW—RCA VPX 6079	4
40	30	ELEVEN ROSES HANK WILLIAMS, JR.—MGM 4843	19
41	35	CLASS OF '72 FLOYD CRAMER—RCA 4773	6
42	41	THE VERY REAL RED SIMPSON—Capitol 11093	10
43	32	ASHES OF LOVE DICKEY LEE—RCA 4715	26
44	40	EDDY ARNOLD SINGS FOR HOUSEWIVES AND OTHER LOVERS—RCA 4738	8
45	47	WE LOVE TO SING ABOUT JESUS GEORGE JONES & TAMMY DWNETTE—Epic 31719	4
46	51	BABY BYE BYE DICKEY LEE—RCA 4791	3
47	34	BEST OF JERRY REED—RCA 4729	23
48	38	CHET ATKINS PICKS ON THE HITS—RCA 4754	11
49	46	DOWN TO EARTH JEANNIE C. RILEY—MGM 4849	5
50	39	TRAVELIN' LIGHT GEORGE HAMILTON IV—RCA 4772	6
51	—	HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 26003	1
52	55	I'VE GOT YESTERDAY KITTY WELLS—Decca 75382	4
53	56	I'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 75382	4
54	60	THE BEST OF SAMMI SMITH—Mega M31-1019	2
55	45	THE BILLY WALKER SHOW—MGM 4863	6
56	—	EXPERIENCE PORTER WAGONER—RCA 4810	1
57	—	LONELY WOMEN MAKE GOOD LOVERS BOB LUMAN—Epic 31746	1
58	65	BEST OF HANK SNOW—RCA 4798	2
59	53	HERE AND NOW DORSEY BURNETTE—Capitol 11094	10
60	—	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON—Monument 31909	1
61	54	BLESS YOUR HEART FREDDIE HART—Capitol 11073	21
62	—	BEST OF CHARLIE RICH—Epic 31933	1
63	—	GLEN TRAVIS CAMPBELL—Capitol 11117	1
64	59	BEST OF CHARLEY PRIDE, VOL. 2—RCA 4082	35
65	—	WRAPPED AROUND HER FINGER GEORGE JONES—RCA 4801	1
66	52	ROY CLARK COUNTRY—Dot 25997	19
67	63	MOUTH OF MISSISSIPPI JERRY CLOWER—Decca 75342	22
68	57	THERE'S A PARTY GOING ON JODY MILLER—Epic 31706	13
69	58	BROWN IS BLUE JIM ED BROWN—RCA 4755	7
70	62	CONWAY TWITTY'S GREATEST HITS, VOL. 1—Decca 75252	21
71	66	THE REAL McCOY CHARLIE McCOY—Monument 31329	33
72	61	THE WORLD OF FREDDIE HART—Columbia 31550	13
73	67	THIS IS JERRY WALLACE—Decca 75294	33
74	72	ELVIS LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY—RCA 4776	17
75	70	MARTY ROBBINS GREATEST HITS—Columbia 31361	13

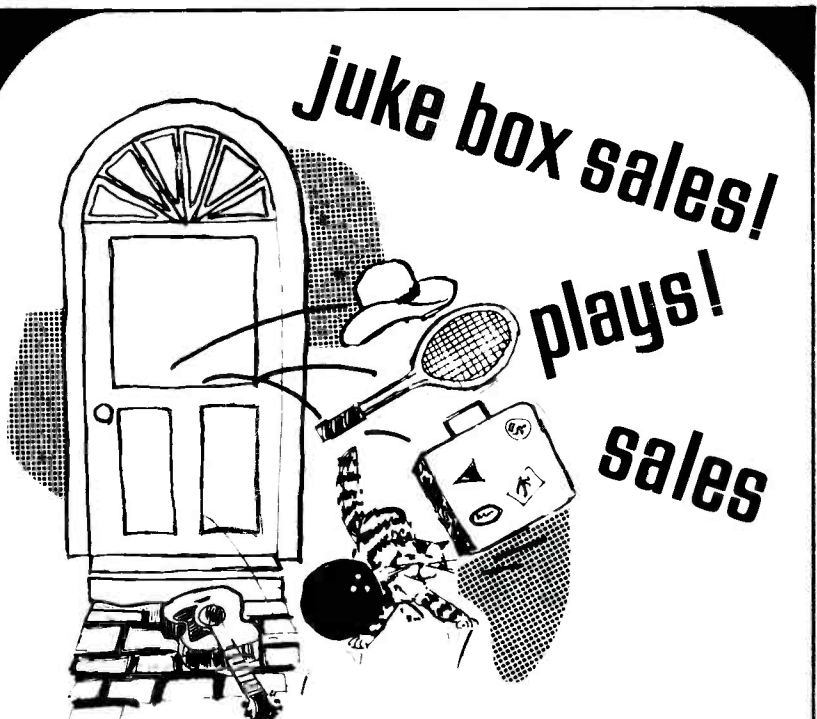
THE COUNTRY SINGLES CHART

THIS LAST
WK. WK.

WKS. ON
CHART

5	5	SHE'S TOO GOOD TO BE TRUE CHARLEY PRIDE— RCA 74-0802	8
2	1	PRIDE'S NOT HARD TO SWALLOW HANK WILLIAMS, JR.—MGM 14421	10
3	3	MY MAN TAMMY WYNETTE—Epic 5-10909	11
4	9	GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 3453	6
5	6	LONELY LOVERS MAKE GOOD LOVERS BOB LUMAN—Epic 5-10905	12
6	4	IT'S NOT LOVE MERLE HAGGARD—Capitol 3419	12
7	8	THIS MUCH A MAN MARTY ROBBINS—Decca 33006	10
8	10	HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 17428	9
9	2	DON'T SHE LOOK GOOD BILL ANDERSON—Decca 33002	13
10	14	SING ME A LOVE SONG TO BABY BILLY WALKER—MGM 14422	7

11	12	FOOL ME LYNN ANDERSON— Columbia 4-45692	7	44	59	KNOXVILLE STATION BOBBY AUSTIN—Atlantic 2913	3
12	7	I TAKE IT ON HOME CHARLIE RICH—Epic 5-10867	13	45	69	ALL HEAVEN BREAKS LOOSE DAVID ROGERS— Columbia 4-45714	2
13	15	YOU AIN'T GONNA HAVE OLE BUCK BUCK OWENS—Capitol 3429	10	46	55	GOOD TIME CHARLIE'S GOT THE BLUES DANNY O'KEEFE—Signpost 70006	4
14	16	SOMEBODY LOVES ME JOHNNY PAYCHECK— Epic 5-10912	7	47	60	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME BILLY "CRASH" CRADDOCK— ABC 11342	2
15	17	LONESOME 7-7203 TONY BOOTH—Capitol 3441	9	48	56	DON'T LET THE GREEN GRASS FOOL YOU O. B. McCLINTON— Enterprise 1	5
16	11	FUNNY FACE DONNA FARGO—Dot 17429	13	49	53	A SWEETER LOVE BARBARA FAIRCHILD— Columbia 4-45690	6
17	19	WHO'S GONNA PLAY THIS OLD PIANO JERRY LEE LEWIS— Mercury 73328	7	50	62	PASS ME BY JOHNNY RODRIGUEZ— Mercury 73334	3
18	20	BABY, BYE BYE DICKEY LEE—RCA 74-0798	8	51	—	SHE LOVES ME (RIGHT OUT OF MY MIND) FREDDY WELLER— Columbia 4-45723	1
19	23	WHITE SILVER SANDS SONNY JAMES—Columbia 45706	6	52	—	LOVE'S THE ANSWER TANYA TUCKER— Columbia 4-45721	1
20	27	PRETEND I NEVER HAPPENED WAYLON JENNINGS— RCA 74-0808	6	53	67	IT TAKES A LOT OF TENDERNESS ARLENE HARDEN Columbia 4-45708	2
21	26	A PICTURE OF ME (WITHOUT YOU) GEORGE JONES—Epic 5-10917	5	54	54	IT'S NO SIN SLIM WHITMAN— United Artists 50952	5
22	13	THE CLASS OF '57 STATLER BROTHERS— Mercury 73315	15	55	58	IT RAINS JUST THE SAME IN MISSOURI RAY GRIFF—Dot 17440	4
23	24	MORE ABOUT JOHN HENRY TOM T. HALL—Mercury 73327	7	56	63	SHE'S MY ROCK STONEY EDWARDS—Capitol 3462	3
24	21	GARDEN PARTY RICK NELSON—Decca 32980	13	57	57	MISS PAULINE BILLY BOB BOWMAN— United Artists 50957	7
25	18	WHEEL OF FORTUNE SUSAN RAYE—Capitol 3438	9	58	71	EVERYBODY NEEDS LOVIN' NORRO WILSON—RCA 74-0824	2
26	22	IT'S A MATTER OF TIME ELVIS PRESLEY—RCA 74-0769	12	59	64	SOMEWHERE MY LOVE RED STEAGALL—Capitol 3461	2
27	32	IS THIS THE BEST I'M GONNA FEEL DON GIBSON—Hickory 45K16515	6	60	68	PAINT ME A RAINBOW WYNN STEWART—RCA 74-0819	2
28	42	LOVIN' ON BACK STREETS MEL STREET— Metromedia Country 901	3	61	61	RED SKIES OVER GEORGIA HENSON CARGILL— Mega 615-0090	6
29	25	THE LAWRENCE WELK- HEE HAW COUNTER REVOLUTION POLKA ROY CLARK—Dot 17426	14	62	70	GOOD TIME CHARLIE'S GOT THE BLUES PAUL RICHEY—Dot 17441	2
30	44	SHE'S GOT TO BE A SAINT RAY PRICE—Columbia 4-45724	3	63	73	BEFORE GOODBYE DEL REEVES—United Artists 50964	2
31	39	TO KNOW HIM IS TO LOVE HIM JODY MILLER—Epic 5-10916	4	64	65	ONE NIGHT JEANNIE C. RILEY—MGM 14427	3
32	37	HOLDIN' ON BARBARA MANDRELL— Columbia 4-45702	5	65	66	HE AIN'T COUNTRY CLAUDE KING—Columbia 4-45704	4
33	47	SOUL SONG JOE STAMPLEY—Dot 17442	3	66	—	WHOLE LOTTA LOVIN' HANK WILLIAMS JR. & LOIS JOHNSON—MGM 14443	1
34	40	I WONDER HOW JOHN FELT DAVID HOUSTON—Epic 5-10911	7	67	72	NEW YORK CITY SONG JAN HOWARD—Decca 33019	2
35	46	KATY DID PORTER WAGONER— RCA 74-0820	3	68	75	CANDY AND ROSES SUE THOMPSON—Hickory 1652	2
36	45	LISTEN TOMMY CASH—Epic 5-10915	4	69	74	I FORGOT MORE (THAN YOU'LL EVER KNOW) JEANNIE Pruett—Decca 33013	2
37	51	I REALLY DIDN'T WANT TO KNOW CHARLIE McCoy— Monument 7-8554	3	70	—	PROUD MARY BRUSH ARBOR—Capitol 3468	4
38	38	BOWLING GREEN HANK CAPPs—Capitol 3416	8	71	—	THANKS TO YOU FOR LOVIN' ME JERRY WALLACE— United Artists 50971	7
39	41	HAPPY HAPPY BIRTHDAY BABY SANDY POSEY— Columbia 4-45703	5	72	—	SHE CALLED ME BABY DICK CURLESS—Capitol 3470	5
40	50	CATFISH JOHN JOHNNY RUSSELL—RCA 74-0810	4	73	—	COMIN' AFTER JINNY TEX RITTER—Capitol 3457	1
41	48	RHYTHM OF THE RAIN PAT ROBERTS—Dot 17434	7	74	—	THE GOVERNOR'S HAND HANK SNOW—RCA 74-0818	1
42	52	BEHIND BLUE EYES MUNDO EARWOOD— Royal American 65	5	75	—	LET THEM TALK RAY PENNINGTON— Monument Z57-8553	2
43	43	WRAPPED AROUND HER FINGER GEORGE JONES—RCA 74-0792	8				



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