HITS OF THE WEEK

THE 5TH DIMENSION, "LIVING TOGETHER, GROWING TOGETHER" (Colgems New Hidden, ASCAP). Burt Bacharach and Hal David wrote this lovely, catchy song for the Columbia Pictures musical, "Lost Horizon." Fabulous, familiar ingredients and this top group work well together again in this outstanding song. Bell 45,310.

VAN MORRISON, "GYPSY" (Caledonia WB Music, ASCAP). From his "Saint Dominic's Preview" album, this superb singer-songwriter delivers in powerful style a r&b influenced tune that is sassy & sinuous. Terrific. Warner Bros. 7665.

THE EMOTIONS, "FROM TOYS TO BOYS" (East/Memphis, BMG). This may indeed be the hot rhythm shaker these girls have been looking for to send them up the charts. Expect vocalizing as culled from their "Songs of Innocence and Experience" lp. Volt 4088 (Stax).

RARE EARTH, "WE'RE GONNA HAVE A GOOD TIME" (Motown). Ace producer Mickey Most does wonders with this evocative, super melodious song featuring an exceptional vocal style, somewhat similar to Elton John's delivery of "Country Comforts." Programmers, pay this great new one. Bell 45,314.

ALEX HARVEY, "SOUVENIRS." This month Alex Harvey is known as the man who wrote Bette Midler's "Delta Dawn," and that's no sneezing matter (so where's the single?), but he is also his own man. The magic of Alex Harvey's songs is the muscular way in which they portray ever-so-slightly aberrated people. Here are more. Capitol ST 11128.

PETE HAMMILL, "FOOL'S MATE." Are the British more interested in the keyboards as rock instruments or does it just seem that way? Whatever the answer, here's a renowned British rock pianist out on his own after gigging with a few groups. Will be of most interest to those who like their blues moody. Charisma CAS 1037 (Buddah).

LIGHTHOUSE, "SUNNY DAYS." This is a most appropriately titled album as it brings lots of sunny, solid songs to follow the hits already established for this group. "Silver Bird," "Beneath My Woman," and "Lonely Places" are just some of the fine musical and vocal highlights presented. Evolution 3016 (Stereo Dimension).

RARE EARTH, "WE'RE GONNA HAVE A GOOD TIME" (Motown). From their "Willie Remembers" album, these successful songsmiths make another bid for chart action with a Stylistic, funky tune that sparks fine production work throughout. Rare Earth 5052F (Motown).

TAMMY WYNETTE, "'TIL I GET IT RIGHT" (Tree, BMI). This beautifully talented country lady has a poignant, sensitive ballad entry that could cross over into the pop market. A gem of a song, superbly sung and produced by Billy Sherrill. Epic 10940.

ROLLING STONES, "MORE HOT ROCKS (BIG HITS & FAZED COOKIES)." There could be no better musical Christmas surprise than this gift of 25 antique gems from this premiere group. Album features eight previously unreleased tracks in America, such as "Money," "Poison Ivy," and Stones own "Long Long While." A super and must have collectors item! London 2 PS 626/7.

JIM PULTE, "SHIMMY SHE ROLL. SHIMMY SHE SHAKE" (Stash, ASCAP). Culled from his new album, Pulte swings in with a heavy rock and roller that doesn't stop moving. Programmers should note that this one could shimmy up the charts. Fabulous Skip Taylor production. United Artists 50992.
These three men had a gold single with "Everybody Plays the Fool."

These three men are following them with "You've Got to Take It."

Both hit singles and all six men are on the album.
Dedicated to the Needs Of the Music/Record Industry

New York Concert Scene '72
By ROBERT FEIDEN

One of the oldest and most consistently successful clubs in New York is Paul Colby's Bitter End, located in Greenwich Village, and as much a part of the music scene in New York as any place could be. The list of names of the artists who first appeared at the Bitter End reads like a who's who of the music business. In the club's twelve year history, almost every major singer and comedian has appeared there. This year alone, such major names as America, Jackson Browne, Lily Tomlin, George Carlin, Cheech & Chong, Bette Midler and Randy Newman have made appearances at the club. "This has been one of our best years," Paul Colby told Record World. "There is a need for a small club. Some groups and artists should play clubs rather than large concert halls. David Clayton-Thomas is an example, and so is Jonathan Edwards who just recently played the Academy of Music and will next be playing here." Indeed, small clubs like the Bitter End are very necessary to present new talent to the public and record company executives alike. Such major attractions as America and Jackson Browne appeared this year at the Bitter End as opening acts, as did Neil Young several years ago when he opened for Joni Mitchell. Business at some village clubs has faltered and/or been so bad as to force the club to shut its doors, as exemplified by the Gaslight, Gerde's Folk City and the Village Gate. The long lines for David Bromberg and Bobby Neuwirth were a rare reminder of the kind of business a club like Gerde's used to attract. Part of the failure can be explained by the tremendous change in character of the Village area. (Continued on page 127)

London On Top In Singles, Albums
By FRED GOODMAN

NEW YORK — Capping its hottest year since its inception, London Records boasts four chart toppers this week. Not only does the company own the number one and two singles, but also the number one and three album toppers this week. Not

London On Top In Singles, Albums
By FRED GOODMAN

December 30, 1972

New York Concert Scene '72
By ROBERT FEIDEN

1972: Music Was Music
By RON ROSS

If no startlingly original or clear-cut trends developed in the music industry during 1972, the year was a consistently profitable one in terms of the kinds of product and artists which have come into prominence in these first years of the seventies. New stars captured the public interest through the fiercely competitive medium of top forty radio, while older, more established artists rose to new heights of popularity by means of their biggest singles ever. Many of last year's success stories were repeated this year by other artists in their own way. Just as in 1971, rb superstar Marvin Gaye redefined himself as one of the most popular artists in the country, 1972 was in part the year of Al Green (Hi), who had no fewer than four gold singles to become "Top Male Vocalist" in Record World's top twenty singles awards. Country artist Donna Fargo emerged as the year's "Top New Female Vocalist," indicating the universal appeal of country-styled music which had brought Lynn Anderson a greater audience than ever in 1971. The recent moves by Atlantic, Elektra, and other "pop" companies into Nashville for the purpose of developing new talent is further evidence of the increasingly large part country music is playing in the pop charts in years to come. R&B, or rather, records by black artists, continued to be perhaps the strongest single influence on Record World's top twenty singles were by artists that might have been considered exclusively "rb" only a few years ago. Al Green scored with "Let's Stay Together," while Luther Ingram (Koko), the Chi-Lites (Browns), George Tex (Dial), the Staple Singers (Slax), the Cornelius Brothers and Sister Rose (UA), the O'Jays (Philadelphia Intl.), and the Main Ingredient (RCA) had some of the biggest singles of the year. Soundtracks from movies designed specifically for (Continued on page 34)

Rudman Profiled In New Yorker

NEW YORK — Record World's Kal Rudman is profiled in this week's New Yorker (issue dated Dec. 29), an accolade roughly equivalent in the publishing world to that Rudman attributed, in the piece, to Paul Drew in radio.

Signed by George W. S. Trow, focuses on the Wednesday about a year ago Trow spent with Rudman in his Cherry Hill home, while Rudman spouted his philosophies of the music business in, between calls to and from industryites. In the course of the story Trow gets a chance to assess the power and politics of the contemporary music business as he sees it. Trow is the New Yorker's record specialist (he did last year's Lily Tomlin item), and he is also supposedly working on a profile of Ahmet Ertegun.
One-Stop COD Policy Spreading

By GARY COHEN

NEW YORK — A number of the country's one-stops are leaning toward COD payment for albums ordered from them. With the rash of recent bankruptcies, stores going out of business and the failure of stores to pay their bills when they become due, the one-stops feel they can offer better service on COD shipments and at the same time reduce prices. The price reduction, according to some of the one-stops, comes from less overhead in bookkeeping and billing expense, a faster turnover of money, and an additional saving because there is no need to build up a cash reserve for stores that either can't or don't pay their bills or go out of business.

Stephen Schwartz Honored

According to Bruce Bayer of B&R Records & Tapes, part of the Record Center in Colorado, who services a number of customers around the state, COD buying is a necessity. "There's still a danger in servicing one-stop customers who pay COD. You get a guy who buys a few hundred dollars worth of merchandise a day for a week, and by the time his checks clear, he's into you for a few thousand dollars. And we have customers who buy close to a thousand dollars a day. If we expand, there is no need to build up a cash reserve for stores that either can't or don't pay their bills or go out of business.

Jesse Cutler
First Brut Artist

NEW YORK — Brut Records, newly formed division of Faberge, distributed by the Buddah group, will be producing sound tracks for its motion pictures as well as contemporary records. The first artist to be signed by the label is Jesse Cutler, a young singer and guitarist who writes his own music. His debut "Rich Man's Son" will be Brut's first single release. The soundtrack from Brut Productions feature film, "Book of Numbers" will also be cut on the label early next year.

Rick Baxter, Vice President of Brut Productions, will head up this new recording wing of the company from offices in New York.

RIAA Statement
On Certifications

NEW YORK — In response to numerous inquiries from the trade and the public regarding the policies of the Recording Industry Association of America on gold record awards, Henry Brief, Executive Director, issued the following statement:

"To clear up any misunderstandings that may exist, we want to emphasize that the gold record award is the only award given by RIAA to recognize sales achievement. RIAA does not certify or issue platinum, silver, diamond or other type awards.

"The establishment of other types of awards has been considered in the past by RIAA and ultimately rejected because they would tend to dilute and demean the prestige enjoyed by the gold record award.

"When RIAA initiated its Gold Record Award certification program in 1958, it did so in response to a chaotic industry situation that prevailed at that time. There was a proliferation of awards with no basis in fact, no method for verification or authentication. As a consequence, the veracity of all award claims was held in disrepute both in and outside the industry.

"The establishment of the RIAA certification program with specific sales achievement criteria and an audit of the company's books by a firm of independent certified public accountants to insure that these criteria have been met, has restored prestige to the gold record award.

"In the past 14 years, RIAA has relied on the voluntary co-

‘I Am Woman’ Certified Gold

NEW YORK — Helen Reddy's number one single, "I Am Woman," has been awarded a gold record by the RIAA. According to Jeff Wald, her husband and manager, Ms. Reddy is now scheduling concert dates for the coming year; they include the Santa Monica Civic Auditorium, March 18th; the Riviera Hotel, Las Vegas, starting March 21st for two weeks; and Carnegie Hall April 20th.

Ms. Reddy will also host a NOW (National Organization of Women) New York Press Conference on the imagery of women in song early next year.

From left at the recent ASCAP reception at which Stephen Schwartz received his second consecutive of his "Day By Day" from "Godspell" and "Corner of the Sky" from "Pippin" are Record World Publisher Bob Austin, ASCAP Director and Belwin-Mills President Alan Shulman; ASCAP President Stanley Adams; Stephen Schwartz; Marty Weiser of Jophe, co-publisher of "Pippin."
We are the music-makers
And we are the dreamers of dreams,
Wandering by lone sea breakers,
And sitting by desolate streams;
World-losers and world-forsakers
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world forever, it seems.
— Arthur O'Shaughnessy: Ode

THE PEOPLE FROM CAPITOL
Motown Gets Restrainer

LOS ANGELES — Motown Record Corporation has announced that they have succeeded in having a temporary restraining order issued against William Rokuskie, Sr., William Rokuskie, Jr., Modern Record Marketing, International Record Company and Condor Records. The companies have reportedly been ordered to immediately cease the sale of sound recordings owned exclusively by Motown.

Friday, December 15 Motown and its affiliated publishing companies, Jobete Music Company, Inc. and Stein & Van Stock, Inc. filed complaints in the U.S. District Court for the Central District of California in Los Angeles against William Rokuskie, Sr., William Rokuskie, Jr., Modern Record Marketing, International Record Company and Condor Records, Motown, Jobete and Stein & Van Stock alleged in the complaints that the named defendants copied, pirated and duplicated a four-album Motown record set entitled “64 Motown Greatest Hits,” infringed the copyrights of the compositions contained on the recordings and sold the duplicated tapes to the retail buying public through the mails, all without permission or authority from Motown, Jobete or Stein & Van Stock.

The lawsuit, filed by the law firm of Stroete and Strav of Los Angeles, also asked the court for a permanent injunction ordering the impounding and destruction of all copies of the alleged infringing tapes.

Motown further indicated that the only company authorized to manufacture and sell the “64 Motown Greatest Hits,” four-album set, other than Motown, is California International Marketing Company (CIMCO).

Wonder Bread Builds Success

At the presentation at which Bread received their first platinum album are, seated (left to right) Mike Botta, Larry Knechtel, David Gates, James Griffin; standing, Jac Holzman.

NARM Announces Awards Procedure; Minnelli To Appear At Banquet

BALA CYNYWD, PA.—The process for selecting the annual NARM Awards, presented each year to record manufacturers for the best selling artists and product of the year, has been set in motion, it was announced by Jules Malamud, NARM Executive Director. The NARM Awards are the only industry awards given on the basis of actual dollars spent by the consumer for record and tape product.

Two different groups are in the process of submitting nominees for the best selling music product in nineteen categories. The NARM Selection Committee is comprised of a representative group of NARM Regular Members who handle multi-label product (rack jobbers and retailers). They will submit a list of best selling product in the retail outlets which they operate (retailers), or service (rack jobbers). The 30 members of the Selections Committee represent a geographical cross section of the country, as well as a cross section of the types of merchandisers which comprise NARM’s Regular Membership.

As a result of a recommendation of the Manufacturers Advisory Committee following a meeting with the NARM Board of Directors, record manufacturers have been asked to submit their list of best selling product, to provide an authoritative check list before the final ballot is compiled.

The NARM Awards will be announced and presented at the formal NARM Awards Banquet, on the final evening of the 1973 NARM Convention, February 28 at the Century Plaza Hotel in Los Angeles. Jean Shepherd, radio and television personality and author of “Ferrari in the Bedroom” will serve as Master of Ceremonies and presenter of the awards.

Liza Minnelli, Columbia Records artist, will star in the show.

The manufacturers and the NARM Board, after a reevaluation of last year’s awards, submitted the 19 categories in which awards will be presented. They are: Best Selling Hit Single Record, Best Selling Album, Best Selling Movie Sound or Original Cast Show Album, Best Selling Male Artist, Best Selling Female Artist, Best Selling Male Country Artist, Best Selling Female Country Artist, Best Selling Male Soul Artist, Best Selling Female Soul Artist, Best Selling Group, Best Selling Orchestra and/or Instrumentalist, Best Selling Comedy Album, Best Selling Jazz Artist, Best Selling Classical Album, Best Selling Children’s Album, Best Selling Economy Album, Best Selling New Male Artist, Best Selling New Female Artist and Best Selling New Group.

Crewe, Gaudio To Motown

Hollywood — Bob Crewe & Bob Gaudio, the songwriting team responsible for “Dawn,” “Big Girls Don’t Cry,” “Walk Like A Man,” and 27 other top chart hits by Frankie Valli and the Four Seasons, have signed an exclusive agreement with Motown Records as writer/producers, it was announced by Suzanne de Passe, Vice-President of Creative Operations.

Under the agreement negotiated, Gaudio has been signed as an exclusive writer/producer on a split publishing arrangement. Jobete Music will administer the Saturday Music Catalogue owned jointly by the writer/producers which is sides all of Saturday Music and all the hits by the Four Seasons, dating from 1962.

Crewe and Gaudio will team to co-produce the Four Seasons’ next lp, due for release early in 1973. Both will write and produce for other Motown acts.

Diana Ross Cue’s Entertainer Of Year

NEW YORK—Cue Magazine has named Motown star Diana Ross the winner of their twelfth annual Entertainer of the Year Award. It has been announced by Publisher Edward Loeb. Miss Ross made her dramatic debut this year in Paramount Pictures’ “Lady Sings the Blues” becoming an overnight film star as a result of her first movie portrayal.

Diana Ross

“Miss Ross’ stunning success in her first film, her worldwide popularity as a recording artist and her brilliance as a night club performer made her unbeatable for our award this year,” Loeb said. She joins such previous winners as Neil Simon, Barbra Streisand, Sammy Davis, Jr., Mike Nichols, Pearl Bailey, Danny Kaye and Burt Bacharach and Hal David. Cue originated the Entertainer of the Year Award in 1961.

Several hundred guests will see last year’s winner, Neil Simon, present the award to Miss Ross at a gala party at the Tavern-on-the-Green in Central Park on Friday, January 12, from 9 p.m. to 1 a.m.

Pickwick Offers To Acquire Keel Corp.

WOODBURY, N.Y. — Pickwick International, Inc. has announced that it has submitted an offer to creditors of Keel Manufacturing Corp., a company in Chapter 11 proceedings under the Bankruptcy Act, under which Pickwick would acquire control of Keel in exchange for an undetermined number of Pickwick shares.

Keel is a privately-held, New York-based manufacturer of phonograph records which has pressed records for Pickwick among others, and if the offer is consummated will continue the same business as a subsidiary of Pickwick.
**Double Gold**

*Neil Diamond*

All Original Recordings

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Available next week on Bang Records
dialogue

the viewpoints of the industry

chris blackwell—islander

by john gibson

January is island month at capitol, and at about the same time island will celebrate in a quiet way the tenth anniversary of the company. chris blackwell, who heads the company today, and who founded it ten years ago, is credited by many in the industry as being one of the best record men in the world. in the following dialogue he tells an interesting tale of how the company started (in jamaica), fills in many gaps about that early history of island, and talks about the west indian music that his company was founded on and that is, so to speak, “sweeping the nation” today.

record world: all this current interest in reggae must be interesting to you; you did start this label (island) in jamaica, didn’t you?

chris blackwell: island was started in jamaica about 12 years ago.

rw: when did you bring it to england?


rw: how are record sales in jamaica?

cb: well, 150,000 singles has been sold on one occasion, but that is exceptional.

rw: how did you happen to go to jamaica and become interested?

cb: i lived there, all of my life until 1962.

rw: when you went to england, was the main idea to import jamaican music to england?

cb: what happened was there were a great deal of people who started out just after me in jamaica. i think i was the first or second to record jamaican rock and roll as such. it was sort of started out just after me in jamaica. i think i was the first or maybe the second to record jamaican music.

rw: and then somewhat quickly got involved with the music in england?

cb: no, that didn’t happen for some time, not until 1964, with a jamaican artist called millie small. everybody that i’d played her record to thought she sounded interesting. so i decided to bring her over, and one of the records that i’d bought years ago in new york, a 78 was “my boy lollipop.” and i thought it would suit millie small. i cut it with her and it was a very big hit, and the record company, and that was a hit did i get involved in the pop market. up until then i didn’t have any idea what was going on, other than rhythm and blues, in fact no white music at all. the first white act i ever signed was steve winwood, and that is because he sounded black. he was the first white act that was really what i liked. that was in 1964.

rw: that was part of a group?

cb: yes, one day somebody rang me up, and said, you should come up to birmingham, there are two groups you should see. and i said i’d be up this weekend because millie is doing a tv show, and he met me there and he took me to see these groups, both of whom were fantastic, and the spencer davis group was super-fantastic. the other one was the move.

rw: so you signed one?

cb: yes, i signed one. i signed the spencer davis group for recording but i didn’t get around to signing them for management until about 18 months after that.

rw: you got a hit on that right away didn’t you?

cb: no, didn’t have a hit for two years. their albums sold. they were one of the first groups in england whose albums sold without having a single. they also did great in person, but we didn’t have a hit single until 1966, and that was “keep on running.” that was number one, and the record after that, “somebody help me,” was number one too. i leased both of those to atlantic here and they both died. and then at the end of ’67 we released “gimme some lovin’” which was a hit both in england and here, by which time we had left atlantic and gone with united artists.

rw: at some time you started amassing a significant amount of pop artists.

cb: that didn’t happen until 1968. island was a management company that released records of the artists it managed. and it was also a record company that specialized in jamaican records. island was the first white group released on the island label. the spencer davis group wasn’t on island, it was leased to philips, because we didn’t feel that island was a strong enough record company to handle it at the time. in ’68 we decided to change the direction from being a management company that released the records, to being a record company that managed some of the artists, or any artist that we would sign that didn’t already have managers. and the first person to sign on that basis was terry ellis with jethro tull which was a great success. after that came different things, like fairport convention, king crimson, free, elp and spooky tooth.

rw: what did you have to do with cocker?

cb: denny cordell signed joe cocker and at that time denny was in partnership with david Platz in a recording production company and it was just about the same time when we were still in management predominantly. i heard joe cocker and i thought he was fantastic, and i asked denny if we could manage him, and he didn’t work that well. since then we’ve never handled any-one who isn’t on the label, it doesn’t really work.

rw: so joe cocker was never on island?

cb: no, denny was always joe’s man and though i think we did a lot for joe cocker on a certain level, it was a company managing joe cocker, it was island artists, which isn’t really a satisfactory situation, especially when his record producer was somebody else to whom he related much more. what we should have done, and in fact what we were trying to do, was merge with denny cordell at that time. we would have had one unified thing and would have co-managed joe and released his records. denny, at that time, couldn’t extricate himself from david Platz and that’s why that never came about.

“the first white act i ever signed was steve winwood, and that was because he sounded black.”

rw: as a label, you had a lot of experience with american labels. were you ever tempted to sign with one label to distribute all your product?

cb: not really, it seemed to make more sense to be in the open market, as it were. it seemed at the time that certain artists would be more suitable with certain companies, etc. and also it’s very hard to make one deal for all your product, because you can’t anticipate your growth. when you’re starting out you really don’t have a cash flow to make albums so suppose you make a deal where you’re guaranteed x amount of cash per year for all your product. well if you were growing very fast, that x per year which may have seemed a lot initially to finance your (continued on page 34)
“It's one of the best musical stagings to be seen on Broadway in years.”
- Clive Barnes, New York Times

“'Pippin' is a sensational musical comedy. The songs are fresh and exciting. The most innovative show to come on Broadway in many years'”
- Leonard Probst, WABC-TV

“'Pippin' is extraordinary musical theater. A musical of enormous style, and I hail it.”
- Douglas Watt, Daily News

“The best new musical on Broadway.”
- Kevin Sanders, WABC-TV

“Triumphant. 'Pippin' is filled with exciting dances and show-stopping numbers that never seem to cease.”
- Richard Watts, New York Post

Now available on Motown Records.

©1972 Motown Record Corporation
Retailers Talk About The Problem Of Shoplifting

By GARY COHEN

An old joke tells about one retail outlet reporting "heavy product movement." Unfortunately for the store, the product moved out the door via packages and shopping bags, and not via the cash register. An audit of the store turned up a large shortage, and the police turned out a store manager who never watched the front door.

Shoplifting, though, is not a joke; indeed, it is a serious problem facing all retail operations, including record stores. To those people who think it is difficult to walk out of a store with an album, think twice. With knee-length and floor-length overcoats, it's easier than you think.

Interestingly enough, the discussion of shoplifting was brought up by Larry Finn of the Circles Record Store in Phoenix. Called for his weekly album sales report, he answered the phone out of breath. He had just finished chasing a shoplifter for a few blocks, with two store clerks in close pursuit behind him. The kid had 20 albums under his overcoat, and was able to run faster and get away. Finn recovered the albums. Commenting on the attempted theft, Finn added, "we always try to keep someone by the door, to discourage shoplifters from simply walking out the door with albums. And watching for shoplifters, explaining to customers that it takes "a lot of guts" to leave the tapes out in the open. But the number of people watching the depart- ment—employees and security guards—keeps thefts down to a minimum.

And Mark Lapidos, manager of the new Sam Goody's store on 6th Avenue in New York.

(Continued on page 26)

Alice At Alex's

Ho ho, ho! Mascara rocker Alice Cooper (he's the one on the right) and his bass constructor lady friend and co-performer, Yvonne, visited Santa at Alexander's in midtown recently Manhattan for some Christmas shopping. Alice bought a pokier-machine, 57 record albums and other assorted goodies. And Yvonne? Well, ladies can never quite make up their minds what they want.
Thank you.
Record World 1972 Year

**TOP RECORD**

1. AMERICAN PIE  
   **Don McLean** — UA

2. THE FIRST TIME EVER I SAW YOUR FACE  
   **Roberta Flack** — Atlantic

3. WITHOUT YOU  
   **Nilsson** — RCA

4. ALONE AGAIN (NATURALLY)  
   Gilbert O’Sullivan — MAM

5. LET’S STAY TOGETHER  
   **Al Green** — Hi

6. IF LOVING YOU IS WRONG (I DON’T WANT TO BE RIGHT)  
   **Luther Ingram** — Koka

7. DADDY DON’T YOU WALK SO FAST  
   Wayne Newton — Chelsea

8. OH GIRL  
   **Chi-Lites** — Brunswick

9. HEART OF GOLD  
   **Neil Young** — Reprise

10. LONG COOL WOMAN  
    **Hollies** — Epic

11. BRANDY  
    **Looking Glass** — Epic

12. A HORSE WITH NO NAME  
    **America** — WB

13. I GOTCHA  
    **Joe Tex** — Dial

14. I’M STILL IN LOVE WITH YOU  
    **Al Green** — Hi

15. TOO LATE TO TURN BACK NOW  
    Cornelius Bros. & Sister Rose — UA

16. ROCKIN’ ROBIN  
    Michael Jackson — Motown

17. PRECIOUS & FEW  
    Climax — Rocky Road

18. BACK STABBERS  
    **O’Jays** — Phila., International

19. THE LION SLEEPS TONIGHT  
    Robert John — Atlantic

20. EVERYBODY PLAYS THE FOOL  
    Main Ingredient — RCA

**TOP MALE VOCALIST**

1. **AL GREEN** — Hi

2. **ROBERT JOHN** — Atlantic

3. **JONATHAN EDWARDS** — Atco

4. **WAYNE NEWTON** — Chelsea

5. **NEIL YOUNG** — Reprise

6. **JOE TEX** — Dial

7. **NEIL DIAMOND** — Uni

8. **PAUL SIMON** — Columbia

9. **PLUS MANY OTHERS**

**TOP FEMALE VOCALIST**

1. **ROBERTA FLACK** — Atlantic

2. **MELANIE** — Neighborhood, Buddah

3. **ARETHA FRANKLIN** — Atlantic

4. **BETTY WRIGHT** — Alston

5. **HELEN REDDY** — Capitol

6. **CHER** — Kapp

7. **CARLY SIMON** — Elektra

8. **PLUS MANY OTHERS**

**TOP NEW MALE VOCALIST**

1. **DON MCLEAN** — UA

2. **GILBERT O’SULLIVAN** — MAM

3. **ROBERT JOHN** — Atlantic

4. **JONATHAN EDWARDS** — Atco

5. **GARY GLITTER** — Bell

6. **JIM CROCE** — ABC

7. **JACKSON BROWNE** — Asylum

8. **DANIEL Boone** — Mercury

9. **DANNY O’KEEFE** — Signpost

10. **RICK SPRINGFIELD** — Capitol
End Pop Singles Awards

**TOP MALE VOCAL GROUP**
1. THREE DOG NIGHT — Dunhill
2. JACKSON 5 — Motown
3. BREAD — Elektra
4. STYLISTICS —阿维科
5. CHI-LITES — Brunswick
6. OSMONDS — MGM
7. HOLLIES — Epic
8. BADFINGER — Apple
10. ROLLING STONES — Rolling Stones

**TOP NEW MALE VOCAL GROUP**
1. AMERICA — WB
2. LOOKING GLASS — Epic
3. CLIMAX — Rocky Road
4. RASPBERRIES — Capitol
5. DR. HOOK & THE MEDICINE SHOW — Columbia
6. GALLERY — Sussex
7. EAGLES — Asylum
8. COMMANDER CODY & HIS LOST PLANET AIRMEN — Paramount
9. MALO — WB
10. ROLLING STONES — Rolling Stones

**TOP FEMALE VOCAL GROUP**
1. HONEY CONE — Hot Wax
2. SUPREMES — Motown
3. STAPLE SINGERS — Stax
4. FIFTH DIMENSION — Bell
5. SLY & THE FAMILY STONE — Epic
6. NEW SEEKERS — Elektra
7. PARTRIDGE FAMILY — Bell

**TOP NEW FEMALE VOCAL GROUP**
1. LOVE UNLIMITED — Uni
2. RASPBERRIES — Capitol
3. DR. HOOK & THE MEDICINE SHOW — Columbia
4. GALLERY — Sussex
5. EAGLES — Asylum
6. COMMANDER CODY & HIS LOST PLANET AIRMEN — Paramount
7. MALO — WB

**TOP VOCAL COMBINATION**
1. STAPLE SINGERS — Stax
2. CORNELIUS BROS. & SISTER ROSE — UA
3. FIFTH DIMENSION — Bell
4. SLY & THE FAMILY STONE — Epic
5. NEW SEEKERS — Elektra
6. PARTRIDGE FAMILY — Bell

**TOP NEW VOCAL COMBINATION**
1. HILLSIDE SINGERS — Columbia
2. ADDRISI BROTHERS — Columbia
3. GALLERY — Sussex
4. THE JIMMY CASTOR BUNCH — RCA

**TOP DUO**
1. CARPENTERS — A&M
2. FLACK & HATHAWAY — Atlantic
3. SONNY & CHER — Kapp

**TOP NEW DUO**
1. MOUTH & MacNEAL — Phillips
2. ADDRISI BROTHERS — Columbia

**TOP INSTRUMENTALIST**
1. BILLY PRESTON — A&M
2. DENNIS COFFEY & DETROIT GUITAR BAND — Sussex
3. CHAKACHAS — Polydor, Avco
4. APOLLO 100 — Mega

**TOP NEW INSTRUMENTAL COMBO**
1. THE JIMMY CASTOR BUNCH — RCA
2. THE ADDRISI BROTHERS — Columbia
3. GALLERY — Sussex
4. THE HILLSIDE SINGERS — Columbia
5. THE JIMMY CASTOR BUNCH — RCA

**TOP FEATURED VOCALIST (From A Group)**
1. MICHAEL JACKSON — Motown
2. DONNY OSMOND — MGM
3. DAVID CASSIDY — Bell
4. ROD STEWART — Mercury

**ENCORE AWARD**
CHUCK BERRY — Chess
The year 1972 brought forth many new musical talents. One, especially, Al Green. The trade magazine Year End Polls show the impact he made in both R&B and POP music:

**RECORD WORLD**
- #1 TOP MALE VOCALIST—SINGLES (POP)
- #1 TOP MALE VOCALIST—R&B
- #1 TOP R&B RECORD—"LET'S STAY TOGETHER"
  (Al Green, Composer/Artist)

**CASH BOX**
- #1 MALE VOCALIST—ALBUMS (POP)
- #1 MALE VOCALIST—SINGLES (POP)
- #1 MALE VOCALIST—R&B
- #1 SINGLE OF THE YEAR—"LET'S STAY TOGETHER"
  (Al Green, Composer/Artist)

**BILLBOARD**
- #1 TOP SINGLES MALE VOCALIST
- #1 TOP SINGLES ARTIST ON HOT 100 CHART
- #1 TOP SINGLES SOUL ARTIST
- #1 TOP SOUL SONG—"LET'S STAY TOGETHER"
  (Al Green, Composer/Artist)

And, during 1972:

**1972 NATRA AWARD**
- #1 MALE VOCALIST

And from the place where it all began—Memphis:

**1972 MEMPHIS MUSIC ANNUAL AWARD**
- #1 OUTSTANDING MALE VOCALIST

Our sincerest congratulations to a rare and talented new superstar, Al Green.
GREEN
Record World 1972 Year

**TOP ALBUM**
1. **HARVEST** — Neil Young — Reprise
2. **AMERICAN PIE** — Don McLean — UA
3. **FRAGILE** — Yes — Atlantic
4. **CAROLE KING MUSIC** — Ode
5. **AMERICA** — WB
6. **FIRST TAKE** — Roberta Flack — Atlantic
7. **BIG BAMBU** — Cheech & Chong — A&M
8. **PAUL SIMON** — Columbia
9. **NILSSON SCHMILSSON** — Nilsson — RCA
10. **EXILE ON MAIN STREET** — Rolling Stones — Rolling Stones
11. **CHICAGO V** — Columbia
12. **CARNEY** — Leon Russell — Shelter
13. **LED ZEPPELIN** — Led Zeppelin — Atlantic
14. **BANGLA DESH** — Various — Apple
15. **NEVER A DULL MOMENT** — Rod Stewart — Mercury
16. **HONKY CHATEAU** — Elton John — Uni
17. **THICK AS A BRICK** — Jethro Tull — Reprise
18. **BABY I'M A WANT YOU** — Bread — Elektra
19. **JOPLIN** — Janis Joplin — Columbia
20. **ROBERTA FLACK & DONNY HATHAWAY** — Atlantic

**TOP MALE VOCALIST**
1. **ELTON JOHN** — Uni
2. **NEIL YOUNG** — Reprise
3. **NILSSON** — RCA
4. **PAUL SIMON** — Columbia
5. **LEON RUSSELL** — Shelter
6. **ROD STEWART** — Mercury
7. **CAT STEVENS** — A&M
8. **STEPHEN STILLS** — Atlantic
9. **NEIL DIAMOND** — Uni
10. **AL GREEN** — Hi

**TOP FEMALE VOCALIST**
1. **CAROLE KING** — Ode
2. **ROBERTA FLACK** — Atlantic
3. **JANIS JOPLIN** — Columbia
4. **ARETHA FRANKLIN** — Atlantic
5. **MELANIE** — Neighborhood, Buddah
6. **DONNA FARGO** — Dot
7. **CHI COLTRANE** — Columbia

**TOP NEW MALE VOCALIST**
1. **DON MCLEAN** — UA
2. **GILBERT O'SULLIVAN** — MAM
3. **NEIL DIAMOND** — Uni
4. **AL GREEN** — Hi
5. **PAUL SHANKLIN** — A&M
6. **CAT STEVENS** — Atlantic
7. **LEON RUSSELL** — Shelter
8. **ROD STEWART** — Mercury

**TOP NEW FEMALE VOCALIST**
1. **DONNA FARGO** — Dot
2. **CHI COLTRANE** — Columbia
3. **HEATHER KANE** — Columbia
4. **RESSA FRANKLIN** — Atlantic
5. **MELANIE** — Neighborhood, Buddah
6. **JANETT JOPLIN** — Atlantic
7. **JOAN BOND** — Atlantic
8. **CINDY LAWSON** — Atlantic

**TOP FEMALE VOCAL GROUP**
1. **HONEY CONE** — Hot Wax
2. **SUPREMES** — Motown
3. **JAPANESE SISTERS** — Atlantic
4. **JOAN & MARY** — ATLANTIC
5. **LADY ALPHABET** — Atlantic

**TOP NEW FEMALE VOCAL GROUP**
1. **BIRTHA** — ABC
2. **DEARIES** — ABC
3. **MIKAELA JONES** — ABC

**TOP MALE VOCAL GROUP**
1. **ROLLING STONES** — Rolling Stones, London
2. **CHICAGO** — CBS
3. **TEXAS** — CBS
4. **SOUL MEDICINE** — CBS
5. **THE MAIN STREET** — Sony

**TOP NEW MALE VOCAL GROUP**
1. **RAZOR & SAWDUST** — Atlantic
2. **THE GREAT AMERICAN BAND** — Atlantic
3. **THE GREAT AMERICAN BAND** — Atlantic
4. **THE GREAT AMERICAN BAND** — Atlantic
5. **THE GREAT AMERICAN BAND** — Atlantic

**TOP NEW FEMALE VOCAL GROUP**
1. **THE GREAT AMERICAN BAND** — Atlantic
2. **THE GREAT AMERICAN BAND** — Atlantic
3. **THE GREAT AMERICAN BAND** — Atlantic
4. **THE GREAT AMERICAN BAND** — Atlantic
5. **THE GREAT AMERICAN BAND** — Atlantic

**RECORD WORLD DECEMBER 30, 1972**
End Pop Album Awards

3. YES — Atlantic
4. LED ZEPPELIN — Atlantic
5. EMERSON, LAKE & PALMER — Columbia
6. JETHRO TULL — Reprise
7. GRAND FUNK RAILROAD — Grand Funk Railroad
8. BREAD — Elektra
9. ALLMAN BROTHERS — Capricorn
10. THREE DOG NIGHT — Dunhill

TOP NEW DUO
1. NASH & CROSBY — Atlantic
2. CARLOS SANTANA & BUDDY MILES — Columbia

TOP VOCAL COMBINATION
1. SLY & THE FAMILY STONE — Epic
2. PARTRIDGE FAMILY — Bell
3. JEFFERSON AIRPLANE — Grunt
4. FIFTH DIMENSION — Bell
5. STAPLE SINGERS — Stax

TOP NEW VOCAL COMBINATION
1. WINGS — Apple

TOP JAZZ ARTIST
1. ISAAC HAYES — Enterprise
2. MILES DAVIS — Columbia
3. GROVER WASHINGTON JR. — Kudu

TOP ORIGINAL CAST
1. TWO GENTLEMEN OF VERONA — ABC
2. JESUS CHRIST SUPERSTAR — Decca

TOP COMEDY ARTIST
1. CHEECH & CHONG — Ode
2. GEORGE CARLIN — Little David

TOP TV SOUNDTRACK
1. LIZA WITH A “Z” — Columbia

TOP MOTION PICTURE SOUNDTRACK
1. SUPER FLY — Curtis Mayfield — Curtom
2. GODFATHER — Paramount
3. CABARET — ABC
By KAL RUDMAN

Top tip of the week: Dr. Hook #1 KLEO, exploded 12-9 KYNO in the RKO General Chain, 16-11 WHHT with #2 phones, exploded 29-15 KJRJ, confirmed 14-8 KILT with #2 phones, many requests KTLK. Powerhouse new believer: WCFL.

Story of the year: Loggins & Messina! We told you a year ago in this very column that they would be the Super Group of 1972! Kenny Loggins, himself, as he walks on stage to do the opening acoustic numbers ("Danny's Song"; "Long Tail Cat"; "Thinking Of You") receives standing ovations at every concert without exception—before he even opens his mouth. "Thinking Of You" (in their new album) would make an excellent follow-up single, according to our sharp-eared radio correspondent. The key to the success of this band: The songs are written by Ken Loggins and Jim Messina; the songs are performed by a group that is one of the most audience-communicative groups to come along in years. Upon leaving the Loggins-Messina concert, 90% of their audiences are out the next morning searching record shops for the 2 L-M albums. The first lp "Sittin' In" is near gold after twelve months, and sales on it have picked up to 15,000 a week. The second lp "Kenny Loggins and Jim Messina," out six weeks, will be near gold in another week. This band is one of the most loved groups by individual people at the radio station level.

Joni Mitchell. We are now prepared to confirm once and for all that this single is a hit and that the huge album sales are not cutting into single sales sufficiently to keep "You Turn Me On, I'm A Radio" from becoming an out-and-out smash. 12-10 WRKO and Robin Mitchell confirms "solid hit," 29-18 WMEX, confirmed 14-8 WRNO, New Orleans, 17-18 WDGY, 30-21 WIXY, 35-28 WCAO and on WIBG. Super confirmation: Big jump of 40-35 WCFL, and we now learn that there was a huge original order in Chicago of 13,000 (two deals of 6,500 each)... and then a re-order or 19,500 giving a total in that market of 32,500. It is still possible that the confirmed huge sales on the lp might keep the single out of the top 10, but we doubt it. Her loyal fans want her lp. She is a Super Star of Super Stars. Powerhouse new believers: KJHJ, WOKY!, KYNO!

Spinners. Last week this was a top tip. The tip was right on. Look at this list of super stations that jumped right on it: WABC!, WXLO, WBBQ, KJRJ, WCOL, WXWJ. Chart debut #29 WIBG, 29 CKLW where "rockin'" Rosalie Trombley says "sure top ten!"

Another sleeper that we can finally give you total confirmation on as a proven smash—King Harvest. We have been watching this record and watching it, because of the stock problems, we told you about last week. They finally got records into Boston and Robin Mitchell at long last has been able to chart it at WRKO at #26. Robin says (Continued on page 64)

Stevie Wonder:

Music's On His Mind

By ALLEN LEVY

It's hard to believe that Stevie Wonder's first hit, "Fingertips" came out almost ten years ago. One of the most enduring performers on the pop scene, Stevie has been putting out hits ever since, and, though he was originally billed as "Little" Stevie Wonder, he's little no more, either in age (he's 23) or in height (he's almost six feet tall, though a bit on the slim side).

Stevie was brought to Motown when he was about ten by a young friend's big brother, who just happened to be in the Miracles. He was one of Motown's earliest stars, when their sound was a little bit rougher than it is today, and his earliest records reflected that funky style. "Fingertips" was recorded live at the Regal Theatre in Chicago—though that fact didn't appear on the record label, Stevie told me, because Chicago has stringent child-labor laws and Stevie was only 12 when he recorded the tune. "Uptight," another rather frenetic tune in his early style, followed, as did "Nothing's Too Good For My Baby" and "I Was Made To Love Her."

Stevie, though, wanted to change his style, and was able to do so, with his first rather mellow hit, a soul version of Dylan's "Blowin' In The Wind." That record took everyone by surprise, yet it was a pivotal one in Wonder's career because it was a forerunner of the direction his music has continued to take. Increasingly, Stevie Wonder's music has begun to take the contours of a silky soul style with very relaxed arrangements over very beautiful melodies.

1972 was a good year for Wonder, though a little strange, for he was tapped by the Rolling Stones to do their tour, a move which caused a lot of controversy. It was a year in which his music took on a strong electronic tinge (more controversy) and a year in which his songs began to sound more cerebral and spiritual.

When I spoke to Wonder in his hotel room, (he was in town to do the Sickle Cell Anemia Telethon), his room was really cramped, and Stevie was constantly on the phone, the laughter coming easily (he's a man who laughs a lot, but not uproariously, kind of quietly). He looks tall ("It's the shoes man"), and his hands move back and forth restlessly, only stopping to rest in his lap when he talks. The room is full of friends, musicians wander in and out, and Stevie's head moves back and forth, like the head of a snake on his long neck, acknowledging a lot of slaps on the back, smiling a lot, only getting serious to answer questions.

The people who surround him seemed to treat him with a mixture of admiration and awe, as if he was some kind of semi-guru. And, indeed, it is true that Wonder gives off an aura of spirituality that is hard to deny. In any case, when we got to talking about his music and this year past, he spoke sincerely and rather eloquently.

I asked him about his experiments with the synthesizer. "The synthesizer," he said, "has allowed me to do things I've wanted to do for a long time but which were not possible till it came along. It's a way to directly express what comes from your mind. That's why I called my last album "Music Of My Mind"—it was the first time I had used the synthesizer to any great extent. It allows me to filter my voice, change tonalities, make a piece of music not only say something melodically and lyrically, but sonically as well."

We got into talking about one of the tunes on his latest album "Talking Book," "Maybe Your Baby": "The tune is like a little drama. At the beginning, a guy who is having trouble with his girl still believes in her, and the chorus says, sarcastically, 'Maybe your baby done made other plans.'" Well, the chorus doesn't (Continued on page 60)
A Collector's Item

Authentic Bell logo crafted in gold by the industry's leading artists and producers. Available in New York at 1776 Broadway, in Hollywood at 6464 Sunset Boulevard, and 3 Charles Street, Berkeley Square in London.

Bell Records,
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STAGE REVIEW

‘Berlin To Broadway’ .... A Trip Worth Weill

NEW YORK — With the enthusiasm and ensuing success for nostalgia and stage revivals, it was only a matter of time before some one came forth with a compendium of Kurt Weill’s work for us. Weill fans, “Berlin To Broadway With Kurt Weill” at the Theatre De Lys in Greenwich Village fills that bill neatly.

Weill first came to musical prominence in his native Germany in the early 20’s with the production of his operas for the Berlin stage: “Three Penny Opera,” “The Rise & Fall Of The City Of Mahagonny” and “Happy End” with texts by Bertholt Brecht. The enormity of popular success these works enjoyed, especially with his score for “The Threepenny Opera,” opened for us a world that spans three decades and provides his audience with an invaluable glimpse into the man as well as his music.

Good news for ears everywhere is that not only will there be an original cast album on the Paramount label but also it will be a two-disc set giving us the full musical panorama of some of the best stage music of the twentieth century. “Berlin To Broadway With Kurt Weill” is billed as a musical voyage. It is indeed a trip worth its salt.

Joe Fleischman

Ten Years Cleans Up

LOS ANGELES—Ten Years After has experienced the largest weekly gross ever in the United States for personal appearances, according to Derek Sutton of Chrysalis. No figures were given.

Patrick Dennis in the Broadway musical “Mame” — proves his mellifluous baritone is well suited to the many hats he wears and distinguishes himself most in his “September Song.” Hal Watters who events out the foursome is a tenor of admirable control and also quite a good hoofer. His moment of the evening is well scored with his singing of “Lonely House” from “Street Scene.” Rounding out the cast is a narrator of events played ably the night we saw it by Hal Robinson.

Sets A Dream

The sets designed by Herbert Sein and Helen Pond were a stage design for a show that had to travel so fast and so far. It is a one set affair of different levels that allowed entrances and exits and evoked just enough flavor to fit each scene supported by noteworthy lighting by Thomas Skelton. Donald Sagger who staged this production has imaginatively created a world that spans three decades and provides his audience with an invaluable glimpse into the man as well as his music.

A&Report

(Continued from page 20)

creative lyricist to work with him. . . . Dee Irwin has swapped his gig at Ray Charles’ Tangerine label for a hitch in ABC/Dunhill’s A&R Dept. under A&H chief Steve Barri . . . When Signpost Records is taken over by MCA next month, Signpost’s hot-artist Danny O’Keefe will not be a part of the package. O’Keefe, whose hit-destined “I’m Sober Now” single was released just before the change, will remain in the Atlantic Records family . . . Zack Glickman, moving to new office at 5881 Sunset, H’wood 90028 on or about Dec. 20, is looking for good rock ‘n’ roll, sticky singles material, for Dion.

CAPSULE REVIEW: Publisher Gary LaMel (formerly ace plugger for Sidney Goldstein at E.H. Morris, H’wood) grabbed a mike at Donte’s here last Tuesday (12) night and absolutely mesmerized the near-capacity house. It was his first appearance as a singer since 1968, when he completed a long-running Playboy Club circuit tour and decided to quit as a performer and operate in the administrative end of the business only. But he’s back and, from all evidence, hell-bent on re-launching his career as a nifty-record act. In a meticulously-honed 50-minute set, LaMel skillfully runs the gamut from John Lennon’s “Imagine,” to the Jacques Brel-Rod McKuen blockbuster “If You Go Away,” to the tear-jerking “Abraham, Martin and John,” to the great Duke Ellington jazz evergreen, “Satin Doll,” to name but a few of the highlights. (Donte’s being a jazz boite, he couldn’t very well eliminate latter ditty.) With the help of an astute backup jazz trio which sequed from rock to jazz to top-40 with the same adeptness as LaMel, plus the ebullient chart-work of Jim Helms, audience reaction was overwhelming, to put it mildly. LeMel is a mellower, more mature performer than he was some seasons back and still holds the reins on some of the most accomplished set of pipes extant. Oh, and, incidentally, you A&R chiefs, LeMel is still at large as a waxer! You can catch him again at Donte’s next Tuesday (19), when he’ll reprise.

CLEF HANGERS: Indie producer Ernie Altshuler’s exciting new instrumental group, Pieces of Eight, just put finishing touches to their first four sides at RCA Studios. Altshuler has a potential monster here in that he shatters all rules and comes out with a totally innovative brass sound. He’s now in process of making an agency deal to put Pieces of Eight out on tour. No, he hasn’t finalized a disc deal—as yet! . . . A&R’er-manager Lee Magid putting finishing touches to Delia Reese’s elpee this week and is already getting nibbles from the majors. Also, Magid is super high on his new warmweather hit A&R’s, who came to him out of Thelma Houston’s group . . . Indie A&R’er Jack Pleis taking Harry Belafonte into sesh right after Jan. 1 and is hunting hard for contemporary love ballads (no upbeat, please!) Send dub or tape—chop-chop—to Pleis c/o RCA Records, H’wood . . . Andy Kroseo of Joe Long’s Fat Chance Recording and Production Co. in Tarzana reports studio is in process of converting from 8 to 16-track and, even in midst of all the hammering, Asylum’s Eagles and J.D. Souther are using the facilities for rehearsals! . . . Criterion Music has signed Jamie Browning as staff A&R to replace Mickey Goldstein, Reporta producer. Mickey Goldstein is leaving tonight (18) at L.A. Troubadour . . . Toxey French taking Sharon McMahen, into studio Jan. 2. French just inked her to a Columbia pact. She’s self-contained . . . Capitol Records not seeking new material nor new acts till February . . . Dick LaPalm, veep-general manager of Village Recorders, Santa Monica, has set the following three mixers-engineers on an exclusive basis: Baker Bigby, Tony Reale and Rob FraBoni. LaPalm, a fellow Chicagoan, had this to say about the A&R Reportel “It would be the greatest . . . if only I could understand it.”
NUMBER 1 MOTION PICTURE

NUMBER 1 BROADWAY SHOW

NUMBER 1 MUSIC PUBLISHERS

ROBERT L. GORDY
Vice President and General Manager

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Director of Administration

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Radio Quotes of the Year

(Editor's note: the relatively short life span of 'Radio World' has produced some lively and diversified opinions from some of the most important and controversial figures in radio. As our "end of the

BILL GAVIN . . . Owner & Editor of the Bill Gavin Record Report

"A tight format becomes burdensome and tiresome and carries in it the seeds of its own defeat, because of the dullness of repetition. People who have heard a jock say a certain thing, a certain way at a certain time everyday, it doesn't matter how well he says it, or what a great idea it was in the beginning, eventually the listener is going to get tired of it. This is probably why some stations are finally beginning to look away from a tight, established format, trying to sound a little more human."

ALAN SHAW . . . Vice President, ABC Radio

"It's impossible to predict definitely when you must rely on the public's tastes or fancies. But if I had to project, I would expect that sooner or later, in 10 years anyway, FM will eventually overtake AM. With the sound and fidelity quality it's inevitable. I don't expect to see AM just disappearing. Stations like KFRC, WLS, WABC are still very viable sales forces, but FM has been having major growth, and I feel that the stations playing album rock will be the leaders of FM."

RON JACOBS . . . Program Director, KGB

"Drake's thing has always been familiarity, repetitive exposure. It makes it familiar and people gravitate toward something they know. I have gotten off of that, and my thing basically here is that there are as many people who want variety as those who want repetition. If it gets ratings, it'll be terrific and if it doesn't, it'll be bullshit."

KEN DRAPER . . . Programming d/b

"One of the principles in programming, is how does the station relate to the audience you're after, the market it's in. If your radio station can be picked up and moved to another market and nobody noticed the difference, then you're not doing the job. Or if it could have been used a year later, or been picked up a year before, you're not doing your job."

TOM DONAHUE . . . VP and General Manager, KSAN

"I don't think that we're an underground radio station, and progressive is just another 'bullshit' term. If we fit into any of the radio categories, the one we probably fit into best is middle-of-the-road, only it's the middle of another road. I've always felt that there was a lot of dumbness in radio and a tendency to be very imitative and to consider programming as against the other guys instead of for the audience. We all have to compromise some, everybody who lives in our society today is making compromises, but what we're trying to do here is just cut down on the number of them."

BILL GAVIN: "... Stations are finally beginning to look away from a tight, established format."

NICHOLAS JOHNSON: "... The motives of government have been to try ... to exercise control over the importance of the media to political power."

NICHOLAS JOHNSON . . . FCC Commissioner

"Well you don't do it in 1972 in the United States the same way you would do it in Germany in 1934, but we should make no mistake about the fact that the motives of government are precisely the same. The motives of virtually every ruler at any period of history have been to try and consolidate, hold, and exercise power. Most rulers do that with the realization of the importance of the media to political power."

WARREN DUFFY . . . Broadcaster and producer/manager

"What we have to look for is to give people the freedom to develop new approaches, and that freedom just isn't there. There's just a few enclaves around. I would just hope and encourage young broadcasters to push at all the boundaries."

BILL WATSON . . . National Programmer for KKO Radio

"The conception and the goal and the ultimate sound that we are striving for aren't always achieved, but at least you try for that. So I hear in my head a big bright believable radio station. When I say believable, I mean in all senses of the word. You look for disc jockeys to talk to the people instead of at them, try to make it legitimate excitement, and entertainment."

(Continued on page 78)

LISTENING POST

Beverly Magid

This was the year that was . . . this was the year that saw John Nesh, a disc jockey in Norfolk, get arrested for playing the Country Joe McDonald cut from "Woodstock" (after much personal harrassment the case was finally dropped) . . . this was the year that saw another even stricter bill on the ballot in California which would have provided rigid censorship of the media (the defeat of that bill was one of the brighter moments of this year's election) . . . this was the year that once again saw Jack Anderson drag out the old payola charges and try to muddy up the waters (once again they've proven unsubstantiated and based on ancient stories) . . . this was the year that had stations all over the country trying out commercial-free periods ranging from an hour to a day to a weekend . . . this was the year where some FM stations began to tighten up their formats and some AM stations predicted a loosening of theirs . . . this was the year where the two industries, music and radio, talked of their coming closer together or their increasing difficulties with each other (depending on who was doing the talking and where) . . . this was the year that broadcasters talked of the need of radio to get more involved in the community (the participation in voter registration and subsequent election campaign was just one super aspect) . . . this was the year that nostalgia swept over music and radio (some stations have become totally oldies-but-goodies) . . . this was the year when everyone said ratings shouldn't matter so much (with the new ARB's coming out you can hear the nail-biting across the country) . . . this was the year the simulcasting rock music on TV and radio brought higher ratings than the usually scheduled network programming . . . this was the year that Record World developed a broadcast section, "Radio World," and let me in to run the transmitter, giving me the chance to send my holiday greetings and wishes for a super New Year on a national basis . . . PEACE AND PLENTY TO ALL OF YOU OUT THERE IN RADIOLAND!
"One More Mile" is Jose Feliciano's brand-new hit single, a stand-out track from his MEMPHIS MENU album. On record and in concert, Feliciano continues to prove he's one of the top singers, musicians and entertainers of our time.
**CONCERT REVIEW**

**Charisma Showcase A Glittering Success**

**NEW YORK** - In a rare marriage of musical magic, promotional foresight, and charity, a special Charisma concert (18), sponsored jointly by Buddah Records, which distributes the British label, and WNEW-FM, presented Genesis and String Driven Thing in the best possible light, and at the same time, raised a considerable sum for the United Cerebral Palsy Fund. A capacity audience at Philharmonic Hall was treated to one of the most competently produced and musically unpredictable shows to have been offered in New York City for quite some time, and though promoters are in the habit of criticizing concert audiences for their general apathy and/or rudeness, this particular crowd responded adoringly to the band's acts. String Driven Thing is an admirably ambitious band, and a tightening of their presentation should only serve to make them even more impressive.

Genesis, too suffered from the inavailability of a thorough rehearsal, but the difference

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**Shoplifting**

(Continued from page 10)

agreed that the best precaution against shoplifting is employees who watch the store carefully. "The employees are trained to watch what goes on in the store — who pays cash and who doesn't. As an added precaution, the store seals all packages and shopping bags as they come into the store. Goody's also keeps its employees alert, and advises customers to be observant of their surroundings. In the case of shoplifting, the retailer prefers to keep the thief's goods in the store rather than give them to the police. However, there are occasions when the retailer may choose to involve the police, depending on the severity of the situation. The retailer's goal is to minimize the losses and to prevent future incidents. The retailer also encourages customers to report any suspicious activity to them, as they are responsible for the security of the store. The retailer's ultimate goal is to create a safe and pleasant shopping environment for all customers. **(Continued on page 133)**
IT'S BEEN A SUPER FLY YEAR FOR CURTIS MAYFIELD AND CURTOM RECORDS

Voted Soundtrack Album of the Year by Cash Box Magazine.
Voted Soundtrack Album of the Year by Record World Magazine.

Voted National Association of Television and Radio Announcers: Best Continuous Performance by a Male Performer for his performances of songs and recordings such as "I've Been Trying", "Gypsy Woman", "Amen", "Keep On Pushing", "We're A Winner", "We've Got To Have Peace", "Mighty Mighty Spade and Whitey", "I'm So Proud"...to name a few.

The Bill Gavin Distinguished Service Award in recognition of his unique creative talents as a composer, producer and performer as most recently illustrated by the great popular success of the soundtrack to the motion picture "Super Fly".

SUPER FLY, THE YEAR
"SUPER FLY" THE ALBUM
ON CURTOM RECORDS

Part of The Buddah Group
much to the surprise of John Mendelsohn's legion of detractors. Jerry Brandt not to be found; Bernie Cornfeld announce that there will be no block ticket sales on their up-front office field manager Clive Davis ..

.. Much to the surprise of John Mendelsohn's legions of detractors. The Coast

Gibson and Stromberg say they're going to take a billboard on their tour. Turns out to be true, much to Truman's woe.

Miller calls RW to give a brief update on where he's been lo

Morton calls RW to give a brief update on where he's been lo

... Tony Lawrence checks into Burbank Storm. ..

... Grand Funk sues Knight, in first turn-around. Looks heavy

... Barnaby Records leaves Columbia, eventually goes to MGM Tower Records in Berkeley "trashed" following a Viet Nam policy statement ..

... Newman hankering for stardom in the leaves for Europe..

Annie Leibowitz ..

... Marshall Chess declines to say how much it cost, but does say ..

... Radio City and aggression. Russ Solomon can't make heads or tails.

... John Lennon and Lee Eastman chatting amicably, while Donny

... Wilsonight is beginning to make his hard ..

... At the Downstairs to the Johnny

... AmericanRadioHistory.Com

... Capote

... Elton

... Delsener's

... and

... and

... to sold out houses at the Bitter End, Carnegie Hall, Philharmonic

... to address ..

... Advertising Bob Rolontz recalls an ad in New York magazine's classified section addressed to Bette asking her to do the impossible and release the album that week.

The Bette Midler album, "The Divine Miss M," was finally released in November, and Atlantic Vice President and Director of Marketing David Grew reported that he expected the record to achieve 'gold' status within a couple of weeks. Geographically, the album was an instant smash in New York and the other major cities in which Bette had performed. Obviously, to see her is to love her, and Grew stated that when Bette goes out and performs in any given city, there is a marked rise in record sales the very next day. Grew also confirmed Rolontz's observation that the people who buy Bette's album and go to see her are old and young, black and white, gay and straight.

Much of Midler's appeal, especially early in her career, was to gay audiences, and her campy approach to some of her material seemed in particular to cater to the many gay members always a part of any Midler audience, whether it be the Baths or Carnegie Hall. The truth is, of course, that the gay audience did find and help call attention to Bette, but as Atlantic's Brian

Divine Miss M Going Strong On All Fronts . . . And It's Only The Beginning

By ROBERT FEIDEN

NEW YORK — Atlantic records calls her "the Divine Miss M." Critics and the public alike have used every superlative and adjective in the book in an attempt to capture with the written word the rare magic that is Bette Midler, this year's musical sensation. Not since Barbra Streisand has a female vocalist so phenomenally captured the eye and ear of the public.

From a part in the Broadway musical "Fiddler On The Roof" to appearances at New York's Continental Baths and Upstairs.. At The Downstairs to the Johnny Carson show, Ms. Midler slowly but surely built an almost hysterical cult following. Anyone who saw Bette on her first Carson appearances couldn't help but be moved to laughter or tears, depending on the songs she so emotionally interpreted. And Carson personally revelled in the funny stories Bette told about her appearances at the Continental Baths (affectionately known to Bette as "the tubs"), where the largely homosexual clientele used to cheer her on by throwing their towels to her. Carson was so impressed, in fact, that he took Bette with him for his Las Vegas nightclub engagement. Upon returning to New York, Bette played to sold out houses at the Bitter End, Carnegie Hall, Philharmonic Hall, and Ron Deiensen's Schaefer Music Festival in Central Park. To be noted is the fact that Ms. Midler had yet to release a record album, and her New York successes had been repeated in cities such as Chicago, Los Angeles, and San Francisco.

Spelling new, viable talent is an incredible responsibility, but in the often fierce world of competitive bidding at record companies, Atlantic Records' President Ahmet Ertegun knew talent in capital letters when he saw Bette Midler. He signed Bette to Atlantic, and few records in any label's history have created such advance excitement. People would call the label to find out when the record would be released, and Vice President of Publicity and Advertising Bob Rolontz recalls an ad in New York magazine's classified section addressed to Bette asking her to do the impossible and release the album that week.

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(Continued on page 30)
**“MR. SOLID GOLD”**

1972 WAYNE NEWTON RECORDING AWARDS

*RIAA Certified Million Selling Single—
“Daddy, Don’t You Walk So Fast”

<table>
<thead>
<tr>
<th>Billboard</th>
<th>Cash Box</th>
<th>Record World</th>
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<tr>
<td>#10 Top Pop 100 Singles of the year</td>
<td>#4 Top 100 Singles of the year</td>
<td>#6 Top Singles of the Year</td>
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<td>#18 Top Single Male Vocalist 1972</td>
<td>#12 Top Single Male Vocalist</td>
<td>#5 Top Single Male Vocalist</td>
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</table>

Personal Management:
Tommy Amato
9250 Wilshire Boulevard
Beverly Hills, Calif. (213) 278-2824
Buffalo, New York of a heart attack. Lorenz v as 52.

The fall

Groucho's first live album on A& NI. The album was released in

and Phil Ramone were busily editing tapes of Grouch() Marx for

"Rock Of Ages." 'Rock' eventually won out .

Ellis take a lease on the Rainbow Theater in London and promise

to re -open the club .

The Coast

(Continued from page 28)

No Interruptions

According to Rolling Stone Records President Marshall

Chess, the Stones chose Jamaica

to record because the location

would allow them to work without

Interruptions.

Dynamic Sounds Studio, owned

by prominent Jamaican band

leader and producer Byron Lee.

was used by Paul Simon to record

"Mother and Child Reunion." Other

recent visitors included Leon Russell,

Roberta Flack and Booker T.

Jones. Cat Stevens and Elton

John are scheduled to record

there in February.

'Garden' Goes Gold

Rick Nelson's latest Decca single release, "Garden Party," has received

RIAA gold certification indicating sales of over 500,000 records.

Presenting the MCA recording artist with his gold record are (from left to right): Rick Friox, Vice -President and Director of Marketing; Vince

Cougarse, Vice -President and Director of Sales; Nelson; Willy Nelson,

Rick's personal manager; and, Pat Pigole, Vice -President and Director

of Promotion. A January 8th release date has been set for Rick's next

single, "Palace Guard," which appears on his "Garden Party" lp. The

record will be released on the new MCA label.

Larry Cohn in as Playboy head; Grand

Funk signs new deal with Capitol; CBS wins piracy injunction

against Custom Recording. Charles Schaffer, Jenny Hightower,

and a number of John Does; and MGM makes a deal with the

Lowery Group in Atlanta forming MGM South . . . David Cassidy

begins to gather his own band

and a number of John Does; and MGM makes a deal with the

Lowery Group in Atlanta forming MGM South . . . David Cassidy

begins to gather his own band

Heals of Barry Gross' exit. Both are happy together at Mums
today . . . The Band's live album from The Academy of Music

was being re-titled back and forth between “Point of Reflection”
to “Rock Of Ages.” ‘Rock’ eventually won out . . . Erin Fleming

and Phil Ramone were busily editing tapes of Groucho Marx for

Groove Records on A&M. The album was released in the fall . . . United Artists signs Clara Ward . . . The Rolling Stones tour commences in Vancouver. Shaky start with small

riot outside, but things smooth out by the next night in Seattle.

As it later turned out, these early dates were very crucial to the

success of the Stones tour: if there had been significant trouble, or

if any dates had canceled there were fears of a domino like crash

of dates . . . Pioneer dj George "Hound Dog" Lorenz died in

Buffalo, New York of a heart attack. Lorenz was 52 . . . Sammy

Davis, Jr. hit #1 with "Candy Man." . . . Chris Wright and Terry

Ellis take a lease on the Rainbow Theater in London and promise

to re-open the club .

The Eagles booked on tour with Jethro Tull . . Carole King

plans to go back in the studio by the end of June to begin her

new album, which turns out to be "Rhymes and Reasons" . . .

Talk going around that London will release the Stones "Circus"

album, made as part of a TV special or feature length movie that

never came out. But album officially announces the

album, called "More Hot Rocks (Big Hits and Fazed Cookies)"

Jim Croce's "Don't Mess Around With Jim" released the same

week as Elton John's "Honky Chateau" . . . Randy Newman's

"Sail Away" makes FM sleeper of the week . . . CBS President

Charles T. Ireland dies June 7 at the age of 51 . . The Osmo-

dons de, do quack for a tour of Hawaii, Hong

Kong, Japan and Australia in January and February. They

were joined at the sessions by keyboard players Nicky Hopkins

and Billy Preston.

No Interruptions

According to Rolling Stone Records President Marshall

Chess, the Stones chose Jamaica to record because the location

would allow them to work with-

out interruptions.

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TRIAL EXPECTED

The New York Supreme Court ruled that the use of Paul Simon's name was unauthorized and the acts complained of constituted unfair competition. A trial will quickly be commenced.

Paul Simon Et Al

Granted Injunction

NEW YORK — Paul Simon, Charing Cross Music and CBS Records were granted an injunction pendente lite restraining the Edward B. Marks Music Corporation from the manufacture, distribution, sale and exploitation of a phonograph record embodying recorded performances by Paul Simon of "Carlos Domingues" and "He Was My Brother." Also covered are the use of Paul Simon's name in connection with the record, as well as an injunction against the further manufacture, distribution, sale, use and exploitation of an album entitled "The Early Songs of Paul Simon" and the further publication, distribution, sale and exploitation of a songfolo entitled "The Early Songs of Paul Simon." The court order further restrained the defendants from the use of Paul Simon's name in connection with any of his recordings or musical compositions without Simon's prior written authorization.

'Garden' Goes Gold

Rick Nelson's latest Decca single release, "Garden Party," has received RIAA gold certification indicating sales of over 500,000 records. Presenting the MCA recording artist with his gold record are (from left to right): Rick Friox, Vice -President and Director of Marketing; Vince Cougarse, Vice -President and Director of Sales; Nelson; Willy Nelson, Rick's personal manager; and, Pat Pigole, Vice -President and Director of Promotion. A January 8th release date has been set for Rick's next single, "Palace Guard," which appears on his "Garden Party" lp. The record will be released on the new MCA label.
Personal Representative
Mike Merrick

Exclusively on
RCA
Records and Tapes
1972 — A Year Of Improvements

By GARY COHEN

The year 1972 brought many improvements on the campus scene. It was also the first full year of the Campus Report in Record World. But that, of course, was just the beginning, as there would be no Campus Report if there were no campus news to report.

For the first time, the campus promotion departments at Capitol Records and Motown Records, two of the companies that had not promoted their product on campuses previously, there was also expansion in the departments of A&M, UA and Columbia. And companies with campus programs that expanded, took on added duties, or were formed for the first time, realized the value of working with campus radio, newspapers, and campus record outlets.

Campus retail started to come into its own during the past year. In the last few months, Record World reported on the campus retail situation in Michigan, primarily at the University of Michigan/Ann Arbor and Michigan State/East Lansing campuses, and on some of the promotions and product movement experienced there. There were also further developments in campus record outlets and a story about problems appearing in the magazine just a few weeks ago. And 1972 was the year in which Merco, leading college bookstore rackjobbers for many years, was in the news. They, and other college bookstore rackjobbers faced the problems of marketing and distribution of albums — albums that may be regional breakouts, or albums of marginal popularity, and how to get those albums to accounts that could sell them. That specific problem is yet to be resolved.

From the radio viewpoint, this year might be called the year of the Conference. There were campus conventions in Detroit (Wayne State), the I.B.S. Convention in New York, the Central Michigan Conference in Mt. Pleasant, the Stevens Tech get-together on a Saturday afternoon in New Jersey, and the Long Island Conference in Chicago. While it would be impossible to recount all of the specific achievements of each individual conference, suffice it to say that anyone who wants to get an education on what campus radio is, its relation to the community, its problems in programming, and the way college radio people learn about the industry, should attend every college conference they can. Some meetings are more successful than others, although all are worthwhile. One of the highlights (perhaps the only highlight) of the I.B.S. Convention in New York was the appearance of Loggins and Messina. The same was true for Harry Chapin in Detroit, where Elektra Records sponsored a dinner and concert for Chapin and Carol Hall.

1972 was also the year of formation for MICRA, the Michigan College Radio Association. It is the hope of the Michigan college radio broadcasters involved that MICRA will lead to more co-operation, communication and feedback between the college community to be dis-oriented and radio industry in general. They have already formulated plans for a constitution a long questionnaire to be filled out by stations in the state listing all vital information on the station itself and the rest of the college community to be distributed publicly, and they also have plans for a Michigan college radio playlist and newsletter to be distributed to the industry indicating what is being programmed on stations in the state.

The Michigan stations hope they will get more recognition, and, in the end, more advertising dollars for the commercial operations by doing so. But any investment made, they hope to prove, will be a worthwhile one. The stations believe some of the most successful college stations in the country, and industry people feel that if any group of college stations has a chance to succeed in a statewide group, it is the Michigan stations. (A sneak preview of 1973: a number of companies are already planning campaigns for the MICRA stations; as soon as all details are worked out we will report on the promotions.)

Another interesting development this year that will cause ramifications on college (and commercial) broadcasting in the coming years, is CATV-Com.

(Continued on page 34)
Screen Gems—Columbia Music
and
Colgems Music

present

1972—OUR BEST YEAR YET

Starring
(In alphabetical order)

Bodie Chandler • Mac Davis • Barry Devorzon
David Gates • Gerry Goffin • Mark James
Carole King • Barry Mann • Mike Nesmith
Cynthia Weil

Supporting Cast
(In alphabetical order)

Danny Davis • Roger Gordon • Ira Jaffe
Jack Leonard • Irwin Robinson • Jack Rosner
Irwin Schuster • Lester Sill
Dialogue

(Continued from page 8)

recording, after no time at all it would be used up.

RW: In your experience of making arrangements with different labels have you found that record companies change faces so often, that you're unhappy with one, and then six months later find that it's a better company?

CB: Yes, well with United Artists, when I first made the deal with them, I was happy with them and then they completely changed management and somebody came in as head of it who was nothing I despised in the music business and so therefore it didn't really work too well during that period. By the time that had all changed around, I think we'd decided to go elsewhere. I think one of the things I'm most sorry about was Atlantic, that the two Spencer Davis singles weren't hits, because I've always been a fan of Atlantic's. I felt that maybe we were just unlucky there.

RW: This is confusing to me and perhaps to other people, is Cat Stevens an Island artist?

CB: Yes, he is an Island artist, he's an artist who I signed in England to Island Records and who Island Records releases worldwide except in the USA, Canada, Japan, where we gave the rights to A&M.

“The size (of a roster) is limited by how many people are available to look after the artists...”

RW: Does Cat Stevens have a large audience in England?

CB: Yes, his last album was number one in England.

RW: Do you happen to recall who was the biggest selling artist you ever had?

CB: Cat Stevens definitely. He has the widest appeal.

RW: Have you any particular philosophies about what size roster you can have?

CB: The size is limited by how many people are available to look after the artists, produce their records, manage them, etc.

RW: Have you ever signed anyone who you thought was a potential hit? CB: No, but it'll happen one day, I think we might have got an artist like that just recently. We signed a Japanese percussionist called Stomu Yamash'ta and I think he's just really a star, but his music is really weird, as far as general appeal is concerned.

RW: Did you go to Japan to sign him?

CB: No, I didn't sign him as a matter of fact, he was signed by Garrall Redfern, who is one of the people in charge of A&R. I thought his music was a bit weird until I went to see him and then it all came alive.

RW: What was your first experience with Chrysalis?

CB: Asking Spooky Tooth if they'd seen any great bands recently, and they told me they'd seen Jethro Tull, so I rang up Terry Ellis and asked him if he would consider leasing us the record. Basically it was pretty much a long shot, because at that time we hadn't released anything and really he took a great gamble in giving up Jethro Tull. An inspired gamble, and obviously it worked out because we're still together, Chrysalis and Island, obviously in a different way. Chrysalis is now more than a label, it's a record company. We just distribute Chrysalis. They're very strong in their agency, their agency is probably the best in England.

RW: Is your distribution deal with Capitol completely exclusive?

CB: Yes, it is basically. It's whatever we feel we can sell as a record company on Island Records in America, it's distributed through Capitol. If there is for example an artist that we don't feel that we could be successful with in America we are free to lease him to another company here.

RW: So it's your decision, not Capitol's?

CB: Yes, they've left it to us.

RW: Are you satisfied with Capitol and that arrangement?

CB: Yes, it hasn't to date been incredibly successful but I

(Continued on page 36)

Music Was Music

(Continued from page 3)

the black market continued to be highly popular as Curtis Mayfield's "Superfly" score (Curtom) became top sound-track of the year, and Diana Ross' performances in "Lady Sings the Blues" made for Motown's fastest breaking album ever. The virtual dominance of black-oriented product in the popular media only proved what black producers and artists had been saying for years: they had something to say and to sell, that on an absolute basis could compete and attract the mass market with equal impact to any given "pop" artist given the chance.

Solo artists were as popular as ever, with Don McLean's "American Pie" (UA) picking off the number one single spot for the year, while Roberta Flack (Atlantic), Harry Nilsson (RCA), and Wayne Newton (Chelsea), had their biggest singles ever, with proportionately successful Ips. Gilbert O'Sullivan made the most of his Beatleish voice to become one of the year's top selling artists.

(Continued on page 135)

Campus Report

(Continued from page 32)

community Antenna Television, or cable TV. The reason cable TV affects the college market so, is because many colleges and universities are in markets where there is a lack of TV and radio signals. Cable TV allows signals from outside the normal range to be received and re-transmitted. But another important feature of cable TV is the requirement for programming of local origination. One of the ways this requirement can be satisfied is by rebroadcasting the local college stations . . . and this is being done in more than 50 markets around the country, and the number is still growing. For a carrier current or FM college station on cable, their potential audience increases by the size of the network's subscribers.

And what can be said about college radio in this country, other than it has improved since its inception, and that past year was one in which college stations are going FM, more college radio stations are earning credentials for quality programming and selling records, and more college radio graduates are getting jobs in commercial radio and the record industry. (And worth mentioning is Atlantic Records' new program to find college radio graduates.) Atlantic is making a list of all college radio people looking for jobs, and will distribute the list to their entire commercial station roster. And college stations have realized the value of working with record companies and local record stores. The co-operation means more dollars and prestige in helping the station. United Artists Records began their Acoustic Road Show on college campuses; it consists of taking a number of U.A.'s acoustic artists on tour for free concerts on college campuses. The concerts visited many campuses, and plans call for visiting more schools next year.

The campus is becoming of increasing importance—for radio and records industry people. And the Campus Report will keep you up-to-date on happenings next year.

Helen Reddy, Capitol Records recording star and now marriage counselor Jeff Wald are shown with their new son Jordan Sommers, who was born last Dec. 12 at Cedars of Lebanon Hospital in Hollywood. The Walds' new baby weighed 8 lb., 4 oz. and was Ms. Reddy's second child.
WHAT A YEAR!
THANKS RECORD WORLD
FOR MAKING US
#1 TOP NEW FEMALE GROUP-SINGLES
POP AND R&B
NEXT YEAR WE HOPE TO DO EVEN BETTER

SOUL UNLIMITED PRODUCTIONS
7158 Sunset Blvd.
Hollywood, Calif. (90046)

„Love Unlimited“
One Stop COD Policy
(Continued from page 4)

tended 30 days credit to them, we’d be in a very precarious position with regard to paying our bills. And if anything should ever happen to the store, we would be out a lot of money. COD is definitely preferable to any sort of extended billing.” Bayer also says that COD allows them to offer very competitive one-stop pricing.

Sound Unlimited in Chicago maintains roughly the same policy in dealing with stores. According to the organization's Noel Gimbel, there are no steadfast rules that can be applied in dealing with stores, but most new accounts pay COD unless they are established accounts. But Sound Unlimited offers a twist. “Instead of hitting them with an extra COD charge, we ask them to send us a check when they get the order. This way they don’t pay the COD charge for COD.” He said some stores open with a number of one-stops, get a thousand dollars credit from each, and then either don’t pay their bills, go out of business or fail to pay in some way. But, again, he (Continued on page 184)

Year Of Gold For London

■ NEW YORK — London Records has racked up the unprecedented total of fourteen gold records—seven lp’s and seven singles—during 1972, which has also become the company's biggest single year since its inception in 1947. The year was capped by the biggest October-November-December sales quarter in the company's history as well.

On the lp side, seven sets won gold record certification during the year. Of these, Al Green accounted for two, with “Let’s Stay Together” and “I’m Still in Love With You.” Tom Jones also accounted for two this year, in the two-lp set, “Live at Carnegie Palace” and “She’s a Lady.”

Also qualifying were the aforementioned Moody Blues “Seventh Sojourn,” which coincidentally becomes their seventh gold album of which three are on Deram, and four are on their own Threshold label. In addition, Engelbert Humperdinck’s “Another Time Another Place,” also was certified, along with “Hot Rocks,” 2-lp Rolling Stones package, which has recently become the Stones’ best-selling album ever released in America.

At press time, “More Hot Rocks,” the latest Rolling Stones two-lp collection to be released on London, has received more than enough advance orders to qualify for gold certification.

On the singles front, Al Green racked up a total of five gold singles in 1972. These included “Let’s Stay Together,” “I’m Still in Love With You,” “Tired Of Being Alone,” “Look What You Done For Me” and his latest single, “You Ought To Be With Me.”

The two other singles qualifying for gold are “Alone Again, (Naturally),” by Gilbert O’Sullivan and “Nights in White Satin,” by the Moody Blues.

For more on London’s current chart explosion, see story on page 3.

Farber To A&M East Coast Promotion

■ HOLLYWOOD — Ron Farber has been named A&M East Coast regional promotion representative, reports Harold Childs, director of national promotion for the label.

The 1972-73 Distribution Picture

By GARY COHEN

■ 1972 saw more erosion of the role of the independent distributor as a force in the marketing of records. The trend toward branch distribution continued, with a number of labels leaving the independent distributors. There were enough companies going branch to prompt the National Association of Record Merchandisers (NARM) to express concern over the future of the independent distributor.

Indeed, there were statements by some that the independent will either die off entirely, that the indies will have to merge into five or six regional distributors covering more than one market, or that by tightening their belts, the indies can remain a viable force in distribution.

Some of the distributors, though, have begun or continued to diversify into other record areas. They have retail stores, one-stops, rack-jobbing operations, and some of them have begun their own labels.

Whatever the case, they do not want to be forced out of the record business entirely in case recent developments cause a negative effect on the role as independent distributors.

What There Is

At the present, the only major labels without any sort of branch distribution are A&M, Motown, the Buddah Group, Chess/Janus, the Motown group of labels, Bell, Famous, and Mercury. And there are rumors around the industry that when 1973 ends, not all of the aforementioned labels will still be independently distributed.

(Continued from page 34)

Dialogue

(Continued from page 132)

think that’s because Island recently hasn’t come up with anything very strong, other than Traffic over the last year or so.

CB: Yes, we’re having Island month in January. We are releasing six albums: Traffic, Free, John Martyn, Amazing Blondell, Mike Harrison and an incredible Jamaican group called The Wallers.

RW: Do you feel at this point closest to the Jamaican music? CB: No. I like it a lot and this particular group whose leader, Bob Marley, is one of the most fantastic artists I’ve ever signed.

But also there are the other things that I’m involved with personally which are not Jamaican music, Traffic and Free for example.

RW: Free was on A&M, but that has expired, right?

CB: Yes.

RW: Has anything been released on Capitol yet?

CB: No, the first album comes out in January, and their single too.

RW: You were in England during the time of the Beatles and Rolling Stones beginnings. Was that in another world from what you were doing at the time?

CB: Well, the Beatles certainly were, yes, but the Rolling Stones, their roots were sort of in the same music that mine were. I was always aware of them, I always liked the Rolling Stones. But I did you ever try to sign them?

CB: No, but I remember natty there were these African girls that I managed called The Velvets who worked with a band which had Long John Baldry and Nicky Hopkins, and the band was led by a guy called Cyril Davis who with Alexia Kerner was one of the people who started off the rhythm and blues thing in England, and the intermission band was the Rolling Stones. I just wasn’t in that business, there was no way I could have ever signed them, because I hadn’t had anything to do with any white acts at that time. My only involvement with that Cyril Davis thing was the fact that I managed those three girls.

Who is Needom Carroll Grantham?

Ron Farber

Farber most recently was New York district promotion manager for Capitol Records, and prior to that post was connected with Ampex and Roulette Records in a promotional capacity.
TALENT

THE ROBERT STIGWOOD ORGANISATION, LTD.
67 Brook St., London W1, England

A. L. S. MANAGEMENT LTD.
Managing Director, Beryl Vertue

SUPERSTAR VENTURES, LTD.
Managing Director, David Land

THE ROBERT STIGWOOD ORGANISATION, INC.
President, Peter Brown
135 Central Park West, New York, New York 10023
SOUNDTRACK—Warner Bros. 7659
DUELING BANJOS (Warner-Tamblyn, BMI)
Eric Weissberg arranged this traditional country instrumental from the soundtrack of the hit film “Deliverance.” A unique and superb example of first rate musicianship.

CARLA THOMAS—Stax 0149
I MAY NOT BE ALL YOU WANT (BUT I'M ALL YOU GOT) (East/Memphis, BMI)
One of the queens of soul sets a steamy rate musicianship.

TIMMY WILLIS—Epic 10934
GIVE ME A LITTLE SIGN (Minds/Fudge Lips/Fair Slate, BMI)
Strong vocal delivery highlights this disc full of soul which has a discotheque dance beat that should serve as a sign of its potential chart action.

DONALD AUSTIN—Eastbound 603 (Janus)
CRAZY LEGS (Bridgeport, BMI)
This is a very heavy new instrumental by Bill Szymczyk. This r&b'er could well cross into the pop market.

RONNIE HAWKINS—Monument 8561 (Columbia)
LONESOME TOWN (Eric, BMI)
This famed singer-guitarist renders a country tinged ballad that is poignant and beautiful as artfully rendered here. Loving Fred Foster production.

ALBERT COLLINS—Tumbleweed 1007 (Famous)
EIGHT DAYS ON THE ROAD (Ragnar/BMI)
A raunchy blues number from this master of blues guitar as expertly produced by Bill Szymczyk. This r&b'er could well cross into the pop market.

MAJOR LANCE—Volt 4085
AINT NO SWEAT (Curtom, BMI)
Multi chart maker of the past who once had us all doing “Monkey Time” returns with a sensational r&b song written by fellow soul man Curtis Mayfield. Superb Don Davis production.

FREDDY BECK—BASF 15114
WE BELIEVE IN TOMORROW (Symphony House, ASCAP)
From Verdi’s opera “Nabucco” and with the up dating and lyrical help of Record World’s own Paul Siegel comes this jolly, optimistic love song. Music, of course, is splendid.

Davy Jones—MGM 14458
WHO WAS IT? (Mam, ASCAP)
The boy who made David Bowie change his name serves up aifty up tempo song from the pen of hit maker Gilbert O’Sullivan. Lovely and lilting.

Ben Thomas—Bell 45,297
THE NEAREST THING TO HEAVEN (Mustard, BMI)
A can’t miss top of the pop chart item featuring a great melodic chorus refrain that is catchy as can be. Strong lead vocal, chorus support, sterling strings, and some casanetos borrowed from Phil Spector. Great Tony Macaulay production.

Roy Lee Johnson & The Villagers—Stax 0144
THE DRYER (Muscle Shocks, BMI)
One of the best and heaviest r&b numbers in a long time. Funky and insistent, this melody just doesn’t let go—should be disco favorite. Funny lyric idea, and top production.

Ziz Ortolani—Bell 45,304
I BELIEVE IN TOMORROW (Wolfgang/Grabthar, ASCAP)
From Columbia’s very successful motion picture and the pen of the masterful movie scorer Ziz Ortolani comes this beautiful, quiet, and nicely understated love theme that builds to a lush finale.

Royalty—Capitol 3478
EIGHT DAYS ON THE ROAD (Ragmar/BMI)
EIGHT DAYS ON THE ROAD (Ragmar/BMI)
This is a novelty disc that drops the names of Doris Day, Rock Hudson, Troy Donahue & Sal Mineo as it mocks the morality of a decade ago. Quite an off-beat number.

Poppin’ & Ellenbogen—Lion 135 (MGM)
LOOK AT ME, I’M SANDRA DEE/WE DO TOGETHER (Morris, ASCAP)
This is a novelty disc that drops the names of Doris Day, Rock Hudson, Troy Donahue & Sal Mineo as it mocks the morality of a decade ago. Quite an off-beat number.

The Shells—Johnson 099J
GOTTA FIND A NEW LOVE (Double Diamond, BMI)
Culled from his “Reunion” album, this Steve Barri produced song has a very good up tempo, lilting feel. A very talented vocalist with a wonderful country rock vehicle to insure programmers attention.

Christine Holmes—Buddah 335
I AM WHAT I AM (Buddah, ASCAP)
A fine and lovely ballad that steps up the musical melodious pace when the chorus gets going. MOR programmer attention is deserved here.

Peaches & Herb—Mercury 73350
I'M A HURTIN' INSIDE (Moe, BMI)
After too long an absence from tunesville, those “Love Is Strange” duo return with a pretty r&b ballad that effectively juxtaposes these two fine vocalizers.

Tony Devine—Polypod 1437
I Gotta Find A New Love (Double Diamond, BMI)
New pop ballad with all the flavoring of an Engelbert Humperdinck waltz, this is an MOR must that just could break artist to the top of the pops. A beautiful song.

The Shells—Johnson 099J
MY CHERRY (Joli, BMI)
Perhaps not as significant as an archaeologist finds in ancient Egypt, this newy discovered tune from the “Baby, Oh Baby” hit makers is a true delight, and rock nostalgia buffs should cherish it. It’s the real thing!
Thanks to all our friends

Don Brewer
Mark Farner
Mel Schacher
Merry Christmas
Joyful New Year

Neil Diamond
and Family
1972: Year of Comebacks And Encores

By FRED GOODMAN

Many years of rock & roll have flashed by, but as 1972 comes to a close it will probably be best remembered as the "year of the comeback." Not only did dozens of former superstars re-emerge with hit records, but a plethora of revived rock & roll copyrights enjoyed tremendous success as well. The reasons for this phenomenon seem to be (1) the enduring quality of rock & roll classics; (2) the wave of nostalgia, including the highly successful "Rock & Roll Revival" shows; (3) the lack of enough adequate new material to satisfy the enormous number of artists; and (4) the fact that no real trend or leader (i.e. Beatles or Elvis) has emerged in recent years.

Blaze of Glory

Many of the artists who made huge comebacks this year returned in a blaze of glory with number one, million-selling records. The "King" himself, Elvis (RCA), had his first number one record in sixty years with "Burning Love." Chuck Berry, one of the founders of r&b, amazed the music world with his suggestive ditty "My Ding-A-Ling" on Chess. Johnny Nash (Epic), who first hit 15 years ago with "A Very Special Love," found his way to the top with his reggae-flavored "I Can See Clearly Now."

The Spinners (Atlantic), with hits in the early and mid-'60s, came back with the help of Thom Bell (ABC/Dunhill) and "It's Too Bad." The O'Jays (Philadelphia International) also went via the City of Brotherly Love with Gamble and Huff to cut right up the charts, with "Back Stabbers." The Hollies (Epic), major participants in the English invasion, found the path back to the top with "Long Cool Woman (In A Black Dress)."

Also, two entertainers who have consistently been top attractions in clubs and TV re-emerged in 1972 as potent record sellers. Both Sammy Davis Jr. (MGM) with "Candy Man," and Wayne Newton (Chelsea) with "Daddy Don't You Walk So Fast," had number one singles this year.

Other veteran performers who enjoyed disc success this year were Rick Nelson (Decca) with "Garden Party"; Jimmy castor (RCA) with "Troglydote (Cave Man)"; Jerry Lee Lewis (Mercury) with his version of the Big Bopper's classic "Chantilly Lace"; Johnny Rivers (UA) with Huey "Piano" Smith's oldie "Rockin' Pneumonia Boogie Woogie Flu;" and Bo Diddley with "Husband-In-Law."

It is not all coincidence that one of the top records of 1972 was Don McLean's "American Pie" (United Artists). The complex and controversial tune was, for the most part, an elegy for the "good old days" of rock & roll, particularly the magic of the late Buddy Holly.

Perhaps the oddest phenomenon of the year was that of Roberta Flack (Atlantic) and the Moody Blues (Threshold). Ms. Flack took first place in the singles and album race with a three year old album "First Take" and a single from that lp "The First Time Ever I Saw Your Face." The Moodies achieved similar success with their six-year old Deram album and single, "Days Of Future Passed" and "Nights In White Satin" respectively.

In addition to all the former superstars enjoying rekindled careers, many rock & roll classics became hits all over again in this year of the comeback. Donny Osmond (MGM), for instance, had no less than four hits this year with remixes: "Hey Girl" (Freddie Scott); "Puppy Love" (Paul Anka); "Too Young" (Nat King Cole); and "Why" (Frankie Avalon). Donny's Motown counterpart, Michael Jackson, redid the Bobby Day hit "Rockin' Robin," while another Jackson, Jermaine, found a spot on the charts with the old Shep & the Limelites tune "Daddy's Home." In addition, all the Jacksons got together and bopped to Thelton Harris' classic "Little Bit Pretty One."

Another hit "family," the Partridges (Bell), jumped on the revival bandwagon with Neil Sedaka's "Breaking Up Is Hard To Do" and Gene Pitney's "Looking Through The Eyes Of Love." Moreover, the Partridge's favorite son, David Cassidy, hit with a Rascals tune, "How Can I Be Sure," and a remake of the Association's smash "Cherish."

Meanwhile, another Association classic "Never My Love" saw the top ten again, this time via the Fifth Dimension (Bell).

Robert John (Atlantic) brought back two oldies in 1972 with the Tokens' "The Lion Sleeps Tonight," and the Mystics' "Hushabye." Also Bobby Vinton (Epic) had a couple with "Ev'ry Day Of My Life" and the Brian Hyland/Gary Lewis summertime hit "Sealed With A Kiss." Dr. John (A&M) cashed in with the Dixie Cups' "Iko Iko" and Earl King's "Let The Good Times Roll." Jerry Butler (Mercury) did his version of the Flamingos' "I Only Have Eyes For You," while John Denver (RCA) chose a Buddy Holly oldie "Everyday." Ian Matthews (Vertigo) also joined in the fray with the Crystals' "Da Doo Ron Ron.

Gaye Songs Revived

Old Marvin Gaye discs provided Lee Michaels (A&M) with a hit in "Can I Get A Witness," and ditto for the Band's version of "Baby Don't You Do It" on Capitol. Fanny (Reprise) did a hard rock rendition of "Ain't That Reality, Rock On Me" by Gaye McCormick (ABC/Dunhill); Mary Wells' "My Guy" by Petula Clark (MGM); and Ferlin Husky's "Gone" and Brenda Lee's "I'm Sorry" by Joey Heatherton (MGM).

Distaff Side

The rock revival bug infected the distaff side as well with a hit version of Lenny Welch's "Since I Fell For You" by Laura Lee (Hot Wax); the Shirelles' "Will You Love Me Tomorrow" by Roberta Flack (Atlantic); Elvis' "In The Ghetto" by Candi Staton (Fame); Bobby Freeman's "Do You Want To Dance" by Bette Midler (Atlantic); Smokey Robinson's "You Really Got A Hold On Me" by Gaye McCormick (ABC/Dunhill); Mary Wells' "My Guy" by Petula Clark (MGM); and Ferlin Husky's "Gone" and Brenda Lee's "I'm Sorry" by Joey Heatherton (MGM).

Instruments

The instruments were not left out by any means. Emerson, Lake and Palmer (Cotillion) covered the B. Bumble and B. Bumble song "Fruit Nut rocker." April 100 (Mega) shone on the Tornadoes "Telstar," and Hot Butter (Muscour) has done the Champs biggie "Tequila."

In addition to all the singles activity, many hit albums contained remixes, and companies offered reissues of classic rock albums. Moreover, multitudes of "golden oldie" collections have been solicited on radio and TV by headliners of yesteryear (i.e. Chubby Checker, Fabian).

So as 1972 drifts into memory, rock historians can already look back on it as the "year of the comeback" with both artists and tunes alike returning to the forefront to reclaim some of their former glory. Whether this trend continues or not is one of the big questions for the coming year.

SHINING FOR ALL TO SEE IN '73 MCA RECORDS
CONGRATULATIONS
ELTON JOHN
FROM THE END
OF THE RAINBOW.

You put fire in our gold.
The Record World Year End
Poll has picked you the
Number One Male Vocalist
for albums in 1972. Shine on.

SHINING FOR ALL TO SEE IN '73
MCA RECORDS
Elton John
Number One
Male Vocalist

In our book, you've always been
Number One

David Larkham & Norm Winter

Tepee Graphics
CONCERT REVIEW

**Hollies, Billy Preston, O'Keefe Provide Enjoyable Evening**

- **SANTA MONICA**—Epic recording artists, the Hollies, made their first L.A. appearance in four years when they returned to the Santa Monica Civic Auditorium last Wednesday. Appearing like King Kong and really shaking the audience was A&M recording star Billy Preston. Rounding out the bill was singer-songwriter Danny O'Keefe.

The Hollies, minus former lead singer Allan Clarke, proved before a very small and unappreciative audience that they still possess those rare vocal harmonizations that have made their records so distinct and unique. Their new lead singer, Sweden's Mikael Rickfors, seemed nervous and at times off key. When in tune, Rickfors showed the promise of adding another facet to the heraldic sound of the Hollies.

The group went through a medley of hits including "Bus Stop," "Carrie Anne," and "On a Carousel" which did not transcend the original sound distinction of lead vocals, only creating moments of nostalgia with their fragrance of sweet background vocals. Their current material, songs from their upcoming album as well as tunes from their current "Distant Light" LP, (Epic) demonstrated a new direction and complexity to the Hollies music. Their new material not only surpassed all former works, but also proved them as a group of major importance.

**Preston Electrifying**

Billy Preston (A&M) is an artist to be reckoned with. His Civic performance was perhaps the finest of his career. From the moment he chugged on stage 'til the moment he danced off after a thunderous encore, one could feel the instant karma this entertainer spreads throughout the auditorium. Electrifying in presence, his hand cooking up a storm, Preston with the help of the God Squad completely dominated the audience, making it almost virtually impossible for any group who precedes him to cause such a commotion. He performed a variety of numbers including the funky "Outa-Space" and the melodic ballad "That's The Way God Planned It."

Danny O'Keefe opened the show with many of his original compositions and folk tunes. His finest number was his current hit single "Goodtime Charlie's Got The Blues." The evening proved well paced and very enjoyable.

David Gest

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**Icarus Flying High**

Paul Winter (holding sax) and his Winter Consort are introduced by Don Ellis (right) Vice President of Epic A&M at a "coming out" bash held for the group at Columbia Records' 30th Street Studio in New York City. Performing before an audience filled with some of music's biggest personalities, the recently signed progressive rock group went through a host of tunes found on their debut Epic LP, "Icarus," with high-flying results. The group's first Epic single, "Icarus," has just been released.

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**Coast**

(Continued from page 30)

at A&M... Michael Jackson does a RW Dialogue, marking Record World's entry into the teen and under market. Yoko bump into Jeff Thomas and Norm Winter on the streets of San Francisco... Columbia signs Nicky Hopkins, among others. George Harrison may produce... Steppenwolf breaks up, then has second thoughts and goes out on a Rest In Peace tour... Word leaks out that Procol Harum has done an album with the Edmonton Symphony in Canada. Future looks rosy for Joel... Cheech & Chong's "Big Bambu" makes Sales Rank No. 20... Of The Week. LP eventually goes gold... During the second week in July "Fillmore: The Last Days," Leon Russell's "Carney," and Neil Diamond's "Moods" are released. Two do real well... "Mark, Don, and Mel, 1969-71" goes gold... Bill Gavin announces his 7th Annual Radio Programming Conference... Clive Davis makes an agreement with David Geffen allowing Roger McGuinn to go on the Byrds "Re-Union" album, which Asylum will release. Sessions occur in the fall; album will be released in mid-January '73... Talk of a Bob Dylan tour going around again. Nothing comes of it by years end... Mrs. Mary Whitehouse, in England, tries to get the BBC to ban the Stones "Exile On Main St." but fails. She complains of "laxative talk" on the lp... Coast version of J.C. Superstar opens at Universal City, O'Horgan production... T. Rex tour of the States announced for September, along with a new album called "The Slider." Massive tour, heavily supported by WB, turns out to be lackluster, but Bolan remains determined to conquer the U.S. The Ramones, led by Joey, showed up along for parts of the Rolling Stones tour... Harvey Cooper builds his swimming pool in the shape of Bell's logo... Motown confirms that the 4 Tops are shopping a deal with another label. Turn out they go with ABC/Dunhill, and Steve Barri produces... Chicago leaks plans for their next album, a precedent setting one... "Exile On Main St."

World's entry into the teen and under market... Mogull starts Signpost Records as a joint venture with Atlantic (Before the year can grind to a close Mogull and Atlantic had parted and Signpost became an MCA company); The Rolling Stones were arrested in Warwick, R.I., following a hassle with a photographer (pictures of one of the Stones and tour p.r. man

(Continued on page 50)
"I'D LOVE YOU TO WANT ME"

KAISER-FAMOUS MUSIC, INC.
The Coast

(Continued from page 48)

Gary Stromberg in handcuffs made all the wire services and network news; Larry Nagler becomes Clive Davis' assistant (Nagler drops his law practice in Los Angeles by fall); Gerry Goffin was one of many who walked out on '50's revival musical "Grease" in NYC; Jack Holzman jumps up and down for joy that Richard Perry will produce Carly Simon's next album (the record, "No Secrets," turns out to be an instant monster for Xmas sales); Bill Drake rumored to be taking a V.P. spot at ABC; Bob & Doug McKenzie perform a Grateful Dead concert in New Jersey; and Mick Jagger celebrates his birthday July 26 with the final Rolling Stones concert of the summer U.S. tour.

THERE'S ALWAYS AN AUGUST: Rod Stewart's "Never A Dull Moment" and Van Morrison's "St. Dominic's Preview" released... Columbia holds London convention; George Harrison, Cat Stevens attend... John Lennon lets his "One To One" concerts plans out; Immigration Department still trying to deport he and Yoko... Pamela Polland leaves Marin for London, where Gus Dudgeon will produce her second for Columbia... Grand Funk recording an album in Nashville, of all places. Turns out to be "Phoenix" and goes gold, of course... Poconos Rock Festival in Pennsylvania goes off smoothly in every aspect except torrential rains... Ron Jacobs makes KGB an FM and AM simulcaster... More back and forth talk with Dave Mason and Mark/Almond about their future labels. Both leave Blue Thumb... Zoo World Newservice says the Rolling Stones will gross between $3 and $4 million, while Leon Russell's U.S. tour expects to pull about $2 million... Jerry Quarry quits the ring and talks about forming a label... "Busy Bandit" Presley will do a worldwide satellite-broadcast concert there. Months later it is officially announced for January at the Honolulu International Center. RCA and State Department have to do quick negotiations with Russia, among others, to keep satellite from being shot down... Clean President Earl McGrath huddles with Don't Call Me Shirley from New Haven, Conn. about coming with the label. The judge, it is said, "wants to sing"... Long Awaited: Rowan Brothers said to be releasing album in late August. Doesn't come out till later... MGM and UDC tie distribution knot... Capitol Records showed a profit for the year of $1,391,000 or $.30 per share... The Rolling Stones cover-piece in Life Magazine turns out to be the biggest issue Life has in 2 1/2 years (since the first moon landing). Life, however, expired officially before the year was out... Soda Pop Festival is announced. Fizzles finally in the worst way... Marjoe makes his first inroads in rock and roll with movie titled after his name... Bill Graham buys a house in Switzerland, some say to prove he isn't just a museum of his numbered bank accounts... Capitol King's group The City, long defunct, made only one album, and only 2,000 were pressed. It becomes a collector's item in August, years after its release... Terry Knight wins a $1 mil attachment of Grand Funk funds... Art Garfunkel in Columbia's L.A. studios working on his solo album. As the year closes, he still is working... Cheech and Chong's album "Big Bambu" goes brass in Poland... Eddie Carmel, the 9' 1" giant from the Bronx, died in a NYC hospital. Carmel was to have gone on tour with Epic group Gentle Giant... Bob Dylan and Zsa Zsa Gabor pose for photo together at Rolling Stones St. Regis Roof party following last date of their concert tour... Don McLean's album called "The Pride Parade" and set for release soon. Title changes to "Don McLean" and is released in December... Motown distributors alerted to a Marvin Gaye/Diana Ross duo album. LP never shows... Lord Trenchtown set to produce Fanzy's next album. Trenchtown normally goes by another name, and is famous for producing Joe Cocker, among others... Somehow, we survive August.

SEPTEMBER STRUT: Charlie Greene forms a new label, Greene Mountain Records; Grand Funk says Terry Knight acts without authority in rezervicing rights over the name; Knight says name Grand Funk Railroad is his, and eventually sues some 30 halls around the country for violation of trademark when Greene Mountain Records forms. The suit goes to trial. Difficult to determine which turns out to be one of the most memorable... Johnny Bond punches folks out at radio conference in Los Angeles, then calls RW the next week to say he's got more on his list. Industry troubles... Lyndon Johnson appears in newspapers with (Continued on page 52)

Catalogue Sales Still Important, Retailer Says

By GARY COHEN

Mike Gee, Regional Manager for 8 Disc Stores records in Ohio and New York, upon checking his Christmas sales, feels there is still a strong business and a dollar to be made selling catalogue product. And he feels it is true not only in his stores, but throughout the entire Disc chain. "The major albums by the major artists are used by a number of discount centers as come-ons or loss leaders, and they cut the prices on albums so low that making a profit is difficult. It's especially true with new releases, during the weeks after an album's release." But the discount centers lose out, according to Gee, by not carrying a full or complete stock of catalogue product, and this is where the mama/'papa or independent store should excel. "We offer our customers a full line of records and tapes—including pop, rock, r&b, classical, show tunes, children's records and accessories. By offering them all product, we can encourage sales of other Top 100 albums."

Some catalogue artists that do well in his stores are the traditional top sellers: Beatles, Rolling Stones, Simon & Garfunkel and Dylan. Each artist has a number of albums that sell well throughout the year. And some of last Christmas' best sellers still sell now, and are selling well this holiday season—among them Don McLean's "American Pie," Carole King's "Tapestry," Led Zeppelin's "Houses of the Holy" and The Firecat" by Cat Stevens, and "Low Spark Of High Heeled Boys" by Traffic. Gee points out that this list does not include lesser name artists that sell one or two albums at a time, but consistently.

Progressive Play A Key

When a potential customer comes into a store looking for an album that the store does not carry or is out of stock on, he may try once or twice again. If the store is out of it again, the customer might not come in again. Gee also noted that he tries to stock as much new product as possible, even if it is only one or two copies. Especially worth stocking are albums that are getting progressive radio airplay in their markets.

The potential for catalogue sales is great," is the way Gee sums up his feelings. The Disc Records chain has grown to 30 stores nationally, with headquarters in Cleveland.

Senter Producing Laurie Cohen

LOS ANGELES—Jay Senter, producer of Helen Reddy's number one gold record, "I Am Woman," will produce singer-songwriter Laurie Kaye Cohen's first album for Playback Records, "Under the Skunk."

Cohen is studio men Mike Melvoin, Larry Knechtel, Jim Horn, Mike Deasy, Lee Sklar and Jim Gordon, plus the horn section of Bobby Keys and Jim Price. "Under the Skunk" will be released Feb. 3 in a major advertising and merchandising campaign.

Pal Joey

MGM recording artist Joey Heatherton was recently chosen to headline the annual Radio and TV Society luncheon at the Waldorf-Astoria (11). In New York, she spent a day visiting radio stations promoting her current single "I'm Sorry" and her album "The Joey Heatherton Al- bum." Pictured with the vivacious Joey are (from left) Gertie Katzman, WNMR; and Frank Sinatra Jr. at NBC Monitor studios.
Thanks everybody, I've never been higher.
NEW YORK — A diverse amount of criticism has been leveled at the off-Broadway musical "The Bar That Never Closes." It has been the recipient of invectives from excess to phenomenon depending on who's throwing them.

We wondered what could possibly be a little show to bring out so many extremes in critics. It isn't even called "The Dirtiest Show In Town." Thus the only way to find out was to see it.

So with a lucid mind and clear conscience we approached the Astor Place Theatre down in the revived L.E.S. (Lower East Side) theatre district. Once inside we discovered this show is co-produced by Bruce Mailman who also produced "Dirtiest Show." And much of the cast as well as the author-director John Braviss all shared one thing in common— an affiliation with Sarah Lawrence College. It is obvious this is where the stage effort originated.

From its onset "Bar" is a preponderance of women dressed as men at times impersonating men and at other times sliding into female actions. What it is all about is anyone's interpretation.

Rushing into a bar incidentally called "The Bar That Never Closes" the sometimes leading character "Anybody" (Jennie Mortimer dressed as a he) is in the big city, lonely and looking for company. He (she) spots another man (woman) who has just been picked up by another man (woman) and we're off to everything from subway chases to Divine fornification, which is depicted by the Maker breaking a girl's habit of self-abuse by promising her anything. Also added to this list of attractions is what is probably another stage first—creating an emotional disturbance with an enema.

And there's music to boot! We say to boot because one sequence involves a whooping lesbian's adventure in recruiting a group of people for a "Busby Berkeley" type performance. Oh, yes, the music. The songs really have little chance to be heard in full. They are interrupted many times by the action intervening. Musically there is little to hang the show on.

Endearing in Mood

At most "The Bar That Never Closes" is endearing mainly in mood rather than content. It takes advantage of a present day attitude to reflect the hopelessness and loneliness big city life offers. And those who indulge receive little in return.

The cast, no matter what they are called upon to perform—and they are called upon—is agile and full of spirit. In addition to Miss Mortimer who plays an aging beauty trying to make a younger pickup in the bar,

Thus "The Bar That Never Closes," without attempting to make any point—or sex-definitely becomes an indefinite entry on the boards of off-Broadway.
The Coast

(Continued from page 52)

against GFR, but sees CMA and Levinson and Ross for $8 mil ... Universal's new album, distributed by MCA, announced in WR exclusive ... Capitol Records looks hot for the first time in years ... Talks on and off about MCA acquiring Budhah from Viewlex ... Film director Ringo Starr in the U.S. showing "Born To Boogie" to distributors, shopping for a deal ... Incessant rumors about Cat Stevens re-signing with a label other than A&M. In the end, A&M wins.

OUTSIDES OCTOBER: First off, October 5 marks the Beatles tenth anniversary in the music business. The same day in 1962 the group released their first LP, "Please Please Me." UA set to distribute Terry Knight's Brown Bag Records ... A&M Records celebrates their tenth year; private ownership and independence stressed ... Rick Sanjek heads Atlantic's new c&w operation in Nashville ... Sly stone re-signs with Epic Records ... Paul McCartney and Wings in the studio at Abbey Road doing what turns out to be "Hi Hi Hi" no doubt ... Bob Krasnow receives a Clive Davis Appreciation Society T-shirt ... UA Readies New Move LP

LOS ANGELES—Hot on the heels of the success of the group's hit single, "Do Ya," United Artists has set the release of the fourth U.S. Move album, "Split Ends." The album is a compilation. UA acquired rights to the Capitol album "Message From the Country" and has extracted five tunes from the album which, combined with the group's last five singles, will make up "Split Ends." The tunes set for the release are, "Do Ya," "Down On The Bay," "California Man," "It Wasn't My Idea," "The Words Of Aaron," "The Minister," "Ella James," "Message From the Country," "Chinatown," "Tonight," and "Until Your Mama's Gone."

The album concept was a cooperative between UA's Creative Services Dept. and rock journalists Richard Cremelin and Ben Edmonds of Creem. Stated Martin Cerf, UA's Creative Services Director, "We really wanted to produce the definitive Move LP. Ben came up with the title, Rich wrote the back cover liner notes which dealt specifically with "Split Ends" and Ben wrote a feature for the inside of the package which covers the complete history of the Move. Collectively we chose the tunes for the lp." No Live More

The Move will continue to record as a unit but will not perform together. Rather, Roy Wood, along with former Move member Rick Price, has Wizzard, while Jeff Lynne and Bev Bevan remain with the Electric Light Orchestra. In fact, the band have albums slated for release in January on United Artists.

Special Rolls

For raspberries

NEW YORK—The "Raspberry" is a Rolls Royce-inspired, customized Volkswagen fashioned by nationally-recognized automotive wizard George Barris and named in honor of the Raspberries rock group. It's about to make its traffic debut.

Currently under protective wraps in Barris' closely-guarded garage facilities in North Hollywood, Calif., the conceptually-appointed auto will feature luxury items galore, including an advanced Quadraphonic sound system. It will be utilized by the Capitol Records group on future concert tours in this country and abroad, beginning sometime after January 1.

Corrections

Due to a printer's error, two logos were left off last week's cover picks. The Melanie single, "Do You Believe" should have been shown. Neighborhood's "The Best Part of Breaking Up" should have been Columbia.
The Year In Musical Theatre: Despite Setbacks Rays Of Hope Still Shine

By JOE FLEISCHMAN

In a year when records, concerts, television and films are making healthy strides ahead for music, musical theatre—where it all began—is making very unhealthy strides backward. So much so that its future is very near the edge and for some real reasons.

Primarily Broadway has overpriced itself out of reach for many theatregoers—especially the younger people—exactly those whom they should be courting. Producers quickly toss this off by saying increased costs of productions and labor make it necessary to charge prices that all theatregoers—and many actors—agree are outrageous.

New York should indeed take its cue from London theatre where top prices are less than half of New York's. As a result London’s West End is full and there's even a waiting list for several shows that can't find theatres. By contrast Broadway has many empty houses with no prospective tenants. That alone should tell someone something.

Not to be overlooked is the fact that New York City has let the Broadway area slide down the drain to the point that Times Square has a new reputation—a nerve center of crime, prostitution, mugging, the works.

This blight alone has kept people away from that area in droves. It seems to be a political as well as economic matter, and until some real effort is made to clean it up even masse, trepidation by walleted and handbagged citizens will prevail. And for good reason.

Probably most damaging of all to Broadway musical theatre this season has been two gigantic financial disasters, with the dubious distinctions of being the most costly shows ever produced. They were "Dude" and "Via Galactica." It was equally unfortunate that both had musical scores composed by Galt MacDermot who hit so successfully with his music for "Hair" and "Two Gentlemen From Verona." But what must be said is that his scores for "Dude" and "Via Galactica" were exceptionally able and could have possibly worked if these shows were healthier in other departments of their productions.

That they failed is not the point. What is most significant is that they were over-produced to the tune of almost one million dollars each. Such news alone was sensational enough to be played up in all media when they closed after a handful of performances. Notices like these can only hurt the future of theatre in New York.

It scares away producers from future shows. It makes theatre-goers wary of investing in the high cost of tickets when they think what they're getting. That casts a pall over the entire Broadway scene making it difficult to get other shows backed and produced.

"Pippin" Smashing Success

Fortunately for all one musical on Broadway this season is supporting all hopes that the proper combination of talent and production is still the formula for smashing success. That show is "Pippin" and it's booked as solid as a Chase Manhattan vault. What "Pippin" has going for it is the brilliant direction and choreography of Bob Fosse seasoned with a very infectious score by Stephen Schwartz. Emerging from this is a non-stop wave of fantasy and melody that speed by so fast, the audience is almost unaware there is no intermission.

The off-Broadway jewel of this season uncontestably is the musical Noel Coward tribute "Oh Coward" staged by and featuring Roderick Cook. Together with Barbara Cason and Jamie Ross the trio enchants its audience with memorable and new interpretations of the best of Noel Coward's theatre songs. Per Mr. Cook's inventiveness, Coward's music emerges as fresh and beautiful as it always will be.

Looking Ahead

Looking ahead for 1973, Broadway has another big musical entry coming. It's the musical version of the play "Two For The Seeaw" produced by Larry Kasha and Joe Kipness of "Applause" and "Inner City Blues" fame and stars Lainie Kazan. Opening is scheduled in March.

And later on in the year the combination of composers John Kander and Fred Ebb together with choreographer/director Bob Fosse and musical star Gwen Verdon will present the musical adaptation of the Rocky Horror story, "Chicago." This aggregation is almost guaranteed to build box office.

Thus we seem to be emerging from a shaky year with a few rays of hope for Broadway musical survival. But Broadway is bigger than one season. If it seems down, it's definitely not out. When you think it may be, a lyric from a past hit in the grey canyons of West 46th Street should come to memory—"You Gotta Have Heart."

Hopkin's 'Knock Knock' Out in U.S.

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Though other versions of "Knock, Knock Who's There?" have been issued in the U.S., the original Mary Hopkin hit hadn't appeared until the "Those Were The Days" album, a collection of Hopkin's best songs, on Apple Records, was released in the United States.

Lubarsky Asst.
Polygram Controller

NEW YORK—Paul H. Lubarsky has been appointed Assistant to the Controller, Polygram Corporation, it has been announced by Roal H. Kraefft, Vice President and Controller. In his new assignment, Mr. Lubarsky is responsible for setting up books and accounting for the Polygram Corporation and for striving to improve the accounting methods for Polygram's U.S. operating companies, Chappell Music, Mercury Records, MGM Records and Polydor Records.

The Year In Musical Theatre: Despite Setbacks Rays Of Hope Still Shine

By JOE FLEISCHMAN

In a year when records, concerts, television and films are making healthy strides ahead for music, musical theatre—where it all began—is making very unhealthy strides backward. So much so that its future is very near the edge and for some real reasons.

Primarily Broadway has overpriced itself out of reach for many theatregoers—especially the younger people—exactly those whom they should be courting. Producers quickly toss this off by saying increased costs of productions and labor make it necessary to charge prices that all theatregoers—and many actors—agree are outrageous.

New York should indeed take its cue from London theatre where top prices are less than half of New York's. As a result London's West End is full and there's even a waiting list for several shows that can't find theatres. By contrast Broadway has many empty houses with no prospective tenants. That alone should tell someone something.

Not to be overlooked is the fact that New York City has let the Broadway area slide down the drain to the point that Times Square has a new reputation—a nerve center of crime, prostitution, mugging, the works.

This blight alone has kept people away from that area in droves. It seems to be a political as well as economic matter, and until some real effort is made to clean it up even masse, trepidation by walleted and handbagged citizens will prevail. And for good reason.

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The Music Publishing, Record Business and TV Industry has been very good to the Kirshner Music Group. We want to take this opportunity to say “Thank You” to the exclusive recording artists, writers and producers who have written and recorded our songs and been associated with us over the years.

1958-1963

Alden Music-Dimension Records

Don Kirshner, President

Lou Adler
Charles Albertine
Little Bit Me
A Little Bit You
Her Alps
The Animals
Paul Anka
Mike Anthony
Ray Rogers
Baby The Rain Must Fall
Burt Bacharach
Joan Baez
The Ballad of Cat Ballou
Steve Bann
Jeff Barry
Eddie Bayers
The Beatles
Ummi Berns
Jan Barry
Bob Keeshan
Don Black
Blame It On The Bossa Nova
Bless You
Bom Free
Jimmy Bowen
Tommy Boyce
Breaking Up Is Hard To Do
Brooks Brothers
Jerry Butler
Sun King
Calvin Gale
Calendar Girl
James Gang
Carmen Royale
Chi Chi
Ray Charles
Jimmy Clanton
Nat King Cole
Come Back Silly Girl
The Cookeys
Don Costa
Crash-Crash
The Crystals
King Curtis
Ron Dante
Bobby Darin
Dianne Darby
Harri David
Skeeter Davis
John Denver
Frank Detoll
Neil Diamond
Mickey Doleen
Dag Dicey
Dream Lover
The Drifters
Every Breath You Take
Everybody's Doin' It
The Farmer's Daughter

1963-1967

Columbia Pictures-Screen Gems TV Music

Don Kirshner, President

Lou Adler
Charles Albertine
Little Bit Me
A Little Bit You
Her Alps
The Animals
Paul Anka
Mike Anthony
Ray Rogers
Baby The Rain Must Fall
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Dag Dicey
Dream Lover
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Every Breath You Take
Everybody's Doin' It
The Farmer's Daughter

1967-1972

ATV-Kirshner Music Group

ATV Music Inc.

Don Kirshner Music Inc.

Columbia Pictures-Screen Gems TV Music

Comet Music Corp.

KEL Music Inc.

Sweco Music Corp.

Weebec Music Corp.

Lou Adler
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Dag Dicey
Dream Lover
The Drifters
Every Breath You Take
Everybody's Doin' It
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And in '73 add the blockbusting ABC-TV "IN CONCERT"

ALLMAN BROTHERS BAND

BOB DIDDLEY

CHUCK BERRY

GRAND FUNK RAILROAD

BLOOD, SWEAT & TEARS

FREDDIE KING

BOBBY COMSTOCK'S BAND

CURTIS MAYFIELD

ALICE COOPER

POCO

SEALS & CROFTS

Kirshner Entertainment Corporation

1370 Avenue of Americas / New York, N.Y. 10019 / Tel: (212) 489-0440
CONCERT REVIEW

Three Winners At Carnegie

NEW YORK — Tranquility, one of the newer English recording groups signed to Epic Records, opened the show at Carnegie Hall (17), and for a new group on the scene, the response from a typical New York audience was indeed encouraging, if not downright exciting. Doing tunes from their Epic album "Silver," ("Can I See You," "Silver," "Couldn’t Possibly Be") the group blended their own brand of country music along with four part harmony and the results were uniformly good.

Also on the bill were Delbert & Glen (Clean Records), bringing some really down home southern blues to Carnegie Hall. In a style reminiscent of early Paul Butterfield, the group did a Bo Diddley number entitled "Before You Accuse Me, Take A Look at Yourself," which really caught the house on fire. Another exceptional tune from their latest LP, (and the only one not written by them) was a William Bell and Booker T. Jones song called "Every Day Will Be Like A Holiday."

And then, the 'Main Man'! Polydor's John Mayall along with some extremely fine musicians appeared on stage to a house obviously full of fans from way back. Freddie Robinson on guitar, Victor Gasken on bass, Keef Hartley on drums, Fred Clark on sax and Blue Mitchell on trumpet did a cookin' set of songs spotlighting each musician repeatedly so their individual talents could be absorbed again and again. With as many changes as Mayall has been through in the past years, he just keeps getting better and better.

Toni Profera

New McIlwaine Album Recorded

NEW YORK — Polydor recording artist Ellen McIlwaine has completed her new album, "We the People." The album, produced by Polydor's A&R Director Peter Siegel, was recorded at New York's Record Plant. The title cut, "We the People," however, was recorded live at Ms. McIlwaine's recent concert at New York's Carnegie Hall.

Savage Diamond P Marketing Director

HOLLYWOOD — In an expansion move, Diamond P Enterprises, Inc. has announced the addition of George L. Savage as Director of Marketing, effective immediately.

In making the announcement, Harvey Palash, Diamond P President, stated that Savage will establish a sales and marketing arm for the firm's new radio program syndication properties, now in production.

Diamond P Enterprises entered the radio program syndication field in 1971 with the 12-hour Audio Biography Series of radio specials on Burt Bacharach, Jerry Lee Lewis, Glen Campbell and Paul Anka. Four new biographies are currently in production and, as with the other shows, will be distributed via Hap Day Industries, Boston.

Sutton Artists Garners Garner

NEW YORK — Erroll Garner has signed for exclusive representation in the concert field with Sutton Artists Corporation in New York, it was announced by Larry Bennett and Frank Modica, Jr. co-founders of Sutton Artists Corporation.

Garner, working with rhythm accompaniment, will soon embark on a series of major civic and college concerts in early 1973. The celebrated jazz pianist will re-schedule his annual spring tour of Europe in order that Sutton Artists can make him available for campus concerts during the peak of the spring concert season in colleges. London Records, whose current Garner album is entitled "Gemini," will tie in promotion in support of the forthcoming concert tour.

May All Your Dreams Become Realities

Tony, Jim & Gary

Personal Management

JESS RAND
9460 Wilshire Blvd. / Beverly Hills, Calif. 90212
(213) CR5-6000

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Thank you
CONCERT REVIEW

Ronstadt, Eagles In Top Form

LOS ANGELES — U.C.L.A.'s Royce Hall was the setting recently for the country-folk bill of Eagles and Linda Ronstadt. Eagles proved that they are now a polished top rock unit that can undertake any kind of tune and develop an instant rapport with their audience.

Eagles, consisting of Bernie Leadon, Don Henley, Glen Frey and Randy Meisner have tightened up their act considerably since their gig at the Santa Monica Civic. Each member is a fine writer as well as lead vocalist and the unity binding their talents together is now shining through. Bernie Leadon played some amazing banjo work on "Earlybird," one of the highlights of their set.

Outshine Recordings

"Take It Easy" and "Witchy Woman" outshined their recorded versions, conveying a personal quality and vocals which the album does not carry over. "Dream Baby" provided supreme vocal blends which reveal them as one of the top country rock groups in the nation. Their music is quite similar in some ways but the presentation of their songs commands respect.

For an encore they played a medley of Chuck Berry classics including "Carol" and "Let It Rock" which had the audience dancing in the aisles as well as Joni Mitchell, Linda Ronstadt and the Asylum gang all dancing on the side of the stage.

Linda Ronstadt opened the show with some refined country tunes including "Silver Threads and Golden Needles" and Patsy Cline's classic "I Go To Pieces." Ronstadt has a golden voice with a wide range and she handles any tune like a mother handles a newborn baby. Her delivery is perfect down to the last note, making it difficult to find fault with any song she undertakes. Her interpretation of "Long, Long Time" is a moving journey through a song and time. Just to hear her convey the warmth, emotion and subtlety in that ballad is alone worth the price of an admission ticket.

Her set was beautifully paced and also included a song by her guitarist "Balloon" called "Mail Order Dog;" it's a funny, poetic ditty which one day should become a K-Tel classic! Ronstadt and her gang proved to be in top form, as usual, and hers is an act well worth catching.

David Geat

Bibby MCA VP For Canada

UNIVERSAL CITY — Richard Bibby has been appointed a Vice-President for MCA Records (Canada), announced J. K. Maitland, President of MCA Records, Inc. This appointment represents an advancement for the Toronto-based Bibby in addition to his present responsibilities as National Sales Manager for MCA's Canadian operations.

CLUB REVIEW

Bremers A Smashing Success

HOLLYWOOD—Considering the fact that it was Beverly Ore's first appearance before a night club audience, her opening night at the Coconut Grove has to be considered a smashing success.

Bremers has all the equipment. She is beautiful, possessed with a marvelous voice and is an energetic performer, what she doesn't have is polish and the poise one would expect of a former TV star. These things will come however. Her voice is just too good to miss, making her an important club entertainer.

She draws her material from a great many areas including several songs that were written specifically for her, the most notable of these is, of course, her million selling "Don't Say You Don't Remember." Medleys seem to be the expected fare from club entertainers these days and she does several, mostly of dubious distinction.

In all Ms. Bremers is a fine entertainer who requires a little time to get her act together. I'll be interested in seeing her perform the next time she is in town.

Spence Berland

Davy Jones To Japan

Celebrating the release of "Who Was It," David Jones' first single release on the MGM label, are (left to right) songwriter-producer Tommy Oliver, producer Tony Scotti, Jones, and his personal manager Kip Walton. Jones is slated to introduce "Who Was It?" to television audiences across the country on the Merv Griffin Show December 4. He then leaves for his much anticipated tour of Japan this year.

MGM has also released a Japanese language version of "Who Was It?" cut by Jones in Japan to coincide with his trek there.

War Breaking Out In California

LOS ANGELES — United Artists' Records' War, have set a series of major gigs in California. The two key stints are at the Santa Monica Civic Center on December 29th with Freddie King and at Bill Graham's Winterland on January 12th and 13th with Elvin Bishop.

Bookings

Surrounding these dates are bookings at the Civic Auditorium in Stockton (12/15), the Albert Good Auditorium in Bakersfield (12/27), and a college concert at Cal Poly University (2/16), plus a command performance for the city's underprivileged children at the Los Angeles Convention Center at the specific request of Mayor Sam Yorty of the City of Angels on December 21st.

Stevie Wonder (Continued from page 18)

believe them, but as the tune goes on, he begins to doubt more and more and believe in his love less and less, and as he does so I filter his voice so that he starts to sound like that whiny doubting chorus, thus using sound to convey the message as well as the lyrics and the tune."

What about the Rolling Stones tour? "Well, it was a good tour, it was a chance to get my music to a lot more people, but they're simply not where I am in my head. I think we should let it go at that."

What about his current performing act, Wonderlove? "Well, it's designed to show off the music in all its variety. I don't want to pigeonhole my music as top-forty or r&b. And Wonderlove, though it's big and sometimes unwieldy, allows me to do that. I think of my music and Wonderlove as being contemporary together and it helps me reach as many people as possible."

What about "Talking Book?" "It's a good album. I think it's a more controlled album, in terms of electronics, than "Music of My Mind." It has a little bit for everyone, it seems to me, from top-forty r&b on "Suspicion" to people who like really pretty melodies on "You Are the Sunshine of My Life," to music with a message on "Big Brother."

"Talking Book" represents a sort of consolidation album, an album in which Stevie has learned to control electronics and decided to use them to enhance his music, using them in a supportive way.

Stevie Wonder continues to be one of the most inventive performers on the scene. And it's no wonder at all.
they end the year with another great beginning!

The 5th Dimension

their next hit

“living together, growing together”

A Burt Bacharach & Hal David Song
From The Forthcoming Ross Hunter Musical Film “LOST HORIZON”

Bell Single #45,310

PRODUCTION AND SOUND BY BONES HOWE

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.
Second Music World Opens

By GARY COHEN

The Coast

(Continued from page 54)

erous reading... Charlie Greene settles $2.5 million suit against Famous Music. Greene’s battle opened up again on Famous and Columbia. Censorship battle rages over Mom’s Apple Pie album cover. Some say slice of life slices too deep; most yuck privately. The live Rolling Stones album being readied in the mastering room at Olympic in late November is still not done, but there is some hope it will come out, and some are saying privately there are some problems that only Allen Klein can solve, and his willing to do so is a matter of speculation. News of a possible strike at Radio City Music Hall that would have canceled Jane Taylor’s concert here, there is also the possibility that Taylor would not have crossed union picket lines, to play at the Rainbow Theater in San Francisco. Neil Diamond tours on (Sir Doug Sahm’s sessions). David Bowie lives it up in the Beverly Hills Hotel, causing panic among more sedate guests. Neil Diamond plays at fund raiser for McGovern on Shriver grounds in Maryland. Ethel Kennedy pours beer on his head... Munich gold medal winner Keena Rothammer shows up at Tony Bennett opening at the Fairmont Hotel in San Francisco. Cute girl... Neil Diamond in the news about his TV specials, which are on again, off again, and at last report, on... At Capitol stockholders meeting Sir Joseph Lockwood asks Al Coury how he gets all those records on the air. Coury sighs, and tries to explain... Jon Mark of the Mark/Almond band suffers the loss of one finger in a recent accident. Likely to tour with the band, but it becomes too painful, and the tour is postponed midway... The McCarrn’s suffer another bust in Glasgow, this different from one reported out of Holland... No Surprise: During the last of October Fantasy promo director Bob Mercer hands John Gibson a cryptic press release announcing the end of Creedence Clearwater Revival. “Greatest Hits” albums follow fast... and that’s it for Halloween.

NIPPY NOVEMBER: Big News First: Columbia announces distribution deal with Stax. Indies groan... WCI sells Record Plant back to founders Stone and Kelgren... “Virgin” to open at Villageate, Closes soon... Terry Knight says he will not change the Mom’s Apple Pie cover; changes it the next week... Alice Cooper named Homecoming Queen at University of Houston... Stories beginning to leak about the Ode production of “Tommy.” Turns out to be an Xmas monster, with an all-star cast. Funky quarters in San Diego fire bombed out of business... Miles Davis breaks arm and legs in accident on Henry “Tommy.” Turns out to be an Xmas monster, with an all-stellar cast. Funky quarters in San Diego fire bombed out of business... Miles Davis breaks arm and legs in accident on Henry Hudson Parkway in New York... Don Kirshner presents rock music in Dick Cavett’s slot on ABC, and outcures Cavett’s ratings. Looks good for rock on prime time TV... Tony Lawrence joins Columbia Records on coast as Product Manager... Stones wait ready for four hours. They record in Jamaica, and on the eve of the tour UPI story about a drug arrest threatens to blow the whole thing. Attorneys scurry around New York at this writing to make certain it will all go smoothly. The Stones Japan dates sold out in 5 1/2 hours—$3,000 tickets... Raquel Welch signed to WB for an album, which Gerry Beckley of America said should be called “Greatest Hits”... Rubarbids of the Hollies tour. Press conferences to explain why; bad feelings prevail... WB announces new East Coast person, a lady: Mary Martin... Procol Harum recording their next album, “Grand Hotel” for March release on Chrysalis... Something called Osmondmania seems to sweep England... RCA negotiates with Red China to have Elvis’ satellite broadcast in that country. No word on their success as yet... Terry Ellis did his long awaited Dialogue, Alice Cooper opens his next album, their have a tremendous Christmas. But the show should do well throughout the year.”

The newest Music World was due to open Wednesday, December 20, in the afternoon, but Ring explained that the store was originally supposed to open in early October: “We had some trouble with plumb- ing, contracting and the opening was postponed and postponed again.” The store is fully stocked for the Christmas weekend, but Ring does not anticipate much Christmas business. “The store is ready, the store is ready... we don’t have a tremendous Christmas. But the show should do well throughout the year.”

Later KROQ tries same thing in L.A. Collins, scores one-third house, and actually stages the largest narcotics bust in L.A. history: $30 kids arrested on drug charges within the concert facility... Paul Simon cancels tour on account of arthritis in his right foot, “I can’t do it.”... and that’s it for November.

DOWN TO DECEMBER: Cheech and Chong finish feature flick script; turn down network TV series offers... Marlene Dietrich attends Alice Cooper costume party in Paris as Myra Breckenridge... Plans for Roxy Theater on Sunset Strip announced officially, though word has been on the street for months... Neil Diamond’s last album for MCA comes out; he begins work on his first for Columbia... Joe Sutton leaves MCA... Artie Mogull brings Signpost to Universal City... Gavin Convention convenes in San Francisco... Helen Reddy gets a #1 record with “I Am Woman,” the first time since 1967 Capitol has had a #1. The last was “Old To Billie Joe” by Bobbie Gentry... Grand Funk said to be doing one of Don Kirshner’s “In Concert” shots, but there is trouble that can be traced back to Terry Knight, and things are postponed until after first of year... Wes Farrell gets five tunes on the Apollo moonlight, the last in the series for President Nixon... RCA promotes MCA’s “Hi Hi Hi.” Al Coury runs with it nonetheless... RCA negotiates with Red China to have Elvis’ satellite broadcast in that country. No word on their success as yet... And last week the Robert Stigwood label, RSO Records, was announced; UA sued the Record Club of America; Terry Knight sues more concert halls for trademark violation (the honky tonk Grand Funk and MCA unveiled the video disc). Also Terry Ellis did his long awaited Dialogue, Alice Cooper shipped a million in cash to London for the picture, Helen Reddy had a baby boy, Bette Midler scored big in Los Angeles, James Taylor was stricken with appendicitis, a George Harrisonbum, due, and Stephen Stills’ paternity suit raged on in a Santa Monica courtroom last week. I hope to God this brings us up to date.

KOL-UA Promo

United Artists Records and Radio Station KOL in Seattle have cooperated in an unusual promotion utilizing full-color billboards throughout the Seattle market from now through January 1st. The signs for the new Johnny Rivers album, “L. A. Reggae,” are located on main traffic arteries near high schools and colleges, shared 50-50 by KOL, and by UA. These are tied in with the giveaway of Johnny Rivers tee shirts and albums to callers who phone in on the correct billboard locations. Pictures are on location, from left: Steve Brean, Seattle Branch Manager for U.D.C., Tom Murphy, Program Director, Music Director and afternoon drive-time jock at KOL, and Jack Reynolds, Station Manager.

Stations To ATI

LOS ANGELES—The Staton Brothers, new band on Epic Records, have signed with American Talent International of Beverly Hills for full representation.
HONEYCONE

"NO. 1 FEMALE GROUP... ALBUMS."
"NO. 1 FEMALE GROUP... SINGLES."
—RECORD WORLD, 1972
Seven Named To ASCAP Advisory Committee

NEW YORK — Seven new members have been appointed to the Publishers' Advisory Committee of the American Society of Composers, Authors and Publishers, ASCAP President Stanley Adams has announced. They are Robert Gordy of Motown Music Company, Inc.; Murray Deutch of United Artists Records, Inc.; Joe Mirzoeff of Famous Music Publishing Companies; Bill Hall of Jack and Bill Music; Buzz Cason Publications; Robert Bregman of Broude-Bregman Music, Inc. and Steve Lorenz of Lorenz Publishing Co.

Ter-Mar Studios: Business Booming

NEW YORK — Following an extensive renovation, the Ter-Mar Recording Studios in Chicago has increased its custom recording business over 200% since last June, announced Esmond Edwards, Vice President of A & R for Chess/Janus Records, which owns Ter-Mar.

Ralph Bass was put in charge of Ter-Mar last June, the studio's capacity was increased from 12 to 16 tracks and the board was updated, making it one of the most flexible in Chicago. Outputs for 24 sets of headphones and a new monitoring system utilizing Tannoy speakers from England were installed. Bass, a producer for the past thirty years, feels that the studio's relaxed atmosphere, coupled with its technical excellence, is contributing to the current boom.

Jeff Beck, who begins sessions at Ter-Mar in December, is one of the many artists who've booked the studios since the renovations. Chess/Janus Records has accounted for sessions by Chuck Berry, Howlin' Wolf, the Dells, Bo Diddley and Violinaires. Artists Freddie King, Little Johnny Taylor and Fontella Bass and producers Leon Russell and Tom Watson have also done sessions at Ter-Mar recently.

International Plans for Lori Lieberman

NEW YORK — Capitol artist Lori Lieberman is set to appear at the 3rd Onda Nueva World Festival, to take in Cancun February 14th, 16th and 17th. Her producers, Charles Fox and Norman Gimbel, will write an original song for her to perform. In conjunction with her Festival appearance, Jerry Thomas of Capitol Records International Department, is planning to release singles from her "Lori Lieberman" lp in five languages: French, Spanish, Italian, German and English. She is fluent in French and Italian, having spent a great part of her life in Europe.

Jobete Honored

ASCAP has awarded five plaques to Jobete Music and one to Stein Music, publishers of the Blue Ridge Rangers. This is another record that would be a smash, and that's exactly what it is now. We now predict that the lp will be just as huge and that they will become one of the big groups of the year. Powerhouse new believers: KJZ, WKLU, KJFR. Chart debut: WBBQ, 9-7 WMEX, 14-10 KJRB, 9-8 KJR, WFXQ. New believers: WCBF, WIXY, KJFR, WCFL, WYVL. Blue Ridge Rangers. This is another record that we have been tipping here for a long time. It jumped 40-30 WBBQ, 39-32 KOL, 32-23 WCFL, 36-29 WDGY, 26-21 KJZ, 18-10 WRKO.

Money Music

(Continued from page 18)

"huge requests, sales starting." It moved 10-9 KAKC, took a big jump of 25-15 at KJZ, though it only moved 22-20 at CKLW Rosalie says "good action." 22 WXL0 NYC, exploded 20-14 WOKY, a monstrous jump 25-15 KJZ, dynamite KLIV 20-12 and Dave Sholin says "heavy sales and phones." Bob Roberts, PD, KLEO Wichita, says "good action." Powerhouse new believers: WIXY, WPSC, KKXO, KYNO. Note: Perception Records uses RCA as their distributor in Chicago and WCFL was holding on going on the record because of a stock problem. The problem was quickly resolved and it is now HB at WCFL.

Lee Cadorette

CLUB REVIEW

Manfred Mann
A Smooth Pro

LOS ANGELES — It's well known that since the days of "Do Wah Diddy Diddy," Manfred Mann has gone through many changes. Just how far these changes have taken them isn't quite as well known in this country, but their current American tour is giving audiences here a chance to find out. Appearing at the Whisky and with a sound that is both airy and melodic, they are smooth and professional. Manfred Mann on organ and synthesizer is the driving force behind the group and mainly responsible for the pleasant lightness that lends itself to the music. Arrangements are first rate, always appropriate with strong vocals and harmonies. The set included selections from their latest Polydor album "Glorified Magnified" and better known numbers like "Captain Bobby Stout" and "The Mighty Quinn."
TOP FEMALE VOCALIST - ALBUMS
1. CAROLE KING

TOP COMEDY ARTIST
1. CHEECH & CHONG

PRODUCED BY LOU ADLER

ODE/od'/noun, Middle French;
A song, a lyric poem
MARKED BY NOBILITY OF FEELING
AND SOLEMNITY OF STYLE.

ODE RECORDS INC.
DISTRIBUTED BY A&M RECORDS, INC.
Other big R&B albums that have monstrous sales include: The O'Jays, Billy Paul, "Lady Sings The Blues" soundtrack.

John Denver, This was a good week for this record. It finally exploded 14-10 KLIF, is a solid smash in Spokane with Steve West where it jumped to #3 and Steve says "this is a solid legit sell-through." It jumped 18-11 KTTL with heavyweight Tom Bigby. 30-25 WDOX, 30-20 WCCL. On: WIRK, KXTL, WTHT. Gary Gannon, KJR, confirms "solid calls." Marge Bush, WIXY, confirms "good sales." Charted: KILT, WHHY.

Theme from the film "Deliverance" "Dueling Banjos." Mike Green and Robert Mitchell WTIX report "giant #3 phone requests in New Orleans." Clean Living. It has now exploded 16-5 at KJR Seattle and Gary says "biggest jumper of the week." It is #6 at KLEO Wichita. The demographics on this record have been across-the-board and the action has been instantaneous.

Sleep of the week. Loudon Wainwright III. Bob Roberts at KLEO reports "that this record is a huge #2, and is behind only the newly confirmed national sales GO-RILLA by Dr. Hook." Dynamite Steve West report tells us "it will be HB at his key barometer station, KJRB Spokane, by the first of the new year."

Top tip of the hottest new superstar in show business in general and the recording industry in particular, Bette Midler. Ahmet Ertegun pulled off the coup of the year in signing her. The lp is the biggest thing since Wheaties. Some heavyweight programmer now has to go out on the limb for the single "Do You Want To Dance." Unfortunately many programmers have pigeon-holed Bette as JUST a nightclub artist. She is much more than that. You cannot afford to have logic-tight compartments in your brain about this performer. If you don't get behind her, you will find that she is behind you. Your audience has fallen in love with her from the Johnny Carson show appearances. When you see her do "Do You Want To Dance" in person, you know immediately that it is a hit. 19-17 KLIF, confirmed 39-30 KILT with requests." Chart debut: KJR, KOL. Powerhouse new believers: WIXY, WHHY. Cleveland ordered 13,000.

Brighter Side of Darkness. This has exploded 6-2 CKLW, and Rosalie says "it could easily be another Main Ingredient." It is confirmed 27-21 WPCC, and Harv Moore says "#1 R&B in Washington." "Top 5 requests" reported by WXLI in Indianapolis. Next huge c&w crossover—Joe Stampley on Dot, "Soul Song." It is top 4 with a bullet on the c&w charts and could be #1. We predict that Tony Martell now has a male version of the Donna Fargo as far as crossing over country artists to the pop charts. The record is fantastic. It just went on KLIF at #38 and is on WHHY.

Dottie West. Some time ago we stated that we felt this record had a lot of potential. It is finally making its move in Washington 35-30 WPCC after some stock problems, and it is on WIBG.

Sleeper: Doobie Brothers. It jumped 30-23 at WRKO and is "pulling good phone requests." New believers: KJR, KOL.

Pictured from left at this year's "Jeanie" Awards co-sponsored by the Florida Federation of Music Clubs and the Stephen Foster Memorial in White Springs, Florida: Dr. Merle Montgomery, President of the National Federation of Music Clubs; Blanche Thelom, Metropolitan Opera star, who served as a judge at the competition; Mrs. Leon Whitehurst, President of the Stephen Foster Memorial; Marshall Williamson, musical director of the Metropolitan Opera Studio at New York's Lincoln Center, a judge; Mrs. Robert Henderson, President of the Florida Federation of Music Clubs, and ASCAP Director Gerald Marks who served as a judge. Seated is Priscilla Warren, the 22nd annual "Jeanie With the Light Brown Hair," winner of the 1973 $2,000 scholarship.

Bunny Sigler on Philly International. Steve West of KJRB says "this is a great record." It also went on KLIF.

The Sweet on Bell, "Little Millie." This sounds like a hit bubblegum record to me. It just went on CKLW as a HB based on top 3 sales in outstate Michigan at WLAV and WGRD Grande Rapids. It is also on WMK.

#1 requested lp cut KJR Seattle, Shel Silverstein lp on Columbia, "Sarah Stout Will Not Take The Garbage Out." Del Vikings on Scepter. Their original hit of "Come Go With Me" was recut 1973 style, and the first key station to try it is WMK.

Seashells. First key station to try it is WBBQ Augusta.

Clint Holmes on Epic, "Playground In My Mind." This six-month-old record was a smash with superstar PD Dean Tyler at WIP Philadelphia. It is now pulling good phones and sales at key barometer station KLEO Wichita. Gallery. It is a secondary cut at WIBG and key secondary stations WCCL and WBBQ.

Nolan Porter. It is getting heavy R&B play around the country and is being tested at WIBG and KOL by Marv Helfer of ABC/Dunhill.

Luther Ingram. We say this is a hit record. It exploded 22-18 at WXL0 NYC and went right on the chart at #39 at KLIF Dallas. War. It exploded 40-13 at KLIF, jumped 38-34 WCAO. New believers: WIXY, XXOK, KYNO, KOL. The album is a home run.

Eric Clapton. Polydor just shipped one of the most played lp cuts in the history of the record industry "Bell Bottom Blues."

Don McLean. First jump is #29 at WSGN. Pic at XXOK and WCAO. New believers: KOL, WIBG, WBBQ, KJRB.
BILLY
Top Instrumentalist of the Year—Singles
Preston

KAREN & RICHARD
Top Duo of the Year—Singles
Carpenter

Congratulations

A&M RECORDS
### New Children's Sets from Peter Pan

- **NEWARK—Peter Pan Records continues to expand its children's book-and-record program with the forthcoming release of four new album sets, to be known as the "Read 'N Hear" series. They are: "Blinky The Lighthouse Boat, Thumble and Hansel and Gretel," "Three Little Pigs, Wizard of Oz, and Little Red Riding Hood;" "Puff 'N Toot, Frankie The Brave Fireman and the Dudley Duckling;" and "Peter Pan, the Gingerbread Man, and Snow White and The Seven Dwarfs."

A full color illustrated book is bound into each record jacket. The word by word transcription of the story and the lyrics, printed in large letters, enables a child to listen and read at the same time. A special sound effect alerts the young listener when it is time to turn the page.

The record-book combination sells for $2.98.

### Alphabetical Listing of Singles Chart Producers, Publisher, Licensee

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<th>DECEMBER 30, 1972</th>
<th>AFRICA Greg Hancock</th>
<th>95</th>
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<tr>
<td></td>
<td>AGELESS The Bee Gees &amp; Robert Stigwood (Walden Juke Joint, ASCAP)</td>
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<td>AGING Red Stewart (Canwest, ASCAP)</td>
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<td>AGING Peter Allen &amp; Liza Minnelli (Soft Rock, ASCAP)</td>
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<td>AGING Robert Alan Miller &amp; Lizart</td>
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<td>AGING Klein Rabinovitch (1 Star Music, APM, BMI)</td>
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<td>AGING Sheilah Matthews &amp; Jack Gordon Mills</td>
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<td>AGING Gordon Wells (Mam Publishing, BMI)</td>
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<td>AGING I'm Looking For Losing Bell (Melody Maker, BMI)</td>
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<td>AGING Thelma Bell (Chartwell, BMI)</td>
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<td>AGING Don't Be My Baby (Atlantic, BMI)</td>
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<td>AGING The Message (Heavy Music, BMI)</td>
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<td>AGING Here I Am (Paramount, BMI)</td>
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<td>AGING Dairy Quean Norman Greenbaum (Great Honesty, BMI)</td>
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<td>AGING Waller Jammers J. Geils (Walden Juke Joint, ASCAP)</td>
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<td>AGING Salty Tears Lynn Brown (Razzle Dazzle Music)</td>
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<td>AGING Hot On The Heels Of Love (Metromedia, BMI)</td>
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<td>AGING Sweet Lorraine Uriah Heep (WB, ASCAP)</td>
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<td>AGING Danny's Song Anne Murray (Chartwell, BMI)</td>
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<td>AGING The Masterpiece Johnny Pearson Orchestra (Mercury, BMI)</td>
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<td>AGING If Its All Right With You Dottie West (House of Gold, BMI)</td>
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<td>AGING That Same Old Obsession Gordon Lightfoot (R.S.O., BMI)</td>
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<td>AGING Fool Me Lynn Anderson (Lowery, BMI)</td>
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<td>AGING Fool Me Lynn Anderson (Lowery, BMI)</td>
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**AMERICAN RADIO HISTORY**
Chuck Berry shook the world in the early fifties with songs like "Maybellene," "Johnny B. Goode" and "Sweet Little Sixteen." It's 1972, and Chuck is still shaking the world. With million-selling new songs like "My Ding-A-Ling," from the "London Chuck Berry Sessions" LP, history-making albums like "Golden Decade," and his latest smash single, "Reelin' & Rockin'" (CH 2136). Chess/Janus Records is proud to announce that Mr. Charles Edward Anderson Berry is the first recipient of Record World's Encore Award.

It's for all the music Chuck Berry has made, and for all the encores he's received. Now, and forever.

History has a way of repeating itself.

CHUCK BERRY'S GOLDEN DECADE
**CLUB REVIEW**

**Nitty Gritty Dirt Band Creates Feel of Magic**

**NEW YORK** — One of the most enjoyable, fun evenings of music in New York took place last week when the Nitty Gritty Dirt Band (UA) came to play at Upstairs at Max's Kansas City. Jimmie Fadden, Jeff Hanna, Jim Ibbotson, John McEuen, and Les Thompson form this collective musical tornado of incredible musical talent and versatility. There is something of the feeling of a magic show as one tries to keep up with who is playing what, because this group changes instruments more often than more flamboyant groups change costumes. The effect is startling and delightful.

The Nitty Gritty Dirt Band is stuck with a name which is to me as unfortunate as Tuesday Weld. Both names seem somehow to defy any kind of credibility. But seeing and hearing is believing, and the show at Max's proved beyond a doubt that these guys are phenomenal musicians as well as good time entertainers. Amongst the many instruments played were the banjo, mandolin, washboard, gut bucket, acoustic and electric guitars, drums, accordion and fiddle. Diversity is an understatement. The group through many years has undergone many changes, from their first hit single "Buy For Me the Rain" to Jerry Jeff Walker's "Mr. Bojangles" and Kenny Loggins' "The Circle Is Unbroken," which certainly is an incredible venture into the world of real and true Nashville music as presented with such top names as Maybelle Carter, Earl Scruggs, Doc Watson, Roy Acuff and Merle Travis amongst many others, they all assembled to document the best country music standards in extraordinary musical fashion. Whoever conceived and approved this milestone project deserves endless credit for creating a record that is a true landmark in musical history.

At Max's, the group could do no wrong. Every song was brilliantly rendered. These are first class musicians, and they proved so with renditions of Michael Nesmith's "Some of Shelly's Blues," Buddy Holly's rocking "Rave On," Hank Williams' country classics "Honky Tonkin'" and "Jambalaya," Jimmy Martin's "My Walkin' Shoes," an Earl Scruggs bluegrass instrumental, Eric Kaz's lovely "Mother Earth," as well as a fun, funny "Alligator Man." Musically, all of the instruments were superbly played; the songs were outstandingly vocalized; and, most important, the group has an incredible stage presence. This was love at first sight. The Nitty Gritty Dirt Band emerges as one of America's foremost musical talents. I hope they return soon.

Preceding the group on stage was Joey George, a most accomplished guitarist who favors the blues tradition, as attested to by his selections of "Buckskin Billy," "Deep River Blues," "Sugar Man," and "Kansas City." Joey tries hard, and often succeeds, but he seems to try too hard. There is a feeling of strain. More live experience should help Joey establish an identity all his own, and this would be most welcome, because he is indeed a first class musician.

Robert Feiden

**Van Koevering Moog Music VP**

**BUFFALO** — David Van Koevering has been appointed Vice President and Director of Marketing for Moog Music, Inc., it was announced by Dr. Robert A. Moog, President and founder of the Williamsville, N.Y. manufacturer of electronic synthesizers.

Van Koevering had been President of Vako Synthesizers. Moog's distributor to music stores covering three quarters of the United States. While associated with Vako, he developed the sales and marketing program now being used to present the Moog line of electronic synthesizers to the professional, educational and consumer markets. Vako Synthesizers, under the direction of Les Trubey, will continue to distribute Moog synthesizers to music stores in eleven southeastern states.

**Uni-corny Thanksgiving**

Country music superstar Bill Anderson is seen riding a "Unicorn" in the famous Macy Thanksgiving Day Parade in New York City. The parade was telescast nationally by NBC-TV and Bill sang his song, "Unicorn" to an estimated audience of more than 20,000,000 TV viewers.

**1972 T-Shirts**

- Humble Pie—"Smokin'"
- Capitol Records
- London Records
- Boston Has Balls
- El Chicano (Tank Top)
- To Live Another Summer

- Raspberries
- Capricorn Records
- "Super Fly"
- Yes
- J. Geils Band
- Hot Tuna
- Nice To Be With You—Gallery Brownsville Station (with name on back)
- Manfred Mann's Earth Band Slade Alive
- Uriah Heep
- Elton John
- Music People (Columbia)
- (Tank Top)
- I Love Bette Midler

- Gentle Giant
- National Lampoon "Radio Dinner"
- This Space Available—Buddah Records
- Home
- Boone's Farm
- Alice Cooper
- Jim Croce
- Bobby Whitlock
- Johnny Rivers
- Ashford & Simpson
- Moody Blues
- Trappeze
- Dust
- Warner Bros. (Not For Sale)
- Flash Cadillac
- Lights Out San Francisco
- Mark-Almond
- NRBQ
- Clive Davis Appreciation Society
- Funkadelic (America Eats It's Young)

**CLUB REVIEW**

**Westwoods Plesing In New York Debut**

**NEW YORK** — Billed as a "good-time" contemporary vocal group, the Westwoods performed at the Persian Room in the Plaza this past week. The group consists of seven members, two guitars, a bass, drums and all members sing. There are two females and five males. So much for the statistics. Even though their performance was strictly nightclub (Simon & Garfunkel melodies, some r&b and a lot of MOR) there seemed to be a potential which is yet unexplored in their show. Each member has a good voice and the men of the group did a barber-shop quartet medley consisting of old-time favorites. It is impossible to say how they would act around a younger audience, that will have to be seen.

The group has recorded a single on VMI. They played it and it sounded like it will make the charts. Its release date is yet unknown. Martin Snider
HOT BUTTER
THE WORLD FAMOUS GROUP WHO RECORDED

‘POPCORN’
THE BIGGEST SELLING INSTRUMENTAL HIT ALL OVER
THE WORLD IN THE LAST TEN YEARS

SELECTED
NO. 1
INSTRUMENTAL
COMBO
For Singles
RECORD WORLD
NO. 3 BILLBOARD
NO. 3 CASH BOX

CURRENTLY BREAKING
THE CHARTS
"TEQUILA"
MU 1468

MUSICTOR
RECORDS
THANKS RECORD WORLD FOR MAKING US TOP NEW MALE DUO #2

THE ADDRISI BROTHERS
Harmony SONG AND DANCE Team
TOPS IN JUVENILE PERFORMERS
STARS OF TELEVISION - RADIO - STAGE
GREAT AUDIENCE APPEAL

THE ADDRISI BROTHERS
Harmony SONG AND DANCE Team
TOPS IN JUVENILE PERFORMERS
STARS OF TELEVISION - RADIO - STAGE
GREAT AUDIENCE APPEAL

Richard - age 11 - Captivating Personality - Impersonations.
Donald - age 13 - Accomplished Ukelele Player and Extraordinary Tap Routines.

Perfomed with shows starring ★ Perry Como, ★ Sid Caesar, ★ Jerry Lester, ★ Jack Kenny, ★ Art Lund, etc.

TELEVISION thru - WBZ-TV, Boston • NBC-TV, New York.
RADIO thru - WMEX - WVOM, Boston • NBC - New York.

IT'S BEEN A LONG TIME COMING
Columbia recording artists, direction by Management III, brochure by POP ADDRISI
<table>
<thead>
<tr>
<th>TITLE, ARTIST, Label, Number, Distributing Label</th>
<th>THIS WK</th>
<th>LAST WK</th>
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<td>YOU OUGHT TO BE WITH ME AL GREEN</td>
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<td>11 SUPERSTITION STEVIE WONDER/Tamla 54226 (Motown)</td>
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<td>12 SUPER FLY CURTIS MAYFIELD/Curtom 1978 (Buddah)</td>
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<td>14 YOUR MAMA DON'T DANCE LOGGINS &amp; MESSINA/</td>
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<td>15 SITTING CAT STEVENS/A&amp;M 1396</td>
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<td>16 LIVING IN THE PAST JETHRO TULL/Chrysalis 2006</td>
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<td>18 DON'T LET ME BE LONELY TONIGHT TAYLOR/Warner Brothers 7655</td>
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<td>19 PAPA WAS A ROLLING STONE TEMPTATIONS</td>
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<td>20 PIECES OF APRIL THREE DOG NIGHT/Dunhill 4331 (ABC)</td>
<td>19</td>
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<td>21 I'M STONE IN LOVE WITH YOU THE STYLISTICS/Avco 4603</td>
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<td>22 WALK ON WATER NEIL DIAMOND/Uni 55352 (MCA)</td>
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<tr>
<td>23 BEEN TO CANAAN CAROLE KING/Ode 66063 (A&amp;M)</td>
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<tr>
<td>24 CROCODILE ROCK ELTON JOHN/Ode 66063 (A&amp;M)</td>
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<td>25 SMOKES GETS IN YOUR EYES BLUE HAZE/A&amp;M 1357</td>
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<td>26 SEPARATE WAYS ELVIS PRESLEY/RCA 0815</td>
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<td>27 OH BABE, WHAT WOULD YOU SAY HURRICANE SMITH/Capitol 3383</td>
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<td>28 WHY CAN'T WE LIVE TOGETHER TIMMY THOMAS/Glades 1703</td>
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<td>29 VENTURA HIGHWAY AMERICA/Warner Brothers 7641</td>
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<td>30 CASHMAN OF THE SKY JEREMY 5/Motown 1214</td>
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<td>31 LONG DARK ROAD THE HOLLIES/Epic 1092</td>
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<td>32 HI HI HI WILLIAM SPENCER/A&amp;M 1396</td>
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<td>33 ALIVE BEE GEES/A &amp; M 03 029 (London)</td>
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<td>34 THE WORLD IS A GHETTO WAR/Argentina 1415</td>
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<td>35 I GOT A BAG OF MY OWN JAMES BROWN/Atlantic 1415</td>
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<td>36</td>
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<td>36 REELIN' ROCKIN' CHUCK BERRY/CBS 2136</td>
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<td>37 YOU TURN ME ON I'M A RADIO JONI MITCHELL/Asylum 11010 (Atlantic)</td>
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<td>38 ROCKY MOUNTAIN HIGH JOHN DENVER/RCA 0829</td>
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<td>39 DANCING IN THE MOONLIGHT KING HARVEST/Perception 515</td>
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<td>40 EVERYBODY LOVES A LOVE SONG MAD DAVIS/Columbia 45727</td>
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<td>41 LET US LOVE BILLY WITHERS/Sussex 247 (Buddah)</td>
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<td>42 LOVE JONES BRIGHTER SIDE OF DARKNESS/20th Century 2002</td>
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<td>43 DO IT AGAIN STEELY DAN/ABC 1138</td>
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<td>44 THE RELAY WHO/Decca 33041</td>
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<td>45 MEMORIZE (CHRISTMAS) NILSSON/RCA 0855</td>
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<td>46 JAMBLAHALLA BLUE RIDGE RANGERS/Fantasy 689</td>
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<td>47 TROUBLE MAN MARVIN GAYE/Tamla 54228</td>
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<td>48 LOOKING THROUGH THE EYES OF LOVE PARTRIDGE FAMILY/Bell 301</td>
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<td>TROUBLE IN MY HOME JOE SIMON/Spring 130 (Polydor)</td>
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<td>50 DOVY BOBBY JOE COCKER/A&amp;M 1370</td>
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<td>51 SEPARATE WAYS ELVIS PRESLEY/RCA 0815</td>
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<td>52 I'LL BE YOUR SHELTER LUTHER INGRAM/Koko 2113 (Stax)</td>
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<td>53 IF YOU DON'T KNOW ME BY NOW HAROLD MELVIN &amp; THE BLUE BAND/RCA 0852</td>
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<td>54 IN HEAVEN THERE IS NO BEER CLEAN LIVING/Vanguard 35162</td>
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<td>55 WE NEED ORDER CHILITES/ Brunswick 55469</td>
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<td>56 DADDY'S HOME JERMAINE JACKSON/Motown 1216</td>
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<td>57 WHAT AM I CRYING FOR DANNY YEST &amp; THE CLASSICS IV/RCA</td>
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<td>58 HARRY HIPPE ANTONY WOOLKAM &amp; PEACE/United Artists 50998</td>
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<td>59 DREIDEL DON McLEAN/United Artists 51100</td>
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<td>60 YOU'RE A LADY PETER SKELLERN/Ode 66030 (A&amp;M)</td>
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<td>61 I'D LOVE YOU TO WANT ME LEROY LOBO/Big Tree 147 (Bell)</td>
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<td>62 ANTHEM WAYNE NEWTON/Chelsea 0109 (RCA)</td>
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<td>63 WOMAN TO WOMAN JOE COCKER/A&amp;M 1370</td>
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<td>64 COVER OF ROLLING STONE DR. HOOK &amp; THE MEDICINE SHOW/ Columbia 45725</td>
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**CHARTMAKER OF THE WEEK**

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**PRODUCERS AND PUBLISHERS ON PAGE 68**

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**DECEMBER 30, 1972**

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**THE SINGLES CHART**

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**PRODUCERS AND PUBLISHERS ON PAGE 68**
**THE FM AIRPLAY REPORT**

**FlashMaker of the Week**

**REALLY**

J. J. CALE
Shelter

**Top FM Airplay This Week**

**WNEW-FM/New York**

AZTECA—Col
DANCING IN THE MOONLIGHT (single)—King Harvest—Perception
Lay Down (single)—Strawbs—Import
MORE HOT ROCKS—the Rolling Stones—London
REALY—J. J. CALE—Shelter

**WRIR-FM/Long Island, N.Y.**

EXCALIBUR—Tom Fogerty—Fantasy
GARDEN PARTY—Rick Nelson—Decca
STATON BROTHERS BAND—Col

**CHUM-FM/Toronto**

CONTINUOUS PERFORMANCE—Stone The Crows—Polydor
DEMON IN DISGUISE—David Bromberg—Col
GOOD GOD—Atlantic
HIMSELF—Jack Schedchman—Col
REALY—J. J. CALE—Shelter
SANDY—Sandy Denny—A&M
WAVES—Charles Lloyd—A&M

**WPHD-FM/Buffalo**

AZTECA—Col
EXCALIBUR—Tom Fogerty—Fantasy
FULL MOON—Douglass
1957-1972—Smacky Robinson & The Miracles—Motown
PORTLAND—Elektra
PHIL SPECTOR'S CHRISTMAS ALBUM—Apple
TROUBLE MAN—Marvin Gaye—Motown
YOU'RE THE MUSIC, WE'RE JUST THE BAND—Trapeze—Threshold

**WHY-FM/Springfield, Mass.**

BEST OF THE BYRDS, Vol. II—Col
BROTHER LON & DERREK VAN EATON—Capitol
DEMON IN DISGUISE—David Bromberg—Col
FULL MOON—Douglass

**WHC-FM/Hartford, Conn.**

DELIVERANCE—Soundtrack—WB
ELECTRIC COFFEE—Dennis Coffey—Sussex
IF I NEEDED YOU (single)—Townes Van Zandt—Poppy
JESU JOY OF MAN'S DESIRING (single)—Edwin Hawkins Singers—Buddah
SITTING IN LIMBO (single)—Dino Martin—Reprise
TROUBLE MAN—Marvin Gaye—Tamla
WAVES—Charles Lloyd—A&M
WHITE ELEPHANT—Just Sunshine

**WMRF-FM/Philadelphia**

BABY JAMES HARVEST—Barclay James Harvest—Import
BONY BARNYARD DANCE—Martin, Bogan & Armstrong
COOPER'S LAMENT (single)—Arlo Guthrie—Reprise
COUNTRY COOKING—Rounder
ENNISMORE—Colin Blunstone—Import
GAUDE (single)—Steeleye Span—Chrysalis
GOOD GOD—Atlantic
HAPPY CHRISTMAS, THE WAR IS OVER (single)—John & Yoko—Apple
MUD ACRES—MUSIC AMONG FRIENDS—Various Artists—Rounder
OUTBACK—Joe Farrell Quartet—CTI
REALY—J. J. CALE—Shelter
SANTA CLAUS & HIS OLD LADY (single)—Cheech & Chong—Import
SLIPPING INTO CHRISTMAS (single)—Leon Russell—Shelter
THE GIFT OF GIVING (single)—Bill Withers—Sussex

**FM Sleeper of the Week:**

AZTECA

**WMTM-FM/Baltimore**

FULL MOON—Douglass
LIVE AT KANSAS STATE—Earl Scruggs—Col
MADE IN JAPAN—Deep Purple—WB
ROUND & ROUND (single)—Edgar Winter—Epic
SANDY—Sandy Denny—A&M
SLAYED—Slade—Polydor—Import
WAVES—Charles Lloyd—A&M
WHITE ELEPHANT—Just Sunshine
WORLD WOVEN—Isles of March—RCA

**WMAL-FM/Washington, D.C.**

BAD NEWS IS COMING—Luther Allison—Gordy
DEMON IN DISGUISE—David Bromberg—Col
FACES—Shawn Phillips—A&M
IN THE CAN—Flash—Sober
ISLE OF VIEW—Jimmy Spheres—Col

**KADI-FM/ST. Louis**

DEMON IN DISGUISE—David Bromberg—Col
FACES—Shawn Phillips—A&M
IN THE CAN—Flash—Sober
ISLE OF VIEW—Jimmy Spheres—Col

**KLS-FM/Denver**

AZTECA—Col
DELIVERANCE—Soundtrack—WB
DO YOU WANT TO DANCE (single)—Bette Midler—Atlantic
DON McLEAN—UA
NI HI HI (single)—Wings—Apple
MADE IN JAPAN—Deep Purple—WB
NO SECRETS—Carly Simon—Elektra
RURAL SPACE—Brewer & Shipley
SITTING IN LIMBO (single)—Dino Martin—Reprise
THE FM AIRPLAY REPORT

**KRLD-FM/Dallas**

DEMON IN DISGUISE—David Bromberg—Col
FREAKERS BALL—Shel Silverstein—Col
HIMSELF—Jack Schedchman—Col
MOVING WAVES—Focus—Sire
ONE—Grunn
SLEEPY HOLLOW—Siegell Schwall Band—Wooden Nickel
STRING DRIVEN THING—Buddah
SUNNY DAYS—Lighthouse—Evolution
THE NIGHTCLUB YEARS—Woody Allen—UA
TOMMY—Various Artists—Ode

**KSD-FM/San Francisco**

AZTECA—Col
BARRIQUE OF DEVILLE—Hoo Doo Rhythm Devils—Blue Thumb
FREAKERS BALL—Shel Silverstein—Col
PRELUDE—Deodato—CTI
REALY—J. J. CALE—Shelter
TALKING BOOK—Stevie Wonder—Motown
TROUBLE MAN—Marvin Gaye—Tamla
WHY CAN'T WE LIVE TOGETHER (single)—Timmy Thomas—Glades

**KOL-FM/Seattle**

BAD NEWS IS COMING—Luther Allison—Gordy
CHARLIE BORDAN—Arhoolie
DEMON IN DISGUISE—David Bromberg—Col
ELECTRIC COFFEE—Dennis Coffey—Sussex
EXCALIBUR—Tom Fogerty—Fantasy
FULL MOON—Douglass
HAPPY CHRISTMAS, THE WAR IS OVER (single)—John & Yoko—Apple
HIMSELF—Jack Schedchman—Col
REALY—J. J. CALE—Shelter
SANTA CLAUS & HIS OLD LADY (single)—Cheech & Chong—Import
SLIPPING INTO CHRISTMAS (single)—Leon Russell—Shelter
THE GIFT OF GIVING (single)—Bill Withers—Sussex

**KZL-FM/Euene, Ore.**

CONTRAST—Neil Creque—Cobblestone
DANCE OF MAGIC—Norman Conners—Cobblestone
BAD NEWS IS COMING—Luther Allison—Gordy
MOTHER/BOW TO THE KING—Bang—Capitol
PRELUDE—Deodato—CTI
SITTING IN LIMBO (single)—Dino Martin—Reprise
THE FM AIRPLAY REPORT

**KZL-FM/Euene, Ore.**

CONTRAST—Neil Creque—Cobblestone
DANCE OF MAGIC—Norman Conners—Cobblestone
BAD NEWS IS COMING—Luther Allison—Gordy
MOTHER/BOW TO THE KING—Bang—Capitol
PRELUDE—Deodato—CTI
SITTING IN LIMBO (single)—Dino Martin—Reprise
THE FM AIRPLAY REPORT
SUSSEX
THE SOUND OF SUCCESS
PART OF THE BUDDAH GROUP
Greene Bottle Records, Inc.
7033 Sunset Boulevard, Suite 222
Hollywood, California 90028
Distributed by Famous Music • A Gulf + Western Company
Radio Quotes
(Continued from page 24)

NAPRA ... National Association of Progressive Radio Announcers

“The field of progressive radio, new as it is, has for too long been overlooked as a viable institution by the broadcast industry, the record industry, and national media. We can all grow with progressive radio, and it will grow with us, if we pledge ourselves to its future through cooperation.”
JOEY REYNOLDS ... President of Merry Charisma Productions

“Well over the last years we’ve been selling the audience on more music, we did this. The audience never said that the station that plays more music is the best. We told them, we educated them this way. Consequently we are the victims of our own dilemma, we’ve got to abide by what we’ve educated them to believe: that the station that plays the most music is the hippest.”

GEORGE BREWER ... Asst Director of National Promotion, Columbia Records

“In my two years in the record business, at least from the record standpoint, the two industries tend to be closer together, or at least a little more appreciative now of the other’s problems. Our problem is to get the music out to the people, and theirs is the same problem, but they also have to consider the methods they use to program, the formats for the ratings which is the total picture.”

DAVE PELL ... Music Director KIIS

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

TOM DONAHUE: “What we’re trying to do here is just cut down on the number of compromises.”

GEORGE BREWER: “Radio and record industry tend to be closer together, or at least a little more appreciative of the other’s problems.”

SYLVIA CLARK ... National Music Director for Pacific Southern Broadcasting

“There’s all this idealism about the record industry and radio industry getting together and I know this, but I think that it would really be a miracle if it really happens, although I agree that it should. I know that neither of us could get along without the other. Sometimes I think that we both forget that neither of us would be without the artists.”

BRUCE JOHNSON ... President, RKO General Radio

“I don’t really believe in hyping anyway, even if it were an accepted practice, which it will never be, but I don’t really believe in it, because it’s not reality. We can’t make programming changes based on inflated numbers. You get caught later on. I just believe in continually promoting to get as much audience as you possibly can, but not to do an inordinate amount during rating periods, because then the information that you have, the data is not real.”

MEATBALL FULTON ... ZBS Media

“An asleep person, who means well and shouts over the air... ‘Wake up! Wake up!’... wakes up no one. You gotta walk it like you talk it, or you’ll lose that beat. ‘cause the only thing you really communicate is who you are.”

KEN DRAPER: “If your radio station can be picked up and moved to another market and nobody noticed... then you’re not doing your job.”
A WORLD OF HITS

ROULETTE
MULTI-DIRECTIONAL SOUND

CALLA

TICO
HIGH FIDELITY

ALEGRE
RECORDS

VIRGO
Distributed by ROULETTE

ROULETTE RECORDS
17 WEST 60TH STREET
NEW YORK, NEW YORK 10023
Records and Tapes
We've put all the pieces together.

And come up with the key to the puzzle of what makes one record company stand out above the rest. Like everything else, it's simple once you know, and not every company does. But if you do, there's no limit to where you can go. It's the best of both worlds: being able to act with the speed and the personal touch of an independent, yet making full use of major-label bigness.

The key is people. Artists, company people, sales people. Involved and committed people. People with ideas for growth and expansion, not just in product output but in product creativity and artistry as well.

If there's a record puzzle you're looking to piece together, remember who solved it all first.
Many Thanks and
Best Wishes for a
Wonderful New Year

Helen Reddy
SALESMAKER OF THE WEEK

DECEMBER 30, 1972

THE RETAIL REPORT

SALESMAKER OF THE WEEK

TOP RETAIL SALES THIS WEEK:

NO SECRETS — Carly Simon — Elektra
TROUBLE MAN — Marvin Gaye — Tamla
HOT AUGUST NIGHT — Neil Diamond — MCA
FOR THE ROSES — Joni Mitchell — Asylum
TOMMY — Various Artists — Ode

DISC RECORDS, NATIONAL

CLEAR SPOT — Captain Beefheart — Reprise
EUROPE '72 — Grateful Dead — WB
FOR THE ROSES — Joni Mitchell — Asylum
IT NEVER RAINS IN SOUTHERN CALIFORNIA — Albert Hammond — Mums
LIFE GOES ON — Billy Preston — A&M
NO SECRETS — Carly Simon — Elektra
SANDY — Sandy Denny — A&M
SUMMER BREEZE — Seals & Crofts — WB
THE DIVINE MISS M — Bette Midler — Atlantic
THE WORLD IS A GHETTO — War — UA

KING KAROL, N.Y.

BACK TO FRONT — Gilbert O'Sullivan — Mam
CREEDENCE GOLD — Fantasy
DON McCLEAN — Asylum
HOT AUGUST NIGHT — Neil Diamond — MCA
JOE COCKER — A&M
LADY SINGS THE BLUES — Diana Ross — Motown
PHIL SPECTOR'S CHRISTMAS ALBUM — Apple
TOMMY — Various Artists — Ode

MIDTOWN RECORDS, ITHACA, N.Y.

FOR THE ROSES — Joni Mitchell — Asylum
GRAND WAZOO — Frank Zappa — Reprise
HOT AUGUST NIGHT — Neil Diamond — MCA
JOE COCKER — A&M
LADY SINGS THE BLUES — Diana Ross — Motown
PHIL SPECTOR'S CHRISTMAS ALBUM — Apple
TOMMY — Various Artists — Ode

SAM GOODY, EAST COAST

EUROPE '72 — Grateful Dead — WB
FOR THE ROSES — Joni Mitchell — Asylum
HOT AUGUST NIGHT — Neil Diamond — MCA
I AM WOMAN — Helen Reddy — Capitol
MOVING WAVES — Focus — Sire
NO SECRETS — Carly Simon — Elektra
RISE AND FALL OF ZIGGY STARDUST — David Bowie — RCA
THE DIVINE MISS M — Bette Midler — Atlantic
TROUBLE MAN — Marvin Gaye — Tamla

RECORD BAR, EAST COAST

HOT AUGUST NIGHT — Neil Diamond — MCA
I AM WOMAN — Helen Reddy — Capitol
LADY SINGS THE BLUES — Diana Ross — Motown
PHIL SPECTOR'S CHRISTMAS ALBUM — Apple
TOMMY — Various Artists — Ode
TROUBLE MAN — Marvin Gaye — Tamla

MUSIC CITY, BOSTON

FREE — Airto — CTI
MOVING WAVES — Focus — Sire
NO SECRETS — Carly Simon — Elektra

ROUND 2 — Stylistics — Arco
SANDY — Sandy Denny — A&M
THE WORLD IS A GHETTO — War — UA
TOMMY — Various Artists — Ode
TRANSFORMER — Lou Reed — RCA
TROUBLE MAN — Marvin Gaye — Tamla
WAVES — Charles Lloyd — A&M

CUTLER'S, NEW HAVEN

DEMON IN DISGUISE — David Bromberg — Col
FOR THE ROSES — Joni Mitchell — Asylum
HOT AUGUST NIGHT — Neil Diamond — MCA
IN THE CAN — Flash — Sovereign
NEWPORT IN N.Y. — Vol. 6 — Cobblestone
NO SECRETS — Carly Simon — Elektra
THEY COME OUT AT NIGHT — Edgar Winter — Epic
TROUBLE MAN — Marvin Gaye — Tamla
WAR HEROES — Jimi Hendrix — Reprise
WILL THE CIRCLE BE UNBROKEN — Nitty Gritty Dirt Band — UA

GARY'S, RICHMOND

HOMECOMING — America — WB
HOT AUGUST NIGHT — Neil Diamond — MCA
JOE COCKER — A&M
LADY SINGS THE BLUES — Diana Ross — Motown
PHIL SPECTOR'S CHRISTMAS ALBUM — Apple
TOMMY — Various Artists — Ode

OAKWOOD, NEW ORLEANS

BEST OF THE BYRDS VOL. 2 — Col
CLEAR SPOT — Captain Beefheart — Reprise
FOR THE ROSES — Joni Mitchell — Asylum
GYPSY COWBOY — New Riders of the Purple Sage — Col
HOT AUGUST NIGHT — Neil Diamond — MCA
I'M STILL IN LOVE WITH YOU — Al Green — Hi
LOGGINS AND MESSINA — Col
NO SECRETS — Carly Simon — Elektra
ROCKY MOUNTAIN HIGH — John Denver — RCA
SEVENTH SOJOURN — Moody Blues — Threshold
SUMMER BREEZE — Seals & Crofts — WB
TROUBLE MAN — Marvin Gaye — Tamla

DISCOUNT Ann ARBOR

CATCH BULL AT FOUR — Cat Stevens — A&M
EUROPE '72 — Grateful Dead — WB
FOR THE ROSES — Joni Mitchell — Asylum
GYPSY COWBOY — New Riders of the Purple Sage — Col
HOT AUGUST NIGHT — Neil Diamond — MCA
I'M STILL IN LOVE WITH YOU — Al Green — Hi
LOGGINS AND MESSINA — Col
NO SECRETS — Carly Simon — Elektra
PHIL SPECTOR'S CHRISTMAS ALBUM — Apple
TOMMY — Various Artists — Ode

DISC SHOP, EAST LANSING

AN ANTHOLOGY — Duane Allman — Capitol
GARDEN PARTY — Rick Nelson — Decca
L.A. REGGAE — Johnny Rivers — UA
LIVE IN THE PAST — Barbara Streisand — UA
LIVING IN THE PAST — Jethro Tull — Chrysalis
NO SECRETS — Carly Simon — Elektra
RURAL SPACE — Brewer & Shipley — Kama Sutra
SANDY — Sandy Denny — A&M
SHOE DYE — Freddie Hubbard — CTI
THE DIVINE MISS M — Bette Midler — Atlantic

ONE OCTAVE HIGHER, CHICAGO

CATCH BULL AT FOUR — Cat Stevens — A&M
LADY SINGS THE BLUES — Diana Ross — Motown
LIVING IN THE PAST — Jethro Tull — Chrysalis
MAJESTICIAN'S BIRTHDAY — Uriah Heep — Mercury
MOVING WAVES — Focus — Sire
NO SECRETS — Carly Simon — Elektra
SUMMER BREEZE — Seals & Crofts — WB
TROUBLE MAN — Marvin Gaye — Tamla

LADY SINGS THE BLUES — Diana Ross — Motown
LIVING IN THE PAST — Jethro Tull — Chrysalis
MAJESTICIAN'S BIRTHDAY — Uriah Heep — Mercury
MOVING WAVES — Focus — Sire
NO SECRETS — Carly Simon — Elektra
SUMMER BREEZE — Seals & Crofts — WB
TROUBLE MAN — Marvin Gaye — Tamla

RECORD CENTER, COLORADO

AN ANTHOLOGY — Duane Allman — Capitol
EUROPE '72 — Grateful Dead — WB
FOR THE ROSES — Joni Mitchell — Asylum
GYPSY COWBOY — New Riders of the Purple Sage — Col
HOMECOMING — America — WB
NO SECRETS — Carly Simon — Elektra
PARTRIDGE FAMILY NOTEBOOK — Bell
SEVENTH SOJOURN — Moody Blues — Threshold
SUPERFLY — Curtis Mayfield — Curtom
TROUBLE MAN — Marvin Gaye — Tamla

CIRCLES, PHOENIX

AZTECA — Col
LADY SINGS THE BLUES — Diana Ross — Motown
1957 — 1972 — Smokey Robinson & Miracles — Tamla
NO SECRETS — Carly Simon — Elektra
PARTRIDGE FAMILY NOTEBOOK — Bell
SEVENTH SOJOURN — Moody Blues — Threshold
SUMMER BREEZE — Seals & Crofts — WB
TROUBLE MAN — Marvin Gaye — Tamla

MUSIC ODYSSEY, CALIFORNIA

BELOW THE SALT — Steeleye Span — Chrysalis
CAN'T BUT A THRILL — Steely Dan — ABC
CREEDENCE GOLD — Fantasy
DEDDATO — CTI
DON McCLEAN — UA
GUITAR MAN — Bread — Elektra
NO SECRETS — Carly Simon — Elektra
PHIL SPECTOR'S CHRISTMAS ALBUM — Apple
THE DIVINE MISS M — Bette Midler — Atlantic
TOMMY — Various Artists — Ode

WHEREHOUSE, CALIFORNIA

DEDDATO — CTI
HOMECOMING — America — WB
HOT AUGUST NIGHT — Neil Diamond — MCA
MARLO THOMAS & FRIENDS — Bell
NO SECRETS — Carly Simon — Elektra
REALLY — J. J. Cale — Shelter
SUMMER BREEZE — Seals & Crofts — WB
TROUBLE MAN — Marvin Gaye — Tamla

RECORD FACTORY, SAN FRAN.

CARAVANSERAI — Santana — Col
CATCH BULL AT FOUR — Cat Stevens — A&M
EUROPE '72 — Grateful Dead — WB
FOR THE ROSES — Joni Mitchell — Asylum
I'M STILL IN LOVE WITH YOU — Al Green — Hi
JOE COCKER — A&M
NO SECRETS — Carly Simon — Elektra
SUMMER BREEZE — Seals & Crofts — WB
TROUBLE MAN — Marvin Gaye — Tamla

LADY SINGS THE BLUES — Diana Ross — Motown
LIVING IN THE PAST — Jethro Tull — Chrysalis
MAJESTICIAN'S BIRTHDAY — Uriah Heep — Mercury
MOVING WAVES — Focus — Sire
NO SECRETS — Carly Simon — Elektra
SUMMER BREEZE — Seals & Crofts — WB
TROUBLE MAN — Marvin Gaye — Tamla
### Album Chart - December 30, 1972

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<td>78</td>
<td>MY BEST TO YOU DONNY OSMOND/MGM SZ 4872</td>
<td>Donny Osmond</td>
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### Chartmaker of the Week

**DON McLEAN**
United Artists UAS 5651

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**Album Cross Reference on Page 119**

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**American Record History**
RICK NELSON WISHES TO THANK EVERYONE FOR A GREAT YEAR.
“It is astonishing that if one wanted to buy a soundtrack recording of Fred Astaire and Ginger Rogers, the greatest team musical movies ever produced and probably ever will produce, one would find none available. Not one, Not a single, Not a side. Not an inclusion on a pot pourri memorabilia album.

It doesn’t even occur to Arlene Croce, whose “The Fred Astaire & Ginger Rogers Book” (Outerbridge & Lazar, $9.95) has just been published, to include a record of their soundtracks. She knows the many that were produced and probably ever will be produced, and makes no mention of one that might be included.

The reason is that in the ‘30s and indeed well into the ‘40s, there was a mysterious boundary between movie stars and recording stars that was infrequently crossed. Since singing movie stars, Bing Crosby always the exception, were never allowed to record their own songs, if they had them; try to find a recording of Betty Grable, who topped movie polls throughout the ‘40s; others, like Astaire, only recorded sporadically; and Rogers, whose singing was thought to be less musical than Astaire’s, only less stylish, probably only once—the song “I Used To Be Color Blind,” available on “Hoary for Hollywood,” a recent RCA Vintage release.

These regrets are announced now in tandem with the hope that the appearance of Miss Croce’s book will provoke some entertaining and devoted reader to produce a companion album. He would have to be very devoted, one suspects, since his efforts to find the soundtracks are still held by RKO (with the exception of “The Baritles of Broadway,” the last A-R movie, which was recorded—four sides anyway—by MGM on 78s), and acquisition of these rights, would entail, it would seem, untangling great balls of corporation red tape.

Until then, however, the Astaire-Rogers fan will have to make do with the few extant Astaire albums or memory while leafing through Miss Croce’s own book, which movie critic Pauline Kael has already called the best book that will ever be written on Astaire and Rogers. It is, but more because, now that Miss Croce has published her accomplished but flawed book, it’s unlikely that any other publisher will want to chance a competitive volume.

My opinion is that other writers who might have had the inclination to write about their dancing idols and now won’t or who writers who might not even have had the inclination, like Miss Kael herself, could have prepared a more even-tempered assessment of Astaire and Rogers, might not have wavered so disconcertingly between the adoring, babbling fan and the clinical critic, might have found a style—a different task, admittedly—that depended less on similes, might have felt less compelled to try to analyze the plots of each of the 10 films to find why each worked when it did or didn’t work when it didn’t; trying to distinguish the plots of Astaire-Rogers films one from the other is like comparing the relative quality of a series of overcast days. None of them is good; or memorable; it just so happens that transcendent incidents took place in them, were not dampened by them.

Impressively Researched

The attenuated analyses of the Astaire-Rogers p’tot formulae and the uneven description of the particular dances (some are sterilized by too many step breakdowns and some insulted by wide-eyed articulation: “Of the Waltz in Swingtime” she can only muster “What can one say? Two minutes and 45 seconds of unappealing delight”), these drag on a book that is otherwise informative and impressively researched. Indeed Miss Croce reports on the working relationship Astaire had with Hermes Pan, his assistant choreographer, and Hal Borne, his pianist, with more authority and insight than any other writer.

Astaire cared in his recent autobiography, “Steps in Time,” for this background material—the references to shooting scripts, songs written and not used, or filmed but cut, titles never used, studio politics eddying around the production; for the many stills (some of them unflatteringly disfiguring when stretched over two pages); and for the occasional pellucid descriptive passage that the book is most valuable. When Miss Croce sums up Astaire’s dancing in the “I Won’t Dance” number from “Roberta,” by referring to “those ratcheting tap clusters that fall like loose change from his pockets,” she crystallizes the effect of every one of Astaire’s light-hearted tap solos. When she says that Astaire “epitomized the classicism aristocrat of the 30s, and it is with an even more anguished sense of his increasing isolation that we have clung to him ever since,” she has solidified an essence. (She never quite catches the Rogers act so succinctly, overrating Miss Rogers’ dancing ability—yes, Ginger was a good dancer, not so effortless as Miss Croce maintains, nor so laden as Miss Kael does, but buoyant and clever enough to show during the comedy numbers but never the serious ones that she is working hard—and misinterpreting her acting technique.)

I could quarrel with Miss Croce’s opinions of individual dances; her judgment on their carioca in “Flying Down to Rio” only shows promise, where I feel that it embodies everything that was to become their tongue-in-chic trademark), but that is another story. Most importantly I applauded her for getting down on paper (but not into her egregiously uninspired title) so much of what Astaire and Rogers were about.

If we shriners are to have only one book, we could have done much worse.
We're Famous because they're famous.

Famous Music Corporation
A Gulf + Western Company
Polydor Liberates Talents Of Female Artists

- NEW YORK—In these days when members of the female sex are rightfully demanding recognition, Polydor Incorporated finds itself in the position of being the home of many talented members of the fairer sex in the music business. Any mention of the female entertainers Polydor records must begin with Grammy Award winning comedy artist Lily Tomlin. Ms. Tomlin, an outspoken women’s liberationist, won a Grammy for her first Polydor album, “Lily Tomlin/This Is a Recording,” which featured her by-name classic comedy character the irrepresible telephone operator, Ernestine. Her second Polydor album, “And That’s the Truth,” was also a chart item for many months. It featured Ms. Tomlin as a five-year-old brat who always tells the truth — no matter how embarrassing it is. Ms. Tomlin will be in the studio soon to record her third album for Polydor, the new album to be produced, as were the first two, by Irene M. Pinn, one of the few female record producers in the business.

Millie Jackson Hot

Hot pop and soul star Millie Jackson records for Polydor-distributed Spring Records, and in just one short year, this Brooklyn native’s thrush has become one of the most in-demand singers in the business. Beginning with her very first Spring single, “A Child of God,” Ms. Jackson has been a continuing chart performer with such hits as “My Man, A Sweet Man” and “Ask Me What You Want” hitting both the pop and soul charts. Her current single “I Miss You Baby” is a chart item, as is her first Spring album, “Millie Jackson.”

Lyn Collins, who records for James Brown’s People label, which is also distributed by Polydor, has also garnered a considerable following in both pop and soul markets. A featured member of the James Brown Revue, Ms. Collins hit the pop and soul charts with her tough-minded “Think (About It),” and her latest single, “Me and My Baby Got a Good Thing Going.” Her first album “Lyn Collins/Think (About It)” contained the title hit plus an extended tune called “Women’s Liberation,” which attracted much attention for the young thrush, known as the “Female Preacher” for her impassioned soulful vocal style. Polydor has recently released her new single, a duet by Brown and Ms. Collins, entitled “What My Baby Needs Now Is a Little More Lovin.” Polydor folk-rock singer Ellen Mcilwaine’s first album was “Honky Tonk Angel.” Produced by Polydor’s A & R Director Peter Siegel, the album prompted an extended series of concert appearances that took Ms. Mcilwaine, a resident of Woodstock, to every major market in the country. Polydor has just released a single, “I Don’t Want to Play,” from the singer’s forthcoming album “We the People.”

Bell on ‘Tommy’

Hard-rocking Maggie Bell is lead singer for the celebrated Scottish-English group Stone the Crows. Often compared to the great Janis Joplin, Maggie has kept the group together despite many hassles, and both she and the Crows can be heard on the group’s newest Polydor album, “Onrrous Times.” From left, Lily Tomlin, Maggie Bell, Millie Jackson, Lyn Collins, Ellen Mcilwaine and Martha Velez.

New Heavenly Blue At NEA Convention

- NEW YORK—New Heavenly Blue, the jazz-pop-rock fusion group on Atlantic Records will make a special appearance at the Annual NEA Convention in Cincinnati on February 18, 19 and 20.

Black & Decker Produce PR Campaign

- NEW YORK—David Lucas Associates has produced a new public relations oriented campaign for Black & Decker. The package of six 60-second commercials is designed to promote good will for Black & Decker and to function as public service announcements as well.

In a departure from traditional musical spots, David Lucas Associates’ Tom McFaul orchestrated voices for a narrative commercial sans music. Six voiceovers were mixed together through an eight track console to produce an effective vocal montage. Subjects covered by the campaign include pollution, voting, prices, a special holiday message and smiling. The spots have already begun airing throughout the state of Maryland and are projected to run for four, 13 week cycles.
Season's Greetings and Thank You for Another Golden Year

Chelsea Records

The Wes Farrell Organization
THE ARTISTRY OF BOBBY JONES
Cobblestone 9022 (Buddah)
The tenor saxist who came to quick recognition this past year with Charles Mingus has made a fine debut solo album of seven interesting originals. He plays soprano sax and clarinet as well as tenor and is supported by Charles McPherson, Richard Davis, Jaki Byard, Mickey Boker and others. A solid creative album.

LIBERATED BROTHER
WELDON IRVINE—Nodlew Music 1001
With a powerful rhythm section, keyboard player and composer Weldon Irvine weaves together a strong album of original music. He has contributed to the music of Nina Simone, Freddie Hubbard and many others. Here he gets a chance to step out on his own. Nodlew Music can be reached at Box 38, St. Albans Station, Jamaica, N.Y. 11411.

THE RAVEN SPEAKS
WOODY HERMAN—Fantasy 9416
With a revamped band that includes guitarist Pat Martino and reedmen Frank Tiberi and Greg Herbert, Herman and the Herd tackle some new originals and a couple of pop tunes. No new ground broken. Just solid music that will please Woody Herman fans.

COMMUNICATION '72
STAN GETZ—Verve V6-8807
This album is written, arranged and conducted by Michel Legrand. And the performance was obviously a jam. This two record set features Pike's quartet live and in the studio in a beautiful synthesis of rock and jazz. Pike, a leading vibrapharp player of the sixties when he was with Herbie Mann, is playing with grace and strength. A great package.

DANCE OF MAGIC
NORMAN CONNORS—Cobblestone 9024
The great young drummer with Pharoah Sanders has made his solo debut with such friends as Herbie Hancock, Gary Bartz, Airoto, Carlos Garnett, Cecil McBee and Stanley Clarke, Bassists Clarke and McBee each contribute a tune; Connors wrote two. Lots of excitement and contemporary sounds. superb.

(Continued on page 135)
The most complete and extensive roster* of jazz talent in the history of the phonograph record industry, encompassing past and present catalogues of Battle, Bluesville, Champion, Debut, Fantasy, Galaxy, Gennett, HRS, Jazzland, Jazz Workshop, Milestone, Moodsville, New Jazz, Offbeat, Paramount, Prestige, Riverside and Swingsville.

Currently or potentially available on

*Turn Over
Fantasy ♣ Prestige ♣ Milestone ♣ Fantasy ♣ Prestige ♣ Milestone ♣

A  Cannonball Adderley, Nat Adderley, Mose Allison, Gene Ammons, Louis Armstrong, Art Ensemble of Chicago, Albert Ayler

B  Chet Baker, Gary Bartz, Bayete (Todd Cochran), George Benson, Bunny Berigan, Chu Berry, Bix Beiderbecke, Art Blakey, Paul Bley, Clifford Brown, Ray Bryant, Rusty Bryant, Kenny Burrell, Charlie Byrd, Donald Byrd

C  Benny Carter, Ron Carter, Paul Chambers, Kenny Clarke, Buck Clayton, John Coltrane, Chick Corea, King Curtis

D  Tadd Dameron, Miles Davis, Jack DeJohnette, Paul Desmond, Johnny Dodds, Eric Dolphy

E  Charles Earland, Duke Ellington, Don Ellis, Bill Evans, Gil Evans

F  Tal Farlow, Art Farmer, Funk, Inc.


H  Jim Hall, Hampton Hawes, Coleman Hawkins, Fletcher Henderson, Joe Henderson, Woody Herman, Earl Hines, John Lee Hooker, Freddie Hubbard


K  Wynton Kelly, King Pleasure, Roland Kirk, Lee Konitz, Gene Krupa

L  Harold Land, Yusef Lateef, Hubert Laws, George Lewis, John Lewis, Meade Lux Lewis, Johnny Lytle


O  Odetta, King Oliver

P  Charlie Parker, Maynard Parker, Houston Person, Oscar Pettiford, Bud Powell, Bernard Purdie

Q  Paul Quinichette
Fantasy & Prestige & Milestone

Ma Rainey, Django Reinhardt, Max Roach, Sonny Rollins, George Russell, Pee Wee Russell

Mongo Santamaria, Shirley Scott, George Shearing, Archie Shepp, Zoot Sims, Johnny Hammond Smith, Melvin Sparks, Leon Spencer, Staple Singers, Rex Stewart, Sonny Stitt

Joe Venuti

Mal Waldron, Lu Watters, Ben Webster, Randy Weston, Mary Lou Williams, Teddy Wilson, Jimmy Witherspoon

Joe Zawinul

...and also featuring:

Phil Upchurch

AmericanRadioHistory.Com
CONCERT REVIEW

Rare Earth's Energy Elicits Exciting Audience Reaction

NEW YORK—Head-bopping, toe-tapping, and hand-clapping are all forms of audience participation. Participation takes place when an attraction puts the audience in a happy or excited mood. The mood that leads up to audience participation has been lacking at too many concerts as of late. Partly to blame for the lack of mood at many of these concerts has been the audience itself, but the rest of the blame must be attributed directly to the attractions themselves. They simply don't get the audience moving at all. And, when audiences aren't moving, concerts are a bore.

Quite the opposite was the case this week when Rare Earth played at Philharmonic Hall. It was Rare Earth's first concert in New York in more than a year. The last time they were here they played at Madison Square Garden with Sly and the Family Stone. At that concert, they literally stole the show from Sly. This year they proved how truly talented a group they are.

Rare Earth's rhythm section, which is the backbone of their music, consists of Pete Hoorelbeke on drums and lead vocals, Mike Urso on bass, and Ed Guzman on congas and timbales. Add to them Ray Monette on harmonica, Mark Olsen on piano and organ, and Gil Bridges on flute and saxophones and you have the makings of one of the finest groups in the country. All of the members of the group were former Motown session men and all are extremely talented and creative. Quality musicianship and seemingly endless energy are the keynotes to Rare Earth's success.

The set that Rare Earth chose to perform at this concert consisted of "Hey Big Brother," "Born to Wander," and for the cynics—"Christmas is Just Around the Corner." There are more than a score of works about Christmas in Parliament "Christmas in Jail," "Christmas in Holland" and "Christmas in Killarney" or "Christmas in Mexico" or "Christmas in New England or "Christmas in Paris" or "Christmas in Rio" or in Sicily, Switzerland, or even "Christmas in Jail." There are songs that claim that "Christmas is a Feeling in Your Heart," "Christmas is a Time" and "Christmas is for the Family," "Christmas is Just Around the Corner," "Christmas is Here," and for the cynics—"Christmas is for the Birds." There are seven songs that offer you a "Christmas Lullaby" and you can also enjoy "The Christmas Mambo" or "The Christmas Marching Song" or half a dozen different "Christmas Overtures." There seems to be almost no limit as to where a songwriter's imagination or his or her thought of where the yuletide season may strike. You can enjoy "Christmas on the Farm," "Christmas on the Range" or more than a score of works about the "Christmas Tree."
We ran this ad last year.
And 2000 people joined ASCAP.

Some people don't join ASCAP because they think they can't get in. We don't know whether to be flattered or annoyed.

Somewhere along the line, word got out that ASCAP was the Phi Beta Kappa of the music industry. And the only way to become a member was to be elected for outstanding achievement.

A look at our list of members didn't do anything to discourage it: Irving Berlin, Richard Rodgers, Burt Bacharach, Bob Dylan. (You get the idea.)

While we're flattered that many writers have this view of us, we're happy to admit there isn't a shred of truth in it. And if almost all the outstanding writers in the business seem to belong to ASCAP, there's a good reason.

Royalties.
ASCAP collects more royalties for its members. You see, ASCAP is a performing rights society owned by its members—writers and publishers of music. As a result they're able to look out for their interests better than someone who isn't a writer or publisher. They have to account to no one but themselves.

So who do you have to be to join ASCAP? Simple.

Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded is eligible.

Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associate member.

Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publications of musical works is eligible.

So if you're thinking of joining a performing rights organization, or have already joined one and are sorry it wasn't ASCAP, get in touch with Dave Combs in New York at (212) 595-3050. Or Herb Gottlieb in Los Angeles at (213) 466-7681. Or Ed Shea in Nashville at (615) 244-3936.

If the line's busy, hang up and call again. After all, there are 30,000 of you and only three of them.

Obviously it wasn't a single ad that convinced Carole King, Alex Harvey, Rod Stewart and David Blue to join ASCAP.

Or for that matter, Smokey Robinson, Bonnie Raitt, Marvin Gaye and Roberta Flack.

Or Clifton Davis, Jackson Brown and America.

Or Toni Stern, Gladys Knight and Chi Coltrane.

Or Randy Newman, John Fogerty and Doug Clifford.

Or Tom Jans, Mimi Farina and Randy McNeill.

Or almost the entire publishing arm of Motown (97 writers), which some people say was the biggest move of talent in the history of the industry.

But the ad made an important point. A lot of people who thought they couldn't join ASCAP suddenly discovered they could. And did the first chance they got.

They also discovered that at ASCAP they had a voice in the decisions that affected them. Because ASCAP is run by its own members.

And that makes a difference.
**CONCERT REVIEW**

**Wishbone Ash: Destined For Stardom**

- **HOLLYWOOD** — The Palladium (which holds people like a can of sardines!) was the setting recently for a lineup consisting of Hot Tuna, New Riders of the Purple Sage and Wishbone Ash. Hot Tuna appealed to be cold while the New Riders seemed to weary the audience. The exception for the night was Britain’s Wishbone Ash. Astonishing many, astounding others, the group made this concert well worth attending.

Wishbone Ash’s performance left no doubt about the group’s talent and creativity, for they are one of the few groups who are destined for the limelight. They not only play tightly-arranged and often intricate rock music but also create melodic and serene arrangements.

Much of the group’s appeal lies in their songs. They have a rare inventiveness, apparent mainly in their instrumental numbers which were most satisfying. A brilliant display of guitar mastery was provided by Wishbone’s two leading guitarists Andy Powell and Ted Turner. Balancing the sound was Martin Turner on bass and Steve Upton on drums. No doubt these names will become more familiar to music listeners in the near future, as this group is “superstar” material.

Their unique material ranged from “The King Will Come,” which has a very unusually cadenced pattern running throughout, to “Time Was,” a rock & roll boogie number. Their show reached a climax when they performed “Warrior,” one of their most majestic numbers.

New Riders of the Purple Sage never really got their feet off the ground. Due to a faulty sound system lead vocals were drowned out, and an effective presentation of their country-blues tunes did not prevail. Much of their material, songs from the fifties like “Willy and the Hand Jive” and “Hello Mary Lou,” did stir up excitement from the audience, however.

The best part of Hot Tuna is, Papa John Creach. His frail body becomes a lightning rod on stage while playing the violin, and his bow slashes faster than a tornado moves. A visual excitement is achieved watching him perform. His bowing techniques as well as the sounds he achieves from electric violin are very extraordinary.

David Gest

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**Mercury’s December Release**

- **CHICAGO** — A seven-album/tape release, featuring new product by Jerry Lee Lewis, the Statler Brothers, Joe Tex and Faron Young, comprises Mercury Records’ December release, according to Lou Simon, Senior Vice President/Director of Marketing for the label. Also included is the debut album by Fire and Rain, plus new lp’s by Mouth and MacNeal and the Swingle Singers.

**Lucky Wishbone Ash**

Near the end of their highly successful fourth American tour, Wishbone Ash, Decca recording artists, were feted at a luncheon at Universal Studios. Pictured at the luncheon were: (back row, left to right) Miles Copeland, the group’s manager; Vinnie Cosgrave, Vice-President and General Manager of Kapp and Uni Records; Jeffrey Dengrove, Fm and College Promotion; (front row, left to right) Steve Upton, Wishbone Ash’s drummer; Martin Turner, bassist; Michele DiGrazia, Publicity Director; Andy Powell, lead guitar. Ted Turner, the other half of Wishbone Ash’s twin lead guitar team, is not pictured.

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**WMMS’s Bass Makes Cleveland Bowietown**

- **NEW YORK** — David Bowie’s first American tour started in Cleveland. He played to a sellout crowd of 5000. Two months later Bowie returned to Cleveland to play one date in an 11,000 seat auditorium. The date sold so fast that a second show was added. It too sold out. Both shows were advertised exclusively on WMMS-FM.

These two facts logically lead one to believe that Cleveland is a Bowie town. It is largely because of one man. Billy Bass, General Manager and air personality of WMMS-FM in Cleveland, played Bowie from his first RCA album. According to Bass, “When we heard ‘Hunky Dory’ we knew this was an album and an artist that could offer our station the vehicle to move into more creative radio. The way we programmed ‘Hunky Dory’ and then ‘Ziggy’ created a cult in Cleveland. We really believe in his kind of music, and our belief forced others to play him as well.”

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**Whole Ziggy Trip**

With “The Rise and Fall of Ziggy Stardust and the Spiders From Mars” Bass took Cleveland on the whole Ziggy trip. He played the album in sets, programming it like the Beatles or Dylan, and according to Bass, “As Ziggy rose, Cleveland did too.”

After the first Cleveland gig, Bass continued to jump out on Bowie product, and the rising following couldn’t be ignored by the product reps. A direct correlation between WMMS-FM’s airplay and Bowie’s return to Cleveland was easily discernable. Bass further stated that: “We used the station as an art form, and as far as we could see, we built those two shows.”

**RECORD WORLD DECEMBER 30, 1972**
Thanks.
(What more can we say?)
Throughout this year a form of music has crept up on us, and although it is not yet a great influence, the number of interested persons has been growing steadily. This can be said on the basis of an increased number of concert-goers added to more record sales and releases. Around the beginning of the 60’s, jazz had taken an unusual turn, mixing with the upcoming electric music, which was then becoming so popular. The students in the music schools and the musicians off the streets had been exposed to rock and roll.

Many music critics pounded progressive jazz musicians for being too improvisational and electric. The electric piano replaced the standard upright, and electric bass and guitar with more microphones became a part of the average “jazz” group. Then a new breed of concert reviewers became hired by the magazines, generally younger with their environments swimming in rock and roll and rhythm and blues. The audiences began to expand their tastes in music with the expansion of their minds.

There were a couple of record companies who ventured into recording these artists, but no major label became too involved until one “progressive” musician, Miles Davis, broke into the rock spotlight by performing at the Fillmore East. People applauded, asked for more and started looking for these musicians. Anyone connected with this music was sought out by music-hungry audiences. Since Miles was the one who had the mixture which pleased these people, anyone connected with him was placed in the same clique. Today, a tribute to any progressive (or contemporary) musician is that he “played with Miles.” Out of this excitement came Herbie Hancock, Wayne Shorter, Keith Jarrett, John McLaughlin and many more. Names which are known to many, but their music remains unexplored.

The individual involved with this music is difficult to categorize. These groups consist of musically inclined people looking for more than a nice melody. Not that melodies are appreciated less than progressive music, but the progressive takes a step, which though not yet big for the industry, is big for those looking for more musical fulfillment.

A mistake was made somewhere along the line which may have slowed the commercial progress of this music. It seems that once set on a path to progress, and being paid for it, the musician became involved with the advancement of his music. By the time an album is released, shipped and given airplay, the group’s concepts become different. The musician will progress faster than the public. This doesn’t cut the number of concert goers or the record sales; they both continue to increase, but not as fast as the music’s potential allows. The long-time fan is still around, keeping up with the latest developments. But by the time the record company promotes the newest album, it has already progressed too far for the newcomer exposed to accept and appreciate. He is still getting tuned into the album released a couple of years ago. It is almost a word of mouth sales. This is perhaps best exemplified by Miles Davis. With the release of “Bitches Brew” a few years ago (during the Fillmore appearance), although initial sales were high, it took years for it to reach gold status. Sales increase at a steady rate, but on an album released years ago, Miles’ newest album, “On The Corner,” is selling steadily and will probably “Bitches Brew” heights in a shorter length of time, because his audience has since increased. One factor seems to show up: the progressive record buyer is a constant buyer.

Out of this has come another approach, which tends to approach the rock side more than jazz. The Mahavishnu Orchestra (Columbia) is a result of this influence. John McLaughlin, the billed leader and the most popular of the five members, had a rock and roll background in England. Coming out of England with an album, “Extrapolation,” then making another, “Devotion,” he played with Miles on his most popular albums (“In A Silent Way,” “Bitches Brew,” “Live-Evil”), and came into the spotlight with the release of “The Inner Mounting Flame” earlier in the year. It took a lot of touring and a lot of word of mouth to bring the sales above 100,000 and his name into a lot of heads.

Jazz and Rock

McLaughlin’s audience comes from the ranks of jazz and rock, bringing more people under the influence of this music. They intermingle with the Herbie Hancock (WB) group, or Miles, and before you know it, everybody’s record sales are up. But the potential is still being ignored. Record companies are afraid to get into the picture, waiting for the larger companies like Columbia and Warners to start the ball rolling. Yet even they take each step cautiously and slowly. The success of what they do is very difficult to measure because there are no immediate ways to discover.

(Continued on page 100)
GRT Introduces 'Les Rogers' Series

SUNNYVALE, CALIF. — A new budget-priced 8-track tape line has been introduced by GRT featuring fifty titles in five "oldie-but-goodies" categories. The new line has just been announced by Jack Woodman, Advertising and Sales Promotion Manager. The GRT Music Tapes and includes a special promotion package featuring "the famous 'Music Man,' Les Rogers."

"Retailers who take advantage of this budget package will be working on a very healthy profit margin. There is no recommended retail price, but the line is priced lower than available budget products," he continued. GRT will follow normal return policies and billing procedures for Les Rogers line.

The line is composed of fifty "easy listening" titles in five categories: classical, jazz, rhythm & blues, and country & western. Some of the artists are Joan Baez, The Kingston Trio, Roger Miller, Buck Owens, Les Baxter, Count Basie, and George Shearing.

"We think the Les Rogers package is just right for retailers with high-traffic locations," Woodman pointed out. "The floor merchandiser occupies less than 2 1/2 square feet of floor space, and the mobile display converts dead air space to selling space."

Contemporary Music

(Continued from page 98)

these results. Sales are up, but whether it's from the efforts of the record companies or word of mouth is hard to determine.

Future Looks Good

The number of "contemporary" musicians increases steadily because existing musicians find this free form of music more self-satisfying. Santana has not only recorded McLaughlin tunes but has now brought the Latinform into the progressive arena, along with Sly and The Family Stone and Buddy Miles, to name a couple. The public is going to get a greater exposure to this music as these existing musical groups move into new forms.

This past year seems to have brought about an increase in record sales of more recorded contemporary music than ever before.

During 1973 we will see an even greater number of contemporary musicians with more money put behind them.

Make Music to Produce Nell Carter

NEW YORK — Make Music has completed its first independent production venture not specifically assigned by a label. In association with E. B. Marks Music Corporation and personal manager Marc Pressel, Myrna March and Bert Keyes of Make have produced a master session with Nell Carter and will present it to interested labels as an indication of Ms. Carter's wide range of talent.

Nell Carter was singled out for praise by critics and preview audiences of the recent short-lived Broadway production, "Dude." She previously had been featured in "Jesus Christ Superstar" and has appeared in several other shows in New York, national touring companies and in London. A songwriter as well as actress and singer, Carter's material, recorded by her on a demo, had been brought to March and Keyes by E. B. Marks for other of their artists. However, they were so impressed by her singing that they wanted to produce her. Joe Auslander, President of E. B. Marks then proceeded to make arrangements with Pressel and Ms. Carter.

While achieving prominence in legitimate theatre projects, Carter also has had considerable exposure in niteries and briefly hosted her own variety TV show in Birmingham, Alabama. Auslander said, "With experience in virtually every entertainment media and a great natural talent, Nell is destined for stardom and I'm confident that Make Music will extend that stardom to the recording field."

Snake Eyes

Paying a visit to Record World recently was Fantasy Records artists Alice Stuart and Snake. The trio from the San Francisco area was in town to tape a Dick Cavett show to be aired January 4. In addition, their album, "Believing" has just been released. Pictured, left to right: Bob Gaithers, Fantasy Prestige promotion man; Karl Sevareid, bassist; Alice Stuart, lead guitarist; Bob Jones, drummer; and Record World Assistant Chart Editor Toni Profera. The midget in front is RW's Fred Goodman.

Three Living Legends At Philharmonic Blues Bash

NEW YORK — Muddy Waters, John Lee Hooker and Mose Allison will appear together in their Lincoln Center concert debuts at Philharmonic Hall Friday, January 5, at 8 p.m. This rare collective appearance by three masters of the blues, entitled "Blues Variations," will be produced by New Audiences.

Mississipians

Muddy Waters and John Lee Hooker were both born in Clarksdale, Mississippi. Waters, best known for his country, or Delta, blues, left Mississippi for Chicago's South Side. He blended elements of the South with Chicago's style and recorded such classics as "I Got My Mo Jo Workin'," "Tiger In Your Tank," and "Hoochie Koochie Man."

John Lee Hooker left Mississippi in his teens for Memphis and eventually Detroit. He worked in auto plants by day and played guitar on the side. His talents were recognized, and he recorded his first hit, "Boogie Chillen." Hooker now tours Europe twice a year and regularly headlines folk festivals throughout the world.

Country Blues

Mose Allison was also born in Mississippi. A "musician's musician," his idiosyncratic country blues style has influenced virtually all well-known white blues and jazz-rock artists. Some of his well-known tunes, such as "Parchman Farm," "Seventh Son" and "Young Man Blues," have been recorded by many top groups including The Who, John Mayhall, and the Yardbirds.
Ahhh... the sights and sounds of those fantastic fifties are back! Customers are now putting their money where their memories are. Do you remember... checkin' out your big DA before the prom... cruisin' round in your friend's hot rod, the one with the louvered hood and flame skirts... rockin' an' rollin' at the school record hop when someone dedicates a "45" just to you! Pickwick remembers... and Pickwick has got records and tapes of the best sounds from the fifties, sounds like Chuck Berry, The Big Bopper, The Five Satins and those "Sh-Boom" boys—The Crew Cuts. Pickwick has a collection of early rock memories that'll make you wanna get your blue suede shoes outta the closet again! For those who'd rather swing to a different sound Pickwick offers a variety of stars & hits to satisfy all: Dean Martin, Beach Boys, Tennessee Ernie Ford, Johnny Cash, Buck Owens, Dionne Warwicke, Melanie, Billy Preston, Wayne Newton. Turn yesterday's memories into today's profits... remember us.

Pickwick
Economy Records & Tapes. You'd be a ding-a-ling not to sell them!
A Joyous Jonathan Edwards Pleases Bitter End Crowd

NEW YORK — Atco/ Cotillion recording artist Jonathan Edwards is in Canada. Performance Media will represent Canadian music journalists, consumer press and promotion firm to Ault and Associates, the group's sales agents in Canada. Edwards was named by Bill Keith on banjo and pedal steel and Stuart Schulman on piano and bass. Tall and lanky and sporting new plaid pants and a smile from here to there, Edwards looked very much like an off duty Santa Claus unable to break the habit of spreading good cheer.

Edwards first attracted attention with his hit single, "Sunshine," a happy, joyous song that when performed had the audience hand-clapping. Other highlights from his two albums included "Athens County," a tune with a lilting country flavor highlighted by some grand banjo playing; Darrell Statler's "Honky - Tonk Stardust Cowboy" (the title tune of Edwards latest Atco lp); the talking country blues of "Longest Ride," about a traveling man who finds one night of long lost love with a woman, here musically punctuated by the fine sound of pedal steel; the toe tapping "Don't Cry Blue," with a melodic sing along refrain as Edwards also played harmonica; and the gentle melody of "It's A Beautiful Day," stark in its musical simplicity as evoked by Edwards on acoustic and Schulman on bass guitar. Perhaps the finest number of the evening was a tune composed by M. McKinney titled "Sometimes," a tender and poignant ballad beautifully served by Schulman's fiddle playing and Edwards' sensitive vocal delivery. The benefits of showmanship have not eluded Edwards, and his set has much humor, particularly his introduction and performance of his mellow rocker, "Everybody Knows Her," which he sang with some charming learned from watching the Chiltes perform "Have You Seen Her."

Opening for Edwards were Bell recording artists Hod and Marc, whose recent album was produced by the superb Bob Johnston. Gerry Ragni looked like Marc supplies the lead vocals, while Hod supports on acoustic guitar and occasional harmonies, as well as serving as music writer to Will Jacobs' fine lyrics. Joining Hod and Marc were Michael Epstein on drums and Michael Lewis on bass.

Particularly satisfying was the blues ballad, "The Jazzman," a lovely ballad, "I'd Love Making Love To You, the group's single, the poignant "Notes From A Harbor Town," the lilting "Sweet Lady Evergreen," and a special lovely song, "In Colorado," about a young man's wondering whether or not to leave the city behind. Some bright humor was displayed when the group performed "Calliope Joe" complete with hand-on-legs tap dancing. Hod and Marc represent the kind of music that is perfectly enjoyable, if not spectacular. In person, the group is no less than competent, but there are so many competent groups around one is forced to wonder whether this degree of quality is enough.

Robert Feiden

Finley Outlines Nature Of ITA Seminars

TUCSON—"During the past three years, the eight members of the International Tape Association Seminar Committee, and myself, have attended dozens of Seminars. From our experiences, we feel that we are truly qualified to know what the training directors, educator, publisher, audio/visual director in all areas of communications want to learn at a Seminar," stated Larry Finley, Executive Director of ITA.

"The opinions of the committee, and the opinions of dozens of our members, have enabled us to structure a program that we believe will be the most meaningful and all encompassing conference ever held. The ITA third annual Seminar to be held in Tucson, February 11-14 is rightfully called The Audio/Video Production...Software/Hardware...Industry In Perspective," as this meeting will not be a series of sales pitches by our members, but nine workshops and meetings that will be an educational experience for those involved in or anticipating becoming involved in the use of audio/video tape and storage information media such as the video disc," he continued.

"The speakers and panelists will relate their experiences, telling of their successes and failures and the reasons why. We have asked the speakers to outline in detail what they have done to offer knowledge to those there, so that they in turn will gain knowledge from the other speakers and panelists."

Finley concluded by saying that the majority of the talks would be visual, with video tape or slide presentations, and the majority of speakers and panelists are from the "user groups."

Joe Gannon Set For Andy Kim Show

NEW YORK — Joe Gannon, who recently directed the three-week New York run of the one-man Neil Diamond show, have been set to design, direct and produce a complete stage production for Andy Kim, whose discs are released through Uni Records. Gannon's efforts, to be coordinated with Kim's manager and brother, Joe Kim, will also include the blueprinting and production of a one-man show on CBC-TV in Canada by Kim, who is a Canadian. Musicians already selected for these productions include Jefferson Kewley, congras and percussion, and Allen Lindgren on keyboards and arrangements. Guitar and bass players are currently being lined up.

Initial concerts in Kim's one-man outing are expected to take place in Canada during December, with the hope of bringing the show in for major U. S. showcases later in the winter.

New Directions For Bloodrock

NEW YORK—A group that has produced no fewer than six popular albums in three years, Bloodrock, by their own design, are "starting all over" to redefine their group sound. They are anxious to explore the relationship between their music and theatrical entertainment, and they have a sizeable material back-log with which to experiment. The band has gone from six pieces to five, and they say the new group is more versatile and communicates to an audience on a more adult level. They have become, according to keyboardist Steve Hill, "much more musical." So much so, that perhaps for the first time, "music takes precedence over performance."

"Passage" is the band's sixth lp and their latest. Their last was a very successful double live album, but "Passage" more accurately reflects Bloodrock's current personnel. They are Steve Hill, Nick Taylor on guitar, Warren Ham on vocals, flute, sax, and harp, Eddie Grundy on bass, and Rick Cobb on drums.

The current edition of Bloodrock with Record World publisher Bob Austin (fourth from right), Stu Yahm (far left), head of Capitol Records' Artist Relations department and (third from left) Max Kendrick of Capitol.
Thanks

FROM
DONNY
HATHA-WAY
By DEDE DABNEY

As we said in our introduction to "Soul Truth," "The world of soul revolves around you—the individual." This past year the spectrum cycled on and on with many happenings which included the explosion of r&b that was heard around the world. In the following column we will tie-up the year the way it all occurred. Let's deal with the past today and look forward to a productive year.

Diary Of A Young Column

January

Buddah Records picked up a new label, Music Merchant. To date the label is doing well with the album "Smith Connection." Their introductory single was "Mama's Little Baby (Loves Loving)" by Brotherly Love.

James Gadson, formerly with the Watts 103rd St. Rhythm Band, became a solo artist with his recording of "Let Your Feelings Belong To The One That Turns You On."

"Afro Strut"—Nite-Liters was a big seller for RCA.

A big seller for Motown was "Solid Rock" recorded by the Temptations featuring Damon Harris and Richard Street, their new additions.

Irene Johnson Ware became Vice-President in charge of gospel promotion for Jewel/Paula Records.

The man behind "Let's Stay Together," Al Green, was exposed to his public at the Apollo Theatre. He was introduced as a superstar, January 5th.

Stylistics broke pop with "You Are Everything," which became a million seller. As a result people began to notice the work of Tommy Bell.

Mahalia Jackson, a great lady, passed away January 27th.

That was a very quiet month...

February

Linda Jones' recording of "For Your Precious Love" on Turbo distributed by All Platinum became an outright smash!

The Undisputed Truth came out with "What It Is" which was on the Temptations album. Of course it was done differently but it never really took off.

Swiss Movement, a new group from Detroit, recorded for RCA, "Take A Chance On A Sure Thang" and "Take Sometime To Pray." These tunes had a chance.

Billy Taylor made a statement in reference to programming changes at Radio Station WSOX in Savannah—"the people in mind." At that time it was only a rumor about the purchase of WLIB-AM in New York. They finally announced the purchase.

Joe Medlin became director of r&b at Polyanor Records. He has done a fantastic job.

We suggested to Stax Records that "In The Rain" by the Dramatics should be their next single. It became a single and a million seller.

Dave Clark's Testimonial was being planned for May 6th at Detroit's Sheraton Motor Inn.

Picked as a Personal Pick was "Ask Me What You

(Continued on page 106)

Record World December 30, 1972

The Magic Of 'Super Fly'
And 'Lady Sings The Blues'

By DEDE DABNEY

This was the year—"that was...."

Changing times have caused many movie goers to emerge as curious seekers. There's curiosity as to whether Diana Ross would be nominated for an Academy Award and whether Curtis Mayfield would walk away with Mr. Oscar as Isaac Hayes did. All these are relevant questions when creative minds can conceive and still produce.

"Superfly," having been produced on a tight budget with unknown actors and actresses, has already grossed over fifteen million dollars. This film created controversy all over the country due to its subject matter. It was banned in some cities because of those impressionable youngsters who would pop up in the theatre without parental guidance, although this could have happened anywhere. For those who listen to the radio we do have the discreet lyrics and Curtis Mayfield's excellent production of the album (Curtom).

Pop Crossover

Mayfield wrote many tunes which have gone pop and thus helped to reinforce the bridge which was started by Isaac Hayes. The bridge between white America and black. For the first time many could view the ghetto as only the blacks knew it.

Music being the universal language was the foundation on which "Superfly" became a million seller. A descriptive, creative film of this kind deserves a lyricist such as Mayfield to put it all to music.

Lady Day

Billie Holiday is a separate case. This songstress was re-born again in "Lady Sings The Blues" starring Diana Ross. Young and old alike flocked to the theatre to see if Miss Ross could uphold the style which "Lady Day" is synonymous with—she did!!

Billie's songs, sung by Miss Ross (Motown) with the heights of the emotions of depression and happiness bought a certain nostalgia to many.

How unique is this business? Once you could never experience the true Holiday sound, and now the market has been flooded with recordings which companies have re-released and recordings of other artists singing her songs. This is the Billie Holiday syndrome!!!

Big Grouser

A movie superbly depicting the life, the loves, the artistry of Billie Holiday surpasses any recent black film. It's also another film grossing over fifteen million dollars.

Could it be that today the marriage between soundtrack and movie encourages moviegoers to view what is related on the screen?? We think so...for those skeptics the proof is in the sales of the albums in proportion to the box office take.

Staples Of The Industry

Stax recording artists, the Staple Singers, receiving their platinum records for their 2 million seller "I'll Take You There." The awards were presented to them at the near-capacity concert at the Forum in Los Angeles. From left, Yvonne, "Pops," Mavis and Cleo Staples. Presenting award is Christopher Hamilton, son of Forest Hamilton, West Coast Executive of Stax Records.
You’re a gas, sweetheart. You came on with “hello, mellow” or “hi there, guys an’ gals” or “get it on with Rockin’ Ron” or “greetings from your man, Stan” and the world turned on and tuned in. You created a whole new language. You made us hip instead of hep. And that’s solid, Jackson. You gave the recording industry the support it needed. You took us from Sam & Dave to Staple Singers, from Knock on Wood to Shaft. And neither of us is through yet. You helped us to a gold ’72. Stick around for our action in ’73. Cause whether they call you Program Director, Music Director, D.J. or Jock, you’re our main man.

Rock on, baby.
Soul Truth

(Continued from page 104)

Want" recorded by Millie Jackson on Spring—it was a hit.

Bunky Shepherd replaced Ron Granger at Tangerine Records. Granger started his own label, Apt.

Ron Early resigned from Mercury Records to take over management at Sam K Records (a retail outlet) in Washington, D.C.

Atlantic Records promoted Barbara Harris to Artist Relations. She marked this one to her list of achievements.

"King Heroin" was a first of its kind for James Brown.

"Two Kinds Of People (I Am)"—New Birth (RCA) and "Everything Good Is Bad"—100 Proof Aged In Soul (Hot Wax) were picks—didn't make too much noise, perhaps just turntable hits.

From the "Motor City" came another "first" in the promotion of Belden McDougal. It wasn't a first for McDougal but the first for Motown—establishing a Special Projects department.

Rocky G left Roulette Records. He started working for Music Merchants.

An E. Rodney Jones quote: "Kool & The Gang, one of the best groups I've ever heard."

Capitol Records fired Marty Mack but Mack found a job, selling radio time at Station WNJR in Newark, New Jersey.

Rumor had it that Buzzy Willis was leaving RCA.

March

Cynthia Badie Dashiell started working for Capitol Records, in charge of west coast promotion along with Cal Stiles handling east coast promotion.

It became known that Isaac Hayes was nominated for two Academy Awards.

The discovery of a new group, Soul Generation.

Their single "Body & Soul."

Allen Orange went with Gambit Records.

Motown Records' Jobete publishing arm left BMI to move to ASCAP. Biggest news in publishing.

"Walk In The Night," a Personal Pick which became a turntable hit.

(Continued on page 108)

Who is Needom Carroll Grantham?

Hayes Floors Tahoe

LOS ANGELES — Isaac Hayes' nightclub debut at The Sahara Tahoe Hotel, November 23rd through November 26th proved to be that resort's "biggest off-season attraction in the past two years," according to Ron Erickson, Director of Marketing for The Sahara Tahoe Hotel.

DECEMBER 30, 1972

THIS WK.

LAST WK.

1 9 SUPERSTITION Stevie Wonder—Tamla 54226 (Motown)
2 3 KEEPER OF THE CASTLE Four Tops—Dunhill 4330 (ABC)
3 12 WHY CAN'T WE LIVE TOGETHER Timmy Thomas—Glades 1703
4 4 I DONT A BAG OF MY OWN James Brown—Polydor 14153
5 6 LOVE JONES Brighter Side of Darkness—20th Century 2002
6 1 ME & MRS. JONES Billy Paul—Phil. Intl 3521 (Columbia)
7 7 SUPERFLY Curtis Mayfield—Curtom 1978 (Buddah)
8 8 CORNER OF THE SKY Jackson 5—Motown 1214
9 9 TROUBLE IN MY HOME Joe Simon—Spring 130 (Polydor)
10 2 YOU OUGHT TO BE WITH ME Al Green—Hi 2227 (London)
11 11 992 ARGUMENTS O'Jays—Phil. Intl 3522 (Columbia)
12 13 WE NEED ORDER Chi-Lites—Brunswick 55489
13 5 I'M STONE IN LOVE WITH YOU Stylistics—Avco 4603
14 14 ONE NIGHT AFFAIR Jerry Butler—Mercury 7335
15 18 I'LL BE YOUR SHELTER Luther Ingram—Koko 2113 (Stax)
16 15 TROUBLE MAN Marvin Gaye—Tamla 54228 (Motown)
17 24 THE WORLD IS A GHETTO War—United Artists 50975
18 21 I MISS YOU Baby James Brown—Spring 131 (Polydor)
19 19 SO MUCH TROUBLE IN MY MIND Joe Quarterman & The Free Soul—GFS 6879
20 20 TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay—Hi 2226 (London)
21 15 PAPA WAS A ROLLING STONE The Temptations—Gordy 7121 (Motown)
22 16 PEACE IN THE VALLEY OF LOVE Persuaders—Win or Lose 225 (Atlantic)
23 17 WORK TO DO Isley Brothers—T-Flock 936 (Buddah)
24 26 LET US LOVE Bill Withers—Sue 247 (Buddah)
25 29 TODAY I STARTED LOVING YOU AGAIN Bettye Swan— Atlantic 2921
26 22 MAN-SIZED JOB Denise LaSalle—Westbound 206 (Chess/Janus)
27 34 SILLY, WASN'T I Valerie Simpson—Tamla 54224 (Motown)
28 28 IT'S TOO LATE Reuben Bell—Deluxe 140 (Starday/King)
29 34 I WISH I COULD TALK TO YOU Sylvers—Pride 1019 (SMMG)
30 37 I'VE NEVER FOUND A MAN Esther Phillips—Kudu 910 (CTI)
31 32 BEGGIN' IS HARD TO DO Montclair—Paula 375
32 46 HARRY HIPPIE Bobby Womack & Peace—United Artists 50988
33 33 COULD IT BE I'M FALLING IN LOVE Spindlers—Atlantic 2927
34 38 WHAT MY BABY NEEDS NOW Brown & Collins—Polydor 14157
35 39 YOU'VE GOT TO TAKE IT Main Ingredient—Westbound 209 (Chess/Janus)
36 36 FEEL THE NEED Detroit Emeralds—Westbound 209 (Chess/Janus)
37 37 FIRST TIME EVER I SAW YOUR FACE Jimmy Castor—RCA 0856
38 44 OH NO NOT MY BABY Merri Clayton—Ode 66030 (A&M)
39 30 REELIN' & ROCKIN' Chuck Berry—Chess 2136
40 49 WE DID IT Syl Johnson—Hi 2229 (London)
41 55 BREAKING UP SOMEBODY'S HOME Albert King—Stax 0147
42 42 YOU CAN DO MAGIC Lillie & Family Cookin'—Arco 4602
43 58 I CAN'T STAND TO SEE YOU Cry Smokey Robinson & The Miracles—Tamla 54225 (Motown)
44 31 IF YOU HAD A CHANGE IN MIND Tyrone Davis—Dakar 4513 (Brunswick)
45 33 MY THING Moments—Stax 5045 (All Platinum)
46 47 FROM THE LOVE SIDE Hank Ballard—Polydor 14128
47 48 BRAND NEW KEY Four of a Kind—RCA 0840 (Neighborhood)
48 49 GIVE ME YOUR LOVE Barbara Mason—Stax 0147
49 51 AS LONG AS I DON'T SEE YOU Little Johnny Taylor—Ronn 66 (Jewel/Paula)
50 50 MORE POWER TO YOU Tommy Tate—Koko 2114 (Stax)
51 52 ONE WAY TICKET TO LOVE Life Leon Haywood—20th Century 2003
52 54 I WISH YOU HADN'T BROKEN MY HEART Carl Carlton—Back Beat 627
53 53 SOMEBODY LOVES YOU Whispers—Curtom 0840 (Neighborhood)
54 56 HOUSE OF MEMORIES Clarence Carter—Fame 91006 (United Artists)
55 17 AFTER HOURS J. R. Bailey—To 3804 (Neighborhood)
56 57 BACK IN YOUR ARMS Clarence Carter—Fame 91006 (United Artists)
57 57 CUMBS OFF THE TABLE Laura Lee—Hot Wax 7210 (Buddah)
58 59 GIRL, DON'T LET ME DOWN Trumains—Vigor 703 (De-Lite)
59 59 LOVE IS HERE Futures—Gamble 2902 (Columbia)
60 60 NO MORE CHILD'S PLAY Danny Mann—Avalanche 30614 (United Artists)
"I WON'T LET THAT CHUMP BREAK YOUR HEART"
Carl Carlton
Backbeat 627

"STING ME BABY"
Jo Ann Garrett
Duke 77026

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TOP R&B RECORD
1. LET'S STAY TOGETHER  
   Al Green — Hi
2. IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT)  
   Luther Ingram — Koko
3. OH GIRL — Chi-Lites — Brunswick
4. I GOTCHA — Joe Tex — Dial
5. I'M STILL IN LOVE WITH YOU  
   Al Green — Hi
6. I'LL TAKE YOU THERE  
   Staple Singers — Stax
7. TOO LATE TO TURN BACK NOW  
   Cornelius Bros. & Sister Rose — United Artists
8. ROCKIN' ROBIN  
   Michael Jackson — Motown
9. BACK STABBERS  
   O'Jays — Phila. International
10. EVERYBODY PLAYS THE FOOL  
   Main Ingredient — RCA

TOP MALE VOCALIST
1. AL GREEN — Hi
2. JAMES BROWN — Polydor
3. JOE SIMON — Spring
4. MICHAEL JACKSON — Motown
5. BILL WITHERS — Sussex
6. BOBBY WOMACK — United Artists

TOP NEW MALE VOCALIST
1. LUTHER INGRAM — Koko
2. JERMAINE JACKSON — Motown
3. BILLY PAUL — Phila. International
4. TOMMY TATE — Koko

TOP FEMALE VOCALIST
1. ARETHA FRANKLIN — Atlantic
2. BETTY WRIGHT — Alston

TOP NEW MALE VOCAL GROUP
1. DRAMATICS — Volt
2. PERSUADERS — Atco
3. HAROLD MELVIN & THE BLUE NOTES — Phila. International
4. BLACK IVORY — Today

TOP NEW FEMALE VOCALIST
1. MILLIE JACKSON — Spring
2. LAURA LEE — Hot Wax
3. LYN COLLINS — People

TOP MALE VOCAL GROUP
1. STYLISTICS — Avco
2. CHI-LITES — Brunswick
3. JACKSON 5 — Motown
4. TEMPTATIONS — Gordy
5. O'JAYS — Phila. International

TOP NEW FEMALE VOCAL GROUP
1. LOVE UNLIMITED — Uni

TOP VOCAL COMBINATION
1. STAPLE SINGERS — Stax
2. CORNELIUS BROS. & SISTER ROSE — UA
3. FIFTH DIMENSION — Bell
4. SLY & THE FAMILY STONE — Epic

TOP DUO
1. FLACK & HATHAWAY — Atlantic
2. IKE & TINA TURNER — UA

TOP NEW DUO
1. JERRY BUTLER & BRENDA LEE EAGER — Mercury

TOP INSTRUMENTALIST
1. BILLY PRESTON — A&M
2. GROVER WASHINGTON Jr. — Kudu

TOP NEW INSTRUMENTALIST
1. MONK HIGGINS — UA

TOP INSTRUMENTAL COMBO
1. DENNIS COFFEY & DETROIT GUITAR BAND — Sussex
2. CHAKACHAS — Polydor/Auca
3. NITE-LITERS — RCA

TOP NEW INSTRUMENTAL COMBO
1. JIMMY CASTOR BUNCH — RCA
2. JAMES BROWN SOUL TRAIN — Polydor
3. LUNAR FUNK — Bell
1968—No. 1 Male Vocalist for Pop Singles
No. 1 Male Vocalist for R&B Singles
1969—No. 1 R&B Male Vocalist
1970—No. 1 R&B Male Vocalist
1971—No. 1 R&B Male Vocalist
1972—No. 1 R&B Male Vocalist (Cashbox)
1972—No. 1 Top R&B Male Vocalist
(Record World)
1972—No. 2 Top New Instrumental Combo
(Record World)
James Brown's Soul Train
And here's three more reasons why
he'll be No. 1 next year:
GET ON THE GOOD FOOT PD5-3004
A doubly dynamite album including
the million-selling title song.
I GOT A BAG OF MY OWN PD 14153
Another stick of dynamite from the same album.
WHAT MY BABY NEEDS NOW
IS A LITTLE MORE LOVIN' PD 14157
A single by James Brown and Lyn Collins
that’s a super soul session.

JAMES BROWN
Polydor Records, Cassettes and 8-Track Stereo Cartridges are
distributed in the USA by Polydor Incorporated; in Canada by
Polydor Canada Ltd.
we'd like to thank our distributors, our artists, our writers and our producers for putting us on the charts 13 times in 1972. and we'll be coming with the kind of product that will put us there a lot more in 1973.

165 WEST 46TH STREET, NEW YORK CITY 10036

(Continued from page 108)

The death of Tommy Smalls saddened many of us who knew and loved him.

Delores Seymour became the assistant to Henry Allen at Atlantic Records.

The Temptations visited Record World for an exclusive interview stating that "we change with the times."

Chuck Scruggs left Radio Station KDIA in Oakland, California to become General Manager of Radio Station WDIA in Memphis, Tenn.

Joe Tex had a million seller with "I Gotcha" on Mercury.

Twenty-seven year old Linda Jones passed away Wednesday, March 15th. Her talent is greatly missed.

Grammy Awards time came about, and among the winners were: Aretha Franklin, Lou Rawls, Ike & Tina Turner, Isaac Hayes, and song of the year "Ain't No Sunshine."

Norman Thrasher left SS7 Records to take a position with Jewel/Paula Records.

Columbia Records changed their promotion staff to Chuck Offett, New York; George C. Southwest; Armond McKissick, Philadelphia; Glenn Wright, Cleveland; Bill Craig, Detroit and Lou Willis, west coast along with Fred Ware, South.

Worthy Patterson left Scepter Records to go to Warner Brothers.

Newly discovered by Larry Maxwell was Monk Higgins. He came on the scene with "Gotta Be Funky" on United Artists.

Jimmy Castor came back strong with his 1p "It's Just Begun" on RCA.

March 29th, Carl Proctor died, leaving friends and family saddened.

April

Al Gee formerly of Radio Station WWRL in New York went WPIX-FM in the same city.

Due to medical reasons Cindy Birdsong left the Supremes.

Some of RCA's departments moved to the west coast.

Greg Hines left Radio Station WNJR in Newark, New Jersey to take a part-time position with Radio Station WWIN in Baltimore, Maryland.

Joe Perkins signed to Jewel/Paula Records. A replacement was found to handle the duties for the late Carl Proctor—George Williams.

Due to one of our features Frankie "M" obtained a position as Assistant Operations Manager at Radio Station KOWH in Omaha.

Radio Station KYAC in Seattle, Washington went on an FM band. It simulcasts with AM until the end of the day, then becomes strictly FM all night.

April 20th the Three Degrees opened at the Copacabana.

Judge Ben Hooks, the first black man appointed by the President to be Commissioner of the FCC, took over his duties.

A first of the Academy Awards was when Isaac Hayes won an Oscar for his soundtrack, "Shaft."

Another Personal Pick was "Love, Love, Love" by J. R. Bailey on Toy. It became a hit!!!

We found this month with changes at Radio Station WRAP in Norfolk. Jack Holmes, Assistant Operations Manager; Leonard Ware, Program
The powerhouse soul singer who just came in No. 2 in the Top R&B Male Vocalists competition, just released a powerhouse new single.

**JOE SIMON**

'**TROUBLE IN MY HOME**'

(SP 130)

Even when you’re on top, you have to sing harder.

She’s No. 1 in the Top New R&B Female Vocalists category, and proving it all the way with a soul stirring new single.

**MILLIE JACKSON**

'**I MISS YOU BABY**'

(SP 131)
Soul Truth

(Continued from page 110)

Director; Chester "B", Production Manager; and Maurice Ward, Music Director.

"The Magnificent Montague" of Radio Station XEMO was to be syndicated on a national basis.

"I'll Take You There"—the Staple Singers on Stax was certified a million seller.

May

Radio Station WLIB-FM in New York changed its call letters to WRLS.

The Philadelphia chapter of NATRA elected officers.

Radio Station WWRL in New York changed their DJ's time slots.

Radio Station WNJR in Newark joined the Mutual Broadcasting, Mutual Black Network. Along with WNJR there are such stations as KCOH, KWK, WARQ, WIGO, KPRS, WERD, WVKO, WRBD, KJET, KYOK, and WWIL.

Dave Clark Testimonial was held May 6th in Detroit. It was very successful with the help from many people. Shown at left is Dave Clark being presented with a copy of the live autobiography 1p titled "Dave Clark Through '72." This copy of the album was presented by Dave Clark, Al Bell

Stax Executive Vice President Al Bell.

May 9th KWK off the air only to return a couple of days later.

This is the month that KoKo Records released Luther Ingram's, "If Loving You Is Wrong, I Don't Want To Be Right." A tune which sold over a million which was "Soul Truth's Personal Pick."

Jack Gibson went to Curtom Records.

Frankie "M" cut down KOWH's playlist in Omaha to 25.

Sonny Taylor replaced Eddie Morrison at Radio Station WGRT in Chicago.

Party For Horton's 25th Year At Peer

HOLLYWOOD—Mrs. Monique I. Peer, President of the Peer Southern Organization, recently hosted a dinner party in Hollywood, honoring Roy Horton's 25th anniversary with the Peer Southern Organization. Attending the affair were long time friends Mr. & Mrs. Jimmy Wakeley, Mr. & Mrs. Johnny Bond and members and wives of the Hollywood office of Peer Southern. Mrs. Horton and daughter Lola also attended and will be celebrating their own 25th wedding anniversary in Hawaii. Among his many duties as head of the country music department at Peer Southern, Horton recently became Vice President of Country Music Association in Nashville.

A Promotional 'Push'

United Artists songstress Lea Roberts is warmly congratulated by former New York State Democratic gubernatorial candidate Howard Samuels, after her vocal stint during the recent Project Push benefit in New York. Project Push is an organization which helps to develop minority business opportunities.

Mel & Tim signed to Stax Records.

The Chi-Lites were honored at the High Chaparral in Chicago.

George Lorenz passed away May 29th.

June

Earth, Wind & Fire signed with Columbia Records leaving Warner Brothers.

Chuck Young left Motown Records.

Plans for NATRA '72 were in the final planning stages.

JoJo Samuels became Radio Stations WWRL's summer replacement in New York.

"Coldest Days Of My Life" was taken off the album, "A Lonely Man In Town" by the Chi-Lites on Brunswick. This was one of our "Personal Picks."

A benefit show was held for Eddie Morrison of Radio Station WGET in Chicago.

Mavis Staples won the Memphis Music Award for the top female vocalist. After questioning such an award Stax re-released Miss Staples' solo album.

Barney Ales resigned from Motown Records.

"Power Of Love" by Joe Simon was our "Personal Pick," and went on to become a million seller.

Chuck Mann of Cinema West Productions announced that the "Blues & Soul Awards" would be held July 24th at the Beverly Hilton Hotel.

This month the Chi-Lites performed for President Nixon.

Arlene Schesel was hired by Invictus Records.

Clyde McPhatter passed away June 13th.

It was at this time Deeck Duberry was looking for a national distributor for his label—Creative Funk. He finally found Bell Records (or vice versa).

Curtis Mayfield's "Super Fly" was about to be released.

The southern contingent of NATRA decided not to attend the Philadelphia convention.

Chris Turner was relieved of his duties at Radio Station WLOK in Memphis. This was due to promises made to someone leaving Mr. Turner completely out of the picture.

July

Roul Hardy was terminated as a d.j. at Radio Station WRLS in New York but remained as an engineer.

WLIB's new managers took over July 3rd.

Reggie LeVong left Radio Station WNOG in Philadelphia to take a position at Station WNBK in New York.

King Bee, formerly with Radio Station WOOK in Washington, D.C. left to take a position at Radio Station XPRS in Los Angeles.

Radio Station KGFJ in Los Angeles was honored by the Temptations. The black station received a bronze plaque from the group. Shown at left are The Temptations with Roland Bynum and Arnie Schoor.

Lou Wills was relieved of his duties with Columbia Records.

Bernie Hayes was once again appointed Music

(Continued on page 126)
 Brunswick Dakar & BRC Artists

Wish You A Happy New Year.

JACKIE WILSON
THE CHI-LITES
BARBARA ACKLIN
TYRONE DAVIS
THE PROMISES
THE LOST GENERATION
DANAVALERY
LOUIS PRIMA
LIONEL HAMPTON
SOUPY SALES
WILLIE HENDERSON
TYREE GLENN
ARTISTIC
RICHARD PARKER
WILD MAN STEVE
GINJI JAMES
HYSEAR DON WALKER
REVERAND COLEMAN
BOHANAN
JAY JOHNSON
LONDON—As the Christmas festivities fade into the new year celebrations, we can now reflect upon one of the most vital and active years for the industry in Britain.

Looking back to the beginning of 1972 we find RCA leading a flourishing singles market whilst at the same time, keeping a close eye on the development of their album artists and subsequently undertaking successful campaigns for David Bowie and the Kinks. Polydor then rapidly topped RCA’s supremacy and are still, even now way ahead here with singles, although more recently British Decca have re-emerged as a powerful force too.

The first management reshuffle amongst the major record companies saw the resignation by Fred Marks from his position as Managing Director of Phonogram, and he has since taken a similar post with Fantasy. Marks left a big gap at Phonogram and Polygram Chairman Steve Gottlieb took control and switched Roland Rennie from Polydor to head the creative department of the Philips division.

The summer introduced a change for CBS who brought in Dick Asher to head up their operation here. Most significant however was the latest appointment of this kind, this time involving EMI, who brought in the chief of their Dutch company, Gerry Oord, to replace Philip Broadie as Managing Director of EMI Records. Oord has since undertaken several staff changes to re-gear the company for the coming year.

From the smaller labels Young Blood emerged as potential international giants, although DJM also strengthened their force via the introduction of the JAM label which proved successful. Young Blood chief, Miki Dallon, made the important step of re-launching the label through CBS here although he continues to deal successfully with various companies state-side. An impressive roster of artists has been built and the Young Blood logo is beginning to appear in several of the major territories. International hits were achieved with Python Lee Jackson, Mac and Katie Kissoon, Apollo 100 and Don Fardon and recently the company has signed a wealth of new British talent in Steve and Bonnie, Shakane and Gary Benson.

1972 has not only been a year during which new British contemporary artists have developed on an international level—most notably Colin Blunstone, Gilbert O’Sullivan, David Bowie, Osibisa and Peter Skellern—but has also seen the glamor of the superstar image return to the business through our own T. Rex, Slade and Gary Glitter and America’s Diamond Brothers, Jackson Five and David Cassidy. All credit again to Polydor who enjoyed an impressive run of hits with Slade who have become our most idolized group. The company were also responsible for the recent great success with Donny, Jimmy and the Osmonds, all currently figuring chartwise. More good news for the “Teeny Boppers,” the rumor has been confirmed—Gary Glitter plays the London Palladium on January 21st and then visits the states.

(Continued on page 118)
Wherever you want your product recorded and heard, our man on the spot will open up the right ears.

No matter how many places you want your name known in, we're the one place to come.

By LARRY LeBLANC

■ TORONTO: The Good Brothers are recording their first demo of original material in response to interest from a number of labels. RCA has released singles by Timmy, "Rock and Roll Music," and The Andersons, "Feelin' Good," which Robert Charlebois will sing the theme song for a series of 13 National Film Board films on French Canada. He composed original lyrics and music for the animated titles which feature Charlebois in caricature.

■ Copperpenny has returned to the recording scene with a new single on Sweet Plum titled "You Can Still Do This." Harry Hinde produced the group. "There's talk of flipping the Claire Lawrence single to "Hungry For The Good,"" the record label says. A&M has signed Ross Holloway who penned the Tapestry hit "Highwayman," has been developing rapidly in the recording industry.

■ Miss Murray has been selected to appear at the gala by the artistic committee of MIDEM in recognition of her contribution to the international music scene. She will perform before an audience of music publishers, impresarios, agents, music directors, artistic directors of recording companies, radio and television programmers, and newsmen.

■ The gala will mark the climax of the 7th International Record and Publishing Market Fair, which runs from January 20 to 26.

■ The gala will be a featured performer at the gala by the Canadian recording industry. The Canadian Department of Industry, Trade and Commerce is sponsoring the exhibit to help Canadian music publishers and record companies sell rights to Canadian material on the international market, and persuade their foreign counterparts to publish in Canada. The Canadian music publishing and recording industry has been developing rapidly in response to increasing market demand and the emergence of many new Canadian artists. Manufacturing and distribution facilities are more modern and efficient than ever. More and more international artists are making use of these facilities.

■ The Canadian exhibit at MIDEM is a follow-up to the successful Maple Music Junct promotion organization last June by the Canadian music industry and the Canadian government. This promotion brought 100 European music writers and broadcasters to Canada to see and hear the Canadian music scene at first hand.

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■ Participants on the Canadian stand (5 291) at MIDEM include: Les Disques Gamma Ltee, 389, rue St-Paul, Montréal, Québec; September Productions Ltd., P.O. Box 280, Woodbridge, Ontario; Les Productions de l'Amérique, Inc., 562, rue Brousseau, Beloeil, Québec; Summerlea Music Limited, Winterlea Music Limited, Much Records Limited, 1359 St. Catherine Street West, Suite 308, Montréal, Québec; Love Productions Limited, 3109 American Drive, Malton, Ontario; Trans-World Records Corporation, 1230 Montée de Liesse, Montreal 384, Québec.

■ CANADA — Anne Murray, one of Canada's leading singers, will be a featured performer at MIDEM's evening gala in Cannes, France, January 26, 1973. The gala will mark the climax of the 7th International Record and Publishing Market Fair, which runs from January 20 to 26.

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David Jones

■ HOLLYWOOD — David Jones, whose initial single on the MGM label, "Who Was It?" was just released, has been set for his second concert and night club tour of Japan this year.
MEET RECORD WORLD AT MIDEM

Our Special MIDEM issue will carry your ad message to the music/record industry’s big worldwide conference.

Issue date:

Ad deadline:
January 15.

Reserve now for best position. Record World’s MIDEM Special will be flown to Cannes and distributed throughout the convention.
**CONCERT REVIEW**

**Stevens, Sutherlands Superb**

**LONDON** — Cat Stevens packed London’s huge Royal Albert Hall last Monday (4th) and presented those in attendance with a dynamic ninety minute performance. In support, the Sutherland Brothers proved their great ability and potential. Their own “Sailing” and “The Pie” really are classics of their type and in the short but impressive set they also included oldie classics “Bye Bye Love” and “Not Fade Away”. One day superb scene setters the Sutherland Brothers will top bills all over the world in their own right.

**Stereo Dimension Intl. Licenses**

**NEW YORK** — During the month of November, Stereo Dimension Records reports making the following new licensing arrangements throughout the world: Italy/RA; Germany, Austria, Switzerland/Bellaphon; United Kingdom/Eire/B&C Records; Spain, Portugal/Hispavox; Mexico/Gamma; the Philippines/Empire; Brazil/S.O.M.; Argentina/Trova. Agreements which include
together in his initial single featuring two of his compositions.

**England**

(Continued from page 114)

On a more serious level however, we can look forward to the continued emergence of British rock as an international force to be reckoned with and the first important hits for 1973 will be Deep Purple’s "Made In Japan" album, Lou Reed’s "Transformer" and The Who’s "Relay" single, already a winner on the other side of the Atlantic.

**Tommy’s Success**

Following the great success of Lou Reizner’s "Tommy" opera at the Rainbow last weekend (9th), plans are now underway for a movie to be made and for the show to be presented in the U.S.A. shortly. An estimated twenty thousand pounds was raised for charity from the concert which featured The Who, Stewart, Winwood and Maggie Bell, along with the London Sympony Orchestra.

**Lawrence Welk Inks Bobby Griffith**

**TORONTO** — Toronto-based Bobby G. Griffith has become the first entertainer signed by Lawrence Welk’s Telekew Productions, Inc. as part of a program instigated by the publishing wing of the organization designed to create a flow of contemporary material into the company’s catalogs via writer/artist and production involvement.

Already quite well known in Canada through his personal appearances and recordings it is the Welk Organization’s objective to spread Griffith’s fame into the United States and throughout the world.

The multi-lingual deal encompasses Griffith’s services as an entertainer, record producer, writer and recording artist, all elements of which are brought together in this initial single featuring two of his compositions—"The Sound of Peace" and "My Love, My Love (I’ll Keep Loving You)"—set to be released simultaneously by Ranwood Records in the United States and Quality Records in Canada.

**Jankowski**

He’ll never live that song up or down... Here’s a tip to Teddy Stauffer band at Acapulco, there’s a tall blonde handsome mustache (without cote) fella shortly vacationing in Acapulco, and if you need a drummer to fill in then call him out at your swimming pool, his name is Siggi Loch, the VIP of WEA (from Kinney-Hamburg), and if there’s a tall dark gal at his side, his name is Alice Cooper... There’s a new label in Germany called, Eurador and handled by Sophie Menelle... Congratulations to Elisabeth Mutantian of Durium Records in Milan for her great artist, Loretta C cocci and her big song, “Vieni Via Con Me” for Canzonissima 1972, send me a disc, Elisabeth for my RIAS dj shows, and I’ll play the records forwards and backwards... To think that I had the hit master, "Delta Blues" by the Proudfoot and offered it to a New York buddy who turned it down next time, I’ll fly by the states and press it myself!...

**Fred Jay**

...talented lyricist has a very scintillating lyric called, “Train To Nowhere Land,” recorded by Christian Anders on British Columbia the largest Berlin newspaper is called, “B” Z and one of the most prolific and talented music and man about town writer is my buddy Peter Auer, so if some of you bunnies have plans to be in Berlin for a concert drop him a note c/o yours truly... I think that two of the kindest and nicest ASCAPers are Lou Herscher and his lovable wife, Mary and the song I like best by Herscher’s Myriad Melodies is “Little Altar Boy,” as recorded by Glen Campbell, Andy Williams and Jack Jones... Connie Schnurr P.R. head of WEA scared the daylights out of me with his holler that ‘Dracula’ is coming, with a record called, “The Blood Bath” but the ironic part of this thriller is that the artist, Horst Koch laughs and laughs and laughs till we also die laughing... I hear that the Rolling Stones will shortly be renamed by Sigi Loch as The Jumping Jacks... I think that I had the hit master, “Delta Blues” by the Proudfoot and offered it to a New York buddy who turned it down next time, I’ll fly by the states and press it myself!...

**Macy Davis**

**For London Dates**

**LONDON** — Columbia recording artist Macy Davis has been set for a series of radio and television appearances here to introduce his new single “Everybody Loves a Love Song.” The dates include the Very Lyon TV Show, Radio Luxembourg, Radio One Club for BBC, Tops in Pops and the Reg Varney TV show.

**Skellern On The Rise**

D. H. Toller-Bond, President, London Records, took time out from his tremendous work to set Peter Skellern, the latest artist to triumph on the British charts with a smash and to follow with rapid-fire status in America. The record, “You’re A Lady,” is just a smash and to follow with rapid-fire triumph on the British charts with Peter Skellern, the latest artist to

**Lawrence Welk Inks Bobby Griffith**

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Atlantic Tops With Colleges, Says CRR

NEW YORK — The music of Atlantic Records was the number one most reported in streaming on college radio stations of all companies in the music industry, from January to November (inclusive) 1972, according to a poll by the College Radio Report.

These statistics appear in the current edition (December 31) of the Report, and were compiled from the front page chart listings of top albums, top upcoming albums, and top singles in the issues of CRR during the eleven months mentioned.

THE ALBUM CHART ARTISTS CROSS REFERENCE

DECEMBER 30, 1972

NEW BLOOD (Blood, Sweat & Tears)/Atlantic (CA) 17 155
ONE MAN (Man /RCA) 17
ONE MAN (Man /RCA) 17
BIG BANG CHEECH & CHONG/Ode SP 77014 (A&M)
MOODY BLUES/Moby (RCA) 17
RICK NELSON/Mother, 4/28 (United Artists)
REALLY J. J. CALE/Shelter SW 8912 (Capitol)
YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCX 756
SMOKEY ROBINSON & THE MIRACLES "1977-1972"/Tamla T 3230
ANTHOLOGY STEVE MILLER BAND/Capitol 1114
THE SLIDER T. REX/Reprise MS 2095
A WHITER SHADE OF PALE PROCOL HARUM/A&M SP 4373
RIGHT OFF! HUDSON & LANDRY/Lore LP 329
PASSIN' THRU JAMES GANG/ABC ABCX 41750
REDOSS OF THE PURPLE SAGE WAYNE NEWMAN
ORIG CA: ALL IN THE FAMILY.../ABC ABCX 759
THE AMAZING SPIDERMAN/SHE BEYOND THE GRAVE
BUDDAH BD 5119
THE SLIDER T. REX/Reprise MS 2095
THE SLIDER T. REX/Reprise MS 2095
THE BEST OF THE BIRD'S GREATEST HITS, VOL./II
Columbia KC 31795
RASPBERRIES/Capitol 11036
MARGARET HUGHES GROVER WASHINGTON JR.Kudu KU-07
SLOPPY SECONDS DR. HOOK & THE MEDICINE SHOW/Columbia
Columbia KC 31622
STILL BILL BILL WITHERS/Sussex SXRS 7014 (Buddah)
DIAMONDS IN THE ROUGH JOHN PRINE/Atlantic SD 7244
CHARLIE MCCOY/Monument KC 31910 (Columbia)
LOST AND FOUND HUMBLE PIE/A&M SP 3513
HIMSELF GILBERT O'SULLIVAN/MAM 5 (London)
— CAN'T YOU HEAR THE SONG WAYNE NEWTOWN/Che H 1103
AUGUST ROBERTS/CHELSEA CH 1004 (RCA)
BITTERSWEET MAIN INGREDIENT/RCA LSP 4677
MOM'S APPLE PIE/Brown Bag BB 14220 (United Artists)
SLIDES RICHARD HARNS/Dunhill 50133
HONKY TONK STARDUST COWBOY JONATHAN EDWARDS/
RCA KC 31906
THE CORNER MILES DAVIS/Columbia KC 30906
ALL THE KING'S HORSES GROVER WASHINGTON JR.
RECORD WORLD DECEMBER 30, 1972

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La más feliz demostración lograda hasta de lo que el mundo hispanohablante puede lograr en el futuro, fue el espectáculo transmitido a veintidós países, telepresenciado por cien millones de personas y escuchado por un número incalculable de radioyentes en todo el mundo, el "Festival de la Canción Iberoamericana," de la OTI, ganado por Brasil.

Trece interpretantes representando a sus países, permitieron realizar un hilo evento musical, lleno del more colorido y una máxima calidad. Por primera vez se logra ver, como la televisión es adaptada a un festival y no esté a la TV, como regularmente nos tienen acostumbrados. El audio es uno de los mejores que hayamos oído aún en estudio, para no hablar de transmisiones via satélite y la imagen excelente.

**Delegación Brasileña**

Claudia Regina, Tobias y Baden Powell componentes de la delegación brasileña, lograron acaparar la mayor puntuación del Festival, se dio el caso en que el jurado de un país = Venezuela—le diera todos sus votos. El jurado venezolano estuvo compuesto así: Raul Ortega, director de la transmisión, Luis Guillermo Gonzalez, de Radio Caracas TV, Chelique Sarabia, representando a la Compañía Anónima Nacional Teléfonos de Venezuela, Liana Cortijo, de Televisora Nacional de El Salvador, animador. Hipolito Silva, de Cadena Venezolana de TV y Joaquin Riviera, de Venevisión. La puntuación general quedó así: Brasil 10, Panamá 8, España 7, Venezuela 6, Puerto Rico 6, Portugal 5, Chile 4, R. Dominicana 4, Bolivia 3, Colombia 3, Perú 3, Uruguay 3, y Argentina 3.

Sin dejar de aceptar el triunfo de Brasil, hay que hacer mención especial a los representantes de Perú, España y Uruguay, quienes se fueron el todo por el todo, en busca de la mejor colocación en la competencia. Un fácil segundo lugar para Basilio. Mirfa, de Venezuela hizo demasiado por una canción que no era para su conocido estilo, el cuarto lugar obtenido en nuestro país, fue un esfuerzo de la buena interpretación de Mirfa Castellano.

El fabuloso éxito de este Festival no es una exclusiva de los pueblos hispanos de Brasil, sino el fruto de un esfuerzo de la buena interacción de los pueblos hispanohablantes, de los pueblos lusófonos, de todos los parlantes hispanohablantes, de las delegaciones de Azteca, sin invadir pais. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpretación de los miembros de Azteca, sin invadir país. sino el fruto de un esfuerzo de la buena interpre
LATIN AMERICAN HIT PARADE

DECEMBER 30, 1973
New York
Latin Soul
By Joe Gaines—WEVD

1. PIRANA
   WILLIE COLON—Febo
2. SPANISH POPCORN
   PACOCHO—Febo
3. MI PROPIO YO
   CHAPAERO Y SU ORCHESTRA—Rico
4. JULIA
   EL GRAN COMBO—EGC
5. AYE QUE FRIO
   OCHO-YA Latinos
6. A THOUSAND WAYS
   JOE CURBA—Tico
7. PALLADIUM DAYS
   REYNOLDS—Tico
8. PIÓRCHEZ
   SANTOY
9. MAGDALENA
   LA CONCIPIACIÒN—Yayo

DECEMBER 30, 1972
Puerto Rico
By WUNO (Alfred D. Herger)

1. QUE DARIO YO
   DANNY RIVERA
2. EL ADIOS
   ORQUESTA ZODIAC
3. SI SUPERARES
   JUAN MARÍA GUELL
4. AMÍROS NO
   AVIDA
5. ALGO DE MI
   CHAPAERO
6. ALONE AGAIN NATURALLY
   GILBERT O'SULLIVAN
7. CINTURITA
   ORQUESTA MASTER
8. MI PROPIO YO
   CHAPAERO
9. PORQUE TE QUIERO TANTO
   MANOLO GALVAN
10. OLVIDA Y NUNCA
    LOS GOLPES

DECEMBER 30, 1972
Chicago
By Discomundo

1. PORQUE
   LOS BABYES—Pequeños
2. JULIA
   GRAN COMBO—EGC
3. BUSCATE OTRO CORAZON
   LUIS GONZALEZ—Flor Mex
4. NO TENGO DINERO
   CORNELIO REY—C. R.
5. LOS MATE LA CARNE
   CHAPAERO—Wardside
6. TE TE DIO AHORITA
   JOHNNY VENTURA—Maté
7. VERONICA
   VICTOR VETERE—Miami
8. DAMELE BETIN
   BILLO'S CARACAS BOYS—Billo
9. EL HIJO DE NADIE
   LALO RODRIGUEZ—Musimex
10. CHATITA
    MARCO ANTONIO VAZQUEZ—Pequeños

DECEMBER 30, 1972
Venezuela
By Villy Curbelo

1. TE AMO COMO ME QUieres
   GRUPO LOBOS—Polydor
2. BEN
   MICHAEL JACKSON—Palacio
3. EL CIELO
   EDGAR ALEXANDER—Tap Hit
4. HUEVAMMENT SÓLO
   LOS TRES TRISTES TIGRES—Tap Hit
5. BLANCO Y NEBRIO
   KEROS NOCTURNOS—Odon
6. MATRIMONIO
   LOS TRES TRISTES TIGRES—Tap Hit
7. SAFARI SALVAJE
   BARRITAS—ACA
8. SATISFACEME MUJER
   CHICHANO—Suramericana
9. MATRIMONIO
   LUISO GONZALEZ—Fania
10. TRINO MORA—Pramus

LATIN ALBUM PICKS

AZTECA
Columbia K 31776

Coke Escovedo (formerly with Santana) and a group of talented musicians had made a masterpiece out of Azteca. Great sound and voices. Spectacular! Real commercials in "Ah Ah," "Manita Linda" and "Azteca," Geniuses in "La Piedra del Sol," "Empty Prophet," "Ain't Got No Special Woman" and "Non Pacem." Also great in "Love Not then" and "Peace Everybody." Apply to all markets.

SENTIMENTAL
MARTín BERCERRA—
Latin International DLIS 2006

Marti Becerra is a very popular d.j. from Los Angeles, California who knows how to sing. Here he proves it! "Usted," "Reina," "Yo no te Conviene Volver" and "Al Pie de un Crujijo." Mariachi Mexico gives him the backing for it.

LO MEJOR DE LUCO BATICCA
Sabor CS 1509

Lacho Gatica is an era by himself! Here he offers an unforgetable repertory that mean sales. His bests such as "Encadenados," "Que Seas Feliz," "Tú Me Acostumbraste" and "Te Quiero Asi!" A musical treasure!
el Indio y en grabación Alegre, se está convirtiendo en éxito. Mis felicitaciones a Polito Vega, popular discjockey de Nueva York, que ha vuelto a cautivar a su audiencia a través de W.B.N.X. (La Grande) después de varios meses de ausencia.

Muy comentadas las actuaciones de Palmenia Pizarro, interprete chilena de gran personalidad y talento, en un club nocturno de Miami. También triunfó en este centro nocturno esta semana, el cantante español Tito Mora. Me reporta el amigo Napoleón Bravo, de Caracas, algunas de las conclusiones a las cuales se llegaron en el "Congreso Internacional de Locutores" que se celebró en Monterrey, México. "Formación de la Organización Internacional de Locutores (OIDLO). "Decretar como Dia Internacional del Locutor el 2 de Diciembre, fecha en la cual se formó OIDLO" y "Declarar" los "ratings" como enemigos de la profesión." Napoleón acaba de lanzar su nuevo libro "Cronología e Historia de la Música Popular" con interesante éxito. Está preparando Willie Rosario un nuevo long playing de "salas" con Junior Toled no en la parte vocal... Lanzará Inca proximamente al mercado una grabación de la Típica 73... Agradecemos Postales de Navidad y recibo a: Angel I, Fonfrías de Peer Internacional, Puerto Rico, T. R. Records Inc., Agustín Hernández de Peerless, México, David Last de Mot Metropolitan, New York, Kristian, artista del sello Mónica, Vikki Carr, Daniel Gutiérrez de Caytronics Corp., Cotique Records, Club de Admiradoras de Sandro de Miami, José M. Vías, Jr. de RCA Records, N.Y., Lisa Di Milo y Johnny Violin, de Mónica Records, Pepe García de G & G Records, Los Angeles, Miraim y Julio E. Méndez del W.Q.B.A. Radio, Miami, Mary y Raquel Rodríguez del Club Admiraadores de De Rayon, Miami, de "Tec" Fenster, N.Y., Tania Martí, desde Perú, Mateo San Martín de South Eastern Records, Miami, Provi García de Peer Southern, N.Y., Carlos, Mary e Ivette Díaz Granados de Miami Records, de Mary, Elizabeth y Emilio García de Nueva York, Joe Cain de Tico-Alegre Records, Enrique Lebendiger de Fermata (Brasil), The Morton Wax Group.

Ventas Millonarias con:

COKE
Sound Triangle ST 7773
Na Na
You Turn Me On
Got to Touch Your Face
Quiero Decirte
Nuestro Amor
Sabor a Mi
Bang Bang
Na Na

Nuestro Rincon
(Continued from page 120)

En Los Angeles
(Continued from page 121)

Fernandez vuelve a la carga y esta vez es con "Volver Volver." Latin internacional sacó dos nuevos álbumes. Uno de las Hermanas Hernandez y otro del muy conocido anunciador, maestro de ceremonias y además cantante, Martin Becerra con el Mariachi Mexico. Hermes Nino, coloreando con "Congrejito Playero." Manny Perez conquistando mercado con su canción "El Chamaco Moderno..." Fernando Rios con "Asi Soy." Raphael, pese a lo que se diga, sigue gustando en radio, ahora se le escucha con "El Chacero."

Elio Roca es otro de los artistas que en el año del 1972 se colocó ya firmemente gracias a los éxitos que logró en el año. El mas reciente es "Amar Amando." Grupo nuevo que entra con el pie derecho, "Opus-3" con "Otro Vez Solo"... ¡Hasta la próxima!

SUBSCRIBE TO RECORD WORLD

Wells, nobody can deny that the impact of this moment is the release by Columbia of the musical group Azteca, in Los Angeles, produced by Coke Escovedo, formerly a member of Santana's group. Azteca is beginning a massive touring schedule in December. Playing December 28 in the San Diego Sports Arena and December 29 and 30 in San Francisco's Winterland Ballroom, the 17-piece band is expected to perform before 75,000 fans before the end of the 1972. Azteca is undoubtedly a great production and a masterpiece in the up-to-date Latin sound. Mike Escovedo wrote the backliners notes for their album, which reads: "Azteca is all our hopes, ambitions, aspirations, expressions; however, above all else, it is our music and our lives. When I first thought of forming Azteca I had a dream of playing with musicians who were serious and who put music above all else; no egos, no superstars, no plastic personalities. Our motive is not financial gain, for we are grateful for our gift. We feel our music is an art and not a product, just good music from good musicians. I believe my dream has come true and I hope you will agree as you have listened to Azteca..." The album is real good and although Coke mentioned the fact that their motive is not financial gain, Columbia will enjoy millionaire's sales with Azteca and hope success will not brake all these beautiful concepts expressed by Escovedo and the members of Azteca. The group is Latin and present our thing their way. A beautiful way to do it! When listening to the album I got the feeling that they gave everything they had away with this album, without paying any attention to the commercial part involved in a performance which is suppose to reach the greatest number of buyers. Oh!... they also put into the cut "Ah! Di!" (Tito Puente), "Manita Linda" and "Azteca," good material that will fullfil the commercial tasks. They could become smashing hits by Azteca. My congratulations to Coke Escovedo and Tom Harrel as arrangers, Glen Kolotkin as Engineer, George Engfer as Recordist, George Horn as Mastering and mainly to everyone who contributed directly or indirectly to the production of Azteca. The recording was done at Columbia Studios in San Francisco in September of this year. Great things had been done in September... this is one!

By the way, there is a musical group known by the name of Coke that is selling pretty well in Miami and moving to other areas. Although the group is selling nicely among Latinos, it could also become popular if you will agree as you have listened to the album. The album was released several months ago by Sound Triangle... "Mate Los Labios" by Yayo el Indio, is becoming a success in several areas... My congratulations to Polito Vega, popular discjockey from WBNX, N.Y. that recouped all his popularity after a short period of time although he was away from the mikes for several months.

Palmenia Pizarro from Chile and Tito Mora from Spain were a success in Miami, during their performances in a local night club... Napoleón Bravo, d.j. from Caracas, reported several matters to me in which attendants at the International Congress of Radio Announcers, that took place in Monterrey, Mexico, agreed, such as: "Creation of the International Association of Radio Announcers, (OIDLO)" To establish December 2nd as the International D.J. Day (this is the day in which OIDLO was created) and "To declare rankings (hits) as enemies of the profession."... Willie Rosario is working on a new Latin soul album in which Junior Toledo will take care of the vocals... Inca will shortly release an album by Típica 73.

I deeply appreciate Christmas Cards from: Angel Fonfrías from Peer Southern, Puerto Rico, T. R. Records Inc., Agustín Hernández de Peerless, Mexico, David Last, Mot Metropolitan, New York, Kristian from Monica Records, Vikki Carr, Daniel Gutierrez de Caytronics Corp., José M. Vías, Jr. from RCA Records, Pepe García de G & G Records, Los Angeles, "Tec" Fenster, Joe Cain from Tico-Alegre Records, Enrique Lebendiger de Fermata, Miami, Provi García from Peer Southern, Enrique Lebendiger de Fermata, Brazil, Joaquin Alfonso Navas from Discos Belter, Spain, Elizabeth García from N.J., Mateo San Martín from South Eastern Records, Opalocks, Fla., The Morton Wax Group of Companies, Enrique Lebendiger, Joe Cain from Tico-Alegre Records, Barcelona, Spain, Di Milo and Johnny Violin, Mary and Rachel Rodriguez from the De Rayon Fan Club, Miami, the Sandro Fan Club of Miami, Tania Martí from Perú, where she is a success and Raúl Marrero... And that's it!
Athenia Industries Plans Entry Into Cassette Mkt.

CLIFTON, N. J. — Athenia Industries, Inc., a newcomer to the magnetic tape products industry, is in the final stages of product preparation for its entry into the cassette market. To be included in the initial product line are C-O leader loaded and tape loaded cassettes as well as cassette component parts and certain accessories.

We will attempt to give our customers one of the best products of its type available, achieving this by maintaining complete control over all manufacturing and handling functions. From the injection molds which we manufacture in our plants through to the molding, on to the assembly, and finally the packaging, all functions are completed here in our plant in Clifton, New Jersey. There is a minimum of out of plant and absolutely no out of country fabrication of any part of our cassette, explained Jules L. Sack, Vice President of Marketing and Sales for Athenia.

“In order to capture major shares as quickly as possible, some manufacturers utilize out of country and offshore manufacturing facilities to achieve favorable cost positions. In doing so, several major control factors are surrendered, quality control and inventory control being two of the most important. By handling material in our own facility, we know our products are of the highest quality; we don’t just hope they are,” Sack continued.

In further detailing the company’s total control, Sack explained that Athenia Industries began as a small tool and die shop and grew to a complete mold making facility. The company today not only designs, builds, tooling, but actually molds the products right in its own facility. Athenia does the in-house manufacturing for most of the other cassette parts, i.e., precision stamping of the anti-magnetic shield, cutting and finishing steel roller pins, cutting windows from basic stock, and cutting and matching both felt and phosphor bronze for the pressure pad. “When you start with quality, use precision parts and handling, you will finish with quality; but if you begin with anything less, there is a greater risk that you will end up with a substandard product,” Sack continued.

VMI Sponsoring College Tour

LOS ANGELES—Vegas Music International President Bill Porter has announced that his company will sponsor a 28 state tour of one nighters to be called “Shower of Stars” featuring four of VMI’s top attractions.

The college tour will kick off March 6 at Arizona State University in Tempe, Arizona under the supervision of Joe Saliba, Executive Director of Concerts and Artists Promotions for VMI.

The four acts to be featured are Benny Hester, Roy Claybourne, Westwood and Hal Frazier. The unusual aspect of the tour is that VMI will pay all expenses and split the proceeds 50-50 with the college. They will handle the printing of all literature, ad mats, promotie spots, press kit material, slicks and provide record product on the four acts on the bill.

Knauer to Speak At ITA Seminar

TUCSON — Virginia H. Knauer, Special Assistant to the President for Consumer Affairs, will be a luncheon speaker at the International Tape Association third annual seminar to be held in Tucson, February 11-14, 1973. This will mark Mrs. Knauer’s fourth appearance before the ITA group.

The seminar, titled “The Audio/Video Software Hardware... Industry in Perspective,” has already attracted registrations from industry leaders, training directors, publishers, educators, and user groups, according to Larry Finley, Executive Director of the Tucson-based ITA.

In addition to Mrs. Knauer, Oscar P. Kusisto, President of Motor Vehicle; Automotive Products and Board Chairman of ITA; and Dan Denham, VP of 3M Company Magnetic Products Division and President of ITA, will deliver luncheon addresses.

Earl Nightingale, whose radio and TV program is heard and viewed over 1,000 stations, will deliver the keynote address. Dr. Walter Fahey, Dean of the College of Engineering at the University of Arizona, will address the group and show a videotape demonstrating how the Micromaps program is produced.

Finley stated that the ITA Advisory Board Seminar Committee has structured the panels so that “users,” for the most part, would participate by telling the attendees of their success stories and how they accomplished it. Question and Answer periods will follow each session.

Complete information can be obtained from ITA, World Tape Center, Tucson, Arizona 85706.

Chicago Playing Ellington TVer

LOS ANGELES — Chicago makes its television variety debut when they join in the upcoming Tandem Productions special tribute, “Duke Ellington... We Love You Madly,” to be broadcast February 11th over the CBS Television Network from 9:30 to 11:00 p.m.

Also appearing on the show will be Quincy Jones (producer), Count Basie, Peggy Lee, Sarah Vaughan, Roberta Flack, Aretha Franklin, Ray Charles, Sammy Davis, Joe Williams, and Billy Eckstine. All will perform works composed by Duke Ellington.

Chicago will perform the Ellington composition, “Jump For Joy,” which has been rearranged to reflect the group’s musical personality by Chicago composers James Pankow and Robert Lamm. In another segment, some of the legendary members of Duke Ellington’s band will sit-in with Chicago for an informal jam session, aural proof of ability of Ellington’s music to span the generations.

It was this factor—the influence Duke Ellington’s music has had upon Chicago, and, in turn, Chicago’s contemporary music—that led to the group’s enthusiastic acceptance of the personal request made by Quincy Jones for them to appear on the special.

“Our participation in this tribute to Mr. Ellington symbolically welds the music of the present and future to that of the past half-decade,” states composer-trombonist James Pankow. “That Chicago was chosen as the contemporary musical act that best represents this wedding is an honor for each of us in the group.”

At L. A. NARAS Screenings . . .

November 28, NARAS held its final screening session to determine the proper category placement for the thousands of entries eligible for the record industry’s Academy Grammy Awards to be held March 3. Simultaneous meetings were held in all five chapter cities (L.A., N.Y., Chicago, Nashville, and Atlanta) on the same day with expert members of both the Academy and record labels attending. Pictured at the L.A. meeting are (left to right) musicians Don Ellis and John Scott Trotter, NARAS national President Wesley Rose, music historian George Simon, NARAS National Manager Christine Farnon, L.A. chapter President Lincoln Mayorga. Also present were (from left) Chan Daniels (Capitol), Bill Yaryan (Atlantic), Corky Mayberry (Atlantic), and Cliff Stone (Cliff Stone Productions). Other notables at the L.A. session included (far right photo, from left) Don Bourgoise (UA) composer/arranger Harold Battiste, producer/engineer Bruce Botnick, and producer Mike Post.
Year In Classical Marked By Steady Growth, Repackagings

By ERIC KISCH

- NEW YORK — Since the "Classical Section" is only a few weeks old, it may be presupsumptive to present an end-of-year roundup. However, as I have been observing the industry for considerable time, I feel that a reasonable perspective is possible. In any case, here are some ideas I'd like to get off my chest before the old year is out.

By and large, it has been a year of steady growth with few if any spectacular leaps that have changed basic trends. Rising recording costs have led to drastic curtailment of recording activities in the U. S. and a realignment of orchestras and conductors among the various companies. With the singular exceptions of the Bernstein "Carmen" (due on DG early in 1973) and the Metropolitan Opera Gala for Sir Rudolph Bing, all operas and large scale choral works were recorded overseas. Few new recordings by U. S. orchestras appeared in 1972, and this trend can be expected to continue in 1973 and beyond.

Much activity was devoted to BASF Debut In Classical Field

- BEDFORD, MASS. — BASF Wyandotte Corporation, a division of BASF, began marketing records in the U.S. in June of 1972. Since then, the bulk of all record releases have been in the field of jazz, international and pop.

In January 1973, BASF will debut their classical line. Highlighting the initial release will be the beginning of a series of historic recordings embodying German opera repertory from the early 1940's, previously unavailable in recorded form. The first three recordings in this series will feature highlights from three operas—"Carmen" featuring Elisabeth Honolulu, Josef Hermann and conducted by Karl Bohn; "Othello" featuring Helge Rosvaenge, Maria Reinig, Hans Reinhart and conducted by Karl Eimendorff; and "Capriccio," which will be of special interest as it is the world premiere cast of Strauss' last opera featuring Viorica Ursuleac, Franz Klar- wein, Hans Hotter, Georg Hann, Georg Wieter and conducted by its co-librettist, Clemens Kraus.

Releases from BASF/Harmonia Mundi will include "Ave Maria Kaiserin," Aachener Dom choir led by Rudolf Pohl; "El Siglo De Oro" featuring characteristic works of the most important masters of the school of Montserrat, based on Gregorian melodies; "Bach—Three London Symphonies," performed on original instruments by the Collegium auroem; "Francois Couperin's Pieces de Clavecin," Gustav Leonhardt; "Haydn—Missa In Angustiis" (Nelson-Messe); Benita Valente, Ingeborg Russ, Karl Markus, Michael Schopper; "Elly Ameling Sings Songs of Johannes Brahms"; "Pergolesi—La Serva Padrona," Maddalena Bonifaci, Siegmund Nimsgern, the Berlin Philharmonic Orch., conductor Herbert von Karajan. DGG 2707.065. (2 records).

"Scarlatti: 23 Sonatas" Anthony di Bonaventura, Connoisseur Society CS 2044 (2 records). A varied and fascinating selection from this Italian/Spanish master's vast output. American-born pianist Anthony di Bonaventura convincingly exploits the sonorities of the modern concert grand, and the sonics are A-1. Should have broad appeal but requires ear exposure. Recommended for in-store play and audio-department demonstration.

"The Woods So Wild" Julian Bream, luteist, RCA LSC 3331. Consummating artistry and playing by Julian Bream in this selection of Elizabethan lute music. Includes the centuries-old best seller "Greeensleeves." A must for classical connoisseurs as well as those clearing their heads of decibel-fatigue. Already selling well in many areas, this has the potential of starring in the charts.

(Continued on page 130)
Boulez and the New York Philharmonic last week (18) in quad. Record World sends a reporter to attend the sessions, and the following report shows how classical music recording is coming to grips with the new medium.}

**NEW YORK —** The scene: New York's Manhattan Center, an old ballroom that has seen better days, but whose spaciousness and warm acoustics make it appropriate for the widely spread orchestral showpiece, and the orchestra responded with snap and precision. Maestro Boulez led with a firm beat that cut right through the atmosphere in the room was one of unhurried professionalism, mixed with excited tension generated by the playing on the main floor of the hall. For this listener, watching from the balcony, the 360 degree layout provided a remarkable clarity which was appropriate for this particular work. It was a highly involving experience, which on the basis of some playback...
Soul Truth
(Continued from page 112)

Director to Radio Station KWK in St. Louis.
A new r&b station was founded in Puscumbia, Alabama, Radio Station WRCX.

July 24th, the first Blues & Soul Awards were held at the Beverly Hilton Hotel in Los Angeles. It was successful, with a number of some problems which were expected. Stax Records walked away with the majority of the awards. Seen at left is Dede Dabney receiving the Female Humanitarian Award.

"How Could I Let You Go" - The Spinners first tune on Atlantic was a "Personal Pick" along with the flip side. July 31st, George (Boo-Ga-Loo) Frazier was wounded in a shooting incident but pulled out of it like a trooper.

August
Arthur Takeall left Radio Station WJZ in Albany, Ga. to take a position at Radio Station WWWS in Saginaw, Michigan.
Randy Cain, who had left the Delfonics, returned to the group only to leave once again.
Ed (Lord Gas) Richardson was hired by Columbia to replace Sam Beasley for Baltimore-Washington.
Fred Warg was honored as promotion man of the year by Columbia Records at their London meeting.

The Record World R&B special was quite successful with achievements in the way of awards which introduced the NATRA convention. This year the convention was static ridden and without harmony. Ringling Brothers and Barnum & Bailey prevailed with the awards dinner. Hopefully next year's will be more productive.

Eddie Gilleath left Motown to take a job with Warner Brothers.
Radio Station KUSL in Minneapolis changed their format from r&b to pop.
There was appointed a new Music Director at Radio Station WERD in Miami, Gloria Porter.
This was the month that Stax was honored. It turned over to the Watts community by sponsoring Wattstax '72. A concert composed of all the Stax artists was held in Los Angeles. It was quite a success.

September
As a result of the NATRA convention a meeting was held in Atlanta to form a new organization. The outcome was the formation of BAMA, Broadcasters And Musical Arts.
Curt Shaw, President of NATRA left Radio Station WABQ in Cleveland. Succeeding Mr. Shaw was Ernest James.
Marlon Scott became Music Director of Radio Station KDIA in Oakland, California.
Formerly of Radio Station WDAS was LeBaron Taylor. Taylor left the Philadelphia station to take a position at Atlantic Records as their Director In Charge Of R&B A&R.
Changes were made at Radio Station KYAC in Seattle, Washington, Frank Barrow succeed Tom Henry as Program and Music Director.

William Griffin succeed Smokey Robinson of the Miracles. Griffin hails from Baltimore and happens to have been referred to the group by Demon Harris, recent addition to the Temptations.
Theus Brandon started working for Tangerine Records.
"Superfly" became a million seller by Curtis Mayfield on Curtom.
Harry Coombs started with Gamble-Huff based in Philadelphia.

Baltimore Recordings formed as a firm dealing with record promotion, record producing, public relations and artist management. Responsible for founding the company were, Tommy Bee, Hank Stewart, and Lou Wills.

It was rumored that Holland, Dozier and Holland were negotiating with Motown Records.

September 15th, William "Boy" Brown was seriously injured as a result of a confrontation with police in Beaumont, Texas. It has left him paralyzed from the waist down.
Gene Chandler left Mercury Records to record for Curtom Records.
London Records named Emmet Garner as National R&B Promotion Director.

September 27th was the start of Black Expo '72 held at the International Amphitheatre in Chicago.

October
Al Jefferson's Testimonial was cancelled due to extenuating circumstances.
Leaving James Brown was Bobby Byrd with the blessings of Brown. Bobby Byrd is still with Man's World Booking Agency which is a division of James Brown Productions.
Stax Records presented $2,000.00 in cash awards to artists ranging in categories from painting to crafts. The presentation took place at Black Expo '72.

Bunky Shepherd formed the William "Boy" Brown (Continued on page 128)

Better Days With Butterfield

NEW YORK — Better Days, a new group which includes Paul Butterfield, is set to make its album debut on Bearsville Records in January. The album, which features Ronnie Barron, Geoff Muldaur, Amos Garrett, Billy Rich and Christopher Parker as well as Butterfield, is simply titled "Better Days." Bearsville and Warner/Reprise, which distributes the label's products, have planned a major campaign on the group with special promotions and materials to back-up the group's forthcoming national tour. The tour is set to commence shortly after the release of the album.

Candi's Candy

Pictured from left, Sam Beasley, United Artists Records promotion staffer, Milt Garland, owner of Modern Music in Baltimore, and Tom Schoberg, UA's Baltimore promotion chief, digging the Candi Staton Fame lp and the Candi Staton candy, part of the twelve thousand pounds distributed nationally by UA to push the Staton package on the Fame label.
According to Paul Colby, "Top acts still can fill a Village club, particularly in the warmer weather when people don't mind going anywhere. But in the winter, people prefer not to go to the Village."

If an 'Oscar' or 'Grammy' were to be given to the best new club in the city, top honors would have to go to Upstairs at Max's as so successfully booked and managed by the extremely likeable Sam Hood. Many others have tried turning Max's upstairs room into a viable club, but none met with success until Sam Hood came along. Obviously, his past experience in booking acts and choosing the right acts for his audience is what made the difference. Sam Hood modestly and candidly stated, "It's been most-sprired, viable business decision."

As compared to the Bitter End, Hood felt that at Max's, "we're a new club or what, but we're more 'uptown.' I like the rough edges of the Bitter End. They are too slick for me personally. That was the case with someone like Johnny Nash." As for his audiences, Hood feels that the notorious regular Max's crowd has very little to do with the success or failure of his acts. Rather, many of the Upstairs at Max's guests will go to the restaurant downstairs either before or after a show for dinner. Not to be overlooked is the fact that Upstairs at Max's is somewhat unique in being the only New York club of its kind where one can order liquor.

For the future, Hood has his eyes on an expansion. He and his personal taste—and luck. In January, he will be presenting Waylon Jennings and he dreams of one week having the pleasure of presenting Tammy Wynette, for which occasion he would see that the club had a 'posher' atmosphere.

**Medium-sized Hall Needed**

Recently, Columbia Records President Clive Davis spoke of the need in New York for a club that would attract approximately 500 people. He was used for those artists for whom the Bitter End or Max's was too small, but who could not fill a Carnegie Hall. Colby shares this feeling, as does Hood, who stated, "A city of 8,000,000 should be supporting two or three more clubs."

The problem seems to be in finding an appropriate location, preferably in mid-town Manhattan, accessible to public transportation. As for the other areas of concern, the Academy seems to have made up of a large share of people who have substituted qualfes for their usual concert of Vitamin C. Sam Hood believes that crowds of people backstage delayed set changes. We have made the groups realize that there is another audience waiting. Many groups are not used to having the upstairs room into a viable club, the theater and the more than 8,000,000 people backstage are not. Also, as you work in a place, you become more comfortable and are able to tighten it up." Also desiring mention is Ms. Lila Schulman, whose exceptionally courteous manner and helpfulness has done more for the Academy than merely promote public relations. If you want to see Yves, Tretta, Procol Harum, the Byrds, T. Rex, the Band, many other star attractions, the place you will often find yourself is the Academy, and this year, thanks to the aforementioned improvements, a visit there is often a welcomed change of pace.

**Felt Forum**

A new major forum this year has been the Felt Forum at Madison Square Garden. This 4500 seat auditorium came into being its current prominence due to an agreement entered into between the hall and Ron Delsener wherein the Forum promised to undertake certain improvements. Delsener in turn guaranteed the improvements, which has presented such acts as the recent three sold out appearances of Cat Stevens. Lincoln Center is a nice place to be, and the Hall offers very good sound, particularly further back in the orchestra section. Like Carnegie Hall, concerts here tend to have a more civilized audience. Del Hendricks, booking manager for Philharmonic and Alice Tully Hall, commented on choosing acts: "I often rely on the past experience of our licenses like Ron Delsener or Howard Stein. They seem to know instinctively what kind of act is acceptable to us at Lincoln Center. Our only concern is in protecting our property. A lot of people want to come here, but certain acts do tend to attract 'hard core' audiences."

Perhaps the most major event in rock concert presentation in New York took place earlier this year when Radio City Music Hall was used as the forum for an environmental center benefit concert. Chase, Todd Rundgren, McKendree Spring and Billy Joel performed, bringing in nearly 15,000 fans.

(Continued on page 132)
**Soul Truth**

(Continued from page 126)

Fund.

Capital Records lost Cal Stiles only to have GSF Records hire him.

Radio Station WJBE in Knoxville, Tenn. relieved 16 year old veteran, Jim Taylor of his position which was Program Director.

The question arose as to the status of Curt Shaw as President of NATRA. We had stated that being president you must be an on the air personality—Mr. Shaw was not holding any position on the air.

Four Tops' new album was released: "Keeper Of The Castle" on ARC/Dunhill. A concept album done with the sensitivity which only the "Tops" can do.

Tom Draper replaced George Morris at RCA as National Promotion Director.

BANA's General Meeting ended up in producing a Hall Of Fame, support of a tip sheet, "Mel's Point Of View," and a collection of money for William "Boy" Brown.

Tedie "Butterball" Graves became the new program and music director for Radio Station WCHB in Detroit.

Promoted to assistant Program Director was Jim Raggs at Radio Station WDAO in Dayton, Ohio.

October 13th due to his endorsement of President Nixon, James Brown was picketed in WCHB in Detroit.

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October 13th due to his endorsement of President Nixon, James Brown was picketed in Baltimore, Maryland. Along with Brown receiving static was Jim Brown, actor and Sammy Davis, Jr.

This was the month that was— it was rumored that Wattstax '72, the film, was to be distributed by CBS/Cinema Center, not only that the biggest deal of the year—STAX RECORDS WOULD BE DISTRIBUTED BY COLUMBIA RECORDS. It came about—big, real big.

Johnson Publications bought Radio Station WCHB in Detroit effective upon approval of the FCC.

Curt Shaw sent a rebuttal stating the fact that he is an on the air personality, that NATRA never filed a constitution in Philadelphia. After contacting the television station which Mr. Shaw stated he was working for we found that, in fact he is a part-time reporter for the show "Black On Black."

October 27th Radio Station WAOK in Atlanta went on strike.

Monday, October 30th Chess/Janus held a cocktail party in behalf of the Whispers to expose their new album "Life & Breath."

November

Delta Ashby, The Ambassador of Goodwill, and Bobby Womack joined forces. Bobby hired Delta to set up interviews etc., also to let everyone know he was coming their way.

From Stevie Wonder's "Talking Book" lp came his new single "Superstition."

Buddy Miles went to Columbia.

Sussex's European publishing—handled by United Artists.

A new album filled with new, original material written with sensitivity and emotion was "Baby Won't You Change Your Mind." Black Ivory recorded it for Today Records.

Jack Gibson was relieved of his duties with Curtom Records.

From Motown, Alonzo King was hired to handle mid-west regional promotion.

**At 'Push' Seminar...**

Black businessmen gathered recently at a special reception hosted by John H. Johnson, President of Johnson Publishing Co., to open Operation PUSH's Cross Fertilization of the Black Economy Seminar held in Chicago, December 6 and 7. Welcoming the participants (from left) were Al Johnson, President of Al Johnson Cadillac in Chicago and Co-Chairman of the Cross Fertilization Seminar; A. Romeo Horton, President of the Bank of Liberia; Rev. Jesse L. Jackson, President of Operation PUSH; Al Bell, Executive Vice President of Stax Records, Memphis, Tenn.; and Alvin Boutte, President of the Independence Bank of Chicago and Co-Chairman of the Cross Fertilization Seminar.

A new public relations firm based in New York was founded by Modeen Broughton and Rose Brown, Ro-Deen.

More research was done in reference to NATRA. NATRA, being a non-profit organization, could not function without a tax number. In order to receive a tax-number as a non-profit organization you must produce a constitution and by-laws which therefore contradicts Curt Shaw's previous statement.

Another strong rumor was that the Isley Brothers will be going to Columbia Records along with their T-Neck label.

New Orleans might be the next site for the NATRA convention. Arrested for causing a disturbance and using profane language was one of NATRA's directors; this took place at the New Orleans Airport.

Marvin Gaye produced the soundtrack to the movie "Trouble Man."

Rocky G went into independent promotion.

New national promotion coordinator and consultant for GSF Records was Connie Thomas.

Promotion for J-City Records is handled by Mercedes Greene.

Replacing Jack Gibson at Curtom Records was George Morris.

Stax songwriter Raymond Jackson passed away. He was responsible for such hits as "Who's Makin' Love" and "If Loving You Is Wrong," also featured guitarist on The Staple Singers "Respect Yourself," and "I'll Take You There."

Matt Parsons left Mercury Records.

Enlightening and educating the mind was the Wattstax film.

Harold Burnside left Stax in Philadelphia to obtain a position with Warner Brothers.

A serious situation took place at Radio Station WAOK in Atlanta when Dwayne Jones along with approximately 150 persons took over that station. He was an on the air personality still on the log.

November 18th, Polydor Records lost a young man who was handling New York regional promotion.

(Continued on page 132)
1973 SCHEDULE

RICK SPRINGFIELD (II)
Producer: Robie Porter  Arranger: Del Newman  Trident Studios  London

ACE TRUCKING CO.
Producer: John Florez  Crystal Studios  Hollywood

THE RETURN OF DADDY COOL
OR HANNAFORD WILSON & FRIENDS
Producer: Robie Porter  Armstrong Studios  Melbourne

MUSHROOM
A New Musical Experience  Words & Music By John Aman
Producers: Steve Binder, Robie Porter

NAMATH & CO.
A One Hour Television Musical-Comedy Special
Starring: Joe Namath with Various Guest Stars
Produced & Directed by Steve Binder

I AM A RAINBOW
A Film-Television-Recording Project
Book-Words & Music by Dorothy Wayne & Richard Loring

the binder porter organisation: beverly hills • london • melbourne
Daniel Barenboim Completes Bruckner Symphony In Chicago

NEW YORK—Polydor International's recording of Bruckner's Symphony No. 4 in E-Flat Major ("Romantic") with Daniel Barenboim conducting the Chicago Symphony Orchestra has been completed on schedule at Chicago's Medinah Temple. The disc is scheduled to be released early in 1973 on Deutsche Grammophon.

A German engineering crew, headed by A&R Producer Gunter Breetz and Sound Engineer, Klaus Scheibe, was flown to the United States especially for the recording, which was completed in just two sessions. During the morning session, Barenboim reviewed several short passages of Bruckner's musical work as well as the scherzo, and recorded the first three movements of the Symphony. In the afternoon the finale, plus final corrections were recorded.

This recording marks the second phase of an extensive recording agreement between Barenboim and Polydor International which was recently signed in London. Barenboim's first recording, taped this past summer at the Edinburgh Festival in Scotland, will include Brahms' German Requiem, Op. 45 and Four Serious Songs, Op. 121. Scheduled for January 1973 release, this two-record, boxed edition was taped with the Edinburgh Festival Chorus and the London Philharmonic Orchestra and with Edith Mathis and Dietrich Fisher-Dieskau as the soloists.

Also slated for Barenboim will be at least ten other recordings that will utilize his multi-talents as conductor, pianist, chamber musician and accompanist. Among works scheduled are Brahms' "Double Concerto," Op. 102, again with the Chicago Symphony Orchestra and with Pinchas Zukerman and Jacqueline du Pre as soloists, Beethoven's "Triple Concerto," Op. 56 with Zukerman, du Pre and the English Chamber Orchestra and a recording of Mendelssohn's Piano Concertos as well as three discs of Mendelssohn's chamber music (with Barenboim, Zukerman and du Pre as soloists). Also in the planning stages are Brahms' "Variations and Fugue on a Theme by Handel" and other works for solo piano. Additionally, Mr. Barenboim will accompany Dietrich Fisher-Dieskau in various song recitals.

Waverly Consort Keeping Active

NEW YORK—The Waverly Consort, one of the world's leading ensembles in medieval, Renaissance and baroque music, are scheduled for several concerts and television appearances during the coming weeks. In concert, they will be performing at the Central Presbyterian Church December 21st and 22nd and at Alice Tully Hall on January 15th. The programs will include "Las Cantigas de Santa Maria" and selections of Tudor music.

Their current television appearances include the John Bartholomew Tucker Show (CBS) on December 19th and the Today Show (NBC) on December 25th.

An ensemble of six, their recent album release on Vanguard Records is "Las Cantigas de Santa Maria," a series of tales recreating the miracles performed by the Virgin Mary.

Classical Album Picks (Continued from page 124)

PUCCINI: MANON LESCAUT
Caballe, Domingo, New Philharmonic Orchestra, conductor, Bruno Bartoletti, Angel SBLX 3782.

First new Puccini Manon in many years is already racking up impressive sales. Soprano star Caballe and tenor Domingo are top drawers and lack of duplication makes this a perfect gift album.

THE KUBELIK LEGACY, VOLUMES I & II
Chicago Symphony Orchestra, conductor Rafael Kubelik, Mercury MG-35-1200, 121.

Reissues by Mercury of great Kubelik recordings of the 1950s. Famous performances, high current interest in Kubelik following his appointment as Met Opera music director, remastered sound and special price all combine to make these sets winners.

Classical Wrap-up (Continued from page 124)

Bernstein, Ormandy, Boehm, Solti and Karajan accounted for a large percentage of total output. (Indeed, Karajan, on the strength of this year's releases alone, constitutes an "industry" of considerable magnitude.) Also by the efforts of baritone Dietrich Fischer-Dieskau. On the "middle ground," Colin Davis, Rafael Kubelik and Antal Dorati are expanding their repertoires and stand every chance of making it to the top.

Among the singers, divas Sutherland, Sills, Caballe, Horne, tenors Domingo, Pavarotti, Gedda and other top stars continue both the duplication of existing repertoire and the exploration of the previously unrecorded. With everyone getting into the act, it has been hard to keep up with the releases, although the vocal and opera buffs are still well below the saturation point. The release of the "legendary" Furtwaengler "Ring" on Seraphim and another inexpensive set on Westminster means that there are now four complete "Ring" cycles in the catalogue. Clearly, Wagner is very "in" these days, as is Verdi. I expect they will be into the seventies, what the "bel canto" was to the sixties.

Back to Bach

One of the most fascinating developments in the past year has been the strong showing of early music records—Bach and beyond. Musical eras, once the province of specialists and musicologists, have become accessible to vast publics via TV series such as "The Six Wives of Henry VIII," "Elizabeth I" and "Civilisation." Large numbers of younger record buyers are turning to the pre-baroque eras for aural relief from today's stressors and cacophonies. The complete Monteverdi: "Madrigals," a 5 record set from Philips, sold far more than expected, and the de-luxe Telefunken Bach Cantata series has regularly shown up in the retail reports.

My feeling is that there won't be a rush like the baroque craze in the early sixties, but this is an area that has more sales potential than presently thought.

Quadrachords also became official in 1972 when Schwann began to list four-channel records and tapes. Classical releases in this medium have been slow in coming. But what did come was highly praised—and sold well. Giant EMI (Capitol/Angel) has opted for the Columbia SQ Matrix system. Many companies are holding off at present although most, if not all, tapings in the last year were in quad. As soon as the battle of the systems is decided, we can expect a rush of releases.

Finally, 1972 has seen a revised attitude to selling classical product. Better stocking and merchandising have paid off in increased sales and profits so that the weak sister of the industry is being given a new look. There is a greater sense of realism about what can and cannot be expected from classical sales. A minority they may be, but no longer are they suffering from "benign neglect."
OUR THANKS TO STAN LENARSKY
AND THE WARNER BROTHERS RECORDS FAMILY,

YOU HAVE MADE IT POSSIBLE.

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Soul Truth
(Continued from page 128)

Thirty year old Jay Wright passed away of a heart-attack. He is survived by his wife and three children.

Burke Johnson was appointed Program Director of Radio Station WPDQ in Jacksonville. This station's format has been changed from pop, MOR to R&B.

United Artist hired Jack Gibson to handle public relations for their group War.

Retiring from radio was Jimmy Byrd to take the position of product manager of contemporary and R&B at RCA Records.

Ed Burke of Radio Station WBOK in New Orleans resigned as Program Director. At that time the station went on strike.

Radio Station KDIA in Oakland gained Bernie McCain from Radio Station WWRL in New York, as their new Program Director.

Dave JoJo Samuels went to Radio Station WDIV in Memphis as their new P.D. replacing Lee Armstrong.

Peaches and Herb left Columbia Records and signed with Mercury Records.

Guy Colston, formerly with Radio Station WLIB in New York obtained a job with Radio Station WHAT in Philadelphia.

Scheduled for January 13th and 14th, BAMA will hold a board of directors meeting in Greensboro, North Carolina. February 24th and 25th another general meeting will be held in Atlanta on board meeting will be held in New Orleans. A March 24th and 25th.

December

Added to the cast of M*A*S*H was Cream Records, Renny Roker.

Herbie Hancock signed with Columbia Records.

Wilson Pickett was rumored to have bought out his contract from Atlantic and was negotiating with Mercury Records.

As an extra sideline it was to our understanding that Motown Records was going into the wig business.

Bobby Womack wrote the movie score "Across 110th St."

Greg Hall resigned from CTI Records.

Radio Station WJON in Madison had a Christmas show December 2nd with the proceeds going toward Christmas baskets for needy families in Chicago.

Al Jefferson's Testimonial will be held February 16th at the Mariott Twin Bridges in Washington, D.C.

Spring Records hired Earl "The Pearl" Monroe to handle their Special Projects department.

Susanne dePasse was promoted to vice president at Motown Records.

Radio Station XPRS walked out December 1st. This is one of the R&B stations in the Los Angeles area.

Weldon McDougall was promoted to a newly created position of Director of Artist Relations and Special Projects.

Norman Thrasher resigned as promotion man for Jewel/Paula Records to assume a position with GSF Records.

The Glories now known as the Quiet Elegance will be appearing at New York's Copacabana with the Temptations. Wonders never cease.

(Continued on page 134)

Concert Scene
(Continued from page 127)

Preston were the major acts to appear that night, and the possibility potential of using this magnificent theater for other shows was quite apparent. Anyone who has seen a stage show at the Music Hall knows of the many special affects that can be made use of in this auditorium which is in effect a national landmark. Ron Delsener certainly saw that hall's potential, because he entered an agreement with them to produce popular music shows at midnight. The results thus far have been tremendous. The hall sold out and served just as well for James Taylor in an intimate mood as it did for the heavy rocking of West, Bruce & Laing. There was little, if any physical damage to the hall. Again, as mentioned in Delsener's Record World Dialogue, he intends to be most careful in what acts he lets play the hall because he is so concerned about gently easing the hall into this new field of production and safeguarding the many valuable physical assets contained within the theater. Special guards were posted throughout the lobby and basement of the theater to protect some of the most valuable objects. Already, for the future, Ron has booked David Bowie for a Valentine's Day special in the Radio City Music Hall. This most prestigious of forums should in itself be an added inducement for many other artists to appear in concert there. The only problem with this is that events thus far is caused by the general admission ticket policy which sells tickets with no specific seat location. This first concert seat policy has resulted in long, long lines for hours outside the theater by the fans craving front row seats.

Another breakthrough of sorts was achieved by Neil Diamond's three sold out weeks of appearances at the Winter Garden Theater. Ticket prices were high, but the fans paid as they always seem to do when they really want to see an act. The theatre atmosphere was quite conducive to Diamond's splendid showmanship. Less successful was José Feliciano's engagement at the Palace theater. For the future, Al Jasper is planning an extravaganza in March or April at the Shubert Theater to be staged by a major director-choreographer soon to be announced, and with lighting purportedly being designed by the Ike Lee that is Chip Monk. For years, many have said the theater is dead. Alan Freed used to promise that rock and roll would never die. Will rock acts indeed save Broadway? Consider the possibilities.

New York concerts in the summer take to the outdoors, and that means Ron Delsener's Schaefer Beer sponsored concerts at Central Park, which are the best buy in town, and Howard Stein's top group presentations at Gallic Park. The biggest forums have been saved for last, namely, Madison Square Garden, and the now frequently used Nassau Coliseum. On his last recent tour, Leon Russell played Nassau and passed New York City entirely. These halls are both very, very big, and for many only the Rolling Stones or a Bangla Desh can tempt them out of their houses to enter these enormous arenas. At the Garden, the television screen services supplied by Jashua Whitten are most welcome as the big screen brings the artist to full view of the thousands of audience members too far away from the stage to see clearly.

Who to book? Where to play? The problem is perhaps best summed up by Paul Colby, who stated that "there are 52 weeks in a year, which means for many clubs finding 52 acts to play. Good acts. That's not easy."

AmericanRadioHistory.com
Sutton Announces Mann Appearances

NEW YORK—Sutton Artists Corporation in New York has set Herbie Mann and the Family of Mann for nine concert appearances. Two concerts are scheduled during the spring and summer of 1973 with George Wein's Festival Productions.

The flutist is currently represented on the jazz charts by his new Atlantic album, "The Evolution of Mann," a compilation of his hits during his more than thirteen years with the label.

Return of Liberace

LOS ANGELES—In a major international deal, Ray Harris, Executive Vice-President of American Variety International has completed negotiations with Jeff Kruger of Ember Records in London for European release of Liberace product from ATV's music and recording division.

First release in England of Liberace's new album, "Candlelight Classics," featuring a classical rendition of the theme from "The Godfather," is being rushed to coincide with the pianist's Comicon Performance in London this month.

Charisma Concert

(Continued from page 26)

here is between music and an act that is quite extraordinary and what one can only imagine would be perfection. Genesis have been popular on a local level in Britain for several years, as well as many critics and musicians like Keith Emerson's favorite band, but each of their succeeding Charisma albums has gathered critical acclaim and gained popular interest, until, with the release of "Foxtrot" this fall, the band became heavy chart contenders in their own country. Both "Foxtrot" and Genesis' last lp, "Nursery Cryme," have generated an unusual amount of FM airplay in this country, especially on such English product-oriented stations as WNEW-FM in New York. The Philharmonic audience knew, at least musically, what to expect. No one that has really listened to Genesis on record and understands that talent can lightly Eclectic points of view could have been disappointed by their first American performance.

The band opened with three of their most sweepingly powerful and unique numbers: "Watcher of the Skies" from "Foxtrot," and the Victorian epics "Musical Box" and "Fountain of Salmacis" from "Nursery Cryme." Peter Gabriel, the group's lead singer, is a most engaging front-man, using ironic monologues, several costume changes, and a fascinating mimic gesture to reinforce the impact of his quavering and expressive voice. His sense of theatre is matched only by his sense of humor; he manages to be extremely intelligent and yet readily accessible as an entertainer.

Despite the act's theatricality, Genesis are also one of the most creative and workmanlike bands in rock. Tony Banks uses his keyboards and mellotron with stunning dramatic effect, while Steve Hackett's lead guitar virtuosity will help define new directions for the instrument once he gains the recognition it his incredibly well-modalized playing deserves. Michael Rutherford is an outstanding bassist, as unique in his way as Paul McCartney or John Entwistle. In Rutherford's hands the bass is not merely a rhythm instrument but another voice for the band. Phil Collins is an excellent and exceedingly musicianly drummer, although the non-ideal sound situation worked against him somewhat more than the other members of the group. After a superb sciff rendering of "The Return of the Giant Hogweed," Genesis returned to the story of their life by a standing ovation to perform the "Knives," long a show-stopper in their English show, from their first Charisma lp, "Trespass."

Charisma is shaping up as an intriguing and forward-looking label concept whose conscientiousness and ambitiousness is more than we have come to expect from many record companies with a new product to sell. The success of this benefit concert is a tribute to the flexibility and energy of Budah as a parent company and the feeling WNEW-FM has for its audience within and the community. If rock is to continue to be the highly profitable commodity we have come to take for granted it is, then more benefit concerts, such as the Charisma showcase will have to be undertaken to keep the cultural batteries charged.

Ron Ross

Sam Neely: A Regular Guy

LOS ANGELES—Sam Neely's second single, "Rosalie," has just been released by Capitol. Neely is one of the hottest artists Capitol has at the moment, and in some way has been responsible for the resurgence of Liberace.

First release in England of Liberace's new album, "Candlelight Classics," featuring a classical rendition of the theme from "The Godfather," is being rushed to coincide with the pianist's Comicon Performance in London this month.

**Good God!**

Good God, a contemporary rock and jazz group was recently signed to an exclusive recording contract with Atlantic Records. From left to right above are Mark Meyer, Atlantic's A&R Coordinator; Michael Cuscuna, Atlantic producer; William Eld, manager of the group; John Ransome, Hank Ransome, Greg Scott, Zeno Sparkles and Cotton Kent.

**Jazz LP Picks**

(Continued from page 90)

WINGS OF THE DELIRIOUS DEMON AND OTHER ELECTRONIC WORKS

IHAM MIMAROGLU—Firinlar wonders (Atlantic)

The question of what is jazz aside, this is a beautiful album from Mimaroglu, who last year collaborated with Freddie Hubbard on "Sing Me A Song Of Somancy." The LP has a unique fifteen minute excursion based on the sounds and timbre of the clarinet. It is gorgeous. There are six short pieces as well. A great album.

LOS ANGELES—Johnny Mathis, Columbia recording star, has been set by producer Mort Briskin to sing the title from Bing Crosby Productions' motion picture "Walking Tall," to be released by Cinerama.
Van der Horst pointed out, "the current bohemia always discovers these people first." Today, with her enormous critical acclaim firmly established, Bette is not at all reluctant to grasp any one trend or group for appeal. As evidenced on her album, she can be funny and campy as she parodies the Shangra Lass "Leader of the Pack" in incredibly tender and meaningful songs. She is the singer John Frine's "Hello In There."

It is entirely appropriate that the man who recognized all that Bette Midler was and could be should succinctly and accurately express the feelings behind her appeal. Ahmet Ertegun told Record World that Bette is "one of the most important singers to emerge on records in many years, and one of the most talented people I ever worked with. She has a very special combination of humor and pathos which has the mark of a name that will leave an impression in entertainment, such as Charlie Chaplin. She has a true feeling for her time and the people living in it and this is reflected in her interpretations of the songs she has picked to sing and the way she does them, as well as vividly seen in her personal appearances. She can fill people with glee, laughter, tears, and sentiment. Bette is not an overnight sensation. She is one of our biggest stars and receives innumerable offers from all the media, including television, motion pictures, and the theater.

Bob Rolontz added in explaining what he felt to be part of the Midler appeal: "Bette was willing and happy to do interesting and new things. Bette was a perfectionist. Also, she had many interruptions while recording when she had to do live appearances out of New York. This was her first time in a studio, and the major concern was to get as much of Bette Midler live on record as one could possibly get. Some of the cuts were ultimately done in front of live audiences of friends and this worked very well. So much of Bette's act is theatrical. She's an actress and gets very involved with her tunes."

Next on the busy Miss M's schedule are two New Year's Eve concerts at New York's Philharmonic Hall, and tickets are scarce, if still available at all. Ertegun revealed that Bette would be doing a spring concert tour, as well as starting a new album at the beginning of the year which would probably be produced by some combination of the people who produced her first album. In the meantime, both "The Divine Miss M" album and the single, "Do You Want To Dance," are climbing the charts. In the words of David Glow, "You have four or five songs like that per year which make the record business exciting again." And that's true for her fans too—the many thousands now—and those to be added in the future as Bette ever enters the other realms of entertainment." Happy New Year, Bette.

DIVINE MISS M
(Continued from page 28)

doesn't make it a blanket rule—"each instance is dependent on the person you are dealing with."
Gimbels said he hasn't been hit with an account closing up on him while owing him money, but knows other one-stop operators who have been owed money by stores that went out of business. And in some cases, the stores had credit lines of a few thousand dollars outstanding with more than one supplier. Gimbels also points out that for a new one-stop trying to get started, credit is often a problem. "A new one-stop trying to get the credit (on the one-stop level) that is necessary for the operation to allow each account a thousand dollar line in merchandise or money; the investment required is enormous." He concludes by stating that the best way for both the one-stop and the store to function is on a COD basis in the beginning, and to build up credit from there.

Molaman Record Distributing, a Los Angeles one-stop, maintains a total COD policy with all accounts. According to Molaman's Steve Gabor, the COD procedure is necessary because "the mark-up percentage on albums is so low, that if you get burned for $1, you have to sell $20 or $30 in (Continued on page 135)

DISTRIBUTION PICTURE
(Continued from page 38)

Capitol Records also operates with no independent distributors. They have 13 branches around the country, and among the labels they distribute are Island, Shelter, Golden, Railroad, Apple, Harvest, and Invictus. (Shelter had been distributed by Blue Thumb at one point.)

RCA Records has also moved to an exclusive branch set-up with their Music Two operations. There are 12 Music Two branches to service the country.

Soul Truth
(Continued from page 132)

Personal Pick: "I May Not Be All You Want (But I'm All You Got)"—Carla Thomas (Stax). The Memphis sound still prevails with this production by Al Bell and Johnny Baylor. Miss Thomas interprets the lyrical content beautifully. A long overdue triumph for this artist.

DEDE'S DITIES TO WATCH: "From Toys To Boys"—The Emotions (Volt); "Give Me A Little Sign"—Timmy Willis (Epic); "The Dryer"—Roy Lee Johnson (Stax); "Crazy Legs"—Donald Austin (Eastbound); "Right Here Is Where You Belong"—Larry Washington (Excello); "I Will Always Love You"—New Cymbals (Delite); "He's Gone (And It's All Over Now)"—Barbara & The Uniques (Abbott).

Good sales are showing up at Waxie Maxie in Washington, D.C. on "The World Is A Ghetto" album by War on UA.

Frankie "M" of Radio Station KOWH in Omaha, Nebraska would like your help with reference to making sure the one stops in his area receive product from your company. He has been forced to take off many tunes which are very important, and for that matter he has not gone on many also. If there are any questions do not hesitate to call Frankie at 402-422-1600.

"Time Is Love" by Black Ivory on Today is beginning to show up. Many stations are picking it up with positive thoughts and ideas.

One'sy Mack, a new artist, has recorded a tune written by Ace Adams of "Honky Tonk" fame. After five years of trying Adams has signed with Atlantic Records, where Miss Mack has just finished recording "I Do Believe I'm Losing You." This was the first on the Aristo label picked-up by Atlantic. Shown here is Miss Mack with Radio Station WLWB's D.J., Eddie O'Jay.

Another hit side is "The Message" by Cymande on Janus. Taken from the album of the same name, is selling across the board.

Ronnie Dyson will be coming out with a new tune produced by Thom Bell, who will be producing for Columbia. Also producing for Columbia will be former Motown producer Johnny Bristol. The Manhattans will also be recording for the label.

RCA distributes Grunt, the Airplane/Hot Tuna/Papa John Crecel label, along with Chess, Daybreak and Wooden Nickel Records.

The Warner-Elektra-Atlantic Distribution Corporation was formed to distribute the product of all of the combined WEA labels. Warner Brothers & Reprise had been indies until the formation of WEA, and they now distribute Bearsville (which... (Continued on page 135)
merchandise just to make up the dollar you lost. The whole industry is credit conscious — you really have to be careful.” And West Coast Music Sales, Jack Miller, Los Angeles, another firm that uses a COD only policy. They send out a mailer with the top albums and singles, both pop and r&b, and the list includes the list price and dealers list. If you want to order from the list can —COD, of course. According to Miller, “the percentage of mark-up is so low that they have to pay cash for the merchandise — that’s why our prices are so low. And no matter how we ship the merchandise — UPS, truck or air — their is still an extra expense involved.”

Mighty Fine Distributing’s John lotta, one of Course, also maintains a COD ordering policy for his San Francisco firm, “We aren’t large enough — we don’t have enough financial resources to be able to grant each store we deal with a credit line. The average record store has a 30% going-out-of-business factor; you can’t afford to get burned. And even with COD, you sometimes get buyers who don’t keep their lines full.” The type of store is also a factor in determining the store’s potential credit rating. “Many small stores are on a shoestring — how do you collect from them? Even if it’s only get hung for 10%, how can you handle it if a store has a five thousand dollar credit limit?”

And finally, Norman D. Cooper, one-stop operator from Philadelphia, indicated that he is trying to convert his customers from billing to COD, although he admitted some difficulty in doing so. The customers who have been reliable and reasonably prompt in paying can continue having an open line of credit, according to Cooper. “But those who bounce a check or fall behind in their payments, we ask them to start paying cash for the merchandise they order.” The cash procedure makes it easier to keep track of each merchandise. “And when someone spends out on you owing you a lot of money, you have to turn around and get it back somehow from your regular customers.”

Some observers noticed that when a one-stop extended credit to a retail outlet — anywhere from five hundred to twenty five thousand dollars in credit — might be granted, the larger, more established outlets, not faced with either credit or cash problem have not experienced the same difficulty

New National Lampoon Album

**NEW YORK—**After the success of “Radio Dinner,” an album on the Banana label, distributed by Blue Thumb and recorded by the National Lampoon, the youth oriented satire magazine is preparing a second lp based on a new play called “Lemmings,” which is being produced and directed by Lampoon editor Tony Hendra. Records has 6 branches and 20 sales offices around the country and one independent distributor in Hawaii. For all purposes then, MCA can be considered a full-branch set-up too.

Music Was Music

(Continued from page 34) distributed; the rest are those that have some independent distribution and some branches. The first is London, which has 7 branches and 18 independents. The unique aspect of London’s branch set-up is that in addition to their own labels, they act as distributors for A&M, ABC, Buddha, Mercury, CTI, Famous, and Alfa in some of their branches. They also serve as an all-label tape supplier, the only branch operation to do so.

ABC Records has 4 branches — in N.Y., Chicago, Boston, and Los Angeles. The other 15 districts are indie. MCA Records

(Continued from page 134)
Larry Butler: Hits Are His Happiness

By DAN BECK

NASHVILLE — What can a producer do after cutting hits on a legendary figure such as Johnny Cash? Larry Butler has been doing it for quite awhile, but the 30-year-old producer has set even more goals for himself. “I want to be able to work with different acts on different labels,” he commented over the noise of interior decorators at his new office located behind the United Artists office on 17th Avenue South here.

“I don’t want to be weighed down with the chain of command and paperwork that staff production requires. I want to produce!” he added. “Johnny (Cash) and I are still together, I will still produce his records. I left House of Cash because I wanted to work with additional acts, and Johnny completely understands; he’s that kind of man. Despite the rumors, we are still very close. He left a marked impression of his genuine respect for Johnny Cash, while pointing out the creative need for producing other artists.

When questioned about the future, Butler was quick and confident in his reply. “I want ten gold albums, twenty!” What artists he was interested in cutting aroused a curious excitement as he quipped, “I’ll cut bigger hits on Johnny Cash and other artists. I want ten gold albums, twenty!”

Butler began his career some nine years ago as a writer and studio pianist, through the aid of Buddy Killen. Later he developed an involvement with the House of Cash that included producing, writing, performing, and administrative work for the Hendersonville operation.

Butler believes that independent production is the key to success, at least for him. He surmised: “There is not much of a gamble for a record company to hire an independent producer. Number one, there is no expense account turned in, and number two, there is no salary paid every week, just product!”

Throughout the conversation, Butler covered points from “the psychological freedom” of indie production, to “an indie must be able to take care of business.” He later referred to avoiding worrying about finances.

(Continued on page 142)

Phoenix Hosts First Meeting Of New CMA Board

NASHVILLE — The Camel-Back Inn in Phoenix, Arizona is the site for the First 1973 Quar- terly Meeting of the Board of Directors and Officers of the Country Music Association. January 4 and 5 are the dates for the Board Meeting, with January 3 also promising to be a busy day with fourteen of CMA’s thirty-one committees meeting.

Thursday, January 4, CMA Officials will host a luncheon at the Inn for its members in the immediate four-state area, Arizona, New Mexico, Utah and Nevada. Also, other people engaged in the music industry in and around the Phoenix area will be invited. CMA’s West Coast Committee will co-host the luncheon.

Among many topics of discussion scheduled for the two-day meeting will be plans for various projects for the coming year and evaluation of completed projects. The First International Country Music Fan Fair, which took place in the spring of 1972, will be reviewed, and plans for the 1973 Fan Fair, dates of which are June 6-10, will be presented to the Board.

Chairman of the TV Committee, Irving Waugh, will relate the

Stuckey Goes The United Way

United Talent, Inc, has announced an exclusive booking contract with Nat Stuckey, RCA recording artist. Born in 1927, Nat, now living in New York City, is the top R & B vocalist of his generation, with strings to capture the full impact. Add another to her hit list! Epic S-10940.
**Cinnamon Heats Up Quickly**

NASHVILLE — Cinnamon Records, one of this city's newest country music labels, is already showing up nationally with its first two releases. "Love Don't Live Here" by Stan Hitecock moved on to Record World's Country Singles Chart at 75 with a bullet last week. This is Cinnamon's first release.

In a move to strengthen the label's position in country music, Cinnamon has signed Frankie Ford, a top rock star of the late 1950's who has switched over to the country field. His first release, "When I Stop Dreaming" b/w "I'm Proud of What I Am," has already been shipped. The record is getting widespread airplay and sales have developed in several key markets.

Johnny Morris, label president, stated to Record World, "We are very excited over the outcome of negotiations with Frankie Ford and his manager, Ken Keene. Frankie was a giant in the rock and roll field, and we are confident that he will emerge as a country music giant. He's a very talented artist."

Cinnamon Records has retained the services of Country Collage, headed by George Cooper III to handle national promotion of all Cinnamon product. Nationwide distribution has been set up through NSD, P.O. Box 1262, Nashville, Tn. 37212.

**Early Success**

Tanya Tucker, Columbia Recording artist whose first single "Delta Dawn," jumped to number one on country charts across the nation, was presented with a plaque from Record World for the fastest selling debut hit recording. When asked where it all started, "Up! Nashville is ready, and it's going to bust wide open!"

"You can walk into the studio here, and see me on piano, Jerry Kennedy on guitar and Keiso Herston on guitar. Technically, we are supposed to be in competition," Butler added to explain his concept of why Nashville is on the grow.

He footnoted this last statement by explaining that predictions have been made on his own productions and why he plans to continue the practice. "I like working in the middle of it. I'm not behind the glass. I get a better feeling of who to use by working with them. I also can see new trends; I'm going to play on more of my sessions."

**Son Born To Jerry, Susan Raye Wiggins**

BAKERSFIELD, CALIF. — Jerry Wiggins, drummer for Buck Owens' Buckaroos and Susan Raye Wiggins, popular Capitol songstress, have announced the birth of their son, Caleb Ryan Wiggins. Caleb was born December 3, 1972, at Memorial Hospital in Bakersfield, California at 5:38 a.m. He weighed in at 7 lbs. and 2 oz., sporting a full head of hair.

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**COUNTRY HOT LINE**

By MARIE RATLIFF

Station Check List

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<th>WBAP, Ft. Worth (Art Davis)</th>
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<td>WXCL, Paoria (Lee Benson)</td>
<td>WWVA, Wheeling (Bob Ward)</td>
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<td>KXMT, Ft. Dodge (Dale Eichor)</td>
<td>WAME, Charlotte (Ed Robinson)</td>
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<td>WUNI, Mobile (Johnny Barr)</td>
<td>WPOR, Portland (Al Dimon)</td>
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<td>WKDA, Nashville (Joe Lowisz)</td>
<td>WMQM, Memphis (Les Acree)</td>
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<td>WRN, Louisville (Rob Owen)</td>
<td>KVCO, Tulsa (Mike Jackson)</td>
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<td>WENO, Nashville (Johnny E.)</td>
<td>WCMS, Norfolk (Earle Feulk)</td>
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<td>WHYD, Columbus (Jimmy Deer)</td>
<td>KENR, Houston (Bruce Nelson)</td>
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<tr>
<td>KFDI, Wichita (Don Fedd)</td>
<td>KVOO, Tulsa (Bob Mitchell)</td>
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<tr>
<td>KKYX, San Antonio (Bill Robde)</td>
<td>KCKC, San Bernardino</td>
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Johnny Bush is riding a strong wave of picks and spins with his remake of the Webb Pierce smash of two decades ago, "There Stands The Glass." It's the pick at KKKY; ultra-heavy at WHO, KENR, WKDA, WXCL, KWMT, KVOO, WINY, KCKC.

Johnny Morris, label president, stated to Record World, "We are very excited over the outcome of negotiations with Frankie Ford and his manager, Ken Keene. Frankie was a giant in the rock and roll field, and we are confident that he will emerge as a country music giant. He's a very talented artist."

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Country Singles Awards

TOP 10 SINGLES
1. KISS AN ANGEL GOOD MORNING — Charley Pride — RCA
2. HAPPIEST GIRL IN THE WHOLE USA — Donna Fargo — Dot
3. MY HANG UP IS YOU — Freddie Hart — Capitol
4. EASY LOVIN' — Freddie Hart — Capitol
5. ONE'S ON THE WAY — Loretta Lynn — Decca
6. SHE'S ALL I GOT — Johnny Paycheck — Epic
7. WOULD YOU TAKE ANOTHER CHANCE — Jerry Lee Lewis — Mercury
8. NEVER ENDING SONG OF LOVE — Dickey Lee — RCA
9. IT'S FOUR IN THE MORNING — Faron Young — Mercury
10. THE YEAR CLAYTON DELANEY DIED — Tom T. Hall — Mercury

TOP VOCAL GROUP
1. STATLER BROTHERS — Mercury
2. TOMPALL & GLASER BROS. — MGM
3. JACK BLANCHARD & MISTY MORGAN — Mega
4. CARTER FAMILY — Columbia
5. COMPTON BROTHERS — Dot
6. WILBURN BROTHERS — Decca

MOST PROMISING VOCAL GROUP
1. KENDALLS — Dot
2. COMMANDER CODY & HIS LOST PLANET AIRMEN — Paramount

TOP INSTRUMENTAL GROUP
1. DANNY DAVIS & NASHVILLE BRASS — RCA
2. BAKERSFIELD BRASS — Capitol
3. NASHVILLE STRING BAND — RCA

MOST PROMISING INSTRUMENTAL GROUP
1. MOMS & DADS — GNP Crescendo

TOP FEMALE VOCALIST
1. LYNN ANDERSON — Columbia
2. TAMMY WYNETTE — Epic
3. SUSAN RAYE — Capitol
4. DOLLY PARTON — RCA
5. JODY MILLER — Epic
6. CONNIE SMITH — RCA
7. JEANNIE C. RILEY — MGM
8. BARBARA MANDRELL — Columbia
9. SAMMI SMITH — Mega
10. JAN HOWARD — Decca

MOST PROMISING FEMALE VOCALIST
1. DONNA FARGO — Dot
2. TANYA TUCKER — Columbia
3. JEANNIE PRUETT — Decca

TOP DUO
1. CONWAY TWITTY/LORETTA LYNN — Decca
2. PORTER WAGNER/DOLLY PARTON — RCA
3. GEORGE JONES/TAMMY WYNETTE — Epic
4. BILL ANDERSON/JAN HOWARD — Decca
5. HANK JR./LOIS JOHNSON — MGM

MOST PROMISING DUO
1. JOHNNY PAYCHECK & JODY MILLER — Epic
2. GARY & RANDY SCRUGGS — Vanguard

TOP COMEDIAN
1. JERRY CLOWER — Decca
2. DON BOWMAN — Mega
3. ARCHIE CAMPBELL — RCA

MOST PROMISING COMEDIAN
1. URAL ALBERT — Sugar Hill
2. JOE BEE — Stop

TOP INSTRUMENTALIST
1. JERRY REED — RCA
2. CHET ATKINS — RCA
3. ROY CLARK — RCA
4. FLOYD CRAMER — RCA
5. JERRY SMITH — Papa Joe's

MOST PROMISING INSTRUMENTALIST
1. CHARLIE McCOY — Monument
2. KOSSI GARDNER — RCA
# Record World 1972 Country Album Awards

## Top 10 Albums
1. **EASY LOVIN’**  
   *Freddie Hart — Capitol*
2. **CHARLEY PRIDE SINGS HEART SONGS**  
   *RCA*
3. **BEST OF CHARLEY PRIDE**  
   *RCA*
4. **I’M JUST ME**  
   *Charley Pride — RCA*
5. **THE REAL McCoy**  
   *Charlie McCoy — Monument*
6. **SOMEDAY WE’LL LOOK BACK**  
   *Merle Haggard — Capitol*
7. **HOW CAN I UNLOVE YOU**  
   *Lynn Anderson — Columbia*
8. **IN SEARCH OF A SONG**  
   *Tom T. Hall — Mercury*
9. **ONE’S ON THE WAY**  
   *Loretta Lynn — Decca*
10. **KILLER ROCKS ON**  
    *Jerry Lee Lewis — Mercury*

## Top Male Vocalist
1. **CHARLEY PRIDE — RCA**
2. **FREDDIE HART — Capitol**
3. **MERLE HAGGARD — Capitol**
4. **SONNY JAMES — Capitol/Columbia**
5. **JOHNNY CASH — Columbia**
6. **JERRY LEE LEWIS — Mercury**
7. **TOM T. HALL — Mercury**
8. **KRIS KRISTOFFERSON — Monument**
9. **JOHNNY PAYCHECK — Epic**
10. **CONWAY TWITTY — Decca**

## Most Promising Male Vocalist
1. **RED SIMPSON — Capitol**
2. **DICKEY LEE — RCA**
3. **TONY BOOTH — Capitol**

## Top Duo
1. **PORTER WAGONER/DOLLY PARTON — RCA**

## Most Promising Duo
1. **GEORGE JONES/TAMMY WYNETTE — Epic**
2. **MEL TILLIS/SHERRY BRYCE — MGM**
3. **BUCK OWENS/BUDDY ALAN — Capitol**
4. **LESTER FLATT/MAC WISEMAN — RCA**

## Top Instrumental Group
1. **DANNY DAVIS & NASHVILLE BRASS — RCA**
2. **NASHVILLE STRING BAND — RCA**
3. **BAKERSFIELD BRASS — Capitol**

## Most Promising Instrumental Group
1. **MAGIC ORGAN — Ranwood**
2. **MOMS & DADS — GNP Crescendo**

## Top Vocal Group
1. **STATLER BROTHERS — Mercury**
2. **TOMPALL & GLASER BROTHERS — MGM**
3. **OSBORNE BROTHERS — Decca**

## Most Promising Vocal Group
1. **COMMANDER CODY & HIS LOST PLANET AIRMEN — Paramount**
2. **EARL SCRUGGS & FRIENDS — Columbia**

## Top Female Vocalist
1. **LYNN ANDERSON — Columbia**
2. **LORETTA LYNN — Decca**

## Most Promising Female Vocalist
1. **CONNIE EATON — Chart**
2. **DONNA FARGO — Dot**
3. **BARBARA FAIRCHILD — Columbia**

## Top Instrumentalist
1. **CHET ATKINS — RCA**
2. **FLOYD CRAMER — RCA**
3. **JERRY REED — RCA**
4. **JERRY SMITH — Decca**
5. **BOOTS RANDOLPH — Monument**

## Most Promising Instrumentalist
1. **CHARLIE McCOY — Monument**
2. **KOSSI GARDNER — RCA**

## Top Comedian
1. **BEN COLDER — MGM**
2. **DON BOWMAN — Mega**

## Most Promising Comedian
1. **JERRY GLOWER — Decca**

*Record World December 30, 1972*
Halsey Company Gets Overstreet, Trask

NASHVILLE — John Hitt, Vice President in charge of talent and booking for the Jim Halsey Company of Tulsa, Oklahoma, last week announced the signing of Deb recording artists Tommy Overstreet and Diana Trask for exclusive management and booking. Arrangements were made in Nashville last week by Bob Taylor, Taylor, formerly with the Buddy Lee Agency, has been with the company since April and is in charge of one-nighters.

By MURRAY KASH

COUNTRY FROM THE CONTINENT

LONDON — The Up Country Tour, has just ended starring George Hamilton IV, and the Stoneman Family, along with British acts such as George Hamilton IV, Graham McAnally, Pete Sayers, the Country Fever, and your correspondent as MC... The tour included 22 cities around Great Britain, with London's Royal Albert Hall as the number one date... The above-mentioned bill along with a special guest appearance of the London show, was received by enthusiastic audiences... George Hamilton IV is well known to British audiences due to his two BBC-TV series, and his appearances at every one of the International Festivals of Country Music at Wembley Pool. Some of the highlights of his act, were his rendition of "Country Music In My Soul," "Amazing Grace," and some Mickey Newbury material... The Stoneman Family, who made such an impact at the Wembley Pool show last Easter have made a host of new fans in this country as a result of this tour. Their combination of talent and showmanship brought roars of approval at every show. In conjunction with the tour, Promoter Mervyn Conn launched a new label, Nashville International, with album releases by contract artist, Pete Sayers, "(Bye, Bye Tennessee)"

COUNTRY SINGLE PICKS

DAVID HOUSTON—Epic 5-10939
GOOD THINGS (Algee, BMI)
Good things are going to happen for David on this Billy Sherrill, Norro Wilson and Carrol Taylor-inked item. Tougher than a Christmas turkey held over to New Year's. Fits Houston well and will be a charter on heavy airplay.

JEANIE SEELY—Deco 33042
FARM IN PENNSYLVANIA (Tree, BMI)
BETWEEN THE KING AND I (Tree, BMI)
Jeanie tells her story of becoming a Southern gal in a song for herself. Catchy lyric and rolling melody will spread this one like wild Ivy.

ROY DRUSKY—Mercury 73356
I MUST BE DOIN' SOMETHING RIGHT (Ben Peters, BMI)
ALWAYS YOU, ALWAYS ME (Funny Farm, BMI)
He sure is doin' something right! It's on the grooves of Roy's latest. Fine feel that will get the title strip printers printing for talkin' juke-boxin'.

CLINT HOLMES—Epic 5-10891
PLAYGROUND IN MY MIND (Vanlee/Emily, ASCAP)
Reserviced disk is showing interesting action that everybody should find. MOR with a real twist. Children's chorus makes for happy listening.

DICK FELLER—United Artists 50984
THE SUM OF MARCIE'S BLUES (House of Cash, BMI)
ANY OLD WIND THAT BLOWS (House of Cash, BMI)
Funky cut and unique and entwining lyrics. A record shop seller and fine mixture of instrumentation.

THE BOONE FAMILY—MGM 14476
PAY THE PIPER (Screen Gems-Columbia, BMI)
Pat and family have on their dancing shoes (white bucks?) for delivering a message. Uptempo but still in the style Boone had in the 50's.

LAMAR MORRIS—MGM 14448
YOU CALL EVERYBODY DARLING (Mayfair, BMI)
A nice shuffle that makes for easy listening. Will pick up airplay. MOR. Fine smooth delivery by Morris.

BILLY MIZE—United Artists 50991
MIDDLE TENNESSEE COUNTRY BOY'S BLUES (Mark Three, BMI)
GOODTIME CHARLIE'S GOT THE BLUES (Cotillion/Read Canon, BMI)
Billy Mize looks to be on his way as an artist. This song will hit the turntables and bend more ears than a windstorm in an Iowa cornfield.

ANN J. MORTON—Chart 5183
HOUSEWIFE'S UNION (Wilijex, ASCAP)
WELCOME HOME (Wilijex, ASCAP)
Women's lib is movin' country. Look out boys, cause you'll be hearin' about it on the radio with numbers like this.

JENNY HASTINGS—Mother 1052
BEFORE YOU SEE YOUR MOTHER CRY (Saturday, BMI)
WHERE ARE YOU (Mother's, BMI)
Country from New Jersey, as Jenny Hastings comes up with this tender tune. Nice story and good feel to boot.

BOBBY MACK—Ace of Hearts 0462
THE HEARTACHES CAUSED BY YOU (Golden Horn, ASCAP)
IT'S TIME TO MOVE ALONG (Golden Horn, ASCAP)
Solid production with Mack's powerful vocals. Song from Mack's own ink fits his delivery style well.
### THE COUNTRY ALBUM CHART

#### DECEMBER 30, 1972

<table>
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<th>WKS. ON CHART</th>
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**This Week's Top 12 Songs:**

1. *Here I Am Again* by Loretta Lynn
2. *Got the All Over for You* by Freddie Hart
3. *Best of the Best of Merle Haggard* by Capitol
4. *A Sunshiny Day* by Charley Pride
5. *My Man Tammy Wynette* by Epic
6. *Lynn Anderson's Greatest Hits* by Columbia
7. *The Happiest Girl in the USA* by Dona Fargo
8. *I Can't Stop Loving You* by Decca
9. *Wheel of Fortune* by Susan Raye
10. *Somebody Loves Me* by Johnny Paycheck
11. *Some Experience* by Porter Wagoner
12. *Turn On Some Happy* by Danny Davis

**Top Country Albums:**

- *The Roadmaster* by Freddy Weller
- *Glen Travis Campbell* by Capitol
- *Somebody Loves Me* by Johnny Paycheck
- *Wheel of Fortune* by Susan Raye
- *I'm the Happiest Girl in the USA* by Donna Fargo
- *Ladies Love Outlaws* by Dolly Parton
- *Together Always* by Porter Wagoner & Dolly Parton
- *Send Me Some Lovin'* by Hank Williams, Jr.
- *I've Got a Woman's Love* by Marty Robbins
- *A Perfect Match* by David Houston & Barbara Mandrell
- *Incomparable Charley Pride* by RCA
- *The Very Real Red Simpson* by Capitol
- *The Real McCoy* by Monument

**Additional Songs:**

- *A Perfect Match* by David Houston & Barbara Mandrell
- *Baby Don't Get Hooked On Me* by Mac Davis
- *Baby Don't Get Hooked On Me* by Mac Davis
- *Borrowed Over* by Tanya Tucker
- *Heaven Is My Woman's Love* by Tommy Overstreet
- *I've Found Someone Of My Own* by Cal Smith
- *I've Got A Woman's Love* by Marty Robbins
- *A Picture of Me* by George Jones
- *The Lonesome 7-7203* by Tony Booth
- *Oh, What A Night* by Chart
- *A Picture of Me* by George Jones
- *A Perfect Match* by David Houston & Barbara Mandrell
- *My Man Tammy Wynette* by Epic

**Albums of Note:**

- *The Very Best of Roy Acuff* by Hickory
- *The Very Best of Dottie West* by RCA
- *The Very Best of George Jones* by Epic
- *The Very Best of Merle Haggard* by Capitol
- *The Very Best of Johnnie Cash* by Columbia
- *The Very Best of Hank Snow* by RCA

**Seasons Greetings:**

There's no business like Show Business and there's no Greater Joy than to wish you...

**Sincerely, The LeGarde Twins Tom & Ted**
KRAK GM and PD Jay Hoffer assigned morning personality Bill Jones to emcee the show and started proceedings with a behind the curtain reading of a Proclamation from the Mayor of Sacramento, Richard Marriott, saluting the station for its outstanding community service record. During intermission, station owner Slater blew out the candles on the 10th anniversary cake.

We hope the year-old son of KLAC-Los Angeles manager Bill Ward is feeling better, ditto personality Harry Newman.

Members of the Sacramento Symphony Orchestra accept the proclamation in his portion of the show. KRAK GM and PD Jay Hoffer assigned morning personality Bill Jones to emcee the show and started proceedings with a behind the curtain reading of a Proclamation from the Mayor of Sacramento, Richard Marriott, saluting the station for its outstanding community service record. During intermission, station owner Slater blew out the candles on the 10th anniversary cake.

We hope the year-old son of KLAC-Los Angeles manager Bill Ward is feeling better, ditto personality Harry Newman.

Bakersfield's Merle Haggard set an all-time adult attendance record last week (7,500 paid) at Fresno's Selland Arena Convention Center. With "Jass" was his regular road show plus Johnny Tillotson and Don Bowman. Two shows were played in Santa Clara (near San Francisco) when two shows were sold out.

One of the most interesting station promotions we've ever seen lately, signaling his return to active road work.

Heaven Breaks Loose!

If Heaven is a chart record, then this group is justifiably happy! Celebrating their current chart record "All Heaven Breaks Loose." (Columbia) are from left: writer Gayle Barnhill, head of Chappell/Hollywood Henry Hunt, writer Rory Bourke, director of activities Buddy Robbins, singer David Rogers and producer Pete Drake. Robbins fess in from New York to congratulate Gayle and Rory on their record which reached 41 in Record World this week.

Air Force Show

Features C&W Stars

NASHVILLE — A cavalcade of country artists gathered at Music City Recorders last week in a series of sessions for the United States Air Force Shows. Sg.t. Perry Bullard and Sg.t. Les Paul produced the shows, with Scotty Moore handling engineering.

CMA Meeting

(Continued from page 136)

progress being made on CMA's upcoming hit parade type TV show. The show is sponsored by the American Gas Association and is slated for taping February 4 through 8 and airing February 18 on the NBC Network.

The Anti-Piracy Committee will present recommendations on various steps CMA can take to prevent the illegal sale of tapes and records in the U.S.

Jim Schwartz, Chairman of the Record Merchandisers Committee, will report on various projects his committee has planned for 1973. Ideas and plans in the area of record merchandising and increasing the sale of country music product will be proposed.

The reviewing of the Hall of Fame Election Rules is another item on the agenda.

Archie Campbell Show

Set For Syndication

NASHVILLE — It was announced here last week that TV and recording star Archie Campbell is set to host his own syndicated weekly TV show.

by EDDIE BRIGGS

Heaven Breaks Loose!

If Heaven is a chart record, then this group is justifiably happy! Celebrating their current chart record "All Heaven Breaks Loose." (Columbia) are from left: writer Gayle Barnhill, head of Chappell/Hollywood Henry Hunt, writer Rory Bourke, director of activities Buddy Robbins, singer David Rogers and producer Pete Drake. Robbins fess in from New York to congratulate Gayle and Rory on their record which reached 41 in Record World this week.

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(Continued on page 143)

COUNTRY MUSIC

HOLLYWOOD

COUNTRY ALBUM PICKS

"BABY IT'S SO HARD TO BE GOOD"

ERNEST TUBB—Decca 7-5388

E. T. just keeps giving the real country fans the purest of real country music.

The title tune, "Baby, It's So Hard To Be Good," other new songs, a couple of oldies and a combination of some fantastic writers (Harlan Howard, Hank Cochran, Marty Robbins) make Ernest Tubb as fresh and vital as ever!

THE NASHVILLE PACKAGEN ORIGINAL COUNTRY HITS

VARIOUS ARTISTS—Mercury 61375

Literally a "package" of Mercury hits. Features gems like "Dang Me," "Foggy Mountain Breakdown," "It's Four In The Morning," "White Lightning," "Come Sundown," "Clayton Delaney," "King of the Road" and others, all by Mercury's original artists. A fine collection of "bests" from Roger Miller, Hank Thompson, Steel Aubrey, etc.

HANK THOMPSON'S GREATEST HITS, VOLUME I

Dot 26004

Hank's collected some of his best songs over the years and packed them into one package. "Oklahoma Hills" marks nostalgia, while clever tunes like "Smoky the Bear" and "Squaws Along The Yukon" mix among ballads. A fine combination for the collector!

Pierce Back On The Road

NASHVILLE — Webb Pierce is going back on the road with a full show including Webb Pierce, The Entertainers, Gordon Terry, Koko the Clown and Debbie Lynn Pierce.

Pierce has just purchased a new GM custom bus to carry his show. He also will be able to promote his new single release "Let the Children Pick the Flowers," which will be released momentarily.

Pierce has made numerous syndicated television shows lately, signaling his return to active road work.
and you had to have it pulled out, one strand at a time?"

Latest Don Gibson-Sue Thompson duet on Hickory: "Cause I Love You ... Don wrote it. Roger Miller back in the city for Mercury recording session. Roger keeps saying he's going and you had to have it pulled out, one strand at a time?"

Ben Peters back in song-writing groove after surgery. Jim Ed Brown's RCA single of "Unbelievable Love" and Roy Drusky's new Mercury release "I Must Be Doing Something Right," are Big Ben compositions. (Carly Putman did a 'co job on the former).

Birthdaying: Skeeter Davis, Rose Lee Maphis, Rex Allen and Van Stoneman.

Bob Dylan signed for role in the "Pat Garrett and Billy the Kid" movie, which stars James Coburn and Kris Kristofferson.

Munich's Intertel-TV signed deal with West Coast producer Snuff Garrett for two country music specials for international syndication. First will be taped next month in Fort Worth; second in the Nashville in April.

Bill Anderson will spend part of holidays reaching decision on replacement for Jan Howard, who has left his show to perform as single act. "I've received about 100 applications for the job, several with good advice," Anderson said. He and his Po' Boys were asked to accompany Bob Hope on his annual overseas tour to entertain GIs—but the invitation arrived too late. "We had only 48-hours notice," Bill said, "and couldn't re-arrange our schedule."

Jack Barlow will spend New Year's Eve in Brazil. He's booked for a show in the National Guard Armory that night at Brazil, Indiana, "the biggest show in town," but will be called away. "If they had only given a week's notice, I'd be there," he said.

Hank Thompson starts his 26th year as a country and western artist come 1973—with a new look: A chinny, chinny chin beard and mustache, non-bushy and neatly trimmed.

Dennis Weaver, star of NBC-TV's "McCloud" series, strums the guitar, writes songs, records songs and grows his own organic vegetables, but says, "I have no outside hobbies." Dennis' 'hobby is putting people on.'

Singer Jim (Kid Cuz') West's daffyfion of Grand Opry diva who uses strong language: An off-coloratura soprano. Publisher Jim Pelton says a knotty problem is a boat race between two yachtsmen. Mega artsis Sammi Smith's new single is "Toast of Lorna's age will associate with." Epic producer Steve Paley, who came down from New York with Miss Luft, said, "We are recording here because we think Nashville musicians are the best there are." She is expected to return for additional recording in the near future, it was reported.

Perry Como's scheduled sessions at RCA (with Chet Atkins producing) have been postponed until "after the first of the year." Como opened a two week engagement at the Las Vegas Hilton the past weekend and it is reported he will be here in early January. Lynn Anderson will sing at President Nixon's inaugural party scheduled for Thursday, Jan. 18. Danny Davis and the Nashville Brass were previously announced as performers at the function.

Happy Wilson, long time song and music man for Central Songs and Capitol Records, has resigned from the companies and says he has no plans, would like to "get caught up on my fishing."

Airforce

American Heritage Records.
The Wilburn Brothers can be seen each week on their nationally syndicated television show, "The Wilburn Brothers Show." Exclusively on DECCA RECORDS #33027


### THE COUNTRY SINGLES CHART

**Last WK on Chart**

<table>
<thead>
<tr>
<th>WK #</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>FOOLED ME LYNCH - Anderson</td>
<td>Columbia 5-45692</td>
<td>3</td>
</tr>
<tr>
<td>11</td>
<td>KATY DORIS</td>
<td>GONE SHE FEEL</td>
<td>RCA 74-0823</td>
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<tr>
<td>10</td>
<td>PATRICK DOUGHERTY</td>
<td>I'M GONNA FEEL</td>
<td>RCA 74-0826</td>
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<td>9</td>
<td>LOVE'S ANSWER</td>
<td>JAMESTOWN FERRY</td>
<td>Mercury 73334</td>
</tr>
<tr>
<td>8</td>
<td>PASS YOUR</td>
<td>JOHN RODRIGUEZ</td>
<td>Mercury 73334</td>
</tr>
<tr>
<td>7</td>
<td>CATFISH JOHN</td>
<td>JERRY REED</td>
<td>Decca 33009</td>
</tr>
<tr>
<td>6</td>
<td>THIS LITTLE THING</td>
<td>BILLY &quot;CARSH&quot; CRADDOCK</td>
<td>Decca 33009</td>
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<tr>
<td>5</td>
<td>SHE LOVES ME</td>
<td>BILLY &quot;CARSH&quot; CRADDOCK</td>
<td>Decca 33009</td>
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<tr>
<td>4</td>
<td>SHE SALENS OF ME</td>
<td>BILLY &quot;CARSH&quot; CRADDOCK</td>
<td>Decca 33009</td>
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<tr>
<td>3</td>
<td>I REALLY DON'T WANT</td>
<td>CHARLIE McCAY</td>
<td>Decca 33009</td>
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<td>2</td>
<td>WHOLE LOTTIE LOVIN'</td>
<td>HANK WILLIAMS, JR.</td>
<td>Decca 33009</td>
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<td>1</td>
<td>DO YOU KNOW WHAT IT'S LIKE</td>
<td>JERRY WALLACE</td>
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<td>YOU'RE MY</td>
<td>JERRY WALLACE</td>
<td>Decca 33009</td>
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<td>WHO'S GONNA PLAY THIS</td>
<td>EVELYN MOORE</td>
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<td>OLD ENGINE</td>
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<td>SOMEWHERE MY LOVE</td>
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<td>I WONDER IF THEY EVER</td>
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<td>I NEVER HAPPENED</td>
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<td>LOVE YOU</td>
<td>JERRY WALLACE</td>
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<td>IT'S ALL RIGHT WITH YOU</td>
<td>DOTTIE WEST</td>
<td>RCA 74-0828</td>
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<tr>
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<td>YES, MA'AM</td>
<td>ANNE MURRAY</td>
<td>Capitol 3481</td>
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<td>COMIN' AFTER JINNY</td>
<td>DON GIBSON &amp; SUE</td>
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<td>FOR ME</td>
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The No.1 Country Music Publisher...
Blue Book Music

And The No.1 Country Artist...
Freddie Hart

Wish To Thank Everyone For An Outstanding Year.