

RECORD WORLD

MARCH 24, 1973

WHO IN *The* WORLD: THE MAHAVISHNU ORCHESTRA

Columbia Artists The Mahavishnu Orchestra Have Astounded The World Of Music With Their Complex, Exotic Yet Highly Commercial Brand of Music.

Led By Guitar Master John McLaughlin, Their Latest Album Is A Top Twenty Chart Item—And The Mahavishnu Orchestra Continues To Go Higher And Higher. See Story On Page 24.



HITS OF THE WEEK

SINGLES

THE PARTWIDGE FAMILY, "FRIEND AND A LOVER"

(prod. by Wes Farrell) (Screen Gems-Columbia, BMI). TV "family" offers this infectious ditty that spells h-i-t from album "Notebook." Written by Wes Farrell, Danny Janssen and Bobby Hart, tune could not be any more commercial. Hook sounds like "Na Na Hey Hey" by Steam. Can't miss! Bell 336.

ARGENT, "GOD GAVE ROCK AND ROLL TO YOU"

(prod. by Rod Argent & Chris White) (Mainspring, ASCAP). "Hold Your Head Up" established British contingent as a potent singles selling act, but this Russ Ballard song will make them giants. Edited down from almost-7 minute version from "In Deep" lp, cut will penetrate charts almost immediately. Epic 10972.

TIMMY THOMAS, "PEOPLE ARE CHANGIN'"

(prod. by Steve Alaimo & Timmy Thomas) (Sherlyn, BMI). This one man band put Henry Stone's new label on top of the pop charts with his "Why Can't We Live Together" surprise smash. From the album comes another basic chunk o' funk bound for hitdom. Glades 1709.

BLUE RIDGE RANGERS, "HEARTS OF STONE"

(prod. by John Fogerty) (Regent/Travis, BMI). Years ago Otis Williams did a r&b version of tune that John Fogerty now does superbly. Following "Jambalaya" hit will be easy with this rollicking rendition. Stone smash! Fantasy 700.

BLUE MINK, "BY THE DEVIL I WAS TEMPTED"

(prod. by Blue Mink) (Big Secret, ASCAP). Group from England joins MCA family with a bang, a hit single! Country rock sound with mandolins et al will catch many Top 40 ears. Solid production by group clinches it. A helluva record! MCA 40031.

LOVE AND TEARS, "NEEDLES AND PINS"

(prod. by Michael Holm/Dieter Behlinda) (Metric, BMI). At the height of the British invasion in early 1964, the Searchers pierced the charts with this Sonny Bono-Jack Nitzsche tune. Joyous rocker is redone in fine style here and should have a hit sewn up. That's how it begins! Polydor 15038.

DAVID BLUE, "OUTLAW MAN"

(prod. by Graham Nash) (Good Friends/Benchmark, ASCAP). Singer-songwriter needs hit single to push him into the national spotlight, and this self-penned item seems to be the catalyst to take him there. Produced masterfully by Graham Nash, disc should see lotsa bullets. Asylum 11015 (Atlantic).

WHATNAUTS, "INSTIGATING (TROUBLE MAKING FOOL)"

(prod. by George Kerr) (Access/Wesaline, BMI). Group has had many r&b charters, but this gentle soul swinger for new label affiliation could be their first big pop crossover. Vocals are complemented by top notch Bert Keyes arrangement. A hit: why naut? GSF 6897.

ALBUMS

PROCOL HARUM, "GRAND HOTEL."

Group's debut on a new label represents the best music from these extraordinary talents in a long time. The grand title tune is an epic masterpiece, filled with ultra sophisticated lyrics, orchestra, and choir, as is most of the album. "A Rum Tale" and a rocking "A Souvenir Of London" are other top songs in a stunning record that will be a giant. Chrysalis CHR 1037 (WB).

"BECK, BOGERT, APPICE."

Master guitarist Jeff Beck is joined by former Vanilla Fudge and Cactus members for a truly stellar super session of exciting music. "Sweet Sweet Surrender" is a melodic beauty, with "I'm So Proud" and "Oh To Love You" also softer moments, while "Black Cat Moan" features the group in an incredibly energetic, exciting mood. The group's version of "Superstition" is also a must hear. Epic KE 32140.

"TUFANO AND GIAMMARESE."

Hit maker Lou Adler has discovered another winning group with a refreshing, delightful sound. The rhythmic "Music Everywhere" sets the pace for an album of warm and winning harmony sounds, mostly in a gentle mood. Singing directly about simple things, this new duo is a joy. Ode SP 77017 (A&M).

"MOM'S APPLE PIE #2."

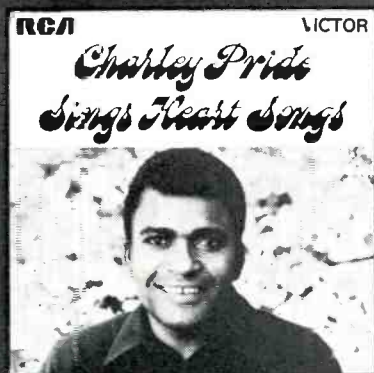
Second album from this group is a vast improvement over their first effort as the group gains more of a cohesive identity. Programmers should now expose some of this superior music, particularly the seven minute beauty of "Rain." Excellent use of horns still dominates group's sound, and this apple pie should be a great favorite. Brown Bag BB LA 73 F (UA).



Small Spindle Hole For Singles Gains Advocates Pell To Receive RIAA Award
 Columbia Presents 'Week To Remember' At L.A. Theatre Paul McCartney Does TV
 Special 'Pippin', 'Night Music' Up For Tonys Dialogue: Duke/Peacock's Don Robey

Feb. 28, 1973
NARM Award:
"Best Selling
Male Country Artist"

March 3, 1973
Grammy Award:
"Best Country
Male Vocal Performance"



LSP-4617

March 10, 1973
WPLO Award:
"Number One
Country Artist"

March 10, 1973
Gov. Carter (Ga.)
proclaims:
"Charley Pride Day"

March 19, 1973

"A Shoulder to Cry On"

74-0884

Billboard 6★ Cash Box 9● Record World 7●

RCA Records and Tapes

'Night Music', 'Pippin' Vie For Tonys

■ NEW YORK — Harold Prince's Broadway hit "A Little Night Music" with music and lyrics by Stephen Sondheim, emerged as the top contender in the Antoinette Perry "Tony" awards nominations announced in New York last week. The show received 12 nominations.

Coming in close behind with 11 nominations is the hit "Pippin" with music and lyrics by Stephen Schwartz, choreographed and staged by Bob Fosse.

"Don't Bother Me I Can't Cope" which recently won the Grammy award for Micki Grant as best score for a Broadway musical was nominated for four Tonys. The David Merrick musical "Sugar" also received four nominations.

Broadway history was made when Debbie Reynolds was nominated for best actress for "Irene" before the show opened on Broadway. "Irene" took three nominations.

Still another unusual nomination was that of Peter Link's score for the play "Much Ado," a category usually reserved for musicals. Donald Saddler's choreography for "Much Ado" was also nominated.

Labels represented in these nominations are Columbia for "Little Night Music" and "Irene," Motown for "Pippin" and Polydor for "Don't Bother Me I Can't Cope."

McCartney Does TV Special

■ NEW YORK—Paul McCartney will be featured in his first television special, "James Paul McCartney," on the ABC television network, Monday, April 16 (8:00-9:00 p.m., EST). The special was announced by Martin Starger, President, ABC En-

(Continued on page 44)

Retailers Favor Small Holes for Singles

By GARY COHEN

■ NEW YORK — A movement began at the recent NARM Convention in Los Angeles in which retailers, rack jobbers and distributors all requested that 45 RPM singles be produced with a small hole, to fit regular spindles, and a plug that could be punched out, so that the 45 could fit traditional machines with 45 RPM adapters. This idea, which has been

lauded in recent weeks, would make the single compatible with small and large hole machines. Record World surveyed some of the nation's retailers and rack operators for their reactions.

Russ Solomon, President of Tower Records, was the first to openly recommend the punch-out hole, recalling that Capitol Records used this policy in the 60's. Solomon thinks it is crucial to make the change for

the sake of the future of the single. "If we are interested in re-developing a viable singles business, this can be the step to do it. We have to regenerate the retail singles business. With record prices going up continually, and they keep taking jumps, we are chasing people out of the market. The 14 or 15 year old will not necessarily spend \$4.50 to \$5.00 for a record—there has to be something cheaper for us to sell him. If the only thing we can sell him is a record costing \$5, he may not buy records. We still need the single." Solomon also emphasized that the 7" record would continue to be a single, and not a 33 RPM. "The band width on a

(Continued on page 44)

Col Takes Over LA Theatre For 'A Week to Remember'

■ LOS ANGELES — Columbia Records will take over the Ahmanson Theatre at the Los Angeles Music Center for the week of April 29, to present "A Week To Remember." Each evening will be different in theme, ranging from classical to rock to country-western to rhythm-and-blues to MOR.

"We will spotlight a large number of our artists," Clive Davis, president of Columbia Records revealed. "Some will be performers who have been on Columbia for a number of years. Others will be artists

who have only recently joined the company. All are very special to us and to the public."

The proceeds from the gala week of music will go to charity. "We believe that music is the best form of communication," Davis said. "And we feel that during this special week it would be meaningful for the monies earned from the concerts to go toward helping children communicate." The Park Century School in Los Angeles, a non-sectarian school

(Continued on page 44)

Pell to Receive RIAA Award

■ WASHINGTON, D.C. — Senator Claiborne Pell (D-R.I.) will receive the Recording Industry Association of America's (RIAA) Fifth Annual Cultural Award, it has been announced.

More than 700 guests, including members of Congress, key administration officials, recording industry leaders and others will participate in the Cultural Award Dinner in Pell's honor, March 21, at the Shoreham Hotel. Entertainment at the dinner will be provided by the Osmonds, with Sammy Davis, Jr., appearing as a special guest.

The RIAA Cultural Award is presented each year to a person in the Federal government who has contributed notably to the advancement of culture. Senator Pell was selected for his leadership in Congress in the fields of education, the arts and humanities. He serves as chairman of both the Senate Subcommittee for the Arts and Humanities and the Subcommittee for Education. He is also chairman of the Subcommittee for the Smithsonian Institution and a member of the Joint Committee on the Library.

The RIAA Cultural Award is a piece of carved Steuben glass in an obelisk shape, reminiscent of the Washington Monument.

Aretha Gives Esther Her Grammy



When Aretha Franklin was announced winner of the NARAS Grammy award for best rhythm and blues performance by a female vocalist, she told the audience assembled in Nashville that she was accepting it for Esther Phillips. The Atlantic star won for "Young, Gifted and Black" but apparently felt that Miss Phillips, who records for Kudu Records, deserved the prize more for "From a Whisper To a Scream." The next day Miss Franklin flew to Los Angeles where she telephoned her longtime friend and arranged to personally hand over the Grammy. Pictured (from left) are Aretha Franklin, her brother and manager Cecil Franklin and Esther Phillips.

Lowy to Head Beechwood, Glenwood

■ HOLLYWOOD — Bhaskar Menon, President, Capitol Industries, Inc., has announced the election of Jay S. Lowy to the position of President, Beechwood Music Corporation (BMI) and Glenwood Music Corporation (ASCAP), effective immediately. Lowy will report directly to Menon who is chairman and chief executive officer of both publishing corporations.



Jay S. Lowy

In addition to publishing activities relative to these companies Lowy will be responsible for Central Songs as well as directing and coordinating publishing efforts in New York and other important markets here and abroad.

Lowy comes to Capitol Industries, Inc. from Jobete Music where he served as assistant to Robert Gordy.

Goland Joins Valando

■ NEW YORK — Tommy Valando has announced the appointment of Arnold Goland to head up the professional wing of Valando Publishing Corporation (Fiddleback Music, BMI and Revelation Music, ASCAP).

In addition to arranging and composing for Broadway and major recording artists, Goland has previously been associated with Columbia, London and United Artists as an indie producer. He will headquarter in firm's New York offices.

Thyret, King To WB Posts

■ BURBANK—Ed Rosenblatt, Vice-President and Director of national sales and promotion has announced the appointment of Russ Thyret as national sales manager for Warner Bros. Records, effective immediately.

In a further announcement, Carol L. King has been appointed administrative assistant to special projects director Les Anderson at Warner Bros. Records. She will work with Anderson on all r&b promotion and special projects.

G+W Profits Up

■ NEW YORK—Gulf + Western Industries, Inc. today reported the highest net earnings in its history for the three and six month periods ending January 31, reflecting increases in the profitability of all eight operating groups of the company.

Net earnings from operations for the second quarter of fiscal 1973 increased 35 percent to \$21.9 million, or \$1.10 a share on a primary basis and 96 cents a share fully diluted.

In the Leisure Time group, Paramount Pictures' "Lady Sings the Blues" and the increasing international revenues from "The Godfather" combined to produce substantial profitability.

Rumors Flying Around Knight's Mystery Group

■ LOS ANGELES — Terry Knight has been in and out of L.A. again readying the first release from his new mystery group, "Faith," for Brown Bag Records. United Artists, the label's distributor, says Knight has kept the identity of the group, their past and even their national origin such a total secret that even his Brown Bag Records employees don't know anything about the group except what they have heard on the one copy of their album which Knight reportedly took back with him when he returned to New York. One source at UA revealed that it is believed the name "Faith" is possibly an anagram made from certain letters of the musicians' last names.

The rumors are flying and so is Knight, reportedly on his way to the Bahamas for another rendezvous with the group who, it has been learned, have been in seclusion at Knight's Nassau home.

It was further announced by Barbara Dalton, Vice-President and general manager of Brown Bag that the label has signed a long term and "very intricate" agreement for exclusive recording rights with Faith. According to Ms. Dalton, each member of the group was paid a five-figure sum on signing of the contract and will receive a six-figure guarantee for each year of their contract. The group is only required to deliver one album per year to the company; there are no singles requirements of the group whatever.

Johnson To New Post At Famous

■ NEW YORK—Charlie Johnson has been named director of product planning and development of Famous Music. Johnson, who has been with Famous for one year in national sales and promotion, said that, "The new department will coordinate with artist and producers in all areas of the product other than actual recording."

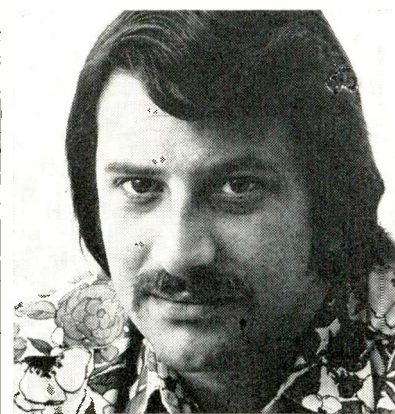
Handleman Earnings

■ DETROIT, MICH. — Handleman Company has announced that sales for the third quarter ended January 31, 1973 were \$32,476,000, compared to \$32,233,000 for the third quarter last year. Net earnings for the quarter were \$1,964,000 or \$.44 per share, compared to \$2,294,000 or \$.52 per share last year.

David Handleman, President, stated that the company expected earnings for the fourth quarter to show marked improvement over the unusually low earnings that were realized in the fourth quarter last year.

Kagan to Helm Playboy Promo

■ LOS ANGELES — Larry Cohn, Executive Vice-President of Playboy Records has named Mike Kagan to the post of director of national promotion for Playboy Records effective immediately. Most recently Executive Editor of the Bob Hamilton Radio Report, Kagan previously served as director of national promotion for Epic and Columbia Custom Labels in New York, then as general manager of MGM-distributed Sunflower Records in Los Angeles.



Mike Kagan

Horton Fantasy Publicity Director

■ Gretchen Horton has been named director of publicity at Fantasy / Prestige / Milestone Records in Berkeley.



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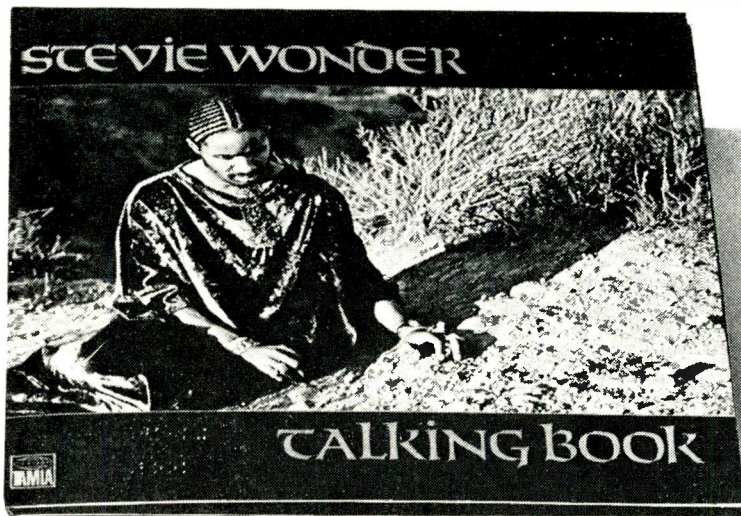
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**AND NOW "TALKING BOOK" IS A HIT
ALBUM WITH TWO HIT SINGLES,
"SUPERSTITION" AND
"YOU ARE THE SUNSHINE OF MY LIFE."**

Here is my music.
It is all I have to tell you
how I feel.

Know that your love
keeps my love strong.

—Stevie



Those words appear on Stevie Wonder's newest album, "Talking Book." They're printed in braille. So they won't be "seen" by anyone. But their meaning will be felt by everyone.

Stevie Wonder.
"Talking Book." A lot of feeling. Listen.



Listen to what's happening
at Motown. You'll hear
the times change.

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Mekler to Head Expanded Chess/Janus Coast Operation

■ NEW YORK — Marvin Schlachter, President of Chess/Janus Records, has announced a major build-up of the firm's west coast-based operations and the appointment of Gabriel Mekler to head the label's expanded west coast A&R activities.

Mekler, who has produced such artists as Three Dog Night, Steppenwolf, Janis Joplin, David Clayton Thomas and Donovan, will bring new talent to Chess Janus as well as working with artists now on the label. An album by Capers & Carson, the first new act

Clayton-Thomas Sues BS&T

■ LOS ANGELES — David Clayton-Thomas has filed suit in the Los Angeles Superior Court against Blood, Sweat and Tears, Ltd., and individual members Bobby Colomby, Jim Fielder, David Barger and Lou Soloff. The suit states that Blood, Sweat and Tears breached a November, 1971 written agreement whereby Clayton-Thomas was to be paid one-ninth of the net revenues received from concert engagements, one-ninth of all right, title and interest in all records, personal engagements, motion picture and television royalties, and one-ninth of the net book value of Blood, Sweat and Tears as of December 31, 1972.

The suit, filed by Clayton-Thomas' attorney Carl K. Osborne, seeks recovery of \$51,591.10.

Mekler is bringing to the label, will be released in April.

Chess/Janus currently maintains offices in Los Angeles where they have active promotion and new talent departments. "Walrus," an album just released on the Chess label, is the result of a recently signed production agreement with West Coast-based Fat Chance Productions. Don Graham, director of special projects in Los Angeles has been directing greatly accelerated promotion programs on the radio station, retail store and general exploitation levels.

Sanson, Stills Tie Knot

■ SURREY, ENG. — Atlantic recording artist Stephen Stills was married on March 14 to French singer Veronique Sanson, whose first album on Elektra Records has just recently been released in America. The couple were married in Elstead, Surrey, England. The reception was held at Stills' home. Among the invited guests were Paul McCartney, Roger Daltrey, Eric Clapton, George Harrison, Peter Townsend, Ringo Starr, David Crosby, Graham Nash, Neil Young and members of Stills' current group, Manassas.

Leber-Krebs Expands

■ NEW YORK — Leber-Krebs, Inc., New York based management firm, has expanded from 10 W. 66 Street to larger quarters at 575 Lexington Ave.

Grammys High On National Nielsons

■ NEW YORK — The 15th Annual Grammy Awards garnered a 53 per cent share of the television audience in the national Nielson survey when it was shown on CBS television March 3, making it the second highest rated show of that week. The Awards show, which featured performances and the actual giving of awards, was also broadcast worldwide either live or on tape-delay.

Pickwick Profits Up

■ WOODBURY, N.Y.—Cy Leslie, chairman of Pickwick International, Inc. has announced that sales and earnings have achieved new records for the 79th consecutive comparative quarter. During the third quarter of the 1973 fiscal year ended January 31, 1973, sales rose 31% to \$48,026,139 from \$36,691,663, and net income increased 32% to \$2,433,584 from \$1,840,799 in fiscal 1972, inclusive of the operations of Alltapes, Inc., the newly acquired rack jobbing subsidiary, from November 1, 1972 (date of acquisition) to January 31, 1973.

WFO Expands Coast Commercial Division

■ NEW YORK — Wes Farrell, President of the Wes Farrell Organization, has named Tony Asher, local advertising executive, as director of Commercial Management Group, a division of WFO. The 33-year-old Asher will also head up west coast operations for the commercial division of WFO, it was announced by Steve Bedell, Vice-President of Wes Farrell Organization and head of the commercial division.

Asher's primary responsibilities will lie in generating new business in musical productions for major advertising clientele for the commercial company. He will be contacting film and television production companies and heads of major companies that are potential users of music in commercials.

Barbara Dalton Brown Bag VP

■ NEW YORK — Terry Knight has announced the appointment of Barbara Dalton to the office of Vice-President and general manager of Brown Bag Records, Inc., a subsidiary of Terry Knight Enterprises, Ltd., effective immediately. Ms. Dalton has held the position of general manager since January 1 and was public relations director since the company's inception.

First American Song Fest Set

By ROBERT NASH

■ NEW YORK — Song festivals, or songwriter competitions, have been a staple in the cultural lives of many foreign countries since the first festival was held in San Remo, Italy in 1952, to the extent that some 23 such festivals are held annually throughout the world. In a song festival song writers enter their new, unrecorded compositions which are performed for a panel of judges, with prizes awarded to the composers of the best compositions.

This year from August 30 to September 2 the first song festival ever held in the United States, the American Song Festival, will take place in the Saratoga Performing Arts Center in Saratoga Springs, New York. The competition will make available \$67,000 in prize money to this country's professional songwriters (any member of a performing rights society such as ASCAP, BMI

or SESAC) and another \$67,000 for America's amateur songwriters.

Contestants will pay an entrance fee of \$5, for which they will receive an entry blank and recording cassette. Songs will be entered on the cassettes, and from the beginning of the judging, will be marked only by numbers so as to avoid prejudice pertaining to professional reputations.

36 songs from the professional and the amateur competitions will be selected for semi-final consideration, and these songs will be performed for the Song Festival audience in the Saratoga Performing Arts Center. The performers will be 18 solo and group artists chosen from among the most outstanding musical talent in the country. The entire festival will be recorded, and a special album will present all the semi-final songs.

Menon Stops Traffic



Bhaskar Menon, President, Capitol Industries, Inc., stopped Traffic backstage at a recent concert to present the group with their second consecutive gold album for the Capitol distributed Island Records label, "Shoot Out At The Fantasy Factory." Pictured (from left) are David Hood, Menon, Roger Hawkins, Barry Beckett, Chris Wood, Jim Capaldi and Steve Winwood.

DEEP THROAT has been cut...



by Julius Wechter
& The
Baja Marimba
Band*

Their First Release On Bell!

Theme from "DEEP THROAT"

Produced & Arranged by JULIUS WECHTER

on Bell # 45 339

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.

**This Group Has Socially Redeeming Value!*

Don Robey—A Lifetime of Music

By CRAIG FISHER

■ When, earlier this month, ABC/Dunhill Records announced its acquisition of Duke/Peacock Records, as well as their three subsidiary labels and their publishing companies, it was only another step along the road for Don Robey, the Texas labels' founder. Born in Houston in 1903, Robey has been a concert promoter, he still operates a nightclub in Houston, and, as a record man, he was the first producer to record a number of major gospel, r&b and blues artists—including Bobby Bland, the Five Blind Boys, the Dixie Hummingbirds and Big Mama Thornton.



Don Robey

Robey agreed to talk with Record World before his deal with ABC was officially consummated, and so he was necessarily vague about its particulars. Accompanied by his assistant, Mrs. Evelyn Johnson—who occasionally refreshed his memory—he did, however, discuss in detail how he built his empire and gave some inkling of what we can expect from him in the coming months.

Record World: Have you lived in Houston all your life?

Don Robey: Yes, all my life. I lived here in Los Angeles for three years, but that's the only time I ever lived away from Houston. I started off in the taxi business. During that time they didn't have radios in taxis and I was given credit as one of the first people to install radios in cabs, which stirred a big thing in my area. Really, we stole business from the whole city around there for five or six months until everybody had time to get radios into their cabs. We didn't have but 13 cabs, but, boy, those cabs were busy. The drivers hardly had time to stop to get their loads. We didn't have telephones in them like they have now, so they'd have to come back to the stand with every passenger, and we'd have people standing on the sidewalks to tell them their next destination. Business was just that terrific.

RW: Then what led you to go into booking concerts? Was it a particular instance that you remember?

Robey: Yes. I can remember that a fellow by the name of Morris Merrit, who had been booking, came to me short of money and wanted to bring in an attraction. I furnished the money for it, and after I did, it enlightened me about what the possibilities were in that field. So I continued, because I had money, and for a couple of years we did business together. Then some concert or something came up and we pulled apart and we were competitors for some time. Later, in 1965, we got back together and did some promoting. I've always had my own individual set-up since then, but I would do certain promotions with him.

RW: You have a club of your own, too. . . .

Robey: Yes, the Continental Showcase. It's three years old, but I've had a club all along from the days of the Harlem Grill, which dates back to when I was living out here in 1937. The office building that we're in now, in fact, was built for a club, the Bronze Peacock, which is how I got the name for my first label.

RW: How extensively were you booking at your most active?

Robey: Oh, at one time we were booking as high as 15 to 20 dates on an attraction. We're the ones who first set up tours, as you call them. Frankly, I introduced all the big names in show business to the area, including Duke Ellington, Louis Armstrong, Cab Calloway and Nat "King" Cole. We'd go up as high as St. Louis, come over to Atlanta, and down to New Orleans, Memphis and Nashville. And when we set up a tour, well, naturally, it would cover most of those areas, according to the caliber of the attraction.

RW: When did you found Peacock?

Robey: Basically in 1949, but we weren't really in operation until 1950. We built the club in 1945 and we had Gate Mouth Brown there. Then Gate Mouth became my first artist, because of a contract difficulty we had with Aladdin Records. My first record was cut in a room, not as large as this one which, incidentally, is about 18x12. It took us about four days to cut a session, but we finally did it and released the record. One side was "My Time Is Expensive" and the other side was "Mary's Fine." But we didn't have another record release and the public was of the opinion that it was about time for another record. Then all at once the record took another boom and started to sell and we didn't know why the people were buying it. We found out it was because the disc jockeys turned the record over and the public thought it was a new record! So we had "Mary's Fine" and "My Time Is Expensive" to sell, and we looked at our bank account and I had \$35,000 in it. So, I said, "Oh my stars! This is the business for me!" This is better than a nightclub!" I didn't discontinue the nightclubs—of course, but I took on the record business.

RW: I'm told that you're still selling copies of one of your first records. Is that true?

Robey: Yes, the Five Blind Boys of Mississippi. The title was "Our Father," and we're still selling it. That and "Peace in the Valley," by Reb Golley on Decca, were the first two gospel records to ever hit the juke box. I must add that I am the one who put the beat into religious records. I was highly criticized when I started it, but I put in the first beat—which was not a drum—and then after the public started to buy the beat, why, then I put a drum into it. Then a guitar, then trombone. I found that the public wanted something new in religious music, and I tried it with different instruments to see which one they would take to. They did not take to the trombone, but they did take to the guitar and the drum beat, and it got to a point where, if you didn't have a beat in a religious record, you had no sales. It's that way today.

"We don't have any artist who was made by another record company and then came to us."

RW: What sort of distribution set-up did you have for Peacock when you first began?

Robey: Well, I didn't have any, to be truthful. We sent out an employee to try to set up distribution and we managed to get, I think, eight distributors the first time around in the United States. Some of those distributors I started with, in fact, were still my distributors when I joined hands with ABC, such as United and Henry Stone.

RW: Did you immediately bring a lot of people to the label?

Robey: Yes. When we put the beat in the religious record, everybody, every artist and all calibers of artists, wanted to get with us then. They found out that their companies weren't selling, and we were. Frankly, practically all of the biggest religious artists in the business have either been with us or we refused them, because we didn't want to overload ourselves where we couldn't give them releases. And at one time we had 109 religious groups.

RW: What led you to form Duke?

Robey: Well, Dave Madis, who was the station manager at WDIA in Memphis, actually formed the Duke label. He had about three or four records, including "My Song," by Johnny Ace. That was getting more attention than he expected and he couldn't promote it, so he came to Houston and brought the record with him and we formed the partnership.

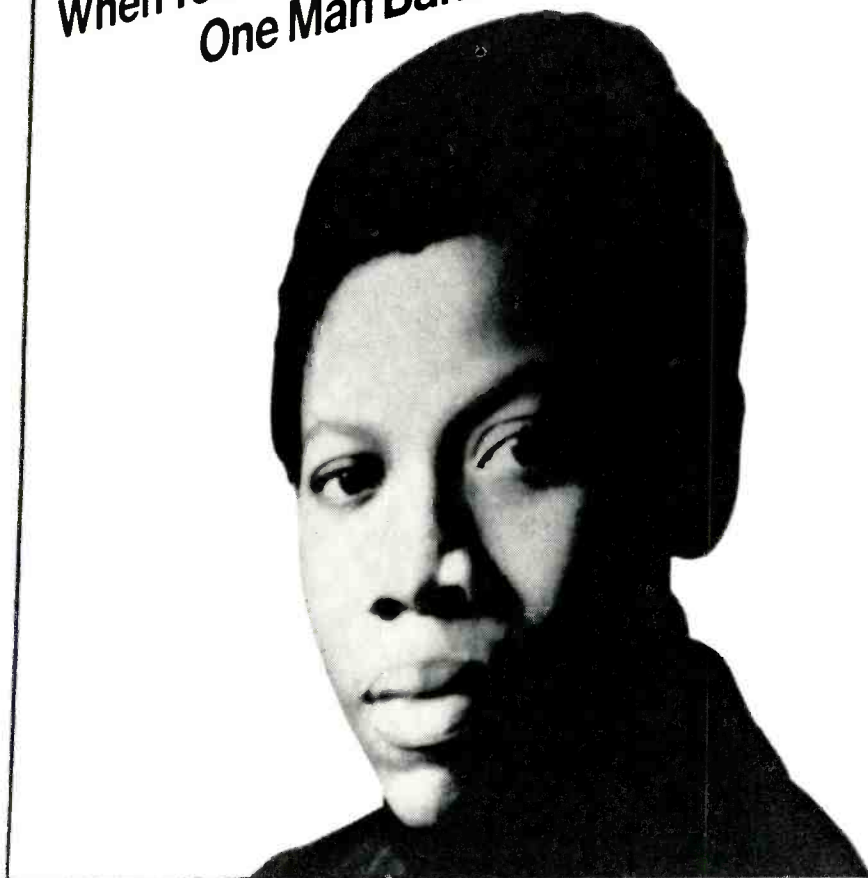
RW: This was in 1951?

(Continued on page 24)

**The album is exploding out of the single:
Ronnie Dyson's "One Man Band."**

**RONNIE DYSON
ONE MAN BAND**

including:
Just Don't Want To Be Lonely / Something
When You Get Right Down To It / Girl Don't Come
One Man Band (Plays All Alone)



"One Man Band (Plays All Alone)" has hit the Hot 100 and R&B charts with strong impact. It's got stars and bullets on the charts; every day more and more stations are going on it; and it's got the

momentum of a big hit.

Now here's more of the spectacular Ronnie Dyson, his new album, "One Man Band." You can judge this album by its cover.

On Columbia Records and Tapes

The Bee Gees: Better Than Good

By ROBERT FEIDEN



The Gibb brothers with Robert Feiden (second from right).

■ NEW YORK—Last week, the Bee Gees performed two sell out evening concerts at Philharmonic Hall as presented by Ron Delsener. New York seems to definitely be a city that has never lost its affection for these three gentleman of music, despite the fact that some others have lost the Bee Gees in the mood of cynicism and social consciousness that so overtook our country and music. But for many, the Gibb brothers can and do make willing sentimentalists of us all.

With an orchestra of thirty conducted by Glyndwr W. Hale, with their incredibly well groomed appearance, their si-

multaneous proper bows from the waist in response to the applause, with their vibrate voices quivering longingly, with Robin's hand to his ear as he sings, with the grace and fun of total professionals, the Bee Gees are unlike any group performing today. Their concerts make one feel as refreshed as those ad men say only mentholated cigarettes can. And their songs are reminders of the fact that most music today is hopelessly devoid of melody. The Bee Gees are uncanny in writing songs that move you coupled with heart-felt lyrics that only occasionally lapse from sentiment into sentimentality.

At their concert, the Bee Gees, alternating lead vocals, sang some of their biggest hits filled with the recognizable sound of sadness, including "To Love Somebody," "I've Got To Get A Message To You," "I Can't See Nobody," the incredibly poignant "I Started A Joke," "Massachusetts," "How Can You Mend A Broken Heart?," and "Run To Me." From their new R.S.O. album

(Continued on page 56)



THE COAST

By CRAIG FISHER



■ STREET SWEEPINGS: Impeachable, but generally trustworthy, authority has it that the original Byrds will be doing a tour this summer . . . And another such source alerts us to expect Johnny Cash, Miles Davis and the Staple Singers among the heavies appearing at Columbia's wingding at the Ahmanson Theater here, beginning the end of next month . . . Then, too, for those who plan ahead, rumor is that Stevie Wonder, Bobby Womack, Timmy

Thomas, David Ruffin and Maxayn will all be entertaining at the Apollo, come New Year's Eve . . . For sure: Peter Asher is now managing Linda Ronstadt . . . Their dream came true, and now Dr. Hook and friends are in the Bay Area recording their follow-up—"Take Us Off the Cover of Rolling Stone." Of note: the group, not Shel Silverstein, wrote the song, as they did most of their upcoming album . . . Dave Mason sat in with Gram Parsons at the latter's opening at Max's Kansas City last week, then returned here with plans to start recording again for Columbia. Blue Thumb is beating him to the punch, however. They'll have "Dave Mason Is Alive," with all previously unreleased material, out soon, also an Ike and Tina Turner album and "The Best of Mark/Almond" . . . On Asylum next month, new ones from Ned Doheny, Steve Ferguson, David Blue and the Eagles . . . And on Capricorn, same month, a new Allman Brothers, plus Wet Willie . . . Greg Allman's solo album, "Laid Back," scheduled to ship May 22 . . . Doug Sahm is back in the studio in New York, with Jerry Wexler producing, and the big news is that Doug actually prepared charts for the sessions. He'll be in Gotham till April 6, when he plays Philharmonic Hall.

■ SOCIAL SCENE: Last Monday, following his Palladium concert, David Bowie and friends boogied till 6 am at Lost on Larrabee here. On hand: Ringo Starr and his Maureen, Chris O'Dell, Klaus Voorman, Tony DeFries, Mal Evans . . . Next night, Rodney Bingenheimer feted David and the members of Silverhead. The group's Michael De Bar was once a member of the Riot Squad, for which David was lead vocalist . . . Next night, Silverhead opened at the Whisky, with costumes courtesy of Universal's women's wardrobe warehouse . . . Guesting with Terry Wright in Nassau: Twiggy and her Justin de Villeneuve, Mary Frampton (she's Humble Pie's Peter Frampton's missus). Lynda Lovelace guesting here with Hugh Hefner . . . Bobby Roberts has a new group on Prophecy; there are five of 'em, aged 11 to 16, and they're called The Jackson Sisters. Bobby says that despite their obvious resemblances to another hot act, they remind him of the Mamas and the Papas . . . Chicago has begun recording their sixth lp at James Guercio's Colorado ranch. We may see it in May . . . Smokey Robinson (?) penning tunes for Joey Heatherton's new album . . . Errata: the New York Dolls have not signed with Capricorn. One party or the other had a change of heart . . . Diane Kolby, fondly remembered for "Holy Man," comes to the Troubadour the 27th, opening the show for John Stewart . . . The Persuasions will join Lou Reed for his upcoming tour, have been spending their time lately doing back-ups for Alan Schick, along with Ry Cooder, and also doing some recording on their own, with Eric Malamud producing.

■ "IN THE BEST NEW TRADITION OF BASEBALL" is how Flash Cadillac and the Continental Kids describe their decision to swap groupies, owing to their paucity of wives, when they play Denver's Ebbetts Field April 4-7 . . . On the new Borderline lp, due soon from Avalanche: Garth Hudson, John Simon, Richard Marvel, Basser Clements and Billy Monday . . . It's official, Jethro Tull will be performing "Passion Play" when they tour here in May and June . . . Yes' new album, to be released to coincide with their tour beginning next month, will be a three-record package . . . Shades of the past: Metromedia's first single in their new distribution deal with RCA will be a Bobby Sherman disc . . . And Mike Curb has signed James Darren . . . Family's Bo Donaldson and the Heywoods will do a special for Dick Clark

(Continued on page 20)

Coming
next
week:
a major
musical
merger.

Listen to what's
happening at Motown.
You'll hear
the times change.

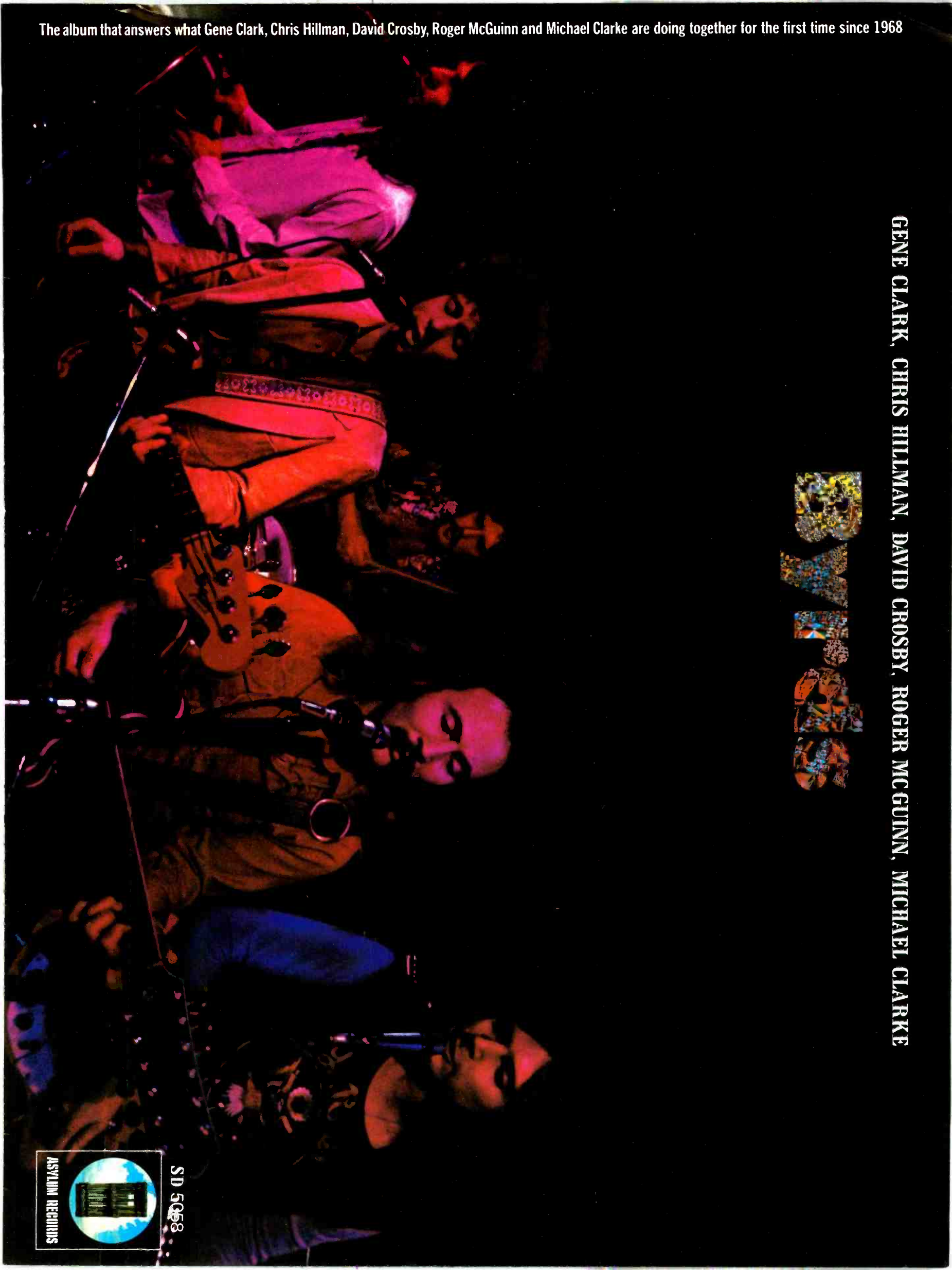


Motown Records Corporation

The album that answers what Gene Clark, Chris Hillman, David Crosby, Roger McGuinn and Michael Clarke are doing together for the first time since 1968

GENE CLARK, CHRIS HILLMAN, DAVID CROSBY, ROGER MCGUINN, MICHAEL CLARKE

BYFIVE



SD 5058



ASYLUM RECORDS

RUFUS—ABC 11356

SLIP 'N SLIDE (prod. by Bob Monaco) (Ampco, ASCAP)

Rock and roll! This record hits the listener the same way "Dance To The Music" by Sly did. A rock 'em sock 'em item filled with electricity and bounce. Could slide all the way up!

SONNY & CHER—MCA 40026

MAMA WAS A ROCK AND ROLL SINGER AND PAPA USED TO WRITE ALL HER SONGS (prod. by Sonny Bono) (Chris Marc, BMI)

Winning the prize for the longest title in years, this Sonny Bono-penned opus is a goodtime uptempo tune that uses a synthesizer for some strange effects. Weird!

OTIS CLAY—Hi 2239 (London)

I DIDN'T KNOW THE MEANING OF PAIN (prod. by Willie Mitchell) (Happy Hooker, BMI)

"Trying To Live My Life Without You" made some more noise for this exciting new singer. Label head Willie Mitchell produced disc that features that fabulous Memphis sound.

PETER ALLEN—Metromedia 68-0101 (RCA)

TENTERFIELD SADDLER (prod. by Richard Landis) (Valando, ASCAP)

Title cut from the album is a gorgeous piece of music about artist/writer's grandfather in Australia. Allen is one of the most underrated talents around, but this record should bring him his due. Could be riding charts very soon.

BARBARA LEWIS—Reprise 1146

ROCK AND ROLL LULLABY (prod. by Ollie McLaughlin) (Screen Gems-Columbia/Summerhill, BMI)

The Barry Mann-Cynthia Weil tune that was so huge for B. J. Thomas last year comes back and gets a great reading by soulstress. Artist's first single for label could be her biggest hit since "Make Me Your Baby."

SONG OF THE WEEK

THEME FROM "DEEP THROAT"

(WB, ASCAP)

JULIUS WECHTER & THE BAJA MARIMBA BAND

(prod. by Julius Wechter)—Bell 339

LINDA AND THE LOLLIPOPS

(Prod. by TEMPI)—Kama Sutra 572 (Buddah)

The theme from top grossing porno flick is fairly soft core in feel and approach. Wechter's version features the marimba as the lead instrument and is pretty straight-laced, with a Latin undercurrent. Linda's rendition uses a moog and sound effects to get message across. Both versions will be easy for programmers to swallow.

HOT BUTTER—Musicor 1173

PERCOLATOR (prod. by Talmadge, Jordan, S. & B. Jerome & MTL Prod.) (Meadowlark, ASCAP)

Moog contingent had one of the top worldwide smashes last year with "Popcorn." Bubbling over once again is this ditty that was the Maxwell House theme years back. Could be very hot!

STAMPEDERS—Bell 331

OH MY LADY (prod. by Mel Shaw) (Covered Wagon, ASCAP)

Canadian group that galloped up the charts last year with "Sweet City Woman" take on the Top 40 programmers again with a sweet ballad. Strong vocal and production make disc a winner.

THE BUOYS—Polydor 14170

DON'T TRY TO RUN (prod. by Rupert Holmes in association with Meshel & Jordan) (Famous/Buoys, ASCAP)

Group that hit two years ago with bizarre "Timothy" turns up on new label affiliation with a down-the-pike Top 40er. Watch for a healthy chart run.

JOHN & ERNEST—Rainy Wednesday 201

SUPER FLY MEETS SHAFT (prod. by Goodman & Passantino) (Rainy Wednesday, BMI)

Dickie Goodman is at it again! The king of the novelty record returns with another montage of top 40 hits as punch lines. Snips of songs included are from "Me & Mrs. Jones." "I'll Be Around" and "Love Train." Should fly to the top.

DONNY MANN—Avalanche XW-197-W (UA)

THINGS (prod. by John Collins) (Unart/Bonistar, BMI)

Mann has gotten recognition in the r&b field but very little popwise as yet. This ballad beauty could change all that and start an avalanche of sales for him. Man, oh Mann!

THE DELLS—Cadet 5696 (Chess/Janus)

GIVE YOUR BABY A STANDING OVATION (prod. by Don Davis) (Conquistador, ASCAP)

Opening the disc is an introduction for the group and an ovation which fits right in with the title. Clever tune is sparked by fine vocals by these veteran soulmen. Give 'em a hand!

BOBBY SHERMAN—

Metromedia 68-0100 (RCA)

EARLY IN THE MORNING (prod. by Sherman & Sylvester) (Moonbeam, ASCAP)

Label is now distributed by RCA and ready to start a new life. Switch may mean hits for stalwart Sherman and other Metromedia acts. Also known as "She Lets Her Hair Down" this Vance-Carr song could put Bobby on top again.

TOMMY LEONETTI—Columbia 45807

WASN'T IT NICE IN NEW YORK CITY (prod. by U.K. Prod.) (Colgems, ASCAP)

Singer was a hearthrob in the '50s and now tries for a comeback with this tender tune. Pop and MOR breakout is expected and could turn into an overnight monster. Nice.

Spins & Sales

DIAMOND HEAD—Dunhill 4342 (ABC)

IF THAT'S THE WAY YOU WANT IT (prod. by Lambert/Potter) (ABC/Dunhill/Soldier, BMI)

MARGIE JOSEPH—Atlantic 2954

LET'S STAY TOGETHER (prod. by Arif Mardin) (Jec. BMI)

PETER NERO—Columbia 45825

THEME FROM "BAXTER" (prod. by Paul Leka) (Ambrit, ASCAP)

BAXTER—Paramount 0194 (Famous)

GIVE IT ALL (prod. by John Linde) (Ensign/Engagement/Ultra Sonic, BMI)

TIM WEISBERG—A&M 1427

KILLING ME SOFTLY (prod. by Dick Bogert) (Fox/Gimbel, BMI)

TRET FURE—MCA 40029

CATALINA (prod. by Lowell George) (Blue Aguila, ASCAP)

SAMMY DAVIS, JR.—MGM 14513

A LEGEND IN MY TIME (prod. by Curb & Costa) (Acuff-Rose, BMI)

ERIC GALE—Kudu 913 (CTI)

KILLING ME SOFTLY (prod. by Creed Taylor) (Fox/Gimbel, BMI)

JOANNE JONAS—Bell 324

YESTERDAY I TOOK A PICTURE (prod. by Metz, Lipton & Bergen) (Dramatis/222, BMI)

JIMMY LEWIS—Volt 4091 (Stax)

STOP HALF LOVING THESE WOMEN (prod. by Jimmy Lewis) (Groovesville, BMI)

DONAL LEACE—Atlantic 2944

WORDS (prod. by Roberta Flack) (Nemperor, BMI)

FAITH, HOPE & CHARITY—Sussex 252 (Buddah)

WHO MADE YOU GO (prod. by Mike Stokes) (Interior, BMI)

JONATHAN EDWARDS—Atco 6920

HONKY-TONK STARDUST COWBOY (prod. by Peter Casperson) (Jack & Bill, ASCAP)

STATUS QUO—A&M 1425

DON'T WASTE MY TIME (prod. by Status Quo) (Duchess, BMI)

TOMORROW'S PROMISE—Capitol 3566

GOOD LOVE (prod. by Phi-Mar Prod.) (Astronomical, BMI)

SOFT TONES—Avco 4613

I'M GONNA PROVE IT (prod. by Hugo & Luigi) (Buddah, ASCAP/Kama Sutra, BMI)

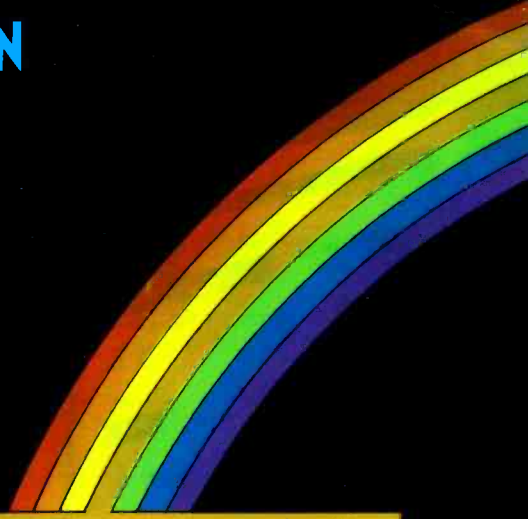
BO HANSSON—Charisma 104 (Buddah)

BLACK RIDERS/FLIGHT TO THE FORD (prod. by Hansson & Lind) (Mooncrest, ASCAP)

JIMMY SACCA AND THE HILLTOPPERS—

MGM 14515 (prod. by Harley Hatcher) (Hazy Day, ASCAP)

THE DICK JAMES ORGANISATION
ARE PROUD
TO HAVE CONTRIBUTED
THE PURE GOLD OF
Elton John
TO MCA'S RAINBOW



"DON'T SHOOT ME"
I'M ONLY THE PIANO PLAYER
STARRING **ELTON JOHN**



THE GOLD STARTS AT DJM

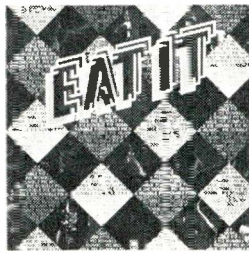


James House, 71-75 New Oxford St., London WC1A 1DP Tel. 01-836 4864

EAT IT

HUMBLE PIE—A&M SP 3701

Steve Marriott's group has a hard driving two record set of real tough and terrific musical sounds. "Black Coffee" is a hard hitting single while a gutsy "Drugstore Cowboy" and softer "Say No More" and "Oh Bella" plus one live side with "Honky Tonk Woman" and "Road Runner" guarantee a smash.



DIMENSIONS 111

JIMMY CASTOR BUNCH—RCA APD1-0103

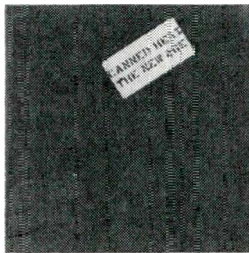
A terrific sax player, writer and singer, Castor creates mood pieces, from the brilliant "Revelation: Prologue" to a poignant "I'm Not A Child Anymore." Side two features all instrumentals, best of which is a brilliant "Whiter Shade Of Pale."



THE NEW AGE

CANNED HEAT—United Artists UA LA049F

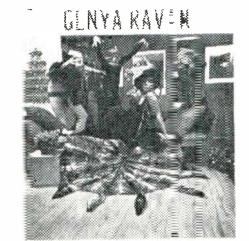
The best album in years from a group so talented that with programmer support it should easily be a giant seller. There is a single in the rocking "Rock & Roll Music," the late Clara Ward joins in a beautiful "Lookin' For My Rainbow." Exceptional Skip Taylor production makes this record a total success.



THEY LOVE ME

GENYA RAVAN—Dunhill DSX 50113

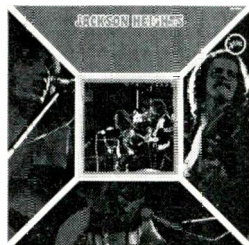
The dynamic Ms. Ravan debuts with new label affiliation with a steaming record produced by Jim Price, and including Price, Jim Horn and Bobby Keys as back up musicians making mighty music. "Missy (Mister)" is an alternately tough and tender song, and Clapton's "Keep On Growing" gets a rousing treatment.



JACKSON HEIGHTS

Verve—V6 5989 (MGM)

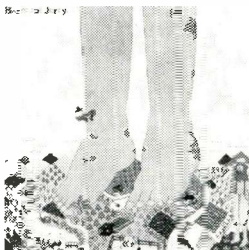
Lee Jackson has produced a beautiful balance of voices and instruments in a tapestry of harmonies, and "Oh You Beauty," "As She Starts," a haunting "Chorale" and the unusual "Catch A Thief" makes this a particularly enjoyable record.



BAREFOOT JERRY

Warner Bros. BS 2611

A breath of fresh air was desperately needed by country folk and rock music, and this group provides just that. The use of a moog and a string sextet bring distinction to such tunes as "Warm" and "Friends." The group's rendition of the traditional "Little Maggie" is a special beauty in this delightful album.



CHILDREN'S DREAMS

JOHN HURLEY—Bell 1114

This vastly superior and all too unrecognized writer of such smashes as "Love of the Common People" and "Son of A Preacher Man" now delivers the album that programmers should latch on to. A strong singer of empathetic songs often with a gospel flavor, Hurley scores here with a jumping "Wailin' And Moanin'" and the tender, lilting title song.



CANNONS IN THE RAIN

JOHN STEWART—RCA LSP 4827

An outstanding composer with one of the strongest male voices around, Stewart hits biggest here with the poignant title song and "Road Away," a stunning study in sensitivity. Tasteful and adroit Fred Carter, Jr. production aids in making this an album of all winners.



THE CAPTAIN AND ME

THE DOOBIE BROTHERS—Warner Bros. BS 2694

This inventive group of enormously talented singers and musicians had everyone "Listen To The Music," and many more will be doing so now. "Natural Thing" is the natural rhythmic single.

MT. AIRY

Thimble-TLP (Audiofidelity)

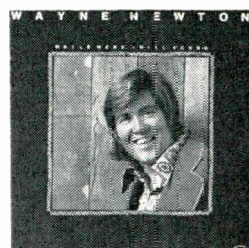
Eric "Dueling Banjos" Weissberg and Tom Chapin (Harry's brother) are members of this new, vastly talented group. Simplicity becomes a welcome virtue and this record will easily become a personal favorite for many. Pure and beautiful music all the way.



WHILE WE'RE STILL YOUNG

WAYNE NEWTON—Chelsea CHE 1006 (RCA)

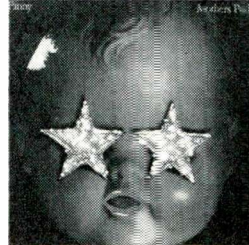
Singer has had a recent group of hit singles, and his current melodic title tune single is here, as are Leon Russell's "A Song For You" and Mickey Newbury's "Remember The Good." Another single possibility is a beautiful "We Didn't Know The Time Of Day." Album is a good representation of pop music at its best.



MOTHERS PRIDE

FANNY—Reprise MS 2137 (WB)

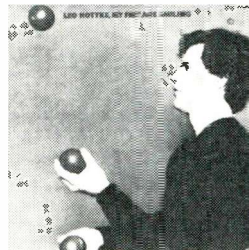
Top female group delivers the best album they have yet recorded, brilliantly produced by Todd Rundgren. Best cut is a fascinating version of Randy Newman's "Last Night I Had A Dream," while "Is It Really You" is an interesting "Superstar" in reverse tune. "Summer Song" is a lilting rocker, and "Beside Myself" is a poignant love ballad. Will be these gals' biggest yet.



MY FEET ARE SMILING

LEO KOTTKE—Capitol ST 11164

This master of the guitar, particular blues and folk ballads, comes up with yet another album filled with his incredible virtuosity. Most songs are instrumentals, but the vocals "Hear The Wind Howl" and a stunning version of Paul Siebel's tender "Louise" are special joys. "Crow River Waltz" is the rare beauty that closes a brilliant album.



STORIES

Kama Sutra KSBS 2068 (Buddah)

This group's second album fulfills the promise of their debut effort. Ian Lloyd's distinctive lead vocals propel rocking numbers such as "Hey France" and "Top Of The City," a lovely "Darling" and the very interesting "Words." Creative vocal harmonies and the use of the harpsichord and mellotron give the group its pleasing sound.



Micki Grant Signed By Mercury

■ NEW YORK — Phonogram, Inc., has signed composer-performer Micki Grant, winner of a number of awards for her varied contributions to the long-running musical, "Don't Bother Me, I Can't Cope," according to Charles Fach, Phonogram VP/A&R. Ms. Grant wrote the music and lyrics for "Cope," then starred in the initial production.

WEA Seminar At Playboy Hotel

■ HOLLYWOOD—Joel Friedman, President of the Warner-Elektra-Atlantic Distributing Corp., has announced that the company will host a business seminar and new release presentation April 16-18 for forty members of the Disc Records chain, at the Playboy Club Hotel in Lake Geneva, Wisconsin. According to Friedman, the meeting is one of a series the company has been holding with its customers.

Witz to Curtom

■ CHICAGO—Curtom Records has appointed Chicago rock critic David Witz as director of publicity for the company.

Slater to Robbins U. K. Post

■ LOS ANGELES — Bhaskar Menon, President, Capitol Industries, Inc., announced the appointment of Terry Slater to the position of managing director of Robbins Music in the United Kingdom. Formerly the general professional manager of Beechwood Music Corporation (BMI) and Glenwood Music Corporation (ASCAP), Salter will relocate to London where he will be responsible for directing all publishing activities relative to Robbins Music with in the U.K.

Monarch Wins Suit Vs. Happy Tiger

■ LOS ANGELES—The Monarch Record Manufacturing Corp. has won a judgment in the Los Angeles County Superior Court against defendant, Happy Tiger Records, Inc., based on Happy Tiger's failure to pay Monarch for record pressings. The judgment against Happy Tiger Records included the sum of \$39,515.79, plus interest, attorney's fees and costs. Monarch Record Manufacturing was represented by attorney Richard S. Trugman.

Further Out With 'Far Out'

By CRAIG FISHER

■ LOS ANGELES—Jerry Goldstein is talking about the spring day in 1969 when Eric Burdon first walked into the offices of Far Out Productions, the firm in which he is partnered with Steve Gold.

"Would you say he was depressed?" he asks Gold.

"Well," comes the reply, "if he wasn't depressed, he was dead." There follows a loud, infectious laugh.

That Smith & Dale exchange is typical these days, because Goldstein and Gold happen to be in exceptionally good spirits. "The World Is a Ghetto"—the third United Artists lp by the group they have spent the last four years building, War—recently topped the charts of all three music trades for two weeks running. To date, it has sold 1,367,000 copies, with tapes sales exceeding 200,000 units. The title cut became a platinum single, and "Cisco Kid," the second cut from the album to be released as a single, was certified gold, the day it was released.

Goldstein and Gold first met in 1968. Goldstein, a highly successful producer schooled,



Jerry Goldstein (left) and Steve Gold conduct business in the Far Out Office.

as he puts it, "in the days of bubblegum," was at Uni Records, which he had helped found. Gold, "a renegade CPA" who had worked for Judy Garland, among others, was at Universal. "He was sent over by the tower to close up Uni Records," Goldstein says. "But what happened was that 'Incense and Peppermints' broke just at that time, and the company finally had a hit."

Goldstein adds that he was becoming increasingly disillusioned with the record business, however, and within months of their first meeting, the pair departed Universal City to form their own poster company, The Visual Thing.

(Continued on page 52)

In Memory of Dr. Haley Bell

President & Founder,
WCHB-WCHD-FM,
Detroit

*A good friend and a true
pioneer in black radio, we shall
all miss him but never forget him.*

Berry Gordy

CHUM's Bob Wood

More on Canadian Radio's Problems

■ (The following is the conclusion of an interview with CHUM's (Toronto) Program Director Bob Wood on the problems facing Canadian Radio.)

RW: Is there a strong broadcasting association at all developing?

Wood: The Canadian Association of Broadcasters would be the association that originally made a presentation to the government regarding the regulations. Most broadcasters today are somewhat reluctant to go to the commission and talk to the commission about difficulties regarding the regulations, because as you know, broadcasters depend on the commission for renewal of their license. So there's a very limited number of broadcasters who are anxious to stand up and talk to the commission about the hardships of the regulation and to make suggestions as to how it might be revised. Fortunately, the members of the Maple Leaf System are members of stations who seem desirous of working together in hopes of achieving a change in the regulation.

RW: Does the commission put as much pressure as the FCC here in the United States puts on stations? You mentioned broadcasters worrying about licenses, which is a very big fear here and comes up quite often.

Wood: Yes. We would have the same degree of pressure here. For example, radio stations across Canada are asked to submit air check tapes regularly of the various days and to include a copy of the total number of Canadian records played during the course of the broadcast day and for that purpose radio stations are constantly on their toes to make sure that they have achieved their 30%. In the event that they don't achieve the 30% the commission then is in touch with the radio station to find out the reasons why they didn't achieve the 30% and so on and so forth. I am certain that if there was a deliberate and regular offender, that action would be taken, but I know of none at this point of time, though I am aware that some stations have been under the 30%, but that is more of a problem in the area of qualifying, which records qualify as Canadian content, rather than it is a mathematical problem in that most stations are up to the 30%. But not all of the records played by all of the stations actually qualify as Canadian in the eyes of the commission and that's really where the problem comes in. But, yes, I would think that the same amount of pressure is exerted on Canadian broadcasters as it is in the United States.

RW: I don't know whether it was in the area of music, but the government, at any rate, had set-up subsidies that was encouraging other areas of creativity with films and TV.

Wood: Well, the government does that in the film industry in Canada and there is movement afoot now to get government support in the area of record production. I believe that a number of record companies in Canada, either the Canadian Recording Industry Association as a group or record companies individually, have spoken to various branches of the government for this kind of support. To this point in time, it has not developed, but I do understand that the discussion is going on regarding this type of thing and it would not surprise me if one day the government did subsidize record production in Canada, though it would gall me as a Canadian to see it happen in that as a tax payer I'm paying to support the record productions and releases of a foreign record industry.

RW: I do remember complaints about the fact that, concerning record companies and that radio stations, Canadian stations were not receiving the proper attention and distribution from them. You were more or less, dependent on them, and yet the Canadian market was not really considered to be a major factor. Is it still more or less happening?

Wood: In a general sense, I know that the record promotion and record distribution in Canada, by and large, has been very poor, certainly compared to the American market. And I know that radio stations in markets as large as Vancouver, which is

LISTENING POST

By BEVERLY MAGID



■ **KYNO-Fresno** . . . With the addition of **Rick Davis** (from WSGN) to do all nite, the line up is now, 6-10 am **Dirk Robinson**, 10 am-noon **PD Dean Conrad**, noon-4 pm **Les Garland**, 4-8 pm **Steve Randall**, 8 pm-midnight **Mark Daniels**, Weekends **Spanky Lane**.

WMAL/FM-Baltimore . . . **Pete Larkin** (from **WKTK/FM**) now doing 2-6 pm.

KDEO-San Diego . . . **Digby Welch** (from **WGLD/FM** and **WNCR**) now doing 6-11 pm

featuring progressive rock music.

KTAC/FM-Tacoma-Seattle . . . **Robert O. Smith** turns into "Dr. Anton ZingRR!!" every Saturday afternoon, in order to host a monster-sci-fi-series on **KTVW-TV**. His main problem is turning back into Robert O. Smith.

KSAN-San Francisco . . . Sunday evenings from midnight to 1 am the mysteries of the occult will be explored weekly by experts in the related areas, hosted and produced by **Nancy Dale**.

KRAK-Sacramento . . . **Tom Buck** (from **KPOP**) has joined station to do 6 pm-midnight shift.

KENI-Anchorage . . . station will sponsor concert featuring **Bo Donaldson** and **The Heywoods**, Family Records artists.

KJLH/FM-Compton . . . **PD Rod McGrew** has been upped to General Manager of the station as well as continuing with his PD duties.

KZEL/FM-Eugene . . . April 15 is the station's target date for 100,000 watts. After that, look out Oregon!

KTFI-Twin Falls . . . Greentree Broadcasting, an entertainment syndicate have acquired their second radio station, earlier having purchased **WJPF** in Herrin, Illinois. Some of the personalities included in the venture are **Percy Faith**, **Jerry Goldsmith**, **Bill Medley**, **Stan Kenton**, **Ray Anthony**, **Si Zentner**, **Quincy Jones**, **Billy Strange**, **Don Murray**, **Keith Andes**, with the company headed by the business management firm of **Harold Plant** and **David Cohen**.

KMET/FM-Los Angeles . . . A special opening night showing of the film "Last Tango In Paris" was arranged by the station to benefit American Civil Liberties Union's Prison Reform Project, with tickets going for \$10.00.

Canada's third market, radio stations in Vancouver frequently have to contact American sources to get copies of records on their top 30 play list, and this is long after the record has been on the play list. So, there has been a continuing problem in obtaining product. You know, physically there's been a problem in obtaining product. The promotion in Canada of records leaves a lot to be desired, but to go back to square 1, Canada is a very small market and when you consider Vancouver, the third market in the country is a market of a million people, but there are really only four or five major, and I say that in quotations "major" markets in Canada, in a sense you really can't blame the record industry because they are concerned about the bottom line and the bottom line does not justify the injection of the kind of resources and monies and personnel and so on that would be put forth in the United States. Therefore, in the area of producing Canadian records, in the area of releasing product, in the area of distribution of product, Canadian or foreign, of promotion of that product and so on and so forth, all the way down the line response and record sales simply do not merit the aggressive posture taken by companies in the United States. I don't know if I really answered your question.

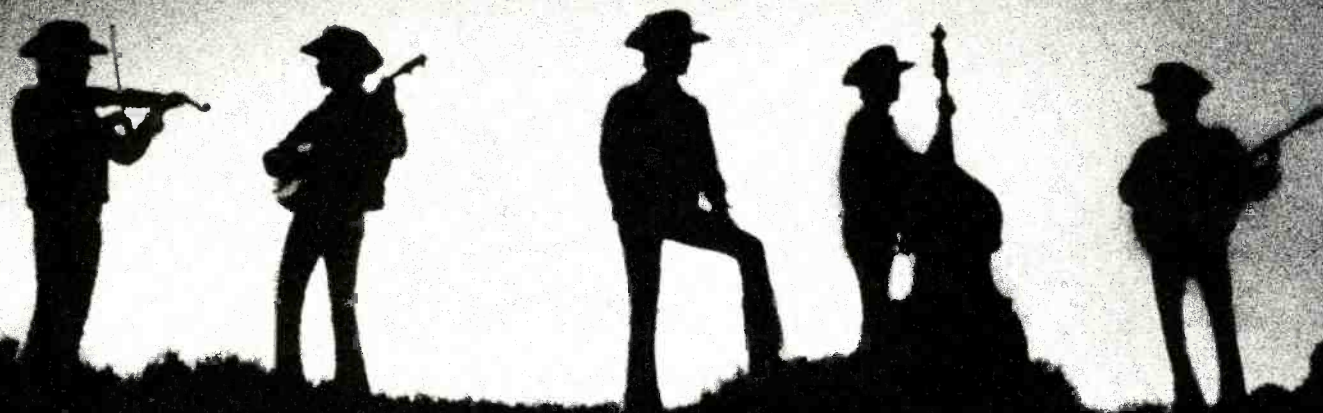
RW: No, you did. The thing that I wonder is that whether one thing doesn't respond to other. I mean, if there isn't a large cam-

(Continued on page 54)

THE
BLUERIDGE
RANGERS

NEW!

HEARTS OF STONE

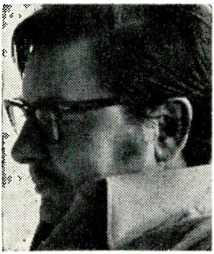


Somewhere Listening
(For My Name)
(Fantasy 700)

Here It Comes!



By KAL RUDMAN



■ Programmers' ear picks to click: (1) J. Geils Band "Give It To Me." Chart debut #27 at WRKO and Robin Mitchell reports: "Sensational reaction sales and phones." It is also on WKBW Buffalo . . . (2) Barbara Fairchild on Columbia, "Teddy Bear Song." It has been #1 c&w for two weeks and has great potential to go very big pop. Sales

are already over 200,000, whereas her last two country hits only sold about 30,000. She is from St. Louis, and just had a baby. You must remember that there is a period of about a decade in which no c&w hits crossed over pop, until Columbia started that important cycle all over again with Ray Price and others . . . (3) Lobo "It Seems Like A Long Time." Some top radio men tell us that this could very well become bigger than his last two records.

Jackson 5 "Hallelujah Day." It is huge r&b and is a giant in Chicago. Their last few releases did not sell very well in the soul market so pop programmers should be paying particular attention to this one because of the big sales. Mysteriously, this is not the case and we don't understand it. The only pop stations that are playing it are the alert Dick Kent at 50,000 watt WLAC Nashville, Brian McIntyre at WCOL Columbia and the brilliant Tom Bigby and the legendary John Rock at KTLK Denver.

Correspondents' lp cut tip: Byrds album. The new single will be the dynamite one: "Things Will Be Better" which reminds us of Three Dog Night and the smash by Free "All Right Now." The follow-up release to this cut as a single should be the Neil Young song "Cowgirl in the Sand" . . . Temptations album, the cut "Plastic Man" is getting huge phone requests at r&b station in Chicago and should be the next single . . . The Jo Jo Gunne album, the cut "Broken Down Man" is an old-fashioned house-rocker GO-RILLA. We think it should be the single . . .

The hottest new album in the country is Procol Harum on Chrysalis. Jim Taber, astute program director at KROO L.A. informed us that it is already top five in a few days at some stores.

Sure shot release coming soon: Alice Cooper "No More Mr. Nice Guy."

Crossover tips of the week: (1) Barry White on 20th Century, "I'm Gonna Love You Just A Little More." It came right on CKLW and Rosalie Trombley says: "It is already top 10 r&b in Detroit . . . (2) John and Ernest on Mainstream, "Superfly Meets Shaft." It is #1 r&b in Chicago. It exploded pop in New York City with the brilliant Neil McIntyre at WPIX-FM and is huge r&b in New York. There is still a stock problem around the country . . . (3) Ohio Players "Funky Worm" on Westbound. This is most hated record of the week yet it goes #1 wherever it gets played. Nobody likes it but the people. It hit #1 at CKLW and Rosalie says: "MonSter" . . .

(4) Chi-Lites "Letter To A Friend." It is top 10

(Continued on page 28)

Sondheim Tribute:

A Galaxy of Stars

■ NEW YORK—The lights on Broadway were never brighter than last Sunday evening (11) when the venerable Shubert Theatre was aglow with a most glittering aggregation of top Broadway stars gathered to pay tribute to the musical genius of composer / lyricist Stephen Sondheim. For his young 42 years, Sondheim has demonstrated many shows over that he is writing the most interesting music as well as lyrics for the Broadway stage today. This delightful evening confirmed it.

Assembled for the benefit of the American Musical and Drama Academy and the National Hemophilia Foundation, the mammoth effort of getting it all together for one evening — a feat which took three months to accomplish—was attributed to producer Kurt Peterson and director Burt Shevelove.

There was Angela Lansbury in from London where she is rehearsing the Styne-Sondheim "Gypsy," soon to open there. She performed a few of her numbers from the short-lived Sondheim show "Anyone Can Whistle." The songs "Me And My Town" and "A Parade In Town" together with the spirited delivery earlier by Alice Playten of "There Won't Be Trumpets" are testament that this entertaining show died a premature death and would be ideal fare for revival. Until then and fortunate for a grateful public there still remains the original cast album on Columbia.

Alexis Smith was more gorgeous than ever as she performed her "Follies" favorite "Could I Leave You." And hand-on-hip Nancy Walker stopped the show with "I'm Still Here" from the same score. Dorothy Collins repeated her stunning rendition of "Am I Losing My Mind." And a

Another Slice Of 'Pie'



Brown Bag Records has announced the release of the Mom's Apple Pie second album with this billboard on Hollywood's Sunset Strip.

perky, "youthified" Ethel Shutta stepped out with her "Broadway Baby." Dorothy Collins and John McMartin performed "Too Many Mornings." Ron Holgate brought on the bevy of beauties with "Beautiful Girls." Victoria Mallory and Justine Johnson as the past and present sang the haunting "One More Kiss." There was also the four part "You're Gonna Love Tomorrow" and "Love Will See Us Through" delivered agilely by Virginia Sandifur, Kurt Peterson, Marti Rolph and Harvey Evans. "Follies" is Sondheim at his best and his most intricate score.

"Company," another smash success, was well represented with that fun Andrew Sisters take-off "You Could Drive A Person Crazy" performed by Donna McKechnie, Pamela Myers and Susan Browning. Pamela Myers also repeated her show stopper "Another Hundred People." Mary McCarty punctuated "The Little Things You Do Together." And that zany, paranoid outburst sung at jet-speed, "Getting Married Today," was flawlessly executed by Beth Howland with Steve Elmore and Teri Ralston repeating their original chores.

Two superb songs from Sondheim and Hal Prince's current Broadway smash "A Little Night Music" were included on the bill. Glynis
(Continued on page 56)

Danny Jordan Forms Queen Bee Label

■ NEW YORK—Danny Jordan, associated with Musicor Records for the last year as artist relations and promotional director, has announced the opening of Queen Bee Records, an independent operation for production and promotion. Jordan can be reached at his new office at 39 West 55th Street, New York, New York 10019. Telephone number is (212) 245-8560.

Levy Ent. to L.A.

■ NEW YORK—John Levy Enterprises, Inc. New York offices, headed by Michael Levy, v-p of the corporation will move the bulk of their operation to Los Angeles, according to John Levy, president. Levy added that he will still maintain a small office staff in New York.

ELTON JOHN



A New Single

“DANIEL”

MCA-40046

From the album "Don't Shoot Me I'm Only The Piano Player"

MCA 2100

MCA RECORDS

DG Releases Two Ozawa Debut Discs

■ NEW YORK — Polydor Incorporated's classical label, Deutsche Grammophon, has released two albums performed by the young conductor Seiji Ozawa, debuting on DG with the San Francisco Symphony Orchestra, of which he is Music Director. "Three Pieces for Blues Band and Orchestra" by William Russo is recorded in collaboration with the Seigal-Schwall Blues Band, who joined Ozawa in the work's premiere at Chicago's Ravinia Festival in 1968. Side 2 of the album features Leonard Bernstein's classic "Symphonic Dances from West Side Story." Polydor is also releasing a single featuring the theme from the Third Movement of the Russo piece.

Lori's Feeling Good



Capitol recording artist Lori Lieberman recently visited Record World to talk about her album "Lori Lieberman" and her plans for the future. Lori, who was the first to record "Killing Me Softly With His Song," written for her by the album's producers Charles Fox and Norman Gimbel, has a new single, "And the Feeling's Good," released by Capitol. Shown (from left) are Norman Gimbel, Ms. Lieberman, Record World Music Editor Fred Goodman and Capitol Records' Joe Maimone.

Collins Musicor Promo Director

■ NEW YORK — Richard Talmadge, President of Musicor Records, has announced that Lester Collins has joined Musicor as national promotional director. Collins, a veteran promotion man, leaves Johnny Halonka's Beta Distributing Company in New York. He previously was associated with E.

B. Marks, Southern Music and did independent promotion for Charles Randolph Grean. Beta distributes Musicor in the New York area.

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Motown Record Corporation

Bob Eubanks on the Move

By CRAIG FISHER

■ LOS ANGELES—In 1963, a 25-year-old disc jockey at KRLA in Pasadena, Bob Eubanks, was the first concert promoter to bring the Beatles and the Rolling Stones to Los Angeles. Four years later, when he left KRLA, Eubanks had created a successful promotional firm, Concert Associates; he was part-owner of two radio stations, KWG in Stockton and KGNV in San Jose; he was managing the Lennon Sisters, and he was hosting what has since become the country's highest-rated daytime television show, "The Newlywed Game."

But by 1969, Eubanks says he had decided "Enough of this crap." He sold his interest in Concert Associates to Filmways, gave up his management activities (he had already given up his radio investments) and resolved to concentrate on being an "overpaid and underworked" game show host—four hours a day, two days a week.

That resolve lasted three years. Then, last April, Eubanks leaped into concert promotion again. Between Feb. 23 and Mar. 26 this year, Concert Express, his new company, will have presented 33 concerts, among them appearances by Merle Haggard, the Everly Brothers, Marty Robbins and Neil Diamond. Eubanks estimates the company's gross for that period will be \$400,000. Its future attractions include concerts by Neil Young, Donny Hathaway, Sha Na Na and Sly Stone.

Though wary in the past about talking to the press, Eubanks is now eager to spread the word about his new venture, which he asserts is already "the best company in Southern California."

However, he adds, "You don't really have to be in this town to function efficiently. I think it was important for us to be here to establish ourselves, but if you're going to book in Sacramento or in Lake Charles, La., it really doesn't matter. It's only another hour plane

ride."

Why Lake Charles, La.? "Country music has been searching for a good promoter," Eubanks says, and much of his present enthusiasm stems from his confidence in the success of future concerts featuring c&w performers. He is particularly high on Merle Haggard, whom he refers to variously as "the modern-day Hank Williams," "the Rolling Stones of country music" and "everything Johnny Cash wants to be: he can sing, he can write and he's been in prison."

Eubanks stresses the similarities in promoting c&w and r&b artists, pointing out that they usually require dealing with only one newspaper and one radio station in any given city. And, like r&b audiences, audiences for country music, he says, are "totally loyal. They tell you who their stars are and they're not fickle."

"I wonder say that 50 per cent of our business will continue to be rock concerts," Eubanks adds, "and I want them to be." But, he goes on, "I know for a fact that there is a group of promoters who live off Frank Barcleona, and I don't need anybody—I need everybody. I've never picked a hit record in my life. I have the worst ear in the world for music."

(Continued on page 22)

Pleasure Records Born in Milwaukee

■ MILWAUKEE — Raphael Chicorel, President of the Chicorel Music Corporation, has announced the formation of Pleasure Records. The initial release for the Milwaukee-based production/publishing complex is a double lp set entitled "I'm In Love With You."

An elaborately packaged jazz-flavored album, "I'm In Love With You" features fourteen original songs written by Chicorel, with vocals by Sandra Mandella and instrumentals by the Ray Tabs Trio.

The Coast

(Continued from page 10)

Teleshows. ABC will air it June 2 . . . Honk, longtime Orange County favorites, have their new album out on 20th. It's good . . . Johnny Mayer, formerly roadie for John Sebastian, Paul Butterfield and Al Kooper, here seeking a new position . . . Sneaky Pete has joined Tret Fure's band . . . And for the record, the first five to reply to Capitol's 1973 Publicity Mailing List Sweepstakes were Steve Jordan, of McNeese State U.'s Contraband, Jon Bream, of the U. of Minnesota's Daily, N.Y. freelancer Bob Weiner, Eric Shalit of Kong and William E. Berry of Jet.

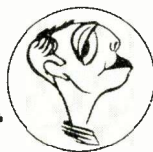


Roger Williams

A New Single MCA-40044 From the Motion Picture "Baxter"

Theme From Baxter

MCA RECORDS



Produced by Snuff Garrett for **Garrett Music Enterprises**

**From the soon to be released album by Roger
featuring "Last Tango In Paris," "Also Sprach Zarathustra (2001)," "Duelling Banjos," "Lost Horizon."**

Ellen McIlwaine: An Awesome Talent

■ NEW YORK — Ellen McIlwaine has consistently garnered rave reviews in her appearances here, and a recent date at Kenny's Castaways (6-10) once again revealed her as a uniquely original, at times even awesome talent. Miss McIlwaine's appearance followed closely the release of her second album on Polydor, "We the People," which has received considerable attention from progressive radio stations, and her performance at Kenny's demonstrated the aptness of the word "progressive" in describing her music.

Miss McIlwaine creates and develops exciting and original music that mixes many of the sounds of her own roots (she was born in Nashville and raised in Japan) with some of the best of the contemporary music scene. She does this with the most basic of musical tools, a solo voice and guitar, but her voice is truly exceptional, and her guitar playing is superb. She possesses a fine vocal range and tone, but it is the remarkable flexibility and color of her voice that make it unique, as she improvises with incredible speed and precision. Miss McIlwaine strums her amplified acoustic guitar in a wide variety of rhythms and styles, and delivers some songs that are so strong and spectacular that the audience almost appears to be awestruck.

Miss McIlwaine's own compositions are exciting enough, but her versions of songs by other writers, such as Jimi Hendrix' "Up From the Skies," or "Toe Hold," by Isaac Hayes and David Porter, are somewhat more accessible while being no less original.

Robert Nash

New Deeper Voice for Donny

■ LOS ANGELES — Donny Osmond's current single, "The Twelfth of Never," produced by Mike Curb and Don Costa for MGM Records, is his first since the 15-year-old's voice began changing about three months ago, setting off world-wide rumors that he'd lost his voice entirely.

Voice loss rumors began during the group's November concert tour of the UK, finally forcing public announcement that the group's youngest member simply was experiencing the normal process of voice change. It had been occurring over a period of some six months and currently is about an octave lower.

Alice Cooper Junket — Expedient, Enjoyable

By ROBERT FEIDEN

■ NEW YORK — Last Friday (9), Warner Bros. Records and Alive Enterprises invited some eighty members of the New York press and other friends to spend over night in Philadelphia with Alice Cooper, who would be performing that evening at the Spectrum. After cocktails and dinner we would be taken to see the show, and afterwards, a two hour midnight ferryboat ride and party on a cruise on the Delaware.

While most of the invited guests chose to fly on Alice's chartered jet, some more cautious folk decided that the train would be simpler. Anyway, arriving at the motel, one found waiting a beautiful basket of fruit, a corsage of flowers and an Alice Cooper pillowcase filled with his new album, press information tickets and passes. A poster of Alice was also there, as well as photostated reviews the concert had received the night before from the critics.

Once in the Spectrum theater, the press were admitted to a private reception room for more food and drink. And then, finally, the call to take our seats for the show. The first thing to be noticed was the stage itself, a series of cubes with one larger center piece acting as the main stage area. The sides of the various stage platforms were lit for a good effect to accent the performing area. And then, enter Alice, a vision in White.

"Hello, Horray" was the perfect start of the show as the

audience cheered America's number one entertainer. As the evening progressed, the band members and Alice freely roamed the ample stage space. "Billion Dollar Babies," "Elected," "I'm Eighteen" (perhaps the most perfect anthem to youth ever written,) were all performed, but the "show" aspect was just to begin.

"Unfinished Sweet" provided a surrealistic nightmare in which Alice grabbed his jaw in anguish from a toothache. He fell to the floor, and a huge, lighted, swirling dentist's drill looking suitable for use only on an elephant's tusk entered the stage and began drilling. Suddenly, a life-sized tooth came dancing on stage, followed by Alice carrying an enormous tooth brush, followed by a gigantic tube of tooth paste. An elemental lesson in dental surgery followed. Other bits of theater included Alice demolishing the limbs and torso of a baby doll, followed by Alice reaching into a cauldron and pulling out limbs on a sword and holding them out to the audience as the group performed the perverse "I Love The Dead." The climax of the show had Alice meet death, this time at the blade of a guillotine, and the hangman then reached down and pulled a life size replica of Alice's head by the hair and swung it back and forth with glee. "School's Out," and "Under My Wheels" were the last numbers just before a finale which featured an unfurled American flag, sparklers and a recording of "God

Bless America" as the band exited saluting the flag.

The Alice Cooper show is the best example thus far of the attempt to merge theater with rock. The group and Alice really work at putting on a fun show, and for the most part they succeeded. To be taken into account is the fact that when seen the show was only in its first week, and the group has several months left before concluding in New York, at which time the pacing should be improved. But even as it stands now, going to see Alice is an adventure, and a welcome one in a time when most live concerts are mere duplicates of a recorded album.

A midnight boat ride was scheduled to follow the show, but the boat never left port, which was really just as well since the cold night air and overcrowded passengers would have made the trip look like the road company of the Poseidon Adventure. The next day,

(Continued on page 42)

Bob Eubanks

(Continued from page 20)

As if to demonstrate that there are other kinds of acumen as valuable as a good ear for music, however, Eubanks has several other projects currently on his mind. For one thing, Concert Express has acquired a two-year exclusive lease on Las Vegas' Ice Palace and recently spent \$25,000 installing an insulated floor in it. "It's our hall," he says, "and there are 300,000 people there who are tired of going to those clubs."

In addition, he has gone back into management — handling Phil Everly — and he and Johnny Jacobs, the announcer on "The Newlywed Game" and one of the investors in radio he was associated with previously, have purchased KWG in Stockton once again. Describing the deal, Eubanks says, "In essence, the guy just loaned us the money to buy his radio station"—which he adds had been losing \$7,000 a month. A Merle Haggard television show is also in the works.

"If Chuck Barris were to offer me a lifetime contract tomorrow, I'd sign it," Eubanks says. "But other things—demolition derbies, roller derbies, thrill shows—all fascinate the hell out of me, too. I guess I'm a little bit of a carny at heart."

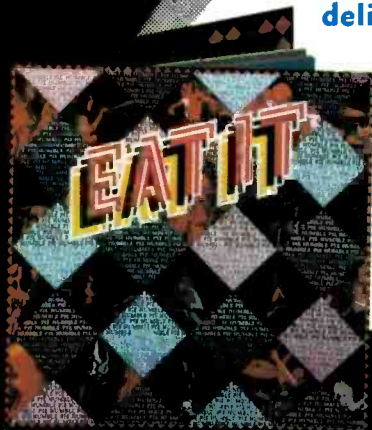
Kinky Goes Straight



Kinky Friedman (center with bowtie) and his Texas Jewboys were the object of a recent television taping for Newsweek Broadcasting Service. The ethnic phenomenon is set for the late March release of his first album, "Sold American." Pictured (from left) are Bill Holmes of the Nashville Studio Band, the Jewboys' front man Willie Fong Young, Jim Glaser of Tompall and the Glaser Brothers, Jewboy Billy Swan, Kinky and WLAC News producer and cameraman Dennis Drinnon.

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ON A&M RECORDS

The album, and the upcoming world tour, features the soulful vocals of The Blackberries: Venetta Fields, Clydie King and Billie Barnum.

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Chicago, Ill.
24 Municipal Aud.
Kansas City, Mo.
26 Salt Palace
Salt Lake City, Utah
27 Coliseum
Denver, Colo.
29 Arena
Oklahoma City, Okla.

30 Memorial Aud.
Dallas, Tex.
31 Coliseum
Houston, Tex.
April 1 Memorial Coliseum
Corpus Christi, Tex.
5 Western Ill. Univ
Macomb, Illinois
6 Un v. of Indiana
Bloomington, Ind.
7 Civic Center
Roanoke, Va.

8 Coliseum
Hampton Roads, Va.
10 Cambria Cty. War Mem.
Johnstown, Pa.
11 Music Hall
Boston, Mass.
12 War Memorial
Rochester, N.Y.
13 Memorial Aud
Buffalo, N.Y.
14 Cincinnati Gardens
Cincinnati, Ohio

15 Civic Center
Baltimore, Md.
May 4 The Forum
Los Angeles, Cal.
5-6 Winterland
San Francisco, Cal.
TOUR OF JAPAN
29 Madison Square Garden
New York, N.Y.
June TOUR OF EUROPE

Marvelous Mahavishnu

By ROBERT NASH

■ Among the most exciting phenomena on the current scene is the meteoric ascent of the Mahavishnu Orchestra and its spectacular leader and guitarist, Mahavishnu John McLaughlin. The group's latest album, "Birds of Fire," (Columbia) is one of the hottest items on the **Record World** charts, beginning as Chartmaker of the Week a mere six weeks ago, and still bulleting up from its present No. 14 spot.

The success of this album is but a reflection of the dazzling innovation and immense creativity of the Mahavishnu Orchestra, whose membership includes Jan Hammer on keyboards, Jerry Goodman on violin, Billy Cobham on percussion, and Rick Laird on bass, in addition to the masterful Mr. McLaughlin. Not content to travel well-worn paths, they have extended traditional musical sounds and forms to bring a kind of spiritual energy to their work. The astounding thing about the Orchestra is the way they have succeeded in extending the musical tastes of their audience to appreciate such progressive sounds. This they have accomplished through sheer musical excellence and intense dedication to their art.

Dedication to the musical arts is easily apparent in even a cursory examination of the group's history. Mahavishnu John McLaughlin, a follower of the spiritual teachings of

Sri Chinmoy, seeks to master his instrument as a means of developing communication. "God is the supreme musician, the soul of music and the spirit of music," McLaughlin says. "I'm trying to reach him by allowing myself to become his instrument; that's all I want to become in all aspects of my life."

McLaughlin's musical quest has carried him through all musical forms, and jazz, rock, blues, classical and non-western music are all embodied in the Mahavishnu Orchestra. McLaughlin has also been a featured performer in groups such as the legendary Graham Bond Organization, Brian Auger's quintet, Tony Williams' Lifetime, and Miles Davis' group. Following two solo albums, McLaughlin formed the Mahavishnu Orchestra and they recorded their first Columbia album, "The Inner Mounting Flame."

Now with "Birds of Fire," ever-increasing numbers of people are listening to, and delighting in the music of the Mahavishnu Orchestra.

'Daddy's' Gold

■ LOS ANGELES — Jermaine Jackson's single "Daddy's Home," from the album, "Jermaine," has crossed the million sales mark in less than ten weeks after being released, it was announced by Motown Record Corporation.

Gold Flows on For Rivers



Johnny Rivers (left) adds to his collection of gold records via this recent presentation by Michael Stewart, president of United Artists Records, of the goldie for Johnny's UA single, "Rockin' Pneumonia-Boogie Woogie Flu," which just reached the coveted plateau.

Dialogue

(Continued from page 8)

Robey: Yes. Then, after about three or four months, Dave Madis came down to Houston on his vacation and he wanted to see how business was doing. So, I carried him to the bank and we had \$38,000 in the bank. Well, Dave Madis saw that \$38,000 in the bank and he couldn't stand that. He said, "Man I want mine out!" So he sold me his interest for \$10,000 and picked up his half of the \$38,000 out of it. And the next session we cut was "Pledging My Love," which was a million-seller. I think we got 33 covers on that one record.

RW: What led you, then, to form your other labels?

Robey: Well, we acquired so many artists that we weren't able to release them. The disc jockeys were complaining about playing so many on one label, so we had to get other labels to keep the disc jockeys happy. Duke and Peacock are the original labels, however. The others are subsidiaries.

RW: What did you come up with?

Robey: Sure Shot, for one. But it's not very active anymore. The two major ones were Back Beat, which took the overload off Duke, although it's owned by Peacock, and Song Bird, which took the overload off Peacock. We had to take all r&b off Peacock, you see, because Peacock had been so well established as a gospel label. We had trouble in the beginning trying to get artists to sign to Song Bird, because it didn't have the Peacock name. But we finally convinced some artists, including the great, one and only Inez Andrews, to record on Song Bird. And then after about a year, we had Song Bird well on the way because we were using the same techniques and doing the same thing with Song Bird that we were doing with Peacock.

RW: I know that you collaborated on "Pledging My Love," but could you estimate how many other songs you've written?

Robey: I hate to tell you that, because most people don't know that my pseudonym is Deadric Malone. You see, I was married at one time to a lady whose family name was Malone, so I took the Deadric out of my name—it's my middle name—and the Malone from her name and came up with Deadric Malone. But to be perfectly honest with you, I couldn't tell you how many songs I've written to save my life! I've collaborated with many writers, because we've had writers who had good ideas and could write one verse or maybe two, but they couldn't complete them. And a lot of those songs that came in became big hits after they were completed.

RW: In other words, you just told people that you were going to turn their songs over to Deadric Malone.

Robey: Right. I got criticized for using the name Robey on some of my first writings. The writers criticized me because they said, "Well, he wants to do all of it. He wants to manufacture the records, maintain the artists and write the songs." So I thought it was hurting a little and I stopped it; I wouldn't use Robey anymore.

RW: I understand that Leiber and Stoller worked for you at Duke. Is that true?

Robey: No. I won't accept it like that. What happened was that we were doing a session right here in Los Angeles with Willie May Thornton; they call her Big Mamma Thornton. Leiber and Stoller sneaked into the studios, during a little break and went over and presented their song, which was "Hound Dog." Then Johnny Otis, who was handling the session, decided to let Willie May see if she liked it and what kind of job she could do with it. They listened to the song and Willie May put herself into it and it was completely different from what they had, which was country & western, truthfully, so we recorded it with a contract from Johnny Otis. Shortly after the song was on the market, we found out that Leiber and Stoller were minors and we were about to get the song taken away from us, so we made an agreement with them to handle the song and the publishing for them. We sold, I'd say, between 500,000 and 750,000 of it on Willie May Thornton. Then, when Elvis Presley heard it, he cut it and then it went into millions. But we couldn't get a cut on it by keeping the whole song. We own, I think, 28 or 29 per cent of it at this point because we let Presley Music and Elvis Presley and those people who really sold six-and-a-half million copies get a piece of it. There's no such thing as keeping it all anymore, we realize that. But they wrote the song, and that was actually their beginning.

(Continued on page 49)



WARNER BROS. RECORDS ANNOUNCES A NEW LOOK FOR ITS LABEL.

Utah Adopts Anti-Piracy Law

■ The Governor of Utah, Calvin L. Rampton, has signed into law a bill enacted by the state legislature, making it a misdemeanor to make or sell recordings produced without the authorization of the legitimate record manufacturer. Similar laws are already in effect in New York, California, Texas, Tennessee, Arizona, Arkansas, Virginia, Pennsylvania, Louisiana, and the State of Washington.

'Sound of Music' Campaign for RCA

■ NEW YORK — RCA Records has announced a major new campaign on the album, "The Sound of Music." The album, first released eight years ago, is the soundtrack of the 20th Century Fox motion picture version of the Rodgers and Hammerstein musical, and RCA is tying its campaign into the re-issue of the motion picture.

Goldstein to Grevatt

■ NEW YORK — Toby Goldstein has joined the staff of Ren Grevatt Associates, as account executive and staff writer.

CLUB REVIEW

NRBQ Rocks Max's

■ NEW YORK — Kama Sutra rock group NRBQ played Max's Kansas City last week (1), and once again proved themselves to be one of the most versatile, proficient and downright enjoyable groups on the current scene. The fact that they haven't broken big yet, after several years of work, is astonishing, for they are consistently and literally one of the best bands this reviewer has ever heard. Their material ranges from country to rock to modern jazz to avant garde dadaistic musical scraps to the theme from "Father Knows Best," all done with great wit, great warmth. And, though their material ranges wide, don't think that it's not accessible. The boogiein' going on in the cramped and crowded confines of Max's testified to the fact that NRBQ, while having a head on its shoulders, so to speak, has not forgotten that rock and roll is basically communal music, music designed to bring us together so that we can dance.

Since their last album, the group has lost its lead singer,

Allmans Prepare Indian Benefits

■ MACON—The Allman Brothers Band has had several meetings with their management and recording companies and have been in contact with several Indian leaders and have made plans to set up a series of benefit concerts for the North American Indians.

The money from these benefits will be used to set up a fund for the preservation of the North American Indian culture. Concert locations are currently being sought and other acts have been contacted for their help and assistance. The immediate goal will be to involve other people within the music industry and to raise \$2 million to aid the North American Indian fund.

JF Murphy, Salt to Col

■ NEW YORK—Columbia Records has announced the signing of JF Murphy & Salt to an exclusive recording contract. The six man band, managed by the Linet Group Limited, was formerly with Elektra records.

but they seem to miss him not at all, for the vocals are split between the hoarse blues shoutings of guitarist Al Anderson, the wistful whisperings of bassist Joe Spaminato and the direct rocking voice of keyboard man Terry Adams. Add to the group the tasteful and percussive drumming of Tom Staley, who somehow manages to get everything exactly right, and you gotta band, people.

I saw two sets at Max's. The first one was devoted mostly to old things from their previous albums, things like "Do You Feel It," the hard rocking crowd-pleaser "Let Your Complexion Show" and the country ballad "I'm Leaving It All Up to You." The first set ended, after they had done the aforementioned theme from "Father Knows Best," with an incredibly swinging version of Julian Adderley's jazz classic "Things are Getting Better" which segued into "Accentuate the Positive." Talk about an up way to end a set.

(Continued on page 56)

'Baby' Boom



The "arrival" of the new Alice Cooper album "Billion Dollar Babies" has created such a security problem that Warner Bros. promotion man Russ Palmer had to "deliver" the album to program director Norm Gregory of KJR (left) in a Brinks Armored Car, complete with security guard.

Kingsmen To Capitol

■ HOLLYWOOD—Capitol Records has signed the Kingsmen to a long-term exclusive recording contract Mauri Lathower, Vice-President, artist and repertoire has announced. Initial product from the group will be "You Better Do Right" b/w "Today," both original tunes currently being readied for release.

In 1963, the Kingsmen entered into a highly successful musical career via their single and subsequent album, "Louie Louie" which remained on the national charts for 131 weeks.

Managed by Reb Foster Associates, Inc., the Kingsmen are currently planning a return to the concert stage.

Springfield Revival Debuts on Oscars

■ LOS ANGELES — The Springfield Revival, an English musical group never before seen or heard in the United States, will make its American debut before a television audience of more than 70-million people nationwide, performing one of five songs nominated for an Academy Award. The group will present "Come Follow, Follow Me" on the 45th Annual "Oscar" Awards Presentation of the Academy of Motion Picture Arts of Sciences Tuesday evening, March 27, to be aired by NBC-TV.

Baran to Playboy Music

■ LOS ANGELES — Toni Baran has been named professional manager of Playboy Records & Music, Inc.

Brooklyn Men Plead Guilty

■ NEW YORK — Two men arrested in Brooklyn last December in police raids that uncovered a cache of 50,000 pirated pre-recorded tapes along with large quantities of pornographic films, books and magazines, pleaded guilty to different charges before Judge Larry M. Vetrano in Kings County Criminal Court last week.

Bernard Damsky, 72, identified as the owner of Vogue Record Sales, a storefront warehouse where the bulk of the pirated tapes were uncovered, pleaded guilty to possession of criminal property in the second degree, a felony. Benjamin Lichman, 61, an employee, pleaded guilty to violating Section 561 of the General Business Law (the Anti-Piracy statute), a misdemeanor.

Judge Vetrano set no date for sentencing.

Ms. Walcovy to BASF Promo

■ BEDFORD, MASS. — Donna Walcovy has been named promotion coordinator of BASF Records. In announcing her appointment, national sales and promotion director Herb Heldt said that she will be responsible for the dissemination of all information about releases, artist appearances, radio air-play activity and special promotions to the company's distributors and independent promotion personnel throughout the country.

Weissberg, Deliverance In Concert, TV Gigs

■ NEW YORK — Eric Weissberg and Deliverance will make their first important concert appearance in New York when they appear at Philharmonic Hall March 23. The group has also taped a "Midnight Special Show" and they will be seen on the Bobby Darin Show and "In Concert" March 30.

Buffalo Signs Checkmates Ltd.

■ LOS ANGELES — Buffalo Records has signed the Checkmates, Ltd. to an exclusive recording contract. The group will record in Los Angeles during March and April for album release in June. The group is best known for their hit "Black Pearl."

We turn the record industry inside out to get the news...



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DANCE REVIEW

Joffrey's 'Deuce Coupe': Hot Stuff

■ NEW YORK—While it is not customary for this magazine to discuss such elevated arts as that of terpsichore, when a ballet company uses music by those paragons of pop-rock, Brother / Reprise artists the Beach Boys, the subject suddenly comes within our purview. So it is that **Record World** reports that "Deuce Coupe," a presentation of the Joffrey Ballet in association with Twyla Tharp and her company, which uses the music of the Boys, is a sparkling fun work that only occasionally condescends to the music. For most of the way, however, it treats the music with respect and even a certain amount of awe at the raw sensuality such tunes as "Got To Know The Women" convey.

The piece is set up so that a lone classic dancer, dressed all in white, performs gentle classic ballet steps while all around her, in colorful and funky costumes, Twyla Tharp and her company reel and rock. The ballet is a perfect artistic recreation of the confrontation

April Fool's



The man in the middle proclaims "In 1973, the celebration of the first day of Spring will be 12 days long since this is Spring's biggest year." Roy Rifkind (left) and Julie Rifkind (right), Spring Records co-directors, made everything perfectly clear to the man by showing him sales figures on their new Joe Simon and Millie Jackson Spring singles. You guessed it—Spring (the NEW celebration thereof) will conclude April 1 and the man in the middle is Richard M. Dixon, Resident of the United States.

between the old Apollonian culture of control and good sense and the new culture of Dionysian flesh and sensuality—and one gets the feeling that the classicists are losing, for behind all the action and heat of the Tharpians and the

(Continued on page 44)

MONEY MUSIC

(Continued from page 18)

CKLW Detroit and WTIW New Orleans . . .

(5) Sylvia "Pillow Talk." It is a giant r&b across the country, and just broke big pop at its first top 40 stations, WLAC Nashville with Dick Kent.

Several records have come across our desk that we feel deserve some special personal mention:

(1) Patti Page and Tom T. Hall on Mercury, "We're Not Getting Old." As you know, Tom just gave a tremendous concert in New York City. This record blows my mind . . . (2) Perry Como "And I Love Her So." This beautiful song was written by the genius, Don McLean, and produced by the legendary Chet Atkins. It is already an M.O.R. jukebox smash in Philadelphia because of Dean Tyler at WIP. I believe it is not impossible for this record to become another "It's Impossible" for Perry. Look for Frank Mancini, Tom Cossie, Larry Douglas and Como's manager, Mickey Glass, to do the impossible and bring it home . . . (3) The Status Quo "Don't Waste My Time." They had a hit on Chess a while back and we think Harold Childs can bring this up-tempo kicker home.

Rock instrumental explodes: Edgar Winter. It detonated 12-5 CKLW and Rosalie says: "It is going #1." A powerhouse believer just jumped on it: WCFL. At this point, we are convinced that the most important and the most powerful radio station in the United States today has to be WCFL Chicago because they can sell you 60,000 to 70,000 copies of a record without WLS and when they go on a record, they give it an all-out shot for 6 or 7 weeks, no matter what! It is also on WAKY, WMAK, WXLW, WCOL and a host of secondary stations. It exploded r&b at KWK St. Louis and r&b in Detroit at WCHB and WJLB.

Important caution and note to programmers: Make sure that you play the new re-mixed version which brings the moog up front and center. This is a very important point to remember on this particular record. Do not play the old mix. The number on the record of the new mix is: 7394-2. Check that number very carefully!

Rock vocal to be confirmed: "Hocus Pocus" by Focus. It detonated 30-18 CKLW where it is pulling top 10 phones. Powerful new believers: WIXY, KOL, KEYN, KROQ, WCOL.

Sleeper of the week: David Bromberg "Sharon" on Columbia. KEYN Wichita is the powerhouse station in that market, and they were absolutely right about a number of recent hits and currently are looking like super heroes with the way they led the way on "Playground" Clint Holmes. Charlie Cusak, music director at KEYN, reports: "'Sharon' is now up to #14 and it is much stronger than I expected it to be." Remember this is the station that also broke "Dead Skunk In The Middle Of The Road" by Loudon Wainwright.

Clint Holmes on Epic. This is the determination record of the year. It has been out for over eight months. Powerhouse new believers: WIXY, KLIF. Norm Gregory and Gary Shannon at KJR Seattle say: "Will be a hit." Dean Tyler WIP, who really started this record, now reports that it has broken with big sales and phones all over again in Philadelphia. It is on the chart at

1

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Coming
next
week:
a major
musical
merger.

Listen to what's
happening at Motown.
You'll hear
the times change.



Motown Record Corporation

MRI Expands

■ LOS ANGELES—MRI (Music Recorders, Inc.) has just finished negotiations with Westlake Audio on an extensive expansion program.

Chief engineer and owner Garry Ulmer stated that MRI will house the first Quadrophonic Mixdown facility that incorporates computerization. The \$200,000 investment will include a 24 track Quadrophonic automated process console with total computerized mixdown, full Dolby system for all tape machines, and Quad monitors by Westlake Audio.

Gold for 'Wattstax'

■ NEW YORK—Stax Records' "Wattstax" album has been certified gold by the RIAA, representing sales in excess of one million dollars. The album, produced by Al Bell, features highlights from the top-grossing motion picture of the same name.

CONCERT REVIEW

Vibrant Blues Variations at Carnegie

■ NEW YORK — Take three vibrant performers, put them into a gracious and comfortable concert hall, produce the show with warmth and skill, mix well, and you come up with one of the most affectionate and musically worthwhile evenings you'll ever see. That's what Blues Variations II was at Carnegie Hall last Sunday night (4).

Produced with obvious affection by New Audiences stalwarts Julie Lokin and Artie Weiner, the concert began with Lightnin' Hopkins, decked out in electric blue suit and shiny white tie. Backed by sympathetic musicians on drums and bass, Lightnin' ran through a bunch of his favorites, including "Mojo Hand" and "Trouble In Mind," which featured a stirring slide guitar solo.

Hopkins really warmed up however, on "Mighty Crazy," a strong and swinging blues shuffle, which featured slashing guitar lines from him, and the slow and terribly moving "Penitentiary Blues," on which he took his best vocal of the night. He received a deserved standing ovation.

Next up was Warner Bros.' Bonnie Raitt, who did a short but mellow set that nicely showed off her clear voice and guitar picking ability. Sitting in with her for a few tunes was John Hall (who wrote "Half Moon," the Joplin hit of a few

Children of the 50's



years ago), who played fluid electric guitar lines behind her basic acoustic-folk style. As she herself admitted she was just "a sandwich" between two strong and heavy blues acts — still, what she did was tasty enough.

Visiting Record World recently was Brut recording artist Robert Klein. The comedian, whose debut album "Child of the '50s" is receiving tremendous response, has been known to TV and club audiences for years. A talk show favorite, he will soon be seen on the Carson, Cavett and Douglas shows performing material from his lp. He will also be at the Cellar Door in Washington, the Bijou Cafe in Philly, among other clubs. Pictured with Klein are, bottom row: Larry Harris, Buddah lp promo man; Lenny Beer, RW Chart Editor. Top row: Fred Goodman, RW Music Editor; Klein; Toni Profera, RW Asst. Chart Editor. The Brut label is distributed by The Buddah Group.

Muddy Highlights

The crowd was waiting for Muddy Waters, one of the great and authentic blues voices, and Waters and his band did not disappoint. Opening with a quick, yet heartfelt runthrough of Waters favorites, including a spirited version of "Baby Please Don't Go," the Chess artist did two new good songs from his soon-to-be-released album. One was a slow blues with kind of wry witty lyrics, "Garbage Blues" and one was up, way up, a spritely tune called "What's the Matter with the Meal" which featured a call-and-response pattern between Muddy and his band. Waters finished his set with the crowd-pleasing "Got My Mojo Workin'," and then was called back to do several encores. Hopkins joined him for two of them, and the interplay and genuine affection between the two bluesmen, one the heir to the other, was a joy to behold. The music wasn't bad, either.

All in all, Blues Variations II was a warm evening of superb music. Allen Levy

Polydor Releases Five

■ NEW YORK—Polydor Inc. has announced a five album release including Rory Gallagher's second album "Blueprint." Also released is Link Wray's new lp "Be What You Want To" featuring Jerry Garcia, Commander Cody and David Bromberg. In addition there is a Randy Burns record, "Still On Our Feet"; Cat Mother with "Cat Mother Last Chance Dance"; and "The Reel Thing" by Arthur Fiedler and the Boston Pops.

GP At RW



Stopping by Record World recently was Reprise recording artist Gram Parsons. Parsons, formerly of the Byrds and Flying Burrito Brothers, is currently touring with major stops at Max's in NY, the Bijou in Philly and Oliver's in Boston. Also on the agenda is a radio show from Ultrasonic studios for WLIR, Long Island and a TV appearance in Boston. He will be promoting his lp, "GP" and single "She" b/w "That's All It Took." Pictured with Parsons, right, is his drummer N. D. Smart II.

CONCERT REVIEW

Wonder Wondrous

■ SANTA MONICA — Stevie Wonder is aptly named, for he continues to be an amazing performer. His concert at the Santa Monica Civic Auditorium was a sell out and he had his fans jumping for more. His voice was rich and strong, whether he was singing "Once In A Lifetime," "Me And Mrs. Jones," "If You Really Loved Me" or the incredible rousing rendition of "Superstition" followed by encores of the oldies "My Cherie Amour" and "Signed, Sealed and Delivered." Playing the keyboards, doing a drum solo, singing alone or with his backup trio, his musical capabilities and joyousness in performing reached out to captivate an already enthusiastic crowd.

Azteca (Columbia), a large Latin/rock band, also performed on the bill. They're spirited, enthusiastic and have a great deal of musical competence among their 15 or 16 members (there is one lady who sings in some of the numbers), but after a few of their songs the music begins to sound very repetitive. An occasional change-of-pace arrangement would greatly benefit the act and the ears of the listener.

Beverly Magid

'Alice Cooper' Mag

■ NEW YORK—A new magazine entitled "Alice Cooper" has been prepared to accompany the group at concert dates during their current U.S. tour. The magazine, a full color, 60 page edition, features photography, artwork and articles that trace Alice's career from the beginning of the group to their latest album, "Billion Dollar Babies."

The magazine was edited by Mark Pines, and Michael Neufeld served as art director and graphic equalizer. Ron Ross is a contributing editor, and other contributors include Sam Sutherland, Bruce Harris, Eric VonLustbader, and Ed Kelleher. The magazine features artwork by Carole Jean and Sabo, as well as the photography of Elly Holceker, Bob Gruen, Lynn Goldsmith and John Fieldman.

The magazine will be released on March 20, and a version will be issued for newsstand and bookstore sales, to be distributed by Dell Publishing Co. The magazine is published by Lyrical Image, a subsidiary of Alosco & McLaughlin Enterprises, Inc.



101 THE SINGLES CHART 150

MARCH 24, 1973

THIS LAST WK. WK.

101	101	SAIL ON SAILOR BEACH BOYS—Brother 3613 (Warner Bros.) (Brother, BMI)
102	—	FRIEND AND A LOVER PARTRIDGE FAMILY—Bell 336 (Screen Gems/Columbia, BMI)
103	103	TEDDY BEAR SONG BARBARA FAIRCHILD—Columbia 4-45743 (Duchess, BMI)
104	104	KEEP ME IN MIND LYNN ANDERSON—Columbia 4568 (Flagship, BMI)
105	107	THE LORD KNOWS I'M DRINKIN' CAL SMITH—Decca 33040 (MCA) (Stallion, BMI)
106	109	WE'LL MAKE LOVE AL ANDERSON—Vanguard 135168 (Fennario, ASCAP)
107	—	EVERYTHING'S BEEN CHANGED FIFTH DIMENSION—Bell 338
108	108	WOMAN FROM TOKYO DEEP PURPLE—Warner Bros. 7672 (Mec, BMI)
109	118	PILLOW TALK SYLVIA—Vibration 521 (All Platinum)
110	110	IF I COULD ONLY BE SURE NOLAN PORTER—ABC 1343 (Lizard/Cashew, ASCAP)
111	114	WHILE WE'RE STILL YOUNG WAYNE NEWTON—Chelsea 0116 (RCA) (Spanka, BMI)
112	119	WISHING WELL FREE—Capitol P1212 (Ackee, Cayman, ASCAP)
113	113	DREAMLAND DANNY BONDUCE—Lion 145 (MGM) (Dramatic, BMI)
114	125	BACK WHEN MY HAIR WAS SHORT GUNHILL ROAD—Kama Sutra KSBS 206 (Buddah) (Gunhill Road, ASCAP)
115	—	I'M A STRANGER HERE FIVE MAN ELECTRICAL BAND—Lion 149 (MGM) (4 Star/Galeneye, BMI)
116	—	KUFANYA MAPENZIE RAMSEY LEWIS—Columbia 4-45766 (Damoja, BMI)
117	—	LEAVING ME INDEPENDENTS—Ward 11252 (Scepter)
118	—	I'M GONNA LOVE YOU JUST A LITTLE MORE BARRY WHITE—20th Century TC 2018 (January/Sa-Vette, BMI)
119	120	HEAVEN HELP THE CHILD MICKEY NEWBERRY—Elektra 45840 (Acuff-Rose, BMI)
120	111	GYPSY ABRAHAM'S CHILDREN—Buddah 340 (Black & White & Musical Friend, ASCAP)
121	124	A FOOL LIKE YOU TIM MOORE—Dunhill 4337 (Andustin/Burlington, ASCAP)
122	122	SAN ANTOINE DOUG SAHM—Atlantic 2946 (Tree, BMI)
123	123	SALTY TEARS MARIA LYNN BROWN—Laurie 3004 (Razzle Dazzle, BMI)
124	—	WHERE HAVE ALL THE FLOWERS GONE EARTH, WIND & FIRE—Columbia 45800 (Fall River, BMI)
125	148	I CAN UNDERSTAND IT NEW BIRTH—RCA 74-0912 (Unart, BMI)
126	—	BLACK COFFEE HUMBLE PIE—A&M 1406 (Huh, BMI)
127	127	FANTASY FUGUE PROVIDENCE—Threshold 67031 (London) (Dr. Pervoice, BMI)
128	130	BRAND NEW KIND OF LOVE BOBBY GOLDSBORO—United Artists 51107 (House Of Gold, BMI)
129	132	WHO GETS YOUR LOVE DUSTY SPRINGFIELD—Dunhill 4341 (ABC) (Trousdale Music/Soldier Music, BMI)
130	133	LAST TANGO IN PARIS WILLIE MITCHELL—(Crystal, Jukebox, ASCAP)
131	135	NATURAL HIGH BLOODSTONE—London (Crystal Jukebox, ASCAP)
132	138	WHY DOES LOVE HAVE TO BE SO BAD DEREK AND THE DOMINOS—RSO 400 (Atlantic) (Cotillion/Casserole/Belbon, BMI)
133	141	SHE LETS HER HAIR DOWN PASTORS—Alithia 6043 (Moonbeam, ASCAP)
134	131	SUNSHINE LOVER DANIEL BCONE—Mercury 73357 (Page Full Of Hits, ASCAP)
135	115	SARA CYNTHIA STOUT SHEL SILVERSTEIN—Columbia 45772 (Evil Eye, BMI)
136	143	FRIENDS OR LOVERS ACT 1—Spring 132 (Gaucho/Belinda/Unichappell, BMI)
137	—	THE DUTCHMAN STEVE GOODMAN—Buddah 348 (Duchess, Hawaii, BMI)
138	129	I DON'T HAVE TO TELL YOU RICHARD HARRIS—Dunhill 4336 (ABC) (Pocket Full of Tunes/Wherefore, Blue Field, BMI)
139	—	ONLY LOVE BILL QUATEMAN—Columbia 45792 (High Ness, BMI)
140	147	RIGHT HERE IS WHERE YOU BELONG JERRY WASHINGTON—Excelllo 2327 (Nashboro) (Excellor/Pop Top, BMI)
141	128	DARLING STORIES—Buddah KA 566 (Minuet, ASCAP)
142	144	TOO MANY MONDAYS MARY TRAVERS—Warner Brothers 7675 (Screen Gems, Columbia/Summerhill Songs, BMI)
143	134	DON'T TAKE AWAY THE MUSIC POSSE—Bell 315 (Lazy Libra, ASCAP)
144	121	BACK UP MANHATTANS—Deluxe 144 (Fort Knox) (Mattahron, BMI)
145	—	LAST TANGO IN PARIS DOC SEVERINSON—RCA 74-0904 (Unart, BMI)
146	—	LOVE MUSIC LLOYD PRICE—GSF 6894 (Trousdale/Soldier, BMI)
147	137	RAINBOW MAN LOOKING GLASS—Epic 10953 (Evie/Spruce Run, ASCAP)
148	142	GIMME THAT BEAT JR. WALKER & THE ALL STARS—Soul 35104 (Motown) (Stone Agate, BMI)
149	136	LOOSE BOOTY FUNKADELIC—Westbound 205 (Chess/Janus) (Bridgeport, BMI)
150	126	DON'T BURN ME PAUL KELLY—Warner Brothers 7659 (Tree, BMI)

Jewel Announces New Distributors

SHREVEPORT, LA. — Stan Lewis, president of Jewel Record Company, announces the following new distribution-ships: Schwartz Bros. Dist., Washington, D.C., Universal Dist., Philadelphia, Penn., Sixtoe Dist., Oak Park, Mich., Summit Dist. Inc., Skokie, Ill.

The above distributors have been appointed as Jewel, Paula, Ronn and Soul-Power distributors. Sam & Dave's Record Dist., Los Angeles, Calif. have been

Paul Lynde Thinking Spring

NEW YORK — Spring Records co-directors Roy and Julie Rifkind have announced that contracts have been drawn up for the signing of comedy star Paul Lynde to a Spring recording contract. While the contracts have not been officially signed, they have been drawn up and issued to all parties involved. Lynde, would record original material.

appointed as distributors for Soul-Power and Jewel Devotional series.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

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A DAISY A DAY Curb & Costa (Solette/Every Tune, ASCAP)	47
A LETTER TO MYSELF Eugene Record (Julio-Brian, BMI)	41
ACROSS 110TH STREET Bobby Womack (Unart, BMI)	96
AIN'T NO WOMAN Barri, Lambert, Potter (Trousdale/Soldier, BMI)	11
ALSO SPRACH ZARATHUSTRA Creed Taylor (Tree Brothers, ASCAP)	4
ARMOE AND EXTREMELY DANGEROUS Staff for Stan & Harris Productions (Nickel Shoe/Six Strings, BMI)	69
AUBREY Oavid Gates (Screen Gems-Columbia, BMI)	13
BIG CITY MISS RUTH ANN Mike Theodore, Dennis Coffey (Cedarwood/Free Breez, BMI)	21
BITTER BAD Peter Schekeryk (Neighborhood, ASCAP)	37
BLUE SUEDE SHOES Rivers (Hill & Range, BMI)	68
BOO BOO DON'T CHA BE BLUE James & Kink (Big Seven, BMI)	39
BREAK UP TO MAKE UP Thom Bell (Bellboy/Assorted, BMI)	15
CALL ME Willie Mitchell (Jec/AI Green, BMI)	18
CINDY INCIDENTALLY Glyn Johns (WB, ASCAP)	74
CISCO KID War (Far Out, ASCAP)	33
CHERRY, CHERRY T. Catalano (Tallyrand, BMI)	62
COOK WITH HONEY Abramson and Collins (Bojo, ASCAP)	43
COULD IT BE I'M FALLING IN LOVE Thom Bell (Bellboy, BMI)	24
COVER OF ROLLING STONE Ron Haffkine	5
CROCODILE ROCK Gus Dudgeon (Dick James, BMI)	72
DADDY'S HOME The Corporation (Nom, BMI)	6
DANCING TO YOUR MUSIC Phillip Mitchell (Muscle Shoals, BMI)	98
DANNY'S SONG Brian Ahern (Gnosso, ASCAP)	7
DEAD SKUNK Thomas Jefferson Kaye (Frank, ASCAP)	22
DELTA QUEEN Miki Dallon (Coral Rock/American Dream, ASCAP)	93
DO IT IN THE NAME OF LOVE Hall (Heiress, BMI)	61
DO YOU WANT TO DANCE Joel Dorn (Clockus, BMI)	71
DON'T CROSS THE RIVER America (SB, ASCAP)	35
DON'T EXPECT ME TO BE YOUR FRIEND Phil Gernhard (Kaiser-Famous, ASCAP)	40
DOWN AND OUT IN NEW YORK CITY J. Brown (Dion, BMI)	70
DRIFT AWAY Williams (Almo, ASCAP)	38
DUELING BANJOS Eric Weisberg (Warner-Tamberlane, BMI)	12
EYESIGHT TO THE BLIND (Arc, BMI)	97
FRANKENSTEIN Rick Derringer (Silver Stedd, BMI)	89
FUNKY WORM Ohio Players (Bridgeport, BMI)	60
GIVE IT TO ME Bill Szymczyk (Luke Joint/Walden, ASCAP)	100
GIVE ME YOUR LOVE Curtis Mayfield (Camad Music, BMI)	20
GUDBUY T JANE Chandler (Barn)	81
HALLELUJAH DAY Perren & Mizell (Jobete, ASCAP)	64
HELLO HURRAY Bob Ezra (Warner-Tamberlane, BMI)	26
HOCUS POCUS Mike Vernon (Bleu Disque, ASCAP)	88
HUMMINGBIRD Dick Glaser (Famous, ASCAP)	17
I KNEW JESUS Jimmy Bowen (Encino, ASCAP)	91
IF WE TRY Ed Freeman (Yahweh, BMI)	85
IF YOU GOTTA BREAK ANOTHER HEART Aitfield Hammond (Landers-Roberts/April, ASCAP)	53
I'M DOIN' FINE NOW Thom Bell (Mighty Three, BMI)	67
I'M JUST A SINGER Tony Clarke (Leeds, ASCAP)	10
KEEP ON SINGING Janssen-Hart (Pocket Full of Tunes, BMI)	57
KILLING ME SOFTLY WITH HIS SONG Joel Dorn (Fox/Gimble, BMI)	1
KISSING MY LOVE Bill Withers (Interior, BMI)	30
LAST SONG Gene Martynec (Eyor, CAPAC) ..	3
LAST TANGO IN PARIS Herb Alpert (Unart, BMI)	90
LET YOUR YEAH BE YEAH Morris & Stevens (Irving, BMI)	78
LET'S PRETEND Jimmy Ienner (C.A.M.-U.S.A., BMI)	75
LITTLE WILLY Phil Wainman (Chinnicap-Rak, ASCAP)	29
LOST HORIZON Burt Bacharach (Colgems/New Hidden Valley/J.C., ASCAP)	87
LOVE IS WHAT YOU MAKE IT Barri, Grill Entner (Wingate, ASCAP)	32
LOVE TRAIN Camble-Huff (Assorted Music, BMI)	2
MAGIC WOMAN TOUCH Hollies (Bramsden/Ensign, BMI)	50
MAMA WAS A ROCK AND ROLL SINGER Sonny Bono (Chrimarc, BMI)	95
MASTER OF EYES Franklin & Jones (Pundit/Syberia, BMI)	34
MASTERPIECE Whitfield (Stone Diamond, BMI)	23
MR. MAGIC MAN Dave Crawford (Evva & Friday's Child, BMI)	94
NEITHER ONE OF US Joe Porter (Keca, ASCAP)	9
OH LA DE DA AI Bell (Muscle Shoals, BMI) ..	58
ONE LESS SET OF FOOTSTEPS Cashman & West (Wingate/Bendingwell, ASCAP)	31
ONE MAN BAND Thom Bell (Blackwood, BMI) ..	45
ONE MAN PARADE Asher (Country Road/Blackwood, BMI)	54
OUT OF THE QUESTION Mills (Mam, ASCAP) ..	55
PARDON ME SIR Cordel (Tro-Andover, ASCAP) ..	48
PEACEFUL Tom Catalano (Four Score, BMI) ..	27
PEACEFUL EASY FEELING Glyn Johns (Jazzbird-Benchmark, ASCAP)	79
PINBALL WIZARD/SEE ME FEEL ME Lloyd (Track, BMI)	52
PLAYGROUND IN MY MIND Vance-Pockriss (Cognition, BMI)	92
REELING IN THE YEARS Gary Katz (Red Giant, ASCAP)	63
RIVFR ROAD Potter (Upfall, ASCAP)	84
ROCKY MOUNTAIN HIGH Miit Okun (Cherry Lane, ASCAP)	8
ROSANNA Buddy Buie (Low-Sal, BMI)	83
SAW A NEW MORNING Bee Gees (R.S.O./WB, ASCAP)	73
SING Carpenters (Jonico, ASCAP)	14
SOUL SONG Norris Wilson (Al Gallico/Algee, BMI)	82
SPACE ODDITY Gus Dudgeon (Tro-Andover, ASCAP)	16
STEP BY STEP Raeford Gerald (Gaucho/Belinda/Unichappell, BMI)	49
STIR IT UP Johnny Nash (Cayman, ASCAP) ..	19
STUCK IN THE MIDDLE WITH YOU Leiber-Stoller (Hudson Bay, BMI)	42
SUPERMAN Silver (Prima-Donna, BMI)	44
THE NIGHT THE LIGHTS WENT OUT (Russ, ASCAP)	28
THE RIGHT THING TO DO Richard Perry (Quackenbush, ASCAP)	67
THE TWELFTH OF NEVER Curb-Costa (Empress, ASCAP)	36
THINKING OF YOU Jim Messina (Jasperilla, ASCAP)	86
TIE A YELLOW RIBBON ROUND THE OLE OAK TREE Medress, Appell & Tokens (Levine & Brown, BMI)	25
WALK ON THE WILD SIDE Bowie-Ronson (Oakfield, BMI)	56
WE DID IT Willie Mitchell (Jec, BMI)	77
WHO WAS IT H. Smith (MAM, ASCAP)	80
WILDFLOWER Erik the Norwegian (Edsel, BMI)	51
WILL IT GO ROUND IN CIRCLES Preston (Irving/WEP, BMI)	76
WISH THAT I COULD TALK TO YOU (Otted Lion/Syco, ASCAP)	46
YESTERDAY I HAD THE BLUES Gamble-Huff (Blackwood, BMI)	65
YOU ARE THE SUNSHINE OF MY LIFE S. Wonder (Stein & Van Stock/Black Bull, ASCAP)	59
YOU'RE SO VAIN Richard Perry (Quackenbush, ASCAP)	99

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KGFJ

WAWA

KALO

WLOU

WWRL

WBLS

WNJR

WBLK

WUFO

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(AM 1411)

From "Music Is My Life"

(SP 3516)



Tufano & Giammarese

THE SONGS AND INSPIRATION FOR TUFANO & GIAMMARESE'S DEBUT ALBUM ON ODE RECORDS, AS WELL AS THE OUTSTANDING ACOUSTIC AND ELECTRIC GUITAR WORK COMES FROM DENNIS TUFANO AND CARL GIAMMARESE. THE BOTH OF THEM HAVE MELLOWED OUT CONSIDERABLY FROM THE DAYS WHEN THEY WERE THE BUCKINGHAMS FROM THE NORTHWEST SIDE OF CHICAGO.

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LISTEN TO THEIR ALBUM AND YOU'LL FIND, AFTER YOU PLAY IT, YOU'LL PROBABLY WANT TO LEARN HOW TO SAY IT.

(TOD·FAWN·O & GEE·A·MAR·E·SEE)

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ODE RECORDS

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MARCH 24, 1973



THE SINGLES CHART

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

THIS WK.	LAST WK.		WKS. ON CHART
1	1	KILLING ME SOFTLY WITH HIS SONG ROBERTA FLACK Atlantic 2940	10
2	3	LOVE TRAIN O'JAYS/Phila. Int'l. ZS7 3524 (Columbia)	9
3	2	LAST SONG EDWARD BEAR/Capitol 3452	14
4	5	ALSO SPRACH ZARATHUSTRA EUMIR DEODATO/CTI 12	7
5	8	COVER OF ROLLING STONE DR. HOOK & THE MEDICINE SHOW/ Columbia 45723	17
6	6	DADDY'S HOME JERMAINE JACKSON/Motown 1216	15
7	9	DANNY'S SONG ANNE MURRAY/Capitol 3481	12
8	7	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA 74-0829	17
9	11	NEITHER ONE OF US GLADYS KNIGHT & THE PIPS/Soul 35098 (Motown)	8
10	10	I'M JUST A SINGER IN A ROCK & ROLL BAND MOODY BLUES/ Threshold 67012 (London)	9
11	13	AIN'T NO WOMAN (LIKE THE ONE I GOT) FOUR TOPS/Dunhill 4339 (ABC)	7
12	12	DUELING BANJOS SOUNDTRACK/Warner Brothers 7569	12
13	16	AUBREY BREAD /Elektra 45832	8
14	24	SING CARPENTERS/A&M 1413	5
15	17	BREAK UP TO MAKE UP STYLISTICS/Avco 4611	7
16	18	SPACE ODDITY DAVID BOWIE/RCA 74-0876	9
17	19	HUMMINGBIRD SEALS & CROFTS /Warner Bros. 7671	10
18	21	CALL ME AL GREEN/Hi 2235 (London)	6
19	23	STIR IT UP JOHNNY NASH/Epic 10949	7
20	20	GIVE ME YOUR LOVE BARBARA MASON/Buddah 331	10
21	22	BIG CITY MISS RUTH ANN GALLERY/Sussex 248 (Buddah)	13
22	25	DEAD SKUNK LOUDON WAINWRIGHT/Columbia 45726	7
23	31	MASTERPIECE TEMPTATIONS/Gordy 7126 (Motown)	5
24	4	COULD IT BE I'M FALLING IN LOVE SPINNERS/Atlantic 2927	13
25	39	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE DAWN/Bell 45318	7
26	28	HELLO, HOORAY ALICE COOPER/Warner Brothers 7673	8
27	36	PEACEFUL HELEN REDDY/Capitol 3527	7
28	37	THE NIGHT THE LIGHTS WENT OUT VICKI LAWRENCE/Bell 45303	8
29	32	LITTLE WILLY THE SWEET /Bell 45251	8
30	33	KISSING MY LOVE BILL WITHERS/Sussex 250 (Buddah)	7
31	34	ONE LESS SET OF FOOTSTEPS JIM CROCE/ABC 11346	7
32	27	LOVE IS WHAT YOU MAKE IT GRASS ROOTS/Dunhill 4335	8
33	40	CISCO KID WAR/United Artists UA XW163-W	3
34	38	MASTER OF EYES ARETHA FRANKLIN/Atlantic 2941	7
35	26	DON'T CROSS THE RIVER AMERICA/Warner Brothers 7670	9
36	45	THE TWELFTH OF NEVER DONNY OSMOND/MGM 14503	3
37	44	BITTER BAD MELANIE/Neighborhood 4210 (Famous)	7
38	43	DRIFT AWAY DOBIE GRAY/Decca 33057	5
39	41	BOO BOO DON'T CHA BE BLUE TOMMY JAMES/Roulette 7140	7
40	14	DON'T EXPECT ME TO BE YOUR FRIEND LOBO/Big Tree 158 (Bell)	13
41	46	A LETTER TO MYSELF CHI-LITES/Brunswick 55491	7
42	47	STUCK IN THE MIDDLE WITH YOU STEALERS WHEEL/A&M 1416	4
43	54	COOK WITH HONEY JUDY COLLINS/Elektra 45831	6
44	49	SUPERMAN DONNA FARGO/Dot DOS 17444 (Famous)	5
45	56	ONE MAN BAND (PLAYS ALL ALONE) RONNIE DYSON/Columbia Columbia 45776	6
46	50	WISH THAT I COULD TALK TO YOU SYLVERS/Pride 019 (MGM)	7
47	51	DAISY A DAY JUD STRUNK/MGM 14463	5
48	52	PARDON ME SIR JOE COCKER/A&M 1407	5
49	67	STEP BY STEP JOE SIMON/Spring 133 (Polydor)	5
50	55	MAGIC WOMAN TOUCH HOLLIES/Epic 5-10951 (Columbia)	5
51	62	WILDFLOWER SKYLARK/Capitol 6626	5



52	58	PINBALL WIZARD/SEE ME FEEL ME THE NEW SEEKERS/ Verve 1070 (MGM)	5
53	59	IF YOU GOTTA BREAK ANOTHER HEART ALBERT HAMMOND/ Mums ZS7 6015 (Columbia)	4
54	53	ONE MAN PARADE JAMES TAYLOR/Warner Bros. 7682	5
55	68	OUT OF THE QUESTION GILBERT O'SULLIVAN/MAM 3628 (London)	4
56	61	WALK ON THE WILD SIDE LOU REED/RCA 74-0887	5
57	35	KEEP ON SINGING AUSTIN ROBERTS/Chelsea 78-0110 (RCA)	9
58	63	OH LA DE DA STAPLE SINGERS/Stax 0156	4
59	73	YOU ARE THE SUNSHINE OF MY LIFE STEVIE WONDER/Tamla 54232 (Motown)	2
60	66	FUNKY WORM OHIO PLAYERS/Westbound 214	6
61	65	DO IT IN THE NAME OF LOVE CANDI STATON/Fame 91009 (UA)	5
62	81	CHERRY CHERRY (FROM "HOT AUGUST NIGHT") NEIL DIAMOND/ MCA 40017	2
63	72	REELING IN THE YEARS STEELY DAN/ABC 11352	2
64	96	HALLELUJAH DAY JACKSON 5/Motown M1224	2
65	71	YESTERDAY I HAD THE BLUES HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. ZS7 3525 (Columbia)	3

CHARTMAKER OF THE WEEK

66	—	THE RIGHT THING TO DO CARLY SIMON Elektra 45843	1
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67	75	I'M DOIN' FINE NOW NEW YORK CITY/Chelsea 78-0113 (RCA)	5
68	74	BLUE SUEDE SHOES JOHNNY RIVERS/United Artists UA-XW198-W	4
69	76	ARMED AND EXTREMELY DANGEROUS FIRST CHOICE/ Philly Groove 175 (Bell)	4
70	79	DOWN AND OUT IN NEW YORK CITY JAMES BROWN/Polydor 14168	2
71	15	DO YOU WANT TO DANCE BETTE MIDLER/Atlantic 2928	14
72	48	CROCODILE ROCK ELTON JOHN/MCA 4000	16
73	82	SAW A NEW MORNING BEE GEES/RSO 401 (Atlantic)	3
74	83	CINDY INCIDENTALLY FACES /Warner Brothers 7681	3
75	100	LET'S PRETEND RASPBERRIES/Capitol 3546	2
76	78	WILL IT GO ROUND IN CIRCLES BILLY PRESTON/A&M 1411	5
77	80	WE DID IT SYL JOHNSON/Hi 2229 (London)	7
78	84	LET YOUR YEAH BE YEAH BROWNSVILLE STATION/Big Tree 161 (Bell)	3
79	30	PEACEFUL EASY FEELING EAGLES/Asylum 11013 (Atlantic)	14
80	92	WHO WAS IT? HURRICANE SMITH/Capitol 3455	2
81	89	GUDBUY T' JANE SLADE/Polydor 5060	4
82	29	SOUL SONG JOE STAMPLEY/Dot 17442 (Paramount)	10
83	90	ROSANNA DENNIS YOST/MGM South 7012	3
84	86	RIVER ROAD UNCLE DOG/MCA 40005	4
85	—	IF WE TRY DON McLEAN/United Artists UA XW206-W	1
86	—	THINKING OF YOU LOGGINS & MESSINA/Columbia 45815	1
87	87	LOST HORIZON SHAWN PHILLIPS/A&M 1405	6
88	93	HOCUS POCUS FOCUS/Sire 704 (Famous)	3
89	97	FRANKENSTEIN EDGAR WINTER/Epic 5-10945 (Columbia)	2
90	98	LAST TANGO IN PARIS HERB ALPERT & THE TIJUANA BRASS/ A&M 1420	2
91	102	I KNEW JESUS GLEN CAMPBELL/Capitol 3548	1
92	116	PLAYGROUND IN MY MIND CLINT HOLMES/Epic 5-1089 (Col)	1
93	95	DELTA QUEEN DON FARDON/Chelsea 78-0115 (RCA)	3
94	112	MR. MAGIC MAN WILSON PICKETT/RCA 74-0898	1
95	117	MAMA WAS A ROCK AND ROLL SINGER, PAPA USED TO WRITE ALL HER SONGS SONNY & CHER/MCA 40026	1
96	—	ACROSS 110TH STREET BOBBY WOMACK & PEACE/ United Artists UA XW196-W	1
97	105	EYESIGHT TO THE BLIND RICHIE HAVENS/Ode 60032 (A&M)	1
98	106	DANCING TO YOUR MUSIC ARCHIE BELL/Glades 1707	1
99	60	YOU'RE SO VAIN CARLY SIMON/Elektra 54824	17
100	—	GIVE IT TO ME J. GEILS BAND/Atlantic 2953	1

FLASHMAKER OF THE WEEK



BYRDS
Asylum

TOP FM AIRPLAY THIS WEEK

- BYRDS—Asylum
- COSMIC WHEELS—Donovan—Epic
- A WIZARD, A TRUE STAR—Todd Rundgren—Bearsville
- CAPTAIN AND ME—Doobie Brothers—Warner Bros.
- EAT IT—Humble Pie—A&M
- MICHAEL STANLEY—Tumbleweed
- POOR MAN'S PARADISE—Tracy Nelson/Mother Earth—Columbia

WNEW-FM/NEW YORK

- ABOUT US—Stories—Kama Sutra
- BYRDS—Asylum
- CHILD OF THE 50'S—Robert Klein—Brut
- COSMIC WHEELS—Donovan—Epic
- GRAND HOTEL—Procol Harum—Chrysalis
- LEE MICHAELS LIVE—A&M
- LORD OF THE RINGS—Bo Hansson—Charisma
- MILKWOOD—Paramount
- MOTHER'S PRIDE—Fanny—Reprise
- MT. AIRY—Thimble
- RIVER—Terry Reid—Atlantic
- THEY LOVE ME, THEY LOVE ME NOT—Genya Ravan—Dunhill

WHCN-FM/HARTFORD

- BYRDS—Asylum
- CAPTAIN AND ME—Doobie Brothers—WB
- CHILD OF THE 50'S—Robert Klein—Brut
- COSMIC WHEELS—Donovan—Epic
- LA CLAVE—Verve
- LITTLE RED RECORD—Matching Mole—Col
- MICHAEL STANLEY—Tumbleweed
- OCTOBER—Claire Hamill—Island (Import)
- PARIS 1919—John Cale—Reprise
- RUFUS—ABC
- SAMMY—Philips
- VELTSCHMERTZEN/THE SCHOOL—People's Victory Orchestra and Chorus—People's Music Works

WMMR-FM/PHILADELPHIA

- BYRDS—Asylum
- COSMIC WHEELS—Donovan—Epic
- EAT IT—Humble Pie—A&M
- ELECTRIC LIGHT ORCHESTRA II—UA
- FOGHAT—Bearsville
- FRIENDLINESS—Stackridge—MCA
- HEART FOOD—Judee Sill—Asylum
- JACKSON HEIGHTS—Verve
- LEE MICHAELS LIVE—A&M
- OCTOPUS—Gentle Giant—Col
- PARIS 1919—John Cale—WB
- POOR MAN'S PARADISE—Tracy Nelson/Mother Earth—Col
- SWEET THURSDAY—Great Western Gramophone
- UNDER THE RAGTIME MOON—Ian Whitcomb—UA

WMAL-FM/WASHINGTON, D.C.

- BYRDS—Asylum
- COSMIC WHEELS—Donovan—Epic
- GRAND HOTEL—Procol Harum—Chrysalis
- MICHAEL STANLEY—Tumbleweed

- MOTHER'S PRIDE—Fanny—Reprise
- ONE FOOT IN HISTORY (single)—Nitzinger—Capitol
- WATCH—Seatrains—WB

WKTK-FM/BALTIMORE

- A WIZARD, A TRUE STAR—Todd Rundgren—Bearsville
- BECK, BOGERT, APPICE—Epic
- BILLION DOLLAR BABIES—Alice Cooper—WB
- BITE DOWN HARD—Jo Jo Gunne—Asylum
- BYRDS—Asylum
- COSMIC WHEELS—Donovan—Epic
- EAT IT—Humble Pie—A&M
- HEART FOOD—Judee Sill—Asylum
- MICHAEL STANLEY—Tumbleweed
- POOR MAN'S PARADISE—Tracy Nelson/Mother Earth—Col
- RIVER—Terry Reid—Atlantic
- THE SESSION—Jerry Lee Lewis—Mercury
- SIX WIVES OF HENRY VIII—Rick Wakeman—A&M

WBUS-FM/MIAMI

- BILLION DOLLAR BABIES—Alice Cooper—WB
- BIRDS OF FIRE—Mahavishnu Orchestra—Col
- BYRDS—Asylum
- COMMUNICATION—Hookfoot—A&M
- DARK SIDE OF THE MOON—Pink Floyd—Harvest
- FRIENDLINESS—Stackridge—MCA
- HEART FOOD—Judee Sill—Asylum
- IN THE RIGHT PLACE—Dr. John—Atco
- OCTOPUS—Gentle Giant—Col
- STYX II—Wooden Nickel

WEBN-FM/CINCINNATI

- BILLION DOLLAR BABIES—Alice Cooper—WB
- BITE DOWN HARD—Jo Jo Gunne—Asylum
- BYRDS—Asylum
- CAPTAIN AND ME—Doobie Brothers—WB
- EAT IT—Humble Pie—A&M
- ELECTRIC LIGHT ORCHESTRA II—UA
- FRANKENSTEIN (single)—Edgar Winter Group—Epic
- HEARTBREAKER—Free—Capitol
- IN THE RIGHT PLACE—Dr. John—Atco
- LESS THAN THE SONG—Hoyt Axton—A&M
- STEALERS WHEEL—A&M
- TYRANNY AND MUTATION—Blue Oyster Cult—Col
- WE THE PEOPLE—Ellen McIlwaine—Polydor

WSDM-FM/CHICAGO

- BYRDS—Asylum
- CAPTAIN AND ME—Doobie Brothers—WB
- COSMIC WHEELS—Donovan—Epic
- DARK SIDE OF THE MOON—Pink Floyd—Harvest
- DOUG SAHM & BAND—Atlantic
- GRAND HOTEL—Procol Harum—Chrysalis
- LIVING TOGETHER, GROWING TOGETHER—5th Dimension—Bell
- THE SESSION—Jerry Lee Lewis—Mercury

WZMF-FM/MILWAUKEE

- BILLION DOLLAR BABIES—Alice Cooper—WB
- BYRDS—Asylum
- COSMIC WHEELS—Donovan—Epic
- DARK SIDE OF THE MOON—Pink Floyd—Harvest
- EAT IT—Humble Pie—A&M
- ELECTRIC LIGHT ORCHESTRA II—UA
- IMAGES—David Bowie—London
- MICHAEL STANLEY—Tumbleweed
- STEALERS WHEEL—A&M

CHUM-FM/TORONTO

- ANYWAY—Family—UA
- BITE DOWN HARD—Jo Jo Gunne—Asylum
- BLUEPRINT—Rory Gallagher—Polydor
- BYRDS—Asylum
- GOLDEN DECADE VOL. II—Chuck Berry—Chess

- GRAND HOTEL—Procol Harum—Chrysalis
- IMAGES—David Bowie—London
- LESS THAN THE SONG—Hoyt Axton—A&M

WKDA-FM/NASHVILLE

- ABOUT US—Stories—Kama Sutra
- A WIZARD, A TRUE STAR—Todd Rundgren—Bearsville
- ANNA DIVINA—River City Band—Enterprise
- BLUEPRINT—Rory Gallagher—Polydor
- BYRDS—Asylum
- CHILD OF THE 50'S—Robert Klein—Brut
- COSMIC WHEELS—Donovan—Epic
- GRAND HOTEL—Procol Harum—Chrysalis
- SECOND ALBUM—Roy Buchanan—Polydor
- SIX WIVES OF HENRY VIII—Rick Wakeman—A&M
- WATCH—Seatrains—WB

WMC-FM/MEMPHIS

- ABOUT US—Stories—Kama Sutra
- A WIZARD, A TRUE STAR—Todd Rundgren—Bearsville
- CAPTAIN & ME—Doobie Brothers—WB
- COSMIC WHEELS—Donovan—Epic
- ELECTRIC LIGHT ORCHESTRA II—UA
- FOGHAT—Bearsville
- FRIENDLINESS—Stackridge—MCA
- NEW AGE—Canned Heat—UA
- POOR MAN'S PARADISE—Tracy Nelson/Mother Earth—Col
- RIVER—Terry Reid—Atlantic
- SIX WIVES OF HENRY VIII—Rick Wakeman—A&M
- SOMEBODY ELSE'S TROUBLES—Steve Goodman—Buddah
- STYX II—Wooden Nickel
- WATCH—Seatrains—WB

KADI-FM/ST. LOUIS

- A WIZARD, A TRUE STAR—Todd Rundgren—Bearsville
- BECK, BOGERT, APPICE—Epic
- CHILD OF THE 50'S—Robert Klein—Brut
- COSMIC WHEELS—Donovan—Epic
- EAT IT—Humble Pie—A&M
- OCTOPUS—Gentle Giant—Col
- POOR MAN'S PARADISE—Tracy Nelson/Mother Earth—Col
- RIVER—Terry Reid—Atlantic
- STYX II—Wooden Nickel
- WORKSHOP—NRBQ—Kama Sutra

FM SLEEPER OF THE WEEK:



MICHAEL STANLEY
Tumbleweed

KAFM-FM/DALLAS

- A WIZARD, A TRUE STAR—Todd Rundgren—Bearsville
- BITE DOWN HARD—Jo Jo Gunne—Asylum
- BYRDS—Asylum
- CANNONS IN THE RAIN—John Stewart—RCA
- CAPTAIN AND ME—Doobie Brothers—WB
- COMMUNICATION—Hookfoot—A&M
- COSMIC WHEELS—Donovan—Epic
- EAT IT—Humble Pie—A&M
- FOGHAT—Bearsville
- HEART FOOD—Judee Sill—Asylum
- OCTOPUS—Gentle Giant—Col
- POOR MAN'S PARADISE—Tracy Nelson/Mother Earth—Col
- SIX WIVES OF HENRY VIII—Rick Wakeman—A&M

KINT-FM/EL PASO, TEXAS

- AROUND THE WORLD WITH THREE DOG NIGHT—Dunhill
- BILLION DOLLAR BABIES—Alice Cooper—WB
- DARK SIDE OF THE MOON—Pink Floyd—Harvest
- DRIFT AWAY—Dobie Gray—Decca
- IN THE RIGHT PLACE—Dr. John—Atco
- MICHAEL STANLEY—Tumbleweed
- MOM'S APPLE PIE #2—Brown Bag
- POOR MAN'S PARADISE—Tracy Nelson/Mother Earth—Col
- PROUD WORDS ON A DUSTY SHELF—Ken Hensley—Mercury
- SECOND ALBUM—Roy Buchanan—Polydor
- SWEET THURSDAY—Great Western Gramophone

KFML-FM/DENVER

- BYRDS—Asylum
- EAT IT—Humble Pie—A&M
- FATHER AND SON—Bill Monroe and James Monroe—MCA
- GARLAND JEFFREYS—Atlantic
- IN THE RIGHT PLACE—Dr. John—Atco
- ISLEY BROTHERS LIVE—T-Neck
- JOHN HERALD—Paramount
- MICHAEL STANLEY—Tumbleweed
- POOR MAN'S PARADISE—Tracy Nelson/Mother Earth—Col
- RIVER—Terry Reid—Atlantic
- WATCH—Seatrains—WB

KMET-FM/LOS ANGELES

- ABOUT US—Stories—Kama Sutra
- BYRDS—Asylum
- CAPTAIN AND ME—Doobie Brothers—WB
- ELECTRIC LIGHT ORCHESTRA II—UA
- FOGHAT—Bearsville
- GRAND HOTEL—Procol Harum—Chrysalis
- THE HARDER THEY COME—Jimmy Cliff (Soundtrack)—Mango
- MARGIE JOSEPH—Atlantic
- MOTHER'S PRIDE—Fanny—Reprise
- RUFUS—ABC
- THE SESSION—Jerry Lee Lewis—Mercury
- SIX WIVES OF HENRY VIII—Rick Wakeman—A&M
- SYLVESTER AND THE HOT BAND—Blue Thumb

KSAN-FM/SAN FRANCISCO

- A WIZARD, A TRUE STAR—Todd Rundgren—Bearsville
- BUGALOO JOE JONES—Prestige
- BYRDS—Asylum
- DARK SIDE OF THE MOON—Pink Floyd—Harvest
- HEAVEN HELP THE CHILD—Mickey Newbury—Elektra
- I'M IN LOVE WITH YOU—Detroit Emeralds—Westbound
- IN THE RIGHT PLACE—Dr. John—Atco
- RIVER—Terry Reid—Atlantic
- 2ND CRUSADE—Crusaders—Blue Thumb
- SECOND ALBUM—Roy Buchanan—Polydor
- SHOOT OUT AT THE FANTASY FACTORY—Traffic—Island
- STEELYARD BLUES (Soundtrack)—WB
- SYLVESTER AND THE HOT BAND—Blue Thumb

KZEL-FM/EUGENE, OREGON

- BILL QUATEMAN—Col
- ELEPHANT—Capitol
- EVER SENSE THE DAWN—Providence—Threshold
- HANGIN' OUT—Funk Inc.—Prestige
- MICHAEL STANLEY—Tumbleweed
- MOTHER'S PRIDE—Fanny—Reprise
- MY FEET ARE SMILING—Leo Kottke—Capitol
- NEIL HARP—Adelphi
- PERSUADERS—Atco
- THEY LOVE ME, THEY LOVE ME NOT—Genya Ravan—Dunhill



CAMPUS REPORT



COLLEGE RADIO AIRPLAY REPORT

MARCH 24, 1973

WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.
Dave Fricke
ELECTRIC LIGHT ORCHESTRA II—UA
FRIENDLINESS—Stackridge—MCA
IN THE RIGHT PLACE—Dr. John—Atco
MY FEET ARE SMILING—Leo Kottke—Capitol
OCTOBER—Claire Hamill (Import)
TYRANNY AND MUTATION—Blue Oyster Cult—Col

WFDU-FM—F. DICKINSON UNIV.

Teaneck, N.J.
Tony Loving
AUTUMN TO SPRING—The Nice—Charisma
BITE DOWN HARD—Jo Jo Gunne—Asylum
COSMIC WHEELS—Donovan—Epic
IN THE RIGHT PLACE—Dr. John—Atco
THE SESSION—Jerry Lee Lewis—Mercury

WRCU-FM—COLGATE UNIV.

Hamilton, N.Y.
Rich Ferdinand
AUTUMN TO SPRING—The Nice—Charisma
BITE DOWN HARD—Jo Jo Gunne—Asylum
GOOD TIMES—Kool and the Gang—Delite
HEART FOOD—Judee Sill—Asylum
LOUISIANA ROCK 'N ROLL—Potliquoer—Janus

WSRM—UNIV. OF WISCONSIN

Madison, Wisc.
Bruce Ravid
BITE DOWN HARD—Jo Jo Gunne—Asylum
EAT IT—Humble Pie—A&M
GREAT LOST KINKS ALBUM—Reprise
OCTOPUS—Gentle Giant—Col
THE SESSION—Jerry Lee Lewis—Mercury

WLUC—LOYOLA UNIV.

Chicago, Ill.
Jim Benz
BITE DOWN HARD—Jo Jo Gunne—Asylum
IMAGES—David Bowie—London
MIDWEST FARM DISASTER—Bob Martin—RCA
PROUD WORDS ON A DUSTY SHELF—Ken Hensley—Mercury
TYRANNY AND MUTATION—Blue Oyster Cult—Col

WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.
Ken Smalheiser
ALL OVER YOU—Chilliwack—A&M
BILL QUATEMAN—Col
CLOSING TIME—Tom Waits—Asylum
ELEPHANT—Capitol
LIFE AND TIMES—Jim Croce—ABC
WALRUS—Janus

WPGU-FM—UNIV. OF ILLINOIS

Champaign, Ill.
John Parks
BITE DOWN HARD—Jo Jo Gunne—Asylum
BYRDS—Asylum
CANONS IN THE RAIN—John Stewart—RCA
EAT IT—Humble Pie—A&M
PART OF THE UNION (single)—Strawbs—A&M
2ND CRUSADE—Crusaders—Blue Thumb

WAMU—AMERICAN UNIV.

Washington, D.C.
Bruce Rosenstein
ABOUT US—Stories—Kama Sutra
FOGHAT—Bearsville
RIVER—Terry Reid—Atlantic
TYRANNY AND MUTATION—Blue Oyster Cult—Col
WITH PLEASURE—Fraser and DeBolt—Col

WLVR—LEHIGH UNIV.

Bethlehem, Pa.
Bruce Toole
CHILD OF THE 50'S—Robert Klein—Brut
MY FEET ARE SMILING—Leo Kottke—Capitol
THE SESSION—Jerry Lee Lewis—Mercury
SIX WIVES OF HENRY VIII—Rick Wakeman—A&M
THEY LOVE ME, THEY LOVE ME NOT—Genya Ravan—Dunhill
TYRANNY AND MUTATION—Blue Oyster Cult—Col

WRPI-FM—RENSSELAER POLY. INST.

Troy, N.Y.
Joe Tardi
BAP-TIZUM—Art Ensemble of Chicago—Atlantic
FOGHAT—Bearsville
SOLID AIR—John Martyn—Island
TYRANNY AND MUTATION—Blue Oyster Cult—Col
WATCH—Seatrains—WB

WFIB—UNIV. OF CINCINNATI

Cincinnati, Ohio
Alan Kornbluth
BILL QUATEMAN—Col
BYRDS—Asylum
DARK SIDE OF THE MOON—Pink Floyd—Harvest
FRIENDLINESS—Stackridge—MCA
ONLY VISITING THIS PLANET—Larry Norman—Verve

KCFR-FM—UNIV. OF DENVER

Denver, Colo.
Jeff Pollack
COMPLETE STRING QUARTET: BRAHMS—RCA
COSMIC WHEELS—Donovan—Epic
LITTLE RED RECORD—Matching Mole—Col
NATHAN ABSHIRE—Arhoolie
OCTOPUS—Gentle Giant—Col
TEMPEST—WB

WBCR—BROOKLYN COLLEGE

Brooklyn, N.Y.
Louis Lewow
AUTUMN TO SPRING—The Nice—Charisma
SECOND ALBUM—Roy Buchanan—Polydor
THE ART OF CHARLIE MINGUS—Atlantic
THE SESSION—Jerry Lee Lewis—Mercury
TRAVELING MAN—Roy Bookbinder—Adelphi

WRCT—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.
Brad Simon
ABOUT US—Stories—Kama Sutra
BYRDS—Asylum
CAPTAIN AND ME—Doobie Brothers—WB
OCTOPUS—Gentle Giant—Col
REFUGE—Heaven & Earth—Ovation
STYX II—Wooden Nickel

Stations Survey Results

By GARY COHEN

■ The broadcast Institute of North America has released their findings on a study taken of carrier current college stations in the country. The results, released this past week, come from 208 college stations that returned the surveys. The chief results: most stations are run as undergraduate student activities; few stations are used for formal or informal training; most stations carry commercial advertising, but few rely on commercial time sales for their main financial support; most stations rely upon institutional or student-generated funds for their main support; programming consists mainly of recorded music—mostly progressive rock or top 40; most stations afford little or no opportunity for student self-expression or news and public affairs programming.

Other interesting facts from the survey: Commercial ad-

vertising on college stations comes mainly from food advertisers (pizzeria/eatery/bar), entertainment, clothing, beer and records. More stations receive advertising from these five advertisers than any other type of advertising.

17 per cent of the stations that responded operate with a budget of \$100 to \$999, 66 per cent with a \$1000 to \$10,000 budget, and 15 per cent with a budget of over \$10,000.

52 per cent of the stations program progressive rock, while 27 per cent program top 40.

Ms. Lauer to A&M

■ LOS ANGELES — Dorene Lauer will begin immediately as an assistant to Andy Meyer in A&M's publicity department, announced Gil Friesen, Executive Vice President of creative services and administration.

Coming next week: a major musical merger.

Listen to what's happening at Motown. You'll hear the times change.

Motown Record Corporation

HOW RICK WAKEMAN MADE T



Mini-Moog Synthesizer

Custom Mixer

Frequency Counter

Mellotron 400-D
Vocals, Sound Effects,
Drums

Steinway 9' Grand Piano

Mellotron 400-D
Brass, Strings, Flutes

Mini-Moog Synthesizer

Custom Built
Hammond C-3 Organ

RMI Electric Piano
and Harpsichord

In addition to the above instruments a Thomas Goff Harpsichord and A.R.P. Synthesizer were used. All sounds put through two Stereo Leslies, Fender Dual Showman Amp & two JBL Cabinets. Also used a custom built Oscillator, Fuzz & Wahwah Pedal and Binson Echo Unit. Keyboards & Amplifications set up by: John Cearns, Michael Tait, Philip Hepple, Claude Johnson Taylor. The organ on 'Jane Seymour' was recorded at St. Giles, Cripplegate.

THE SIX WIVES OF HENRY VIII.

IN EARLY 1972, while on his third American tour with yes, you probably know the group, Rick stopped in at the airport bookstall after a long flight into Richmond, Virginia and bought all the books they had—all four of them. Amongst them was THE PRIVATE LIFE OF HENRY VIII. He started reading it on the plane to Chicago and as he read about Anne Boleyn, one of the themes he recorded back in November of '71 started to run through his mind.

That was enough to do it. He had discovered the concept for his first solo album.

He then bought countless books on the wives of Henry VIII and spent 8 months recording; using three drummers, three guitar players, four bass players, two percussionists, six girls for the choir (the album has no lyrics), and nine keyboard instruments (which he played personally, not necessarily all at the same time).

Now, meet the stars of Rick's album:



Catherine of Aragon

Born 1485, Married 1509
Divorced 1533, Died 1536

The youngest child of Ferdinand and Isobella of Spain. She was intelligent, accomplished and spirited although not a ravishing beauty. Henry, anxious for a son to continue the dynasty, ordered her to leave the court after 18 years of marriage and having borne a daughter. She spent her last years in loneliness and sorrow. Prayer and her deep-seated faith sustained her. She died three weeks after her 50th birthday.



Anne Boleyn

Born 1502, Married 1532
Executed 1536

Educated in France, Anne came to the court of King Henry in 1521 where she gained popularity with the younger men. She was of middling stature, long neck and beautiful dark eyes. In 1533 she was crowned as queen. Later that year she gave birth to a girl—her first and greatest failure. Anne's quick temper and savage tongue broke the spell that once had bound Henry to her. She was executed 19 May 1536.



Jane Seymour

Born 1509, Married 1536
Died 1537

It was the very contrast to Anne that appealed to Henry. Jane was calm, meek and gentle and ready to submit to her sovereign's will. In October 1537 Henry received the son, Prince Edward, he had so ardently desired. Although she never recovered from this birth, she was treated more kindly by posterity and was lovingly remembered as the mother of Henry's son. She is the only wife to share his grave.



Anne of Cleves

Born 1515, Married 1540
Divorced 1540, Died 1557

She came from the ducal court of Dusseldorf and was schooled in the domestic arts which made her unfamiliar with the world of music and books, which played such a large part in Henry's life. As the Holbein portrait shows, she was neither a captivating beauty nor entirely without appeal. When Catherine Howard appeared it became apparent that the king wanted to free himself from Anne and the political and personal obligations therein. It took six months to untie the knot. Anne graciously accepted the honorary title "King's Sister" and the property that was her compensation, living in comfortable obscurity until 1557.



Catherine Howard

Born 1521, Married 1540
Executed 1542

A gay, high spirited girl, free with her favours and possessing uninhibited behaviour. Her presence in the Queen's entourage undoubtedly accelerated the nullification of the Cleves marriage. Catherine was patently adored by her loving and devoted spouse who showered her with gifts and pampered her in every way. Fine clothes and flattery she enjoyed, as well as the privileges that belonged to her as queen. Her promiscuous life behind the king's back shattered his idyll. She was revealed as a deceiver who had played with his affections and dishonoured his crown. She was beheaded in the tower on 13 February 1542.



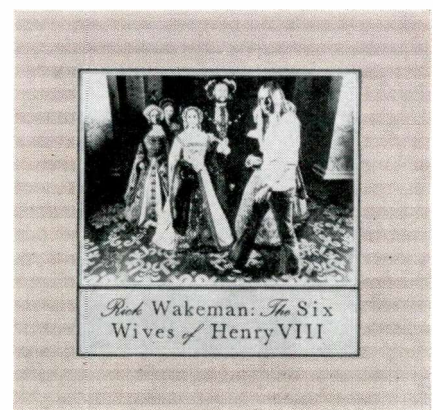
Catherine Parr

Born 1512, Married 1543
Died 1548

A well educated lady who could discourse with the foremost scholars of the day. She also possessed a sensitivity and sympathetic feelings. She kept her personal protestant sympathies to herself while Henry was alive. Twice widowed when she married the king, she became as much a nurse to him as a wife. She knew how to humour him, ease his pain and soothe his spirits. Although Catherine had her enemies she managed to bring to the royal family a degree of harmony it had scarcely known before. She survived her spouse and married Thomas Seymour, and died shortly after giving birth to his child.

We are honored to release a recording of this magnitude.

"THE SIX WIVES OF HENRY VIII."
RICK WAKEMAN'S SOLO DEBUT ALBUM.



ON A&M RECORDS.

The 'Concert Recording': Encore!

By ERIC KISCH



Vladimir Ashkenazy

■ NEW YORK — On Sunday pianist Vladimir Ashkenazy gave a smashing piano recital at Carnegie Hall and received a standing ovation from the sold out house. His program consisted of three large scale works, Beethoven's "Waldstein" sonata, Chopin's "Funeral March" sonata, and Mussorgsky's "Pictures at an Exhibition." Ashkenazy, one of the world's top pianists, gave intensely dramatic readings, throwing himself into the music and creating massive sonorities from the keyboard of the Steinway Grand.

To this listener, Ashkenazy in concert is even more exciting than Ashkenazy on record, and as with many artists, the presence of a live audience seems to galvanize them into more uninhibited music-making. Unhindered by the feeling that their playing is being recorded for all time, they are able to respond more freely to their emotions and to the audi-

ence.

London Records has just released an album of "Ashkenazy in Concert" playing works of Chopin, including the "Funeral March" sonata. This was taped last May in England before a live audience for a television program, and the sense of occasion comes through clearly. There is a strong feeling of immediate communication, of taking risks rather than playing it safe, and the impact on the listener is stunning. Technical problems are well handled and the sound, while not quite up to London's best, poses no barriers for the home listener. Record companies and recording artists are often reluctant to release recordings of live events. Firstly, there are the problems of recording in a hall in the presence of an audience. And, secondly, live performances are rarely as note-perfect as studio-edited ones.

On the basis of recent examples, the technical barriers can be overcome, and who cares about a missed note here and there in the midst of inspired music-making? Recent "live" albums such as the Hunter College Concert by Victoria de los Angeles and Alicia de Larrocha (Angel), Horowitz on Television (Columbia), and Stokowski's Sixtieth Anniversary Concert (London Phase Four) have sold well, perhaps because of that extra bit of immediacy. This is really what all music is about, so let's have more.

CLASSICAL ALBUM PICKS

BEETHOVEN: MISSA SOLEMNIS

Giebel, Hoffgen, Haeflinger, Ridderbush. Netherlands Radio Chorus, Concertgebouw Orchestra of Amsterdam, Eugen Jochum, conductor. Philips 6799.001.

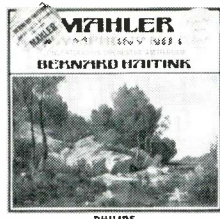
Solid, deeply felt interpretation of Beethoven's towering Mass by Jochum, an excellent quartet of soloists, a superbly trained choir, and the magnificent Amsterdam Concertgebouw Orchestra. Sonics are spacious and deep.



MAHLER: SYMPHONY NO. 1 in D

Concertgebouw Orchestra of Amsterdam. Bernard Haitink, conductor. Philips 6500.342.

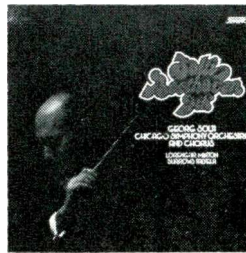
Veteran Mahler and Bruckner conductor Haitink completes his Mahler cycle with a stunning new recording of the First. Haitink really lets himself go and the reading is exciting and passionate. Sound is tops.



CLASSICAL RETAIL REPORT

MARCH 24, 1973

CLASSIC OF THE WEEK



BEETHOVEN: NINTH SYMPHONY
SOLTI
London

BEST SELLERS OF THE WEEK

BEETHOVEN: NINTH SYMPHONY—Solti—London
VERDI: ATTILA—Garelli—Philips
BELLINI: NORMA—RCA
CANTELOUBE: SONGS OF THE AUVERGNE—Angel
DELIUS: VILLAGE ROMEO & JULIET—Angel
THE SEA HAWK (KORNGOLD)—RCA
VERDI: RIGOLETTO—London

CUTLER'S/NEW HAVEN

BACH: CANTATAS VOL. 1—Harnoncourt—Telefunken
BACH: ST. MATTHEW PASSION—Harnoncourt—Telefunken
BEETHOVEN: THE NINE SYMPHONIES—Szell—Columbia
ELGAR: ENIGMA VARIATIONS—Ormandy—Columbia
MOZART: PIANO CONCERTO NO. 21—Anda—DGG
MOZART: REQUIEM—Boehm—DGG
ORFF: CARMINA BURANA—Jochum—DGG
SATIE: PIANO MUSIC VOL. 1—Ciccolini—Angel
VERDI: ATTILA—Gardelli—Philips
VERDI: RIGOLETTO—Sutherland—London

FRANKLIN/ATLANTA

BACH: BRANDENBURG CONCERTOS—Harnoncourt—Telefunken
BACH AT THOMASKIRCHE—Biggs—Columbia
BEETHOVEN: MISSA SOLEMNIS—Jochum—Philips
BEETHOVEN: NINTH SYMPHONY—Solti—London
CANTELOUBE: SONGS OF THE AUVERGNE—de los Angeles—Angel
CHOPIN: ETÜDES—Pollini—DGG
DELIUS: VILLAGE ROMEO & JULIET—Davies—Angel
HANDEL: BALLET MUSIC—Marriner—Argo
VERDI: ATTILA—Gardelli—Philips
VERDI: RIGOLETTO—Sutherland—London

ROSE/CHICAGO

BEETHOVEN: NINTH SYMPHONY—Solti—London
BELLINI: NORMA—Caballe—RCA
COPLAND CONDUCTS COPLAND—Columbia
DELIUS: VILLAGE ROMEO & JULIET—Davies—Angel
HOLST: THE PLANETS—Steinberg—DGG

MAHLER: SYMPHONY NO. 8—Solti—London
RACHMANINOFF: CONCERTO NO. 3—Ashkenazy—London
THE SEA HAWK (KORNGOLD)—Gerhardt—RCA
VERDI: ATTILA—Gardelli—Philips
VERDI: RIGOLETTO—Sutherland—London

DISCOUNT/CHICAGO

BEETHOVEN: NINTH SYMPHONY—Solti—London
BELLINI: NORMA—Caballe—RCA
BJORLING IN CONCERT—Swedish RCA
CANTELOUBE: SONGS OF THE AUVERGNE—de los Angeles—Angel
MAHLER: SYMPHONY NO. 8—Solti—London
OFFENBACH: TALES OF HOFFMANN—Sills—ABC
SCHMIDT: SYMPHONY NO. 4—Mehta—London
SCHUBERT: LIEDER VOL. 3—Fischer-Dieskau—DGG
THE SEA HAWK (KORNGOLD)—Gerhardt—RCA
VERDI: ATTILA—Gardelli—Philips

VENTURES/MISSOURI

SWITCHED ON BACH—Carlos—Columbia
BEETHOVEN: NINTH SYMPHONY—Solti—London
BERNSTEIN: MASS—Bernstein—Columbia
CARLOS: SONIC SEASONINGS—Columbia
MY FAVORITE CHOPIN—Van Cliburn—RCA
HOLST: THE PLANETS—Mehta—London
JOPLIN: PIANO RAGS VOL. 2—Rifkin—Nonesuch
MELODIYA ALBUM—Various Artists—Melodiya/Angel
TCHAIKOVSKY: 1812 OVERTURE—Ormandy—RCA
VERDI: LA TRAVIATA—Sills—Angel

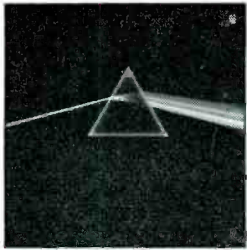
PHIL HARRIS/LOS ANGELES

BEETHOVEN: NINTH SYMPHONY—Solti—London
BRUCH: VIOLIN CONCERTOS—Menuhin—Angel
CANTELOUBE: SONGS OF THE AUVERGNE—de los Angeles—Angel
ELGAR: SYMPHONY NO. 1—Solti—London
SCHMIDT: SYMPHONY NO. 4—Mehta—London
SGAMBATI: PIANO CONCERTO—Bolet—Genesis
JOSEPH SZIGETI: ART OF—Columbia
TEBALDI IN CONCERT—London
VERDI: ATTILA—Gardelli—Philips
WALTON: FILM MUSIC—Walton—Seraphim

WHEREHOUSE/LOS ANGELES

BEETHOVEN: NINTH SYMPHONY—Solti—London
BELLINI: NORMA—Caballe—RCA
DELIUS: VILLAGE ROMEO & JULIET—Davies—Angel
JOPLIN: PIANO RAGS VOL. 1 & 2—Rifkin—Nonesuch
MAHLER: DAS LIED VON DER ERDE—Solti—London
RAMEAU: CASTOR & POLLUX—Harnoncourt—Telefunken
SAINT-SAENS: FIVE PIANO CONCERTOS—Ciccolini—Seraphim
THE SEA HAWK (KORNGOLD)—Gerhardt—RCA
TCHAIKOVSKY: SWAN LAKE—Rozhdestvensky—Melodiya/Angel
TEBALDI IN CONCERT—London

SALESMAKER OF THE WEEK



DARK SIDE OF THE MOON
PINK FLOYD
Harvest

TOP RETAIL SALES THIS WEEK:

- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- BILLION DOLLAR BABIES**—Alice Cooper—Warner Bros.
- MASTERPIECE**—Temptations—Gordy
- THE SESSION**—Jerry Lee Lewis—Mercury
- BEGINNINGS**—Allman Brothers Band—Atco
- BITE DOWN HARD**—Jo Jo Gunne—Asylum

RECORD BAR/NATIONAL

- BEGINNINGS**—Allman Brothers Band—Atco
- BILLION DOLLAR BABIES**—Alice Cooper—WB
- BITE DOWN HARD**—Jo Jo Gunne—Asylum
- BYRDS**—Asylum
- COSMIC WHEELS**—Donovan—Epic
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- EAT IT**—Humble Pie—A&M
- MASTERPIECE**—Temptations—Gordy
- RAUNCH 'N ROLL**—Black Oak Arkansas—Atco
- SIX WIVES OF HENRY VIII**—Rick Wakeman—A&M
- TYRANNY AND MUTATION**—Blue Oyster Cult—Col

DISC RECORDS/NATIONAL

- BACK IN '72**—Bob Seger—Palladium/Reprise
- BILLION DOLLAR BABIES**—Alice Cooper—WB
- BITE DOWN HARD**—Jo Jo Gunne—Asylum
- BYRDS**—Asylum
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- DELIVERANCE** (Soundtrack)—WB
- IMAGES**—David Bowie—London
- MORNING STAR**—Hubert Laws—CTI
- SIX WIVES OF HENRY VIII**—Rick Wakeman—A&M
- THE SESSION**—Jerry Lee Lewis—Mercury

SAM GOODY/EAST COAST

- BIRDS OF FIRE**—Mahavishnu Orchestra—Col
- BIRTHDAY**—New Birth—RCA
- CREEDEnce GOLD**—Fantasy
- DELIVERANCE** (Soundtrack)—WB
- LADY SINGS THE BLUES**—Diana Ross—Motown
- LOGGINS AND MESSINA**—Col
- ODGEN'S NUT GONE FLAKE**—Small Faces—Immediate/ABKCO
- PRELUDE**—Deodato—CTI
- ROCKY MOUNTAIN HIGH**—John Denver—RCA
- SIX WIVES OF HENRY VIII**—Rick Wakeman—A&M
- SWEET THURSDAY**—Great Western Gramophone

SOUNDSCOPE/BOSTON

- A LETTER TO MYSELF**—Chi-Lites—Brunswick
- BEGINNINGS**—Allman Brothers Band—Atco
- BILLION DOLLAR BABIES**—Alice Cooper—WB
- BIRDS OF FIRE**—Mahavishnu Orchestra—Col
- LARK**—Linda Lewis—Reprise
- MASTERPIECE**—Temptations—Gordy
- PRELUDE**—Deodato—CTI
- SECOND ALBUM**—Roy Buchanan—Polydor
- SHOOT OUT AT THE FANTASY FACTORY**—Traffic—Island
- THE SESSION**—Jerry Lee Lewis—Mercury
- TRUE STORIES**—Judy Collins—Elektra

CUTLER'S/NEW HAVEN

- A WIARD, A TRUE STAR**—Todd Rundgren—Bearsville
- BEGINNINGS**—Allman Brothers Band—Atco
- BILLION DOLLAR BABIES**—Alice Cooper—WB
- BLACK CAESAR**—James Brown (Soundtrack)—Polydor
- BYRDS**—Asylum
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- EAT IT**—Humble Pie—A&M
- EXTENSIONS**—McCoy Tyner—Blue Note
- GOOD TIMES**—Kool and the Gang—Delite
- ISLEYS LIVE**—Isley Brothers—T-Neck

KING KAROL/N.Y.

- AROUND THE WORLD WITH THREE DOG NIGHT**—Dunhill
- BEGINNINGS**—Allman Brothers Band—Atco
- BEST OF BREAD**—Elektra
- BILLION DOLLAR BABIES**—Alice Cooper—WB
- BYRDS**—Asylum
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- EAT IT**—Humble Pie—A&M
- MASTERPIECE**—Temptations—Gordy
- NEITHER ONE OF US**—Gladys Knight—Soul
- THE SESSION**—Jerry Lee Lewis—Mercury

ZOUNDS/PHILADELPHIA

- A LETTER TO MYSELF**—Chi-Lites—Brunswick
- BLACK MOTION PICTURE THEMES**—Cecil Holmes—Sussex
- DANCE OF MAGIC**—Norman Connors—Cobblestone
- DEREK AND THE DOMINOS IN CONCERT**—RSO
- GOOD TIMES**—Kool and the Gang—Delite
- JUST BEING MYSELF**—Dionne Warwick—WB
- MFSB**—Phila. Int.
- PAINT YOURSELF IN THE CORNER** (single)—Classic Sullivan—Kwanza
- SKY DIVE**—Freddie Hubbard—CTI
- SYLVERS**—Pride

NAT'L. RECORD MART/MIDWEST

- AROUND THE WORLD WITH THREE DOG NIGHT**—Dunhill
- BILLION DOLLAR BABIES**—Alice Cooper—WB
- BLACK CAESAR**—James Brown (Soundtrack)—Polydor
- COMPOSITE TRUTH**—Mandrill—Polydor
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA
- EAT IT**—Humble Pie—A&M
- MASTERPIECE**—Temptations—Gordy
- NEITHER ONE OF US**—Gladys Knight—Soul
- THE SESSION**—Jerry Lee Lewis—Mercury

WAXIE-MAXIE/BALT.-WASH.

- BILLION DOLLAR BABIES**—Alice Cooper—WB
- BITE DOWN HARD**—Jo Jo Gunne—Asylum
- CAPTAIN AND ME**—Doobie Brothers—WB
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- FOGHAT**—Bearsville
- MASTERPIECE**—Temptations—Gordy

- NEITHER ONE OF US**—Gladys Knight—Soul
- PILED RIVER**—Status Quo—A&M
- SIX WIVES OF HENRY VIII**—Rick Wakeman—A&M
- SYLVERS**—MGM
- THE SESSION**—Jerry Lee Lewis—Mercury

POPLAR TUNES/MEMPHIS

- BILLION DOLLAR BABIES**—Alice Cooper—WB
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA
- HEAVEN HELP THE CHILD**—Mickey Newbury—Elektra
- MASTERPIECE**—Temptations—Gordy
- PRELUDE**—Deodato—CTI
- RAUNCH 'N ROLL**—Black Oak Arkansas—Atco
- SPACE ODDITY**—David Bowie—RCA
- STEALERS WHEEL**—A&M
- THE WORLD IS A GHETTO**—War—UA

GARY'S/RICHMOND

- A WIZARD, A TRUE STAR**—Todd Rundgren—Bearsville
- BEGINNINGS**—Allman Brothers Band—Atco
- BILLION DOLLAR BABIES**—Alice Cooper—WB
- BITE DOWN HARD**—Jo Jo Gunne—Asylum
- BYRDS**—Asylum
- COMPOSITE TRUTH**—Mandrill—Polydor
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- THE SESSION**—Jerry Lee Lewis—Mercury
- TYRANNY AND MUTATION**—Blue Oyster Cult—Col
- WATCH**—Seatrains—WB

OAKWOOD/NEW ORLEANS

- AROUND THE WORLD WITH THREE DOG NIGHT**—Dunhill
- BEGINNINGS**—Allman Brothers Band—Atco
- BEST OF BREAD**—Elektra
- BILLION DOLLAR BABIES**—Alice Cooper—WB
- BITE DOWN HARD**—Jo Jo Gunne—Asylum
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- EAT IT**—Humble Pie—A&M
- IN THE RIGHT PLACE**—Dr. John—Atco
- ISLEYS LIVE**—Isley Brothers—T-Neck
- MASTERPIECE**—Temptations—Gordy

RECORD CENTER/COLORADO

- BEGINNINGS**—Allman Brothers Band—Atco
- BILLION DOLLAR BABIES**—Alice Cooper—WB
- BYRDS**—Asylum
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- IN THE RIGHT PLACE**—Dr. John—Atco
- ISLEYS LIVE**—Isley Brothers—T-Neck
- MASTERPIECE**—Temptations—Gordy
- MOON GERMS**—Joe Farrell—CTI
- SUNFLOWER**—Milt Jackson—CTI
- THE SESSION**—Jerry Lee Lewis—Mercury

FOLKLORE CENTER/DENVER

- BITE DOWN HARD**—Jo Jo Gunne—Asylum
- BOOGIEMAN GONNA GET YOU**—Catfish Hodge—Eastbound
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- ED TRICKETT**—Folk Legacy
- JERRY JEFF WALKER**—Decca
- JOHN HERALD**—Paramount
- STEALERS WHEEL**—A&M
- THE HARDER THEY COME** (Soundtrack)—Jimmy Cliff—Mango
- TYRANNY AND MUTATION**—Blue Oyster Cult—Col
- WITH PLEASURE**—Fraser & DeBolt—Col

DISC SHOP/EAST LANSING

- BILLION DOLLAR BABIES**—Alice Cooper—WB
- BLACKBIRD**—Donald Byrd—Blue Note

- COSMIC FURNACE**—Roger Powell—Atlantic
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- IN THE RIGHT PLACE**—Dr. John—Atco
- MOON GERMS**—Joe Farrell—CTI
- POOR MAN'S PARADISE**—Tracy Nelson—Col
- SECOND ALBUM**—Roy Buchanan—Polydor
- SUNFLOWER**—Milt Jackson—CTI
- THE WEAPON**—David Newman—Atlantic

VENTURES/MISSOURI

- ALBUM III**—Loudon Wainwright—Col
- AROUND THE WORLD WITH THREE DOG NIGHT**—Dunhill
- BEST OF BREAD**—Elektra
- BILLION DOLLAR BABIES**—Alice Cooper—WB
- BLACK CAESAR**—James Brown (Soundtrack)—Polydor
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- LIVING TOGETHER, GROWING TOGETHER**—Fifth Dimension—Bell
- RAUNCH 'N ROLL**—Black Oak Arkansas—Atco
- STEALERS WHEEL**—A&M
- THE SESSION**—Jerry Lee Lewis—Mercury

CIRCLES/PHOENIX

- ALBUM III**—Loudon Wainwright—Col
- BLACK CAESAR** (Soundtrack)—James Brown—Polydor
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- DELIVERANCE** (Soundtrack)—WB
- LORD OF THE RINGS**—Bo Hansson—Charisma
- MASTERPIECE**—Temptations—Gordy
- NEITHER ONE OF US**—Gladys Knight—Soul
- PRELUDE**—Deodato—CTI
- ROCKY MOUNTAIN HIGH**—John Denver—RCA
- THE WORLD IS A GHETTO**—War—UA

WHEREHOUSE/CALIFORNIA

- BILLION DOLLAR BABIES**—Alice Cooper—WB
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- DELIVERANCE** (Soundtrack)—WB
- DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA
- GOOD TIMES**—Kool and the Gang—Delite
- LADY SINGS THE BLUES**—Diana Ross—Motown
- MASTERPIECE**—Temptations—Gordy
- 2ND CRUSADE**—Crusaders—Blue Thumb
- SHOOT OUT AT THE FANTASY FACTORY**—Traffic—Island
- THE WORLD IS A GHETTO**—War—UA

MUSIC ODYSSEY/CALIFORNIA

- BEGINNINGS**—Allman Brothers Band—Atco
- BEST OF BREAD**—Elektra
- BIRDS OF FIRE**—Mahavishnu Orchestra—Col
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- IMAGES**—David Bowie—London
- MASTERPIECE**—Temptations—Gordy
- NEW BIRTH**—Birthdays—RCA
- 2ND CRUSADE**—Crusaders—Blue Thumb
- THE SESSION**—Jerry Lee Lewis—Mercury
- THE SINGER**—Liza Minnelli—Col

RECORD FACT'RY/SAN FRANCISCO

- BITE DOWN HARD**—Jo Jo Gunne—Asylum
- DIXIE CHICKEN**—Little Feat—WB
- DRIFT AWAY**—Dobie Gray—Decca
- JERRY JEFF WALKER**—Decca
- NEITHER ONE OF US**—Gladys Knight—Soul
- POOR MAN'S PARADISE**—Tracy Nelson—Col
- RIVER**—Terry Reid—Atlantic
- SMOKESTACK LIGHTNING**—Mike Harrison—Island
- THE HARDER THEY COME** (Soundtrack)—Jimmy Cliff—Mango
- WE THE PEOPLE**—Ellen McIlwaine—Polydor

THIS WK. LAST WK.

WKS. ON CHART

1	2	DELIVERANCE SOUNDTRACK Warner Brothers BS 2683	7
2	1	DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER ELTON JOHN/ MCA 2100	7
3	3	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA LSP 4731	24
4	5	LADY SINGS THE BLUES DIANA ROSS/Soundtrack/Motown M758D	16
5	4	THE WORLD IS A GHETTO WAR /United Artists UAS 5652	18
6	6	PRELUDE EUMIR DEODATO/CTI 6021	10
7	7	NO SECRETS CARLY SIMON/Elektra EKS 75049	20
8	9	SHOOT OUT AT THE FANTASY FACTORY TRAFFIC/Island SW 9323 (Capitol)	8
9	10	THE DIVINE MISS M BETTE MIDLER/Atlantic SD 7238	15
10	12	CAN'T BUY A THRILL STEELY DAN/ABC ABCX 758	11
11	8	HOT AUGUST NIGHT NEIL DIAMOND/MCA 2-8000	15
12	17	HOLLAND BEACH BOYS /Brother/Reprise MS 2118 (Warner Bros.)	10
13	11	TALKING BOOK STEVIE WONDER/Tamla T319L (Motown)	16
14	20	BIRDS OF FIRE MAHAVISHNU ORCHESTRA/Columbia KC 31991	6
15	15	WHO DO WE THINK WE ARE DEEP PURPLE/Warner Bros. BS 2678	9
16	32	BILLION DOLLAR BABIES ALICE COOPER/Warner Bros. BS 2685	2
17	16	I AM WOMAN HELEN REDDY/Capitol ST 11068	16
18	21	SPACE ODDITY DAVID BOWIE/RCA LSP 4813	16
19	19	DEREK AND THE DOMINOS IN CONCERT /RSO SO 8800 (Atlantic)	8
20	14	TOMMY LONDON SYMPHONY ORCH. & GUEST SOLOISTS /Ode SP 99001 (A&M)	16
21	23	TRANSFORMER LOU REED/RCA LSP 4807	11
22	25	THEY ONLY COME OUT AT NIGHT EDGAR WINTER/Epic KE 31584 (Columbia)	11
23	26	MOVING WAVES FOCUS/Sire SAS 7401 (Famous)	7
24	18	DON McLEAN DON McLEAN/United Artists UAS 5651	13
25	22	RHYMES AND REASONS CAROLE KING/Ode SP 77016 (A&M)	20
26	48	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	2
27	24	GREEN IS BLUES AL GREEN/Hi SHL 32055 (London)	11
28	39	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA VPSX 6089	5
29	43	MASTERPIECE TEMPTATIONS/Gordy G965L (Motown)	3
30	28	CREEDENCE GOLD CREEDENCE CLEARWATER REVIVAL/Fantasy 9418	16
31	40	WATTSTAX ORIGINAL SOUNDTRACK /Stax STS-2-3010	5
32	34	WILL THE CIRCLE BE UNBROKEN NITTY GRITTY DIRT BAND/ United Artists UAS 9801	10
33	27	SEVENTH SOJOURN MOODY BLUES/Threshold THS 7 (London)	20
34	30	I'M STILL IN LOVE WITH YOU AL GREEN/London XSHL 32074	23
35	36	KEEPER OF THE CASTLE FOUR TOPS/Dunhill DSX 50129	19
36	13	TROUBLE MAN MARVIN GAYE/Tamla T322L (Motown)	13
37	38	DOUBLE GOLD NEIL DIAMOND/Bang BSD 2-227	9
38	33	CATCH BULL AT FOUR CAT STEVENS/A&M SP 4365	24
39	35	LIVING IN THE PAST JETHRO TULL/Chrysalis 2CH 1035 (WB)	15
40	29	MORE HOT ROCKS ROLLING STONES/London 2PS 626/7	12
41	31	FOR THE ROSES JONI MITCHELL/Asylum SD 5057 (Atlantic)	17
42	37	HURRICANE SMITH HURRICANE SMITH/Capitol ST 11139	10
43	42	WHY CAN'T WE LIVE TOGETHER TIMMY THOMAS/Glades 33-6501	8
44	41	HOMECOMING AMERICA /Warner Bros. BS 2655	16
45	49	TRUE STORIES AND OTHER DREAMS JUDY COLLINS/Elektra EKS 75053	6
46	45	360 DEGREES OF BILLY PAUL /Phila. Int'l. KZ 31793 (Columbia)	16
47	44	SUMMER BREEZE SEALS & CROFTS/Warner Bros. BS 2629	27
48	53	HEARTBREAKER FREE/Island SW 9324 (Capitol)	5
49	46	ONE MAN DOG JAMES TAYLOR/Warner Bros. BS 2660	18



50	52	FIRST SONGS LAURA NYRO/Columbia KC 31410	8
51	69	AROUND THE WORLD WITH THREE DOG NIGHT THREE DOG NIGHT/Dunhill DSY 50138 (ABC)	2
52	58	ACROSS 110TH STREET BOBBY WOMACK & PEACE/United Artists UAS 5225	8
53	57	SLAYED? SLADE/Polydor PD 5524	6
54	74	THE SESSION JERRY LEE LEWIS/Mercury SRM 2-803	2
55	60	LIFE AND TIMES JIM CROCE/ABC ABCX 769	5
56	68	COMPOSITE TRUTH MANDRILL/Polydor PD 5043	4
57	63	LAST DAYS & TIME EARTH, WIND & FIRE/Columbia KC 31622	7
58	78	BLACK CAESAR JAMES BROWN/Polydor PD 6014	3
59	47	LOGGINS & MESSINA LOGGINS & MESSINA/Columbia KC 31748	19
60	50	CYMANDE CYMANDE/Janus 3044	10
61	61	ROMANY HOLLIES /Epic KE 31992 (Columbia)	8
62	62	ROUND 2 THE STYLISTICS/Avco AV 11006	22
63	55	EUROPE '72 GRATEFUL DEAD/Warner Bros. 3WX 2668	17
64	51	A GOOD FEELING TO KNOW POCO/Epic KE 31601	13
65	56	SUPER FLY CURTIS MAYFIELD/Soundtrack/Curtom CR 8-9014 (Buddah)	33
66	59	SEPARATE WAYS ELVIS PRESLEY/Camden CAS 2611 (RCA)	10
67	54	AN ANTHOLOGY DUANE ALLMAN/Capricorn 2LP 0108 (WB)	15
68	77	THE BEST OF B. B. KING /ABC ABCX 767	2
69	76	EDWARD BEAR /Capitol ST 11157	4
70	73	DOUG SAHM & BAND /Atlantic SD 7254	6
71	87	NEITHER ONE OF US GLADYS KNIGHT & THE PIPS/Soul S732L (Motown)	2
72	79	BEST OF THE JAMES GANG JAMES GANG/ABC ABCX 774	5
73	64	CARAVANSERAI SANTANA/Columbia KC 31610	21

CHARTMAKER OF THE WEEK

74 — **BYRDS**
BYRDS
Asylum SD 5058 (Atlantic)



75	—	THE BEST OF BREAD BREAD/Elektra EKS 75056	1
76	66	MAN OF LA MANCHA SOUNDTRACK/United Artists UAS 9906	13
77	84	THE BEST OF MOUNTAIN /Windfall KC 32079 (Columbia)	4
78	85	SLOPPY SECONDS DR. HOOK & THE MEDICINE SHOW/Columbia KC 31622	5
79	86	THE GREAT LOST KINKS ALBUM KINKS/Reprise MS 2127	3
80	80	BACK STABBERS O'JAYS/Phila. Int'l. KZ 31712 (Columbia)	5
81	81	LOST HORIZON SOUNDTRACK/Bell 1300	6
82	89	CLAPTON ERIC CLAPTON/Polydor PD 5526	3
83	92	BEGINNINGS ALLMAN BROS. BAND/Atco SD 2-805 (Atlantic)	2
84	70	ARTIFICIAL PARADISE GUESS WHO/RCA LSP 4830	9
85	65	SMOKEY ROBINSON & THE MIRACLES SMOKEY ROBINSON & THE MIRACLES/Tamla T320D (Motown)	11
86	67	FACES SHAWN PHILLIPS/A&M SP 4363	14
87	95	GIVE ME YOUR LOVE BARBARA MASON/Buddah BDS 5117	2
88	88	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)	8
89	75	BETTER DAYS PAUL BUTTERFIELD/Bearsville BR 2119 (WB)	7
90	94	CHUCK BERRY GOLDEN DECADE VOL. 2 /Chess 2 CH 60023	3
91	90	SONNY & BROWNIE SONNY TERRY & BROWNIE McGHEE/A&M SP 4379	4
92	71	JOE COCKER JOE COCKER/A&M SP 4368	15
93	—	EAT IT HUMBLE PIE /A&M SP 3701	1
94	110	ME AND MRS. JONES JOHNNY MATHIS/Columbia KC 32114	1
95	82	THE MAGICIAN'S BIRTHDAY URIAH HEEP/Mercury SRM 1-652	18
96	83	MUSIC IS MY LIFE BILLY PRESTON/A&M SP 3516	12
97	125	IN THE RIGHT PLACE DR. JOHN/Atco SD 7018 (Atlantic)	1
98	96	THE RISE AND FALL OF ZIGGY STARDUST & THE SPIDERS FROM MARS DAVID BOWIE/RCA LSP 4702	11
99	97	FIDDLER ON THE ROOF SOUNDTRACK/United Artists UAS 10900	8
100	98	UNDERSTANDING BOBBY WOMACK/United Artists UAS 5577	6

Blue Thumb Records Thanks Independent Distribution for breaking The 2nd Crusade!



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President

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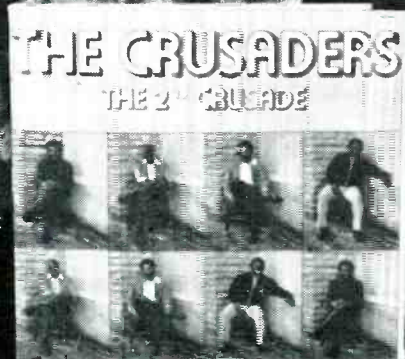
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Larry Feder (seated)—
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BTS-700C

East

Music Merchants of
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Seaboard Dist.
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Apex-Martin Record Sales, Inc.
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New York
Universal Record Dist.
Philadelphia

Micwest

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Seattle



Blue Thumb Records

A subsidiary of Famous Music Corporation A Gulf+Western Company



101 THE ALBUM CHART 150

MARCH 24, 1973

THIS LAST WK. WK.

101	133	AMERICA, WHY I LOVE HER	JOHN WAYNE/RCA LSP 4828
102	106	THE POWER OF JOE SIMON	/Spring SPR 5704 (Polydor)
103	103	RICH MAN CLIMAX BLUES BAND	/Sire SAS 7402 (Famous)
104	72	WAR HEROES	JIMI HENDRIX/Reprise MS 2103 (Warner Bros.)
105	102	REALLY	J. J. CALE/Shelter SW 8912 (Capitol)
106	100	LIFE IN A TIN CAN BEE	GEES/RSO SO 8700 (Atlantic)
107	91	GUITAR MAN BREAD	/Elektra EKS 75047
108	123	BIRTHDAY	NEW BIRTH/RCA LSP 4797
109	109	DRIFT AWAY	DOBIE GRAY/Decca DL 7-5397
110	115	SOLID AIR	JOHN MARTYN/Island SW 9325 (Capitol)
111	113	SMOKESTACK LIGHTNING	MIKE HARRISON/Island SW 9321 (Capitol)
112	122	PLEASURE	OHIO PLAYERS/Westbound W 2017 (Chess/Janus)
113	93	MY BEST TO YOU	DONNY OSMOND/MGM SE 4872
114	112	DOWN THE LINE	JOHN MAYALL/London BP 618/9
115	99	GARDEN PARTY	RICK NELSON/Decca DL 7-5391 (MCA)
116	126	ALBUM III	LOUDON WAINWRIGHT III/Columbia KC 31462
117	130	STEALERS WHEEL	/A&M SP 4377
118	104	BARBRA STREISAND LIVE IN CONCERT AT THE FORUM	BARBRA STREISAND/Columbia KC 31760
119	129	SECOND CRUSADE	CRUSADERS/Blue Thumb BTS 7000
120	—	MY SECOND ALBUM	DONNA FARGO/Dot DOS 26006 (Famous)
121	105	HAPPIEST GIRL IN THE WHOLE USA	DONNA FARGO/Dot DOS 26000 (Famous)
122	—	LIVING TOGETHER, GROWING TOGETHER	FIFTH DIMENSION/Bell 1116
123	127	SONGS OF LOVE	CHARLIE PRIDE/RCA LSP 4837
124	107	I CAN SEE CLEARLY NOW	JOHNNY NASH/Epic KE 31607 (Columbia)
125	132	ALL MY CHOICES	MARY TRAVERS/Warner Brothers BS 2677
126	108	STONE GROUND WORDS	MELANIE/Neighborhood NRS 47005 (Famous)
127	147	BITE DOWN HARD	JO JO GUNNE/Asylum SD 5065 (Atlantic)
128	114	ALL OUT GRIN	/Spindizzy KZ 31701 (Columbia)
129	116	FRESH RASPBERRIES	/Capitol ST 11123
130	140	GOOD TIMES	KOOL & THE GANG/Delite DEP 2012
131	135	SYLVERS	/Pride 0007 (MGM)
132	141	REUNION	DION AND THE BELMONTS/Warner Brothers BS 2664
133	134	MORNING STAR	HUBERT LAWS/CTI 6022
134	120	HOT ROCKS 1964-1971	ROLLING STONES/London 2 PS 606/7
135	—	SWEET THURSDAY	/Gramophone KZ 32039 (Col)
136	111	DANCING IN THE MOONLIGHT	KING HARVEST/Perception PLP 36
137	—	A LETTER TO MYSELF	CHI-LITES/Brunswick 754188
138	143	DIXIE CHICKEN	LITTLE FEAT/Warner Bros. BS 2686
139	139	LIGHT AS A FEATHER	CHICK COREA/Polydor PD 5525
140	146	CHAPTER VII	BUDDY MILES BAND/Columbia KC 32048
141	142	SPLIT ENDS	THE MOVE/United Artists UAS 5666
142	—	SECOND ALBUM	ROY BUCHANAN/Polydor PD 5046
143	148	TYRANNY & MUTATION	BLUE OYSTER CULT/Columbia KC 32017
144	—	IMAGES	DAVID BOWIE/London BP 628/9
145	150	THE HARDER THEY COME	JIMMY CLIFF/Mango SMAS 7400 (Capitol)
146	121	GOLDEN DECADE	CHUCK BERRY/Chess 2 CH 1514
147	—	LORD OF THE RINGS	BO HANSSON/Charisma CAS 1059 (Buddah)
148	149	WILSON PICKETT'S GREATEST HITS	/Atlantic SD 2-501
149	—	SOMEBODY ELSE'S TROUBLES	STEVE GOODMAN/Buddah BDS 4121
150	137	BACK TO FRONT	GILBERT O'SULLIVAN/MAM 5 (London)

Cooper Junket

(Continued from page 22)

breakfast was served and Alice held a short press conference. When asked whether he had gone as far as he could with his concept, Alice gleefully reported that "people keep getting sicker. The sicker the kids get, the sicker we will." In New York, Alice hopes to have everyone Rona Barrett knows on stage with him. That will be a night to look forward to, just as the Philadelphia evening was. Alive Enterprises and Warner Bros. Records are to be congratulated for making the trip as expedient and enjoyable as possible.

Not to be forgotten are Flo and Eddie, former Turtle members and back up singers for T. Rex. These two guys have a wonderfully endearing sense of fun that borders on the absurd. They performed their new single, "Afterglow," which is a beauty, as well as songs from their last album and the forth-

Ampex Into Quad Open Reel

■ ELK GROVE VILLAGE, ILL. — Ampex Stereo Tapes has announced its entry into the quadrasonic open reel market with the release of eight albums from four record labels.

Castor in Quad

■ NEW YORK—RCA Records' artist Jimmy Castor, has had his third album for the label released. Entitled "Dimension III" the album is Castor's first Quadradisc.

coming one on Warner Bros. "Eleanor" and "Happy Together" were happy reminders of the fun the Turtles could bring us, but Flo and Eddie's new, more sophisticated material is exceedingly good to hear, and delightful to see.

THE ALBUM CHART ARTISTS CROSS REFERENCE

ALLMAN BROTHERS	83	JOHNNY MATHIS	94
DUANE ALLMAN	67	DON McLEAN	24
AMERICA	44	BARBARA MASON	87
BEACH BOYS	12	JOHN MAYALL	114
EDWARD BEAR	69	CURTIS MAYFIELD	65
BEE GEES	106	JOHN MARTYN	110
CHUCK BERRY	90, 146	MELANIE	126
BLUE OYSTER CULT	143	BETTE MIDLER	9
ROY BUCHANAN	142	BUDDY MILES	140
PAUL BUTTERFIELD	89	JONI MITCHELL	41
CHI-LITES	137	MOODY BLUES	33
ERIC CLAPTON	82	MOUNTAIN	77
CREEDENCE CLEARWATER REVIVAL	30	MOVE	141
JIMMY CLIFF	145	JOHNNY NASH	124
JOE COCKER	92	RICK NELSON	115
CHICK COREA	139	NEW BIRTH	108
DAVID BOWIE	18, 98, 144	NITTY GRITTY DIRT BAND	32
BREAD	75, 107	LAURA NYRO	50
JAMES BROWN	58	OHIO PLAYERS	112
BYRDS	74	O'JAYS	80
J. J. CALE	105	GILBERT O'SULLIVAN	150
CLIMAX BLUES BAND	103	DONNY OSMOND	113
ALICE COOPER	16	BILLY PAUL	46
JUDY COLLINS	45	SHAWN PHILLIPS	86
JIM CROCE	55	WILSON PICKETT	148
CRUSADERS	60	POCO	64
CYMANDE	119	ELVIS PRESLEY	28, 66
DEEP PURPLE	15	BILLY PRESTON	96
JOHN DENVER	3	CHARLEY PRIDE	123
EUMIR DEODATO	6	RASPBERRIES	129
DEREK AND THE DOMINOS	19	HELEN REDDY	17
NEIL DIAMOND	11, 37	LOU REED	21
DION AND THE BELMONTS	132	DOUG SAHM	70
DR. HOOK	78	SLADE	53
DR. JOHN	97	HURRICANE SMITH	42
EARTH, WIND AND FIRE	57	SMOKEY ROBINSON & THE MIRACLES	85
FIFTH DIMENSION	122	ROLLING STONES	40, 134
DONNA FARGO	120, 121	SANTANA	73
PINK FLOYD	26	SEALS & CROFTS	47
FOCUS	23	CARLY SIMON	7
FOUR TOPS	35	JOE SIMON	102
FREE	72	SOUNDTRACKS:	
JAMES GANG	48	DELIVERANCE	1
MARVIN GAYE	36	FIDDLER ON THE ROOF	99
STEVE GOODMAN	149	LADY SINGS THE BLUES	4
GRATEFUL DEAD	63	LOST HORIZON	81
DOBIE GRAY	109	MAN OF LA MANCHA	76
AL GREEN	27, 34	WATTSTAX	31
GRIN	128	STEALERS WHEEL	117
GUESS WHO	84	STEELY DAN	10
JO JO GUNNE	127	CAT STEVENS	38
BO HANSSON	147	BARBARA STREISAND	118
MIKE HARRISON	111	STYLISTICS	62
KING HARVEST	136	SYLVERS	131
JIMI HENDRIX	104	JAMES TAYLOR	49
HOLLIES	61	THE TEMPTATIONS	29
HUMBLE PIE	93	SONNY TERRY & BROWNIE McGHEE	91
JETHRO TULL	39	TIMMY THOMAS	43
ELTON JOHN	2	SWEET THURSDAY	135
B. B. KING	68	THREE DOG NIGHT	51
CAROLE KING	25, 88	MARY TRAVERS	125
KINKS	79	URIAH HEPP	95
GLADYS KNIGHT	71	VARIOUS ARTISTS: TOMMY	20
KOOL AND THE GANG	130	TRAFFIC	8
HUBERT LAWS	133	LOUDON WAINWRIGHT	116
JERRY LEE LEWIS	54	WAR	5
LITTLE FEAT	59	JOHN WAYNE	101
LOGGINS AND MESSINA	138	EDGAR WINTER	22
MANDRILL	56	BOBBY WOMACK	52, 100
MAHAVISHNU ORCHESTRA	14	STEVIE WONDER	13

Jerry Jeff Walker: Songwriter Supreme

■ NEW YORK — A standing-room-only crowd at Kenny's Castaways (2) responded ecstatically to Jerry Jeff Walker, one of the outstanding songwriters in contemporary music. Walker's unpretentious, relaxed stage manner put the emphasis on the songs themselves, and they were consistently worldly, perceptive and entertaining.

The early part of Walker's set was somewhat lethargic, as the accompanying musicians seemed to be slow adjusting to the room's acoustics, but the group began to settle down on "Taken Again," a song of lamented resignation to a world of hucksters, and both audience and performers started to soar on a lively country number, "Just Let It Ride." The highlight of the set, and the best number in the repertoires of countless performers, was the thoroughly exquisite "Mr. Bojangles." If Jerry Jeff Walker had never written another word, this simple earthy story-song about an old minstrel show dancer would have guaranteed the author a permanent position among the best songwriters in our language. Walker performed his masterpiece with an appropriate dispensation of pomp and fanfare, and despite the innumerable cover versions by outstanding performers, Walker's own rendition displayed a gentle poignance that was received gratefully, almost religiously, by the audience.

Diverse Set

Walker continued the set with a driving version of "L.A. Freeway," one of the best cuts on his latest Decca album, twanged happily through an affectionately satirical look at southern motherhood, "Redneck Mother," and finished a truly memorable set with a beautifully melodic self-portrait, "Gypsy Songman." Jerry Jeff Walker has seemingly preferred to avoid the superstardom that his talents might bring him, and attending his performance last week was not only a joy, it was a privilege.

Opening the show at Kenny's was song stylist Paula Lockhart, who delivered a selection of self-penned torch songs and updated standards.

Robert Nash

How to win a Grammy.

Be America, record "Horse with No Name," and become the hottest new group in America.

Be Roberta Flack and make "The First Time Ever I Saw Your Face." But don't stop there. Team up with Donny Hathaway and do "Where Is Love?"

Be the engineer who recorded Neil Diamond's "Moods."

Be Duke Ellington and add "Togo Brava Suite" to your endless string of hits.

Be Michel Legrand and arrange "What Are You Doing for the Rest of Your Life" for Sarah Vaughn. But don't stop there. Compose "Brian's Song."

Be Bob Dylan and Ravi Shankar and show that you can mix business with charity while recording one of the most successful albums in history, "The Concert for Bangla Desh."

Be Charlie McCoy and record "Charlie McCoy/The Real McCoy."

Be Nino Rota and write the score for "The Godfather."

Be Joe Raposo and produce and direct "The Electric Company."

Be the Blackwood Bros. and spell out "L-O-V-E" in the best Gospel performance of the year.

Be Jerry Ragavoy and produce the best score from an original cast show album, "Don't Bother Me, I Can't Cope."

It's that simple. **ASCAP**

Retailers on Small Holes for Singles

(Continued from page 3)

45 RPM is a half-inch, while on a 33 RPM it would be 1" or 1 1/4". With that much empty band space, a customer would feel he is being cheated—there's a psychological thing involved." He also noted that the small hole would make the record compatible with all stereo systems; they could use the small hole or punch it out.

Jim Schwartz, President of Schwartz Bros., Washington, D.C., concurred on the potential value of the punch-out hole. "The single should be made available with the punch-out. The only people who might experience a problem would be the juke-box operators, but they could punch the centers out." Schwartz, though, would violently oppose the move if it means a price increase. "If it means raising the price of a single, then I'm against it. Prices for singles are high enough. The public should have the punch-out hole, but not at increased cost."

Ben Bartell, Executive-Vice President of the Warehouse Chain, says there is still a need for the single. "While singles sales are declining, singles are still needed—to break on artist, for example. Singles sales are way down in volume, and account for around 2 per cent of our total sales. Still, we should not give up on them." Bartell doesn't foresee difficulty with album buyers switching to singles because of the hole size. "Singles buyers will buy singles and album buyers will buy albums."

John Cohen, President of Disc Records, felt the small hole would help. "I don't see any reason to keep just the large hole. Adapters are a pain in the neck, and they get lost or broken." Cohen would like to see it tried on a widespread basis. "Capitol had it years ago and it worked beautifully. If it will sell more records, it will help."

Barry Bergman, President of the Record Bar, observed that the change would "... make a great deal of sense." "One of the reasons why the single business is hurting, is because it's aggravating for most people to go to the trouble of playing them. Adapters break or don't fit right. The plug/push-out center probably would increase sales." Bergman also believes that if the industry goes to a small hole policy,

BASF Announces March Release

■ BEDFORD, MASS. — Ten new albums, plus a classical sampler set to retail at \$1.98 have been issued by BASF. The March release was announced by Marketing Director Juergen Broeker.

The release includes "The Ten Sides of Ethel Ennis," a collection of Gladys Shelley songs including her current single, "I Believe In Love."

MPS Releases

On BASF's affiliate label, MPS, there are new albums by the Oscar Peterson Trio titled "Walking The Line," "Communication" by Nelson Riddle, "Soaring" by Don Ellis and "Try To Remember" by The Singers Unlimited. Also on MPS is Roberta Peters' collection of lieder songs by Strauss and Debussy, accompanied by Leonard Hokanson. The Collegium Aureum is predominant in BASF's series of Harmonia Mundi releases. Included are Mozart's Quartets 17 and 19; Handel's "Wassermusik" and with the Collegium Aureum and soloist Elly Ameling, an album of Dufay Hymns and Choruses and an album of Bach's "Actus Tragicus" and "Trauerkantate" by Telemann.

The \$1.98 classical sampler is a collection of highlights from the era of great German opera performed by outstanding soloists of the forties.

the hole should be the punch-out type. "Otherwise, it would lead to a dual inventory situation." Bergman says his singles business is down from around 7 per cent to close to 5 per cent, but he would like it to improve.

Apostoleris

Skip Gorman, national singles buyer for the Musical Isle of America operation, feels that the punch-out center is a "hell of an idea. There are a lot of people who get adapters that don't fit right, and after piling on a few records they don't fall down right. I think the small hole with the punch-out is a great idea to help."

Harry Apostoleris, Alpha Distributors in New York, noted that the companies should get together and decide to do it this way from now on. "It would be a good step—no question about it. The juke-boxes would convert very fast. This would stimulate the 45 business."

A Garland of Songs



Garland Jefferys, singer/songwriter and self-described "Poet in Residence" at Atlantic Records recently visited Record World to talk about his debut Atlantic album. Shown (from left) are Jefferys and Record World's Allen Levy, discussing the artist's future plans, which include appearances in Boston, Cleveland and an engagement in New York in April.

'Deuce Coupe'

(Continued from page 28)

classicism of the lone white dancer, a bunch of young kids put up ominous, lively, charming, ugly graffiti.

Fun and Funky

In any case, the ballet is fun and funky and full of such great tunes as "Long Tall Texan," "Catch A Wave," accompanied by delightfully lissome sliding motions which perfectly capture that "hang-ten feeling" and the Beach Boys' magnum opus "Wouldn't It Be Nice."

Good fun, though the sneering burlesque of "Alley Oop" left a rather bitter taste in one's mouth, and the choice of only black boys to do the graffiti was unfortunate. "Deuce Coupe" doesn't always work—but it works well enough often enough.

Allen Levy

Polydor Releases 'Fly, Jonathan, Fly'

■ NEW YORK — Polydor Incorporated has announced the release of "Fly, Jonathan, Fly," a single by 20-year-old Los Angelan Randy Pearson that was previously issued on a small independent label. Pearson is managed and produced by Bob Keane, former owner of Delphi Records.

McCartney TV Special

(Continued from page 3)

tainment. Appearing with McCartney will be his wife Linda and their musical group, Wings.

The special is being produced by the Emmy Award-winning team of Gary Smith and Dwight Hemion, with direction by Hemion. Musical numbers will run from early Beatle favorites to current McCartney hits.

'Week to Remember'

(Continued from page 3)

for children of all colors with learning disabilities will be the recipient of the Columbia gift.

"A Week To Remember" will be staged by Landers-Roberts, Inc., parent company of Sight & Sound, one of the largest concert promotion organizations in the world. Seats for the week's events will be scaled at popular concert prices.

Columbia artists participating in "A Week To Remember" will be announced shortly.

MONEY MUSIC

(Continued from page 28)

WCOL, WMAK and WOKY. It is #8 at KLIV San Jose. After being #1 at KEYN Wichita for seven weeks, it is now #9 there after nine weeks. It has gone on a large number of secondary markets.

Steely Dan. Due to the longevity of "Do It Again," air play on "Reelin' In The Years" has been delayed at key stations. It should break wide open nationally in a few weeks. KOL Seattle says: "It is the smash of the week." It is on the chart at WCAO, WDGY, WMYQ. It jumped 9-7 at WIXY, 10 KTLK, 10 KROQ, 21 KJR. New Believers: WCAO, KJRB, WIIN, WCAU-FM.

A record that took a long time should be a total smash by next week:

Skylark. Powerful new believers: WPGC, WRKO, KFRC, WCAU-FM, WAKY, WIIN. Debuts on the chart: KJR, KLIF, KJRB. 3-2 WIXY, was huge CKLW, 26-21 WTIIX, 29-25 WCOL, 32-25 WBBQ, 36-28 WDGY, 36-33 WCFL, 40-35 WKBW and KOL Seattle says: "Hit."

CONCERT REVIEW

Croce, L&M Tear Up Carnegie

■ NEW YORK — Two of the hottest acts in the business made a triumphant appearance at Carnegie Hall on March 1-2. Loggins and Messina (Columbia), one of today's best new groups, and Jim Croce (ABC), one of this year's most successful charttoppers, brought a capacity audience to their feet with beautiful songs and wonderfully controlled performances.

Croce opened the show with style and humor, playing easy rocking tunes like "Roller Derby Queen" and pacing the set with clever comedy monologues that had more in common with polished stand-up comics than with typical folk singer raps. Croce continued with the haunting "Dreamin' Again," and a spirited "Speedball Tucker," before returning to his smash, "Operator," which highlighted the consistently fresh and tasteful lead guitar work of Maury Muehleisen, who also provided a lovely vocal harmony. An incredibly bawdy Scottish song that reddened many an ear preceded the final number, the bouncing infectious "Don't Mess With Jim."

Kenny Loggins began the latter half of the show with a solo performance of two of his most delightful songs, "House At Pooh Corner," and "Danny's Song," now a huge smash for Anne Murray, before being joined by Jim Messina and the rest of their band for a set of high spirited country rock and roll. "Listen To A Country Song" demonstrated the fabulous vocal mixture that is the basis of the Loggins and Messina sound, and following several moments of instrumental inconsistency, the group began to play together beautifully. "Vahevela," a latin-flavored powerhouse featured excellent instrumental breaks by Messina and the rest of the group; large portions of the audience danced in the aisles to the song's insistent rhythms. A standing ovation brought the performers back for an encore of their smash hit "Your Mama Don't Dance And Your Daddy Don't Rock And Roll."

Loggins and Messina brought a kind of exuberance and excitement to their concert that many artists seek, but few attain.

Robert Nash

How to win a Grammy. (Side 2).

No matter what performing rights licensing organization you belong to, just record BMI music. It's that simple.

This year, 25 of the 32 pop music Grammys involved BMI music. Like:

Record of the Year
Album of the Year
Song of the Year
Best Female Pop Vocal Performance
Best Pop Instrumental Performance
Best Pop Instrumental Performance by a Composer
Best Rhythm and Blues Female Vocal Performance
Best Rhythm and Blues Male Vocal Performance
Best Rhythm and Blues Performance by a Group
Best Rhythm and Blues Instrumental Performance
Best Rhythm and Blues Song
Best Soul Gospel Performance
Best Country Female Vocal Performance
Best Country Male Vocal Performance
Best Country Vocal Performance by a Group
Best Country Instrumental Performance
Best Country Song
Best Inspirational Performance
Best Gospel Performance
Best Jazz Performance by a Soloist
Best Jazz Performance by a Group
Best Ethnic or Traditional Recording
Best Comedy Recording
Best Score from an Original Cast Show Album
Best Spoken Word Recording



BROADCAST MUSIC, INC.

The World's Largest Performing Rights Licensing Organization.

RECORD WORLD THE R&B SINGLES CHART

MARCH 24, 1973

THIS WK.	LAST WK.	ARTIST	TITLE	LABEL
1	2	NEITHER ONE OF US	Gladys Knight & The Pips—Soul 35098 (Motown)	
2	1	KILLING ME SOFTLY WITH HIS SONG	Roberta Flack—Atlantic 2940	
3	5	AIN'T NO WOMAN	Four Tops—Dunhill 4339 (ABC)	
4	6	BREAK UP TO MAKE UP	Stylistics—Avco 4611	
5	7	MASTER OF EYES	Aretha Franklin—Atlantic 2941	
6	3	LOVE TRAIN	O'Jays—Phila. Int'l. 3524 (Columbia)	
7	8	CALL ME	Al Green—Hi 2235 (London)	
8	14	MASTERPIECE	Temptations—Gordy 7126 (Motown)	
9	9	DO IT IN THE NAME OF LOVE	Candi Staton—Fame 91009	
10	10	WE DID IT	Sly Johnson—Hi 2229 (London)	
11	13	LETTER TO MYSELF	Chi-Lites—Brunswick 55491	
12	12	STIR IT UP	Johnny Nash—Epic 10949 (Columbia)	
13	4	GIVE ME YOUR LOVE	Barbara Mason—Buddah 331	
14	22	STEP BY STEP	Joe Simon—Spring 133 (Polydor)	
15	18	ONE MAN BAND	Ronnie Dyson—Columbia 45776	
16	16	CRAZY LEGS	Donald Austin—Eastbound 603 (Chess/Janus)	
17	19	KISSING MY LOVE	Bill Withers—Sussex 250 (Buddah)	
18	21	OH LA DE DA	Staple Singers—Stax 0156 (Columbia)	
19	11	COULD IT BE I'M FALLING IN LOVE	Spinners—Atlantic 2927	
20	20	CAN I	Vee Allen—Lion 140 (MGM)	
21	25	GIRL YOU NEED A CHANGE OF MIND	Eddie Kendricks—Tamla 54230 (Motown)	
22	33	DOWN AND OUT IN NEW YORK CITY	James Brown—Polydor 14168	
23	27	FUNKY WORM	Ohio Players—Westbound 214 (Chess/Janus)	
24	37	YOU ARE THE SUNSHINE OF MY LIFE	Stevie Wonder—United Artists XW-163-W	
25	34	DANCING TO YOUR MUSIC	Archie Bell & The Drells—Glades 1707	
26	31	FRIENDS OR LOVERS	Act I—Spring 131 (Polydor)	
27	30	DO YOU STILL FEEL THE SAME WAY	Tommy Young—Soul Power 112	
28	36	LEAVING ME	The Independents—Wand 11252 (Scepter)	
29	32	MILLION DOLLARS	Soul Generation—Ebony Sound 176	
30	35	PILLOW TALK	Sylvia—Vibration 521 (All Platinum)	
31	39	CISCO KID	War—United Artists 163	
32	28	IF I COULD ONLY BE SURE	Nolan Porter—ABC 1343	
33	58	ACROSS 110TH STREET	Bobby Womack—United Artists	
34	40	I CAN UNDERSTAND IT	New Birth—RCA 74-0912	
35	—	HALLELUJAH DAY	Jackson 5—Motown 1224	
36	43	PAINT YOURSELF IN A CORNER	Classic Sullivans—KWA 7678 (Warner Bros.)	
37	46	I BEEN WATCHIN' YOU	Southside Movement—Wand 11251 (Scepter)	
38	42	I'M DOIN' FINE NOW	New York City—Chelsea 0113 (RCA)	
39	41	THINK ABOUT IT	King Floyd—Chimneyville 446 (Atlantic)	
40	44	PUT YOUR SHOES ON AND WALK	Clarence Carter—Fame 179 (United Artists)	
41	53	YESTERDAY I HAD THE BLUES	Harold Melvin & The Blue Notes—Phil. Int'l. 3525	
42	47	SPELL	Blue Magic—Atco 6910	
43	51	MR. MAGIC MAN	Wilson Pickett—RCA 40898	
44	—	ARMED AND EXTREMELY DANGEROUS	First Choice—Philly Groove 175 (Bell)	
45	50	I CAN UNDERSTAND IT	Valentinos—Clean CN 60005 (Atlantic)	
46	48	MIDNIGHT TRAIN TO GEORGIA	Cissy Houston—Janus 206 (Chess/Janus)	
47	49	ONE GIRL TOO LATE	Brenda & The Tabulations—Epic 5-10954	
48	—	I'M GONNA LOVE YOU JUST A LITTLE MORE	Baby Barry White—20th Century TC 2018	
49	—	IT AIN'T ALWAYS WHAT YOU DO	Soul Children—Stax 0152	
50	54	WILL IT GO ROUND IN CIRCLES	Billy Preston—A&M 1411	
51	—	HUNG UP ON YOU	Billy Butler & The Infinity—Pride 1026 (MGM)	
52	57	EARLY ONE MORNING	Ike & Tina Turner—UA-XW174-X	
53	59	ALWAYS	Luther Ingram—Koko 2115 (Stax)	
54	55	DON'T CRUSH MY WORLD	Younghearts—20th Century TC 1411	
55	—	HARD TO STOP	Betty Wright—Alston (Atlantic)	
56	—	COME AND GET IT	Steppers—Aware 029	
57	—	WITHOUT YOU IN MY LIFE	Tyrone Davis—Dakar DK 4519	
58	—	SHE'LL NEVER BE YOUR WIFE	Irma Thomas—Fungus 15119	
59	60	LORD DON'T MOVE THE MOUNTAIN	Inez Andrews—Songbird 1203 (ABC/Dunhill)	
60	—	WHERE HAVE ALL THE FLOWERS GONE	Earth, Wind, and Fire—Columbia KC 45800	

RECORD WORLD SOUL TRUTH

By DEDE DABNEY



■ NEW YORK—Personal Picks: "Breakaway"—Millie Jackson (Spring) & "P.O.W."—The Whispers (Janus). Millie Jackson has once again proven that you can go from the old to the new. She has progressed into a truly soulful songstress. A tune which is quite timely is "P.O.W." by the Whispers. The bay

area group has been caught in a unique atmosphere that should make their name well known.

DEDE'S DITTIES TO WATCH: "Who Made You Go"—Faith, Hope & Charity (Sussex); "Things"—Donny Mann (Avalanche); "I Didn't Know The Meaning Of Pain"—Otis Clay (Hi); "Rock And Roll Lullaby"—Barbara Lewis (WB); "Keep On Loving You"—Swiss Movement (RCA); "This Time Around"—S.O.U.L. (Musicor); "Instigating"—Whatnauts (GSF); "Let's Give Each Other Love"—The Shirelles (RCA).

TV seems to be the happening thing today with many radio announcers turning to the "tube." One in particular is Buster Jones of KGFJ who has hooked up with Dick Clark, who has produced the show "Soul" shown on the ABC network. His first show was seen Saturday (10) with the second two weeks from that date. Initial response has been great with many people viewing another black show.

Death has approached us once again—Dr. Bell of WCHB in Detroit, Mich. passed away this past week of a heart attack. Dr. Bell was co-owner of that radio station along with Dr. Cox. His death comes as a great shock to his family and friends not to mention the station employees.

KoKo Records has done it again with the new Luther Ingram titled "Always." Dino Woodward along with his promotion have created another monster with many stations on it.

Contrary to reports, Joe Medlin is not leaving Polydor Records. Jerry Schoenbaum stated that Joe is very happy with the company. With reference to the company we realize that in 1972 their product sales increased 100%.

Below we are printing the goals and aims of BAMA from Atlanta, from King Roe, Executive Vice President. Read carefully. We the members of B.A.M.A. (Broadcasters and Musical Arts) would like to let the world know what we are all about.

Our purpose is to build and maintain a solid relationship with our fellow man in the Broadcast and Musical Arts field through understanding and trust. In this organization everyone is created equal. Our motto is, "We are all in this thing together."

We have established a job bank in Atlanta, Georgia. We have also set up a credit union which will be for the benefit of the B.A.M.A. members. Our home office is located at 195% Auburn Avenue, Atlanta, Ga. 30303, with a part-time secretary, and a 24 hour answering service, at (404) 659-6817.

Plans are in effect to build a school in

(Continued on page 48)

**CKLW'S Rosalie
Says:**

**CHI-LITES
LETTER TO MYSELF**

**"Is the biggest
break-out Record
in Detroit."**

**WTIX'S Mike Green
agrees with Rosalie
"Biggest break-out
in New Orleans."**

ON BRUNSWICK RECORDS

MARCH 24, 1973

1. **THE WORLD IS A GHETTO**
WAR—United Artists UAS 5652
2. **LADY SINGS THE BLUES**
DIANA ROSS—Soundtrack/Motown M758D
3. **TALKING BOOK**
STEVIE WONDER—Tamla T319L
4. **ROUND 2**
STYLISTICS—Avco 11006
5. **WATTSTAX**
SOUNDTRACK—Stax STS 2-3010
6. **MASTERPIECE**
TEMPTATIONS—Gordy G965L (Motown)
7. **GREEN IN BLUES**
AL GREEN—Hi SHL 32055 (London)
8. **I'M STILL IN LOVE WITH YOU**
AL GREEN—London XSHL 32074
9. **BACK STABBERS**
O'JAYS—Phila. Int'l. KZ 31712 (Col)
10. **ACROSS 110TH STREET**
BOBBY WOMACK & PEACE—Soundtrack/United Artists UAS 5225
11. **KEEPER OF THE CASTLE**
FOUR TOPS—ABC/Dunhill DSX 50129
12. **TROUBLE MAN**
MARVIN GAYE—Tamla T322L (Motown)
13. **NEITHER ONE OF US**
GLADYS KNIGHT & THE PIPS—Soul 5732L (Motown)
14. **UNDERSTANDING**
BOBBY WOMACK—United Artists UAS 5577
15. **WHY CAN'T WE LIVE TOGETHER**
TIMMY THOMAS—Glades 33-6501
16. **BLACK CAESAR**
SOUNDTRACK/JAMES BROWN—Polydor PD 6014
17. **360 DEGREES OF BILLY PAUL**
BILLY PAUL—Phila. Int'l. KZ 31793
18. **A LETTER TO MYSELF**
CHI-LITES—Brunswick 754188
19. **SYLVERS**
Pride 0007 (MGM)
20. **COMPOSITE TRUTH**
MANDRILL—Polydor PD 5043
21. **GIVE ME YOUR LOVE**
BARBARA MASON—Buddah BDS 5117
22. **THE POWER OF JOE SIMON**
Spring SPR 5704 (Polydor)
23. **THE 2ND CRUSADE**
CRUSADERS—Blue Thumb BTS 7000 (Famous)
24. **GOOD TIMES**
KOOL & THE GANG—Delite DEP 2012
25. **JERMAINE**
JERMAINE JACKSON—Motown M752L

Soul Truth

(Continued from page 46)

Atlanta, Georgia that will teach broadcasting and all forms of musical arts; also, a Hall of Fame where we can display the many contributions Blacks have made to the Broadcast and Musical Field.

Our membership to date stands at 483 and growing every day. We have been holding a combination of board meetings and membership recruiting; the response has been fantastic. Our pledge is for every member of B.A.M.A. to be a good will ambassador. We welcome new members to our organization from any part of the country that is in the Broadcast and Musical Arts field.

New Airplay

DEAN REYNOLDS—WSOK (Savannah): Personal Pick: "Brothers Gonna Work It Out"—Willie Hutch (Motown); Station Pick: "Mama I've Got"—Undisputed Truth (Gordy); Hitbound: "Yes Baby"—Jimmy Stewart (Better); #1—"Neither One"—Gladys Knight (Motown); #2—"Killing Me"—R. Flack (Atlantic); #3—"Call Me"—Al Green (Hi); #6—"Could It Be"—Spinners (Atlantic); #7—"Without You"—T. Davis (Dakar); #8—"Pillow Talk"—Sylvia (Vibrations); #10—"I Surrender"—Little Royal (Tri-Us); #11—"Paint Yourself"—Classic Sullivan (Kwanza); #14—"Yesterday"—Bluenotes (P.I.R.); #17—"Step By Step"—Joe Simon (Spring); #18—"Write A Letter"—Chi-Lites (Brunswick); #19—"Master Of Eyes"—A. Franklin (Atlantic).

JIM GATES—KWK (St. Louis): Picks: "I'm Doing Fine"—New York City (Chelsea); "It's Hard To Stop"—Betty Wright (Alston); "She's Heaven"—Artistics (Brunswick); Top Three: "Neither One"—Gladys Knight (Soul); "Killing Me Softly"—R. Flack (Atlantic); "Ain't No Woman"—4 Tops (Motown); Breakouts: "Starving For Your Love"—Holland/Dozier (Invictus); "Just For Baby"—Lloyd Price (GSF); "Winehead Woman"—Willie Williams (Supreme).

RAY VELIE—KFJL (Oklahoma): Personal Pick: "I'm Gonna Prove It"—Softones (Avco); Station Pick: "Hallelujah"—J-5 (Motown); Requests: "Neither One"—G. Knight (Soul); Additions: "The Way They Do"—Joe Quarterman (GSF); "You & Me Baby"—Spinners (Atlantic); "You Are The Sunshine"—S. Wonder (Tamla).

Main Man Stevie



Stevie Wonder (second from right) joined RCA Records' The Main Ingredient for some work on their new album, "Afrodisiac." The group has recorded a number of Stevie's tunes on "Afrodisiac," and Wonder played on the tracks. Pictured (from left) Tony Silvester, Luther Simmons, Wonder and Cuba Gooding.

Whatnauts to GSF

■ NEW YORK—GSF Records has announced the signing of the Whatnauts to the label this week. The Baltimore based group has been successfully produced by George Kerr for the past four years, and are presently in the recording studio preparing their new single release, "Instigating, Trouble Making Fool" and "I Can't Stand To See You Cry" for GSF. The Whatnauts' next album release is also forthcoming.

Cannonball Adderley Inks With Fantasy

■ BERKELEY, CALIF.—Juliana "Cannonball" Adderley has signed a long-term recording and producing agreement with Fantasy/Prestige/Milestone Records. The announcement was made by Ralph Kaffel, Fantasy's President, and John Levy, Adderley's manager.

The production deal was made with Junat Productions, and consists of a package which not only covers recording of Cannonball's own quintet, but also involves production of albums by his brother, Nat Adderley; by African singer Letta M'bulu, who recently won first prize for best singer at Venezuela's Third Annual Ondo Nueva International Music Festival; by Johnny "Guitar" Watson, veteran r&b hit maker; and by Natural Essence, the contemporary soul group featuring Nat Adderley, Jr.

Soul Stirrers To Jewel



Dillard Crume (right), business manager for The Soul Stirrers, and Stan Lewis, president of Jewel Record Company, are shown above signing the group to the Jewel label. The Soul Stirrers, who have been singing together since 1946, have just completed their first session for Jewel, recorded at Sound City Studios in Shreveport, La.

CONCERT REVIEW

Robbins Still Going Strong

■ HOLLYWOOD—Marty Robbins has achieved a rare status in the world of country music. He is a legend in his own time, with a magnetism beyond the usual country performer's. His performance at the Hollywood Palladium recently, before an enthusiastic and receptive audience, contained the essence of country music with an added sophistication and sense of drama.

Robbins, best-known for his 1960 hit, "El Paso," took the crowd on a cruise down memory lane by singing many of those South of the Border-flavored tunes he made famous while recording for Columbia, and brought them up to date from his current MCA album, "This Much a Man."

There are warmth, intensity and a vividly graphic quality in Robbins' songs. His vocal quality is subdued to a polished country manner—reminiscent of a singing cowboy's. But his style is pleasant enough so that even those who dislike country music can find it rewarding. His appearance at the Palladium demonstrated that he is still one of the leading trend setters, as well as entertainers, in the country music field.

David Gest

'Rock Life' Party Held



A good time was had by all—all the rock, journalism, and literary luminaries who attended Elektra Records President Jac Holzman's party for authoress Ellen Sander celebrating the imminent publishing date of her Scribner's book, "Trips—Rock Life in the Sixties." Pictured are Holzman and Sander cutting up for hungry guests.

Dialogue

(Continued from page 24)

RW: Did they continue to write songs for you?

Robey: They sent me some, but they never could get another "Hound Dog." They cut other songs for Willie May Thornton and we released them, but they weren't of the same caliber.

RW: Could you explain something about your agreement with ABC/Dunhill, what it involves?

Robey: Really, so far our involvement is an agreement that we are going to join hands and that's all. But Mr. Lasker seems very determined and I'm determined and it looks like we're going to have a fine working organization. We are here now to farm out our duties.

RW: How many publishing companies are involved?

Robey: Just two. There's Lion Publishing, which we started shortly after we started in the record business, and Don Music, which is six or seven years old. It was started by a boy in New York by the name of Don Carter, and me; and since both our names were Don, we just named it Don Music. I bought his interest out just like I did Dave Madis'. The trends have changed so in business, we're the last, I think, who haven't gone to a major. But we have decided that we find these people to be nice and lovable people and we want to shake hands with them and work with them.

RW: I would suspect after all of these years you must have a lot of things that you've never released.

Robey: Oh, yes. We've got thousands of things—songs on top of songs—that don't need anything but getting ready for the market. They're not ready for the market now. They've got to be revised and brought up to date. But there are terrific lyrics and melodies and so forth.

And that's the whole idea. ABC is going to be repackaging and releasing old 78's as monos, as an oldies series. It's blowing their mind, really, and they've hardly touched what there is.

RW: You've been immensely successful picking the kind of music that will sell a lot of records. Did you just become aware of this gift slowly over a period of years?

"I am the one who put the beat in religious music."

Robey: Yes. At the beginning I wasn't interested in any type of recording or anything. But when that \$35,000 came in, that really got my interest stirred up. In the early days, I sat in on practically all sessions, until it got to a point where I couldn't. We weren't as successful after I stopped, but I couldn't do all the work. It was just too much for me. There were too many things to do and we acquired too many artists and we just couldn't get around to them. So what we did was release them, rather than hold them when we couldn't do things for them. In fact, the best artists on some labels now are artists we've released.

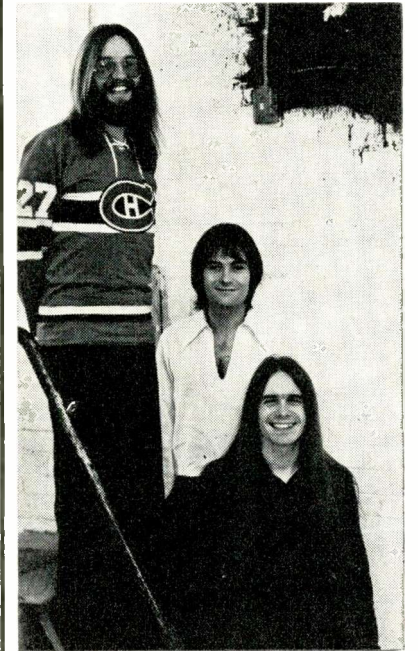
I'd like to add that every artist that we have made, when we got them they weren't known. Nobody ever heard of them. Most of them had patches on their pants and so forth. We don't have any artist who was made by another record company and then came to us. I think we've only signed one who had even recorded for other people. It's just intuition. I met them and selected them and recorded them and they were the right artists.

I'll be 70 on November 1, but if I stopped working hard, I don't believe I'd live very long because I'm accustomed to it. And we're still discovering talent. Right now, I have four different talents that I have said to myself I would give to ABC because we couldn't afford to take them. But we know that they do have talent. Also, I have a religious group now waiting that is as good as any that I have acquired in the past. And there are two or three pop artists that we have standing by that are going to be big. I don't have any plans of stopping my activities. The only thing that I would like is to have them limited, so that we can apply ourselves to the field that we're in, rather than trying to apply ourselves to everything and not doing any of it.

Group Is Very 'Bear'-Able

■ NEW YORK — With their latest Capitol recording "Last Song" climbing to the top of the charts, Capitol's group Edward Bear should serve to remind us once again that those so-called overnight success stories usually take years.

In the case of this group, it has been six years and six singles later before fame and fortune has smiled so sweetly



Edward Bear

on them in the United States. Edward Bear (the original name of Winnie the Pooh) has gone through many changes but in Canada, their home base, they have always been one of the top performers, steadily working and recording. The band has been on "Midnight Special," "American Bandstand" and finishing up work on their next single, "Close Your Eyes."

Beverly Magid

'Wattstax' Radio Documentary Set

■ NEW YORK—"Wattstax Revisited," a six hour documentary radio tribute to the film "Wattstax" and the "Wattstax '72" concert, has been set for distribution on stations throughout the country. Produced by Ted Randal Enterprises and directed by Randal and Bill Graham, the special will feature interviews by Tom Reed and narration by Reed and Randal.

The documentary, which stations can air in its entirety or in separate hour segments, features performers from the film and concert, as well as interviews with participants and production personnel.

Record World en Texas

By GUILLERMO LOZANO

■ TEXAS — La mancuerna de empresarios Arnulfo (El Gordo) Delgado y Oscar Narvaes se anotaron su primer éxito grande con la presentación en una sala de baile de Chelo y Su Conjunto (Musart). Se esperaba que su primera presentación en San Antonio atrajera mucha gente pero no al grado de llenar el salón. Un gran salón de baile en los terrenos de donde fué la Feria Mundial Hemisfair 68.

Que plan tiene Marsal Productions con la contratación de figuras grandes de Mexico? . . . Es la pregunta que se hace todo mundo por estos lares. Hace varios días que Jorge Lavat (ex-CBS) se pasea por las calles de San Antonio y en una entrevista por radio manifestó su decisión de venir a radicar a esta ciudad de El Alamo . . . Y dicen las malas lenguas que hay cuando menos una media docena de estrellas que quieren cruzar el río . . . Tendrá que ver algo el pago de regalías . . . Después de casi un año de estar llenándose de telarañas los discos de Manny Perez "El Muchacho Moderno" de repente viene la sorpresa y se empieza a mover con destino a convertirse en hit. La RCA tuvo que surtir rápidamente a sus distribuidores . . . Acá de este lado circula con la marca Arcano.

A proposito, Johnny Camacho anda de plácemas pues Vincente Fernandez (CBS) (Caytronics) está a la cabeza de las listas de popularidad con "Volver Volver," cuando empieza ya a

sonar "La Misma," destinada a sucederla como hit, enhorabuena . . . ! A cada rato se escucha en la radio "Te Necesito Tanto Amor" con Elio Roca, y eso que por acá no es muy conocido! . . . Hace unos años las emisoras FM ni se tomaban en cuenta . . . Hace unos días KQXT-FM resultó en primer lugar en popularidad en San Antonio sobre las 22 emisoras AM y FM de San Antonio . . . Congratulations! . . . (en inglés para que le entiendan) . . . Johnny Rodriguez (Mercury) tiene en los primeros lugares de popularidad en las emisoras Country - Western "Jealous Heart" una versión Inglés-Español de "Celoso," la canción que popularizaran Los Panchos, después de su versión original en Inglés . . . (así corren las cosas por acá donde se hablan los sos idiomas) . . . Mariano Merceron tocó en un baile de beneficencia organizado por el Club Optimistas cobraron 50 dolares pareja y no muchos quisieron hacer la caridad . . . la música fue excelente! . . . Y amigos, hasta la próxima!

Letter to the Editor:

Querido Tomás:

Desde hace varios días, estoy por escribirte para felicitarte por tu gestión encaminada a lograr la mención del compositor de una obra, cada vez que ésta salga al aire al mismo tiempo en que se menciona al intérprete de la misma.

(Continued on page 51)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Durante años esperé una reacción favorable de parte de nuestros colegas Billboard y Cashbox en relación a la importancia de una sección que cubriera el material latino, dentro de sus informaciones habituales. Record World depositó en este editor y director este deber, responsabilidad y motivación de vida y lucha. Na ha sido fácil pero hemos logrado crecer y fortalecer nuestros conceptos y nuestra sección. Desde hace algún tiempo, Billboard comenzó a considerar la posibilidad de rubrir el material latino en su ediciones. ¡Me sentí feliz! . . . Porque la industria latino-américa y en castellano necesita informaciones, lanzar su mensaje al mundo latino, norteamericano y europeo. Necesitamos ayuda de todos los medios posibles . . . Existen bellas revistas en cada uno de nuestros países que presentan nuestro movimiento discográfico y farandulero de modo exquisito, informativo y real. Nuestro mundo ha sido de esfuerzos inquebrantables. La industria es fuerte y cubre una población que supera a la propia de Estados Unidos. ¡Billboard y Record World pudiesen ayudar tanto! . . . Cashbox ya ni me interesa. Conozco a la mayoría de los representantes de las empresas colegas en cada uno de nuestros países. He recogido durante años sus frustraciones ante las revistas norteamericanas que por un motivo u otro, no le han dado salida a sus materiales. Las excusas han variado desde la de: "no vale la pena" o "no entendemos nada de eso" o "la parte comercial es muy pobre" a mil cosas menos agradables o excusables. Ah! . . . Billboard ya aceptó la inminente fuerza de lo latino. Ya abrió sus cerrados oídos a fuerza de romperles el timpano. Ya se conmovieron los señores y sacaron su paginita latina en el gran libro antiguamente llamado "la biblia del disco."

Ya han aceptado una responsabilidad y hora van a tener que cumplirla . . . Necesitamos en el mundo latino del disco las informaciones de Billboard y de cuantas decidan motivarse hacia lo nuestro. A mí, en particular, me da la alegría del triunfo de lo nuestro. Pero nuestro colega está corriendo un riesgo muy fuerte. Está jugando con lo nuestro. Está bromeando con lo nuestro. No se pueden fabricar "rankings" ni "tablas de éxitos" con llamaditas por telefonos desde Los Angeles, o de Nueva York o de China. Hay que estar en el asunto. Porque Billboard puede reflejar hechos, historias, noticias y "rankings" que obstruyan la labor de todos estos años. Búsquense latinos que les dirijan los artículos. Publiquenlos en Español y si quieren también en Inglés. Denle oportunidad a las tablas de éxitos de las emisoras latinas, que son al fin y al cabo las que más veracidad pueden brindar Denle oportunidad a los hombres que sí saben lo que está pasando. Me consta que el corresponsal de Miami, por citar uno de ellos, Art "Arturo" Kapper ha estado enviando sus "rankings" o "Hit Parades" con asiduidad y o los han echado al cesto de la basura gigante que tienen en Billboard o simplemente le han ignorado. Me consta la labor fuerte de Christian Roux en Caracas y la de tantos otros, que no menciono para no seguirme echando amigo y enemigos auestas. Me consta que pueden hacer una bella sección latina, pero no la dirijan Uds . . . No quieran seguir dirigiendo dos o tres noteamericanos lo que no saben . . . No sigan subestimando nuestros talentos ni nuestras condiciones ejecutivas. Porque es un juego peligroso. Se supone que Billboard y lo ha demostrado a través de los años, ha mantenido una política seria en cuanto a sus "rankings" e informaciones. ¿Y qué sucede cuando ven que en lo latino fallan? ¿Y qué sucede cuando ven cifras e historias extrañas informando de cosas más extrañas todavía? Que pierdan la fe en Billboard no me importa un bledo,

(Continued on page 51)



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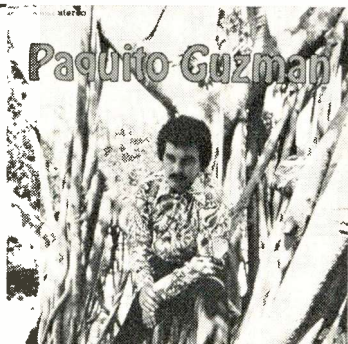
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LATIN AMERICAN HIT PARADE

MARCH 24, 1973

New York Latin Soul

By JOE GAINES—WEVD

1. ADAM Y EVA
ORCH. COLON—Rico
2. LA LOTERIA
ANDY HARLOW—Vaya
3. MANONO
LA TIPICA 73—Inca
4. OH—JO—AH—JA
JOHNNY EL BRAVO—Horoscope
5. COMO RIEN
JOSE (CHEO) FELICIANO—Vaya
6. AZUCAR PA TI PART 2 & 3
EDDIE PALMIERI—Tico
7. LA HIJA DE LOLA
CHARLIE PALMIERI—Alegre
8. QUE VIVA LA MUSICA
RAY BARRETTO—Fania
9. JIBARO SOY
RAPHY LEAVITT—Borinquen
10. A THOUSAND WAYS
JOE CUBA—Tico

MARCH 24, 1973

NUEVA YORK (POPULAR)

By EMILIO GARCIA

1. LA LOTERIA
ANDY HARLOW—Vaya
2. ALGO DE MI
CAMILO SESTO—Pronto
3. QUE DARIA YO?
DANNY RIVERA—Velvet
4. TE ESTOY QUERIENDO TANTO
RAPHAEL—UA Latino
5. ME JUEGO ENTERO POR TU AMOR
SANDRO—CBS-Caytronics
6. MI PROPIO YO
CHAPARRO Y SU ORQ.—Rico
7. AL VER QUE TE ME VAS
CARMITA JIMENEZ—Borinquen
8. EL PINGUINO
JOHNNY VENTURA Y SU COMBO—Mate
9. YO QUIERO AMARTE UNA VEZ MAS
TEDDY TRINIDAD—International
10. VIVO SOLO A MI MANERA
JUAN MARCELO—Arcano

MARCH 24, 1973

San Antonio, Texas

By KCOR

1. VOLVER, VOLVER
VICENTE FERNANDEZ—CBS/Caytronics
2. POR QUE
LOS BABYS—Peerless
3. TE NECESITO TANTO AMOR
ELIO ROCA—Miami
4. ENGANO
JOSUE—ARY
5. TE DIRE TE QUIERO
LOS DINNERS—CGS/Caytronics
6. CORAZON CORAZONCITO
JOSUE—ARY
7. CHATITA
MARCO ANTONIO VAZQUEZ—Peerless
8. QUE VOY HACER SIN TI
LUCHA VILLA—Musart
9. EL REY
ROLANDO LASERIE—Musart
10. QUE IRONIA
LOS MUECAS—CBS/Caytronics

MARCH 24, 1973

Mexico

By VILO ARIAS SILVA

1. VOLVER, VOLVER
VICENTE FERNANDEZ—CBS
2. SOLO OTRA VEZ
GILBERT O'SULLIVAN—Peerless
3. YO NO QUIERO UN HERMANITO
JUAN CARLITOS—Musart
4. QUIEN ES?
RAFAEL VAZQUEZ—GAS
5. CUANDO TU ME QUIERAS
JOSE JOSE—RCA
6. HOY
LOS SOLITARIOS—Peerless
7. SYLVIA
LOS MUECAS—CBS
8. EL CHAMACO MODERNO
MANNY PEREZ—RCA
9. A TU RECUERDO
ANGELES NEGROS—Capitol
10. CORAZON VAGABUNDO
IMELDA MILLER—RCA

NUESTRO RINCON

(Continued from page 50)

pero que se extravien en lo latino me preocupa enormemente ¡Informense debidamente! Luchen dirigidos por latinos. Bájense del pedestal omnipotente del gringo sabelotodo y trabajemos fuerte. Usen los hombres que ya tienen en todo Latinoamérica y a los cuales casi unna les han dado todo la vigencia que merecían. Afeitense los bigotes y recuerden que esos siempre los usamos nosotros. Adentense en lo latino. Sufran lo latino. Luchen por lo latino. Sean o dejense ver como latinos en ese departamento y entonces podrán hacer algo. Además, mis queridos amigos de Billboard, a estas alturas no pueden Uds. darse el lujo del ridículo . . . y me parece que lo están haciendo. Por mi parte, les aconsejo buscarse un latino que sienta lo suyo como cualquiera de los de Uds. siente lo de Uds. y entonces entreguele la sección. ¡Será un éxito! . . . Mientras tanto, no jueguen con est especialidad, porque necesitamos todos los que directa o indirectamente estamos relacionados con la música latina, de Uds . . . y de otros más. Si no lo van a hacer por miedo a más o menos anuncios, inviertan tiempo y dinero en el asunto y verán que bello árbol les ha de florecer . . . Nosotros estamos bajo su sombra ya y es hermosa y agradecida, aun cuando de vez en cuando alguien le tire piedras al árbol. Siempre alguien trata de tumbarle el fruto. Pero, no sigan jugando a lo latino . . . Haganlo bien hecho o sigan con sus otras cositas más atractivas economicamente, pero menos necesitadas de informaciones exactas ó direcciones divergentes. Ah! y no busquen mucho a los que pueden ayudarles, los tienen en cada una de las comunidades, en cada una de las estaciones de radio y en cada una de las ciudades latinas, que Uds. hasta ahora han estado visitando, pero que por lo menos, jamás entraron en ellas. Porque la cosa no es estar, sino sentirse dentro . . . Y ahora . . . Hasta la próxima! . . . Ah, y se me olvida, no se preocupen por los anuncios . . . siempre vienen a su debido tiempo. ¡Los latinos somos agradecidos!

Record World en Nueva York

Por EMILIO GARCIA

■ NEW YORK—En total, la ACE otorga anualmente 25 premios distribuidos en las categorías de cine, radio, televisión, conciertos, teatro y variedades; y los nombres de los ganadores se mantienen en estricto secreto, inclusive para los miembros de la entidad periodística, hasta el momento en que se entregan en este evento anual. Figuras del relieve de Celia Cruz, Gloria Mirabal, Carlos García Nacson, Myrta Silva, Rafael Díaz Gutiérrez, Bobby Capo, Miriam Colón, han asistido y tomado parte en las entregas de Premio de la ACE en el pasado, y el año anterior se dieron cita en el evento el superestelar Sandro, el congresista Herman Badillo, Velda González, Ninón Sevilla y muchas otras personalidades del mundo artístico . . . Está acumulando las mejores ventas el más reciente álbum de Sandro, titulado "Te espero," . . . el cual ha hecho que el "Ídolo de América" retorne firme a los primeros lugares en los desfiles de éxitos. Mientras tanto, en el Cine 2 de Broadway se exhibe en estreno su última película "Destino de un capricho," que ha registrado muy buena acogida de público . . . Charlie Palmieri luce su inigualable talento en su nuevo álbum "El Gigante de Teclado," lanzado esta semana al mercado por el sello Alegre bajo la producción del dinámico Joe Cain . . . En renglón de la salsa, "La Loteria" de Andy Harlow y su orquesta, en el sello Vaya, es uno

de los grandes éxitos del momento . . . Está a punto de salir al mercado un nuevo álbum de Lissette, grabado en los estudios TNT de Buenos Aires, que incluye "Carta de un león a otro" de Chico Novarro y "Gracias a la vida" de Violeta Parra, temas que la blonda baladista considera que van a ser de gran impacto . . . Fania Records, demostrando que está en todas, lanzará en México a través del popular sello Orfeón la exitosa grabación "Yo quiero amarte una vez más," en la interpretación de Teddy Trinidad. Las negociaciones quedaron cerradas a través de José Roto, de Orfeón Video Vox, quien nos visitara recientemente procedente de Europa . . . ¡Y ahora, hasta la próxima!

Letter to the Editor

(Continued from page 50)

Puedo comunicarte que ha sido nuestra política desde hace muchos años, darle ese crédito a los autores de las obras y si bien no lo hemos hecho sistemáticamente, hemos tratado en todo momento de brindar esta información ya que considero que sin los compositores, verdaderamente, todos los involucrados directa ó indirectamente en este mundo de la música, ya sean músicos, interpretes, periodistas, comentaristas, personalidades de la Radio y pueblo en general, se verían sin la creación necesaria para poder

(Continued on page 52)

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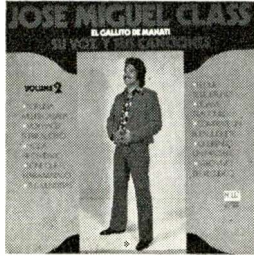
LATIN AMERICAN ALBUM PICKS

SU VOZ Y SUS CANCIONES

**JOSE MIGUEL Class (Vol. 2)—
Neliz NLP 2638**

El más vendedor de todos los intérpretes puertorriqueños en un excelente repertorio que aplica como siempre a las grandes masas de pueblo. "Por una Mujer Casada," "Déjame Tranquilo," "Soñé que te había Matado" y "Voy a Hacer Sufrir al otro." Acompaña Mariachi Jalisco de Puerto Rico.

■ José Miguel Class keeps being No. one in sales among Puerto Ricans. Package contains his own songs through which he approaches the masses. "Tus Mentiritas," "No La He Olvidado," "El que te Dejé Fuí Yo" and "Déjame Tranquilo."



DE ESPANA

LOS DIABLOS—Sabor CS 1615

Llegan al fine al mercado norteamericano (latino) y de Puerto Rico, los muy exitosos Los Diablos. Repertorio cargado de sus grandes impactos, tales como "Un Rayo del Sol," (Carrere-Vangarde-Jaen) "Oh, Oh July," (Jaen-Vangarde) "Fin de Semana," (Vangarde-Jaen) y "Feliz Cumpleaños" (A. Jaen) entre otros.

■ At last an album by the successful group Los Diablos from Spain available in the States and Puerto Rico. Here are included most of their smashing hits, such as "Un Rayo de Sol," "Dieciseis Años," (A. Jaen) "Oh, Oh July" and "Fin de Semana."

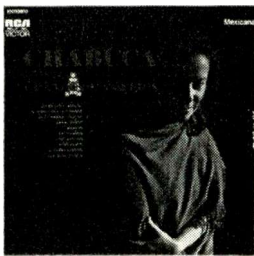


GRANDE DE AMERICA

CHABUCA GRANDA—RCA MKL 1953

Chabuca Granda, Oscar Avilés y su Guitarra, vales peruanos, Mariachi Vargas. Una obra de arte exquisito! Para una grande de América mi felicitación. Para el productor un aplauso. Gran repertorio de los vendedores por siempre! "La Flor de la Canela," "María Sueños," "Fina Estampa," "El Puente de los Suspiros" y "Donde Estás . . . Adelita!" Produjo Ruben Fuentes. Temas de Chabuca.

■ Chabuca Granda is one of the top composers of Latin America. Her voice is unique! Oscar Aviles, the best guitar from Peru. A musical treasure! "Camarón," "El Dueño Ausente," "Zeño Manue," "José Antonio." Produced by Ruben Fuentes.



Far Out

(Continued from page 15)

Then, early in 1969, an employee at their company asked Goldstein if he would come to see a group in which he was the bass player. The group called themselves the Night Shift, and—though "it was just a good rhythm section," Goldstein says, "the horn section was really bad"—he was impressed with their potential. "I even wrote a song with them that night," he adds.

It was shortly after he had seen the Night Shift, Goldstein goes on, that Eric Burdon came to see the partners. "He was talking about getting back to his musical roots, and suddenly, I had a flash." Goldstein and Burdon, with Lee Oscar in tow, went out to the Rag Doll, a club in Pasadena, where the group was backing Deacon Jones; Oscar spent a half hour jamming with them and Burdon listened approvingly.

"About a day later," Goldstein says, "I called the house to see if Eric was home, and his wife told me they were out rehearsing."

"Eric Burdon Declares War" was released on MGM Records in March, 1970. It sold 411,000 copies and was followed, in November, by "The Black Man's Burden." But sales of that album were disappointing, and Goldstein and Gold began shopping for a new label for War.

"The best relationship we found was with UA," Gold says, "though for a long time the group was known around there as 'Stewart's folly.'" The nickname was not without justification, as Gold will admit. "War," released in January of 1971, sold only 70,000 copies. With "All Day Music," released in October of that year,

Letter to the Editor

(Continued from page 51)

motivar sus distintas profesiones.

Puedes contar desde este momento con mi mayor cooperación como director de programación musical de W.K.V.M. Radio de Puerto Rico.

Sin motivo para más de momento y esperando que la gran legión de locutores se sientan motivados por esta bella y gran idea, queda tu amigo.

W.K.V.M. Radio—Santurce
Puerto Rico
Eduardo Gonzalez
Director de Programación Musical

Metz et al. Form Three Star Mgmt.

■ NEW YORK — Steve Metz, Michael Lefferts and Bob Bregman, who are the principals in Vietrix Productions, Inc., Catalyst Management, Ltd., Broude-Bregman Music and Hexachord Music, have formed Three Star Organization, Inc. Under the Three Star banner there has also been formed Three Star Management and Three Star Productions.

Metz is President of Three Star Organization, Inc.; Bob Bregman is Vice President; and Michael Lefferts, secretary-treasurer. David Lipton remains president of Catalyst Management, Ltd. The companies have opened offices in Los Angeles, the address of which is 10530 Wilshire Boulevard, Suite 216, West Los Angeles, California 90024. Phone number is (213) 474-4588. In New York, where they maintain their offices at 1619 Broadway, Mike Jeffries continues as Metz' assistant.

the group proved its selling power, however. That album sold 700,000 copies. On UA, War has also had several best-selling singles, including "All Day Music" and "Slippin' Into Darkness."

The company is currently negotiating a record deal, he says, for blues singer Jimmy Witherspoon and his guitarist, Robben Ford, who, he adds is "every inch as good as Eric Clapton, if not better." In addition, within 60 days, War will be taping an hour-long television special for syndication. The taping will be supervised by Murray Roman, head of the firm's audio-video wing, Foolish Productions, and directed by Al Muir, who has been directing "One of a Kind" for public television station KCET here. "And I know I can get ten times better sound than you're used to hearing on TV.

"We also have a surprise package for the industry," Goldstein says. That's all he wants to say; but on the basis of his and Gold's success so far, it's a cinch that that surprise will be worth waiting for.

Sorry, Butter

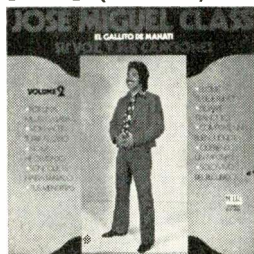
■ In the review of the single "New Walkin Blues" by Paul Butterfield's Better Days on Bearsville it was reported that Geoff Muldaur performed the lead vocal. In fact it was Butterfield himself doing the singing. Muldaur was the co-producer of the disc.



PRESENTA UNA NUEVA GRABACION DE SU GRAN

JOSE MIGUEL CLASS "El Gallito de Manati" SU VOZ Y SUS CANCIONES (Vol. 2)

Por una Mujer Casada
Noyla He Olvidado
Comprate un buen Juguete
Soñé que te Había Matado
Queriendo un Imposible
Déjame Tranquilo
Voy a Hacer Sufrir al Otro
Solo Vivo del Recuerdo
Tus Mentiritas
El que te Dejé Fuí Yo



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Tel. 247-6330

ENGLAND

By RON McCREIGHT

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

SINGLE

MY LOVE—Wings
Publisher: McCartney/ATV—EMI

SLEEPER

ONE AND ONE IS ONE—Medicine Head
Publisher: Biscuit/Feldman—Polydor

ALBUM

OLD SOLDIERS NEVER DIE—Heads, Hands and Feet—Atlantic

■ LONDON—A good week for British composing team **Doug Flett** and **Guy Fletcher** in having their "Power to All our Friends" chosen to represent us in this year's Eurovision Contest to be held in Luxemburg on April 7. In addition, another Flett/Fletcher title, "By the Devil" by **Blue Mink** continues to climb the 50 and looks set to be an international smash. A quarter of a million TV viewers participated in the battle to find our entry and following the clear winner were: "Come Back Billie Joe" by **Mitch Murray** and **Tony Macauley**, "Help it Along" by **Chris Neil**, "Tomorrow Rising" by **Mike Hawker** and **Brian Bennett**, "The Days of Love" by **Alan Hawkshaw** and **Dougie Wright** and "Ashes to Ashes" by **Tony Cole**. All songs were performed on BBC TV's **Cilla Black Show** by **Cliff Richard** who will represent England in the competition.

Major changes for BBC's Radio One have been announced by controller, **Douglas Muggeridge** for the summer months. Top breakfast jockey, **Tony Blackburn**, moves to a mid-morning slot and is replaced by former weekend man **Noel Edmunds**. This follows a previous decision to switch **Jimmy Young** to Radio Two and further plans include the introduction of TV personality, **David Hamilton**, to a three-hour afternoon show. In addition, **Kenny Everett** makes a welcome return to the station with a show on Sunday mornings and "Pick of the Pops" d.j. **Alan Freeman** will now complete Tuesday's Radio One Club and his own Saturday afternoon program.

Superb campaigning by the MCA team has resulted in front page national press coverage here for America's newest teenybopper idols, **Andy & David Williams**. Teenagers flocked to Heathrow Airport and followed them to The Churchill Hotel where MCA hosted a party for the duo, whose "I Don't Know Why" single must now be in with a chance. Also in town are Motown's **Temptations** and **Supremes**.

Yet more new labels come to the fore this month: RSO offers three albums for their initial release—**Bee Gees's** "Live In A Tin Can," "In Concert" by **Derek & The Dominoes**, and "Joseph and The Amazing Technicolor Dreamboat," by **Tim Rice** and **Andrew Lloyd-Webber**. London management's new GL label will be distributed by RCA and first release is "Wam Bam" by the **Handley Family**. **Jimmy Duncan's** Sunlight label is introduced through CBS with a single by **Emile Ford**, a **Leslie Duncan** song title "Sorry Living." Last, but not least, song writing team, **Arnold Martin & Morrow** have formed Ammo Records and have agreed a long term licensing deal with EMI. First release for AMMO will be a single by **Joe Brown** titled "Hey Mamma."

Pink Floyd have now sold over a million albums in this country; no doubt "Dark Side of the Moon" will add to this figure.

GERMANY

SINGLE EXPORT TIP OF THE WEEK

DUELING BANJOS—Deliverance—Warner Bros.

SINGLE IMPORT TIP OF THE WEEK

ES WIRD SCHON WEITERGEH'N—Karel Gott—Polydor

TELEVISION RECORD TIP FOR ZDF NETWORK HIT PARADE



BLEIB' MIR TREU—The Flippers—Bellaphon

ALBUMS OF THE WEEK

(POP)—THE DIVINE MISS M—Bette Midler—Warner Bros.

(CLASSICAL)—FORELLEN QUINTET MOTTURNO—Franz Schubert—J. Demus, Collegium—BASF

By PAUL SIEGEL



■ BERLIN—Flying in from Hamburg to my office opp. Europe Center, Berlin today is one of the most professionally alert, talented, record and music journalists, editors, P.R. guys around. He knows everything that goes into propelling record product from the company to the DJ, to the trade mags, and of course to make it sell and now the Press Manager, of the giant WEA . . . Warner-Bros/Reprise/Elektra/Atlantic and that very great, modest fella happens to be "H.H." (His Highness) **Conny Schnurr** . . . It's now five hours later, and Conny just arrived with a big bottle of Coca-Cola, and two beers for both of us. Now from my office we rode over to the Bellevue Movie House, to see the premiere of the Warner Bros. film, "Deliverance" featuring a helluva great soundtrack musically written by **Eric Weissberg**, and **Steve Mandel** with their current chart hit single—"Dueling Banjos" which in Germany, I predict will break loose like I predicted other late starters, and I advise every television producer to squeeze in the music of this compelling single following the movie premiere **Conny Schnurr**, gave me a real "first" about WEA's new, young, gorgeous girls and Adonis boys group called, "Wir" perfect for TV, juke outings and all the facets of our billion gold industry called show business, incidentally I hear that WEA's boss in Germany, **Siggi Loch** has refused a very, too very business enthusiastic dress manufacturer in Germany, to manufacture "Alice Cooper Wedding Gowns" for the coming June brides here . . . Now here's a point to my wonderful readers, if this column writes about **My Friends**, I also want you to know that I also make good reports, objectively of people who are **not good friends**, and here's one of them, **Leo Leandros** ace producer of last years Grand Prix Eurovision, **Vicky Leandros**, and in spite of me not liking this fella, he's a great musician, composer and producer of the big artist, **Demis Roussos**, on Phonogram/Philips with "Goodbye, My Love" . . . Sorry to hear that my buddy, **Georgie LeVaye**, talented radio producer and musician of Radio Free Europe in Munich has much pain from his eye, . . . Get well quick, fella! . . . The 92-year-old ever young Vienna world famous composer, **Robert Stolz** was awarded the coveted French "Grand Prix du Disque" for his BASF double album, "Two Hearts in 3/4 Time," congrats, Robert, and tell your deloveable deloveable wife, **Einzi** to send me a Vienna steak.

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. CUM ON FEEL THE NOISE
SLADE—Polydor
2. TWELFTH OF NEVER
DONNY OSMOND—MGM
3. 20TH CENTURY BOY
T. REX—MARC (EMI)
4. CINDY INCIDENTALLY
FACES—Warner Bros.
5. HELLO, HURRAY
ALICE COOPER—Warner Bros.
6. FEEL THE NEED IN ME
DETROIT EMERALDS—Janus
7. KILLING ME SOFTLY WITH HIS SONG
ROBERTA FLACK—Atlantic
8. SYLVIA
FOCUS—Polydor
9. GONNA MAKE YOU AN OFFER YOU
CAN'T REFUSE
JIMMY HELMS—Cube
10. BABY I LOVE YOU
DAVE EDMUNDS—Rockfield

MARCH 24, 1973

GERMANY'S TOP 10

1. BIANCA (BELOVED)
FREDDY BRECK—BASF
 2. BLOCK BUSTER
THE SWEET—RCA
 3. CRAZY HORSES
THE OSMONDS—MGM/Polydor
 4. CROCODILE ROCK
ELTON JOHN—DJM (Ariola)
 5. IMMER WIEDER SONNTAGS
(ONLY ON A SUNDAY)
CINDY & BERT—BASF
 6. WENN EIN SCHIFF VORUBERFAHRT
JULIO IGLESIAS—Phonogram/Philips
 7. MAMA LOO
LES HUMPHRIES SINGERS—Decca
(TELDEC)
 8. DER JUNGE MIT DER MUNDHARMONIKA
BERND CLUVER—Hansa (Ariola)
 9. DREAMS ARE TEN A PENNY
KINCADE—Bellaphon (Penny Farthing)
 10. YOU'RE SO VAIN
CARLY SIMON—Elektra (WEA)
- Through the Courtesy of:
Der Musikmarkt (Uwe Lenscher)
DDO/AUTOMATENMARKT (Killy Gripel)

MARCH 24, 1973

LUXEMBOURG'S TOP 10

1. EIN FESTIVAL DER LIEBE
JUDGEN MARCUS—Tel
 2. DER JUNGE MIT DER MUNDHARMONIKA
BERND CLUVER—Han
 3. ROCK ME BABY
DAVID CASSIDY—Bell
 4. IN DEN AUGEN DER ANDERN
CHRISTIAN ANDERS—Col
 5. HAMBURG
FREDDY—Pol
 6. WALK ON WATER
NFIL D'AMOND—Uni
 7. DREAMS ARE TEN A PENNY
KINCADE—Bell
 8. POR UNA MUJE
JULIO IGLESIAS—Phil
 9. YOU'RE SO VAIN
CARLY SIMON—EIK
 10. BLOCK BUSTER
THE SWEET—Tel
- Through the Courtesy of:
RADIO LUXEMBOURG
Chief DJ—"Frank" (Tim Elstner)

MARCH 24, 1973

FRANCE'S TOP 10

1. PAROLES, PAROLES
DALIDA/ALAIN DELON—Sonopresse
 2. LE PRIX DES ALLUMETTES
STONE/CHARDEN—AMI
 3. UN PEU D'AMOUR ET D'AMITIE
GILBERT BECAUD—Pathé Marconi
 4. JE VEUX T'AIMER
MICHEL CHEVALIER—Discodis
 5. QUAND VIENT LE SOIR ON SE RETROUVE
FREDERIC FRANCOIS—Vogue
 6. SLAG
GEMELLO TWINS—Discodis
 7. GUDBUY T' JANE
SLADE—Polydor
 8. FAUT PAS PLEURER COMME CA
DANIEL GUICHARD—Barclay
 9. LE LUNDI AU SOLEIL
CLAUDE FRANCOIS—Fleche
 10. HIMALAYA
C. JEROME—Disc'Az
- Through the Courtesy of:
L'EUROPE No. 1 . . . PARIS RADIO
Program Director: Pierre Delanoe

FRANCE

By GILLES PETARD



■ Now that Mort Schuman has become a popular figure on the French musical scene, WEA-Kinney has released the singer's Warner album "My Death," featuring the songs of Jacques Brel . . . Forthcoming concerts for the month of March include the Temptations and J. Walker & the All Stars (March 12), Traffic, T. Rex, Deep Purple, Hook Foot . . . Claude Putterflam, who last year reaped an unsuspected success with "Gwendolina," a parody of rock music of the fifties, has a follow-up with "Senorita," another doo-wop special; his records are on the Vogue-distributed Flammophone label . . . Stevie Wonder got the R&B Académie Charles Cros award for his album "Talking Book" Chi Coltrane (Columbia) and Albert Hammond (Mums) came to Paris while on concert tours through Europe . . . CBS-DPI has released the latest product of Philadelphia International, including the following artists: the O'Jays, Billy Paul, Harold Melvin, Bunny Sigler. Paul's "Me & Mrs. Jones" already took off for a good start in France . . . Editions Pathé-Marconi signed up Deep Purple's Publishing . . . Decca opened up an import department and released 11 albums from England . . . French RCA is getting increased attention from collectors throughout the world for their reissues program which includes the integral production (including alternate masters and previous rejects) of the Duke Ellington orchestra, Don Redman, Jelly Roll Morton et al. The collection, the largest project ever launched anywhere in the jazz field, is supervised by Jean-Paul Guiter . . . Kudos for the "In The Right Place" album by Dr. John and cohorts Allen Toussaint & the Meters.

Pathe-Marconi Gets Pink Floyd Rights

■ LOS ANGELES — Editions Pathe-Marconi of Paris has acquired the rights for Pink Floyd, Capitol Records group whose material is being published throughout the world by KPM.

Ember-Ampex Tie

■ LONDON — Ember Records Ltd. has entered into a non-exclusive agreement with Ampex that gives the latter organization rights to a selection of material from Ember's extensive catalogue of background music.

MCA Canada Goes Branch

■ As of March 1, MCA Records (Canada) became a total branch operation across Canada. Up to that point, MCA had branches in Ontario and Quebec only, with distributors servicing Western Canada and the Atlantic Provinces. The announcement was made by Richard Bibby, Vice-President and National Sales Manager.

CHUM's Wood on Canadian Radio

(Continued from page 16)

paign to promote a record or to distribute a record or if a station doesn't receive it at the same time, you know, if the timing is wrong and at the same time it's becoming a major factor, then of course, no one is going to buy it because it's not there.

Wood: You mean in the area of Canadian product only?

RW: No, American product as well. Canadian stations were playing a great deal of US product and at that time, that I was involved, there was resentment, the fact that not only were you dependent on American product for a great deal of airplay, but that you weren't getting the service that was necessary in stations, such as CHUM or another major station, even though it may not be as major in numbers as the United States.

Wood: I don't think that the problems encountered by broadcasters are as severe today as they were two years ago and in fact I applaud the record industry for the continuing improvement being made in the area of promotion and distribution of product. Their problem is, really, again, one of market size and the market in Canada is simply not large enough to warrant a major team of promotion men and a big injection of funds on a regular basis to upgrade promotion and distribution and so on to the caliber that you would find in the United States. Speaking of the Toronto market, for example, Toronto would be the number 1 market in the country. In the largest market in the country, by and large, we are well serviced by the record companies in Canada and the promotion and distribution and so on within the market is good. It's getting better—it leaves a lot to be desired, mind you, but we're concerned only with the future and it seems evident that prospects are improving and in that regard, when you talk about a new Canadian record or a new foreign record, most of the major record outlets in town would have copies of the product within a week or two weeks after we have the product and that's a fairly large improvement over what it was a few years ago.

Intersong Pacts

■ NEW YORK — Heinz T. Voigt, managing director of the worldwide Intersong publishing group, has announced that Intersong has recently entered into a long-term agreement for representation of Eumir Deodato's Kenya Music catalog outside of the United States and Canada. The group has also extended the term of its agreement for representation of the Time Music catalog which contains the bulk of the

Bear Sub-pub To Mogull

■ NEW YORK — Ivan Mogull has concluded negotiations with Larry Evoy of Eeyor Music, Toronto, Canada, for foreign sub-publishing rights to Capitol Records' hit record "Last Song" by Edward Bear, and all the material contained in their current Capitol album, also entitled "Edward Bear."

compositions recorded by Otis Redding.



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of EMI's international recording achievements.**

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**So look out for this symbol.
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London England

Sondheim Tribute

(Continued from page 18)

Johns talk-sung the bitter "Send In The Clowns," once again one of Sondheim's most effective theatre songs. And Hermione Gingold was most effective with her remembrances of conquests past in "Liaisons." It was also announced that Columbia is recording the original Broadway cast of "A Little Night Music."

Other outstanding performances in the Sondheim tribute included Larry Kert singing from "West Side Story," "Something's Coming," with composer Leonard Bernstein himself at the piano. Chita Rivera and Pamela Myers did a sizzling rendition of "America." Tony Perkins introduced two songs from Sondheim's only TV outing "Evening Primrose"—one a gorgeous ballad sung by Victoria Mallory "I Remember." Jack Cassidy performed two prodigious songs from a show never produced, "Saturday Night." Dorothy Collins sang a superb study of "Do I Hear A Waltz" followed by real life hubby Ron Holgate's "Take The Moment." Alice Playten and Virginia Sandifur did their own show-stopping "If Mama Was Married."

Personal accolades from across the footlights out of the audience came from industry

(Continued on page 57)

NRBQ

(Continued from page 26)

The second set was devoted to some new tunes. There was a splendid Mose Allison-influenced vocal by Joe Spampinato on the easy swinging "Huggin' Bug," and a superb song called "There Should Be A Book" which combined country and rock so that the result was a kind of mellow raunch. Anderson did a couple of things from his own Vanguard album, the best of which was a funky r&b tune called "We'll Make Love."

Two songs the group does are absolute stunners. One is a lovely country ballad, "I Just Want to Have You Back," from Anderson's album, a song with the most moving lyrics I've heard since Spampinato's "Only You" on the band's previous "Scraps" album. The other is a great stop n' go rock blues called "Shake That Thing" that really makes you want to.

The group's new Kama Sutra album is called "Workshop."

NRBQ is without question the best band I've seen in young 1973. Of course, they were one of the best bands I saw in 1972 as well. For those of you who know their music, it'll come as no surprise that they remain a band that knows where rock is, a band that artfully balances intelligence with rhythmic fever, a band that makes you feel good. All over.

Allen Levy

Bee Gees

(Continued from page 10)

"Life In A Tin Can," the group performed "Morning Of My Life," "Living In Chicago," and "I Saw A New Morning," their latest single release. Also included were the beautiful "My World Is Your World," and a new magnificent "Wouldn't I Be Someone?," which soon should be a single.

In addition to performing beautiful music, the Bee Gees have developed a wonderfully carefree stage presence, with the three brothers obviously enjoying themselves and a shared sense of fun.

Opening the bill was RSO artist Jimmy Stevens, a singer-songwriter whose first album produced by Maurice Gibb, is scheduled for imminent release; indications are that it's a winner. Stevens was remarkably sure of himself and comfortable at the piano and guitar as he sang his self-penned tunes, the best of which is the emotionally charged and beautiful "Tears Behind My Eyes," currently a song on Mike Harrison's solo album. Other songs included "When You Grow Up," "Please Don't Let It Be," an interesting plea to the Beatles, the humorous "High Heel Shoes" blues song, a lovely "Won't You Be My Yoko?," and in conclusion, "Hey Jude."

The day before their New York concert, the Bee Gees (Barry and his twin brothers, Maurice and Robin) agreed to see us at their hotel suite. Also present with them was their father, who travels on tour wherever they appear. The atmosphere in the room was almost too jovial and carefree to be true. As the Gibb brothers talked and joked around with one another, it was hard to believe that they had actually broken up several years ago. How had being apart and then coming back together again effected the group? They all agreed that at first, when as a group together they went back into the studio to record, they were overly cautious about criticizing each other's work professionally for fear that the constructive criticism would be taken personally. Nonetheless, the album that resulted, "Two Years On," is one of their best efforts.

In their many years of professional show business (in five more years, it will be twenty years together, is the way they put it), the Bee Gees have acquired a polish and sophistication that results in a nice

Superscope to Build New Facilities

■ SUN VALLEY, CALIF. — Joseph S. Tushinsky, President of Superscope, Inc., has announced the purchase of 30 acres of land in Northridge, California. Master planned for a complete Superscope corporate complex, initial construction will be a 300,000 square foot building, consisting of a 100,000 square foot facility for manufacturing of Marantz loudspeakers, and 200,000 square feet for warehouse and shipping for Marantz, Superscope and SONY products.

blend of nonchalance and joyous enthusiasm. For one thing, at this point, they know who their audience is ("romantics") and they are one of very few groups to receive undivided attention from their audience when they perform. Future different plans are not even thought about because, as Maurice says, "We haven't done enough of what we're in right now." Brother Barry adds, "We've got a lot to do in years and years of writing. We want to rip hearts out."

Under the terms of their new deal, the Bee Gees have the right to produce their own albums, and "Life In A Tin Can" is the first self-produced effort. The album was recorded in Los Angeles, and was particularly rewarding because, as Maurice stated, "In London, we'd walk into the studio and the engineer would just push the Bee Gee buttons. A change of atmosphere affects us. "The newness was so effective that the group has already cut their next album in Los Angeles.

The Bee Gees write very spontaneously, and often wait to add lyrics until they are actually in the studio. Interestingly, many of their songs are written with an eye and ear to other artists who they would like to have record their songs. "Sweetheart" was written for Engelbert Humperdinck, "How Can You Mend A Broken Heart" was penned in the hopes Andy Williams would record it, and "To Love Somebody" was written for Otis Redding, who died before ever getting to know that fact.

Currently on a tour of the United States, the Bee Gees as well are going to tape a series of late night shows for NBC which they will host as well as perform on. For their many fans this will provide those extra special chances to be with the Bee Gees.

At Sondheim Tribute



Pictured at the Stephen Sondheim musical tribute are (upper left) Ron Holgate, Dorothy Collins, Alice Playten, Virginia Sandifur, Jack Cassidy, Pamela Myers, Chita Rivera, Larry Kert. (Upper right) Donna McKechnie, Susan Browning, Pamela Myers. (Lower left) Stephen Sondheim, Burt Shevelove, Goddard Lieberson. (Lower center) Angela Lansbury assisted by Harvey Evans and Tony Stevens. (Lower right) Leonard and Mrs. Bernstein, Stephen Sondheim.

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MOBILE WORKSHOP ORCHESTRA con-
cert of music written by trump-
eters Kenny Dorham, Lee
Morgan and Dizzy Gillespie, on
Saturday (24) at Fashion Insti-
tute of Technology. The concert
is a tribute to the late Dorham
and Morgan, and to Gillespie,
who is alive and well.

The Workshop, which has a
registration of 400 musicians
and is in session every Satur-
day at IS 201, is part of the
"Jazzmobile" program initiated
nine years ago by Taylor for
the purpose of bringing the
finest possible free musical
presentations to the streets and
parks in ghettos throughout the
New York area.



JAZZ

By MICHAEL CUSCUNA



■ With over a hundred albums on scores of labels and more being released all the time, Sonny Stitt doesn't usually attract any great excitement with a new album. Most fans always go back to his already established masterpieces like "Stitt Plays Bird" on Atlantic. But during the past several months, there have been four superb Stitt albums released, all different and all worthy of every jazz fan's attention.

"Tune-Up" and "Constellation," both on Cobblestone, feature Stitt with a tasty, established rhythm section (piano, no organ), exploring his roots: be-pop. Most of the material dates back to that great era, and Stitt plays beautifully, reminding us of his great ability and of the fine music of that period. "Made For Each Other" on the Delmark label reunites the saxophonist with his old teammates Don Patterson and Billy James. The result is a lovely, relaxed and strong set from three men who share a great deal of empathy.

And now there's another new album, "Goin' Down Slow" on Prestige. The unique selection of material includes the blues classic St. Louis Jimmy's "Goin' Down Slow" and Randy Newman's beautiful ballad "Living Without You." But the best cut is the extended original "Miss Ann, Lisa, Sue and Sadie" with intriguing, laid back orchestration from Thad Jones.

Before you put this master's many recordings on the shelf, check out these four recent albums.

* * *

Blue Note has released at the same time double albums by two of their leading artists, both recorded at the Lighthouse and both containing the tune "Fancy Free" by Donald Byrd. The albums are by Grant Green and Elvin Jones. Both are excellent in their own ways. Jones' group features bassist Gene Perla and saxmen Steve Grossman and Dave Leibman. The piano-less group explores a number of jazz tunes, many of which are written by the members. Grant Green's group is larger and all rhythm, powerful rhythm. The guitarist himself becomes powerful in such a setting.

Both sets contain jazz of a different nature, but both are stretched out beautifully.

When is Blue Note going to release the many fine gems that they have in the can like the various Andrew Hill albums, the Lou Donaldson string album, Sam Rivers' fourth album, the various unreleased Jackie McLean albums, the Ornette at Town Hall album from the early sixties, the old Cecil Taylor album from the Transition label, the rest of the Chick Corea material that they have and so on and so on and so on?

* * *

I recently saw Lee Konitz at the Onliest Place (the new name for the old location of New York's Half Note club). Backed by only bass and drums, Konitz presented a beautiful selection of standards and jazz tunes, closing with a gorgeous version of "Round Midnight." The alto giant was playing with all the grace, dryness and creativity that he has always had.

Konitz, having finished his commitment with Milestone, is looking to record again. Among his tentative ideas is an album with arranger Gil Evans and his ensemble. Meanwhile, catch this man live if that opportunity presents itself.

* * *

Strata-East Records, a musicians' co-operative label administered by Charles Tolliver and Stanley Cowell, has already released five fine albums by Tolliver's and Cowell's Music Inc., by Clifford Jordan and by percussionist Mtume.

And thankfully, many more are on the way. Planned for release are "Max Roach at Montreux" with an extended work written by Tolliver, "Clifford Jordan Live at Slugs," a Frank Strozier quartet date and several sessions that Jordan produced for Frontier Press several years back.

Strat-East can be reached at 463 West Street, New York, New York 10014.



MARCH 24, 1973

1. PRELUDE
EUMIR DEODATO—CTI 6021
2. BIRDS OF FIRE
MAHAVISHNU ORCHESTRA—
Columbia KC 31991
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. STRANGE FRUIT
BILLIE HOLIDAY—Atlantic SD 1614
7. LIVE AT FUNKY QUARTERS
CAL TJADER—Prestige 9409
8. HUSH 'N' THUNDER
YUSEF LATEEF—Atlantic SD 1635
9. THE EVOLUTION OF MANN
HERBIE MANN—Atlantic SD 2-300
10. HIS GREATEST YEARS VOL. 2
JOHN COLTRANE—
Impulse AS 9223-2 (ABC)
11. MORNING STAR
HERBERT LAWS—CTI 6022
12. NEXT ALBUM
SONNY ROLLINS—Milestone 9042
13. 'ROUND MIDNIGHT
KENNY BURRELL—Fantasy 9417
14. RED BLACK AND GREEN
ROY AYERS—Polydor PD 5045
15. LIGHT AS A FEATHER
CHICK COREA—Polydor PD 5525
16. ON THE CORNER
MILES DAVIS—Columbia KC 31906
17. RAVEN SPEAKS
WOODY HERMAN—Fantasy 9416
18. SKY DIVE
FREDDIE HUBBARD—CTI 6018
19. EXTENSIONS
MCCOY TYNER—Blue Note BN-LA 006F
20. SONG FOR MY LADY
MCCOY TYNER—Milestone 9044
21. CHILD'S DANCE
ART BLAKEY AND THE JAZZ
MESSENGERS—Prestige 10047
22. MOVIN' ON
OSCAR BROWN JR.—Atlantic SD 1635
23. CHICKEN LICKIN'
FUNK INC.—Prestige 10043
24. THE BILLIE HOLIDAY STORY
BILLIE HOLIDAY—Decca DXSB7-161
25. THE WEAPON
DAVID NEWMAN—Atlantic SD 1638



RECORD WORLD COUNTRY

Mega Remains With Zemarc

■ NASHVILLE — Marion L. Watkinson, President of Zemarc, Ltd., which owns Mega Records & Tapes, Inc. has issued the following statement regarding the rumor circulating that Mega is being sold:

"Zemarc has not discussed the sale of Mega with anyone. There had been one proposal presented to us to acquire another organization that owns a studio and record label in exchange for Zemarc stock, however this proposal has been rejected."

Nashvillians Get ASCAP Grants

■ NASHVILLE—The American Society of Composers, Authors and Publishers has distributed an additional \$55,000 in cash awards to writer members including several in the Nashville area, according to Ed Shea, Southern Region Director of ASCAP. The latest awards, Shea said, bring to \$688,000 the money given for pop and standard awards for 1972-1973.

Among the writers receiving the ASCAP awards were: Rayburn Anthony, Larry Collins, (Continued on page 59)



NASHVILLE REPORT

By RED O'DONNELL



■ **Where-Are-They-Now Dept.** — Chet Atkins guests on the Tonight show April 2 (Kate Smith is sub hostess) . . . Merle Haggard did his thing the past Saturday (17) for President and Mrs. Nixon at the White House. Wife Bonnit Owens, his Strangers Band and the Osborne Brothers (Sonny & Bobby) also appeared on the command performance.

On a recent Tonight TVer Johnny Carson and guest Pat Boone were discussing the Grand Ole Opry. "Whatever happened to the Duke of Paducah?" asked Carson, "He is now playing the Opry in the sky," replied Boone . . . Ain't so; the Duke (Whitey Ford) is very much alive and is a member of the Hank Williams Jr. show and also performs throughout the nation as a toastmaster and after-dinner speaker.

Waylon Jennings and Ronnie Prophet do a two-man show at New York's Philharmonic Hall Monday night, April 16 . . . What's this about Grammy winning (twice) songwriter Ben Peters signing as singer with a major label? . . . Ben was a working jazz saxophone player during his rah-rah days at U. of Southern Mississippi.

Fred Carter Jr. (a guitar great, no less) is re-activating his Nugget label via a single recorded and written by Monroe, La.'s James Pastel (tint me a star?) . . . The title? Oh, yes—"Two Pennies and a Lollipop" . . . Carter describes it as a good, clean song; G-rated?.

Jerry Chesnut, Sonny Curtis, Duane Eddy, Blake Emmons, Billy Joe Shaver, Andra Willis and Red Steagall are play-acting in a Hollywood-produced documentary about songwriting . . . A Dunkirk Production . . . Triune Records' Nick Shrode's daffynition of recipe for songwriters soup: Use tears instead of water . . . (Salty, perhaps?).

The Grammy Awards show next year (probably from LA) will be aired via satellite around the world . . . Roy Clark headliner at Tulsa's Fairgrounds Pavilion Sunday, March 25 . . . Performance is sponsored by KTOW, Sand Springs, Okla.

Dixie Dean accepted husband Tom T. Hall's Grammy (for best liner notes) and to surprise him concealed it under his pillow . . . Tom T. came home late, plopped his head on the pillow—and the miniature gramophone award was damaged. By the way, Tom T. has accepted an invitation from his friend, U. of Texas football coach Darrell Royal to participate in the Gene Littler Houston/Open pro-amateur golf tournament May 2.

Arranger-conductor Hank Levine of Nashville (formerly of Hollywood) has been set to arrange, score and conduct the music for the soon to be released "So Sad About Gloria" movie, starring Dean Jagger and Lauri Saunders.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

KFDI, Wichita (Don Powell)	WENO, Nashville (Johnny K.)
WDON, Washington (Tom Reeder)	WKDA, Nashville (Joe Lawless)
KTTS, Springfield (Don Paul)	WUNI, Mobile (Johnny Barr)
KCKC, San Bernardino (Bob Mitchell)	WINN, Louisville (Barb Owen)
KKYX, San Antonio (Bill Rohde)	WVOJ, Jacksonville (Gary Markham)
WSLC, Roanoke (King Edward IV)	WIRE, Indianapolis (Lee Shannon)
WPOR, Portland (Al Diamon)	WCOF, Imokalee (Bob Arace)
WXCL, Peoria (Lee Ranson)	KBUY, Ft. Worth (Jonathan Fricke)
WCMS, Norfolk (Earle Faulk)	WBAP, Ft. Worth (Art Davis)
WWL, New Orleans (Charlie Douglas)	WHO, Des Moines (Bill Cole)
	WAME, Charlotte (Edd Robinson)

■ With a new producer and a new song, Johnny Duncan is again hitbound after a quiet spell! "Sweet Country Woman," a Billy Sherrill production, getting raves and picks in all areas!

Hot rumors bouncing that Houston's rocker KNUZ making the switch to country around April 1, with former KIKK personality Arch Yancey handling P.D. chores. With three powers in the market,

(Continued on page 59)

COUNTRY PICKS OF THE WEEK

SINGLE

GEORGE JONES & TAMMY WYNETTE, "LET'S BUILD A WORLD TOGETHER" (Algee, BMI). George Richey, Norro Wilson and Carmol Taylor ink an item that fits the emotion that George and Tammy deliver so well. A definite #1 without a bullet, but with a gun. This is one of the country couple's best duets. Tender, but powerful. Women, in particular, will buy the hit out of it. Epic 5-10963.



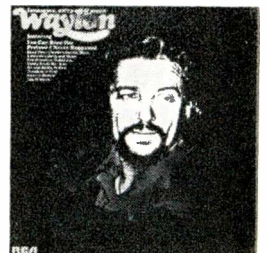
SLEEPER

THE COMPTON BROTHERS, "SOME OF SHELLEY'S BLUES" (Screen-Gems/Columbia, BMI). Cut by Nitty Gritty not long ago, but this Mike Nesmith penned tune gets hooked by the Comptons. Production offers depth and originality. Rolls like a girdle and fits their style like a tight sweater on a cheerleader. Has a lot to give radio people even in progressive country. Happy feel with roll like a wheel! Dot 17454.



ALBUM

"LONESOME, ON'RY AND MEAN," WAYLON JENNINGS. This definitely is a commercial product for multiple markets. Waylon's rising demand in pop circles will be more than noticeable. Familiar hits include "Good Time Charlie" and "Me and Bobby McGee," both country-pop specials. Waylon's current "You Can Have Her" may be followed by two extra heavy cuts as singles, "San Francisco Mabel Joy" and "Freedom To Stay." Jennings has a mean album in more than one way! RCA 4854.



COUNTRY HOT LINE

(Continued from page 58)

(KNUZ joins KENR and KIKK), Houstonites will have an enviable selection of country programming!

If your name is Lee, it's a great time to be in the record business! Brenda Lee is running toward a smash on "Nobody Wins," Dickey Lee is breaking into the hit category with "Crying Over You"; and newcomer Toni Lee's "The Day That Love Came Back Home" is picked to hit at KKYX!

For those who wondered whatever happened to "Misty Blue" Wilma Burgess, she's alive and well and has a new release on Shannon called "Feelin' Like A Woman"; already picked at both Nashville outlets.

Strong new action on the Everly Brothers' "Not Fade Away." However, Indianapolis reports heavy requests for their version of "Ladies Love Outlaws."

Conway Twitty assured of another tenure in the #1 position with the self-penned "Baby's Gone." Instant picks and virtually unanimous play!

With the highly successful "Somewhere My Love" to his credit, Red Steagall challenging the upper reaches of the charts again with "True Love." Super-strong in Ft. Worth, Springfield and Peoria.

Keep an eye on Terri Lane; "Daisy May" definitely will!!

Chalk up another victory for the country sound! KSJB in Jamestown, North Dakota joins us April 9; program director is Ole Olson.

Unbelievable response on MCA's new signee Kenny Starr. "That's A Whole Lotta Lovin' "

reaping a whole lotta play!

"Dead Skunk" getting a second wind in Mobile and Jacksonville for Loudon Wainright III.

Further on the "Chick Inspector," WENO's Johnny K. advises they had to pull the Dick Curless record due to adverse audience reaction.

Look for big things from Atlantic's new discovery Troy Seals. "There's A Honky Tonk Angel" already getting notices at WHO and WKDA.

Tilla Marshall's first release, "Top Of The World," seeing action at WINN and WVOJ.

Johnny Carver just out with a down-home version of the current Dawn smash "Yellow Ribbon." It's his first for ABC.

"I Knew Jesus" rockin' onto playlists for Glen Campbell; may be the one to move him back into prominent chart positions!

Folk-ophiles in Charlotte like Doc Watson's "If I Needed You"; Bill and James Monroe's "Tall Pines" well received at WDON.

Watch: Jerry Naylor's "Bitter Memories" most requested at WPOR; Dee Mullins' "Circle Me" moving in Jacksonville; Billy Brown's "I'm Glad That She Happened To Me" heavy request item at WHO.

Congrats to Capitol producer Joe Allison and wife Rita, who've added a baby boy to the family! Bryan James, 9 lbs., 1½ oz., was born March 14 in Nashville!

Nashville ASCAP Awards (Continued from page 58)

Cile Davis, Gene Dobbins, S.K. Loggins, Jerry McBee, Jim Dobbins, Charles Fields, Steve Mundy, Webb Pierce, Bobby G. Goodman, Paul Hampton, Linda Rice, Don Riis, Eugene Ward, Jim Weatherly, Jean Whitehead and Johnny Wilson.

HERE IS WHAT THE PEOPLE IN RADIO ARE SAYING . . .

JOE LAWLESS WKDA NASHVILLE . . . "A MOST UNUSUAL RECORD. IF IT HITS IT WILL BE A STONE SMASH."

DOUG FAULK WHOS-AM WORM-FM DECATUR, ALA. "ONE OF THE BRIGHTEST AND MOST COMMERCIAL SOUNDS TO COME OUT OF 'MUSIC CITY' IN A LONG-LONG TIME. LISTEN SON."

BILLY C. COLE WHO DES MOINES. "A GIANT STEP FORWARD FOR THE LITTLE LADY FROM PHOENIX."

PICK HIT

PAUL KELLY KKYX SAN ANTONIO. "REGARDING NEW RECORDS THAT COME INTO OUR STATION, WE HAVE A SYSTEM OF RATING THAT RUNS FROM POOR TO EXCELLENT. THIS RECORD RECEIVED AN EXCELLENT RATING FROM US."

PICK HIT

PICK HIT

"SKEETER" DODD WRDS CHARLESTON, W. VA. "THIS IS A TRAGIC, TOUCHING STORY OF A YOUNG LOVE, INTERRUPTED FIRST BY WAR, THEN BY DEATH, ONLY TO BECOME COMPLETE AND LASTING IN THAT PART OF TIME KNOWN ONLY AS THE HEREAFTER."

PICK HIT

CYRRIL BRENNAN WBAM MONTGOMERY. "THIS SOUNDS LIKE A WINNER TO ME. WE ARE PROGRAMMING IT OFTEN AND WE EXPECT LOTS OF RESPONSE FROM OUR LISTENERS."

BILL JAY MOODY ALSO FROM WBAM SAYS, "TONI LEE REALLY SANG HER ——— OFF ON THIS ONE."

GAYLE HARPER WOKK MERIDIAN, MISS. "I THINK THIS RECORD HAS THE POTENTIAL OF BEING WHAT EVERY ARTIST LOOKS FOR. A SUPER HIT." KEN RAINEY ALSO REMARKS, "GREAT SONG. IT WILL GET LOTS OF AIR PLAY IN MERIDIAN ON THE GREAT AMERICAN."

CHARLIE OCHS KRDS PHOENIX. "THE RESPONSE FROM OUR LISTENERS HAPPENED FASTER THAN ANY RECORD WE'VE HAD IN YEARS."

CARL SWAFFORD WBPH HUNTSVILLE, ALA. "THE PRODUCTION, SOUND, DELIVERY AND LYRIC ARE EXCELLENT. THIS IS PERFECT FOR OUR COUNTRY FORMAT."

HAROLD HARRIS WJXN JACKSON, MISS. "A SMOOTH, COUNTRY, MOR HIT. A LITTLE DEEP BUT AN EXCELLENT SOUND." RATT RENO KXRBS SIOUX FALLS, SOUTH DAKOTA. "ONE OF THE HOTTEST RECORDS TO COME ALONG IN YEARS." OUR "PICK HIT."

GRAHAM JASPER WMDC HAZELHURST, MISS. "S-M-A-S-H."

PICKED IN BILLBOARD FEBRUARY 24 ISSUE

PICKED IN RECORD WORLD MARCH 17 ISSUE

HERE'S WHAT THEY'RE SAYING IT ABOUT

"THE DAY THAT OUR LOVE CAME BACK HOME" -By Toni Lee-On Corey Records #C-002

Also in the mail. Dallas Coreys new release, "Blue Mountain Boy" Corey C-003. Don't throw it away.



COUNTRY SINGLE PICKS

VIRGIL WARNER—Capitol 3574

LEANING ON YOUR LOVE (Ben Peters, BMI)

GOODBYE HANGS ABOVE US (Daydan/Captivation, ASCAP)

Virgil is leaning on a mellow hit. Capitol is excited about this one and it's contagious. Another Ben Peters masterpiece will paint the charts.

EDDIE LOW—Chart 5184

REMEMBER RHONDA (Sue-Mirl, ASCAP)

THE MORNING AFTER BABY LET ME DOWN (Blue Echo, ASCAP)

Top Aussie country artist knocked everyone out at DJ Convention International Show and does it again. Is on his way to being a big Yankee star. Nice production and strong vocal work.

WILMA BURGESS—Shannon 810

FEELING THE WAY A WOMAN SHOULD (Tuckahoe, BMI)

Wilma's return to records will make her feel the way a woman should. Potent delivery with heavy chart potential.

TEX RITTER—Capitol 3570

ONE NIGHT FOR WILLIE (Attache, BMI)

SWEET BIRD OF YOUTH (Blue Echo, ASCAP)

Tex is getting hot lately, and this one keeps things rolling. Everyone is pulling for this "newcomer" artist to go big on the humorous novelty tune!

MAGNUM GOLD HITS LIST

"YOU HAVE THE POWER"

Margie Bowes
Brite Star 2445

"THE MOST IMPORTANT PART OF ME"

George Riddle
Brite Star 2443

"MUDDY MISSISSIPPI RIVER WATER"

Wild Bill Emerson
Ace of Hearts 0464

"NOT FROM MY WORLD"

Ron Manning
Brite Star 2433

"MY GET UP AND GO"

Hillbilly John
Nashville Sound 6871

"STEPPING OUT ON YOU"

Arthur Thomas
Brite Star 2431

"REMEMBERING YESTERDAY"

Johnny Dollar
Gemini 3004

"BEAUTIFUL MORNING"

Jess Childers
C-Bo 1002

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'Gazette,' 'Asleep' At LA's Palomino

■ LOS ANGELES—The Palomino Club here, long time west coast bastion of traditional country music, has shown signs of embracing modern country sounds with the impending engagements of two contemporary country groups from United Artists. Signed to appear at the club in late March is UA's Asleep at the Wheel, and immediately following is a scheduled appearance by Country Gazette.

'Jamboree USA' Salutes Buckeyes

■ WHEELING — There is a special present being prepared for this month's 170th anniversary of Ohio's statehood. "Jamboree U.S.A.," the live country music show, is sponsoring a special "Buckeye Jamboree" Saturday, March 24.

Richards Inks With Dot

■ NASHVILLE—Sue Richards has been signed to a long term writer/artist contract with Dot Records; her first session under Dot's banner will be co-produced by Jim Foglesong and Milton Blackford.



THE COUNTRY ALBUM CHART

THIS WK.	LAST WK.		WKS. ON CHART
1	2	DELIVERANCE SOUNDTRACK—Warner Brothers 2683	6
2	1	SONGS OF LOVE BY CHARLEY PRIDE—RCA 4837	9
3	3	I'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 75382	21
4	5	WHO'S GONNA PLAY THE OLD PIANO JERRY LEE LEWIS—Mercury 61366	10
5	6	ROY CLARK LIVE—Dot 26005	15
6	7	ANY OLD WIND THAT BLOWS JOHNNY CASH—Columbia 32091	7
7	4	IT'S NOT LOVE MERLE HAGGARD—Capitol 11127	15
8	8	HOT A' MIGHTY JERRY REED—RCA 4838	10
9	12	DO YOU KNOW WHAT IT'S LIKE JERRY WALLACE—MCA 301	6
10	11	WILL THE CIRCLE NITTY GRITTY DIRT BAND—United Artists 9801	12
11	14	SONNY JAMES SINGS THE HITS OF 1972—Columbia 32029	7
12	9	A PICTURE OF ME GEORGE JONES—Epic 31718	13
13	16	SEPARATE WAYS ELVIS PRESLEY—RCA 2611	9
14	15	THIS TIME THE HURTIN'S ON ME FARON YOUNG—Mercury 61376	8
15	18	STATLER BROTHERS SING COUNTRY SYMPHONIES—Mercury 61374	7
16	13	GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 11107	20
17	10	THIS MUCH A MAN MARTY ROBBINS—Decca 7-5389	16
18	27	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY—RCA 6089	4
19	17	MY MAN TAMMY WYNETTE—Epic 31717	19
20	19	EARL SCRUGGS LIVE AT KANSAS STATE—Columbia 31758	14
21	22	IN THE PALM OF YOUR HAND BUCK OWENS—Capitol 11136	8
22	25	WE FOUND IT PORTER WAGONER & DOLLY PARTON—RCA 4841	5
23	26	KEEP ME IN MIND LYNN ANDERSON—Columbia 32078	4
24	20	DON'T SHE LOOK GOOD BILL ANDERSON—Decca 7-5383	12
25	38	MY SECOND ALBUM DONNA FARGO—Dot 26006	3
26	24	LOVE SURE FEELS GOOD IN MY HEART SUSAN RAYE—Capitol 11135	8
27	39	SUPER KIND OF WOMAN FREDDIE HART—Capitol 11156	3
28	32	LOVE IS THE LOOK CONNIE SMITH—RCA 4840	5
29	29	THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000	36
30	30	THE GENTLEMAN FROM THE SOUTH SONNY JAMES—Capitol 11144	6
31	31	TWO FOR THE SHOW JACK GREENE & JEANNIE SEELY—Decca 7-5392	5
32	33	TWO SIDES OF CRASH CRASH CRADDOCK—ABC 777	4
33	41	ENTERTAINER OF THE YEAR LORETTA LYNN—MCA 300	2
34	28	BORROWED ANGEL MEL STREET—Metromedia Country 5001	20
35	21	HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 26003	18
36	37	BOUND FOR OLD MEXICO MARTY ROBBINS—Columbia 31341	5
37	45	FIRST SONGS OF THE FIRST LADY TAMMY WYNETTE—Epic 30358	3
38	47	LET'S BUILD A WORLD TOGETHER JONES & WYNETTE—Epic 32113	3
39	42	MEL TILLIS ON STAGE—MGM 4889	4
40	34	BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082	26
41	48	WHISKEY RIVER JOHNNY BUSH—RCA 4817	4
42	23	INCOMPARABLE CHARLEY PRIDE—RCA 2584	14
43	40	CHARLIE McCOY—Monument 31910	20
44	52	SOUL SONG JOE STAMPLEY—Dot 26007	2
45	55	INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378	2
46	49	THIS IS BOBBY BARE—RCA 6090	4
47	58	BRUSH ARBOR—Capitol 11158	2
48	35	GLEN TRAVIS CAMPBELL—Capitol 11117	18
49	—	SHE NEEDS SOMEONE TO HOLD HER CONWAY TWITTY—MCA 303	1
50	36	I AIN'T NEVER MEL TILLIS—MGM 4870	17
51	44	LYNN ANDERSON'S GREATEST HITS—Columbia 31641	19
52	—	BRENDA—MCA 305	1
53	60	DOIN' SOMETHING RIGHT ROY DRUSKY—Mercury 61377	2
54	59	BILLY WALKER'S ALL TIME GREATEST HITS—MGM 4887	2
55	46	HANK THOMPSON'S GREATEST HITS, VOL. 1—Dot 26004	12
56	—	MY TENNESSEE MOUNTAIN HOME DOLLY PARTON—RCA 1-0038	1
57	64	THE TOAST OF '45 SAMMI SMITH—Mega 31-1021	1
58	43	LONESOME 7-7203 TONY BOOTH—Capitol 11125	14
59	61	I'M GONNA BE A SWINGER WEBB PIERCE—Decca 7-5393	3
60	51	BURNING LOVE ELVIS PRESLEY—RCA 2595	19
61	—	THE TWO OF US TOGETHER DON GIBSON & SUE THOMPSON—Hickory 168	1
62	67	GREAT HITS FROM TWO DECADES TOMPALL & THE GLASER BROTHERS—MGM 4888	2
63	53	HERE I AM AGAIN LORETTA LYNN—Decca 75381	22
64	50	A SUNSHINY DAY CHARLEY PRIDE—RCA 4742	31
65	63	RAY PRICE'S GREATEST HITS—Columbia 31364	30
66	56	THE BEST OF SAMMI SMITH—Mega 31-1019	19
67	—	INTERNATIONAL AMBASSADOR OF COUNTRY MUSIC GEORGE HAMILTON IV—RCA 4826	1
68	57	GARDEN PARTY RICK NELSON—Decca 7-5391	11
69	66	A SWEETER LOVE BARBARA FAIRCHILD—Columbia 31720	17
70	54	I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 75361	27
71	65	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON—Monument 31909	18
72	69	BEST OF CHARLIE RICH—Epic 31933	18
73	73	TOM T. HALL'S GREATEST HITS—Mercury 61369	27
74	62	LONELY WOMEN MAKE GOOD LOVERS BOB LUMAN—Epic 31746	18
75	69	BEST OF THE CLASS OF FLOYD CRAMER—RCA 4821	8

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No. **1** Coming

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(A Jerry Chesnut Tune)

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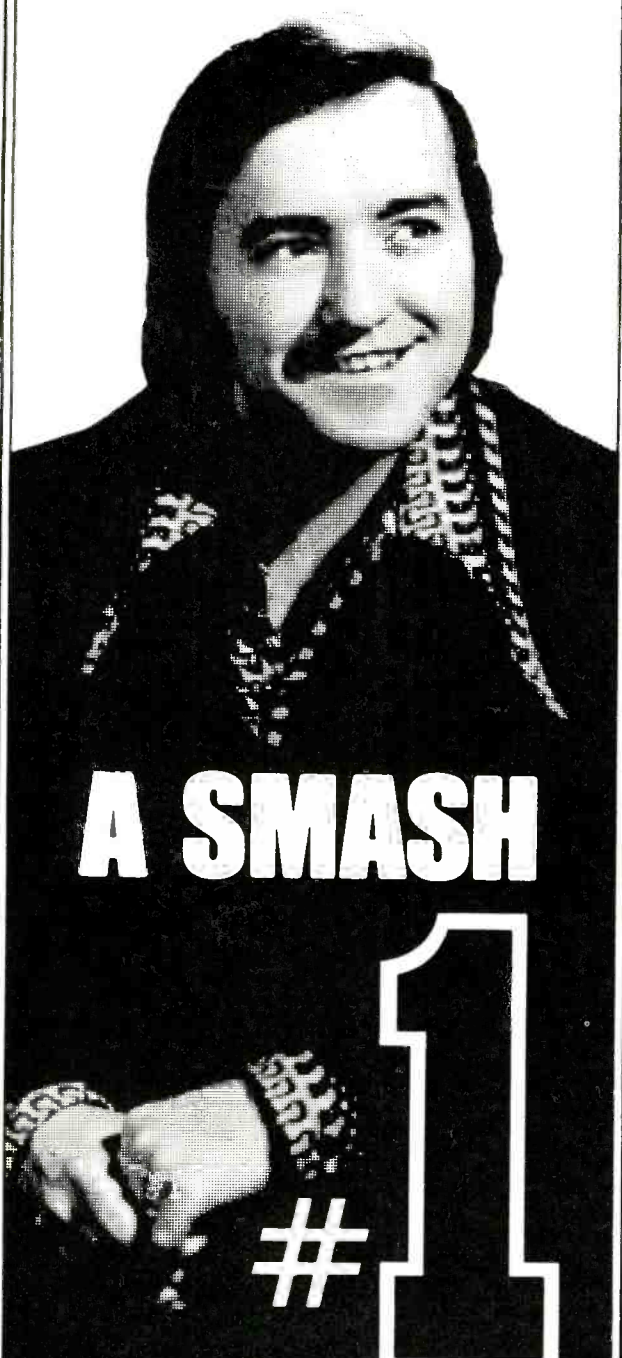
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Thank You!



THE COUNTRY SINGLES CHART

THIS LAST
WK. WK.

WKS. ON
CHART

2	2	YOU LAY SO EASY ON MY MIND	BOBBY G. RICE— Metromedia Country 902	15
3	1	GOOD THINGS	DAVID HOUSTON—Epic 5-10939	12
4	5	TEDDY BEAR SONG	BARBARA FAIRCHILD—Columbia 4-45743	13
5	6	DUELING BANJOS	DELIVERANCE SOUNDTRACK—Warner Bros. 7659	8
6	11	KEEP ME IN MIND	LYNN ANDERSON—Columbia 4-45768	10
7	13	SUPER KIND OF WOMAN	FREDDIE HART—Capitol 3524	7
8	8	A SHOULDER TO CRY ON	CHARLEY PRIDE—RCA 74-0884	7
9	16	SHELTER OF YOUR EYES	DON WILLIAMS—JMI 12	16
10	10	SUPERMAN	DONNA FARGO—Dot 17444	6
		DANNY'S SONG	ANNE MURRAY—Capitol 3481	13
11	15	NEITHER ONE OF US	BOB LUMAN—Epic 5-10943	8
12	4	TILL I GET IT RIGHT	TAMMY WYNETTE—Epic 5-10940	12
13	21	I LOVE YOU MORE AND MORE EVERY DAY	SONNY JAMES— Columbia 4-45770	7
14	7	NEON ROSE	MEL TILLIS—MGM 14454	15
15	23	TAKE TIME TO LOVE HER	NAT STUCKEY—RCA 74-0879	8
16	20	SHE FIGHTS THAT LOVIN' FEELING	FARON YOUNG—Mercury 73359	8
17	29	BEHIND CLOSED DOORS	CHARLIE RICH—Epic 5-10950	5
18	27	NOBODY WINS	BRENDA LEE—MCA 40003	6
19	19	MARGIE, WHO'S WATCHING THE BABY	EARL RICHARDS— Ace of Hearts 1461	12
20	25	THANK YOU FOR TOUCHING MY LIFE	TONY DOUGLAS—Dot 17443	12
21	22	MONDAY MORNING SECRETARY	STATLER BROTHERS— Mercury 73360	8
22	28	NO MORE HANGIN' ON	JERRY LEE LEWIS— Mercury 73361	6
23	30	YOU CAN HAVE HER	WAYLON JENNINGS— RCA 74-0886	5
24	31	COME LIVE WITH ME	ROY CLARK—Dot 17449	6
25	9	LOVE IS THE LOOK	CONNIE SMITH—RCA 74-0860	13
26	14	THE LORD KNOWS I'M DRINKIN'	CAL SMITH—Decca 33040	15
27	12	MY TENNESSEE MOUNTAIN HOME	DOLLY PARTON—RCA 74-0868	10
28	38	SOMETHING ABOUT YOU I LOVE	JOHNNY PAYCHECK— Epic 5-10947	5
29	36	IF YOU CAN LIVE WITH IT	BILL ANDERSON—MCA 40004	6
30	35	IF YOU'RE GOIN', GIRL	DON GIBSON—Hickory 45K1661	6
31	40	WALKIN' PIECE OF HEAVEN	MARTY ROBBINS—MCA 40013	4
32	41	WHAT MY WOMAN CAN'T DO	GEORGE JONES—Epic 5-10959	3
33	17	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME	JERRY WALLACE—Decca 33036	16
34	18	ANY OLD WIND THAT BLOWS	JOHNNY CASH— Columbia 4-45740	15
35	42	AFTER YOU	HANK WILLIAMS, JR.— MGM 14486	4
36	24	RATED X	LORETTA LYNN—Decca 33039	15
37	51	EMPTIEST ARMS IN THE WORLD	MERLE HAGGARD—Capitol 3552	3
38	43	I CAN SEE CLEARLY NOW	LLOYD GREEN—Monument 7-8562	6
39	46	DON'T BE ANGRY	BILLY "CRASH" CRADDOCK— ABC 11349	4
40	47	WE FOUND IT	PORTER WAGONER & DOLLY PARTON—RCA 74-0893	3
41	44	I LET ANOTHER GOOD ONE GET AWAY	DORSEY BURNETTE—Capitol 3529	6
42	49	KEEP ON TRUCKIN'	DAVE DUDLEY—Mercury 73367	4
43	55	ORANGE BLOSSOM SPECIAL	CHARLIE McCOY— Monument 7-8566	2
44	52	SAY WHEN	DIANA TRASK—Dot 17448	3
45	45	SO MANY WAYS	EDDY ARNOLD—MGM 14478	10
46	53	MY MIND HANGS ON TO YOU	BILLY WALKER—MGM 14488	4
47	58	WALK SOFTLY ON THE BRIDGES	MEL STREET— Metromedia Country 906	2
48	34	WHEN A MAN LOVES A WOMAN	TONY BOOTH—Capitol 3515	9
49	57	BRUSH ARBOR MEETING	BRUSH ARBOR—Capitol 3538	3
50	60	WHEN LOVE HAS GONE AWAY	JEANNIE C. RILEY—MGM 14495	3
51	54	DOWN HOME LOVIN' WOMAN	ANDRA WILLIS—Capitol 3525	5
52	—	WHAT'S YOUR MAMA'S NAME	TANYA TUCKER— Columbia 4-45799	1
53	63	MY WHOLE WORLD IS FALLING DOWN	O. B. McCLINTON— Enterprise 9062	2
54	56	TRUCKER'S PARADISE	DEL REEVES—United Artists 51106	6
55	—	GOOD NEWS	JODY MILLER—Epic 5-10960	1
56	65	JOHN'S BEEN SHUCKIN' MY CORN	ONIE WHEELER— Royal American 76	3
57	66	CRYING OVER YOU	DICKEY LEE—RCA 74-0892	2
58	—	BABY'S GONE	CONWAY TWITTY—MCA 40027	1
59	62	ROSES IN THE WINE	HANK THOMPSON—Dot 17447	4
60	69	DREAM ME HOME	MAC DAVIS—Columbia 4-45773	3
61	67	CHICK INSPECTOR	DICK CURLESS—Capitol 3541	2
62	64	DAISY A DAY	JUD STRUNK—MGM 14463	5
63	68	HANDFULL OF DIMES	JACK BLANCHARD & MISTY MORGAN—Mega 615-0101	3
64	71	SATIN SHEETS	JEANNE PRUETT—MCA 40015	2
65	—	HONKY TONK WINE	WAYNE KEMP—MCA 40019	1
66	70	THANKS FOR LOVIN' ME	PAT ROBERTS—Dot 17451	2
67	74	END OF THE WORLD	SKEETER DAVIS—RCA 447-0709	2
68	72	RED MOUNTAIN WINE	FLOYD "GIL" GILBEAU— Alishire International 4533	2
69	—	YOU'RE A BELIEVER	STONE EDWARDS—Capitol 3550	1
70	75	TWO BELOW IN TUPELO	JERIS ROSS—Candy 1038	2
71	—	WORKIN' ON A FEELING	TOMMY CASH—Epic 5-10964	1
72	—	SLOWPOKE	DOYLE HOLLY—Barnaby 5010	1
73	—	HOLD ME	SLIM WHITMAN— United Artists 178	1
74	—	LET ME ROLL	STAN HITCHCOCK— Cinnamon 754	1
75	—	YOU PUT LOVE BACK IN MY HEART	BOBBY LEE TRAMMELL— Souncor 1145	1

Buck Is Back

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b/w

**"The Good Old Days
(Are Here Again)"**

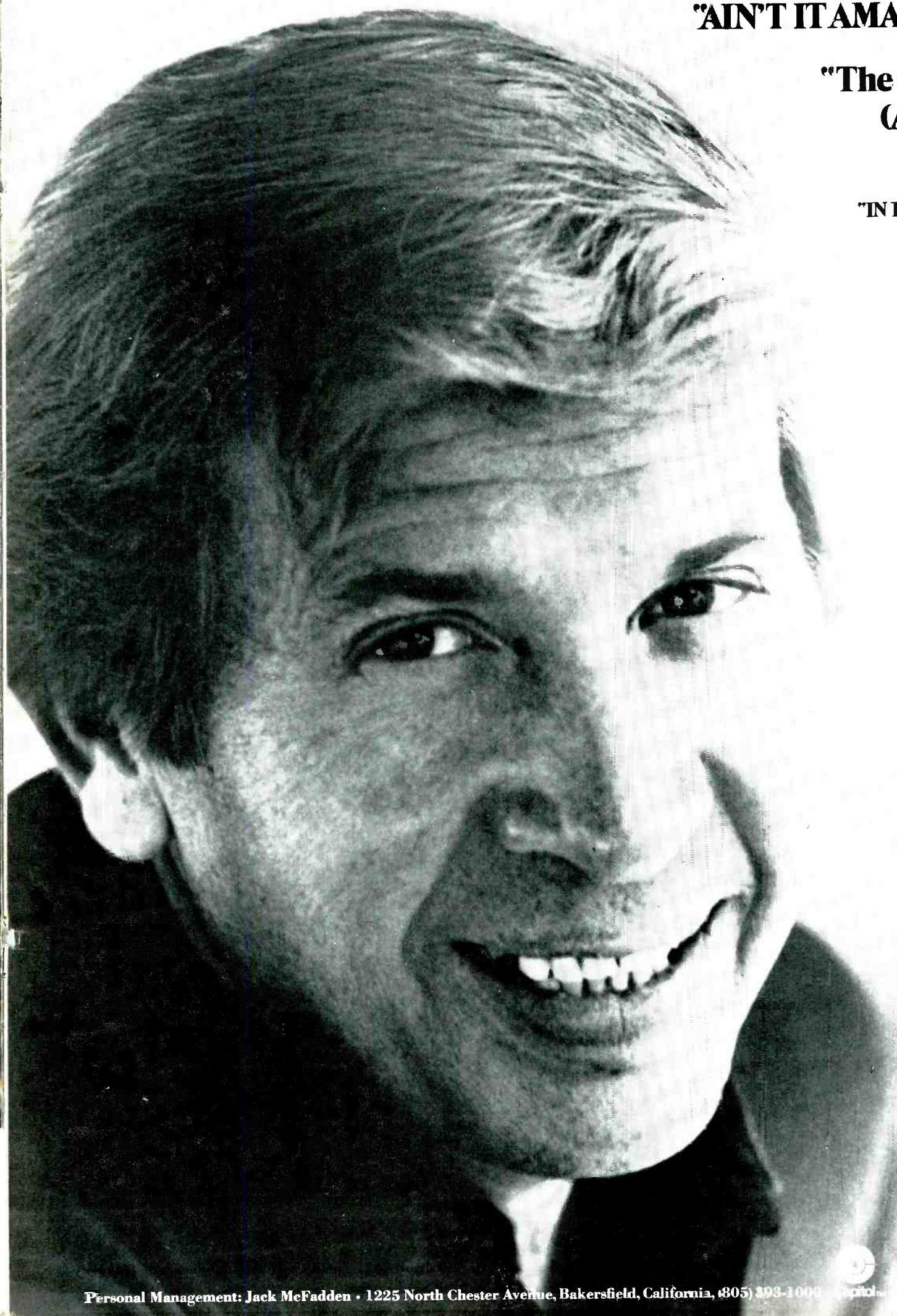
no. 3563 on Capitol

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st11136

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Her brand new single—
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SPRING IS IN THE AIR.



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