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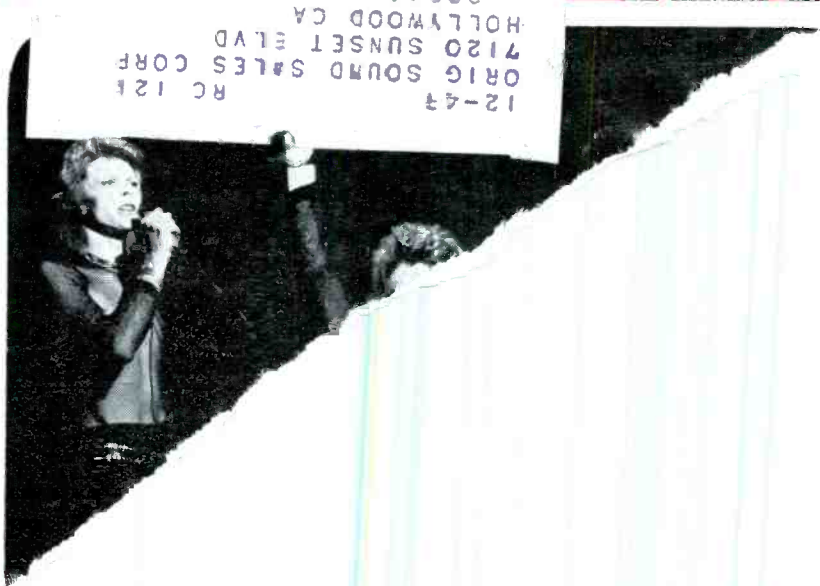
\$1.25

# RECORD WORLD

MARCH 3, 1973

## WHO IN THE WORLD: DAVID BOWIE

**The Most Spectacular Starman On The  
Pop Horizon, RCA Artist David Bowie,  
Alias Ziggy Stardust, Is Taking The U. S.  
By Storm With A Dazzling Tour,  
A Hit Single And Several Big Albums.  
See Story Inside.**



HITS OF THE WEEK



**Paul Anka wrote it.**  
**Phil Spector produced it.**  
**Frank Sinatra sings it.**

## Grammy Talent Roster Grows

■ NASHVILLE — The talent line up for the 15th Annual Grammy Awards telecast is "shaping up rapidly" according to Wesley Rose, President of the National Academy of Recording Arts and Sciences, to be "one of the finest showcases of recording talent ever seen on television."

### Ringo, Nilsson Presenting

The Grammy telecast, set for the evening of March 3, over the CBS Television network, will originate for the first time from Nashville, Tennessee. Marty Pasetta, producer/director of the telecast for the Pierre Cossette Company, has announced Lorendo Almeida and the Mike Curb Congregation will be among the list of performers, with such stars as Ringo Starr and Nilsson slated as presenters.

Performers previously announced by Pasetta include Gilbert O'Sullivan, Don Mc-

(Continued on page 79)

A new Record World feature, Video World, debuts on p. 28. Video World will appear the first week of every month.

## Joe Smith Honored



Clive Davis, past award winner, presents Joe Smith with the ADL's "Lion of Judah" award at the B'nai B'rith luncheon held recently (14) at the Grand Ballroom of the Waldorf Astoria. Flanking Davis and Smith are, from left, Floyd S. Glinert of Shorewood Packaging and executive chairman of ADL's music and arts division, Senator Gale McGee of Wyoming and Seymour Graubard, ADL's national chairman. More photos on page 57.

## RCA - Metromedia In Manufacturing, Distribution Tie

■ NEW YORK—Metromedia Records and RCA Records have reached an agreement whereby RCA will manufacture and distribute all Metromedia product in the United States. The joint announcement was made by Jack Wiedenmann, President of Metromedia, and Mort Hoffman, Division Vice President, Commercial Operations, RCA Records. The agreement becomes effective immediately.

## WEA Opts for Discrete Quad; Holzman Outlines Reasons

By GARY COHEN

■ Jac Holzman, President of Elektra Records and Chairman of the Warner-Elektra-Atlantic (WEA) group of companies, has announced the selection of the discrete quad system as WEA's choice for four channel disc recording. The initial release on Elektra will consist of 24 catalogue albums, with a scheduled release by late spring, and the albums will carry a \$1 higher list price than regular stereo albums. The decision to go discrete, according to Holzman, was made because "... discrete

better meets the musical needs of the companies and artists, as opposed to the matrix system." He added that the decision to go discrete was made after a year and a half of musical and technical research.

At a press conference held by Holzman and the Joint Engineering Committee of WEA in Los Angeles, Holzman explained the reasons for WEA's selection of the discrete quad system, and demonstrated some discrete 4-channel to the audience. He also outlined the upcoming quad releases on Warner Bros., Elektra and Atlantic. Warner Bros. will release Frank Sinatra, Doobie Brothers, Arlo Guthrie and Mystic Moods albums in discrete quad, Elektra plans a "Best of the Best of the Doors," Carly Simon and three Bread albums and Atlantic will offer Roberta Flack and Stephen Stills & Manassas albums. In addition, Holzman announced that "Mr. Geffen has promised that the new Byrds and Eagles albums will be quadrasonic." Holzman also announced that RCA has released the term "Quadrasonic" for other companies to use, and that Victor/

(Continued on page 10)

## Retailers Report on 'Cutouts to Order'

By GARY COHEN

■ NEW YORK—A survey of some of the nation's leading rack jobbers and retail chain store operators finds that a few of the country's major manufacturers are either presently offering, or are planning to offer, cutout albums manufactured to order.

One rack jobber surveyed explained the deal he had been offered: "The company offered us a list of titles from their

catalogue, excluding the major artists. We could order any album from the list in a minimum quantity of 5,000 pieces, at a price of 75¢ each. The merchandise would be on a one-way only (no return) basis." He went on to explain that the label told him they would press the album to order and then punch holes in them. "We will not buy any of their merchandise," he added.

A major retailer told Record World that he was also contacted to purchase cutouts, and his response to the company was "... we'll think about it." He explained his position this way: "We have to decide

(Continued on page 79)

## 'Last Tango' Scores A First

By FRED GOODMAN

■ NEW YORK—With the film playing in only one theater in the country, there has been unbelievable reaction to the "Last Tango In Paris" theme already. The controversial film starring Marlon Brando has received widespread publicity, but that is not the only reason the Gato Barbieri-penned tune is taking off. According to United Artists Music Publish-

(Continued on page 79)



Takashi Masuda, left, Japanese Victor Corporation President and Jac Holzman, Elektra Records President, at WEA Quad press conference Tuesday, February 20. WEA will adopt JVC's CD-4 compatible discrete system.

## NARM News

The complete NARM agenda appears on p. 10. A listing of the members of NARM's Board of Directors and Convention Committee appears on p. 34.

## Grieff to A&M Merchandising Post

■ LOS ANGELES — Barry Grieff has been named merchandising director for A&M Records, reports Gil Friesen, Vice-President, administration, creative services. Grieff, whose appointment is effective immediately, will be responsible for specific A&M campaigns with key albums and will serve as initiator of new concepts in merchandising, said Friesen.

Prior to his post with A&M, Grieff was head of the west coast office for National Lampoon magazine.



Barry Grieff

## MCA Effects Price Change

■ Rick Frio, Vice-President and director of marketing for MCA Records, Inc. has announced a sub-distributor price change. Effective February 12th, the sub-distributor price for tapes on the MCA, Decca, Kapp and Uni labels has increased from \$3.61 to \$3.68 for a \$6.98 list price. Other tape prices have been increased proportionately. In addition to this price change, the MCA LP series MCA-1 through MCA-3999 carries a list price of \$5.98.

## Memphis Gets NARAS Chapter; Smith Named President

■ MEMPHIS — The newly-formed Memphis chapter of the National Academy of Recording Arts and Sciences (NARAS) has elected John Smith, Corporate Manager of Stax Records, as President of the chapter. Memphis joins Los Angeles, Chicago, New York, Atlanta and Nashville as cities that have received NARAS charters.

## WCI Earnings Soar; Record, Publishing Divisions Gain

■ NEW YORK — Warner Communications Inc. Chairman Steven J. Ross has announced that earnings for the company's record and music business have increased more than 25 percent during the past year. Ross also reported that WCI achieved record earnings per share of \$2.20 for 1972.

The results reflect an increase of 16 percent over \$1.89 per share before extraordinary income for 1971 (restated to reflect acquisitions treated as poolings of interests). Net income for 1972 totalled \$50,118,000, up from \$41,668,000 (before extraordinary income of \$350,000). Revenues increased to \$510,251,000 from \$383,870,000 in 1971.

## Trencher to Famous

■ NEW YORK — Andy Miele, Vice President of Marketing for Famous Music Corporation, has announced the appointment of Irving Trencher to the position of east coast sales manager. Prior to his joining Famous, Trencher was director of sales for Neighborhood Records. He also has served as national sales manager at MGM for five years and held the same position at Polydor for two years.

In his new capacity Trencher will be headquartered in New York, and will report directly to Carmen LaRosa, Director of National Sales. He will be responsible for field sales and merchandising of all Famous Music products.

## Roshkind Motown Vice Chairman

■ LOS ANGELES — Michael Roshkind, Corporate Vice President of Motown Record Corporation and its affiliated companies, has been promoted to the new post of Vice Chairman of the Board of Motown Industries, it was announced last week by Berry Gordy, Chairman and President.

"Mike has worked closely with me, personally, as well as with many facets of our organization since he joined the company seven years ago," Gordy said. "His contribution to our growth—past, present and future—has been monumental."

Motown Industries is the parent company of the Motown entertainment complex comprised of Motown Records, Jobete Music Co., Inc. and its publishing affiliates, Multi-Media Management, and Motown Productions, the motion picture division.



Michael Roshkind

## Buddah Bullish On NARM

■ NEW YORK — "The 1973 NARM Convention is a major event for The Buddah Group."

(Continued on page 60)

## Benny, Burns and Alice



George Burns and Jack Benny were the first recipients of the "Alice Cooper Living Legend Award." The presentation ceremony took place at the party for Burns held at Shephard's at the Drake Hotel in New York City, Sunday, February 18th, following Burns' historic, sold-out Philharmonic Hall Concert. Pictured (from left) are Benny, Cooper and Burns.



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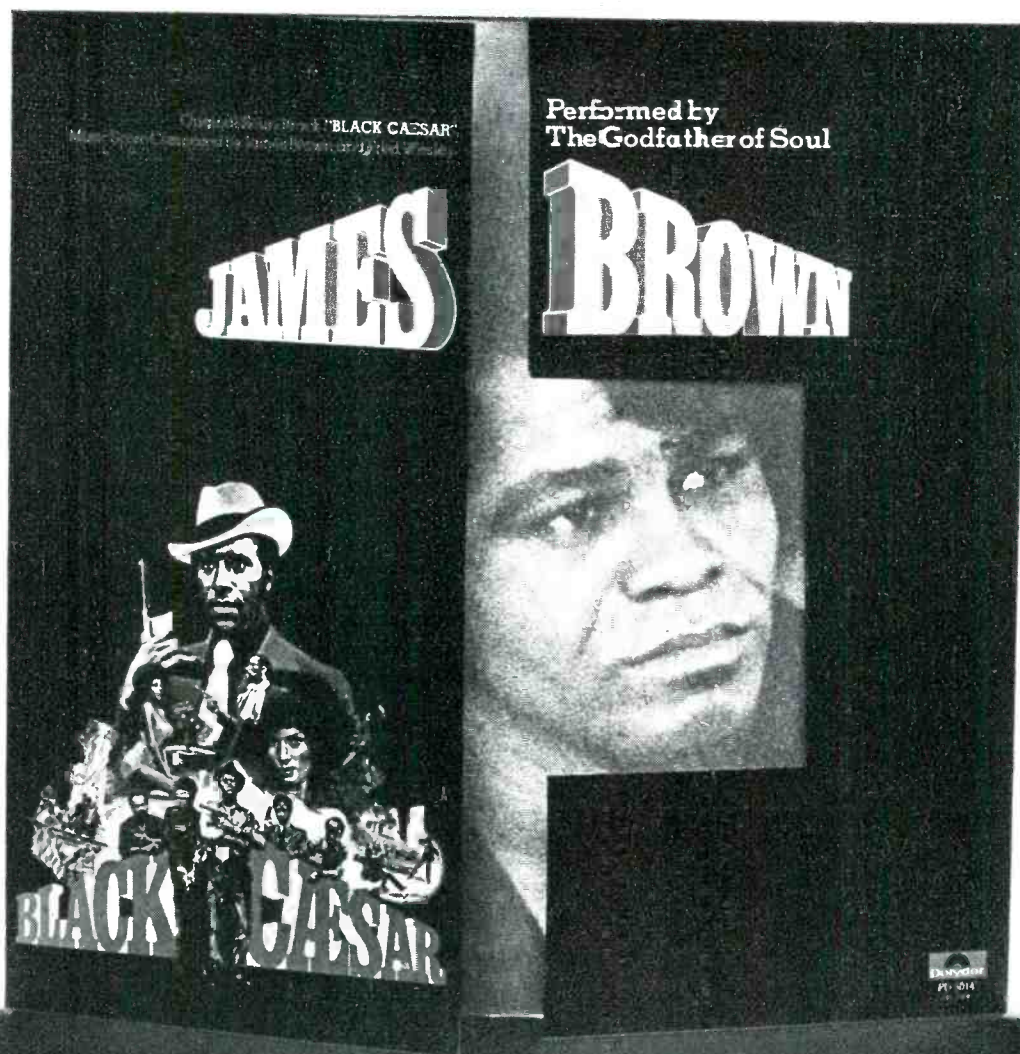
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SUBSCRIPTIONS: ONE YEAR (52 ISSUES)  
U.S. AND CANADA—\$40; AIR MAIL—\$70;  
FOREIGN—AIR MAIL \$75. SECOND CLASS  
POSTAGE PAID AT NEW YORK, N.Y. AND AT  
ADDITIONAL MAILING OFFICES. DEADLINE:  
PLATES AND COPY MUST BE IN NEW YORK  
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VOL. 28, No. 1341

RECORD WORLD MARCH 3, 1973

# James Brown is the Godfather of Soul.



The music composed and performed by James Brown for the original soundtrack "Black Caesar".

The Turn Around

## JAMES BROWN "BLACK CAESAR" (PD 6014)

Highlights include Lyn Collins' "Mama Feelgood" and James Brown's own winner, "Down And Out in New York City"

Original Soundtrack "BLACK CAESAR" Music Score Composed by James Brown and Fred Wesley.



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

## Neil Diamond Scoring 'Seagull'

■ LOS ANGELES—Hall Bartlett, producer-director of the "Jonathan Livingston Seagull," film, to be released by Paramount Pictures, has announced that Neil Diamond will create the complete musical narrative, including the score and songs.

Diamond, who will also sing various passages and songs from his narrative, has already begun working in close collaboration with Bartlett on footage that has been completed. He will be making his motion picture composing debut with the film.

## Levinson and Ross Expands, Moves

■ NEW YORK—Levinson and Ross, Inc., has expanded to larger offices in New York, locating its east coast headquarters at 10 West 66th St., Suite 12B, New York 10023, according to Robert S. Levinson, President of the national organization. The company phone number remains the same, (212) 595-3336. Mark Stern, formerly in the firm's Los Angeles office, is supervising daily activities.

## Delsener Sets 'British' Tour

■ NEW YORK—Ron Delsener recently returned from England where he signed a tour called "The British Are Coming" starring Herman's Hermits featuring Peter Noone, The Searchers, Gerry & the Pacemakers, Billy J Kramer & the Dakotas, and Wayne Fontana and the Mindbenders.

## 'Crocodile' Gold



Elton John, MCA recording artist, has achieved RIAA gold certification for his single, "Crocodile Rock." This award indicates one million units in sales. Seen after the presentation are (from left) Rick Frio, MCA Vice-President and director of marketing; Bernie Taupin, Elton's lyricist; Elton John; and Mike Maitland, President of MCA Records, Inc.

## Hall to Jazz Post at Atlantic

■ NEW YORK — Joel Dorn, Vice-President and producer for Atlantic Records has announced that Greg Hall had been appointed the company's national jazz promotion director.



Greg Hall

Hall will report to Henry Allen, Atlantic's Vice President, promotion, and will supervise promotion for all jazz product distributed by Atlantic, Atco, Asylum, as well as the Atlantic Custom Labels.

## Prager Named SESAC Prez

■ NEW YORK—A. H. Prager was named President of SESAC INC. at the annual meeting of the firm's board of directors held in New York City recently. Mrs. Prager, who will also continue as managing director, was formerly Executive Vice President and will now fill the post vacated in December upon the death of SESAC's founder, Paul Heinecke. R. C. Heinecke will continue to serve as secretary-treasurer, a post she has held since SESAC's inception in 1930.

## Spring Flowering

By FRED GOODMAN

■ NEW YORK—In the past year Spring Records has blossomed into a powerful force among distributed labels. Formed by Roy and Julie Rifkind in 1969, the label is distributed by Polydor and has become one of the top companies in the r&b field.

Though the black crossover on Top 40 radio is just starting to become a definite trend in pop music, the Rifkinds have always been involved with black talent. Roy was in management, Julie in the recording end. Roy managed such artists as Flip Wilson, the McCoys, Cookies, Shirelles, and Little Eva, while Julie worked at MGM and Bang.

In 1966 they formed the Boom label distributed by ABC. That lasted a year. The brothers then formed a production company named Guardian Productions and made deals with major labels to produce black acts. The Rifkinds soon bought a master from Cashman, Pistilli & West called

(Continued on page 78)

## Weiner Heads Shorewood Graphics

■ NEW YORK — Paul Shore, President of Shorewood Packaging Corporation, has announced the formation of a new creative division, Shorewood Graphics, which will have its headquarters in Los Angeles. Floyd Glinert, Vice President of marketing for Shorewood, announced that Robert Weiner has been named to head the new unit as director of creative marketing.

According to Glinert, "Shorewood Graphics was developed principally to serve the growing need for innovative packaging throughout the record industry."

Weiner, who joined Shorewood Packaging of California last year as an account executive, was formerly merchandising production manager at Capitol Records.

## Streisand 12th Gold Album A Landmark

■ NEW YORK — Barbra Streisand's "Live At The Forum" Columbia album has been certified gold by the RIAA. It becomes the twelfth Streisand album to be awarded RIAA certification, giving the songstress the largest amount of gold albums ever collected by a Columbia artist.

## Lucky 13



One of the longest relationships of an artist with a record company was reconfirmed as Judy Collins signed her fourth contract with Elektra Records marking the beginning of her thirteenth year with the label. At left is Jac Holzman, President of Elektra.

## Ala. Pirates Enjoined

■ NEW YORK—On February 6, 1973, Judge Seybourne H. Lynne, Senior Judge of the United States District Court for the Northern District of Alabama, Northeastern Division, granted a preliminary injunction against duplication of recordings by S & S Distributors, Inc. and Robert B. Sandlin, in an action brought for copyright infringement by Fame Publishing Co., Inc., one of the principals of The Harry Fox Agency, Inc.

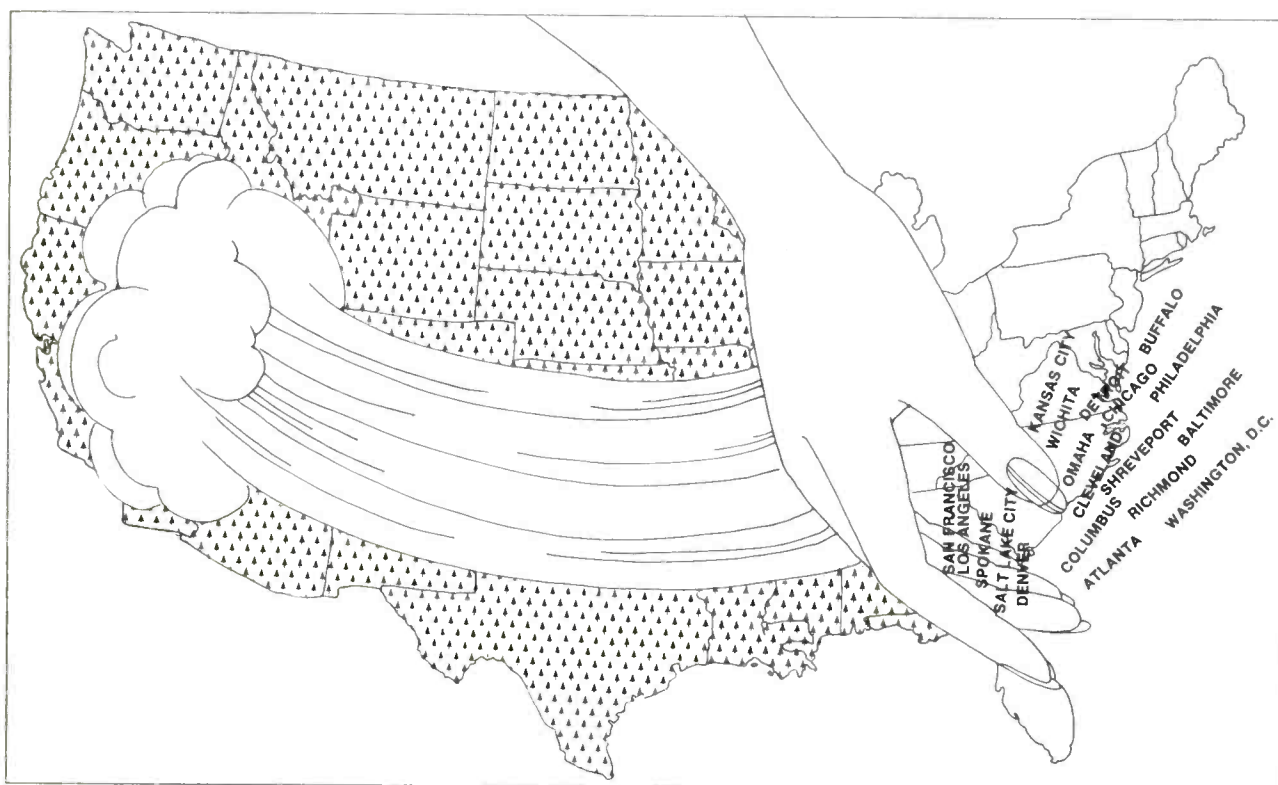
Fame Publishing sued for unauthorized uses of its copyrighted music in the manufacture and sale of recordings duplicated from the currently most popular recordings of various record companies and sought a preliminary injunction on the ground that the defendants' purported compliance with the compulsory license provision of the Copyright Act was of no effect.

## Concert Violinist Szigeti Dies

■ NEW YORK—Joseph Szigeti, one of the foremost concert violinists of the 20th century, died on Feb. 19, at a clinic in Lucerne, Switzerland. Szigeti was recognized as one of the music world's most fervent exponents of the classic tradition, but the Hungarian-born artist was also widely known for his pioneer efforts on behalf of contemporary music.

Szigeti, who was 80 years old, helped acquaint audiences with the music of fellow Hungarian Bela Bartok, as well as the music of Serge Prokofiev, whose Violin Concerto in D he played and recorded. In addition he was noted as the first to record Darius Milhaud's "Le Printemps" and Ernest Bloch's "Nigem."

# The Hollies are sweeping the nation with "Magic Woman Touch."



The sensational follow-up to the million-selling "Long Cool Woman" is on the air in every major

The Hollies played it for millions on last Friday's ABC late night rock special.



market in America. And completing the sweep,

All proving once again that The Hollies are one of the most consistent hit-making groups in the world today.

The beautiful sound of The Hollies' "Magic Woman Touch." On Epic Records

## Joel Dorn: The Sound of Vision

By FRED GOODMAN

At 30, Joel Dorn has established himself as one of the most artistic and successful record producers in the business. He has held a position of staff producer for Atlantic Records since 1967, and a month ago was named a Vice-President for the label. In his years at Atlantic he has produced Roberta Flack, Bette Midler, Les McCann, Eddie Harris, Yusef Lateef, Rahsaan Roland Kirk, David "Fathead" Newman, Jimmy Scott, Black Heat, Joe Zawinul and Gary Burton, among others. Dorn started out in Philadelphia as a disc jockey at WHAT-FM from 1961 to 1967.



Joel Dorn

**Record World:** How did you first get interested in the music business?

**Joel Dorn:** When I was a kid, about 13, I used to hang around recording studios in Philadelphia, but I was always into music—I was a Jolson freak. Then I got into gospel music, jazz—I was always into rhythm & blues. When I was 14 I started leaving home from time to time to follow the Ray Charles band around, because when I heard my first Ray Charles record it just changed my life, it was a thing called "Ain't That Love." From that day I started writing Atlantic Records. I gave them what I thought were good ideas, started asking for pictures, and they would send me the singles. I started writing Nesuhi (Ertegun) — he used to answer all my letters . . .

**RW:** So coming to Atlantic was like a dream come true?

**Dorn:** Yes, I always wanted to be here. I didn't want to be in the record business per se, I wanted to be at Atlantic. I used to collect anything Atlantic—newsletters, sales books—whatever they had. Then from 1961 to 1967 I was at WHAT-FM in Philly which was a jazz station, but I really wanted to make records. So I went to everybody for a job but couldn't get a break until I went to Atlantic and Nesuhi let me produce one album and told me if it was any good he would let me produce more. That album was with Hubert Laws. Then Nesuhi let me come to sessions so I could watch him work, I watched Arif (Mardin) work, I watched Jerry Wexler work—I saw Tommy Dowd work, so I was really studying all the time. There's no place to learn how to make records—you have to be able to hang around the studios. For instance, it took me 5 years to learn how to record a drum.

**RW:** As a producer how do you get your ideas across on record?

**Dorn:** Being a producer has special meaning to me. Everything I do I relate to in the same way a director relates to a film. I'm heavily into art so anything I do musically is based on a visual experience. For instance, part of the new David "Fathead" Newman album is based on the 40's paintings of Yves Tanguy—the French surrealist. The Bette Midler single "Do You Want To Dance" is based on the graphics of M. C. Escher and the impressionism of Corot. I can't make anything unless I visualize it.

**RW:** How's that?

**Dorn:** It's the way the colors come up. You see—I'm deaf—better than half deaf so I can't hear stereo. I can't hear the spatial relationships. So I only work in the dark. Once I learn where each thing is placed I try to place it in relation to a canvas. Whatever I hear I see. For example, there's a record I made with Roberta Flack called "Sweet Bitter Love" on the "Quiet Fire" album which is based on the "Agnostic Symbol" by Salvador Dali—after the fact. When she sang it she had nothing to do with that painting, but there was something about the way she was

singing it that made that Dali painting come to mind. Then when we sweetened it, it was based on the structure of that painting. The structure of the record came out like a homage to Dali in that respect. As another example, the cut "Hello In There" on the Bette Midler lp is based on a Norman Rockwell painting. So you've got to know what a recording is the same way a director has to know what a film is. Anyone can throw paint on a canvas, but the person who puts paint on a canvas the colors that he wants, the way he wants and where he wants is an artist. "You must master your craft," Dali said that. So learn how to paint like everybody else and then paint what you see in your head. So I studied Mr. (Phil) Spector's records, all the Atlantic people, Alfred Lyons' records on Blue Note, Nesuhi's jazz records, etc.

**RW:** Do you consider yourself a jazz producer?

**Dorn:** No. I consider myself a record producer. Yusef Lateef is a serious student of music. Jazz is only one of the forms of music he is interested in. Rahsaan Roland Kirk is interested in jazz, but he can talk to you or play to you a billion different kinds of music. Les McCann does not like to be called a jazz musician, because his interests are only partly in jazz. Roberta Flack is certainly not a jazz artist. When we made "First Take" together, my concept was to get her across to the same people who bought Judy Collins records. Then we woke up one morning and "First Take" was the number one jazz album in the world. We use people who heretofore have been known as jazz artists, but that's only one facet of their ability. Just because you're black and play a saxophone doesn't mean you're jazz!

**RW:** How did Roberta Flack come to Atlantic?

**Dorn:** Rahsaan Roland Kirk had mentioned her to me about five years ago, and I never followed it up. Les McCann went down to Washington and heard her. He called me up and said "Man! sign this lady!" I told him to have her send a tape. He said "Sign her." He got nuts. He said he just heard a chick last night that's the best singer he ever heard in his life. So I went to Nesuhi and asked what I should do and he said "sign her . . . get a tape" . . . do what you want." So we signed Roberta, and then she sent us a tape.

**RW:** How did "The First Time Ever I Saw Your Face" get chosen as Roberta's single?

**Dorn:** When I went to Washington to see her, she sang a lot of great songs and "The First Time Ever" was one of them. She had two things that she thought were right for a single, "Compared To What" and "The First Time Ever." Now I want to tell you that "The First Time Ever" is the horniest record I ever heard in my life, but I didn't think that it was a single, but Roberta did. "Compared To What" originally jumped out of the album three years ago as a single and was a moderate hit. Last year Clint Eastwood was driving down the street and he heard "The First Time Ever" on KBCA-FM in L.A. The album was already out three years. He said that he wanted it for his film, "Play Misty For Me." He called me here, we make a quicko deal to get

*" . . . . I only work in the dark. Once I learn where each thing is placed I try to place it in relation to a canvas. Whatever I hear I see."*

the song in the film, the movie came out and the next thing you know the phone lit up. A disc jockey in New Orleans, Bob Mitchell, broke the record. we edited down a version of it, put it out there and—goodnight! a gold record! Now everybody's digging her. Everything good comes out, it just takes a while. If it's good, it's going to have its day.

**RW:** You mentioned "The First Time Ever" was the horniest record you ever heard. Does sexuality play a major role in your

(Continued on page 32)



# Harold Melvin & The Blue Notes have an incredible record.



First, "I Miss You," No. 1 R&B.

Then, "If You Don't Know Me by Now," No. 1 on the Top 100.  
1,500,000 copies. And gold.

Now here's "Yesterday I Had the Blues."  
Out only a week and already stirring up  
sensational reaction everywhere.

The winning sound of Harold Melvin & The Blue Notes.

On a new single, "Yesterday I Had the Blues."

On Philadelphia International Records 

Distributed by Columbia Records

# 1973 NARM SCHEDULE

## FRIDAY, FEBRUARY 23

2:00 p.m.—Board of Directors Meeting—Directors Suite

## SATURDAY, FEBRUARY 24

9:00 a.m.—Board of Directors Meeting—Directors Suite

1:00 p.m. - 5:00 p.m.—Earlybird Registration—Plaza Level

2:00 p.m.—Scholarship Committee Meeting—Directors Suite

## SUNDAY, FEBRUARY 25

9:00 a.m. - 5:00 p.m.—Registration—California Lounge

10:00 a.m.—Regular Members Meeting—Beverly Hills Room

1:30 p.m.—Rack Jobbers Meeting—Westwood Room  
Chairman: Peter Stocke, Taylor Electric Company

1:30 p.m.—Distributors Meeting—Encino Room  
Co-chairmen: Joseph Simone, Progress Dist., Howard Ring,  
Music Merch. of New England

1:30 p.m.—Retailers Meeting—Sherman Oaks Room  
Chairman: Jack Grossman, Jack Grossman Enterprises

*Presidential Welcoming Cocktail Reception*

7:00 p.m. - 8:30 p.m.—California Lounge  
Host: Warner/Elektra/Atlantic Records

8:30 p.m.—Dinner and Entertainment—Los Angeles Ballroom  
Entertainment: Jackson 5, Motown Records

## MONDAY, FEBRUARY 26

7:30 a.m.—Breakfast—Santa Monica Room

9:00 a.m.—Opening Business Session—Los Angeles Ballroom  
Chairman of the Day: David Lieberman, Lieberman Enterprises,  
Convention Chairman

Keynote Address: Larry Uttal, President, Bell Records

"Partners in Progress"

Speaker: Dr. Pierre A. Rinfret, Rinfret Boston Associates

"The Song You Hear Is Prosperity"

The Jingle is Money, The Records are Economics

Panel

Moderator: Cy Leslie, Pickwick International

Alan J. Bayley, GRT Corp., Sigmund Friedman, Record Club of America

Leon C. Hartstone, The Wherehouse

Irwin H. Steinberg, Phonogram, Inc.

President's Message: David Press, D & H Distributing Co.,

President, NARM

"Partners in Progress"

The Distributor: Joseph Simone, Progress Distributing Co.

The Rack Jobber: David Lieberman, Lieberman Enterprises

The Mass Merchandiser: Carl Cook, Montgomery Ward

The Retailer: John Cohen, Disc Records

12:30 p.m.—Rap Luncheon

Note: Luncheon will be served only until 1:00 p.m., when the rap sessions will begin. Each registrant should select the rap session which most closely coincides with his own area of interest and involvement.

Pacific Palisades Room—Rack Jobbers/Manufacturers Rap Session

Jack Silverman, ABC Record & Tape Sales

Bruce Lundvall, Columbia Records

Brentwood Room—Distributors/Manufacturers Rap Session

Seymour Greenspan, Summit Distributors

Marvin Schlachter, Chess/Janus Records

Westwood Room—Retailers/Manufacturers Rap Session

Russ Solomon, Tower Records

Tony Martell, Famous Music Corp.

12:30 p.m.—Ladies Rap Luncheon—Beverly Hills Room

Gourmet Buffet and Rap Session "The Designing Women—  
You and Your Decorator"

2:45 p.m.—Person to Person Conferences/Exhibit Booths—California Drive  
Refreshment during Person to Person throughout the convention, courtesy of Ivy Hill Packaging Co.

8:00 p.m.—Dinner and Sock Hop—Los Angeles Ballroom  
Entertainment: Sha Na Na, Buddah Records  
Production Assistance: A & M Records

## TUESDAY, FEBRUARY 27

7:30 a.m. - 9:30 a.m.—Breakfast-Meeting—Santa Monica Room  
Piracy '73

Co-Chairmen: Earl W. Kintner and Charles B. Ruttenberg, Arent, Fox,  
Kintner, Plotkin and Kahn

Speaker: Stanley M. Gortikov, RIAA

"Piracy '73—Who's Doing What to Whom?"

9:30 a.m. - 11:00 a.m.—Workshop—Beverly Hills Room

"The Returns Problem: Plugging the Profit Drain," Hendrick Smith,  
Fry Consultants

Fry Consultants will report to the NARM membership on their preliminary findings relating to the study they are conducting on the feasibility of improving performance in the area of returns. Fry will discuss the nature of the overall problem, and then focus specifically on opportunities for cutting the cost of processing returns.

11:00 a.m. - 12:30 p.m.—Workshops—Westwood Room

Since the two workshops listed below will be given simultaneously, it is recommended that representatives of the same company attend different sessions.

"Advertising Opportunities: How to Make the Most of Them"

Westwood Room

Workshop Leader: Morris Baumstein, Wunderman, Ricotta, and Kline  
(Columbia Records)

"Creative Approaches to Music Merchandising," Brentwood Room

Workshop Leader: Sasch Rubinstein, Stereotape, div. of Magtec

Panelists:

Aaron "Goldie" Goldmark, Hansen Publications

Cleve Howard, Budget Tapes and Records

William Wardlow, FIND

Jack Levy, Wheeler Dealer

Ladies Luncheon and Show at 1520 AD—Buses leave hotel at 12:00 noon

Host: Hansen Publications

Luncheon will be served at an authentic sixteenth century tavern, and an afternoon of entertainment provided by Henry VIII, his court jestors, and the wenches who serve the traditional food and wine.

12:30 p.m.—Luncheon-Meeting—Santa Monica Room

"Quad and Video '73 A Discussion"

Jac Holzman, Chairman, Joint Engineering and Technical Committee,  
Warner/Elektra/Atlantic Record Group

John Pudwell, Director of New Product Development, RCA Records  
Quad Discs and Video Discs

Bruce Weber, Audio Magnetics Corp.

2:30 p.m.—Person to Person Conferences/Exhibit Booths—California Drive

8:00 p.m.—NARM Scholarship Foundation Dinner—Los Angeles Ballroom  
Entertainment: Wayne Newton, Chelsea Records (RCA)

## WEDNESDAY, FEBRUARY 28

9:00 a.m.—Installation Brunch—Los Angeles Ballroom

Entertainment: Loretta Lynn, MCA Records (Country Music Association  
Artist of the Year)

11:30 a.m.—Person to Person Conferences/Exhibit Booths—California Drive

6:30 p.m. - 8:00 p.m.—NARM Awards Cocktail Reception—Los Ang. Ballroom  
Host: MCA Records

8:00 p.m.—NARM Awards Banquet—Formal—Los Angeles Ballroom

Entertainment: Liza Minnelli, Columbia Records

Jean Shepherd, Master of Ceremonies

## WEA Quad

(Continued from page 3)

Japan plans to open a discrete pressing facility in the spring. "This facility will be available to the 'fence sitters,' to use in pressing their discrete quad discs," he added. Finally, he stated that Elektra has no financial interest in equipment, although they have followed closely the development of the different systems. He also mentioned that JVC is experiment-

ing with flat wall speakers, which will make a quad speaker system less bulky.

In a private interview with **Record World**, Holzman explained the reasons for the decision, discussed the background of quad and gave his views on what impact quad recordings will have in the future. The choice between matrix and discrete was a difficult one, according to Holzman, but the answer was clear: "We chose discrete because of its superior

advantages, and because it is better. We believe quad is here to stay. And our failure to elect a system now might have meant in the future that we could not select a musically superior system. Discrete quad is farther along than anything else. CBS adopting the matrix system was a service and a disservice at the same time. It was good as an idea for preserving the growth possibilities of the disc, but at the same time, they didn't know, nor did we, that

there would soon be advanced states of technology."

Quad marketing was also discussed by Holzman. "In the beginning, of course, there will be separate inventories. There will be a two-tier price system—\$5.98 for stereo albums, and \$6.98 for quad albums. The success of quad obviously will come with the most popular recordings. The better the stereo acceptance, the better the quad acceptance. Quad,

(Continued on page 79)

# London Records takes you back to the beginning.



BP 626/9 DAVID BOWIE IMAGES 1966-1967 LONDON BP 626/9

All the panels on these records were written by David Bowie and recorded in London during 1966-67 and are stereo except for those marked "mono" which have been electronically reproduced to simulate stereo. Songs marked "mono" have been previously released on DeLam DES 18003.

"DAVID BOWIE IMAGES 1966-67. Twenty-one original Bowie songs, some never before released in the U.S. Now, repackaged in a new Bonus Pak Two Record Set. Seeds of greatness.



By CRAIG FISHER



■ **GULL NEWS:** Neil Diamond may be doing more than composing the score—and singing parts of it—for the “Jonathan Livingston Seagull” movie. Rumor is that Neil will also be doing the voice of Jonathan . . . That promised Crosby, Stills & Nash lp has been postponed indefinitely, but David Geffen says not to worry, irons are still in the fire . . . Geffen adds that the Byrds’ album will probably ship, finally, in mid-March, and that we should watch for new ones

from Judee Sill, Jo Jo Gunne and Tom Waits then, too . . . Richard Perry will produce Carly Simon no longer. Carly said to have approached Randy Newman about doing same . . . Still in L.A., John Lennon and Yoko Ono are working on editing “Death of Samantha” from Yoko’s album, down to a length suitable for AM airplay. Spurring them on is news of the Tower’s order for 50,000 more pressings of the lp . . . The latest from the Street is that John and Paul McCartney are talking a concert in Gotham . . . Johnny Winter’s next album, due from Columbia the end of next month, has a track called “Silver Train.” The song was written for Johnny by Mick Jagger and Keith Richards . . . New two: Lou Adler and Michelle Phillips . . . At Tony Bruno’s sessions at Paramount last week: Brian Wilson, Van Dyke Parks, Danny Hutton and Bobby Bloom, with Marshall Leib producing . . . Look for Fantasy’s artist roster to expand considerably soon . . . Clive Davis and Bobby Roberts arriving together for NARM . . . Love Unlimited have obtained their release from MCA. Where Barry White went, might they follow?

■ **BIRTHDAYS:** It’s Hurricane Smith’s on Wednesday, but whether that makes him 48, 49 or 50 is anyone’s guess. Whichever, Capitol will be giving him a party Tuesday, with the Raspberries and Edward Bear also being feted. Smith and Bear are here for TV tapings; the Raspberries have a new single . . . The other natal day this week is Mike Ochs’. Wish him well . . . Is a bandwagon starting to roll? Bell’s Baja Marimba Band have recorded “The Theme from ‘Deep Throat’” . . . Japanese photographers were at David Bowie’s Radio City stand, getting just the right shot for a 30 by 90 billboard to adorn the wall of a hotel in central Tokyo. David will be going to Japan for some concerts after he completes his tour here—by boat, of course. He’ll return to London via the Trans-Siberian Railroad . . . Bread will be presenting at the Grammys here, Fanny will be performing. Also singing a song will be Jeff Thomas, doing the theme from “Kansas City Bomber” with Don Ellis and band. Jeff says that’s the one you may have missed beneath the roar of the skates . . . Addenda:

(Continued on page 42)

## Barnaby Bye to Atlantic



Ahmet Ertegun, President of Atlantic Records, has announced the signing of contemporary music band Barnaby Bye to a long-term exclusive recording contract. Pictured at the signing at Atlantic Records, New York (top) left to right: Mike Ricciardella, Judy Knight (Atlantic A&R), group’s manager Jonathan Stewart, Ahmet Ertegun (bottom) Billy Alessi, Peggy Castro and Bobby Alessi.

## MCA Converts Twofer Series

■ **LOS ANGELES** — MCA’s double record sets, formerly seen as DX series in the catalogues, will be converted to a “twofer” series as indicated by the numbering system: MCA 2-4000. This conversion will take place as stock is exhausted and twofers will be reissued on the MCA label. At the present time, MCA’s vault and catalogue are being researched by Milt Gabler, an outside consultant who formerly worked with the Decca catalogue and as an A&R man. Twofer lps and tapes will be available at a retail level for \$6.98 and \$7.98 respectively.

## Genya Ravan To ABC/Dunhill

■ **LOS ANGELES** — Jay Lasker, President of ABC/Dunhill Records, has announced the signing of Genya Ravan, who was inked to the label through the office of Jimmy Miller Productions.



Genya Ravan, Jay Lasker

## Columbia Maps ‘Colossus’ Plans

■ **NEW YORK** — Columbia Records, presenting the first classical concert ever at New York Radio City Music Hall on March 2 at midnight, is designing the “Keyboard Colossus” as an event that will appeal not only to the classical purist but to the younger, pop-oriented music fan. Featuring E. Power Biggs, Anthony Newman, and the “Monster Concert,” the “Keyboard Colossus” will fuse together classical music with contemporary “pop-rock” visuals.

The program, scheduled to run under two hours, will be highlighted by Newman conducting a chamber orchestra in Bach’s Brandenburg Concerto No. 5, Biggs offering an interpretation of “The Battle of Trenton” on the world famous Radio City organ and the “Monsters” (a group of sixteen pianists led by Eugene List) performing their new single “Maple Leaf Rag.” The effect of the musical strains will be enhanced by the Joshua Light Show. The visual highpoint of the show will occur during the finale when the entire group of

(Continued on page 75)

## Mezich to A&M Promo

■ **LOS ANGELES**—Sue Mezich has been named A&M Records’ Northwest promotion representative. Miss Mezich will cover Washington, Oregon, Idaho and Montana, and will headquarter in Seattle at ABC Distributors of Seattle.

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## Record World Forum:

# Country Radio — The Sleeping Giant

By DAN BECK

Country music is an often misunderstood segment of the radio world. Four veteran country radio figures recently met in Nashville to plan the agenda for the fourth annual Country Radio Seminar. The committee, comprised of chairman Dave Donahue of WITL in Lansing, Ric Libby of KENR in Houston, Tom Allen of WIL in St. Louis, and Jon Fricke of KBUY in Ft. Worth, spoke of the trends in country programming.

■ **Record World:** How heavy is the competition in country radio today?

**Dave:** We don't have enough of it really. I think we have a tendency if you listen to country radio, there are really some strong sounding stations and there are other country stations, say in major markets, that are rather schlocky because they don't have any competition. It's a field of music that if you don't find the rock crossing over into, you're finding some MOR crossing over pretty heavily. But we have very little competition, there's generally one country station to a market.

**Ric:** How many markets are there where there really is competition? Houston, San Antonio, hey, there you go. Dallas, some. You've only got the one, you've got WBAP in Ft. Worth which gets in, of course, very strong, WBAP-FM has gone country now.

**Jon:** Too many people go to country as a last ditch effort; everything else fails, let's try country; rather than really going into it and believing in a format and trying to work it.

**Ric:** You get into a station that does believe in it and then you get into professional radio and that's where you'll win because there's a lot of great demographics in country but you've got to play professional radio. That ole pick and grin jazz just doesn't get it. The thing that bothers me most as far as country competition—it bothers all of us—is there are still too many significant markets in the country where there is no country station at all; heavy, heavy markets where there has got to be a great demographic situation for a country radio station but nobody has done it and when somebody finally does, it will be just as Jon Fricke said, they're doing it as a last ditch, they've done everything else, they might just as well try that.

**Dave:** When was the last time you ever tried to talk to an owner about turning his station country when he is at the country club playing golf with his banker friends and they say, "country, you've got to be kidding!"



**DAVE DONAHUE:** "Our tune-out factor is very large because we don't have any competition. They listen a long time so we have a real long playlist."



**JON FRICKE:** "I think changing the image is what we're working on now; it's people who aren't ashamed of saying they're country."

**Ric:** Yeah, but Dave, you've got to go back to rock radio, you were in rock, all of us were in rock years ago, you remember the stigma that went with it, when you tried to sell rock and roll radio, they say, "man, I won't listen to that!" "Who Cares!" People do listen to it, buy it, what do you care what it sounds like as long as you can make money with it and you can present a product that will draw a lot of listeners. Well, we've got a very similar situation here in country. You don't have to be ashamed of it, you don't even have to listen to it, in the case of the owner.

**Dave:** That's the point I'm trying to make. People that own a radio station are ashamed of it because their friends are going to rib them pretty hotly about that hillbilly station, that country station. Their friends are pretty powerful people and a lot of owners let their egos get in the way.

**Tom:** Most general managers are of a different set than the average listener. They are up in the country club set and they are fraternizing with the upper echelon of the business community within the market and going to country clubs and going to meetings, etc. Their acquaintances are pressure on them, either intentionally or unintentionally, about having a hillbilly station.

(Continued on page 67)

**WAR**  
**SYRIA MOSQUE**  
**PITTSBURGH, PA.**  
**FEBRUARY 3rd**  
**3686**  
**SOLD OUT!**



## LISTENING POST

By BEVERLY MAGID



■ **KTBA/FM-Broken Arrow, Okla.** . . . Earth Radio will be running 8 pm to Midnight Monday thru Friday, and Noon to Midnight Saturday and Sunday, for a total of 44 hours per week. It offers a bulletin daily of up coming music concerts, student activities at local colleges, community information, music industry data, and information regarding the various artists being aired, Dale Davenport, M.L. Hermann and Ken Mihelich have been added

to the staff to handle the project.

■ **KDSJ-Deadwood, S.D.** . . . Houston entertainer Steve Akin sang and played his guitar for the entire radio-thon which the station ran for 17 hours on Sunday (18) to aid the Twin Cities Senior Citizens Organization. Aided by Jerry Michaels and Tom Zupet, from KDSJ, the weary Akin performed from 7 am to sign-off time at Midnight. With the amount matched by the federal

(Continued on page 71)

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WESTWOOD 1095 Broxton Ave.  
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GRANADA HILLS 10371 Balboa Blvd.  
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MOUNTAIN VIEW 1915 El Camino Real  
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SAN FRANCISCO 1845 Ocean Avenue  
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RIVERSIDE 3684 Riverside Plaza  
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Robert Stevens  
William Kincheloe  
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Godfrey Kerr  
Hank Kurtz  
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Chris Allen  
Ken Sawyer  
Frank De Caro  
Karen O'Rourke  
Gene Allen  
Gary Leonard  
Lani Minella  
Mike Rosenthal  
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Chris Hall  
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Fred Wright  
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**THE**

# WHEREHOUSE

Executive Office: 3832 Sepulveda Blvd.  
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(Tel. 213-373-6881)

By KAL RUDMAN



■ Demographic smash of the week, heavy with young adults ages 18 to 25: Johnny Nash. New believers: WRKO, KJR, WHBQ, KILT, WMAK. #3 WTIK, 9 WCOL, 18-10 WDGY, 22-13 WSGN, 22 WBBQ, 40-24 WCAO, 25 KTLK. New on the chart: WPGC, WING, KHJ, KYNO, KLIF, KDWB.

Al Green. As expected, this will be another gold record. New: KHJ, KJR, WING, KXOK, WCOL, WRIT, WXLO. Detonated 25-13 CKLW, smash in one week at WPGC. #37 WIXY, 34 WCAO, WIBG.

After many weeks, Vicki Lawrence has turned into a total smash. Her appearance on the Carol Burnett Show has helped explode this record in the North. #12 KEYN Wichita, top five phones WPGC, super requests KTLK. KISN Portland reports: "It is the second strongest record we have." It is confirmed by Dave Sholin at KLIV, San Jose, California, 14-4 with #1 phone requests. #5 WMAK, 22-8 KILT "second week top phones," detonated 20-12 WCOL, 25-12 KJR, 22-16 WIXY, 24-17 KLIF "huge," #2 WSGN. Powerhouse new believer: KFRC.

Sleeper of the week instrumental smash: "Frankenstein" Edgar Winter. It exploded from lp cut to #30 with Rosalie "Great Legs" Trombley who reports: "Top ten phones." KISN Portland reports: "It is very strong at night." It jumped right on KROQ L.A. with Jim Taber.

Looks and feels like a smash hit: Stealers Wheel. New: KLIF, WSGN, WIBG, KISN. Exploded to #27 WBBQ and Mike Randell reports: "Instant action in one week." #40 KILT "good phones," #39 KOL "good phones," 30 WRKO "requests and sales."

This was the week of detonation. Dawn. New: WDGY, WOKY, WSGN. New on the chart: KJR, WCAO, WIXY, KOL, KLIF "good phones." #28 WIBG. Pic. KXOK. 12-2 WBBQ, 12-4 WKBW, 16-9 KILT, 22-14 WCOL, 28-19 WTIK, 23 CKLW, 30-24 WMAK.

(Continued on page 71)

# David Bowie Brings Back Style to Rock and Roll

By ROBERT FEIDEN

■ NEW YORK—David Bowie, captured at his most glamorous by Mick Rock's exclusive photographs (see cover) has brought all the impact of the word 'star' back to the world of rock and roll. Currently on his second major U.S. tour, David just completed two sold out performances at New York's prestigious Radio City Music Hall. Another indication of the swank, sparkling success that is David Bowie is indicated by the fact that three of his RCA albums are currently on **Record World's** charts as is his single "Space Oddity," which is bulleting along the way to top chart position.

Contrary to what many of Bowie's fans may believe, he is no overnight success. In the mid sixties, Bowie was performing and recording under the name David Jones, when the fame of the Monkees made it imperative for him to change his name. During that period, many of Bowie's songs were quite reminiscent of Anthony Newly-type show tunes. The songs were incredibly melodic and even then displayed through their lyrics Bowie's very real concern for the condition of the world he saw around him. The single "Space Oddity" (actually recorded a couple of years ago) and such songs as "Life On Mars" and "Quicksand" reflect the vision of a man inspired by all that he sees and many of the songs on Bowie's soon to be released RCA album "Aladdin Sane" portray his thoughts about sights and experiences he had during his first U.S. tour. Behind the mascara, the glitter, the gay attitude and the outrageous costumes, there is the mind of a true artist.

David Bowie is now also becoming known as a producer of repute for other artists. A short time ago, Mott The

Hoople had their biggest hit single ever with "All The Young Dudes," written for them and produced by Bowie, as was their entire album for Columbia. Now, Lou Reed's "Transformer" album as well as the single "Walk On The Wild Side" are both bulleted, and again much credit is owed to Bowie's outstanding production. Due for imminent release is the new Iggy Pop album on Columbia, and even though David says he merely engineered the album, Iggy feels that Bowie's contribution was such as to probably deserve a co-production credit.

Having become a success of such magnitude, David Bowie is finding some of his old recordings re-emerging. In fact, two of David's RCA chart albums are purchases of recordings originally released in America on the Mercury label as "Man Of Words, Man Of Music" now called "Space Oddity") and "The Man Who Sold The World." Also exciting, and a must for all Bowie fans, is a new two record set released just last week by London records called "Images 1966-1967." This album shows a very different David Bowie, but a man of obviously great talent. Perhaps the most curious re-issue is on a just released Warner Bros. sampler record, "The Days Of Wine And Vinyl," which contains a vintage Bowie tune, "Can't Help Thinking About Me."

David Bowie today has assumed the persona of Iggy Stardust, first presented on record as "The Rise And Fall Of Ziggy Stardust." This character has given David an exciting, showy vehicle to use during his stage act, is quite remarkable. Rock and roll desperately needed some style, and David Bowie has given us all we ever could have wanted.

## Bailey, Pals at Opening



Pictured at female impressionist Jim Bailey's (UA) gala opening opening at the Empire Room recently were left to right: Lorna Luft, Bailey, Lucie Arnaz, Desi Arnaz Jr., Liza Minnelli. At far right are Ron Eyre, United Artists Records International Dept., Bailey, and Gene Armond, UA promotion chief.

WAR  
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NEWARK, N.J.  
FEBRUARY 4th

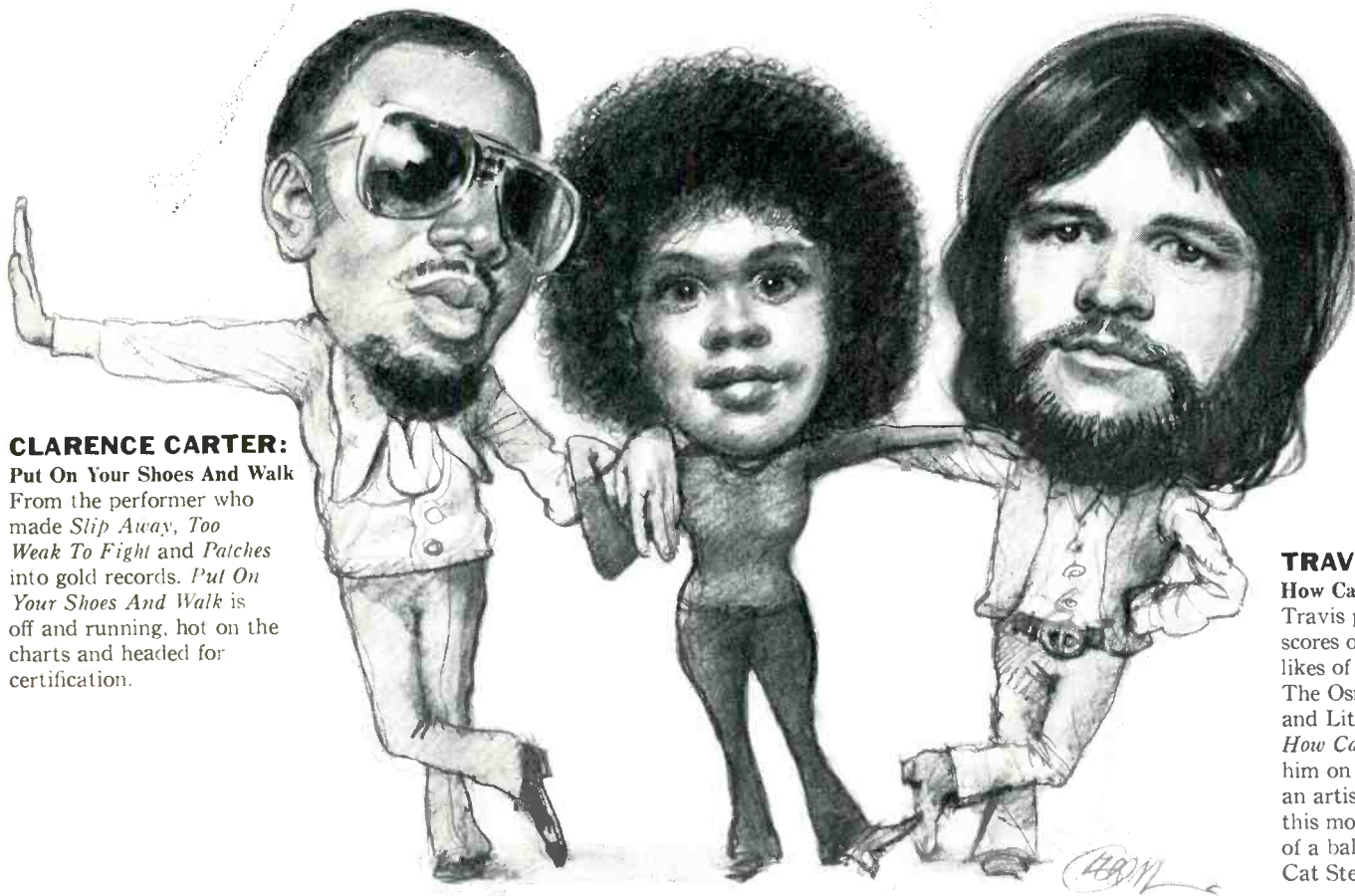
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**TRAVIS WAMMACK:**  
**How Can I Tell You**  
 Travis plays guitar on scores of hits for the likes of Aretha Franklin, The Osmonds, Candi Staton and Little Richard. *How Can I Tell You* puts him on the charts as an artist in his own right with this moving vocal performance of a ballad written by Cat Stevens.

**CANDI STATON:**  
**Do It In The Name Of Love**  
 With this single Candi tops her previous hits, *In The Ghetto* and *Lovin' You, Lovin' Me*. *Do It In The Name Of Love* is on the charts with heavy airplay and sales in every major market.

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**PHIL SKAFF: FAME LOS ANGELES**  
 Phil contributes his energy and experience from Fame's Hollywood office.

Distributed by United Artists Records.

**THE BEE GEES**—RSO 401 (Atlantic)  
**SAW A NEW MORNING** (prod. by Bee Gees)  
 (R.S.O./WB, ASCAP)

From "Life In A Tin Can" lp comes this cut written by all three Gibb brothers. The familiar harmonies and thunderous orchestrations which are keys to this group's success, are right there. A good morning!

**BOBBY WOMACK**—United Artists XW-196-W  
**ACROSS 110TH STREET** (Unart, BMI)

Writer/singer with his group, Peace, just had a biggie with "Harry Hippie." They return with this title cut from one of the latest black films. Taken from the original soundtrack lp, selection should find the way paved with gold.

**LOVE UNLIMITED**—MCA 40009

**FRAGILE—HANDLE WITH CARE** (prod. by Barry White) (January/Sa-Vette, BMI)

Femme trio that hit last year with "Walkin' In The Rain" pour on the sexiness once again for this tintilating tune. Barry White produced and wrote number that's destined for high chart listings.

**THE EVERLY BROTHERS**—RCA 0901

**NOT FADE AWAY** (prod. by Chet Atkins)  
 (Nor Va Jak, BMI)

From the album "Pass The Chicken and Listen" the perennial Everlys perform the Norman Petty-Charles Hardin tune that started a group named the Stones on their way. Duo's harmony has not faded one iota.

**MARLENA SHAW**—Blue Note 209 (UA)

**LAST TANGO IN PARIS** (prod. by George Butler) (Unart, BMI)

The first vocal version of the Gato Barbieri theme features sensuous lyrics by Dory Previn. George Butler production and Horace Ott arrangement give added flavoring to tune.

**FACES**—Warner Bros. 7681

**CINDY INCIDENTALLY** (prod. by Glyn Johns)  
 (WB, ASCAP)

Long awaited release from their forthcoming album is a Rod Stewart-Ron Wood penned thumper that never lets up. "The Throat" gives another extraordinary performance. Incidentally, it's a hit!

**FIRST CHOICE**—Philly Groove 175 (Bell)

**ARMED AND EXTREMELY DANGEROUS**  
 (prod. by Stan & Harris & Staff)  
 (Nickel Shoe/Six Strings, BMI)

Complete with the "Dragnet" theme and police radio "calling all cars," this clever r&b bouncer has all the earmarks of a leftfield smash. The Philly groove is sweeping the country.

**EARTH, WIND & FIRE**—Columbia 45800

**WHERE HAVE ALL THE FLOWERS GONE**  
 (prod. by Joe Wissert) (Fall River, BMI)

Dynamic act that already has one chart single out now ("Mom"), releases another strong item. The Pete Seeger classic is given an exceptional reading, and could be the record that makes group bloom into stardom.

**KENNY ROGERS AND THE FIRST EDITION**—

Jolly Rogers 1003 (MGM)

**(DO YOU REMEMBER) THE FIRST TIME**  
 (prod. by Rogers & Sciarrotta) (Honey Bunny, BMI)

Culled from their "Backroads" lp, this gentle swinger is a departure for popular contingent. Tune has a three quarter time feel and is an easy listening natural. Results should make Rogers very jolly.

**ETHEL ENNIS**—BASF 15126

**I BELIEVE IN LOVE** (Spiral, ASCAP)

Gal who wowed 'em at the Inauguration offers this Gladys Shelley beauty taken from her new album "Ten Sides Of Ethel Ennis." Should get instant MOR reaction and has a good shot at a pop crossover.

**GARY GLITTER**—Bell 326

**DO YOU WANNA TOUCH ME?** (prod. by Mike Leander) (Dutchess, BMI)

Semi-instrumental "Rock & Roll Part 2" broke this rockin' artist last year. His third single is already huge in homeland England and should do as well here. Again produced solidly by Mike Leander.

**DEREK & THE DOMINOS**—

RSO 400 (Atlantic)

**WHY DOES LOVE HAVE TO BE SO BAD** (prod. by Dominos) (Cotillion/Casserole/Delbon, BMI)

From their concert lp comes this rocker co-written by Eric Clapton and Bobby Whitlock. "Layla" rekindled interest in super group, so Top 40'ers should be prepared for another giant if the domino theory holds true.

**TRANQUILLITY**—Epic 10962

**COULDN'T POSSIBLY BE** (prod. by Ashley Kozak) (Luxury/Zacko, BMI)

British group is ready to explode, and new single is a potent entry for progressive and Top 40 honors. Could possibly be the boost they need. Anything but tranquil.

**FRED WESLEY & THE J.B.'S**—

People 619 (Polydor)

**SPORTIN' LIFE** (prod. by James Brown)  
 (Dijon, BMI)

Everyone connected with the Creator, Mr. Brown, is getting their chance to release material from the film "Black Caesar." The score is the "King"'s first and is strong and rhythmic.

**BRENTON WOOD**—Prophecy 3003 (Col)

**ANOTHER SATURDAY NIGHT** (prod. by Brenton Wood) (Kags, BMI)

It was 1967 when Mr. Wood hit top ten with "Gimme Little Sign." He returns with the Sam Cooke oldie of ten years ago, and his up-to-date version should get across-the-board response.

## Spins & Sales

**JOHNNIE TAYLOR**—Stax 0155

**DON'T YOU FOOL WITH MY SOUL** (prod. by Johnnie Taylor) (East/Memphis/Tag, BMI)

**HUMBLE PIE**—A&M 1406

**SAY NO MORE** (prod. by the Pie) (Almo/Rule One, ASCAP)

**PERRY COMO**—RCA 0906

**AND I LOVE HER SO** (prod. by Chet Atkins)  
 (Yahweh, BMI)

**BEN SIDRAN**—Blue Thumb 223 (Famous)

**CHANCES ARE** (prod. by Sidran & Botnick)  
 (Bulldog, ASCAP)

**JEAN SHY**—Fox Car 901

**WE'VE GOT A GOOD THING GOING** (prod. by G. Williams)  
 (Uobete, ASCAP)

**SOUL BROTHERS SIX**—Phil. L.A. of Soul 360

(Jamie)

**YOU GOTTA COME A LITTLE CLOSER** (prod. by J. Ellison)  
 (Dandelion, BMI)

**FLYING CIRCUS**—Capitol 3521

**OLD ENOUGH (TO BREAK MY HEART)** (prod. by Hoffert & Bell) (C.A.M.-U.S.A./Hopop & Boco, BMI)

**FRANKIE & JOHNNY**—Warner Bros. 7684

**LIFE LINE** (prod. by Al Kooper) (Joans Bones/  
 Sea-Lark, BMI)

**KAREN WYMAN**—Columbia 45793

**IF WE ONLY HAVE LOVE** (prod. by Paul Leka)  
 (Hill & Range, BMI)

**ROGER COOK**—Kama Sutra 571 (Buddah)

**IF IT WASN'T FOR THE REASON** (prod. by John Burgess)  
 (Cookaway, ASCAP)

**JOE QUARTERMAN & FREE SOUL**—GSF 6893

**THE WAY THEY DO MY LIFE** (prod. by Wells, Tate,  
 Quarterman) (Access/Avalanche, BMI)

**THE TRUMAINS**—Vigor 709 (De-Lite)

**IT'S GOTTA BE LOVE** (prod. by Ken Lewis)  
 (Vignette/Castiron, BMI)

**NOEL PAUL STOOKEY**—Warner Bros. 7683

**FUNKY MONKEY PT. 1** (prod. by Eddie Mottau)  
 (Songbirds of Paradise, ASCAP)

**JACKSON HEIGHTS**—Verve 10706 (MGM)

**MAUREEN** (prod. by Lee Jackson) (Hush, ASCAP/  
 Pumpkin & Unart, BMI)

**ALLAN VINCENT**—Columbia 45790

**I WON'T LAST A DAY WITHOUT YOU** (prod. by Paul Leka) (Almo, ASCAP)

**HOT SAUCE**—Volt 4089 (Stax)

**WHAT DO YOU SEE IN HER?** (prod. by Irene Prod.)  
 (Perk's, BMI)

**BILLY BUTLER AND INFINITY**—Pride 1026 (MGM)

**HUNG UP ON YOU** (prod. by Butler & Blumenberg)  
 (Butler/Chappell, ASCAP)

**HAMLET**—Capitol 3543

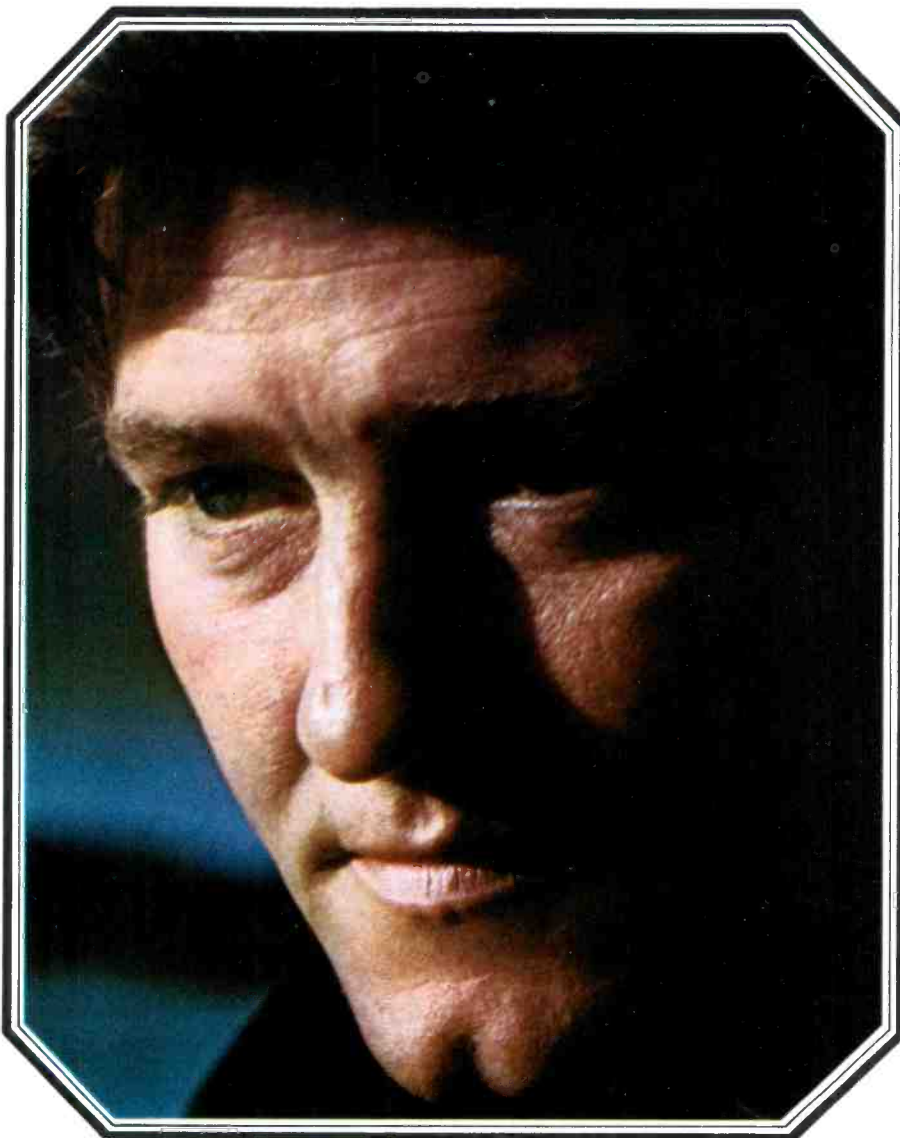
**JUST A TOUCH** (prod. by Charlie Dreyer)  
 (Godot/Beechwood, BMI)

# Poeta Nascitur Non Fit

(Poets are born, not made)

"Mickey Newbury is a Major American Poet. He's also a songwriter of immense consequence: one whose work appeals equally to the intellectual and to the seeker of hits. As a singer he's vastly more powerful than practically any other so-called singer/songwriter you can name...."

—Mr. Music,  
The Staff, L.A.



"Mickey Newbury is the Robert Frost of song, finding the core of emotions with thick, sweet lyrics, so simple, yet so complex.... Every fiber of song is woven with the sweet sorrow of memories, exquisitely carried by that voice, so boyishly sweet yet heavy with wisdom, the voice of all sorrows and joys.... The songs themselves are the songs we all listen for in the stillness of a lonely night, the emptiness of a room...."

—Jill Franeberry,  
Crawdaddy

# Mickey Newbury - Heaven Help The Child



EKS-75055 Produced by Russ Miller, Marlin Greene & Dennis Linde

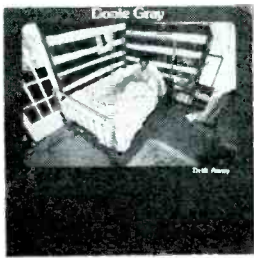
MICKEY'S SECOND ALBUM, HEAVEN HELP THE CHILD, AVAILABLE NOW ON ELEKTRA RECORDS & TAPES.

Includes Mickey's new single *Heaven Help The Child* EK-45840

**DRIFT AWAY**

**DOBIE GRAY—Decca DL7 5397**

Dobie is back with the "in crowd" of hit makers with the title tune of his newest album currently bulleting up the charts. A funky "L.A. Lady," the beautiful Donnie Fritts' "We Had It All," self-penned "City Stars" and a jumping "Caddo Queen" are highlights of this lively good time music album.



**TYRANNY AND MUTATION**

**THE BLUE OYSTER CULT—**

**Columbia KC 32017**

Searing and savage and very loud, this music can blast speakers right open. For those who like their music fast and furious, this group's second effort will be a blessing. "O.D.'d On Life Itself," "The Red & The Black" and "Mistress of The Salmon Salt" explode with incredible musical energy.



**JOHN HERALD**

**Paramount—PAS 6043 (Famous)**

At long last, this extraordinarily talented singer/songwriter is on record for all to hear. Good time music laced with a country air is the mood, from the funny, inventive "Fire Song" to "Josie Jo" and a really beautiful "Pretty Eyes." Great back up work, especially Eric Weissberg on mandolin.

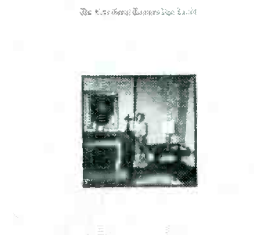


**THE LATE GREAT TOWNES VAN ZANDT**

**TOWNES VAN ZANDT—**

**Poppy LA 004 (United Artists)**

The best album in years from a consistently perceptive singer-songwriter. Striking lyrics and a distinctive voice pervade the lilting "No Lonesome Tune," the sweet country sorrow of "Sad Cinderella," the poignant "Snow Don't Fall" and the extraordinary "Silver Ships Of Andilar." An exceptional artist and record.



**SPECIAL DELIVERY**

**BILLY MERNIT—Elektra 75054**

With a distinctive voice and a writing ability often filled with the odd but true perceptions of a Randy Newman, Billy Mernit is a joyous new talent. Having co-penned some songs with Carly Simon on her albums, he has an unusual set of love songs, usually with a bouncy beat. Title cut and "Here Beside The Water" are tops, as is a great fun rendition of "You've Really Got A Hold On Me."



**HAMLET**

**Capitol—ST 11152**

New group interestingly blends vocals to come up with a refreshing and enjoyable group of songs, led by the rocking single, "Just A Touch." Other selected songs are the rhythmic "Little You Say" and the ballad sounds of "Garden Of Girls" and "Time For Love." "Curtains" is a long, melodious standout tune.



**COLLECTION**

**STEVE TILSTON—MCA 315**

Singer-songwriter with a perceptive vision eloquently realized in various musical forms delivers a most worthy album. "Falling" is rocking. "All In A Dream" is poignant and "Don't Let It Get You Down" is melodious and up-tempo. A terrific collection, and a sound similar to Don McLean's.



**JOHNNY RIVERS**

**United Artists—UXS 93**

"Rockin' Pneumonia" and now "Blue Suede Shoes" are making Rivers' star shine brighter than ever, and this two record set showcases the strong vocals and material that have made him a great success for almost a decade. "Secret Agent Man," "Baby I Need Your Lovin'" and "Summer Rain" are just a few golden hits contained here.



**COWARDY CUSTARD**

**ORIGINAL CAST—RCA LSO 6010**

The English counterpart of "Oh Coward" is an original cast, two record recording of many of the greats from this masters theatrical songbook, from "Bitter Sweet" to "Sail Away." Wonderfully packaged, this is a true collectors album.

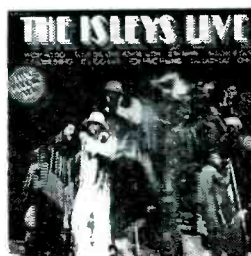


**THE ISLEYS LIVE**

**THE ISLEY BROTHERS—**

**T Neck TNS 3010-2 (Buddah)**

A super two record set from these soul masters featuring live performances of some of their hits as well as interpretations of other great tunes. Strong selections include "Lay Lady Lay," "Ohio," "Love The One You're With" and "It's Your Thing." An exciting album.



**SECOND ALBUM**

**ROY BUCHANAN—Polydor PD 5046**

Legendary blues guitarist Roy Buchanan returns with a second effort of super-charged musical tracks, each funkier than the next. Most selections are instrumentals, but the self-penned "Thank You Lord" features Buchanan's lead vocals on a ballad track, Superior musicianship!



**I KNOWN I LOVE HIM**

**NANCY WILSON—Capitol ST 11131**

**Capitol ST 11131**

This sultry-voiced lady has a style all her own that will never be out of fashion. Her warm vocalizing creates a splendid album for fans of jazz, blues, ballads and just good music. "We Can Make It Baby" and Barry Mann's lilting "I Heard You Singing Your Song" are highlights, as is "The Laughter and The Tears."

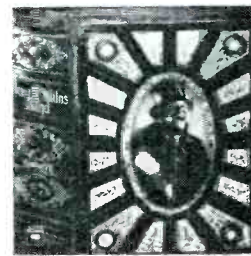


**CHAPTER VII**

**THE BUDDY MILES BAND—**

**Columbia KC 32048**

First solo effort for this funky band on Columbia is a dynamite package of soul that is group's best effort to date, and Buddy's vocals are warm or gruff as the song demands. "Life Is What You Make It" is a two part steamer with Sly Stone reverberations, while "Love Affair" and "There Was A Time" find the group in a mellower, bluesy mood.



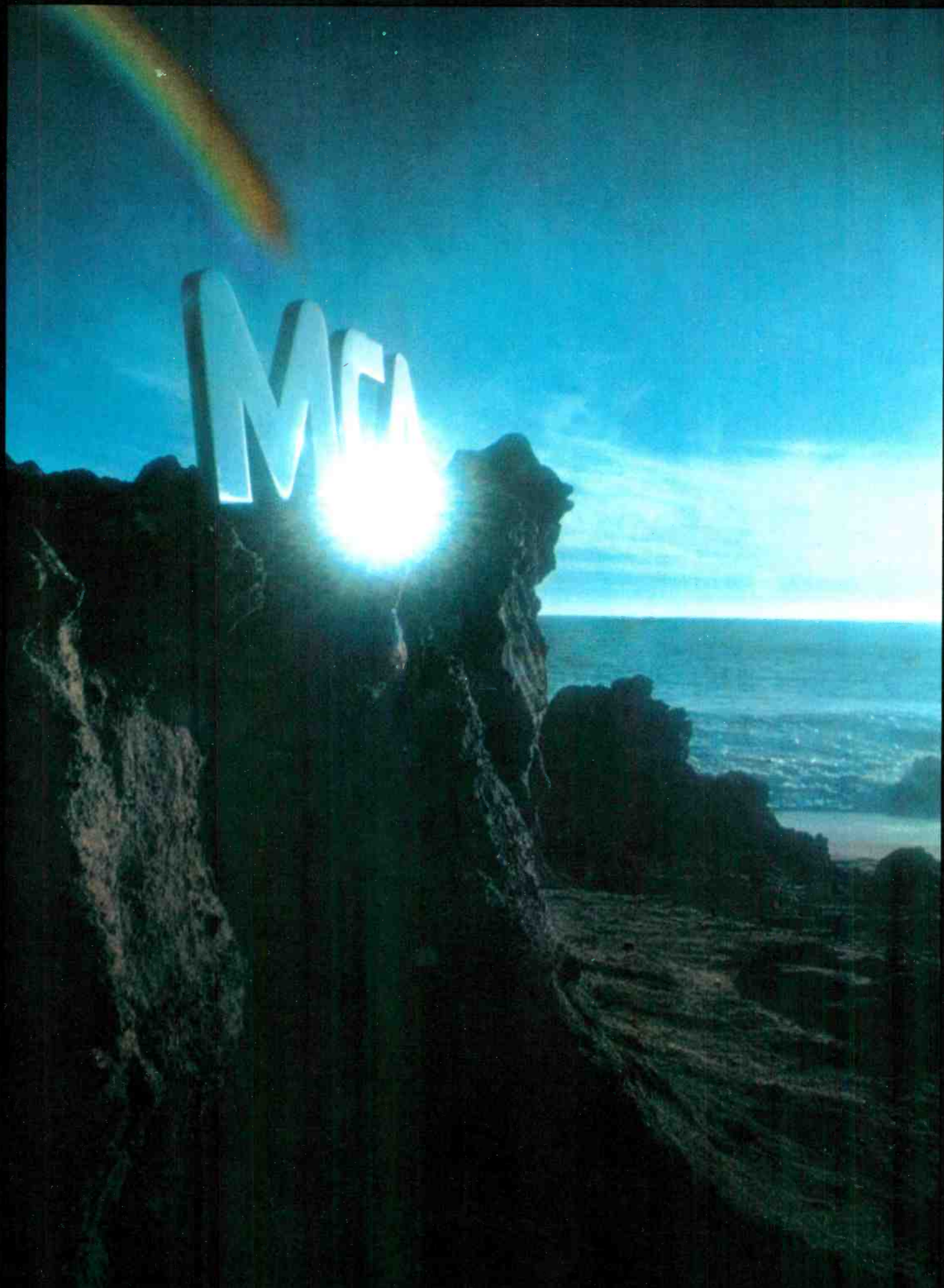
**ELEPHANT**

**Capitol—SMAS 11154**

An album filled with a spirit of hope and joy created by the lilting tempos and strong lead vocals of Dick Glass. The group has a clean, fresh sound, and best cuts are "Beautiful Day, Beautiful People," "Colorado" and "The Family." Also, excellent interpretations of "Danny's Song" and "Never Been To Spain." A beautiful album.



**MCA IS WHAT THE CHARTS ARE**



**OUR RAINBOW SHINES WITH PRIDE...**

**MCA RECORDS**  
Presents  
A New Single by...

# **Sonny & Chér**

**Mama Was A  
Rock And Roll  
Singer  
Papa Used  
To Write  
All Her Songs**

**MCA-40026**

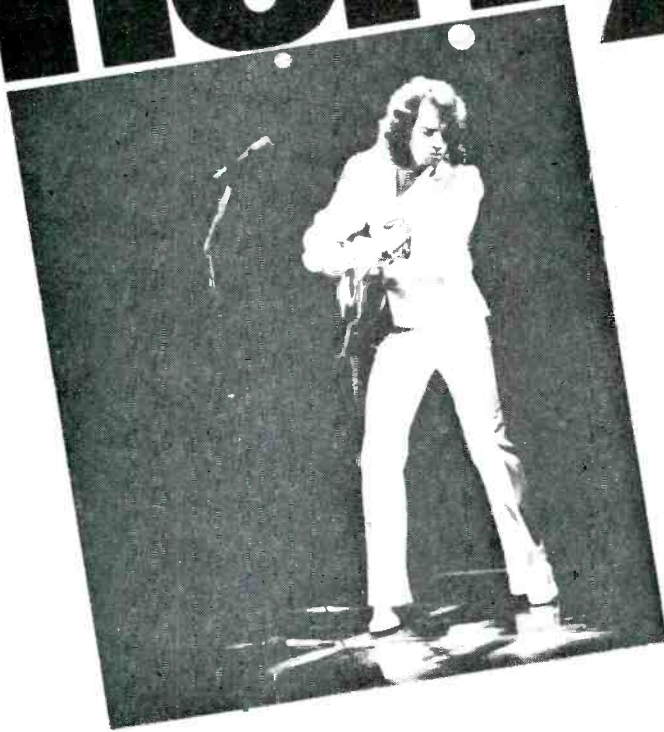
**Produced by Sonny Bono  
Arranged by Michel Rubini**

**MCA RECORDS**  
Presents

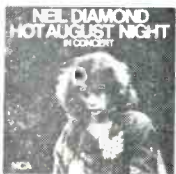
A Single Release From The Album  
**Hot August Night**

# Neil Diamond Cherry Cherry

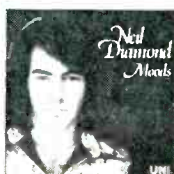
MCA-40017



b/w Morningside  
Produced by Tom Catalano



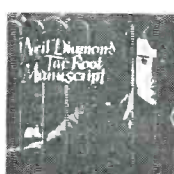
MCA2-8000



UNI 93136



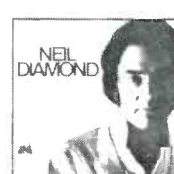
UNI 93106



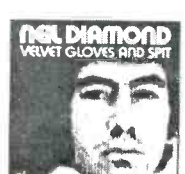
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UNI 93084



UNI 93047

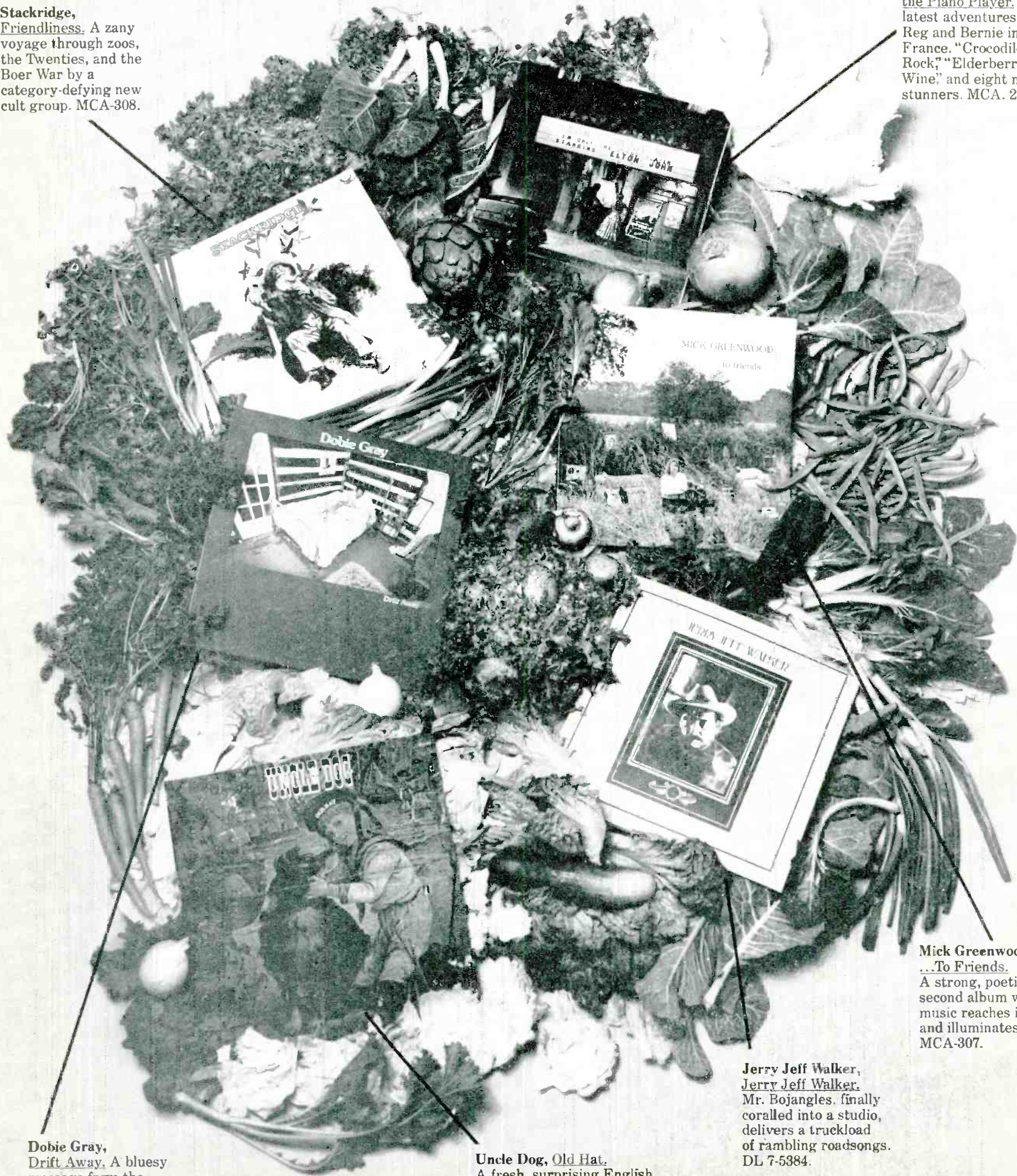


UNI 93030

# Fresh greens. From the hothouse.

**Stackridge, Friendliness.** A zany voyage through zoos, the Twenties, and the Boer War by a category-defying new cult group. MCA-308.

**Elton John, Don't Shoot Me I'm Only the Piano Player.** The latest adventures of Reg and Bernie in France. "Crocodile Rock," "Elderberry Wine," and eight more stunners. MCA. 2100.



**Dobie Gray, Drift Away.** A bluesy message from the "In Crowd" man, with a hit title song to boot. DL 7-5397.

**Uncle Dog, Old Hat.** A fresh, surprising English band displaying, among other delights, exciting new singer Carol Grimes, and prime cut "River Road." MCA-302.

**Jerry Jeff Walker, Jerry Jeff Walker.** Mr. Bojangles, finally coralled into a studio, delivers a truckload of rambling roadsongs. DL 7-5384.

**Mick Greenwood, ...To Friends.** A strong, poetic second album whose music reaches inside, and illuminates. MCA-307.

**MCA RECORDS**



# It's Spring, And The MCA Hits Are Blooming!

BRENDA / Brenda Lee MCA-305



THE BILL ANDERSON STORY  
The Bill Anderson Story  
His Greatest Hits



MCA2-4001

CONWAY TWITTY  
SHE NEEDS SOMEONE TO HOLD HER  
When She Crosses



SHE NEEDS SOMEONE TO HOLD HER  
Conway Twitty  
MCA-303



FATHER & SON  
Bill Monroe & James Monroe  
MCA-310

RONNIE DOVE / Ronnie Dove MCA-309



MCA RECORDS  
8-Track, & Cassette

## single country blossoms

- SHE NEEDS SOMEONE TO HOLD HER / Conway Twitty 33033
- RATED X / Loretta Lynn 33039
- DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME / Jerry Wallace 33036
- THE LORD KNOWS I'M DRINKING / Cal Smith 33040
- SATISFACTION / Jack Greene 33008
- NOBODY WINS / Brenda Lee MCA-40003
- IF YOU CAN LIVE WITH IT (I Can Live Without It) / Bill Anderson MCA-40004

**PURE GOLD AT THE RAINBOW'S END**



# MCA SALUTES LORETTA LYNN

## CMA ENTERTAINER OF THE YEAR

1. Don't Come Home A-Drinkin'  
DL 7-4842
2. Greatest Hits  
DL 7-5000
3. You Ain't Woman Enough  
DL 7-4783
4. You're Lookin' At Country  
DL 7-5310
5. God Bless America Again  
DL 7-5351
6. Coal Miner's Daughter  
DL 7-5253
7. One's On the Way  
DL 7-5334
8. Here I Am Again  
DL 7-5381
9. I Wanna Be Free  
DL 7-5282
10. Entertainer of the Year—Loretta  
MCA-300



## Nostalgia A Natural For Cartridge TV

By RICHARD ROBINSON

■ NEW YORK—Nostalgia for bygone television stars and series promises to be a major consumer software item as the sale of video cassettes and cartridges gets underway. Cartridge Television, Inc. already has one such program in production, an hour-long Judy Garland special culled from her 1964 television series, with plans for other such programs including one which features Garland with Dean Martin and Frank Sinatra. Although shows from this period of TV will be black and white and have mono sound, audience interest is still expected to be strong.

Firing this interest in TV nostalgia are a number of media moves towards bringing back TV's good old days. After ABC kicked off the current trend last September with their "Salute To Television's 25th Anniversary," a number of other productions have been announced to capture consumer interest including the Walter Reade theatrical release "Ten From Your Show Of Shows" starring Sid Caesar, Imogene Coca, and Carl Reiner; a feature film on the early Steve Allen shows; and an album from Warners, "The Age Of Television."

Despite union squabbles over re-runs, many New York TV



Sid Caesar, Imogene Coca

stations have also been emphasizing TV's past with recent airings here including "Have Gun Will Travel," "The Cisco Kid," "My Little Margie," "Burns And Allen," and "The Honeymooners."

The use of video cassettes and cartridges to re-package Fifties and early Sixties television series and specials is a natural for the medium, especially since it is unlikely that commercial TV will ever offer all the old shows ("Captain Video," "Sargent Bilko," and so forth). Cartridge Television has indicated that they've already had some consumer level inquiries as to the availability of old TV programming and plan to expand software in this area.

### VideoNews

■ NEW YORK—A major video supplier in the New York area, C. T. L. Electronics, is preparing its second "Video Tools" catalog for late Spring release. The catalog features both available hardware, concentrating on half-inch equipment and information on setting up and maintaining video systems. Teledyne-Packard-Bell will be shipping the first totally integrated, solid state Cartrivision video player-recorder and TV console system. This new model will have a 19" color TV included and the price is expected to be \$1,200 . . . Karex, Inc., video tape manufacturers, are supplying fifteen minute sample reels of their tape to half-inch video users in an effort to establish their Silverchrome tape line . . . The Italian tourist association has published a fifty page booklet on alternative video in Italy and is mailing it to underground video people throughout the United States.



The Cartrivision stand-alone video player will be in the stores by mid-summer and will be the first Cartrivision unit to sell for under \$1,000 with a retail price tag of \$795.

### Oldies TV Series Coming

■ LOS ANGELES — Kip Walton Productions and the Sam Riddle Organization have announced that they will jointly produce "Solid Gold Summer," a weekly "oldies but goodies" television music-variety series. The taped series will feature various stars as hosts each week, along with popular gold record artists, films, and memorabilia of the '50s.

### Palmer to Head Electric Lady

■ NEW YORK—Electric Lady Studios have announced the appointment of Dave Palmer as director of engineering. Edwin H. Kramer, former director of engineering, has become an in-

dependent producer-engineer through his own company, Remarkable Productions, but will continue his association with Electric Lady for record productions.

## Bob Hagel on Burbank's Total Media Involvement

By BEVERLY MAGID

■ (Bob Hagel is general manager of TBS, the Burbank Studios. Prior to that he was associated with Columbia Film Studios and Screen Gems Studios. In the following wide-ranging interview he speaks of TBS's involvement in films, video tape, records and the community).



Bob Hagel

■ **Record World:** What I'd like to start off with is a bit of background of the merger of the studios and how TBS came into being.

**Bob Hagel:** In June of '71, I guess, both Warner Brothers and Columbia had reached the decision that it wasn't economically feasible for either one of them to stay in the studio business by themselves. The basics of the whole economic structure in the industry and the increase in the fixed costs of running a studio;—the taxes, the insurance, security and the utilities,—all those things had reached such a level that it just didn't make sense for either company to continue to operate its own studio, based

on its current production level. So, we decided that it might make sense for us to get together and see if we could do it jointly and somehow share that huge overhead and spread it on a broader base of production.

TBS is the limited joint venture partnership arrangement, whereby, we, TBS, own the buildings and the studio itself, and we provide all the manpower. Each of the companies has retained its own production organization. There is no combination of pictures, they're still very competitive in product for both television and features. They essentially jointly share us as though they were tenants.

**RW:** So, your profits are directly in the rental of your facilities?

**Hagel:** Right. In the use of our facilities. Television, unfortunately, is down to a seven month out of the year operation, basically from May to December and June to January, something like that, and for five months, historically, the studios sat just idle, completely empty. You could shoot a cannon off and you wouldn't hit anybody. So we decided we'd look at other areas that we could expand, that would make use of our existing facilities, hopefully on a 52 week out of a year basis. At that point one of the considerations obviously was the whole sound department. Was it feasible for us to look at areas of sound that would

(Continued on page 56)

OVER 75,000 SOLD  
THE FIRST 3 WEEKS!



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By JOE X. PRICE



■ HOLLYWOOD—Eig things are happening in both coast offices of the music industry's two major societies, ASCAP and BMI. For instance: ASCAP is commemorating what would have been George Gershwin's 75th birthday via an invitation-only luncheon on the 28th at the Beverly Hilton Hotel in BevHills. Also helping to celebrate the day is Uncle Sam; he is issuing a Gershwin 8c stamp for the first time and simultaneously ASCAP will be doing a massive first-day cover mailing. Set as guest speakers are Assistant U.S. Postmaster General, **Robert E. Isaacs**, and Postmaster of Beverly Hills, **Guy Collette**. The Invocation will be delivered by **Rabbi Edgar Margin** and Benediction by the **Very Reverend Charles Cassassa**, S.J. Chancelor of Loyola University. Entertainment will be by 88'er **Bert Shefter**, who will play "Rhapsody In Blue" and harmonica virtuoso **Eddy Manson**, who will perform "An American In Paris." Also on dais, of course, will be ASCAPrez **Stanley Adams**. Also expected to attend are such Hollywood luminaries (most of whom were associated with Gershwin in one manner or another) as: **Fred Astaire**, **Gene Kelly**, **Pandro Berman**, **John Bubbles**, **Arthur Freed**, **George Marshall**, **John Green**, **Henry Mancini**, **Paul Francis Webster**, **Howie Warren**, among others. Following the luncheon, same-day-same-place, ASCAP's annual membership meeting will take place . . . On the other side of the coin, BMI has set May 2 as the date and the Beverly Wilshire Hotel in BevHills as the place for its sixth annual Music Theatre Workshop, as exclusively revealed by **Ron Anton** and **Rick Landy**, veepee/performance rights and director of writer-publisher administrator, respectively. Additionally, BMI has hired **Rick Riccobono**, formerly co-worker of Indie A&R'er **Mike Post**. Riccobono will act as liaison between the Society and its new writers. What's more, BMI has its new H'w'd location set. Entire staff will be exiting BevHills to move down the street from ASCAP on Sunset Blvd. in next month or so. Stay tuned for further details. And, oh, yes . . . Rick Landy is a papa for the first time. He had a girl, **Victoria Louise**, 6 lbs, 11oz. Congrats!

COOL IT GANG: You tunesmiths who are competing for American Song Fest booty (takes place in Saratoga Springs, N.Y. Aug. 30-31 and Sept. 1-2) are making a big mistake! If you didn't apply first for entrance forms, you're gonna get your songs back unacknowledged but with a cassette. According to fests' tub-thumper **Marsa Hightower**, over 8,000 entries have come in since competition was announced, most of which will take the round trip route. For forms write to **Saratoga Performing Arts Center**, Saratoga Springs, N.Y. Attention: **Lawrence W. Goldblatt**, Chairman of the Board.

BABY LABELS: Fledging Brut Records is out with its premiere biscuit—"Rich Man's Son" penned and performed by **Jesse Cutler**, reports label's prexy **Richard Barrie**. **Rick Baxter** heads up the A&R Dept. for Faberge's Gotham-based wax works whose product is distributed by The Buddah Group . . . **Ernestine Anderson**, former Mercury Records artist, is now a pactee of

(Continued on page 77)



## RIAA Record Lib. To White House

■ NEW YORK—The Recording Industry Association of America will present a White House Record Library, consisting of some 2,000 long-playing records, to Mrs. Richard Nixon at special ceremonies in the White House on the afternoon of Tuesday, March 20.

## Motown Moving in Movies, Media

■ NEW YORK — "Lady Sings The Blues," which received five Academy Award nominations, Motown Industries is expanding its creative activity to cover the entire media spectrum, from producing major motion pictures and television shows to becoming an important factor on Broadway with the smash musical, "Pippin."

"Lady Sings The Blues," a Motown Productions film, completely financed by the company, is one of the biggest grossing films in the nation. **Diana Ross**, who made her acting debut starring as **Billie Holiday**, has been nominated by the Academy of Motion Picture Arts and Sciences for the coveted Oscar as Best Actress.

Other "Lady Sings The Blues" nominations: **Terence McCloy**, **Chris Clark** and **Suzanne de Passe** were nominated for the Best Story and Screenplay; Best Achievement in Costume Design: **Ray Aghayan**, **Bob Mackie** and **Norma Koch**; Best Scoring, Adaptation and Original Song Score: **Gil Askey**, and Best Achievement in Art Direction: **Carl Anderson**, Set Decoration: **Reg Allen**.

The original motion picture soundtrack album from "Lady Sings The Blues" has been acclaimed as the fastest selling album in the history of Motown. According to MRC President **Ewart Abner**, "The response for this album has been so great from dealers and distributors that the pressing plants have not been able to service the orders fast enough."

Motown is a major backer for the hit Broadway production "Pippin," a musical comedy penned by **Roger Hirson**, which marked the return of **Irene Ryan** to Broadway. Motown has released the original cast album from "Pippin," which also stars **Ben Vereen**, **Eric Berry**, **Jill Clayburgh**, **Leland Palmer** and **John Rubinstein**.

Meanwhile, **The Jackson Five**, continues to strike gold with every record release. **Michael Jackson's** recording of "Ben," from the Cinerama motion picture of the same title, was the number one single record in the nation and won a Golden Globe Award as Best Song of the Year. Critics are predicting that "Ben" will also

(Continued on page 60)

## Carol Channing to Star in 'Lorelei'

■ LOS ANGELES — **Carol Channing** will star in "Lorelei," a new musical based on **Anita Loos'** "Gentlemen Prefer Blondes." The show will be produced by **Lee Guber** and **Shelly Gross**, and will be directed and choreographed by **Joe Layton**. **Guber** and **Gross** are arranging a one-year national tour before opening the show on Broadway, and **MGM/Verve Records** will release the original cast album.

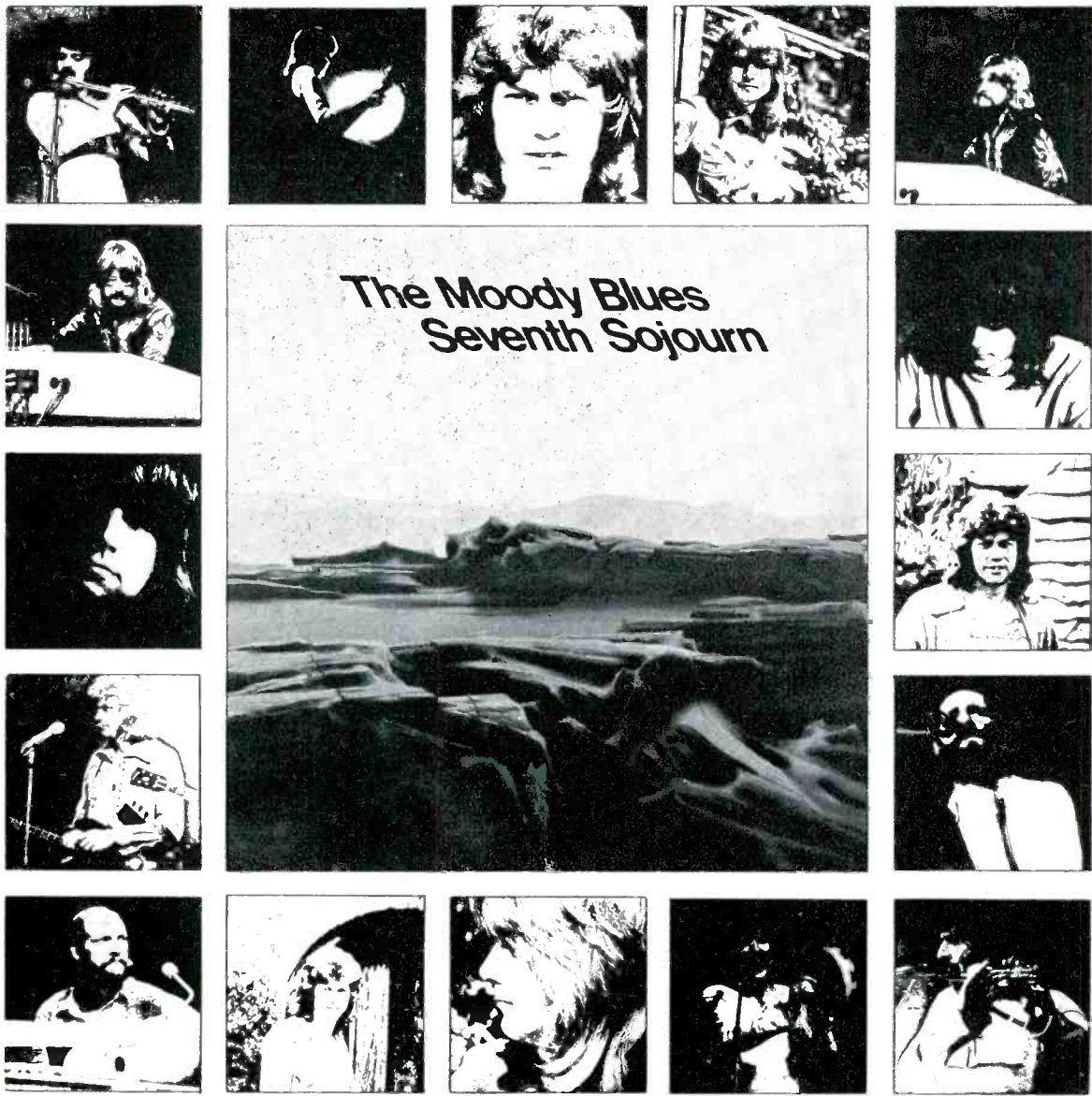
## All-Out Epic Campaign For BBA Album

■ NEW YORK—**Epic Records** has announced plans for an all-out promotional and advertising campaign to support the March release of the debut album by **Beck, Bogert and Appice**. A special BBA logo will be the keynote of the campaign for the newly-formed trio which is composed of guitarist **Jeff Beck** and former **Vanilla Fudge** and **Cactus** members bassist **Tim Bogert** and drummer **Carl Appice**.

## Guess Who's Platinum



After the recent **Guess Who** concert in New York, **RCA Records'** President **Rocco Laginestra** presents the group with a platinum album signifying sales of over one million units for "The Best of the Guess Who." Pictured from left are **Don Hunter**, manager of the **Guess Who**, **Don McDougall**, **Burton Cummings**, **Laginestra**, **Gary Peterson**, **Bill Wallace** and **Kurt Winter**.



**Now**  
**"The Seventh Sojourn"**  
**the way it sounded in the**  
**recording studio.**

Ampex is releasing the full experience of the MOODY BLUES great new album as it can only be heard on Ampex Discrete Q8 quadraphonic tape.



"Seventh Sojourn" is just one hit in the Ampex rapidly growing library of over 60 discrete Q8 releases — one more reason you can look to Ampex —

Where imagination keeps your business growing.

**AMPEX**  
 STEREO TAPES

# Dialogue

(Continued from page 8)

records?

**Dorn:** I like to make records basically that appeal to ladies and to the gay crowd. (e.g. Roberta and Bette Midler) They are my best gauges. I like to make sensual records. A record you can ball to, to me, is a good record. I like to make crying records. If I can make somebody cry that makes me happy.

**RW:** Speaking of Bette Midler, why were there problems with her album?

**Dorn:** I cut the entire album based on what my impressions were of her live show and her life. When she heard the album, she didn't dig what I did. It's that simple. They kept a few of my cuts including the single, "Do You Want To Dance."

**RW:** What does your new position of Vice-President mean in terms of creative freedom and responsibilities?

**Dorn:** I've always had creative freedom, because Nesuhi has always let me do what I want. He usually gave me enough rope to hang myself, if that were the case. The Vice-Presidency doesn't give me the creative freedom, it's the time and the moderate degree of success I've had here at Atlantic that gives me the freedom. I can't create without freedom. Nobody can.

**RW:** Will you be allowed to cut outside acts?

**Dorn:** Yes, and if I had my choice, I'd love to produce Ray Charles, since he changed my whole life when I was a kid. I would like to record the reconstructed Beatles, because I feel the work of George Martin has influenced everything I've done. He was the first producer to use the record as a medium. He was the prototype producer for the second generation of producers.

**RW:** Whom do you include in this second generation of producers?

*"Everything good comes out, it just takes a while. If it's good, it's going to have its day."*

**Dorn:** Cats like myself, Richard Perry, Paul Rothchild, Elliot Mazur . . . all of these guys are out of George Martin, although we have roots in Jerry Wexler, Leiber & Stoller, George Goldner, and Berry Gordy. I think there will be people digging producers the same way they dig directors of films. And I think now a producer can make records exclusive of having to depend on a hit song, on someone else's ability. I think we're in an era where there's a shot for producers to make records to reinterpret things, such as directors make films on the same subject matter and reinterpret it.

**RW:** How many artists are you cutting now?

**Dorn:** I like to record 15 different people a year and about four at a time, because there's a certain cross stimulation that comes from one. While I'm working on a Yusef Lateef album, I also like to be working on a Les McCann, Rahsaan Kirk, and David Newman record. We have a magic rhythm section that's built around one man, percussionist Ralph McDonald, and we record at Atlantic with Gene Paul as the engineer or at Regent with Bob Lifton. There's something that happens in New York that can't happen other places. We've built a distinctive New York sound. Guys like Doc Pomus, Jack Shaw, Bill Eaton, Eumir Deodato that get something here you just can't get anywhere else.



## 'Dueling Banjos' Album Coming From Arthur Smith

■ NEW YORK — Fred Foster, President of Monument Records, has announced plans to rush-release a "Dueling Banjos" album by the original composer/performer Arthur Smith. The title tune from "Dueling Banjos" has become famous since it was featured in the soundtrack of the movie, "Deliverance."

## He Cannot Tell a Lie



Shown celebrating Washington's Birthday are (from left) Joe Maimone, Capitol's MOR regional promotion manager, decked out as the father of his country, and Steve White, NBC Monitor music director. Maimone's telling the true story of Capitol's new albums for February.

## More Acts for 'In Concert'

■ NEW YORK — Eight pop-rock acts have been signed by Don Kirshner, President of Kirshner Entertainment Corporation, to star in the next two ABC-TV "In Concert" 90-minute musical specials. Kirshner revealed that Stephen Stills, Randy Newman and Brewer and Shipley, will star in the fifth of the "In Concert" specials and that the lineup for the sixth show includes Al Green, the Dueling Banjos from the motion picture "Deliverance," the Mahavishnu Orchestra, Dr. Hook and the Medicine Show and Taj Mahal.

## UA — Soundtrack Leader

■ LOS ANGELES — In the approximately 15 years of its existence, United Artists Records has been an industry pacesetter in the area of soundtracks and motion picture music. From its headquarters, first in New York and for the past three years in Hollywood, have come many bestselling soundtrack albums and tapes. The roster of titles includes "Never On Sunday," "Mondo Cane," "Goldfinger," "A Man and a Woman," "The Good, the Bad, and the Ugly," "Midnight Cowboy," "Alice's Restaurant," "Chitty Chitty Bang

## Buffalo Signs Three

■ LOS ANGELES — Buffalo Records has signed the groups Love and Joshua and soloist Keith Carradine to exclusive recording contracts. Arthur Lee, leader of Love since its inception in 1966, signed for the group. Carradine's credits as a film actor include "A Gunfight," "McCabe And Mrs. Miller" and "Emperor Of The North Pole." Joshua, the five-member group from Seattle and Carradine were formerly under contract to Revelation Records.

## RCA Launches Impact Program

■ NEW YORK — RCA Records has launched its "Impact '73" sales program on a national basis.

Gene Settler, Division VP, marketing, said the program includes incentive discounts to dealers, incentive programs and/or contests for field salesmen and field promotion men and national and local advertising and promotion back-up campaigns.

## Divine Miss M To Prime Time

■ NEW YORK — Bette Midler makes her first prime-time television appearance as a guest on "The Burt Bacharach Special," Wednesday, February 28th, 10:00-11:00 p.m. (EST), on the ABC-TV network.

Bang," "A Hard Day's Night" and "Let It Be."

In addition Shirley Bassey and Tom Jones sang their first songs for the movies—"Goldfinger" and "What's New Pussycat?" John Barry, Burt Bacharach and Quincy Jones all gained their initial shots at cinema scoring via United Artists.

UA Records' 1972 was distinguished by the huge success of the "Fiddler On The Roof" soundtrack, which has since emerged as an all-time global bestseller. Late in the year, the

(Continued on page 59)



Scenes from UA films "Last Tango in Paris" (left) and "Fellini's Roma."



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## Teresa Brewer Back

■ NEW YORK — After an absence of two years, Teresa Brewer has returned to the recording scene. Ms. Brewer's new album, "Singin' a Doo Dah Song," has recently been released by Amsterdam Records, and in conjunction with the release the label and Ms. Brewer have begun an extensive promotion campaign which includes personal appearances in retail stores, radio interviews and night-clubs.

Ms. Brewer's new album was produced by Bob Thiele, the producer of many of her hits in the late fifties and early sixties. The album features a number of contemporary songs, and a single, "Simple Song," has also been released.



## Musical Isle in Expansion Moves

■ LOS ANGELES — Musical Isle of America, the national rack jobbing complex, has appointed Tony Dalesandro and Sid Melvin as Vice President, respectively, of MIA's Chicago and Memphis branches, according to Russ Bach, Vice President of the firm.

Dalesandro has been serving as general manager of the Chicago branch as well as controller of the branch and of MS Distributors, a related company. The Musical Isle branches and distributing firm are all part of the mass merchandising division of United Artists. Melvin has most recently served as regional manager of MIA's Memphis branch.

Musical Isle is also planning to open their new Baltimore-Washington division this week. This branch will be the first outlet in the east for Musical Isle. John Brenner has been named branch manager, and he has appointed Bob Connolly to be Washington sales manager with Carol Ann Bain as office manager.

## Marketing Moves At London

■ NEW YORK — London Records has announced a number of new personnel appointments and shifts to further strengthen the company's overall marketing operations, according to Herb Goldfarb, Vice President for sales and marketing.

On the regional sales level, Goldfarb has named Norm Leskiw and John Harper to new posts. Leskiw, who has been operating out of Cleveland for that area as well as all of Ohio, Western Pennsylvania and Michigan, will now take over the entire territory east of the Mississippi River as his responsibility. Harper, who works out of the company's San Francisco branch, will now be involved with all the territory west of the Mississippi. Both men will focus their operations at the level of the company's independent distributors in the major market areas.

Bob Small, will now be in charge of publicity and public

## Garcia, Wray Link Up



Guitarist Jerry Garcia (left), is one of a number of sidemen helping out on the recently completed second album by Polydor recording artist Link Wray. The leader of the Grateful Dead is seen above with Wray and producer Tommy Kaye (right), at the Wally Heider studio in San Francisco, where the album was cut.

relations for the company as well as continuing his involvement in advertising.

John Heider has joined the firm to work with Paul Livert, national director of special markets.

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HAVE YOURSELF A TIME  
CAN'T BE ANGRY  
YOU WERE ALWAYS THERE  
HOW WOULD I  
I'D LOVE YOU TO WANT ME  
FOREVER IS AS FAR AS I COULD GO  
HOT DIGGITY DOG  
HE CAN HAVE ALL HE WANTS

## CLUB REVIEW

### Vaughn, Paul Pack Troubadour

■ LOS ANGELES — Musicians wearing tuxedos at the Troubadour would probably merit a story by itself, but since the occasion was Sarah Vaughn (Mainstream) performing there recently (1/30) that makes it a double event. "The Divine One," who kiddingly introduced herself as Della Reese, sounded as velvety and mellow as she always has. Her set opening night included many of her own hits such as "Misty," "Broken-Hearted Melody," "Funny Valentine," "What Are You Doing The Rest of Your Life," plus some more contemporary songs like "Rainy Days And Mondays."

Billy Paul (Phila. International) opened the evening, showing himself to be accomplished at entertaining an audience with more than just his hit single "Me and Mrs. Jones." For the latter, he received a plaque honoring him and the people involved with the recording.

Beverly Magid

### ESP Releases New Tapes

■ NEW YORK — Sun Ra, Gato Barbieri, The Fugs, Pearls Before Swine, The Godz and Bud Ponell will be available on 8 track tape from ESP on March 1, 1973, Bernard Stollman, the label's President has announced. Earlier releases of Billie Holiday material on 8-track have been selling well, Stollman reports.

### Schroeder to Chess/Janus

■ NEW YORK — Marvin Schlachter, President of Chess/Janus Records, has announced an exclusive long-term agreement with producer John Schroeder. "Happy Birthday Sweet Sixteen" by Gulliver and "Wash My Mem'ries" by Chance are the first two Schroeder-produced singles that will be released on the Janus label.

### 'Holy Moses' Staged

■ NEW YORK — "Holy Moses," author and composer Hal Grego's musical dramatization of the life of Moses, was staged at the Greenwich Mews Theatre Feb. 8-26. The show, produced by Robert E. Fournier and directed by Grego, was presented for the benefit of the Church of Brotherhood.



# JAZZ

By MICHAEL CUSCUNA



■ Things are popping for Sun Ra. This Monday, February 26, he will be featured at the Village Gate as part of Jazz Interactions' monthly concert series.

Meanwhile, his first album for Blue Thumb will be out shortly, and he will be included on the Ann Arbor Blues & Jazz Festival 1972 album due out on Atlantic next month. There is also some talk of Impulse distributing Ra's own Saturn label, which is made up exclusively of Sun Ra recordings from all periods from 1955 to 1972.

\* \* \*

Stan Kenton has come up with a rather unusual concept for an album. The record, due out soon on his own Creative World label, is called "National Anthems of The World" and features Kenton styled treatments of many anthems including those from the Soviet Union, Ghana and the People's Republic of China.

The two record set will sell for \$10.00 through Creative World, Box 35216, Los Angeles, Calif. 90035.

\* \* \*

John Hammond has signed drummer Horace Arnold to Columbia. Arnold's first album is expected shortly. Arnold came to prominence on the New York jazz scene in the mid sixties playing and recording with Roswell Rudd, Chick Corea, Karl Berger and Robin Kenyatta. For several years now, he has performed with his own group at public schools under the auspices of Young Audiences.

\* \* \*

With a grant from the National Endowment of the Arts, Jazz Interactions of New York is conducting and taping five hour interviews with eight major contributors to jazz: Gil Evans, Buck Clayton, J. C. Higginbotham, Jo Jones, Jimmy McPartland, Zutty Singleton, Joe Thomas and Mary Lou Williams. The tapes will be kept in the Library of Congress. Jazz Interactions hopes to conduct and preserve more such interviews.

\* \* \*

Words & Music, a magazine that covered all kinds of contemporary music and seemed to have a bright future, has folded after little more than a year of publication. NNP Publications, part of Warner Communications, apparently did not feel that the magazine was catching on quickly enough. Publisher and editor-in-chief Pauline Ravelli has been absorbed into another branch of the publishing firm, while managing editor Marion Somerstein is now looking for a new position.

\* \* \*

Gil Evans is planning an album for Atlantic to be produced by artist Kenneth Nolan. Organist Sonny Burke, formerly with Clarence Wheeler and currently musical director for Jerry Butler and the Ice Man's Band, is signing with Atlantic and plans to record in the spring.

Impulse has signed Gato Barbieri, although he may owe Flying Dutchman additional albums. Impulse is also talking to a number of people in their efforts to expand the jazz label.

Pianist Lonnie Liston Smith is free of Douglas Records, where the deal fell through before there were any recording sessions. He is available and ready.

\* \* \*

Newport New York is expanding this year with such new sites as the Apollo Theatre, Roseland, Nassau Coliseum on Long Island and Alice Tully Hall as well as Phiharmonie Hall, Carnegie Hall, Shea Stadium and a Hudson River boat ride.

The avant garde will be well represented by Paul Bley, Sam Rivers, The Art Ensemble of Chicago, Carla Bley, Beaver Harris and many more. There will be more blues this year from B. B. King, Muddy Waters, Arthur (Big Boy) Crudup, Snooks Eaglin, Professor Longhair, Joe Turner, Eddie (Cleanhead) Vinson and others.

More details on Newport soon.



MARCH 3, 1973

1. PRELUDE  
EUMIR DEODATO—CTI-6021
2. THE EVOLUTION OF MANN  
HERBIE MANN—Atlantic SD 2-300
3. LIVE AT THE EAST  
PHAROAH SANDERS—Impulse ASD 9228 (ABC)
4. LIVE AT THE LIGHTHOUSE  
CHARLES EARLAND—Prestige 10050
5. TALK TO THE PEOPLE  
LES McCANN—Atlantic SD 1619
6. CHICKEN LICKIN'  
FUNK INC.—Prestige 10043
7. NEXT ALBUM  
SONNY ROLLINS—Milestone 9042
8. LIVE AT FUNKY QUARTERS  
CAL TJADER—Prestige 9409
9. RAVEN SPEAKS  
WOODY HERMAN—Fantasy 9416
10. HIS GREATEST YEARS VOL. 2  
JOHN COLTRANE—Impulse AS 9223-2
11. SKY DIVE  
FREDDIE HUBBARD—CTI 6018
12. SINGS THE BLUES  
EDDIE HARRIS—Atlantic SD 1625
13. ALONE AGAIN NATURALLY  
ESTHER PHILLIPS—Kudu KU-09 (CTI)
14. MOVIN' ON  
OSCAR BROWN JR.—Atlantic SD 1635
15. CYMANDE  
CYMANDE—Janus 3044
16. HUSH 'N' THUNDER  
YUSEF LATEEF—Atlantic SD 1635
17. ON THE CORNER  
MILES DAVIS—Columbia KC 31906
18. 'ROUND MIDNIGHT  
KENNY BURRELL—Fantasy 9417
19. GEMINI  
ERROLL GARNER—London XPS617
20. CHILD'S DANCE  
ART BLAKEY AND THE JAZZ MESSENGERS—Prestige 10047
21. THE BILLIE HOLIDAY STORY  
BILLIE HOLIDAY—Decca DSX 7161
22. ALL THE KING'S HORSES  
GROVER WASHINGTON JR.—Kudu KU-07 (CTI)
23. LIGHT AS A FEATHER  
CHICK COREA—Polydor PD 5525
24. STRANGE FRUIT  
BILLIE HOLIDAY—Atlantic SD 1635
25. LORD OF LORDS  
ALICE COLTRANE—Impulse AS 9224 (ABC)

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**ART BLAKEY**  
Child's Dance  
PR 10047

**ERIC DOLPHY**  
COPENHAGEN  
CONCERT  
PR 24027

**Gene Ammons**  
Got My Own  
PR 10058

**GARY BARTZ**  
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**Call Trader**  
MONTEREY CONCERTS  
PR 24026

**Kenny Burrell**  
Round Midnight  
FAN 9417

**McCOY TYNER**  
SONG FOR MY LADY  
MSP 9844

**THE RED GARLAND QUINTET**  
John Coltrane  
and Donald Byrd  
PR 24023

**SONNY ROLLINS**  
NEXT ALBUM  
MSP 9042

**DEXTER GORDON**  
CAPUR-ANGE  
PR 10051

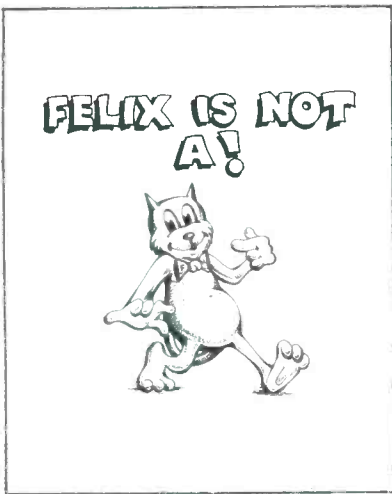
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PR 24022

**WOODY HERMAN**  
THE RAVEN SPEAKS  
FAN 9416

**Jazz from Fantasy Prestige Milestone**

## Atlantic Gets Valentines' Master

NEW YORK — Jerry Greenberg, Atlantic Records Senior Vice President and general manager has announced that Clean Records, an Atlantic Custom Label, has acquired "I Can Understand It," a master written by Bobby Womack and sung by The Valentinos. Produced by Womack and Marshall Brevetz for Sound Productions, the single was immediately rush-released into national distribution.



## Peter Link - Getting it Together

By ROBERT FEIDEN

Peter Link is the kind of guy who studied acting at the Neighborhood Playhouse because he wanted to be a director, and then wrote the hit musical "Salvation" because he wanted to give himself and his friends jobs as actors. "Salvation" was quite a fortuitous event, and went on to win for Peter an Obie Award and the New York Drama Desk Award for most promising young composer and lyricist. Since then, Peter has become the principal composer for the New York Shakespeare Festival, and in the past year and a half he has written the music for their productions of "Iphigenia," "Older People" and "The Hunter" as well as the Broadway production of "Lysistrata" starring Melina Mercouri. Peter also starred in the musical "Hair," his own "Salvation," and in "As The World Turns" on CBS. Peter Link is now twenty-eight years old.

Perhaps Peter's most acclaimed success was the recent Joseph Papp production of Shakespeare's "Much Ado About Nothing" for which he composed a delightful musical



Peter Link

score perfectly capturing the mood and feel of the period with glee and haunting melodies. CBS recently aired a taped three hour version of the show at a cost of approximately one million dollars. But Peter has more than theater on his mind for the immediate future. "I feel a certain frustration with the theater. I want to get into making records, even though I will continue working in the theater," he stated. "I've been putting together a group for five years. I've produced albums. I've finally found the right studio, Electric Lady, and the right engineers, which is very important. I have a band

(Continued on page 73)

## CLUB REVIEW

### Womack Whips It On The Whiskey

LOS ANGELES — Ever felt so relaxed that you could have been easily slipped under a door, but at the same time all your nerve endings were tingling? No? Well, that's because you've never seen Bobby Womack perform. The United Artists recording star was in town at the Whiskey recently and to begin with he had his band Peace (who are musically excellent on their own) come out and loosen everybody up. Then just when everybody hit the right level, whammo, Bobby took over and never let up. His version of the Carpenters' hit "Close To You" added a whole new soul dimension that you might not have known was possible. He was like that all the way through the show.

Unfortunately, Eddie Zip and The Fast Company, although they showed individual musical competence in the opening set, never quite got it together as a band. Perhaps working more gigs will mold them into more of a unit. **Beverly Magid**



PLP 36 DANCING IN THE MOONLIGHT/KING HARVEST



PLP 31 WHERE ARE YOU GOING/SHIRLEY HORN

if it's on  
Perception

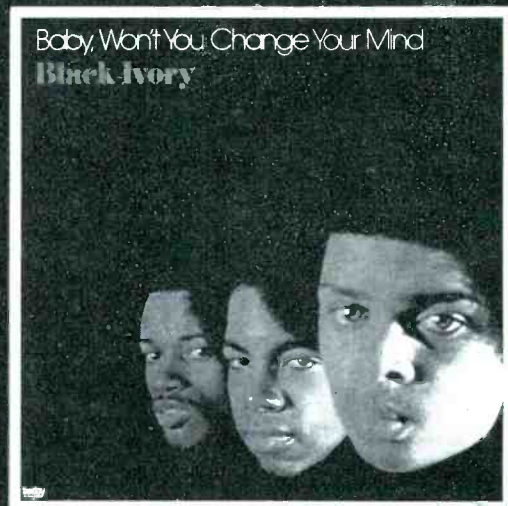


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P 515 DANCING IN THE MOONLIGHT/KING HARVEST

T 1516 TIME IS LOVE/BLACK IVORY



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## Famous Integrates Media

■ NEW YORK—"There is an unusually good relationship between Famous Music and Paramount Pictures and Paramount Television," said Tony Martell, President of Famous Music Corporation. 'Love Story' and 'The Godfather' are of course classic examples of all-time successful box office sales matched with record-breaking sales from the soundtracks."

These and other projects are the result of close co-operation between Frank Yablans, Presi-

dent of Paramount Pictures; Robert Evans, Executive Vice President of World Wide Productions; Peter Bart, Vice President of Production; William Stinson, Vice President of Television and Motion Picture Music and Marvin Cane, Vice President and Chief Operation Officer of Famous Music.

Cane mentioned other forthcoming projects which are combined efforts of Paramount Pictures and Famous Music. They are: "Charlotte's Web," the animated children's classic adapted to the screen, with music by the Academy Award winning Sherman Brothers, "Badge 373," the sequel to "The French Connection," "The Little Prince," with Richard Kiley, score by Lerner and Loewe (their first together since "Gigi"), "Paper Moon," "Friend of Eddie Coyle," and "The Great Gatsby."

Theatrical projects which had their musical scores made into albums on the Paramount label were also noted. The Broadway success "Lenny," starring Cliff Gorman, the religious rock opera, "Virgin" and

(Continued on page 66)

## Congrats to 20th



When 20th Century Records President Russ Regan and his marketing staff arrived at their Sunset Blvd. offices the day after the RIAA certified as gold their first release, "Love Jones" by the Brighter Side of Darkness, there was a surprise waiting across the street. Dennis Stanfill, Chairman of the Board of the 20th Century Fox Corporation and 20th Film president Gordon Stulberg had ordered a billboard of congratulations erected overnight. The startled figures are, left to right, Paul Lovelace, national promotion head, Tom Rodden, marketing director, Regan, and Hosea Wilson, r&b promotion head.

## Phonogram Signs Roy C.

■ NEW YORK — Phonogram Inc. has announced the signing of veteran producer-performer Roy C. The announcement came from the office of Charles Fach, VP/A&R at Phonogram. The signing took place soon after Roy's return from a tour of England, precipitated by the recent success on the British charts of his "Shotgun Wedding," which was an interna-

tional hit several years ago. According to Roy, the reissue of "Shotgun Wedding" sold more copies in Great Britain the second time around than it sold there originally.

Nigel Grainge of Phonogram-London flew in from England to meet with Roy and arrange a tour to follow up his initial Phonogram release (on the Mercury label).

FELIX IS NOT  
A!



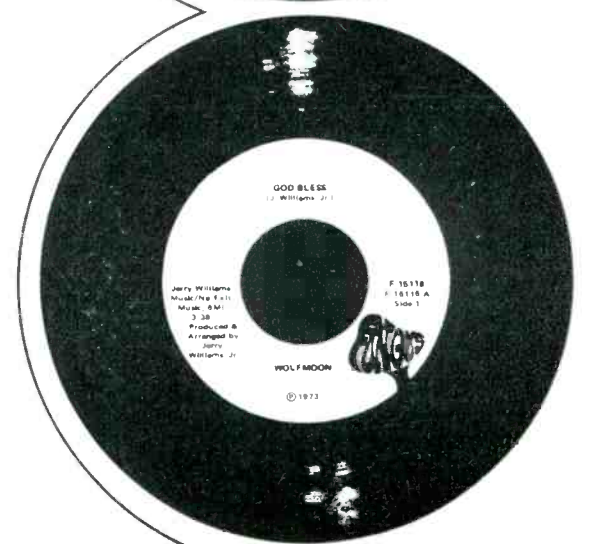
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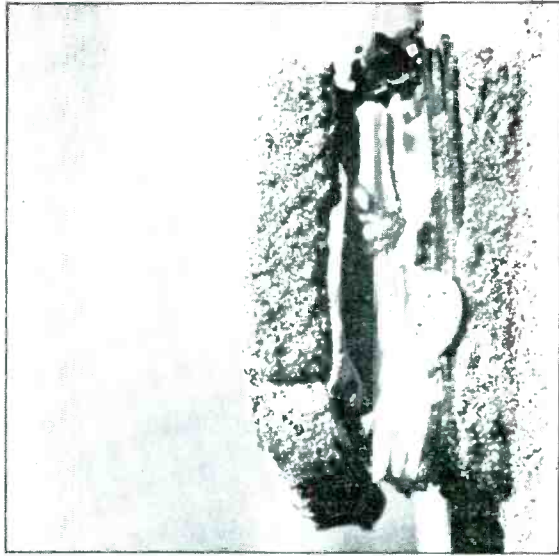
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## Come to the Joel Grey

■ NEW YORK — Riding the crest of an Academy Award Nomination for his role in "Cabaret," Joel Grey (Columbia) opened a run at the Waldorf-Astoria (20) with a performance that brought a packed audience to its feet.

Grey began with Paul Simon's "Keepin' the Customer Satisfied," then took the audience through a musical autobiography. He sang and danced his way through "Gonna Build a Mountain," "What Kind of Fool Am I?" and "Who Can I Turn To?" as he integrated music

from Anthony Newley's "Stop the World I Want to Get Off" and "The Roar of the Greasepaint, the Smell of the Crowd." (Grey followed Newley in the National Touring Company of both hit shows.) But the best was yet to come.

Grey concluded the show with a medley from "Cabaret," during which he took complete command of the occupants of the Empire Room. With the well-known "Willkommen," he ushered us into Nazi Germany and wound up with a performance of "Money" worthy of the award he seeks in April.

Columbia recorded the Thursday night performance at the Waldorf, which may aim Grey toward a recording triumph to match his stage success. Willkommen to the record industry, Mr. Grey. **Lenny Beer**

### VTN Distributing 'Nashville Sound'

■ NEW YORK — Video Tape Network has announced the acquisition of "The Nashville Sound" for distribution on video tape to its nationwide system of 227 college affiliates.

## The Coast

(Continued from page 12)

Mickey Dolenz's new single is called "Daybreak." It's about a vampire . . . David Forest booking *It's a Beautiful Day, Cold Blood* and *Sylvester and the Hot Band* for a two-and-a-half month tour, beginning Mar. 25. All will have new albums out by then . . . Will Colony Concerts be promoting *Gentle Giant*? If not, the question on the Street is, who will?

■ A BOY NAMED PEARL is peddling his tapes here currently. It's said that Pearl sounds exactly like **Janis Joplin**, whom he knew. For the record, it's also said that Pearl claims to be in daily communication with Janis . . . More billboard news: **Humble Pie** will be touted on the Strip soon, across the street from Tower Records. Beneath the "Eat It" slogan, says designer **Craig Butler** will be a teletype emitting from A&M, and changing minute-by-minute . . . Northwest Releasing has opened an office in Phoenix, NRC Southwest . . . **Longdancer** have signed to Rocket Records. The group includes **Nigel Olson's** younger brother . . . **Vince Martin's** new Capitol album rumored to be a winner. **Ken Sasano** produced it. **John Sebastian, Van Dyke Parks** and **Chris Darrow** among the heavies represented . . . Before **Doug Sahm** finished his gig at Max's **Rick Danko** and **Danny O'Keefe** were among those joining him on stage. **Danny's** now in Atlantic's New York studios, with **Hugh Macracken** participating . . . **Artie Ziveter**, rock and roll's most famous chauffeur, to be featured in upcoming pieces in *Coast*, the *L.A. Times* and *Rolling Stone* . . . **Jerry Greenberg**, after holidaying with brother **Bob**, got so sunburned, we're told, that he couldn't talk for a day. Wife **Barri** thoughtfully sent a jar of Niva to the office with him . . . In **Todd Rundgren's** new album, arriving this week, is a postcard suggesting to buyers that if they wish, they can send one of their own and have their names included on **Todd's** next lp. **Bearsville** biggies report that, to their astonishment, they've already received two cards, from **Becki Brewton** and **Susan Lemos** of *Santa Maria*. Coincidentally, *Santa Maria* is the site of Columbia's West Coast pressing plant, where the album's being made.

FELIX HARP



IS A GROUP ON

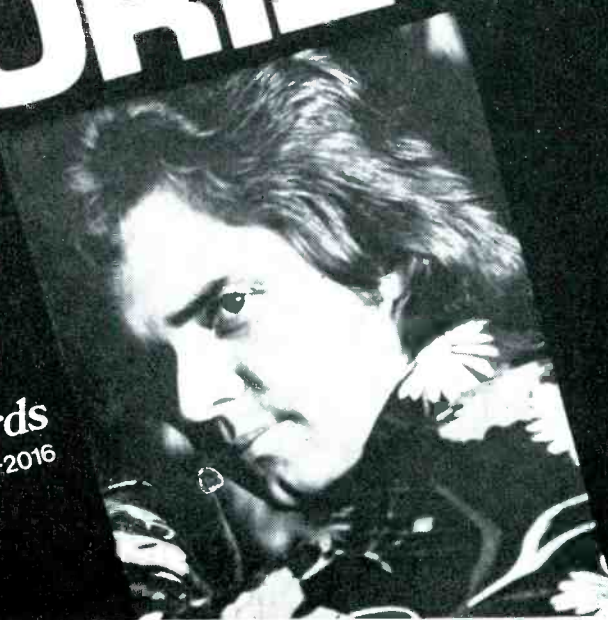


NAMM

# GUY CHANDLER LOST HORIZON

(Burt Bacharach - Hal David)

On Oweman Records  
OM-2016



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# Paul Butterfield's Better Days

A New Band Featuring Paul Butterfield,

Ronnie Barron, Amos Garrett, Geoff Muldaur,

Christopher Parker and Billy Rich



Album of the Same Name on  
Bearsville Records and Tapes.



# 101 THE SINGLES CHART 150

MARCH 3, 1973

THIS WK.	LAST WK.		
401	101	DON'T BURN ME PAUL KELLY—Warner Brothers 7659 (Tree, BMI)	
102	102	MOM EARTH, WIND & FIRE—Columbia 4-45747 (Hummit, BMI)	
103	109	SAIL ON SAILOR BEACH BOYS—Brother 3613 (Warner Brothers) (Brother, BMI)	
104	111	WE'RE GONNA HAVE A GOOD TIME RARE EARTH—Rare Earth 5052 (Motown)	
105	—	KEEP ME IN MIND LYNN ANDERSON—Columbia 45768	
106	106	I THINK YOU NEED LOVE DIONNE WARWICKE—Warner Brothers 7669	
107	103	COME GO WITH ME DEL VIKINGS—Scepter 12367 (Gil, BMI)	
108	142	HOCUS POCUS FOCUS—Sire 704 (Famous) (Bleu Disque, ASCAP)	
109	113	HOT WIRE AL GREEN—Bell 45305 (Palmerston, BMI)	
110	110	PLAYGROUND IN MY MIND CLINT HOLMES—Epic 5-1089 (Janlee/Emily, ASCAP)	
111	121	DANCING TO YOUR MUSIC ARCHIE BELL—Glades 1707 (Muscle Shoals, BMI)	
112	119	WE'LL MAKE LOVE AL ANDERSON—Vanguard 135168 (Fennario, ASCAP)	
113	122	GIMME THAT BEAT JR. WALKER & THE ALL STARS—Soul 35104 (Motown)	
114	123	WOMAN FROM TOKYO DEEP PURPLE—Warner Brothers 7672 (Mec, BMI)	
115	118	BACK UP MANHATTANS—Deluxe 144 (Fort Knox) (Mattahorn, BMI)	
116	120	SARA CYNTHIA SYLVIA STOUT SHEL SILVERSTEIN—Columbia 45772	
117	124	EYESIGHT TO THE BLIND RICHIE HAVENS—Ode 60032 (A&M) (Arc, BMI)	
118	126	LET YOUR YEAH BE YEAH BROWNSVILLE STATION—Big Tree 161 (Bell) (Irving, BMI)	
119	112	GILLIAN FRANK JERRY HUDSON—Big Tree 159 (Cognition, BMI)	
120	—	TEDDY BEAR SONG BARBARA FAIRCHILD—Columbia 4-45743 (Duchess, BMI)	
121	134	IF I COULD ONLY BE SURE NOLAN PORTER—ABC 1343	
122	115	MY CREW RITA COOLIDGE—A&M 1398	
123	125	THE MORNING AFTER MAUREEN McGOVERN—20th Century, MGM	
124	130	FRANKENSTEIN EDGAR WINTER—Epic 5-10945 (Hierophant-Silver Steed, BMI)	
125	129	THINK IT OVER DELFONICS—Philly Groove 174 (Bell)	
126	135	GYPSY ABRAHAM'S CHILDREN—Buddah 340	
127	132	TRYING TO LIVE MY LIFE WITHOUT YOU OTIS CLAY—Hi 2226 (London)	
128	—	I KNEW JESUS GLEN CAMPBELL—Capitol 3548 (Encino, ASCAP)	
129	131	I DON'T WANT TO TELL YOU RICHARD HARRIS—Dunhill 4336 (ABC)	
130	—	FANTASY FUGUE PROVIDENCE—Threshold 67031 (London) (Dr. Pennoice, BMI)	
131	141	DARLING STORIES—Buddah KA 566 (Minuet, ASCAP)	
132	—	LAST TANGO IN PARIS HERB ALPERT & THE TIJUANA BRASS (Unart, BMI)	
133	138	BRAND NEW KIND OF LOVE BOBBY GOLDSBORO—United Artists 51107 (House of Gold, BMI)	
134	107	'TILL I GET IT RIGHT TAMMY WYNETTE—Epic 5-10940	
135	—	ROSANNA DENNIS YOST—MGM South 7012 (Low-Sal, BMI)	
136	136	SHA, LA BOOM BOOM BOBBY BLOOM—MGM 14437 (Unart, Cheese Hunger, BMI)	
137	—	DON'T TAKE AWAY THE MUSIC POSSE—Bell 315 (Lazy Libra, ASCAP)	
138	148	WHY DO FOOLS FALL IN LOVE SUMMER WINE—Sire 701 (Patricia, BMI)	
139	—	LOOSE BOOTY FUNKADOLIC—Westbound 205 (Chess/Janus) (Bridgeport, BMI)	
140	144	FEEL THE NEED DETROIT EMERALDS—Westbound 209 (Chess) (Bridgeport, BMI)	
141	—	SUNSHINE LOVER DANIEL BOONE—Mercury 73357 (Page Full Of Hits, ASCAP)	
142	114	LUCKY MAN EMERSON, LAKE & PALMER—Cotillion 44106 (Atlantic)	
143	—	SPELL BLUE MAGIC—Atco	
144	143	SANDMAN LETTERMEN—Capitol 3512 (WB Music, ASCAP)	
145	145	IF IT'S ALL RIGHT WITH YOU DOTTIE WEST—RCA 0805 (Ernel, BMI)	
146	107	'TILL I GET IT RIGHT TAMMY WYNETTE—Epic 5-10940	
147	139	YOU GIRL LIGHTHOUSE—Evolution 1072 (C.A.M.-U.S.A., BMI)	
148	140	DON'T MISUNDERSTAND O. C. SMITH—Columbia 45644 (Leo Fast, ASCAP)	
149	—	I BELONG TO YOU JESSE FREDERICK—Bearsville 0112 (WB)	
150	133	BREAKING UP SEASHELLS—Columbia 45736 (Chrysalis, ASCAP)	

## Bikel Signs With Peter Pan

NEWARK, N.J. — Theodore Bikel has been signed to Peter Pan Records. The announcement made recently by Marty Kasen, President of Peter Pan. "This move heralds a new phase in the development of Peter Pan Records," Kasen stated. "Mr. Bikel is the first major artist to sign with our label. We plan to release a series of children's recordings by major names in the near future, and are most pleased to initiate this new program with Theodore Bikel."



Bikel, Kasen

The first Bikel recording for Peter Pan will be "Theodore Bikel for Children," and will include poetry and humorous songs such as "On Top Of Spaghetti."

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A DAISY A DAY Curb & Costa (Cosette/Every Tune, ASCAP)	79	KISSING MY LOVE Bill Withers (Interior, BMI)	43
A LETTER TO MYSELF Eugene Record (Julio-Brian, BMI)	56	LAST SONG Gene Martynec (Eeyor, CAPAC)	7
AIN'T NO WOMAN Barri, Lambert, Potter (Trousdale/Soldier, BMI)	20	LITTLE WILLY Phil Wainman (Chinnicap-Rak, ASCAP)	47
ALSO SPRACH ZARATHUSTRA Creed Taylor (Tree Brothers, ASCAP)	13	LIVING TOGETHER, GROWING TOGETHER Bones Howe (Colgems/New Hidden Valley/J.C., ASCAP)	33
ARMED AND EXTREMELY DANGEROUS Staff for Stan & Harris Productions (Nickel Shoe/Six Strings, BMI)	92	LOST HORIZON Burt Bacharach (Colgems/New Hidden Valley/J.C., ASCAP)	77
AUBREY David Gates (Screen Gems-Columbia, BMI)	23	LOVE IS WHAT YOU MAKE IT Barri, Grill Entner (Wingate, ASCAP)	32
BELL BOTTOM BLUES Dominos (Casseroles, BMI)	96	LOVE TRAIN Gamble-Huff (Assorted Music, BMI)	5
BIG CITY MISS RUTH ANN Mike Theodore, Dennis Coffey (Cedarwood/Free Breez, BMI)	30	MAGIC WOMAN TOUCH Hollies (Bramsdene/Ensign, BMI)	63
BITTER BAO Peter Schekeryk (Neighborhood, ASCAP)	58	MASTER OF EYES Franklin & Jones (Pundit/Syberia, BMI)	49
BLUE SUEDE SHOES Rivers (Hill & Range, BMI)	94	MASTERPIECE Whitfield (Stone Diamond, BMI)	46
BOO BOO DON'T CHA BE BLUE James & Kink (Big Seven, BMI)	54	NAMES, TAGS, NUMBERS, LABELS Hammond-Altfield (Landers-Roberts/April, ASCAP)	87
BREAK UP TO MAKE UP Thom Bell (Bellboy/Assorted, BMI)	51	NEITHER ONE OF US Joe Porter (Keca, ASCAP)	27
CALL ME Willie Mitchell (Jec/AI Green, BMI)	45	OH, BABE WHAT COULD YOU SAY Norman Smith (Chappell, ASCAP)	4
CONTROL OF ME Ted Gerow-Les Emmerson (4 Star Music-Galeney Music, BMI)	37	OH LA DE DA AI Bell (Muscle Shoals, BMI)	97
COOK WITH HONEY Abramson and Collins (Bojo, ASCAP)	64	ONE LESS SET OF FOOTSTEPS Cashman & West (Wingate/Blendingwell, ASCAP)	42
COULD IT BE I'M FALLING IN LOVE Thom Bell (Bellboy, BMI)	1	ONE MAN BAND Thom Bell (Blackwood, BMI)	68
COVER OF ROLLING STONE Ron Haffkine (Crazy Legs Wilson (Bridgeport, BMI)	95	ONE MAN PARADE Asher (Country Road/Blackwood, BMI)	60
CROCODILE ROCK Gus Dudgeon (Dick James, BMI)	11	OUT OF THE QUESTION Mills (Mam, ASCAP)	90
DADDY'S HOME The Corporation (Nom, BMI)	9	PARDON ME SIR Cordel (Tro-Andover, ASCAP)	61
DANCING IN THE MOONLIGHT Berio/Robinson (Unart/St. Nathanson, BMI)	15	PEACEFUL TOM Catalano (Four Score, BMI)	48
DANNY'S SONG Brian Ahern (Gnossons, ASCAP)	22	PEACEFUL EASY FEELING Glyn Johns (Jazzbird-Benchmark, ASCAP)	19
DEAD SKUNK Thomas Jefferson Kaye (Frank, ASCAP)	38	PINBALL WIZARD/SEE ME FEEL ME Lloyd (Track, BMI)	71
DO IT AGAIN Gary Katz (Wingate/Red Giant, ASCAP)	8	PUT ON YOUR SHOES AND WALK Hall (Giant Ent., BMI)	86
DO IT IN THE NAME OF LOVE Hall (Heiress, BMI)	82	RAINBOW MAN Mardin (Evie/Spruce Run/Chappell, ASCAP)	91
DO YOU WANT TO DANCE Joel Dorn (Clockus, BMI)	16	RIVER ROAD Potter (Upfall, ASCAP)	89
DON'T CROSS THE RIVER America (SB, ASCAP)	28	ROCKY MOUNTAIN HIGH Milt Okun (Cherry Lane, ASCAP)	10
DON'T EXPECT ME TO BE YOUR FRIEND Phil Gernhard (Kaiser-Famous, ASCAP)	6	ROSALIE Rudy Durand (Seven Iron, BMI)	50
DREAM ME HOME Rick Hall (Screen Gems-Columbia/Songpainter, BMI)	69	SING Carpenters (Jonico, ASCAP)	44
DREIDEL Ed Freeman (Yahweh, BMI)	21	SOUL SONG Norris Wilson (AI Gallico/Algee, BMI)	34
DRIFT AWAY Williams (Almo, ASCAP)	55	SPACE ODDITY Gus Dudgeon (Tro-Andover, ASCAP)	26
DUELING BANJOS Eric Weisberg (Warner-Tamberlane, BMI)	3	STEP BY STEP RaeFord Gerald (Gaucho/Belinda/Unichappell, BMI)	76
FOLLOW YOUR DAUGHTER HOME Jack Richardson (Dunbar/Cirrus/Expressions, BMI)	70	STIR IT UP Johnny Nash (Cayman, ASCAP)	35
FINKY WORM Ohio Players (Bridgeport, BMI)	75	STOP, WAIT AND LISTEN Walt Masky-Phoenix (Nitty Gritty, BMI)	74
GIRL YOU NEED A CHANGE OF MIND Wilson-Coston (Stone Diamond, BMI)	98	STUCK IN THE MIDDLE WITH YOU Leiber-Stoller (Hudson Bay, BMI)	72
GIVE ME YOUR LOVE Curtis Mayfield (Camad Music, BMI)	25	SUPERMAN Silver (Prima-Donna, BMI)	62
GOOD MORNING HEARTACHE Berry Gordy (Northern, ASCAP)	29	SUPERSTITION Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	78
GUDBY T'JANE Chandler (Barn)	99	THE MESSAGE John Schroeder (Heavy Music, BMI)	40
HAPPY Bob Crewe (Jobete, ASCAP)	59	THE NIGHT THE LIGHTS WENT OUT (Russ, ASCAP)	66
HARRY HIPPIE Womack & Hicks (Shartwell, BMI)	93	THE WORLD IS A GHETTO Jerry Goldstein (Far Out, ASCAP)	17
HELLO HUPRAY Bob Ezrin (Warner-Tamberlane, BMI)	36	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE Medress, Appel & Tokens (Levine & Brown, BMI)	57
HOW CAN I TELL YOU Rick Hall (Irving, BMI)	69	TODAY I STARTED LOVING YOU AGAIN Rick Hall & Mickey Buckings (Blue Book, BMI)	52
HUMMINGBIRD Dick Glaser (Famous, ASCAP)	24	TROUBLE MAN Marvin Gaye (Jobete, ASCAP)	85
IF YOU GOTTA BREAK ANOTHER HEART Altfield-Hammond (Landers-Roberts/April, ASCAP)	73	WALK ON THE WILD SIDE Bowie-Ronson (Oakfield, BMI)	80
I'M DOIN' FINE NOW Thom Bell (Mighty Three, BMI)	88	WE DID IT Willie Mitchell (Jec, BMI)	84
I'M JUST A SINGER Tony Clarke (Leeds, ASCAP)	14	WHY CAN'T WE LIVE TOGETHER Steve Alaimo (Sherlyn, BMI)	53
I'VE GOT ANTS IN MY PANTS James Brown (Dynamite/Belinda/Unichappell, BMI)	39	WILDFLOWER Erik the Norwegian (Edsel, BMI)	81
JAMBALAYA John Fogerty (Acuff-Rose, BMI)	31	WILL IT GO ROUND IN CIRCLES Preston (Irving/WEP, BMI)	83
KEEP ON SINGING Janssen-Hart (Pocket Full of Tones, BMI)	41	WISH THAT I COULD TALK TO YOU (Dotted Lion/Sylco, ASCAP)	65
KILLING ME SOFTLY WITH HIS SONG Joel Dorn (Fox/Gimble, BMI)	2	YOU'RE SO VAIN Richard Perry (Quackenbush, ASCAP)	18

MARCH 3, 1973



# THE SINGLES CHART

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

THIS WK.	LAST WK.	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	2	COULD IT BE I'M FALLING IN LOVE SPINNERS Atlantic 2927	10
2	4	KILLING ME SOFTLY WITH HIS SONG ROBERTA FLACK/Atlantic 2940	7
3	1	DUELING BANJOS SOUNDTRACK/Warner Brothers 7569	9
4	3	OH BABE, WHAT WOULD YOU SAY HURRICANE SMITH/Capitol 3383	15
5	7	LOVE TRAIN O'JAYS/Phila. Int'l. 3524 (Columbia)	6
6	6	DON'T EXPECT ME TO BE YOUR FRIEND LOBO/Big Tree 158 (Bell)	10
7	12	LAST SONG EDWARD BEAR/Capitol 3452	11
8	8	DO IT AGAIN STEELY DAN/ABC 11338	13
9	9	DADDY'S HOME JERMAINE JACKSON/Motown 216	12
10	10	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA 0829	14
11	5	CROCODILE ROCK ELTON JOHN/MCA 4000	13
12	14	COVER OF ROLLING STONE DR. HOOK & THE MEDICINE SHOW/ Columbia 45723	14
13	22	ALSO SPRACH ZARATHUSTRA EUMIR DEODATO/CTI 12	4
14	18	I'M JUST A SINGER IN A ROCK & ROLL BAND MOODY BLUES/ Threshold 67012 (London)	6
15	15	DANCING IN THE MOONLIGHT KING HARVEST/Perception 515	18
16	17	DO YOU WANT TO DANCE BETTE MIDLER/Atlantic 2928	11
17	13	THE WORLD IS A GHETTO WAR/United Artists 50975	15
18	16	YOU'RE SO VAIN CARLY SIMON/Elektra 45824	14
19	21	PEACEFUL EASY FEELING EAGLES/Asylum 11013 (Atlantic)	11
20	26	AIN'T NO WOMAN (LIKE THE ONE I GOT) FOUR TOPS/Dunhill 4339 (ABC)	4
21	23	DREIDEL DON McLEAN/United Artists 5110	11
22	29	DANNY'S SONG ANNE MURRAY/Capitol 3481	9
23	36	AUBREY BREAD/Elektra 45832	5
24	25	HUMMINGBIRD SEALS & CROFTS/Warner Bros. 7671	7
25	27	GIVE ME YOUR LOVE BARBARA MASON/Buddah 331	7
26	34	SPACE ODDITY DAVID BOWIE/RCA 9879	6
27	37	NEITHER ONE OF US GLADYS KNIGHT & THE PIPS/Soul 35098 (Motown)	5
28	31	DON'T CROSS THE RIVER AMERICA/Warner Brothers 7670	6
29	30	GOOD MORNING HEARTACHE DIANA ROSS/Motown 1211	8
30	33	BIG CITY MISS RUTH ANN GALLERY/Sussex 248 (Buddah)	10
31	20	JAMBALAYA BLUE RIDGE RANGERS/Fantasy 689	13
32	52	LOVE IS WHAT YOU MAKE IT GRASS ROOTS/Dunhill 4335	5
33	35	LIVING TOGETHER, GROWING TOGETHER FIFTH DIMENSION/ Bell 45310	8
34	39	SOUL SONG JOE STAMPLEY/Dot 17442 (Paramount)	7
35	46	STIR IT UP JOHNNY NASH/Epic 10940	4
36	43	HELLO, HOORAY ALICE COOPER/Warner Brothers 7673	5
37	38	CONTROL OF ME LES EMMERSON/Lion 141 (MGM)	10
38	48	DEAD SKUNK LOUDON WAINWRIGHT/Columbia 45626	7
39	40	I'VE GOT ANTS IN MY PANTS JAMES BROWN/Polydor 14162	6
40	41	THE MESSAGE CYMANDE/Janus 203	8
41	45	KEEP ON SINGING AUSTIN ROBERTS/Chelsea 780110 (RCA)	6
42	47	ONE LESS SET OF FOOTSTEPS JIM CROCE/ABC 11346	4
43	50	KISSING MY LOVE BILL WITHERS/Sussex 250	4
44	75	SING CARPENTERS/A&M 1413	2
45	54	CALL ME AL GREEN/Hi 2235 (London)	3
46	64	MASTERPIECE TEMPTATIONS/Gordy 7126 (Motown)	2
47	65	LITTLE WILLY THE SWEET/Bell 45251	5
48	59	PEACEFUL HELEN REDDY/Capitol 3527	4
49	57	MASTER OF EYES ARETHA FRANKLIN/Atlantic 2941	4
50	51	ROSALIE SAM NEELY/Capitol 3510	5
51	67	BREAK UP TO MAKE UP STYLISTICS/Avco 4611	4

52	53	TODAY I STARTED LOVING YOU AGAIN BETTYE SWANN/Atlantic 2921	8
53	11	WHY CAN'T WE LIVE TOGETHER TIMMY THOMAS/Glades 1703	13
54	62	BOO BOO DON'T CHA BE BLUE TOMMY JAMES/Roulette 7140	4
55	66	DRIFT AWAY DOBIE GRAY/Decca 33057	2
56	69	A LETTER TO MYSELF CHI-LITES/Brunswick 55491	4
57	78	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE DAWN/Bell 45318	4
58	68	BITTER BAD MELANIE/Neighborhood 4210 (Famous)	4
59	60	HAPPY BOBBY DARIN/Motown 1217	10
60	89	ONE MAN PARADE JAMES TAYLOR/Warner Bros. 7682	2
61	72	PARDON ME SIR JOE COCKER/A&M 1407	2
62	80	SUPERMAN DONNA FARGO/Dot 17444 (Famous)	2
63	81	MAGIC WOMAN TOUCH HOLLIES/Epic 5-10951	2
64	84	COOK WITH HONEY JUDY COLLINS/Elektra 45831	3
65	76	WISH THAT I COULD TALK TO YOU SYLVERS/Pride 019 (MGM)	4
66	77	THE NIGHT THE LIGHTS WENT OUT VICKI LAWRENCE/Bell 45303	5
67	70	HOW CAN I TELL YOU TRAVIS WAMMACK/United Artists 91008	6
68	79	ONE MAN BAND (PLAYS ALL ALONE) RONNIE DYSON/Columbia 45776 (Blackwood, BMI)	3
69	73	DREAM ME HOME MAC DAVIS/Columbia 45773	3
70	71	FOLLOW YOUR DAUGHTER HOME GUESS WHO/RCA 0880	4
71	94	PINBALL WIZARD/SEE ME FEEL ME THE NEW SEEKERS/Verve 1070	2

## CHARTMAKER OF THE WEEK

72	—	STUCK IN THE MIDDLE WITH YOU STEALERS WHEEL A&M 1416	1
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73	116	IF YOU GOTTA BREAK ANOTHER HEART ALBERT HAMMOND/ Mums ZS7 6015 (Columbia) (Landers-Roberts, April, ASCAP)	1
74	74	STOP, WAIT & LISTEN CIRCUS/Metromedia MMS 265	6
75	82	FUNKY WORM OHIO PLAYERS/Westbound 214	3
76	85	STEP BY STEP JOE SIMON/Spring 133 (Polydor)	2
77	83	LOST HORIZON SHAWN PHILLIPS/A&M 1405	3
78	32	SUPERSTITION STEVIE WONDER/Tamla 54226 (Motown)	16
79	87	DAISY A DAY JUD STRUNK/MGM 14463	2
80	95	WALK ON THE WILD SIDE LOU REED/RCA 74-0887	2
81	96	WILDFLOWER SKYLARK/Capitol 6626	2
82	100	DO IT IN THE NAME OF LOVE CANDI STATON/Fame 91005 (UA)	2
83	92	WILL IT GO ROUND IN CIRCLES BILLY PRESTON/A&M 1411	2
84	88	WE DID IT SYL JOHNSON/Hi 2229 (London)	4
85	19	TROUBLE MAN MARVIN GAYE/Tamla 54228 (Motown)	12
86	98	PUT ON YOUR SHOES AND WALK CLARENCE CARTER/Fame 179 (UA)	2
87	93	NAMES, TAGS, NUMBERS, LABELS ASSOCIATION Mums ZS7 6016 (Columbia)	3
88	97	I'M DOIN' FINE NOW NEW YORK CITY/Chelsea 0113 (RCA)	2
89	117	RIVER ROAD UNCLE DOG/MCA 40005 (Upfall, ASCAP)	1
90	—	OUT OF THE QUESTION GILBERT O'SULLIVAN/MAM 3628 (London)	1
91	127	RAINBOW MAN LOOKING GLASS/Epic 10953 (Evie-Spruce Run-Chappell, ASCAP)	1
92	—	ARMED AND EXTREMELY DANGEROUS FIRST CHOICE/ Philly Groove 175 (Bell)	1
93	28	HARRY HIPPIE BOBBY WOMACK & PEACE/United Artists 50988	12
94	—	BLUE SUEDE SHOES JOHNNY RIVERS/United Artists UA-XW198-W	1
95	—	CRAZY LEGS DONALD AUSTIN/Eastbound 603 (Janus)	1
96	99	BELL BOTTOM BLUES ERIC CLAPTON/Polydor 15056	2
97	—	OH LA DE DA STAPLE SINGERS/Stax 0156	1
98	—	GIRL YOU NEED A CHANGE OF MIND EDDIE KENDRICKS/Tamla 54230 (Motown)	1
99	126	GUDBUY T' JANE SLADE/Polydor 5060 (Barn, ASCAP)	1
100	105	DREAM LAND DANNY BONADUCE/Lion 145 (MGM) (Dramatic, BMI)	1

## FLASHMAKER OF THE WEEK



**STEALERS WHEEL**  
A&M

## TOP FM AIRPLAY THIS WEEK

- STEALERS WHEEL—A&M
- SOMEBODY ELSE'S TROUBLES—Steve Goodman—Buddah
- HEAVEN HELP THE CHILD—Mickey Newbury—Elektra
- SECOND CRUSADE—Crusaders—Blue Thumb
- WE THE PEOPLE—Ellen McIlwaine—Polydor

## WNEW-FM / NEW YORK

- BLACK COFFEE (single)—Humble Pie—A&M
- BURSTING AT THE SEAMS—Straws—A&M (Import)
- CINDY INCIDENTALLY (single)—Faces—WB
- GRIZZLY BEAR (single)—Mount Airy—Thimble
- THE HARDER THEY COME—Jimmy Cliff (Soundtrack)—Mango
- HEAVEN HELP THE CHILD—Mickey Newbury—Elektra
- IMAGES—David Bowie—London
- OLD HAT—Uncle Dog—MCA
- SECOND ALBUM—Roy Buchanan—Polydor
- SECOND CRUSADE—Crusaders—Blue Thumb

## WLIR-FM / LONG ISLAND, N. Y.

- FULL MOON—Douglas
- HELLO HOORAY (single)—Alice Cooper—WB
- LIFE AND TIMES—Jim Croce—ABC
- NO ORDINARY CHILD—Jane Getz—RCA
- SLAYED?—Slade—Polydor
- SOMEBODY ELSE'S TROUBLES—Steve Goodman—Buddah
- SONNY AND BROWNIE—Sonny Terry and Brownie McGhee—A&M
- STEALERS WHEEL—A&M
- WE THE PEOPLE—Ellen McIlwaine—Polydor
- WOOFER IN TWEETER'S CLOTHING—Sparks—Bearsville

## WHCN-FM / HARTFORD

- ANDY PRATT—Col
- ANYWAY—Family—UA
- BALLOON—Mark Wirtz—Capitol
- BRUSH ARBOR—Capitol
- CATCH A FIRE—Wailers—Island
- CHAPTER VII—Buddy Miles Band—Col
- DRIFT AWAY—Dobie Gray—Decca
- MINDFUL—Maxayn—Capricorn
- OGDEN'S NUT GONE FLAKE—Small Faces—Immediate/Abkco
- OLD HAT—Uncle Dog—MCA
- STEALERS WHEEL—A&M

## WHVY-FM / SPRINGFIELD, MASS.

- ANYWAY—Family—UA
- GLORIFIED/MAGNIFIED—Manfred Mann—Polydor
- GREETINGS FROM ASBURY PARK, N.J.—Bruce Springsteen—Col

- JOHN PAUL JONES—Col
- HEAVEN HELP THE CHILD—Mickey Newbury—Elektra
- OLD HAT—Uncle Dog—MCA
- RIGHT PLACE WRONG TIME (single)—Dr. John—Atco
- SPACE ODDITY—David Bowie—RCA
- SPLIT ENDS—The Move—UA
- STEALERS WHEEL—A&M

## CHUM-FM / TORONTO

- ATLANTA RHYTHM SECTION—Decca
- CATCH A FIRE—Wailers—Island
- CIGARS, ACAPPELLA, CANDY—Belmonts—Buddah
- DIXIE CHICKEN—Little Feat—WB
- GREATEST HITS—Steppenwolf—Dunhill
- LAST TANGO IN PARIS (single)—Gato Barbieri—UA
- GRANT GREEN LIVE—Blue Note
- RICH MAN—Climax Blues Band—Sire
- SOLID AIR—John Martyn—Island
- SONNY AND BROWNIE—Sonny Terry and Brownie McGhee—A&M
- SPLIT ENDS—The Move—UA
- WE THE PEOPLE—Ellen McIlwaine—Polydor

## WMMR-FM / PHILADELPHIA

- DIXIE CHICKEN—Little Feat—WB
- ENNISMORE—Colin Blunstone—Epic
- FREEWAY MADNESS—Pretty Things—WB
- IMAGES—David Bowie—London
- JOHN HERALD—Paramount
- LIFE IS ROUND—Compost—Col
- SOMEBODY ELSE'S TROUBLES—Steve Goodman—Buddah
- SPLIT ENDS—The Move—UA
- STEALERS WHEEL—A&M

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

- ALL MY CHOICES—Mary Travers—WB
- BAREFOOT JERRY—WB
- DRIFT AWAY—Dobie Gray—Decca
- FUNKY SERENITY—Ramsey Lewis—Col
- HEAVEN HELP THE CHILD—Mickey Newbury—Elektra
- LIFE AND TIMES—Jim Croce—ABC
- LIFE IS SOUND—Compost—Col

## WSHE-FM / MIAMI

- BACK IN '72—Bob Seger—Palladium/Reprise
- HEADS—James Lee Stanley—Wooden Nickel
- KENTUCKY GAMBLER—Robey, Falk and Bod—Col
- OLD HAT—Uncle Dog—MCA
- STEALERS WHEEL—A&M
- TRUE STORIES AND OTHER DREAMS—Judy Collins—Elektra
- WE THE PEOPLE—Ellen McIlwaine—Polydor

## WKDA-FM / NASHVILLE

- BIRDS OF FIRE—Mahavishnu Orchestra—Col
- DOREMI FASOL LATIDO—Hawkwind—UA
- DOUG SAHM & BAND—Atlantic
- GP—Gram Parsons—WB
- HEARTBREAKER—Free—Island
- ROMANY—Hollies—Epic
- THE SESSION—Jerry Lee Lewis—Mercury
- SHOOT OUT AT THE FANTASY FACTORY—Traffic—Island
- SOMEBODY ELSE'S TROUBLES—Steve Goodman—Buddah
- SPACE ODDITY—David Bowie—RCA
- SUBWAY NIGHT—David Amram—RCA

## WMC-FM / MEMPHIS

- A MINUTE OF YOUR TIME—Marty Cooper—Barnaby
- ANNA DIVINA—River City—Enterprise
- BAREFOOT JERRY—WB
- BIRDS OF FIRE—Mahavishnu Orchestra—Col
- EBONY RHYTHM AND FUNK CAMPAIGN—Uni
- ENNISMORE—Colin Blunstone—Epic
- HEAVEN HELP THE CHILD—Mickey Newbury—Elektra
- MADE IN JAPAN—Deep Purple—Purple (Import)
- ROCK & ROLL GYPSIES—Vinegar Joe—Atco

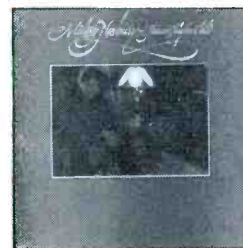
## KSHE-FM / ST. LOUIS

- BILL QUATEMAN—Col
- I'M ONLY VISITING THIS PLANET—Larry Norman—Verve
- JERRY JEFF WALKER—Decca
- LIFE AND TIMES—Jim Croce—ABC
- LOUISIANA ROCK AND ROLL—Potliquoir—Janus
- SOMEBODY'S ELSE'S TROUBLES—Steve Goodman—Buddah
- SONNY AND BROWNIE—Sonny Terry and Brownie McGhee—A&M

## WMMS-FM / CLEVELAND

- CHECK THIS OUT—Jack McDuff—Cadet
- CONTRAST—Neal Crique—Cobblestone
- CYMBAL AND CLINGER—Chelsea
- FLYING CIRCUS—Capitol
- FARTHER DOWN THE ROAD—Andrew Odom—Bluesway
- HEAVEN HELP THE CHILD—Mickey Newbury—Elektra
- MORE HOT ROCKS—Rolling Stones—London
- THE OLD BUM'S RUSH—Tony Williams—Lifetime—Polydor
- REFUGE—Heaven and Earth—Ovation
- SOMEBODY ELSE'S TROUBLES—Steve Goodman—Buddah
- WE THE PEOPLE—Ellen McIlwaine—Polydor

## FM SLEEPER OF THE WEEK:



**HEAVEN HELP THE CHILD**  
MICKEY NEWBURY  
Elektra

## WSDM-FM / CHICAGO

- BILL QUATEMAN—Col
- HEARTBREAKER—Free—Island
- LORD OF THE RINGS—Bo Hansson—Charisma
- MADE IN JAPAN—Deep Purple—Purple (Import)
- SECOND CRUSADE—Crusaders—Blue Thumb
- SOMEBODY ELSE'S TROUBLES—Steve Goodman—Buddah
- STEALERS WHEEL—A&M

## WZMF-FM / MILWAUKEE

- BACK IN '72—Bob Seger—WB
- BILL QUATEMAN—Col
- DIXIE CHICKEN—Little Feat—WB
- DRIFT AWAY—Dobie Gray—Decca
- STEALERS WHEEL—A&M

## KLZ-FM / DENVER

- CAN'T BUY A THRILL—Steely Dan—ABC
- DRIFT AWAY—Dobie Gray—Decca
- HEARTBREAKER—Free—Island
- MADE IN JAPAN—Deep Purple—Purple (Import)
- MOVING WAVES—Focus—Sire
- THE WORLD IS A GHETTO—War—UA

## KMET-FM / LOS ANGELES

- BACK UP AGAINST THE WALL—Atlanta Rhythm Section—Decca
- CAROLYN FRANKLIN—RCA
- DAVID RUFFIN—Motown
- DIXIE CHICKEN—Little Feat—WB
- THE HARDER THEY COME—Jimmy Cliff (Soundtrack)—Mango
- Laurie K. Cohen—Playboy
- MARGIE JOSEPH—Atlantic
- REUNION—Dion and the Belmonts—WB
- SECOND CRUSADE—Crusaders—Blue Thumb
- SOMEBODY ELSE'S TROUBLES—Steve Goodman—Buddah
- STEALERS WHEEL—A&M

## KSAN-FM / SAN FRANCISCO

- ALL OUT—Grin—Spindizzy
- BACK IN '72—Bob Seger—Palladium/Reprise
- BAREFOOT JERRY—WB
- DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER—Elton John—MCA
- GOOD TIMES—Kool and the Gang—Delite
- THE HARDER THEY COME—Jimmy Cliff (Soundtrack)—Mango
- HEARTBREAKER—Free—Island
- RIGHT PLACE WRONG TIME (single)—Dr. John—Atco
- SECOND CRUSADE—Crusaders—Blue Thumb
- SHOOT OUT AT THE FANTASY FACTORY—Traffic—Island
- WE THE PEOPLE—Ellen McIlwaine—Polydor

## KOL-FM / SEATTLE

- ANYWAY—Family—UA
- BATTEAUX—Col
- CIGARS, ACAPPELLA, CANDY—Belmonts—Buddah
- I COULDN'T BELIEVE MY EYES—Brownie McGhee & Sonny Terry—Bluesway
- KABUKI WUKI—John Lee Hooker—Bluesway
- LOUISIANA ROCK AND ROLL—Potliquoir—Janus
- SECOND CRUSADE—Crusaders—Blue Thumb
- SPLIT ENDS—The Move—UA
- WITH PLEASURE—Fraser and DeBolt—Col

## KZEL-FM / EUGENE, OREGON

- ANYWAY—Family—UA
- BATTEAUX—Col
- BROWNSTONE—Playboy
- CHAPTER VII—Buddy Miles Band—Col
- LIGHT AS A FEATHER—Chick Corea—Polydor
- MAESTRO—Moacir Santos—Blue Note
- SONG FOR MY LADY—McCoy Tyner—Milestone
- TRAVELING LADY—Rosalie Sorrells—Sire
- WITH PLEASURE—Fraser and DeBolt—Col



# More And More Friends For Marlo Thomas And Friends...

**"This album is a whole lot more than the best gift idea the industry's ever come up with . . . a children's concert LP which should change the course of things to come . . . In short, it's a record of, for and by human liberation for both children and their teachers and parents."... CASHBOX**

**"A collection of charming songs for now."-NEWSWEEK**

**" 'Free To Be . . . You And Me' " has obviously been put together with thought, integrity and skill. It's diverting and I applaud its message . . . The creators deserve the gratitude of liberated parents. The children will be too busy enjoying themselves to say thank you to anyone."-THE NEW YORK TIMES**

**"Marlo Thomas' 'Free To Be . . . You And Me' is one of the most exciting albums of the year for adults and children alike."**

**-Jim Bacon/HERALD EXAMINER**

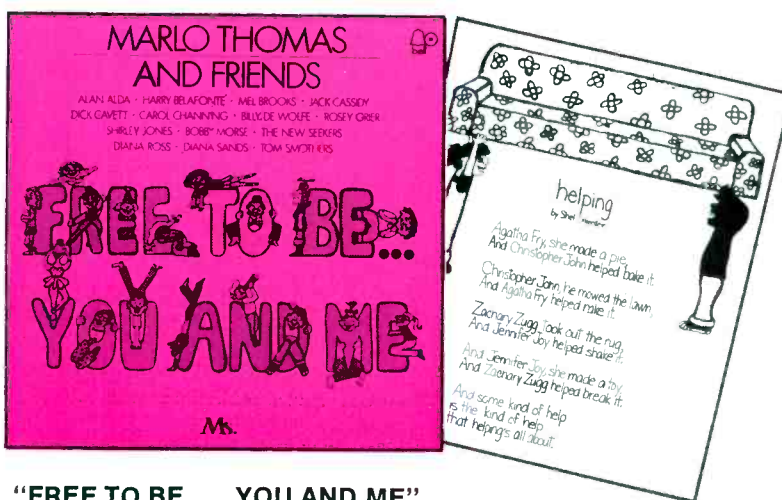
**" 'Free To Be . . . You And Me' " (it's subtitled 'Marlo Thomas And Friends') is so charming and wonderful . . . it was made for children but it's equally delightful for grownups."**

**-Joyce Haber/LOS ANGELES TIMES**

**"This revolutionary album of songs and stories is funny, tender, and remarkably soft-sell. While offering children a world-without-end of options, it is bound to charm grownups and broaden their views, too."-NEW YORK DAILY NEWS**

**"Marlo Thomas' 'Free To Be . . . You And Me' is a delight for parents and a must for children."-Vernon Scott/UPI**

INCLUDES ILLUSTRATED LYRIC BOOKLET



**"FREE TO BE . . . YOU AND ME"**

Album Produced by CAROLE HART

Music Produced by Stephen Lawrence & Bruce Hart

Stories and Poems Directed by Alan Alda

Bell Stereo 1110

BELL RECORDS

A Division of Columbia Pictures Industries, Inc.



# Playboy,

## Sam Russell

**The single:**

**"What's Usual, Ain't  
Natural" (P 50016).**

**From the new Sam  
Russell album,**

**"What's Usual,  
Ain't Natural".**

**From Playboy  
Records.**




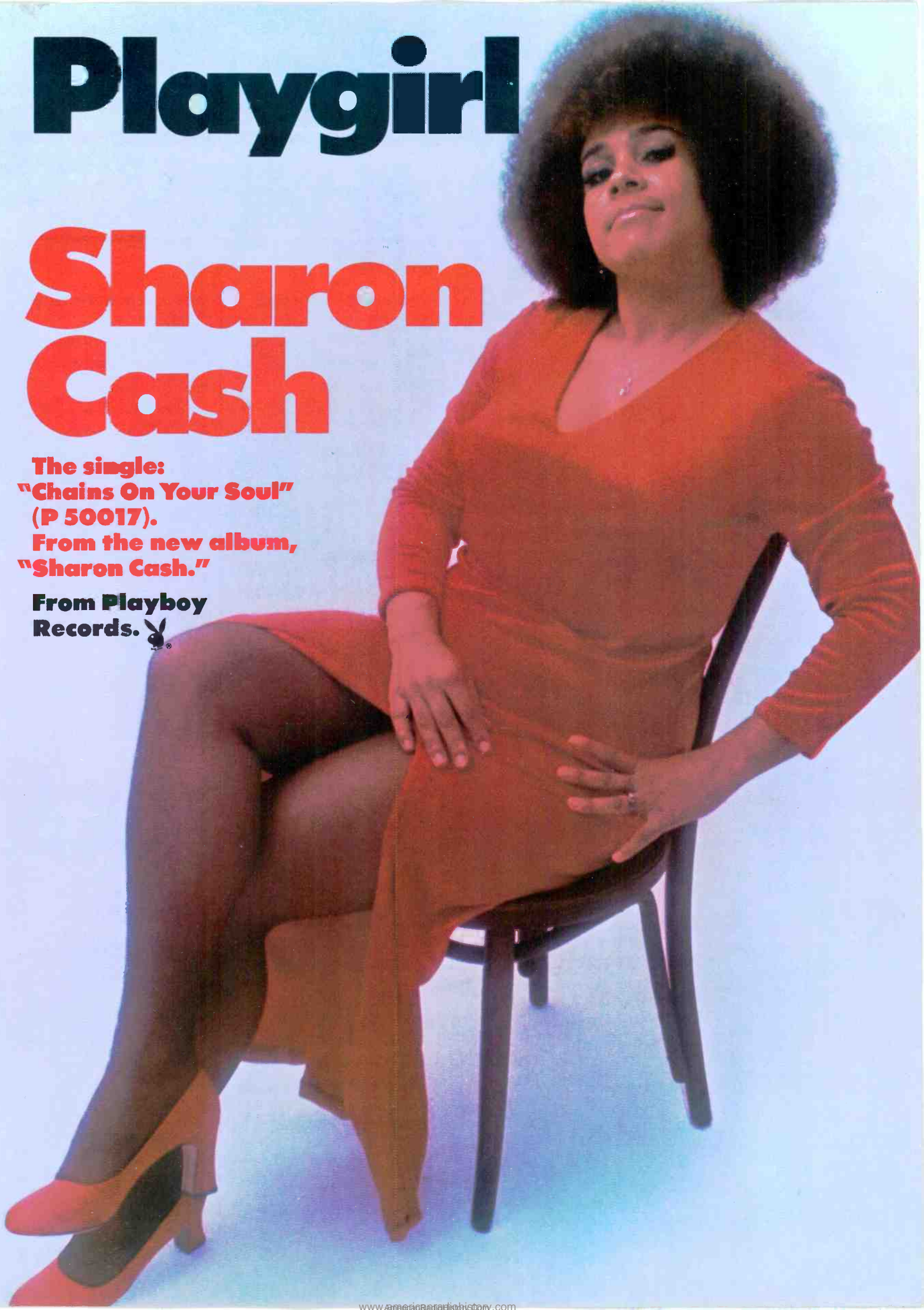


# Playgirl

## Sharon Cash

**The single:**  
**"Chains On Your Soul"**  
**(P 50017).**  
**From the new album,**  
**"Sharon Cash."**

**From Playboy**  
**Records.** 



## Marketing Plans Outlined for Campus Scene Merchandiser

By GARY COHEN

NEW YORK—A number of companies, both record and non-record oriented, have contracted to use the Campus Scene Merchandiser. The Merchandiser is a floor display with a rotating panel placed in high traffic areas in college bookstores. Advertisers place their copy on these displays, which revolve around and around.

The Campus Scene Merchandiser, according to Les Zenna, operator of the floor units, is enjoying great success after a year and a half of operation. His firm has signed long-term contracts with many major college bookstores in the country. The merchandiser sells 14 spaces of national advertising, and gives each store two spaces to use. Zenna points out that many stores make excellent use of the displays, posting daily specials and promotions. At present, 150 schools have contracts, and two or three schools are signing up every week. He also notes that Merchandiser only goes into the University-sponsored bookstore, and not into any other stores on campus.

There are presently 14 displays in operation: Harvard Coop, MIT Coop, Brown, University of Rhode Island, Cornell, G. Washington Univ., Morgan State (Md.), U. of Miami, U. of Tennessee, Rutgers, Princeton, U. of Indiana (Bloomington), Brooklyn College, Manhattan C.C., N.Y.U., Hofstra, Stony Brook, U. of Wisconsin (Milwaukee), and Northern Michigan Univ., in Marquette. Zenna also has the stores broken down into categories of student size and sales, and can tell you which carry records, which don't, and which ones are racked by Transcon, a firm he works very closely with. A number of stores run specific record promotions with Zenna and Transcon, including a promotion run by Warner Bros. on "The Section" album. The ads for "The Section" were posted, and Merchandiser and Transcon co-operated in getting product into the stores involved.

Because Merchandiser does not plan to place units in stores until they have advertising for

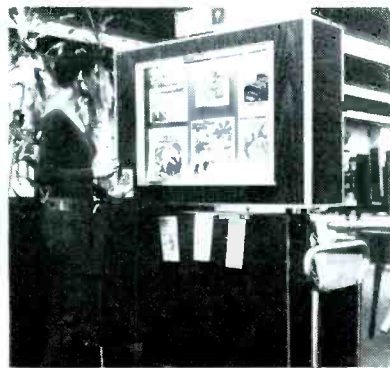
them, they have grown slowly. Plans call for opening up another 20 more units during spring, with another 75 scheduled by fall. Each unit costs around \$1,000 to construct.

All material (advertising copy) placed on the display is laminated, for a fuller effect. Companies that have advertised include Atlantic, Warner Brothers and Bell Records, Penthouse, National Lampoon, Bristol-Meyers, New York Magazine, Selchow & Righter (they make Scrabble), Oxford University Press, McGraw-Hill, Dell Publishing, and Transcon. Zenna also points out that all bookstores that originally signed a contract are still part of the program.

Their target goal is 250/300 additional stores in a year and a half, bringing the total number covered to 600. With these 600 schools, Merchandiser will deliver half of the country's student population of 10 million. (Their enrollment figures show they will reach close to five million students by 1974).

Zenna stated that the machines will be on display at the National Association of College Stores Convention, April 23-28 at the N.Y. Hilton. He also noted that any of his clients at that time will be free to demonstrate on the Merchandiser displays at the bookstore operators convention, where more than a thousand operators will gather. A sign-up campaign will be conducted at the convention.

More information is available from Zenna on his Campus Scene Merchandiser at 200 Park Avenue South, Room 801, N.Y. 10003. Telephone is (212) 533-4280.



Campus Scene Merchandiser

## COLLEGE RADIO AIRPLAY REPORT

MARCH 3, 1973

### WGSU-FM—STATE UNIV. COLLEGE

Geneseo, N. Y.  
John Davlin

EXTENSIONS—McCoy Tyner—Blue Note  
GREAT LOST KINKS ALBUM—Reprise  
LIGHT AS A FEATHER—Chick Corea—Polydor

SIBELIUS FOUR LEGENDS—Buffalo Philharmonic—Nonesuch  
WOOFER IN TWEETER'S CLOTHING—Sparks—Bearsville

### WLVR—LEHIGH UNIV.

Bethlehem, Pa.  
Bruce Toole

DIXIE CHICKEN—Little Feat—WB  
ENNISMORE—Colin Blunstone—Epic  
LORD OF THE RINGS—Bo Hansson—Charisma

REUNION—Dion & Belmonts—WB  
SPLIT ENDS—The Move—UA  
STEELYARD BLUES—WB

### WRBB-FM—NORTHEASTERN UNIV.

Boston, Mass.  
Donna Hochheiser

BLUES AT MONTREUX—Curtis & DuPree—Atlantic  
ENGLAND—Amazing Blondel—Island  
JERRY JEFF WALKER—Decca  
LIGHT AS A FEATHER—Chick Corea—Polydor  
SPLIT ENDS—The Move—UA

### KCCS—UNIV. OF MISSOURI

Columbia, Mo.  
Mary Wells

CITY COWBOY—Arthur Gee—Tumbleweed  
EXCALIBUR—Tom Fogerty—Fantasy  
LORD OF THE RINGS—Bo Hansson—Charisma  
MOVING WAVES—Focus—Sire  
ROGER SHRIVER—Buddah

### WUVA—UNIV. OF VIRGINIA

Charlottesville, Va.  
Geoff Allan

CURT BOETCHER—Elektra  
DOBRO—Mike Auldridge—Takoma  
PRETTY THINGS—Freeway Madness—WB  
SUBWAY NIGHT—David Amram—RCA  
SUNWHEEL DANCE—Bruce Cockburn—Epic

### WRCU—COLGATE UNIV.

Hamilton, N.Y.  
Rich Ferdinand

ALL MY CHOICES—Mary Travers—WB  
APPROXIMATELY INFINITE UNIVERSE—Yoko Ono—Apple  
ARE YOU ON SOMETHING—Ray D'Ariano—Buddah  
GREETINGS FROM ASBURY PARK, N.J.—Bruce Springsteen—Col  
SMOKESTACK LIGHTNING—Mike Harrison—Island

### WSRM—UNIV. OF WISCONSIN

Madison, Wisc.  
Bruce Ravid

BILL QUATEMAN—Col  
ENNISMORE—Colin Blunstone—Epic  
RICH MAN—Climax Blues Band—Sire  
SLEEPY HOLLOW—Family  
SOMEBODY ELSE'S TROUBLES—Steve Goodman—Buddah

### WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.  
Dave Fricke

CATCH A FIRE—Wailers—Island  
FAUST—Polydor (Import)  
HEART LOADED WITH TROUBLE—Otis Spann—Bluesway  
HEAVEN HELP THE CHILD—Mickey Newbury—Elektra  
LAST TANGO IN PARIS—Gato Barbieri (single)—UA  
WOOFER IN TWEETER'S CLOTHING—Sparks—Bearsville

### WBCR—BROOKLYN COLLEGE

Brooklyn, N.Y.  
Louis Lewow

CLAPTON—Eric Clapton—Polydor  
DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER—Elton John—MCA  
LIFE & TIMES—Jim Croce—ABC  
LOUISIANA ROCK 'N ROLL—Potliquoer—Janus  
STEELYARD BLUES—WB

### WLUC—LOYOLA UNIV.

Chicago, Ill.  
Jim Benz

BEST OF MOUNTAIN—Windfall/Columbia  
GP—Gram Parsons—WB  
LET ME TOUCH YOUR MIND—Ike & Tina Turner—UA  
LIFE & TIMES—Jim Croce—ABC  
LORD OF THE RINGS—Bo Hansson—Charisma

### WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.  
Ken Smalheiser

ALL OUT—Grin—Spindizzy  
COMPOSITE TRUTH—Mandrill—Polydor  
CROSS COUNTRY—Toni & Terry—Capitol  
SLEEPY HOLLOW—Family  
TRUE STORIES—Judy Collins—Elektra

### WRCT—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.  
Brad Simon

BATTEAUX—Col  
DIXIE CHICKEN—Little Feat—WB  
IMAGES—David Bowie—London  
LOUISIANA ROCK 'N ROLL—Potliquoer—Janus  
OLD HAT—Uncle Dog—MCA  
SPECIAL DELIVERY—Billy Merhit—Elektra

### WVBU-FM—BUCKNELL UNIV.

Lewisburg, Pa.  
Jim Morrell

BABY JAMES HARVEST—Barclay James Harvest—Harvest  
BIRDS OF FIRE—Mahavishnu Orchestra—Col  
LORD OF THE RINGS—Bo Hansson—Charisma  
PRELUDE—Deodato—CTI  
SHOOT OUT AT THE FANTASY FACTORY—Traffic—Island

### KCPK—CALIF. STATE POLY.

Pomona, Calif.  
Tom Baker

DEREK & THE DOMINOS IN CONCERT—RSO  
EXTENSIONS—McCoy Tyner—Blue Note  
HOLLAND—Beach Boys—Brother/Reprise  
SPLIT ENDS—The Move—UA  
WATTSTAX—Various Artists—Stax

## SALESMAKER OF THE WEEK



**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**  
ELTON JOHN  
MCA

### TOP RETAIL SALES THIS WEEK:

**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**PRELUDE**—Deodato—CTI  
**DELIVERANCE** (Soundtrack)—WB  
**BIRDS OF FIRE**—Mahavishnu Orchestra—Columbia  
**ALOHA FROM HAWAII VIA SATELLITE**—Elvis Presley—RCA

## DISC RECORDS/NATIONAL

**BIRDS OF FIRE**—Mahavishnu Orchestra—Col  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**GIVE ME YOUR LOVE**—Barbara Mason—Buddah  
**HEARTBREAKER**—Free—Island  
**HOLLAND**—Beach Boys—Brother/Reprise  
**LIFE & TIMES**—Jim Croce—ABC  
**PRELUDE**—Deodato—CTI  
**ROCKY MOUNTAIN HIGH**—John Denver—RCA  
**SAM NEELY 2**—Capitol  
**SLAYED?**—Slade—Polydor

## RECORD BAR/NATIONAL

**ALOHA FROM HAWAII VIA SATELLITE**—Elvis Presley—RCA  
**BACK IN '72**—Bob Seger—Palladium/Reprise  
**BIRDS OF FIRE**—Mahavishnu Orchestra—Col  
**COMPOSITE TRUTH**—Mandrill—Polydor  
**DELIVERANCE** (Soundtrack)—WB  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**ISLE OF VIEW**—Jimmy Spheeris—Col  
**MIKE AULDRIDGE DOBRO**—Takoma  
**PRELUDE**—Deodato—CTI  
**SHOOT OUT AT THE FANTASY FACTORY**—Traffic—Island

## SOUNDSCOPE/BOSTON

**BIRDS OF FIRE**—Mahavishnu Orchestra—Col  
**DELIVERANCE** (Soundtrack)—WB  
**DEREK & THE DOMINOS IN CONCERT**—RSO  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**HOLLAND**—Beach Boys—Brother/Reprise  
**SEVENTH SOJOURN**—Moody Blues—Threshold  
**SUMMER BREEZE**—Seals & Crofts—WB  
**TALKING BOOK**—Stevie Wonder—Tamla  
**THE DIVINE MISS M**—Bette Midler—Atlantic  
**THE WORLD IS A GHETTO**—War—UA

## CUTLER'S/NEW HAVEN

**AL ANDERSON**—Vanguard  
**ALOHA FROM HAWAII VIA SATELLITE**—Elvis Presley—RCA  
**CROSS COUNTRY**—Toni & Terry—Capitol

**DAN FOGELBERG**—Col  
**GREAT LOST KINKS ALBUM**—Reprise  
**HOLLAND**—Beach Boys—Brother/Reprise  
**PRELUDE**—Deodato—CTI  
**RETURN TO FOREVER**—Chick Corea—Polydor  
**SHOOT OUT AT THE FANTASY FACTORY**—Traffic—Island  
**WATTSTAX**—Various Artists—Stax

## KING KAROL/N.Y.

**ALOHA FROM HAWAII VIA SATELLITE**—Elvis Presley—RCA  
**BIRDS OF FIRE**—Mahavishnu Orchestra—Col  
**BLACK CAESAR** (Soundtrack)—James Brown—Polydor  
**COMPOSITE TRUTH**—Mandrill—Polydor  
**DEREK & THE DOMINOS IN CONCERT**—RSO  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**PRELUDE**—Deodato—CTI  
**SHOOT OUT AT THE FANTASY FACTORY**—Traffic—Island  
**TALKING BOOK**—Stevie Wonder—Tamla

## WAXIE-MAXIE/BALT.-WASH.

**CATCH A FIRE**—Wailers—Island  
**COMPOSITE TRUTH**—Mandrill—Polydor  
**DELIVERANCE** (Soundtrack)—WB  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**DOUBLE GOLD**—Neil Diamond—Bang  
**LAST DAYS & TIME**—Earth, Wind & Fire—Col  
**LAST SONG**—Edward Bear—Capitol  
**MOVING WAVES**—Focus—Sire  
**PRELUDE**—Deodato—CTI  
**SOMEBODY ELSE'S TROUBLES**—Steve Goodman—Buddah  
**WATTSTAX**—Various Artists—Stax

## POPLAR/MEMPHIS

**ALOHA FROM HAWAII VIA SATELLITE**—Elvis Presley—RCA  
**DELIVERANCE** (Soundtrack)—WB  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**DRIFT AWAY**—Dobie Gray—Decca  
**FREAKIN' AT THE FREAKERS BALL**—Shel Silverstein—Col  
**MOVING WAVES**—Focus—Sire  
**PRELUDE**—Deodato—CTI  
**SHOOT OUT AT THE FANTASY FACTORY**—Traffic—Island  
**THE DIVINE MISS M**—Bette Midler—Atlantic  
**THE WORLD IS A GHETTO**—War—UA

## OAKWOOD/NEW ORLEANS

**BEST OF JAMES GANG**—ABC  
**BETTER DAYS**—Paul Butterfield/Better Days—Bearsville  
**BIRDS OF FIRE**—Mahavishnu Orchestra—Col  
**GIVE ME YOUR LOVE**—Barbara Mason—Buddah  
**GREAT LOST KINKS ALBUM**—Reprise  
**HEARTBREAKER**—Free—Island  
**MARJIE JOSEPH**—Atlantic  
**MOVING WAVES**—Focus—Sire  
**SOLID AIR**—John Martyn—Island  
**TRANSFORMER**—Lou Reed—RCA  
**WATTSTAX**—Various Artists—Stax

## NAT'L. RECORD MART/MIDWEST

**BEST OF JAMES GANG**—ABC  
**COMPOSITE TRUTH**—Mandrill—Polydor  
**CYMANDE**—Janus  
**DELIVERANCE** (Soundtrack)—WB  
**DEREK & THE DOMINOS IN CONCERT**—RSO  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**EDWARD BEAR**—Capitol  
**LAST DAYS & TIME**—Earth, Wind & Fire—Col  
**PRELUDE**—Deodato—CTI  
**WATTSTAX**—Various Artists—Stax

## DISCOUNT/ANN ARBOR

**ALL MY CHOICES**—Mary Travers—WB  
**BACK IN '72**—Bob Seger—Palladium/Reprise  
**BIRDS OF FIRE**—Mahavishnu Orchestra—Col  
**DELIVERANCE** (Soundtrack)—WB  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**FOR THE ROSES**—Joni Mitchell—Asylum  
**HOLLAND**—Beach Boys—Brother/Reprise  
**NO SECRETS**—Carly Simon—Elektra  
**ROCKY MOUNTAIN HIGH**—John Denver—RCA  
**THE DIVINE MISS M**—Bette Midler—Atlantic  
**THE WORLD IS A GHETTO**—War—UA

## DISC SHOP/EAST LANSING

**BACK IN '72**—Bob Seger—Palladium/Reprise  
**BIRDS OF FIRE**—Mahavishnu Orchestra—Col  
**DIXIE CHICKEN**—Little Feat—WB  
**JERRY JEFF WALKER**—Decca  
**MADE IN JAPAN**—Deep Purple—Purple (Import)  
**MOONSHINE**—Bert Jansch—Reprise  
**MOVING WAVES**—Focus—Sire  
**SOLID AIR**—John Martyn—Island  
**SONNY & BROWNIE**—Sonny Terry & Brownie McGhee—A&M  
**TRUE STORIES**—Judy Collins—Elektra

## ONE OCTAVE HIGHER/CHICAGO

**BIRDS OF FIRE**—Mahavishnu Orchestra—Col  
**CATCH BULL AT FOUR**—Cat Stevens—A&M  
**DELIVERANCE** (Soundtrack)—WB  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**MOVING WAVES**—Focus—Sire  
**NO SECRETS**—Carly Simon—Elektra  
**PRELUDE**—Deodato—CTI  
**ROCKY MOUNTAIN HIGH**—John Denver—RCA  
**SHOOT OUT AT THE FANTASY FACTORY**—Traffic—Island  
**SPACE ODDITY**—David Bowie—RCA  
**WHO DO WE THINK WE ARE**—Deep Purple—WB

## VENTURES/MISSOURI

**ALL MY CHOICES**—Mary Travers—WB  
**ALOHA FROM HAWAII VIA SATELLITE**—Elvis Presley—RCA  
**AMERICA**—WHY I LOVE HER—John Wayne—RCA  
**BEST OF MOUNTAIN**—Columbia/Windfall  
**CHUCK BERRY'S GOLDEN DECADE VOL. 2**—Chess  
**EDWARD BEAR**—Capitol  
**HEARTBREAKER**—Free—Island  
**KEEP ME IN MIND**—Lynn Anderson—Col  
**LOST HORIZON** (Soundtrack)—Bell  
**WATTSTAX**—Various Artists—Stax

## FOLKLORE CENTER/DENVER

**CATCH A FIRE**—Wailers—Island  
**DEREK & THE DOMINOS IN CONCERT**—RSO  
**DIXIE CHICKEN**—Little Feat—WB  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**ENNISMORE**—Colin Blunstone—Epic  
**FOR THE ROSES**—Joni Mitchell—Asylum  
**LIFE & TIME**—Jim Croce—ABC  
**MOONSHINE**—Bert Jansch—Reprise  
**NEW GRASS REVIVAL**—Starday  
**SONNY & BROWNIE**—Sonny Terry & Brownie McGhee—A&M  
**STEALERS WHEEL**—A&M  
**TRUE STORIES**—Judy Collins—Elektra

## DAVID'S/WICHITA

**ALL MY CHOICES**—Mary Travers—WB  
**ALOHA FROM HAWAII VIA SATELLITE**—Elvis Presley—RCA  
**BACK IN '72**—Bob Seger—Palladium/Reprise

**DIXIE CHICKEN**—Little Feat—WB  
**GOOD TIMES**—Kool & The Gang—DeLite  
**LORD OF THE RINGS**—Bo Hansson—Charisma  
**RICH MAN**—Climax Blues Band—Sire  
**SLAYED?**—Slade—Polydor  
**STEALERS WHEEL**—A&M  
**WATTSTAX**—Various Artists—Stax

## MUSICLAND/MINNEAPOLIS

**ALOHA FROM HAWAII VIA SATELLITE**—Elvis Presley—RCA  
**ARTIFICIAL PARADISE**—Guess Who—RCA  
**BEST OF MOUNTAIN**—Columbia/Windfall  
**DANCING IN THE MOONLIGHT**—King Harvest—Perception  
**DEREK & THE DOMINOS IN CONCERT**—RSO  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**LIFE & TIMES**—Jim Croce—ABC  
**PRELUDE**—Deodato—CTI  
**SHOOT OUT AT THE FANTASY FACTORY**—Traffic—Island  
**TRUE STORIES**—Judy Collins—Elektra

## CIRCLES/PHOENIX

**ALOHA FROM HAWAII VIA SATELLITE**—Elvis Presley—RCA  
**BIRDS OF FIRE**—Mahavishnu Orchestra—Col  
**DELIVERANCE** (Soundtrack)—WB  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**PRELUDE**—Deodato—CTI  
**ROCKY MOUNTAIN HIGH**—John Denver—RCA  
**TALKING BOOK**—Stevie Wonder—Tamla  
**THE WORLD IS A GHETTO**—War—UA  
**TRANSFORMER**—Lou Reed—RCA  
**TROUBLE MAN**—Marvin Gaye—Tamla

## WHEREHOUSE/CALIFORNIA

**CAN'T BUY A THRILL**—Steely Dan—ABC  
**CYMANDE**—Janus  
**DELIVERANCE** (Soundtrack)—WB  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**MOVING WAVES**—Focus—Sire  
**NO SECRETS**—Carly Simon—Elektra  
**PRELUDE**—Deodato—CTI  
**SECOND CRUSADES**—Crusaders—Blue Thumb  
**SLAYED?**—Slade—Polydor  
**THE WORLD IS A GHETTO**—War—UA

## MUSIC ODYSSEY/CALIFORNIA

**BIRDS OF FIRE**—Mahavishnu Orchestra—Col  
**DELIVERANCE** (Soundtrack)—WB  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**GREAT LOST KINKS ALBUM**—Reprise  
**LIFE & TIMES**—Jim Croce—ABC  
**REUNION**—Dion & Belmonts—WB  
**SHOT OUT AT THE FANTASY FACTORY**—Traffic—Island  
**SLAYED?**—Slade—Polydor  
**SONNY & BROWNIE**—Sonny Terry & Brownie McGhee—A&M  
**WATTSTAX**—Various Artists—Stax

## RECORD FACT'RY/SAN FRANCISCO

**DELIVERANCE** (Soundtrack)—WB  
**DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA  
**HOT AUGUST NIGHT**—Neil Diamond—MCA  
**PRELUDE**—Deodato—CTI  
**ROCKY MOUNTAIN HIGH**—John Denver—RCA  
**SMOKESTACK LIGHTNING**—Mike Harrison—Island  
**TALKING BOOK**—Stevie Wonder—Tamla  
**THE DIVINE MISS M**—Bette Midler—Atlantic  
**THE WORLD IS A GHETTO**—War—UA  
**TROUBLE MAN**—Marvin Gaye—Tamla

MARCH 3, 1973



# THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART

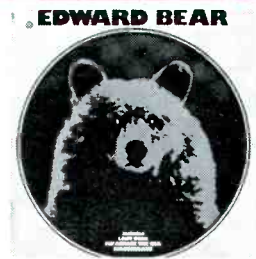
<b>1</b>	10	<b>DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER</b> ELTON JOHN MCA 2100	4
<b>2</b>	7	<b>HOT AUGUST NIGHT</b> NEIL DIAMOND/MCA 2-8000	12
<b>3</b>	4	<b>DELIVERANCE</b> SOUNDTRACK/Warner Brothers BS 2683	4
	4	<b>1 THE WORLD IS A GHETTO WAR</b> /United Artists UAS 5652	15
	5	<b>2 NO SECRETS</b> CARLY SIMON/Elektra EKS 75049	17
<b>6</b>	8	<b>ROCKY MOUNTAIN HIGH</b> JOHN DENVER/RCA LSP 4731	21
<b>7</b>	9	<b>LADY SINGS THE BLUES</b> DIANA ROSS/Soundtrack/Motown M758D	13
	8	<b>3 TALKING BOOK</b> STEVIE WONDER/Tamla T319L (Motown)	13
	9	<b>6 TROUBLE MAN</b> MARVIN GAYE/Tamla T322L (Motown)	10
	10	<b>5 HOMECOMING AMERICA</b> /Warner Bros. BS 2655	13
	11	<b>11 THE DIVINE MISS M</b> BETTE MIDLER/Atlantic SD 7238	12
	12	<b>12 TOMMY LONDON SYMPHONY ORCH. &amp; GUEST SOLOISTS</b> /Ode SP 99001 (A&M)	13
<b>13</b>	19	<b>SHOOT OUT AT THE FANTASY FACTORY</b> TRAFFIC/Island SW 9323 (Capitol)	5
<b>14</b>	15	<b>I AM WOMAN</b> HELEN REDDY/Capitol ST 11068	13
<b>15</b>	16	<b>WHO DO WE THINK WE ARE</b> DEEP PURPLE/Warner Bros. BS2678	6
	16	<b>14 RHYMES AND REASONS</b> CAROLE KING/Ode SP 77016 (A&M)	18
	17	<b>13 FOR THE ROSES</b> JONI MITCHELL/Asylum SD 5057 (Atlantic)	14
	18	<b>18 MORE HOT ROCKS</b> ROLLING STONES/London 2PS 626/7	9
<b>19</b>	23	<b>CAN'T BUY A THRILL</b> STEELY DAN/ABC ABCX 758	8
	20	<b>21 DON McLEAN</b> DON McLEAN/United Artists UAS 5651	10
	21	<b>20 SEVENTH SOJOURN</b> MOODY BLUES/Threshold THS 7 (London)	17
<b>22</b>	35	<b>PRELUDE</b> EUMIR DEODATO/CTI 6021	7
	23	<b>17 CREEDENCE GOLD</b> CREEDENCE CLEARWATER REVIVAL/Fantasy 9418	13
<b>24</b>	32	<b>DEREK AND THE DOMINOS IN CONCERT</b> /RSO SO 8800 (Atlantic)	5
<b>25</b>	29	<b>GREEN IS BLUES</b> AL GREEN/Hi SHL 32055 (London)	8
	26	<b>22 CATCH BULL AT FOUR</b> CAT STEVENS/A&M SP 4365	21
	27	<b>26 SUMMER BREEZE</b> SEALS & CROFTS/Warner Bros. BS 2629	24
	28	<b>24 360 DEGREES OF BILLY PAUL</b> /Phila. Int'l KZ 31793 (Columbia)	13
<b>29</b>	34	<b>HOLLAND BEACH BOYS</b> /Brother Reprise MS 2118	7
	30	<b>30 ONE MAN DOG</b> JAMES TAYLOR/Warner Bros. BS 2660	15
	31	<b>31 I'M STILL IN LOVE WITH YOU</b> AL GREEN/London XSHL 32074	20
<b>32</b>	37	<b>TRANSFORMER</b> LOU REED/RCA LSP 4807	8
	33	<b>28 LIVING IN THE PAST</b> JETHRO TULL/Chrysalis 2 CH 1035 (WB)	12
	34	<b>27 EUROPE '72</b> GRATEFUL DEAD/Warner Bros. 3WX 2668	14
	35	<b>25 AN ANTHOLOGY</b> DUANE ALLMAN/Capricorn 2LP 0108 (WB)	12
	36	<b>36 LOGGINS &amp; MESSINA</b> LOGGINS & MESSINA/Columbia KC 31748	16
<b>37</b>	47	<b>THEY ONLY COME OUT AT NIGHT</b> EDGAR WINTER/Epic KE 31584 (Columbia)	8
	38	<b>39 WILL THE CIRCLE BE UNBROKEN</b> NITTY GRITTY DIRT BAND/United Artists UAS 9801	7
<b>39</b>	54	<b>MOVING WAVES</b> FOCUS/Sire SAS 7401 (Famous)	4
<b>40</b>	45	<b>HURRICANE SMITH</b> HURRICANE SMITH/Capitol ST 11139	7
<b>41</b>	49	<b>KEEPER OF THE CASTLE</b> FOUR TOPS/Dunhill DSX 50129	16
<b>42</b>	58	<b>BIRDS OF FIRE</b> MAHAVISHNU ORCHESTRA/Columbia KC 31991	3
<b>43</b>	50	<b>SPACE ODDITY</b> DAVID BOWIE/RCA LSP 4813	13
<b>44</b>	53	<b>DOUBLE GOLD</b> NEIL DIAMOND/Bang BSD2-227	6
	45	<b>48 WHY CAN'T WE LIVE TOGETHER</b> TIMMY THOMAS/Glades 33-6501	5
	46	<b>43 SMOKEY ROBINSON &amp; THE MIRACLES 1957-1972</b> SMOKEY ROBINSON & THE MIRACLES/Tamla T320D (Motown)	8
	47	<b>42 WAR HEROES</b> JIMI HENDRIX/Reprise MS 2103	11
	48	<b>46 GYPSY COWBOY</b> NEW RIDERS OF THE PURPLE SAGE/Columbia KC 31930	10
	49	<b>41 SUPER FLY</b> CURTIS MAYFIELD/Soundtrack/Curtom CR 8-9014 (Buddah)	30



50	38	<b>FACES</b> SHAWN PHILLIPS/A&M SP 4363	11
51	51	<b>CARAVANSERAI</b> SANTANA/Columbia KC 31610	18
52	55	<b>A GOOD FEELING TO KNOW</b> POCO/Epic KE 31601	10
53	44	<b>MUSIC IS MY LIFE</b> BILLY PRESTON/A&M SP 3516	9
<b>54</b>	59	<b>CYMANDE</b> CYMANDE/Janus 3044	7
55	52	<b>MY BEST TO YOU</b> DONNY OSMOND/MGM SE 4872	11
56	33	<b>THE MAGICIAN'S BIRTHDAY</b> URIAH HEPP/Mercury SRM 1-652	15
57	57	<b>MAN OF LA MANCHA</b> SOUNDTRACK/United Artists UAS 9906	10
58	56	<b>JOE COCKER</b> JOE COCKER/A&M SP 4368	12
<b>59</b>	64	<b>FIRST SONGS</b> LAURA NYRO/Columbia KC 31410	5
<b>60</b>	65	<b>SEPARATE WAYS</b> ELVIS PRESLEY/Camden CAS 2611 (RCA)	7
<b>61</b>	71	<b>TRUE STORIES AND OTHER DREAMS</b> JUDY COLLINS/Elektra EKS 75053	3
<b>62</b>	78	<b>ALOHA FROM HAWAII VIA SATELLITE</b> ELVIS PRESLEY/RCA VPSX 6089	2
63	66	<b>ARTIFICIAL PARADISE</b> GUESS WHO/RCA LSP 4830	6
64	40	<b>GARDEN PARTY</b> RICK NELSON/Decca DL 7-5391 (MCA)	11
65	60	<b>THE RISE AND FALL OF ZIGGY STARDUST &amp; THE SPIDERS FROM MARS</b> DAVID BOWIE/RCA LSP 4702	8
66	61	<b>GUITAR MAN</b> BREAD/Elektra EKS 75047	16
<b>67</b>	73	<b>ROMANY HOLLIES</b> /Epic KE 31992	5
68	62	<b>HAPPIEST GIRL IN THE WHOLE USA</b> DONNA FARGO/Dot DOS 26000 (Famous)	9
<b>69</b>	85	<b>SLAYED?</b> SLADE/Polydor PD 5524	3
<b>70</b>	74	<b>ACROSS 110TH STREET</b> BOBBY WOMACK & PEACE/United Artists UAS 5225	5
71	62	<b>REALLY</b> J. J. CALE/Shelter SW 8912 (Capitol)	13
<b>72</b>	84	<b>HEARTBREAKER</b> FREE/Island SW 9324 (Capitol)	2
73	75	<b>BETTER DAYS</b> PAUL BUTTERFIELD/Bearsville BR 2119 (WB)	4
74	68	<b>ALL DIRECTIONS</b> TEMPTATIONS/G962L (Motown)	28
75	70	<b>LADY'S NOT FOR SALE</b> RITA COOLIDGE/A&M SP 4370	35
76	72	<b>FRESH RASPBERRIES</b> /Capitol ST 11123	12
77	81	<b>UNDERSTANDING</b> BOBBY WOMACK/United Artists UAS 5577	3
<b>78</b>	88	<b>LAST DAYS &amp; TIME</b> EARTH, WIND & FIRE/Columbia KC 31622	4
<b>79</b>	90	<b>WATTSTAX</b> ORIGINAL SOUNDTRACK/Stax STS-2-3010	2
80	82	<b>FIDDLER ON THE ROOF</b> SOUNDTRACK/United Artists UAS 10900	5
81	79	<b>BARBRA STREISAND LIVE IN CONCERT AT THE FORUM</b> BARBRA STREISAND/Columbia KC 31760	16
<b>82</b>	93	<b>LIFE AND TIMES</b> JIM GROCE/ABC ABCX 769	2
<b>83</b>	89	<b>DOUG SAHM &amp; BAND</b> /Atlantic SD 7254	3
84	87	<b>LOST HORIZON</b> SOUNDTRACK/Bell 1300	3
85	83	<b>ROUND 2</b> THE STYLISTICS/Avco AV 11006	19
86	86	<b>LIFE IN A TIN CAN</b> BEE GEES/RSO SO 8700 (Atlantic)	3
87	91	<b>BEST OF THE JAMES GANG</b> JAMES GANG/ABC ABCX 774	2

### CHARTMAKER OF THE WEEK

**88** 107 **EDWARD BEAR**  
Capitol ST 11157



89	97	<b>TAPESTRY</b> CAROLE KING/Ode SP 77009 (A&M)	5
<b>90</b>	96	<b>BACK STABBERS</b> O'JAYS/Phila. Int'l. KZ 31712 (Columbia)	2
91	67	<b>THE PARTRIDGE FAMILY NOTEBOOK</b> PARTRIDGE FAMILY/Bell 1111	13
92	80	<b>DAYS OF FUTURE PASSED</b> MOODY BLUES/Deram DES 18102	25
<b>93</b>	117	<b>COMPOSITE TRUTH</b> MANDRILL/Polydor PD 5043	1
94	98	<b>SLOPPY SECONDS</b> DR. HOOK & THE MEDICINE SHOW/Columbia KC 31622	2
<b>95</b>	127	<b>SONNY &amp; BROWNIE</b> SONNY TERRY & BROWNIE McGHEE/A&M SP 4379	1
96	77	<b>ANTHOLOGY</b> STEVE MILLER/Capitol SVBB 11144	7
<b>97</b>	146	<b>THE BEST OF MOUNTAIN</b> /Windfall KC 32079 (Columbia)	1
98	76	<b>GOOD FOOT</b> JAMES BROWN/Polydor PD 2-3004	13
99	69	<b>IT NEVER RAINS IN SOUTHERN CALIFORNIA</b> ALBERT HAMMOND/Mums KZ 31905 (Columbia)	11
100	100	<b>GOLDEN DECADE</b> CHUCK BERRY/Chess 2 CH 1514	46

## Rankin, Lewis Sparkle at Bitter End

NEW YORK — The Bitter End offered a delightfully tuneful program of jazz-flavored folk music on Feb. 18 as Kenny Rankin (Little David) and Linda Lewis (Warner Brothers) performed fresh and spontaneous solo sets.

Miss Lewis, a disarming Londoner who has just released her first album, "Lark," in the U.S., sings in a style that resembles reggae, but is so unique as to practically defy categorization. Some of her haunting melodies resemble those of Joni Mitchell, but her infectiously optimistic lyrics and fresh, almost childlike vocals evoke an unlikely but effective combination of Melanie and Little Anthony. Accompanying herself on acoustic guitar and piano, Linda is an excitingly original performer. She should find a following among a wide cross-section of the pop music market, as fans

of folk, vocal jazz and soul all should find Linda Lewis' music relevant.

Kenny Rankin's set put on display one of the outstanding vocal styles in the entire music industry. Rankin gracefully sailed through a number of his own compositions as well as delicately wrought interpretations of songs by Paul McCartney, Laura Nyro and Carole King. Showing his clear sweet tenor voice and velvet falsetto against rich jazz guitar chord accompaniment, Rankin dazzled an appreciative audience with his version of "Peaceful," an original composition.

Both Linda Lewis and Kenny Rankin possess an individuality of style that can make audiences sit up and pay attention. They have the artistry and talent that will turn the casual listener into an ardent fan.

Robert Nash

## THE ALBUM CHART ARTISTS CROSS REFERENCE

DUANE ALLMAN	35	JOHN MAYALL	121
AMERICA	10	CURTIS MAYFIELD	49
BEACH BOYS	29	JOHN MARTYN	139
EDWARD BEAR	88	MELANIE	102
BEE GEES	86	BETTE MIDLER	11
CHUCK BERRY	100, 108	JONI MITCHELL	17
DAVID BROMBERG	117	STEVE MILLER	96
PAUL BUTTERFIELD	73	MOODY BLUES	21, 92
ERIC CLAPTON	112	MOUNTAIN	97
CREEDENCE CLEARWATER REVIVAL	23	JOHNNY NASH	103
JOE COCKER	58	SAM NEELY	145
DAVID BOWIE	43, 65, 122	RICK NELSON	64
BREAD	66	NEW BIRTH	147
BREWSTER & SHIPLEY	105	NEW RIDERS OF THE PURPLE SAGE	48
JAMES BROWN	98	NITTY GRITTY DIRT BAND	38
BYRDS	104	LAURA NYRO	59
J. J. CALE	71	OHIO PLAYERS	135
CHEECH & CHONG	143	O'JAYS	90
CHI-LITES	123	GILBERT O'SULLIVAN	116
CLIMAX BLUES BAND	114	DONNY OSMOND	55
RITA COOLIDGE	75	LITTLE JIMMY OSMOND	148
JUDY COLLINS	61	PARTRIDGE FAMILY	91
JIM CROCE	82	BILLY PAUL	28
CYMANDE	54	SHAWN PHILLIPS	50
DEEP PURPLE	15	POCO	52
JOHN DENVER	6	ELVIS PRESLEY	60, 62
EUMIR DEODATO	22	BILLY PRESTON	53
DEREK AND THE DOMINOS	24	CHARLEY PRIDE	129
NEIL DIAMOND	2, 44	RARE EARTH	124
DION AND THE BELMONTES	150	RASPBERRIES	76
DR. HOOK	94	HELEN REDDY	14
EARTH, WIND AND FIRE	18	LOU REED	22
EMERSON, LAKE & PALMER	128	JOHNNY RIVERS	118
DONNA FARGO	68	DOUG SAHM	83
BUZZ FEITEN	132	SLADE	69
FLASH	137	HURRICANE SMITH	40
FOCUS	39	SMOKEY ROBINSON AND THE MIRACLES	46
FOUR TOPS	41	ROLLING STONES	18, 110
FREE	72	SANTANA	51
JAMES GANG	87	SEALS & CROFTS	27
MARVIN GAYE	9	CARLY SIMON	5
J. GEILS	113	JOE SIMON	127
GRATEFUL DEAD	34	SOUNDTRACK:	
DOBIE GRAY	125	DELIVERANCE	3
AL GREEN	25, 31	FIDDLER ON THE ROOF	80
GRIN	119	LADY SINGS THE BLUES	7
GUESS WHO	63	LOST HORIZON	84
ALBERT HAMMOND	99	MAN OF LA MANCHA	57
MIKE HARRISON	126	PIPPIN	109
KING HARVEST	101	WATTSTAX	79
JIMI HENDRIX	47	STEALERS WHEEL	142
BILLIE HOLIDAY	140	STEELY DAN	19
HOLLIES	67	CAT STEVENS	26
FREDDIE HUBBARD	131	BARBRA STREISAND	81
JETHRO TULL	33	STYLISTICS	85
JERMAINE JACKSON	107	SYLVERS	136
ELTON JOHN	1	JAMES TAYLOR	30
THE INDEPENDENTS	144	THE TEMPTATIONS	74
CAROLE KING	16, 89	SONNY TERRY & BROWNIE MCGEE	95
KINKS	106	TIMMY THOMAS	45
YUSEF LATEEF	149	TONI & TERRY	133
LED ZEPPELIN	138	PETER TOWNSHEND	141
LOBO	111	MARY TRAVERS	146
LOGGINS AND MESSINA	36, 130	URIAH HEPP	56
MANDRILL	93	VARIOUS ARTISTS: TOMMY	12
MAHAVISHNU ORCHESTRA	42	TRAFFIC	13
JOHNNY MATHIS	134	WAR	4
MEL & TIM	120	EDGAR WINTER	37
DON McLEAN	20	BOBBY WOMACK	70, 77
BARBARA MASON	115	STEVIE WONDER	8



# 101 THE ALBUM CHART 150

MARCH 3, 1973

THIS WK.	LAST WK.	ARTIST	ALBUM	Label
101	113	DANCING IN THE MOONLIGHT KING HARVEST	Perception PLP 36	
102	92	STONEGROUND WORDS MELANIE	Neighborhood NRS 47005 (Famous)	
103	102	I CAN SEE CLEARLY NOW JOHNNY NASH	Epic KE 31607 (Columbia)	
104	94	THE BEST OF THE BYRDS GREATEST HITS, VOL. II/	Columbia KC 31795	
105	95	RURAL SPACE BREWER & SHIPLEY	Kama Sutra KSBS 2058 (Buddah)	
106	116	THE GREAT LOST KINKS ALBUM KINKS	Reprise MS 2127	
107	105	JERMAINE JERMAINE JACKSON	Motown M752L	
108	133	CHUCK BERRY GOLDEN DECADE VOL. 2/	Chess 2 CH 1514	
109	109	PIPPIN' ORIGINAL CAST	Motown M760L	
110	111	HOT ROCKS 1964-1971 ROLLING STONES	London 2 PS 606/7	
111	101	OF A SIMPLE MAN LOBO	Big Tree 2013 (Bell)	
112	134	CLAPTON ERIC CLAPTON	Polydor PD 5526	
113	103	LIVE "FULL HOUSE" J. GEILS BAND	Atlantic SD 7241	
114	128	RICH MAN CLIMAX BLUES BAND	Sires SAS 7402 (Famous)	
115	129	GIVE ME YOUR LOVE BARBARA MASON	Buddah BDS 5117	
116	99	BACK TO FRONT GILBERT O'SULLIVAN	MAM 5 (London)	
117	112	DEMON IN DISGUISE DAVID BROMBERG	Columbia KC 31753	
118	118	L.A. REGGAE JOHNNY RIVERS	United Artists UAS 5650	
119	125	ALL OUT GRIN	Spindizzy KZ 31701 (Columbia)	
120	124	STARTING ALL OVER AGAIN MEL & TIM	Stax STS 3007	
121	126	DOWN THE LINE JOHN MAYALL	London BP 618/9	
122	122	THE MAN WHO SOLD THE WORLD DAVID BOWIE	RCA LSP 4816	
123	123	THE CHI-LITES GREATEST HITS	Brunswick BL 754184	
124	104	WILLIE REMEMBERS RARE EARTH	Rare Earth R534L (Motown)	
125	132	DRIFT AWAY DOBIE GRAY	Decca D1 5397	
126	130	SMOKESTACK LIGHTNING MIKE HARRISON	Island SW 9321 (Capitol)	
127	142	THE POWER OF JOE SIMON	Spring SPR 5704 (Polydor)	
128	121	TRILOGY EMERSON, LAKE & PALMER	Cotillion SD 9903 (Atlantic)	
129	135	SONGS OF LOVE CHARLIE PRIDE	RCA LSP 4837	
130	108	SITTIN' IN LOGGINS & MESSINA	Columbia C 31044	
131	131	SKY DIVE FREDDIE HUBBARD	CTI 6018	
132	110	FULL MOON BUZZ FEITEN	Douglas KZ 31904 (Columbia)	
133	136	CROSS COUNTRY TONI & TERRY	Capitol ST 11137	
134	—	ME & MRS. JONES JOHNNY MATHIS	Columbia KC 32114	
135	—	PLEASURE OHIO PLAYERS	Westbound W 2017 (Chess/Janus)	
136	138	SYLVERS	Pride 0007 (MGM)	
137	106	IN THE CAN FLASH	Sovereign SMAS 11115 (Capitol)	
138	114	LED ZEPPELIN	Atlantic SD 7208	
139	148	SOLID AIR JOHN MARTYN	Island SW 9325 (Capitol)	
140	141	STRANGE FRUIT BILLIE HOLIDAY	Atlantic SD 1614	
141	119	WHO CAME FIRST PETER TOWNSHEND	Decca DL 7-9189	
142	—	STEALERS WHEEL	A&M SP 4377	
143	143	BIG BAMBU CHEECH & CHONG	Ode SP 77014 (A&M)	
144	145	FIRST TIME WE MET INDEPENDENTS	Wand 694 (Scepter)	
145	147	SAM NEELY 2	Capitol ST 11143	
146	—	ALL MY CHOICES MARY TRAVERS	Warner Brothers BS 2677	
147	149	BIRTHDAY NEW BIRTH	RCA LSP 4797	
148	120	KILLER JOE LITTLE JIMMY OSMOND	MGM SE 4855	
149	150	HUSH 'N THUNDER YUSEF LATEEF	Atlantic SD 1635	
150	—	REUNION DION AND THE BELMONTES	Warner Brothers 0598	

# Retailers Say Good Packaging Pays Off

By GARY COHEN

■ NEW YORK — Album packaging has always been a concern of the record retailer. Common complaints from retailers and mass merchandisers are that record companies, partly due to pressure they receive from artists who have complete control over the album packaging and graphics, do not provide packages with enough information.

The comments from buyers and managers on packaging vary. *Record World* surveyed a number of industry people for their comments, complaints and suggestions on album packaging.

Mike Stewart, who coordinates record operations for the Ventures chain in Missouri, handled by Musical Isle of America, says his greatest complaint is against "artists who don't put their names on the record. We also have a lot of problems with multiple packages with nothing printed on the jacket. People rip open the shrink wrap to find out what's inside. Once the cellophane comes off, people won't buy the album. We had between 60 and 70 Jethro Tull "Thick As A Brick" albums like that a week. Then you have to prepare a return, get an authorization, charge them back, and then they are reshunk. This whole process eats up profits and leads to high freight costs." Stewart notes that "oddball packaging" doesn't necessarily hurt sales of an album. Stewart cited the Rare Earth lp's (in the shape of a tombstone) and the Grand Funk "E Pluribus Funk" album as two albums where the package called attention to the album. The only problem, Stewart pointed out, is in putting this type of album into a 12x12 step-down or wire rack. "Sometimes the album falls out."

Stewart would like to see companies attempt to get the artists to prepare their packages with the consumer in

mind. "They should try to relate to the consumer, to make it as easy as possible for him to buy the album. I realize that the manufacturers have trouble with their artists. But when you don't have the name or artist on the album it makes it difficult. Think of the lady who comes in to a self-service record department looking for an album for her kid. Even though the Beatles White Album is a classic, the lady will have a problem finding it. Remember that most volume is done in self-service record departments." Stewart also lauded the practice of companies putting the list price on the jacket spine. "It helps the clerk and it also helps the lady at the return desk. After a customer has taken off the shrink wrap with the price on it, how does the girl at the return desk know what it sells for. So she has to call the department, the customer gets impatient, and you have all sorts of hassles to get the album price. The manufacturers don't have enough contact with the consumers. The salesmen come into the stores, but they don't ask the clerk on the floor what they can do to improve business."

Bill Berger, buyer for the 30 store Disc Records chain, de-

scribed packaging as very important in selling albums. "When the Led Zeppelin album came out, nobody knew what it was in the beginning. Script printing can also be a problem, because it is hard to read. And sometimes, when the cover is too fancy, people open it to see what's inside." He agreed with Stewart that once an album's shrink-wrap is taken off, you have to consider it defective, and that nobody is willing to buy it. He noted that stickers are important. "Anything that helps sell the album is good. The stickers that say 'contains the hit single' or 'featuring' are good merchandisers. Another good idea is the list pricing on the side of the album. It helps us identify album prices, especially with double-album sets."

Morey Horowitz, buyer for Harmony House in Detroit, felt that good packaging helps an album. "It's a plus if packaging is good. We put the new releases up on the wall near the register, and really got comments on the Fumble lp. Packaging is most important on a new artist."

Jim Schwartz, President of Schwartz Brothers, in Washington, D. C., expressed his feeling that most album packages and designs are satisfactory. "Whether the album be octagon-shaped or have a zipper, it offers no problem. And the strange-sized packages are no problem in the retail field. Kids today know pretty much what they want and what they're buying. Even the problem of opening up albums and reading everything inside isn't much of a problem — the kids already know what's inside. Today the customer knows as much as the clerk knows. The only point that manufacturers should consider is that the thicker the package, the less albums you can fit in a certain space. But then again, if an album is selling, you can put it in more spaces on the rack. So that isn't a problem either."

Ben Bartel, Executive Vice-  
(Continued on page 75)

## Lighting Up



Capitol Record's art director John Hoernle, who had his beard fire proofed for the occasion, lights up with the "flaming" cover for The Wailers' debut album, "Catch A Fire" on Island. Hoernle, working with Rod Dyer and Bob Weiner of Shorewood Packaging, designed the intricate cover for the hot Jamaican reggae band whose debut release was part of Capitol's major Island month campaign for January.

## Elektra Film Is A Promotion, Consumer Device

■ NEW YORK — Elektra Records' newly formed Audio-Visual Department, headed up by Executive Vice-President & Director of Creative Services William S. Harvey and photographer Frank Bez, recently premiered its first film presentation, "Something Out Of The Ordinary — 1973," at the company's annual sales convention in Phoenix. Viewed by more than 400 Elektra personnel,



William Harvey

W-E-A branch managers and their wives, the film, although starting out as simply a convention presentation, was conceived and shot in such a way as to easily lend itself for adaptation by other media including cable and public television, theaters and use in the campus market.

"The secret is entertainment," explained Harvey, "to be as consumer oriented as possible. Instead of using the individual artists in the film, we created an interpretation of their music, evoking the mood of each particular song visually."

Two of the most evocative segments—Judy Collins' "The Hostage" featured on her new album, "True Stories And Other Dreams" and the title song from Mickey Newbury's just released album "Heaven Help The Child"—will be used on the new syndicated television series, "Flipside," in a forthcoming program hosted by Elektra president Jac Holzman.

## Ave. of Americas In Marketing Push

■ LOS ANGELES — Avenue of America Recordings initiates its first major American marketing program involving four major chain merchandisers in mid-March. The publicly-held Canadian company will promote its new three-record set "Grammy Awards 1973" in a program with Montgomery Wards, Sears, W. T. Grant and Superx Drugs.

## Crested Butte Markets Disq-Pak in Europe

■ DENVER, COLO. — Crested Butte Records President J. Carlos Schidlowski, has announced that the new plastic package (Disq-Pak) developed by Crested Butte Records is to be produced in Europe before the end of this year. "Europeans were very receptive to

our unit," said Schidlowski. "They were especially impressed with the protective and design capabilities of the Disq-Pak. We expect to be producing units in England first; negotiations are already in progress on this matter and should be finalized within a short time."

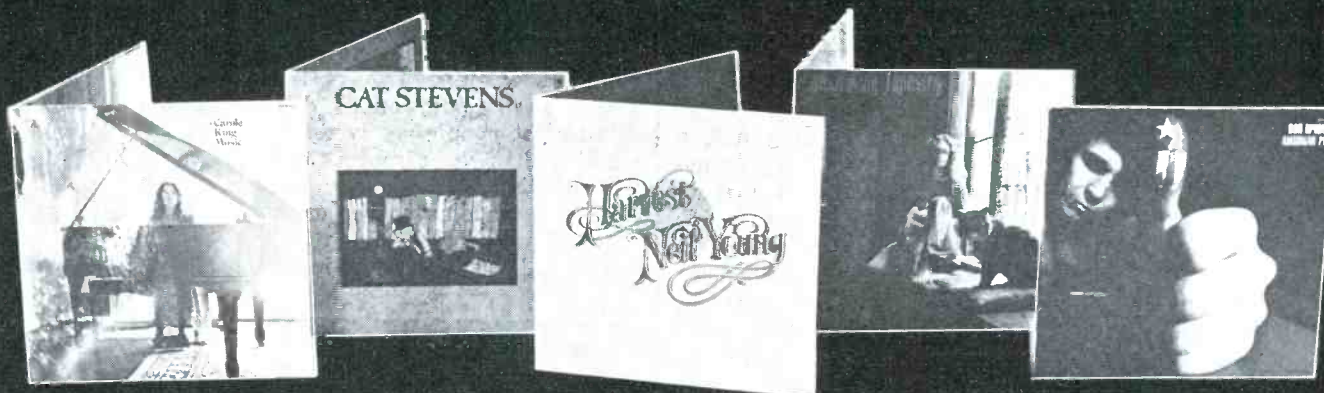
# Records That Set Records Wear Ivy Hill Packages.



## Ivy Hill Wraps Up the Grammys.

Of the eight GRAMMY nominees in the Best Album Cover category, six boast exteriors manufactured by Ivy Hill Packaging Co. That's a neat 75% of the best of the industry. Here's what Ivy Hill's share of the Grammy nominations looks like:

**CHIEF** — Dewey Terry — Tumbleweed  
**FIVE DOLLAR SHOES** — Neighborhood  
**FLASH** — Capital  
**SCHOOLS OUT** — Alice Cooper — Warner Bros.  
**THE SIEGEL-SCHWALL BAND** — Wooden Nickel  
**SUNSET RIDE** — Zephyr — Warner Bros.



## Ivy Hill Handles the Hits.

This kind of quality comes in quantity from Ivy Hill Packaging Co. quantity made necessary by the range of companies who wouldn't trust their record packaging needs to anyone else, the quantity needed to keep up with hits. It's no accident that of the five top albums of 1972 tabulated by a leading trade magazine, all five were Ivy Hill packages. That's a neat 100% of the industry leaders. Here's what Ivy Hill's 1972 best sellers look like:

**TAPESTRY** — Carole King — Ode  
**MUSIC** — Carole King — Ode  
**HARVEST** — Neil Young — Reprise  
**AMERICAN PIE** — Don McLean — United Artists  
**TEASER AND THE FIRECAT** — Cat Stevens — A & M

**If You're a Record, We've Got You Covered.**

**Ivy Hill Packaging Co.** A Div. of Ivy Hill Communications Inc.

New York Office  
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 Great Neck, Long Island, New York 11022  
 Phone 516/437-0200

West Coast Office and Plant  
 4800 South Santa Fe Avenue  
 Los Angeles, California 90058  
 Phone 213/583-8974

## Bob Hagel

(Continued from page 28)

give us something else to do with them when they weren't working on television, or weren't working on features or that sort of thing.

**RW:** What have you been able to offer as TBS that either Columbia or Warner Brothers wouldn't have been able to do independently?

**Hagel:** We spent several millions of dollars modernizing, updating. Both companies had, historically, the same problems that every other studio has had with a lot of reasonably antique equipment. We've modernized to the point where we're now about the best equipped studio, I think, in the country.

**RW:** So everything was pooled . . .

**Hagel:** Yes. Totally pooled, jointly, with no respect to who had owned it before. So that, plus there's a kind of impetus that starts when, if it's a place where things are happening then other things happen behind it. It generates its own kind of energy which is a really a beautiful thing to watch.

**RW:** Isn't the video tape thing very unique for a motion picture studio?

**Hagel:** We're the only studio, the only major studio to have gone into video tape. That was an area that we looked at very seriously. It occurred to me that one of the only consistent and continuing production activities in television was video tape, they essentially shoot 52 weeks out of the year. The networks and the little independent stations historically had the whole lock on video tape production activity, because the major film studios always thought video tape was going to go away, it was a nightmare and if you ignored it, it would disappear.

**RW:** Like the talkies . . .

**Hagel:** Yeah. And you know, film would come back. I felt for a long time that that was a crock of shit, video tape is here to stay and it's going to become a more and more important part, particularly of television programming and possibly of feature programming. There have been a number of features shot on video tape in the past year and we're definitely going to continue to accelerate.

**RW:** Which ones?

**Hagel:** "200 Motels," "Zachariah," there's one coming out, a Glenn Ford western, which was shot on video tape. They transfer them to film for theatrical reasons, but essentially they were shot on video tape. We've been extremely successful in the video business. We've literally had them beating down the door to get in here. And we're still not ready. We've done it on a very, I don't want to say Mickey Mouse, but a Rube Goldberg arrangement, because we just haven't had time to close the stages down long enough to put up a complete video tape system. And even in spite of that, we've been very successful in that activity, and that's turned into now a 52 week out of the year end of the business. When everything else is shut down, video tape is still going to be running.

**RW:** And now you've also gotten into the recording end of it.

**Hagel:** We knew we had to modernize everything, it was all pretty obsolete. The equipment left a lot to be desired. We knew we were going to have to update. So are you going to have to spend a million dollars on the stage and end up with being dependent upon only your ability to score feature pictures and television for a limited amount of time in the year and for only six or eight hours per day? You've got all this investment sitting

*"All you've got to do is get around everybody's preconceived notions that the record people never talk to the motion picture people."*

there and what's it doing the other eighteen hours of the day and what's it doing those five months out of the year when you don't have television? So, a logical area to examine was, well, can we also get into record recording? It seemed like a natural extension, because number one, we have the expertise in sound, there is no question on that. And number two, when we make this investment in equipment, is there a way that there can be a dual purpose situation? The more we looked at it, the more

(Continued on page 76)

## Stephen Schwartz Speaks Out

By ROBERT FEIDEN



Stephen Schwartz

■ In rather a bleak year for Broadway musicals, "Pippin" has emerged as the year's smash musical success. The opening was eagerly awaited, since Bob Fosse, the show's director-choreographer, had emerged triumphant from the film version of "Cabaret" and composer-lyricist Stephen Schwartz had had a previous success with "Godspell." Everyone traditionally present at Broadway openings was there, of course, except for Stephen Schwartz, who chose not to be present because of much rumored difficulties with Fosse and differences of opinion about the presentation of the show.

What had happened from the inception of "Pippin" to the opening in New York? Stephen Schwartz puts it quite directly. "Bob Fosse is what happened to it. I don't think Bob ever understood or trusted what Roger Hirson (bookwriter-ed.) and I wanted to do with the show. He changed the show into a burlesque with very little content. I thought the original show was funnier and stranger, and much more the story of Pippin. The staging itself is so good, but I don't think most people really understand what a director does with a show. A director controls and transmutes the entire show. The show was entirely re-drafted at Fosse's insist-

ence. Musical numbers were completely transformed. If you listen to the original cast album, you see there are enormous differences between the score on the record and in the theater. The record represents what I wanted. Bob completely redid the show, and not for the better. Bob did bad writing and bad direction of writing and ended up with a less well written show, very well staged. In approving Fosse, I was dazzled by a name and past track record. He's one of the best musical staggers. What I didn't know was that he wasn't very good with book or concept, and he's not at his best with history or fantasy. He could never have directed 'Godspell,' but I could never have written 'Cabaret.' They're different tones."

The Motown original cast recording of "Pippin" does in-  
(Continued on page 76)

## Fantasy into 'Fritz', Film

■ BERKELEY, CAL. — Fantasy has become a recording company with both feet in film. For instance, Fantasy produced the soundtrack for the film "Fritz the Cat," the first X-rated animated feature based on the characters of Robert Crumb.

More recently, the label produced the soundtrack for the film "Black Girl" which is currently showing throughout the country. Ed Bogas and Ray Shanklin produced the album, which features Rodger Collins, who had a hit with "She's Lookin' Good." Collins sings two songs — "I'm Your Mailman" and "Get Me To The Bridge." Betty Everett sings the title song.

Two cuts from Redwing's second album, "What This Country Needs" were featured on a telefilm, "Divorce His, Divorce Hers," starring Richard Burton and Elizabeth Taylor recently. "Hometown Boy" and the introduction to "Soul Theft" were thus heard on television by millions of viewers.

Another development at Fantasy is involvement with feature-length films. The film unit has produced eight promotional films (one on Creedence, one on Tom Fogerty, two on Alice Stuart, one on Jim Post, two on Redwing and one on the Congress of Wonders). The Congress of Wonders film, "Cedro Willy," is currently being played in movie houses across the country, in such cities as Columbus, Ohio, New Orleans, San Diego, Dallas etc. The two Alice Stuart films are likewise in national distribution through television. All Fantasy Prestige promotional films are distributed free of charge.

Fantasy has invested both talent and money, in the feature film, "Payday," which stars Rip Torn as a down-and-out c&w singer. Fantasy financed "Payday" in its entirety—close to a million dollars—a low budget so far as Hollywood films go, but representing a much larger investment so far as record companies go.



## Capitol Sounds Off On Its Soundtracks

■ LOS ANGELES — Current and future soundtrack productions from Capitol's affiliated labels range from authentic renaissance instrumentation on "The Six Wives of Henry VIII" through the lush romanticism of the Elgar-derived "Young Winston" music to the syncopated sounds of Jamaican reggae heard in the ultra-modern "The Harder They Come."

### Authentic Instruments

The music from the film soundtrack "Henry VIII and His Six Wives" was arranged and composed by David Munrow and performed by The Early Music Consort Of London under Munrow's direction. Although it incorporates some traditional music from Henry's time, the bulk of the score represents Munrow's original compositions and its the first time a film score was composed entirely for authentic period instruments.

### Released on Angel

Like "Henry VIII And His Six Wives," the soundtrack album from "Young Winston" is released on Capitol's classical label, Angel. Composed and conducted by Alfred Ralston, the score incorporates compositions by Sir Edward Elgar including: "Triumphal March from "Caractacus," "Imperial March," and "Nimrod" from the "Enigma Variations."

Also from Angel, but on the

budget priced Seraphim label, is a re-issue of "Music From Shakespearean Films" by Sir William Walton. Not strictly speaking a soundtrack album, this lp includes suites from the 1944 "Henry V," the 1956 "Richard III" and the funeral march from the 1947 "Hamlet" motion pictures.

### Jamaican Pop

The soundtrack for the newly released "The Harder They Come" film takes us into the work of Jamaican pop music with a collection of songs that might be called "reggae's greatest hits." Dominated by the compositions and performances of Jimmy Cliff, this premiere release of Mango Records (distributed by Shelter through Capitol) also features The Maytals, Desmond Dekker, The Slickers and Scotty and The Melodians.

Robert Bolt's film "Lady Caroline Lamb" has been recently released in this country, and its Richard Rodney Bennett score has provoked a good deal of comment. Performed by the New Philharmonica Orchestra conducted by Marcus Dods with Peter Mark on solo viola, the score (as with "Young Winston") attempts to paint a musical portrait of a historical figure. Dominating the recorded music is Bennett's "Elegy for Caroline Lamb" a 16½ minute composition.

## Columbia Sets 'Cast' Plans

■ NEW YORK—Since its initial involvement with original cast recordings, Columbia Records has been a leader in bringing some of the best Broadway and Hollywood musical scores to record. The company has been awarded scores of gold album awards for its soundtrack and original cast albums over the years, beginning with the 1949 Broadway smash, "South Pacific."

"There are two main purposes in producing an original Broadway cast or motion picture score," said Thomas Shepard, director of Columbia Records' masterworks and original cast A&R department. "We strive to create an original and exciting record that will stand on its own as a musical experience and we try to create a potent reminder of the show or film itself."

Shepard went on to describe some of the problems involved in producing an album version of a popular play or film. "A movie succeeds for a myriad of reasons, not just because of the soundtrack. There are visual elements that just can't be duplicated on record. It's our job to reshape and tailor the material in order to capture the same feel of the show on record. Cases in point, which have resulted in RIAA gold records, have included "My Fair Lady," "West Side Story" (both Broadway and movie albums), "Flower Drum Song," "Sound of Music," "Porgy and Bess," "Camelot," "Mame" and "Funny Girl."

More recently the company has brought forth releases culled from such current Broadway and film presentations including "Company," "The Rothchilds," "Story Theater," "Two By Two," "No, No Nanette," "1776," "Fellini: The Clowns," "Sounder" and "The Life and Times of Judge Roy Bean."

"Columbia has never settled for taking the conventional approach in dealing with an ever-changing entertainment world," stated Shepard. "Some films, for example, are more devoted to spoken word than to music. We made recording history when we released the enormously successful "M\*A\*S\*H\*" album a few years ago. Since the film didn't have that much of a music score, we edited the dialogue down into segments for the album. It was essentially a miniature version of the film spoken word techniques in our "Owl and the Pussycat" and "Little Big Man" releases."

Columbia has also turned to television for a source of material. One of last year's biggest successes for the label was the Andrew Kazdin produced "Liza With a Z" lp.

Currently busy on assorted future products, the Columbia Masterworks and Original Cast department is planning a host of future releases including Joel Grey at the Waldorf, the original cast recording of "Irene," and the original soundtrack recordings of "Sleuth" and "The Heartbreak Kid."

## At B'nai B'rith Luncheon . . .



Major figures in the recording industry gathered, recently, to honor Joe Smith, President of Warner Brothers Records, as he was chosen Man of the Year by the Music and Performing Arts Lodge of B'nai B'rith, at a luncheon in the Grand Ballroom of the Waldorf Astoria Hotel in New York. Among the guests at the luncheon were: Top left photo (from left) Ahmet Ertegun, Mo Ostin, Stanley M. Gortikov, Jac Holzman, Alan N. Cohen, Jules Malamud and Joe Smith. Top center photo: Smith addresses the gathering. Top right photo: Smith is congratulated by his parents, Mr. and Mrs. Philip Smith. Bottom left photo (from left) Steve Ross chats with Mo Ostin and Alan Cohen. Bottom center photo (from left) Nesuhi Ertegun, Smith, Jerry Wexler, Ted Ashley, and Ahmet Ertegun. Bottom right photo: (from left) Warner/Reprise artists Mary Travers and Gordon Lightfoot offer congratulations to Smith.

## 'Happiest' Gold In Australia

■ NEW YORK—Dot recording star Donna Fargo has received a gold record in Australia for her recording of "Happiest Girl in the Whole U.S.A." Andy Miele, Vice President of Marketing, Famous Music Corporation, said that, "Donna is now beginning to realize international success which should soon match the success she enjoys at home."

## RSO Releasing Stevens Album

■ NEW YORK—Jimmy Stevens' first album in the United States, "Paid My Dues," will be released by RSO Records, in March to coincide with Stevens' appearance with the Bee Gees during their 17 city United States and Canadian tour.

## Argo Makes Packaging Part of Their Quality

By ERIC KISCH

■ (Classical music records are not normally thought of as packaging trend setters, so it is appropriate for this special NARM issue to salute the efforts of Argo Sight and Sound, distributors of Telefunken, Argo and L'Oiseau Lyre recordings as well as other imported labels, for their excellence in packaging. In particular, we would like to single out the Das Alte Werk series on Telefunken, which has been making critical and sales waves in the last few years. To get the details, Record World interviewed Leo Hofberg, General Manager of Argo Sight and Sound, a subsidiary of London Records and part of the international British Decca group.)

Firstly, what makes the DAW series so unique? "The series was developed jointly by A. S. & S. in the U. S. and Telefunken in Germany. We see it as a cultural investment by a record company with a very long run viewpoint. Our first concern, of course, is for authenticity. The performers use original instruments, original scores, and follow authentic performance practices of the period. We even record the music in a hall appropriate for it, so that the total sound is as close as possible to what it

must have been at the time the works were written. The artwork on our covers is historically appropriate to the content of the albums—we use reproductions of contemporary paintings."

"Our brochures are extraordinarily comprehensive: we provide some history, discussion of performance aesthetics, as well as full analyses and texts of the works. For our highly successful Bach Cantata series we are even including miniature scores for complete (Continued on page 59)

MARCH 3, 1973

### CLASSIC OF THE WEEK



**MAHLER: SYMPHONY NO. 8**  
Solti  
London

### BEST SELLERS OF THE WEEK

**MAHLER: SYMPHONY NO. 8**—Solti—London  
**BEETHOVEN: NINTH SYMPHONY**—Solti—London  
**THE SEA HAWK (KORNGOLD)**—Gerhardt—RCA  
**BELLINI: NORMA**—Caballe—RCA

### DISC/NATIONAL

**BACH: WELL TEMPERED CLAVIER**—Landowska—RCA  
**BEETHOVEN: NINTH SYMPHONY**—Solti—London  
**BELLINI: NORMA**—Caballe—RCA  
**DEBUSSY: AFTERNOON OF A FAUN**—Szell—Odyssey  
**DELIBES: LAKME**—Mesple—Seraphim  
**THE HAPPY DOMRA**—Melodiya/Angel  
**MAHLER: SYMPHONY NO. 8**—Solti—London  
**SAINT-SAENS: FIVE PIANO CONCERTOS**—Ciccolini—Seraphim  
**VERDI: REQUIEM**—Karajan—DGG  
**VIVALDI: FOUR SEASONS**—Zukerman—Columbia

### RECORD BAR/NATIONAL

**BACH: CANTATAS**—Harnoncourt—Telefunken  
**BACH: BRANDENBURG CONCERTOS**—Menuhin—Angel  
**SWITCHED ON BACH**—Carlos—Columbia  
**BEETHOVEN: FIFTH SYMPHONY**—Karajan—DGG  
**BEETHOVEN: NINTH SYMPHONY**—Solti—London  
**BELLINI: NORMA**—Caballe—RCA  
**HOLST: THE PLANETS**—Steinberg—DGG  
**SCOTT JOPLIN: PIANO RAGS VOL. 1**—Rifkin—Nonesuch  
**SATIE: PIANO MUSIC VOL. 2**—Ciccolini—Angel  
**THE SEA HAWK (KORNGOLD)**—Gerhardt—RCA

### SAM GOODY/NEW YORK

**BACH: SUITES FOR CELLO**—Casals—Angel  
**BEETHOVEN: NINTH SYMPHONY**—Karajan—DGG  
**CANTELOUBE: SONGS OF THE AUVERGNE**—de los Angeles—Angel  
**SONGS OF STEPHEN FOSTER**—Di Gaetani—Nonesuch  
**HANDEL: SUITES FOR HARPSICHORD**—Gould—Columbia  
**MAHLER: SYMPHONY NO. 8**—Solti—London  
**LUCIANO PAVAROTTI: PRIMO TENORE**—London

**KATIA RICCIARELLI: VERDI ARIAS**—RCA  
**SAINT-SAENS: FIVE PIANO CONCERTOS**—Ciccolini—Seraphim  
**VERDI: ATTILA**—Deutekom—Philips

### CUTLER'S/NEW HAVEN

**BACH: BRANDENBURG CONCERTOS**—Ristenpart—Nonesuch  
**BACH: FLUTE SONATAS**—Rampal—Odyssey  
**BACH: WELL TEMPERED CLAVIER VOL. 1**—Landowska—RCA  
**BEETHOVEN: THE NINE SYMPHONIES**—Szell—Columbia  
**BEETHOVEN: NINTH SYMPHONY**—Solti—London  
**MAHLER: SYMPHONY NO. 8**—Solti—London  
**MONTEVERDI: CORONATION OF POPPEA**—Pritchard—Seraphim  
**MOZART: SONATA NO. 8, ETC.**—Lipatti—Odyssey  
**ORFF: CARMINA BURANA**—Jochum—DGG  
**SCHMIDT: SYMPHONY NO. 4**—Mehta—London

### CIRCLES/PHOENIX

**BACH: VIOLIN CONCERTOS**—Zukerman—Angel  
**BACH: ST. JOHN PASSION**—Vox  
**HOLST: THE PLANETS**—Mehta—London  
**MAHLER: SYMPHONY NO. 8**—Solti—London  
**MOZART: CLARINET QUINTET**—Berlin Qt—DGG  
**ORFF: CARMINA BURANA**—Ozawa—RCA  
**RACHMANINOFF: CONCERTO NO. 2**—Grafman—Columbia  
**THE SEA HAWK (KORNGOLD)**—Gerhardt—RCA  
**STRAUSS: ALSO SPRACH ZARATHUSTRA**—Mehta—London  
**WAGNER: RING OF THE NIBELUNGEN**—Furtwaengler—Seraphim

### BANANA/SAN FRANCISCO

**BEETHOVEN: SYMPHONY NOS. 8 & 9**—Karajan—DGG  
**BEETHOVEN: NINTH SYMPHONY**—Solti—London  
**MAHLER: DAS LIED VON DER ERDE**—Solti—London  
**MAHLER: SYMPHONY NO. 8**—Solti—London  
**OFFENBACH: TALES OF HOFFMANN**—Sutherland—London  
**PREVIN: GUITAR CONCERTO**—Williams, Previn—Columbia  
**SATIE: THE ELECTRONIC SPIRIT OF**—Deram/London  
**THE SEA HAWK (KORNGOLD)**—Gerhardt—RCA  
**TCHAIKOVSKY: MANFRED SYMPHONY**—Maazel—London  
**JOHN WILLIAMS: GUITAR CONCERTOS**—Columbia

### WHEREHOUSE/LOS ANGELES

**BACH: BRANDENBURG CONCERTOS**—Menuhin—Angel  
**BELLINI: NORMA**—Caballe—RCA  
**MAHLER: SYMPHONY NO. 8**—Solti—London  
**SCHMIDT: SYMPHONY NO. 4**—Mehta—London  
**THE SEA HAWK (KORNGOLD)**—Gerhardt—RCA  
**SHOSTAKOVITCH: SYMPHONY NO. 15**—Ormandy—RCA  
**STRAVINSKY: RITE OF SPRING**—Tilson-Thomas—DGG  
**TCHAIKOVSKY: MANFRED SYMPHONY**—Maazel—London  
**TCHAIKOVSKY: NUTCRACKER BALLET**—Previn—Angel  
**VERDI: RIGOLETTO**—Moffo, Solti—RCA

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## DG Capitalizes On Film/Classics

■ NEW YORK — On its Deutsche Grammophon label, Polydor has found that the concept of soundtrack albums has helped broaden interest in classical music and bring it to a new audience, especially the young, thereby markedly increasing classical record sales. "Elvira Madigan" and "Death in Venice" head a list of noteworthy successes in this area.

Several years ago, the extraordinary popularity of Swedish director Bo Widerberg's film "Elvira Madigan" fostered such enthusiasm for Mozart's Piano Concerto No. 21 that it is programmed today in many concert halls as the "Elvira Madigan Concerto." The DG recording, performed and conducted by Geza Anda, remains one of the top sellers on the label.

## Argo Packaging

(Continued from page 58)

documentation. We see these materials as providing a kind of cultural calendar to enrich the use of records in the home—they add another dimension to home entertainment."

What has been the market reaction to the DAW series? "The series has seen enormous growth in the last couple of years. We don't normally aim for 'hits' although we have achieved them with our St. Matthew Passion (Bach), L'Orfeo (Monteverdi), and the Bach Cantata issues. Our repertoire is interesting and largely unduplicated, the performances are first rate, and the use of original instruments provides a 'new sound' which has really caught on, especially with young audiences. Our best markets are campus stores and our advertising is heavily geared to those areas. Also, we work closely with the concret agencies of our artists. They tour widely, catering to specialized markets, especially the campus circuits."

Hofberg went on to comment on the special packaging concepts for his other labels: "We have many series which are unified by an ideological concept. Take our Argo poetry series, for instance. Each cover shows a portrait of the poet by a contemporary artist of the period in question. The particular picture chosen also reflects the period of the poetry. That is, we use a picture of the poet as young man for his early writings, etc. Secondly, each record has an insert with the complete text, and thirdly, the liner notes are designed to be an instructional guide.

Luchino Visconti's film version of Thomas Mann's "Death in Venice," said to be largely drawn from the life of Gustav Mahler, uses the master's music as background score. Rafael Kubelik leads the Bavarian Radio Symphony in the soundtrack album, one of the most popular albums in the DG catalog. Much of the growing popularity of Mahler's music among listeners dates from this film and album.

The widespread popularity of film music, as released on the DG label, is witness to the fact that many former "strictly classical" themes have become as familiar to the record-buying public as the latest pop tune. With the realization that film soundtracks have helped revitalize the classical music industry, DG is releasing a debut album next month by conductor Seiji Ozawa and the San Francisco Symphony in a suite of dance music from Leonard Bernstein's Broadway and film hit, "West Side Story." As a further attraction to a pop-oriented audience, it is coupled with William Russo's "Three Pieces for Blues Band and Orchestra," featuring the Corky Siegel Blues Band. Other classical soundtrack projects are currently in the works.



Leo Hofberg

"Another example of a uniform concept is our reissue series of the 'Editions de L'Oiseau-Lyre.' Each record is immediately identified with the series by the cover art (flowers), and the layout."

As for his future plans, Hofberg concluded "We see our various labels as part of a cultural unity—both spoken words and music are necessary to define a culture. We are broadening and deepening our catalogue to provide a complete spectrum of 1,000 years of culture.

"Of special interest may be our development of spoken word recordings into multimedia packages and we are working closely with publishers in this area. Our view is the long run. We survive because our labels are quality labels—and we fully intend to be in business over the next 50 years."



## CLASSICAL ALBUM PICKS

### THE PERSONAL TOUCH OF WHITEMORE AND LOWE.

*Mega M51-5009.*

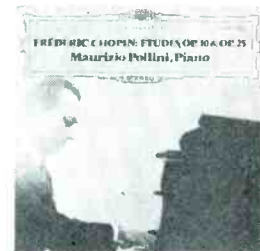
This two-piano team brings 25 years of concertizing experience to these arrangements of classics, familiar and unfamiliar. The arrangements and playing are highly effective, and the widely spaced stereo sonics make for fun listening. A good one to recommend to people starting to move into the classical field.



### CHOPIN: ETUDES OP. 10 and 25 (complete)

*Maurizio Pollini, piano. DGC 2530.291.*

These etudes or studies are the foundation on which romantic piano technique is based. They demand incredible virtuosity just to play the notes and deep musicianship to turn them into music. All these and more on this blockbuster of a piano disc by a young Italian pianist who's making recordings after a 10 year hiatus. This release will make waves wherever lovers of the piano are found.



### VON SUPPE: SIX OVERTURES

*Berlin Philharmonic Orchestra, Herbert von Karajan, conductor. DGC 2530.051.*

Suppe was the inventor of the Viennese operetta, and an expert at combining musical wit, verve and sentimentality. He also wrote great tunes, many of which are to be found in these six overtures featured on the disc. This first all-Suppe release in a long while gets the full von K. treatment—beautiful, sophisticated, and virtuoso orchestral playing. The sonics are A-1. A real winner.



## UA Soundtracks

(Continued from page 32)

company issued "Man of La Mancha."

1973, however, looms as a most productive soundtrack year in UA's history. It has opened with "Last Tango in Paris," possibly the most talked-about and controversial film of all time. The intriguing music is by Argentinian-born jazz saxophonist Gato Barbieri, and has produced one of the most recorded tunes in many years in the title theme, with lyrics provided by UA's Dory Previn.

Another early 1973 entry is the original score for Federico Fellini's "Fellini's Roma," music by Nino Rota of "The Godfather" fame. On the national bestseller charts is the "Across 110th Street" track with music by J.J. Johnston and five songs contributed by the label's Bobby Womack. The balance of 1973 will find United Artist readying at least four additional sound-

track albums—"Tom Sawyer," "Live and Let Die," "Cops and Robbers" and "Electra Glide in Blue."

## Bungay, Harper Upp'd At London

■ NEW YORK — London Records has named two national classical product promotion men, according to Herb Goldfarb, Vice President for sales and marketing for the company.

Appointed to head up all classical promotional activities for the east coast and all areas east of the Mississippi is Dick Bungay, while John Harper takes over the same duties for the western sector of the country. Both men are promotion veterans with the company and Harper will double in another new area of responsibility in heading up western promo activities with the company's network of indie distributors.

## Bell Builds Album Success From All Media Areas

■ NEW YORK — Bell Records has, in 1972, been one of the major record companies to capitalize on the opportunities inherent in the variety of material available from motion pictures, television and theatre.

"Godspell," the off-Broadway musical, brought Bell a gold record and a Grammy Award for its original cast album, and is still making show business history. It provided a hit single in "Day By Day" straight from the original cast album itself, the first time in twenty years that that has happened. Still on the charts, the "Godspell" album receives continuing impetus from the great success of its road companies all over the country. The combined "Godspell" companies are providing the biggest roadshow grosses legit has seen since "Hair." In addition, in Boston and Washington, "Godspell" has now become the longest running show in those cities' histories and in New York, where it all started, the musical continues to play to capacity houses.

The Columbia Pictures film version of "Godspell" will have its world premiere in March. Bell Records will release a soundtrack album distinctly different from the original cast album of the show. All the material has been completely re-recorded for the soundtrack album and a new song, not in the original show, was specially written for the movie.

Off-Broadway has provided Bell Records with another exciting package in the soundtrack album of "Oh Coward." This witty, urbane reading of original words and lyrics by Noel Coward by a tremendously talented cast has been rewarded by success both at the box office and on record.

The Ross Hunter musical production of "Lost Horizon"

for Columbia Pictures, already the most talked about film of the 1972-73 season, will open on March 14.

Bell President Larry Uttal credits the three-phase promotion for the "Lost Horizon" soundtrack album with putting that album on the charts weeks before the release of the movie and breaking new ground in merchandising a motion picture soundtrack album. The first two stages, launched in mid-November, and designed toward building industry awareness, have resulted in distributors coming up with their own promotional ideas for the album in their area, window displays all over the country and substantial sales reaction at both the rack and retail levels.

Bell Records will continue to draw album product from the movies with the soundtrack from "Let the Good Times Roll," a film of the famous "Rock & Roll Revival." The motion picture features the superstars of the nostalgia phenomenon: Chuck Berry, Bo Diddley, the Shirelles, the Five Satins and Chubby Checker.

"This is an excellent example of the inter-relation of entertainment forms in our business today," Uttal noted. "The Rock & Roll Revival, a concert, provides both the basis for a movie and for an album. This is a trend that has gained favor in the industry over the last year and is very likely to continue. When the market is properly defined, that market is receptive to several forms of the same entertainment entity. 'Let The Good Times Roll' will bring the Rock & Roll Revival a much broader audience than the concerts could hope to reach. The soundtrack album will prolong the audience participation in the event. All forms are valid. All forms are marketable, and

*(Continued on page 67)*

## Supervisor Named For Song Fest

■ NEW YORK—Marden-Kane, the prestigious national contest judging organization, will supervise the contest and judging procedures for The American Song Festival, it was announced by Lawrence W. Goldblatt, Chairman of the Board and President of The American Song Festival.

## Buddah at NARM

*(Continued from page 4)*

stated Lewis Merenstein, Vice-President and director of creative services. "As evidence of our feeling about the importance of this convention we have held up our first major release of the year to coincide with NARM. This year, more than ever, we welcome the chance to meet individually with the people involved. No matter how active our sales force is during the year, there is simply never enough eye to eye contact."

Merenstein said that the NARM release was one of the most exciting Buddah line-ups in recent months. Included among the new albums are: a double album, "Bill Withers Live" recorded at Carnegie Hall; "A Child of the 50's", Robert Klein's debut comedy album on the Brut label; Stories' second album, "About Us"; "The Black Motion Picture Experience" by Cecil Holmes' Soulful Sounds; "Preacher Man," by the Impressions; "The Isleys Live," recorded in concert at The Bitter End; "Autum to Spring," a collection of vintage Nice tracks on Charisma; Michael Wendroff's debut album "Michael Wendroff"; Monty Python's second album, "Monty Python's Previous Record"; "Honey In The Rock" the second Kama Sutra album from Charlie Daniels; and NRBQ's "Workshop."

Buddah will be presenting at NARM a "rock 'n' roll sock-hop" starring Sha Na Na. The rockers will be introduced by Robert Klein.

## Palomar Picks CBS Publishing

■ NEW YORK — Sub-publishing rights to the scores of "Heartbreak Kid" and "Sleuth" have been awarded by Palomar Pictures International, Inc. to the CBS International Publishing Group, reports Sol Rabinowitz, CBS International V.P.

The deal provides CBS International with world sub-publishing rights exclusive of U.S. and Canada for six Palomar film properties plus the TV movie "Strangers in 7A." Additional feature properties involved are "To Kill A Clown," "What Became of Jack & Jill," "The Darwin Adventure," and "The Strange Vengeance of Rosalie." Palomar publishing firms involved in the transaction were PPI Music Corp. and Palopic Music Corp.

## Motown Media

*(Continued from page 30)*

win the Academy Award as the best song from a movie.

Michael's recording of "Ben" was only the second time that Motown had agreed to record the title tune from a motion picture. The first time in 1967 when Diana Ross and The Supremes recorded "The Happening," from the Columbia Film of the same title. It, too, soared to the number one spot on record charts here and abroad.

The Jackson Five Show, a Motown Production in association with Rankin and Bass Productions, which airs each Saturday over the ABC-TV network, continues to capture the number one rating for its time slot.

Jobete Music Co., Inc. and its music publishing affiliates, under the supervision of Vice President Robert L. Gordy, not only scored with heavy action on the pop singles charts during the year, but produced another coup by finding early acceptance of "Happy," the Love Theme from "Lady Sings The Blues," composed by Michele Legrand with lyrics by Smokey Robinson. The theme generated fifteen recordings by major artists prior to release of the film. In addition, Jobete will be providing the title tune for the motion picture "Dr. Death," for Death Productions.

Marvin Gaye made his debut as a motion picture scorer by producing, writing and performing the score for the 20th Century Fox movie, "Trouble Man."



Pictured above is a scene from the movie version of "Godspell," top songwriting team Hal David and Burt Bacharach at work on the score of "Lost Horizon" and the Partridge Family. The "Godspell" and "Lost Horizon" albums are on Bell Records, as are the Partridge Family's records.

# Film Score Part of Composition, Says Sherman

By ALLEN LEVY

■ NEW YORK — Garry Sherman, composer, conductor, general man about music, has some definite ideas about what scoring for films should be all about. Says Sherman, "The days when the music called attention to itself are over. Nowadays, the music has got to be an integral compositional part of the film, as important as the lighting or the camera angles. At least that's what I try to do with the music for the films I score. The music is unobtrusive, but part of the total effect."

Sherman uses as an example the music he composed and conducted for Elaine May's "Heartbreak Kid." The soundtrack album, soon to be released by Columbia, was produced by Sherman, though some of the music is not his. One of the tunes, "Close to You," not written by Sherman, of course, forms, as Sherman puts it, "a semicolon" in the film, as important to the aerial tracking sequence it underscores as the composition and the scene's



Garry Sherman

position within the plot of the film.

## Broad Horizons

Sherman, who's scored such films as "Midnight Cowboy," "Alice's Restaurant" and the soon to be re-released (under a new title) controversial anti-war film "Parades," does a lot of other things, like commercials, and the music for plays as well. As far as he's concerned, music is not only confined to the disc, but is an ever increasingly important element of the presentations on various media. Judging from his busy schedule and the things he's worked on (everything from "Purlie" to soft drink ads), he's gotta be right.

## Pickwick Releases

■ NEW YORK — Rich Lionetti, marketing director of Pickwick/33, has announced the economy priced label's January-February release schedule, including a newly recorded version of "Tommy."

Recorded specially for Pickwick/33 at the Marquee Studios in London, England, "Tommy" features a full cast plus orchestra, chorus and two synthesizers.

Other Pickwick/33 releases will include "Dueling Banjos-Theme from Deliverance and Other Great Banjo Favorites," "Last Tango In Paris and Other Themes," "Billie Holiday Sings," "Alfie" by Dionne Warwick, "Sunkissed Hits of Hawaii" by Webley Edwards, "The Humble Beginnings of Gilbert O'Sullivan/Jerry Dorsey," and album titled "Candy Man" and "My Cole Porter" by Frank Sinatra, and "Superhits—Volume 9."

Six country packages included in this release schedule are: "Ramblin' Rose" by Ferlin Husky, "Oh Lonesome Me" by George Jones, "Please Don't Tell Her" by Freddie Hart, "Six Days On The Road, Six Trucker Stars," Red Simpson's "Roll Truck Roll" and "Little Green Apples" by Roger Miller.

## CONCERT REVIEW

# George Burns Warm, Witty at Concert Debut

■ NEW YORK — In his first concert appearance ever, George Burns revealed himself to be a warm and ingratiating performer in "An Evening with George Burns" held recently at Lincoln Center's Philharmonic Hall. Warmly produced by Dominic Sicilia and Jonathan Scharer, every detail was beautifully thought out, from the old songs by Ruth Etting and Louis Armstrong that were piped into the lobby to the dimmed lights throughout the performance which caused a rosy glow of nostalgia to permeate the entire evening.

The concert began charmingly with clips from old Burns and Allen movies and then Jack Benny, who, in his own words, "used to be a star," introduced his old pal George. And George came out and proceeded to do almost two hours of great one-liners, old patter songs, plus a smattering of tunes, including a gentle rendition of "Mister Bo Jangles" from his current Buddah album.

Appearing with Burns was Hot Wax's the Honey Cone, and the bantering between the soulstress group and the old

Borsht Belter was a pleasure to behold.

The second half of the show opened with clips from the old Burns and Allen TV show, in which Gracie did her last bit before she retired. In the next clip, Jack Benny appeared as Gracie and was perfect, right from the vacant flirtatious stare to the fluttery hand motions. When "she" and Burns exited, "she" let her fur piece slip to the floor in a perfect parody of both vaudeville and burlesque traditions.

Burns, of course, was superb. His jokes were like old friends that one is delighted to see again. Mostly they were about his friends (Benny, Groucho Marx, George Jessel) his early days on the vaudeville circuit, and his present old age ("Nowadays, the only thing that gets me excited is if the soup is hot").

Burns did nothing spectacular, he just stood out there and spoke about his career, his buddies, his life with Gracie. And the evening was beautiful, because he is.

Allen Levy

## CONCERT REVIEW

# Travers Tasty at Carnegie

■ NEW YORK — Warner Brothers recording artist Mary Travers gave a moving and heartwarming performance to a near sell out at Carnegie Hall last Saturday (17). It is not the voice, but the entire presentation and attitude that creates an electrifying response from the audience and leaves an intense impression in one's memory.

Tunes from Ms. Travers repertoire included, of course, the expected ones, "The Times, They Are A Changin'," "Leaving On A Jet Plane," "Follow Me." "Five Hundred Miles," "Too Many Mondays" and for the first of two encores, "Blowin' In the Wind." A particularly beautiful rendition of Graham Nash's "Southbound Train," along with the very poignant "Indian Sunset," written by Elton John, were two of the songs which added strong messages to an already very meaningful show.

## Anti-War Song

An especially noteworthy number was a song called "Conscientious Objector," an

anti-war poem written in 1934 which Mary set to music and sang in a terrific arrangement.

Other songs were "The Word is Love" from her first solo album, "Mary," on Warner Brothers, and to end the second encore, and also the show, the lovely "First Time Ever I Saw Your Face," dedicated to her husband.

It was an extremely strong and tasteful performance!

Toni Profera

## Quinn Sings San

■ NEW YORK — Motion picture star Anthony Quinn will record an album of songs, for the first time, it was disclosed today. The album recorded in mid-February, will include 12 original tunes written by Aris San, the permanent headliner at Sirocco, the Greek-Israeli nightclub, who also will back Quinn's singing with his Aris San Orchestra. Of the 12 songs, Quinn will sing eight in English, two in Spanish, one in Hebrew and one in Greek.

# Green, Mitchell Get Plaques



Mike Green (center) and Bob Mitchell (second from right) of WTIx, New Orleans are presented with special Epic/Columbia Custom label plaques in appreciation of their efforts on behalf of Joe Simon's "Misty Blue" single on the Monument-Sound Stage 7 label. The song reached the number one position on the New Orleans station. Standing left to right are Bill Heard-southern regional promotion manager for Epic/Columbia Custom labels, Monument's Mike Shepherd, Green, Mitchell and Sam Harrell-local promotion manager, New Orleans for Epic.

CLUB REVIEW

**Pickett Tornado Blows Thru Vegas**

■ LAS VEGAS — At the Las Vegas Hilton Lounge, the Wilson Pickett (RCA) part of the show (the rest can and should be quickly forgotten) opens with the band musically softening up for the kill. Then Wilson "Lord Have Mercy" Pickett comes out like a controlled tornado in motion and wipes you out with his versions of such songs like "Proud Mary," "Mama Told Me Not To Come" and "Hey Jude." Somehow, the latter never seemed like a soul song before, but it's taken on a whole new dimension now. Unfortunately, the sound in the front of the room was sometimes uneven, but visually it was easy to see the "tornado" move relentlessly on.

Beverly Magid

**Brown Signs Sophisticates**

■ LOS ANGELES — The Sophisticates, Chess-Janus artists whose latest release is "Can't Move No Mountains," have signed with Charles Brown Enterprises for personal management and career guidance.

**SIX HOT GOSPEL RELEASES FROM JEWEL**

**"THE ALL-POWERFUL NAME"**

Rev. Willie Morganfield  
Jewel LPS 0065

**"HE STILL LIVES IN ME"**

Roscoe Robinson  
Jewel LPS 0066

**"I'VE GOT MY TICKET"**

Brooklyn All Stars  
Jewel LPS 0067

**"THE LORD'S PRAYER"**

Rev. C. L. Franklin  
Jewel LPS 0068

**"JUST TELLING THE TRUTH"**

Martha Jean  
Jewel LPS 0069

**"I OWE HIM ME"**

Rev. Oris Mays  
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**SOUL TRUTH**

By DEDE DABNEY



■ NEW YORK:—Personal Pick: "We've Got A Good Thing Going"—Jean Shy (Fox Car). A new artist repeating the Jackson 5 tune but in her own unusual way

DEDE'S DITTIES TO WATCH: "Pretty Little Angel Eyes"—The Lost Generation (Brunswick); "Without You In My Life"—Tyrone Davis (Dakar);

"Lord Don't Move the Mountain"—Inez Andrews (Song Bird Records); "Check Out Your Mind"—Maxayn (Capricorn); "I Can Understand It"—Valentinos (Atlantic); "Yesterday I Had The Blues"—Harold Melvin & the Blenotes (P.I.R.).

Furthering the "Superfly" episode with the Academy Awards, it has now been decided that "Superfly" has lost out for the best song. This is what happened—the soundtrack was not submitted as a whole. Warner Brothers Pictures failed to submit five audible songs; therefore it was denied. "Freddie's Dead" was submitted but because it wasn't sung in the movie it was not in contention. Songs must be screened by the music branch of the Academy, which finally agreed to re-ballot for 10th position, and as of 2/20 "Superfly" lost that



Curtis Mayfield

position. The movie itself was only seen by four members of the organization.

It was discovered during the proceedings that out of 131 music members the average age is 50 and there are only two blacks. It is obvious that "the Academy" has not changed with the times. It should have such people as Isaac Hayes, John Lennon, Donny Hathaway and Curtis Mayfield—there is a definite need for young people who know what new music is all about, who know what creativity means. There also must be a way to prevent such errors. How can one just ignore sales of such a soundtrack? Warner Brothers Pictures have made a settlement with Curtis Mayfield by donating money to drug rehabilitation in honor of Mayfield.

A new addition to the RCA organization is Marty Mack. Marty will be handling the east coast as regional promotion man.

The 1973 NATRA convention will be held at the New Orleans Marriott Hotel, Canal and Chartres Street. Members of the convention committee consist of Curt Shaw, Lucky Cordell, Al Gourrie and William E. Summers.

Wanted at Radio Station WILD in Boston is a drive-time jock, tight and with very good reading ability. Those interested please contact "Youngblood" Program Director at 617-267-1900.

Just signed from New Jersey with ABC Records is Chuck Jackson who we haven't heard from in ages.

(Continued on page 64)



**THE R&B LP CHART**

MARCH 3, 1973

1. **THE WORLD IS A GHETTO**  
WAR—United Artists UAS 5652
2. **TALKING BOOK**  
STEVIE WONDER—Tamla T319L
3. **LADY SINGS THE BLUES**  
DIANA ROSS—Soundtrack—Motown M758D
4. **ROUND 2**  
STYLISTICS—Avco 11006
5. **GREEN IS BLUES**  
AL GREEN—Hi SHL 32055 (London)
6. **TROUBLE MAN**  
MARVIN GAYE—Tamla T322L (Motown)
7. **BACK STABBERS**  
O'JAYS—Phila. Int'l. KZ 31712 (Columbia)
8. **360 DEGREES OF BILLY PAUL**  
BILLY PAUL—Phila. Int'l. KZ 31793 (Columbia)
9. **1957-1972**  
SMOKEY ROBINSON & THE MIRACLES—Tamla T320D (Motown)
10. **UNDERSTANDING**  
BOBBY WOMACK—United Artists UAS 5577
11. **WHY CAN'T WE LIVE TOGETHER**  
TIMMY THOMAS—Glades 33-6501
12. **ACROSS 110TH STREET**  
BOBBY WOMACK & PEACE—Soundtrack United Artists UAS 5225
13. **MUSIC IS MY LIFE**  
BILLY PRESTON—A&M SP 3516
14. **JERMAINE**  
JERMAINE JACKSON—Motown M752L
15. **I'M STILL IN LOVE WITH YOU**  
AL GREEN—London XSHL 32074
16. **KEEPER OF THE CASTLE**  
FOUR TOPS—ABC/Dunhill DSX 50129
17. **CYMANDE**  
CYMANDE—Janus 3044
18. **GOOD FOOT**  
JAMES BROWN—Polydor PD 2-3004
19. **SYLVERS**  
Pride 0007 (MGM)
20. **ALL DIRECTIONS**  
TEMPTATIONS—Gordy G962L (Motown)
21. **I CAN SEE CLEARLY NOW**  
JOHNNY NASH—Epic KE 31607
22. **SUPER FLY**  
CURTIS MAYFIELD—Curtom 8-9014 (Buddah)
23. **GIVE ME YOUR LOVE**  
BARBARA MASON—Buddah BDS 5117
24. **BABY WON'T YOU CHANGE YOUR MIND**  
BLACK IVORY—Today 1008 (Perception)
25. **WATTSTAX**  
SOUNDTRACK—Stax STS-2-3010 (Col)

# THEIR THIRD MILLION DOLLAR L.P.



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A LETTER TO MYSELF

The  
**Chi-Lites**

BL754188

**BRUNSWICK**

**DAKAR**

# RECORD WORLD THE R&B SINGLES CHART

MARCH 3, 1973

THIS WK. LAST WK.

1	2	COULD IT BE I'M FALLING IN LOVE Spinners—Atlantic 2927
2	1	LOVE TRAIN O'Jays—Phil. Int'l. 3524 (Columbia)
3	8	KILLING ME SOFTLY WITH HIS SONG Roberta Flack—Atlantic 2940
4	4	GIVE ME YOUR LOVE Barbara Mason—Buddah 331
5	5	I GOT ANTS IN MY PANTS James Brown—Polydor 14162
6	3	DADDY'S HOME Jermaine Jackson—Motown 1216
7	7	I WISH I COULD TALK TO YOU Sylvers—Pride 1019 (MGM)
8	9	NEITHER ONE OF US Gladys Knight & The Pips—Soul 35098 (Motown)
9	17	AIN'T NO WOMAN Four Tops—Dunhill 4339 (ABC)
10	11	DOON'T LEAVE ME STARVING FOR YOUR LOVE Holland & Dozier—Invictus 9133
11	29	MASTER OF EYES Aretha Franklin—Atlantic 2941
12	12	THE WORLD IS A GHETTO War—United Artists 50975
13	10	TROUBLE MAN Marvin Gaye—Tamla 54228 (Motown)
14	14	GOOD MORNING HEARTACHE Diana Ross—Motown 1211
15	15	WE DID IT Syl Johnson—Hi 2229 (London)
16	18	DOON'T BURN ME Paul Kelly—Warner Brothers 7657
17	28	STIR IT UP Johnny Nash—Epic 10949 (Columbia)
18	21	THINK IT OVER Delfonics—Philly Groove 174 (Bell)
19	25	DO IT IN THE NAME OF LOVE Candi Staton—Fame 91009
20	48	CALL ME Al Green—Hi 2235 (London)
21	19	I WON'T LET THE CHUMP BREAK YOUR HEART Carl Carlton—Back Beat 627
22	30	BREAK UP TO MAKE UP Stylistics—Avco 4611
23	52	CRAZY LEGS Donald Austin—Eastbound 603 (Chess/Janus)
24	24	I'VE BEEN IN LOVE Smith Connection—Music Merchants 1012 (Buddah)
25	34	LETTER TO MYSELF Chi-Lites—Brunswick 55491
26	26	BACK UP Manhattans—Delux 54144
27	27	CAN I Vee Allen—Lion 140 (MGM)
28	31	I'M GONNA TEAR YOUR PLAYHOUSE DOWN Ann Peebles—Hi 2232 (London)
29	38	ONE MAN BAND Ronnie Dyson—Columbia 45776
30	6	LOVE JONES Brighter Side Of Darkness—20th Century 2002
31	35	IF I COULD ONLY BE SURE Nolan Porter—ABC 1343
32	41	KISSING MY LOVE Bill Withers—Sussex 250 (Buddah)
33	33	TOSSIN' AND TURNIN' Bunny Sigler—Phila. Int'l. XS7 3523 (Columbia)
34	44	MASTERPIECE Temptations—Gordy 7126 (Motown)
35	40	GIRL YOU NEED A CHANGE OF MIND Eddie Kendricks—Tamla 54230 (Motown)
36	43	GOD BLESS THE CHILDREN Congress Alley—Avco 4610
37	37	HARRY HIPPIE Bobby Womack & Peace—United Artists 50988
38	32	MY EVERYTHING YOU ARE Mark IV—Mercury 73353
39	45	STEP BY STEP Joe Simon—Spring 133 (Polydor)
40	47	FUNKY WORM Ohio Players—Westbound 214 (Chess/Janus)
41	42	DO YOU STILL FEEL THE SAME WAY? Tommy Young—Soul Power 112
42	—	OH LA DE DA Staple Singers—Stax 0156 (Columbia)
43	20	TIME IS LOVE Black Ivory—PLP 1516 (Today)
44	51	MILLION DOLLARS Soul Generation—Ebony Sound 176
45	49	LEAVING ME The Independents—Wand 11252 (Scepter)
46	46	RIGHT HERE IS WHERE YOU BELONG Jerry Washington—Excello 2327 (Nashboro)
47	60	PUT ON YOUR SHOES AND WALK Clarence Carter—Fame 179 (United Artists)
48	53	I'M DOIN' FINE NOW New York City—Chelsea 0113 (RCA)
49	54	I MAY NOT BE WHAT YOU WANT Bobby Sheen—Warner Brothers 7662
50	57	FRIENDS OR LOVERS—Spring 131 (Polydor)
51	58	I BEEN WATCHIN' YOU Southside Movement—Wand 11251 (Scepter)
52	—	THINK ABOUT IT King Floyd—Chimneyville 446 (Atlantic)
53	55	STOP & GO Bohanons—Dakar DK 4518 (Brunswick)
54	—	DANCING TO YOUR MUSIC Archie Bell & The Drells—Glades 1703
55	56	SPELL Blue Magic—Atco 6910
56	—	MIDNIGHT TRAIN TO GEORGIA Cissy Houston—Janus 206 (Chess/Janus)
57	16	THE TRUTH SHALL MAKE YOU FREE King Hannibal—Aware
58	—	PILLOW TALK Sylvia—Vibration 521 (All Platinum)
59	—	PAINT YOURSELF IN A CORNER Classic Sullivans—KWA 7678
60	22	TOOAY I STARTED LOVING YOU AGAIN Bettye Swann—Atlantic 2921

## Dobie Drifts In



Soul-rock singer Dobie Gray, of "In Crowd" fame, recently visited Record World to talk about his latest single, "Drift Away," on MCA's Decca label. Gray is moving up the charts with his single and an album, also called "Drift Away," has just been released, both produced by Mentor Williams in Nashville. Shown, left to right, are Record World Music Editor Fred Goodman, Gray, Williams and Record World Assistant Editor Bob Feiden.

## Phonogram Revamps R&B Promo Staff

CHICAGO — Phonogram, Inc., has expanded and restructured its regional r&b promotion staff with Henry Crump, former program and music director of WTMP, Tampa, and Leo "Joeko" Carter splitting the southern territory, according to Andre Montell, national promotion, r&b.

Crump will take over as southeast regional r&b promotion manager. Carter, who formerly handled all the southern states, moves to the more concentrated position of southwest r&b regional promotion. James Brooks was recently appointed eastern regional r&b promotion manager.

## Soul Truth

(Continued from page 62)

Radio Station KWK has added to their roster of disc jockeys. Nat Washington will maintain the 10am to 2pm time slot. He hails from Houston.

Better record service is needed at Radio Station WTAM in Gulfport, Mississippi.

Cinema West Productions has announced the 2nd Annual Soul and Blues Awards to be held July 17th at the Beverly Hilton Hotel. Bill Chappell has been named executive producer, with E. K. Burbridge as Associate Producer. For further details please contact Chuck Mann at 213-278-5395.

## New Airplay

JIM GATES—KWK (St. Louis): Picks: "Pillow Talk"—Sylvia (Vibration); "Spell"—Blue Magic (Atco); "One Girl Too Late"—Brenda & The Tabulations (Epic); Top Three: "Killing Me Softly"—R. Flack (Atlantic); "Could It Be"—Spinners (Atlantic); "Ain't No Woman"—Four Tops (Dunhill); Breakouts: "I've Been Watching You"—Southside Movement (Wand); "Pajama Game"—G. C. Cameron (Mowest); "Stir It Up"—Johnny Nash (Columbia).

JACK HARRIS—WNOV (Milwaukee): Personal Pick: "Rocket"—Garnett Mimms (Warner Brothers); Station Pick: "One Girl Too Late"—Brenda & The Tabulations (Epic); Requests: "Anyway The Wind Blows"—Syl Johnson (Hi); Sleeper: "Could Only Be Sure"—Nolan Porter (ABC); Additions: "Friends & Lovers"—Act I (Spring); "We Can Make It"—Nancy Wilson (Capitol); "She'll Never Be Your Wife"—Erma Thomas (Fugus); "Pretty Little Angel Eyes"—Lost Generation (Brunswick).

E. RODNEY JONES—WVON (Chicago): Personal Pick: "Mr. Magic Man"—Wilson Pickett (RCA); Requests: "Paint Yourself"—Classic Sullivans (Kwanza); Sleeper: "So Nice To Be Loved"—Ovations (Memphis Sound); Additions: "Put Your Shoes"—Clarence Carter (Fame); "Without You In My Life"—Tyrone Davis (Dakar); "Early One Morning"—Ike & Tina Turner (UA); "We Can Make It"—Nancy Wilson (Capitol); Album cut: "Who Is She"—Gladys Knight & the Pips (Soul).



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# 'Wattstax'—Expression of an Event

By DEDE DABNEY

■ It seems that record company participation in the movie industry is the going thing today. We all are aware that movie soundtracks have created much enthusiasm. But the "Wattstax" film is more than just another "black movie," and the "Wattstax" album more than just another successful soundtrack. They are the depiction of an exceptional event.

Larry Shaw, Vice President of advertising and creative design at Stax Records, was instrumental in the conception of "Wattstax," along with the assistance of Mel Stewart. The Executive Producers were Al Bell and David L. Wolper, who helped in the direction which Shaw and Stewart handled so well.

In conjunction with Columbia Pictures, Stax Records has produced the movie of movies, total blackness. It is necessary to point out that this is not the typical black film but a highly sensitive documentary.

On a very hot August day in 1972 at the Los Angeles Coliseum virtually the entire Stax roster participated in the Seventh Annual Watts Summer Festival. Tickets were purchased for \$1.00 by more than 100,000 folks to benefit the Sickle Cell Anemia Foundation at the Martin Luther King Hospital in Watts and future Watts Summer Festivals.

This commemorative event is now a movie. It is not only a film of entertainers but is an expression of soulful creativity. It depicts what black reality is with insightful commentary from Richard Pryor. The Watts community plays a most important role, ad-libbing their life experiences in this hour and 45 minute-long documentary which is rated "R" for real.

Now on a two pocket album this is an experience to behold. Distributed by Columbia Records, it is already meeting with

*(Continued on page 74)*

# Polydor's 'Cope,' 'Ceasar' Shine

■ NEW YORK — "Black Caesar," a just-released soundtrack album by soul superstar James Brown, and last year's much-acclaimed original cast album "Don't Bother Me, I Can't Cope," together mark Polydor's highly auspicious entry into film and theatrical recordings. "Black Caesar," a new motion picture soundtrack album from Brown coincides with the nationwide first-run release of the American International film of the same name. Brown's score complements an adventure and suspense-packed story of a black man who rises to the highest ranks of organized crime. The Polydor soundtrack album includes Lyn Collins' "Mama Feelgood," Fred Wesley & The J.B.s' instrumental "Sportin' Life" and Brown's own performance of "Down and Out in New York City"—all three released as singles as well (the first two on the Polydor-distributed People label).

*(Continued on page 74)*

# Famous

*(Continued from page 40)*

"From Berlin to Broadway," a musical voyage with Kurt Weill all are on Paramount.

Martell said that, "The concept of Famous Music is to represent itself on all media levels. With the cooperation that we have been getting, we are looking forward to continued success in all areas of motion pictures, television and music."

# Lily Tomlin Hosts TV Special

■ NEW YORK — Polydor recording artist Lily Tomlin hosts a one-hour variety special on the CBS television network, airing March 6 at 10 pm EST.

# New Billie Set

■ NEW YORK — ESP-DISK' will soon release "Billie Holiday Broadcast Performances, Vol. 3."

# 'Wattstax' Highlights . . .

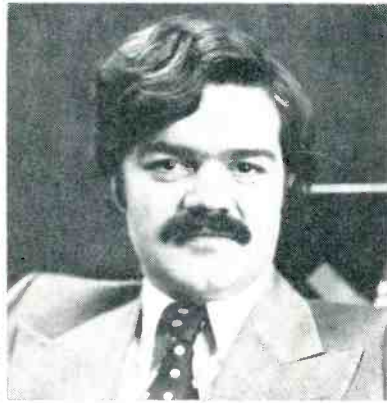


Soul explodes at the Wattstax Festival. Shown above are, from left, first row: Rev. Jesse Jackson and Al Bell, Executive Vice President of Stax; Larry Shaw, Producer of "Wattstax" and Vice President of Stax; Issac Hayes; Richard Pryor, actor and comedian; Second row: Luther Ingram; Johnny Taylor, The Emotions, and Rufus Thomas; Third row: The Bar-Kays, Rance Allen Group, Dramatics; Fourth row: The Staple Singers, Albert King, and the singer of "Lift Every Voice And Sing," Kim Weston.

# Fitzpatrick: Ace Financial Advisor

By FRED GOODMAN

■ Due to the lucrative yet volatile character of the entertainment business, a business manager serves a very important function. Since most creative people are not business oriented, a financial advisor is needed in many cases. David Fitzpatrick is such a man. Fitzpatrick, a corporate lawyer who became interested in independent investments, got involved in the entertainment business as an attorney during the litigation for "Jesus Christ Superstar" in London (1971).



David Fitzpatrick

At the present time, approximately 80 per cent of his clients are in the entertainment field. From Suite 1505 at 200 West 57th Street where Fitzpatrick's offices are located, he helps to manage the monies and guide the investments of his clientele which include recording groups, record producers and record company executives.

According to Fitzpatrick, "the hardest part is teaching the people to confide in me." Total control, or in some cases, a certain sum of his clients' money is essential. Fitzpatrick generally accepts clients whose income exceeds \$30,000, and his percentage varies with the gravity of the client's financial situation.

For example, one of his clients, a record company executive, (whose name will remain anonymous) had a good income and expense account, but got into financial difficulties by using his credit cards unwisely. He would sign bills in his name, charge it to his American Express account and be reimbursed by his company. He would then spend the reimbursed money before the American Express bill became due for payment. When Fitzpatrick became this executive's manager, he arranged for a loan and paid off all the bills. He then proceeded to put a monthly payment schedule together. Fitzpatrick now signs

*(Continued on page 74)*

## Bell Soundtracks

*(Continued from page 60)*

each form reinforces the other."

Another soundtrack album slated for release, this one early in June, is the Henry Mancini score for "Oklahoma Crude" starring George C. Scott and Jack Palance. Hal David is writing lyrics for the Mancini tune.

Bell's success with musical product from television has also been remarkable. "The Partridge Family," now in its third year on television, has received a gold record for every one of the five albums they have released as well as for innumerable single records. Their initial album is now above the two million mark in sales. As lead singer with The Partridge Family, David Cassidy played a major part in their record success and reaffirmed his own position as the most popular young entertainer on TV and disks with gold records for his solo "Cherish" single and for his solo album, "Cherish."

### Sources of Material

"It is important," Uttal stressed, "in a discussion of the pertinence of other enter-

tainment media to the record business, that these media be viewed as sources of material, not the spawning ground of guaranteed hits. The movie, the television show, the Broadway or off-Broadway show give a special aura to the material that creates interest. In order to convert that interest into a hit, radio must be added. Sustained air play is the catalytic agent that converts 'interest' into 'sales.'

"The Partridge Family's 'I Think I Love You' was number one on the record charts in September, a full two months before its Thanksgiving Day debut on the TV series. Michel Legrand's theme for "Brian's Song" received its initial airing on the television special but it was a specially re-recorded version of the music that went out to radio stations all over the country and became both a hit single and hit album.

"It's the interrelation between radio and television, or radio and films, or all three that puts sales figures in to the hit record class.

## Radio Forum

*(Continued from page 14)*

**Jon:** I think changing the image is what we're working on now; it's people who aren't ashamed of saying they're country. I feel that even at times when our ratings are taken, people who listen to the station don't want to say they're listening, but now it's finally changing; you know the stigma that used to be there is finally leaving, because even the artists are changing their style and their approach and their stage show is more professional.

**Ric:** I've been in rock, middle of the road, good music, all the formats like most people. If four years ago somebody had told me I'd be involved in country radio stations, I would have said they were smooth nuts, because I didn't play a country record, I didn't even listen to a country record. Once I got involved in a country radio station and that only lasted a week and I let my mouth overload it and I ended up back in programming and I didn't know anything about country music and I had to dig back and listen and research it. I found in about two months time there was really a lot of great music that I had ever really paid attention to before and as I got into it deeper and deeper, it got better and better. I don't listen to anything but country any more. It's just that way. We went country 24 hours on our station. We started playing a little bit different brand of country than the existing station in our market, we try to make a very professional presentation, we run a big outdoor campaign, television, newspaper, etc. to call attention to the fact that we were the only 24-hour a day outlet playing country music and we attracted a lot of people who really weren't too familiar with country.

**Tom:** I think the real thing to me as far as broadcasting companies go, is that to be a good broadcasting company you have to be diversified nowadays. You've got to look at a market, if you own 6 or 7 radio stations in a chain, you've got to see what can you do that is not being done in the market or not being done well in the market. You can name a dozen major broadcasting firms, all owning maybe 6 or 7 radio stations, none of which are country because they just never have really given it any serious thought. Fortunately, this is slowly but surely changing. We're the only country station in our chain of Linn Broadcasting and they're very happy with it and if they had to do it again, I'm sure they would. And I think more companies are going to do that.

**RW:** What about the association of the words "country" and "western"?

**Dave:** The majority of records that we're playing are country records, they're not western records. The grown adult, the business merchant especially, who's never heard country music, he thinks, "Oh, you're from the country and western station." Immediately his mind psyches back to when he was a kid at the Saturday afternoon matinee and what people liked about the movie was when Gene Autry started singing. That's western music to him and he thinks we're still playing it!

**Dan:** Continuing with programming, where do you go from the old formats of country and western to country? What is the difference between hard country and perhaps a middle of the road country or what everyone today is talking about, "cross country"?

**Ric:** What is country, really? I can't answer it. Really. I listen to a record. We were talking about the cross country yesterday and we were talking about the fact that some like Lobo and Neil Diamond are being played on country radio stations. Neil Diamond is a kid from Brooklyn, New York; he is not a country boy at all. But some magnificent music that is perfectly acceptable to the country audience. I don't think you have to say that record is just not country, I'm going to play it; let's play it on the basis of will it be what our listeners want to hear. And what difference does it make what the name of the group is?

**Dave:** Country today is really what you make it. You have to look at the population make up of your area. When you get deeper south, in some instances, you can play a little harder, more traditional country than you can in say Michigan because of the peoples' upbringing. People that have been raised on country music still need a diet of hard country music, whereas up in Michigan, Ernest Tubb just can't be played on my sta-

*(Continued on page 78)*

## Record World en Mexico

By VILO ARIAS SILVA



■ MEXICO — En un ambiente de cordialidad donde se respiraba un aire de perfecta armonía entre director artístico e intérprete; **Juan Gabriel** completó lo que se puede catalogar como su mejor creación, logrando 10 alegres y bellos temas de su inspiración con arreglos y dirección de **Jan Pool**. De esta forma tenemos que pronto estarán en el mercado los números "En esta Primavera," "Que divino amor," "No Quiero," "Nada ni nadie," "Corazón Sediento," "Volvamos otra vez," "Todo fué un sueño," "Ah ya sé," "Esta rosa roja," y "Ya no puede," de los cuales como es su costumbre y por la calidad de los mismos estarán más de uno en los primeros lugares de las listas de éxitos . . . Bello número introduce la simpática **Rosario de Alba** en las radios de toda la República "Porque Vuelvas," que viene a reforzar

a su anterior hit "Volveré" . . . Ratificando sus dotes de intérprete folklórico **Alberto Vázquez** consolida su reciente grabación "Corazón Vagabundo," y alista maletas para viajar ventajosamente contratado a Centro América . . . Un debut que lo califique de grandioso fué el que realizó **Sandro** en su nueva temporada en México; con local totalmente lleno y con una selecta concurrencia, el artista del sello CBS, cantó todo su repertorio entre gritos y aplausos de los asistentes, luciendo sus grandes atributos con las versiones "Penas," "Rosa Rosa," "Se te nota," "Así," y el poema "El Amante" que lo muestra como un artista completo. En conclusión, una temporada altamente triunfal de un **Sandro** que se mostró arrollador y espectacular . . . **Juan Torres**, sindicado como uno de los artistas a ser premiados en el "Expodisc '73" que se realizará en agosto próximo en Miami, realizará un L.P. exclusivamente para el mercado Centro Americano, con canciones oriundas de esos países y cuya producción no será vendida en México . . . "El rey de la onda chicana" como le llaman a **Jose Luis Gazcón** se identifica en todas su presentaciones con dos versiones "Te Traigo estas flores" y el tema que canta todo México "Volver, Volver" . . . De mucho ritmo y sabor "El Piojo y la pulga" de **Los Socios del Ritmo** . . . Nuevamente **Cesar Costa** acapara sintonía en las radios, esta vez con su

*(Continued on page 70)*



## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



■ A mi regreso del "III Festival de Onda Nueva de Caracas," muchos esperan que me refiera al inmenso y descomunal ego del talentoso maestro **Aldemaro Romero**, de las posibilidades del ritmo 3 por 4 (Onda Nueva) del mencionado maestro o que me refiera exactamente a la "caballada musical" de condenar bellos arreglos y temas de corte internacional y de bellas melodías al acelerado 3 x 4 de **Aldemaro**, que a lo mejor puede el Maestro hasta bailar. No! . . . no me voy a referir a eso, porque el III Festival de Onda Nueva de Caracas de **Aldemaro Romero** o viceversa, resistió, soportó, y aceptó mis críticas del año pasado y superó prácticamente cada una de esas situaciones y eso significa mucho. La organización sistemática del Festival ha sido cuidadosa. El sonido y localización de los micrófonos mantuvo a **Aldo Pagani** ocupado todo el tiempo, brindando buen respaldo a los intérpretes. La orquesta del festival no podía ser mejor. La impresionante lista de grandes e importantes figuras invitadas al festival, es casi difícil de ser superada en ninguna otra localidad. La calidad de los temas no dejó nada más que desear. La honradez depositada en un jurado de gigante altura, encabezado por **Leonard Feather**, como presidente y **Jacques Braunstein** como Director, dio fuerza al festival. El resto del jurado ha sido el más internacional y capacitado que he visto previamente. Entre ellos se cuentan **Eliza Sotelo** de Venezuela, **Taki Aoyama** de Japón, **Leopold Schmidt** de Alemania, **Maurice D. Bois** del Canada, **Pino Ferrarini** de Italia, **Vic Lewis** de Inglaterra, **Takis Cambas** de Grecia, **Howard Lucraft** de E.U.A., **Laurindo Almeida** de Brasil y representando también a E.U.A., **Manolo Díaz** de España, **Nancy Wilson** de E.U.A., **Heinz Liechti** de Suiza, **Chico O'Farril** de E.U.A. y de este simple y polémico redactor. La categoría brindada a Onda Nueva en un esfuerzo conjunto de **Aldemaro**, gobierno venezolano y grandes empresas, hablan muy alto de los deseos y la inquietud de Venezuela entera, por lanzarse con gran fuerza al plano musical internacional. No podemos ser amigos profundos ni superficiales el Maestro **Aldemaro Romero** y este redactor, simplemente porque nuestras personalidades son muy distintas, pero respeto al hombre que trabaja arduamente, al idealista, al soñador y al talento dondequiera que se encuentre . . . Aunque lleve todo esto el ego más grande del mundo, aprisionado dentro de una materia de relativo tamaño y volumen, de tales proporciones, que en un accidente, no tendría ni la oportunidad de explotar, sino por el contrario, de implotar, como un tubo de televisión al romper. No, Onda Nueva o como quieran llamarle al Festival de Caracas lleva un camino muy prometedor y desafiante. Si se liberara del compás estricto ya no podría aguantarle nadie el arrollante desafío . . . Resultó vencedor el tema "Deshojada" de **R. Nascimento** del Brasil, representando a México y en la voz de **Monna Bell**, quién fué a la vez premiada con el Segundo lugar como intérprete. En Segundo lugar quedó el tema "The Bridge in



Raúl Ayala



A. Martelli



Brambila

*(Continued on page 69)*

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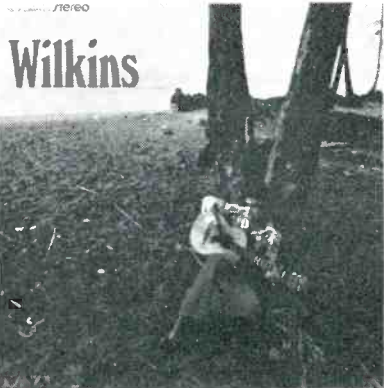
VS-15 compatible STEREO

Wilkins is now appearing in concert at the Jefferson Theatre in New York.

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# LATIN AMERICAN HIT PARADE

MARCH 3, 1973

## New York Latin Soul

By Joe Gaines—WEVD

1. LA LOTERIA  
ANDY HARLOW—Vaya
2. ADAM Y EVA  
ORCH. COLON—Rico
3. MANONO  
LA TIPICA 73—Inca
4. MUJER MUJER  
TEMPO 70—Mericana
5. A THOUSAND WAYS  
JOE CUBA—Tico
6. CLEMENTE  
TONY PABON & LA PROTESTA—Rico
6. CLEMENTE  
NELSON FELICIANO ORCH.—Mango
7. AZUCAR PA TI PART 2 & 3  
EDDIE PALMIERI—Tico
8. COMO RIEN  
JOSE (CHEO) FELICIANO—Vaya
9. OH—JO—AH—JA  
JOHNNY EL BRAVO—Horoscopo
10. INCOMPREDIDO  
ISMAEL RIVERA—Tico
11. PIRANA  
WILLIE COLON—Fania
12. QUE VIVA LA MUSICA  
RAY BARRETTO—Fania
13. PALLADIUM DAYS  
TITO PUENTE—Tico
14. MAGDALENA  
LA CONSPIRACION—Vaya
15. PALO MONTE  
ISMAEL MIRANDA CON ORCH. HARLOW—Fania

## Record World en Spain

By MARIANO MENDEZ DE VIGO

Muy buena música, amigos:  
■ Se ha celebrado en un pueblecito cercano a Madrid el "El Festival de la Canción de Alcobendas." Un magnífico evento musical al que han acudido los más destacados compositores y artistas del momento. Bajo una perfecta organización, se presentaron veinte canciones para obtener los tres primeros premios establecidos (el Primero de 300,000 pesetas) y que un jurado, que tuve el honor de presidir compuesto por prestigiosos comentaristas, críticos y técnicos que, ante el notario, concedieron los siguientes galardones: Primer Premio y Trofeo a la canción original de Donna Hightower; "Don't You Feel Alone Sometimes" interpretada por Diana

MARCH 3, 1973

## Nueva York (Popular)

By Emilio García

1. LA LOTERIA  
ANDY HARLOW—Vaya
2. ALGO DE MI  
CAMILO SESTO—Pronto
3. MI PROPIO YO  
CHAPARRO Y SU ORQ.—Rico
4. TE ESTOY QUERIENDO TANTO  
RAPHAEL—UA Latino
5. ME JUEGO ENTERO POR TU AMOR  
SANDRO—CBS-Caytronics
6. AL VER QUE TE ME VAS  
CARMITA JIMENEZ—Borinquen
7. QUE DARIA YO?  
DANNY RIVERA—Velvet
8. EL PINGUINO  
JOHNNY VENTURA Y SU COMBO—Mate
9. LA PIRANA  
WILLIE COLON Y SU ORQ.—Fania
10. YO QUIERO AMARTE UNA VEZ MAS  
TEDDY TRINIDAD—Internacional
11. OLVIDARTE NUNCA  
HILDA MURILLO—Remo
12. A THOUSAND WAYS  
JOE CUBA SEXTET—Tico
13. APRENDE A PERDONAR  
ENRIQUE CACERES—CBS-Caytronics
14. MOJATE LOS LABIOS  
YAYO EL INDI—Alegre
15. YO ME ENAMORO DE TI  
LUIA MARIA GUELL—Arcano

María; Segundo Premio y Trofeo para el tema "Dejarse querer no sirve de nada" original de Camilo Sesto y magníficamente interpretada por Daniel Velazquez; Tercer Premio y Trofeo para la canción "Ayer de mi recuerdo" de los autores José y Angel Menedez, que defendió Alberto José. El Premio de la Crítica concedido por todos los profesionales de Prensa, Radio y Televisión, asistentes al certamen, fue otorgado a la misma canción que consiguió el Primer Premio del jurado del Festival es decir "Don't You Feel Alone Sometimes."

Tiza es un grupo vocal chileno recién llegado a España con deseos de pulsar el mercado.  
(Continued on page 70)

MARCH 3, 1973

## Mexico

By Vilo Arias Silva

1. VOLVER, VOLVER  
VICENTE FERNANDEZ—CBS
2. ALONE AGAIN  
GILBERT O'SULLIVAN—Peerless
3. YO NO QUIERO UN HERMANITO  
JUAN CARLITOS—Musart
4. SABRAS QUE TE QUIERO  
JOSE JOSE—RCA
5. VOLVERA EL AMOR  
VIRGINIA LOPEZ—Gas
6. EL CHAMACO MODERNO  
MANNY PEREZ—RCA
7. A TU RECUERDO  
ANGELES NEGROS—Capitol
8. HOY  
LOS SOLITARIOS—Peerless
9. SYLVIA  
LOS MUECAS—CBS
10. MIL NOCHES  
CORNELIO REYNA—Musart

MARCH 3, 1973

## Espana (Spain)

By Mariano Méndez de Vigo

1. AMOR, AMAR  
CAMILO SESTO—Ariola
2. EL GATO QUE ESTA TRISTE Y AZUL  
ROBERTO CARLOS—CBS
3. JERUSALEM  
MICKY—RCA
4. EL PADRINO  
ANDY WILLIAMS—CBS
5. MONEDAS DE AMOR  
LOS FORMULA V—Fonogram
6. DEJARE LA LLAVE EN MI PUERTA  
TONY RONALD—Movieplay
7. CROCODILE ROCK  
ELTON JOHN—Emi Odeon
8. SUGAR ME  
LYNSEY DE PAUL—Columbia
9. LIBRE  
NINO BRAVO—Polydor
10. BEAUTIFUL SUNDAY  
DANIEL BOONE—Belter

# NUUESTRO RINCON

(Continued from page 68)

Love" de E.U.A. de Ch. Fox y N. Gimbel, en la interpretación de Lorie Liberman y en Tercer Lugar resultó el tema "Soy" de Angel Melo en interpretación de Mirna de Venezuela. El primer lugar en interpretación se lo llevó en largo trecho la africana Letta Mbulu que interpretó el tema "Haraye" que considero espectacularmente bueno y con posibilidades de superar ventas astronómicas ya establecidas por el "Pata Pata" en el mundo entero. (Ojo con este número) En tercer lugar en interpretación la recibió el inglés Mike Kennedy en representación de España. El primer lugar como arreglista lo recibió Augusto Alguero, quien también resultó vencedor en primer lugar como Director. En segundo lugar como arreglista quedó W. Pérez de Venezuela, siendo el segundo lugar como Director entregado a R. Flores de México. La labor de radio, televisión y prensa a favor del Festival fué amplia. Raúl Cervantes Ayala de México, presente en casi todos los festivales internacionales, rindió una gran labor periodística, coronada con el extravío de su cámara fotográfica de sus habitaciones en el hotel Caracas Hilton. El Director italiano A. Martelli hizo gala de sus grandes dotes como tal. Brambila de México se llenó de regocijo al ganar el primer premio un tema de su editora y Anita Ekberg está casi reventando de gorda.

Por ampliación en las facilidades en las cuales habrán de celebrarse Expodisc '73 y el Festival Internacional de la Canción de Miami Beach, este evento ha sido pospuesto para celebrarse del 1 al 7 de Agosto de este año. Hasta el momento, las firmas, entidades y países ya participantes, superan muy en mucho los cálculos imaginados y planeados por su organizador, Aldo Legui de Argentina... Roberto Ledesma firmó con Musart... Venezuela es un país que quiere y tiene con que hacer muchas cosas... Una nueva mentalidad musical, radial y disco.  
(Continued on page 70)

ARCANO  
RECORDS

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Por El Nuevo Idolo

# JUAN MARCELO

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a Mi Manera y otros mas

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# NUESTRO RINCON

(Continued from page 69)

gráfica en Venezuela, lanzará al talento nacido en la misma cuna de Simón Bolívar al mercado internacional con gran fuerza . . . Y para Aldemaro un gran aplauso y felicitación, que no debe de impresionar seguramente a Romero . . . ¡Y hasta luego!

On my return from the "III Festival de Onda Nueva de Caracas," a lot of friends would expect me to refer to the immense ego of the very talented Aldemaro Romero, and the possibilities of the 3 by 4 rhythm (Onda Nueva). Or maybe, the condemning on my part, of beautiful themes and arrangements at the very fast 3 by 4 of Aldemaro Romero, rhythm that I think he could not dance to even if he tried. No! I will not refer to any of the above, because the III Festival de Onda Nueva of Caracas, accepted my criticism of last year and was able to practically avoid the same mistakes this year, and this means a lot. The systematic organization of the Festival was very carefully planned. The

## En Spain

(Continued from page 69)

do europeo. Dos chicas y dos muchachos que, pese a sus pocos años, son voces populares en Iberoamérica y pronto lo serán en nuestro país con la canción "Juventud."

Los Puntos, después de año y medio de silencio, han regresado con una fuerza inusitada y decididos a establecer en adelante, su residencia en Madrid.

John Mayall, anuncia para los meses de abril y mayo su gira europea, con muchas posibilidades de acutar en el Palacio de la Música de Barcelona al igual que lo hiciera en mayo de 1972.

Café con Leche, son dos chicos que próximamente pueden ser algo en el mundo de la canción. Se trata de dos pequeños, encantadores, sueltos y dicharacheros muchachos, procedentes de la base de Torrejón de ardoz que ya han grabado su primer disco. Los pequeños ya tienen su nombre artístico. En España serán Café con Leche y en América Honey and Milk. La pequeña, rubia como las candelas, se llama Mónica Glayser, tiene seis años y es norteamericana. El chico, no tan rubio, sino todo lo contrario, tiene, 11 años se llama Freddy McCoy y

su padre es sargento de aviación. Las canciones que han grabado tienen títulos ingleses, aunque han sido compuestas por españoles "The Bubble Gum Song" (La canción del chicle) y "Puppy Bobby" (Mi perro Bobby).

Aldo Legui, director del próximo Festival de la Canción de Miami Beach pasó por Madrid, camino del Miden, (del que volvió un poco decepcionado) trayendonos cordiales saludos de nuestro entrañable amigo Tomás Fundora. ¡Espero que nos veamos todos en la lujosa localidad americana!

Para los amantes de la música folklórica española existe un grupo llamado Nuevo Mester de Juglaría que recopila en los pueblos sus temas. Caciones que ya predestinadas al olvido, son desempolvadas y remozadas para ofrecer nos las con toda su

(Continued on page 74)

## En Mexico

(Continued from page 68)

versión "Lo Nuestro Fué un sueño," que ha resultado también todo un éxito en ventas . . . Decidido apoyo de Peerless recibe Fernando Ríos, que estoy seguro debe consolidarse este año en una grata realidad del bolero ranchero . . . Unos meses más y habrá cambio de directiva en Amprofon . . . Virginia López quien después de mucho tiempo reapareció en México con un "cañonazo" musical como "Volverá el Amor," consolida otro número y lo introduce fuertemente "Domingo Maravilloso," en la versión en español . . . Positiva temporada de Serrat en México, actuó en varias plazas de provincias, hizo televisión y llenó en sus presentaciones el "Palacio de Las Bellas Artes," estando en todo momento apoyado por los directivos de Capitol . . . ¡Y será hasta la próxima desde México!

sound system and location of the microphones kept Aldo Pagani occupied all the time, giving the different performers his best. The orchestra could not be better. The list of great and important personalities in the entertainment business that were invited to the Festiva, could not be improved. The quality of the themes was great, leaving nothing to be desired. The honor rested on a Jury of great personalities, with Leonard Feather as President and Jacques Braunstein as Director, giving great force to the Festival. The rest of the Jury was as follows: Eliza Soteldo of Venezuela, Taki Aoyama of Japan, Leopold Schmidt of Germany, Maurice D. Beis of Canada, Pino Ferrarini of Italy, Vic Lewis of England, Takis Gambas of Greece, Howard Lucraft of U.S.A., Laurino Almeida of Brazil, (also representing U.S.A.), Manolo Díaz of Spain, Nancy Wilson of U.S.A., Heinz Liechti of Switzerland, Chico O'Farrill of U.S.A. and last but not least, this one who writes.

The success of this festival was the result of great efforts from Aldemaro Romero and the Venezuelan Government, which speak very highly of the efforts and wishes of the Venezuelan Musical Industry of coming out at an International Level. I regret I cannot be close friends with Mr. Romero, simply because of our very different personalities, but I have respect for the man who works hard, the idealist, the dreamer, and his great

(Continued on page 74)



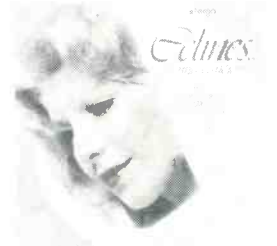
## LATIN AMERICAN ALBUM PICKS

### YO QUIERO UN PINCEL

CELINES—*International SLP 00435*

Ganadora del Festival de la Canción de Puerto Rico con "Yo Quiero un Pincel" (Soto Vilar) incluida en este album. Celinés ofrece sus bellas interpretaciones respaldadas por gran orquesta dirigida por Hector Garrido. Otros números son "Hubo," (Curet Alonso) "Te Olvidaré," (Pepe L. Soto) "Grande, Grande, Grande," (T. Renis—A. Testá) y "Nuestro Pacto." (A. Roggeró).

■ Celines, winner of the Festival of Puerto Rico with "Yo Quiero un Pincel," included in this album, offers here a good package. "Fué una Mala Sociedad," (H. Lanzi) "Tú Eres," (H. Nelson) and "Te Olvidaré." (P. L. Soto). Great orchestra under the direction of Hector Garrido.



### HOY SONRIE MI CORAZON

EDGAR ALEXANDER—*Top Hits THS 1060*

Compositor de gran potencia de Venezuela, en muy buenas interpretaciones de sus números. Excelente producción con proyección internacional. "Hoy," (E. Alexander) "El Hombre de la Cima," (E. Alexander) "Nuestro Ayer Volverá," (E. Alexander) y "El Ruiseñor" (San Pedro).

■ Great new Venezuelan composer performing his own songs. Superb arrangements and ditto performances! "Nuestro Ayer Volverá," (E. Alexander) "El Cisne," (E. Alexander) and "El y Ella." (E. Alexander).



VENEZUELA '73 CON SABOR INTERNACIONAL  
NELSON HENRIQUEZ Y SU COMBO—*Venus LPV 0100*

Música tropical en todo su apogeo. Pueblo, ritmo y sabor por Nelson Henriquez y su Combo en producción de Alvaro Tovar V. Excelentes en "A. Medellín," (A. Tovar) "Festival Vallonato," (L. F. Mendoza) "Tierra Linda," (W. Salazar) y "Se Cerró la Puerta" (C. Delgado).

■ Tropical music at its best, which is selling big in South America. Nelson Henriquez and his Combo, produced by A. Tovar offer here winners such as "Amigos Nada Más." (M. Flores) "La Batea," (N. Henriquez) and "Tu Despedida." (C. Delgado).



LOS AUTÉNTICOS  
HITS DEL '73

MARCO ANTONIO VAZQUEZ

Peerless  
1633

cuando dos almas

INTERPRETA

## Elektra mo Head

ANGELES — Elektra National Promotion John Davis has Paladino Regional Director. Warren a junior salesman - Elektra - Atlantic g Corporation, readino as local rep a, a post Paladino year before assum- ent position.

## Poll Winners



Si Zentner (left) and Kai Winding present one another with Playboy Jazz and Pop Poll Award for 1973. Zentner won the award for second trombone and Kai Winding for third trombone in the 1973 Playboy All Star Band.

## aning Post

from page 14)

t, the organization was able to come up with over aid the elderly.

FE/AM-Indianapolis . . . Denial of the application of ons of Indiana, Inc., for renewal of the license of been proposed in an initial decision by Administrative Chester F. Naumowicz, Jr. Judge Naumowicz recom- rant of the competing application by Indianoplis ng, Inc. for the facilities. At the same time, Judge z proposed granting the application of Star Stations for WIFE/FM, and renewal applications by Central adcasting, Inc. for KOIL and KOIL/FM, Omaha and leasting for Station KISN, Vancouver, Wash.

& WEAU/FM-Chippewa Falls, Wisc. . . . PD Bob s been named station manager, and music director Ken take over programming in addition to handling the e stations, which have been country since 1966, have sic policy which includes up to five album cuts per an expanded playlist of nearly 110 records per week.

os Angeles . . . "The Skin Game, Part Two" will be his weeks installment of the Public Affairs Show, "In- " "Part One" covered the area of cosmetic plastic id the second half will discuss not only this aspect, cancers and tumors of the skin. There will be a panel who will answer all listener questions and comments. Baltimore . . . Due to contract conflicts, prohibiting him ing at a competing station, the Flying Dutchman will ing WFBR to work at WAPE. P.D. Frank Adair is still r a jock to do afternoon drive, and you can send him l resume in care of the station.

Columbia . . . KIRL's sister station has changed their om MOR and has gone to rock, with Drake/Chenault at night.

Louisville . . . With three new jocks coming in, the now 6-10 am M.D. Lee Gray, 10 am-2 pm Chuck Stevens (NC), 2-6 pm Bill Taylor (from KSLQ), 6-10 pm Tom 10 pm-2 am J.J. Wright and 2-6 am Johnny Williams (LK). The station recently gave away a Teen Angel which was a 1957 Chevrolet with pictures of perform- the "old days" embossed on it.

San Francisco . . . The station is expected to run the ur tribute put together at KGB and aired last week. long program may be syndicated and anyone interested t Tom Rounds at Watermark in Los Angeles.

geles . . . In the FM Roundtable discussion, Ron Middag rectly titled National FM Promotion for Elektra; it ad Regional FM Promotion.

Fresno . . . Afternoon drive jock Mike Novak has left FRC. A replacement will be announced next week.

Houston . . . The new line-up is now 6-10 am Royce huinn (from KULF), 10 am-2 pm Larry Hays (from pm-6 pm Kenny Miles (from KNUZ), 6-10 pm Jason (from WLAP), 10 pm-2 am Roger W. Garrett, 2-6 am , Weekends Johnny McKee, News, Boyd Elton and Mike

adio . . . Bill Drake reports that RKO Radio will pro- e History of Rock and Roll"—a 50 hour tape history porary music—for the Department of Defense's "Oper- becoming" at the U.S. Naval Hospital in San Diego.

## MONEY MUSIC

(Continued from page 16)

Among the many strong female records out, these two look good. Special note: Many programmers WILL NOT add more than one or two females in any one week, because it is essential that they maintain a programming balance the same way Don Shula, coach of the Miami Dolphins, must balance the attack of his team. Therefore, some of these female regional hits are taking an inordinately long time to come through . . . (1) Helen Reddy New: WCOL, WSGN. New on chart: WING, WCFL. On: WRIT, WIBG. 33-28 WDGY, 29 KLIF, 29 WEBQ, 30 WCAO, 32 KTLK . . . (2) Melanie Brilliant programmer, Chuck Buell, Program Director of KDWB Minneapolis, assures me that this record will be an immediate hit, even in his own twin cities which Chuck concedes is a very conservative area musically. It is also on WDGY with Johnny Canton. New: WING, KJR, KLIF, WIBG. New on the chart: WCOL. 26 KOL. It jumped 28-22 with the astute Jefferson Kaye at WKBW. 21-15 KILT with phone requests.

Prediction: Immediate smash. Faces featuring Rod Stewart right up front. It is on: KFRC, KJR, KILT.

Latest reports indicate our doowop prediction winner of last week is getting stronger and stronger. Skylark. Passionate new believers: WCFL!, KOL, WEBQ, WKBW. It is #27 at CKLW and Rosalie says: "It is huge. Programmers must be warned that it takes a little while to catch on but when it does—SMASH! It is confirmed 23-18 WIXY, 13-5 WING. WIBG says it will go top ten. It is on WTIX and WCOL.

Three strong crossover records: (1) Chi-Lites. It exploded 27-16 CKLW and Rosalie says: "Sure top ten." It came on explosively at #25 WTIX. On WOKY.

(2) Staple Singers. It has exploded over 75,000 sales r&b in Chicago. To everybody's shock, Rick Sklar made it the only new hitbound on WABC New York City. It is obvious to astute radio observers in the Big Apple that Sklar has to prove desperately once again that his station can break a record—some people doubt it. His latest pulse gives him ratings equivalent to New York City Poh-Lees radio or even yellow cab radio. By the way, what Don Imus has done to Gene Klavan of WNEW-AM and Harry Harrison at WABC may cause Imus to be arrested.

(3) Temptations. It exploded at CKLW at #28. 26-22 KROQ L.A., huge r&b sales Detroit, Chicago and Philadelphia.

King of the Secondary Markets: Doug Sahn and band. Some of the call letters playing it include: KQWB, KONO, KNUZ, WIBG.

Determination record: Clint Holmes. For the sixth week, this record is #1 in Wichita at KEYN where Charlie Kuzack and friends confirmed for the world what Dean Tyler and the gang at WIP knew all along. It is now confirmed by Dave Sholin KLIV (which booms into San Francisco) who reports it is pulling #3 phone requests and came on KLIV at #17.

Sam Neely. It jumped hitbound to #23 at WMPS. 26-17 WTIX, 25 KYNO, 36-27 WING. On WIBG.

Barbara Mason. Chart debut #29 KILT "good phones." 14-11 WING, 15-11 WIXY, 25-20 WMAK, 31-26 WDGY, 26 WCAO. It is on: WFIL, WLS, WIBG.

(Continued on page 75)

## ENGLAND

By RON McCREIGHT

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

#### SINGLE

**GOD GAVE ROCK AND ROLL TO YOU**—Argent  
Publisher: Verulam—Epic

#### SLEEPER

**DO THE STANLEY**—Stackridge  
Publisher: Christchurch—MCA

#### ALBUM

**OCTOBER**—Claire Hamill  
Publisher: Decoy Muic—Island

■ LONDON—ATV's new Bradleys' label was launched last week with three singles by Paul Brett, Kala and John Blair, and Hunter Muskett, followed by albums from the same artist of March the 9th. Bradleys plan a sale or return deal for Retailers as part of their initial campaign.

More personnel changes at WEA commencing with the announcement that Larry Yaskiel will now be International Director of A & R for Warner Brothers, U.S.A., based in London. This follows the previous announcement of his appointment as General Manager for Warner Reprise, U.K. Following Ahmet Ertegun's visit here, Atlantic have signed Heads, Hands and Feet, whilst Sing a Song writer Richard Kerr will appear on Warner Brothers after the commencement of a three year deal starting with a single "You Will Never Know" and an album "From Now Until Then." Meanwhile at CBS Dan Loggins has been appointed A & R manager and Rosslav Szavbo art director. This follows the departure of Dave Margerson to A & M. Other major appointment at CBS is that of Clive Selwood as general manager of marketing. Selwood was previously with Elektra and more recently ran Dandilion with D. J. John Peel.

Jethro Tull is set to play concert at the Empire Pool on April 28th, their only date planned for 1973. They will feature songs from their "Thick as A Brick" album as well as titles from their next set of "Passion Play." Traffic are set to appear at the Rainbow on April 12th with John Martyn.

Island Record hosted a dinner party to launch their new signing, Claire Hamill. Singer/Songwriter Claire has recently enjoyed some success with her single "Speed Braker" and her first album was introduced at the party and features mainly her own songs produced by Paul Samwell-Smith.

British consumer music paper, New Muscial Express giving away special Alice Cooper singles which includes the hit single "Elected," with every edition. Cooper recorded other cuts featured on the special 'maxi single' as a vote of thanks to readers for voting him top in the world section of their recent poll.

### Fleming Special to Film in USSR

■ A joint production agreement has been reached between the Soviet Union and Bob Banner Associates for the filming of Peggy Fleming's television special in the U.S.S.R. Ms. Fleming, will depart for Moscow soon to start production on the hour-long special which will be aired in the United States on NBC Televi-

sion under the sponsorship of AT&T.

The first such cooperative venture between an independent production company and the Soviet Union, Miss Fleming's special will utilize U.S.S.R. production personnel for many production and technical posts.

## GERMANY

### SINGLE IMPORT TIP OF THE WEEK

COME GO WITH ME—Del Vikings—Scepter

### SINGLE EXPORT TIP OF THE WEEK

LET YOURSELF BE ENTICED—Reinder Frank—BASF

### TELEVISION RECORD TIP FOR

### ZDF NETWORK HIT-PARADE



DU BIST TRAUM MEINER SCHLAFLOSEN NACHTE—  
Pat & Paul—Elite Special

### ALBUMS OF THE WEEK

(POP)—ALEXANDRA—The Alexander Story—Philips  
(CLASSICAL)—FAIRY TALES FROM RUSSIA: PETER & THE WOLF—  
Prokofieff—Polydor

By PAUL SIEGEL



■ BERLIN—MIDEM Memories: . . . Germany's wide awake publisher and recod man, Peter Kirsten from Stuttgart had great success with his int'l artists Joy Fleming and Peter Horton . . . America's vet music man, Georgie Pin-cus and his very sympathetic wife Florence achieved some hot copyright action with Britain's, Les Reed and Paramount's new hot group Meadow . . . France's big dj, Michel Brillie at the top radio station, Paris-L'Europe,

Number One took my RIAS, Berlin theme for his nightly dj show with my voice in "Deutsch" picking the next record out of Deutschland . . . New York's youthful, but very mature music attorney Mike Gusick of law offices, Kaplan, Gusick & Wachs. P.C. at 888 Seventh Avenue, NYC, invited me to the Frenchiest luncheon of stuffed steaks and pickled French ice cream which didn't give me a belly ache, especially after listening to the new Stroud lp album "Nina Simone sings Billie Holiday."

Next week in Cologne Germany's König der Produzenten und Textdichter, which means in Chinese to you all . . . Kind of King Producer and Lyricist will produce a loveable couple, Cindy & Bert for the Japanese Music Festival . . . Shortly one of the most experienced and successful trade magazine Editor-In-Chief, Uwe Lenscher will take over the reins of Munich's greatest trade mag, "Der Musikmarkt" . . . UFA's Josef Bamberger just popped into my Berlin office like a machine gun, and calmly spouted out some of his new big ones, and played me a helluva great Ralph Siegel production of Franz Grothe's "Midnight Blues" . . . On April 14th (Saturday) the great international Festival Organization, "FIDOF" will have a gala show, which will be televised by Yugoslavia's Zagreb television network Professor Armando Moreno, Secretary General, is handling the festivities, so if you want a wonderful weekend in the sun, write immediately to the professor at his address: "FIDOF"—Federation Internationale des Organisations de Festivals, TRG. Republike 2, Split, Yugoslavia; conducting the FIDOF orchestra will be the famous Yugoslavian conductor, arranger Prohaska Miljenko . . . If you people wherever you are would like your copyright or record pushed into the hits throughout Germany, then drop a note to Show's Editor-In-Chief, Dieter Liffers. Address is: In der Auen 4,—5211 Ranzel/Cologne, Germany . . . There's a wonderful fella of our trade in Belgium, Bruxelles, called Hugo Hellemans, for whom I predict a big, big Belgian chart buster . . . Incidentally I'm nominating Germany's great producer, lyricist, Fred Weyrich for his TV nannies on the H. J. Kullenkampf Show.

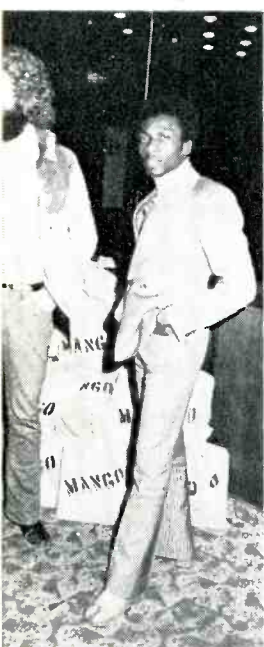


# INTERNATIONAL HIT PARADE

## WORLD'S TOP 10

1. **STER**  
T—RCA
2. **THE UNION**  
—A&M
3. **'ANNA TOUCH ME (OH YEAH)**  
T—Bell
4. **polydor**
5. **IDENTALLY**  
Warner Bros.
6. **THE JAR**  
—Decca
7. **HN—DJM**
8. **R BEETHOVEN**  
LIGHT ORCHESTRA—Harvest
9. **THROUGH THE EYES OF LOVE**  
E FAMILY—Bell
10. **VE YOU**  
UNDS—Rockfield

## on Strong



in the lobby of L.A.'s  
za Theatre are (left to  
ny Cordell, President of  
ords and co-founder of  
ords; and Jimmy Cliff,  
ecording artist who is  
tarring in "The Harder  
," the first all-Jamaican  
lew into L.A. last week  
special music industry  
f his film. "The Harder  
" soundtrack is the first  
ords release.

## Composes Fury' Score

YORK—Riz Ortolani,  
of "More," has writ-  
musical score to a new  
ributed feature film,  
Fury," Produced by  
Danon and Harry  
(producer of the  
nd series), the new  
Claudia Cardinale,  
d and John McEnery.  
track is produced and  
by C.A.M. - U.S.A.

MARCH 3, 1973

## GERMANY'S TOP 10

1. **BIANCA**  
FREDDY BRECK—BASF
2. **BLOCK BUSTER**  
THE SWEET—RCA
3. **CROCODILE ROCK**  
ELTON JOHN—DJM (Ariola)
4. **CRAZY HORSES**  
THE OSMONDS—Polydor (MGM)
5. **SOLID GOLD—EASY ACTION**  
T. REX—Ariola
6. **ICH WUNSCH' MIR 'NE KLEINE  
MIEZEKATZE**  
WUMS GESANG—Ariola
7. **MEXICO**  
LES HUMPHRIES—Decca (Teldec)
8. **JEDER WEG HAT MAL EIN ENDE**  
MARIANNE ROSENBERG—Philips
9. **BLAU BLUHT DER ENZIAN**  
HEINO—EMI Electrola
10. **PAPA WAS A ROLLIN' STONE**  
THE TEMPTATIONS—Tamla Motown EMI

Through the Courtesy of:

DER MUSIKMARKT (UWE LENSCHER)  
DDO—KLAUS QUIRINI  
AUTOMATENMARKT (KILLY GRIPEL)  
(Compiled by: PAUL SIEGEL)

## CBS Intl. Announces Foreign Acquisitions

■ NEW YORK — Sub-publishing arrangements for several major catalogue/copyright acquisitions have been set up by the CBS International Publishing Group. Rights acquired include sub-publishing for the 20th Century Fox Music Publishing Co. (Bregman, Vocco & Conn) catalogue for Mexico, Colombia and Israel, rights for Holland to Gordon Lightfoot's Early Morning Music and associated catalogues and world rights exclusive of the U.S. and Canada for the Sheronda Music catalogue, which contains the "Prodigal Son" copyright.

## Peter Link

(Continued from page 38)

that plays well together, and I want to develop a rhythm section with a different feel. Instead of a bass, we'll use a tuba, and that gives you a brass bass instead of a string bass sound."

Peter is quite aware of the difference between writing for the theater and writing for himself. "Normally, a writer writes about his life and what he sees. The theater gives you a script about a totally different experience. But the theater gives you a chance to get involved in all sorts of different things. I'd like to create a rock and roll vaudeville show, or a new form of drama—not a traditional book show. Also, I'm concerned with the question of why can't plays be scored the way movies are?" Peter Link may supply the answer to his own question in the near future, as this rather renaissance man continues with his thus far extraordinary career.

MARCH 3, 1973

## MIDDLE EUROPE'S TOP 10 LP'S

1. **NON STOP DANCING**  
JAMES LAST—Polydor
2. **MEXICO**  
LES HUMPHRIES SINGERS—Decca
3. **HIS GREAT SUCCESSES #III**  
HEINO—EMI / Electrola
4. **HOUR OF THE STARS**  
DIVERSE ARTISTS—Ariola
5. **MFIN ACHEL LORBEERBLATT**  
REINHARD MEY—Intercord
6. **OLYMPIA-PARADE**  
KURT EDELHAGEN—Polydor
7. **MADE IN JAPAN**  
DEEP PURPLE—Purple / Electrola
8. **STARS AND TOP HITS FOR THE  
RED CROSS**  
DIVERSE ARTISTS—Philips
9. **THE MAGICIAN'S BIRTHDAY**  
URIAH HEPP—Island
10. **POLKA PARTY II**  
JAMES LAST—Polydor

Through the Courtesy of:

"DER MUSIKMARKT"

MARCH 3, 1973

## VIENNA, AUSTRIA TOP 10

1. **MEXICO**  
LES HUMPHRIES—Decca
2. **ICH HAB' DIE LIEBE GESEH'N**  
VICKY LEANDROS—Philips
3. **ELECTED**  
ALICE COOPER—Warner Bros. (Amadeo)
4. **UNSER TAGLICHES BROT IST DIE LIEBE**  
PETER ALEXANDER—Ariola
5. **WIG-WAM BAM**  
THE SWEET—RCA (Musica)
6. **KISS ME**  
CHARLES JEROME—Hansa (Ariola)
7. **EIN ABEND AUF DER HEIDE**  
KLAUS UND FERDL—Polydor
8. **BLACK & WHITE**  
THREE DOG NIGHT—(ABC)—Columbia
9. **GUDBUY T' JANE**  
SLADE—Polydor
10. **POPCORN**  
HOT BUTTER—Musicor (Ariola)

Through the Courtesy of:

"EUROSTAR"  
By: ALFRED MIHATS, VIENNA

# CANADA

By LARRY LeBLANC



■ TORONTO — Cheech & Chong recording in Montreal studios . . . Anne Murray starts work next week on upcoming CBC-TV special . . . Gordie Tapp working on an album at Toronto Sound . . . WEA of Canada has signed singer Frankie Gibbs. Plans for the country artist include an album, "Dry Your Eyes," and a tour of Canadian Armed Forces bases in Canada and Europe . . . David Elliot to Ontario Promo for WEA . . . Doug Kershaw has pulled-in sold

out crowds in Edmonton, Calgary and Winnipeg . . . CKOC (Hamilton) and CJOM-FM (Windsor) aired special on **Dion & The Belmonts** . . . Columbia of Canada held a product presentation at the Inn-on-the-Park in Toronto this week . . . **Dr. Music** is working on an album and single release for GRT label . . . Producer **Ben Kaye** and arranger **David van de Pitte** in Toronto to supervise **Marty Butler** sessions at Toronto Sound . . . **Everyday People** have returned from the Maritimes with plans to record immediately . . . New **Keith Hampshire** single "First Cut Is The Deepest" off to a strong start for A&M. Label is also hot with new **Valdy** single (on Haida) "A Good Song" . . . Polydor Records bows in with a new country music tip sheet "Hype-Along" edited by Mercury label manager **John Turner** and MGM label manager **Barry Paine** . . . Toronto's **Mayor Crombie** was presented with the first copy of "People City" by RCA's **Tommy Ambrose** . . . MCA Canada has inserted a bi-weekly column in RPM Music Weekly to inform readers on MCA product . . . Consolidated Entertainment Corp., headed by **Craig Nicholson** and **Jim Skarratt**, has located its offices at 270 Poplar Plains Road, Toronto 190 . . . **Atkinson, Danko, Brockie & Ford** group is now known as **Barefoot**. The band's debut album has been remixed and repackaged and will be rereleased under the new group name in March . . . Producer **Harry Hinde** is recording singer **Harry Marks** for Sweet Plum label . . . Boot has released "Sullivan Dreams" lp . . . Smile Records made its debut with a single released by **Alabama**, titled "Song of Love." The orchestrations for the tune were handled by **Hagood Hardy** while **Hillel Leopold** produced and arranged. Smile Records is headed by **Dave Coutts** . . . **Bobby Curtola** and **Trudy Young** co-host the Fifth Annual Miss Teen Canada, CTV Special on March 5th. **Jason** and **Michael-Jon** will headline the entertainment . . . **Pierre Juneau** was reappointed as chairman of the CRTC for a second consecutive five-year term . . . A personnel placement service, Confidential Radio-TV Registry, has been launched in Winnipeg by **Betty Blick**. The broadcast service can be reached at: 61 Harvard Avenue, Winnipeg, Manitoba R3M OJ6 . . . G.A.S. Records **Abraham's Children** has completed an album at Toronto's RCA Studios. The

(Continued on page 74)

## Pickwick Picks B'way, Hollywood

■ **WOODBURY, L.I.**—Cy Leslie, chairman of Pickwick International, Inc., parent company of Pickwick/33 Records, a leading economy priced label, sees a growing demand for product from all entertainment areas. The mid-1971 release of economy priced versions of "Love Story" and "Jesus Christ Superstar" on Pickwick/33, resulted in the first bonafide "hit" records in the history of the economy priced market. "Jesus Christ Superstar" went on to win the 1971 NARM Award for "Best Selling Economy Priced Record."

Pickwick/33 followed the

sales getting trend indicated by "Love Story" and "Jesus Christ Superstar" with additional movie score material that included "Shaft," "The Godfather," "Clockwork Orange," "Summer of '42" and "Superfly." The tremendous national exposure given to Broadway's "Fiddler On The Roof" and "Cabaret" and off-Broadway's "Godspell" was also translated into economy-priced sales.

An album containing the specially recorded theme from "Last Tango In Paris" was included in the January Pickwick/33 album release, as was a package of original Billie Holiday Sings."

## Canada

(Continued from page 73)

upcoming lp will be a split AM-FM record . . . Fanshawe College in London, Ontario has instituted a "Creative Electronics" course for upcoming producers under Tom Lodge . . . G.A.S. Records has signed Doug Billard, formerly a lead singer with Pepper Tree. Billard will be produced by John Stewart . . . WEA's Tom Northcott returns to Vancouver but expects to be in Ontario for a short tour in two weeks . . . French star Veronique Sanson to appear in Quebec from April 8-17th . . . New Cliff Edwards single on Polydor is "I Know I Can."

## En Spain

(Continued from page 70)

sensillez y naturalidad. Ultimamente editaron un buen single con los temas "Levantate niña" y "Eres nogal, roble y pino."

Para los coleccionistas de obras de arte, existe en el mercado una "Antología de la Música Militar de España" que en diez L.P.'s estereo compatibles, abar ca desde el siglo XII y XIII hasta las marchas de 1972; en total más de dos centenares de títulos y un millar de intérpretes.

Jairo realizará una jira por America en el próximo mes de mayo. Visitará Mexico, Venezuela, Argentina y Puerto Rico. El cantante argentino tiene en proyecto una película para fin de año que será dirigida por Leonardo Favio . . . En el domicilio social de la "Sociedad General de Autores de España," se ofreció un cocktail, servido por Perico Chicote, en homenaje al compositor español Manuel Alejandro, por el triunfo conseguido para España en el Festival Internacional "Agustín Lara" (México 1972).

Televisión Española ya tiene elegida la canción que representará a España en el próximo "Festival de Eurovisión" a celebrar en Luxemburgo. Se trata del tema "Eres tú" original de Juan Carlos Calderón que interpretará el grupo Mocedades. Y por hoy, nada más. Hasta la próxima y . . . ¡Chausito!

## Columbia Colossus

(Continued from page 12)

musicians will take part in "The Stars and Stripes Forever," surrounded by the surrealistic lighting and stage effects engineered by the Joshua crew.

## David Fitzpatrick

(Continued from page 67)

all the checks, pays the credit cards and gives the executive a weekly allowance. The client has now amassed enough capital to invest in a film venture.

With all the vagaries of the entertainment industry, a financial advisor like David Fitzpatrick is a good man to have on your side.

## Polydor

(Continued from page 66)

"Don't Bother Me. I Can't Cope," the Obie Award-winning musical, has played to packed houses in New York for nearly two years (and more recently, Chicago and Los Angeles)—and Polydor's original cast album shares the benefits of the show's continuing popularity. The album is up for a Grammy this year.

## 'Wattstax'

(Continued from page 66)

wide public acceptance.

If you want to get away from the norm in black films get in line to witness "a soulful expression of the living world."

## Printing Award to Polydor Cream Series



Printing Industries of Metropolitan New York Inc. has awarded Polydor Incorporated its highest rating for the packaging and merchandizing of last year's Cream retrospective series, in tandem with Shorewood Packaging Corp. Shown above are Polydor director of marketing Phil Picone (left), and Sherwood account executive Ken Rosenblum. Polydor production manager Ron Hackman (right), holds a copy of "Heavy Cream," honored along with the Eric Clapton, Jack Bruce and Ginger Baker albums of the same series, all four designed by artist Ron Levine.

## Nuestro Rincon

(Continued from page 70)

talent. Even if all this means the greatest ego, packed inside matter of relatively regular size and volume, of such proportions that in case of an accident, it would implode rather than explode. No, Onda Nueva, or however they want to call the Caracas Song Festival, is on its way to a very promising and defying future. If it could liberate itself from the very strict rhythm, no other song festival could catch up to it.

First place was given to the song "Deshojada" written by R. Nascimento of Brazil, representing Mexico and in the voice of Monna Bell, who was given Second Prize as interpreter. In Second Place, was "The Bridge in Love," written by Ch. Fox and N. Gimbel of U.S.A. and in the voice of Lori Lieberman, and Third Place was given to the song "Soy," written by Angel Melo and sung by Mirna of Venezuela. The first place interpreter was given to Letta Mbulu, of Africa. She sung "Haraye" which I consider to be spectacularly good and with possibilities of beating the astronomic sales already established by "Pata Pata" in the whole world. (Watch out for this number). The Third Prize as interpreter was given to Mike Kennedy from England but representing Spain. The First Prize as arranger was given to Augusto Alguero who was also selected as First Prize Winner for Director. The Second Prize as arranger was given to W. Pérez of Venezuela and the Second Prize as Director was given to R. Flores of Mexico. Raul Cervantes Ayala who is present at almost all international song festivals, was working very hard at reporting all the events of the festival. The Italian director A. Martelli performed at his best, Brambila of Mexico was rejoicing with happiness when one of the themes from his company won First Prize and Anita Ekberg is extremely fat.

Changing the subject, because of work that has to be done in order to fit all the people that will attend Expodisc '73 or the Miami Beach International Song Festival, this event has been postponed until August 1-7 of this year. Up until now, the firms participating and the performers planned to attend, go way above what was expected at the beginning, by Aldo Legui, who is the organizer and President of such event . . . Roberto Ledesma signed with Musart . . . Venezuela is a country that wants and has resources to do many things . . . A new way of thinking in what music, radio and records is concerned, will soon come out with the talent born in Simon Bolivar's country with great force at the International Level . . . And now, for Aldemaro, a great hand and congratulations, which of course, will not come as a surprise to Romero . . . Until next week!

## z' Blasts Off

ORK—Bloontz, a new band on the Evolution label, has an exciting special release for members of the Electric Lady on Feb. 14.

up's basic sound follows the lines of such wildly successful bands as the Who and Blood, Tears. Andy Chapman, a vocalists, bears a stylistic resemblance to Byron Thomas, possessively powerful voice and stage presence. In the group's sound around Chapman's dyking, especially the "Jason Blue" and new single "Long a to the Top."

er dominant contribution Bloontz sound is David L. Kealey, ar, aggressive playing the perfect accompaniment Chapman's voice. cal rapport between and Michael John ry on piano, drummer unagel and Terry Wilis is tight and driving. has a sound that el them into both Top gressive charts. How define the name t spells a group with chance to produce hits for Evolution.

Robert Nash

## Davis Signs With Barclay



Steve Davis signs a recording contract with Barclay Records of Neuilly, France, as his publisher Al Gallico looks on. Production for a single and album will begin immediately, taking place in Muscle Shoals, Alabama, Memphis and London.

## More Economy R&B On the Way

■ WOODBURY, N.Y.—Harlem Hit Parade, an r&b economy-priced label, has announced the release of six new albums, including "Apollo Yesterdays" featuring such great groups as the Clovers and the Platters; "Cruisin' With The Cadillacs And Cats Like That" highlighting the Del Vikings, Ivory Joe Hunter and others; "Blues Are Black" by blues immortals John Lee Hooker, Lightning Hopkins and Big Bill Broonzy; "The Finah Dinah," Dinah Washington and two gospel sets, "Shine For Jesus," by Sister Rosetta Tharpe and The Miles Specials.

## Phonogram Rushes Lewis 'Session'

■ CHICAGO—Phonogram, Inc. is rush releasing a double-record set of the London recording sessions of Jerry Lee Lewis on the Mercury label, according to Irwin H. Steinberg, President of Phonogram. The album is entitled "The Session."

Appearing on "The Session" are Rory Gallagher, Kenny Jones of the Faces, Klaus Voorman, Gary Wright of Spooky Tooth, Matthew Fisher of Procol Harum, Peter Frampton (co-founder of Humble Pie), Tony Ashton, now of Family (formerly of Ashton, Gardner and Dyke), Head, Hands and Feet, Andy Bown and several other rock luminaries.

## Retailers on Packaging

(Continued from page 54)

President of the Warehouse Chain in California, holds a different view. "If a record is a hit, the packaging doesn't necessarily play a part. If a kid wants to buy the new Elton John, he'll buy it any way it comes. But packaging and graphics can be important, like on the new Johnny Mathis album "Me And Mrs. Jones." That type of album gets placed in a browser box — either in a Johnny Mathis or contemporary section. In a situation like that, the package needs good graphics to call attention to it." The album cover itself is also an important part of the album, Bartel noted. "You reach a point where you say 'how much of it do you really need? Sometimes it's just too elaborate.'" He also explained that the picture can both help and hinder. "The Carly Simon album is an example of great graphics. Consumers like pretty pictures on the cover. The Neil Diamond cover is also interesting." Sometimes the elaborate packaging causes special problems though, as Bartel pointed out. "On a double-package, when the spine is not heavy enough, and the shrink is heavy, the album warps. On the "Sticky Fingers" album, Atlantic did a great job of packaging the albums in boxes. They even put corrugated cardboard in between the albums in the boxes, but there have to be some defectives with that type of package. And with the new "Creedence Gold" lp, the front cover is layered, and that creates warpage." Elaborate packages also stimulate curiosity. "If the person can't figure out what's inside, he's going to open up the package." And on packages with odd sizes: "We have found no problems with the Traffic albums or the Grand Funk Railroad design, and they are highly attractive. A customer looking for Traffic knows of their distinctive design. They spark consumer interest."

The last person surveyed with interesting comments was Eddie Ballesteros, album buyer

(and by his own admission, "R.A. Man, too") for the Record Factory stores and Mighty Fine One-Stop in San Francisco. He felt that packaging "... very definitely helps in promoting records, especially if the package is very nicely done. The re-release of "Ogden's Nut Gone Flake" is a good example of a package adding to the album sales. Another point is that most albums should have the title and artist on the top. Since most albums are put into browser boxes or racks, the title should be visible on the top." Strange packaging he noted, sometimes helps. "School's Out was a great package. Anything like that helps to identify the group—like the Stones Tongue, or the cut corners on the Traffic albums. So many records are released that graphics and the cover are very important. On a new group, the freakier the packaging the better the chances for success." Eddie has mixed reaction on putting the price in code on the album, and approaches the question from the retail and wholesale points of view. "I think it helps wholesale-wise, but in retail it hurts. The retail price is flexible. If the list price is \$5.98, and the customer buys the album for \$3.09 or \$2.99, and then comes back a few weeks or few months later, and finds that the album marked \$5.98 is selling for \$4.79, it really hurts in credibility. When a customer buys an \$11.98 list album for \$6.66, even though the album may be on sale, he expects to get all of his \$11.98 list albums at that price." Eddie also feels that albums aren't as flat as they used to be. "Maybe it's the packaging or the new type of plastic, but many albums coming through here seem to be warped a little."

The collected responses show that retailers pay close attention to packaging details. It's a subject that evokes diverse comment; comments that should be considered by manufacturer, artist and producer alike.

## KEYN MUSIC

(Continued from page 71)

ed. New: WPGC, KEYN, KLIV. Chart: KISN, cut KILT (short version), 10-6 KOL, R, 25-17 WIXY.

Roberts. New on chart: #29 WRKO. 10-4 up five phones," 10-9 WMAK, 30-24 WING, OGY, 39-28 WCAO, 28 KLIF, 35-29 WIXY.

Dyson. New on the chart: 28 WMAK. New: 4-20 WBBQ, 33-21 WIBG, 28-22 WSGN, 32-25 7-29 WOKY, 32 KOL.

ville Station. We predict that some al heavyweight blockbuster stations will ; on this Tasmanian GO-RILLA monster milk bity in the next week or two. New: WMAK.

#37 KJR. 29 WAKY, 26 WKLO. It detonated XY. Lp cut WCOL. There is no question that l become a top ten record. It is already good phone requests at KJR Seattle.

Osmond. Some sharp programmers have ed that he should be called "Don" Osmond air now. WOKY Milwaukee flashes: "This is sh of the year. Biggest requests ever after s of air play." Debut: #29 WTIX. New: COL.

Clapton. It exploded 14-9 WIXY. Debut L.

Gray. #37 WOKY, 37-21 KOL, 29-23 KJR, IF, 27 KROQ. On: WCOL.

## Bob Hagel

(Continued from page 56)

intriguing it got. I had looked at it at Columbia about four years ago and we just didn't have the capital to invest in it, unfortunately.

**RW:** There have always been soundtracks put out as records, why couldn't records be made?

**Hagel:** I remember one specific picture, it may have been "Funny Girl," that we recorded in the studio at Columbia on the scoring stage, of course for a motion picture. They were trying to hustle the album out for release and they had to go out three days later and re-record the whole damn thing to cut the album. Number one, it was expensive and number two, it was a real bind because of getting the people together again. The question was raised, "Well, why can't you cut the album at the same time that you're cutting the motion picture score?" They said, "Well, motion picture sound is so different from record sound that never the twain shall meet." I thought, well, that's got to be a lot of crap, because technically, you should be able to solve that problem. It's just a matter of getting a reasonable designer and some people who know what they're doing on both ends to input their specific needs and somebody has to come up with a design to solve that. And of course, that's what we've done here. For the first time in motion picture history, you're now able to cut the album at the same time that you're going to cut the soundtrack. And you can cut the album in any one of a number of varieties, from quad to stereo to mono at the same time.

Of course quad is something that is brand new and is something that people are just beginning to experiment with, so that's going to be kind of exciting. The fact that we have sixteen track quad capabilities, puts us, I think, way out in the fore-front of some of the other people. But the important thing is that no longer do you have to go back out and spend all that damn money again to cut an album that, essentially, should have been gotten directly off the scoring section. Additionally, we felt that there was no reason that a stage that you scored motion picture with, couldn't also cut a record with an eighty piece orchestra, or a one man band, if you want to.

All you've got to do is get around everybody's preconceived notions that the record people never talk to the motion picture people.

**RW:** How do you manage to do that?

**Hagel:** Well, what we did to begin with, we sat down with people who were knowledgeable in record recording in the same room with the people who have been doing the motion picture and television scoring and we said, okay, we're going to design the studio to do both, because if we don't, we're going to go out of business. I'm going to close the mother down and you'll have to go out and cut your sound someplace else. It's a very basic economic decision—if I can't make it pay, I'm going to sell it. Whether I was serious about that or not was academic, because it worked, to some extent.

**RW:** That would certainly give an incentive . . .

**Hagel:** Right. Everybody got into the whole TBS thing, you know, into a let's make a new Hollywood, let's re-do Hollywood. These people started talking. Once they got past the semantics, they realized they were all talking about precisely the same thing. The record guy has the same problem as does the motion picture scoring guy, they're looking for beautiful sound. We came up with a design and I think that there was a lot of fear along the way that somebody was getting the edge. The system was going to be too record oriented or it was going to be too motion picture oriented, or it was being bastardized and then, of course it's done and everybody's just freaked out. It's going to be one of the more intelligent decisions I ever made.

**RW:** In talking about the new image for Hollywood I understand that TBS is very community oriented, which also, seems to be a unique first . . .

**Hagel:** I personally feel very strongly about being community responsible, both as an individual and as a company. We try to do as much as we can in areas that don't cost us money, or even if it does. We have so much to offer that's just sitting here and if there is a way to use our facilities, number one, to improve our public image, and number two, to do something meaningful for the community, then, why the hell not? I've never been able

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## Stephen Schwartz

(Continued from page 56)

deed make the show score sound strikingly melodic and memorable. Schwartz co-produced the record with Phil Ramone. "I tried to record the cast album like a good regular album," states Schwartz. "Recording has gotten so sophisticated, and studio technique is an art in itself, and Broadway shows have not caught up with the advances. Most shows bring in everybody in one day and stick up five mikes and hope for the best. They always sound ghastly, especially if you have a contemporary score. You can't record drums and bass that way. You have to track it and treat those things separately so you can compete with a contemporary recording. Its tougher, because everything costs twice as much with a show due to union costs and regulations. You have to work quickly. I brought in musicians separately, and then did a rhythm section one day, an overdub the next, and then the lead vocals, and then the back up vocals. I started with that at RCA when I did the cast album for 'The Last Sweet Days Of Isaac' and on 'Godspell' as well. This method is well worth the extra costs."

"Also, I attempted to get closer to what I wanted to do with the score. Mostly, that had to do with cutting. I cut a lot of orchestral stuff I didn't care for. I cut most of the brass and added a lot of key board and percussion. And I brought in some back up vocalists who can sing since in the show they were primarily dancers. I changed some tempos, and I'm very happy

with the recording. My writing is still somewhat simple minded. I just write rhythm tracks with melody and back up vocals and that isn't sophisticated enough to add all that orchestral stuff too."

Schwartz recently signed with Warner Brothers Music publishing in an effort to further another of his ambitions. "I signed with Warner Brothers publishing to see if I can broaden into pop songs divorced from shows. I'd like to get out of just being thought of as a show writer. But it may be harder for me to just write a single song. The structure of a musical with a book makes it seem easier."

Schwartz looks forward to foreign and stock productions of "Pippin," because he will have more control over these and hopes to bring back some of the original vision of "Pippin." Currently he is awaiting the opening of the Columbia film version of "Pippin." Not to be forgotten from Schwartz's past track record is the fact that he wrote the text for Leonard Bernstein's "Mass." And now, at the age of only twenty-four, Stephen Schwartz may have still another career in front of him, but a return to musicals seems certain. He thinks a lot about musicals, since he has always loved the theater. "What people call rock musicals is really a score with no book. The problem with the Broadway theater is that no one has written a good book. The shows with good books have scores that are not contemporary. You can't blame Julie Styne or Steve Sondheim for not writing rock music. Why should they? That's not their music."

## Paul Platinum For 'Mrs. Jones'



Logan Westbrooks, national director of special markets for Columbia Records, announces to capacity crowd at Billy Paul's recent Troubadour opening in Los Angeles, the platinum certification of the Philadelphia International hit, "Me and Mrs. Jones," signifying sales of over 2,000,000 copies. Among those participating in the presentation of platinum singles are (from left) Billy Paul; Kenny Gamble, President, Philadelphia International; Jim Tyrell, director of national sales, Epic and Custom labels; Leon Huff, Vice-President, Philadelphia International; and Bobby Martin, arranger of "Me and Mrs. Jones."

# ream Come True

By CRAIG FISHER

ANGELES—In all the last year over the n of "Cabaret," one tribution rather got hat man was Fred e film's music super- e was responsible for s major departures movie musical con- namely, that except underscoring ("We bit there," says d one song, none of d numbers had more ven-piece accompani-

ne Academy Awards ed out next month, Werner will not be e recipients, since rns did the actual ions for "Cabaret." likelihood, he will ention next year, be- is currently in Bur- king in the same and also doing the ions, on Warner \$10-million produc- "Mame," starring ll. On a recent after- ner took time out to Record World some- what he had tried n "Cabaret" and to me of his plans for

osse ('Cabaret's' di- id I had both worked n Broadway, on 'How l in Business,' which eographed, and on arity," Werner says. n I was hired for he and I and Cy e producer, all agreed wanted to do some- ompletely different lush orchestrations ordinarily have had, particularly helpful, used to be head of e department at Re-

g in Munich to begin s 10-week shooting however, the three ed a hurdle. "The ult was a disaster. eally boiled down to fact that the musici- hired just couldn't

lution, Werner says, range more widely Continent in search st musicians, with the rumentations includ- us, one or two clari- no or accordion, bass banjo, trumpet and, ally, cymbalum. abaret," the decision to eliminate all of the

songs, except for the Nazi beer hall anthem, "Tomorrow Belongs to Me," that did not take place on the stage of the Kit Kat Club. But "Mame" is a much more traditional musical, and Werner says, "I had to think about how I would approach a score which is in many ways rather banal, and at the same time satisfy myself musically."

His final conception Werner says, grew out of his study of the costume and production designers' sketches for the film, in which the action will span the years 1928 to 1941. Just as the clothes and the sets will evolve with the succeeding years, so will the orchestrations. And, with all but three songs prerecorded, Werner feels he has achieved what he set out to do.

"For example," he explains, "the first song in the movie, 'It's Today,' is a traditional Broadway opener, but I knew that if I scored it that way, audiences would immediately turn off. So I decided that Mame Dennis was the kind of woman who, in 1928, would be likely to have a band from Harlem playing at one of her parties. The way we've worked it out now, there will be a five-

*(Continued on page 78)*

## Brand New Day



Columbia Records' Kip Cohen (seated) welcomes singer-songwriter-pianist Michael Day (second from left) to the label. The young artist has just signed an exclusive recording contract with the label and is currently in the studio working on a debut album which is scheduled for May release. Pictured in Cohen's office are (from left) producer Billy Rose, Day, Cohen and the album's A&R co-ordinator Paul Leka.

# A&Report

*(Continued from page 30)*

new-formed Genie Records, a subsid of Temponic Records. Miss Anderson has grooved her bow Genie single. "The Prayer (Taps For The Brave)" b/w "Thank You, Mr. Moon," latter ditty an original by Temponic board chairman Robert Friedman. Benny Carter, his orchestra and chorale, add the effulgent backstopping. Miss Anderson sang for many years with Lionel Hampton's big orch.

\* \* \*

SCREW-UP DEPT.: In my last A&Report Record World column, I indicated that George Butler, head of UA's jazz subsid Blue Note Records, was shuttering the east coast operation and "moving it all" to L.A. Not true. My source was only partially right: Butler is dividing his time between L.A. and N.Y. and will keep the Gotham offices very much open. Meanwhile, he's just put finishing touches to the first vocal version of "Last Tango In Paris," which is now hitting stalls around the country. Marlena Shaw sings the Dory Previn lyrics. Butler has returned to coast hq this week (6920 Sunset Bl., L.A. 90046, 213/461-9141) and is scheduled to cut Miss Shaw again. He needs strong jazz/pop stuff for her—in Roberta Flack bag, perhaps. Pronto!

\* \* \*

CLEF HANGERS: Sonny & Cher Bono cutting an elpee (no name yet) under co-A&R'ers Denis Pregolato and Michel Rubini and there's still room for some sock songs for this high-riding pair. If you've got the proper goods—another "Gypsies, Tramps and Thieves" wouldn't hurt—shoot it to Pregolato, care of CBS-TV 7800 Veverly Bl., #231, L.A. 90036, but fastissimo! . . . You pubs who are looking for help getting your product that gets on records exposed, there's a new promotion outfit called Power of the Primaries, which contacts 150 stations per week across the country. Call Rick Williams or Renee Chackler for info and rates—213/469-8161 . . . Brian Bruderland, prez Paramount Recorders, H'w'd, has hired Karen Ehresman as studio promoter. Miss Ehresman, who formerly handled studio promo for several other local studios, reports Paramount is cooking in the booking department with such heavy acts as: Mama (Lynn Carey) Lion, Frank Zappa, Ballin' Jack, Crazy Horse, Bobby Womack, Jesse Davis, Eddie Floyd, Mack Davis, among others in the last coupla months . . . And they're cooking at RCA Records too! Dig: Label has just signed David Clayton Thomas who'll be starting an album in March under A&R supervision of Gabriel Meckler. Staff A&R'er David Bloom just finished debut elpee of Spur, new five-piece rock group. Platter will be out in May and in Quad. He's also starting an elpee (also in Quad) with Hugo Montenegro titled "Neil's Diamonds," due out in May. Steve Cropper just wrapped one up for Jose Feliciano, "Compartments," due April. And topping it all off for label is emerging wax star John Wayne. His very first elpee, "America. Why I Love Her," has got everyone at RCA agog, the initial acceptance being that strong. According to Don Grierson, A&R coordinator for label, "It's gonna be a giant!"

## Bob Hagel

*(Continued from page 76)*

to understand the attitude that everybody says hands off. We are originating the Leukemia Radiothon from here, and the Fair Housing Fair of Southern California. We're donating the studio ranch on a Sunday. The Jaguar Owners Club of Southern California sponsored a sports car day there last summer for a benefit for the motion picture country home. We did a Christmas party for the spastic children. We're into the "Bridge" thing, which is the Burbank Drug Abuse thing, we sponsored that. The Youth Employment thing, we sponsored that. We've got a basketball team.

RW: Do you have training programs here?

Hagel: Yeah. We have a training program. All those sorts of things, I can't keep track of them, they just keep coming in. We sponsored a girls' baseball team, a boys' football team, and we've now got a basketball team and a baseball team going, all Burbank, youth-group-type things. Archs, the college scientific group, was just in last week. We hosted their annual dinner dance. Things like that I enjoy; number one, I think it's a gas for me to get involved in that sort of stuff, and number two, I think that it does something that is very important and very necessary.

# Radio Forum

(Continued from page 67)

tion. This is not an acceptable piece of country music for my type of listener. They never heard of Ernest Tubb before we put our station into existence, but down south, they grew up with it.

**Tom:** I think the danger of any country station that wants to capitalize on pop product that may well be suitable for their programming, is that they have to be very selective on what they play. Unless they're going to be cross country, which is an all new type of format. We're not sure how it's going to work out; it's been very successful on a number of stations already, but that is a whole different bag. If you're a bona fide country station but you do want to engage in some pop product that may be country flavored, you've got to be very careful on how you program it, very selective on what you play, and you just have to be very careful that in the long run you don't dilute your country sound to the point that you're no better than the rock stations or the middle of the road stations in the market. Something you've got to remember about middle of the road stations, they're not middle of the road any more, they've come so far uptempo now that they're rockin' about as hard as the rockers are. Matter of fact, they're closer to Top 40 radio as we used to know it than Top 40 is.

**Dave:** The industry is starting to flatter us a bit because all of a sudden the middle of the road stations that have been trying to battle the rockers and trying to battle with themselves are now saying, "Why don't we do battle with the country stations," and it's making us get sharper too.

**Ric:** In Houston I've charted for the last two years the Top 40's and the middle of the road, watched the progress of country on their charts and it's amazing. A year ago last August a composite of middle of the road showed that they were playing about 11 per cent country. A year later they were up to 23 per cent. Now they've doubled the amount they were playing before. A part of it is the evolution of country music, where country music is going. It's a better and more modern sound and it's happening everywhere.

**RW:** Let's get into charting country records and the competition involved and what it takes to run an accurate chart for a particular market.

**Tom:** Every station does it a little differently. Some stations do it on sales, some do it on requests, some do it on a combination of sales and requests, some don't utilize either. I don't. mostly because of the complications involved, surveying record stores in my market. First of all, there aren't that many that merchandise country product and that's true of a lot of markets today; and secondly, you're always getting hyped from some big store or they don't have time to talk to you, it's the traditional problems that go along with surveying record stores. We're doing just what a lot of country stations are doing—it might be considered a cop out, I don't know I've never decided—but we're just making a playlist every week based on programming selections and we very plainly print that at the bottom of the survey and watch the trades and move them up and down according to the trades. I would like to, I really would like to accurately reflect singles sales in my market but until I, along with the record industry, can make some concerted effort to improve on singles sales and try to establish a pattern whereby I can accurately reflect them, I'm going to even attempt to try to measure the sales.

**Ric:** We do survey, very very heavily every week. We've got two people that work on our music down there. We survey the one stops, two jobbers, nine retail outlets combined with our requests. I don't know how you can ever really come up with an accurate survey, you get hyped on this by this guy, hyped on that by that guy, then Joe buys too much of one product and he makes it real high on his list hoping you'll play it a little longer so he can unload the product, so we do the best we can at gathering all the information we can each week and putting our playlist together from it. We play a short playlist and here is something else we'll probably get into at this year's country music radio seminar, the long playlist against the short playlist and the methodology behind it for various stations and various markets.

**Dave:** On the medium market levels and small market levels,

## It Is T-Shirt



The tiny promo t-shirt held by Capitol recording artist Helen Reddy while her husband Jeff Wald and Capitol President Bhaskar Menon look on, was designed by the firm's creative services department for new additions to the Wald and Menon families (both had boys).

## Fred Werner

(Continued from page 77)

piece Dixieland band—a Louis Armstrong combo, really—accompanying Lucy on screen, using the same kinds of licks you hear in recordings of the period. Only after two choruses will we bring in more orchestration."

Apart from minor disagreements, Werner says that his relationship with the film's producer, Robert Fryer, and its director, Gene Saks, has been an amicable one. He does admit to some difficulties with Ms. Ball, but adds, "I don't believe in dubbing voices and I never have. I think people today are just too sophisticated and too hip to buy it.

"Working with Lucy, I try to make the setting as low-keyed as possible for her, so that she won't be intimidated. Usually, I just set up two chairs for us with one mike in between. The orchestra's part is already done, and all she has to do is

(Continued on page 79)

## Spring Flowering

(Continued from page 6)

"Medicine Man" by the Buchanan Brothers and released it on their own label, Event. The record made enough noise to allow the brothers to make a deal with MGM and form Spring. Little Eva was their first artist on that label. In 1969 they switched to Polydor because it was "fresh and new and open to ideas." Also the move meant better representation abroad.

The biggest move they made was signing Joe Simon. Since his affiliation with Spring, both the label and his career have leaped into a position of stature and success. Simon has enjoyed such big hits as "Your Time To Cry," "Drowning In The Sea Of Love," "The Power Of Love," and "Trouble In My Home." His new single "Step By Step" promises to be one of his biggest.

Simon was also responsible for finding producer/writer Ray Godfrey p/k/a Raeford Gerald, who wrote "Your Time To Cry" and produced all of soulstress Millie Jackson's hits. He discovered a new group, Act I, whose first single "Friends Or Lovers" has just been released. Gerald also wrote and produced Joe Simon's latest, "Step By Step."

1972 proved to be a big year for Spring and the Rifkinds. 1973 should prove even bigger. The brothers want someday to distribute themselves and hope to become one of the major independent labels a la A&M. With the ever-increasing acceptance of black product in the pop field a company with Spring's understanding of black music should fare extremely well.

when you sit down to make up a survey, you practically have no indicators whatever because that guy will stock only Top 5 or Top 10 records in his store. In our market situation, we have to have a long playlist because repetition of a popular song on a short playlist in our market would just drive our listeners away very quickly. Our tune-out factor is very large because we don't have any competition. They listen a long time so we have a real long playlist. I can get 85 or 100 records onto my playlist and yet if I devise the rotation correctly, we'll get a lot of listener response.

**Jon:** We do survey stores, like we survey Westex in Dallas, one stops and everything. I think you have to get to know the people you call every week, like Westex for example, when I call him, he'll give me what he thinks are his Top 20 for the week and then we talk about other records and then we go on and I tell him what records I've added and he'll tell me if he's getting calls for something he doesn't have yet. Like the most recent one is "Dueling Banjos." He said, "looks to me like that's going to be a record, we're going to start stocking it."

We really have a very good rapport built up with the one-stops and really we use them more as a guide, not necessarily saying that because they have a top selling record that it's going to be number one in our chart or anything, but we have

(Continued on page 82)

## quad

(from page 10)

It not necessarily be one. Quad will grow and not necessarily dominate in a few years. We feel we will be 2% to 3% of total sales by the end of 1973, 10% by the end of 1975 and we anticipate a wide acceptance after the quad tape sales? now . . . I wouldn't make a guess."

He thinks that most people will buy new systems, as well as adding on to their old systems. "They did it in the past and I have every reason to believe they will do it with the new doctor or professional system. We will actively market the discrete system to consumers. We will gear our promotion of quadrophonic and tape systems. We will buy more of his album than a purchase of one. We will tell him the story, and will quite likely market quad. The music lover will go for the discrete system." After the album release, Elektra will release another 24 titles, some titles from the catalogue.

Preference of discrete discs

## ly Talent

(from page 3)

Loggins & Messina, Kenny Rogers, Mac Davis, The Doziers, Donna Fargo, Pride and the Fifth Step. Presenters who have announced earlier by name include Art Garfunkel, Neil Diamond, Joey Heatherton, Janis Joplin, Aretha Franklin, Barry Manilow, Roger Miller, Lynn Collins, Johnny Mann and Johnnie Williams. The ninety-minute special will feature 11 of the 47 winners will be announced.

Grammy Awards Show will be turned into a production of wide interest, with telecasting scheduled for the first time.

Cossette, executive producer of the Show, said she would be beamed to as many as Brazil, Japan, Australia, and Okinawa on a worldwide basis, with the possibility of additional nations being involved. Cossette, Pierre Cossette Company in its third year with the Show, said Eurovision also may get to Nashville-originated

was also an important consideration. "We have to get quieter, cleaner pressings—this is something that has been a perennial consumer complaint. Quad recordings will last longer. WEA will try to press all quad records in one plant, but no decision has been made yet."

On the future of quad in broadcasting: "I have reason to believe that the FCC will not adopt anything but discrete quad. They consider matrix an expansion of two-channel. The Dorren System provides for pure discrete broadcasting. People will need a new FM tuner just like they needed a new tuner when we went to stereo."

Artist preference, along with consumer tests, have played an important role in the decision, Holzman explained. "We did a lot of tests. Our experiments with artists re-ordering showed they prefer the discrete system. And what happens to an artist who records in 4-channel, and then you take the tape and encode it to matrix two channels? In our own tests, we played a stereo record through two amps and two speakers, and played a matrix record of the same thing through two amps and two speakers without logic, and people said they sounded the same. There's a big difference in discrete, and we could never fool anybody. Discrete was always preferred."

Holzman doesn't feel that discrete vs. matrix is a "war." "It's more of an evolution. The whole industry stands to gain by a unified system. I don't know what CBS will do. Clive Davis is a very intelligent man, but he is not irrevocably wedded to any system. I think he will opt for the system that gives the best to his artists. If a large number of companies opt for discrete, CBS, I hope, in order to provide a unified industry standard, will go for discrete."

"There are some people who wish quad would quit and go away. It won't. It's not going to replace stereo tomorrow, but it will add a heightened sense of musical enjoyment and dramatic impact. WEA is preparing brochures for distribution on quad, special browser boxes and displays for quad albums, and we intend to use the inner sleeve on our albums for a concise explanation of the advantages of discrete quad."

In summing up the WEA decision for discrete, Holzman noted that matrix is "stereo-and-a-half. Discrete is the only way to go, and we welcome other manufacturers to join in the use of the discrete system.

## Signs With Tree



Sonny Throckmorton has joined Tree International as an exclusive writer and was given a tour of the Tree Building his first day by Buddy Killen, (left) Executive Vice President and Jack Stapp, President (right).

## Cutouts to Order

(Continued from page 3)

Whether or not it's worthwhile to buy 5,000 pieces of an album and spread them among our stores . . . it's a question of how far you can go with an artist's old albums." He also confided that his chain has been buying tapes from a major label that " . . . if they aren't cutouts manufactured to order, then the company is doing a damned good job of making them look like they were cut-out to order."

Another retailer/rack jobber stated that he has been buying made-to-order cutouts for years, except they have been using the term "custom pressing." "We can buy anything from a company's catalogue, except for the hot product of course, and they will make up an order of 5,000 pieces or more with a cost of anywhere from \$1 to \$1.25. In a lot of cases, these are albums that haven't even been cut out of a company's catalogue—they just press them up and punch them for our order."

The trend toward cutouts is praised by some, and criticized by others. Some of the retailers surveyed who had not yet been offered this particular cutout deal expressed indignation that this move was the "next step" in the trend toward budget merchandise. Others said they were cutting back on the amount of cutouts in their stores and outlets—either because of lack of rapid turnover, poor selection of titles or because the younger album-buyer is not usually in the market for cutout merchandise. Others claim cutouts and other promotional merchandise helps bring customers into stores, and in areas where competition for customers is keen, and price battles continue, budget merchandise is an added source of income.

Great strides will be made on quad in the immediate few years."

## GFR Sells Out

LOS ANGELES—At their eighth consecutive sold-out concert on their current by-popular-demand tour, Grand Funk Railroad broke the all-time attendance and gross record for Little Rock's 10,000-seat Barton Coliseum, February 17, Bill Johnson of Beaver Productions, promoter of the concert, has announced.

## Fred Werner

(Continued from page 78)

sing. She has a whiskey baritone, but it's also very warm. And, it's *believable*, which is what I think audiences want."

With shooting on "Mame" scheduled to continue until the end of May, and producing chores on the Warner Bros. album likely to take him through September, Werner will have devoted a year to the picture. After that, he hopes to continue producing through his own company, perhaps a follow-up to last year's "Desiderata," which won him a Grammy for his producing and orchestrating.

Still, at 37, Werner has already reached a key position in an old-fashioned, multi-million dollar Hollywood musical. Is it a dream come true for him?

Looking around the spacious new recording facilities at the Burbank Studio, Werner answers softly, "Yes. Definitely yes."

## 'Last Tango'

(Continued from page 3)

ing head, Murray Deutch, a great deal of the positive reaction to the opus is "because it is a great piece of music."

After just a few weeks since the New York premiere of the movie, there have been 17 instrumental versions and two vocal renditions of the theme. In an unprecedented development, two artists came out of their executive offices and retirement from performing to record the tune, Herb Alpert on A&M and Willie Mitchell on Hi. Also, Columbia released its first Andre Kostelanetz single in five years with his cover version. The two vocal versions with lyrics by Dory Previn, are by Andy Williams on Columbia and Marlena Shaw on Blue Note. Deutch's goal is to establish the "Last Tango In Paris" theme as "the number one tune in the world." Based on the initial wave of excitement caused by the film and score, Deutch's goal could be realized very shortly.



# RECORD WORLD COUNTRY

## MCA High on RW Charts

■ NASHVILLE—In the last 30 days MCA Records, Inc. has maintained an average of 3 to 5 records in *Record World's* top 10 chart listings while holding between 7 and 8 in the top 20 listings. Last week's *Record World* listings showed Cal Smith's single in the No. 1 spot, Jerry Wallace's "Do You Know What It's Like To Be Lonesome" in the No. 2 position, Loretta Lynn's "Rated X" as No. 5, and Conway Twitty's "She Needs Someone To Hold Her" as No. 10. *Record World's* Country Album Charts show 8 of MCA's country releases in

notable positions.

Chic Doherty, Vice-President and head of national sales of country product feels "the big factor is lp sales with tapes on country albums running 50-70% of total sales. MCA has some of the biggest country artists in the business, including Loretta Lynn, Conway Twitty, Marty Robbins, Bill Anderson, Jerry Wallace, Cal Smith, Jack Greene, and Jerry Clower.

A *Record World* Forum on the state of country radio featuring a discussion between four top country dj's begins on p. 14.

## NSA Names Hall Best of '72

By DAN BECK

■ NASHVILLE—The 6th Annual Nashville Songwriter's Association Awards Presentation was held Tuesday evening (20), honoring their peers for the top songs of 1972. The NSA event is based upon its members' vote of the top five songs that they wished they had written. The awards ultimately are received by the "songwriter's songwriter."

Tom T. Hall earned the Songwriter of the Year honor by receiving the highest combined total of nominations for his catalog of songs. Some of Hall's compositions include "I Remember The Year That Clayton Delaney Died," "Old Dogs, Children, and Watermelon Wine," and "Me And Jesus," all of which he has recorded.

Runner-up honor went to Gene Dobbins of Two Rivers Music, a division of Mega Records. Dobbins' repertoire of nominations includes "I Love Her" by Eddy Arnold, "Red Skies Over Georgia" by Henson Cargill, "He's Everywhere" by Sammi Smith and two songs

recorded by Billy Walker, "Sing Me A Love Song to Baby" and "I'm Gonna Keep On Loving You."

Other award winners were Bob McDill and Allen Reynolds' "Catfish John"; "Four In The Morning" by Jerry Chestnut; "Delta Dawn" by Alex Harvey and Larry Collins; Ray Griff's "The Morning After Baby Let Me Down"; "When You Say Love" by Jerry Foster and Bill Rice; and "Lovin' On Back Streets" by Hugh King.

Jean Chapel's "To Get To You"; Hillman Hall's "Pass Me By"; "You Can't Take It With You" by Hal Bynum and Jim Kandy; "Good Time Charlie's Got The Blues" by Danny O'Keefe; "It's Not Love" by Hank Cochran and Glenn Martin; "Got The All Overs For You" by Freddie Hart; Donna Fargo's "The Happiest Girl In The Whole USA"; Chuck Rogers and Don Devaney's "Evening"; and "Sing Me A Love Song To Baby" by Gene Dobbins, Jean Whitehead and Rayburn Anthony all received

(Continued on page 86)



## NASHVILLE REPORT

By RED O'DONNELL



■ Jim Brown, who rarely imbibes, is cutting what he calls "my latest drinking album." . . . Yazoo City, Miss.' funnyman Jerry Clower booked through June, has six dates set in '74 . . . Bobby Goldsboro's back on the Tonight show March 7 . . . Tom T. Hall will appear on this weekend's NBC-TV "Midnight Special," which is to be hosted by Anne Murray . . . Just for the record: Stevie Wonder was born Steveland Morris in Saginaw, Mich. 23

years ago.

Good deed dept.—Atlantic disk artist David Rogers' bus was in the shop for repairs and David and his show had a booking upcoming in Clarksburg, West Va. Tex Ritter heard about Rogers' dilemma and not only loaned David his bus—but his driver Bill Merritt. Yes, David got to Clarksburg on time.

Rusty Adams (Koko the Clown) worked an air base in Beloxi, Miss. and en route home checked into a Birmingham hospital for three days for treatment of food poisoning . . . "Koko did just fine but it darn near killed Rusty," reports Adams.

Marty Robbins, driving in the Daytona 500 at Daytona Beach, was involved in a wreck when his car went out of control . . . The auto was totaled (cost \$27,000) but the MCA artist walked away unscratched . . . Does he plan to quit racing? "No," he says matter of factly. "I just plan to get myself a new car." Robbins' latest single is: "Walking Piece of Heaven." He is a walking piece of luck—good.

Roy Orbison's first personal appearances in North America in more than three years are scheduled for western Canada in April . . . Six performances in Vancouver, Edmonton, Winnipeg, Calgary, etc.

Songwriter Tupper Saussy's new Ritz Cafe in Nashville includes such marks of previous visitors as the original manuscript of Ray Stevens' "Everything Is Beautiful," the first draft of Bobby Russell's "Little Green Apples" and a Hobbit-size hat left by Paul Williams.

Mickey Newbury is driving around in a 1954 300 SC Mercedes coupe, features of which include a hand-built sun roof . . . If Mickey holds onto the car (acquired from Yugoslavia) for another ten years it'll be worth an estimated \$100,000 on the collector's item market.

Singer Demetriss Tapp was in Green Bay, Wis. the past week for second consecutive year to appear on that city's annual Cerebral Palsy Telethon . . . The pretty blonde shared the spotlight with Lyle Waggoner of the Carol Burnett TVer, Danny Bonaduce of the Partridge Family series and most of the Green Bay Packers squad.

Clara Ward died a week before it was learned she had been nominated for a Grammy Award in the NARAS voting for "Best" (Continued on page 81)

## COUNTRY PICKS OF THE WEEK

SINGLE



GEORGE JONES, "WHAT MY WOMAN CAN'T DO" (Altam/Algee, BMI). The battle of which George Jones release is the best gets some extra heavy competition. Tight and right. Another reason why America tries to keep up with the Joneses. Penned by Montgomery, Sherrill and Jones, it fits his style like a chew fits your cheek! What George can't do is have a record stop at #2! Epic 5-10959.

SLEEPER



O. B. McCLINTON, "MY WHOLE WORLD IS FALLING DOWN" (East Memphis, BMI). Culled from his "Obie From Senatobia" long-play, this cut comes from hit pie. O. B. does a funky delivery about a funky way of living. This '45 will help O. B. arrive to stay. He is fast establishing himself with deejays. Expect this one to stay on the air longer than the Ed Sullivan Show. Will sell records by the Stax! Enterprise 9062.

ALBUM

"MY SECOND ALBUM," DONNA FARGO. Chalk up gold elpee number two for Ms. Fargo. Donna does a fine job on "Don't Be Angry" and "I'd Love You To Want Me," but her best work comes via her own tunes. Potential singles are present with "A Song I Can Sing," "You Were Always There" and "How Would I." Tough stuff! Donna hooks the ballads best. Heavy cargo on this second Fargo! Dot 26006.





# NASHVILLE REPORT

from page 80)

ational Performance." Ironically, the Nashboro record by Shannon Williams at Woodland Sound Studio) ed her the honor is titled "The Last Mile of the Way." Nashboro entry in the same category is the B C & Nashville based, for their album "My Sweet Lord," ed by Williams.

ing: Johnny Cash, Fats Domino, Jackie Gleason, Joe Taylor, Chuck Glaser, Audrey Williams (Hank Jr.'s ne Harden, Ray Frushay.

Jim Pelton's weekly clinical report: "The cold in my be getting better. My running nose slowed down to a

m (Kid Cuz'n) West's high rise report: "The teenage ver in the apartment above me is so out of tune I could even pick a quarrel."

erts' Dot single "Thanks For Loving Me" was co-Ben Peters and George Richey. Roberts recently comur with Merle Haggard & Co.

ley, formerly with Candy Records, joined the staff of Enterprises . . . Wilma Burgess has signed with the bel.

ord's first release on Rice Records is "Get Yourself" written by hit-writer Ted Harris . . . Ferlin Husky's rance on the Grand Ole Opry in seven years drew a ing, standing ovation . . . Ferlin's talented wife Marvill Bailey" to bravos,

ompson tour Europe in April . . . They're still talking orth about the crowds that LeRoy Van Dyke's show ie Southwestern Exposition and Fat Stock Show . . .

vance sale in 77-year history of the event; all 20 per- in the 6800-seat Will Rogers Coliseum were sellouts.

out Mickey Newbury: He's accepted invitation to at-'okyo Music Festival April 21-29 and compete in the 'popular Song" contest by submitting an original, und-

composition . . . Top prize is three million yen . . . Mickey will be accompanied by his Acuff-Rose

es Rose. erson infos that Mary Lou Turner has become a permre with his road show.

## ABC Inks Carver



Recording artist Johnny Carver (center), is seen signing an ABC/Dunhill recording contract while producer Ron Chancey (left) and Don Gant (right), manager of the label's Nashville branch, look on.

## MCA Dubs March 'Lynn Month'

LOS ANGELES — On Wednesday (28) at the Century Plaza Hotel in Los Angeles, Loretta Lynn will preside over the regular and associate members attending the 15th annual convention of the National Association of Recording Merchandisers.

To honor Miss Lynn, MCA Records' director of marketing Rick Frio has designated March as "Loretta Lynn Month."

## CMA's Talbot Named Tokyo Fest Judge

NASHVILLE — The officials of the Tokyo Music Festival have invited Joe Talbot, Chairman of the Board of the Country Music Association, to participate as a judge during their second annual festival in Tokyo, April 21-29. The invitation was presented through the efforts of CMA Director from Japan, A. Torio, during CMA's first quarterly board meeting held in Scottsdale, Arizona, in January.

Tokyo's festival is sponsored by Tokyo Popular Music Promotion Association and other organizations. The first festival in 1972 brought over 1,000 original songs from countries all over the world together to compete for the title, "World Popular Song."

## Storyteller on 'Midnight Special'

NASHVILLE—Tom T. Hall has completed filming the NBC "Midnight Special." The appearance marks another example of interest in country performers on the late night music fest. Waylon Jennings recently made the initial appearance for country music on the network program.

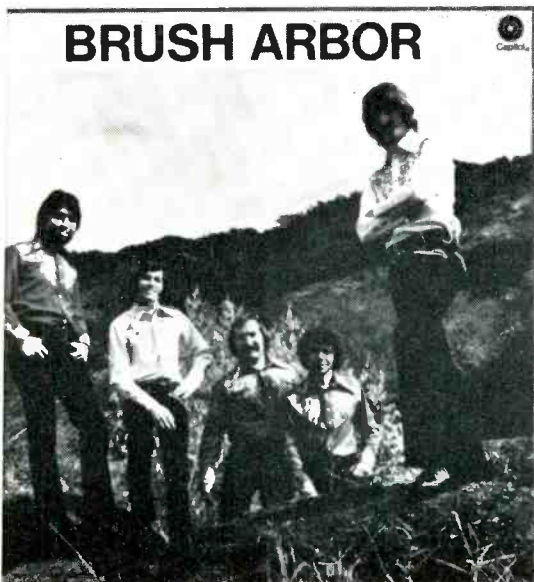
# CAPITOL COUNTRY

IS

## BRUSH ARBOR

Five talented musicians comprise the most original group sound in Country music.

BRUSH ARBOR's new Capitol album is nearly the Country group sound of the year!

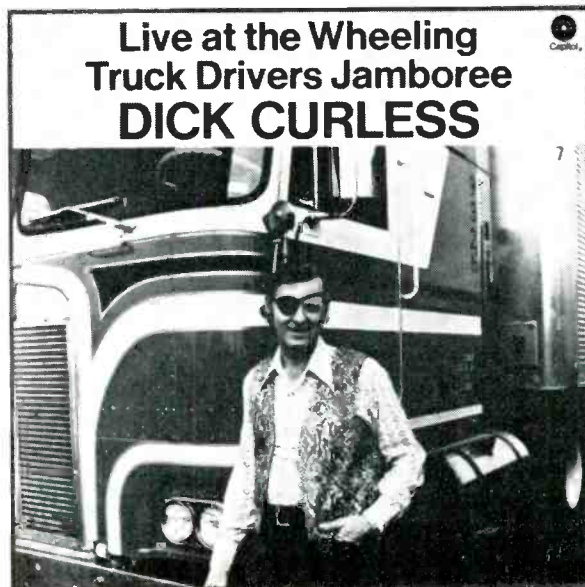


ST-11158

## DICK CURLESS

Recorded live at a howling concert success-- at The Wheeling Truck Drivers Jamboree -- DICK CURLESS sings his own collection of songs about trucks, love and the lonesome road.

A Capitol Country must!



ST-11119



On records and tapes



# COUNTRY HOT LINE

By MARIE RATLIFF

## Station Check List

KKYX, San Antonio (Bill Rohde)	WCMS, Norfolk (Earle M. Faulk)
WVOJ, Jack'ville (Gary Markham)	WBAP, Ft. Worth (Art Davis)
KRAK, Sacramento (Jay Hoffer)	WUBE, Cincinnati (Jack Reno)
WMNL, Columbus (Ott R. Moore)	KFDL, Wichita (Don Powell)
KBUY, Ft. Worth (Jon Fricke)	WHYD, Columbus (Jimmy Deer)
KTTS, Springfield (Don Paul)	WKDA, Nashville (Joe Lawless)
WWL, New Orleans (C. Douglas)	KOOO, Omaha (Bob Guerra)
WENO, Nashville (Johnny K.)	WGBG, Greensboro (Tim Rowe)
WFGG, Franklinton (Kevin Burris)	WCOF, Immokalee (Bob Arace)
WMQM, Memphis (Les Acree)	WSLR, Akron (Bill Hart)
KCKC, San Bernardino (B. Mitchell)	WHO, Des Moines (Billy Cole)

■ With Cal Smith paving the way to the top with a drinking song, Wayne Kemp is set to repeat the feat for MCA with his latest, "Honky Tonk Wine." This could be the one to gain the acclaim for Wayne that he deserves!

John Davidson having no trouble making the switch to country, as evidenced by the already wide-spread acceptance of "What She Left of Me." His just shipped album on Mercury, "Well Here I Am," should get a lot of attention from country programmers too.

Dave Dudley has it with "Keep On Truckin'!" Initial heavy action indicates an equal to his best seller "Six Days on the Road."

As predicted, the Bells are gaining strength in the country! Their Polydor medley "Kris Collection" started in Chicago, is now spreading to Jacksonville, Omaha, Memphis, Ft. Worth, Topeka and southwest Florida!!

"You're A Believer" will make every one of us a believer in Stoney Edwards!

Top drawer material and performance make Brush Arbor's new single and album must programming. "Brush Arbor Meeting" getting raves for the super-country San Diego group at WUBE, WENO, WHYD.

Perennial promotion/producing personality Biff Collie is now hanging his hat in Capitol Records' Nashville office. He'll be producing for the label under the aegis of Joe Allison.

Porter & Dolly's "We Found It" finding immediate acceptance!

It's a split situation with the Mel Tillis-Sherry Bryce single- "Happyville" is the pick in Columbus, Ohio; with heavy action in Nashville, Lansing and Crestview, Fla. "Back to Life" is a mover at WBAP, WYDE, WWOK and WPOR.

Forecast: "Walk Softly on the Bridges" will make three-in-a-row at the top of the charts for Mel Street.

It's the "Year of the Instrumental"; with "Dueling Banjos" sweeping charts of both pop and country formatted stations, Lloyd Green's "I Can See Clearly Now" playing heavily; and a new entry from Charlie McCoy beginning to challenge! The oldie "Orange Blossom Special" moving rapidly onto charts at both Nashville outlets, WHO, WSLR and KCKC.

(Continued on page 86)

## Radio Forum

(Continued from page 78)

about 12 outlets we call, so we use all facets of that plus requests and also sales. We also use other charts. We receive Ric's charts and use them, not necessarily for numbers but to see what they're doing down there and use that as a programming aid. If it's doing very well down there, then why not give it a chance?

**Ric:** We started this in the last six or eight months and we've found it to be very effective and it seems to have helped single sales in our market. When we call the stores, Bruce Nelson makes the calls, he spends about five hours on Wednesday just talking to the people that we survey and he'll get their Top 15 or 20 records first, and then goes over every other record on our playlist, every one of them, he asks what it's doing, is it strong, is it good, is it fair, is it nothing. And we use a numbering system to determine the importance of all the records. After we have put the playlist together for the week, we do the chart, we put our new playlist together with the product we've taken off, then he calls every one of these survey points back and tells them what records we went on and they can immediately order them. It's made a difference as far as single records are concerned in Houston in the last six months.

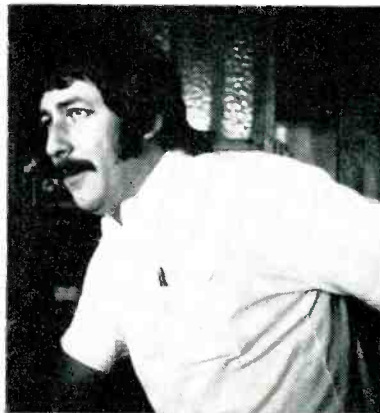
**Jon:** It's getting off the track a little bit but I notice every time I go to a seminar or something or even sitting here, everyone says, "You're playing Neil Diamond, you're playing Lobo, etc.," but every time I get a chart from the stations, nobody is even charting it, and the country stations are hesitating.

**Ric:** I don't play the Lobo record in Houston. I can't give you a reason why not, it was just not strong enough in our market to be one of our records. Maybe if there had been a little outside influence from other stations in our market we would have, but we didn't. We didn't feel it was that important.

**Dave:** A valid point. There are a number of country stations who are into pop product but for some reason they are reluctant to chart it. I think perhaps they are a little embarrassed to. They don't quite want to admit to the industry that they're playing Neil Diamond; they don't want to make a big thing of it. Our policy has been, if it is worthy of airplay, it's worthy of charting.

**Ric:** Yes, but by the same token, you get weird response from people around the country when you do chart a record. Now we played, believe it or not, and I still don't know why we did it, we played Jim Croce's "You Don't Mess Around With Jim." We had a very light product week and we decided to play it a week just for the hell of it, it was a good record, it was kinda country oriented the way it was put together. Well, after one week, it was the hottest request item on the radio station, all the rest of the stations in town, rock and progressive, all went on the record and it was just a smash in Houston.

**Tom:** I think now we're getting into the cross-country thing. I think something we're all beginning to realize is stations like KCMO in Kansas City, KEEN in San Jose and a few others who are into this cross-country format, they are waking up to the fact that maybe these fences we've had up for years categorizing listeners and music are beginning to fall down. The theory that the listener likes country music and nothing else or a listener likes rock music and nothing else is not necessarily true and I think it's probably less true today than it's ever been before.

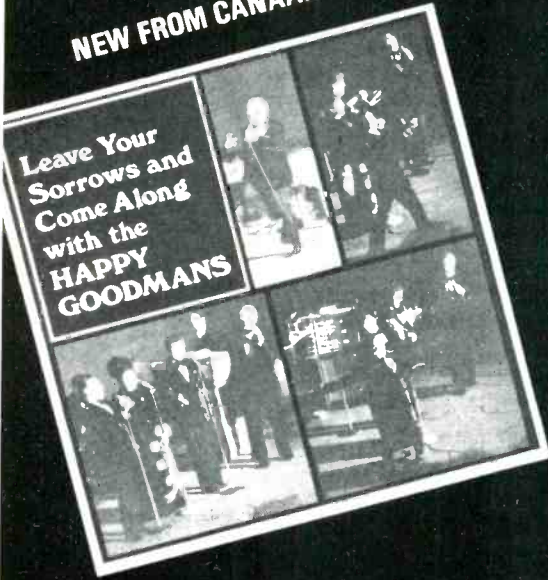


**RIC LIBBY:** "That ole pick and grin jazz just doesn't get it."



**TOM ALLEN:** "Stations who are into this cross-country format . . . are waking up to the fact that maybe these fences we've had up for years . . . are beginning to fall down."

NEW FROM CANAAN



# Leave Your Sorrows and Come Along with the HAPPY GOODMAN'S

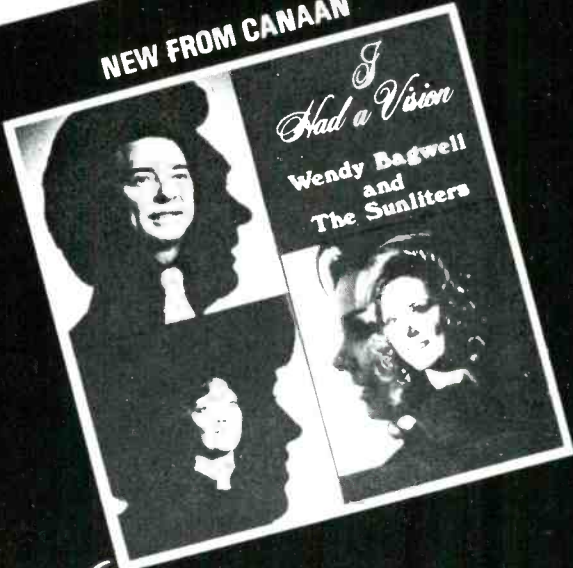
featuring "He Pilots My Ship" now riding high on the gospel charts  
Stereo LP: CAS-9706  
Stereo 8: 3-9706  
Cassette: CC-9706

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NEW FROM CANAAN



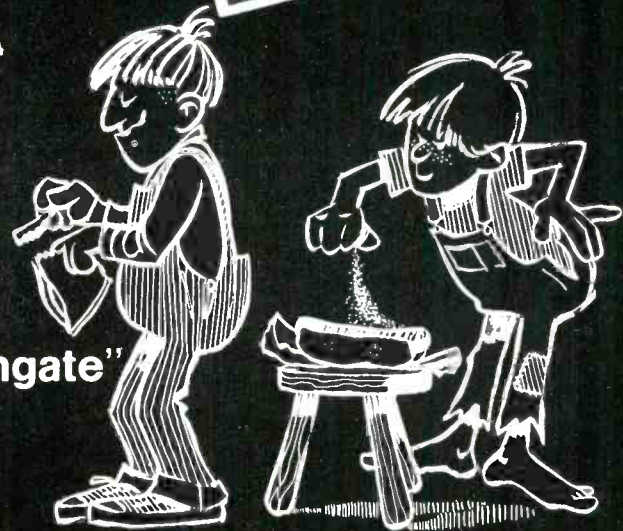
# Wendy "Rattlesnakes" Bagwell and the Sunliters — I HAD A VISION

Cassette: CC-9724

Stereo 8: 3-9724

Stereo LP: CAS-9724

aturing the hilarious story of "Wilbur Wingate"





# THE COUNTRY ALBUM CHART



# COUNTRY SINGLE PICKS

THIS WK.	LAST WK.	WKS. ON CHART
1	7	SONGS OF LOVE BY CHARLEY PRIDE—RCA 4837
2	1	IT'S NOT LOVE MERLE HAGGARD—Capitol 11127
3	3	A PICTURE OF ME GEORGE JONES—Epic 31718
4	2	THIS MUCH A MAN MARTY ROBBINS—Decca 7-5389
5	5	DON'T SHE LOOK GOOD BILL ANDERSON—Decca 7-5383
6	4	MY MAN TAMMY WYNETTE—Epic 31717
7	24	DELIVERANCE SOUNDTRACK—Warner Brothers 2683
8	10	ROY CLARK LIVE—Dot 26005
9	13	I'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 75382
10	15	WHO'S GONNA PLAY THE OLE PIANO JERRY LEE LEWIS—Mercury 61366
11	9	GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 11107
12	12	HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 26003
13	14	HOT A'MIGHTY JERRY REED—RCA 4838
14	20	ANY OLD WIND THAT BLOWS JOHNNY CASH—Columbia 32091
15	17	WILL THE CIRCLE BE UNBROKEN NITTY GRITTY DIRT BAND—United Artists 9801
16	8	INCOMPARABLE CHARLEY PRIDE—RCA 2584
17	11	BORROWED ANGEL MEL STREET—Metromedia Country 5001
18	22	SONNY JAMES SINGS THE GREATEST COUNTRY HITS OF 1972—Columbia 32028
19	6	GLEN TRAVIS CAMPBELL—Capitol 11117
20	21	EARL SCRUGGS LIVE AT KANSAS STATE—Columbia 31758
21	32	DO YOU KNOW WHAT IT'S LIKE JERRY WALLACE—MCA 301
22	27	THIS TIME THE HURTIN'S ON ME FARON YOUNG—Mercury 61376
23	18	BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082
24	31	STATLER BROTHERS SING COUNTRY SYMPHONIES IN E MAJOR—Mercury 61374
25	16	I AIN'T NEVER MEL TILLIS—MGM 4870
26	34	SEPARATE WAYS ELVIS PRESLEY—RCA 2611
27	23	LONESOME 7-7203 TONY BOOTH—Capitol 11125
28	37	LOVE SURE FEELS GOOD IN MY HEART SUSAN RAYE—Capitol 11135
29	29	THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000
30	19	LYNN ANDERSON'S GREATEST HITS—Columbia 31641
31	30	CHARLIE MCCOY—Monument 31910
32	35	IN THE PALM OF YOUR HAND BUCK OWENS—Capitol 11136
33	25	HERE I AM AGAIN LORETTA LYNN—Decca 75381
34	42	WE FOUND IT PORTER WAGONER & DOLLY PARTON—RCA 4841
35	46	THE GENTLEMAN FROM THE SOUTH SONNY JAMES—Capitol 11144
36	26	A SUNSHINY DAY CHARLEY PRIDE—RCA 4742
37	36	HANK THOMPSON'S GREATEST HITS, VOL. 1—Dot 26004
38	55	TWD FOR THE SHOW JACK GREENE & JEANNIE SEELY—Decca 7-5392
39	33	BURNING LOVE ELVIS PRESLEY—RCA 2595
40	57	LOVE IS THE LOOK CONNIE SMITH—RCA 4840
41	28	GARDEN PARTY RICK NELSON—Decca 7-5391
42	40	THE BEST OF SAMMI SMITH—Mega 31-1019
43	50	BOUND FOR OLD MEXICO MARTY ROBBINS—Columbia 31341
44	—	KEEP ME IN MIND LYNN ANDERSON—Columbia 32078
45	—	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY—RCA 6089
46	39	I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 75361
47	38	LONELY WOMEN MAKE GOOD LOVERS BOB LUMAN—Epic 31746
48	45	SEA OF HEARTBREAK KENNY PRICE—RCA 4839
49	—	TWO SIDES OF CRASH CRASH CRADDOCK—ABC 777
50	41	I'VE GOT A WOMAN'S LOVE MARTY ROBBINS—Columbia 31628
51	43	A SWEETER LOVE BARBARA FAIRCHILD—Columbia 31720
52	52	BEST OF THE CLASS OF FLOYD CRAMER—RCA 4821
53	48	BEST OF CHARLIE RICH—Epic 31933
54	—	MEL TILLIS ON STAGE—MGM 4889
55	53	THE HILLBILLY SINGER SKEETER DAVIS—RCA 4818
56	44	EXPERIENCE PORTER WAGONER—RCA 4810
57	47	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON—Monument 31909
58	51	SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 31707
59	—	THIS IS BOBBY BARE—RCA 6090
60	56	RAY PRICE'S GREATEST HITS—Columbia 31364
61	58	LADIES LOVE OUTLAWS WAYLON JENNINGS—RCA 4751
62	49	BEST OF TOMMY CASH, VOL. 1—Epic 31995
63	—	WHISKEY RIVER JOHNNY BUSH—RCA 4817
64	54	WHEEL OF FORTUNE SUSAN RAYE—Capitol 11106
65	62	STORYTELLER TOM T. HALL—Mercury 61368
66	64	TOM T. HALL'S GREATEST HITS—Mercury 61369
67	60	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 4761
68	—	I'M GONNA BE A SWINGER WEBB PIERCE—Decca 7-5393
69	59	DELTA DAWN TANYA TUCKER—Columbia 31742
70	63	IF YOU TOUCH ME JOE STAMPLEY—Dot 26002
71	68	TO GET TO YOU JERRY WALLACE—Decca 75349
72	61	DOLLY PARTON SINGS MY FAVORITE SONGWRITER—RCA LSP 4752
73	66	COUNTRY MUSIC THEN AND NOW STATLER BROTHERS—Mercury 61367
74	65	PENNY ARCADE MAGIC ORGAN—Ranwood 8100
75	67	BEST OF DOTTIE WEST—RCA 4811

## STONEY EDWARDS—Capitol 3550

### YOU'RE A BELIEVER (Ironsides, ASCAP)

### SHE'S HELPING ME GET OVER YOU (Hill & Range/Pi-Gem, BMI)

Stoney is making believers out of everyone! A super-strong follow up to "She's My Rock." Soft but intense intro builds into a real musical mover that'll build into a chart mover.

## JODY MILLER—Epic 5-10960

### GOOD NEWS (Algee, BMI)

Jody comes up with one of her best! The best "News" to be heard since the end of Prohibition. Will play like a puppy!

## MERLE HAGGARD—Capitol 3552

### THE EMPTIEST ARMS IN THE WORLD (Shade Tree, BMI)

### RADIATOR MAN FROM WASCO (Shade Tree, BMI)

Hag has another hit in his bag. Merle gives us another ballad from his magic pen. Gives Haggard's fans an earful!

## CRYSTAL GAYLE—MCA 40016

### SHOW ME HOW (Sure-Fire, BMI)

### CLOCK ON THE WALL (Coal Miners, BMI)

The coal miner's daughter's sister has a mother bear with this performance! The MCA folks are excited about this one with good reason. Brother, is this relative to any format!

## TERRI LANE—Monument 7-8565

### DAISY MAY (AND DAISY MAY NOT) (Cape May/Banal, BMI)

Rolls along with a good hook line. Great turntable fable for spicing a signal. When it comes to charting, Daisy May!

## GARY ALAN—Epic 5-10957

### WALKER (Earl Barton, BMI)

Good story line that gives a persistent hunted feeling. A three-minute television program for radio listeners. Good item for those without a TV dinner, looking for a platter.

## JAN HOWARD—MCA 40020

### TOO MANY TIES THAT BIND (Ben Peters, BMI)

### EVERYBODY KNOWS I LOVE YOU (Poaj, BMI)

A big Ben number that will get strong airplay. Shows more of Jan's vocal ability as a solo performer.

## RAY SMITH—Cinnamon 755

### TILTED CUP OF LOVE (Lewis Willis/Bluffer, BMI)

Veteran disc dynamo bids for the charts. "Titled Cup" comes with a Cinnamon toast. Good programmers breakfast!

## DON AND CARLA—50 States 12

### BABY, CAN'T YOU FEEL IT (We-Luv, ASCAP)

### WE'RE BACK TOGETHER ONCE AGAIN (We-Luv, ASCAP)

This husband and wife team delivers a soft but peppy tune that makes you feel it.

## BOBBY LEE TRAMMELL—Souncot 1145

### YOU PUT LOVE BACK IN MY HEART (Ricci Mareno, SESAC)

### I LOST THE GIRL I LOVE TONIGHT (Bobby Lee Trammell, SESAC)


Bouncy uptempo tune will put Bobby Lee back in the charts. If you're fishing for deejays, use this as bait, cause it dares to be great!

## CURTIS POTTER—Capitol 3516

### CASE OF SORROW (House of Bryant, BMI)

### THERE'S NOTHING TO HOLD ME ANYMORE (Combine, BMI)

Felice and Boudleaux are getting hotter and it's helping Curtis Potter. Fine treatment will program well. A real case of country.



# Lynn Anderson

CURRENT SINGLE

## 'KEEP ME IN MIND'

COLUMBIA #4-45768

CURRENT ALBUMS:  
KEEP ME IN MIND  
COLUMBIA #32078

LYNN ANDERSON'S  
GREATEST HITS:  
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# THE COUNTRY SINGLES CHART

THIS LAST  
WK. WK.

WKS. ON  
CHART

2	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME JERRY WALLACE—Decca 33036	13
3	TIL I GET IT RIGHT TAMMY WYNETTE—Epic 5-10940	9
4	NEON ROSE MEL TILLIS—MGM 14454	12
7	TEDDY BEAR SONG BARBARA FAIRCHILD—Columbia 4-45743	10
1	THE LORD KNOWS I'M DRINKIN' CAL SMITH—Decca 33040	12
6	ANY OLD WIND THAT BLOWS JOHNNY CASH—Columbia 4-45740	12
5	RATED X LORETTA LYNN—Decca 33039	12
18	GOOD THINGS DAVID HOUSTON—Epic 5-10939	9
9	YOU LAY SO EASY ON MY MIND BOBBY G. RICE— Metromedia Country 902	12
10	LOVE IS THE LOOK YOU'RE LOOKING FOR CONNIE SMITH— RCA 74-0860	10

11	13 SHELTER OF YOUR EYES DON WILLIAMS—JMI 12	13
12	8 I WONDER IF THEY EVER THINK OF ME MERLE HAGGARD—Capitol 3488	12
13	17 MY TENNESSEE MOUNTAIN HOME DOLLY PARTON—RCA 74-0868	7
14	20 KEEP ME IN MIND LYNN ANDERSON— Columbia 4-45768	7
15	19 DANNY'S SONG ANNE MURRAY—Capitol 3481	10
16	10 SHE NEEDS SOMEONE TO HOLD HER CONWAY TWITTY—Decca 33033	14
17	14 HELLO, WE'RE LONELY TOM T. HALL & PATTI PAGE— Mercury 73347	12
18	16 PASS ME BY JOHNNY RODRIGUEZ— Mercury 73334	17
19	12 OLD DOGS, CHILDREN AND WATERMELON WINE TOM T. HALL—Mercury 73346	14
20	31 DUELING BANJOS DELIVERANCE SOUNDTRACK— Warner Brothers 7659	5
21	38 SIPPER KIND OF WOMAN FREDDIE HART—Capitol 3524	4
22	25 BLUE TRAIN GEORGE HAMILTON IV— RCA 74-0854	11
23	23 I ATE GOODBYES BOBBY BARE—RCA 74-0866	8
24	29 MARGIE, WHO'S WATCHING THE BABY EARL RICHARDS— Ace of Hearts 1461	9
25	27 THE LOVING GIFT JOHNNY CASH & JUNE CARTER CASH—Columbia 4-45758	6
26	42 A SHOULDER TO CRY ON CHARLEY PRIDE—RCA 74-0884	4
27	32 MONDAY MORNING SECRETARY STATLER BROTHERS— Mercury 73360	5
28	35 NEITHER ONE OF US BOB LUMAN—Epic 5-10943	5
29	37 SHE FIGHTS THAT LOVIN' FEELING FARON YOUNG—Mercury 73359	5
30	30 I MUST BE DOING SOMETHING RIGHT ROY DRUSKY—Mercury 73356	8
31	33 THANK YOU FOR TOUCHING MY LIFE TONY DOUGLAS—Dot 17443	9
32	43 SUPERMAN DONNA FARGO—Dot 17444	3
33	41 I LOVE YOU MORE AND MORE EVERY DAY SONNY JAMES— Columbia 4-45770	4
34	11 LOVE'S THE ANSWER/ JAMESTOWN FERRY TANYA TUCKER— Columbia 4-45721	15
35	22 IN THE PALM OF YOUR HAND BUCK OWENS—Capitol 3504	10
36	36 TRUE TRUE LOVIN' FERLIN HUSKY—ABC 11345	8
37	39 WHEN A MAN LOVES A WOMAN TONY BOOTH—Capitol 3515	6
38	52 NOBODY WINS BRENDA LEE—MCA 40003	3
39	46 TAKE TIME TO LOVE HER NAT STUCKEY—RCA 74-0879	5
40	40 A GIRL LIKE YOU GLASER BROTHERS—MGM 14462	8
41	51 NO MORE HANGIN' ON JERRY LEE LEWIS—Mercury 73361	3
42	24 LOVE SURE FEELS GOOD SUSAN RAYE—Capitol 3499	10
43	48 SO MANY WAYS EDDY ARNOLD—MGM 14478	7
44	44 UNBELIEVABLE LOVE JIM ED BROWN—RCA 74-0846	11
45	58 COME LIVE WITH ME ROY CLARK—Dot 17449	3
46	53 IF YOU'RE GOIN' GIRL DON GIBSON—Hickory 45K1661	3
47	47 I AM WOMAN BOBBIE ROY—Capitol 3513	6
48	63 BEHIND CLOSED DOORS CHARLIE RICH—Epic 5-10950	2
49	57 IF YOU CAN LIVE WITH IT BILL ANDERSON—MCA 40004	3
50	50 A MAN LIKES THINGS LIKE THAT CHARLIE LOUVIN & MELBA MONTGOMERY—Capitol 3508	8
51	64 YOU CAN HAVE HER WAYLON JYENNINGS— RCA 74-0886	2
52	59 I CAN SEE CLEARLY NOW LLOYD GREEN—Monument 7-8562	3
53	70 SOMETHING ABOUT YOU I LOVE JOHNNY PAYCHECK— Epic 5-10947	2
54	21 SATISFACTION JACK GREENE—Decca 33008	12
55	34 THERE STANDS THE GLASS JOHNNY BUSH—RCA 74-0867	9
56	56 JAMBALAYA BLUE RIDGE RANGERS— Fantasy 689	7
57	26 SEPARATE WAYS/ ALWAYS ON MY MIND ELVIS PRESLEY—RCA 74-0815	11
58	65 I LET ANOTHER GOOD ONE GET AWAY DORSEY BURNETTE—Capitol 3529	3
59	— AFTER YOU HANK WILLIAMS, JR.— MGM 14486	1
60	60 SOME ROADS HAVE NO ENDING WARNER MACK—Decca 33045	6
61	— WALKIN' PIECE OF HEAVEN MARTY ROBBINS—MCA 40013	1
62	61 BLUE EYED JANE BENNY WHITEHEAD— Reprise 1131	7
63	67 WOMAN EASE MY MIND CLAUDE GRAY—Million 31	5
64	71 DOWN HOME LOVIN' WOMAN ANDRA WILLIS—Capitol 3525	2
65	74 LAURA MARTY ROBBINS— Columbia 4-45775	2
66	66 LET THE CHILDREN PICK THE FLOWERS WEBB PIERCE—Decca 33044	4
67	69 LILACS IN WINTER RONNIE DOVE—Decca 33038	4
68	68 GO HIDE JOHN RED SOVINE—Starday 960	4
69	72 THAT'S ENOUGH JACK BARLOW—Dot 17446	2
70	73 TRUCKER'S PARADISE DEL REEVES—United Artists 51106	3
71	— DON'T BE ANGRY JUD STRUNK—MGM 14463	1
72	75 DAISY A DAY BILLY "CRASH" CRADDOCK— ABC 11349	2
73	— KEEP ON TRUCKIN' DAVE DUDLEY—Mercury 73367	1
74	— MY MIND HANGS ON TO YOU BILLY WALKER—MGM 14488	1
75	— ROSES IN THE WINE HANK THOMPSON—Dot 17447	1

## Hall Honored

(Continued from page 80)

awards. Clarence Selman, President of the NSA, gave the President's welcome and address, as well as serving as master of ceremonies. Two keynote speeches were presented. Bob Beckham of Combine Music presented a view of the essentials of song plugging and Hal Bynum delivered a graphic analysis of how not to become an

established songwriter.

The NSA in conjunction with the University of Tennessee had coordinated a songwriting seminar which has been offered for two semesters at U.T. in Nashville. A five minute color film was previewed at the banquet. The University was well represented for the presentation of 20 reels of film, containing 12 hours of the songwriting course to the NSA.

## Country Hot Line

(Continued from page 82)

Strong initial reaction to Dickey Lee's "Crying Over You," particularly in the south and midwest.

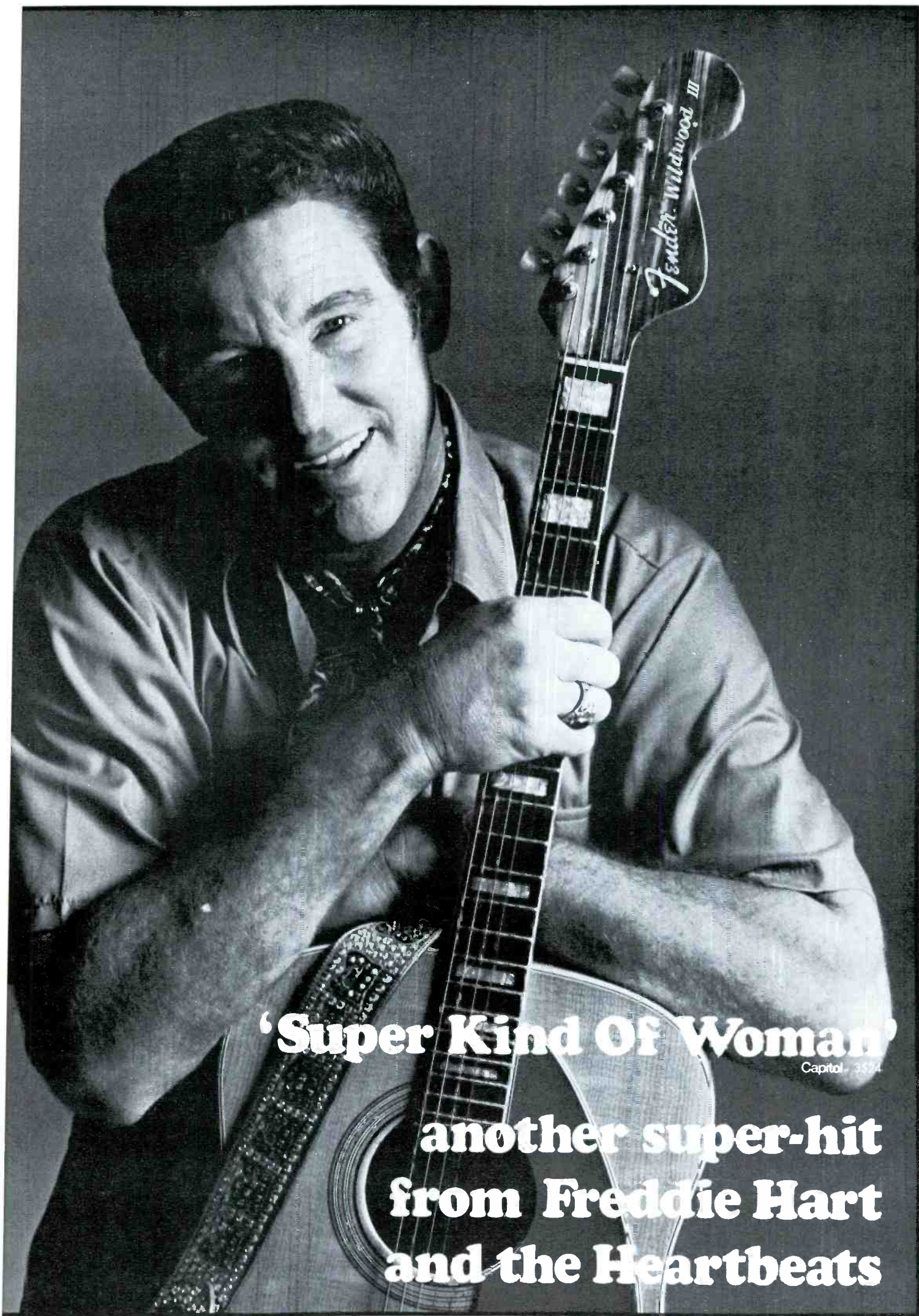
Watch for breakout action on: Curtis Potter's "Case of Sorrow," Little Joe Shaver's "Kay" on the Beverly Hills label, Gove Schrivener's "Goin' to the Country" on Uni, Pat Roberts' "Thanks For Loving Me" and Bobby Lee Trammell's "You Put Love Back In My Heart."

Heavy reports on chart regulars Hank Williams, Jr., Merle Haggard, George Jones (Epic), Marty Robbins (MCA).

## RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

MARCH 3, 1973

A GIRL LIKE YOU Glaser Bros. (Glaser Bros., BMI)	40	MARGIE WHO'S WATCHING THE BABY Earl Richards (Bealin, ASCAP/Get The Music/Pal, Ace, BMI)	24
A MAN LIKES THINGS LIKE THAT Pete Drake (Cooper Basin, BMI)	50	MONDAY MORNING SECRETARY Jerry Kennedy (American Cowboy, BMI)	27
A SHOULDER TO CRY ON Jack Clement (Blue Book, BMI)	26	MY MIND HANGS ON TO YOU Tall Texan Productions (House of Bryant, BMI)	74
AFTER YOU Jim Vienneau (Chesmont, BMI)	59	MY TENNESSEE MOUNTAIN HOME Bob Ferguson (Owepar, BMI)	13
ANY OLD WIND THAT BLOWS Larry Butler (House of Cash, BMI)	6	NEITHER ONE OF US Glenn Sutton (Keca, ASCAP)	28
BEHIND CLOSED DOORS Billy Sherrill (House of Gold, BMI)	48	NEON ROSE Jim Vienneau (Tomake, ASCAP)	3
BLUE EYED JANE Chip Young (Peer Int'l., BMI)	62	NOBODY WINS Owen Bradley (Resaca, BMI)	38
BLUE TRAIN Bob Ferguson (Acuff-Rose, BMI)	22	NO MORE HANGIN' ON Jerry Kennedy (Passkey, BMI)	41
COME LIVE WITH ME Jim Foglesong (House of Bryant, BMI)	45	OLD DOGS, CHILDREN, ETC. Jerry Kennedy (Hallnote, BMI)	19
DANNY'S SONG Brian Ahern (Gnossos, ASCAP)	15	PASS ME BY Jerry Kennedy & Roy Dea (Hallnote, BMI)	18
DAISY A DAY Curb-Costa (Cosette/Every Tune, ASCAP)	72	RATED X Owen Bradley (Sure-Fire, BMI)	7
DO YOU KNOW WHAT IT'S LIKE Joe Johnson (Taj, ASCAP)	1	ROSES IN THE WINE Joe Allison (Central/Mandina, BMI)	75
DON'T BE ANGRY Ron Chancey (Acuff-Rose, BMI)	71	SATISFACTION Owen Bradley (Tree, BMI)	54
DOWN HOME LOVIN' WOMAN Steve Stone (Darla, ASCAP)	64	SFPARATE WAYS (Presley, BMI)	57
DUELING BANJOS Eric Weissberg (Warner/Tamberlane, BMI)	20	SHE FIGHTS THAT LOVIN' FEELIN' Jerry Kennedy (Ramblin' Rose, ASCAP)	29
GO HIDE JOHN Charley Dick & Hal Neely (Drawbridge, BMI)	68	SHE NEEDS SOMEONE Owen Bradley (Hello Darlin', SESAC)	16
GOOD THINGS Billy Sherrill (Algee, BMI)	9	SHELTER OF YOUR EYES Allen Reynolds (Jack, BMI)	11
HELLO WE'RE LONELY Jerry Kennedy (Hallnote, BMI)	17	SO MANY WAYS Mike Curb (Eden, BMI)	43
I AM WOMAN Bill Walker (Buggerlugs, BMI)	47	SOME ROADS HAVE NO ENDING Owen Bradley (Page Boy, SESAC)	60
I CAN SEE CLEARLY NOW Chip Young (Cayman, ASCAP)	52	SOMETHING ABOUT YOU I LOVE Sherrill (Jack & Jill, ASCAP)	53
I HATE GOODBYES Bobby Bare (Jack & Jill, ASCAP)	23	SUPER KIND OF WOMAN Bob Morris (Blue Book, BMI)	21
I LET ANOTHER ONE GET AWAY Steve Stone (Mandaria/Brother Karl's, BMI)	58	SUPERMAN Stan Silver (Prima Donna, BMI)	32
I LOVE YOU MORE AND MORE EVERY DAY George Richey (Don Robertson, ASCAP)	33	TAKE TIME TO LOVE HER Jerry Bradley (Jack & Bill, ASCAP)	39
I MUST BE DOING SOMETHING RIGHT Jerry Kennedy (Ben Peters, BMI)	30	TEDDY BEAR SONG Jerry Crutchfield (Duchess, BMI)	4
I WONDER IF THEY EVER THINK OF ME Ken Nelson (Blue Book, BMI)	12	THANK YOU FOR TOUCHING MY LIFE Tony Douglas (Cochise, BMI)	31
IF YOU CAN LIVE WITH IT Owen Bradley (Stallion, BMI)	49	THAT'S ENOUGH MGB Productions (Ricci Mareno, SESAC)	69
IF YOU'RE GOING GIRL Wesley Rose (Acuff-Rose, BMI)	46	THE LORD KNOWS I'M DRINKIN' Walter Haynes (Stallion, BMI)	5
IN THE PALM OF YOUR HAND (Blue Book, BMI)	35	THE LOVING GIFT Larry Butler (Combine, BMI)	25
JAMRALAYA John Fogerty (Acuff-Rose, BMI)	56	THERE STANDS THE GLASS Jerry Bradley (Hill and Range/Jamie, BMI)	55
KEEP ME IN MIND Glenn Sutton (Flagship, BMI)	14	TIL I GET IT RIGHT Billy Sherrill (Tree, BMI)	2
KEEP ON TRUCKIN' Jerry Kennedy (Newkeys, BMI)	73	TRUCKER'S PARADISE Kelso Herston (Pix Russ, ASCAP)	70
LAURA Johnston (Al Gallico, BMI)	65	TRUE, TRUE LOVIN' Don Gant (Coach Four, BMI)	36
LET THE CHILDREN PICK THE FLOWERS Owen Bradley (Maple, ASCAP)	66	UNBELIEVABLE LOVE Bob Ferguson (Tree, BMI)	44
LILACS IN WINTER Owen Bradley (Maple, ASCAP)	67	WALKIN' PIECE OF HEAVEN Marty Robbins (Mariposa, BMI)	61
LOVE IS THE LOOK YOU'RE LOOKING FOR Bob Ferguson (Neely's Bend, BMI)	10	WOMAN EASE MY MIND (Vanjo, BMI)	63
LOVE SURE FEELS GOOD (Blue Book, BMI)	42	WHEN A MAN LOVES A WOMAN (Blue Book, BMI)	37
LOVE'S THE ANSWER Billy Sherrill (Algee, BMI)	34	YOU CAN HAVE HER Light (Big Billy/Harvard, BMI)	51
		YOU LAY SO EASY ON MY MIND Howard & Heard (Americus, ASCAP)	9



**'Super Kind Of Woman'**

Capitol 3574

**another super-hit  
from Freddie Hart  
and the Heartbeats**

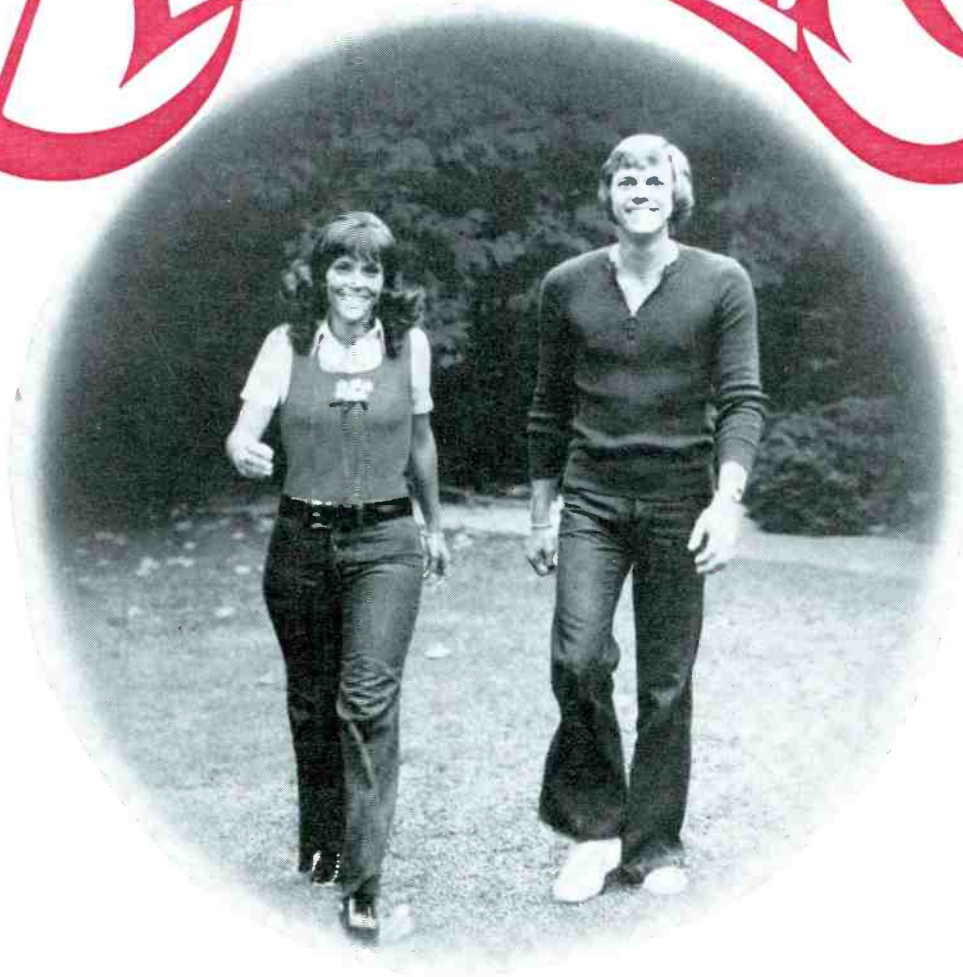
A&M  
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SINGLE RELEASE

Announcing  
a new

# SING<sub>LE</sub>

from

# CARPENTERS



**"SING"** (AM 1413)

From the television show, "Sesame Street."

Produced by Karen & Richard Carpenter.

