WHO IN THE WORLD

The Impossible Dream Comes True
As Peter O'Toole In "Man Of La Mancha," One Of The Most Important Filmusicals In Years, Preems In New York To Give UA A Giant Share Of Holiday Box Office.
Story And Photos Inside.

HITS OF THE WEEK

WINGS, "Hi, Hi, Hi" (McCartney/Maclen, BMI). New single from Paul and Linda's latest LP is a catchy rock song with a fun chorus. Apple 1857.

DON McLEAN, "DREIDEL" (Yahweh Tunes, BMI). Irate from his recent release, this song features McLean's trademark storytelling style. United Artists 51100.

EAGLES, "PEACEFUL EASY FEELING" (Jazzbird-Benchmark, ASCAP). A timeless classic that has been a staple of the Eagles' repertoire. Asylum 11013 (Atlantic).

GALLERY, "BIG CITY MISS RUTH ANN" (Cedarwood/Free Breeze, BMI). From the album "I Believe In Music," this soulful tune is a great follow-up to their previous hit. Sussex 248 (Buddah).

SLEEPERS, "THE TOAST OF '45" (Jack, BMI). Sammi Smith's poignant monologue is a beautiful ballad that has been a fan favorite. Mega 615-0097.

LES EMMERSON, "CONTROL OF ME" (4 Star/Galeneye, BMI). An exceptionally moving piece, it is a must for all programmers. Great production by Paul McCartney. Bravo!. Lion 141 (MGM).

NOLAN PORTER, "IF I COULD ONLY BE SURE" (Lizard/Cashew, ASCAP). This split personality tune will have everyone tapping their toes. Great production by Gabriel Mekler. ABC 11343.

RALPH MURPHY, "SING ME ONE" (Belwin Mills, ASCAP). The producer for April Wine now produces a self-penned beauty of a single that should evoke both programmer and listener response. Big Tree J55 8Bell.

DONNY OSMOND, "MY BEST TO YOU." A powerful package of greatest hits from one of the most consistently chart-topping of today's superstars, Donny's best includes "Sweet and Innocent" and "Puppy Love" among ten popular goodies. MGM SE 4872.

"DON McLEAN." A bit less topical than his best-selling "American Pie" collection, this latest set of tunes from McLean paints word pictures of lovers and losers that will make his old fans look inward and convert new listeners. United Artists UAS 5651.

"PIPPIN," ORIGINAL CAST. Broadway's hottest musical glistens even brighter in this original cast beauty with some of the best songs in years by Stephen "Godspell" Schwartz. Album should continue show's golden streak. Motown M760L.

MEL & TIM, "STARTING ALL OVER AGAIN." A soulful set that highlights the popular duo's hit and uptempo potential singles such as "Don't Mess With My Money, My Honey or My Woman" and "Free For All!" Stax 3TS 3007.

Presenting RECORD WORLD CLASSICAL
Starting this week a unique section reporting Classical news, features & reviews plus the CLASSICAL RETAIL REPORT
"Remember"
74-0855
[William Miller]

From "Son of Schmilsson"
LSP 4717 PBS/PK 1954
RCA Records and Tapes
**Elektra Sets Salvation**

**NEW YORK**—Elektra Records has set January 4 through 7 as the dates for its second annual sales convention to be held at the Wigwam Hotel, Phoenix, Arizona. Elektra will be host to personnel from the eight W-E-A (Warner-Elektro-Atlantic) Distributing Corporation branches, Eric of Hawaii, the Islands' biggest distributor, and members of the trade press.

Stan Marshall, Elektra's National Sales Manager, said that in addition to previewing the January-February releases of Elektra, its classical label, Nonesuch, and the first releases of Countryside, Elektra's joint venture with Michael Nesmith into country music, the four day convention will encompass a wide variety of industry, entertainment and recreational activities.

There will be live performances by Elektra artists Aztec Two Step, Bread, Casey Kelly, Mickey Newbury and Sweet Salvation. There will also be an hour-long feature film, currently being produced by award winning photographer, Frank Bez and William S. Harvey, Executive Vice President in charge of Creative Services and head of Elektra's new audio visual department. The film will interpret dramatically selected songs of Elektra artists with January releases: Carley Simon, Judy Collins, Curt Boetcher, Bread, Dana Cooper, Mickey Newbury, Billy Mermit, The New Seekers ("The Best of the New Seekers"), and French singer Veronique Senson. The film is the debut offering of the company's audio visual department which was established a little over a month ago.

Another aspect of audio-visual presentation at the convention will be the "Nonesuch Gallery," an exhibit of original, prizewinning Nonesuch cover art. (Continued on page 55)

**Bell Appoints Sherman Manager Of West Coast Operations**

**LOS ANGELES**—Larry Ut
tal, President of Bell Records, a division of Columbia Pictures Industries Inc., has announced the appointment of Dick Sherman as director of West Coast operations for the label, effective immediately.

A graduate of Long Island University and the New York Law School, Sherman entered the music business in the late 50's as a regional sales manager for Columbia Records; he was later named assistant national field sales manager. Following his four years with Columbia, Sherman joined Mercury Records, spending five years with the label in a number of important positions, including national sales manager and product manager of the label's LImelight jazz diskyre; he was also instrumental in setting up Mercury's tape division.

Sherman was then tapped by Warner Brothers/Reprise to helm their East Coast operations; he was later named national sales manager and moved to Burbank. Most recently Sherman headed Motown's West Coast sales department in Los Angeles, while also serving as product manager for Motown's West Coast-based labels. (Continued on page 82)

**Gavin Convention Awards Winners**

**SAN FRANCISCO**—The first day of the 7th Annual Bill Gavin Radio Conference at the St. Francis Hotel here (Nov. 30) was dominated by Buckminster Fuller's opening speech concerning the importance of the comprehensiveness of life versus man's tendency to specialize. Other highlights of the day were the luncheon discussion by Jonathan King and Chris Denning of UK Records, a free form panel discussion hosted by CTI's John Rosica, where the panel asked questions of the audience, and an analysis of radio advertising by record companies chaired by Warner Bros.' Stan Cournyn. Some of the questions asked during the free form discussion were, "Is it ever ethical to send free records to retail stores?", "Is a promotion man really necessary?", "Is a program director really necessary?", "What effects have the conglomerates had on the industry?", "The procedure and relevance of trade charts" and "Do MOR stations really sell records?".

The radio advertising panel was highlighted by the spirited exchange between Diane Balocco of Warner Brothers and Russ Solomon of Tower Records. Ms. Balocco's great audience support with her statement concerning the need for artistic creativity in radio advertising. The second day (Dec. 1) was started off by FCC Commission- er Charlotte Reid's speech concerning the history and importance of broadcasting and her assurance that the Commission would remain open to the needs of the public and radio. A panel discussion on "What Every Program Director Should Know About the New Broadcast Technology" hosted by consultant John Rook, also touched on the problems of rapport and understanding.

**Knight Suing Concert Halls**

**NEW YORK**—Terry Knight, head of GPR Enterprises, has announced that he and his company are suing Madison Square Garden for $300,000 for violation of the trademark "Grand Funk." He further announced that he is suing each of the following halls for an additional $300,000: Nassau Coliseum, L.A. Forum, Philadelphia Spectrum, Boston Garden and the Alamada County Coliseum in Oakland.

**Sigman Record World Editor**

**NEW YORK**—Mike Sigman has been named Editor of Record World, replacing Mitchell Fink. Sigman was formerly Associate Editor of the publication. Appointment is effective immediately.
Allen Davis

HOLLYWOOD — Bhaskar Menon, President, Capitol Industries, Inc. has announced that Capitol Records has agreed to provide the services of Allen A. Davis, currently Capitol's Vice President, Merchandising & Creative Services, to EMI Limited, London, for a period of two years.

Davis will be appointed Director of EMI Group International, the post previously held by Gerry Oord, who has recently been appointed Managing Director of EMI Records, U.K. Davis will make his headquarters in London and will be responsible to EMI Chief Executive, John Read. He will be a member of the EMI Record Policy Panel, of which the other members are Read, L. G. Wood, Bhaskar Menon and Oord.

According to Brown Meggs, CRI Vice President, Marketing, further moves within Capitol's Marketing Division, made necessary by Davis' appointment at EMI, will be announced in the near future. In the interim, marketing managers who have reported to Davis will report directly to Meggs.

Davis came to Capitol in 1966 as Manager, Radio and TV services. In 1968 he became Pop Merchandising Manager, and the following year was named Capitol's European Marketing Director, headquartered in Amsterdam. In June 1971, he was appointed Vice President, Merchandising & Creative Services.

April/Blackwood Inks Mums Deal

NEW YORK — Charles Koppelman Vice President-General Manager of April/Blackwood Publishing, has announced the completion of a publishing and administration agreement with Landers-Roberts Music of Los Angeles. Under the leadership of Hal Landers and Bobby Roberts, Landers-Roberts Music and their Mums labels are now represented on the charts by Mums recording artist Albert Hammond's single "It Never Rains In Southern California." Also in the Landers-Roberts stable of songwriter/performers to be handled by Blackwood Publishing is P. F. Sloan, the author of, among other things, "Eve of Destruction."

Goodthunder Signed

Blackwood Publishing has also revealed the signing of a publishing and administration contract with Elektra Records' L.A.-based Goodthunder group, Blackwood's L.A. office has, in addition, announced the appointment of John Mahan to the position of Assistant Professional Manager. Mahan who has had extensive music publishing experience, will, in his new capacity, assist West Coast Professional Manager Jack Keller.

Byrd To RCA

NEW YORK — Jimmy Byrd has been appointed Manager, Contemporary Product, Merchandising, RCA Records. The announcement was made by Bill Keane, Director, Marketing Development & Planning, RCA Records, to whom he will report.

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Suzanne de Passe Named Motown VP

LOS ANGELES — Suzanne de Passe has been promoted to Vice President, Creative Operations of Motown Record Corporation, it has been announced by Berry Gordy, President of the firm.

Popovich's VP Duties Outlined

NEW YORK—As announced in last week's Record World, Steve Popovich has been promoted to Vice President in charge of National Promotion for Columbia Records. In his new capacity, he will continue to coordinate the promotional activities of the National Promotion Staff, the Regional Promotion Managers and the Local Promotion personnel, reporting to Jack Craig, Vice President Sales and Distribution. He will be responsible for directing all areas of national promotion for Columbia's albums and singles and will initiate and develop promotion programs and campaigns for specific releases and artists.

Handlemen Sales Figures Announced

DETROIT — Handelman Company (NYSE) has announced that sales for the second quarter ended October 31, 1972 were $26,367,000, compared to $23,016,000 for the second quarter last year, an increase of $5,671,000, or 24.2 per cent. Net earnings for the quarter were $1,477,000 and $.34 per share compared to $1,726,000 and $.39 per share last year.

For the six month period, sales were $48,251,000, compared to $48,297,000 for the same period last year, an increase of 6.6 per cent. Net earnings for the six month period were $2,380,000 or $.54 per share compared to $2,044,000 or $.48 per share last year.

Warners Adds Nine Regional Mgrs.

BURBANK, CAL. — Warner Brothers Records is instituting a new position in each of its eight WEA branches to help coordinate the national and local efforts of the promotion, sales and creative services departments. The new position is called "Warner Brothers Regional Manager," and all nine are now on the job.

According to Ed Rosenblatt, WB V.P. and director of national sales and promotion, this is the latest in a three step expansion for the company. The first was the recently announced gearing up under Bob Regehr and the second was the adding of an extra local promotion man in each of six markets.

(Continued on page 53)
Trapeze is Mel Galley on guitar, David Holland on drums and percussion, and Glenn Hughes on bass, piano and vocals. Three talented musicians playing some powerhouse rock-'n'-roll.

On their new LP, "You Are The Music. We're Just The Band," Trapeze is joined by some friends—Rod Argent, Kirk Dungan, John Ogden, Frank Ricotti and Jimmy Hasting—to kick it up even more.

"You Are The Music. We're Just The Band."

A new LP by Trapeze. You'll like the way this band makes their music.

Trapeze is just completing a smash tour throughout America. You can still see them in concert.

Dec. 12 FAYETTEVILLE, ARK. Barnhill Fieldhouse
Dec. 13 LOUISVILLE, KY. Beggars Banquet
Dec. 14 CINCINNATI, OHIO Reflections
Dec. 16 NEW ORLEANS, LA. Warehouse
Dec. 17 MEMPHIS, TENN. Ellis Auditorium
Christmas Concert Kicks Off Buddah's Charisma Campaign

NEW YORK — Neil Bogart, co-President of The Buddah Group, has announced the launching of the biggest promotional campaign in the company's history. The drive is on behalf of Charisma Records, one of Britain's most successful independent labels, with whom Buddah recently signed an American distribution deal.

Spearheading the campaign is the trio of Charisma groups, Genesis and Sting, and Driven Thing, who are being flown in from England for a special Christmas concert. The event will be presented jointly by Charisma and WNEW-FM at Philharmonic Hall here Wednesday, December 13th, at 8:00 p.m. All tickets are priced at $3.00, and the entire proceeds will be donated to the United Cerebral Palsy Fund. In addition to the admission price, each person attending the concert is being asked to bring along a wrapped Christmas gift for a child. The WNEW-FM staff will then distribute the gifts to needy children who are victims of Cerebral Palsy.

All expenses of the concert— including rental of Philharmonic Hall and transporting the groups from England—will be covered by The Buddah Group. The headliners, Genesis, have built up a reputation as one of England's most innovative acts. Their current album, "Foxtrot," has proven to be a chart breakthrough for the group in Europe. "FM airplay and sales reaction on 'Foxtrot' are incredible," Bogart said, "and once Genesis are seen 'live' over here, I think we'll really see them happen on a major scale."

"We had hoped to bring Genesis in for a national tour by now, but their European bookings are so heavy that this will be impossible to do before the Spring of 1973. Rather than wait, we decided to invest in launching them at this one special show.

(Continued on page 53)

McDougal Motown Artist Relations Mgr.

LOS ANGELES — Weldon Arthur McDougal, III, is a four-year veteran sales promotion man for Motown Record Corporation, has been named to the newly-created position of Director of Artist Relations and Promotion, effective immediately.

By MIKE HARRISON

NEW YORK — A new vending machine for 45's is being tested in selected East Coast discount stores and schools. It's a new strategy in the war on "shrinkage," and could be the first of a new wave of "selling" machines that may just alter the mechanics of record merchandising in the 70's.

The manager of a downtown chain store in New York City, who prefers to remain anonymous, has said that just recently a shipment of 200 45 rpm pop records arrived in his store. A day later, the records were gone—but not one had been sold!

Shrinkage (a nice way of saying shoplifting) on pop records stacks up to as much as 45% of total pop record sales in some chain units, according to studies published in Chain Store Age magazine, enough to drive some proprietors out of business altogether. And those store operators who are trying to combat this problem have tried almost as many methods as there are records to sell.

This latest approach has met with tremendous success in trial runs as a deterrent to shrinkage, as well as an innovative new method to spur additional record sales. The such test ground was Topps' discount unit in western Connecticut. It's a vending machine with a capacity for 600 45's, or stock of 50 units for 12 different singles.

According to Arthur Weintraub, chairman of the project of national distribution for the manufacturer, Transwood Electronics, the record vendors not only eliminate the problem of shrinkage, but

(Continued on page 53)

Record Vending Machine May Combat 'Shrinkage'

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(Continued on page 53)

Chi Stadium Shows Set By Management III

NEW YORK — Jerry Weintraub, Chairman of Management III, Ltd., has announced that he has finalized negotiations between his company and Arthur Wirtz, owner and Chairman of the Board of the famous sports landmark, the Chicago Stadium, for contemporary rock attractions to perform at the stadium.

Weintraub signed a five-year exclusive deal with Wirtz and will have the sole rights as a promoter to book rock attractions into Chicago Stadium. The capacity of the stadium, in which Management III recently promoted two sellout Jethro Tull concerts, is 16,000.

Keith Richard Reported Arrested Jagger Denies Any Involvement

NEW YORK — The public prosecutor's office here has confirmed that arrest warrants had been issued only in respect of Rolling Stone Keith Richard and his German actress friend Anita Pallenberg—not against any of the other members of the Rolling Stones group, as had been widely reported.

A spokesman for the Rolling Stones in London said: "The alleged matters of the warrants refer to allegations of some 18 months ago."

Mick Jagger commenting in the West Indies (Wednesday) said: "The Rolling Stones were surprised and shocked to read the conflicting and misleading reports about them today. Charlie Watts, Bill Wyman, Mick Taylor and myself deny categorically that we have been charged by the French police with possession or use of heroin. It has never been suggested that we used or bought heroin."

"The four of us were not freed on 'provisional liberty' because we have never been arrested on any charge. We were asked by the examining magistrate in Nice on Monday to answer questions which we freely did. No constraint was placed on our liberty and the four of us never promised to (Continued on page 53)

Elton John LPs Go Platinum

Los Angeles — Weldon Arthur McDougal, III, is a four-year veteran sales promotion man for Motown Record Corporation, has been named to the newly-created position of Director of Artist Relations and Promotion, effective immediately.

As part of his duties, McDougal will be responsible for selling the Elton John LPs, "Tumbleweed Connection," "Madman Across the Water," and "Honky Chateau." Pictured at the Essex House presentation are, standing, left to right: Nigel Olsson, Elton John, Bernie Taupin, Davey Johnstone, and Dee Murray. Bottom left is John Reid, President of Rocket Records (a new record company formed by Elton and other musical business associates) and Rick Frio.
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Ron Delsener On Concert Promotion

By ROBERT FEIDEN

From Hunter College and Central Park to Carnegie Hall, Philharmonic Hall, the Felt Forum, and now Radio City Music Hall, nearly the frenetic world of rock concert presentations has moved a distance, but rock promoter Ron Delsener has covered the territory in what seems to be no time at all. Delsener today produces some of the biggest shoes in town. The affable promoter recently talked with Record World about the frenetic world of rock concert presentations—its problems, rewards, and future.

Record World: In the past year, do you think there has been a recession in the business of live concert presentations?

Ron Delsener: Definitely. We used to laugh at people in other businesses who used to say that their business was slow and the only one unaffected by it was the concert business. The concert business had always been good. The kids had money, they didn't have to rent pay, they didn't have to worry about food bills, their clothing consisted of a pair of dungarees and they went to school, so they always had money. For some reason, this year they're not making the money they used to make from side jobs while at school, or their parents aren't giving them the same allowance. It's just that they're tired of seeing the same old acts, or that the Stones came and after the Stones, who can top them? The kids are being very selective and that's when the borderline headliners you used to present to fill time before the headliners don't make it anymore. The kids today are very star conscious and only the superstars are doing blockbuster business.

RW: Do you blame the management of these acts for making them perform in concert too often?

RD: They're going to have to play somewhere and, if you don't book them, they're going to remember the next time and you're not going to get the headliners or the big acts, so you have to take these acts as they go out on tour. They have to sustain themselves and there are very few clubs where they can play. The Bitter End can't play the rock acts. It's a pathetic situation.

RW: What about your relationship with the Felt Forum and your commitment to them to book a certain number of acts and their promise to undertake certain renovations with regard to seating, lighting, and sound?

RD: That's a touchy situation right now. I just felt that many of the changes I wanted haven't happened fast enough. In fact, many of them haven't happened. It's been a frustrating experience. I don't own the hall, so I can't demand things or push for them the way I can in Central Park where I can make things happen in days or one hour. I have to rely on the people who run it. I promise the acts certain things and I can't deliver them and that peeves me, to put it mildly. Coupled with that and the spotty business at the hall, whether it's been my misjudgment or whatever, I just felt I should take a second look at the hall and bring in acts that are strong and can sell 4,500 seats. We want to bring in America and Zappa, and I would bring back Poco and the Kinks for one show—just do those kind of shows that are going to sell out rather than gamble with the kind of shows we used to do at Carnegie. I will continue using the Forum. It's a good hall. The kids have freedom there. They can get up and dance, they can smoke, you know that Carnegie or Philharmonic because they're very strict about that. It's a freer atmosphere at the Felt and still intimate, so I'll continue presenting acts there, but not on a regular basis because you have to be quite strong to sell out the place.

RW: What is your attitude concerning audience control at concerts?

RD: I let them do what they want to do to a degree except I don't let them touch the artists. My paramount concern is that they're climbing on stage, stealing equipment, and harming the artist. At the Kinks show, during a moment when the lights were out, somebody stole a flute from the stage. I've always worried about easy access to the stage. At Carnegie Hall it's a little rougher for the kids because the stage is four and one half to five feet off the ground. I believe in freedom within the audience, and that all the security should be at the front of the stage. But certain acts don't like to see security in front of the stage, so you have to be careful as to whether you use uniformed guards. At the Sly show, there was one cop sitting in the aisle, and I don't know how Sly spotted him, but he stopped the show and made some remarks about how he wouldn't continue until the guy got out of there. The Stones don't like to see security in front of the stage. They have to be in plain clothes or young kids or ushers.

RW: What about booking opening acts? Do the agencies try to dictate who you book?

RD: They always dictate. You can't book an opening act today 99% of the time just on your own, and I try not to book an opening act unless it makes sense. You're not going to book Van Cliburn with Chuck Berry. Unfortunately today, many of the managers and agencies in order to promote their act will put on a bill no matter what the bill is just to get the act exposure. Now, exposure is important, but if the act doesn't make sense, the blame for a poor show falls on the promoter. They ask what kind of dumb show he's packaged. Much of the time I've never seen or have no control over the opening act they put on. Many times the opening act gives you the most problems. They want to have a sound check, and if they demand one you have to come earlier in the day which means a longer union call, and they have lots of equipment, which means you have to hire more teamsters. You spend a fortune on union costs. It's no glory thing for me, it's just a headache. I'd rather have an act open that's going to mean something and sell tickets also. An act like Elton John that does two hours doesn't need an opening act. Opening acts either kill time or sell tickets. Often it pays for some big acts to pay for a decent opening act, because the big act is usually on a percentage, and if the opener can help sell tickets, it only helps boost the gross and insures a greater percentage of profits for the headliner.

RW: Where do you look to find the acts you book?

RD: I book staples, acts that have a track record. I play them every year. And I listen to FM radio and read the trades and Melody Maker or a record company will call you about an artist. I piece all these elements together to determine if it's a hype job or really means something. The trades are a very good indication because a lot of the general public reads them now. I booked Bowie and T. Rex sight unseen because of all the mention they got in the trades and Rolling Stone and Melody Maker. Atlantic Records called me about Yes while they were still promoting the album. I had never been able to get Yes on a tour, but that is an act I would have booked sight unseen.

RW: What is the nature of your relationship with Premiere Talent and your difficulty in booking their acts?

RD: I do some buying with them, basically during the summer. J. Geils and Edgar Winter were two acts I played this summer. Basically, in New York, Barcelona deals with Howard Stein who runs the Academy of Music, and I can see his point, because there he has a theater every weekend to play his smaller
YOU'VE SEEN THE SIDESHOWS.
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I Got Stoned and I Missed It."

Industry barriers have already been
looking a little shaky. But now you can
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Get Ready for Shel.
He's Ready for You.

On Columbia Records and Tapes

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The So-Called Classical Crisis—Whose Fault?

By ERIC KISCH

For the past few years, industry and press have been yelling about a dire crisis in Classical music. In recent months, however, not only has everyone been reporting improved business—many are even claiming that there never was a crisis to begin with. To inaugurate its Classical Section, Record World polled some of the top Classical execs of various companies for their evaluation of where the scene was, where it's at now, and where it's going.

The following composite report, presented as a roundtable discussion, highlights the diversity of opinion to be found.

Peter Munves (RCA): There simply aren't enough people who know how and what to stock and promote in classics.

Pierre Bourdais (Columbia): We have been amazed that up to 40% of sales in new classical product has been in quadrophonic format.

Record World: Was there really a classical crisis?

There's too little classical airplay, or even in-store play. It was something drummed up by the press. The fact is simply that pop sales skyrocketed so that classical looked bad, even though sales were rising. The consumer was always there. The classical percentage of the total record market was always increasing. The pop market, however, exceeded that by a substantial margin in good if not enormous sales.

Fred Dumont (Polydor/DGG): There was no crisis or at least none that ever got to the consumer. It existed in the minds of the trade. It was an excuse to explain away a decrease in the classical percentage of the total record market. The classical market was always increasing. The pop market, however, exploded.

John Coveney (Angel): "Crisis" is an extreme word, frequently implying panic. Doubts may have been expressed during the last few years about a substantial improvement in good if not enormous sales. But classical records have sold well for many years and continue to do so in their normal, steady, seldom dramatic fashion.

Teresa Sterne (Nonesuch): If there was a crisis, it was industry made, and not the fault of the consumer. The market has been growing steadily for many years. However, during the late sixties, with the baroque boom and the rise of the budget labels (spearheaded by Nonesuch), too many people started jumping on the bandwagon. They tried to make a fast buck using the kind of hype that often worked with pop but it was alien to the classical market. Now that the weak sisters have been shaken out, the underlying stability and profitability are again emerging.

Terry McEwen (London): There certainly was no crisis for London. If there was one, it must have affected the big boys like RCA and Columbia. If anything, it was brought on by the record companies and the press: the former causing it by choice of repertoire, catalogue saturation, and lack of adventurous programming and merchandising. The press helped by jumping on rumors of trouble, which led to a snowball effect.

Record World: Why is the crisis now over?

McEwen: The press stopped harping on crisis and began to report an upturn. Now the record industry feels that this has started.

Mampe: Now that the pop market has softened, everyone is taking a second look at classical and finding that there wasn't such a big decline after all. Also, there's been increasing distributor and retailer support of classical and this is paying off. Those who initially carried only the "hot" soundtrack albums expanded their classical coverage and found it moved well. Those who had some classical product and deepened their line found a steady growth of sales. Finally, it was realized that merchandising worked: if you put up posters, and if you advertise the product—then indeed it moves!

Dumont: The youth of today have developed a ravenous appetite for music—classical as well as pop. This "Classical Awakening" can be attributed to one major factor—exposure—through rock arrangements of classical themes, through such mass media as TV commercials and motion pictures such as "Elvira Madigan", "2001", "A Clockwork Orange", etc. Once they started experimenting with this new kind of music, they kept coming back for more.

(Continued on page 43)
For film buffs, nostalgia buffs, and just plain music buffs.

Twelve of the greatest film themes of all time — Erich Wolfgang Korngold's classic scores for "Captain Blood," "The Sea Hawk," "Juarez," "The Adventures of Robin Hood" and more. The reviews, response, air play and sales have all been phenomenal. All performed by the London National Philharmonic conducted by Charles Gerhardt.

Includes illustrated notes on films and music.
**Archive Campaign For Bali Dancers**

- NEW YORK—Polydor Incorporated has announced the special release of a disc of "Gamelan Music from Sebautu" on the Archive label. The immediate shipment of this recording of Poly- nezian music has been rushed to coincide with the forthcoming U.S. debut tour of the Ball Sebautu Musicians and Dancers, which commences previews on March 23, with the official opening slated for March 26 in New York's City Center of Music and Drama.

The album, comprising the same thirty musicians that perform with the dancers throughout the world, was recorded early this year on front in a village in central Bali. The actual taping was done under the supervision of Jacques Brunet, formerly the Deputy Director of the International Institute for Comparative Music Studies and Documention in Berlin. Native Gamelan instrumentation dominates the recording, which also involves the Bali Dancers, an ensemble based in New York's City Center of Music and Drama.

**Col Masterworks Inks Perahia**

- NEW YORK—Tom Frost and Tom Shepard, Directors of Masterworks and Original Cast, Artists and Repertoire, have announced the signing of pianist Murray Perahia to an exclusive contract with Columbia Records. Perahia is the first pianist to be signed by Columbia in almost ten years. He joins a roster which includes Glenn Gould, Vladimir Horowitz, Rudolf Serkin and Andre Watts. Perahia will record both solo albums and concerti, and is already at work on his debut album.
1972 YEAR END ISSUE

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

There was an old dance that was sweeping San Francisco last weekend: the convention mingle. You start off with a constant swirl, followed by the float, and before you know it you’re doing the full mingle.

Conventions are funny happenings anyway. It’s absolutely essential that broadcasting and record industries get together for communication at least once a year, with as many representatives from every level as possible. But, and that but seems particularly big this year, with all the meetings that take place, why is there so little real communication? This particular convention, this particular year, was no more at fault than any other attempt. But (there’s that word again), why is most of the conversation done in the lobby? Why doesn’t someone just rent a large lobby for several days and let everyone loose in that space? The only difference this year was that there was a higher lobby for several days and let everyone loose in that space.

And that but seems particularly big this year, with all the meetings that take place, why is there so little real communication? This particular convention, this particular year, was no more at fault than any other attempt. But (there’s that word again), why is most of the conversation done in the lobby? Why doesn’t someone just rent a large lobby for several days and let everyone loose in that space? The only difference this year was that there was a higher percentage of record people and a lower percentage of radio personnel. So, no matter what the original intention, yes, there was a lot of hype and promotion going on, Virginia. Otherwise, I keep hearing the names that I had if I had the tapes from last year’s meetings, I could re-play them now and no one could tell the difference. The same questions get asked, but not really and the same answers were given, but not really. And I can tell you for sure, because I’m probably one of the few people who managed to make all possible sessions. Which is another point. How can you expect too much to happen if a lot of people don’t really expect to attend the sessions in the first place? The r & b meeting was the only session which showed any vitality, and if you wanted to cover any of the other radio meetings, that meant that you had to miss some of all of them. Buckminster Fuller stressed the importance of comprehensiveness and then we split up into our supposed specialties anyway.

I’m certainly not adverse to the idea of just seeing industry friends that I haven’t seen in awhile or getting their opportunity of visiting in San Francisco, but if that’s the point of it all, great, let’s say it and not assume that there is anything more to be settled than extending the hand of friendship. It’s still an important handshake. Beverly Magid

XPRS Employees Stage Walkout

LOS ANGELES—On Friday December 1, ten black employees of XPRS, the 50,000 watt Mexican “Soul Express” radio station, walked out charging “intimidation by threats of dismissal, sub-standard salaries, incompetent management, and programming of music which was racially insulting.” The station, which is owned jointly by three Americans—John C. Herklots, Harold Schwartz, and Jesse Miller—and a Mexican, Tiofilo Vichara, is programmed by the consulting firm of Randall/Sharon in Los Angeles. Although none of the owners were available for comment, Ted Randall indicated that the disputes were created by employee demands that they have greater control of the management and programming of the station.

Joining with the striking employees are the Congress of Racial Equality, Operation Bread Basket, and People United to Save Humanity, and there are plans to contact the Mexican government, the United Nations, the FCC, and the Congressional Black Caucus for aid and assistance in this matter.

At the Gavin Convention...

Pictured at various functions of the Seventh Annual Bill Gavin Radio Program Conference: (left to right) B. Buckminster Fuller and Bill Gavin; company executives; Mike Maitland, MCA; and Jae Holzman, Elektra; with Record World publisher Bob Austin; John Rock; Jim Loupas, director of radio engineering, WCFL; George W. Stephenson, Jr., applications engineer, Gates Radio; Larry Levine, chief engineer, A & M; Jerry Boulding, program director, WWRK; Eric Norberg, assistant program director, KMPC; Gavin; Janet Gavin; Gary Taylor; Jann Wenner, editor of Rolling Stone; A & M V.P. Bob Fead; Gavin; Austin; Janet Gavin; FCC Commissioner Charlotte T. Reid; air personality Bill Ballance.

Gavin Convention

(Continued from page 3)

standing between the engineering staff and the disk jockeys at a station. The luncheon discussion concerned itself with the popular San Francisco program “The Feminine Forum” and the possible psychological reasons for its success. The afternoon was given over to simultaneous radio discussions on FM, Top 40, Non-Rock, Country and R&B programming.

Friday evening the awards banquet was held with over 1000 people attending. In addition to the Achievement Awards and Professional Excellence Awards announced, there was a presentation to Bill Gavin as “The Man of the Decade,” unaniuously voted by the 45 member board of judges who also had selected the other winners. The 18 Achievement Awards honored Ron Alexenburg, VP-Epic Records; Al Bell, Executive VP (Continued on page 52)

LISTENING POST

WPDQ-Jacksonville... By January 1st the entire station will be going r & b!... The staff has all been given their notice, the owner Henderson Belk made the decision last week and started the proceedings already. The music is now r & b and gospel from 7 AM to 7 PM. Everyone at the station is now looking and can be reached at 356-5382.

KEWT/FM-Sacramento... In its first major contest since it’s been on the air, the station has awarded an all-expense paid trip to Hawaii, to the winner of the lucky number in a bumper sticker contest.

KMET-Los Angeles... B. Mitchel Reed has been named Director of Special Projects in addition to doing his daily air shift.

WGLD/FM-Chicago... On Dec. 6 station will begin four-

(Continued on page 28)
On July 14, 15, and 16, 1972, Smokey Robinson and The Miracles gave a series of live concerts at Washington, D.C.'s Carter Barron Amphitheatre. They marked the last time that Smokey would appear on stage with The Miracles. Now, in a special two-record album, those farewell concerts have been recorded. It's history. Live.

Tamla Album #T320D

The hit sound of Smokey and The Miracles continues with a new hit single called "I Can't Stand To See You Cry," from their album, "Flying High Together." T316L

Tamla single #T 5425F.

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

T 1972 Motown Record Corporation
**CONCERT REVIEW**

**David Bowie: Tomorrow Today**

- **PHILADELPHIA** — In his Japanese print leotard, cut to the butt and bare chest, muffing, mincing, and mouthing, David Bowie looked a scream as he completed a fabulously successful if somewhat energizing first American tour at the recently opened Tower Theater here. Bowie sold out three evenings at this tasteful new venue and after months of cover stories, airplay and personal appearances, he has found his audience: they are teenage heads of every stylistic persuasion, from jaunty hippies to jean genies, and as a group, they are one of the most likable, and altogether unobtrusive collections of fans that rock has to offer.

Bowie's show itself has developed considerably as a result of constant touring. His lighting is his only prop, and it is simple and effective rather than overstated and distracting. The pacing of the concerts is remarkable, covering as it does widely disparate aspects of Bowie's musical history and personality, and calling as it does for quick changes in his order . . . Meanwhile, Bob Dylan signed to do the next Sam Peckinpah movie, called "Pat Garrett and Billy The Kid," which stars James Coburn and Kris Kristofferson in the title roles. A Peckinpah movie, called "Pat Garrett and Billy The Kid," which for a Rams game . . .

**Who's Sent Out for the Cops?**

- "WHO SENT OUT FOR THE COPS?:" The L.A. Times reported this week that the Los Angeles police department plans to bill radio station KROQ a total of $50,000 for the extra police a total of $50,000 for the extra police for the fourth album in January . . .

**Fanny Will Be Producing Themselves**

- Fanny will be producing themselves when they head into the studio for the fourth album in January . . .

**Johnny Mathis**

- Mathis will appear again, this time singing the National Anthem to a tot . . .

**Admission Is $1 and a Toy**

- Warbling For Roman?: The following night (Dec. 17) admission is $1 and a toy, both of which will be passed along . . .

**Johnny Mathis, Henry Mancini, and Jose Feliciano**

- December 16 Johnny Mathis, Henry Mancini, and Jose Feliciano (Continued on page 28)

**Five Farrell Tunes Slated For Moonshot**

- **NEW YORK**—Wes Farrell, who owns Every Little Tune Publishing in conjunction with Pierre Cossette Music, will have five songs played on the Apollo 17 Lunar Command Module on the current Moonshot.

The five songs, written and performed by Jud Strunk, MGM Records recording artist, were personally selected by Frank Jameson, President of North American Rockwell Corporation, which designed and built Apollo 17. The songs were presented to NASA Captain Gene Cernan, Commander of the Apollo 17 flight which he approved to be played on a specially-designed cassette machine for the Lunar Module.

The songs are "Daisy A Day," Strunk's new single; "Bill Jones" General Store," "I Prefer To Do It All Again," "What Will You Leave" and "Corporation Blues."
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.

"1972 MOTOWN RECORD CORPORATION"
RECORD WORLD

DECEMBER 16, 1972

SINGLE PICKS

DANNY O'KEEFE—Signpost 70012 (Atlantic)

THE ROAD (Cotillion/Road Canon, BMI)

Culled from his hit album, the “Good Time Charlie’s Got The Blues” man has a beautiful ballad entry about the loneliness of a musician’s life on the road. A poignant song that should be another hit.

FRAGILE LIME—Metromedia 266

SOUL OF THE JUNGLE (Kirkwood, BMI)

A dynamite r&b track from the production team of Gamble-Huff with a rough and tough lead vocal. Song can see action as a novelty kind of tune as well.

EMERSON, LAKE & PALMER—

Cotillion 44106 (Atlantic)

LUCY (Tree, BMI)

Music to make you get up and dance.

JACKIE MOORE—United Artists 51102

JUXT A BROOM

One of the he-men of soul turns in a gruff r&b number that delivers its musical message in the best funky style. Song has a Leon Russell quality, and that’s not bad.

BEVERLY BREMERS—Scepter 12370

HEAVEN HELP US

(fix, BMI)

This theme from the motion picture “Crazies” is a tender and poignant ballad sung exquisitely by Ms. Bremers. This lyrical beauty of a song with a haunting melody by this male-female duo alter- nating lead vocals and harmonies in the best funky style. Excellent production by Louie Shelton.

MICHAEL REDWAY—Philips 40720

GOOD MORNING

(MCPS, Ltd, ASCAP)

A self penned tune is ardently delivered by Michael Redway with very lush orchestral and choral support. Cute and inventive lyric idea.

CHI COLTRANE—Columbia 4-45749

LUCIFER (Tree, BMI)

This group has had old hits and new masters. With two new goodies featuring strong vocals and intricate and interesting musical interludes.

THE DELFINICS—Philly Groove 174 (Bell)

THINK IT OVER (Chandos, BMI)

What better song for the current rock revival sensation than this old goldie in a new rendition by the original group. Sounds better than ever.

EMERSON, LAKE & PALMER—

Columbia 4-45755

THE LEGENDS (Leslie Ann Gary, ASCAP)

Group member Bobby Colomby produces with expertise this perennial group’s latest side, an up tempo tune that keeps that horn section soaring.

NANCY SINATRA—RCA

EASY LOVIN’ (Blue Book, BMI)

This beautiful and talented lady comes up with another powerhouse vocal performance, the title track from her initial album. Gospel rocker Miss Sinatra both vocally and musically.

EVERYBODY TALKIN’ ’bout love ain’t doin’ it

(Regent, BMI)

A delving soul ballad with a good time melody by this male-female duo alternating lead vocals and harmonies in the best funky style. Excellent production by Louie Shelton.

NANCY SINATRA—RCA 74-0862

EVERYBODY TALKIN’ ’bout love ain’t doin’ it

(Regent, BMI)

A delving soul ballad with a good time melody by this male-female duo alternating lead vocals and harmonies in the best funky style. Excellent production by Louie Shelton.

GYPSEY—RCA

ROCK AND ROLL WOMAN

(Electric, BMI)

This very beautiful and talented lady comes up with another powerhouse vocal from her initial album. Gospel rocker that should win her many converts.

CHI COLTRANE—Columbia 445749

GO LIKE ELIUS (Chickens)

This very beautiful and talented lady comes up with another powerhouse vocal from her initial album. Gospel rocker that should win her many converts.

GUY CLARKE—Columbia 44106

DON’T HAVE TO BE LYING BABE

(Defence Monica, ASCAP)

The “Duke of Earl” is back with a super soul track backed by lush orchestrations and strong back up vocal support. horns and violins help bring this melody home.

JOHN PRINE—Atlantic 2925

EVERYBODY (Cotillion, BMI)

“Diamonds In The Rough” by this very beautiful and talented lady comes up with another powerhouse vocal from her initial album. Gospel rocker that should win her many converts.

BLUE MAGIC—Atco 6910

HAPPY HOLIDAYS (Sunbeam, BMI)

Culled from group’s “Antithesis” album this rhythmic track features a fresh distinctive vocal sound backed by an excellent production.

ELF—Columbia 44749

EVERYTHING IS MINE

(Ensign, BMI)

A sly, honky tonk rhythm dominates this tune with a racy, tough lead vocal and heavy instrumental work. All programmers should note this one.

ROGER MILLER—Mercury 73354

HAPPY’S GONE

(Tree, BMI)

A country flavored ballad entry from this popular artist reveals in the nostalgia that was Hopalong Cassidy. A touching song, well rendered, that could see some action as a novelty item as well.

NANCY SINATRA—RCA 74-0864

KIND OF WOMAN

(Stein & Van Stock, ASCAP)

Culled from her “Woman” album, Ms. Sinatra’s return with a searching “Fevers” like tune that works up some steam as it progresses. Another top Jimmy Bowen production.

CHI COLTRANE—Columbia 4-45749

DON’T HAVE TO BE LYING BABE

(Defence Monica, ASCAP)

The “Duke of Earl” is back with a super soul track backed by lush orchestrations and strong back up vocal support. horns and violins help bring this melody home.

SLY, SLICK & WICKED—

Paramount PAA-0168 (Famous)

IT’S NOT EASY

(Regent, BMI)

A sly, slick tune indeed is this r&b number that delivers a refreshing soul sound that should make it easy for this disc to attract proper programmer response.

SUE DEE—Columbia 445749

YOU CAN’T HAVE A LOVING BABE

(Defence Monica, ASCAP)

The “Duke of Earl” is back with a super soul track backed by lush orchestrations and strong back up vocal support. horns and violins help bring this melody home.

BLUE MAGIC—Atco 6910

GUESS WHO (W.M.D.T., ASCAP)

There is quite a bit of beautiful soul magic in this r&b number that should identify this group as potential hit makers. A gorgeous ballad.
ALBUM PICKS

THE MUSICAL HEAD
Orphic Egg OES 6900 (London)
The most purposeful and relevant series of "classical" reissues ever, London's Orphic Egg label is spearheaded by this sonically exciting anthology of selections from Bach, Mozart, Prokofiev, Stravinsky, and other composers featured in the initial release of eight lps.

JUST FOR YOU
BOBBY SHERMAN—Metromedia MD 1060
"She Lets Her Hair Down," "Unborn Lullabye," and "Together Again" are three stand-out tracks on Bobby's tuneful new album on which he has shared production and arranging chores with Ward Sylvester, George Tipton, who was once Nilsson's arranger, Al Cipps, and several others.

ELLA LOVES COLE
ELLA FITZGERALD 4LD—Atlantic SD 1631
Norman Granz recorded a Cole Porter Songbook with Ella over fifteen years ago, and this retake, arranged and conducted by Nelson Riddle, includes notable interpretations of "I Get A Kick Out of You," "I've Got You Under My Skin," and "My Heart Belongs to Daddy."

EXCALIBUR
TOM FOGERTY—Fantasy 9413
Ex-Creedence guitarist Tom Fogerty is joined by Jerry Garcia on steel guitar for his second solo album. Fogerty has written most of the tracks himself and his easy to take but diverse approach stands out best on cuts such as "Get Funky," and "Forty Years."

STARDANGER
TOM RAPP—Blue Thumb BTS 44
Mystic leader of the surreal Pearls Before Swine, Tom Rapp, journeyed to Nashville's Quadraphonic Studios to record some of his most accessible songs ever. "For the Dead in Space," "Summer of '55," and "Touch Tripping" feature some of the city's best musicians.

SANDY DENNY—A&M SP 4371
Solo album from songstress who rooted both Fairport Convention and Fotheringay features the poignant steel guitar of Sneaky Pete Kleinow and an excellent collection of self-penned tunes. This lp should be the one to establish Sandy Denny as one of our finest female singers.

CONFESSIONS OF A MALE CHAUVINIST PIG
ARTIE KAPLAN—Hopi VHS 901
( Vanguard)
Artie Kaplan's songwriting defies arbitrary categories, but in tunes like the four-part swinging "Confessions of a Male Chauvinist Pig" or "Stay, Don't Go," this well-known studio musician shows a strong familiarity with jazz singers like Louis Armstrong in his vocals and a Randy Newmanish sense of irony in the lyrics.

GREAT GAY COUNTRY SINGERS
HISTORICAL RECORDS OF A MALE CHAUVINIST PIG
ARTIE KAPLAN—Hopi VHS 901
( Vanguard)
Artie Kaplan's songwriting defies arbitrary categories, but in tunes like the four-part swinging "Confessions of a Male Chauvinist Pig" or "Stay, Don't Go," this well-known studio musician shows a strong familiarity with jazz singers like Louis Armstrong in his vocals and a Randy Newmanish sense of irony in the lyrics.

PHIL SPECTOR'S CHRISTMAS ALBUM
Apple SW 3100
At long last, Apple has reissued Phil Spector's legendary seasonal offering, with the cream of the Philles crop performing standards arranged by Jack Nitzsche. "Frosty the Snowman" by the Ronettes and "Santa Claus is Comin' to Town" by the Crystals are not to be missed.

LAUGH WHEN YOU LIKE
JERRY STILLER & ANNE MEARA—Atlantic SD 7225
From the folks that brought us "the very successful "All In The Family" lp comes a hilarious and topical album from a comedy team already familiar to the mass market through numerous television appearances. Best of the bunch are "The Liberated Date" and "Rhoda Blabbit From Hollywood."

GREATEST HITS
MITCH RYDER & THE DETROIT WHEELS—Verve 12001 (Roulette)
Great performances from Mitch, Jim McCarty on lead guitar, and Johnny Bee on drums made hits like "Devil with a Blue Dress," "Jenny Take a Ride," and "Little Latin Lupe Lu" part of the reason rock and roll will never die.

GASOLINE
CHIP TAYLOR—Buddah BDS 5118
Taylor's singing and songwriting talents are both sensitive and commercial as evidenced by his "Angel of the Morning" included here and "Swear to God, Your Honor," a situation song in the Kris Kristofferson mold that combines a fine arrangement with ambivalent lyrics and Chip's low-down vocal.

BACKROADS
KELLY ROGERS AND THE FIRST EDITION—J&R 5006 (MGM)
Rogers' first album for his own label shows him and his group moving more smoothly and successfully than ever into a country ballad direction, but with arrangements and production that will sound good to those more used to his television show or club act.

COME SOFTLY TO ME
THE NEW SEEKERS—MGM/Verte MV-5090
Songsters' first album for their new label contains a first-rate selection of entertainingly performed and arranged covers of tunes by the likes of Bob Dylan, Carole King, Jose Feliciano, and Cat Stevens. Among the most striking are a version of the Fleetwoods' hit, "Come Softly to Me," and Ms. King's "Goin' Back."

GOLDEN HITS
BILL HALEY & HIS COMETS—Decca DXSE7-211
Haley rips it up on this compendium of rock and roll classics which includes 34 of his best known tracks in a double album. "Rock Around the Clock," "Don't Knock the Rock," and "Shake Rattle and Roll" should inoculate a whole new generation with rockin' pneumonia.

(Continued on page 51)
CARLY SIMON

Includes Carly’s new single
You’re So Vain  EK-45824
Produced by Richard Perry
A&M Campus Rep Program Expands

By GARY COHEN

A&M Records has expanded its campus rep program from ten reps around the country to fourteen. The new reps will cover the Philadelphia, Texas, North Carolina, and Colorado areas of the country. They join A&M campus reps in Massachusetts, Ohio, Florida, Illinois, California, Minnesota, Maryland, Michigan, and Wisconsin. These, of course, are general geographic areas, and the boundaries are not ironclad.

Andy Meyer, A&M's Director of Campus Promotion, describes A&M's program as a "full service" program. The reps act as regular promotion men, but they assist the company in all aspects of merchandising. The reps, in addition to maintaining contact with local college and commercial radio stations, contact newspapers and local record stores. They arrange advertising buys and set up displays in store windows. They are, in effect, A&M Records in their own respective campuses and in their communities.

One of the reasons for the success of A&M's program, according to Meyer, is that most reps work for the company for more than one year; some of them are presently in their third year of service. And there is room in the company for A&M reps after they finish the campus rep program. Meyer himself is a former campus rep from the Philadelphia area. Lenny Bronstein, A&M's N.Y. area manager, is another former campus rep, as is Al McGoldrick, who in Andy's assistant, working out of the N.Y. office. Andy works closely with his reps, and the guys in the field, according to Andy. There have been many achievements on the part of the A&M college department. One of them was Cheech and Chong, whose first album received extensive college airplay-airplay that was not found on any other stations. Appearances brought promotions, and the promotions brought album sales. Enough sales to keep the record on the album chart. A&M depends on its program to expose and spread airplay and sales on new and breaking artists. And the reps co-operate with local sales and promotion people to further exploit their company's promotion programs.

It's a successful program, and that is probably the key reason for its expansion. A&M Records has found it to their advantage in working with college stations, and they wouldn't pay the salaries of a campus promotion director, an assistant, and 14 reps in the field, if they weren't getting dollars back in sales, airplay and exposure. The program is valuable as a tool because it's used properly, and A&M is one of the companies that has realized that.

WCHP Benefit

WCHP / Central Michigan University in Mt. Pleasant, Michigan, recently sponsored a fund-raising affair for a Korean Orphanage. The station, which is carrier-current, raised over $3290 (at this writing, more is expected), and upcoming is a benefit concert by Capitol recording group Bang, Bob Segar (who used to be on Capitol) and a local group. An amazing achievement for a carrier station, and Station Manager Chip Lusko reports that callers donated up to $140 to have their favorite songs played. A public service program that accomplished something.

December 16, 1972

WCBN-FM—UNIV. OF MICHIGAN
Ann Arbor, Mich.
Stu Goldberg/Chris McCabe
FREE—Arts-CIT
GYPSY COWBOY—New Riders—Col
LADY'S NOT FOR SALE—Rita Coolidge—A&M
MEETING OF THE TIMES—
R. Kirk & A. Hibber—Atlantic
NO SECRETS—Carly Simon—Elektra
THREE FRIENDS—Gentle Giant—Col
WLUC—LOYOLA UNIV.
Chicago, Ill.
Jim Benz
BOWIE McLEAN—UA
EUROPE 72—Grateful Dead—WB
GYPSY COWBOY—New Riders—Col
JOURNEY THROUGH THE PAST—Neil Young—Reprise
NO SECRETS—Carly Simon—Elektra
TRANSFORMER—Lou Reed—RCA
WRFR-FM—RENSSELAER POLY. INST.
Troy, N.Y.
Joe Tardi
ALONE AGAIN NATURALLY—Esther Phillips—Elektra
ALONG AT MONTREAL—Ray Bryant—Atlantic
HEAD SERIES—Orphic Egg
JEREMY SPENCER & THE CHILDREN—Col
TRANSFORMER—Lou Reed—RCA
WRCU-FM—COLUMBIA UNIV.
Hampton, N.Y.
Rich Ferdinand
A GOOD FEELING TO KNOW—Poco—Epic
CREDENCE GOLD—Fantasy
HOMECOMING—America—WB
IN THE CAN—Flash—Sovereign
NO SECRETS—Carly Simon—Elektra
WSPM—UNIV. OF WISCONSIN
Madison, Wisc.
Bruce Ravid
AN ANTHOLOGY—Duane Allman—Capricorn
HIGH ON A RIDGE TOP—Youngbloods—Raccoon
GYPSY COWBOY—New Riders—Col
NO SECRETS—Carly Simon—Elektra
SECOND LP—All In The Family—Atlantic
WRTC—CARNegie-MELLON UNIV.
Pittsburgh, Pa.
Brad Simon
DON McLEAN—UA
IN THE CAN—Flash—Sovereign
PHIL SPECTOR'S CHRISTMAS ALBUM—Various Artists—Apple
PLUG WIRE—John Astaire—RCA
SPECTOR'S CHRISTMAS ALBUM—Various Artists—Apple
WINDOWS—John Astaire—RCA
WRVR—NEW YORK UNIVERSITY
New York, N.Y.
Tony Loving
ATZCA—Col
CROCODILE ROCK (Single)—Elton John—Uni
DAYDREAMS—Phil Ochs—Uni
DANNY'S GROOVE—Steve Winwood—Uni
DIFFERENT ALBUM—Tommy James—Uni
DID YOU KNOW?—Uni
DREG GEARS—Vince Guaraldi—Uni
DON McLEAN—UA
IN THE CAN—Flash—Sovereign
LYFE—John Astaire—RCA
MCINTOSH—John Astaire—RCA
ONCE IN A LIFETIME—John Astaire—RCA
OMNIBUS IN A HURRY—John Astaire—RCA
OPEN ROAD—John Astaire—RCA
ROCK STREET—John Astaire—RCA
TAPE—John Astaire—RCA
WKRN—ORANGE-WALDorf College
Hamden, Conn.
Larry Wilcox
JONI MACHINER—Capitol
IN THE CAN—Flash—Sovereign
NO SECRETS—Carly Simon—Elektra
TRANSFORMER—Lou Reed—RCA
WRB—BROOKLYN COLLEGE
Brooklyn, N.Y.
Louis Lewow
LEAD FREE—B. W. Stevenson—RCA
NO SECRETS—Carly Simon—Elektra
PHIL SPECTOR'S CHRISTMAS ALBUM—Various Artists—Apple
STRING DRIVEN THING—Charisma
THE SOURDOUGH (Soundtrack)—Col
WPQU—UNIV. OF ILLINOIS
Champaign, Ill.
John Parks
DON McLEAN—UA
GYPSY COWBOY—New Riders—Col
LADY'S NOT FOR SALE—Rita Coolidge—A&M
THE WORLD IS A GHETTO—War— UA
360 DEGREES—Billy Paul—Phil, Int.
WAR HEROES—Jimi Hendrix—Reprise
WFUD—FAIRLEIGH DICKINSON U.
Teaneck, N.J.
Tony Loving
AZTECA—Col
CROCODILE ROCK (Single)—Elton John—Uni
PHIL SPECTOR'S CHRISTMAS ALBUM—Various Artists—Apple
RURAL SPACE—Breuer & Shipley—Kama Sutra
WORLD MOVES—Ides Of March—RCA
YOU ARE THE MUSIC, WE'RE JUST THE BAND—Trapeze—Threshold
WAER—SYRACUSE UNIV.
Syracuse, N.Y.
Tony Yoken
CLEAR SPOT—Capt, Beefheart—Reprise
IN AND OUT OF FOCUS—Polydor
ONE—Reprise
TALKING BOOK—Stevie Wonder—Tamla
TRANSFORMER—Lou Reed—RCA

Store Contact

WRCU-FM of Colgate University in New York has worked out an agreement with a newly opened record store in Hamilton, in which the store will give the station albums in return for which WRCU will feature them on their "album of the week" program. The store will also feature the album in their window.
BIG 12 DAY ROD STEWART & URIAH HEEP CHRISTMAS SALE STARTS TODAY.

EXTRA 5% SALES PLAN DISCOUNT ON ALL STEWART & HEEP ALBUMS AND TAPES.

SPECIAL SALE PRICE!

URIAH HEEP
"MAGICIAN'S BIRTHDAY"
SRM-1-652 8-Track MCB-1-652
Musicassette MCR4-1-652

ROD STEWART
"NEVER A DULL MOMENT"
SRM-1-646 8-Track MCB-1-646
Musicassette MCR4-1-646

HURRY. SEE YOUR DISTRIBUTOR. OFFER ENDS DEC. 22, 1972.

From the Mercury Record Corporation Family of Labels/Mercury, Philips, Vertigo, Dial, Mister Chand.
A Product of Mercury Record Productions, Inc./35 East Wacker Drive, Chicago, Illinois 60601
Nippon TV Network To Air Presley Special In Japan Via Satellite

NEW YORK — RCA Record Tours and the Nippon Television Network Corporation (NTV) have concluded an agreement for NTV to carry the one hour Elvis Presley satellite color TV broadcast which will be beamed from Honolulu, Hawaii, January 14, 1973 and carried live throughout Japan by NTV. The show will be carried in prime time Sunday as part of one of the special programs commemorating the 20th Anniversary of NTV.

Schaffer Starts Publicity Firm

NEW YORK — Ken Schaffer has returned to New York and is starting operations of a new publicity firm, "Overlord, Krishna — Schaffer." Schaffer, who’s spent most of the past two years travelling, surfaced twice in that period to work on the campaign for Alejandro Jodorowsky’s Douglas film, "El Topo," and, as an indie for Alice Cooper.

More recently he has been working for Douglas Records and Books, both of which will continue to be carried as clients with OKS.

Schaffer’s new office will specialize in what he characterizes as "systematized and outrageous" publicity work, with heavy emphasis on word-of-mouth, the methodology he used successfully with El Topo & Last Poets campaigns for Douglas.

'Wild West Show' Set

NEW YORK — The James Gang and burlesque queen Tempest Storm will tour together as part of a package show that will be offered to colleges this spring as "The Wild West Travelling Medicine Show." "Other acts of skill and daring" such as a magician, a fire-eater, an axe-thrower, and other surprise artists will also appear with the well-known ABC rock band, which is booked by the William Morris Agency.

The announcement was made jointly in New York by RCA Records and in Tokyo by Nippon Television Network.

Rocco Laginestra, President of RCA Records, stated, "This satellite show, a first in the annals of the entertainment industry, is one of the most exciting projects to come along in years, and we are delighted its presentation in Japan will be through Nippon Television which will afford it the largest possible viewing.

(Continued on page 53)

Who is Needom Carroll Grantham?

By KAL RUDMAN

Edward Bear, George Wilson, short-haired head of Bartell Broadcasting, calls it: "the best record of the year." It exploded 18-13 CKLW and is pulling #2 phone requests, giant phone requests WIBG.

New: KOL Seattle.

Marvin Gaye. This is the biggest selling r&b record in Chicago in just seven days. As usual, the first two stations on it are CKLW at #27 and WIBG. The fantastic album has just shipped.

Tommy Thomas. We are truly vindicated this week on our predictions on behalf of this obscure record on obscure Glade Records. It went on the chart at KJR, WPGC, WIBG (who report heavy jukebox play in Philadelphia), KJRB, WCAO, #24 WIXY, WSGN. Powerhouse new believers: KILT, KLIV, WMAK, WHHY. It exploded 31-25 at WCFL Chicago, 28 KKL, 25 WAYS, 24 WORY.

On: WIFE, WXLM, WIRT, KFRC.

Stevie Wonder. We predicted this would be a hit from the day it was released, even though his last one was a stiff. We now predict that "Superstition" will see two million.

Steely Dan. There are some people who still have not seen the light and open their souls to become true believers in the cause. We have said from the beginning that this would become a smash. This week we are fully vindicated. It went on powerhouse WCFL, WIXY and WFIL. It exploded 22-12 at WTIX, 14-12 KOL, 9 KJR, 20-17 WRKO, 27-21 KILT, 23-18 KJBR and WFIL. It exploded 22-12 at WTIX, 14-12 KOL, 9 KJR, 20-17 WRKO, 27-21 KILT, 23-18 KJBR and WFIL. This will open up the whole can of worms, and now the heavyweights will have to join the parade. We hope you are happy now.

More recently he has been working for Douglas Records and Books, both of which will continue to be carried as clients with OKS.

Schaffer's new office will specialize in what he characterizes as "systematized and outrageous" publicity work, with heavy emphasis on word-of-mouth, the methodology he used successfully with El Topo & Last Poets campaigns for Douglas.

(Continued on page 51)
Wayne Newton's new release... not just a new record... a message to people everywhere. 

"ANTHEM" 78-0109

By: Tony Romeo

We used to pray for
Folks far away
For workin'
For rain
For endin' the war
For people from the past that we miss
Now our only prayer is this:
Let my mama get home from shoppin'
Without her groceries scatter'd all over
The parkin' lot
With a gun at her throat
Dust and dirt on her coat
Let him feel content
His home is still his castle
And I beg you Lord

We used to pray for
Folks far away
For workin'
For rain
For endin' the war
For people from the past that we miss
Now our only prayer is this:
Let my woman be safe
In the house without a voice

That's breathin' on the telephone
To frighten her when
She's there all alone
Let my kids get home from school
Wise and well aware of
Someone waitin' there to tempt them
With his candy
And I beg you Lord.

We used to pray for
Folks far away
For workin'
For rain
For endin' the war
For the people from the past that we miss
Now our only prayer is this:
The decency we strive for
Fight and stay alive for
It's the people that we care for
Isn't that what we're all here for

We used to pray for
Folks far away
For workin'
For rain
For endin' the war
For people from the past that we miss
Now our only prayer is this

"Chelsea is more than a new label. It's a new record company." — Wes Farrell

Produced by Wes Farrell
Manufactured and Distributed by RCA Records
Chelsea Records Corp.
Dialoge

(Continued from page 8)

acts. We played West, Bruce and Laing. But I'd like to play more. Première acts. I'd like to play Procol Harum at Philharmonic Hall or Radio City Music Hall. I got a business interest to protect in New York because Stein books a lot of lesser acts at his theater. It's a funny situation. I. A. F. books most of their acts through me, so in a way it evens out. I can't have everything.

RW: How do you see yourself in relationship to someone like Howard Stein? Between the two of you, it would seem you have almost a monopoly on talent in New York. RD: I can live with him, but whether he can live with me is another story. I've heard all sorts of vicious stories. I lived with Bill Graham. We're still friends. I just don't like when they try to steal acts or places that I had originally made overtures to. I would never entertain the thought of going into the Academy of Music. Others entertained the thought of going into the Forum after they heard I had an exclusive deal. Certainly, I can tell you right now that everybody has called Radio City Music Hall even after my ads for James Taylor broke and the trade stories revealing that I had an exclusive deal with the Music Hall. That didn't stop the vultures from calling. It's a very unethical business. I have a college background which in itself may not mean anything. But the one thing it gives me is taste, and in the rock and roll business, very few people have any taste. When I say 'taste,' I'm talking about ethics as well. It's money and greed, and money does not buy you class. This business should be run on a more ethical basis so there would be room for everybody. I believe that two promoters are enough for any city and there should be two in every large city. Certain small promoters have cities sewed up and they become a little jaded after awhile. There should be one other guy to keep you on your toes, otherwise you get stale. I had New York sewed up in 1946. I had the only ballgame in town, which was Hunter College. I had the Cream and Jimi Hendrix and the Doors. I was turning down a lot of acts that should have played there, but I didn't want to take chances. And that only hurts those other acts, because only I could play them. It doesn't help the acts to have only one guy in town. So I don't mind Howard being here. I only wish I had the Cream and Jimi Hendrix and the Doors. It finally came out in the open. Joe and Dee worked out an amicable settlement. That's the way it should have been from the beginning. Nigel was going after Cocker or Cocker went to Nigel and everybody fought it out. I was doing some dates on the act and right away I was ostracized, which was foolish. I called up and tried to bring these guys together.

"I let (the audience) do what they want to a degree except I don't let them touch the artists."

RW: What are the major difficulties in being a concert promoter?
RD: Number one, there aren't that many acts around that draw today, and with the competition I face, that whittles it down. Out of the acts I do get, the deals are structured in such a way that you probably make 10%, which means that you're putting up your money to make 10%. In other words, if the gross is $40,000, by the time you finish paying your costs, you make between $4,000 and $5,000 on a date, if that, if you get lucky.

If I'm making 10%, the best thing is to have the acts do a 90-10 with you, which many acts are doing today. Neil Young, is going out on a 90-10, which means that after expenses, whatever is left, the act gets 90% and the promoter gets 10%. But you're probably better off in essence it's better to do a 90-10 and let the artist back the show which is what we did with Blood, Sweat & Tears. It's happening more and more with the bigger acts. What is happening with the concert business today is that halls are getting into the business of co-promotion. The halls will hire a guy and buy their own acts. You can't compete

(Continued on page 52)

‘Lady Sings’ Fastest Album Seller Ever For Motown

■ LOS ANGELES — "Lady Sings The Blues", the original motion picture soundtrack album from the Motown-Paramount film starring Diana Ross, is the biggest selling album in the history of Motown Records Corporation, according to Kwart Abner, Marketing Vice President.

In making the announcement Abner observed: "Our merchandising campaign has just begun and the album is already approaching the $2 million sales mark. The response for this album has been so great from dealers and from our distributors that the pressing plants have not been able to service the orders fast enough."

"Lady Sings The Blues" also stars Billy Dee Williams, Richard Pryor and others and is based on the biography of the late Billie Holiday. Musicians featured on the album include Harry (Sweets) Edison, Oliver Nelson, George Auld, Buddy Collette, Red Callender, Bobby Bryant and others who worked with the late "Lady Day".

Atlantic Rushes "Silent Night"

■ NEW YORK—In what may be the fastest single record deal in Atlantic Records' history, a master, entitled "A Silent Night" was heard and bought on the spot last week and distributed to record stores in four days.

Producer Joseph Silvia brought the Christmas-oriented recording by Adam Perle and Wesley Crew to Atlantic Senior Vice President and General Manager Jerry Greenberg and his assistant, Jim Delehant last Tuesday. The company acquired exclusive distribution rights to the single on the spot, and rushed the recording to record stores throughout the country by Friday.

A "Silent Night" is a contemporary arrangement of the traditional Christmas carol, performed in an acoustic and orchestral style.

Mega Hits New High

■ NASHVILLE—Mega Records and Tapes, Inc. has topped all previous gross sales records for the month of November with net earnings in excess of $56,000, according to Mega President Brad McCuen, who attributed the sales gains to the release of six lps, tied to a distributor promotion that will award trips for ten people to Monte Carlo in March, substantial increases in the sale of tapes, and the immediate success of Sammi Smith's new single, "Toot of '73." McCuen added that while the sales of the company are at an all time high he has also initiated several policy changes in the company. Commenting on the changes McCuen added, "We have elected to cut back on the number of acts we're recording and concentrate more on fewer single and lp releases. He further added, "We plan to honor all or our existing contracts with our artists, but our projections for '73 call for only 24 single releases and 18 lps."

Toast of '72

Mega President, Brad McCuen, pours a toast for his A&R Director, Jim Malloy; Executive Vice President, Ed Reilly, Sales Manager, Lee Trimble; to celebrate record sales earnings for the company in November.
PAT BOONE

Born and raised in Nashville, Tennessee, PAT BOONE holds an all-time record in Billboard, having stayed on its charts for more consecutive weeks than any other artist in the history of the Music Business.

SHIRLEY BOONE

Born and raised in Nashville, SHIRLEY BOONE is the daughter of the late Red Foley, one of the greatest country music performers of all time. And she's Pat Boone's wife.

BILLBOARD'S TOP SPOTLIGHT PICK

"PAY THE PIPER"

K-14476
THE BOONE FAMILY
The Coast

(Continued from page 16)

WLDB-Atlantic City, N.J.
WLXG-Pittsburgh, Pa.
WLW-Cincinnati.
WLW-��-i, Detroit.
WLW-Memo, Madison, Wis.
WLWs-China, New York.
WLW-Memphis.
WLW-Salt Lake City;
Tri City in Pitts-
burg; ABC in Seattle;
Merit in Detroit;
All South in New-
Orleans; John O'Brien in Mil-
waukee; Record Sales in
Memphis; and Dance in New-
ark.
The label also opened a cen-
tral warehouse in New York
City last week (4).

ESP Adds Distribs, Opens Warehouse

- NEW YORK—ESP Disk has
added the following distribu-
tors: Alta in Phoenix; Karma
in Indianapolis; Best & Gold in
Buffalo; Summit in Skokie;
Mangold Bertos in Charlotte;
Adelphi in Silver Springs; Tant
in Northville, Mich.; Heilicher
Bros. in Minneapolis; One Stop
in E. Hartford; Alta in Salt
Lake City; Tri City in Pitts-
burg; ABC in Seattle; Merit
in Detroit; All South in New-
Orleans; John O'Brien in Mil-
waukee; Record Sales in
Memphis; and Dance in New-
ark.

Listening Post

(Continued from page 14)

channel broadcasting utilizing the Sansui encoder which will pro-
vide the listener equipped with a decoder four separate sound
sources, two in front and two in back.

WKAY-Glagon, Kentucky... Bill Garner is now Music Di-
rector at WNOB's BETTER UP TEMPO MOR/CONTEMPO-
RARY RECORD SERVICE.

WHN-New York... Bob Russo has been appointed to the newly
created position of Assistant Program Director after being Music
Director for the Storer Broadcasting Company's "flag" station.

KJSN-San Francisco... Station running a special oldies day in
celebration of the birthday of Alan Freed, the guy who started
the term "Rock & Roll" in the first place.

WHY-Charlise, Pa... Station hasn't changed its line-up in
THREE years and deserves a mention for that alone... Ben
Barber, PD 6-9:30 AM, Jim Jefferson 9:30-2:30 PM, Frank Hays
2:30-7:00 PM, Del Leonard 7:00-12 Midnight.

WCDQ-Hamden, Conn... Jack Scott, PD, completed a co-
operative effort with local police and AA, a New Haven hospital,
and physician, by consuming large quantities of scotch (this is
called work!) during his midday shift and had blood and response
tests done to determine his loss of facilities, which tied in to a
safe driving message for the holidays. The line-up includes Terry
Barber, PD 6-9:30 AM, Jim Jefferson 9-2:30 PM, Frank Hays
2:30-7:00 PM, Del Leonard 7:00-12 Midnight.

Faces Ready Spring Tour

- NEW YORK—ATI today an-
ounced that bookings for the
spring U.S. tour of Rod Stewart
and the Faces are currently be-
ing accepted. The group will ar-
rive in this country next April
for a stay of approximately fif-
eteen days, during which their
performances will be heavily
concentrated in the Midwestern
and Eastern states.

La Mancha—A Super-Man for All Seasons

- NEW YORK — In keeping
with the spirit of the season,
Hollywood—that great Santa
Claus of the golden West—pre-
sents us this year with a holiday
treat that's been long awaited.
The film version of the smash
Broadway musical "Man Of La
Mancha" starring Peter O'Toole,
Sophia Loren and James Coco is
world premiering at the Rivoli
in New York and opening in time
to garner a big share of
healthy holiday box office.

In transplanting "La Mancha"
from the stage to film, director
Arthur Hiller takes a unique
step in order to carry the mo-
mentum of what on stage was
a tightly confined narrative.
In that version, the story of Don
Quixote and his various quests
are related in a prison cell by
Cervantes while awaiting trial
in Inquisitional Spain. All the
action of Quixote's ventures—
jousting windmills, battling mu-
leteers, duelings knights, roam-
ing a troubled country—are all
to an up to an audience's imagina-
tion. Transferring this to wide-
screen the action is expanded with ac-
tion scenes that supplant the
narrative. The difference Hiller
makes is to let the camera whirl
around his characters when they
have no place to go but the pris-
on cell. This device is uniquely
effective keeping the action alive
when the story reverts to the
prison again.

Towering over the entire pro-
duction is the superb perfor-
mance of Peter O'Toole as Cer-
vantes and Don Quixote. The
film world long familiar with
O'Toole's outstanding ver-
satility is in for a treat here as
he displays dramatic fireworks
that never fizzle and keep the
audience hungrying for more.
His deftness in handling the
musical numbers prove he is
equally at home in all facets of
theater.

Sophia Loren in her singing
and dancing debut comes off sur-
prisingly well as Alonza and
once again proves her beauty is
also timeless. James Coco is an
amusing Sancho Panza and han-
dles his comedy with a touch of
pathos which never fails to en-
dear. John Castle who portrays
the Duke distinguishes himself
as a supporting actor whose next
step is stardom. He will go far.

Indeed the music of "Man Of
La Mancha" is one of the prizes
or any season. There
seems to be a rosy future for
the soundtrack album on United
Artists Records as this film re-
ceives national distribution. The
film "Man Of La Mancha" is a
must for all seasons.

Joe Fleischman

The Stars . . .

Peter O'Toole, Sophia Loren and James Coco as they appear in UA's
giant filmsusical "Man Of La Mancha."
THE MONDAY MORNING QUARTERBACK

-sings-

"The 12 Days of Christmas"

-or-

"The Game Plan to Beat Miami"

-backed with-

"Santa Claus Is Coming to Town"

"Here Comes Santa Claus Medley"

Warner Bros. single WB 7664
**Atlantic Posters Among ‘Best of ’72’**

- **NEW YORK** — Two of Atlantic Records’ special series of posters designed by Stanislav Zagorski have been selected by the competition jury of Poster U.S.A. 72 as among the best designed posters of the period 1971-1972. The posters, created under the supervision of Bob Rolontz, Atlantic’s Vice President in charge of Advertising and Publicity, and printed by Michael Lith, are renditions of Atlantic artists Greg Lake and David Crosby and are illustrated in the current issue of Print Magazine, sponsors of the competition. The posters will be on display at the awards exhibition from now through December at the Pan Am Building in New York.

**ALPHABETICAL LISTING**

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**RECORD WORLD DECEMBER 16, 1972**

**SINGLES CHART**

**PRODUCER, PUBLISHER, LICENSEE**
Kris And Rita: Great Performers

NEW YORK - Kris Kristoferson, Rita Coolidge and assorted friends joined together last week for an evening of superb music as part of Lincoln Center’s Great Performers Series. The show was divided into two parts, with Rita making her appearance during the second half. In sum, there were no less than thirty songs performed for the enthusiastic sold out house.

Understated

The adjective ‘laconic’ perhaps best describes Kristofferson’s understated presence. With Kris, it’s the song more than the singer that counts, and he has, of course, written many excellent songs. He performed most of the selections from his new Monument album, “Jesus Was A Capricorn,” as well as such older material as “Sunday Morning Coming Down,” “Me and Bobby McGee,” and “The Going Up Was Worth The Coming Down.” Terrific musical backing was lent Kris by his back up band, including the special genius of Steve Bruton on guitar, Terry Paul on bass, Mike Utley on organ, Sam Fresson on drums, and composer Dennie Fritts on piano. Fritts’ own tune, “Rainbow Road,” provided one of the evening’s highlights as sung by Kristofferson.

Willie Nelson Shines

Preceding Rita Coolidge on stage was Willie Nelson, whose country tunes all but stole the show. Then sexy, beautiful Rita came out, and she was joined by Al Kooper on piano. Rita delivers her vocals in a sultry intensity, and she scored with her current hit single “Fever” as well as other songs from her new A&M album, “The Lady’s Not For Sale.” Particularly noteworthy were her renditions of Van Morrison’s “Crazy Love,” Bonnie Raitt’s poignant “My Crew,” and Dylan’s “I’ll Be Your Baby Tonight,” splendidly sung by Rita and Kris together. Larry Gatlin joined the group and sang his own composition, “Help Me,” which appears on Kris’ album. For a much deserved encore, the entire family of friends assembled on stage to sing Tom Gentry’s great “Whiskey, Whiskey.” The evening was a success, and reaffirmed Kristofferson as one of our finest musical talents.

Robert Feiden

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Preceding Rita Coolidge on stage was Willie Nelson, whose country tunes all but stole the show. Then sexy, beautiful Rita came out, and she was joined by Al Kooper on piano. Rita delivers her vocals in a sultry intensity, and she scored with her current hit single “Fever” as well as other songs from her new A&M album, “The Lady’s Not For Sale.” Particularly noteworthy were her renditions of Van Morrison’s “Crazy Love,” Bonnie Raitt’s poignant “My Crew,” and Dylan’s “I’ll Be Your Baby Tonight,” splendidly sung by Rita and Kris together. Larry Gatlin joined the group and sang his own composition, “Help Me,” which appears on Kris’ album. For a much deserved encore, the entire family of friends assembled on stage to sing Tom Gentry’s great “Whiskey, Whiskey.” The evening was a success, and reaffirmed Kristofferson as one of our finest musical talents.

Robert Feiden

April In New York

April Lawton, with her newly painted guitar, stands next to Tom Sullivan in this photograph taken during their visit to Record World last week. They are the only two members left of Ramatam (Atlantic), the other members leaving for various reasons. They live in New York and are in the process of putting together a new group for a new album.

Stewart Rates In Boston Poll

NEW YORK — For the second straight year, Mercury artist Rod Stewart has placed first in the male vocalist category of the Boston Phoenix Pop Poll. Stewart scored high in three other categories of this third annual poll of readers of the Boston weekly: he came in third (behind Mick Jagger and David Bowie) in the voting for Popstar of the Year, second (behind Bowie) in the results for Best Solo Performer, and his song, “You Wear It Well” ran fourth in the Best Single category.

Heavy Orders For New Diamond LP

LOS ANGELES — Advance pressing orders on Neil Diamond’s “Hot August Night” double album lead MCA Records to predict the package will be another “Jesus Christ Superstar” sales-wise, according to Rick Frio, label Vice-President and Director of Marketing.

The album, recorded “live” this summer during Diamond’s record-breaking 10-day stand at the Greek Theater in Los Angeles, is the first on the new MCA Records label. It also is Diamond’s last commitment to the company under his five year contract with the then Uni Records. He joins Columbia Records in April.

Roulette Issues Two LPs

NEW YORK — Roulette has released the following albums: An lp entitled, “Bluff” by the instrumental and vocal group Fluff; a new Don Cooper lp entitled “What You Feel Is How You Grow.”

Album Picks

(Continued from page 20)

AZTECA
Columbia KC 31776

An extremely sophisticated Latin big band with no fewer than four vocalists, three keyboard men, and four horns. Leader Coke Escovedo’s high energy timbales lend dynamic authenticity to tunes like “Mamita Linda,” while Wendy Haas’ vocal on the ballad “Love That Then” has a cool and convincing sensuality.

PETULA CLARK NOW
MGM SE 4839

Mike Curb and Don Costa have given Petula a satir smooth M.O.R. setting for her perennial popular vocalizations. Tunes like “Baby I’m Yours” and “Song Without End” are sure to rack up good music airplay, and Pet’s treatment of Neil Sedaka’s “Don’t Hide Your Love” seems especially right.

GOTTA TRAVEL ON
ARThUR FIEDLER & THE BOSTON POPS—Polydor PD 5832

Every one of the tunes on this new Boston Pops set is a well-known contemporary standard that will attract fans of the orchestra’s approach to rearrangement even if they have somehow managed to remain unaware of the material.

CHARADE
BUCKWHEAT—London XPS 621

Funky rock and roll is what Buckwheat do best, and their current hits like “Hey Little Girl,” “I Got to Boogie,” and “Funky Way” have hit the charts.

A DONUT AND A DREAM
THE MILLS BROTHERS—Paramount PAS 6038 (Famous)

The Mills Brothers retain their ever-youthful sound on this collection of mostly never-recorded tunes among which “She’s Too Hip to Be Happy,” “Someone Poured Ketchup on my Ice Cream” and the title cut are bound to find instant favor with the vocal group’s extensive and loyal following.

THE SEA HAWK
CHARLES GERHART & THE NATIONAL PHILHARMONIC ORCHESTRA—RCACNC 3309

This is a collection of the “classic film scores of Erich Wolfgang Korngold” who composed soundtracks for “Juarez,” “Anthony Adverse,” “Of Human Bondage,” “Robin Hood,” and “Captain Blood,” as well as “The Sea Hawk.” This newly recorded lp should attract a great many film buffs.

PORTLAND
GARY OGAN AND BILL LAMB—Elektra EKS 75048

Country rockers work well together to provide a seamlessly impressive ability to collaborate on each other’s material. Marlin Greene’s tasty production has helped make the most of ballads like “I Wanna Live,” Sweet harmonizing and fine picking make for a winning debut lp.
Hi! Hi! Hi!

and

C. Moon

a new double 'A' side from

Paul

McCartney

and

Wings
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<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>Label</th>
<th>Number</th>
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<td>Capitol 3350</td>
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<th>Number</th>
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<td>BILLY PAUL</td>
<td>Phila. Int'l 3521</td>
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<td>AL GREEN</td>
<td>Hi 2227</td>
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<td>4 PAPA WAS A ROLLING STONE</td>
<td>TEMPTATIONS</td>
<td>Gordy 7121</td>
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<td>6 CLAIR GILBERT O'SULLIVAN</td>
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<td>MAM 3626</td>
<td>(London)</td>
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<td>6 IF YOU DON'T KNOW ME BY NOW</td>
<td>HAROLD MELVIN &amp; THE BLUE NOTES</td>
<td>Phila. Int'l 3520</td>
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<td>9 VENTURA HIGHWAY</td>
<td>AMERICA</td>
<td>Warner Brothers 7641</td>
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<td>9 IT NEVER RAINS IN SOUTHERN CALIFORNIA</td>
<td>ALBERT HAMMOND</td>
<td>Mums 76011</td>
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<td>10 ROCKIN' PNEUMONIA &amp; THE BOOGIE WOOGIE FLU</td>
<td>JOHNNY RIVERS</td>
<td>United Artists 50948</td>
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<td>10 I'M STILL IN LOVE WITH YOU</td>
<td>THE STYLISTICS</td>
<td>Avco 4603</td>
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<td>AUSTIN ROBERTS</td>
<td>Chelse 0101</td>
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<td>THE FOUR TOPS</td>
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<td>23 YOUR MAMA DON'T DANCE</td>
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<td>29 I DIDN'T KNOW I LOVED YOU</td>
<td>TILL I SAW YOU ROCK &amp; ROLL</td>
<td>GARY GLITTER</td>
<td>Bella 276</td>
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<td>DENNIS YOST &amp; THE CLASSICS IV</td>
<td>MGM South 7002</td>
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<td>35 IN HEAVEN THERE IS NO BEER</td>
<td>CLEAN LIVING</td>
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<td>34 AND YOU AND I</td>
<td>YES</td>
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<td>Asylum 11010</td>
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<td>JOE SIMON</td>
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**CHARTMAKER OF THE WEEK**

- TROUBLE MAN
- MARVIN GAYE
- Tamla 54228
- Motown

**PRODUCERS AND PUBLISHERS ON PAGE 30**
**THE FM AIRPLAY REPORT**

### Flashmaker of the Week
- **WHEW-FM/NEW YORK**
  - Tom T. Hall's Greatest Hits - Mercury
  - Tommy - Various - Elektra
  - War Heroes - Jimmy Hendrix - Reprise

### WPHD-FM/BUFFALO
- Alice Stuart - Fantasy
  - Focus - Blue Horizon
- Garfunkel Party - Rick Nelson - Decca
  - Greatest Hits - Bill Haley & The Comets - Decca
- Gypsy Cowboy - New Riders of the Purple Sage - Col
  - Ides of March - RCA
  - Music Is My Life - Billy Preston - A&M
  - Nottin' Like a Sunny Day - Robert Thomas Velline - UA
- Portland - Elektra
  - Rural Space - Brewer & Shipley - Kama Sutra
  - Silver - Tranquility - Epic
- Staton Brothers - Epic
  - The Last Sessions - Mississippi John Hurt - Vanguard
  - Woody Allen - UA

### WHVY-FM/SPRINGFIELD, MASS.
- Demon in Disguise - David Bromberg - Col
  - Hi Hi Hi - (single) - Wings - Apple
- In Heaven There Is No Beer - Clean Living - Vanguard
- Don McLean - UA
  - No Secrets - Carly Simon - Elektra
  - Rural Space - Brewer & Shipley - Kama Sutra
  - Slipping Into Christmas - (single) - Leon Russell - Shelter
  - The Magician's Birthday - Uriah Heep - Mercury
- War Heroes - Jimmy Hendrix - Reprise
  - Willie Remembers - Rare Earth - Rare Earth

### WMMR-FM/PHILADELPHIA
- A Look Inside - Joe South - Capitol
  - Africa - (single) - Thunderbird - Big Tree
  - Eight Days On The Road - (single) - Albert Collins - Tumbleweed
  - Joe Farrell Quartet - CTI
- Fiddlers Ball - Shel Silverstein - Col
  - Full Moon - Douglas
  - Garden Party - Rick Nelson - Decca
  - Hi Hi Hi - (single) - Wings - Apple
  - Hold That Plane - Buddy Guy - Vanguard
- Don McLean - UA
  - Star Dancer - Tom Rapp - Blue Thumb
  - The Confessions of a Male Cruavinist - Paul Bley - Vanguard
  - The Last Sessions - Mississippi John Hurt - Vanguard

### WMAL-FM/WASHINGTON, D.C.
- Azteca - Col
  - Dobro - Mike Auldridge - Tacoma
  - Free the Black Man's Chains - Alco-American Ensemble - GSP
  - Full Moon - Douglas
  - Garden Party - Rick Nelson - Decca
  - Greatest Hits - Bill Haley & The Comets - Decca
  - Don McLean - UA
  - Rural Space - Brewer & Shipley - Kama Sutra
  - Earl Scruggs Live at Kansas State - Col
  - Transformer - Lou Reed - RCA
  - Willie Remembers - Rare Earth - Rare Earth

### WTKX-FM/BALTIMORE
- Garden Party - Rick Nelson - Decca
  - If You're Lonely - Eric Justin Kez - Capitol
  - In the Can - Flash - Capitol
  - Lead Free - B. W. Stevenson - RCA

### WNRK-FM/NEW ORLEANS
- Gypsy Cowboy - New Riders of the Purple Sage - Col
  - No Secrets - Carly Simon - Elektra
  - St. Louis to Frisco to Memphis - Chuck Berry - Mercury
- War Heroes - Jimmy Hendrix - Reprise

### WNBX-FM/MIAMI
- For the Roses - Joni Mitchell - Asylum
  - In the Can - Flash - Sovereign
  - Moving On - Oscar Brown, Jr. - Atlantic
  - No Secrets - Carly Simon - Elektra
  - Star Dancer - Tom Rapp - Blue Thumb
  - String Driven Thing - Charisma
  - Tommy - Various Artists - Elektra

### KNM-F/LOS ANGELES
- Crocodile Rock - Elton John - MCA
  - For the Roses - Joni Mitchell - Asylum
  - I'm Still in Love With You - Al Green - Hi
  - Jean Kane - (single) - David Bowie - RCA
  - Joe Cocker - A&M
  - No Secrets - Carly Simon - Elektra
  - Talking Book - Stevie Wonder - Tamla
  - The Divine Miss M - Bette Midler - Atlantic
- Tomatonic - Various Artists - Elektra
  - Transformer - Lou Reed - RCA

### KSAN-F/SAN FRANCISCO
- Azteca - Col
  - Can't Buy a Thrill - Steely Dan - ABC
  - Europe 72 - Grateful Dead - WB
  - Good Girl - Atlantic
  - Gypsy Cowboy - New Riders of the Purple Sage - Col
  - Hold That Plane - Buddy Guy - Vanguard
  - Last Sessions - Mississippi John Hurt - Vanguard
  - Rural Space - Brewer & Shipley - Kama Sutra
  - The Grand Wazoo - Frank Zappa - Bizarre
  - 'Way Down East - Jukin' Bone - RCA

### KCOL-F/SEATTLE
- Crocker Ball - Shel Silverstein - Col
  - Full Moon - Douglas
  - Garden Party - Rick Nelson - Decca
  - Good God - Atlantic
  - Inner Crisis - Larry Willis - Groove Merchant
  - Mary C. Brown & The Hollywood Sign - Dory Previn - UA
  - Music Is My Life - Billy Preston - A&M
  - Rural Space - Brewer & Shipley - Kama Sutra
  - The Grand Wazoo - Frank Zappa - Bizarre
  - 'Way Down East - Jukin' Bone - RCA

### WZLX-F/CAPE ANN, MASS.
- The Last Sessions - Silver - Transatlantic
  - The Last Sessions - Mississippi John Hurt - Vanguard

### WFM-AM/CHICAGO
- Gene Ammons - Alamo - Verve
  - Sassy - Dedicated - Oval
  - The Last Sessions - Mississippi John Hurt - Vanguard
  - Willie Remembers - Rare Earth - Rare Earth

### WBMX-F/CHICAGO
- The Last Sessions - Silver - Transatlantic
  - The Last Sessions - Mississippi John Hurt - Vanguard
  - Willie Remembers - Rare Earth - Rare Earth
THE RETAIL REPORT  

SALESMAKER OF THE WEEK  

Tamla  

VARIOUS ARTISTS  

TOMMY  

SAM GOODY EAST COAST  

TOMMY-Various Artists-Ode  

TALKING BOOK-Stevie Wonder-Tamla  

LADY SINGS THE BLUES-Diana Ross-Atlantic  

ONE MAN DOG-James Taylor—Ode  

WAR HEROES-Jimi Hendrix—Reprise  

KING KAROL N.Y.  

AN ANTHOLOGY—Duane Allman—Capricorn  

HOMECOMING—America—WB  

NO SECRETS—Carly Simon—Elektra  

THE WORLD IS A GHETTO—War—UA  

TALKING BOOK-Stevie Wonder—Tamla  

LADY SINGS THE BLUES-Diana Ross—Motown  

ONE MAN DOG—James Taylor—Ode  

WAR HEROES-Jimi Hendrix—Reprise  

MIDTOWN RECORDS ITHACA, N.Y.  

A GOOD FEELING TO KNOW—Poco—Epic  

EUROPE '72—Grateful Dead—WB  

HOMECOMING—America—WB  

LADY SINGS THE BLUES—Diana Ross—Motown  

MAGICIAN'S BIRTHDAY—Uriah Heep—Mercury  

NO SECRETS—Carly Simon—Elektra  

TALKING BOOK—Stevie Wonder—Tamla  

THE WORLD IS A GHETTO—War—UA  

THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic  

TOMMY—Various Artists—Ode  

WAXIE-MAXIE BALT.-WASH.  

CAN'T BUY A THRILL—Stevan Dan—ABC  

FOR THE ROSES—Joni Mitchell—Asylum  

GET ON THE GOOD FOOT—James Brown—Soul  

IN THE CAN—Flash—Sovereign  

NO SECRETS—Carly Simon—Elektra  

ON THE THRESHOLD OF A DREAM—Moody Blues—Dram  

TALKING BOOK—Stevie Wonder—Tamla  

THE WORLD IS A GHETTO—War—UA  

TOMMY—Various Artists—Ode  

THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic  

WAR HEROES-Jimi Hendrix—Reprise  

OAKWOOD NEW ORLEANS  

CREEDENCE GOLD—Fantasy  

GYP SY COWBOY—New Riders of the Purple Sage—Col  

I AM WOMAN—Helen Reddy—Capitol  

IN THE CAN—Flash—Sovereign  

MUSIC IS MY LIFE—Bobby Preston—AS  

NO SECRETS—Carly Simon—Elektra  

TALKING BOOK—Stevie Wonder—Tamla  

THE WORLD IS A GHETTO—War—UA  

TOMMY—Various Artists—Ode  

WVESTER’S NOT FOR SALE—War—UA  

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MUSIC IS MY LIFE—Bobby Preston—AS  

NO SECRETS—Carly Simon—Elektra  

TALKING BOOK—Stevie Wonder—Tamla  

THE WORLD IS A GHETTO—War—UA  

TOMMY—Various Artists—Ode  

WVESTER’S NOT FOR SALE—War—UA  

FROM THE ROSES—Joni Mitchell—Asylum  

GARDEN PARTY—Rick Nelson—Decca  

HOT AUGUST NIGHT—Neil Diamond—MCA  

SOUNDER (Soundtrack)—Col  

TALKING BOOK—Stevie Wonder—Tamla  

THE WORLD IS A GHETTO—War—UA  

TOMMY—Various Artists—Ode  

WAR HEROES-Jimi Hendrix—Reprise  

WINDMILLS—Rick Roberts—A&M  

TOWER SAN FRANCISCO  

ALONE AGAIN NATURALLY—Esther Phillips—Kudu  

BULLDOG—Decca  

CUTLER’S NEW HAVEN  

EUROPE '72—Grateful Dead—WB  

HOMECOMING—America—WB  

LOGOES AND MESSINSA—Col  

THE DIVINE MISS M—Bette Midler—Atlantic  

ONE MAN DOG—James Taylor—WB  

THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic  

TOMMY—Various Artists—Ode  

NO SECRETS—Carly Simon—Elektra  

WAR HEROES-Jimi Hendrix—Reprise  

MUSIC ODYSSEY CALIFORNIA  

BOOMER’S STORY—By Cooe—Reprise  

THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic  

FOR THE ROSES—Joni Mitchell—Asylum  

HOMECOMING—America—WB  

HOT AUGUST NIGHT—Neil Diamond—MCA  

I CAN SEE CLEARLY NOW—Johnny Nash—Epic  

LOGGINS AND MESSINA—Col  

NO SECRETS—Carly Simon—Elektra  

THE DIVINE MISS M—Bette Midler—Atlantic  

TOMMY—Various Artists—Ode  

WHEREHOUSE CALIFORNIA  

ANTHOLOGY—Steve Miller Band—Capitol  

AZTECA—Col  

EUROPE ’72—Grateful Dead—WB  

HOMECOMING—America—WB  

HOT AUGUST NIGHT—Neil Diamond—MCA  

I CAN SEE CLEARLY NOW—Johnny Nash—Epic  

TOMMY—Various Artists—Ode  

TOWER SAN FRANCISCO  

ALONE AGAIN NATURALLY—Esther Phillips—Kudu  

BULLDOG—Decca  

CUTLER’S NEW HAVEN  

EUROPE ’72—Grateful Dead—WB  

HOMECOMING—America—WB  

LOGOES AND MESSINSA—Col  

THE DIVINE MISS M—Bette Midler—Atlantic  

ONE MAN DOG—James Taylor—WB  

THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic  

TOMMY—Various Artists—Ode  

NO SECRETS—Carly Simon—Elektra  

WAR HEROES-Jimi Hendrix—Reprise  

MUSIC ODYSSEY CALIFORNIA  

BOOMER’S STORY—By Cooe—Reprise  

THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic  

FOR THE ROSES—Joni Mitchell—Asylum  

HOMECOMING—America—WB  

HOT AUGUST NIGHT—Neil Diamond—MCA  

I CAN SEE CLEARLY NOW—Johnny Nash—Epic  

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TOMMY—Various Artists—Ode  

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HOT AUGUST NIGHT—Neil Diamond—MCA  

I CAN SEE CLEARLY NOW—Johnny Nash—Epic  

TOMMY—Various Artists—Ode
DECEMBER 16, 1972

THE ALBUM CHART

1  RHYMES AND REASONS
   CAROLE KING
   Ode SP 77016 (A&M)

2  SEVENTH SOJOURN
   MOODY BLUES/Threshold TH37 (London) 6

3  ALL DIRECTIONS
   THE TEMPTATIONS/Gordy 962L (Motown) 17

4  CATCH BELL AT FOUR
   CAT STEVENS/A&M SP 4365 10

5  I'M STILL IN LOVE WITH YOU
   AL GREEN/London XSHL 32074 9

6  PHOENIX GRAND FUNK RAILROAD/Capitol SMAS 11099 10

7  CLOSE TO THE EDGE
   YES/Atlantic SD 7424 12

8  CARAVANERI
   SANTANA/Columbia KC 31610 9

9  BLACK SABBATH VOL. 4
   Warner Brothers BS 2602 9

10 SUMMER BREEZE
    SEALS & CROFTS/Warner Brothers BS 2629 13

11 LIVING IN THE PAST
    JETHRO TULL/Chrysalis 2TS (Warner Brothers) 6

12 SUPER FLY
    CURTIS MAYFIELD/STUDIO, Compton CR 8-9014 (Buddah) 19

13 LOGGINS & MESSINA
   Columbia KC 31748 1

14 BABY DON'T GET HOOKED ON ME
   MAC DAVIS/Columbia KC 31770 9

15 BEN MICHAEL JACKSON
   Motown M 757 L 15

16 CRAZY HORSES
    THE OSMONDS/MGM SE 4551 10

17 LIZA WITH A "Z"
   LIZA MINNELLI/Columbia KC 31762 11

18 DAYS OF FUTURE PAST
   MOODY BLUES/Deram DE S 18 1012 (London) 14

19 ROCKY MOUNTAIN HIGH
   JOHN DENVER/RCA LSP 4731 10

20 ROCK OF AGES
   THE BAND/Capitol SV8 10045 9

21 TOULOUSE STREET
   DOBBIE BROTHERS, Warner Brothers BS 2634 12

22 I CAN SEE CLEARLY NOW
   JOHNNY NASH/Epic KC 31607 17

23 I MISS YOU HAROLD
   MALVIN & THE BLUE NOTES/Phil. Int'l. KZ 31648 (Columbia) 11

24 ROCK & ROLL MUSIC
   THE WORLD TEN YEARS AFTER/
   Columbia KC 31779 10

25 GUITAR MAN
   BREAD/Elektra EKS 57042 5

26 NEVER A DULL MOMENT
   ROB STEWART/Mercury SRM 1 646 29

27 NEW BLOOD
   BLOOD, SWEAT & TEARS/Columbia KC 31780 8

28 BURNING LOVE
   ELVIS PRESLEY/RCA CAS 2959 5

29 ROUND 2
   THE SYLISTICS/Avco AC 11006 8

30 IF LOVING YOU IS WRONG
   I DON'T WANT TO BE RIGHT
   LUTHER INGRAM/Koko KDS 2202 (Stax) 10

31 BARBRA STREISAND
   LIVE IN CONCERT AT THE FORUM/
   Columbia KC 31763 5

32 CARNEY LEON RUSSELL/Sherwin SW 8911 (Capitol) 20

33 THE WORLD IS A GHETTO
   WAR/United Artists UAS 5652 4

34 ONE MAN DOG
   JAMES TAYLOR/Warner Brothers BS 2660 18

35 LIVE "FULL HOUSE"
   J. GEILS/Atlantic 7241 18

36 ROCK ME BABY
   DAVID CASSIDY/Bell 1109 18

37 THE CHILITES' GREATEST
   HITS THE CHILITES/Brunswick BL 754184 9

38 CHICAGO V
   Columbia KC 31102 22

39 CLASS CROWN
   GEORGE CARLIN/Little David LD 1004 (Atlantic) 10

40 TRIOLOGY EMERSON, LAKE
   & PALMER/Cottillion SD 9903 (Atlantic) 21

41 LONDON CHUCK BERRY SESSIONS
   Chess 60020 20

42 THE PARTIDGE FAMILY'S
   GREATEST HITS Bell 1107 11

43 WHY DON'T WE CHA CHA
   WEST, BRUCE & LAING/Columbia KC 31909 (Columbia) 10

44 MOODS NEIL DIAMOND
   /Univ. A&M 758D 9

45 SEVEN SEPARATE FOOLS
   THREE DOG NIGHT/Dunhill 50118 (ABC) 21

46 LOST AND FOUND
   HUMBLE PIE/A&M SP 3513 10

47 GREATEST HITS ON EARTH
   FIFTH DIMENSION, Bell 1106 14

48 TO WHOM IT MAY CONCERN
   BEE GEES/Atco SD 7012 6

49 OF A SIMPLE MAN
   LOBO/Big Tree 2013 (Bell) 6

50 RICHIE HAVENS ON STAGE
   RICHIE HAVENS, Stormy Forest 2
   SFS 8012 (MG) 10

51 KEEPER OF THE CASTLE
   FOUR TOPS/Dunhill DS 50129 5

52 DOS MALO/Warner Brothers BS 2652 5

53 EUROPE '72
   GRATEFUL DEAD/Warner Brothers 3WX 2688 3

54 FOR THE ROSES
   JONI MITCHELL/Asylum SD 5057 (Atlantic) 3

55 TOMMY LONDON SYMPHONY ORCHESTRA & GUEST SOLOIST/
   Ode SP 9901 (A&M) 2

56 JOURNEY THROUGH THE
   PAST NEIL YOUNG/Reprise 2XS 640 4

57 PURPLE PASSAGES
   DEEP PURPLE/Warner Brothers 2LS 2644 9

58 PASSIN' THRU
   JAMES GANG/ABC ABX 41750 10

59 STONEGROUND
   WORDS MELANIE/Neighborhood NRS 74005 (Famous) 5

60 BACK STABBERS
   O'JAYS/Phil. Int'l. KZ 31712 (Columbia) 14

61 HOME COMING AmeriCA/
   Warner Brothers BS 2655 2

62 LADY SINGS THE BLUES
   DIANA ROSS/SOUNDRACK/Motown
   M7580 2

63 WHO CAME FIRST
   PETER TOWNSHEND/Decca DL 7-0139 3

64 SIMON & GARFUNKEL
   GREATEST HITS Columbia 31350 25

CHARTMAKER OF THE WEEK

—— HOT AUGUST NIGHT —-
   NEIL DIAMOND
   MCA 2-8000 1

87 JOE COCKER
   A&M 4368 2

89 390 DEGREES OF BILLY PAUL
   /Phil. Int'l. KZ 31793 (Columbia) 2

90 NO SECRETS CARLY SIMON/Elektra 755049 2

92 ERIC CLAPTON AT HIS BEST
   ERIC CLAPTON/Polydor PD 3503 7

92 PASSAGE BLOODROCK/Capitol SD 1109 9

92 BIG BAMBOO
   CHEECH & CHONG/Ode SP 77014 (A&M) 25

84 THE MAGICIAN'S BIRTHDAY
   ULAH HEEP/Mercury SRM 1 655 4

75 GOLDEN DECADE
   CHUCK BERRY/Chees 2 CH 1514 35

77 OLD DAD'S RECORDS
   GORDON LIGHTFOOT/Reprise MS 2116 4

81 LADY'S NOT FOR SALE
   RITA COOLIDGE/A&M 4370 24

50 THE SLIDER
   REX/Reprise MS 2005 17

85 CRESTED GOLD CREEDENCE
   CLEARWATER REVIVAL, Fantasy 9418 9

88 ALONE AGAIN NATURALLY
   ANDY WILLIAMS/Columbia KC 31625 7

79 A SONG FOR YOU
   CARPENTERS/A&M SP 3511 24

62 HONKY CHATEAU
   ELTON JOHN Uni 93135 (MCA) 27

55 DANNY O'KEEFE
   Signpost SP 8404 (Atlantic) 9

82 SONG SANG BLUE
   JOHNNY MATTHIS/Columbia KC 31626 5

97 TALKING BOOK
   STEVIE WONDER/Tamla 319 (Motown) 2

95 HOBBO'S LULLABY
   ARLO Guthrie/Reprise MS 2060 18

95 GOOD FOOT
   JAMES BROWN/Polydor PD 2-3004 2

91 THE PARTRIDGE FAMILY
   NOTEBOOK Bell 1111 25

83 EAGLES
   Asylum SD 5054 (Atlantic) 2

100 SPACE ODYESSY DAVID
   BOWIE/RCA LSP 4813 2

95 I AM WOMAN
   HELEN REDDY/Capitol ST 11086 2

118 THE DIVINE MISS M
   BETTE MIDLER/Atlantic SD 7238 13

92 RISING MARK ALMOND
   Columbia KC 31917 8

92 HOT ROCKS
   1964-1971 ROLLING STONES/London 2PS 606 7

105 AN ANTHEM
   DUANE ALLMAN/Capricorn 2 LP 0108 (WB) 10

107 LYNN ANDERSON'S
   GREATEST HITS Columbia KC 31641 2

66 HEADS OSIBISA
   Decca DL 75368 (A&M) 5

102 L. A. REGGAE
   JOHNNY MATTHIS/Columbia KC 31626 2

74 LONG JOHN SILVER
   JEFFERSON AIRPLANE/Grunt FRT 1007 (RCA) 18

78 RASPBERRIES
   Capitol 11036 17

104 FRESH RASPBERRIES/Capitol ST 11123 1

101 JESUS WAS A CAPRICORN
   KRIS KRISTOFFERSON/Monument 31909 (Columbia) 1

ALBUM CROSS REFERENCE ON PAGE 38

INFORMATION SOURCED FROM AMERICANRADIOHISTORY.COM

For more: www.americanradiohistory.com
ARTIE KAPLAN sings
"Confessions of a Male Chauvinist Pig"
ONE MAN'S STORY
(IT MAY BE YOURS TOO...)

PRODUCED BY
MORT ROSS AND ARTIE KAPLAN

DISTRIBUTED BY VANGUARD RECORDS
Melvin Lastie Dead

- NEW ORLEANS — New Orleans jazz musician Melvin Lastie, died here last Monday. The cause of death was malignant lung cancer.

Lastie, who got his start with the Joe Jones Big Band in 1946, played trumpet solos on many pop hits, including Barbara Georgie’s “I Know,” a record which inspired the use of the trumpet on many of her records.

A wake was held Friday, December 8, followed by burial with a New Orleans jazz funeral the next day.

Brubeck & Son At Philharmonic

- NEW YORK — A unique concert headlined as “Two Generations of Brubeck,” featuring Atlantic artists The Dave Brubeck Trio, with special guests Gerry Mulligan and Paul Desmond; and the contemporary music group New Heavenly Blue, featuring Dave’s son, Chris Brubeck, will take place February 16 at Philharmonic Hall here.

Dave Brubeck and New Heavenly Blue have previously worked together to produce “Truth Is Fallen,” the Brubeck concept album on Atlantic released earlier this year.

Blue Note Acts
Shine At Lighthouse

- HOLLYWOOD — The Lighthouse, west coast jazz mecca in Hermosa Beach, California, is proving to be a favorite stamping grounds for the Atlantic artists on the Blue Note label.

Trumpeter Donald Byrd has just concluded a stint at the nifty, with young bassist, Bobbi Humphrey, scheduled for a week stand in early December.

Blue Note drummer, Elvin Jones, has a 2 Lp set, “Live At The Lighthouse”, planned for January release, with guitarist Grant Green, represented by a similar album in February.

Scott To Record Plant Remote Unit

- NEW YORK — Tom Scott has joined the Record Plant as head of its new remote recording division. The first truck will be completed December 15 and is already booked for a New Year’s Eve date in Hawaii, plus a ten-week recording gig in the Midwest. The first truck is totally modularized and is capable of being flown anywhere at a moment’s notice. It comprises an audiotronics board, two 16-track machines, JBL monitors and closed circuit TV.
By DEDE DABNEY

NEW YORK: PERSONAL PICK: "The Message"—Cymande (Janus) Taken from the newcomers' latest album. Unusual vocals with a very effective track makes for a moving sound. The novelty of hearing a new sound will make your ears change somewhat. Excellent potential!!!

DEDE'S DITTIES TO WATCH: "Ghetto Woman"—Ruth McFadden (Gamble); "It's Not Easy"—Sly, Slick & Wicked (Paramount); "Easy Lovin'"—Willie Hightower (Mercury); "Two Timin' Double Dealin'"—The Ikettes (UA); "And Tomorrow Means Another Day We're Apart"—Tray (Columbia); "Trusting You (La, La, La Song)"—Monk Higgins (UA); "Million Dollars"—Soul Generation (Ebony Sound).

FIVE STAR ALBUM OF THE WEEK: "The World Is A Ghetto"—War (United Artist). Holiday seasons bring ceasefires all over the world. But in the world of music it's amazing to see that the norm is not really normal. We must understand that the backstabbing has to stop not only during the "season to be jolly" but every day and for always. Is it hard to gain compassion for your fellow man? This season STOP to evaluate yourself maybe you'll find your own shortcomings the same as the other individual.

Resigning Friday, December 1, was Greg Hall of CTI Records. He does have a job lined up for the beginning of the new year.

Allan Orange is now doing independent producing for Starday/King and has just finished a production with Geeter Davis for John Richbourg. There is a possibility he might do an album on his own.

The title of the new old Al Green album is "Green Is Blues." This of course is on Hi Records.

Thelma Houston who received excellent reviews in London is shown here launching the Movest label at a reception.

Left to right: Roy Featherstone, Director of Popular Repertoire, Thelma Houston, Ronnie Fowler, Tamla-Motown Label, Phil Symes, Tamla-Motown Press Office, and John Marshall, Motown Deputy International Director.

Radio Station WVON is Chicago's community service station. December 2nd WVON had a Christmas Show consisting of the Chi-Lites, Timmy Thomas, Luther John Marshall, Motown Deputy International Director.

 Records. He does have a job lined up for the beginning of the new year.

Who is Needem Carroll Grantham?

CHICAGO — Newly formed Gibtajon Productions of Chicago has announced their first special "Retrosoul '72" a three hour countdown of the top soul records of 1972. Don Sainte-John, WGRT's morning air personality, is host. "Retrosoul 72" is being syndicated by Gibtajon Productions of Chicago.
THE PROMISES

A NEW GROUP

WITH

GREAT PROMISE

Exclusively on BRC

"LIVING IN

THE FOOTSTEPS OF

ANOTHER GIRL"

B/W

"LOVE IS"

By The Promises

BRC104
CLUB REVIEW

Staple Singers: Number One

BOSTON—The number one top vocal combination around, the Staple Singers (Stax), were in Boston last week to perform at the city’s number one r&b club, The Sugar Shack. Everything seemed to be just great that night (December 1), except Pop Staples was ill and did not perform. Even with his absence, his presence was felt through his three daughters who handled the show with the utmost professionalism.

Reaching Out

Their music and words reach out into the audience to bring direction and meaning into people’s lives. With phrases like “Respect Yourself” and “When are we going to be paid for the work we've done,” the Staples have the gift of being able to unite the listeners into a group where one feels as though he belongs. Although the back-up music is basic (the bass guitarist is exceptionally good), it is the fundamental rhythm which seems to bring it all together.

New Album

“Beatitude” is their most recent album and most of the tunes performed come from it. A new album is reportedly expected around the first of the year, with Al Bell doing the production.

Gospel-oriented music is far from being new or innovative, but it seems it won’t be long before we all become drawn to the Staples by the magnetism they possess.  Martin Snider

Mercury Gold Program Soaring

CHICAGO—More than three quarters of a million albums, tapes and singles have been sold during Mercury Records’ Solid Gold Rock program, according to Jules Abramson, Sales Manager, and Harry Kelly, Vice President, Tapes. Album sales were in excess of 350,000, tape sales close to 125,000, with singles sales over 300,000.

Spearheading the program was the two-volume compilation of past Mercury hits entitled “Solid Gold Rock and Roll.” Other albums were drawn from the label’s existing catalog and remerchandised, Abramson added. The program has been in effect since October 9.

Abramson pointed out that advertising support for the SGR’n R program will continue through Christmas. “The television advertising has been especially successful and radio spots and local newspaper ads will also continue,” he said.

A Golden, Wonder-ful Evening

Stevie Wonder receives his certified gold album for his “Music of My Mind” from Motown’s Head of Promotion Weldon McDougal III at last week’s attendance-breaking marathon concert in the Los Angeles Coliseum. sponsored by KRQK-Radio benefiting the L.A. Free Clinic.

Soul Truth

(Continued from page 40)

baskets for needy families in the Chicago area. Also, this station won the award for "Professional Excellence." Congratulations to radio station WVON.

"So Many Ways" by Barbara Jean English is on the Alithia label. It seems that this latest contribution to the scene of music is beginning to show up across the nation.

BAMA’s meeting being held in Greensboro, North Carolina will be held at the Hilton Inn, this will take place in January.

Paul Kelly’s "Don’t Burn Me" on Warner Brothers is picking up most of the major cities. The man from "Stealing In The Name Of Lord" fame is back again!!

Al Jefferson’s Testimonial Dinner is set tentatively for February 16th at Crystal City Marriott in Washington, D.C.

Spring Records has added to their staff in charge of Special Projects, Earl "The Pearl" Monroe.

Congratulations to Spring and to Earl.

NATRA is holding a board of directors meeting December 16th at the Philadelphia Marriott. This meeting should reveal the location of the next convention.

Jimmy Castor is currently in the studio producing a new album titled "Dimension Three". One side of this album will be featuring Mr. Castor on horn and the other will be vocal. He has just finished a Hershey commercial for radio. After a lengthy discussion Jimmy Castor related to us that "if First Time Ever I Saw Your Face" does at least 500,000 it could establish me as a horn man and put me where I want to be." He has had two novelty hits which sold a million—"Hey Leroy" and "Troglodyte." Seen here is Jimmy Castor with Dee Dabney.

Issues & Answers

Issue: "Imitation Of Life" was resurrected at the 7th annual Gavin Meeting held in San Francisco at the r&b seminar. A well-known individual from a leading record company reenacted the turnaround character of "Pinky" when he stated that he could not hear the blues.

Answer: How remarkable when in essence blues is life?

New Airplay

MAURICE WARD—WRAP (Norfolk); Super Smash: "Why Can't We Live Together"—Timmy Thomas (Glades); #1—"You Ought To Be With Me"—Al Green (Hi); #9—"I Found My Dad"—Joe Simon (Spring); #13—"So Much Trouble"—Joe Quarterman and Free Soul (GSF); #18—"992 Arguments"—011 Jays (P.I.R.); #23—"Love Jones"—Brighter Side Of Darkness (20th Century); #35—"I Need You Baby"—Sir Guy (D.P.G.); Hit Bound: "Nothing Sweeter"—100 Proof (Hot Wax); "Surprise Party"—Ruby & The Party Gang (Gamble); "Brand New Key"—Four Of A Kind (Toy); "Come Back Home"—Ann Sexton (Seventy Seven).

GARY SHEPHERD—WTPM (Tampa); Personal Pick. "We Need Order"—Chi-Lites (Brunswick); Station Pick: (Continued on page 51)
Classical Crisis
(Continued from page 10)
Bourdain: The combination of the soft pop market and highly profitable repackaging lines turned the industry on to classics. The consumer was always there, but the increased effort of dealers, better stocking and merchandising, all these have made it easier for him to buy.
Munves: Lots of people are coming to classical music in many different ways. The problem has been getting ear exposure. Also, the dealers have needed a lot of help. There simply aren't enough people who know how and what to stock and promote in classics. We have developed new series for the beginner—"Greatest Hits", "Biggest Hits", "Basic Library". These not only help the buyer find his way into this new field. They also provide the retailers with a ready-made balanced line of product.
Sterne: We've been growing by developing a new, loyal audience with imaginative programming. Our distribution has vastly improved now that we're handled by Warner. And dealers are finally recognizing that there is a profitable stability to the classical market—and they're acting accordingly with stocking and merchandising.

TERRY MCEWEN: We don't want to be big hat to make money.

Record World: Where do we go from here?
Coveney: Continually rising costs have made the period required for a company to recoup its investments increasingly longer. Yet the price of discs is much less than it was half a century ago. One way to hold the profit line is to reduce recording costs by fewer new projects and reissue the present catalogue through recoupments, reissues, condensations and collections. But consumer curiosity must be regularly stimulated by the "new" and therefore recording companies operate on a combination of these factors. Business will probably remain on a sort of plateau from which there will be no sudden, spectacular ascents or descents. However, the sheer market exhaustion produced by the unprecedented multiplication of the same repertory may dangerously slow down the profit potential.
Munves: Success in the classical field must depend on three factors: developing new artists, offering new works, and selling standard repertory to new markets. We must not forget the "hard core" classical collector, but the real hope for sizeable growth is the crossover market, which covers all age groups, not just the young. We must educate not only our potential customers, but also our dealers, jobbers and distributors. We're working actively on these fronts and we face the future with confidence.

Sterne: Classical will always be a minority market, but it is a growing one and there is nothing to stop us from making it a profitable one.

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New Bach Guild
From Vanguard

NEW YORK—Due to the enthusiastic response to the initial release, Vanguard Records announces shipment of the second release in their Bach Guild series, the Historical Anthology of Music. Although the release was originally scheduled for January, the response to the first release has warranted this special rush shipment. This second release, consisting of eight records, will have a list price of $2.98 per album for a limited time only.
By TOMAS FUNDORA

(Continued on page 49)

(Continued on page 50)
Venezuela se ve un gran trabajo en cada en busca de mejoras. En fin, temas extranjeros de exitos, artistas realizan movimientos en donde venezolanos graban temas extranjeros de éxitos, artistas que se cambian de sellos nacionalmente en lo que a música se le dejo ese nombre por Carabelas, un pueblo timido donde para todos era Alberto de leche tibia en las mañanas. Jerónimo, como Pedro, canta con sus 25 años, que inaugura cada 8 de mayo. Un día, remontó la tierra porque tuvo una infancia que cantaba. No jugó mucho en esa infancia, porque había una guitarra. Es desde entonces que el hijo de Pedro y Teresa cantó. Con 18 inviernos trajinados llegó a la ciudad, solo, aunque tenía su guitarra. Se hundió en el papelero de Buenos Aires, donde para todos era Alberto, Pedro González Quevedo, porque así figuraba en sus pápeles. El Jerónimo se lo dejó una muchacha que conoció una tarde y perdió al amanecer. El nunca supo el nombre de ella, pero ella le dejó ese nombre que usa por amor. Entonces trepó a cientos de escenarios, con su nombre y su guitarra, esa que había comprado en su pueblo con las pocas monedas que su madre había conseguido ahorrar y la complacencia de aquél vendedor que se la dejó pagar en 10 años. ¡La misma guitarra que hoy lo acompaña!
New Managing Director of the Records Division, Gerry Oord, is to launch a new “EMI” label as part of a major change in musical policy and management organisation. When announcing the re-shuffle, Oord stated that although EMI’s turnover is still on the increase, changes were required to enable the company to achieve even “greater success for the middle and late seventies,” and to prepare themselves for Britain’s entry into the Common Market.

EMI has previously operated with four labels releasing their own product—Columbia, Parlophone, Regal Zonophone and Harvest, and these will remain in spite of the anticipated concentration on the new label. Oord’s ambition is to achieve something more of a contemporary image for the company, previously known for its efficiency in distribution, wide range of product and sheer size. The most significant appointments to meet this end are those of Roy Featherstone, who becomes director of repertoire, and Joop Visser, who becomes A&R Manager. In addition Malcolm Brown is appointed as Oord’s executive assistant and he, with Reg Palmer (Director of Finance and Administration), Alan Kaepe (General Manager Promotion Division), and Featherstone, form a new management committee which will meet regularly every week under the chairmanship of their Managing Director. Further switches involve Roger Stubbs, who will now be responsible for co-ordinating the company’s planning, Colin Burn, who will co-ordinate their licenced Stateside labels such as Tamla Motown, Asylum, Probe, Paramount, Invictus, Fantasy and Hot Wax, and Paul Watts, who will have the same responsibilities for British labels such as RAK, Purple, Sovereign and Rhino.

Following EMI’s acquisition of the Affiliated Music Group—Francis, Day and Hunter, Feldman and Robbins, former assistant Managing Director Ron White has been appointed group executive of music publishing. White will be responsible for all of EMI’s publishing activities including the existing operation, KPM, and he will report to EMI group Director, Len Wood. Jimmy Phillips has stepped down from his post of Managing Director of KPM and will join White and Wood on a new publishing managing board as Special Adviser. KPM have recently extended their deal with Holland, Dozier, and Paul Watts, who will have the same responsibilities for British labels such as RAK, Purple, Sovereign and Rhino.

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Ray Materick is scheduled for Grumbles the week of Dec. 26-30.

The album was recorded in RCA's Nashville Sound studio.

The Calico album by Kenny Rogers and the First Edition released, in Canada only, a single titled "One Lonely Room" from and are working on securing a U.S. recording deal.

AIRING as the theme song of The Market Place, shown at 10 PM Thursdays.

ENGLAND'S TOP 10
DECEMBER 16, 1972

1. IL PADRINO
SANTO & JOHNNY P.A. — Ricordi
2. CRAIG INFERNO
GUARDIAN OF FEAR — Ricordi
3. POPCORN
GILBERT O’SULLIVAN — Decca/MAM
4. RUN TO ME
KEVIN KEES — Phonogram/Polydor
5. ROCKET MAN
ELTON JOHN — Ricordi/DIM
6. DONNA SOLA
BLANCHARD — Philips
7. UN ALBERO DE TRENTA PIANI
ADRIANOS CELENTEAND — Columbia
8. TUKDI BUMBA
LE ORME — Polydor
9. TI RUBEBE
MASSIMO RANIERI — CBS Sugar/CCG. (MM)
10. MOLLYDILL DOWD
LIEUTENANT PIGEON — Decca

Through the Courtesy of: MUSICA E DISCHI
Owner & Editor-in-chief: MARIO DE LUIGI Jr.

Can You Name the Song That’s Destroyed by a Dog? What’s It Called? (Continued from page 46)

England
(Continued on page 48)

December 16, 1972
MIDDLE EUROPE'S TOP 10 CLASSICAL LP'S

1. BEETHOVEN—Tripelconcert C Major
   op. 65
   BERLIN PHILHARMONIC—Ehsle/Ems
2. SYMPHONY Nr. 5 BEETHOVEN
   HERBERT VON KARAJAN — Deutsche Grammophon
3. MIUSGORSKY—Pictures of an
   Exhibition
   RAVEL—BOLERO
   HERBERT VON KARAJAN — Deutsche Grammophon
4. MOZART SYMPHONY Nr. 40/41
   BERLIN—KARL BOHAN — Deutsche Grammophon
5. REIVED OPERA CHORUSES
   SEVERAL—Deutsche Grammophon
6. CARMINA BURANA
   G. JANOWITZ, D. FISCHER-DIESKAU
   SCHONBERGER SING (Bays Choir)—
   Electrola
7. WORKS FOR TRUMPET AND ORGAN
   MAURICE ANDRE, HEDWIG BILGARM—
   Electrola
8. PAGANINI VIOLIN CONCERT Nr. 3
   HENRYX, SEERING—London Symphony
   ALEXANDER GIBSON—Philips
9. TCHAIKOWSKY PIANO CONCERT Nr. 1
   ORCHESTER DE PARIS—
   HENRIET VON KARAJAN
   ALEXIS WEISENBERG—Electrola (EMI)
10. BEETHOVEN VIOLIN CONCERT B MAJOR
    BERLIN PHI—CHRISTIAN FERRAS—
    Polydor

Through the Courtesy of: CLASSICAL REVIEWS
Compiled by: Paul Siegel

Hopi-Barclay Tie

TORONTO — Hopi Records has concluded an exclusive distribution agreement with Barclay Records for the territories of France, Benelux and Switzerland. The three year agreement, negotiated between Hopi and Gregoire Katz of Barclay, calls for Barclay to release Hopi product in the above-mentioned territories.

Initial Release
The initial release by Barclay is the single "Harmony" by Artie Kaplan, taken from his album "QuinQua: Ors Of A Male Chauvinist Pig."

Hopi is distributed by Vanguard in the U.S.A.
Green Year Ends With Gold Award

NEW YORK — The "Year of Al Green" at London Records has been wrapped up with another gold album — "I'm Still in Love With You," the Memphis superstar's second gold 1p of the year. His first, "Let's Stay Together," was certified gold prize earlier this year.

In addition, Green has taken down countless music and record industry accolades this year, including a pair of including a pair of Broadcast Music Inc. (BMI) for his songs, "Tired of Being Alone" and "Let's Stay Together," listed as among the year's most programmed tunes according to the logs of the performing rights organization.

Almost coincidentally with the new gold album citation, London has announced the release of an album, "Green Is Blue," a completely new packaging of a vintage Green lp, issued originally several years ago.

During the monumental year of Al Green, the artist has also won gold single records for "Tired of Being Alone," "I'm Still in Love With You," "Let's Stay Together" and "Look What You Done For Me," has headlined New York's Copacabana twice during the year; and has had a huge billboard towering over Times Square New York telling New Yorkers about the Al Green scene.

20th Century Girl

Russ Regan, President, 20th Century Records, has announced the signing of newcomer Maureen McGovern to a pact with the label, with singer's initial release, "The Morning After" (a song from 20th Fox's "The Poseidon Adventure," shipping immediately. The record derive the full benefits of a massive campaign backed by the label, 20th Music and major tie-ins with 20th Century Fox Studios in conjunction with the release of "The Poseidon Adventure," one of filmy's most notable projects of the new year, featuring 13 Academy party names this week from was produced by Carl Maduri (seated) for Belkin-Maduri Productions. Pickwick, the vocalist and Maduri are toppers from Ms. McGovern's management firm, Destiny, Inc.; Roger Goencheur, Chairman of the Board (left) and Pat Paludia, President (right).

Azteca Single Rush-Released

NEW YORK — Sales figures on Columbia's Latin-rocking Azteca's debut album has prompted the label to rush-release the band's first single, "Mamita Linda." The seventeen piece group, which contains the Santana musicians in its roster, has broken album sales records on the West Coast with their "Azteca" album completely selling out in key San Diego and Denver - Boulder markets within one week of release. Tentative launching date is January 31st at the Olympia Theater in Munich to be followed by engagements in Berlin, Copenhagen, Gotteborg, Hamburg, Essen, Frankfurt, and Zurich, climaxing with dates in Holland and France.

Hoffert To Leave Lighthouse

TORONTO — Canadian rock group Lighthouse has announced that their New Year's Eve show at Maple Leaf Gardens will mark the last performance of Paul Hoffert as a Lighthouse musician.

ATI Adds Artists, Agents To Roster

NEW YORK — Billy Preston, Mott the Hoople, Spooky Tooth, Osibisa, Manfred Mann, Brian Auger, Looking Glass, and Elf will all be booked exclusively by American Talent International, Ira Blacker, vice president of ATI, announced recently.

Three new agents have been added to ATI's staff: Howard Ungerlieder, who will handle schools in the mid-South and eastern Canada; Frank Westman, who will book schools in the deep South and Texas; and Bob Bonus, who will work out of ATI's Los Angeles office located at 8695 Wilshire Blvd., Suite 204, Beverly Hills, Cal. 90211.
your competitors
are at midem
your clients are too!

vos concurrents
sont au midem
vos clients aussi!

and you?

MIDEM
7th international record and music publishing market
January 20/26, 1973
Palais des Festivals, Cannes, France

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Telex 21 550 Systele
Paris - Ext. 171

U.S.A.:
John NATHAN
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suite 1103
NEW YORK N.Y. 10019
Tel. (212) 489 13 60
Telex 235 309 OVMU

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25 Berkeley House
15 Hay Hill
LONDON W 1
Tel. (01) 493 55 63
Hodge & Hessenius Get Pub Rights

SAN FRANCISCO—The firm of Hodge & Hessenius here has announced it is administering the publishing of Steve Miller, Commander Cody and the Staton Brothers. Richard Hodge is handling the publishing end of the talent-management-production company. Barry Hessenius is handling other divisions. The pair also act as signees for other companies as independent talent finders, including such acts as Boz Scaggs, Steve Miller, Commander Cody, Kenny Loggins, Lamb, Rita Abrams, Dorothy Morrison, Toni Brown, Malvena Reynolds, and San Francisco poet Richard Brautigan.

Nonesuch Promotion Smashing Success

NEW YORK — Nonesuch Records' special 90-day program doubled the sales record set by WEA Distributors, Inc. in a similar program last year, according to a statement from Stan Marshall, National Sales Manager, Elektra Records. The program which ended November 30 was keyed to the theme, "Explore the World of Nonesuch" and was designed to bring the label's classical and Explorer releases to the attention of a larger audience.

The promotion included a 10% discount program and special dating benefits as well as special merchandising tools, including four-color posters and banners for in-store display and a 50-pack display containing best-selling releases. Of particular note was a specially prepared 32-page catalog as a guide to the Nonesuch repertoire and a reference source for libraries.

Latin Albums

(Continued from page 44)

REGALO DE REYES

JAVIER SOLIS-Caytronics CYS 1337
Album Navideño por el gran Javier Solis. ¡Repertorio muy vendedor! "Regalo de Reyes," "Las Mañanititapañas," "Piedad Señor" and otras.

Christmas album by the great Javier Solis. Potential package! "Pa’ To el Año," "Dios Nunca Muere," "Regalo de Reyes," "Viva mi Desgracia" and "En tu Día."

Record World En Venezuela

(Continued from page 45)

el equipo de promoción de CBS Columbia, personal muy importante en el éxito de una canción... Recordamos de Gladys, su primer sencillo titulado "La hija de la oscuridad". Este tipo de canción permitió a la joven identificarse en su mayor parte con la juventud y hasta se le apodó la Janis Joplin de Venezuela.

Musica Moderna

Otra compañía discográfica que se une a la gran ola de la música moderna que actualmente invade al país es Fonodisco. Otra compañía discográfica que se une a la gran ola de la música moderna que actualmente invade al país es Fonodisco.

Portrait Of Dorian

Pictured above is Dorian, a mod rocker who began recording his first lp, "Silver Stringed Marionette" with such luminaries as Jeff Beck and Noel Redding at Olympic Studios in London last summer. He is currently performing at New York's Meter's Art Center with his band, Sweet 16.

`Latin Soul’ TVer Coming

NEW YORK—In response to a growing awareness of the Latin influence, Alan Lorber Productions, in conjunction with David Yarnell’s U.S.I. Network Ltd., will produce a one-hour weekly English-language TV show entitled "The Latin Soul Bandstand."

Joe Bataan, successful Fania recording artist whose Latin-soul hits include "Ordinary Guy," "Shaft," and "Gypsy Woman," has been chosen to host the dance-oriented program. Bataan stated, "The Latin Soul Bandstand will retain the street quality which we feel is a key factor in making it a show for the people. We will go into the streets to video tape unknown and underprivileged talent for use on the show."

The format of the new show will include the guest appearance of hit Latin soul and pop artists as well as the introduction of exciting new recording talent. A Latin soul square dance will be a weekly feature of the show which targets for syndication in the strongest Latin market throughout the U.S., including the Southwest, Southeast/Florida, West Coast and Northeast/New York areas.

'Thunderbird’ TV Ver Coming

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Nuestro Rincón

(Continued from page 45)

again that night 1:30 a.m. . . . Fuentes released in Colombia a new album by Los Corraleros de Majagual in which are vocalists Eliseo Herrero, Julio Erazo, Lisandro Mesa, Armando Hernández and Tony Zúñiga. The title is "Bailando y Gozando" . . . Graciela is great in a new record released by Merciana in which she performs "Como Quiéras" from a new album that Machito recently recorded for this label. Also in this single is "Masacote" that could also make it big. Great sound! . . . CBS released in Venezuela the Spanish version of "Love's The Answer" titled "Alguien un quién Amar" by Gladys . . . Regards to our friends Juan Rafael Meono and Alfonso Garfías, djs from KALI Radio from Los Angeles, California.

According to the surveys that have been done by Gondola Advertising Agency Inc, from Miami, Fla., for the nominations of actors, singers, composers, directors, executives of musical companies, etc., Expodisc '78 by recognizing the performers of this field at international level, released a press bulletin in which they inform the nominations that have been submitted to receive the 'Superstar Award,' that will be given at Miami Beach Convention Hall, in Miami Beach, Florida during the period from the 9th to the 16th of May, 1973. The names are: Joan Baez, Tony Bennett, James Brown, Roberto Carlos, Glen Campbell, Petula Clark, Vikki Carr, Cher, Ray Charles, David Cassidy, Perry Como, Johnny Cash, Sammy Davis, Jr., Nicola di Bari, Neil Diamond, Jose Joaquin, Roberta Flack, Aretha Franklin, Al Green, Engelbert Humperdinck, Isaac Hayes, Tommy James, Tom Jones and Elton John.

CBS released in Colombia a new album by Claudia in which they included "Verdad Amarga," "Si Supieras," "Después de ti," "Si Mañana" and "Grande Grande, Grande" . . . Anahuac released in Hollywood, California several singles, such as "Aunque no Crees" and "Un Beso Nada Más" by Pablo Acevedo with the Mariachi Los Charros de Ameica, "No Puedo Estar Sin Ti" b/w "Solitario" by Cuco and Aurelio and "No Me Dejes" b/w "Si Yo Pudiera Dar Un Beso" by Lupe y Talpa . . . Parnaso released an lp by Orchestra Willard (Willie Pastrana) in which they included "Lo Mio Está Hecho," "El Borracho," "Cuchareo" and "Fiesta en el Cielo." . . . Elisa" and "Elena y Raquel" are beautifully performed by Fuentes y Magallanes in an instrumental single cut released by RCA in Mexico . . . Marfer already released in Spain a single containing "Recuerdos de un Adiós" (Sung by Betty Missiego at Festival O.T.L) b/w "Intimidad" by the original performer and composer Betty Missiego. Betty is enjoying good sales figures in all Latin America . . . "India Bella" is the title of a great package released by Virrey in Peru containing instrumental performances by Julio Santos and his Violines de Lima. A very suggestive cover!

International Records, a subsidiary label from Fania signed Hugo Leonel Vaccaro, winner at the Festival of the Song and Voice of Puerto Rico. They are rushing out a single containing the winning song and working on an lp . . . And that's it!
NARM Convention Forms Go Out

PHILADELPHIA—Advance Registration Forms for the 1973 15th Annual NARM Convention were sent to all Regular and Associate Members on Friday, December 1. The NARM Convention convenes February 25 to March 1, 1973 at the Century Plaza Hotel in Los Angeles. Reservations for the convention and for hotel accommodations may be made only through the NARM office and by using the official registration form.

“Partners in Progress,” the convention theme, will dominate the business sessions. A special effort was made this year to involve as many industry members in the convention programming as possible. Separate rap sessions and workshop sessions will be held for rack jobbers, distributors and retailers. Manufacturers will participate as “Partners in Progress” with the merchandisers in these sessions.

In addition to the Opening Business Session, which will feature top record industry executive talent, as well as representatives of the business world, other meetings will be held on piracy, and on the opportunities in video and quadraphonic sound. Work shop sessions will spotlight merchandising problems.

SOUL TRUTH

(Continued from page 42)

"Don't Burn Me"—Paul Kelly (Warner Brothers);
Requests: "Me & Mrs. Jones"—Billy Paul (P.I.R.);
Sleeper: "Travelin'"—Main Ingredient (RCAC); * Additions: "Shelter"—Warren Ingram (WKO); "Summer In The City"—E.B. King (ARC); "Brand New Key"—Four Of A Kind (Toy); "I Miss You Baby"—Willie Jackson (Spring); "Your Love Puzzles Me"—California Girl (Doorway); "Let Us Love"—Bill Withers (Sussex).

CECIL HALE & E. RODNEY JONES—WVON (Chicago);
Personal Pick: "After Hours"—J.R. Bailey (Toy); Requests: "The World Is A Ghetto"—War (UA) And "Ciseo Kid"—War (UA) & Give Me Your Love”—Barbara Mason (Suddah); Sleeper: "Wish I Could Talk To You"—Sylvers (Pride); Additions: "So Much Trouble"—Joe Quarterman (GSF); "Trouble Man"—Marvin Gaye (Tamla); "Superfly"—Curtis Mayfield (Curton);
"Talkin' About Love"—Lawrence & Roselle (A&M).

SAM MOORE—WGOK (Mobile); Personal Pick: "Make It With You"—Spoonbread (Stang); Station Pick: "I'm Satisfied"—Brief Encounter (Seventy 7); Requests: "Ain't Got Love"—Kenny Carter (Atlantic); Starting: "I'm Sure"—Jean English (Alitia) and Sleeper: "Sting Me"—Joan Garrett (Duke); #1—"Rolling Stone"—Temptations (Gordy); #5—"Don't Let Me Down"—Trumans (Vigor); #10—"Bag Of My Own"—James Brown (Polydor); #12—"Miss You Baby"—Willie Jackson (Spring).

RON ROSS

MONEY MUSIC

(Continued from page 24)

and would genuflect and kiss John's ring. WCFL put it on the chart at #37. It came on the KJR Seattle chart at #39. It has exploded 16-19. KLIV San Jose and Dave Sholin says "GORILLA!"

2. King Harvest. It came on CKLW at #26 and Rosalie Trombley says "it looks good." It came on the chart at KJH at #28, it exploded 20-13. WHHY Montgomery, 34-16. It is being played heavily at WIBG and WRKO. Robin Mitchell in Boston told me, "Kal, the record is a hit because it proved itself to me in Seattle. If it hadn't been for a temporary stock problem, the record would have gotten a number on the WRKO chart this week.

3. Limmie and the Family Cookin'. This record is still "King Of The Secondary Markets." It is now #1 at WMAK Nashville and brilliant programmer, Scott Shannon (who owns the city of Nashville on the radio dial) said, "Kal, this record is selling twice as big as any other record in town." It is #1 WHHY Montgomery where John Parker says, "it is a GO-RILLA!" #2 KLIV where Dave Sholin says, "#1 next week". #2 KJBR Spokane where Steve West and Dan Walker say, "probably #1 next week." Major market station new believers: New at #39 KLIF Dallas and KILT Houston. #4. John Denver. We have been telling you for a long time that this record gives you a natural high, like being at the top of Pikes Peak. This week Jay Cook, genius programmer of WFIL Philadelphia, put it on hitboud. It exploded 17-9 KJRB. It went top 10 with Harvy Moore at WPQC Washington. It jumped 40-29 with Tom Bigby and John Rook at KTLK Denver. #31 KLIF, 35 WCAO Baltimore with Ron Riley and Ms. Frankie Jordan. Good phones reported WIBG, it is on WIXY, WMAK, WHHY.

Prediction r&b crossovers: 1. "Love Jones"—Brighter Side of Darkness, Lucky Russ "Mr. Double Sincere" Regan has done it again. He is creating a new record company at 20th Century Fox. Sales are close to 500,000 r&b. It is #1 r&b in Washington, D.C. and exploded on the chart at WPQC pop. It roared from 15-11 at CKLW, it is over 60,000 in Chicago and we are looking for pop play there in about two or three weeks. There is no question that this record is Australian GO-RILLA milk.

2. Bobby Womack, "Harry Hippie." We have been telling you for weeks that this record would cross over to become a pop monstrosity. Georgie Woods was the first one to break it wide open in the City of Brotherly Love. It exploded new at WPGC pop. It roared from 15-11 at CKLW, it is over 60,000 in Chicago and we are looking for pop play there in about two or three weeks. There is no question that this record is Tasmanian GO-RILLA milk.

3. John Denver. We have been telling you for weeks that this record will become a pop monstrosity. Georgie Woods was the first one to break it wide open in the City of Brotherly Love. It exploded new at CKLW at #29. It came on the chart at #26 at WTX New Orleans. WIBG reports pop sales in Philadelphia. It is on KLIF Dallas.

Dennis Yost and the Classics IV. We are convinced that this record is a hit. Bob Collins, Program Director of WRIT Milwaukee, has said from that beginning that it is a big adult phones from females on his morning show. It jumped 14-11 WPGC, it is confirmed now 30-18 at WIXY, and Gene Taylor and Marge Bush report "big adult phones." It is confirmed also 16-13 at WDGY Minneapolis. It came on the chart at #21 at KXOK, 23 WCAO, on KJR.

(Continued on page 55)
Dialogue (Continued from page 26)

pete with the halls. Or you have guys working on 90-10's who don't put up any money. They work for the act, and that is more competitive so you're being squeezed out of your profits.

We're on shaky ground. Promoters are really only needed in small cities that people don't want to go into to gamble their own money or to book newer acts in the larger markets for exposure. You've got to be pushy today and say if you want me to go into that small town where nobody has played you before, then I want a share of the ticket. Or, if you want me to book your second string act, I want your headline act. I've never been that demanding before because I always thought these things were coming to me. But that rarely happens. Once, Don McLean at Carnegie Hall said he played for me even though mine wasn't the best offer because he remembered several summers ago when I played him in the park and gave him a chance. But that's a rare case.

RW: How have you found Radio City Music Hall as a forum?
RD: The Music Hall is a sensational place, but it's never going to be a "rock palace," because they don't want that image. We had absolutely no problems from my point of view with West, Bruce & Laing. The management might have thought there were problems there because there were a lot of freaky people there, but to me that's no problem. And it could have been a very rocky presentation. I figured that if we got past that group, we could put Alice Cooper or the Grateful Dead in there but no chance. It would be fine if we could keep the management away because they come down and it's not the Greyhound Bus crowd pulling up with the ticket stubs at the concerts. It has to become a special place where on special occasions we can put in a few acts maybe be like a Three Dog Night, Elton John, David Bowie or Chicago, which is as "rocky" as it may ever get, and maybe acts like Aretha Franklin, Mavis Haynes or Joni Mitchell and Neil Young.

RW: Do you have any favorite forums for presenting your acts?
RD: I like big places and I think the kids like going to nice places like Philharmonic, Carnegie and definitively Radio City Music Hall. Preferences? I can keep my eye on things a little closer at Carnegie Hall. Philharmonic also. They're a little looser on security there which can be nerve wracking because kids can get all over the stage. Radio City is to me the ultimate. It's like playing a museum. I flip out over the architecture there, but right now they're in the infancy stage there and we're trying so hard to please the management because they're not in the concert business, but once they get their feet wet and relaxed, I'll feel more comfortable there too. To me, the acoustics at Radio City are even better at Carnegie. Years ago at Philharmonic we had to put Hendrix on an area which was something like a semi-classical act. We had to first put the N.Y. Brass Quintet, then a harpsichordist and then Hendrix.

RW: How do you think television shows such as Don Kirshner's will affect concerts?
RD: I don't think it helps business. It's good and bad. Television is only interested in ratings. Television is a medium to sell products, so if it's a poor rating, the show is considered bad even if it was in fact very good artistically. I think if we could do a show for ABC it would get great ratings even though so far contemporary music has never sold well on TV simply because ABC has the youth market. There are some acts who come across visually, but electronic, and there are a few acts that aren't easy to work with and many of them don't want television. To do a rock show on a weekly or monthly basis is a chore. But there is a market for it. Kids don't watch television because there is nothing for them to watch. Look at radio—it's all rock music and so is the record business and the concerts. The concept of "in concert" on TV is nothing new. We didn't have the "Good Vibrations" show from Central Park. We merely taped the concert and edited it down. We used a natural concert atmosphere outdoors and that's the way I think it should be. Nothing should be manufactured. A series from Carnegie Hall might be terrific. But I don't have the time to chase down sponsors for television. Another problem is that there aren't that many directors who know how to direct a rock and roll music show, and cut the audience into the show. The reactions of the audience are more exciting than a close up of a guy's fingers on a guitar.

RW: How did you first become interested in concert promotion?
(Continued on page 54)

Oil City
Label Bows

- CORPUS CHRISTI, TEXAS — A new label, Oil City records, located in Corpus Christi, Texas, has announced the release of its first single, "Sister Rose," by Tapestry Garden. The company has also just signed major distribution affiliation pacts with SGR Distributors Incorporated in the Northeast; Alltapes Inc. in the Southwest; Taylor Electric in the Midwest, and Chips Distributing for the Central-eastern seaboard.

The company has set a goal of releasing two to three singles per month, and four albums per year. Most of the recording for Oil City records will be done in Dallas, Texas at the Sunset Sound Studios, with Dick McGrew responsible for the mastering of the records.

Gavin (Continued from page 14)

Stax-Volt Records; Harold Childs, Nat'l Promotion A&M Records; Clive Davis, Pres. Columbia Records; John Hammond, Columbia Records; Curtis Mayfield, Curtom Records; Joe Smith, Pres. WB Records; Larry Uttal, Pres. Bell Records; Jerry Wexler, VP Atlantic-ATCO Records; Bill Ballance, KGBS Radio; Elmo Ellis, Mgr. WSB Radio; Jack McCoy, PD-KCQJ; Dean Tyler, PD-WIP; George Wilson, VP-Programming, Bar- tell Broadcasting; Bill Young, PD-KILT; Stations WDIAM-Mem- phis, WIDE-Indianapolis, & WVON-Chicago. The 25 Profes- sional Excellence Awards recipients were Henry Allen, Atlantic-Atco Records; Mike Curb-MGM Records; Laverne Drake-KNRD; George Harrison-Apple Records; Robert Hood-WWHO; Al Jeffe- rson-WWIN; Bruce Johnson-RKO General; George Klein-WBQ; Sonny Meindl-KKIS; Ron Moseley-Susaex Records; Charles Murdock-WLW; Elliott Nevins-WIWO; Mo Ostin, WB Records; Jim Phillips-KHEY; Steve Popovich-Columbia Rec-ords; Tess Russell-KMPC; Ron Saul-WB Records; Bill Sherrill- Columbia Records; Matty Sing-er-ABC/Dunhill Records; Rick Sklar-WABC; Jack Thayer-Rec-ords; Stations KJRB, The Needs, FM, WIST, and WKDA/AM.

The conference concluded Saturday Dec. 2 after a session of a panel critique of air checks hosted by Paul Drew presented from representative stations and evaluated by program directors form each format.

Flashbulbs

- LOS ANGELES—UA recording group The Cornelium Brother- ers and Sister Rose last week received their second gold rec- ord for "It's Too Late To Turn Back Now". The single was car- tified by the RIAA.

Weldon McDougal

(Continued from page 6)

ately.

McDougal has been associated with the music business for 23 years as a singer, producer, writer and record promo- tion specialist operating from his home base in Philadelphia, Pa.

In his new position, McDoug- al is responsible for devising and implementing policy calcu- lated to gain maximum expo- sure for recording artists asso- ciated with the Motown family of labels. His emphasis will be on promoting the artist's image among music professionals and fans, thereby attracting favor- able attention to the product released by the artist.

Sherman

(Continued from page 3)

In making the announcement Uttal said "The selection of Dick Sherman as Director of West Coast operations for Bell Rec- cords was the result of careful consideration between Executive Vice President Irv Riegel and myself. The rapid growth of Bell Records in the last few years has made our West Coast oper- ations both more complex and more important to us than ever before. We feel that Dick Sher- man's experience and accompl- ishments are the right qualities for the heavy responsibilities of his new position."
Pan To Columbia

HOLLYWOOD — Columbia Records has signed Pan, a four piece vocal/instrumental group, via a long term master purchase agreement with Pan Productions, according to an announcement by Columbia Records President Clive Davis. The individual members of the group have already accounted for sales of several million records, most notably ex-Beau Brummel Ron Elliot, who has composed all the material for the band’s first finished debut album, and lead singer Keith Barbour, who scored a major chart success several years back with “Echo Park.” Other group members are Arthur Richards formerly with Rig, and Val Garay, Garay, who produced the album with Elliot and Chicano producer Don Buday, also a hit with his charts awhile back as part of the Giant Sunflower, an early act on Lou Adler’s Ode label.

Backup Men

Assisting the group on their first album are drummer Don Francisco, formerly part of Highway Robbery, and bassist Sherman Hayes, currently completing his first solo album for Capitol.

Record Machine

(Continued from page 6)

also provide the record industry a whole new medium for sales in areas of merchandising that up until now remained untapped.

Four machines, taking up 12.5 square feet of space, can accommodate the top 48 hit singles. The machines can be set up for any price from $50 to $1,500, depending on markup and the size of local sales taxes.

Local Servicing

Servicing is through local servicing facilities, although the manufacturer works with the retailer in setting up a contract to cover servicing.

In addition to shrinkage control, the record vendors allow for tighter stock control too. Store managers can read off sales on a daily basis, according to Weinstein, enabling the manager to fill in his hits records long before he runs out of stock.

And the mobility of the machines allows the stores to utilize their 45 rpm record assortment in unpoliced high traffic areas near the front entrance of the store maximizing impulse buying.

Ember Gets C&W Film For Europe

LONDON — Ember Enterprises Inc. has acquired distribution rights for England and Europe to “Road to Nashville,” a Crown-International Films’ feature starring Faron Young, Marty Robbins, Connie Smith, Johnny Cash and other major country music artists. This is the second deal negotiated by Ember president Jeffrey S. Kruger with Crown. Acquired earlier were “Chain Gang Women” and “Point of Terror.”

Showcase

“Road to Nashville” is scheduled for special showcase presentation release in late February, according to Kruger, to coincide with a concert tour of England by Young and Miss Smith. The tour is being supervised by Kruger’s Ember Concert Attractions subsidiary.

B’way Larry On New Coasters Cover

NEW YORK — Shoot ‘Em Up Photography announced today that King Records has chosen a Shoot ‘Em Up photo for the album cover of the soon-to-be-released “Coasters On Broadway” LP. The photographic features Broadway Larry, a well-known fixture at 50th Street & Broadway.

The album, slated for a January release, marks the first album by the Coasters on King Records since their switch from Atlantic. “Coasters On Broadway” is written and produced by Jerry Leiber and Mike Stoller, principals of King, and producers of previous Coaster albums.

Carter Making It

Neil Carter (seated, center) is surrounded by a team of helpers, ready to launch her recording career. After much praise in “Jesus Christ Superstar” and “Dude,” Neil's about to record. With her are (l. to r.) her manager, Marc Pressel; E. B. Marks Music Corp. President Joseph Auslander; Dick Stone, Marks’ Professional Manager and producers Myrna March and Bert Keyes of Make Music.

Wasserman Wins 1972 L&R Award

LOS ANGELES — John L. Wasserman, entertainment columnist for the San Francisco Chronicle has been named recipient of the 1972 Levinson and Ross Humanitarian Award.

WB Regional Mgrs.

(Continued from page 6)

Rosenblatt said the concept of the regional managers was to have “the total record sales at a national level which ordinarily only happens at various national positions.” Rosenblatt and his assistant, Russ Thyret, expect the new position to be able to coordinate advertising, inventory, airplay, and artist itinerary information at the WEA branches. They see him as “WFA’s man at Warners and Weiman’s man at WEA.”

Rosenblatt said he’s been thinking of implementing this system for a year or more, but the company wasn’t ready for it until now. “On paper,” he says, “it looks great but as usual, it comes down to the people and how well they do it.”

The new regional managers are Eddie Gilbreath, Atlanta; Jim Saltzman, Boston; Worthy Patterson, New York; Roy Milani, Philadelphia; Al Proctor, Cleveland; Roy Chiwari, Chicago; Don McGregor, Dallas; Allan Mink, Los Angeles; and Gary Davis, San Francisco.

Charisma

(Continued from page 6)

“The String Driven Thing,” the supporting act on the bill, is a Scottish group who have been together for about six months. They are an unusual rock group in that the 4-piece line-up does not include a drummer, and the lead instrumental chores are handled by a violinist. Their debut album, “String Driven Thing,” has just been released.

Like Genesis, they are managed by the Charisma organization, which is headed by Tony Stratton-Smith.

In order to expand the impact of this one concert appearance, Buddah is bringing in selected press and radio personnel from various parts of the country.

Other phases of the Charisma promotional campaign will be carried out in the New Year, with a series of special press, radio and merchandising projects which are already underway. Further details will be announced in the near future.

Presley Special

(Continued from page 4)

The Hawaiian satellite TV special, produced by RCA Records, will be recorded by RCA and released as an album throughout the world simultaneously under the title “Aloha from Hawaii.” It also marks the first time that a record album will have total worldwide simultaneous release also.

Yojo Kobayashi, President of NTV, who has expressed a keen personal interest in the show, its announcement earlier in 1972, stated “It is appropriate that on the occasion of our 20th Anniversary we have the opportunity to participate in the first worldwide satellite telecast by a single entertainer. We are delighted that Presley is the star of this unique international first.”

AVI Sets deWilt For Representation

LOS ANGELES — In a new international publishing exchange, American Variety International has set Melody deWilt, German music publishers, to represent AVI’s publishing companies, Equinox and For-sythe, in Germany, Austria and Switzerland.

AVI’s music division and its publishing subsidiaries are already set up in Europe through a tie-in with Burlington Music in London.

Richard Arrested

(Continued from page 24)

appears in court in Nice because it had not been decided by any French authority that there was a case against us that will go for trial.”

A senior French police official, Commissioner Mauray, in Nice is reported to have stated to the press: “No other members of the group have been involved—they were given a thorough going over in Nice recently and found to be clean.”

Jagger continued: “It should be emphasized that Charlie Watts, Bill Wyman, Mick Taylor and myself lived separately and only came together for recording purposes. At no time did we hold drug parties in our homes. It is hoped that this statement by me—and the confirmatory statement by the public prosecutor’s office—sets the record straight once and for all.”

Keith Richard, also recording in the West Indies said on Wednesday: “The feeling that I went into police for my arrest was when I read it in the newspapers here this morning.”

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Dialogue
(Continued from page 62)

RD: Well, I always used to do these things on the side. I ran benefits and cocktail dances for charity. I ran dances for high school and college fraternities. And I used to attend lots of concerts, and I remember one midnight Levy Bruce concert at Carnegie where I sat and figured out how much money was made theil sold out. Then I guessed that Lenny got $1,000 and thought that there was a big profit, but I didn't know that big acts get much more than $1,000. Acts get a pretty nice guarantee plus a percentage of what comes in at the door. Then I started working for the men who produced the Bruce show—

that was the Forest Hills Music Festival. I went on my own in 1966 when I created the idea for the Central Park festival. The first concert I ever did was Mississippi John Hurt and Patrick Sky and the New York City Ramblers at Town Hall. Then I did a ballet concert to recorded music at Hunter College with Edward Villela and Melissa Hayden.

RW: Are you going to continue with the park in New York?

RD: Yes, as long as Schaefer puts up the money. They had a bad year as far as beer sales are concerned and the first thing they cut are things of this nature. If they decided to cut the festival, I'd find another sponsor or do it myself and raise the admission prices. We could use a 20,000 seat stadium in Central Park. A lot of people want to go there in the summer, basically because it's so close. I think the summertime is a bigger potential than the winter for making money for the acts. That's when all these big outdoor tents and festivals take over.

The park builds audiences for the acts, and a big act can walk away with $10,000. I thought T. Rex should have played the park last year. That would have helped them. Led Zeppelin broke big in the park. Vanilla Fudge, Jimi Hendrix, Sly Stone—they were all on the border of breaking big when they played the park. We guarantee them 7,000 people because the price is so low that no matter who we have there, we just about sell out.

RW: What of the Joseph Papp situation in the park? Last year he complained that the music interfered with his free Shakespeare productions.

RD: It's still an ugly situation. We're still second hand citizens in the park. The Shakespeare festival was there before us, and the Metropolitan Opera and the New York Philharmonic swing a lot of weight because a lot of important people contribute to them, and the city can't afford to push them around. Now they're starting a series where anyone with a permit can perform in the mall, and we have to honor that and we can't disturb them either. We have to be out of the park by ten P.M. and we still get complaints about the late hour sound from the residents. They don't go to bed at ten. They just complain because they don't like us. They don't like long haired kids and rock and roll music.

RW: What about your own personal relationships and experiences with these acts?

RD: Some of them you can relate to, except for those with the "I am a star" attitude. But those are fewer now than in the mid-sixties when acts would walk in as if they owned the place. Especially the road managers—they give you the most trouble. You can relate to some of these acts on a personal level after the show and talk about things other than music.

"The kids today are very star conscious and only the superstars are doing blockbuster business."

RW: What about the Fillmore East? Do you think it could have stayed viable?

RD: I saw what was happening with the need to raise ticket prices, and the Fillmore only seated 2,600 or 2,700 and I knew it couldn't sustain itself with today's escalated prices. That's why I went after the Fillmore Forum. The one good thing about the Fillmore was that it was a non-union house. I didn't run into Frank Barcelon's office and create some new deals. I just played it naturally. I should have gone to him and established one of the New York locations as a place where he could put his acts. I let that pass me by. As it worked out, I haven't lost that much be-

Atlantic Releases
Four New Albums

NEW YORK—Atlantic Records released four new albums last week offering the talents of Bobby Short, the original TV cast of "You're A Good Man, Charlie Brown," the comedy team of Stiller and Meara, and Ella Fitzgerald.

Donny Faints But Show Goes On

LONDON—Exhausted and suffering a high fever, Donny Osmond collapsed following the Osmonds' concert in London, played to a packed audience of some 5,000 at the Rainbow Theatre, while another 2,000 or more milled about outside.

Donny, 14-year old member of the group, arrived at the Rainbow in an ambulance and left the same way. He'd been treated for a temperature of 103° prior to the show and, although doctors urged him to forgo the performance, the young entertainer insisted. The alternative to appearing was cancellation of the performance.

The following morning, as news of the illness was carried to the nation via newspapers and radio and television, get well cards and telegrams began arriving at the Osmonds' mid-London hotel, the Churchill.
Clean Living. We keep telling you that this is a hit record. It sells through where it gets played and pulls big phone requests from a broad range of demographics.

Record that we think should become a crossover: "After Hours" J. R. Bailey. This guy has the closest thing that we have heard to a hit master from Seattle where it is cooking at many of the major r&b stations in the big cities across the nation. (Continued from page 3)

Powerhouse believer: #40 WCFL. 37-39 KOL, 32 WDGY, 32 KJR, 30 KJRB. 28-16 WRKO and Robin Mitchell says "powerful with a lot of teenagers asking for it. It moved record. CKLW reports top 10 phone requests this with "Help Me Make It Through The Night."

Bulldog. It is now rolling like a tank. Some programmers are still apprehensive about this record and feel the crack MCA promotion force will not be able to bring it all the way home. They are wrong!! We predict right here and now that this will end up as one of the biggest records of the year. George Wilson, of Bartell Broadcasting, fully agrees with us. 10-8 KLIV, 25-10 WIXY, 14-12 WRKO, 23-13 KILT, 27-14 WPFG, 20-16 CKLW where it is #3 in phone requests, 34-30 WCFL.

Hottest album cut of the month: "Love and Happiness" in the Al Green album is so hot in Chicago that sales on the album are heading rapidly toward the 100,000 mark. Paul McCartney. This new looks like a #1 record. There are hot rumors that at least three of the Beatles are right now seriously discussing going back into the studio together and possibly releasing on Capitol Records.

Elektra Meet (Continued from page 3)

art, presented in a gallery setting with a continuous playing of Nonesuch classics throughout the exhibit.

In describing the industry features of the convention, the theme of which is "Sales Support Promotion and Promotion Supports Sales," George Steele, III, Vice President, Marketing, added that there will be two seminars and a special interview with Elektra President Jac Holzman fielding questions proffered by "reporter" Joel Friedman, President W-E-A Distributing Corporation.

Greta Garbo, Gary Cooper, Clark Gable and John Garfield would be such as Neil Diamond, Carly Simon, George Harrison, Elton John, etc. Also the motion picture moguls of the 30's and 40's such as: Louis B. Mayer, The Brothers Warner, Darryl F. Zanuck, Harry Cohn, Samuel Goldwyn, David Selznick, Irving Thalberg (who died at a very young age) have their counterparts today in the areas of sheer creative and executive management ability in people such as: Ahmet Ertegun (who is a true Super Star of executives), Jerry Wexler, Clive Davis, Berry Gordy, Jr., Larry Utlal, the late Leonard Chess, the late Manny Sachs, Jerry Moss, Joe Smith, Mo Ostin, David Geffen, Wes Farrell, Mike Maitland, Al Bell, Jim Stewart, Tony Martell, Jay Lasker, Mike Stewart, Neil Bogart, Doug Morris, Nat Tarnopol, Ron Alexenberg, Irving Steinberg, Mike Curb, Art Talanadge, Artie Mogull, Morris Levy, Florence Greenberg, Mort Hoffman, Bob Skaff, Ewart Abner, Ted Fagen, the retired Barney Ales and many others.

Record & Tape Center Expands

- CHAPEL HILL, N.C.—Record and Tape Center, Inc. has announced a January 3 opening date for their second store in the Chapel Hill area. The new 800 square foot complex is located in the NC& B Plaza, and will be named Record & Tape Center East. The other 2,200 square foot will now operate as Record & Tape Center West. Both Chapel Hill stores will be under the direction of Ms. Madonna J. Rentz, General Manager.

According to Regional Manager Charles Mann, the new store will include all possible American contemporary products, a full line of British product, and cut-outs. The West store also carries the complete line of classical and foreign products.

Record & Tape Center, Inc. now operates a total of five outlets include stores in Revere, N.C.; Jacksonville, N.C.; and Durham, N.C.

Hot Rocks (Continued from page 3) holiday sales.

The album is the follow-up release to the incredibly successful, "Hot Rocks," two-LP set, issued last year by London and just now completing exactly one full year on the charts. The album is the biggest selling ever for the Stones.

The new "More Hot Rocks" album contains 25 titles, eight of which have never before been released in the United States. None of the other 17 appear on the first "Hot Rocks" album.

All tracks in the "More Hot Rocks" set include performances by the late Brian Jones. The new album was packaged by Andrew Loog Oldham, the original British producer of all the 25 tracks. Oldham also contributed special liner copy for the production.

Stopping by Record World recently was Sussex group Gallery. The group has enjoyed two big hits this year, "Nice To Be With You" and "I Believe In Music". Their latest single, which they brought with them, is entitled, "Big City Miss Ruth Ann". Pictured above standing left to right are: Dan Bucao; Cal Freeman; Jim Hudson of Banner Talent; and Dennis Kovarik. Kneeling are Brent Anderson and Record World Assistant Editor Fred Goodman.

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Groups and New Faces Rising Fast In C&W

By DAN BECK

NASHVILLE — Recently, Record World covered the current label expansion boom in country music. A further look at such growth must consider the motivator of this widespread development. The rise of new artists and groups has been the key to the increasingly successful country segment of the music industry.

Country Music Month and all of the activities, awards and banquets brought about a collective feeling that new artists were simply knocking out country music fans. Donna Fargo shot to the top of the charts with "When the Snow is on the Roses," and Pat's hit record, "When the Snow is on the Roses," were simply knocking out country music fans. Donna Fargo, Tom T. Hall and the Statler Brothers as guests, airs on ABC-Channel 8 Thursday, Jan. 4 (11:30 p.m.). It was taped last night in New York.

Singer Bill Anderson, in Hollywood to tape a dramatic role (he plays a bartender) on an episode of NBC's Jigsaw series, postcards: "Been on the set for three days and so far I've said eight words on camera! . . . Are you sure John Wayne got his start this way?" "Hope to be in Nashville for Christmas."

Back-tracking to Chet B. Atkins: He, as already publicized, has taken a leave of absence of the Masters Festival of Music (with which he has toured for eight seasons with Boots Randolph, Floyd Cramer, and sometimes Jethro Burns), and divested himself of some of his administrative duties as vice president in charge of RCA's Nashville office, has lined up nine solo shots with symphony orchestras for 1973. The schedule follows: Feb. 2, Houston; Feb. 14, Spokane, Wash.; April 6, Calgary, Alberta, Can.; April 24-25, Portland, Me.; May 11-12, Nashville; and July 13-14, Minneapolis. It is likely that Chester B. will add a couple of more symphony appearances and the waging on Music Row is that he'll do a "guest" performance or two with the Festival next year.

Pianist Floyd Cramer's grandfather, The Rev. C. C. Kitchens, "Hope to be in Nashville for Christmas."

Success brought smiles backstage at a Seattle Opera House concert recently. Congratulations were in order for Sonny James (left) of Columbia Records, and Pat Roberts (right) of Dot Records. Sonny's hit record, "When the Snow is on the Roses," and Pat's hit record, "Rhythm of the Rain," were both produced by Nashville's George Richey (center).

Loretta Lynn, CMA's 1972 Entertainer and Female Vocalist of the Year, and Instrumentalist of the Year, Charlie McCoy. Arnold was CMA's first Entertainer of the Year and Miss Anderson was the 1971 Female Vocalist. Other artists will be performing on the show and will be announced at a later date.

Joe Cates and Walter Miller, who produced and directed the 1971 and 1972 CMA Awards Show, will be handling the February Country Music hit-parade-type show.

By RED O'DONNELL

A 90-minute special, hosted by Roger Miller and featuring Nashville artists Chet Atkins, Donna Fargo, Tom T. Hall and the Statler Brothers as guests, airs on ABC-Channel 8 Thursday, Jan. 4 (11:30 p.m.). It was taped last night in New York.

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Bucy & Campbell
In New Digs

- NASHVILLE — Bonnie Bucy & Associates, Inc. and Archie Campbell's Arcam Music, Inc. have moved into larger facilities located at 2407 12th Avenue South, Nashville, Tenn. Their new telephone number is (615) 383-6376.

- The Bucy operation, including Bonnie Bucy & Associates, Inc.; Theme Park Productions, Inc.; Partheme Music (BMI); Aliaxes Inc. and Captive Music (BMI) as formerly located in the RCA building.

- Campbell's address is the same as the Bucy offices. The new phone number there is (615) 383-3925.

Red Sovine Back
To Starday-King

- NEW YORK — Hal Neely, President of Starday-King Records, has announced that Red Sovine, one of the top names in country and western music, has returned to Starday Records and has signed an exclusive long-term contract with the label. His return to the label is marked by the release of his new single, "Go Hide John."

Christmas Singles

THE ROYAL SCOTS DRAGOON GUARDS—RCA 74-0861
THE LITTLE DRUMMER BOY (Mill/International Korwin, ASCAP)
CHRISTMAS FESTIVAL (Mills, ASCAP)
DALLAS COREY—Corey 001
IT'S GONNA BE A MIXED UP CHRISTMAS (Eryle/Daicor, ASCAP)
THE BIRTH OF CHRISTMAS (Corey International, BMI)
CHARLEY PRIDE—RCA 447-0935
CHRISTMAS IN MY HOMETOWN (Pi-Gem, BMI)
SANTA AND THE KIDS (Pi-Gem, BMI)
DAVE DUDLEY—Mercury 73142
OLD TIME MERRY CHRISTMAS (Newkeys, BMI)
SIX TONS OF TOYS (Newkeys, BMI)
JIM REEVE—RCA 74-0859
BLUE CHRISTMAS (Rodo, ASCAP)
SNOW FLAKE (Open Road/Ronda, BMI)
STAN FREBERG—Capitol P-3503
GREEN CHRISTMAS (Part 1) (Freberg Music, ASCAP)
GREEN CHRISTMAS (Part 2) (Freberg Music, ASCAP)
DANNY DAVIS & THE NASHVILLE BRASS—RCA 74-0858
WHITE CHRISTMAS (Hillside, BMI)
WINTER WONDERLAND (Regem-Vocco & Conn, ASCAP)
THE SINGING DOGS—RCA 48-1020
JINGLE BELLS (Springfield, BMI)

**THE TRUTH ABOUT WHO ZERO JONES SLEEPS WITH!**

Produced by Loretta Lynn and Tommy Alsup

**CUTLASS 8144**

**A LETTER TO LORETTA**

Produced by Loretta Lynn and Tommy Alsup

**CUTLASS RECORDS, INC., 813 16TH AVENUE SO., NASHVILLE**

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**Station Check List**

- WWVA, Wheeling (Bob Ward)
- KNER, Houston (Bruce Nelson)
- WSLC, Roanoke (King Edward IV)
- WWL, New Orleans (Charles Douglas)
- WPAF, Ft. Worth (Art Davis)
- KFDI, Wichita (Don Powell)
- WAME, Charlotte (Edd Robinson)
- WENO, Nashville (Johnny K.)
- EWM, Ft. Dodge (Dale Eicher)
- WXCL, Nashville (Joe Lawless)
- KXYX, San Antonio (Bill Bohde)
- WVOJ, Jacksonville (Gary Markham)
- KLAC, Los Angeles (Corwin Schreiber)
- WIRE, Indianapolis (Barb Owen)
- KVOO, Tulsa (Mike Jackson)
- KVOO, Fort Smith (Lee Shannon)
- KCKC, San Bernardino (Bob Mitchell)
- KNBR, Sacramento (Jay Hoffer)
- WXCL, Peoria (Lee Sanzen)
- WPOR, Portland (Al Diamon)
- WHHM, Providence (Tom Star)
- WWL, New Orleans
- WSLC, Roanoke (King Edward IV)
- WWL, New Orleans (Charles Douglas)
- WPAF, Ft. Worth (Art Davis)
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**Record World December 16, 1972**
Norris, Opry Guard, Dies

NASHVILLE—WSM's Grand Ole Opry and hundreds of country music devotees were saddened by the recent death of Richard L. Norris, the Opry's veteran backstage guard. Norris came to the Opry in 1941. He also served as a Marshal for the Tennessee State Supreme Court after his retirement from the Nashville Police Department with 33 years service. He was regarded as the personal friend of hundreds of stars, sidemen, agents, writers, D.J.'s, promoters, and the countless other people with an interest in the Opry.

New Names in C&W

(Continued from page 56)

more labels and more radio stations playing country music. New names are given a chance to be heard so that record buyers can experience rising talent. The acceptance of blacks, self-contained groups, and youth has removed some of the stereotypes of c&w music. The growing market has added more variety, while maintaining the veteran stars who have carried country music from its early stages to the massive appeal prevalent today.

TOMPALL AND THE GLASER BROTHERS—MGM K-14462
A GIRL LIKE YOU (Glaser Brothers, BMI)

DELTALOST (GB Music, ASCAP)

These good ole boys are goin' heavy country! Will be bigger than Texas in your juke box area. Expect the three Nebraskans to stay on top with this Tompall penned platter.

JOHN L. & SHIRLEY ADAMS—Shue 1984
PLASTIC SADDLE (Acclaim, BMI)

WHEN I CAN'T USE YOU (ONE MORE DAY) (Al 'Sinvan, ASCAP)
Nat Stuckey's 1966 ±1 reworked into a duet and funkier. Hot tracks and lyrics could carry it into pop formats.

ROGER MILLER—Mercury 73354
HOPPY'S GONE (Tree, BMI)

THE DAY I JUMPED FROM UNCLE HARVEY'S PLANE (Tree, BMI)
Moving story and gentle treatment by Roger Miller will make this another giant for the "King Of The Road." Chibs Moman production is superb line after line, will be aired everywhere; country, MOB and pop! Great!

BILL PHILLIPS—CATIONAL 3495
NOTHING'S TOO GOOD FOR MY WOMAN (Tree, BMI)

WHEN YOUR LOVE WAS YOUNG ENOUGH (Blue Crest/Hill & Range, BMI)
Nice arrangement on a hard country ballad. Phillips builds it better that a Mack truck. Good feel that creates a buyer's item!

RED SIMPSON—Capitol P-3495
THOSE GOTTEN TRAINS (Central Songs, BMI/Glenwood, ASCAP)

MILES AVER (Jerry Chesnut Music, BMI)
Uptempo number tracks on. Rolls along with a warm recollection of some legendary lines. Continues America's romance with the iron horse.

RED SOVINE—Starday 960
GO HIDE JOHN (Drawbridge, BMI)

TEAR STAINED GUITAR (Beyel/Ft. Knox, BMI)
Humorous and gutsy, "get-her-back" song. Sovine delivers it superbly! Box deposits will be something to bank on.

JESSE BRADY—RBJ 1040
IT'S YOUR BABY, YOU ROCK IT (Hill & Range, BMI)

JESSE BRADY (Chapel, BMI)
Brady delivers a good lesson. Fine ideer that he's got here. Instrumentation will help carry it even farther.

DOC WILLIAMS & CHICKIE—W heeling 1047
HE SAID HE HAD A FRIEND (Wheeling Music, ASCAP)

HAPPY DAYS LONG AGO (Altoona Music, BMI)
Wow! This one really drives home the point. Makes you stop and think a minute. Comes from a poem that came from an old war movie. Required listening at least once! Social impact at its highest!

JIMMY LOUIS—Circle 7204
JUST CALL ME DARLING (Friendly Finley, BMI)

SO EASY TO REMEMBER (Friendly Finley, BMI)
Soft treatment on this ballad by Louis makes it a pleasant listen-

JOE DEATON—Tandum 006
LOOK IN THE YELLOW PAGES (Waterwheel, BMI)

YOU'RE NOT PART OF MY WORLD (Waterwheel, BMI)
Deaton has the right number with this ditty. Should go long distance with airplay on a cute idea.

CHARLOTTE HURT—Big Toe 1502
ICE CREAM SOLDIER (Casaw, BMI/Denant, ASCAP)
New label's release gives Charlotte a chance to put some real country singin' out. A real tear tinker.
**THE COUNTRY ALBUM CHART**

**DECEMBER 16, 1972**

<table>
<thead>
<tr>
<th>WK. ON</th>
<th>CHART</th>
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<tbody>
<tr>
<td>1</td>
<td>12</td>
<td>BEST OF THE BEST OF MERLE HAGGARD</td>
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<td>2</td>
<td>8</td>
<td>HERE I AM AGAIN</td>
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<td>3</td>
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<td>I CAN'T STOP LOVIN' YOU</td>
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<td>LYNN ANDERSON'S GREATEST HITS</td>
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<td>IF YOU TOUCH ME</td>
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<td>LIVE AT THE WHITE HOUSE</td>
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<td>CHARLIE McCOY</td>
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<td>WHEEL OF FORTUNE</td>
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<td>SOMEBODY LOVES ME</td>
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<td>AMERICA JOHN CASH</td>
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<td>16</td>
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<td>MISSING YOU</td>
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<td>STORYTELLER</td>
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<td>DELTA DAWN TANYA TUCKER</td>
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<td>TOM T. HALL'S GREATEST HITS</td>
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<td>THE ROADMASTER</td>
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<td>HEAVEN IS MY WOMAN'S LOVE</td>
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<td>GLEN TRAVIS CAMPBELL</td>
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<td>DOLLY PARTON</td>
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<td>26</td>
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<td>A PERFECT MATCH</td>
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<tr>
<td>27</td>
<td>4</td>
<td>WHEN THE SNOW IS ON THE ROSES</td>
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</tbody>
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**RECORD WORLD DECEMBER 16, 1972**

**WHO'S GONNA PLAY THIS OLD PIANO**

**This Old Piano Is Still Playing**

**This Old Piano Is Still Charting**

**This Old Piano - Think About It Darlin’**

**JERRY LEE LEWIS**

Watch For The Killer's Soon To Be Released New Album "Who's Gonna Play This Old Piano - Think About It Darlin’"
Chappell/Nashville Signs Gayle Barnhill

NASHVILLE — Henry Hurt, head of Chappell Music’s Nashville office, has signed writer Gayle Barnhill to an exclusive agreement.

Ms. Barnhill, who with Roy Bourke (Chappell) forms one of the few male/female country writing teams in existence, is represented on current charts with “All Heaven Breaks Loose” by David Rogers (Columbia). In less than 9 months of collaboration Bourke/Barnhill songs have been recorded by Mel Tillis, Anthony Armstrong Jones, Sonny James, Jean Sheppard, Arthur Alexander and Anita Carter.

One of the few female writers in country music, the Nashville-bred Ms. Barnhill began her career with the aid and encouragement of artist/writer Tom T. Hall and his wife, Dixie. Since that time she has written steadily despite the fact that she is married, has 3 children, show dogs and trains horses. She is a BMI-affiliated writer.

Snowbird Flies South

Marie Ratliff (left) of Record World’s Nashville office welcomed Johnny K. of WEN() and Capitol artist Anne Murray last week. Ms. Murray was in Nashville as part of a 12-day promotion trip for her new single “Danny’s Song”. The trip included her first performance on the Grand Ole Opry.

Huskey Sessioning

Feurin Huskey, with ABC/Dunhill, is seen recording his new album at Woodland Sound Studios. Don Gant, director of Nashville operations for ABC/Dunhill is producing the album, which will be released sometime in January. Featured with Gant and Huskey are Woodland Sound Studios engineer Rex Collier.

NASHVILLE REPORT

(Continued from page 56)

Nashville’s booking agency. The Johnny Cash Show will do nine personal appearances in January, opening the tour on the 12th in Austin, Tex., and closing at Fargo, N.D. the 21st. In between performances are booked for Corpus Christi, Little Rock, Springfield, Mo., Denver, Colo., Lincoln, Neb., Sioux City, S.D. and Bismarck, N.D.

Cissy Lynn (18), daughter of Loretta and Mooney Lynn, and Gary Lyelle of Waverly, Tenn. were wed Thanksgiving Day in a chapel on the Lynn’s ranch at Hurricane, Mills, Tenn. (The Lynns own the village of Hurricane Mills, including the U.S. Post Office). Loretta and Mooney and their eight-year-old twins, Patty and Peggy, are vacationing this month and part of January at their winter home in Mazatlan, Mexico.

Brenda Lee plans to resume her career Dec. 31 when she opens a week’s engagement at the Beverly Hills Club in Toronto, Can. Brenda underwent abdominal surgery Oct. 24 in New Orleans and says she is getting stronger and feeling better daily.


Gayle Barnhill to an exclusive agreement with “All Heaven Breaks Loose” by David Rogers (Columbia).

BRITE-STAR PROMOTIONS

Nashville, Tenn. 37203

THE BEST OF THE SEASON

ENDI, OKLA. 73701

BRITE-STAR PROMOTIONS

P.O. BOX 1082

HALF-PENNY PROMOTIONS
Love Sure Feels Good
IN My Heart

BUDDY ALAN WROTE IT...
Susan Raye SINGS IT
...AS NO ONE ELSE CAN!
I wish to thank all of you for a great year, and wish everyone a very happy Holiday Season. A special thanks to my many friends in radio who have proven you can’t hide a hit.

'THE LORD KNOWS I'M DRINKING'

We're proud of this album. We knew this was a good song—but the D.J.'s showed us a hit. AIN'T IT GREAT!

Cal
You should hear what happened on the night of June 22, 1972.

"Roy Clark Live!"

It's Roy Clark at his best. Live!
Electrifying an audience of fans with a sensational collection of songs, instrumentals, and comedy, as only Roy can blend. The album was recorded in Las Vegas. And will be advertised in coast-to-coast TV spots on "Hee-Haw." Starting December 16th. So stock up. You've got a live one!

HEE-HAW TV SPOTS BEGINNING DEC. 16