

# RECORD WORLD

## WHO IN THE WORLD

DECEMBER 4, 1971

**Carole King, Whose Music Is Among the Most Popular Of The Day, Has Just Released Her Third Solo Album, Ode Records' "Carole King Music." Her "Tapestry" LP Sales Are Approaching the Three Million Mark and Everybody Everywhere Is Singing Her Songs.**



## PICKS OF THE WEEK

SINGLES

**BARBRA STREISAND, "SPACE CAPTAIN"** (Skyhill, BMI). Barbra's version of the song Joe Cocker introduced will be her biggest hit ever. Fanny back-up smashing! B/w "One Less Bell to Answer/A House Is Not a Home" (Blue Seas/Jac & Levine, ASCAP). Columbia 4-45511.



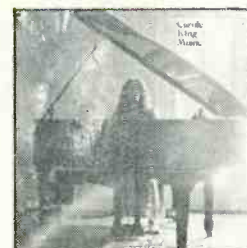
SLEEPERS

**FONTELLA BASS, "WHO YOU GONNA BLAME"** (Saico/Polyday, BMI). Long-awaited recording return of the "Rescue Me" girl proves more than worth the wait. Powerfully performed piece was written and produced by sax man Oliver Sain. A must! Paula 360 (Jewel).



ALBUMS

**CAROLE KING, "CAROLE KING MUSIC."** Carole King music seems to be what one of the largest percentages of the record-buying public wants to hear nowadays. This new album contains a new batch—well, one oldie—of unmistakable King clicks. Ode SP 77013 (A&M).



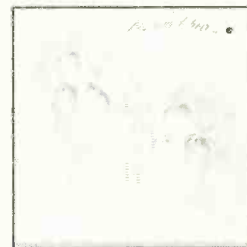
**GLADYS KNIGHT & THE PIPS, "MAKE ME THE WOMAN THAT YOU GO HOME TO"** (Uobete, BMI). Without winning many plaudits, Gladys and the guys have had quite a year for themselves. They cap it off with one more super soul side. Powerhouse. Soul S 35091F.



**DETROIT FEATURING MITCH RYDER, "ROCK 'N ROLL"** (Oakfield Avenue, BMI). Title of this Lou Reed-penned workout sums it all up as Mitch and band come up with the ideal vehicle for a chart return. B/w "Box of Old Roses" (Justine, ASCAP). Paramount 0133.



**LEON RUSSELL, MARC BENNO, "ASYLUM CHOIR II."** Leon Russell and Marc Benno combine talents once again to produce another album, which has its thumb directly on the market pulse. The momentum gained, cut to cut, is truly phenomenal. Shelter SW 8910 (Capitol).



**NILSSON, "WITHOUT YOU"** (Apple, ASCAP). Not to be confused with his own "Without Her," Nilsson's brilliant rendition of this Badfinger song has more than enough of the stuff of which hits are made. B/w "Gotta Get Up" (Dunbar, BMI). RCA 74-0604.



**MICHAEL HUDSON, "GIRLS ARE MADE FOR LOVIN'"** (Caraljo/Odom, BMI). Material sounds as if it was tailor-made for the littlest of the Jackson or Osmond superstars. Seems that this Michael has himself a smash. Love it! Chimneyville 45-441 (Cotillion).



**MOUNTAIN, "FLOWERS OF EVIL."** Leslie West, Felix Pappalardi, Corky Laing and Steve Knight have included one of their last lengthy improvisations at the Fillmore East on this package. It is nothing less than galvanizing, solid. Windfall 5501 (Bell).



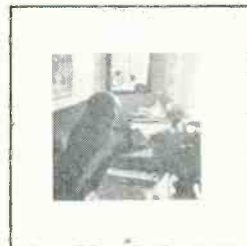
**THE DOORS, "TIGHTROPE RIDE"** (Alchemical, ASCAP). Their first single since the death of Jim Morrison is a knockout rouser that amply demonstrates the band's ability to rock on successfully with other voices. Exciting! Elektra 45757.



**BILL DEAL AND THE RHONDELLS, "CAN YOU MAKE IT"** (Col-Gems, ASCAP). Veteran group returns to the recording wars with an excellently conceived and executed pop-rocker. Repeated play insures a winner. B/w "Sea of Life" (Famous, ASCAP). Polydor 14104.

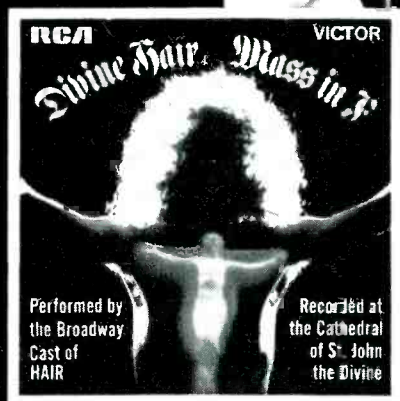
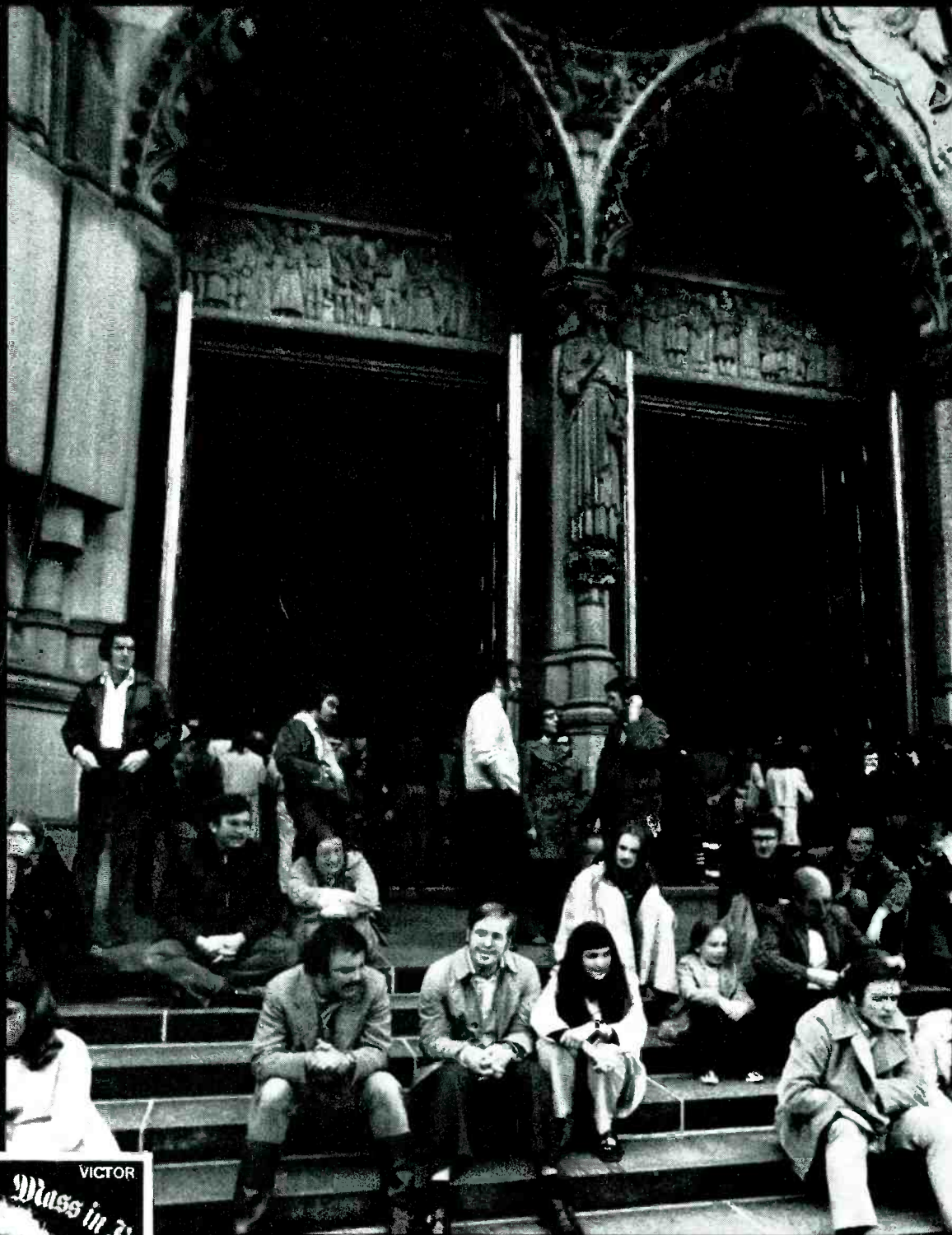


**PAUL WILLIAMS, "JUST AN OLD FASHIONED LOVE SONG."** Paul Williams makes a bid for the contemporary music scene's post as chief romantic with this collection of heart-on-sleeve ballads. His boldness and tenderness will mean quick reaction. A&M SP 4327.



**Bhaskar Menon, George Harrison Re 'Bangla Desh' LP Brouhaha** **Deutsche Gram-**  
**mophon in Buy Offer to Mercury, Chappell** **Jerry Butler Writers Workshop Scores**  
**Dialogue: Ed Silvers on Publishing in Age of Superstar** **Sunbury/Dunbar, Hansen Ink**

# GOD, ROCK AND HAIR COME TOGETHER IN CHURCH.



"Divine Hair" is a miraculous jam session.  
Galt MacDermot, composer of the Broadway smash hit, "Hair," wrote and conducted "Mass in F" for the event.  
Recorded live on a Sunday afternoon in St. John the Divine Cathedral, New York City.  
It's performed by the Broadway "Hair" Cast and musicians. And by the choirs of St. Martin's Parish, St. Mary's Parish and St. John the Divine.  
And by the congregation.  
It's more than rock taking off on religious themes.  
It's rock and religion.  
Into each other.

LSP-4632, PBS-1850, PK-1860

**RCA** Records and Tapes

## Mercury and Chappell Interest Sought by Deutsche Grammophon

■ North American Philips Corp. has received an offer from Deutsche Grammophon and Philips Phonographische Industrie reps for the purchase of Mercury Record Productions, Inc., and North American Philips' 50% interest in Chappell & Co., Inc., of New York, and its 49% interest in the activities of Chappell & Co., Ltd. of London.

Deutsche Grammophon and Philips Phonographische Industrie presently own 50% of Chappell of New York and 51% of Chappell of London.

The offer, which remains valid for 60 days, does not include North American Philips' ownership of Philips Recording Company, Inc., a record-pressing facility in Richmond, Ind.

Pieter C. Vink, President of North American Philips Corp., stated that serious consideration was being given to the proposal, which includes a provision for the proposed purchase price to be paid in cash and notes.

(Continued on page 41)

## Schlachter GRT Labels President

■ SUNNYVALE, CALIF. — Marv Schlachter has been named President of GRT's record operations, Chess Janus, at 1301 Ave. of Americas.

Schlachter also was appointed Corporate VP of GRT, announced Alan J. Bayley, President of the firm.

## Sunbury/Dunbar, Hansen Publishing in Pact



RCA Records' Rocco Laginestra; Sunbury/Dunbar's Harold Fine, Gerald Teifer and Hansen Publications' Charles Hansen.

■ Sunbury/Dunbar Music, publishing operations of RCA Records, and Hansen Publications, Inc., have entered into an agreement whereby Hansen will become the exclusive publisher of sheet music for titles owned by Sunbury/Dunbar and its publishing affiliates in the U.S., Canada, United Kingdom, Eire, Australasia and all English speaking countries of the world.

Announcement was made by Rocco Laginestra, President of RCA Records, Charles Hansen,

(Continued on page 34)

## ABC/Dunhill, Ampex Set Consumer Catalog Saturation

■ HOLLYWOOD — Single area experiment, ABC/Dunhill Records and Ampex tapes have combined for a major pre-Christmas penetration and saturation program.

ABC/Dunhill National Director of Sales Dennis Lavintal selected the Portland-Vancouver area as the test control location, primarily due to the Fred Meyer chain representation—a dense concentration of

stores in a limited geographical area, 23 shopping centers, with outlets for everything from groceries to major home appliances. Nine Meyer stores in the Seattle area were also included in this project.

The multi-thousand dollar merchandising program was started Nov. 14 and is scheduled to Dec. 24. In the test

(Continued on page 16)

## Harrison, Menon Clash Re 'Bangla Desh' LP

By MITCHELL FINK and TONY LAWRENCE

■ NEW YORK — "The Dick Cavett Show," taped and aired on Nov. 23, featured lone guest stars George Harrison and Ravi Shankar with the main topic the controversial release of the long-awaited "Bangla Desh Concert" LP.

Last August Shankar sought Harrison's help in presenting a charitable concert to aid the starving refugees of Bangla Desh. The ex-Beatle then assembled Ringo Starr, Bob Dylan, Leon Russell and Eric Clapton in what was generally considered "the concert of the year." All proceeds of the concert would be channeled directly to UNICEF, and from there to the crippled area itself.

It was known by all who attended the historic concert that

a live album was being recorded. It had been announced to the press to expect the LP "within two weeks," but it is still unreleased.

Harrison's TV explanation: "We worked hard to put the concert together. Phil Spector and I spent a month mixing the album, deciding on the package and so on. We had no trouble obtaining releases from CBS (Dylan), Shelter (Leon Russell) and Elektra (Don Nix). The trouble is with our own distributor, Capitol. They are looking for more money. We explained that this is for charity, for the refugees, but all they're thinking about is their cost."

He then began to hit harder:

(Continued on page 41)

## Communal Writing a Success At Butler Workshop



Jerry Butler

By MIKE SIGMAN

■ NEW YORK—Jerry Butler, one of the most consistently successful writer-performers of the '60s, has launched into the '70s by becoming totally involved in a fascinating project. He has organized what amounts to a "writers workshop," a situation in which songs are written communally, rather than by one or two people, as is normally the case.

The Chicago workshop is now into its second year, maintaining a flexible staff of about six writers and helping many young writers get started in various ways. Several months

ago, Butler signed a total and exclusive worldwide administration agreement with Chappell & Co., Inc., giving the workshop people many new possibilities for reaching the broad audience they are aiming at. Workshop material has been recorded by Jerry (Mercury), Betty Everett (Fantasy), the Dells (Cadet) and many others, with the Dells' "The Love We Had" being the

(Continued on page 34)

## Famous Administrates Barnaby Publishing

■ NEW YORK—Marvin Cane, Chief Operating Officer of Famous Music Publishing Companies, and Ken Mansfield, President of Barnaby Records, announce that Famous will handle all administration regarding music publishing for the Andy Williams companies Willber Publishing Co. and Berwill Publishing Co.

Barnaby, the label owned by Andy Williams, has a select group of staff songwriters whose works will be supervised by Mansfield.

## Atlantic Distribs Win or Lose

■ Henry Allen, Vice President of Promotion for Atlantic Records, announces that the firm has concluded an agreement to distribute Win or Lose Records. The new label's first release features the Persuaders' follow-up to their million selling single, "Thin Line Between Love and Hate," called "Love Gonna Pack Up."

Win or Lose Records is headed by Le Charles Harper, President; Richard Poindexter, Vice President and A&R chief; Bobby Poindexter, Vice President, Production; Monroe Thomas, Vice President and Controller; Ray Lewis, Vice President and Treasurer; and Jerry E. Hankins, Vice President of Promotion.

The Poindexter brothers, Richard and Bobby, produced the Persuaders' million-seller "Thin Line Between Love and Hate" as well as the new release. The Poindexters, along with Ray Lewis and Jacquelyn Members, also wrote "Thin Line Between Love and Hate."

Win or Lose Records is already on its way to becoming a large label. At the present, 15 artists are signed to its roster, including the Persuaders. The Persuaders' first album is ready for release and is scheduled for early 1972 distribution.

All the executives at Win or Lose have had considerable experience in the record business. President Le Charles Harper has been with Duke-Peacock and Chess Records. The Poindexters have been affiliated with Harper for six years. Their affiliation with Chess as independent producers and songwriters brought many hits to the label's artists.

## Columbia Sets Fest of Stars

■ Madison Square Garden on Dec. 17 will present four Columbia Records contemporary heavyweights, Johnny Mathis, Vikki Carr, Peter Nero, and Percy Faith.

This "Festival of Stars" was originally conceived by Columbia Records President Clive Davis. The concert is scheduled for 8 p.m. Tickets are priced at \$5, \$6, \$7 and \$8. The technical end of the presentation is being coordinated by Columbia's East Coast Director of Contemporary A&R, Kip Cohen. Joshua White, originator of the Fillmore's Joshua Light Show, has been set to provide lighting.

## Show Biz Books Abound for Holidays

By DOUG McCLELLAND

■ This year undoubtedly has set records for show biz-based books. In recent weeks Record World has reviewed George T. Simon's nostalgic "Simon Says" (Arlington House), a collection of his reviews and interviews of big band leaders and singers; Jerry Hopkins' thorough "Elvis" (Simon and Schuster), a biography of Elvis Presley; and Maria Cole's touching "Nat King Cole" (William Morrow), the late singer's life story.

This publishing proliferation continues, with the following among the more interesting new volumes (in no special order):

"Cole," edited by Robert Kimball (Holt, Rinehart & Winston, \$25). This is an incomparably elegant-looking volume, which since it's about the incomparably elegant Cole Porter, is only fitting. Almost 200 of the late composer's dazzling lyrics are in sepia-toned evidence, plus countless amusing show shots, personal photos and music sheets, as well as sundry Porteriana in his own script. Unfortunately, Brendan Gill's "biographical essay" is cursory, reeking with innuendo ("Cole, astonishingly, had married") and smacking of LP "liner notes" commissioned drudgery. Graphics-wise, though, even Cole would have found "Cole" the top.

"The Big Bands," by George T. Simon (Macmillan, \$10). This was a "must" when first published in 1967, and now updated and augmented it is even more so. Simon, the editor of Metronome for almost 20 years, has written the definitive, incredibly complete tome on the swinging swing era. The revised edition features not only all previous valuable info, pictures and introduction by Frank Sinatra, but new interviews with Harry James, Artie Shaw, Count Basie, Woody Herman, Guy Lombardo, Stan Kenton, Benny Goodman and others. No music library can be called that without "The Big Bands."

"The Films of Frank Sinatra," by Gene Ringgold and Clifford McCarty (Citadel, \$9.95). Ringgold and McCarty, long-time chroniclers of the big screen scene, have another worthy credit with this latest in Citadel's happily inexhaustible "Films of . . ." series. As always, present are the credits for all the subject's films, many

photos and a biographical section. While fun to peruse, in doing so it is realized that Sinatra's most enjoyable movie appearances were usually as second banana—i.e., "Anchors Aweigh," "Take Me Out to the Ball Game," "On the Town," "From Here to Eternity" and "High Society." The celluloid Sinatra, it becomes clear, has been considerably less significant than the wax Sinatra.

"Ring Bells! Sing Songs!," by Stanley Green (Arlington House, \$14.95). With an introduction by Brooks Atkinson, veteran show observer Green has fashioned a sprightly portrait of a Mermanful 1930s, replete with cast and credits of all Main Stem musical productions of that decade. Photos of every possible relevant nature abound, including one striking shot of a juvenile Prof. Irwin Corey long before degrees and the Merv Griffin show. But why all the wasteful white space near the end, with virtually only one show's credits to each oversize page?

"Warner Brothers Presents," by Ted Sennett (Arlington House, \$11.95). Was Jane Wyman really in every old Warner movie? This is one of the most important entries in the recent spate of film books, a perceptive, crisply written critical evaluation of the gutsiest "dream factory" which had, for my ticket, the finest stable of talent during Hollywood's Golden Age. Besides photos, bios and an awards list, there is an index of every Warner film released from 1930 through 1949. Needless to say, the innovative Busby Berkeley musicals of the '30s are covered, and well. One complaint: Sennett, while knowledgeable, occasionally seems too harsh on some of the wonderful Warner people he professes in his preface to love so dearly.

"Hollywood Panorama," by Bob Harman (E. P. Dutton, \$8.95). Aptly named, this collection of superb little full-color caricatures of movie players from big to bit is one of the best volumes yet produced on tinsel town. Artist Harman shows amazing artistry and erudition in this enchanting book which comes with thumbnail bios on the "thousand-and-one" performers sketched. Holiday get-togethers should be considerably brightened this season by

(Continued on page 32)



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ENOUGH SAID



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# Carmen a Boom Chick

By DAVE FINKLE  
& DOUG McCLELLAND

■ NEW YORK—Record companies, do you have any Carmen Miranda product in your vaults? If you do, get it out, because the late Brazilian Bombshell, than whom there was never anyone more unique, is enjoying an unprecedented revival.

With camp and nostalgia peaking, no old-timer seems to be as much recalled these days as the lady in the tutti-frutti hat with that Souse American way. It seems safe to say that if she were still alive, the boom chick couldn't handle all the work that would samba her way.

Among the places she's been seen impersonated lately are the new MGM film "The Boy Friend," with Twiggy; plus, by Janie Sell in the try-out of the incoming off-Broadway musical "Hubba Hubba"; Laura Kenyon as Dolores Dolores in the revival of "On the Town"; Mario Montez in Jackie Curtis' off-off Broadway fantasy, "Vain Victory"; King Herod on platform heels and soles in "Jesus Christ Superstar"; songstress Bette Midler, who does a little Carmen in her sensational night club act; and the Cockettes, the San Francisco transvestite acting ensemble.

Among the earliest Miranda satirists were Broadway's Imogene Coca in "The Straw Hat Revue" (1939) and Hollywood's Mickey Rooney in "Babes on Broadway" (1941), with Carmen then hardly off the (one is tempted to say banana) boat. She has always been fodder for film mimics, from "Mildred Pierce"'s daughter, little Jo Ann Marlowe, to Bette Davis' own favorite impersonator of herself,

Arthur Blake, in "Diplomatic Courier," to Jerry Lewis in "Scared Stiff," which also featured the original manufacturer herself. Classic TV impressions include Milton Berle's (in Uncle Miltie days) and early Lucille Ball (trying to make Ricky feel at home, natch).

## All Over New York

Miss Miranda is also all over New York in her old movies. "The Gang's All Here" (a clip from this of Carmen in action was prominent in the recent "Myra Breckenridge" feature) is being revived at the Murray Hill Theater, with the kind of large daily newspaper ads usually reserved for major new films; while the new showcase for old musicals, Theater 80 St. Marks, has been showing a succession of Miranda epics. So have other local houses.

In addition, Miss Miranda will be one of the movie goddesses given the biography treatment in James Robert Parish's January-due Arlington House tome, "The Fox Girls."

Cuanto la gusto!

## Regalia Signs Avalon

■ NEW YORK—Regalia President James Nebb announces the signing of pop/rock star Frankie Avalon to the Regalia label. Avalon's first single in some time is "I'm in the Mood for Love" b/w "It's the Same Old Dream," co-produced by Nebb and Villa.

## Kicking Up Heels with the Kinks



Pictured at the recent L'Etoile, New York, RCA party for the Kinks and their new LP, "Muswell Hillbillies," are, from top, left: Rocco Laginestra, President of RCA Records, and Cockette; head Kink Raymond Douglas; RCA's Marion Bernstein, the Who's John Entwistle; Lou Reed, soon off to England to complete his debut LP for RCA, and Andy Warhol.

# Major Steps for Allan Thomas



From left: Polydor's Allen Levy, Allan Thomas, Record World's Mike Sigman, Polydor's Mark Hodes.

■ NEW YORK—Allan Thomas, a new singer-songwriter on the Sire label, has just finished two important steps on the road to music business suc-

## WB's Total Sound

■ NEW YORK—Warner Bros. Publications, Inc., announces the addition of an important new series to its educational catalog, The Total Sound from Warner Bros., designed to make contemporary rock/pop/folk/jazz publications available to school choral and instrumental groups.

## GWP New Address

■ NEW YORK—Jerry Purcell, President of GWP Associates, GWP Records and GWP Productions, announced the expansion of his offices under one roof to 133 Fifth Ave., New York 10003 (212-475-7100), effective Dec. 1.

cess: an outstanding appearance at the Gaslight and a fine first album, called "A Picture."

Thomas, in speaking to Record World last week, talked about how the record was made: "The people I recorded with are people I met while traveling around the country, and I'm very satisfied with the way it turned out."

A native New Yorker who also did a lot of traveling from Brooklyn to Queens in earlier years, Thomas will be touring the coffeehouses and colleges and preparing more songs for a second LP. "Let It Flow" may be released from "A Picture" as a single. It should be, as it's his best number.

Mike Sigman

## Marvel Characters On the Air

■ NEW YORK—Rights to the characters in the Marvel Comic Book series have been acquired by National Copacetic, Ltd., for a 65-installment, five-minute radio show format. Stephen Lemberg, President of National Copacetic, plans to distribute the show nationally, aiming at 16 to 25-year-olds.

Stan Lee, creator of the Marvel comics, is serving as consultant, with Peter Nevard directing. Top composers of pop and classical music will be drawn for the background music. Chico Hamilton has been signed to compose material for the Thor series; with other projects in the works based on such comic book heroes as Spider Man, Daredevil, Iron Man, the Fantastic Four, Silver Surfer, Black Panther and Doctor Doom.

## Art Dept. on Coast

■ Ruby Mazur's Art Department has opened a West Coast studio at 6671 Sunset Blvd., Los Angeles, suite 1509, room 3. Mazur will head the Los Angeles office, VP Steve Alterwein the New York branch.

## Campbell Controller

■ SUNNYVALE, CALIF.—David B. Campbell has been appointed Controller of GRT Corp.

## New Laura Single

■ Ovation artist Laura, currently headlining at the Sheraton Aruba, has her new single out, "Everything's Alright" and "Circle Game."

## FROM ATLANTA WITH LOVE

The Lowery Group

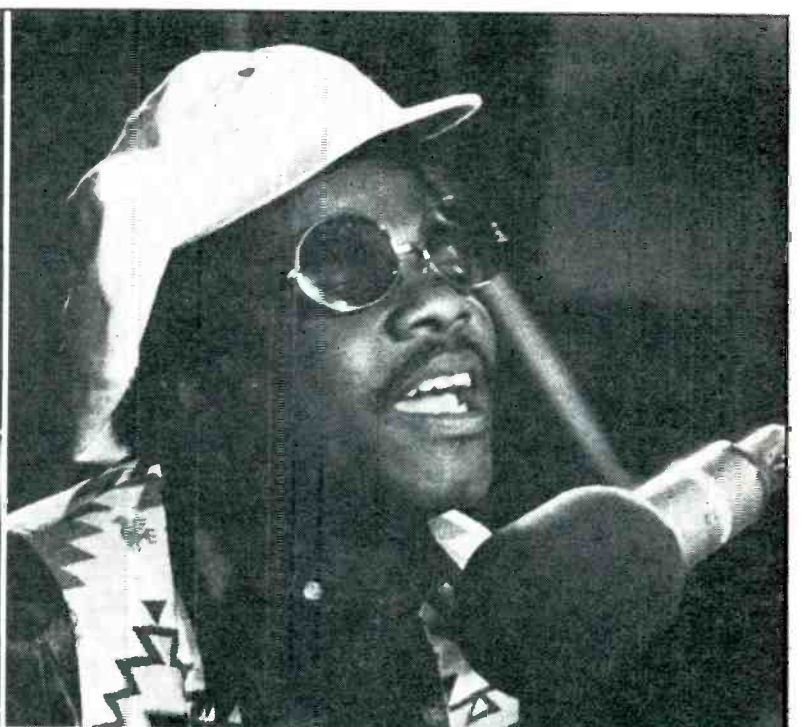


Reus Record Report gives the hit bound edge to

"I KNEW YOU WHEN"

by

DONNY OSMOND



## Can a truly great entertainer still make it big in the entertainment business?

If the answer is yes, then Billy Preston's got it made. Lord knows he can write, sing, play, even dance with the best of 'em. And to prove it, he just cut an album for A&M called "I Wrote A Simple Song."

Half-way through the first cut you'll know why we think the world is going to think the world of Billy Preston.

Produced by Billy Preston SP 3507

on **A&M Records and Tapes**

■ This page will be devoted each week to your opinions. We welcome letters on all subjects pertinent to our industry. There may be a time when your thoughts differ from ours editorially. You are welcome to express them here.

## Part I

# Ed Silvers: Publishing in Age Of the Superstar

By MIKE SIGMAN



Ed Silvers

■ Although Ed Silvers is only 36 years old, he has had vast experience in many phases of the music business. In the industry since 1957, he has held posts in promotion, A&R and publishing with Liberty Records, and in 1964 he helped start April Blackwood Publishing for CBS. In 1966, Silvers opened Viva Music, a publishing, production and record company, with partner Snuff Garrett. Eight months ago, he was appointed President of Warner Brothers Music Publishing, one of the largest and most long-standing publishing companies; its catalogue includes many songs by Sly and the Family

Stone, Bob Dylan, Van Morrison and John Sebastian as well as copyrights of Oscar Hammerstein, the Gershwin brothers, Rodgers & Hart, Cole Porter and many others. Below, he speaks of the changing publishing and recording scenes and the relationship between the two in an exclusive two-part *Record World* interview.

**Record World:** Maybe you could get right into today's publishing scene and its relationship to the record business.

**Silvers:** Let's talk about the financial facts a publisher has to live with in terms of the income he receives from the record companies, which is really the basic income that a publisher lives on. Take the publisher who wants to build a contemporary image and puts aside so many dollars to bring in major rock acts. A lot of publishers have given up on doing this. Usually it's because they made bad deals and overcalculated, but the reason that they overcalculate is perhaps because that they don't understand the nature of the record business.

Let's talk theoretically about a record that sells one million singles. A publisher has the A side of the single, and he should then get \$10,000 for that, or a penny for each record sold if he's taken a statutory rate. However, instead of getting paid this amount for his hit by the record company—No. 1, that record company has a free goods policy, which is fairly standard at 30%; so a record company doesn't want to pay a publisher on those free goods, although there's nothing in the publishing license that allows him to deduct, he still deducts. So instead of getting paid on a million, he gets paid on 700,000, so he's down to \$7,000. Except, he doesn't get paid on \$7,000 dollars because then the record company says, well, we're going to hold a reasonable reserve, and I question the word "reasonable." On a big hit record, a record company will more often than not hold a 50% reserve, and to me that's an unreasonable reserve.

Again, more often than not they make an unfair judgment in their favor, figuring to hold onto the publisher's money. So now the publisher is down to \$3,500 on a top 10 hit, and how many top 10 hits do you have?

**Record World:** So it's very difficult for a new publisher to get started.

**Silvers:** Almost impossible. For a publisher with a big overhead, \$3,500 is a drop in the bucket. And income from mechanicals far outweigh performances now because the record market has grown consistently bigger while performances from the societies has either stayed the same or dwindled.

**Record World:** Is this a recent development?

**Silvers:** It used to be 50-50, that was the old rule of thumb. Now it depends on the kind of music you're working with and the record company you're involved with, because there's a dramatic difference between independent distribution and branch distribution, branch distribution guaranteeing you at least 30% more sales on a hit, and as high as 50% more sales. And the performance situation is such that I have never felt comfortable that the performing societies' logs, either ASCAP or BMI, are really good selective samplings.

**Record World:** What would constitute a good sampling?

**Silvers:** I don't think that we're going to be satisfied until each station is logged electronically and computerized so that every single play on every single station is recorded by a series of electronic bleeps and calculated at some master control center.

**Record World:** What are the chances of this?

**Silvers:** It's a fact that it could be done. It would be terribly expensive to do but I feel that in the next 10 to 20 years somebody is going to find a way to do it economically.

**Record World:** What changes are brought about by the fact that so many artists write their own material and have their own publishing companies?

### Finding Ways to Cope

**Silvers:** What this has done—because most of those writers are really performers, and not just writers with their own publishing companies—is close the door to future recordings right in the face of Mr. Publisher 1950s or 1960s. Most of those publishers have not been able to find a way to cope with the fact that there are so few recording situations available for outside songs. And it's really true that these situations have evaporated, but there are still ways to get your songs recorded.

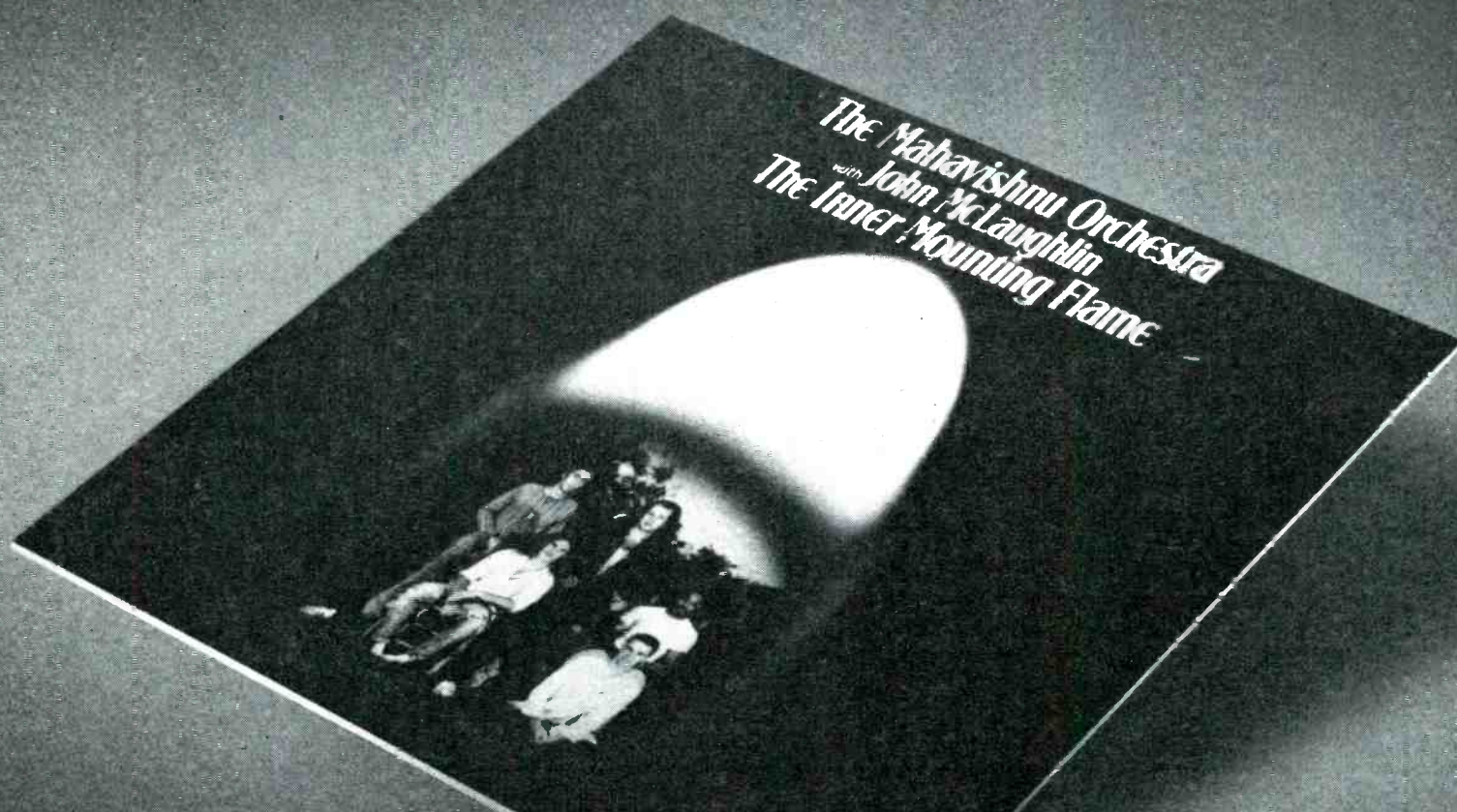
We've found ways: by allying ourselves with those writer-performers and either starting co-publishing companies or signing them publishing-wise; or making a deal to administrate their companies. If we feel we have something, even if it's for a writer-performer, we find a way, whether it's through a personal relationship or through being involved with the music, because our people are in the night clubs, they're at the rock concerts, they're everywhere where artists are working and where music is being played. We stay abreast of the music that way, we stay next to the artist, we develop personal ties, we understand what they are performing and what their needs will be recording-wise.

It's a matter of keeping in communication with music, because when you drop out for maybe even six months, and you try to get back in, the music has advanced and you're not quite current. So when you don't stay with it all the time, you're really lost, and that's what's happened to a lot of people in the record business as well as the publishing business. They haven't remained part of the scene, where it's happening; it's an artist-oriented business, and when you become involved in an ivory tower situation of not getting away from the office to see what your writers are up to, where they're hanging out, what music is being played, what's being written, suddenly you're totally lost.

(Concluded next week.)



**Across the country,  
at concert after concert,  
The Mahavishnu Orchestra  
has been getting a standing  
ovation after every song.**



**There is, evidently, a new force  
in Rock music.**

**The Mahavishnu Orchestra. Featuring:**

**John McLaughlin, guitar.**

He's played with Ginger Baker, Jack Bruce, and Jimi Hendrix, and now he's performing with the group he put together himself. Critics are now calling John the best guitarist in the world: "The greatest..." *Rock Magazine*. "One of the best in the world..." Robert Christgau. "Easily the best I've heard in my whole life..." *Creem Magazine*. "Simply brilliant..." Don Heckman, *The Village Voice*. "Awesome technique..." Bob Palmer, *Rolling Stone*.

**Billy Cobham, drums.**

Widely recognized as one of the best drummers in the world; "Drummer Billy Cobham is brilliant..." Carmen Moore,

*The Village Voice*; "One of the finest drummers around..." Soozin Kazick.

**Jerry Goodman, violin.**

Started playing concerts at the age of twelve; most recently he was lead violinist with The Flock. He is, said *Fusion Magazine*, "A whirlwind of a violinist..." "Wildly exciting..." Ralph Gleason. "Brilliant..." *The New York Times*. "Remarkably talented... he uses the violin in virtually every manner imaginable—long sliding glissandos, freaky tremolos, pulsing double stops. He even holds it under his arm and plucks pizzicato lines

lines." Don Heckman, *The Village Voice*.

**Jan Hammer, piano.**

Part of the recent wave of European musicians who have moved into rock; he's worked with Miroslav Vitous and Elvin Jones. His piano playing is fluid, highly melodic and instantly recognizable—unique in all aspects.

**Rick Laird, bass.**

One of the most exciting and hard-driving bass players in rock music. In Rick's hands—as you'll hear on the album—the bass guitar does the work of several instruments—for rhythm, melody, percussion and harmony.

**On Columbia Records and Tapes**

**RICK NELSON & THE STONE CANYON BAND**—  
Decca 32906

**GYPSY PILOT** (Matragun, BMI)  
**LOVE MINUS ZERO / NO LIMIT**  
Warner Brothers, ASCAP)

Rick, who never makes a bad record, just may be rewarded for his consistently quality efforts when this high-powered rocker hits. Strong stuff.

**COMMANDER CODY AND HIS LOST PLANET**

**AIRMEN**—Paramount PAA-0130  
**LOST IN THE OZONE** (Ozone, BMI)  
**MIDNIGHT SHIFT** (Tree, BMI)

Spaced-out country band gets into some cosmic Western Swing, among other things, on its first single. Flip owes much to Carl Perkins' "Jive After Five" and over rockabilly classics.

**THE BEACH BOYS**—Brother-Reprise 1058

**SURF'S UP** (Brother/Bri Hur, BMI)  
**DON'T GO NEAR THE WATER** (Wilobarston, ASCAP)

From never-to-be heard legend to single release in a matter of months, this Brian Wilson-Van Dyke Parks composition is both enigma and musical masterpiece. Easy listening.

**BLOODROCK**—Capitol P-3227

**ROCK & ROLL CANDY MAN** (Thunderthud, BMI)  
Terry Knight proteges now produce themselves in conjunction with John Palladino. The sounds still come hard and heavy however. Energy rock at its best.

**DAVID BOWIE**—RCA 74-0605

**CHANGES** (Tantric, BMI)  
**ANDY WARHOL** (Tantric, BMI)  
From the Britisher's well-received first album for the label, an appealing slice of his unique musical outlook. Different, but adaptable both pop and progressive.

**MAXINE BROWN**—Avco AV-4585

**MAKE LOVE TO ME** (Cotillion, BMI)  
**ALWAYS AND FOREVER** (Van McCoy/One Eye Soul, BMI)  
Soulstress responsible for such hits as "Funny," "All In My Mind" and "Oh No, Not My Baby" has another here in her first for label. She's tops!

**RALPH McTELL**—Paramount PAA-0135

**FIRST AND LAST MAN** (TRO-Essex, ASCAP)  
**CLAUDIA** (TRO-Essex, ASCAP)  
British folk singer-songwriter, who impressed mightily with his "Streets of London," some months back, is out with an equally deserving follow-up.

**JAMES JACKSON KELLUM**—RCA 74-0598

**YOU LEFT THE DOOR WIDE OPEN TO THE SUN**  
(Juggernaut, ASCAP)  
**WISH I WAS A COUNTRY BOY AGAIN**  
(Juggernaut, ASCAP)

New artist has a folk-style approach with an unusual, interesting vocal sound that enables him to stand out above the record pack. Fine material, too. Try some.

**BILLY JOEL**—Family 0900 (Famous)

**SHE'S GOT A WAY** (Higher/Rippartha/Mazur, ASCAP)  
**EVERYBODY LOVES YOU NOW**  
(Higher/Rippartha/Mazur, ASCAP)

Young singer-songwriter enters the Elton John-Emitt Rhodes league where the competition is stiff. He sounds up to the challenge. Pretty debut.

**THE BLUE ROSE**—Epic 5-10811

**MY IMPERSONAL LIFE** (Durango & Elterlane, ASCAP)  
Group includes Terry Furlong, once of the Grass Roots, who both wrote and produced this excellent pop song. With airplay, can't miss. Great work!

**CHER**—United Artists 50864

**WILL YOU LOVE ME TOMORROW**  
(Screen Gems-Columbia, BMI)  
**REASON TO BELIEVE** (Koppelman-Rubin, BMI)

With Cher coming off a comeback smash hit single and Goffin-King standards the surest route to the charts these days, label has dug into its vaults and come up with a sure shot.

**FLUDD**—Warner Bros. 7531

**TURNED 21** (Underwater, CAPAC)  
**EASY BEING NO ONE** (Underwater, CAPAC)  
Bouncy pop ditty has a decidedly McCartneyesque flair in both lyric and sound. Should make its presence felt both MOR and top 40.

**THE BELLS**—Polydor PD-15031

**FOR BETTER OR FOR WORSE** (White Dove, BMI)  
**TO KNOW YOU IS TO LOVE YOU** (Vogue, BMI)  
Canadians add a little funk to their familiar soft sound. Cute stuff for MOR and top 40 alike. Flip the Phil Spector Teddy Bears classic.

**ROBERT JOHN**—Atlantic 45-2846

**THE LION SLEEPS TONIGHT** (Folkways, BMI)  
Remake is entirely faithful to Tokens smash recording of the song and was even produced by Dave Appell and Hank Medress, one of the same Tokens. Great fun!

**JOHN KONGOS**—Elektra 45760

**TOKOLOSHE MAN** (TRO-Essex, ASCAP)  
**CAN SOMEBODY PLEASE DIRECT ME BACK TO EARTH**  
(TRO-Essex, ASCAP)  
In his follow-up to "He's Gonna Step On You," singer keeps the pace fast and furious. Gus Dudgeon produced this extraordinary sound.

**JIM DAWSON**—Kama Sutra KA 537 (Buddah)

**SIMPLE SONG** (Kama Ripa/Skeet Cactus, ASCAP)  
Aptly titled tune is a beauty in large measure due to its simplicity and sincerity of delivery. Will be a very valuable copyright.

**SHAWN**—Kapp 2155 (MCA)

**PLEASE DON'T ASK ME TO GO AWAY**  
(Brother Karl's, BMI)  
**WITH EVERY BEAT OF MY HEART**  
(Beechwood/Anihanbar, BMI)  
Danny Janssen and Jimmie Haskell have written and produced what amounts to an answer record to Donny Osmond's smash of "Go Away Little Girl." Sprite-like.

**DAVY JONES**—Bell 45,159

**GIRL** (Ensign, BMI)  
**TAKE MY LOVE** (Green Apple, BMI)  
Ex-Monkee shines on this cute pop tune from the film "Star Spangled Girl." Jackie Mills produced. Pleasant fare.

**TONY BENNETT**—Columbia 4-45523

**THE SUMMER KNOWS** (WB, ASCAP)  
**SOMEWHERE ALONG THE LINE** (DeLarue, BMI)  
Tony's out with as nice a rendition of this popular movie theme as there's been and that could mean a chart return for this singer's singer.

**THE UNDISPUTED TRUTH**—Gordy G 7112F

**YOU MAKE YOUR OWN HEAVEN OR HELL RIGHT HERE ON EARTH** (Jobete, BMI)  
**BALL OF CONFUSION (THAT'S WHAT THE WORLD IS TODAY)** (Jobete, BMI)

With this, their follow-up to the smash "Smiling Faces Sometimes," the trio moves into a class with Motown's stable of superstars. Quality plus.

**FREE MOVEMENT**—Columbia 4-45512

**THE HARDER I TRY (THE BLUER I GET)** (Chotic, BMI)  
Group's "I've Found Someone Of My Own" took an incredibly long time to smash, but did. In the interim, they've switched labels. Same hit sound, though.

**THE PERSUADERS**—Win or Lose WL-220 (Atco)

**LOVE GONNA PACK UP (AND WALK OUT)**  
(Cotillion/Win or Lose, BMI)  
"Thin Line Between Love and Hate" broke this bunch big and they follow-up with their own label and another different sounding single. Good stuff.

**MARY HOPKIN**—Apple 1843

**WATER, PAPER & CLAY** (TRO-Cheshire, BMI)  
**STREETS OF LONDON** (TRO-Andover, ASCAP)  
Welsh lass does a lovely job on any lilt-folk melody of this type. Flip, Ralph McTell's charming song, is a good one, too. Very pretty.

**ETHEL ENNIS**—Spiral GS 1235

**DOES IT HURT TO LOVE** (Spiral, ASCAP)  
**CLOWN TOWN** (Spiral, ASCAP)  
It's been a long time coming, but the breaks finally seem to be going Ethel's way. Gladys Shelley-penned tune suits her perfectly and she does it proud.

**RALFI PAGAN**—Fania 591

**BABY I'M-A WANT YOU** (Screen Gems-Columbia, BMI)  
With his follow-up to "Make It with You," Ralfi establishes himself as the singer of Bread winners for the Latin and r&b markets. Nicely put.

**THE MAIN INGREDIENT**—RCA 74-0603

**I'M LEAVING THIS TIME**  
(Butterfly/Fuchsia/Main, ASCAP)  
**ANOTHER DAY HAS GONE** (Ingredient, BMI)  
Group's latest is situated solidly in their mellow soul groove. Smooth sound merits pop play as well as r&b. Pretty.

**WILLIE ROGERS**—Ronn 58 (Jewel)

**TENNESSEE WALTZ** (Acuff-Rose, BMI)  
**WAKE UP** (Yvonne, BMI)  
It's been a pop hit for Patti Page and a country one for Roy Acuff. Why not an r&b charter for Willie Rogers? Strong, soulful reading of the tune.

**OTIS SPANN WITH FLEETWOOD MAC**—

Blue Horizon 304 (Polydor)  
**HUNGRY COUNTRY GIRL** (Uncle Doris, ASCAP)  
**WALKIN'** (Uncle Doris, ASCAP)  
From the late Chicago keyboard master's sessions with these Britons when they were a blues band, this fine cut has received deserved airplay in some r&b markets of late.

**JUNIOR PARKER**—United Artists 50855

**FUNNY HOW TIME SLIPS AWAY** (Pamper, BMI)  
**NO-ONE KNOWS** (Blues Man, BMI)  
Prophetically released shortly before this great bluesman passed away last week, this is the same song that was a hit for Joe Hinton and numerous country artists. Much monolog.

# 5 Hits In a Row From Jewel-Paula!

**LITTLE JOHNNY TAYLOR**

**“Everybody Knows  
About My Good Thing”**



(Part 1) Ronn 55  
Cover Pick October 23, 1971

**RONN**  
LITTLE JOHNNY TAYLOR, “EVERYBODY KNOWS ABOUT MY GOOD THING (PART 1)” (Respect, BMI). The “Part-Time Love” man sure can belt the blues. Here he gets right to the low-down nitty gritty substance of the subject. Great singing. Ronn 55 (Jewel).

**BOBBY POWELL**

**“Into My Own Thing”**



Whit 6909  
Cover Pick November 6, 1971

**WHIT**  
BOBBY POWELL, “INTO MY OWN THING” (Daly City, BMI). Soul man turned a few heads with his “The Bells” a short time back. His fine version of this Sly Stone number should take him all the way. B/w “Love Man” (Mirdean/Su-Ma, BMI). Whit 6909 (Jewel).

**FONTELLA BASS**

**“Who You Gonna Blame”**



Paula 360  
Cover Pick December 4, 1971

**FO**  
FONTELLA BASS, “WHO YOU GONNA BLAME” (Saico/Pollyday, BMI). Long-awaited recording return of the “Rescue Me” girl proves more than worth the wait. Powerfully performed piece was written and produced by sax man Oliver Sain. A must! Paula 360 (Jewel).

**TED TAYLOR**

**“How Do You Walk Away  
From Fear”**



Ronn 57  
November 6, 1971

**TE**  
TED TAYLOR—Ronn 57 (Jewel)  
HOW DO YOU WALK AWAY FROM FEAR (Respect, BMI)  
ONLY THE LONELY KNOWS (Su-Ma, BMI)  
Soul man really sings up a storm on the r&b funk tune. Uptempo item ideal for dancing to, or just plain ideal.

**THE GENIES**

**“No News Is Bad News”**



Ronn 56  
November 6, 1971

**THE**  
THE GENIES—Ronn 56 (Jewel)  
SUNDAY MORNING PEOPLE (Gold Forever, BMI)  
NO NEWS IS BAD NEWS (Draft/Su-Ma, BMI)  
Dunbar-Wayne song is this group’s strongest material to date and they do it proud. Choice selection for r&b and top 40 too.

DJ’s write for free samples on station letterhead.

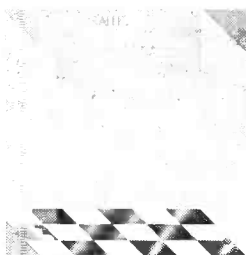


**RECORDS**

728 Texas Street, Shreveport, La. 71101 Phone: (318) 422-7182

**THE LOW SPARK OF HIGH HEELED BOYS**

**TRAFFIC**—*Island SW 9306 (Capitol)*. Multi-dimensional new music from Stevie Winwood and the current Traffic incarnation. As usual, Stevie is going in a direction just a little different from everyone else's. Very jazzy, very tangy and very interesting. The package, more than by the way, is also a Traffic-starter.

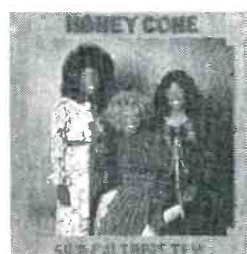


**COLD SPRING HARBOR**

**BILLY JOEL**—*Family FPS 2700 (Famous)*. Billy Joel has a voice that floats somewhere up above the ground and he writes songs that also soar in a special way. If the Bee Gees were crossed with Mose Allison, you might get someone akin to Billy Joel. Joel or Billy or however plays the piano like a madman, too.

**FARTHER ALONG**

**THE BYRDS**—*Columbia KC 31050*. The Byrds seem to have come to rest. These four have flocked together so long it's beginning to look like a permanent thing. Although Columbia has made no package fuss about the Byrds, the guys have turned in their usually reliable, highly-listenable country rock collection. Title tune best.



**SOULFUL TAPESTRY**

**HONEY CONE**—*Hot Wax HA 707 (Buddah)*. These gals have come onto the scene with an uncommon amount of strength. Included on this first album are singles "Want Ads" and "Stick-Up." There can be no doubt that there will be big interest in the album, which contains a couple of Holland-Dozier-Holland tunes to stir added hoopla.

**ANNE MURRAY/GLEN CAMPBELL**

*Capitol SW 869*. There should be quite an assembly out there waiting for this parlay. Country fans, pop fans, just about everybody will want to hear how Anne Murray and Glen Campbell get it together. Reminiscent of, and just as good as, the Bobbie Gentry-Campbell collaborations. Hits, hits.



**MY BOY**

**RICHARD HARRIS**—*Dunhill DSX 50116*. Every once in a while, somebody decides to tell the story of a love affair—from thrilling start to disillusioned finish on an album. Judy Garland did it and Steve and Eydie and now Richard Harris, whose voice is getting better. Included are Jim Webb songs and the click, "My Boy."

**QUIET FIRE**

**ROBERTA FLACK**—*Atlantic SD 1594*. The ever-quiet, ever-exciting Roberta Flack only does an album a year or so, but she always makes it count. The beauties here are "Bridge Over Troubled Water," Jim Webb's touching "See You Then" and Van McCoy's "Sweet Bitter Love." Another sales blockbuster from her.



**KILLER**

**ALICE COOPER**—*Warner Bros. 2567*. Camp violence is a strange kingdom to want to be kings (or queens) of, but Alice Cooper want it that way and they have the throne all to themselves. Their power over the coin of the realm is also growing; so this new collection of vibrating tunes will go.

**THE BOY FRIEND**

**TWIGGY SOUNDTRACK**—*MGM ISE-32ST*. Twiggy makes her movie debut in Ken Russell's madcap translation of Sandy Wilson's pastiche from the stage to the screen. The real star of the package is Peter Maxwell Davies, whose arrangements are tongue-in-cheek, loving and full of the old cat's pajamas. Bravo, Pete.

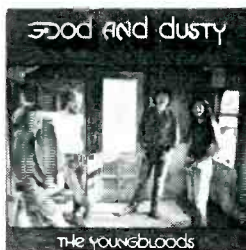


**I BELIEVE IN MUSIC**

**MAC DAVIS**—*Columbia C 30926*. Mac Davis took off fast and then slowed, perhaps because of the pretentious "song painter" epithet somebody tried to tag onto him. Here are a collection of his sentimental but effective tunes. He writes songs well and sings them well. Let someone else paint them.

**GOOD AND DUSTY**

**THE YOUNGBLOODS**—*Raccoon 9 (Warner Bros.)*. The Youngbloods sing new songs in their low-slung country style and take a set of old-time rock songs and also give them the country spit and polish. Michael Kane and Earthquake Anderson once again augment the Jesse Colin Young-Joe Bauer-Banana nucleus. A winner.

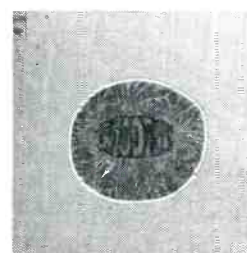


**MYLON**

*Columbia C 31085*. Mylon has switched labels, but the music is in the same groovy country-ish groove. From the early word it looks as if their overhaul of Tennessee Ernie Ford's hit of Merle Travis' "Sixteen Tons" will step out as a single. Guys and gals (as backing singers) keep the music juicy and spicy.

**SESAME STREET 2**

**ORIGINAL CAST**—*Warner Bros. BS 2569*. The album jacket makes it clear a couple of times over that this is the "official" second cast album. Matt Robinson, Will Lee, Loretta Long and Jim Henson in his many guises are all here singing the charming, simple and lovable Joe Raposo-Jeffrey Moss songs. Package tops.



**GROOTNA**

*Columbia C 31033*. Now we know where Marty Balin's been. In the studio with this funky, as they declare in their first cut, group. Crowd rocks and rolls through tune after tune—each of which should delight the young buyers. It's difficult to pick the single, but listeners will.

(Continued on page 14)

# MAMMY BLUE

+

# PEACE TRAIN

Mammy Blue and Peace Train:  
HUGO MONTENEGRO'S new single 74-0607

**RCA** VICTOR  
MAMMY BLUE  
HUGO MONTENEGRO



**RCA** Records and Tapes

Both from his new album.

LSP-4631, P8S-1861, PQ8-1861, PK-1861

(Continued from page 12)

**QUICKSILVER**

*Capitol SW 819*

Quicksilver keep right up to par with this new album. They do what they do and those who like it will like this. There are a couple of extremely outstanding tunes. Some groups can be counted on for good product year in, year out, and Quicksilver is one of them. Stock heavily.

**HOT BURRITO**

*FLYING BURRITO BROTHERS—A&M SP 8070.*

Flying Burrito Brothers through the years are represented on this retrospective, which the cautious liner notes point out is not meant to be a "best" album. "Four Days of Rain," "Cody, Cody," "Dark End of the Street," "To Ramona," "Wild Horses" are among the songs included. Should click.

**THE SECOND COMING**

*VAUGHN MEADER—Kama Sutra KSBS 2038.*

A novel idea, touched off by the Jesus revival. Vaughn Meader's notion is that Jesus Christ comes to earth again and cracks a plethora of intentional and unintentional jokes. Among those occupying rooms in the inn: Marshall Efron, Judy Engles, Andy Johnson.

**STRUCK LIKE SILVER**

*MORNING—Fantasy 9402.*

Well, after Dusk and Dawn comes Morning. The guys are fresh and talented and aside from meshing well vocally, they write most of their own material. When they don't, they select well from others—Joni Mitchell's "For Free" and Hoyt Axton's "Never Been to Spain."

**BULLANGUS**

*Mercury SRM 1-619.*

BullAngus (get the one word with capital "a") play what they (and a few others before them) refer to as riff-rock. Well, this means it's hard rock with the stress on instrumentals and instrumentation. This is one of the best new groups Mercury has signed in a while. Lend an ear.

**A PICTURE**

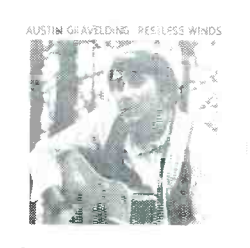
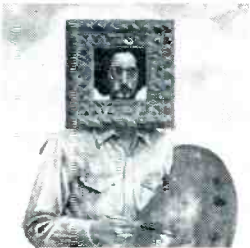
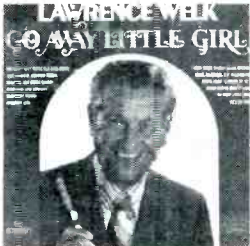
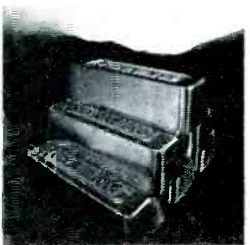
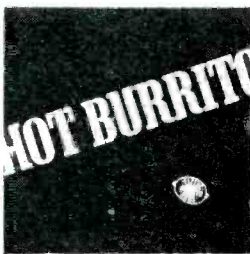
*ALLAN THOMAS—Sire SI 5901.*

Allan keeps it soft, slow and understated on this first package. His themes are not that original—rambling, lack of communication—but he re-works them in a fresh enough way. If the breaks are right programmers and buyers will find their way to Thomas after a while.

**KALEIDOSCOPE**

*NANCY WILSON—Capitol ST 852.*

Just to show that she's keeping up with the times (her last package contained only evergreens), Nancy Wilson offers an R&B album here. Well, her success with the tunes is intermittent, but at her best, as in "Middle of the Road," she is really at her best. A natural programmer.



**HARLEM RIVER DRIVE**

*EDDIE PALMIERI, JIMMY NORMAN—Roulette SR 301.*

Interpreting and reflecting their particular environment has been the concern of artists ever since art became a thing. Here a group of musicians, singers and lyricists sing about what it's like to live in the shadow of New York's Harlem River Drive. Right on, right now and ripe for sales.

**AGED**

*BRANDYWINE—Brunswick BL 75471.*

After years of hewing to the r&b line, Brunswick has gone into the contemporary pop vein. Guys have promise and could stir up some initial business for the experimenting label. Just about all the material is new, except for the old Coasters "Searchin'." Could go.

**THE BRAND NEW Z. Z. HILL**

*Mankind 201 (Nashboro).*

Folks who are into the old Z. Z. Hill will go for the new Z. Z. Hill immediately, one would expect. The first side is a funky R&b "opera" that will amuse and move. The second side is Hill's versions of some fairly recent blues songs. Fellow sings with much conviction.

**ARTHUR FIEDLER "SUPERSTAR"**

*ARTHUR FIEDLER, BOSTON POPS—Polydor PD 5008.*

Arthur Fiedler in big productions of Melanie's "What Have They Done to My Song, Ma" (and well might she ask), "Proud Mary," "Love Story Theme," "Gentle on My Mind," "Let It Be," "I Think I Love You," "Bridge Over Troubled Water" and a "Jesus Christ Superstar" medley.

**GO AWAY LITTLE GIRL**

*LAWRENCE WELK—Ranwood R8091.*

Songs Welk-ized include "The Night They Drove Old Dixie Down," "Take Me Home, Country Roads," "Rainy Days and Mondays" and other songs that have been on the top 10 charts in the past two months. What can be said about Welk except that this is more of what he does well.

**IT'S BEEN A LONG TIME A'COMIN'**

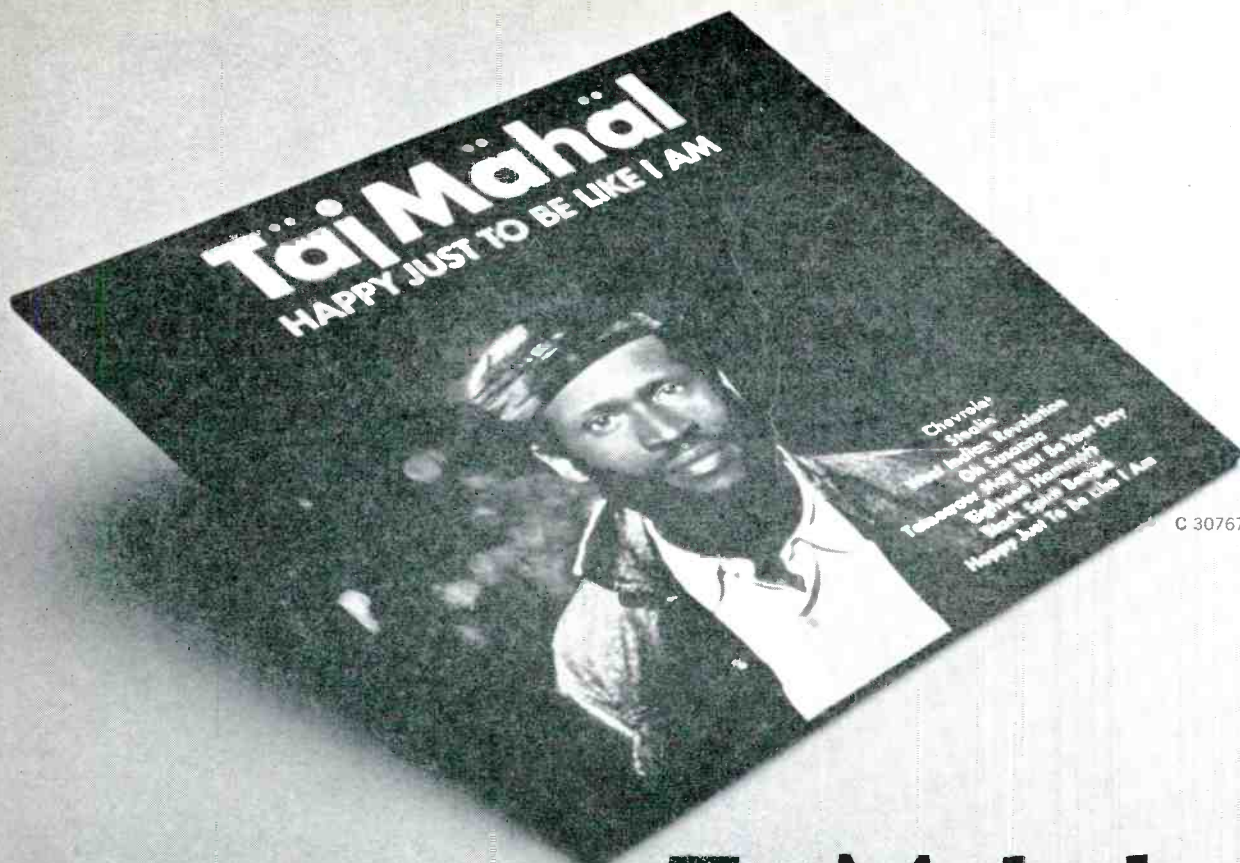
*STREET CHRISTIANS—P. I. P. 6810X.*

An overabundance of tunesmiths are trying to write rock-gospel songs these days. Bill Dean and Bugs Bower have succeeded more often than many of their competitors. A lusty chorus sings out on the 11 newies and a couple of them—more than a couple—could be turned into hits.

**RESTLESS WINDS**

*AUSTIN GRAVELDING—GWP ST 2038.*

Austin Graveling may stir up interest with this collection of gentle, understated folk songs. Of course, it's difficult to, since everybody seems to be trying gentle, understated songs these days. But Austin has a few attractive ditties and as much chance as anyone else.



C 30767

# Taj Mahal brings more people closer to the roots of Rock and Roll.

It took the American black man to tell the world that music could be made directly. And it could make you feel much better.

But it took him a long, long time to get that concept across.

Taj's music has spiritually reflected every stage of the black man's conquest of the music America loves best:

From the feelings created by field

hands after a long day's work, getting together with jugs, cigar-box banjos, washboards and other homemade instruments to pass the nights away.

To the guitar/harp playing bluesmen who were "discovered" by small record companies, and went on to limited fame (but no fortune).

To "race" records. To rhythm and blues.

To rock and roll.

To today.

Taj consistently gets the highest praise from underground reviewers. And his audience has steadily grown as more and more people have become aware of the range and depth of his music.

His new album is primarily focused on today. But he never lets you forget for a moment all that had to happen before it.

**Brand new Taj on Columbia**

## NARM Convention Forms Out

■ Advance registration forms for the 1972 14th Annual NARM Convention go out in the mail Wednesday, Dec. 1, to all members of the National Association of Record Merchandisers.

The convention will convene on March 5, 1972, at the Americana Hotel in Bal Harbour, Fla. Accommodations for convention registrants will be available at the Americana, Balmoral and Beau Rivage Hotels. Reservations can only be made through the NARM office, and by using the official registration form.

Jack Goldbart, of ABC Record and Tapes Sales, Atlanta, Ga., and past President of NARM, will be the 1972 convention Chairman.

More than 1100 music industry members attended last year's convention at the Century Plaza Hotel in Los Angeles.

Business will be the major emphasis at this convention. The Opening Business Session will feature the top level executive brass of the industry as they relate to all facets of the problems of the record and tape business today. A special program on the enforcement of the federal anti-piracy legislation will be a feature of that session.

### Other Sessions

Other business sessions will be held spotlighting merchandising, advertising, data processing, the problems of the small rack jobber in today's market, and the changes in wholesaling and retailing.

The programs are being planned so that more NARM members can play an active role in the convention.

Person-to-person conferences will be held in the pool and

ocean cabanas at the Americana Hotel. Reservations for person-to-person (pre-arranged appointments between wholesalers and manufacturers) are handled on a first-come, first-served basis, and must be submitted with the official registration form. A special record and tape fixture display area will be set up so that both Regular and Associate members who have unique fixtures which they are using or manufacturing may bring them to the attention of the industry. This display area can be extremely useful to wholesalers in their future merchandising plans.

A complete social schedule will include cocktails receptions, dinner parties—featuring leading recording artists, the scholarship dinner, and the NARM Awards Banquet. Wives who are registered for the convention will have daily activities especially planned for them, as well as a beautiful gift on arrival at the convention.

Jules Malamud, NARM Executive Director, who has spent the last 10 days in Los Angeles lining up speakers, executive talent and recording artists for the convention, states: "After last year's fantastic convention at the Century Plaza Hotel, the remark most often heard was 'how can you top this'. In our business, each year brings new excitement, new artists, new changes, new problems. Last year's convention is history. The 1972 convention will be the best one yet."

## Dash Planning Dir. CBS/Records Group

■ Larry Isaacson, VP, Planning, CBS/Records Group, announces the promotion of Joseph Dash to Director, Planning, CBS/Records Group.

In his newly-established position, Dash will be responsible for assisting Isaacson in ensuring the development of coordinated group and division long-range plans and the implementation of



Joseph Dash

those plans. In addition, he will be assigned projects involving group and division diversification and profit improvement programs.

## RCA Signs Lou Reed



Lou Reed, Dennis Katz

■ RCA Records has signed Lou Reed, former lead singer and writer for the Velvet Underground, announces Dennis Katz, Division VP, Contemporary Music.

Katz noted: "Lou Reed is truly one of the legendary writer-poet-performers of rock music. Some of his songs written for the Velvet Underground have become classics of their genre. His development began in the midst of the

elite of Andy Warhol's Exploding Plastic Inevitables and we expect will culminate with release of his next album, which will lead to his acceptance as a commercial writer-performer and an important force in maintaining the validity of the rock scene."

After founding the Velvet Underground with John Cale in early 1965, Reed recorded four albums with the group, prior to becoming a solo artist. In addition, his compositions have been recorded by a variety of artists including Nico and Mitch Ryder's Detroit.

Reed's lyrics and poetry have been frequently anthologized as well as appearing in publications such as *Fusion* on a regular basis. He will begin work on his first solo album soon in England and will be working with RCA producer Richard Robinson on the LP.

## ABC/Dunhill Consumer Saturation

(Continued from page 3)

control area, a 32-page tri color, 10 by 7 inch "Super Grooves" consumer catalogue was inserted in 450,000 copies of the Sunday, Nov. 14, edition of the Portland Oregonian. An additional 150,000 catalogues are being distributed by the Meyer Chain. The catalogue sports varied informative bits about ABC/Dunhill artists and product and includes a fold-in order sheet listing all available product, current hits and classic oldies on all the ABC/Dunhill labels.

Retail pricing was set by George Summersby of the Meyer Chain. For example, the \$5.98 suggested list for LP's sell for \$4.64 during this campaign, while Westminster Gold albums sell for \$1.88. Suggested list for 8-track and cassette Ampex tapes, selling for \$6.98 are going for \$5.49. Through the handy mail order form in the consumer catalogue, the consumer is able to order directly through the Meyer Chain. To date, the response from the mail order blanks has been substantial, as anticipated.

According to Lavinthal, this pre-Christmas campaign includes 100 60-second spots per week over three different stations in a six-station universe in the Portland-Vancouver area. ABC/Dunhill and Ampex are also sharing the cost of black and white print advertising on the campaign through Dec. 20.

"Super Grooves" symbol on the cover of the consumer booklet is being used in all Fred Meyer store advertising, whether it be for Ground Siroloin or washing machines. Strategically placed in each Meyer store is a four-foot enlargement of the "Super Grooves" symbol. Additionally, Meyer store personnel are wearing "Super Grooves buttons. Each store is also carrying promotional spots on in-house p.a. systems during the day. A 20 by 4 foot section in each store, where foot traffic is heaviest, has been set up to display all ABC/Dunhill product offered in the "Super Grooves" campaign, for self-service.

Lavinthal reports that mass merchandisers and chain stores throughout the U.S. have been alerted to the Portland-Vancouver campaign. A major record store chain has indicated they may go with a similar ABC-Ampex program before Christmas. If an agreement is negotiated for a similar promotion, the printing of the consumer catalogue, complete with the new store affiliation and mail order form, if indicated, can be accomplished within a five to seven-day period.

ABC/Dunhill has guaranteed 24-hour delivery on any item in the program from either its Seattle or Los Angeles warehouse to any Meyer outlet.

**FROM ATLANTA  
WITH LOVE**  
The Lowery Group

Rudman says  
2 to 1 phone requests at WIBG for  
**DONNY OSMOND'S**  
**"I KNEW YOU WHEN"**



**BROKE IN CLEVELAND**  
*and now BIG IN WASHINGTON, BALTIMORE and*  
*spreading like a rash!*



# S.O.U.L.

SOUNDS OF UNITY and LOVE



*A brand new group with real soul and a touch of Jazz. Great musicianship and solid vocals make it a real winner . . . and their new album is even better (Available in January)*

NO. 35 ON RECORD WORLD'S R & B TOP 50 ALBUM CHART

## **A HIT "FRISCO BAY" by NAVAJO**

*. . . One of the most refreshing debut discs to come along in weeks, Navajo has lively up thing here that sounds like a chart natural for top 40 to latch onto*

CASH BOX  
NEWCOMER PICK

MUSICOR 1449



## **ALL TRADES PICK "YELLOWSTONE" BY COTTONMOUTH**

*Commercial production much top 40 appeal — BILLBOARD  
 Top Single — VARIETY  
 Hit Potential — RECORD WORLD  
 Fine First Release — Newcomer Pick — CASH BOX*

MUSICOR 1448



# 'El Topo' Out on Douglas Label

NEW YORK — Due for release this week on Douglas Records is "Music of El Topo," performed by the Shades of Joy as arranged and conducted by Martin Fierro.

The music was composed by Alevandro Jodorowsky, who

also wrote, directed and starred in the film. Through Douglas' Columbia-distribution, the record has been rush-released in New York, where the film has opened on Broadway. The film is Douglas Communications' first feature.

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

|   |     |
|---|-----|
| ABSOLUTELY RIGHT Dallas Smith (4 Star, BMI) .....   | 45  |
| AFTER ALL THIS TIME Lou Adler (Screen Gems-Columbia, BMI) .....                                   | 99  |
| AIN'T NOBODY HOME Zagarino & Michel (Rittenhouse, BMI) .....                                      | 63  |
| ALL I EVER NEED IS YOU Snuff Garrett (United Artists, ASCAP) .....                                | 15  |
| AMERICAN PIE Ed Freeman (May Day, BMI) ..   | 59  |
| AMERICAN TRILOGY Dennis Linde (Acuff-Rose, BMI) .....   | 54  |
| A NATURAL MAN Michael Lloyd (Beresofsky/Hebb Unltd., BMI) .....                                   | 26  |
| ANTICIPATION Paul Samwell-Smith (Quackenbush, ASCAP) .....  | 78  |
| BABY I'M-A WANT YOU David Gates (Screen Gems-Columbia, BMI) .....                                 | 3   |
| BEHIND BLUE EYES The Who (Track, BMI) .....   | 39  |
| BRAND NEW KEY Peter Scherkerky (Neighborhood, ASCAP) .....  | 21  |
| CAN I Frank Wilson (Jobete, BMI) .....  | 100 |
| CAN I GET A WITNESS Lee Michaels (Jobete, BMI) .....  | 53  |
| CHERISH Wes Farrell (Beechwood, BMI) .....  | 13  |
| CHILD OF GOD, A Gerald & French (Will Du/Gaucha/Belinda, BMI) .....                               | 77  |
| CLEAN UP WOMAN Clarke & Reid (Sherlyn, BMI) .....   | 69  |
| DAISY MAE Steve Barri (Trousdale/Soldier, BMI) .....  | 74  |
| DAY AFTER DAY George Harrison (Apple, ASCAP) .....  | 60  |
| DESIDERATA Fred Werner & Les Crane (Old St. Paul, ASCAP) .....                                    | 17  |
| DO I LOVE YOU Van de Pitte & Miller (Spanka, BMI) .....   | 61  |
| DON'T WANNA LIVE INSIDE MYSELF Stigwood & Bee Gees (Casseroles, BMI) .....                        | 55  |
| DROWNING IN A SEA OF LOVE Staff (Assorted, BMI) .....   | 65  |
| EASY LOVING George Richey (Blue Book, BMI) ..   | 14  |
| EVERYBODY'S EVERYTHING Santana (Dandelion, BMI) .....   | 9   |
| FAMILY STONE Sly Stone (Stone Flower, BMI) ..   | 1   |
| FOOL ME Buie & Lowery (Lowery, BMI) .....   | 96  |
| FOR LADIES ONLY Richard Podolor (Steppenwolf, BMI) .....  | 64  |
| FRIENDS WITH YOU Milt Okun (Cherry Lane, ASCAP) .....   | 44  |
| GET DOWN Curtis Mayfield (Curton, BMI) .....  | 71  |
| GIRL WHO LOVED ME WHEN Ramal & Goodman (Jansa, ASCAP) .....                                       | 87  |
| GOT TO BE THERE Hal Davis (Stein & Van Stock/Glenwood, ASCAP) .....                               | 5   |
| GRANDMA'S HANDS Booker T. Jones (Interior, BMI) .....   | 37  |
| GYPSYS, TRAMPS & THIEVES Snuff Garrett (Peso, BMI) .....  | 16  |
| HALLELUJAH Sill & Schnee (Colgems/Twill, ASCAP) .....   | 51  |
| HAVE YOU SEEN HER Eugene Record (Julio-Brian, BMI) .....  | 2   |
| HELP ME MAKE IT THROUGH THE NIGHT Jerry Fuller (Combine, BMI) .....                               | 83  |
| HEY BIG BROTHER Rare Earth (Jobete, BMI) ..   | 58  |
| HEY GIRL Rick Hall (Screen Gems-Columbia, BMI) .....  | 36  |
| I KNEW YOU WHEN Rick Hall (Lowery, BMI) ..  | 36  |
| (I KNOW) I'M LOSING YOU Rod Stewart (Jobete, BMI) .....   | 28  |
| IMAGINE John & Yoko & Phil Spector (Maclen, BMI) .....  | 4   |
| I'D LIKE TO TEACH THE WORLD TO SING Ham (Cada, ASCAP) .....                                       | 70  |
| I'D LIKE TO TEACH THE WORLD TO SING Mackay (Shada, ASCAP) .....                                   | 84  |
| I'D LOVE TO CHANGE THE WORLD Ten Years After (Chrysalis, ASCAP) .....                             | 57  |
| I'M A GREEDY MAN, Pt. 1 James Brown Brother 1 Prod. (Oyatone/Belinda, BMI) .....                  | 38  |
| I'M A MAN James William Guercio (TRO-Chustra, BMI) .....  | 24  |
| I'M GONNA BE A COUNTRY GIRL AGAIN Lurie & Solomon (Gypsy Boy, BMI) .....                          | 91  |
| I'M STILL WAITING D. Richards (Jobete, BMI) ..  | 62  |
| I'M YOURS Ike Turner (Huh, BMI) .....   | 92  |
| INNER CITY BLUES Marvin Gaye (Jobete, BMI) ..   | 23  |
| IT'S A CRYING SHAME Lambert & Potter (Trousdale/Soldier, BMI) .....                               | 38  |
| I'VE FOUND SOMEONE OF MY OWN Joe Porter (Mango/Ruo-A-Muck, BMI) .....                             | 52  |
| KISS AN ANGEL GOOD MORNING Jack Clement (Playback, BMI) .....                                     | 73  |
| LAY LADY LAY R. O. R. Isley (Big Sky, ASCAP) .....  | 86  |
| LET IT BE Norbert Putnam (Maclen, BMI) .....  | 46  |
| LET'S STAY TOGETHER Willie Mitchell (Jec, BMI) .....  | 75  |
| LONG AGO TOMORROW Bacharach & David (Hidden Valley/J.C./Cinema 5, ASCAP) .....                    | 80  |
| LOOKIN' BACK Hide-Out Prod. & Punch (Gear, ASCAP) .....   | 95  |
| LOOKING FOR A LOVE Bill Szymczyk (Kags, BMI) .....  | 66  |
| LOVE Lettermen, Inc. (Maclen, BMI) .....  | 34  |
| LOVE IS FUNNY THAT WAY Davis & Henderson (Julio-Brian, BMI) .....                                 | 67  |
| MAGGIE MAY Rod Stewart (MRC-GH, BMI) .....  | 19  |
| MAMMY BLUE Milhaud (Maxim, ASCAP) .....   | 97  |
| ME & BOBBY McGEE Jerry Kennedy (Combine, BMI) .....   | 89  |
| MY BOY Gaultier & Martin (News, BMI) .....  | 79  |
| NEVER MY LOVE Bones Howe (Warner/Tamerlane, BMI) .....  | 40  |
| NO SAD SONG Larry Marks (Screen Gems-Columbia, BMI) .....   | 76  |
| NOTHING TO HIDE James & King (Mandan, BMI) .....  | 48  |
| OLD FASHIONED LOVE SONG Richard Podolor (Almo, ASCAP) .....                                       | 10  |
| ONE MONKEY DON'T STOP NO SHOW Perry & Johnson (Gold Forever, BMI) .....                           | 49  |
| ONE TIN SOLDIER Mundell Lowe (Cents & Pence, BMI) .....   | 32  |
| PEACE TRAIN Paul Samwell-Smith (Irving, BMI) .....  | 7   |
| PRETTY AS YOU FEEL Jefferson Airplane Inc. (Hot Buns, BMI) .....                                  | 56  |
| QUESTIONS 67 & 68 James William Guercio (Aurelius, BMI) .....                                     | 24  |
| REASON TO BELIEVE Rod Stewart (Koppelman-Rubin, BMI) .....  | 19  |
| RESPECT YOURSELF Al Bell (East/Memphis/Klondike, BMI) .....                                       | 18  |
| ROCK STEADY Wexler, Dowd, & Martin (Pundit, BMI) .....  | 6   |
| SATISFACTION "Smokey" & Terry Johnson (Jobete, BMI) .....   | 47  |
| SCORPIO Theodore & Coffey (Interior, BMI) ..  | 27  |
| SHE'S ALL I'VE GOT Jerry Williams Jr. (Williams/Excellorec, BMI) .....                            | 35  |
| SHOW ME HOW Hayes & Porter (East/Memphis, BMI) .....  | 98  |
| SOUR SUITE Jack Richardson (Cirrus/Dunbar, BMI) .....   | 82  |
| STONES Tom Catalano (Prophet, ASCAP) .....  | 20  |
| SUNSHINE Peter Casperson (Castle Hill, ASCAP) .....   | 43  |
| SUPERSTAR Jack Daugherty (Skyhill/Delbon, BMI) .....  | 68  |
| SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE) Norman Whitfield (Jobete, BMI) ..                  | 12  |
| TELL MAMA Neil Slaven (Chrysalis/Burgundy Butterfly, ASCAP) .....                                 | 85  |
| THEME FROM SHAFT Isaac Hayes (Cotillion/Memphis, BMI) .....                                       | 8   |
| THEME FROM "SUMMER OF 42" Paul Leka (Warner Bros., ASCAP) .....                                   | 31  |
| TIGHTROPE RIDE Doors & Bruce Botnick (Alchemical, ASCAP) .....                                    | 94  |
| TILL Gordon Mills (Chappell, ASCAP) .....   | 41  |
| TRAPPED BY A THING CALLED LOVE Crajon Ent. (Ordena/Bridgeport, BMI) .....                         | 72  |
| TREAT ME LIKE A GOOD PIECE OF CANDY Tokens & Dave Appell (Pocketful of Tunes/Saturday, BMI) ..... | 93  |
| TURN YOUR RADIO ON Ray Stevens (Affiliated Ents., BMI) .....                                      | 90  |
| TWO DIVIDED BY LOVE Steve Barri (Trousdale/Soldier, BMI) .....                                    | 11  |
| WALK UP RIGHT TO THE SUN Staff for Stan & Harris Prod. (Nickel Shoe, BMI) .....                   | 88  |
| WHERE DID OUR LOVE GO Donnie Elbert (Jobete, BMI) .....   | 25  |
| WHITE LIES, BLUE EYES L. Lambert & B. Flax (Kama Sutra, BMI) .....                                | 50  |
| WILD NIGHT Morrison & Templeman (Caledonia Soul, ASCAP) .....                                     | 22  |
| WITCH QUEEN Pat & Lolly Vegas (Novalene/Blackwood, BMI) .....                                     | 81  |
| YOU ARE EVERYTHING Thom Bell (Bellboy/Assorted, BMI) .....  | 30  |
| YOUR MOVE Yes & Eddie Offord (Cotillion, BMI) .....   | 33  |
| YO-YO Rick Hall (Lowery, BMI) .....   | 29  |



# 101 THE SINGLES CHART 150

DECEMBER 4, 1971

| THIS WK. | LAST WK. | ARTIST   | TITLE   | Label |
|----------|----------|--|---|-------|
| 101      | 102      | 90 DAY FREEZE  | 100 PROOF—Hot Wax 7708 (Buddah) (Gold Forever, BMI) |       |
| 102      | 109      | YOU KEEP ME HOLDING ON TYRONE DAVIS—Dakar 626 (Cotillion) (Julio-Brian/Jadan, BMI)                               |   |       |
| 103      | 107      | SCRATCH MY BACK CLARENCE CARTER—Atlantic 2842 (Fame, BMI)  |   |       |
| 104      | 112      | THAT'S THE WAY I FEEL ABOUT CHA BOBBY WOMACK—United Artists 50847 (Tracebob, BMI)                                |   |       |
| 105      | 105      | KEEP PLAYING THAT ROCK 'N' ROLL EDGAR WINTER—Epic 5-10788 (Hierophant, BMI)                                      |   |       |
| 106      | 126      | DEVIL YOU STAMPEDERS—Bell 154 (Corral, BMI)  |   |       |
| 107      | 122      | 500 MILES HEAVEN BOUND—MGM 14314 (Atzal, BMI)  |   |       |
| 108      | 119      | DANNY IS A MIRROR TO ME BOBBY GOLDSBORO—United Artists 50846 (Detail, BMI)                                       |   |       |
| 109      | 110      | IF YOU COME BACK BRIAN HYLAND—Uni 55306 (MCA) (Open End, BMI)  |   |       |
| 110      | —        | WHAT'S GOING ON QUINCY JONES—A&M 1316 (Jobete, BMI)  |   |       |
| 111      | —        | TAKE IT SLOW (OUT IN THE COUNTRY) LIGHTHOUSE—Evolution 1052 (Stereo Dimension) (C.A.M.-U.S.A., BMI)              |   |       |
| 112      | 115      | HOPE MASON PROFFIT—Ampex 11048 (Dunwich, ASCAP)  |   |       |
| 113      | —        | MEN ARE GETTING SCARCE CHAIRMEN OF THE BOARD—Invictus 9103 (Capitol) (Gold Forever, BMI)                         |   |       |
| 114      | 120      | MONDAY MAN MIKE CURB CONGREGATION—Verve 10666 (MGM) (Harlene, ASCAP)   |   |       |
| 115      | —        | GEORGE JACKSON BOB DYLAN—Columbia 4-45516 (Ram's Horn, ASCAP)  |   |       |
| 116      | 121      | LONG TIME TO BE ALONE NEW COLONY SIX—Sunlight 1004 (Twilight) (Unart, BMI)                                       |   |       |
| 117      | 117      | USED TO BE A KING GRAHAM NASH—Atlantic 2840 (Giving Room, BMI)   |   |       |
| 118      | —        | OPEN THE DOOR JUDY COLLINS—Elektra 45755 (Rocky Mt. Natl. Park, ASCAP)   |   |       |
| 119      | 136      | PULL TOGETHER NITE-LITERS—RCA 74-0591 (Rutri, BMI)   |   |       |
| 120      | —        | THE HARDER I TRY FREE MOVEMENT—Columbia 4-45512 (Chaotic, BMI)   |   |       |
| 121      | 125      | MARBLEHEAD MESSIAH SEATRAN—Capitol 3201 (Kuhlberg/Roberts, ASCAP)  |   |       |
| 122      | —        | PILGRIM: CHAPTER 23 KRIS KRISTOFFERSON—Monument 8531 (Columbia) (Combine, Bv)                                    |   |       |
| 123      | 123      | EVERYBODY WANTS TO GO TO HEAVEN ALBERT KING—Stax 0101 (Deerwood, BMI)  |   |       |
| 124      | —        | SPACE CAPTAIN BARBRA STREISAND—Columbia 4-45511 (Skyhill, BMI)   |   |       |
| 125      | —        | TRUCKIN' GRATEFUL DEAD—Warner Bros. 7464 (Ice Nine, ASCAP)   |   |       |
| 126      | 127      | ROSES AND THORNS JEANNIE C. RILEY—Plantation 79 (Singleton, BMI)   |   |       |
| 127      | 130      | LOOK WHAT WE'VE DONE TO LOVE GLASS HOUSE—Invictus 9097 (Capitol) (Gold Forever, BMI)                             |   |       |
| 128      | 132      | SET SAIL FOR ENGLAND TIN TIN—Atco 6853 (Casseroles, BMI)   |   |       |
| 129      | 131      | SAUNDERS FERRY LANE CLARE—A&M 1299 (Two Rivers, ASCAP)   |   |       |
| 130      | —        | LOVE & LIBERTY LAURA LEE—Hot Wax 7111 (Buddah) (Gold Forever, BMI)   |   |       |
| 131      | 118      | DOWN BY THE RIVER JOEY GREGORASH—Lionel 3219 (MGM) (Cotillion/Broken Arrow, BMI)                                 |   |       |
| 132      | —        | LOVE OF MY MAN DIONNE WARWICKE—Scepter 12336 (Gambi, BMI)  |   |       |
| 133      | 140      | CAROLYN MERLE HAGGARD—Capitol 3222 (Shade Tree, BMI)   |   |       |
| 134      | 144      | NUMBER WONDERFUL ROCK FLOWERS—Wheel 282 (RCA) (Pocketful of Tunes/Saturday/Ringling Bros., Barnum & Bailey, BMI) |   |       |
| 135      | 135      | TRAVEL IN TIME CROWFOOT—ABC 11315 (Wingate/Crowfoot, ASCAP)  |   |       |
| 136      | 114      | LONG PROMISED ROAD BEACH BOYS—Reprise/Brother 1047 (Wilobarston, ASCAP)  |   |       |
| 137      | 128      | LOUISIANA LADY NEW RIDERS OF THE PURPLE SAGE—Columbia 4-45469 (Ice Nine, ASCAP)                                  |   |       |
| 138      | 139      | WE GO BACK BILLY JOE ROYAL—Columbia 4-45495 (Fullness, BMI)  |   |       |
| 139      | 129      | PEOPLE LET'S STOP THE WAR GRAND FUNK RAILROAD—Capitol 3217 (Storybook, BMI)                                      |   |       |
| 140      | 133      | DETERMINATION EBONY—Phila. International ZS 73510 (Columbia) (Assorted, BMI)                                     |   |       |
| 141      | —        | REALLY WANTED YOU EMITT RHODES—Dunhill 4295 (ABC) (Thirty Four, ASCAP)   |   |       |
| 142      | 138      | TOMORROW BOBBI MARTIN—Buddah 252 (Kama Ripa/Teeger, ASCAP)   |   |       |
| 143      | 149      | SANCTUARY DION—Warner Brothers 7537 (Stonehenge, BMI)  |   |       |
| 144      | 86       | JUST FOR ME AND YOU POCO—Epic 5-10804 (Little Dickens, ASCAP)  |   |       |
| 145      | 108      | PAPA WAS A GOOD MAN JOHNNY CASH—Columbia 4-45460 (Pass Key, BMI)   |   |       |
| 146      | 93       | DON'T PULL YOUR LOVE SAM & DAVE—Atlantic 2839 (Trousdale/Soldier/Cents & Pence, BMI)                             |   |       |
| 147      | —        | DON'T SAY YOU DON'T REMEMBER BEVERLY BREMERS—Scepter 12315 (Sunbeam, BMI)  |   |       |
| 148      | —        | KEEP ON KEEPIN' ON N. F. PORTER—Lizard 1010 (Vulture, BMI)   |   |       |
| 149      | —        | WAY BACK HOME JR. WALKER & ALL STARS—Soul 35090 (Motown) (Jobete, BMI)   |   |       |
| 150      | 124      | CALIFORNIA JONI MITCHELL—Reprise 1049 (Mitchell, BMI)  |   |       |

**Bobby Womack's  
New Hit Single  
"THAT'S THE WAY I FEEL ABOUT CHA"  
UA-50847 b/w "Come L'Amore"  
Is Breaking Wide Open**

---

**From His New LP  
"COMMUNICATION"**

**UAS-5539**

**On**



## MIDEM Rep in LA

■ John Nathan, MIDEM rep in the U.S., is in Los Angeles Nov. 29-Dec. 8 to complete negotiations for additional participants at this year's conclave Jan. 15-21. Nathan can be reached at the Beverly Hills Hotel.

## Bernsteins Have Daughter

■ NEW YORK—Mr. and Mrs. Sid Bernstein became the parents of a daughter last week.

**FROM ATLANTA  
WITH LOVE**  
The Lowery Group



KQV in Pittsburgh  
goes on  
"I KNEW YOU WHEN"  
by  
DONNY OSMOND

To all attending  
**MIDEM**

Recording  
Companies —  
Producers —  
Music Publishers —  
Artists —

The best spot in Cannes  
for your promotion

**PLAYGIRL CLUB**

Get fantastic exposure by  
throwing your party here.  
We can service 10 to 600  
people. Send us posters, new  
releases, 16 mm film of  
your acts or the act itself.

Write — Wire — Phone

**Emile Baccarani**

**Playgirl**

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90, Avenue de Lerins  
Cannes, France  
Phone CANNES.  
38.11.40 or 38.17.84

## NARAS Reps Meet Re Grammy Screening



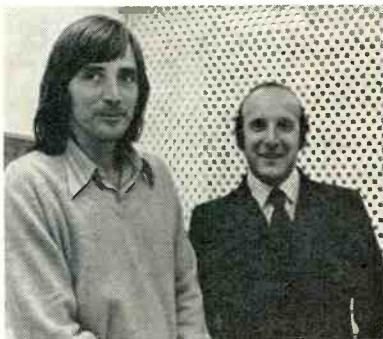
Reps from all five NARAS chapters gathered recently for an all-day session in New York's Essex House to screen the thousands of entries submitted for this year's Grammy Award eligibility list. From left: New York's Johnny Pate, Chicago's Bill Traut, Cash Box' Bob Adels, Record World's Mike Sigman and Michael Cuscuna, Record World's (and Nashville's) John Sturdivant and Don Light and with backs to cameras, Atlanta's Mary Tallent and Bill Lowery, who chaired the committee. The r&b committee, meeting at the same time, included Chicago's Sam Brown, New York's Esmond Edwards, Columbia's Billy Jackson, Motown's Ralph Thompson and Chess/Cadet's Mancel Warwick. Jazz entries were screened by Down Beat Editor Dan Morgenstern, New York Times jazz critic John S. Wilson and New York chapter's Manny Albam, Father Norman O'Connor and Jimmy Owens. Screening classical entries were David Hall, Jim Lyons, Howard Scott and Theresa Sterne, while Henrietta Yurchenko and Ray Kennedy verified all the ethnic and traditional recommendations.

## UDC Names Two

■ Two key promo appointments by UDC, the national record and tape distributing organization, have been announced by VP and General Manager Dan Alvino.

Jack Campbell joins UDC as Promotion Manager for the San Francisco area. Campbell previously served in a similar capacity for Columbia Records. Miss Dawna Saveda, formerly with KVI of the Golden West Broadcasting System, has been named head of promotion for the Seattle territory.

## Holmes at Columbia



Jake Holmes (left) has been signed to an exclusive recording pact by Columbia Records, announces label President Clive Davis (right). Holmes' first LP for the label, produced by Susan Hamilton, is due at the end of December and will feature original Holmes material.

## Glass Harp Major Push

■ HOLLYWOOD — MCA Records Decca label will mount a major promotional and sales campaign on behalf of Glass Harp, an Ohio-based rock trio whose second album for Decca is picking up steam nationally.

Entitled "Synergy," the album has been in release for little more than a month and has sold over 15,000 copies in the Cleveland area alone. Extensive time buys and print ads, combined with a sustained sales effort, will, in the words of one Decca executive, "hopefully result in Glass Harp receiving the attention a group of their high calibre deserves."

## Peisinger Elektra Regional Sales Mgr.

■ Jon Peisinger has been named East Coast Regional Sales Manager, announces Mel Posner, VP, Marketing.

He will report to Stan Marshall, Sales Manager.

Peisinger was previously Manager of Sales Administration for Famous Music. He has also had experience as a manager and promoter of college concerts.

## CLUB REVIEW

## Vale Victorious At Copa Opening

■ NEW YORK — Jerry Vale was even better than his usual self at his Copa opening last week (18), which is to say that the fans who packed the night club were entertained even beyond their high expectations.

The Columbia artist, who has long been one of the most successful night club crooners, lent his snappy, high-registered vocals to "Love Me Tonight," "Easy Come, Easy Go" and "For the Good Times," and slowed things up a bit with "It's Impossible" and "With Pen In Hand." In other words, it was basically an evening of most of the same songs done by almost every singer who plays the Copa, except that Vale somehow does them better than most.

Of course, he also included several Italian numbers, and a medley of "great songs from the '60s" topped the evening off. The result: the out-of-towners were happy, the Jerry Vale freaks were happy and the artist himself can be satisfied that he continues to provide so much entertainment to so many people.

Mike Sigman

## Crowbar on Tour

■ Paramount artists Crowbar embarked on their first U.S. tour on Nov. 24 at Convention Center in Fresno, Calif.

## Vale Visits



Jerry Vale stops off at Record World to discuss his latest single, "I Found Her Just in Time," and latest album, "I Don't Know How to Love Her," with Record World Publisher Bob Austin, right. Interested observer is Jim Brown, Columbia National Album Promotion Manager. Jerry's next album, according to tentative plan, is "I Remember Nat," a collection of Nat King Cole signature tunes.



Includes: FLOWERS OF EVIL • KING'S CHORALE • ONE LAST COLD KISS • CROSSROADER •

PRIDE AND PASSION — From **SESSIONS** Recorded At The Record Plant, N.Y.C., September 1971 — Also: IMPROVISATION ON DREAMS



FLOWERS OF

## SALESMAKER OF THE WEEK



**LED ZEPPELIN**  
Atlantic

### TOP RETAIL SALES THIS WEEK:

- MADMAN ACROSS THE WATER—Elton John—Uni
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- QUIET FIRE—Roberta Flack—Atlantic

### KORVETTES/NATIONAL

- AMERICAN PIE—Don McLean—UA
- ASYLUM CHOIR II—Russell/Benno—Shelter
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- LED ZEPPELIN—Atlantic
- MADMAN ACROSS THE WATER—Elton John—Uni
- MEATY BEATY BIG AND BOUNCY—Who—Decca
- QUIET FIRE—Roberta Flack—Atlantic
- SESAME STREET—Warner Brothers
- YES ALBUM—Atlantic
- STONES—Neil Diamond—Uni

### DISC RECORDS/NATIONAL

- AERIE—John Denver—RCA
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- HUNKY DORY—David Bowie—RCA
- KILLER—Alice Cooper—WB
- LED ZEPPELIN—Atlantic
- MIRROR—Emmit Rhodes—Dunhill
- OZONE—Commander Cody—Paramount
- OFF THE SHELF—Rodney & Batdorf—Atlantic
- YEAR OF SUNDAY—Seals & Crofts—WB
- YES ALBUM—Atlantic

### KING KAROL/N.Y.

- ANTICIPATION—Carly Simon—Elektra
- ASYLUM CHOIR II—Russell/Benno—Shelter
- BOB DYLAN'S GREATEST HITS VOL. II—Col
- CHICAGO AT CARNEGIE HALL—Col
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- FARTHER ALONG—Byrds—Col
- FLOWERS OF EVIL—Mountain—Windfall
- LED ZEPPELIN—Atlantic
- MEDDLE—Pink Floyd—Harvest
- QUIET FIRE—Roberta Flack—Atlantic

### SAM GOODY/N.J.

- ALL IN THE FAMILY—TV Cast—Atlantic
- AMERICAN PIE—Don McLean—UA
- ANTICIPATION—Carly Simon—Elektra
- ASYLUM CHOIR II—Russell/Benno—Shelter
- CHICAGO AT CARNEGIE HALL—Columbia
- GARDEN IN THE CITY—Melanie—Buddah
- MADMAN ACROSS THE WATER—Elton John—Uni
- MEATY BEATY BIG AND BOUNCY—Who—Decca

- LED ZEPPELIN—Atlantic
- LIVING—Judy Collins—Elektra

### DISCOUNT RECORDS/SYRACUSE

- BOZ SCAGGS & BAND—Col
- CHICAGO AT CARNEGIE HALL—Col
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- LED ZEPPELIN—Atlantic
- MAHAVISHNU JOHN McLAUGHLIN—Douglas
- MADMAN ACROSS THE WATER—Elton John—Uni
- STONES—Neil Diamond—Uni
- THE LOW SPARK OF HIGH HEELED BOYS—Traffic—Island
- THERE'S A RIOT GOIN' ON—Sly and the Family Stone—Epic
- YEAR OF SUNDAY—Seals & Crofts—WB

### FRANKLIN MUSIC/PHILADELPHIA

- AERIE—John Denver—RCA
- AMERICAN PIE—Don McLean—UA
- ASYLUM CHOIR II—Russell/Benno—Shelter
- DER ROSENKAVALIER—Bernstein—Col
- DESIDERATA—Les Crane—WB
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- FIRST LIGHT—Freddie Hubbard—CTI
- LED ZEPPELIN—Atlantic
- MADMAN ACROSS THE WATER—Elton John—Uni
- QUIET FIRE—Roberta Flack—Atlantic

### HARMONY HUTS/WASH.-BALT.

- BLACK MOSES—Isaac Hayes—Enterprise
- DREAMS—Columbia
- EARTHQUAKE—A&M
- GATHER ME—Melanie—Neighborhood
- MADMAN ACROSS THE WATER—Elton John—Uni
- MEATY BEATY BIG & BOUNCY—Who—Decca
- 1 + 1—Grin—Spindizzy
- QUIET FIRE—Roberta Flack—Atlantic
- ROUGH & READY—Jeff Beck—Epic
- THE LOW SPARK OF HIGH HEELED BOYS—Traffic—Island

### GARY'S/RICHMOND, VA.

- CHICAGO AT CARNEGIE HALL—Col
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- KILLER—Alice Cooper—WB
- LED ZEPPELIN—Atlantic
- MORNING AFTER—J. Geils Band—Atlantic
- MADMAN ACROSS THE WATER—Elton John—Uni
- QUIET FIRE—Roberta Flack—Atlantic
- OTHER VOICES—Doors—Elektra
- STONES—Neil Diamond—Uni
- YES ALBUM—Atlantic

### POPLAR TUNES/MEMPHIS

- CHEECH & CHONG—A&M
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- GATHER ME—Melanie—Neighborhood
- JOHN PRINE—Atlantic
- JONATHAN EDWARDS—Capricorn
- LED ZEPPELIN—Atlantic
- MADMAN ACROSS THE WATER—Elton John—Uni
- MEATY BEATY BIG & BOUNCY—Who—Decca
- STREET CORNER TALKING—Savoy Brown—Parrot
- THE GREAT BLIND DEGREE—Richie Havens—Stormy Forest

### RECORD BAR/DURHAM, N.C.

- AMERICAN PIE—Don McLean—UA
- ASYLUM CHOIR II—Russell/Benno—Shelter

- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- BOZ SCAGGS & BAND—Col
- LED ZEPPELIN—Atlantic
- MADMAN ACROSS THE WATER—Elton John—Uni
- NATURALLY—J. J. Cale—Shelter
- 1 + 1—Grin—Spindizzy
- QUIET FIRE—Roberta Flack—Atlantic
- TO YOU WITH LOVE—Donny Osmond—MGM

### SMITH'S/NEW ORLEANS

- AMERICAN PIE—Don McLean—UA
- CHICAGO AT CARNEGIE HALL—Col
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- HARMONY—Three Dog Night—Dunhill
- LED ZEPPELIN—Atlantic
- MADMAN ACROSS THE WATER—Elton John—Uni
- SUMMER OF '42—Peter Nero—Col
- THERE'S A RIOT GOIN' ON—Sly and the Family Stone—Epic
- TO YOU WITH LOVE—Donny Osmond—MGM
- TUPELO HONEY—Van Morrison—WB

### FOLEY'S/HOUSTON

- ALL IN THE FAMILY—TV Cast—Atlantic
- AMERICAN PIE—Don McLean—UA
- ASYLUM CHOIR II—Russell/Benno—Shelter
- BLACK MESSIAH—Cannonball Adderley—Capitol
- BLACK MOSES—Isaac Hayes—Enterprise
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- 'FRISCO MABEL TOY—Mickey Newbury—Elektra
- LED ZEPPELIN—Atlantic
- SUMMER OF '42—Peter Nero—Col
- THERE'S A RIOT GOIN' ON—Sly and the Family Stone—Epic

### RADIO DOCTORS/MILWAUKEE

- CALIFORNIA 99—Jim Haskins—ABC
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- FLOWERS OF EVIL—Mountain—Windfall
- GOIN' BACK TO INDIANA—Jackson 5—Motown
- LOSING OUR HEADS—Hudson & Landry—Dore
- MUDDY WATERS LIVE—Chess
- QUIET FIRE—Roberta Flack—Atlantic
- NITTY GRITTY DIRT BAND—UA
- STYLISTICS—Avco Embassy
- THE LOW SPARK OF HIGH HEELED BOYS—Traffic—Island

### MUSICLAND/MINNEAPOLIS

- ALL DAY MUSIC—War—UA
- ANTICIPATION—Carly Simon—Elektra
- CHICAGO AT CARNEGIE HALL—Col
- LED ZEPPELIN—Atlantic
- MADMAN ACROSS THE WATER—Elton John—Uni
- 'NUFF SAID—Ike & Tina—UA
- STEVIE WONDER'S GREATEST HITS VOL. II—Tamla
- STONES—Neil Diamond—Uni
- THERE'S A RIOT GOIN' ON—Sly and the Family Stone—Epic
- TOM JONES LIVE—Parrot

### ROSE DISCOUNT/CHICAGO

- ANTICIPATION—Carly Simon—Elektra
- CHARLEY PRIDE SINGS HEART SONGS—RCA
- COLLABORATION—Shawn Phillips—A&M
- HOW CAN I UNLOVE YOU—Lynn Anderson—Col
- LED ZEPPELIN—Atlantic

- LOVING HER WAS EASIER—Eddie Arnold—RCA
- MADMAN ACROSS THE WATER—Elton John—Uni
- QUIET FIRE—Roberta Flack—Atlantic
- SOULFUL TAPESTRY—Honey Cone—Hot Wax
- SUMMER OF '42—Peter Nero—Col

### VENTURES/ST. LOUIS

- ASYLUM CHOIR—Russell/Benno—Shelter
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- IT'S A BIG BAD BEAUTIFUL DAY—Col
- KILLER—Alice Cooper—WB
- LED ZEPPELIN—Atlantic
- MADMAN ACROSS THE WATER—Elton John—Uni
- QUICKSILVER—Capitol
- QUIET FIRE—Roberta Flack—Atlantic
- STONES—Neil Diamond—Uni
- YEAR OF SUNDAY—Seals & Crofts—WB

### RECORD CENTER DENVER

- ASYLUM CHOIR II—Russell/Benno—Shelter
- BEST OF ROLAND KIRK—Atlantic
- BOB DYLAN'S GREATEST HITS VOL. II—Col
- DESIDERATA—Les Crane—WB
- FAMILY ALBUM—Stoneground—WB
- GOOD & DUSTY—Youngbloods—Raccoon
- IT'S A BIG BAD BEAUTIFUL DAY—Col
- QUICKSILVER—Capitol
- RESTRICTIONS—Cactus—Atco
- THE LOW SPARK OF HIGH HEELED BOYS—Traffic—Island

### WALLICHS/PHOENIX

- ALL IN THE FAMILY—TV Cast—Atlantic
- COUNTRY ANTHEM—Hoyt Axton—Capitol
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- GATHER ME—Melanie—Neighborhood
- LOSING OUR HEADS—Hudson & Landry—Dore
- MEATY BEATY BIG & BOUNCY—Who—Decca
- ROCKIN' THE FILLMORE—Humble Pie—A&M
- STONES—Neil Diamond—Uni
- THE LONESOME PICKER—John Stewart—Reprise
- TO YOU WITH LOVE—Donny Osmond—MGM

### WHEREHOUSE/LOS ANGELES

- AMERICAN PIE—Don McLean—UA
- CHICAGO AT CARNEGIE HALL—Col
- E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
- LED ZEPPELIN—Atlantic
- MADMAN ACROSS THE WATER—Elton John—Uni
- MEATY BEATY BIG & BOUNCY—Who—Uni
- QUIET FIRE—Roberta Flack—Atlantic
- ROCKIN' THE FILLMORE—Humble Pie—A&M
- STONES—Neil Diamond—Uni
- THERE'S A RIOT GOIN' ON—Sly and the Family Stone—Epic

### TOWER RECORDS/SAN FRANCISCO

- BOZ SCAGGS & BAND—Col
- LIVE—Fifth Dimension—Bell
- LOSING OUR HEADS—Hudson & Landry—Dore
- MADMAN ACROSS THE WATER—Elton John—Uni
- PUSH PUSH—Herbie Mann—Embryo
- QUICKSILVER—Capitol
- STONEGROUND—Family Album—WB
- STONES—Neil Diamond—Uni
- THE LOW SPARK OF HIGH HEELED BOYS—Traffic—Island
- THERE'S GOTTA BE A CHANGE—Albert Collins—Tumbleweed

# 1971 YEAR END ISSUE

## & Annual Awards

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# CAMPUS RECORD REPORT

## College Radio: A Now And Future Strength

By GARY K. COHEN

Radio around the country is now undergoing major changes.

Top 40 stations, who have become Top 30 and Top 20 stations, are playing more album cuts, while some are using album cuts for the first time. Smart program directors and music directors realized that a large percentage of record buyers are not necessarily singles buyers. Progressive radio has also turned on many people to artists who never had any previous exposure on Top 40 stations. Top 40 stations realized this, and decided to try and reach the audience currently being served by progressive FM.

Progressive stations, on the other hand, have found that their ratings have not been that great, and that Top 40 had a good idea by playing recognizable "hits" by established artists. So the two ideas have merged . . . Top 40 playing more cuts and progressive playing more hit singles.

Couple this with a slight but definite change in the music—there are more Carole King, James Taylor and Cat Stevens-type artists with universal appeal today than ever before. The music of these artists can be played on Top 40 stations, progressive stations and even MOR stations. So today it is entirely possible to turn on your radio and hear a Cat Stevens, James Taylor or Carole King single on five or 10 stations in a given market. And with progressive stations instituting playlists of what can be played, and Top 40 stations adding "hit album cuts" based on commercial airplay and/or sales, the market for new product in radio is rapidly shrinking.

### Promotion Man's Dilemma

Promotion men, therefore, are faced with a dilemma. They have a new album by a new artist, and they want to get some exposure for it. They can't take a new album to a commercial Top 40 station, because the chances are very good that the Top 40 won't play it. In the past, they would

have turned to the Commercial FM progressives for response, but those stations are playing fewer and fewer new things than before. And since the easiest way of getting Top 40 airplay is by trying to get a single played (and not an album), there is a need to know which single to pick from the album.

It is in this area that college radio has become a most important area—the ability to expose new product. Record company promotion men are, by and large, servicing college radio better than ever before. Programmed album cut reports are analyzed for possible single releases, and albums showing initial strong response from college stations often give record companies added impetus for working their product on the commercial level. By their nature, college stations like to play obscure things (admittedly for the credit and ego involved sometimes—"we played that first, and recognized that artist as a major talent") and expose newer, non-established artists.

The companies with a national college program get this feedback in playlists, letters, phone calls and information on new artists. The college promotion people, and the information along to the other promotion people, and the wheels begin to turn from there. Conversely, the companies without a college program, without campus reps, do not get the feedback, do not get the response, and have major trouble breaking and exposing their new artists. One company that was a major label of two years ago now has trouble even exposing their new acts because of a lack of service to college stations. They feel there is no need to service college stations because "they don't sell any product." (The last laugh is had by the broadcasters as they see the company losing 8 million dollars and as a revolving door for promotion men.)

### No Longer Early Goals

Progressive radio has come so far it just is no longer doing  
(Continued on page 29)



## COLLEGE RADIO AIRPLAY REPORT

### WMUC—UNIV. OF MARYLAND

College Park, Md.  
Sheldon Michaelson  
BEST OF KOOL AND THE GANG—Delite  
ELECTRIC WARRIOR—T. Rex—Reprise  
HIGH, LOW, AND IN BETWEEN—  
Townes Van Zandt—Poppy  
JESSE FREDERICK—Bearsville  
TIM WEISBURG—A&M

### WCWP-FM—C.W. POST COLLEGE

Brookville, N.Y.  
Mike Riccio  
GAYLE McCORMICK—Dunhill  
SMASH YOUR HEAD AGAINST THE WALL—  
John Entwistle—Decca  
STARK NAKED—RCA  
THAT THE SPIRIT NEEDS—Jose Feliciano—  
RCA  
THERE'S A RIOT GOING ON—  
Sly & Family Stone—Epic

### WMOT-FM—MIDDLE TENN. ST. UNIV.

Murfreesboro, Tenn.  
Robert Mather  
AMERICAN PIE—Don McLEAN—UA  
FRISCO MABLE JOY—Mickey Newbury—  
Elektra  
GATHER ME—Melanie—Neighborhood  
GREAT BLIND DEGREE—Richie Havens—  
Stormy Forest  
MEATY BEATY BIG & BOUNCY—The Who—  
Decca  
OTHER VOICES—Doors—Elektra

### KTRU—RICE UNIV.

Houston, Texas  
Rob Sides  
CRUEL SISTER—Pentangle—Reprise  
FOOTPRINT—Gary Wright—A&M  
NICELY OUT OF TUNE—Lindisferne—Elektra  
OTHER VOICES—Doors—Elektra  
STRIVE, SEEK, FIND—Burton & Conilo—  
Family

### KCSW—CENTRAL WASH. STATE

Ellensburg, Wash.  
Tim Greer  
BOZ SCAGGS & BAND—Columbia  
GATHER ME—Melanie—Neighborhood  
LED ZEPPELIN—Atlantic  
LOST IN THE OZONE—Commander Cody—  
Paramount  
'NUFF SAID—Ike & Tina Turner—UA  
THERE'S A RIOT GOING ON—  
Sly & Family Stone—Epic

### WAYN—WAYNE STATE UNIV.

Detroit, Mich.  
Rob Wunderlich  
DETROIT—Mitch Ryder—Paramount  
GREAT BLIND DEGREE—Richie Havens—  
Stormy Forest  
OTHER VOICES—Doors—Elektra  
SAILOR'S DELIGHT—Sky—RCA  
THRU THE YEARS—Mayall—London

### WLUC—LOYOLA UNIV.

Chicago, Ill.  
Judy Mullen  
AFTER ALL THIS TIME—Bonnie Koloc—  
Ovation  
GATHER ME—Melanie—Neighborhood  
HARMONY—Three Dog Night—Dunhill  
JOHN PRINE—Atlantic  
TUPELO HONEY—Van Morrison—WB

### KSMU—SOUTHERN METHODIST UNIV.

Dallas, Texas  
Linda Nuffer

AMERICAN PIE—Don McLean—UA  
KILLER—Alice Cooper—Warner Bros.  
MIRROR—Emitt Rhodes—Dunhill  
ROUGH AND READY—Jeff Beck Group—Epic

### WRCT—CARNEGIE MELLON UNIV.

Pittsburgh, Pa.  
Brad Simon  
ALL DAY MUSIC—War—UA  
BLESS THE WEATHER—John Martyn—Island  
COLLABORATION—Shawn Phillips—A&M  
CRUEL SISTER—Pentangle—Reprise  
IMAGINE MY SURPRISE—Drams—Columbia  
LOST IN THE OZONE—Commander Cody—  
Paramount  
QUIET FIRE—Roberta Flack—Atlantic

### WFPC—FLA. PRES. COLLEGE

St. Petersburg, Fla.  
Billy Kitchings  
ANTICIPATION—Carly Simon—Elektra  
LED ZEPPELIN—Atlantic  
LIV—Livingston Taylor—Capricorn  
MADMAN ACROSS THE WATER—Elton John—  
Uni  
MEMORIES—John Mayall—Polydor  
SCHMILSSON—Nilsson—RCA

### WLVR—LEHIGH UNIV.

Bethlehem, Pa.  
Jim Cameron  
AGUA DELCE—Cal Tjader—Fantasy  
BATDORF & RODNEY—Atlantic  
BLACK MESSIAH—Cannonball Adderly—  
Capitol  
MOONDOG 2—Moondog—Columbia  
QUICKSILVER—Capitol  
QUIET FIRE—Roberta Flack—Atlantic

### WVBC—BOSTON COLLEGE

Boston, Mass.  
Paul Cuzzi  
ANTICIPATION—Carly Simon—Elektra  
HIMSELF—Gilbert O'Sullivan—Mam  
LED ZEPPELIN—Atlantic  
MADMAN ACROSS THE WATER—  
Elton John—Uni  
RICHARD NIXON SUPERSTAR—David Frye—  
Buddah

### KCPK—CALIF. STATE POLY.

Pomona, Calif.  
Tom Baker  
FUTURE GAMES—Fleetwood Mac—Reprise  
GRATEFUL DEAD—Warner Bros.  
LAST NIGHT I HAD—Mason Proffit—Ampex  
SAILOR'S DELIGHT—Sky—RCA  
SIEGEL/SCHWALL BAND—Wooden Nickel

### WAMU—AMERICAN UNIV.

Washington, D.C.  
Walt Combs  
ARTHUR GEE—Tumbleweed  
NORTH STAR GRASSMAN—Sandy Denny—  
A&M  
QUIVER—Warner Bros.  
REINS/REIGNS OF CHANCE—  
Marc Ellington—Ampex  
SIEGEL/SCHWALL BAND—Wooden Nickel

### KCLC-FM—LINDENWOOD COLLEGE

St. Charles, Mo.  
Chuck Lackner  
AMERICAN PIE—Don McLean—UA  
ANTICIPATION—Carly Simon—Elektra  
GET OFF IN CHICAGO—Ovation  
LED ZEPPELIN—Atlantic  
STREET CORNER TALKIN'—Savoy Brown—  
Parrot





# THE SINGLES CHART

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

| THIS WK. | LAST WK. |   | WKS. ON CHART |
|----------|----------|---|---------------|
| 1        | 1        | <b>FAMILY AFFAIR</b><br>SLY & THE FAMILY STONE<br>Epic 5-10805                    | 4             |
| 2        | 3        | HAVE YOU SEEN HER CHI-LITES/Brunswick 55462                                       | 6             |
| 3        | 4        | BABY, I'M-A WANT YOU BREAD/Elektra 45751  | 8             |
| 4        | 2        | IMAGINE JOHN LENNON/Apple 1840  | 7             |
| 5        | 8        | GOT TO BE THERE MICHAEL JACKSON/Motown 1191                                       | 6             |
| 6        | 7        | ROCK STEADY ARETHA FRANKLIN/Atlantic 2838   | 7             |
| 7        | 5        | PEACE TRAIN CAT STEVENS/A&M 1291  | 11            |
| 8        | 6        | THEME FROM "SHAFT" ISAAC HAYES—Enterprise/MGM 9038<br>(Stax/Volt)                 | 7             |
| 9        | 9        | EVERYBODY'S EVERYTHING SANTANA/Columbia 4-45472                                   | 9             |
| 10       | 18       | AN OLD FASHIONED LOVE SONG THREE DOG NIGHT—<br>Dunhill 4294 (ABC)                 | 4             |
| 11       | 11       | TWO DIVIDED BY LOVE GRASS ROOTS/Dunhill 4289 (ABC)                                | 9             |
| 12       | 15       | SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE)<br>TEMPTATIONS/Gordy 7111 (Motown) | 5             |
| 13       | 16       | CHERISH DAVID CASSIDY/Bell 150  | 5             |
| 14       | 14       | EASY LOVING FREDDIE HART/Capitol 3115   | 18            |
| 15       | 20       | ALL I EVER NEED IS YOU SONNY & CHER/Kapp 2151 (MCA)                               | 7             |
| 16       | 10       | GYPSYS, TRAMPS & THIEVES CHER/Kapp 2146 (MCA)                                     | 12            |
| 17       | 19       | DESIDERATA LES CRANE/Warner Bros. 7520  | 8             |
| 18       | 26       | RESPECT YOURSELF STAPLE SINGERS/Stax 0104   | 7             |
| 19       | 13       | MAGGIE MAY/REASON TO BELIEVE ROD STEWART/<br>Mercury 73224                        | 20            |
| 20       | 43       | STONES NEIL DIAMOND/Uni 53310 (MCA)   | 5             |
| 21       | 31       | BRAND NEW KEY MELANIE/Neighborhood 4201 (Famous)                                  | 6             |
| 22       | 25       | WILD NIGHT VAN MORRISON/Warner Bros. 7518   | 8             |
| 23       | 12       | INNER CITY BLUES MARVIN GAYE/Tamla 54209 (Motown)                                 | 10            |
| 24       | 17       | QUESTIONS 67 & 68/I'M A MAN CHICAGO/Columbia 4-45467                              | 10            |
| 25       | 29       | WHERE DID OUR LOVE GO DONNIE ELBERT/All Platinum 2330                             | 9             |
| 26       | 28       | A NATURAL MAN LOU RAWLS/MGM 14262   | 15            |
| 27       | 33       | SCORPIO DENNIS COFFEY/Sussex 226 (Buddah)   | 5             |
| 28       | 45       | (I KNOW) I'M LOSING YOU ROD STEWART WITH FACES/<br>Mercury 73244                  | 3             |
| 29       | 21       | YO-YO OSMONDS/MGM 14295   | 13            |
| 30       | 47       | YOU ARE EVERYTHING STYLISTICS/Avco 4581   | 5             |
| 31       | 41       | THEME FROM "SUMMER OF '42" PETER NERO/Columbia 4-45399                            | 6             |
| 32       | 32       | ONE TIN SOLDIER COVEN/Warner Bros. 7509/MGM 14308                                 | 12            |
| 33       | 36       | YOUR MOVE YES/Atlantic 2819   | 10            |
| 34       | 34       | LOVE LETTERMEN/Capitol 3192   | 10            |
| 35       | 35       | SHE'S ALL I'VE GOT FREDDIE NORTH/Mankind 12004 (Nashboro)                         | 11            |
| 36       | 55       | HEY GIRL/I KNEW YOU WHEN DONNY OSMOND/MGM 14322                                   | 3             |
| 37       | 40       | GRANDMA'S HANDS BILL WITHERS—Sussex 227 (Buddah)                                  | 6             |
| 38       | 50       | I'M A GREEDY MAN, PART 1 JAMES BROWN/Polydor 14100                                | 5             |
| 39       | 46       | BEHIND BLUE EYES THE WHO/Decca 32888  | 6             |
| 40       | 22       | NEVER MY LOVE 5TH DIMENSION/Bell 134  | 13            |
| 41       | 38       | TILL TOM JONES/Parrot 40067 (London)  | 7             |
| 42       | 39       | IT'S A CRYIN' SHAME GAYLE McCORMICK/Dunhill 4288 (ABC)                            | 10            |
| 43       | 59       | SUNSHINE JONATHAN EDWARDS/Capricorn 8021 (Atco)                                   | 4             |
| 44       | 51       | FRIENDS WITH YOU JOHN DENVER/RCA 74-0567  | 5             |
| 45       | 23       | ABSOLUTELY RIGHT FIVE MAN ELECTRICAL BAND/<br>Lionel 3220 (MGM)                   | 9             |
| 46       | 54       | LET IT BE JOAN BAEZ/Vanguard 35145  | 4             |
| 47       | 58       | SATISFACTION SMOKEY ROBINSON & THE MIRACLES/<br>Tamla 54211 (Motown)              | 3             |
| 48       | 60       | NOTHING TO HIDE TOMMY JAMES/Roulette 7114   | 3             |
| 49       | 67       | ONE MONKEY DON'T STOP NO SHOW HONEY CONE/<br>Hot Wax 7110 (Buddah)                | 4             |
| 50       | 52       | WHITE LIES, BLUE EYES BULLET/Big Tree 123 (Ampex)                                 | 6             |



|    |    |   |    |
|----|----|---|----|
| 51 | 69 | HALLELUJAH SWEATHOG/Columbia 4-45492                              | 3  |
| 52 | 27 | I'VE FOUND SOMEONE OF MY OWN FREE MOVEMENT/<br>Decca 32818        | 23 |
| 53 | 72 | CAN I GET A WITNESS LEE MICHAELS/A&M 1303                         | 3  |
| 54 | 62 | AMERICAN TRILOGY MICKEY NEWBURY/Elektra 45750                     | 4  |
| 55 | 30 | DON'T WANNA LIVE INSIDE MYSELF BEE GEES/Atco 6847                 | 4  |
| 56 | 63 | PRETTY AS YOU FEEL JEFFERSON AIRPLANE/Grunt 65-0500 (RCA)         | 4  |
| 57 | 37 | I'D LOVE TO CHANGE THE WORLD TEN YEARS AFTER/<br>Columbia 4-45457 | 10 |
| 58 | 77 | HEY BIG BROTHER RARE EARTH/Rare Earth 5038 (Motown)               | 2  |

CHARTMAKER OF THE WEEK

|    |     |  |   |
|----|-----|--|---|
| 59 | 106 | AMERICAN PIE<br>DON McLEAN<br>United Artists 50856 | 1 |
|----|-----|--|---|



|     |     |   |    |
|-----|-----|---|----|
| 60  | 70  | DAY AFTER DAY BADFINGER/Apple 1841  | 2  |
| 61  | 61  | DO I LOVE YOU PAUL ANKA/Buddah 252  | 9  |
| 62  | 64  | I'M STILL WAITING DIANA ROSS/Motown 1192                                      | 5  |
| 63  | 65  | AIN'T NOBODY HOME B. B. KING/ABC 11316  | 6  |
| 64  | 68  | FOR LADIES ONLY STEPPENWOLF/Dunhill 4292 (ABC)                                | 5  |
| 65  | 71  | DROWNING IN A SEA OF LOVE JOE SIMON/Spring 120 (Polydor)                      | 4  |
| 66  | 73  | LOOKING FOR A LOVE J. GEILS BAND/Atlantic 2844                                | 2  |
| 67  | 78  | LOVE IS FUNNY THAT WAY JACKIE WILSON/Brunswick 55461                          | 2  |
| 68  | 42  | SUPERSTAR CARPENTERS/A&M 1289   | 14 |
| 69  | 80  | CLEAN UP WOMAN BETTY WRIGHT/Alston 4601 (Atco)                                | 2  |
| 70  | 83  | I'D LIKE TO TEACH THE WORLD TO SING HILLSIDE SINGERS/<br>Metromedia 231       | 2  |
| 71  | 74  | GET DOWN CURTIS MAYFIELD—Curtom 1966 (Buddah)                                 | 3  |
| 72  | 24  | TRAPPED BY A THING CALLED LOVE DENISE LaSALLE/<br>Westbound 182 (Chess/Janus) | 15 |
| 73  | 85  | KISS AN ANGEL GOOD MORNING CHARLEY PRIDE RCA 74-0550                          | 2  |
| 74  | 137 | DAISY MAE HAMILTON, JOE FRANK & REYNOLDS/<br>Dunhill 4296 (ABC)               | 1  |
| 75  | 134 | LET'S STAY TOGETHER AL GREEN/Hi 2202 (London)                                 | 1  |
| 76  | 87  | NO SAD SONG HELEN REDDY/Capitol 3231  | 2  |
| 77  | 79  | A CHILD OF GOD MILLIE JACKSON/Spring 119 (Polydor)                            | 5  |
| 78  | —   | ANTICIPATION CARLY SIMON/Elektra 45759  | 1  |
| 79  | 82  | MY BOY RICHARD HARRIS/Dunhill 4293 (ABC)                                      | 2  |
| 80  | 81  | LONG AGO TOMORROW B. J. THOMAS/Scepter 12335                                  | 4  |
| 81  | 95  | WITCH QUEEN OF NEW ORLEANS REDBONE/Epic 5-10749                               | 2  |
| 82  | 97  | SOUR SUITE GUESS WHO/RCA 74-0578  | 2  |
| 83  | 84  | HELP ME MAKE IT THROUGH THE NIGHT O. C. SMITH/<br>Columbia 4-45435            | 2  |
| 84  | 91  | I'D LIKE TO TEACH THE WORLD TO SING NEW SEEKERS/<br>Elektra 45762             | 2  |
| 85  | 88  | TELL MAMA SAVOY BROWN/Parrot 40066 (London)                                   | 3  |
| 86  | 116 | LAY LADY LAY ISLEY BROTHERS/T-Neck 933 (Buddah)                               | 1  |
| 87  | 90  | THE GIRL WHO LOVED ME WHEN GLASS BOTTLE/Avco 4584                             | 3  |
| 88  | 89  | WALK RIGHT UP TO THE SUN DELPHONICS/<br>Philly Groove 169 (Bell)              | 6  |
| 89  | 141 | ME & BOBBY McGEE JERRY LEE LEWIS/Mercury 73248                                | 1  |
| 90  | 92  | TURN YOUR RADIO ON RAY STEVENS/Barnaby 2048 (Columbia)                        | 2  |
| 91  | 103 | I'M GONNA BE A COUNTRY GIRL AGAIN BUFFY STE. MARIE/<br>Vanguard 35143         | 1  |
| 92  | 94  | I'M YOURS IKE & TINA TURNER/United Artists 50837                              | 5  |
| 93  | 111 | TREAT ME LIKE A GOOD PIECE OF CANDY DUSK/Bell 148                             | 1  |
| 94  | 113 | TIGHTROPE RIDE DOORS/Elektra 45757  | 1  |
| 95  | 96  | LOOKIN' BACK BOB SEGER/Capitol 3187   | 6  |
| 96  | 98  | FOOL ME JOE SOUTH/Capitol 3204  | 4  |
| 97  | 44  | MAMMY BLUE POP TOPS/ABC 11311   | 10 |
| 98  | 99  | SHOW ME HOW EMOTIONS/Volt 4066  | 3  |
| 99  | 101 | AFTER ALL THIS TIME MERRY CLAYTON/Ode 66020 (A&M)                             | 1  |
| 100 | 100 | CAN I EDDIE KENDRICKS/Tamla 54210 (Motown)                                    | 2  |

THIS WK. LAST WK.

WKS. ON CHART

|           |           |  |   |           |
|-----------|-----------|--|---|-----------|
| <b>1</b>  | <b>1</b>  | <b>SANTANA</b><br>Columbia KC 30595  |  | <b>8</b>  |
|           | <b>2</b>  | <b>SHAFT ORIGINAL SOUNDTRACK</b> /Enterprise/MGM ENS 25002 (Stax/Volt)               |   | <b>15</b> |
|           | <b>3</b>  | <b>TEASER AND THE FIRECAT</b> CAT STEVENS/A&M SP 4313                                |   | <b>8</b>  |
| <b>4</b>  | <b>7</b>  | <b>THERE'S A RIOT GOIN' ON</b> SLY & THE FAMILY STONE/Epic 30986                     |   | <b>4</b>  |
| <b>5</b>  | <b>10</b> | <b>CHICAGO AT CARNEGIE HALL</b> /Columbia KC 30792                                   |   | <b>4</b>  |
|           | <b>4</b>  | <b>IMAGINE</b> JOHN LENNON/Apple 3379  |   | <b>11</b> |
|           | <b>8</b>  | <b>HARMONY</b> THREE DOG NIGHT/Dunhill DSX 50108                                     |   | <b>7</b>  |
|           | <b>6</b>  | <b>TAPESTRY</b> CAROLE KING—Ode 70 SP 77099 (A&M)                                    |   | <b>36</b> |
|           | <b>5</b>  | <b>EVERY PICTURE TELLS A STORY</b> ROD STEWART/Mercury SRM-609                       |   | <b>25</b> |
| <b>10</b> | <b>33</b> | <b>MEATY BEATY BIG AND BOUNCY</b> THE WHO/Decca DL 79184                             |   | <b>3</b>  |
| <b>11</b> | <b>15</b> | <b>TO YOU WITH LOVE</b> DONNY OSMOND/MGM SE 4797                                     |   | <b>5</b>  |
| <b>12</b> | <b>19</b> | <b>LED ZEPPELIN</b> /Atlantic SD 7208  |   | <b>2</b>  |
|           | <b>13</b> | <b>GIVE MORE POWER TO THE PEOPLE</b> CHI-LITES/Brunswick 74170                       |   | <b>14</b> |
| <b>14</b> | <b>30</b> | <b>STONES</b> NEIL DIAMOND/Uni 93106 (MCA)   |   | <b>3</b>  |
|           | <b>18</b> | <b>CHER</b> /Kapp KS 3649 (MCA)  |   | <b>8</b>  |
|           | <b>9</b>  | <b>CARPENTERS</b> /A&M SP 3502   |   | <b>27</b> |
|           | <b>11</b> | <b>EVERY GOOD BOY DESERVES FAVOUR</b> MOODY BLUES/<br>Threshold THS 5 (London)       |   | <b>17</b> |
|           | <b>20</b> | <b>ROCKIN' THE FILLMORE</b> HUMBLE PIE/A&M SP 3506                                   |   | <b>5</b>  |
|           | <b>12</b> | <b>RAM PAUL &amp; LINDA</b> McCARTNEY/Apple SMAS 3375                                |   | <b>28</b> |
|           | <b>22</b> | <b>WHO'S NEXT</b> THE WHO/Decca DL 79182   |   | <b>17</b> |
|           | <b>21</b> | <b>JESUS CHRIST SUPERSTAR</b> /Decca CXA 7206  |   | <b>56</b> |
|           | <b>24</b> | <b>THE PARTRIDGE FAMILY SOUND MAGAZINE</b> /Bell 6064                                |   | <b>15</b> |
|           | <b>14</b> | <b>RAINBOW BRIDGE</b> JIMI HENDRIX/Reprise MS 2040                                   |   | <b>9</b>  |
|           | <b>26</b> | <b>ARETHA'S GREATEST HITS</b> ARETHA FRANKLIN/Atlantic SD 8295                       |   | <b>11</b> |
| <b>25</b> | <b>34</b> | <b>MADMAN ACROSS THE WATER</b> ELTON JOHN/Uni 93120 (MCA)                            |   | <b>2</b>  |
|           | <b>29</b> | <b>TUPELO HONEY</b> VAN MORRISON/Warner Bros. WS 1950                                |   | <b>5</b>  |
|           | <b>28</b> | <b>FIFTH DIMENSION LIVE</b> /Bell 9000   |   | <b>6</b>  |
| <b>28</b> | <b>70</b> | <b>ALL IN THE FAMILY ORIGINAL CAST</b> /Atlantic SD 7210                             |   | <b>2</b>  |
|           | <b>31</b> | <b>WHAT'S GOING ON</b> MARVIN GAYE/Tamla TS 310 (Motown)                             |   | <b>24</b> |
|           | <b>27</b> | <b>BARK</b> JEFFERSON AIRPLANE/Grunt FTS 1001 (RCA)                                  |   | <b>13</b> |
|           | <b>16</b> | <b>GOIN' BACK TO INDIANA</b> JACKSON 5/TV Soundtrack/<br>Motown M 742 L              |   | <b>8</b>  |
| <b>32</b> | <b>40</b> | <b>OTHER VOICES</b> THE DOORS/Elektra EKS 75017                                      |   | <b>5</b>  |
|           | <b>17</b> | <b>MASTER OF REALITY</b> BLACK SABBATH/Warner Bros. WS 2562                          |   | <b>14</b> |
|           | <b>23</b> | <b>BLESSED ARE . . .</b> JOAN BAEZ/Vanguard VSD 6570                                 |   | <b>12</b> |
|           | <b>25</b> | <b>BARBRA JOAN STREISAND</b> /Columbia KC 30792                                      |   | <b>11</b> |
|           | <b>39</b> | <b>ROOTS</b> CURTIS MAYFIELD/Curtom CRS 8009 (Buddah)                                |   | <b>3</b>  |
|           | <b>37</b> | <b>MUD SLIDE SLIM AND THE BLUE HORIZON</b> JAMES TAYLOR/<br>Warner Bros. WS 2561     |   | <b>31</b> |
| <b>38</b> | <b>45</b> | <b>GATHER ME</b> MELANIE/Neighborhood NRS 47001 (Famous)                             |   | <b>6</b>  |
| <b>39</b> | <b>44</b> | <b>ROUGH AND READY</b> JEFF BECK GROUP/Epic KE 30973                                 |   | <b>5</b>  |
| <b>40</b> | <b>69</b> | <b>EASY LOVIN'</b> FREDDIE HART/Capitol ST 838                                       |   | <b>5</b>  |
| <b>41</b> | <b>50</b> | <b>SONNY &amp; CHER LIVE</b> /Kapp KS 3654 (MCA)                                     |   | <b>7</b>  |
| <b>42</b> | <b>49</b> | <b>AERIE</b> JOHN DENVER/RCA LSP 4607  |   | <b>3</b>  |
| <b>43</b> | <b>52</b> | <b>TOM JONES LIVE</b> /Parrot 2XPAS 71049 (London)                                   |   | <b>5</b>  |
|           | <b>32</b> | <b>AQUALUNG</b> JETHRO TULL/Reprise MS 2035  |   | <b>30</b> |
|           | <b>48</b> | <b>ME &amp; BOBBY</b> McGEE KRIS KRISTOFFERSON/<br>Monument Z30817 (Columbia)        |   | <b>13</b> |
|           | <b>46</b> | <b>SURF'S UP</b> BEACH BOYS/Brother RS 6453 (Reprise)                                |   | <b>13</b> |
|           | <b>36</b> | <b>WELCOME TO THE CANTEEN TRAFFIC, ETC.</b> /<br>United Artists UAS 5550             |   | <b>9</b>  |
|           | <b>35</b> | <b>GRATEFUL DEAD</b> /Warner Bros. 2WS 1935  |   | <b>8</b>  |
|           | <b>43</b> | <b>TEA FOR THE TILLERMAN</b> CAT STEVENS/A&M SP 4280                                 |   | <b>47</b> |
|           | <b>53</b> | <b>SMACKWATER JACK</b> QUINCY JONES/A&M SP 3037                                      |   | <b>6</b>  |
|           | <b>38</b> | <b>SILVER TONGUED DEVIL AND I</b> KRIS KRISTOFFERSON/<br>Monument Z 30679 (Columbia) |   | <b>20</b> |

|           |           |  |          |
|-----------|-----------|--|----------|
| <b>52</b> | <b>41</b> | <b>CAHOOTS THE BAND</b> /Capitol SMAS 651                                  | <b>8</b> |
| <b>53</b> | <b>42</b> | <b>THEIR SIXTEEN GREATEST HITS</b> GRASS ROOTS/<br>Dunhill DSX 15107 (ABC) | <b>9</b> |

**CHARTMAKER OF THE WEEK**

|           |   |  |   |          |
|-----------|---|--|---|----------|
| <b>54</b> | — | <b>BOB DYLAN'S GREATEST HITS, VOL. II</b><br>Columbia KG 31120 |  | <b>1</b> |
|-----------|---|--|---|----------|

|            |            |   |           |
|------------|------------|---|-----------|
| <b>55</b>  | <b>86</b>  | <b>THE MORNING AFTER</b> J. GEILS BAND/Atlantic SD 8297                                 | <b>3</b>  |
| <b>56</b>  | <b>66</b>  | <b>MEDDLE</b> PINK FLOYD/Harvest SMAS 832 (Capitol)                                     | <b>3</b>  |
|            | <b>59</b>  | <b>DIONNE WARWICKE STORY</b> /Scepter SPS 2-596   | <b>5</b>  |
|            | <b>62</b>  | <b>200 MOTELS</b> FRANK ZAPPA/Soundtrack/United Artists 9956                            | <b>4</b>  |
|            | <b>61</b>  | <b>ALLMAN BROTHERS LIVE AT THE FILLMORE EAST</b> /<br>Capricorn SD 2-802 (Atco)         | <b>19</b> |
| <b>60</b>  | —          | <b>LOSING THEIR HEADS</b> HUDSON & LANDRY/Dore 326                                      | <b>1</b>  |
|            | <b>65</b>  | <b>FIDDLER ON THE ROOF</b> TOPOL AND MOVIE CAST/<br>United Artists UAS 10900            | <b>6</b>  |
|            | <b>67</b>  | <b>SUMMER OF '42</b> SOUNDTRACK/Warner Brothers WS 1925                                 | <b>10</b> |
|            | <b>47</b>  | <b>DONNY OSMOND ALBUM</b> /MGM SE 4782  | <b>21</b> |
|            | <b>64</b>  | <b>GIVIN' IT BACK</b> ISLEY BROTHERS/T-Neck TNS 3008 (Buddah)                           | <b>3</b>  |
|            | <b>76</b>  | <b>YES ALBUM</b> /Atlantic SD 8283  | <b>4</b>  |
| <b>65</b>  | <b>73</b>  | <b>ANTICIPATION</b> CARLY SIMON/Elektra EKS 75016                                       | <b>3</b>  |
|            | <b>51</b>  | <b>B. B. KING IN LONDON</b> , ABC ABCX 730  | <b>7</b>  |
| <b>68</b>  | —          | <b>E PLURIBUS FUNK</b> GRAND FUNK RAILROAD/<br>Grand Funk Railroad SW 853 (Capitol)     | <b>1</b>  |
|            | <b>54</b>  | <b>CLOSE TO YOU</b> CARPENTERS/A&M SP 4271  | <b>64</b> |
|            | <b>55</b>  | <b>5TH LEE</b> MICHAELS/A&M SP 4320   | <b>36</b> |
|            | <b>56</b>  | <b>STICKY FINGERS</b> ROLLING STONES/COC 59100 (Atlantic)                               | <b>30</b> |
|            | <b>57</b>  | <b>TRAFALGAR</b> BEE GEES/Atco SD 7003  | <b>12</b> |
|            | <b>75</b>  | <b>CHICAGO TRANSIT AUTHORITY</b> /Columbia GP 8   | <b>10</b> |
| <b>74</b>  | <b>81</b>  | <b>OZONE COMMANDER</b> CODY AND HIS LOST PLANET AIRMEN/<br>Paramount PAS 6017 (Famous)  | <b>4</b>  |
|            | <b>58</b>  | <b>HOT PANTS</b> JAMES BROWN/Polydor PD 4054  | <b>13</b> |
|            | <b>78</b>  | <b>BUDDY MILES LIVE</b> /Mercury SRM 2-7500   | <b>8</b>  |
| <b>77</b>  | <b>89</b>  | <b>PEOPLE LIKE US</b> MAMAS & PAPAS/Dunhill DSX 50106 (ABC)                             | <b>3</b>  |
|            | <b>60</b>  | <b>FOR LADIES ONLY</b> STEPPENWOLF/Dunhill DSX 50110 (ABC)                              | <b>10</b> |
|            | <b>82</b>  | <b>PARANOID</b> BLACK SABBATH/Warner Brothers WS 1887                                   | <b>41</b> |
|            | <b>63</b>  | <b>STREET CORNER TALKING</b> SAVOY BROWN/Parrot PAS 71047<br>(London)                   | <b>8</b>  |
|            | <b>85</b>  | <b>A SPACE IN TIME</b> TEN YEARS AFTER/Columbia KC 30801                                | <b>15</b> |
|            | <b>68</b>  | <b>POEMS, PRAYERS AND PROMISES</b> JOHN DENVER/RCA LSP 4499                             | <b>28</b> |
|            | <b>71</b>  | <b>UP TO DATE</b> PARTRIDGE FAMILY/Bell 6059  | <b>21</b> |
| <b>84</b>  | <b>121</b> | <b>AMERICAN PIE</b> DON McLEAN/United Artists UAS 5535                                  | <b>1</b>  |
|            | <b>87</b>  | <b>GOLDEN BISQUITS</b> THREE DOG NIGHT/Dunhill DSX 50098 (ABC)                          | <b>41</b> |
|            | <b>88</b>  | <b>U.S.A. BLOODROCK</b> /Capitol SMAS 645   | <b>4</b>  |
|            | <b>74</b>  | <b>LIVE IN CONCERT</b> JAMES GANG/ABC ABCX 733  | <b>12</b> |
|            | <b>77</b>  | <b>4 WAY STREET</b> CROSBY, STILLS, NASH & YOUNG/<br>Atlantic SD 2-902                  | <b>33</b> |
|            | <b>79</b>  | <b>TARKUS</b> EMERSON, LAKE & PALMER/Cotillion SD 7204 (Atco)                           | <b>26</b> |
|            | <b>92</b>  | <b>LOVE BOOK</b> LETTERMEN/Capitol ST 836   | <b>5</b>  |
| <b>91</b>  | <b>107</b> | <b>GETS NEXT TO YOU</b> AL GREEN/Hi SHL 32062 (London)                                  | <b>1</b>  |
|            | <b>93</b>  | <b>ARETHA LIVE AT THE FILLMORE WEST</b> /Atlantic SD 7205                               | <b>26</b> |
|            | <b>96</b>  | <b>FIREBALL</b> DEEP PURPLE/Warner Brothers RS 2564                                     | <b>14</b> |
|            | <b>80</b>  | <b>BEST OF THE GUESS WHO</b> , RCA LSP 1004   | <b>35</b> |
|            | <b>101</b> | <b>TRUTH OF TRUTHS</b> VARIOUS ARTISTS/Oak Or 1001                                      | <b>1</b>  |
|            | <b>97</b>  | <b>I THINK WE'RE ALL BOZOS ON THIS BUS</b> FIRESIGN THEATRE/<br>Columbia C 30737        | <b>9</b>  |
|            | <b>98</b>  | <b>LOOK AT YOURSELF</b> URIAH HEEP/Mercury SRM 1-614                                    | <b>8</b>  |
|            | <b>72</b>  | <b>FROM THE INSIDE</b> POCO/Epic KE 30753   | <b>10</b> |
|            | <b>99</b>  | <b>MARBLEHEAD MESSENGER</b> SEATRAN/Capitol SMAS 829                                    | <b>5</b>  |
| <b>100</b> | <b>100</b> | <b>ANOTHER TIME, ANOTHER PLACE</b> ENGELBERT HUMPERDINCK/<br>Parrot XPAS 71048 (London) | <b>12</b> |

## Miss Russell Chess Controller

■ NEW YORK — Marvin Schlachter, President of Chess/Janus Records, announces the promotion of Iris Russell to Controller. She had previously been head of accounting for the company.

Miss Russell, who was an accountant in her native Panama, has been involved in the music business since 1959. She began at Sue Records, went to Kama Sutra, moved to California to become VP of Rama Rama



Iris Russell

Records and was appointed chief accountant when Janus Records was formed late in 1969. When Janus and Chess underwent a staff merger under the direction of Marvin Schlachter, Miss Russell headed the accounting for both labels.

## Marty Manning Dead

■ Veteran arranger Marty Manning died Monday, Nov. 22, at 55 of a massive cerebral hemorrhage at his Huntington, L.I., home. He is survived by his wife, Mary, and four children, Marley, Arthur, Martin, Jr., and Richard, plus two grandchildren.

His career started as a violin player and arranger with the name bands of the '40s, and continued to the present day with "It's Impossible" with Perry Como. His many credits include Tony Bennett's "I Left My Heart In San Francisco," Robert Goulet's "My Love Forgive Me" and Jerry Vale's "Have You Looked into Your Heart."

## College Radio: Now, Future Strength

(Continued from page 24)

the things it set as goals during its early stages. College radio will take up the slack and help you in exposing your new product. The success of your future product no longer lies in mailing 15 copies of every new album to a commercial Top 40 station, or having your promotion man hang out 24 hours a day at the Top 40's. Companies interested in their future would be wise to invest in a strong college program like a number of smart companies have already done.

*It is your future.*

## Motown Sweeps Image Awards

■ BEVERLY HILLS — The Beverly Hills-Hollywood chapter of the NAACP presented its fifth annual Image Awards at the Beverly Hills Hotel last week—in the music field, mostly, to Motown artists.

In the recording category, the following winners were announced:

Female Singer of the Year—Dionne Warwick (Warner Bros.);

Male Singer of the Year—Marvin Gaye (Motown);

Female Vocal Group of the Year—The Blossoms;

Male Vocal Group of the

Year—The Jackson 5 (Motown);

Combination Vocal Group of the Year—The Staple Singers (Stax);

Album of the Year—"What's Going On" (Motown);

Record of the Year—"Smiling Faces" (Motown);

Producer of the Year—Marvin Gaye (Motown).

In television, Motown artist Diana Ross' special "Diana" was voted best of the year. In films, "Shaft" (which Stax Records has on soundtrack) came in for considerable attention.

## CLUB REVIEW

### Carly & Don Brighten Troubadour

■ HOLLYWOOD — Don McLean, currently riding high as a United Artist, opened on a bill headed by Elektra's Carly Simon for a week last Tuesday at the Troubadour (16).

McLean is a young singer-songwriter with allegorical leanings and blunt lyrical passages. His "American Pie" is practically a classic within weeks of release, though his other songs are not quite of that caliber. His "Magdalene Lane" is almost vague to the point of obtuseness in terms of "message," but it is, nevertheless, catchy in melodic content. Josh White's "Where Were You When My Heart Went Out" offered McLean his most successful turn of the set next to "American Pie," which he pridefully (and rightfully) went out on.

Carly Simon, making her second Troubadour appearance, is a most unusual performer. She is obviously a member of the intelligentsia; a fact clearly conveyed in "That's The Way I've Always Heard It Should Be" which may just be one of the best written songs of the last decade. Miss Simon's voice is rich and solid, and if she can quickly drop such aspects of her act like playing the glass like a drumstick during a more acoustical song, her magnetism will increase. "Summer's Coming Around Again" is a delicate song with bossa nova shadings that offers a tender view of falling in love and the seasonal influences involved.

Closing with "Anticipation" left us all on her own personal upbeat. Her able support consisted of Jim Ryan on bass, Andy Newmark on drums and Paul Glanz on piano.

Tony Lawrence

## CONCERT REVIEW

### 10 Years After: Superstars Reaffirmed

■ NEW YORK — Although they have been knocked for their lack of experimentation, Ten Years After continually sell albums and fill music halls. Their recent Madison Square Garden concert reaffirmed the group's superstar status.

Essentially, TYA have changed very little since they first arrived on these shores, riding the crest of the British Blues Wave. They just kept churning out their own brand of high-powered blues-rock, led by Alvin Lee's fiery guitar.

Leo Lyons, Ric Lee and Chick Churchill each had their solo spots, but it was Alvin Lee's show all the way as the group belted out their set, which consisted mainly of well-worn standards such as "Going Home," although it did include several numbers from their most recent Columbia LP, "A Space in Time."

Preceding TYA was Mylon, who, backed by his group Holy Smoke, presented a rousing gospel-rock set. Andy Post

### Brown LP Honored

■ NEW YORK — Charlie Brown's new LP on Polydor, "Portrait of a Glad Man," was chosen as the pop demonstration record of the year by Scully Tape Recorder Company.

### Ohio Express Back

■ The Ohio Express have reformed and are being managed by Summit Enterprises of Columbus, Ohio.



## HOB'S HOTTEST SINGLE

**"IF EVERYBODY  
WAS LIKE JESUS"**  
Rev. Milton Brunson  
and the Thompson  
Community Singers

Hob 1353

**"A WEAK SITUATION"**  
Trumpets of Zion

Hob 1354

**SAD SAD "WAR IS"**  
Helen Hollins Singers

Hob 1355

**IF YOU BELIEVE YOUR  
GOD IS DEAD**

**"TRY MINE"**

The Swan Silvertones

Hob 1356

## HOB'S LATEST LP's GOSPEL GEMS

HBX 2133

**IF YOU BELIEVE**  
The Swan Silvertones

HBX 2135

**THE FIVE BLIND BOYS  
FROM ALABAMA**

HBX 2136

**GREAT MOMENTS IN  
GOSPEL**

Clara Ward

HBX 2137

**Hob Records**

254 West 54th Street  
New York, N.Y. 10019

Division of Scepter Records, Inc.

## GERMANY

By PAUL SIEGEL

### SINGLE EXPORT TIP OF THE WEEK

"NOAH"—Bruce Low—Ariola

### SINGLE IMPORT TIP OF THE WEEK

"YOU DON'T HAVE TO BE IN THE ARMY"—Mungo Jerry—Pye

### AIRTS RECORD OF THE WEEK

"WHAT'S GOING ON (PART I & II)"—A&M

### ALBUM OF THE WEEK

"ADAM & EVE"—Adam & Eve—Columbia/EMI



Paul Siegel

■ MUNICH—Flying over Munich on the big jet out of Berlin I could see numerous new building projects for new hotels and new state highways in preparation for the forthcoming World Olympics to take place in Munich, 1972 . . . The reason I made this trip to Munich was to represent **Record World** in the Finger Bellaphon Records party celebrating their #1 chart hit in Germany, "Mammy Blue," with the **Pop Tops**. It was sponsored by young, energetic prexy **Peter Peters** with plenty of Bavarian beer, tidbits, loud music, pretty gals and the ladies and gentlemen of radio and the press like **George LeVaye** of Radio Free Europe, **Michael Andries**, alert P.R. man, etc.

#### Stolz Ill During Concert

**Robert Stolz** took ill during his Berlin concert on the podium, while a shocked audience watched. But at the end of the concert, **Robert Stolz** and **Lady Stolz (Einzi)** came back for roses and bows! . . . **Hans Gerig** of Verlag has the #1 on Radio Luxemburg with Polydor's "Schön ist es auf der Welt zu sein" (It's nice to be in this world). Amen, in spite of all the heartaches! . . . **Katyna Ranieri Ortolani** in Rome telephoned with BASF artist **Romeo** over a future motion picture part in an Ortolani flick . . . **Peter Kirsten** of Stuttgart released a new single with **Edward Zanki**, but I like the "B" side, "Blue Girl" . . . UFA's Pubbery, "Big Man" (Bamberger), asks me to mention his new disc on Philips, sung by **Ulli Martin**, "Ich träume mit offenen Augen von Dir" (I dream with open eyes of you). **Ralph Siegel, Jr.**, and **Robert Jung** wrote the song . . . CBS shot me a hot single by **Alpha & Omega**, "Abschied von einer Sommerzeit" (Farewell from the summertime) . . . There's a **Harry Fox** in Germany who has a heart of gold, just like the Harry Fox I knew in New York. Germany's **Harry Fox** has a hot Hit Parade and news letter to the dj's, so if you want airplay drop him a note care of yours truly! . . . Here's a prediction for 1972: New BASF artist **Sandra**, produced by **Hans Falkenberg**, is headed for big time . . . My deepest thoughts to that wonderful ASCAP lady **Sylvia Rosenberg**, who just lost her dear husband, **Milton** . . . Prof. **Alfredo Moreno** of the FIDOF (International Organization of Festivals) planning big things for '72. How about a Festival in China?

### Tamusico Inks Wales' Ken Richards

■ NEW YORK — Tamusico, Inc., a managerial agency, reported that it has signed singer **Ken Richards** to an exclusive contract.

Tony Tamburello, agency head, added that Richards has signed a disc contract with Capitol Records. "It's My World," written by Paul Anka and Torrie Zito, backed with

"Both of Us Could Lose," by Alan Clare, Tony Crombie and Kenny Lynch, has been just released. A Capitol album, "The Time to Listen," is near completion.

Dan Stevens, co-manager of the artist, has mapped out a national personal appearance tour for the Welshman.

## ITALY

By MARIO PANVINI ROSATI

### SINGLE EXPORT TIP OF THE WEEK

GIU' LA TESTA—Ennio Morricone—Cinevox/Bixio

### SINGLE IMPORT TIP OF THE WEEK

WILD WORLD—Jimmy Cliff—Island

### ALBUM OF THE WEEK

OPER PRIMA—I Pooh—CBS-Sugar



M. P. Rosati

■ MILAN—Our spotlight is on a new RCA talent, singer and composer **Claudio Baglioni**. He got the attention of the Italian public via the TV show "Speciale Tre Milioni," which served as a springboard for his soft, romantic songs as well as his intimate, smooth voice. All songs penned by Baglioni are typical Italian with some folk touches, although extremely modern in musical technique. The first album cut by Claudio has been just released by RCA, "Speciale Tre Milioni."

After the visit of **Wum Schut**, assistant to the UA European Director, United Artists wants to create an Italian repertoire with Italian artists and songs, with Italian record producers, under the supervision of **Umberto di Caprio**. Italian artists and producers will be pacted directly by UA for the world, and their product will be released in Italy as well in all other countries where such product will be especially promoted. The initiative is taken in cooperation with CBS-Sugar, the company which distributes UA productions in Italy . . . A unique LP, from the cooperation of two of the biggest Italian record companies, Ri.Fi and Ricordi, contains successful recordings of four top female talents in Italy today: **Mina**, **Ornella Vanoni**, **Milva** and **Iva Zanicchi**. It is the first time in Italy that an album including recordings of artists belonging to two different record companies has been released. The title is "Brave Bravissime" . . . October could be surely classified in the music business as the month of "Mammy Blue": this song exploded not only in our country but in many other countries of the world, first of all in the states. But few people know that originally this song was written for a young unknown Italian songstress, **Ivana Spagna**. "Mammy Blue" was penned on request of her producer, **Hubert Giraud**.

### Atlantic Series

■ NEW YORK—Atlantic has released a series of "Greatest Recordings" albums.

Included are "La Vern Baker Her Greatest Recordings," "Chuck Willis His Greatest Recordings," "Joe Turner His Greatest Recordings," "The Drifters Their Greatest Recordings," "The Clovers Their Greatest Recordings" and "The Coasters Their Greatest Recordings."

### Dead, Sage Bill

■ NEW YORK—Bill Graham will present the Grateful Dead and the New Riders of the Purple Sage at the Felt Forum on Saturday through Tuesday, Dec. 4-7, at 8 p.m. only.

### Italian Artist Here



When **Nicola Di Bari** (left), exclusive RCA artist and one of Italy's biggest-selling stars, visited the U.S. recently, he was greeted by RCA Records' **J. N. Bailey**, Manager, Marketing, **RCA Records International** (next to Di Bari); **Mary Ann Tallett**, Administrator, Export Sales and Product Coordination, **RCA Records International**; and **Jack Maher**, Advertising Manager, **RCA Records**.

# INTERNATIONAL HIT PARADE

## ENGLAND'S TOP 10

1. COZY I LUV YOU  
SLADE—Polydor
2. JEEPSTER  
T. REX—Fly
3. ERNIE (THE FASTEST MILKMAN  
IN THE WEST)  
BENNY HILL—Columbia
4. GYPSIES, TRAMPS AND THIEVES  
CHER—MCA
5. JOHNNY REGGAE  
THE PIGLETS—Bell
6. TILL  
TOM JONES—Decca
7. I WILL RETURN  
SPRINGWATER—Polydor
8. THE BANKS OF THE OHIO  
OLIVIA NEWTON-JOHN—  
Pye International
9. MAGGIE MAY  
ROD STEWART—Mercury
10. SURRENDER  
DIANA ROSS—Tamla/Motown

## GERMANY'S TOP 10

1. MAMMY BLUE  
POP TOPS—Bellaphon/Finger
2. BORRIQUITO  
PERET—Ariola
3. AKROPOLIS, ADIEU  
MIREILLE MATHIEU—Ariola
4. MOHIKANA SHALALI  
HEINO—Columbia/EMI
5. CO-CO  
NEW WORLD—Columbia/EMI
6. MONIKA  
ULLI MARTIN—Philips
7. SOLEY, SOLEY  
MIDDLE OF THE ROAD—RCA
8. SCHON IST ES, AUF DER WELT ZU SEIN  
ROY BLACK & ANITA—Polydor
9. NEVER ENDING SONG OF LOVE  
THE NEW SEEKERS—Philips
10. TOM TOM TURN AROUND  
NEW WORLD—Columbia/EMI

# ENGLAND

By RON McCREIGHT

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

### SINGLE

"BACK ON THE ROAD"—Marmalade—Decca Records—Publisher: Catrine Music

### SLEEPER

"WATER, PAPER AND CLAY"—Mary Hopkin—Apple Records  
Publisher: Essex International

### ALBUM

"MUSWELL HILLBILLIES"—The Kinks—RCA Records

## Part I

# Jochum: Conducting Today



Eugen Jochum

By PAUL SIEGEL

■ BERLIN — "I would be ashamed of myself to be known as a star," remarked Eugen Jochum. This great, modest conductor whose name is known to European as well as American audiences, impressed me with his humility in a recent interview. Jochum's name is already down in history alongside Arturo Toscanini, George Szell, Furtwangler, Bruno Walter, etc. Everywhere he conducts world-famous orchestras, the people are grateful and enthusiastic. The following is our dialogue, presented in two parts.

**Siegel:** When you conducted the Bamberger Symphony Orchestra in the Berlin Philharmonie, I noted how the musicians kept looking at you, not only as their conductor, but almost with fatherly affection. What evokes this feeling from your musicians?

**Jochum:** I believe it's because I love my musicians. When they play well, I am very happy. I am of the opinion that when a conductor doesn't treat his musicians with a humane touch,

talking with them on the same level, then the musicians do not really do justice to the composers score.

**Siegel:** I noted that when you conduct, you do so with a sincerity and romantic feeling, and that you create a peaceful and sturdy atmosphere, with the result of perfect control of your emotions which is communicated to your musicians. What brings this reaction?

**Jochum:** Thank God I have a very happy family life with my wonderful wife, Maria, and my children. I also really believe that my love for nature — especially in Bavaria where I reside surrounded by woods, lakes, mountains — give me a certain inner peace. Naturally, I also have my problems, but I can surmount them aided by my family and the beauty of nature!

**Siegel:** Often I have witnessed symphonic conductors who seek to influence and impress the public of their greatness. But you, Eugen Jochum, serve the music of the composers, and not yourself. Do you consider yourself a star conductor?

**Jochum:** Emphatically no. I never consider myself a "star." I would be ashamed of myself to be known as a "star!" I find it ridiculous for a conductor of classical or operatic music to be termed star conductor. The Great One is not I. They are Beethoven, Tchaikowski, Bach, Bruckner, etc., etc. My duty is to serve the composers score, and when, even for a minute, I forget that, I am untrue to myself and the music.

**Siegel:** What are the problems today for a Symphony Orchestra?

(Continued on page 40)

■ LONDON—Melanie, Joan Baez and Mary Travers are all due here within the next two weeks. Miss Baez, currently riding high with "Dixie Down," will appear at the Rainbow Theater on Dec. 17, 18 and 20 and Melanie will give a special Christmas show on Dec. 9 at the same venue. Probably destined to be Melanie's biggest single to date, "Brand New Key" is just released here to tie in with her visit and this, as well as her new album, "Gather Me," are issued under her existing deal with Buddah, while these mark the debut of Neighborhood Records, distributed by Paramount, in the U.S.A. Mary Travers will spend four days in London this week working on a BBC-TV special with Tom Paxton for a new year screening.

Following the recent death of Mike Sloman, Vice Chairman Peter Gormley has been appointed Managing Director of Festival Records International. Rupert Murdoch, Chairman of Festival Records Australia, has also announced the appointment of Peter Hebbes, formerly with BBC-TV and Savile Artists, as A & R Controller. Vicki Walton is International Director and Eddie Jarratt, head of Savile Artists, becomes a Director . . . Representatives for British r & b Reggae label, Sioux, Jack Price and Graham Goodall, currently in New York for negotiations with various record companies. Both Goodall and Price played a major part in the boom of West Indian music, sparked by Desmond Dekker's Israelites on Goodall's Pyramid label three years ago . . . Certain smash in Britain for the Beach Boys, "Don't Go Near the Water," a cut from the "Surf's Up" album, just released as a single on Stateside by EMI. However, the LP does not, as yet, figure in the U.K. album chart.

Interest steadily building in York Records soloist Lovelace Watkins, who has been receiving tremendous reaction from his cabaret appearances in clubs all over the country. Probably the proudest moment of his career was last Monday (15), when he appeared in the Royal Variety Show at the London Palladium. After an Australian tour he will return to England in the new year for a second season at London nightspot, Talk of the Town, and for promotion for his next LP. York Records who recently appointed former April Music U.K. chief Deke Arlon General Manager, is distributed by Decca Records in the U.K. . . . Frederick Bannister, previously involved in the organization of rock festivals at Bath and Lincoln, is to become European Rep for Jefferson Airplane's RCA-distributed Grunt label. Plans are now underway for a European tour with Hot Tuna in 1972.

## Spark Conference

■ HAMBURG—Spark Records held its European Conference here last week.

At the meeting, execs from the Spark affiliates in Europe listened to material by new artists and coordinated promotion plans for the label's winter and

spring release schedule. Ralph Peer II of New York chaired. Others present: Robert Kingston and Freddy Poser, London; Alberto Carisch, Milan; Lenart Hanning, Stockholm; Michael Karnstedt and Mrs. Pat Seeger, Hamburg, and Vaughan-Smith, Sidney.

# Herman (Jr.) Parker Dies As Work Gains Attention

■ NEW YORK — As reported last week, Jr. Parker died Thursday (18) St. Francis Hospital, Chicago, after several operations on a cyst of the brain. Ironically, his death comes at a time when his musical abilities are just beginning to receive some overdue attention.

Parker, who was born Herman Parker, Jr., in West Memphis, Arkansas, has long been considered one of the finest blues singers and harmonica players of all time by blues devotees. Over the past 13 years, recording for Duke, Mercury, UA and Capitol, he had a consistent string of singles on the r&b charts. But until recently, he never had a successful album, and none of his records ever made it as big on the pop charts as those of his blues contemporaries, B. B. King, Howlin' Wolf and others.

Sonny Lester, head of the new Groove Merchant label

and Parker's producer and close personal friend over the past several years, reflected on his relationship with the bluesman: "We were very close. He was the warmest, nicest guy you could know. Jr. was the big reason that I went into business for myself, and it's such a shame that his last album ('You Don't Have to Be Black to Love the Blues') was just breaking when he died."

Lester also revealed that although Jr. Parker is gone, much of his music, never before released, is still available: "I bought back every piece of product he had at Capitol, plus I had three unreleased LPs of fresh material. So I now have 50 brand new sides of Jr. Parker."

Jr. Parker is survived by his wife Geraldine, and his parents, Mr. and Mrs. Exans. A wake was held last Monday, and Church Services were held Wednesday in Chicago.

## Rogers 'Brother' A Breakout

■ Sound Exchange Productions reports excellent sales in Philadelphia on the Timmie Rogers Cadet single, "Super Soul Brother," as a result of concentrated airplay on station WDAS.

The record, produced by Bob Morgan and originally released at the end of August, is being remailed by the GRT Record Group to disc jockeys in a number of r&b markets.

## New Specialty Section

■ HOLLYWOOD — Specialty Records, long-time r&b and gospel label, has taken to new directions (like Top 40, country & western and MOR) with the signing of Paul Stoop, Denny King and Kicenski.

## Mitchell 'Blue' Gold

■ Joni Mitchell's most recent Reprise album, "Blue," became gold last week as the RIAA certified it as having surpassed \$1,000,000 in sales.

## Show Biz Books Abound

(Continued from page 4)

"Hollywood Panorama"-inspired guess - the - caricature games.

"A Thousand and One Delights," by Alan G. Barbour (Collier - Macmillan, \$3.95). Barbour, who wrote an attractive earlier book on movie serials and has yet another coming out on the "B" Western for the same publisher, takes a pleasant, subjective look at 1940s Hollywood charisma here. Maria Montez, Abbott and Costello and John Wayne are the strange bedfellows who are quintessential '40s stars to the author, whose work is mostly pictorial; but musical films and stars are represented, too.

"The Street That Never Slept," by Arnold Shaw (Coward, McCann & Geoghegan,

\$10). Shaw, an old hand at books on the music business whose works include a biography of Sinatra, has one of his most original outings in this excellently titled, vivid portrayal of three decades on New York's colorful, pace-setting 52nd Street. Abel Green introduces the illustrated text, and there are interviews with Ahmet Ertegun, John Hammond, Erroll Garner, Milt Gabler, Marian McPartland, Sherry Britton, etc. Everything and everyone's here, though, from Andrews (Sisters) to Zorita and her snake).

That last sentence seems to apply to what's happening in publishing in general these days.

# RECORD WORLD THE R&B SINGLES CHART

DECEMBER 4, 1971

THIS LAST  
WK. WK.

- |    |    |  |  |
|----|----|--|--|
| 1  | 2  | ROCK STEADY                                    | Aretha Franklin—Atlantic 2838                        |
| 2  | 3  | FAMILY AFFAIR                                  | Sly & The Family Stone—Epic 5-10805                  |
| 3  | 4  | GOT TO BE THERE                                | Michael Jackson—Motown 1191                          |
| 4  | 1  | HAVE YOU SEEN HER                              | Chi-Lites—Brunswick 55462                            |
| 5  | 5  | WHERE DID OUR LOVE GO                          | Donny Elbert—All Platinum 2330                       |
| 6  | 7  | RESPECT YOURSELF                               | Staple Singers—Stax 0104                             |
| 7  | 12 | I'M A GREEDY MAN (PART 1)                      | James Brown—Polydor 14100                            |
| 8  | 8  | THEME FROM "SHAFT"                             | Isaac Hayes—Enterprise/MGM 9038 (Stax/Volt)          |
| 9  | 10 | SCORPIO  | Dennis Coffey—Sussex 226 (Buddah)                    |
| 10 | 6  | INNER CITY BLUES                               | Marvin Gaye—Tamla 54209 (Motown)                     |
| 11 | 17 | SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE) | Temptations—Gordy 7111 (Motown)                      |
| 12 | 13 | YOU ARE EVERYTHING                             | Stylistics—Avco 4581                                 |
| 13 | 14 | GRANDMA'S HANDS                                | Bill Withers—Sussex 227 (Buddah)                     |
| 14 | 23 | ONE MONKEY DON'T STOP NO SHOW                  | Honey Cone—Hot Wax 7110 (Buddah)                     |
| 15 | 22 | GET DOWN                                       | Curtis Mayfield—Curton 1966 (Buddah)                 |
| 16 | 21 | LOVE IS FUNNY THAT WAY                         | Jackie Wilson—Brunswick 55461                        |
| 17 | 37 | EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1)   | Little Johnny Taylor—Ronn 55 (Jewel)                 |
| 18 | 19 | A CHILD OF GOD                                 | Millie Jackson—Spring 119 (Polydor)                  |
| 19 | 20 | YOU KEEP ME HOLDING ON                         | Tyrone Davis—Dakar 626 (Cotillion)                   |
| 20 | 28 | DROWNING IN A SEA OF LOVE                      | Joe Simon—Spring 120 (Polydor)                       |
| 21 | 26 | CLEAN UP WOMAN                                 | Betty Wright—Alston 4601 (Atco)                      |
| 22 | 27 | SATISFACTION                                   | Smokey Robinson & The Miracles—Tamla 54211 (Motown)  |
| 23 | 9  | SHE'S ALL I'VE GOT                             | Freddie North—Mankind 12004 (Nashboro)               |
| 24 | 15 | GROOVIN' OUT ON LIFE                           | Frederick II—Vulture 5002 (Lizard)                   |
| 25 | 16 | WALK RIGHT UP TO THE SUN                       | Delphonics—Philly Groove 169 (Bell)                  |
| 26 | 18 | YOU'VE LOST THAT LOVIN' FEELIN'                | Flack & Hathaway—Atlantic 2837                       |
| 27 | 11 | THIN LINE BETWEEN LOVE AND HATE                | Persuaders—Atco 6822                                 |
| 28 | 29 | 90 DAY FREEZE                                  | 100 Proof—Hot Wax 7708 (Buddah)                      |
| 29 | 35 | EVERYBODY'S EVERYTHING                         | Santana—Columbia 4-45472                             |
| 30 | 45 | SCRATCH MY BACK                                | Clarence Carter—Atlantic 2842                        |
| 31 | 32 | SHOW ME HOW                                    | Emotions—Volt 4066                                   |
| 32 | 44 | WHAT TIME IT IS                                | General Crook—Down to Earth 77                       |
| 33 | 33 | DON'T TURN AROUND                              | Black Ivory—Today 1501 (Perception)                  |
| 34 | 34 | HELP ME MAKE IT THROUGH THE NIGHT              | O. C. Smith—Columbia 4-45435                         |
| 35 | 36 | TO YOU WITH LOVE                               | Moments—Stang 5033 (All Platinum)                    |
| 36 | 40 | I'M YOURS                                      | Ike & Tina Turner—United Artists 50837               |
| 37 | 39 | AIN'T NOBODY HOME                              | B. B. King—ABC 11316                                 |
| 38 | 41 | DON'T PULL YOUR LOVE                           | Sam & Dave—Atlantic 2839                             |
| 39 | 42 | THAT'S THE WAY I FEEL ABOUT CHA                | Bobby Womack—United Artists 50847                    |
| 40 | 43 | I'M STILL WAITING                              | Diana Ross—Motown 1192                               |
| 41 | 47 | LET ONE HURT DO                                | L. J. Reynolds & Chocolate Syrup—Law-Ton 1553 (Avco) |
| 42 | 24 | YOU'VE GOT TO CRAWL (BEFORE YOU CAN WALK)      | 8th Day—Invictus 9098 (Capitol)                      |
| 43 | —  | MEN ARE GETTING SCARCE                         | Chairmen of the Board—Invictus 9103 (Capitol)        |
| 44 | —  | LET'S STAY TOGETHER                            | Al Green—Hi 2202 (London)                            |
| 45 | 25 | A NATURAL MAN                                  | Lou Rawls—MGM 14262                                  |
| 46 | —  | LAY LADY LAY                                   | Isley Brothers—T-Neck 933 (Buddah)                   |
| 47 | 48 | EVERYBODY WANTS TO GO TO HEAVEN                | Albert King—Stax 0101                                |
| 48 | —  | PULL TOGETHER                                  | Nite-Liters—RCA 74-0591                              |
| 49 | 50 | SHE'LL SNATCH HIM                              | Brenda Jo Harris—Better 101                          |
| 50 | 51 | CAN I  | Eddie Kendricks—Tamla 54210 (Motown)                 |
| 51 | 55 | HOW CAN I PRETEND                              | Continental 4—Jay Walking 013/B                      |
| 52 | 53 | NATURALLY                                      | Jesse Hill—Blue Thumb 204                            |
| 53 | —  | KEEP ON KEEPIN' ON                             | N. F. Porter—Lizard 1010                             |
| 54 | 54 | HEY RUBY (SHUT YOUR MOUTH)                     | Ruby & The Party Gang—Law-Ton 1554 (Avco)            |
| 55 | —  | AFTER ALL THIS TIME                            | Merry Clayton—Ode 66020 (A&M)                        |
| 56 | 30 | CHOKIN' KIND                                   | Z. Z. Hill—Mankind 12007 (Nashboro)                  |
| 57 | 31 | DETERMINATION                                  | Ebony's—Phila. International 3510 (Columbia)         |
| 58 | 46 | PAIN   | Ohio Players—Westbound 188 (Chess/Janus)             |
| 59 | —  | AT LAST  | Jesse James—Zay 30,002                               |
| 60 | 38 | TRAPPED BY A THING CALLED LOVE                 | Denise LaSalle—Westbound 182 (Chess/Janus)           |

# To All Our Beautiful Brunswick Distributors.

We Begged, We Borrowed,  
But We Did Not Steal.

NOW!

**“WE’RE GONNA  
PAY YOU BACK”**

THE CHI-LITES BL 55458

With Money Hits Like...

**“HAVE YOU SEEN HER”**

THE CHI-LITES BL 55462

**“LOVE IS FUNNY THAT WAY”**

JACKIE WILSON BL 55461

**“LADY, LADY, LADY”**

BARBARA ACKLIN BL 55465

**“GIVE MORE POWER  
TO THE PEOPLE”**

THE CHI-LITES BL 754170



# Communal Writing a Success

(Continued from page 3)

most successful entry to date.

Butler spoke with **Record World** about the genesis of the unusual experiment recently: "It came out of experience. I've been writing songs since 1958, and very few were written totally by myself. My whole approach to songwriting has always been a communal thing, because it brings in another mind to criticize and improve the final product. Sometimes we have as many as four or five writers to one song."

He feels that no amount of writers is too many because, "at the workshop our minds are all going in the same direction."

One of the most constructive things about the workshop is the help given to young writers in the Chicago area.

"Because the workshop is here, a lot of high school and college kids will come up and ask our opinions on all kinds of questions. They already have some idea about what

they want to do, and we advise them about demos, lead sheets, copyrights, etc. And we've picked up several songs this way."

Anthony Miller, a college student who came in off the streets for some advice, ended up writing the flip side of one of a record with Jerry himself.

## Full-Time Writers . . .

At the present time, full-time writers in the workshop include, in addition to Jerry, Terrence Callier (who has released a solo LP, "Occasional Rain," on Cadet), Larry Wade, James Blumenberg and Charles Jackson. Jerry's brother Billy is VP of the company and handles the business affairs.

Butler closed by emphasizing that the workshop is writing songs for all markets: "I feel that music is very much like food. There is no such thing as purely soul food, and I don't want to make exclusively black music. The only criterion here is to write a good song."

# Sunbury/Dunbar & Hansen in Pact

(Continued from page 3)

President of Charles Hansen Music & Books, Inc., and Gerald Teifer, President of Sunbury/Dunbar.

Speaking for Sunbury/Dunbar, Teifer said: "Hansen's new streamlined operation and global size will give our music the widest possible exposure in every country covered by this agreement. This union can only spell profits to both of our operations."

Speaking for the Hansen group, Hansen said: "We welcome Sunbury/Dunbar to our already extensive list of clients.

Its catalogs and consistent habit of having hits will prove of great value to our operation, and we will extend every effort to see that the songs in these catalogs reach the largest possible buying public."

Hansen has exclusive licensing agreements with such outstanding publishers as Famous-Paramount; Edwin H. Morris; Walt Disney/Wonderland Music; Twentieth Century-BVC; Blue Seas-Jac (publishers for Bacharach & David) and many others.

## Among Recent Songs

Among the recent songs from Sunbury/Dunbar are "Sour-Suite" by the Guess Who; "Here's To You" by Joan Baez and the entire soundtrack from the motion picture "Sacco & Vanzetti"; "Sweet Lady Jane" by Sledge Hammer; "Monologue For Anna" by Marcello Mastroianni; and "No Sugar Tonight" by the Shirelles.

Its catalog includes such recent hits as "It's Impossible," "These Eyes," "Yesterday I Heard the Rain," "One," "Undun," "American Woman," "I Guess the Lord Must Be in New York City," "Tonight I'll Say a Prayer," "Who Will Answer," "Laughing," "No Time" and "Share the Land."

# RECORD WORLD THE R&B ALBUM CHART

DECEMBER 4, 1971

| THIS WK. | LAST WK. | ARTIST                                | ALBUM  | LABEL |
|----------|----------|---------------------------------------|--|-------|
| 1        | 1        | SHAFT                                 | Soundtrack/Isaac Hayes—Enterprise/MGM ENS 2-5002 (Stax/Volt) |       |
| 2        | 2        | WHAT'S GOING ON                       | Marvin Gaye—Tamla TS 310 (Motown)                            |       |
| 3        | 3        | SANTANA                               | —Columbia KC 30595   |       |
| 4        | 4        | GIVE MORE POWER TO THE PEOPLE         | Chi-Lites—Brunswick BL 754170                                |       |
| 5        | 7        | THERE'S A RIOT GOIN' ON               | Sly & The Family Stone—Epic KE 30986                         |       |
| 6        | 5        | ARETHA'S GREATEST HITS                | Aretha Franklin—Atlantic SD 8295                             |       |
| 7        | 9        | GOIN' BACK TO INDIANA                 | Jackson 5/Soundtrack—Motown M 742 L                          |       |
| 8        | 8        | RAINBOW BRIDGE                        | Soundtrack/Jimi Hendrix—Reprise MS 2040                      |       |
| 9        | 10       | ROOTS                                 | Curtis Mayfield—Curton CRS 8009 (Buddah)                     |       |
| 10       | 6        | HOT PANTS                             | James Brown—Polydor PD 5054                                  |       |
| 11       | 18       | FIFTH DIMENSION LIVE                  | —Bell 9000   |       |
| 12       | 17       | GIVIN' IT BACK                        | Isley Brothers—T-Neck TNS 2008 (Buddah)                      |       |
| 13       | 15       | SMACKWATER JACK                       | Quincy Jones—A&M SP 3037                                     |       |
| 14       | 11       | JUST AS I AM                          | Bill Withers—Sussex 7006 (Buddah)                            |       |
| 15       | 12       | ARETHA LIVE AT THE FILLMORE WEST      | Aretha Franklin—Atlantic SD 7205                             |       |
| 16       | 13       | BUDDY MILES LIVE                      | —Mercury SRM 207500  |       |
| 17       | 14       | B. B. KING IN LONDON                  | —ABC ABCX 730  |       |
| 18       | 20       | SOUL TO SOUL                          | Soundtrack—Atlantic SD 7207                                  |       |
| 19       | 16       | DIONNE WARWICKE STORY                 | —Scepter SPS 2-596   |       |
| 20       | 19       | WHAT YOU HEAR IS WHAT YOU GET         | Ike & Tina Turner—United Artists 9953                        |       |
| 21       | —        | AL GREEN GETS NEXT TO YOU             | —Hi SHL 32062 (London)                                       |       |
| 22       | 22       | BREAKOUT                              | Johnny Hammond—KU-01 (CTI)                                   |       |
| 23       | 24       | FREEDOM MEANS                         | Dells—Cadet CA 5004 (Chess/Janus)                            |       |
| 24       | 26       | ONE DOZEN ROSES                       | Smokey Robinson & The Miracles—Tamla TS 312 L (Motown)       |       |
| 25       | —        | EVOLUTION                             | Dennis Coffey—Sussex SXBX 7004 (Buddah)                      |       |
| 26       | 21       | UNDISPUTED TRUTH                      | —Gordy G 955 (Motown)  |       |
| 27       | 30       | CURTIS LIVE                           | Curtis Mayfield—Curton CRS 8008 (Buddah)                     |       |
| 28       | 29       | THE SKY'S THE LIMIT                   | Temptations—Gordy GS 957 (Motown)                            |       |
| 29       | 31       | SAGITTARIUS MOVEMENT                  | Jerry Butler—Mercury SR 61347                                |       |
| 30       | 50       | VISIONS                               | Grant Green—Blue Note BST 84373 (United Artists)             |       |
| 31       | 34       | COMMUNICATION                         | Bobby Womack—United Artists UAS 5539                         |       |
| 32       | —        | STEVIE WONDER'S GREATEST HITS, VOL. 2 | —Tamla T 313 (Motown)  |       |
| 33       | 35       | MERRY CLAYTON                         | —Ode 70/SP 77012 (A&M)                                       |       |
| 34       | 23       | MAGGOT BRAIN                          | Funkadelic—Westbound 2007 (Chess/Janus)                      |       |
| 35       | 38       | S.O.U.L., WHAT IS IT                  | S.O.U.L.—Musicor 3195  |       |
| 36       | —        | 'NUFF SAID                            | Ike & Tina Turner—United Artists UAS 5530                    |       |
| 37       | 25       | CHAPTER TWO                           | Robeta Flack—Atlantic SD 1569                                |       |
| 38       | 27       | WANDA ROBINSON                        | —Perception PLP 18   |       |
| 39       | 28       | FOUR TOPS' GREATEST HITS, VOL. 2      | —Motown M 740 L  |       |
| 40       | 37       | MR. BIG STUFF                         | Jean Knight—Stax STS 2045                                    |       |
| 41       | —        | ALL DAY MUSIC                         | War—United Artists UAS 5546                                  |       |
| 42       | 39       | MAYBE TOMORROW                        | Jackson 5—Motown MS 735                                      |       |
| 43       | 44       | VICTIM OF A JOKE                      | David Porter—Enterprise ENS 1019 (Stax/Volt)                 |       |
| 44       | 42       | ALL BY MYSELF                         | Eddie Kendricks—Tamla RS 311 (Motown)                        |       |
| 45       | 43       | SURRENDER                             | Diana Ross—Motown MS 723                                     |       |
| 46       | 48       | A NATURAL MAN                         | Lou Rawls—MGM SE 4771  |       |
| 47       | 45       | BEST OF KOOL & THE GANG               | —Delite DE 2009  |       |
| 48       | 46       | TRUTH IS ON ITS WAY                   | Nikki Giovanni—Right On PR 05007                             |       |
| 49       | 47       | MacARTHUR PARK                        | Four Tops—Motown AS 675                                      |       |
| 50       | 49       | LONDON HOWLIN' WOLF SESSIONS          | —Chess CH 60008  |       |

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The Lowery Group

Make sure you're playing  
**DONNY OSMOND'S**  
**"I KNEW YOU WHEN"**  
It's the hit side.





# 101 THE ALBUM CHART 150

DECEMBER 4, 1971

| THIS WK. | LAST WK. | ARTIST/ALBUM  | Label |
|----------|----------|---|-------|
| 101      | 90       | ONE WORLD RARE EARTH/Rare Earth RS 520 (Motown)                         |       |
| 102      | 104      | RAY CHARLES' 25TH ANNIVERSARY SALUTE/ABC ABCH 731                       |       |
| 103      | 103      | REFLECTIONS FIFTH DIMENSION/Bell B 6065                                 |       |
| 104      | 83       | HEAVY VICTOR BUONO/Dore LP 325  |       |
| 105      | 112      | STEVIE WONDER'S GREATEST HITS, VOL. 2/Tamla T 313 L (Motown)            |       |
| 106      | 108      | CHAPTER TWO ROBERTA FLACK/Atlantic SD 1569                              |       |
| 107      | 113      | 'NUFF SAID IKE & TINA TURNER/United Artists UAS 5530                    |       |
| 108      | 109      | A NATURAL MAN LOU RAWLS/MGM SE 4771                                     |       |
| 109      | 111      | ABRAXAS SANTANA/Columbia KC 30130                                       |       |
| 110      | 110      | PUSH PUSH HERBIE MANN/Embryo SD 532 (Atlantic)                          |       |
| 111      | 84       | NEW RIDERS OF THE PURPLE SAGE/Columbia C 30888                          |       |
| 112      | 102      | JOHNNY CASH'S GREATEST HITS, VOL. 2/Columbia KC 30887                   |       |
| 113      | 105      | FREEDOM MEANS DELLS/Cadet CA 5004 (Chess, Janus)                        |       |
| 114      | 116      | FUTURE GAMES FLEETWOOD MAC/Reprise RS 6465                              |       |
| 115      | 120      | THE GREAT BLIND DEGREE RICHIE HAVENS/Stormy Forest SRS 6010 (MGM)       |       |
| 116      | 117      | BLACK OAK ARKANSAS/Atco SD 33-354                                       |       |
| 117      | 118      | WE GO TOGETHER TAMMY WYNETTE & GEORGE JONES/Epic KE 3080                |       |
| 118      | 119      | SWEET BABY JAMES JAMES TAYLOR/Warner Bros. WS 1887                      |       |
| 119      | 114      | CHEECH AND CHONG, Ode SP 77010 (A&M)                                    |       |
| 120      | 123      | THAT THE SPIRIT NEEDS JOSE FELICIANO/RCA LSP 4573                       |       |
| 121      | 125      | SMASH YOUR HEAD AGAINST THE WALL JOHN ENTWISTLE/Decca 7983              |       |
| 122      | 124      | LAST NIGHT I HAD THE STRANGEST DREAM MASON PROFFIT/Ampex 10138          |       |
| 123      | —        | ASYLUM CHOIR II LEON RUSSELL & MARC BENNO/Shelter SW 8910 (Capitol)     |       |
| 124      | 126      | WHAT YOU HEAR IS WHAT YOU GET IKE & TINA TURNER/United Artists UAS 9953 |       |
| 125      | 115      | KING CURTIS LIVE AT FILLMORE WEST/Atco 33-359                           |       |
| 126      | —        | SUNSHINE JONATHAN EDWARDS/Capricorn SD 8021 (Cotillion)                 |       |
| 127      | 129      | MAYBE TOMORROW JACKSON 5/Motown MS 723                                  |       |
| 128      | 91       | ONE FINE MORNING LIGHTHOUSE/Evolution 3007 (Stereo Dimension)           |       |
| 129      | 131      | CURTIS LIVE CURTIS MAYFIELD/Curtom CRS 8008 (Buddah)                    |       |
| 130      | —        | A PARTRIDGE FAMILY CHRISTMAS CARD, Bell 6064                            |       |
| 131      | 132      | GREATEST HITS SLY & THE FAMILY STONE/Epic KE 30325                      |       |
| 132      | 94       | ROCK LOVE STEVE MILLER BAND/Capitol SW 748                              |       |
| 133      | —        | QUICKSILVER QUICKSILVER MESSENGER SERVICE/Capitol SW 819                |       |
| 134      | 136      | MEMORIES JOHN MAYALL/Polydor PD 5012                                    |       |
| 135      | 139      | FRISCO MABEL JOY MICKEY NEWBURY/Elektra EKS 74107                       |       |
| 136      | 138      | LEON RUSSELL AND THE SHELTER PEOPLE/Shelter SHE 8903 (Capitol)          |       |
| 137      | 140      | NILSSON SCHMILSSON HARRY NILSSON/RCA LSP 4515                           |       |
| 138      | 141      | THRU THE YEARS JOHN MAYALL/London 2PS 600/1                             |       |
| 139      | —        | THE WORLD OF BOOTS RANDOLPH/Monument ZG 30963 (Columbia)                |       |
| 140      | 142      | CHARITY BALL FANNY/Reprise RS 6456                                      |       |
| 141      | 145      | ALL DAY MUSIC WAR/United Artists UAS 5546                               |       |
| 142      | 144      | ROD STEWART ALBUM/Mercury SR 61237                                      |       |
| 143      | —        | MIRROR EMITT RHODES/Dunhill DSX 5011                                    |       |
| 144      | 122      | L. A. WOMAN DOORS/Elektra EKS 75001                                     |       |
| 145      | —        | RESTRICTIONS CACTUS/Atco SD 33-377                                      |       |
| 146      | 95       | GETTING TOGETHER BOBBY SHERMAN/Metromedia MD 1045                       |       |
| 147      | 149      | BURT BACHARACH/A&M SP 3501  |       |
| 148      | 130      | HOMEMADE OSMONDS/MGM SE 4770  |       |
| 149      | 133      | LIVE AT THE REGAL B. B. KING/ABC ABCS 724                               |       |
| 150      | 135      | THE SUN MOON AND HERBS DR. JOHN/Atco 33-362                             |       |

## Five Bell Albums Due

■ NEW YORK — Gordon Bos-sin, Bell Records VP of Album Sales and Merchandising, announces the release of five albums including Mountain's "Flowers of Evil" on Windfall Records; "Nicholas and Alexandra," the soundtrack from the Columbia motion picture; "Rest On Me" by Kim Carnes on Amos Records; "I Think

I'll Write a Song" by Phillip Goodhand-Tait on DJM Records and Jackie McAuley on Pye Records.

Each album will be given a special campaign that has been carefully worked out to provide maximum exposure via radio, print and display to its specific audience.

## Unique Promotion for Crosby LP

■ HOLLYWOOD — Special merchandising of the Day-break Christmas album by Bing Crosby, "A Time to Be Jolly," his first Yule package in 10 years, begins this week as part of a unique tieup with Desmond's, a California retail department store chain, confirms Daybreak President Sonny Burke.

In conjunction with the 24 California stores of Desmond's, a massive newspaper and radio ad campaign will be themed

"A Time to Be Jolly," with special credits for the Daybreak logo in all printed media plus radio spots utilizing the actual recording preceding or finishing all commercials. The newspaper ads will feature the copy "A Time to Be Jolly—Say it with Sunshine Gifts from Desmond's." The latter marks the first time that Desmond's will sell a record in any of their retail stores, and they will only showcase the Crosby Daybreak Christmas LP.

## THE ALBUM CHART ARTISTS CROSS REFERENCE

|                              |         |                                  |          |
|------------------------------|---------|----------------------------------|----------|
| ALLMAN BROTHERS              | 59      | LED ZEPPELIN                     | 12, 51   |
| ASYLUM CHOIR                 | 123     | JOHN LENNON                      | 6        |
| BURT BACHARACH               | 147     | LETTERMEN                        | 90       |
| JOAN BAEZ                    | 34      | LIGHTHOUSE                       | 128      |
| BAND                         | 52      | MAMAS & PAPAS                    | 77       |
| BEACH BOYS                   | 46      | HERBIE MANN                      | 110      |
| JEFF BECK                    | 39      | MASON PROFFIT                    | 122      |
| BEE GEES                     | 72      | JOHN MAYALL                      | 134, 138 |
| BLACK OAK ARKANSAS           | 116     | CURTIS MAYFIELD                  | 36, 129  |
| BLACK SABBATH                | 33, 79  | PAUL & LINDA McCARTNEY           | 84       |
| BLOODROCK                    | 86      | DON McLEAN                       | 84       |
| JAMES BROWN                  | 75      | MELANIE                          | 38       |
| VICTOR BUONO                 | 104     | LEE MICHAELS                     | 70       |
| CACTUS                       | 145     | BUDDY MILLE                      | 76       |
| CARPENTERS                   | 16, 69  | STEVE MILLER BAND                | 132      |
| JOHNNY CASH                  | 112     | MOODY BLUES                      | 17       |
| RAY CHARLES                  | 102     | VAN MORRISON                     | 26       |
| CHEECH & CHONG               | 119     | MICKEY NEWBURY                   | 135      |
| CHER                         | 15      | NEW RIDERS OF THE PURPLE SAGE    | 111      |
| CHICAGO                      | 5, 73   | NILSSON                          | 137      |
| CHILITES                     | 13      | ORIGINAL CAST: ALL IN THE FAMILY | 28       |
| COMMANDER CODY               | 74      | OSMONDS                          | 148      |
| CROSBY, STILLS, NASH & YOUNG | 88      | DONNY OSMOND                     | 11, 63   |
| DEEP PURPLE                  | 93      | PARTRIDGE FAMILY                 | 22, 83   |
| DELLS                        | 113     | PINK FLOYD                       | 56       |
| JOHN DENVER                  | 42, 82  | POCO                             | 98       |
| NEIL DIAMOND                 | 14      | QUICKSILVER MESSENGER SERVICE    | 133      |
| DOORS                        | 32, 144 | BOOTS RANDOLPH                   | 139      |
| BOB DYLAN                    | 54      | RARE EARTH                       | 101      |
| JONATHAN EDWARDS             | 126     | LOU RAWLS                        | 108      |
| EMERSON, LAKE & PALMER       | 89      | EMITT RHODES                     | 143      |
| JOHN ENTWISTLE               | 121     | ROLLING STONES                   | 71       |
| FANNY                        | 140     | LEON RUSSELL                     | 136      |
| JOSE FELICIANO               | 120     | SANTANA                          | 1, 109   |
| FIFTH DIMENSION              | 27, 103 | SAVOY BROWN                      | 80       |
| FIRESIGN THEATER             | 96      | SEATRIN                          | 99       |
| ROBERTA FLACK                | 106     | BOBBY SHERMAN                    | 146      |
| FLEETWOOD MAC                | 114     | CARLY SIMON                      | 66       |
| ARETHA FRANKLIN              | 24, 92  | SLY & THE FAMILY STONE           | 4, 131   |
| MARVIN GAYE                  | 29      | SONNY & CHER                     | 41       |
| J. GEILS BAND                | 55      | SOUNDTRACKS:                     |          |
| GRAND FUNK RAILROAD          | 68      | FIDDLER ON THE ROOF              | 61       |
| GRASS ROOTS                  | 53      | SHAFT                            | 2        |
| GRATEFUL DEAD                | 48      | SUMMER OF 42                     | 62       |
| AL GREEN                     | 91      | 200 MOTELS                       | 58       |
| GUESS WHO                    | 94      | STEPPENWOLF                      | 78       |
| FREDDIE HART                 | 40      | CAT STEVENS                      | 3, 49    |
| RICHIE HAVENS                | 115     | ROD STEWART                      | 9, 142   |
| JIMI HENDRIX                 | 23      | BARBRA STREISAND                 | 35       |
| HUDSON & LANDRY              | 60      | JAMES TAYLOR                     | 37, 118  |
| HUMBLE PIE                   | 18      | TEN YEARS AFTER                  | 81       |
| ENGELBERT HUMPERDINCK        | 100     | THREE DOG NIGHT                  | 7, 85    |
| ISLEY BROTHERS               | 64      | TRAFFIC, ETC.                    | 47       |
| JACKSON 5                    | 31, 127 | IKE & TINA TURNER                | 107, 124 |
| JAMES GANG                   | 87      | URIAH HEEP                       | 97       |
| JEFFERSON AIRPLANE           | 30      | THE WHO                          | 10, 20   |
| JETHRO TULL                  | 44      | VARIOUS ARTISTS SUPERSTAR        | 21       |
| DR. JOHN                     | 150     | VARIOUS ARTISTS TRUTH OF TRUTHS  | 95       |
| ELTON JOHN                   | 25      | DIONNE WARWICKE                  | 57       |
| TOM JONES                    | 43      | TAMMY WYNETTE & GEORGE JONES     | 117      |
| QUINCY JONES                 | 50      | YES                              | 65       |
| B. B. KING                   | 67, 149 | WAR                              | 141      |
| CAROLE KING                  | 8       | STEVIE WONDER                    | 105      |
| KING CURTIS                  | 125     |                                  |          |
| KRIS KRISTOFFERSON           | 45      |                                  |          |

## Artista de la Semana

(Artist of the Week)



Los Iracundos

■ Corría el 1963 cuando se presentaron en el escenario principal del Festival del Plata, realizado en Montevideo, seis jóvenes inquietos fuertemente unidos por la música. Se presentaron ante miles de espectadores con un dejo de timidez y miedo. Era la primera actuación de estos jóvenes, ante un público que presenciaba a grandes artistas de América y sobre todo, en un espectáculo de gran jerarquía.

La juventud argentina los recibió como al grupo que faltaba y comenzaron a sucederse sus primeros éxitos, y como consecuencia altas y muy importantes cifras de ventas. El primer long-playing los dejó arraigados en el gusto popular y se situaron así entre los tres números mejor pagados de Argentina y América Latina.

Hoy, a varios años de aquello, encontramos un conjunto que arrasa y moviliza al público del momento. Los Iracundos. Sus actuaciones en los escenarios latinoamericanos los coronaron

en forma rotunda. Su sola presencia los destaca por la sobriedad de sus vestimentas y porque se les puede definir con una sola palabra: artistas profesionales.

En 1967 viajaron a España, Italia y Francia para cumplir contratos y grabaron en esa oportunidad un LP para la RCA Italiana, editado en América Latina.

Actualmente cuentan con 17 long playings grabados para la RCA Argentina y editados en prácticamente toda Latinoamérica. Ya comienzan a moverse sus grabaciones en Estados Unidos, después de haber sido cubiertos en sus éxitos por casi todos los grupos juveniles locales en esas latitudes. Actualmente, presentan en sus últimos elepés los temas que compone su cantante Franco, conjuntamente con el resto de los integrantes y el gran batallador Cacho Valdés, representante de Los Iracundos. Triunfadores con "Va Cayendo una Lágrima" el año pasado en el Festival de la Canción Argentina Para el Mundo, de la propia cosecha de ellos, Los Iracundos han aparecido en prácticamente todos los Hit Parade de América Latina. Este éxito, cubierto por los Babys en México, se hizo éxito de gran impacto en ese territorio y en la costa oeste de Estados Unidos. Pero, comienza una época más afortunada para Los Iracundos. Ya presentes en todos los puntos débiles de la distribución de sus grabaciones, es muy posible que disfruten plenamente de la popularidad, producto de sus

(Continued on page 37)



## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



Tomas Fundora

■ Después de un largo lapsus de tiempo separados, vuelven a formar dúo los populares Barbara y Dick de Argentina. Dick logró éxito como solista y su figura es en extremo popular en la televisión local. El unir de nuevo a ambos talentos significará ventas para RCA. ¡Me alegro! . . . Para renovar Sandro su contrato con CBS de Argentina, el reclamo en jesos argentinos se eleva a cifras astronómicas y sobre todo con la particularidad que el gran artista argentino, pide o acondiciona su contrato con un clausula que le deje libre el lanzamiento de sus grabaciones en el exterior por la empresa que él dictamine, que se rumora será relacionada con la compañía que para tal proposito están creando él y Anderle. Bueno, las ventas de Sandro en Argentina solamente, significan para CBS un gran volumen que no creo se decida a perder. Sandro es actualmente el artista internacional latino más cotizado en todos los mercados. Su carácter, profesionalismo, talento y determinación le han abierto todos los mercados. Desde los inicios en que Miami Records lanzó exitosamente las grabaciones de Sandro en Estados Unidos, después de grandes compañías promocionales



Los Panchos

en las cuales esta empresa y Anderle y sus representantes tuvieron mucho que ver, veíamos este asunto acercarse. Sandro tiene derecho a dirigir su carrera económica y profesional, y el problema de los artistas argentinos en este momento es grave, ya que o exigen su liberación en el exterior o se someten a distribuciones que tal vez no sean las mejores o más organizadas. ¡Nada, qué bien decía algún tiempo atrás! "Se acercan tiempos mejores, porque ya el problema no es de pequeños distribuidores

latinos que se cierran unos a otros en sus mercados locales, para proseguir en su planeamiento de autodestrucción, ni de grandes conglomerados económicos, que en la mayoría de los casos, tienen el efectivo suficiente pero ignoran el "know how" ("como hacerlo") y eso es también determinante." Mientras tanto, los que no han tenido oportunidad de trabajar hasta ahora, por los grandes cierres de los "reyecitos" se preparan para la batalla final.

Actuando Los Panchos exitosamente en Miami, después de triunfos en Puerto Rico. Les acompaña su nueva voz Hernández. También Cáceres, la previa primera voz del famoso trío les acompaña en esta "tournee," a tiempo en que la nueva grabación de Los Panchos sale al mercado. Cáceres está obteniendo buenos resultados como solista y se espera que su grabación larga duración le colme de triunfos.



Alain Debray

¡Bueno, se lo merece! El gran maestro Horacio Malvicino está logrando grandes ventas de su otro "yo" o sea, Alain Debray y su Orquesta de los Champs Elysees. Estas grabaciones instrumentales del genial maestro podrían lograr gran impacto en la radio de FM norteamericana . . . y eso significa ventas . . . Remo Records de Nueva York está obteniendo parte del mercado, lanzando grabaciones suramericanas e las cuales la promoción es prácticamente innecesaria. La gran colonia de Nueva York las asimila. De aquí que su nuevo "álbum" de Navidad interpretado por Eduardo

(Continued on page 39)



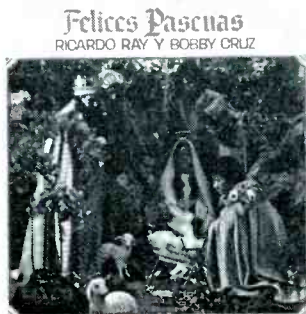
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# Record World in Espana

By MARIANO MENDEZ VIGO

■ ¡Muy buena música, amigos! . . . Aquí estamos y esperamos que por muchas semanas para daros noticia fiel y exacta del mundillo musical español.

Comenzamos por decirlos que **Los Amaya**, uno de los dúos más populares del país, presentaron a "la crítica especializada" su nuevo disco "Viva da vida de hoy." El acto tuvo lugar en una conocida "boite" de Barcelona. Este último disco de **Los Amaya** ya está predestinado a continuar los exitosos pasos de "Caramelos" y "Zapatero remendón."

**Julio Iglesias** graba la parte de su próxima canción "Canto a Galicia" en la que el famoso cantante utilizará exclusivamente el idioma Galaico. **Julio Iglesias** ha salido con destino a Mexico donde actuará hasta el 18 de Noviembre. Del 19 al 21 pasará a Santo Domingo, el día 23 nuevamente a Mexico donde permanecerá hasta en día 28. Desde entonces al 5 de Diciembre actuará en Panamá.

Con extraordinario éxito se ha presentado en Madrid, así como en los programas de Televisión Española, "sobre la marcha" y "a todo ritmo" el baile del Mini-short, que según todos los indicios presenta ser el ritmo del invierno.

**Donna Hightower**, la creadora de "If you hold my hand" y "El vals de las mariposas," ha demostrado una vez más su gran clase de cantante excepcional y prepara sus maletas para presentarse representando a España en el "Festival Mundial del Japón."

## Record World Awarded Scroll



Above, Record World Latin American Editor Tomas Fundora (center) received a scroll for Record World from Argentinean artists in recognition of the magazine's efforts in their behalf in the U.S. The banquet was given by Palito Ortega, Tormenta, Juan y Juan, Heleno, Hugo Marcel, Donald, Los Iracundos and Quique Villanueva. From left: Alfred D. Heger, Adolfo Pino, Fundora, Ortega and Heleno.

## Espana

By Mariano Méndez Vigo

1. MAMMY BLUE  
POP-TOPS  
JOEL DAYDE
2. HELP  
TONY RONALD
3. EL VALS DE LAS MARIPOSAS  
DANNY AND DONNA
4. LOS REYES MAGOS  
SHEILA Y MIDDLE OF THE ROAD
5. TU MUNECO  
TOM JONES
6. POWER TO THE PEOPLE  
JOHN LENNON
7. QUE ES LA VIDA  
GEORGE HARRISON
8. AHORA SE QUE ME QUIERES  
FORMULA V
9. LA ORILLA BLANCA, LA ORILLA NEGRA  
IVA ZANICHI
10. DOS CRUCES  
JOSE FELICIANO

El triple álbum conmemorativo en el Gran Teatro Liceo de Barcelona supone un orgullo para el España musical. En el transcurso de una ceremonia íntima de EMI en España, señor **Pierre Maget** ofreció al Alcalde de Barcelona, D. José María de Porcioles, uno de los volúmenes que constituye una auténtica joya musical.

**Los Diablos** siguen en el candelerero. Su calidad de superventas que da demostrada también de cara al invierno con "Manda Christmas," un tempa que a los pocos días de su aparición ya ha alcanzado una favorable respuesta del público.

Se confirma la visita a España del famoso conjunto belga, **Wallace Collection**. Se presentará en un club de la capital y se trasladará a Barcelona en donde tienen contratadas diversas galas.

## Lighthouse Awarded

■ NEW YORK — Canadian Stereo Dimension group Lighthouse has been awarded the Maple Leaf, Canada's equivalent to the gold record, for their "One Fine Morning" LP. The album was produced by Jimmy Jenner of C.A.M.-U.S.A.

## Artist of Week

(Continued from page 36) propias canciones e interpretaciones. Los integrantes de **Los Iracundos** son: Franco, cantante solista, Leoni, Primera Guitarra, Burgues, Bajo Eléctrico y Segunda Voz, Febro, Plano, Organo y Armonica, Juano, Batería y Bongo (Percusión) y Bosco en Segunda Guitarra y Coro. Felicitamos a **Los Iracundos** por su logros y su talento. Es para **Record World** una gran satisfacción el hecho de reconocerlos como los Artistas de la Semana.



# LATIN AMERICAN ALBUM PRODUCT

## "NUEVOS EXITOS"

**CELIA CRUZ—SLP-1232.**

Nueva grabación de Celia en la cual ofrece un repertorio muy vendedor. "La Bikina," "Canoero," "Alguien," "Te Solté la Rienda," "AyAyAy," "Salambo" and "Peripitin Pintero."

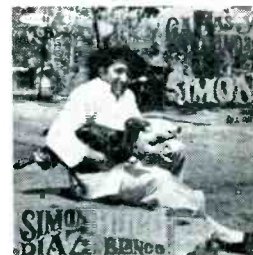


■ New album by Celia Cruz in which she performs a high potential repertoire. "Secuestrame" "La Bikina," "Comencé a Adorarte," "Mi Lindo Bohío," more.

## "GAITAS Y PARRANDAS"

**SIMON DIAZ Y HUGO BLANCO—All-Art LP 6194.**

Con su gracia interpretativa, Simon rinde un repertorio para las Navidades. Entre él se destacan "La Gaita de las Cuñas," "Pica-Pica," "Las Ranitas," "La Navidad sin Ella," "Las Ranitas" y "El Telefonito."



■ Simon renders a Christmas selection that will sell. "Cuatrocientos Años," "El Niño Catire," "La Navidad sin Ella," "Las Ranitas," more.

## "ALGUIEN LLORO POR TI"

**ERICK—Peerless 1588.**

Con arreglos de Chucho Altamirano, Cesar Molina y Fdo. Z. Maldonado, Erick interpreta romanticamente "Alguien Lloro por Ti," "Fué Más Fuerte que Yo," "Un Mundo de Palabras" y "Páginas Sociales" entre otras. Producción de Jaime Franco.



■ Erick and romance are on intimate terms in this album. "Alguien Lloro por Ti," "Mil Veces Adios," "Páginas Sociales," "El Ultimo Romantico" and "Este Amor sin Besos" are superb.

## "NAVIDAD CRIOLLA"

**LA SENORA PONCENA—Inca LP 1023.**

Bajo una producción de Larry Harlow, la Sonora Poncena ofrece quizás el mejor repertorio alegre y bailable de la temporada. "Aguinaldo Antillano," "En Nochebuena," "Recuerdos de Navidad," "Un Jibaro en Nueva York," "Vamonos Pa'l Campo" y otras.



■ Perhaps the best production of the Christmas season this year in danceable Latin music. "Merengue Navideño," "La Navidad me Encanta," "Tra La La," "Recuerdos de Navidad."

## TICO-ALEGRE

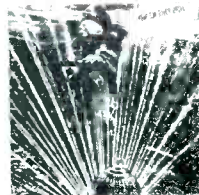
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by Eddie Palmieri  
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NUEVO Y HA ESTALLADO

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FAMILY

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LA FAMILIA

Eddie Palmieri and His  
Orchestra  
AND STILL GOING STRONG  
Y TODAVIA TIENE FUERZA

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# LATIN AMERICAN HIT PARADE

## New York

### Symphony Sid

WEYD

1. LA MURGA  
WILLIE COLON—Fania
2. ARSENIO  
ORCH. HARLOW—Fania  
NO OTHER GIRL  
NEW GENERATION—Rico
3. CONSORTE  
WILLIE ROSARIO—Inca
4. PALOS DE FUEGO  
GHETTO—Candido
5. SEEDS OF LIFE  
E. PALMIERI & HARLEM RIVER DRIVE—  
Roulette
6. VENCEREMOS  
ORCH. FLAMBOYAN—Cotique
7. THIS BOY  
J. BATAAN—Fania  
LA POBREZA Y YO  
S. PONCENA—Inca
8. SE TRABA  
R. BARRETTO—Fania
9. ESA MULATA  
JAVIER VASQUEZ & WELFO—Teca
10. LA NICHE  
LA CONSPIRACION—Vaya

### Dick "Ricardo" Sugar

WHBI-FM

1. LATIN BLUES  
LA FANTASTICA—Ghetto
2. ARSENIO  
L. HARLOW—Fania
3. SE TRABA  
R. BARRETTO—Fania
4. LA MURGA  
W. COLON—Fania  
CONSORTE  
W. ROSARIO—Inca
5. THIS BOY  
J. BATAAN—Fania
6. PALOS DE FUEGO  
CANDIDO—Ghetto
7. UN FINAL  
L. PENA—Inca  
VENCEREMOS  
FLAMBOYAN—Cotique
8. INDEPENDIENTE  
T. Pabon—Rico
9. I NEED HER  
J. ACOSTA—Ghetto  
PORQUE SERA  
P. LEBRON—Cotique
10. LA POBREZA Y YO  
S. PONCENA—Inca

### Mobile Facility Sale

■ NEW YORK—Aaron Baron and Larry Dahlstrom, owner/operators of Location Recorders, announce that their 16 track mobile recording facility is up for sale.

### Prine Reservised

■ Atlantic Records is reserving John Prine's single record of "Sam Stone" to disc jockeys this week. Disc was released originally about three months ago.

\* UN RAYO DE SOL

\* FIN DE SEMANA

\* MANDA CHRISTMAS

3 DISCOS DE ORO

## LOS DIABLOS

(El Grupo Superventas de España)



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LECTORES DE  
RECORD WORLD

Una Exclusiva de



Compañia del Gramofono  
Odeon S.A.E.

Calle Tuset, 23-25,

Barcelona—6 (España)

## Miami

By WQBA

1. AHORA SE QUE ME QUIERES  
FORMULA V—Miami
2. CANCION DEL LA LA LA  
ELIZABETH—Audio Latino
3. LA CHICA DE LA BOUTIQUE  
HELENO—RCA
4. JUNTO A TI  
LUPITA DE ALESSIO—Orfeon
5. MOMENTOS  
LOS ANGELES
6. ADIOS CHICO DE MI BARRIO  
TORMENTA—RCA
7. YO NO DEJO DE AMARTE  
VICENTICO VALDES—UA
8. TE DEBO TANTO  
TANIA—Monica
9. BUTTERFLY  
DANIEL GERARD
10. LAS COSAS SIMPLES DE LA VIDA  
TEMA DE NINO

### Raves for Romano

■ NEW YORK—If reviews are the name of the game, D'Aldo Romano should be a giant international star. His recent stint at the Copacabana met with unanimous raves. These raves have extended from the mid-west to Las Vegas to the Coast.



D'Aldo  
Romano

The unsigned artist has been told, in some cases, that his booming sound, although technically correct, is not commercial for the mass market. Stopping by Record World, D'Aldo told us that he unequivocally disagrees with that statement. "I know I have a big voice like Sergio Franchi, but I don't use it all the time. When the mood calls for a soft sound, I take that direction."

Some of D'Aldo's act comprises songs from his homelands, Colombia, South America, and Italy. A part of his act is taken from contemporary artists, such as Roberta Flack. The well traveled international artist might one day be an international star.

### NARAS Fetes Jim

■ NEW YORK — NARAS-New York will honor Jim Koulouvarias, proprietor of Jim and Andy's, with a party at A&R Studios on Friday, Dec. 3, at 8:30 p.m. Proceeds will go toward establishing a scholarship with the NARAS Institute in his name.



■ Ben Blaine, formerly of Jubilee Records, has opened Marjody Liquor Store at 54 W. 31st St. in New York.

Philips artist Bobby Hutton has been asked to appear with Freda Payne and Dionne Warwick at the Los Angeles New Careers Organization benefit to be held at the Dorothy Chandler Pavilion Dec. 8.

Rudy Ramos has signed Lawton, Okla., rock group Hard Knocks and Bad Times to back him in his recording sessions for Fantasy Records and his fall concert tour.

Djs who have not received Tiny Tim's Vic-Tim label single of "Rudolph the Red-Nosed Reindeer" may contact Brite Star Promotions, 728 16th Ave. So., Nashville, Tenn. 37203. Tiny is set to perform the song on the Johnny Carson TVer.

Peggy Lee was admitted to St. John's Hospital, Los Angeles, last week with pneumonia. Her condition at press time was reported as good.

Jimmy Ienner produced the new single "Take It Slow" for Stereo Dimension's Lighthouse. Song is published by C.A.M. U.S.A.

### Double O Double Duty

■ Barry Oslander and Don Oriolo of Double O Productions are in the midst of some heavy recording activity.

Last week they started recording a five-piece rock group, Rock Garden, for Epic Records, having negotiated a contract for the group with Don Ellis of the label. They also will be recording the one female member, Enid Dahlia, separately. Sunflower Records has just released a single produced by Oslander and Oriolo by Casper, "All Day, All Night, Marianne." Oslander recently returned from the Coast after recording a new album with Moms Mabley entitled "Moms Mabley Live at the Greek Theatre."

Don and Barry also have reformed the Good Rats, and are in the midst of negotiating a record contract for the group.

# DESDE NUESTRO

(Continued from page 36)

Zurita q titulado "Navidad Boricua," esté disfrutando de gran venta. Bueno, ¡René Moreti se lo merece!

Con la gran cantidad de grabaciones producidas por las empresas locales de la costa oeste, en su corte norteño, las ventas (muy poderosas) de esa zona, están quedando en manos de las empresas chicanas. De aquí que los grandes conglomerados mexicanos están sufriendo el rigor de la competencia de este producto que ya también comienza a venderse muy fuertemente en México. Distribuciones de música mexicana, producida en México, otrora en extremo poderosas comienzan a preocuparse. Bueno, ¡arriba chicanos! . . . El gran monstruo musical y territorial que se llama Brasil, está aislado de los mercados por problemas idiomáticos, pero según he oído, ya se aprestan a grabar a los grandes talentos brasileros, también en Español, las empresas brasileras que muestran energía y capacidad. No tan solo el mercado norteamericano, el portugués y el brasilerero están a disposición de Brasil. Musicalmente pueden situar sus producciones donde les estime conveniente . . . y podrían hacerlo. Otro gran problema que existe en este momento, es el cobro de regalías de autores latinos en Estados Unidos. Siempre se cobran bien los intereses norteamericanos, ¿pero qué pasa con los de los compositores y editoras latinoamericanas? . . . Ojo, que el asunto es muy importante y ya suma millones de dólares . . . Y ahora . . . ¡Hasta la proxima! . . . si Dios Quiere!

After several years, Barbara & Dick are getting together again to record as a duo. Dick is enjoying great popularity in Buenos Aires via his TV performances and his records as a soloist. Now, with both of them together again, RCA should obtain substantial sales . . . Sandro is asking an astronomical figure to re-sign with CBS in Argentina and is also asking to keep for himself the rights to release his recordings in the international markets.

Sandro is right now the best paid artist in all Latin America, through his performances or records. It didn't happen as an accident. Talented, friendly, respectful and a real professional Sandro deserves this and more. Miami Records released in the states his recordings for the first time several years ago. Their promotion, together with the great efforts of Anderle and his representatives, sent Sandro to the top. It seems that the amount of sales originated by Sandro in Argentina alone will force the Argentinean label to give him what he is asking for. Otherwise, Sandro will keep going by himself, and, little doubt about it, with great success.

Los Panchos are performing in Miami after successful appearances in Puerto Rico. Hernández, their new first voice, is performing with them. Also, Cáceres, their previous first voice, is performing in the same show as a soloist. Talented Cáceres has a new album on Caytronics that is expected to sell . . . Horacio Malvicino, great musician and arranger from Argentina, is selling big his instrumental albums under the name Alain Debray and his Champ Elysees Orchestra. This superb instrumental cut could be aired by all FM radio stations in the states with great success . . . Remo Records is selling nicely their new album titled "Navidades Boricuas" by Eduardo Zurita and his organ. This kind of recording, released from originals from South America, is selling well in New York because of the great population of such nationalities in the area. And they do not necessarily have to be promoted. That's the secret Rene Moreti already has learned . . . Recordings produced by Mexican descendants on the West Coast (Chicanos) are selling big, forcing the companies producing in Mexico to change their policies regarding production and distribution. Chicanos are selling their work also in Mexico, and their records are on the charts in Mexico City. Well, it was expected . . . Another musical giant is waking up in Latin America. Brazil has been having problems because of their recordings in Portuguese that are potential sellers in Brazil and Portugal and sometimes in the North American market. Now, with most of the recording companies planning to cut their artists in Spanish, too, the situation will change. And that's also good news.



Los 3 Sudamericanos



Conchita Bautista



Manolo Escobar



Salomé



Los Mismos



Emilio José



Rosa Morena

## DISCOS BELTER

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Mónica



Luc Barreto

Los Albas



La Zarzamora

Dolores Vargas



Fumba Tres



Cristina



Lola Flores



DISCOS BELTER, S. A.

Gomis, 1 BARCELONA (6)

Augusto Figueroa, 39 MADRID (4)

(España)



# The M.O.R. Chart

DECEMBER 4, 1971

| THIS WK. | LAST WK. | SON  | ARTIST                             | Label  |
|----------|----------|--|------------------------------------|--|
| 1        | 2        | ALL I EVER NEED IS YOU                             | SONNY & CHER                       | Kapp 2151 (MCA)                                  |
|          |          |  | (United Artists, ASCAP)            |  |
| 2        | 1        | BABY, I'M-A WANT YOU BREAD                         |                                    | Elektra 45751 (Screen Gems/Columbia, BMI)        |
| 3        | 3        | THEME FROM SHAFT                                   | ISAAC HAYES                        | Enterprise/MGM 9038 (Stax/Volt)                  |
|          |          |  | (East/Memphis, BMI)                |  |
| 4        | 10       | STONES   | NEIL DIAMOND                       | Uni 53310 (MCA) (Prophet, ASCAP)                 |
| 5        | 8        | CHERISH  | DAVID CASSIDY                      | Bell 150 (Beechwood, BMI)                        |
| 6        | 9        | AMERICAN TRILOGY                                   | MICKEY NEWBURY                     | Elektra 45750 (Acuff-Rose, BMI)                  |
| 7        | 4        | PEACE TRAIN  | CAT STEVENS                        | A&M 1291 (Irving, BMI)                           |
| 8        | 5        | TILL TOM JONES                                     |                                    | Parrot 4007 (London) (Chappell, ASCAP)           |
| 9        | 11       | THEME FROM "SUMMER OF '42"                         | PETER NERO                         | Columbia 4-45449                                 |
|          |          |  | (Warner Bros., ASCAP)              |  |
| 10       | 17       | AN OLD FASHIONED LOVE SONG                         | THREE DOG NIGHT                    | Dunhill 4294 (ABC)                               |
|          |          |  | (Almo, ASCAP)                      |  |
| 11       | 15       | LONG AGO TOMORROW                                  | B. J. THOMAS                       | Scepter 12335                                    |
|          |          |  | (Hidden Valley/JC/Cinema 5, ASCAP) |  |
| 12       | 6        | LOVE LETTERMEN                                     |                                    | Capitol 6315 (Maclen, BMI)                       |
| 13       | 18       | TURN YOUR RADIO ON                                 | RAY STEVENS                        | Barnaby 2048 (Columbia)                          |
|          |          |  | (Affiliated Ents., BMI)            |  |
| 14       | 12       | JENNIFER   | BOBBY SHERMAN                      | Metromedia 227 (Sunbeam, BMI)                    |
| 15       | 7        | DESIDERATA   | LES CRANE                          | Warner Brothers 7520 (Old St. Paul, ASCAP)       |
| 16       | 28       | GOT TO BE THERE                                    | MICHAEL JACKSON                    | Motown 1191 (Glenwood, ASCAP)                    |
| 17       | 22       | GRANDMA'S HANDS                                    | BILL WITHERS                       | Sussex 227 (Buddah) (Interior, BMI)              |
| 18       | 13       | DO I LOVE YOU                                      | PAUL ANKA                          | Buddah 252 (Spanka, BMI)                         |
| 19       | 14       | IMAGINE  | JOHN LENNON                        | Apple 1840 (Maclen, BMI)                         |
| 20       | 30       | FRIENDS WITH YOU                                   | JOHN DENVER                        | RCA 74-0567 (Cherry Lane, ASCAP)                 |
| 21       | —        | I'D LIKE TO TEACH THE WORLD TO SING                | HILLSIDE SINGERS                   | Metromedia 231                                   |
|          |          |  | (Shada, BMI)                       |  |
| 22       | 25       | BRAND NEW KEY                                      | MELANIE                            | Neighborhood 4201 (Paramount)                    |
|          |          |  | (Neighborhood, ASCAP)              |  |
| 23       | 32       | MY BOY   | RICHARD HARRIS                     | Dunhill 4293 (News, BMI)                         |
| 24       | 16       | GYPYS, TRAMPS & THIEVES                            | CHER                               | Kapp 2146 (MCA) (Peso, BMI)                      |
| 25       | 19       | MOTHER   | BARBRA STREISAND                   | Columbia 4-45417 (Maclen, BMI)                   |
| 26       | 20       | I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX | GLEN CAMPBELL & ANNE MURRAY        | Capitol 3200 (Blue Seas/Jac, ASCAP; Rivers, BMI) |
| 27       | —        | LET IT BE  | JOAN BAEZ                          | Vanguard 35145 (Maclen, BMI)                     |
| 28       | 31       | MUSIC FROM ACROSS THE WAY                          | JAMES LAST                         | Polydor 15028 (Chappell, ASCAP)                  |
| 29       | 21       | IT'S A CRYIN' SHAME                                | GAYLE McCORMICK                    | Dunhill 4288 (ABC)                               |
|          |          |  | (Trousdale/Soldier, BMI)           |  |
| 30       | —        | I'D LIKE TO TEACH THE WORLD TO SING                | NEW SEEKERS                        | Elektra 45762                                    |
|          |          |  | (Shada, BMI)                       |  |
| 31       | 23       | NEVER MY LOVE                                      | FIFTH DIMENSION                    | Bell 134 (Warner-Tamerlane, BMI)                 |
| 32       | 33       | ONE TIN SOLDIER                                    | COVEN                              | Warner Bros. 7509/MGM 14308 (Cents & Pence, BMI) |
| 33       | —        | NO SAD SONG  | HELEN REDDY                        | Capitol 3231 (Screen Gems-Columbia, BMI)         |
| 34       | 24       | IT'S ONLY LOVE                                     | ELVIS PRESLEY                      | RCA 48-1017 (Elvis Presley, BMI)                 |
| 35       | 36       | TWO DIVIDED BY LOVE                                | GRASS ROOTS                        | Dunhill 4289 (ABC)                               |
|          |          |  | (Trousdale/Soldier, BMI)           |  |
| 36       | —        | SENSUOUS WOMAN                                     | MYSTIC MOODS                       | Warner Bros. 7534                                |
|          |          |  | (Genseng/Medallian Avenue, ASCAP)  |  |
| 37       | 26       | LONG AGO AND FAR AWAY                              | JAMES TAYLOR                       | Warner Bros. 7521                                |
|          |          |  | (Blackwood/Country Road, BMI)      |  |
| 38       | 40       | THEME FROM CADE'S COUNTY                           | HENRY MANCINI                      | RCA 74-0575                                      |
|          |          |  | (20th Century, ASCAP)              |  |
| 39       | —        | DANNY IS A MIRROR TO ME                            | BOBBY GOLDSBORO                    | United Artists 50846                             |
|          |          |  | (Detail, BMI)                      |  |
| 40       | 27       | A NATURAL MAN                                      | LOU RAWLS                          | MGM 14262 (Beresofsky-Hebb, Unltd., BMI)         |



# COAST CAPERS

By TONY LAWRENCE



Tony Lawrence

■ HOLLYWOOD—Snuff Garrett, also known as Tommy, goes back into the studio next week to cut a new Fifty Guitars disc (the 33rd in a series of ???) for UA spring release . . . Billy Sherrill producing Vikki Carr's third one for Columbia in early January . . . Stan Kenton will be teaching and performing during a seven-day clinic-concert program in Denver schools this month and in April . . . Tis the Season Dept: Fat Chance Recording Studio will throw a massive Christmas bash Dec. 20 at the Bitter End West with a guest list which includes Jim Guercio, Linda Ronstadt, Hoyt Axton, Fantasy's Bob Merver, Artie Ripp and, of course, the fattest chancer of them all, Oliver Walrus—promising act being produced by the studio.

Cleve Duncan of the Penguins dropped by for a chat with Jim Pewter on KMET-FM last week, rapping about Alan Freed and the Big Bopper, among others . . . Arthur Hamilton will pen the lyric to the title song of Roger Kellaway's A&M album, "Song of the Earth," due in January . . . John Sebastian's Dec. 4 gig at Anaheim scratched 'cause of booking hassles . . . The Carpenters tape another Carol Burnetter Jan. 3 . . . Butch Stone named manager of Black Oak Arkansas with office in Beverly Hills. Premier Talent is booking the band . . . The Vega Baja Music Fest, originally skedded for last week, now set for Christmas week . . . Agnes Varda signed Joy of Cooking to score her film, "My Body Is My Own" . . . Jack Calmes, manager of Bloodrock and Freddie King and President of Showco Sound of Dallas, now firmly ensconced in Capitol's dwelling in N.Y., while David Alley remains as manager of the Dallas branch . . . Eydie Gormé gave Steve an attaché case as a good luck token for his lensing of Mike Frankovich's "Stand Up and Be Counted" in which he plays an ad exec . . . Windfall Music now managing Canadian synthesizer player John Mills-Cocrell who heads a group called Syrinx, and Felix Pappalardi is said to be working with him . . . Alice Cooper plays Staten Island's Ritz Theater Dec. 29 . . . Meanwhile, over at Village Recorders: Ed Michel mixing down B. B. King for Dunhill . . . Canned Heat in with Skip Taylor etching a new LP for UA . . . Flame working in progress for the Beach Boys' diskery, Brother Records.

## 'Sesame' Scores

The recently released official original cast Warner Bros. album "Sesame Street 2" has garnered "incredible dealer reaction," according to Ed Rosenblatt, Director of National Sales.

## Eugen Jochum

(Continued from page 31)

Jochum: There are various problems, but the main one is the problem of the younger generation of trained symphony orchestra musicians, notably in the strings section. In that section, we are lacking in trained musicians. However, in brass, we have no trouble as the study of a brass instrument is quick and easier to study than the violin. Also, we are living today in a time in which the young people no longer want to serve music and study for many years. This is the danger for all orchestras. We hope that new blood will come into our field of trained young musicians. It seems that there is always just enough, and the fact that our musicians today in our symphony orchestras also give instrumental lessons to their own children, who often have the real talent which an orchestra needs.

(Concluded Next Week)

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Don't be misled!  
Your station will get more repeat calls for  
**DONNY OSMOND'S**  
**"I KNEW YOU WHEN"**

## Polydor Push For Jones Boys

■ NEW YORK — Polydor Records announces further plans for Mordicai Jones due to reaction to his first solo album, Mordicai Jones." Jones, a member of the near-legendary Link Wray "family" for 11 years, recently had his album released by Polydor, and the album is getting extensive airplay.

The reaction to the album has prompted Polydor to rush out a single by Jones, "Walkin' in the Arizona Sun" b/w "Days Before Custer." Polydor is making plans for an extensive promo campaign which will include a widespread pro-

gram of interviews with Jones, and initial regional campaigns centering around the Baltimore-Washington area (where Jones lives), and Los Angeles, where reaction to the album has been intense.

## Parrot Savoy Promo

■ Parrot Records has launched a major pre-Christmas holiday merchandising campaign on its smash British rock group, Savoy Brown, now in the U. S. on its second transcontinental tour this year. Feature of the push is a four-color two-by-three-foot poster of the group.

# Harrison, Menon Clash Re 'Bangla Desh' LP

(Continued from page 3)

"Capitol is losing so much bread, they've fired their entire staff. I met Bhaskar Menon (President and Chief Executive Officer of Capitol Industries) in England. He seemed like a 'right on' guy. After all, he's from India. I thought he would understand, but all he's concerned with is the money."

Harrison then vowed: "If it comes down to it, I'll release the album myself, or go through CBS, and I don't care if Bhaskar sues me." With clenched fist he shouted, "Sue me Bhaskar, sue me!"

## Menon Statement

Harrison's comments on national television in front of millions of viewers prompted the following statement by Menon from his Hollywood office.

"There appears to be serious

## Five Lyricists at 'Y'

■ NEW YORK — Five famous lyricists will be featured in a second year of the "Lyrics and Lyricists" lecture series at the 92nd St. YM-YWHA.

Because of the SRO success of last year's series each lyricist appeared for one lecture, the Music Department of the "Y," which produces the evening in association with the Billy Rose Foundation, has listed each of this year's lecturers for two talks.

They are Alan Jay Lerner (Dec. 12, 14), E. Y. Harburg (Jan. 9, 11), Sammy Cahn (Feb. 13, 15) and Dorothy Fields (April 9, 11).

Irving Caesar, unavailable for two talks, will appear Feb. 13.

Arthur Cantor will represent the Billy Rose Foundation again this year and Maurice Levine will again be Artistic Director.

Richard Leonard will be the accompanist.

For the Lerner program singers Bobbi Baird, Barbara Williams, Ron Young and J. T. Cromwell will be featured.

## Evening of Gold

■ NEW YORK — Concert producer packager Ken Roberts will present "An Evening of Solid Gold" pop musical concert at Madison Square Garden on Dec. 3 featuring Frankie Valli & the 4 Seasons, Jay & the Americans, the Four Tops and Martha Reeves and the Vandellas.

misunderstandings with respect to the position of the various parties concerned with the recording of George Harrison's Madison Square Garden Concert. It is appropriate for Capitol to recapitulate the facts.

"1. Our first discussions with Allen Klein, representing the Beatles record company, Apple, regarding the possibilities of releasing recordings of the concert, were held by Len Wood of EMI and myself in Klein's office in New York immediately after the concert last August. It was agreed that subject to the consent of the participating artists, their respective record companies and any others concerned, Capitol would release both discs and tapes of the concert here and in Canada and that EMI would do the same worldwide. This understanding and the commercial terms thereof were confirmed by Wood in a letter to Klein dated Sept. 30.

"2. Subsequently, Klein informed me that he had met with Clive Davis, President of Columbia Records, to obtain permission for Bob Dylan's performance to appear in the album. However, Davis did not then give permission and referred to an alternative proposal involving the participation of Columbia in the distribution of the record.

"3. On Oct. 7, Klein telephoned from London and read us a proposal made by Columbia, which, as we understand it (Len Wood and I), involved dividing distribution between Columbia and Capitol/EMI with one of the parties obtaining disc rights only in the U.S. and Canada and the other obtaining all other worldwide rights, including tapes and club. The proposal included the attendant economics involving pressing and duplication costs, retail prices and distribution margins with respect to the U.S. and the suggestion of a royalty arrangement with respect to outside the U.S. My reaction to this proposal was negative as was the reaction of Len Wood.

"4. On Oct. 12, I met with Klein in New York and explained the reason why Capitol was unable to consider the proposal made by Columbia. The major reason was our firm belief that the concert was correctly described as by George Harrison and his friends and that every participating artist contributed to the magnitude of the event by his spirit of self-

less benevolence and charity which brought them together in support of Harrison's plea for mercy and conscience towards the Bangla Desh refugees. We believed that it was singularly inappropriate to qualify any individual performance as a basis to apportion the commercial aspects such as the release of the record of this magnificent evening. We believed that the only appropriate principal available in the business context was the contractual status of the different participating artists with regard to their respective labels. Consistent with the position we believed that Capitol/EMI had unquestionable rights to undertake total distribution of this product world-wide because of the preponderance of artists exclusively contracted to EMI/Capitol appearing on the recordings. I therefore suggested to Klein that in recognition of Bob Dylan's unique position, it would be appropriate for Columbia to receive artists use royalties consistent with the overriding principle of charity, which characterized the concert and the record. Klein advised me that he would convey our position to Columbia.

"5. Based on Capitol's clear understanding that subsequent discussions between Klein and Columbia had resulted in Columbia's agreement that Capitol would distribute all configurations of this recording in the U.S. and Canada, an all-night meeting was held Oct. 13 in Klein's New York office at which Klein set forth Capitol's complete information on noncommercial terms with respect to both disc and tape releases. On Oct. 15 Capitol presented to Klein a return proposal in which Capitol would exclusively press and distribute all configurations of the Madison Square Garden concert in the U.S. Klein promised to advise us without delay the price paid for each album and tape. Obviously had there not been an understanding on both sides that Capitol was to release both discs and tapes, there would have been no need to negotiate those elaborate terms nor to submit them to Klein as Capitol did Oct. 15.

"6. Klein never furnished to Capitol the price information he agreed to give but rather suddenly on Oct. 20 he conveyed to us a new proposal involving Capitol obtaining disc rights in the U.S. and Canada, Columbia obtaining tape rights in the U.S. and Canada and EMI obtaining all rights outside the U.S. and Canada. It contained

no financial proposal. Capitol informed Klein that we were perplexed at this totally unexplained change in the basic principles which he had been agreed to 19 days earlier. I delivered a letter to Klein setting forth all the above matter as he reiterated his latest proposal. Recognizing the urgency of the matter I telephoned Klein the very next morning and advised him that Capitol would accept his latest proposal subject to its acceptance by Columbia. Commercial terms, including two alternative financial bases, appropriate to Klein's proposal were submitted to him in a letter on Nov. 17. As recently as the afternoon of Nov. 23, I discussed certain aspects of these terms with Klein with his assurance that he would telephone me about the alternative financial proposals. It was thus with very considerable surprise and regret that I heard George Harrison's comments on 'The Dick Cavett Show' that very evening. I can only conclude that Mr. Harrison was not in possession of the complete facts as set forth in this statement and I was therefore gratified to have had an opportunity to explain the circumstances to him when he called me this afternoon (Nov. 24) from New York.

"It is Capitol's belief that now the negotiations can be brought to a swift and satisfactory conclusion if future discussions are characterized by a greater degree of clarity and less ambiguity than we have encountered to date. Capitol shares in full measure the anxiety of George Harrison to make available to the public the Madison Square Garden concert album at the earliest possible date and will continue to do everything in its power to achieve this objective."

## Mercury, Chappell

(Continued from page 3)

"The proposed purchase price," he said, "exceeds North American Philips' investments in the properties. Since no loss will be incurred by the disposition of them, I believe it would be in the best interests of our stockholders to dispose of them."

North American Philips Corp. is a manufacturing organization with operations in electrical/electronic, chemical/pharmaceutical and professional equipment products, as well as in consumer products and services.



# RECORD WORLD COUNTRY

## Williamson Repurchases Chart

NASHVILLE — Better Sounds, Inc., has purchased the assets of Chart Records from Audio Fidelity.

Slim Williamson, chairman of the board of Better Sounds, told Record World that Cliff Williamson, A&R Director for the Chart label, will be moved to Vice-President of Chart and Tom Randolph has been appointed Vice President in charge of tape/record club and

foreign activities and inventory control.

Williamson said that further announcements of Chart's realignment will be made in succeeding weeks.

Better Sounds, Inc., was set up wholly to own Chart Records. All stock is owned by the Williamson family. The family also owns Better Broadcasting Corp., which owns several radio stations in Georgia.



## COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

### STATION CHECK LIST

|                                      |                                  |
|--------------------------------------|----------------------------------|
| WAME, Charlotte (Bill Alexander)     | KHOS, Tucson (Mike Mitchell)     |
| WGBG, Greensboro (Tim Rowe)          | KFDI, Wichita (Don Powell)       |
| WQYK, Tampa (Bob Hudson)             | WMIL, Milwaukee (Bruce Nelson)   |
| KLAK, Denver (Con Schader)           | WCMS, Norfolk (Earle Faulk)      |
| WGMA, Hollywood, Fla. (Robert Parks) | KBOX, Dallas (Art Keller)        |
| KFRD, Houston (Tom Miller)           | WIRE, Indianapolis (Lee Shannon) |
| WHO, Des Moines (Mike Hoyer)         | KBUC, San Antonio (Andy Jackson) |
| WMGS, Toledo (Jeff Rice)             | KOOO, Omaha (Len Sollars)        |
|                                      | WKDA, Nashville (Joe Lawless)    |
|                                      | WFRD, Columbus (Bill Preston)    |

Undisputedly the most-played artist this week - Merle Haggard! Two different releases (on the same label) nationally charted -- "Carolyn" jumping on in a big way, while "Daddy Frank" suffers no ill effects in his Top 5 berth.

Barbara Mandrell cutting loose with another smash "Tonight My Baby's Comin' Home."

Loretta Lynn's re-titled "One's on the Way" (there'll be some confusion on that for awhile!) looks like a solid hit.

Congratulations, KFDI! Wichita's #1 voice was named Country Station of the Year at the recent Gavin Conference in New Orleans.

Roy Drusky stirring up his biggest reaction in awhile with "Red Red Wine." Already heavy in Indianapolis, Dallas, Denver, Norfolk, Des Moines, Tucson and Nashville.

Left-Field Possibility: "The Brand New Tennessee Waltz" by Earl Scruggs & the Earl Scruggs Revue.

Faron Young's "Four in the Morning" starting to happen, with picks at KFRD, WGMA, WCMS, KBOX. However, the flip, "It's Not the Miles," pick at Tampa's WQYK.

Nat Stuckey has a winner with "Forgive Me for Calling You Darling." Pick at KBOX.

Arlene Harden getting strong play on "Ruby Gentry's Daughter."

The girl on the cover of Sonny James' new LP is Capitol's Nashville secretary Margie Buffet. Watch for Uni's Olivia Newton-John to break into country radio in a big way with "Banks of the Ohio." It's already #1 at Knoxville's WIVK and Louisville's WINN; getting strong chart action in several other markets such as Denver and Mobile.

(Continued on page 44)



## NASHVILLE REPORT

By RED O'DONNELL




Red O'Donnell

Loretta Lynn's current single, "One On the Way," was written by Shel Silverstein, writer of "A Boy Named Sue." The lyrics have been part of Loretta's life . . . Joan Baez back in town for LP session from which could come another single, follow-up to her successful "The Night They Drove Old Dixie Down," produced here . . . When I asked Slim Williamson what he paid to reacquire Chart Records from Audio-Fidelity, he replied: "More than what they paid me to get it three years ago."

Wednesday (Dec. 1) marks 17th anniversary of death of Fred Rose, one of the founders of Acuff-Rose, and the man who opened the door for Hank Williams, Sr., as a songwriter . . . Wanda Ballman, songsmith for 15 years, moved to Nashville from Tucson, Ariz., and right off the bat her "Anywhere Just Inside Your Arms" is in Charley Pride's latest RCA album . . . I'll have you know that Jeannie C. Riley's first MGM release, "Houston Blues," is about the big, big city in Texas and not David Houston, the singer . . . Vic Willis of the Willis Brothers, longtime Grand Ole Opry act, is plagued with gastric ulcers and unless he responds to medicine and diet, will undergo surgery . . . Bill Ivy is the new director of the Country Music Hall of Fame & Library. Jo Walker will continue in the post of Exec Director of Country Music Association, a job she handles efficiently . . . Molly Bee headlining at the Roof of King of Road Inn, which is managed by Vic Ames, formerly of the Ames Brothers . . . Minnie Pearl and Grandpa Jones signed for guests shots on Glen Campbell CBS-TVer that airs Jan. 11 . . . Del Reeves and all members of his band appointed Kentucky Colonels by Gov. Louie Nunn . . . Roni Stoneman's first release for Dot is "Southtown, U.S.A."

(Continued on page 44)

## COUNTRY PICKS OF THE WEEK

**SINGLE**  **GEORGE JONES & TAMMY WYNETTE, "TAKE ME"** (Glad Music, BMI). FAN-TAS-TIC! Nothing new material-wise but—the way they sing! A hit six years ago by George, it sounds all new and fresh by George and Tammy. Not enough words to describe what a good country record this is. Listen. Epic 5-10815.

**SLEEPER**  **JOHNNY CARVER, "I START THINKING ABOUT YOU"** (Green Grass, BMI). Very commercial recording with groovy chord changes. Carver comes off well on this self-penned medium-tempo goody. Modern country for everybody. Epic 5-10813.

**ALBUM** **JEANNIE C. RILEY, "JEANNIE."** Jeannie's left Shelby's Stable of Stars, but she's still a potent record seller. Possibly her last album for Plantation (not counting repackaging). The days of "Harper Valley PTA" are long gone. Two J.C.R. hits are included: "Roses and Thorns" and "Good Enough to Be Your Wife." Plantation PLP-16.





## Mega, Target Joins Forces

■ NASHVILLE — Target Records, one of the newest independent labels on the music scene, has combined forces for distribution of its product with Mega Records and Tapes, Inc., to form a combination for marketing records.

Target Records has featured modern country product and has eight artists under contract. Two of the label's current releases by Jack Reno and Alice Creech are moving up the national charts. The company in its short 10 months has never failed to release a record that didn't make the charts. Wilson, who heads Target as well as several other related music companies, has been on the fringes of the music business for several years and is a writer-publisher, having penned several successful songs including the Paul Anka hit, "Something Happened," in 1961. Wilson formed Target with the idea of running a record company with the same business principles he had found successful as VP of an investment firm.

Both Target and Mega are relatively new to the music field, with Mega having just observed its first birthday.

## Lane Joins Programming db

■ Total entry into the area of country music radio station programming and consultation has been made by Programming db, Hollywood-based radio company, with the addition of Chris Lane, db VP, John Rook has announced.

Lane, nationally recognized authority on country music, has joined the organization as a consultant and will work exclusively with c&w stations, alongside company principals Ken Draper, Chuck Blore and John Rook.

## Owens Names Morris

■ Buck Owens' Blue Book Music announces the appointment of Bob Morris as Professional Manager.

Morris, who's penned several hits for Owens' stable of artists, including "Pitty, Pitty, Patter" for Susan Raye, "Fishin' on the Mississippi" for Buddy Alan and "Buckaroo" for the Buckaroos, made the move from Nashville to Bakersfield Nov. 1.

## Jody is Ours



Epic's Jody Miller stopped by Record World recently to chat about her current doings. Biggest news is her current single, "Baby I'm Yours," high on country charts. Jody will be doing some TV spots in coming weeks and may be going to Vietnam with Bob Hope, if he makes another trip. She is pictured above with Epic's Don Rundquist.

## Light Agency Expands

■ NASHVILLE — Booking agent Don Light, long a stalwart in the gospel booking field, has expanded his operation to include the booking affairs of several writer-artists who are interested in college and listening-type club bookings.

Although it is not a first in Nashville, Light is the only agent presently devoting all his personal time to the advancement of a non-country/non-gospel department in a Nashville agency. Herman Harper, once a member of the Oak Ridge Boys quartet, has been booking the gospel acts for Light for the past two years. While Harper books 11 top gospel acts, Light personally seeks college dates for Warner

Bros. artist John D. Loudermilk, RCA's Billy Edd Wheeler and Mac Wiseman, Janus Records' Dianne Davidson, TRX' Gove, Jimmy Buffett and a handful of other artist-writers.

To date Light has shown no interest in performers who do not write their own material (a trend which record labels are also following).

## New Southland Office

■ Southland Records Distributing Co. of Atlanta, Ga., has opened a sales office in Charlotte for the Carolinas. Mickey Beheler, former VP of TDA of Carolinas, is in charge of sales for that area.

THE ALBUM YOU'VE BEEN WAITING FOR FROM THE LADY YOU LOVE IS HERE!

# HALLELUJAH!

She's quiet, humble, truthful, believing. She's all

# VESTEL

It's time for Hallelujah!

Reach Out To Jesus • Who Am I • Till The Storm Passes By • It'll All Be Over But The Shoutin' • Teach Me Thy Way • Jesus Take A Hold • Clinging To A Saving Hand • In The Sweet By And By • If God Is Dead • Searching

From your record supplier or Canaan Records  
Box 1790, Waco, Texas 76703  
In Canada: WORD RECORDS  
Box 6900, Vancouver 3, B.C.

CAS-9696 — \$5.98 — Album  
3-9696 — \$6.95 — Stereo 8 Tape  
CC-9696 — \$6.95 — Cassette



# hallelujah!



We're RIGHT PROUD Of Our Talent



By EDDIE BRIGGS



Eddie Briggs  
Fresno, Calif.

■ Bill and Tommy Thomas, owners of the famed Palomino Club in North Hollywood, recently presented Webb Pierce, Rusty Adams and Bobby Bare . . . A recent Country Spectacular at Disneyland had several top names on the bill, among them Ray Price, Bobby Bare, Sammi Smith and Mel Tillis . . . James Holley, son of famed Bob Wills fiddler Joe Holley, is now morning dj on John Hooker's KEAP-

Mayf Nutter has moved from Hollywood to Bakersfield. He's now a part of the Buck Owens American Music Show . . . The Owens Golf Tournament in Bakersfield (Nov. 1-2) benefiting the American Cancer Society was won by George Culver of the Houston Astros winning the Celebrity Trophy. Bobby Nichols qualified as the winning Pro walking away with the winning trophy plus a year's lease on a working oil well. The winning amateur threesome, Dale Schreiber, George Belluomini and Ed Piper, received the Buck Owens Trophy. Celebrities in attendance were Charley Pride, George Lindsey, Joey Bishop, Maury Wills, Mickey Manners, Johnny Bench, Rusty Draper, Susan Raye, Buddy Alan, Glen Campbell, Roy Rogers, Frank Cady, Archie Campbell, Max Baer, Jr., Rafer Johnson, Willie Davis, Bobby Murcer, Mickey Mantle, Bob Morris, Monty Hall, Willie Shoemaker, Dennis Ralston and KLAC's Larry Scott . . . The Merle Haggard Show broke all attendance records in the South Shore Room of Harrah's-Tahoe last month . . . Steel wizard Chubby Howard joins Pat Roberts' Evergreen Drifters for a two-week gig at the swanky Lake City Elks Club in Seattle Nov. 15. Popular George Richey produced Roberts' first recording session in Nashville in October . . . KMAK-Fresno personality Gary Dee Gilbert suffered a heart attack recently and is sidelined until released by his doctor . . . Merle Haggard, Bonnie Adams and the Strangers will vacation the month of December . . . Jerry Wallace and Freddie Hart are neighbors in the Los Angeles suburb of Burbank. Their respective careers are back in full swing since Freddie's "Easy Lovin'" and Jerry's "The Morning After" skyrocketed.

Great guy Red (Suitcase) Simpson visited Larry Scott's popular all-night KLAC-Los Angeles jock show. Simpson's Portland disc, "I'm a Truck," has been picked up by Capitol, according to Central Songs' red-hot promotion man Smiley Monroe . . . Bakersfield's Mike Beagles is now recording for Artist Review Records . . . The SRO signs were out for the Charley Pride-Lynn Anderson-Johnny Duncan concerts in Oakland and Anaheim . . . Jimmy Lawton and the Law Men back in California after two-weeks at the Golden Nugget in Las Vegas. They're currently at the Crows Nest in Oxnard . . . Ray Sanders due at Ed Lankford's Nashville West this month . . . Items for this column are welcomed. Mail to 4510 North Arthur, Fresno, Calif. 93705.

## Mega Meeting



Mega Records Exec VP Bruce Davidson and Mega Chairman of the Board Harry Pratt visit with Pat McKinney between shows at Nashville's Western Room. Pat is the newest artist signed to Mega and has a new release out titled, "Gypsies, Tramps and Thieves."

## NASHVILLE REPORT

(Continued from page 42)

Roy Drusky booked for week in Anchorage, Alaska, later this month. He'll be playing some of the longest nights of the year . . . Birthdaying: Merle Travis, Donna Darlene, Jody Miller, Jack Reno, Teddy Wilburn, Jim Nesbitt, John Wesley Ryles I and Ferlin Husky. By the way, Ferlin and his wife Mavis expect their third child next May . . . Johnny Cash and June Carter back from Holy Land where they filmed documentary which may be released as TV special.

Show Biz productions negotiating with sponsors for proposed Loretta Lynn syndicated TVer. Meanwhile, the Wilburn Brothers' video syndie using name brand artists as guests to fill vacancy created by Loretta's exit as featured performer . . . WSM dee-jay Ralph Emery's syndicated radio show (five weekly) renewed for 1972 by General Mills. It's in about 140 markets . . . Columbia artist David Rogers headlining at Hurey's in Chester, Pa.

### WOULD YOU TAKE ANOTHER CHANCE ON ME? JERRY LEE LEWIS

For all you Jerry Lee cultists, here's the "Killer's" latest 11-song folio. If you dug the J. L. L. of rockabilly days, then we recommend "Me and Bobby McGee" and "Big Blon' Baby." For country radio try "Would You Take Another Chance," "Anot her Hand Shakin' Godbye," Haggard's standard "Swinging Doors" and "The Hurtin' Part."



### EARL SCRUGGS, HIS FRIENDS AND FAMILY

Columbia 30584.

Now here is a truly interesting LP that was cut at several different locales. Earl and the boys do some meaningful narration on some cuts. Doc Watson, Joan Baez, Bob Dylan, the Byrds, the Moog & the Morris Brothers join Earl and sons Randy and Gary on the collector's item. Earl's speaking debut is timely.



### HERE COMES HONEY AGAIN

SONNY JAMES—Capitol ST849.

The No. 1 Southern Gentleman has, as a starter, his current hit "Here Comes Honey Again" (love those flat top runs). Then comes the Johnny Ace classic "Pledging My Love." Next is an inspiration song that Sonny co-authored. Ben Peters' "Surprise, Surprise" is well done. One of the highlights is "Louisiana Bayou." Side two goodies are "Clinging Vine" and "Still Water Runs Deep."



## Country Hot Line

(Continued from page 42)

Bobby Lewis has a heavy with "Today's Teardrops" in Dallas, Norfolk and Nashville areas.

Charley Pride on Decca? Yes--in the new soundtrack LP "Sometimes a Great Notion" conducted by Henry Mancini. Charley does the movie's opening and closing theme, "All His Children," which we understand will be his next single for RCA. Movie features Paul Newman and Henry Fonda.

## Darrell Signed



Johnny Darrell, who had the first smash on "Green Green Grass of Home," is shown being congratulated by Cartwheel executives Dale Morris, left, and Ron Chancey, right, at the announcement of his signing with the label. His first release, "Don't It Seem To Rain a Lot," was shipped last week.



# THE COUNTRY ALBUM CHART

DECEMBER 4, 1971

| THIS WK. | LAST WK. |  | WKS. ON CHART |
|----------|----------|--|---------------|
| 1        | 1        | EASY LOVIN' FREDDIE HART—Capitol ST 838                                  | 10            |
| 2        | 2        | SILVER TONGUED DEVIL AND I KRIS KRISTOFFERSON—Monument 30679             | 16            |
| 3        | 4        | THE WORLD OF LYNN ANDERSON LYNN ANDERSON—Columbia 30902                  | 8             |
| 4        | 3        | SOMEDAY WE'LL LOOK BACK MERLE HAGGARD—Capitol ST 835                     | 15            |
| 5        | 6        | THE JOHNNY CASH COLLECTION—HIS GREATEST HITS—Columbia KC 30887           | 6             |
| 6        | 11       | WE GO TOGETHER GEORGE JONES & TAMMY WYNETTE—Epic 30802                   | 5             |
| 7        | 7        | ME AND BOBBY McGEE KRIS KRISTOFFERSON—Monument 30817                     | 8             |
| 8        | 8        | YOU'RE LOOKIN' AT COUNTRY LORETTA LYNN—Decca DL 75310                    | 8             |
| 9        | 13       | I'M JUST ME CHARLEY PRIDE—RCA LSP 4560                                   | 20            |
| 10       | 9        | IN SEARCH OF A SONG TOM T. HALL—Mercury SR 61350                         | 11            |
| 11       | 10       | PITTY PATTY PATTY SUSAN RAYE—Capitol ST 807                              | 15            |
| 12       | 5        | KO KO JOE JERRY REED—RCA LSP 4596  | 11            |
| 13       | 16       | THE BEST OF BUCK OWENS—Capitol ST 840                                    | 5             |
| 14       | 15       | THE WORLD OF MARTY ROBBINS—Columbia 30881                                | 6             |
| 15       | 14       | YOU'RE MY MAN LYNN ANDERSON—Columbia 30793                               | 19            |
| 16       | 22       | WOULD YOU TAKE ANOTHER CHANCE ON ME JERRY LEE LEWIS—Mercury 61346        | 3             |
| 17       | 20       | COAT OF MANY COLORS DOLLY PARTON—RCA LSP 4603                            | 6             |
| 18       | 12       | I WONDER WHAT SHE'LL THINK ABOUT MY LEAVIN' CONWAY TWITTY—Decca DL 75292 | 15            |
| 19       | 17       | I WON'T MENTION IT AGAIN RAY PRICE—Columbia 30510                        | 26            |
| 20       | 25       | BILL ANDERSON'S GREATEST HITS, VOL. 2—Decca DL 75215                     | 3             |
| 21       | 18       | TAMMY'S GREATEST HITS, VOL. 2 TAMMY WYNETTE—Epic 30733                   | 13            |
| 22       | 19       | PORTER WAGONER SINGS HIS OWN—RCA LSP 4586                                | 9             |
| 23       | 35       | HOW CAN I UNLOVE YOU LYNN ANDERSON—Columbia 30925                        | 2             |
| 24       | 21       | TALK IT OVER IN THE MORNING ANNE MURRAY—Capitol ST 821                   | 7             |
| 25       | 26       | ROSE GARDEN LYNN ANDERSON—Columbia 30411                                 | 50            |
| 26       | 38       | CHARLEY PRIDE SINGS HEART SONGS—RCA LSP 4617                             | 2             |
| 27       | 23       | TODAY MARTY ROBBINS—Columbia 30816                                       | 17            |
| 28       | 24       | PICKIN' MY WAY CHET ATKINS—RCA LSP 4585                                  | 10            |
| 29       | 27       | THE LAST TIME I SAW HER GLEN CAMPBELL—Capitol 733                        | 18            |
| 30       | 28       | CLASS OF '71 FLOYD CRAMER—RCA LSP 4590                                   | 10            |
| 31       | 29       | LIVE AT THE SAM HOUSTON MEL TILLIS—MGM SE 4788                           | 11            |
| 32       | 30       | GEORGE JONES SINGS THE SONGS OF LEON PAYNE—Musicor MS 3204               | 13            |
| 33       | —        | HERE COMES HONEY AGAIN SONNY JAMES—Capitol ST 849                        | 1             |
| 34       | 32       | BEST OF PORTER WAGONER & DOLLY PARTON—RCA LSP 4556                       | 19            |
| 35       | 52       | FRISCO MABEL JOY MICKEY NEWBURY—Elektra 74107                            | 2             |
| 36       | 31       | DAVID HOUSTON'S GREATEST HITS, VOL. 2—Epic 30602                         | 12            |
| 37       | 36       | SUPER COUNTRY DANNY DAVIS & THE NASHVILLE BRASS—RCA LSP 4571             | 14            |
| 38       | 33       | THE SENSATIONAL SONNY JAMES—Capitol 804                                  | 18            |
| 39       | 44       | TREAT HIM RIGHT BARBARA MANDRELL—Columbia 30967                          | 5             |
| 40       | 48       | LIVING AND LEARNING TAKE MY HAND MEL TILLIS & SHERRY BRYCE—MGM SE 4800   | 3             |
| 41       | 39       | POEMS, PRAYERS AND PROMISES JOHN DENVER—RCA LSP 4499                     | 21            |
| 42       | 34       | PICTURES OF MOMENTS TO REMEMBER STATLER BROTHERS—Mercury 61349           | 16            |
| 43       | 50       | LOVING HER WAS EASIER EDDY ARNOLD—RCA LSP 4625                           | 2             |
| 44       | 41       | WEST TEXAS HIGHWAY GEORGE HAMILTON IV—RCA LSP 4609                       | 4             |
| 45       | 53       | RANGER'S WALTZ MOMS & DADS—GNP Crescendo 2061                            | 3             |
| 46       | 37       | WHEN YOU'RE HOT, YOU'RE HOT JERRY REED—RCA LSP 4508                      | 33            |
| 47       | —        | CHARLOTTE FEVER KENNY PRICE—RCA 4605                                     | 1             |
| 48       | 42       | WITH ALL DUE RESPECT TO KRIS KRISTOFFERSON JERRY KENNEDY—Mercury 61339   | 7             |
| 49       | 46       | SOMETHING SPECIAL CONNIE EATON—Chart CHS 1049                            | 5             |
| 50       | 47       | AWARD WINNERS HANK SNOW—RCA LSP 4601                                     | 4             |
| 51       | 55       | SHE DON'T MAKE ME CRY DAVID ROGERS—Columbia 30972                        | 4             |
| 52       | 43       | HE'S SO FINE JODY MILLER—Epic 30659                                      | 2             |
| 53       | 63       | A MAN CALLED TEX TEX WILLIAMS—Monument 30909                             | 13            |
| 54       | 40       | SATURDAY MORNING CONFUSION BOBBY RUSSELL—United Artists 5548             | 2             |
| 55       | 57       | GREAT COUNTRY DUETS—Columbia 30896                                       | 6             |
| 56       | 60       | PLEDGING MY LOVE KITTY WELLS—Decca 75313                                 | 4             |
| 57       | 66       | HAVE YOU HEARD DOTTIE WEST—RCA 4606                                      | 2             |
| 58       | —        | IT'S A SIN TO TELL A LIE SLIM WHITMAN—United Artists 6819                | 2             |
| 59       | 45       | THE AMERICAN WAY OF LIFE TOMMY CASH—Epic 30860                           | 1             |
| 60       | 51       | I NEED SOME GOOD NEWS BAD BOBBY BARE—Mercury 61339                       | 7             |
| 61       | 49       | WILL THE REAL DAVE DUDLEY PLEASE SING DAVE DUDLEY—Mercury 61351          | 11            |
| 62       | 65       | FOR THE GOOD TIMES RAY PRICE—Columbia CS 3 9106                          | 65            |
| 63       | 70       | JERRY CLOWER FROM YAZOO CITY (MISSISSIPPI TALKIN')—Decca 75286           | 28            |
| 64       | 54       | I WANNA BE FREE LORETTA LYNN—Decca 75282                                 | 29            |
| 65       | 56       | JEANNIE C. RILEY'S GREATEST HITS—Plantation PLP 13                       | 22            |
| 66       | 58       | LONESOME SAMMI SMITH—Mega M31-1007                                       | 17            |
| 67       | 59       | MAN IN BLACK JOHNNY CASH—Columbia 30550                                  | 24            |
| 68       | 61       | HAG MERLE HAGGARD—Capitol 735  | 35            |
| 69       | 62       | RUBY BUCK OWENS & THE BUCKAROOS—Capitol ST 795                           | 22            |
| 70       | 72       | HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega M31-1000              | 57            |
| 71       | 69       | DID YOU THINK TO PRAY CHARLEY PRIDE—RCA LSP 4513                         | 33            |
| 72       | 71       | THE AWARD WINNERS GLASER BROTHERS—MGM 4775                               | 14            |
| 73       | 67       | GLEN CAMPBELL'S GREATEST HITS—Capitol SW 752                             | 34            |
| 74       | 68       | CALIFORNIA GRAPEVINE FREDDIE HART—Capitol ST 593                         | 16            |
| 75       | 74       | THIS IS JERRY WALLACE—Decca 75294  | 11            |



# COUNTRY SINGLES PUBLISHERS LIST

|   |    |   |    |
|---|----|---|----|
| A WHOLE LOTTA LOVIN' George Richey (Al Gallico/Playback, BMI)                           | 49 | I'M SORRY IF MY LOVE GOT IN YOUR WAY Bob Ferguson (Blue Crest, BMI)           | 21 |
| ALL I EVER NEED IS YOU Scott Turner (United Artists/Racer, ASCAP)                       | 19 | I'VE COME AWFUL CLOSE Joe Allison (Chess, ASCAP)                              | 68 |
| ALRIGHT, I'LL SIGN THE PAPERS Owen Bradley (Cedarwood, BMI)                             | 42 | I'VE GOT A HAPPY HEART (Blue Book, BMI)                                       | 22 |
| ANOTHER NIGHT OF LOVE Billy Sherrill (Young World/Cedar Star & Equinox, BMI)            | 17 | KISS AN ANGEL GOOD MORNIN' Jack Clement (Playback, BMI)                       | 4  |
| BABY, I'M YOURS Billy Sherrill (Blackwood, BMI)   | 7  | LEAD ME ON Owen Bradley (Shade Tree, BMI)                                     | 1  |
| BABY'S SMILE, WOMAN'S KISS Montgomery & Goldsboro (United Artists, ASCAP)               | 44 | LIGHT OF LOVE, THE Tommy Allsup (Buzz Cason, ASCAP)                           | 71 |
| BRING HIM HOME SAFELY TO ME Billy Sherrill (Tree, BMI)                                  | 26 | LIVING AND LEARNING Jim Vienneau (Sawgrass, BMI)                              | 20 |
| BURNING THE MIDNIGHT OIL Bob Ferguson (Owepar, BMI)                                     | 28 | LOVE OF THE COMMON PEOPLE Cliff Williamson (Tree, BMI)                        | 48 |
| CAROLYN Earl Ball (Shade Tree, BMI)   | 67 | MAGNIFICENT SANCTUARY BAND Joe Allison (Beechwood/Race, BMI)                  | 33 |
| CATCH THE WIND M.G.B. Prod. (Terrace, ASCAP)  | 38 | MORNING AFTER BABY LET ME DOWN Griff & Heard (Blue Echo, ASCAP)               | 50 |
| C & W MEETS R & B Johnny Elgin (Sue-Merl, ASCAP)  | 40 | MUCH OBLIGE Owen Bradley (Belardo, BMI)                                       | 72 |
| CHAIN DON'T TAKE TO ME, A Glenn Sutton (Blue Crest, BMI)                                | 27 | NEAR YOU Jim Vienneau (Supreme, ASCAP)  | 43 |
| COAT OF MANY COLORS Bob Ferguson (Owepar, BMI)  | 16 | NEVER ENJOY SONG OF LOVE Lee & Reynolds (Metric, BMI)                         | 8  |
| COUNTRY GREEN Westley Rose (Acuff-Rose, ASCAP)  | 11 | NIGHT THEY DROVE OLD DIXIE DOWN Glori-B Prod. (Canaan, ASCAP)                 | 37 |
| DADDY WAS A PREACHER Joe Johnson (4-Star, BMI)  | 60 | PAPA WAS A GOOD MAN Larry Butler (Paskey, BMI)                                | 14 |
| DADDY FRANK Ken Nelson (Blue Book, BMI)   | 2  | PART OF YOUR LIFE, A Billy Sherrill (Makamilion, BMI)                         | 61 |
| DID WE HAVE TO COME THIS FAR Walter Haynes (Blue Crest/Hill & Range, BMI)               | 74 | PUSH THE PANIC BUTTON Frank Jones (Window, BMI)                               | 73 |
| DIS-SATISFIED Owen Bradley (Stallion, BMI)  | 6  | RECONSIDER ME Tommy Allsup (Shelby Singleton, BMI)                            | 64 |
| DOZEN PAIRS OF BOOTS, A Scott Turner (Pale Ouro, BMI)                                   | 25 | RENO AIRPORT, NASHVILLE PLANE Owen Bradley (Needahit, BMI)                    | 75 |
| EARLY MORNING SUNSHINE Marty Robbins (Mariposa, BMI)                                    | 10 | RINGS Jim Glaser (Unart, BMI)   | 24 |
| EVERYTHING BUT LOVE Billy Sherrill (Algee, BMI)   | 13 | ROLL TRUCK ROLL Glen Sutton (Central Songs, BMI)                              | 58 |
| FOR THE KIDS Jim Malloy (Evil Eye, BMI)   | 39 | ROLLIN' IN MY SWEET BABY'S ARMS Ken Nelson (Blue Book, BMI)                   | 29 |
| GENTLE RAINS OF HOME Joe Johnson (4-Star, BMI)  | 70 | ROSES AND THORNS (Shelby Singleton, BMI)                                      | 18 |
| GOIN' TO THE COUNTRY Owen Bradley (Sailor, ASCAP)                                       | 59 | RUBY YOU'RE WARM Pete Drake (Tree, BMI)                                       | 46 |
| HERE COMES HONEY AGAIN George Richey (Marson, BMI)                                      | 5  | (SEASHORES OF) OLD MEXICO Atkins & Light (Blue Book, BMI)                     | 63 |
| HITCHIN' A RIDE Glori-B Prod. (Intune, BMI)   | 15 | SHE'S ALL I GOT Billy Sherrill (Williams/Excellorec, BMI)                     | 3  |
| HOME SWEET HOME Billy Sherrill (Algee/Tree, BMI)  | 9  | SOMEWHERE IN VIRGINIA IN THE RAIN Misty & Jack Prod. (109 Oaks/Birdwalk, BMI) | 32 |
| HOUSTON BLUES Jim Vienneau (Acuff-Rose, BMI)  | 45 | THINK AGAIN Jerry Kennedy (Jack & Bill, ASCAP)                                | 54 |
| HOW DO YOU MEND A BROKEN HEART Ron Chancey (Casserole/Tamerlane, BMI)                   | 36 | TODAY'S TEARROPS Scott Turner (Sea Lark Ent., BMI)                            | 69 |
| I ALREADY KNOW Larry Butler (Tree, BMI)   | 65 | TOO OLD TO CUT THE MUSTARD (Acuff-Rose, BMI)                                  | 51 |
| I CAN'T SEE ME WITHOUT YOU Owen Bradley (Twitty-Bird, BMI)                              | 53 | TRAIN, TRAIN Glenn Sutton (Glen Campbell/Young World, BMI)                    | 41 |
| I FALL TO PIECES John Boylan (Tree, BMI)  | 66 | TRACES OF A WOMAN Jim Vienneau (Forest Hills, BMI)                            | 35 |
| I LOVE YOU DEAR Jim Malloy (Alpine, ASCAP)  | 62 | TURN YOUR RADIO ON Ray Stevens (Affiliated Ent., BMI)                         | 57 |
| I SAY A LITTLE PRAYER/PHOENIX MEDLEY deLory & Ahern (Blue Seas/Jac, ASCAP; Rivers, BMI) | 34 | WEST TEXAS HIGHWAY Bob Ferguson (Wren/Heavy, BMI)                             | 30 |
| I SAW THE LIGHT William E. McEuen (Fred Rose, BMI)                                      | 50 | WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Kennedy (Jack & Bill, ASCAP)        | 12 |
| I'LL FOLLOW YOU Bob Moore (Blad, BMI)   | 23 | YESTERDAY'S WINE Felton Jarvis (Nelson, BMI)                                  | 55 |
| I'M A TRUCK Gene Breeden (Plaque/Ripcord/Central Songs, BMI)                            | 56 | YOU BETTER MOVE ON Ron Chancey (Keva, BMI)                                    | 31 |
| I'M GONNA LEAVE YOU George Richey (Melba-Jack/Belle Mende, ASCAP)                       | 47 |   |    |

## Horton Closes Office

■ NASHVILLE — Songwriter/publisher rep Vaughn Horton has closed his Nashville office to follow doctor's orders and pursue work on a musical production based on the life of Jimmie Rodgers called "The Swingin' Preacher." Peer-Southern, who main-

tained office space in Vaughn's suite, will reportedly seek other space in Music City. Horton was recently made a member of the Nashville Songwriters Hall of Fame, and received a 25-year citation for service to ASCAP which included writing 19 songs which sold over a million copies each with a total of 68 million records sold.

## A GREAT STOCK-ing ITEM!



TINY TIM sings  
**RUDOLPH  
THE RED-NOSED  
REINDEER**



Published by: St. Nicholas Music (ASCAP) on Vic-Tim Records Dist. by Audio-Fidelity

dee jay copies: BRITE STAR PROMOTIONS, 728 16th Ave. S., Nashville, Tenn.



# COUNTRY SINGLE PRODUCT

**JACK GREENE & JEANNIE SEELY—Decca 32898**

**MUCH OBLIGE (Belardo Music, BMI)**

**THE FIRST DAY (Tree Publ., BMI)**

The Decca people are very high on the duo that scored heavily with "Wish I Didn't Have to Miss You." The follow-up is an up-tempo big production. Didn't somebody leave the "d" off oblige?

**JAN HOWARD—Decca 32905**

**LOVE IS LIKE A SPINNING WHEEL (Duchess, BMI)**

Very very likable melody that Bill Owens put with a set of English lyrics. The record should be previewed several times to get the feel.

**GRANDPA JONES—Monument 8528**

**THE VALLEY OF THE NEVER DO NO GOOD (Tree Publ., BMI)**

**A DOLLAR SHORT (Loray El Marlee, BMI)**

Here's the debut of the "new" Grandpa. Gramps handles the Red Lane song with serious aplomb. Right on, Grandpa!

**MAGGIE—MGM K14318**

**WOLVERTON MOUNTAIN (Painted Desert, BMI)**

**PLEASE (Ohmnivore/Negative Music, BMI)**

They're back again. The group that had the great cut on "Hot Little Hands" now tries to break with the nine-year-old Claude King hit. OK cut.

**MANDI MARTIN—Prince 7109**

**NICE GIRL (Granite, ASCAP)**

**DON'T TURN YOUR BACK ON ME BABY (Granite, ASCAP)**

According to Mandi's lyric, nobody's going to receive her favors until they sign the marriage license. Last line says: "I've got a black belt in Karate. So don't mess with my body."

**GARY PAXTON—MGM K14306**

**OUT ON A LIMB (Acoustic, BMI)**

**CARIN' FOR KAREN (Acoustic, BMI)**

Gary didn't expect the hard country reception he's getting, but MGM has decided to go all the way with the "Corny Bubblegum" release. Look for a cover by one of Nashville's biggies.

**BOBBY PENN—50 States FS-4**

**HI HEEL SNEAKERS (Medal Music, BMI)**

**YOU AND ONLY YOU (Atlantic Music, ASCAP)**

Every act in the business has "Hi Heel Sneakers" and "Long Tall Texan" in their live repertoire, so it's no shock to see this r&b standard in the country market. It rocks!

**BOBBY WRIGHT—Decca 32903**

**SEARCH YOUR HEART (Contention, SESAC)**

Another Ted Harris song to follow Bobby's big "Here I Go Again" hit. Vocal work is excellent and production is lush on this easy-going ballad.

**JOHNNY & JONIE MOSBY—Capitol 3219**

**JUST ONE MORE TIME (Glenwood Music, ASCAP)**

**MEET ME TONIGHT (Central Songs, BMI)**

Lilting uptempo Johnny Cunningham song with tricky changes, string sounds and a rolling guitar. Terrific production and excellent vocal work.

**JEAN STEAKLEY—Souncot 1127**

**DADDY WAS A BIG MAN (Four Star, BMI)**

**I CAME INTO THIS WORLD CRYING (Four Star, BMI)**

With "Daddy Frank" and "Papa Was a Good Man" on the charts, it looks like patriarchal songs are in vogue.



# COUNTRY DISC JOCKEY REPORTS

The following charts are selected at random with no regard to content by the Nashville office as being representative of secondary market airplay activity.

**WVAM—Altoona, Pennsylvania**

1. KISS AN ANGEL GOOD MORNING—Charlie Pride
2. ROLLIN' IN MY SWEET BABY'S ARMS—Buck Owens
3. HERE COMES HONEY AGAIN—Sonny James
4. FLY AWAY AGAIN—Dave Dudley
5. THE NIGHT MISS NANCY ANN'S HOTEL BURNED DOWN—Tex Williams
6. RINGS—Glaser Brothers
7. LEAD ME ON—Loretta Lynn & Conway Twitty
8. KO KO JOE—Jerry Reed
9. DADDY FRANK THE GUITAR MAN—Merle Haggard
10. ANOTHER NIGHT OF LOVE—Freddie Weller

**WASP—Brownsville, Pennsylvania**

1. NEVER ENDING SONG OF LOVE—Dickey Lee
2. SHE'S LEAVING—Jim Ed Brown
3. HERE COMES HONEY AGAIN—Sonny James
4. SHE'S ALL I GOT—Johnny Paycheck
5. RINGS—Tompall & The Glaser Brothers
6. RED DOOR—Carl Smith
7. EARLY MORNING SUNSHINE—Marty Robbins
8. ROLLIN' IN MY SWEET BABY'S ARMS—Buck Owens & The Buckaroos
9. BE A LITTLE QUIETER—Porter Wagoner
10. HITCHIN' A RIDE—Jack Reno

**WFRB—Frostburg, Maryland**

1. LOVING HER WAS EASIER—Roger Miller
2. ROLLIN' IN MY SWEET BABY'S ARMS—Buck Owens
3. A SONG TO MAMA—Carter Family
4. WEST TEXAS HIGHWAY—George Hamilton IV
5. RINGS—Tompall & the Glaser Brothers
6. CHARLOTTE FEVER—Kenny Price
7. HERE COMES HONEY—Sonny James
8. CHICKEN EVERY SUNDAY—Norma Jean
9. BABY I'M YOURS—Jody Miller
10. COME BACK HOME—Bobby Goldsboro

**WDXN—Clarksville, Tenn.**

1. LEAD ME ON—Twitty/Lynn
2. HOW CAN I UNLOVE YOU—Lynn Anderson
3. WHAT A DREAM—Conway Twitty
4. HERE COMES HONEY AGAIN—Sonny James
5. EASY LOVING—Freddie Hart
6. ANOTHER NIGHT OF LOVE—Freddie Weller
7. HITCHIN' A RIDE—Jack Reno
8. TALK IT OVER IN THE MORNING—Anne Murray
9. I'LL FOLLOW YOU—George Jones
10. HAVEN'T YOU HEARD—Ray Pillow

**WJEM—Valdosta, Ga.**

1. LEAD ME ON—Conway & Loretta
2. HERE COMES HONEY AGAIN—Sonny James
3. IF I'M A FOOL FOR LEAVING—Gene Watson
4. WEST TEXAS HIGHWAY—George Hamilton IV
5. WHEN YOU'RE TWENTY-ONE—Claude King
6. BE A LITTLE QUIETER—Porter Wagoner
7. WE'VE GOT EVERYTHING BUT LOVE—David & Barbara
8. SNAP YOUR FINGERS—Dick Curless
9. HANGING OVER ME—Jack Greene
10. HONKY TONK STARDUST COWBOY—Lefty Frizzell

**WPNX—Columbus, Georgia**

1. HERE COMES HONEY, AGAIN—Sonny James
2. DIS-SATISFIED—Anderson/Howard
3. EARLY MORNING SUNSHINE—Marty Robbins
4. BABY, I'M YOURS—Jody Miller
5. DADDY FRANK—Merle Haggard
6. NEVER ENDING SONG OF LOVE—Dickey Lee
7. IT DON'T DO NO GOOD TO BE A GOOD GIRL—Liz Anderson
8. KISS AN ANGEL GOOD MORNING—Charley Pride
9. LEAD ME ON—Twitty/Lynn
10. RINGS—Tompall/Glaser Bros.

**WJCO—Jackson, Michigan**

1. THE LIGHT OF LOVE—Stan Hitchcock
2. A PERFECT STRANGER—Joanna Neel
3. COUNTRY GREEN—Don Gibson
4. ALRIGHT I'LL SIGN THE PAPER—Jeanne Seely
5. THE WOMAN ON THE INSIDE—Cal Smith
6. I'M SORRY IF MY LOVE GOT IN YOUR WAY—Connie Smith
7. THE OLD PINE TREE—Red Sovine
8. I OWE IT TO MY HEART—W. Pierce & Nancy Dee
9. WHO PUT THE LEAVING IN YOUR EYES—Jimmy Dean
10. BREAKING IN A BRAND NEW BROKEN HEART—Lois Johnson

**WMUS—Muskegon, Mich.**

1. HERE COMES HONEY AGAIN—Sonny James
2. SHE'S LEAVING—Jim Ed Brown
3. LEAD ME ON—Conway Twitty & Loretta Lynn

**4. BABY, I'M YOURS—Jody Miller**

5. IT'S A SIN—Slim Whitman
6. DADDY FRANK (The Guitar Man)—Merle Haggard
7. EARLY MORNING SUNSHINE—Marty Robbins
8. SHORT AND SWEET—Bobby Bare
9. RINGS—Tompall & Glaser Brothers
10. ALL I EVER NEED IS YOU—Ray Sanders

**WKMF—Flint, Michigan**

1. HERE COMES HONEY AGAIN—Sonny James
2. ANOTHER NIGHT OF LOVE—Freddie Weller
3. NEVER ENDING SONG OF LOVE—Mayf Nutter
4. RINGS—Tompall & Glaser Bros.
5. HOME SWEET HOME—David Houston
6. RED DOOR—Carl Smith
7. EARLY MORNING SUNSHINE—Marty Robbins
8. LEAD ME ON—L. Lynn/C. Twitty
9. I'M GONNA ACT RIGHT—Nat Stuckey
10. HITCHIN' A RIDE—Jack Reno

**KSTL—St. Louis, Mo.**

1. HERE COMES HONEY AGAIN—Sonny James
2. ROLLIN' IN MY SWEET BABY'S ARMS—Buck Owens
3. SOME DAY WE'LL LOOK BACK—Merle Haggard
4. I'D RATHER BE SORRY—Ray Price
5. YOU'RE LOOKING AT COUNTRY—Loretta Lynn
6. EASY LOVING—Freddie Hart
7. ANOTHER NIGHT OF LOVE—Freddie Weller
8. RINGS—Tompall & Glaser Brothers
9. HOW CAN I UNLOVE YOU—Lynn Anderson
10. DADDY FRANK—Merle Haggard

**WXMT—Merrill, Wisc.**

1. HOW CAN I UNLOVE YOU—Lynn Anderson
2. HERE COMES MY HONEY AGAIN—Sonny James
3. ROLLIN' IN MY SWEET BABY'S ARMS—Buck Owens
4. LEAD ME ON—C. Twitty & L. Lynn
5. EASY LOVING—Freddie Hart
6. ANOTHER NIGHT OF LOVE—Freddie Weller
7. RINGS—Tompall & The Glaser Bros.
8. DADDY FRANK—Merle Haggard
9. NEVER ENDING SONG OF LOVE—Dickie Lee
10. I'D RATHER BE SORRY—Ray Price

**KFRM—Wichita, Kansas**

1. LEAD ME ON—Lynn/Twitty
2. HERE COMES HONEY—Sonny James
3. RINGS—Tompall & Glaser Bros.
4. FLY AWAY AGAIN—Dave Dudley
5. BE A LITTLE QUIETER—Porter Wagoner
6. ROLLIN' IN MY SWEET BABY'S ARMS—Buck Owens
7. NEVER ENDING SONG OF LOVE—Dickie Lee
8. I'M GONNA ACT RIGHT—Nat Stuckey
9. NO NEED TO WORRY—Cash/Carter
10. I DON'T KNOW YOU ANYMORE—Tommy Overstreet

**KBAR—Burley, Idaho**

1. IT'S TOO LATE—Anthony Armstrong Jones
2. BACK WHEN—Wanda Jackson
3. YOU'RE LOOKING AT COUNTRY—Loretta Lynn
4. PITY PITY PATTY—Susan Raye
5. THE LAST TIME I SAW HER—Glen Campbell
6. LOVES OLD SONG—Barbara Fairchild
7. HOW CAN I UNLOVE YOU—Lynn Anderson
8. A WHOLE LOTTA LOVIN'—Anita Carter
9. SWEET DREAMS AND SARAH—Mac Davis
10. NO NEED TO WORRY—J. Cash/J. Carter

**KNDC—Hettinger, No. D.**

1. ROLLIN' IN MY SWEET BABY'S ARMS—Buck Owens
2. RINGS—Tompall & Glaser Bros.
3. NO NEED TO WORRY—Johnnie & June
4. KO-KO JOE—Jerry Reed
5. NEVER ENDING SONG OF LOVE—Mayf Nutter
6. FLY AWAY AGAIN—Dave Dudley
7. THE MORNING AFTER—Jerry Wallace
8. CEDARTOWN GEORGIA—Waylon Jennings
9. I GET LONELY WHEN IT RAINS—Leroy Van Dyke
10. ANOTHER NIGHT OF LOVE—Freddie Weller

**KIEV—Glendale, Calif.**

1. I DON'T KNOW YOU—Tommy Overstreet
2. THE CHOKIN' KIND—Diana Trask
3. CALIFORNIA KID—Lobo
4. SNAP YOUR FINGERS—Dick Curless
5. FREEDOM COMES—Fortunes
6. LOVING HER—Kris Kristofferson
7. EARLY MORNING SUNSHINE—Marty Robbins
8. ONLY YOU KNOW—Delaney/Bonnie
9. NO NEED TO WORRY—Cash/Carter
10. 16 BANKS OF THE OHIO—Olivia Newton-John

# Willie Nelson

## Yesterday's Wine

### b/w Me and Paul

... a new single  
that turns into  
a double!

both songs written by Willie Nelson  
Published by Willie Nelson Music, Inc.

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(615) 383-6666

Both songs included in Willie's Newest Album,  
"YESTERDAY'S WINE"





# THE COUNTRY SINGLES CHART

DECEMBER 4, 1971

THIS WK. LAST WK.

WKS. ON CHART

|    |    |    |  |    |
|----|----|----|--|----|
| 2  | 1  | 2  | LEAD ME ON CONWAY TWITTY & LORETTA LYNN—<br>Decca 32873                  | 10 |
| 2  | 3  | 1  | DADDY FRANK (the Guitar Man) MERLE HAGGARD—Capitol 3198                  | 8  |
| 3  | 4  | 2  | SHE'S ALL I GOT JOHNNY PAYCHECK—Epic 5-10783                             | 9  |
| 4  | 5  | 3  | KISS AN ANGEL GOOD MORNING CHARLEY PRIDE—RCA 74-0550                     | 7  |
| 5  | 1  | 4  | HERE COMES HONEY AGAIN SONNY JAMES—Capitol 3114                          | 11 |
| 6  | 7  | 5  | DIS-SATISFIED BILL ANDERSON & JAN HOWARD—Decca 32877                     | 9  |
| 7  | 8  | 6  | BABY, I'M YOURS JODY MILLER—Epic 5-10785                                 | 9  |
| 8  | 6  | 7  | NEVER ENDING SONG OF LOVE DICKEY LEE—RCA 48-1013                         | 12 |
| 9  | 13 | 8  | HOME SWEET HOME/MAIDEN'S PRAYER DAVID HOUSTON—<br>Epic 5-10778           | 10 |
| 10 | 9  | 9  | EARLY MORNING SUNSHINE MARTY ROBBINS—Columbia 4-45442                    | 10 |
| 11 | 17 | 7  | COUNTRY GREEN<br>DON GIBSON—Hickory K16145                               | 7  |
| 12 | 21 | 5  | WOULD YOU TAKE ANOTHER<br>CHANCE ON ME<br>JERRY LEE LEWIS—Mercury 73248  | 5  |
| 13 | 14 | 11 | EVERYTHING BUT LOVE<br>DAVID HOUSTON & BARBARA<br>MANDRELL—Epic 5-10779  | 11 |
| 14 | 15 | 8  | PAPA WAS A GOOD MAN<br>JOHNNY CASH—<br>Columbia 4-45460                  | 8  |
| 15 | 16 | 11 | HITCHIN' A RIDE<br>JACK RENO—Target T13-137                              | 11 |
| 16 | 18 | 6  | COAT OF MANY COLORS<br>DOLLY PARTON—RCA 74-0538                          | 6  |
| 17 | 10 | 11 | ANOTHER NIGHT OF LOVE<br>FREDDY WELLER—<br>Columbia 4-45451              | 11 |
| 18 | 20 | 7  | ROSES AND THORNS<br>JEANNIE C. RILEY—<br>Plantation PL-79                | 7  |
| 19 | 19 | 9  | ALL I EVER NEED IS YOU<br>RAY SANDERS—<br>United Artists 50827           | 9  |
| 20 | 25 | 6  | LIVING AND LEARNING<br>MEL TILLIS & SHERRY BRYCE—<br>MGM K14303          | 6  |
| 21 | 23 | 9  | I'M SORRY IF MY LOVE GOT<br>IN YOUR WAY<br>CONNIE SMITH—RCA 74-0535      | 9  |
| 22 | 30 | 4  | (I'VE GOT A) HAPPY HEART<br>SUSAN RAYE—Capitol 3209                      | 4  |
| 23 | 11 | 10 | I'LL FOLLOW YOU<br>(UP TO OUR CLOUD)<br>GEORGE JONES—Musicor 1446        | 10 |
| 24 | 12 | 13 | RINGS<br>GLASER BROTHERS—MGM K14291                                      | 13 |
| 25 | 27 | 6  | A DOZEN PAIRS OF BOOTS<br>DEL REEVES—United Artists 50840                | 6  |
| 26 | 31 | 6  | BRING HIM SAFELY HOME<br>TO ME<br>SANDY POSEY—Columbia 4-45458           | 6  |
| 27 | 32 | 6  | A CHAIN DON'T TAKE TO ME<br>BOB LUMAN—Epic 5-10786                       | 6  |
| 28 | 35 | 4  | BURNING THE MIDNIGHT OIL<br>PORTER WAGONER & DOLLY<br>PARTON—RCA 74-0565 | 4  |
| 29 | 22 | 14 | ROLLIN' IN MY SWEET<br>BABY'S ARMS<br>BUCK OWENS—Capitol 3164            | 14 |
| 30 | 24 | 12 | WEST TEXAS HIGHWAY<br>GEORGE HAMILTON IV—<br>RCA 45-276                  | 12 |

|    |    |    |  |    |
|----|----|----|--|----|
| 31 | 40 | 5  | YOU BETTER MOVE ON<br>CRASH CRADDOCK—<br>Cartwheel 201   | 5  |
| 32 | 42 | 4  | SOMEWHERE IN VIRGINIA<br>IN THE RAIN<br>JACK BLANCHARD & MISTY<br>MORGAN—Mega 615-0046                   | 4  |
| 33 | 36 | 5  | MAGNIFICENT SANCTUARY<br>BAND<br>ROY CLARK—Dot 17395   | 5  |
| 34 | 37 | 4  | I SAY A LITTLE PRAYER/<br>BY THE TIME I GET TO<br>PHOENIX<br>GLEN CAMPBELL & ANNE<br>MURRAY—Capitol 3200 | 4  |
| 35 | 44 | 4  | TRACES OF A WOMAN<br>BILLY WALKER—MGM K14305   | 4  |
| 36 | 41 | 8  | HOW DO YOU MEND A<br>BROKEN HEART<br>DUANE DEE—Cartwheel A-200   | 8  |
| 37 | 48 | 4  | THE NIGHT THEY DROVE<br>OLE DIXIE DOWN<br>ALICE CREECH—Target T13-0138                                   | 4  |
| 38 | 50 | 4  | CATCH THE WIND<br>JACK PARLOW—Dot 17396  | 4  |
| 39 | 28 | 12 | FOR THE KIDS<br>SAMMI SMITH—Mega 6150039   | 12 |
| 40 | 55 | 3  | C&W MEETS R&B<br>UREL ALBERT—Sugar Hill 017  | 3  |
| 41 | 45 | 7  | TRAIN, TRAIN<br>MURRY KELLUM—Epic 5-10784  | 7  |
| 42 | 51 | 5  | ALRIGHT, I'LL SIGN<br>THE PAPERS<br>JEANNIE SEELY—Decca 32882  | 5  |
| 43 | 47 | 5  | NEAR YOU<br>LAMAR MORRIS—MGM K14289  | 5  |
| 44 | 57 | 4  | BABY'S SMILE, WOMAN'S KISS<br>JOHNNY DUNCAN—<br>Columbia 4-45479   | 4  |
| 45 | 54 | 3  | HOUSTON BLUES<br>JEANNIE C. RILEY—MGM K14310   | 3  |
| 46 | 61 | 3  | RUBY, YOU'RE WARM<br>DAVID ROGERS—<br>Columbia 4-45478   | 3  |
| 47 | 53 | 5  | I'M GONNA LEAVE YOU<br>CHARLEY LOUVIN & MELBA<br>MONTGOMERY—Capitol 3208                                 | 5  |
| 48 | 52 | 4  | LOVE OF THE COMMON<br>PEOPLE<br>LYNN ANDERSON—Chart 15146  | 4  |
| 49 | 49 | 7  | A WHOLE LOTTA LOVIN'<br>ANITA CARTER—Capitol 3194  | 7  |
| 50 | 58 | 3  | I SAW THE LIGHT<br>NITTY GRITTY DIRT BAND WITH<br>ROY ACUFF—<br>United Artists 50849                     | 3  |
| 51 | —  | 1  | TOO OLD TO CUT THE<br>MUSTARD<br>BUCK & BUDDY—Capitol 3215   | 1  |
| 52 | 64 | 4  | THE MORNING AFTER BABY<br>LET ME DOWN<br>RAY GRIFF—Royal American 46                                     | 4  |
| 53 | —  | 4  | I CAN'T SEE ME WITHOUT YOU<br>CONWAY TWITTY—Decca 32895  | 4  |
| 54 | 66 | 2  | THINK AGAIN<br>PATTI PAGE—Mercury 73249  | 2  |
| 55 | 56 | 6  | YESTERDAY'S WINE<br>WILLIE NELSON—RCA 74-0542  | 6  |
| 56 | 70 | 2  | I'M A TRUCK<br>RED SIMPSON—Capitol 3236  | 2  |
| 57 | 71 | 2  | TURN YOUR RADIO ON<br>RAY STEVENS—Barnaby Z57-2048   | 2  |
| 58 | 59 | 3  | ROLL TRUCK ROLL<br>TOMMY CASH—Epic 5-10795   | 3  |
| 59 | 62 | 4  | GOIN' TO THE COUNTRY<br>JOHNNY WRIGHT—Decca 32883  | 4  |
| 60 | 60 | 5  | DADDY WAS A PREACHER<br>JOANNA NEEL—Decca 32865  | 5  |
| 61 | 68 | 2  | A PART OF YOUR LIFE<br>CHARLIE RICH—Epic 5-10809   | 2  |
| 62 | 63 | 3  | I LOVE YOU DEAR<br>EDDY ARNOLD—RCA 74-0559   | 3  |
| 63 | 65 | 3  | (THE SEASHORES OF)<br>OLD MEXICO/NO ONE<br>WILL EVER KNOW<br>HANK SNOW—RCA 74-0544                       | 3  |
| 64 | 67 | 3  | RECONSIDER ME<br>JOHN WESLEY RYLES I—<br>Plantation PL-81  | 3  |
| 65 | 72 | 2  | I ALREADY KNOW<br>WANDA JACKSON—Capitol 3218   | 2  |
| 66 | 69 | 2  | I FALL TO PIECES<br>LINDA RONSTADT—Capitol 3210  | 2  |
| 67 | —  | 1  | CARDOLYN<br>MERLE HAGGARD—Capitol 3222   | 1  |
| 68 | —  | 1  | I'VE COME AWFUL CLOSE<br>HANK THOMPSON—Dot 17399   | 1  |
| 69 | —  | 1  | TODAY'S TEARDROPS<br>BOBBY LEWIS<br>United Artists 50850   | 1  |
| 70 | 73 | 2  | GENTLE RAINS OF HOME<br>GEORGE MORGAN—Decca 32886  | 2  |
| 71 | 75 | 2  | THE LIGHT OF LOVE<br>STAN HITCHCOCK—Caprice 728A   | 2  |
| 72 | —  | 1  | MUCH OBLIGE<br>JACK GREENE & JEANNIE<br>SEELY—Decca 32898  | 1  |
| 73 | 74 | 2  | PUSH THE PANIC BUTTON<br>STONEWALL JACKSON—<br>Columbia 4-45465  | 2  |
| 74 | —  | 1  | DID WE HAVE TO COME<br>THIS FAR<br>WAYNE KEMP—Decca 32891  | 1  |
| 75 | —  | 1  | RENO AIRPORT,<br>NASHVILLE PLANE<br>KITTY WELLS—Decca 32889  | 1  |

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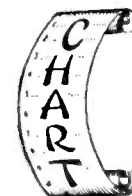
**"PARTIN' OF THE WAYS"**  
**LAWANDA LINDSEY**  
Chart 5144



**"ONE NIGHT TO REMEMBER"**  
**ANTHONY ARMSTRONG JONES**  
Chart 5147



**"TEMPTATION KEEPS TWISTIN' HER ARM"**  
**CARL BUTLER & PEARL**  
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Lee Lewis**

**'Would You  
Take Another Chance On Me'**

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**'THINK AGAIN'**

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