

# RECORD WORLD

## WHO IN THE WORLD

OCTOBER 28, 1972

**By The Very Nature Of His Position As President Of Columbia Records, Clive Davis, Right, Is The Focal Point Of Much Industry Controversy. The Music World's Favorite Target Speaks Candidly In An Exclusive Record World Dialogue, Part I Of Which Appears This Week. See Page 8.**



## HITS OF THE WEEK

SINGLES

**BREAD, "SWEET SURRENDER"** (Screen Gems-Columbia, BMI). From the forthcoming "Guitar Man" album comes another David Gates beauty that is sure to please Bread lovers immensely. Group continually releases quality material, and this one's no exception. Elektra 45818.

**THE HOLLIES, "LONG DARK ROAD"** (Screen Gems-Columbia, BMI). Another "long" record for the British contingent who made the comeback of the year with "Long Cool Woman." This cut is more Hollie-ish with those fantastic harmonies. Hit sound. Epic 10920.

**RICK SPRINGFIELD, "WHAT WOULD THE CHILDREN THINK"** (Porter/Binder, ASCAP). New super idol from down under springs back from his "Speak To The Sky" biggie on this slower tune with a more potent lyric message. From his "Beginnings" album. Capitol 3466.

**THE FOUR TOPS, "KEEPER OF THE CASTLE"** (Trousdale/Soldier, BMI). One of the perennial giants of the industry, The Tops now debut on Dunhill with this Lambert-Potter tune. Title cut from lp should be a pop/r&b monster and put foursome on top once more. Dunhill 4330 (ABC).

SLEEPERS

**CLARENCE CARTER, "BACK IN YOUR ARMS"** (Fame/Saico, BMI). Clarence now joins producer Rick Hall's label and hits fast and hard with this chunk o' funk. Disc should equal artist's previous smashes a la "Slip Away" and "Patches." Fame 91006 (JA).

**DAWN, "YOU'RE A LADY"** (WB, ASCAP). Tony Orlando (with choral backing) shines on this cover version of the song that's currently top three in England for writer Peter Skellern. The production is similar to the original, but group's name should help this rendition. Bell 285.

**DELBERT & GLEN, "I RECEIVED A LETTER"** (R. S. O./Amnesty/Walden, ASCAP). Some tasty country rock from new duo taken from their debut album. Could be label's first hit. Act should be around for quite a while. Clean 60003 (Atlantic).

**WEB SPINNERS, "THEME FROM SPIDERMAN"** (Buddah/Vashti, ASCAP). Like Batman before him, this super hero is going to hit all media in his quest for truth and justice. Catchy tune sticks with you, it should be a rapid chart climber. Buddah 327.

ALBUMS

**CAROLE KING, "RHYMES AND REASONS."** America's premier female songwriter-singer comes back after a brief hiatus with a new album that should put her right back on top. Once again, well produced by Lou Adler. Ode SP 77016 (A&M).

**SANTANA, "CARAVANSERAI."** First Santana album in some time features a few new members and is much more progressive than anything they've done before. However, enough of the old sound remains to keep their legions of fans happy. Columbia KC 31610.

**BEE GEES, "TO WHOM IT MAY CONCERN."** Still another big album from a group that's been away from the scene for too long. The Bee Gees are back in style, with 13 minor masterpieces that will brighten the days of pop fans everywhere. Absolutely scrumptious! Atco SD 7012.

**MELANIE, "STONEGROUND WORDS."** Charmingly packaged set is perhaps the best Melanie album yet. "Together Alone" starts things off beautifully, and the rest is consistently fine. Should do big business. Neighborhood NRS 47005 (Famous).



**Chrysalis Names Goldstein To Head U.S. And Canadian Office** **Controversy Brewing Over Mom's Exposed Slice** **Famous Settles Greene Suit, Takes On Sire And Inks B. J. Thomas** **Country Awards Capture TV Ratings** **Marjoe Gives Exclusive Interview**

# There's another side to Jimmy Leroy Troglodyte Castor.



Jimmy Castor has had two giant novelty hits, "Hey Leroy" and "Troglodyte." Now he has a third hit, "The First Time Ever I Saw Your Face." An instrumental soul kiss that comes from the saxophone of a well schooled musician who knows how to make hits. Jimmy Castor is part of the RCA experience.

**Jimmy Castor "The First Time Ever I Saw Your Face" 74-0836**

**RCA**  
RECORDS  
AND TAPES

## Country Awards TV'er Tops The Ratings

■ NASHVILLE — Early ratings indicate the CBS Country Music Association's award show did well (ABC-71, CBS-65, NBC-57; ABC/CBS were tied for the second half-hour) even though the Kraft Cheese sponsored one-hour show was sandwiched between NBC's Monday Night Movie and ABC's Lions/Packers football thriller.

Big record seller Loretta Lynn took home an armload of the bullet shaped awards. She won the Duo of the Year Award (with Conway Twitty), the Female Vocalist award and she became the first woman to receive the prestigious Entertainer of the Year citation.

Singer/writer/politician Jimmy Davis was named to the Country Music Hall of Fame. Davis, a former Governor of Louisiana, and writer of such standards as "You Are My Sunshine," and "Nobody's Darlin' But Mine," thanked the Grand Ole Opry House crowd as they gave him a standing ovation.

Country music buffs were especially delighted with the production people who this year "kept it country." In past awards shows, producers felt a need to add pop, Broadway and movie stars to the show's roster in an effort to "improve

ratings." This year's CBS show utilized the talents of country music personalities only.

Two important segments of the show included live songs from Hall of Famers Roy Acuff, Tex Ritter, Bill Monroe and Ernest Tubb. Top female vocalists Dottie West, Lynn Anderson, Dolly Parton, Tammy Wynette and Loretta Lynn

(Continued on page 56)

## Sire/Famous In U.S. Distribution Pact

■ NEW YORK—Sire Records has entered into a distribution pact with Famous Music, effective immediately, whereby all Sire product in the United States will be distributed by Famous. The deal was concluded following negotiations between Famous Music President Tony Martell and Sire directors Seymour Stein and Richard Gottehrer.

Sire will have complete control over production and will deliver finished masters to Famous, who will handle all facets of marketing and distribution. Famous and Sire

(Continued on page 53)

## Goldstein To Head Chrysalis US, Canada

■ LOS ANGELES—Ron Goldstein, general manager for Playboy Records in Los Angeles the past year, has been named general manager for Chrysalis in the U.S. and will head up Chrysalis Records Inc. in the United States and Canada.

He will be based in Los Angeles at the new Chrysalis offices, and report directly to Terry Ellis, co-chairman of the label, along with Chris

Wright. The new offices will also house Derek Sutton and Ellis, when he is here from his London headquarters.

Goldstein had been in charge of promotion, sales and merchandising at Playboy, and before that had spent two years in special projects and one year as regional sales director for Warner Bros. He had also been in sales and promotion with Mainline Distributors in Cleveland.

## Mom's Slice of Life Battle Rages On

■ NEW YORK — The controversy over the recently released Mom's Apple Pie album cover, debut product from Brown Bag Records, has reached "monumental" proportions, according to sources at the label and United Artists Records, distributor of Terry Knight owned label.

It has been reported that since one of the music trade publications, Billboard by name censored Knight's ad by placing a white "X" over the controversial slice of apple pie on the

lp's cover, several major retail outlets, racks and radio stations have adopted a "hands off" policy. According to sources at UA, an offer to place an "X" sticker over the wrapping on future albums has also been rejected.

A major source of concern came when WLS in Chicago and WIXY in Cleveland refused to accept the 60-second radio spots promoting the album, reportedly on the grounds that it would only serve to promote the "obscene" album cover itself into the hands of innocent and unsuspecting youth.

Meanwhile, in Los Angeles a censored version of a huge Sunset Strip billboard of the album cover is scheduled to go up November 1st. It too will have a white "X" covering the slice of apple pie.

## Proud Country Winners



Partial surveys just in show that the CMA Awards Show garnered generous 31 and 34 audience shares for the two half-hour segments of their October 16 show on CBS. Eight of the winners on the Kraft-sponsored announcement special are shown with show host Glen Campbell: (l. to r.) Charley Pride, Loretta Lynn, Freddie Hart, Charlie McCoy, Donna Fargo, Conway Twitty, Danny Davis (Nashville Brass), and Don Reid (Statler Brothers).

## Stigwood, Sperber Reach Accord

■ NEW YORK — The Robert Stigwood Organization and Leeds Music Corporation have entered a settlement with Betty Sperber, who controls concert performances of Jesus Christ Superstar by The Original American Touring Company. Stigwood and Leeds had sought to enjoin presentations of the show by Sperbers group, and the settlement now prevents that group's direct or indirect involvement with productions of the hit musical, as well as providing for the dismissal of counterclaims against the Stigwood-Leeds organizations in the amount of more than \$15,000,000.

## Greene Settles

■ NEW YORK — Charles Greene, President of Greene Bottle Records, announced last week that differences between his company and Famous Music which led to Greene's \$25 million lawsuit against the parent firm have been "amicably resolved."

As a result of series of extensive negotiations held recently in New York between Charles Greene and Famous President Tony Martell, Greene has withdrawn his suit.

The new arrangement between  
(Continued on page 53)

# Capitol Earnings Higher

■ HOLLYWOOD—Capitol Industries, Inc., at its annual meeting last week, reported net income of \$183,000, or \$.04 per share, on sales of \$30,101,000 for the first quarter of fiscal 1973. This compares to net income before extraordinary items of \$76,000, or \$.02 per share, on sales of \$27,565,000 during the comparable period in fiscal 1972. There were 4,579,000 average shares outstanding as against 4,612,000 last year. The sales increase over last year arose largely in Audio Devices, Inc., where overall performance improved despite profit margins remaining under pressure.

Bhaskar Menon, President, stated that, "Sales of records and pre-recorded tapes increased slightly over levels at-

## Cohen To UA

■ NEW YORK — UA Records last week announced the appointment of Larry Cohen as Director of East Coast Sales and Promotion for that label.

Cohen has spent the last six years as National Sales and Promotion Director for Jamie-Guyden Records.

Aside from sales and promotion, Cohen will also be doing special projects for UA. He will be based at the label's Philadelphia branch located at 1001 No. Kings Highway, Cherry Hill, New Jersey (609) 667-3190.

## Gibson Appointed

■ LOS ANGELES—Sandy Gibson has been appointed account executive at Gibson and Stromberg. In addition to normal press duties, Mrs. Gibson will open a new radio department covering Top 40, FM and college radio.

Most recently Mrs. Gibson was editor of Family Scandals, production director of Ron Jacobs 12 hour Elvis Presley Story and also production director of Bill Drake's 48 hour History of Rock and Roll. Mrs. Gibson is the wife of Record World's John Gibson.

## Fantasy Names Keepnews

■ BERKELEY — Orrin Keepnews has been named Director of Jazz A&R for the Fantasy and Prestige labels and will supervise all jazz production for the company.

The appointment is effective immediately, and Keepnews has moved from New York to the Fantasy/Prestige head office in Berkeley, California.

tained in the corresponding period of the prior year. Increased advertising and promotion expenses were incurred to establish new artists in today's competitive market resulting in excellent ratings in best-seller charts which should benefit the prospects of their future releases. Promising newcomers Flash, Raspberries, Rick Springfield, Sam Neely and Nitzinger all appear on today's charts for the first time. In addition, albums released during the first quarter by two well-established "super stars"—Leon Russell and the Grand Funk Railroad—have been certified by the Recording Industry Association of America (RIAA) as million-dollar selling Gold Records.

## Paramount Ups Gregory

■ NEW YORK—Chuck Gregory has been appointed to the position of Vice President of A&R for the Paramount label, as announced by Tony Martell, President of Famous Music.

Gregory has been with Famous Music since September of 1971, in the capacity of Director of Sales, then was promoted to Vice President of Marketing, before his newly appointed post.

## WB Music Names Two

■ LOS ANGELES — Ed Silvers, President of Warner Bros. Music Publishing, has announced the appointments, effective immediately, of James Cornelius to the position of Treasurer, and Leonard Golove as Vice President in charge of Administration.

## Jacobs New Vanguard Dtr. of Pub. & Adv.

■ NEW YORK — Vanguard Records announces the appointment of Linda Jacobs as Director of Publicity and Advertising.

Ms. Jacobs has been with Vanguard seven months, working with Herb Corsack, Vice President in Charge of Marketing and Promotion; Dave Wilkes, Director of A&R and Harold Lewis, Sales Manager. She was previously associated with Allan Pepper and Stanley Snadowsky's Alstan Productions; the New York office of the London Daily Express and the advertising agency, Friedlich, Fearon & Strohmair.

## Goody Projects Earnings Decline; Expansion Cited

■ NEW YORK — Sam Goody, Inc. expects net earnings for the year to be in the range of \$475,000 to \$550,000 or between 70 cents and 80 cents per share, Sam Goody, President, told a meeting of security analysts here last week.

Goody forecast revenues of \$30-35 million for 1972. The company had earnings of \$585,961 before extraordinary items or 86 cents per share on revenues of \$26,197,142 for the year ended December 31, 1971. He said that by the end of 1972 the company will have opened five new stores in Livingston, N.J., Pennsauken, N.J., North Philadelphia, Pa., Raleigh, N.C. and the Radio City area of New York.

He attributed the decline in earnings, despite higher sales, to the startup costs of the five new units. He said that these new stores will add \$5-6 million in revenues in 1973 and contribute significantly to earnings. Overall 1973 earnings are expected to increase 30-35 percent.

Keeping with the company's expansion program, Mr. Goody said that at least one store a year will be opened through 1976.

## A&M Ups Dain

■ HOLLYWOOD — Bud Dain has been named A&M Records artists and repertoire administrator reports Chuck Kaye, vice-president, A&R, publishing, A&M Records.

Dain, who was formerly a vice-president and general manager at Liberty Records, joined that firm in 1960 in the mail-room. Through a period of 11 years he worked up from that position to Southern California promotion man, East Coast sales manager, National promotion director, general manager of World Pacific Records, general manager of Liberty Records, and finally vice-president.

## WB Names Greenberg

■ BURBANK — It was announced last week that Bob Greenberg has been named Assistant National Promotion Director for Warner/Reprise Records. The appointment, effective immediately, was made by Warner's National Promotion Director Ron Saul.



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Dawn's  
going with a  
new "lady"



and there's  
never been  
a date  
like it!



**"you're a lady"**  
newest single recorded by

**dawn**

featuring

**tony orlando**

Produced by Hank Medress, Dave Appell & The Tokens

Bell #45,285

BELL RECORDS

A Division of Columbia Pictures Industries, Inc.

# Marjoe: Media's Latest Darling

By RON ROSS

■ NEW YORK—Marjoe Gortner is a new star on a multitude of media horizons. A documentary based on his last tour as a revivalist preacher has been one of the year's most highly acclaimed films, while Marjoe's various television appearances and national magazine coverage have made his face as well known as that of any media figure you might care to name. Although he was already preaching at the age of five, Marjoe has always aspired to a career in acting; he has turned down a number of television offers to take character roles in two films. His first musical lp, "Bad But Not Evil," produced by Wes Farrell and featuring most of the studio luminaries in Los Angeles, has just been released on Chelsea Records, and Record World took this occasion to speak exclusively to Marjoe about his album and his thoughts on performance.

**Record World:** When did you first begin to think about getting into music as a performer?

**Marjoe:** I never really thought about going into music; I was brought up around all kinds of music, from gospel to some classical music. On the road, one week I'd be in Texas, and I'd listen to fiddle and slide guitar, and then the next week, I'd be in a black church, listening to black choirs wailing soul music. From about 1965, I watched how music gradually came back to what I'd heard as a kid. A lot of local talent that I heard when I was younger had a purity that could cut a

lot of groups making money today.

**RW:** Do you see a lot of similarity between performing as a musician and going on the stage to preach?

**Marjoe:** My preaching was a performance, like a rock performance. I conducted my whole service like a rock concert. In fact the more I would run the aisles and drop to my knees, the more people would say, 'Oh, the Lord's blessing him,' and what I would be thinking was that I was on a stage like Mick Jagger or Alice Cooper doing the very same movements with a different audience. At those times many saw me as full of the devil and possessed. A lot of the younger kids at my meetings were forbidden to go to rock concerts, and I justified what I was doing by giving them a kind of energy they couldn't get any place else. But I felt I was giving them just a temporary high; there was really nothing they could take home with them. But I feel that there's very little difference between what I would want to do with music and the basic movement and emotions that I created by preaching. Church people could come to a Grateful Dead concert and think it was of the devil and be disgusted at it. If the Dead played the same songs in a different atmosphere in a church, they would say, "God is blessing those boys."

**RW:** How did you come to know Leon Russell?

**Marjoe:** He saw the movie and called me up, and said that the movie had changed his life, so I went out and spent several days with him at a few

(Continued on page 45)



RCA Records recently hosted a luncheon to introduce Chelsea Records' Marjoe. Here Marjoe chats with Record World's Publisher, Bob Austin, as RCA's Promotion Chief, Frank Mancini, tells an unidentified partygoer whom he's standing behind. Ron Ross looks on.

# Nashboro Holds Successful Meet

■ NASHVILLE — There were no speeches on philosophy, no one picketed the affair and there were no awards presented to anyone. Despite these absences the Nashboro Record Company's annual dealer meeting was a rousing success according to President Bud Howell.

## Supreme Court Ruling Favors Fox Agency

■ NEW YORK — The Supreme Court of the United States has refused to review the landmark federal appellate court decision in favor of the Fox agency publishers ruling that manufacturers of pirated recordings do not obtain authorization to use copyrighted music by sending notice of intention to use and paying royalties under the compulsory license provision of the Copyright Act.

The decision as rendered also holds that the Copyright Act authorizes the seizure and destruction of the recording equipment and supplies used to make infringing recordings.

Albert Berman, managing director of the Harry Fox agency, praised the Supreme Court action, and stated his belief in the further use of the seizure remedy as the best way to discourage pirates by taking away their machinery and equipment.

## CLUB REVIEW

### Rivers Rocks

■ HOLLYWOOD — Rock and roll and boogie woogie (with and without the flu) are alive and well and living with Johnny Rivers (UA and the reggae beat at the Troubadour last week.

A Johnny Rivers show is just about the most fun you can have without laughing. Rivers' music is alive, dynamic and more than a little infectious. The room literally shakes with Rivers enthusiasm for his music and the crowd's enthusiasm for Rivers.

In addition to the excitement generated by the usual Rivers magic, the compulsive rhythms of the reggae beat add a dynamic new dimension to an already electric exhibition of rock and roll. It's been a long time since Rivers hit the appearance trail; hopefully now we'll get to see him more often.

Also on the bill was Casey Kelly (Elektra) himself no slouch at getting a rise from

(Continued on page 45)

Pure and simple Southern hospitality was the main ingredient dished up for distributors, suppliers and several international guests, with the high spot a Blues-Gospel show at the Nashville Sheraton. Featured on the program broadcast

(Continued on page 45)

## Klein, Keller To April/Blackwood

■ NEW YORK — Charles Koppelman, Vice President and General Manager of April/Blackwood Music, the music publishing wing of Columbia Records, has announced two major appointments to the firm's East and West coast offices. Koppelman, has named Gary Klein to a newly created post of Director of Music Publishing, and Jack Keller to the position of Professional Manager of the Los Angeles office.

Klein will coordinate April/Blackwood's print catalog, exploit copyrights through the special products divisions of all record companies, coordinate the overseas publishing interests, and audition new writers and material. Keller will be responsible for the day-to-day operations of the West Coast office, and his duties will include exploiting existing catalog and auditioning new writers.

Both Klein and Keller come to April/Blackwood with extensive experience in the publishing field. In 1967 Klein established the West Coast office for Faithful Virtue Music and Chardon Music, whose catalog represented John Sebastian, Tim Hardin, Bonner and Gordon and others. He later returned to New York, first with Commonwealth United and in 1969 with Koppelman-Rubin Enterprises.

## Billboard Knows



New York's Mayor John V. Lindsay congratulates Pete Bennett, National Promotion Director of Apple Records, who was recently awarded by Billboard Magazine at the "Promotion Man of the Year."

# HEAR WHY THIS MOUNTAIN MAMA IS TOURING WITH THE MOODY BLUES

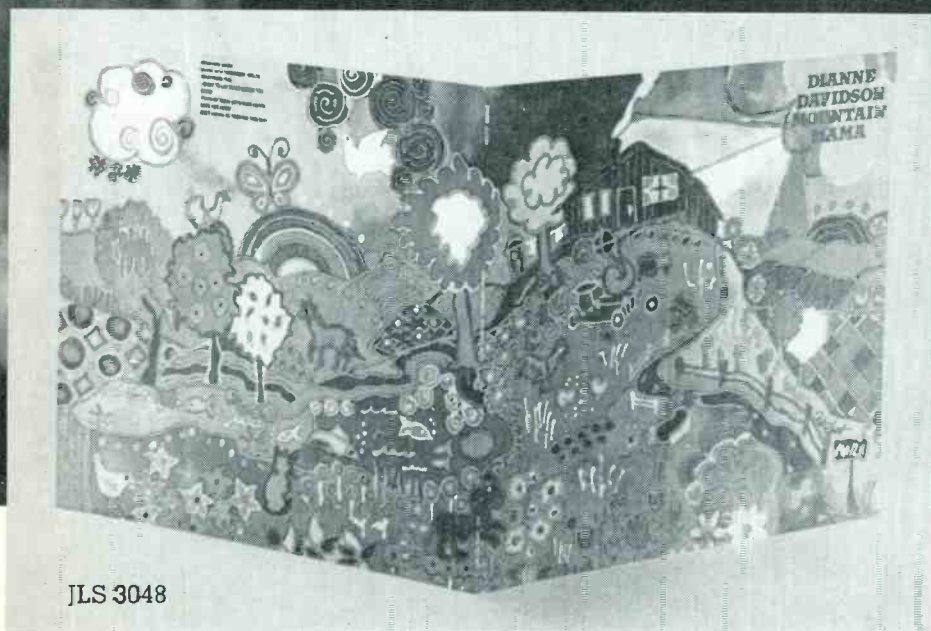
Dianne Davidson is the mountain mama.

And her latest album, "Mountain Mama," is conquering ears in all musical markets. On tour, or on record.

Record World said "Dianne's originals make for a dynamite package . . . a great voice . . . a terrific knack for picking material . . . A star in the making."

Cash Box called Dianne a "soul stirrin' mama who should soon be recognized for the talent she is."

If you can't go to the mountain mama, the mountain mama will come to you.



## DIANNE DAVIDSON MOUNTAIN MAMA

### TOUR ITINERARY

Oct. 21: Hampton Rhodes Coliseum,  
Hampton Rhodes

Oct. 22: Civic Center, Baltimore

Oct. 23: Madison Square Garden, New York

Oct. 24: Spectrum, Philadelphia

Oct. 25: Gardens, Boston

Oct. 27: Missouri Arena, St. Louis

Oct. 28: Arena, Milwaukee

Oct. 29: Metropolitan Sports Center,  
Minneapolis

Oct. 31: Salt Palace, Salt Lake City

Nov. 1: Forum, Los Angeles

Nov. 3: Sports Arena, San Diego

Nov. 4: Auditorium Arena, Long Beach

*Thanks,  
Moody Blues -  
Dianne*

## Clive Davis: Candid Talk (I)

By MITCHELL FINK

■ **Record World:** Sketchy details of many of your recent deals have been made public by people other than yourself, made public in this magazine. Generally or specifically, do they correspond to the truth? If so, can Columbia afford to make large deals because (a) of the assets of CBS, (b) the ability of Columbia to sell more than anyone else, or both?

**Clive Davis:** I think the trades have been totally irresponsible in their dealing with the subject of artist signings. From the point of view of reporting amounts of money an artist gets, you can't believe anything that you read in the trade papers any longer. Most often they are a press agent's dream or a manager's belief that an artist will achieve a great degree of serious attention only if it's stated that a company pays more to the artist than they actually did pay. The company then has the choice of getting into a public war with an artist or manager at the outset of a relationship, which of course is not the most desirable thing to occur.

Instead of the trades checking out the story (and this is also true of **Rolling Stone**), they have allowed themselves to become receptacles for this kind of information. In many cases if they receive contrary information that the dollars are incorrect, they ignore them perhaps because it makes better copy to say that so and so has been signed for a seven figure deal. I would say that in most cases it's been totally inaccurate. Frequently there are columns, most often in **Record World** and **Rolling Stone**, speculating erroneously as to where an artist is going. It's the simplest thing in the world to phone a company and find out if an artist is signing, but I've seen Mark-Almond going to Warner Brothers, West, Bruce and Laing for many months has been going to Atlantic, Nicky Hopkins was going to Capitol, Procol Harum to Columbia as well as Cat Stevens. I don't know where these rumors begin but rather than call and check out the story, this irresponsible method of communication has resulted—As I've often said, information is supposed to be the purpose of the trades, not gossip.

I can go back to when **Billboard** reported that we signed Chicago for \$10 million. One morning I opened **Billboard** and there was that headline. Actually, we had just had a contract modification with Chicago where not a dollar of guarantee was being paid them for a renegotiation deal. Only their royalty was being increased. All of a sudden I see in a **Billboard** headline, page one, that Chicago is being paid \$10 million! So I called Jimmy Guercio and said "Jimmy, what in the world have you done?" He said,

"Oh my God, what am I going to tell the group I did with all that money!" Obviously he knew nothing about it. Finally it was traced to the lawyers for Chicago who had given the figure to **Billboard** with no verification. They said that the lawyers calculated that if Chicago continued to give us two 2-record sets for each of the remaining years of the contract, and since every Chicago album had sold in excess of 2 million copies, they projected that our deal with Chicago would give the group \$10 million in royalties over the life of the contract. This is obviously an entirely different cup of tea. I hope Chicago does do this. I hope we do pay them \$10 million in royalties, but the headline "Columbia makes \$10 million deal with Chicago" is totally misleading.

Recently, I was called to attend an artist's press conference. He was signing with Columbia. In the midst of the conference, the lawyer announced that this was a million dollar deal. I was really aghast. In no way did it approach that. I told the trade press there quietly after the conference what the facts were and yet they chose to print the more sensational dollar amount. Reporters must learn how to analyze a deal. Is the amount being paid under options or is it a firm commitment? This is important because if it's on option it doesn't have to be paid to the artist at all. It's up to the discretion of the company. Further, you've got to find out if it includes recording costs or not, because by definition a guarantee is exclusive of recording costs. Once you start putting recording costs into the aggregate amount of any deal plus 5th year option payments, you always can get a high figure. For example, if you make a two album a year deal for five years, on options, and each album budget is \$30,000, just by signing the deal and assuming you're going to exercise your option for each of the five years, it immediately becomes a \$300,000 contract before you pay a penny in guarantees. On that basis, any time you sign an artist on a five year option deal, and you oblige yourself to do one or two albums a year, you're going to be well into a six figure deal. So an artist can sign a fair and reasonable deal and then later it gets blown up well beyond reason. The basic answer is that the trades and **Rolling Stone** have done the industry a disservice by being a free public rostrum for certain managers and press agents who believe their artists will benefit only if a large signing figure is attached to their name.

I have chosen never to specifically deny any of these stories when they come out in print because it serves no useful purpose and it gets your relationship off to a bad start with the artist.

(Continued on page 10)



"I don't believe that any success that we've had with our artists has anything to do with the amount of financial resources we have at our disposal."



"I don't know what the monetary situation was at MCA, but in order to get Neil Diamond, I had to agree to match the Warners offer."



"... we did not have anything to do with inducing Mark-Almond to leave Paramount."



"I am well aware, and it is intentional, that the image of Columbia is fairly faceless."



**The Song Is Of Love...  
The Message Is Of Love...  
The Single Is Of Love...**



**Andy Kim**  
**"Love The Poor Boy"**

UNI 55353

Produced by Andy Kim  
Arranged And Conducted By Lee Holdridge  
A Copper Penny Production

By JOHN GIBSON



John Gibson

■ **STONES IN THE WORKS:** The double album of the **Stones** and **Stevie Wonder** live and on tour is being mixed and mastered now, hopefully out in time for Xmas. Decisions on cover and concept are being worked out now, with **Archie Stripp** doing the cover at last report . . . **Terry Knight** says there's absolutely no truth to the rumor that he's asked **Brown Meggs** to change his name . . .

**Barbra Streisand's** new Columbia lp will include a song by **P. Lipton**, as in shy **Peggy** . . . **Uh Oh: Oriana Falacci**, a jet setting writer for **Oggi** and others in Italy, is getting ready to do a book on **Linda (Eastman) McCartney** . . . A possible strike by Radio City Music Hall musicians almost canceled **James Taylor's** Nov. 3 & 4 concerts there, but a last minute settlement has set things straight. Neither Taylor nor his group **The Section**, by the way, would have crossed pickets lines . . . **Association** moving over to **Mums** . . . **The Section** (previously mentioned) have signed to **WB** . . . **A Host Of Heavies: (Sir) Doug Sahn** was recording in New York last week and among those reported to have come in to sit and pick: **Elton John, Leon Russell, Dr. John, and Bob Dylan** . . . **Dylan**, by the way, dropped in on a **Looking Glass** session while the group was doing "From Stanton Station," and he said he liked the song and might record it himself . . . **Contests Galore: Steely Dan** has challenged any rock and roll group in the world to scrabble tournament (in English), and **ABC-Dunhill** will award the winner with the Webster Unabridged Dictionary that will be available for consultation during the tournament play . . . Also, **Pete Senoff** of Atlantic will walk for a Cause next week the 15.1 miles home. If you can think of a suitable cause, you may win something.

■ **"HOLY HOLLY, I SAID I AM"?:** Neil Diamond's soon to be signed NBC-TV pact will call for three specials, none of them, especially the first, as yet titled. Some have said it would be "I Am I Said," but that's not definite . . . **Diamond**, by the way, performed at a fund raising picnic for **McGovern** at (Sgt.) **Shriver's** estate in Maryland. **Ethel Kennedy** poured beer on him while he was performing; he cautioned that such antics can cause electrocution . . . **New Twosomes: Marjoe and Tina (Sinatra)** . . . At **MGM's Tony Bennett** fete in San Francisco Olympic winner **Keena Rothhammer** and her two medals almost stole the show from **Bennett**. What a nice girl like her was doing in a place like that is anybody's guess . . . **Manager Ron Strasner** has put **Tom Clay** (former dj) on as his executive assistant . . . **Sorry No DJ Copies: A 19** record set of **Wagner's "The Ring of The Nibelung"** has been released on Seraphin (that's right—the budget line). It is the historic 1953 Italian radio performance conducted by **Wilhelm Furtwaengler**. You remember the story: gold is fished up from the Rhine, something happens, then the world is destroyed, inundated with water. Something like the last **Pink Floyd** concert . . . **David Bowie** is tearing up L. A. Esconced at the Beverly Hills Hotel, **Bowie's** friends have been showing the patrons of the hotel the latest in leotards, sequined eye make up, at **Rodney Bingenheimer's** E Club, rocking on the dance floor with local color and telling **Kim Fowley** he's going to record "Citizen Kane" with **Mott The Hoople**, those young dudes . . . **Danny Fogelburg's** "Homefree" lp on Columbia released this week. Produced by **Norbert Putman** . . . **Black Sabbath** has chartered a yacht for vacation cruise of the Mediterranean, if you need to get in touch. Next tour in April . . . See What (A) V. D. (Special) Can Do For You?: **Dr. Hook** has the cover of the Oct. 21 National Observer.

■ **"ONE MAN DOG":** WB's Circular informs us that **James Taylor's** next lp will be titled the above . . . He Did So Well At The Baths: **Metromedia's Peter Allen** will be promo-ed with Peter Allen Towels from The Baths instead of t-shirts. Allen is looking forward to an upcoming Troubadour date because **Doug Walsh** will hit the west coast in November when they play the Funky Quarters in November . . . **Elton John** got eight standing

(Continued on page 18)

## Dialogue

(Continued from page 8)

The only thing I can do is to urge the trade papers, and **Rolling Stone**, to be more responsible in the way that they handle this in the future.

**RW:** Do you think there is "unfair competition" in the acquisition of artists, as some have recently suggested? That Columbia has more money to wheel around than anyone else?

**CD:** That has to be really absurd. When you look around today, almost every record company is a part of a larger corporation that has enormous resources. EMI and Kinney aren't small potatoes; Gulf + Western, which owns Paramount, has vast resources; MCA, which has Decca, Kapp and Uni, has substantial capital resources. I don't believe that any success that we've had with our artists has anything to do with the amount of financial resources we have at our disposal. RCA is three times the size of CBS as a company so there's certainly no lack of resources there.

Basically, if you look at our history, we have been known as a company that has discovered artists and launched careers, whether you begin with **Bob Dylan**, **Simon & Garfunkel** or the **Byrds**, or **get to Blood**, **Sweat and Tears** or **Joplin**, **Santana** or **Chicago**, or **Sly** or **Streisand**. All those artists were signed for less than \$25,000. The only exception was **Joplin**, where we had to pay a certain amount of money, to which she contributed 50%, to purchase her contract from **Mainstream**. Even with recently signed artists like the **Mahavishnu Orchestra**, or **Loggins** and **Messina**, or **Edgar Winter** or **Dr. Hook** or **Loudon Wainwright**, the financial discussions were of such a nature that the smallest independent company could afford.



"If I were forced to make definitions, I would say contemporary rock music accounts for about 40%-50% of our business."

Now if you want to get to the matter that has received some publicity lately—that regarding artists we've signed that come from other companies, it's ok with me. One of the things that should be known about the **Neil Diamond** situation is that he had made up his mind that he wanted to sign a new contract at that time. This was not a case of my convincing **Neil Diamond** that it was wise to negotiate at that time. He was considering, apart from **MCA**, his own company, **Warners** and **Columbia**. I don't know what the monetary situation was at **MCA**, but in order to get **Neil Diamond**, I had to agree to match the **Warners** offer. I was willing to bet that he would continue his development into the superstar he has now become. Therefore, I told him and his lawyer I would match the **Warners** offer so that there would be no monetary difference for them to consider in making their decision.

As far as **Dave Mason** was concerned, he interviewed at least two other significant companies before deciding to come with **Columbia**. I can understand **Bob Krasnow's** feeling about losing **Mason**. I know how it feels to break a new artist and work hard with them in their launching. We do that all the time. But there is a difference, and it relates back to what **Columbia** is beyond me, or what any company is beyond the guy who signs an artist—a company has got to keep the artist happy. It's a two-way street; I sign an artist and work to build and maintain his career and so does every member of **Columbia Records**. That's a mission to which we're dedicated. What happened to poor **Bob Krasnow** in the past—I can't speak for the newly organized company today—was that, after he, with great foresight, signed the very strong talents of **Dave Mason** and **Mark-**

(Continued on page 12)



N. CARUSO '72



DISTRIBUTED BY UNITED ARTISTS RECORDS, INC.

# Dialogue

(Continued from page 10)

Almond, the rest of his company, at that time, did not keep those artists happy. These two artists—Mason and Jon Mark—were incredibly upset—to the point of instituting litigation. There was a complete breakdown of any kind of communication that had existed between company and artist, with claims of fraud and breach of contracts going on endlessly. All this existed prior to either Dave Mason or Mark-Almond contacting Columbia Records or the other companies they also met with. In no way was this a case of my going after artists—or even knowing that their contracts were up. In the case of Mark-Almond, what was attractive to Jon Mark was the fact that Columbia had taken the lead in working with progressive music artists such as Mahavishnu, Weather Report and the Soft Machine. He kept repeating that he was very impressed that I had written the liner notes for Weather Report. There was no great economic difference in what we were offering as compared to other companies who were willing to sign him.



*"We have 30% fewer artists than we had in 1969."*

**RW:** Are both cases being contested?

**CD:** There is no problem with Dave Mason. We contributed to a settlement with Paramount in order to get Dave free. The Mark-Almond contract is being contested and the company made a motion for a preliminary injunction to prevent the Mark-Almond album from coming out. They have not been successful in getting the order. The lawsuit is between Mark-Almond and Gulf + Western. All I can say for Columbia is that we did not have anything to do with inducing Mark-Almond to leave Paramount. Frankly the relationship was nil when we got into it and we were just one of several companies they were considering. All the companies were interested in signing the group and they just chose us.

**RW:** So it's not so much piracy as has been accused?

**CD:** No. In all of these three cases there were other companies interested as well as Columbia—indeed some of the very people Bob Krasnow has cited in print as not being interested in established artists.

**RW:** Do you think that the public is sophisticated enough to think of acts as Columbia acts and Warners acts and so on?

**CD:** I don't think they buy records because an artist is on Columbia or Warners, but I think there is a great awareness on the part of a substantial number of youth. I make a considerable number of speeches at high schools and colleges. Not only do they know what label has a particular artist, but they've astounded me by knowing names of my promotion men and key people in A&R. There is considerable awareness of youth as to what's going on in our business. I find that fascinating. It doesn't lead to greater sales, but I do believe that the label an artist is on can affect his career. I believe a label has a track record of quality and taste attached to it. Cartons of records reach radio stations every week. From the point of view of an unknown artist, I believe an album will be listened to with a more open feeling than if it came from an unknown label, or from one that didn't have a quality reputation. Labels can affect the kind of hearing an artist receives and the opportunity for launching.

**RW:** Knowing and understanding this youth sophistication, how do you see Columbia's image in the minds of the public?

**CD:** It depends upon the musical taste of the listener. We talk more and more of contemporary taste in this business. However, I must broaden the scope of my answer to include all phases of

(Continued on page 18)

# Oh Those Dolls

By RON ROSS

■ NEW YORK—Having instigated a record number of personality crises among even the most mod a go-go of a & r executives, New York's fabulous Dolls are gigging in England, sans record contract and with any number of their glittery glad rags somewhat the worse for wear after a triumphant series of farewell concerts at their favorite moloko bar, the Mercer Arts Center, which they felt a shining monument to teen power after becoming the house band at the Oscar Wilde Room there last spring.

According to the ubiquitous teenage publicist Toby Mamis, the Dolls will play a "three week series of major engagements," under the guidance of Marty Thau and Steve Leber of Leber-Krebs management. They will spend several days recording, since even the band's most devoted fans have little idea of what they will sound like on vinyl. Although representatives of almost every major record company have come to hear the Dolls at either the Mercer or Max's Kansas City, many have gone away as confused as turned on,



The Dolls

so no decision will be made until the conclusion of the British tour, during which the Dolls will perform as headliners at the Roundhouse and as a support act with elder dec-demi-god Lou Reed and the trendy crowd-pulling Faces. The Dolls are David Johansen, lead vocals; Johnny Thunder, lead guitar; Syl Sylvain, rhythm guitar; Arthur Kane, bass; and Billy Murcia, drums. They will return to New York some time before Christmas, and those in the know will tell you, be there or be square.

## 'Shaft' Set For TV

■ NEW YORK — The CBS Television Network and MGM Television have entered into an agreement for the development of "Shaft" into a one-hour weekly television series planned for presentation in the 1973-74 season, it was announced last week.

Richard Roundtree has been signed to repeat his role in the proposed television series, continuing his playing of the private investigator established in three MGM features—"Shaft," "Shaft's Big Score" and the upcoming "Shaft in Africa."

At the same time it was announced that the initial feature film, "Shaft," had been licensed to the CBS Television Network for showing on its primetime feature-film series in September 1973. The motion picture was one of MGM's top money-making films in recent years.

## Leon Tour Grossed \$3 Mil

■ LOS ANGELES—Final figures on the recently-completed 61-shows, 58-city tour by Leon Russell, revealed that the Shelter Records star grossed almost \$3 million from 600,000 persons, according to David Forest of CMA, who booked the 3½-month schedule.

## RIAA, Cops Sweep San Diego

■ SAN DIEGO — On Sunday, October 15 the RIAA and Local San Diego authorities made a sweep of several Swap Meets in the San Diego area confiscating tapes of bootleggers.

Charles Garberson of the RIAA led the sheriff and other local police agencies in the swap meet sweeps. At El Cajon 238 tapes were seized.

Garberson said the police are interested in helping the record industry in the bootleg crackdown, "but, like everyone else, they've got manpower problems."

## Paramount Signs B. J. Thomas

■ NEW YORK—B. J. Thomas has signed with Paramount following the artist's termination of contract with Scepter. Thomas reportedly paid Scepter an undisclosed sum to end the pact which had three more years to go. The artist's new agreement with Paramount was signed following negotiations between Hony Martell, President of Paramount and Thomas' representative.

**FOUR  
TOPS**

**an  
ABC  
DUNHILL**

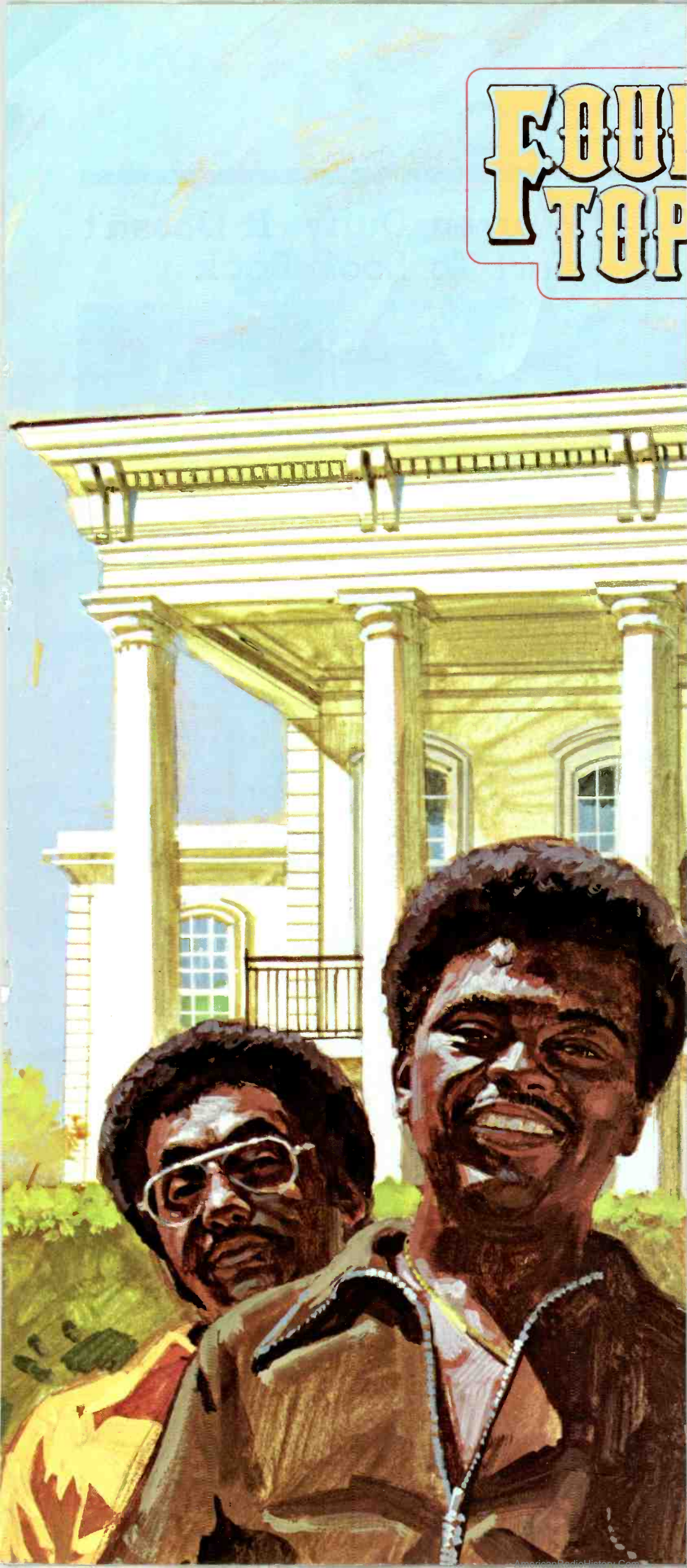


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**THE  
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STEVE BARRI  
DENNIS LAMBERT  
BRIAN POTTER  
engineered by  
PHIL KAYE

welcome  
again  
"O.B.", LEVI, LAWRENCE, DUKE



## FM Midday Man Under Indictment

■ NORFOLK — John Nesci, former midday man at WOWI-FM, is under indictment and awaiting trial by the Federal Grand Jury on November 28 for having "uttered obscene, indecent and profane words, which language is not included because the same would defile the records of this court."

It seems that back in June, the FBI, for some as yet unexplained reason began monitoring and taping the station, and all they could come up with were two incidents on Nesci's program. While playing The Firesign Theatre the word "urinate" was used, and during the Country Joe McDonald cut from "Woodstock," the Fish Cheer was heard with the word "fuck." As a result,

as a radio first, Nesci was served with papers in September, making him the first jock to be busted for playing a record. At the moment, it seems likely that the charge concerning "urinate" will be dropped, but not the other.

Nesci commented when contacted, that in the midst of the country's largest naval installations, the station had been strongly expressing anti-war, anti-bombing sentiments, plus giving the Radar Report, which was the license plate numbers of all the unmarked police cars they found out about. Whether this had any part in the ensuing investigation, no one knows for sure, but at this point no one is saying why it

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**Record World:** You were involved with radio before Top 40 was more than the twinkle in someone's eye.

**Warren Duffy:** My first gig in radio was doing station breaks on Don McNeil's Breakfast Club, and I've read the farm prices, did everything, then on Fridays I would try to cash my paycheck at the gasoline station across the street. After about 6 months, they wouldn't cash them anymore, because they had bounced too often. It was 48 hours a week for something like \$42.50. There was no future in radio. Television came along; neighborhoods would have a television party with a magnifying glass in front of the screen. Radio was relegated to nothingness.

Then Todd Storz in Minneapolis devised what then became known as Top 40 radio. He went into a bar to drink beer one day, and it dawned upon him that people were paying money to listen to records, and if you put those same records on the radio, wouldn't they listen to your radio station? So he started checking what people were listening to on jukeboxes, compiling his own lists, and checking what people would like to hear on the radio, what they wanted it to tell them. He put the time on after every record, also the weather forecast. This was WDGY in Indianapolis. It was the first top 40 formatted radio station, anywhere. Up to that time it was all network radio, except for race stations as they were called then. There would be one or two black stations in each area, struggling because the network wouldn't service them with programming. They would play only black artists, and were usually sponsored by some cheesy furniture store.



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*"The cycle is that the guys from the AM speed trip are now taking over FM."*

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(Continued on page 50)

## LISTENING POST



Beverly Magid

■ KISN-Vancouver, Wash . . . Bobby Noonan left and looking-503-694-1602 . . . the line-up is now . . . Roger W. Morgan (was at WIFE) 6-10 AM also PD, Tom Michaels 10 AM-noon, Steve Randall (was at KYNO) noon-3PM, "Mother" Bear 3-7PM, David Stone 7-Midnight also MD, Pat Pattee Midnight-6AM . . . Grant Jackson (KAFY) and Lincoln Smith (KBZY) now doing news.

WRIT-Milwaukee . . . still more changes . . . Tex Meyers is gone off to be PD at as yet unannounced station, and Bob Sherwood has also resigned . . . Steve York (from WCFL) will be doing 6-10PM, and Mark Gordon (former PD at WLCY) will be assisting in production. Bob Collins will be doing the music as well as being Program Director . . . station in conjunction with local March of Dimes will be fixing up a Haunted House with all the proper ghostly and ghastly effects and all proceeds collected will go to the M of D coffers.

WKRQ-Cincinnati . . . J. Michael McKay (from WIFE) officially in to do 6-10AM . . . station will be live from 6AM to 1AM, "wall to wall" music all night.

FCC . . . New York . . . CBS, Inc. granted extension of temporary authority to transmit program material to AM, FM and/or TV stations in Canada.

Sacramento . . . An application of Royce International Broadcasting for a construction permit for a new commercial FM broadcast station in Sacramento, has been consolidated for hearing with the mutually exclusive applications of California Stereo, Inc. and Intercast, Inc. for a new FM station in Sacramento.

KSAN-San Francisco . . . Weekend of October 27-30, station will be broadcasting their Fillmore Weekend special featuring Bill Graham re-creating his favorite Fillmore shows through records, unreleased tapes, commentary and interviews.

WRC-Washington, DC . . . station signed the last of the jocks this week and the line-up reads . . . James Michael Wilson (WMEX) 6-10AM, Johnny Andrews (PD at WHLO) 10AM-3PM, Bobby Magee (WHB) 3-7PM, Simon Trane (WQXI) 7-Midnight,

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# FOUR KEEPER TOPS OF THE CASTLE



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(Continued on page 50)



**What Would The Children Think**

**The new single** (3466)

**by RICK SPRINGFIELD**

**from his album, Beginnings** (SMAS-11047)



**Rick performs**

**What Would The Children Think  
LIVE on THE SONNY & CHER  
COMEDY HOUR**

**this Friday, October 27, on CBS-TV.**



Capitol



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# Born with Brawn



# Chrysalis<sup>TM</sup>

## The News

Chrysalis is a brand-new American label headed by some canny Englishmen who have the advantage of *beginning* their artist roster with Jethro Tull and Procol Harum, plus Steeleye Span, Wild Turkey, Tir Na Nog, Frankie Miller, UFO and Cottonwood.

## The Background

Chrysalis gets its name from two principals, Chris Wright and Terry Ellis, who five years ago founded an English agency and management office. Chrysalis has since grown to become one of the most powerful music business complexes in Europe.

Its management division includes among its artists Jethro Tull, Ten Years After and Procol Harum. As a European booking agency, Chrysalis handles more than 30 top acts, among them Yes, Cat Stevens, Black Sabbath and King Crimson.

The music publishing division of Chrysalis represents David Bowie, Mike D'Abo and others.

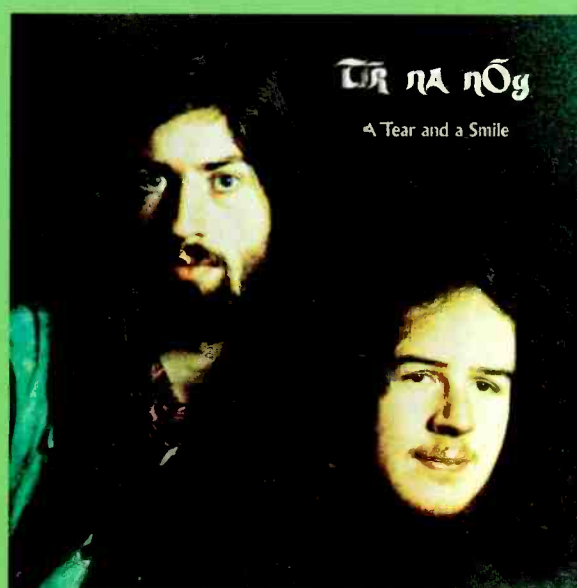
Chrysalis promotions stage approximately 200 concerts per year in England. Ellis and Wright also control Biffo Music, Ltd., the company which recently acquired the lease of London's Rainbow Theatre.

## The Goods

Mid-October welcomes the first Chrysalis Records U.S. album release, consisting of:



Jethro Tull—*Living in the Past*



Tir Na Nog—*A Tear and a Smile*



Steeleye Span—*Below the Salt*



Wild Turkey—*Turkey*

Future months will bring new albums by Procol Harum, Frankie Miller, UFO and Cottonwood.

**Helping deliver these brawny Chrysalis babes is Warner Bros. Records, distributors of merit.**

## Full House



Atlantic Records President Ahmet Ertegun greeted the J. Geils Band backstage following the group's recent sellout concert at the Santa Monica (Calif.) Civic Auditorium. The engagement was their first West Coast venture following the release of their second Atlantic album, "Full House." From left (Back row): Dee Anthony, manager of the band; Stephen Bladd; Ahmet Ertegun; Peter Wolf; Magic Dick; Seth Justman. (Front row): Danny Klein; J. Geils; Valerie Anthony.

## Taylor To Play Music Hall

■ NEW YORK—James Taylor, who has not performed in New York for more than one year, will play two midnight concerts at Radio City Music Hall on Friday and Saturday, November 3 and 4. The concert will be presented by Ron Delsener, Nat Weiss and Peter Asher.

Tickets go on sale Monday, October 23 at the Music Hall box office and at Ticketron outlets. Reserved seat tickets in the three mezzanines are \$7; general admission seats in the orchestra are \$6.

## The Coast

(Continued from page 10)

ovations in Denver, and backstage he wore a Johnny Rivers t-shirt . . . At the Capitol shareholders meeting last week Sir Joseph Lockwood could be heard asking Al Coury how he gets all those records played on the radio. An age old question . . . Not to Be Out-done: After Jay Bernstein signed Mark Spitz for pr work, both Gibson and Stromberg began placing Moscow phone calls to set Olga Korbut, maybe on a package deal with Boris Spassky . . . Jon Mark has recovered from a skin graft operation. Total damage is now set at a loss of half a ring finger, but Mark-Almond's November 1 date has been confirmed, and will continue their tour thru the rest of the month . . . Jose Feliciano's "One More Mile" single soon to be released off his "Memphis Menu" lp, produced by Steve Cropper . . . They Did It Before Eagleton: The Firesign Theater's "Not Insane" album will be out in November. It's based on a short film they did on Presidential politics . . . Flash's next lp is called "In The Can" and the art work, this time, will feature "breasts, with taste," which must be the next thing beyond the sniffer sticker . . . The McCartneys have suffered another bust in Glasgow. This time the constabulary finding suspicious plants on the bog. McCartney's bog they say . . . Peter Townshend's lp, "Who Came First" was released by MCA as of last Friday . . . Pam Starke at WB advertising has the best comment yet about Terry Knight's Mom's Apple Pie cover. But you'll have to call her to hear it. Some things are no-no's in public prints.

## Creedence Ends It

■ BERKELEY — Creedence Clearwater Revival has decided not to record as a unit any more.

The three members of the group, John Fogerty, Stu Cook and Doug Clifford, made the announcement last week jointly with Fantasy Records, for whom the group has recorded since its inception in 1966.

Each of the group remains under contract to Fantasy and will devote his time to producing, writing and recording on individual projects. Doug Clifford has recently issued his own Fantasy lp and Stu Cook has plans for his own solo album in the future.

Creedence leader John Fogerty is currently producing an album by The Blue Ridge Rangers. "Jambalaya"/"Workin' on a Building," a single preceding the album, is being released this week.

## Bell Pacts Penn

■ NEW YORK — Larry Uttal, President of Bell Records, announced that Dan Penn has been signed by Bell as an exclusive artist and to a long-term, world-wide production agreement.

Penn produced "The Letter," "Neon Rainbow" and Box Tops. As a writer he's topped the charts with "Cry Like A Baby," "I'm Your Puppet," "Do Right Woman, Do Right Man," "The Dark End Of The Street," "Woman Left Lonely" which was a hit for Janis Joplin and Joe Simon's "Nine Pound Steel".

## Dialogue

(Continued from page 12)

music. A classical music devotee will think of Columbia as one kind of company. A progressive fan as another, a middle of the road or country listener as another.

I am well aware, and it is intentional, that the image of Columbia is fairly faceless. Let the quality of the artist roster speak for itself. I don't want to establish an image for Columbia that would exclude an artist from being considered by us because that performer didn't fit our image. That has to be considered by any company when it's growing from small to large. You get a particular image, and then other artists that you truly might want to go after don't seem comfortable with that image. This is something that other companies probably have had to deal with very seriously. Elektra used to be known as one musical kind of label, but does the image that Jac Holzman worked so hard for accommodate "Bread"? How did the image that Warner's strived for and advertised accommodate Petula Clark or Nancy Sinatra? Does it presently accommodate Dionne Warwick? Naturally, because there are wise people there, they have now begun the task of changing to a broader image. Well, I have always felt that the image of a company should be determined by the taste and quality of its artist roster and not by some predetermined advertising campaign. Columbia is just in every area of music, which is exactly where I want us to be. I want to be comfortable in having, within the next few months, a big classical music event at Radio City Music Hall or St. Patrick's Cathedral where E. Power Biggs, Anthony Newman, John Williams and Andre Watts can play. A place where I can also bring the Mahavishnu Orchestra to play with them if they'd like.

I want the kind of company that can house a brilliant talent like a Barbra Streisand or a Lize Minnelli. I like the idea that Columbia can accommodate that kind of roster, as well as the unpredictable Miles Davis or Johnny Cash. From our point of view, we want to be in music where music is. Our job is to find the original talent and the definable personalities. It's no accident that the individual names from Dylan to Leonard Bernstein to Simon or Garfunkel are definable personalities who have long-term careers with our label. What I want Columbia to be known for is that we have been associated with some of the most identifiable and original musicians performing today.

RW: From a profitability point of view, is the focus of the company's day-to-day activity on rock? How important is Country & Western, M-O-R or even classical to that profitability?

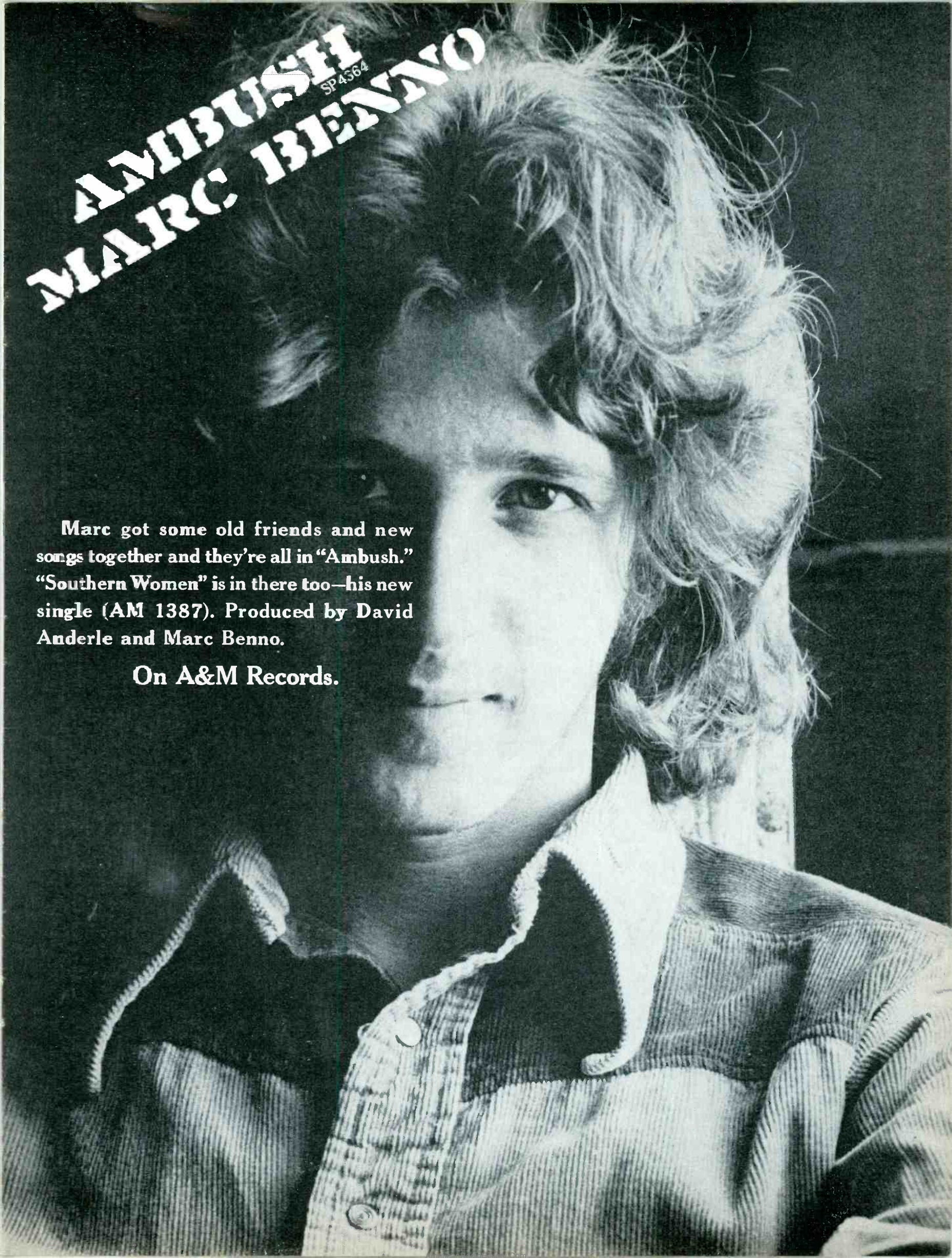
CD: We're in all areas of music. It's hard to separate it because between 10-10:30 A.M. there might be something involving Santana, and between 10:30-11, Andy Williams might call up. I can't really say today that I'm going to concentrate on rock. I can say that rock has been an increasing percentage of the record industry and of our business. But as everyone knows, categories tend to blur. Certainly the line of separation between rock and middle-of-the-road music is very blurry now because the middle-of-the-road stations are playing top 40 material and it's hard to say which category one fits in. Are the Carpenters middle-of-the-road or are they rock? They'll be #1 on both charts at the same time. The lines do tend to blur.

RW: Not so much with classical.

CD: I would say that we have noticed significant growth this past year in classical music. Our classical business is up by 40%. We've also noticed greater interest in progressive music or jazz, if you will.

Obviously, the definition of jazz must grow and expand to include progressive music growing out of groups such as Soft Machine, Weather Report, and Mahavishnu, which appeal to both the traditional jazz audience as well as to the rock audience. All these categories tend to blur. If I were forced to make definitions, I would say contemporary rock music accounts for about 40%-50% of our business. Now this is substantially more than any other category of music because the rest has to be divided between country music, middle-of-the-road music, classical music, and if at any given time you have a hit motion picture soundtrack album it could naturally distort the percentage of what one's business is. And obviously, we have an enormous catalog business that still exists—the "My Fair Lady's," the "Sound of Music's," the "West Side Story's" are just tremendous catalog movers.

(Continued on page 29)



**AMBUSH**  
SP4564  
**MARC BENNO**

Marc got some old friends and new songs together and they're all in "Ambush." "Southern Women" is in there too—his new single (AM 1387). Produced by David Anderle and Marc Benno.

**On A&M Records.**

By JOE X. PRICE



Joe X. Price

■ **HOLLYWOOD** — Pierre Cossette, who with Bobby Roberts founded Dunhill Records in the mid-1960's and was responsible for having put into orbit such acts as The Mamas & Papas and Johnny Rivers (to name but a couple), is getting back in the disk biz in earnest. He's formed Pierre Cossette Music (ASCAP), Cossette Music Co. (BMI) and a record company, as yet unnamed. Placed at the helm of all music wings is erstwhile film director **Stanford Blum**. Cossette is also involved in a co-publishing deal with **Wes Farrell** and just inked **Jud Strunk** (regular on NBC-TV's "Laugh-In") as first Cossette-Farrell contract songwriter. **Kendrew Lascelles**, England-born tunesmith who co-wrote the smash Broadway play "Wait A Minim," is under contract as writer to United Artists Records but is managed by Blum and obviously will play an important role in the development of the new label. Meanwhile, natch, UA gets first refusal on anything Lascelles pens and, more fact, UA A&R topper **Nick Venet** already has put finishing touches to Lascelles' debut elpee, which is based on his one-character play, "Talk To A Brick Wall." Everything under Cossette's old label, Coburt Records (dissolved last June), now falls under aegis of Pierre Cossette Music, including writers **Roger Kellaway**, **Jerry Naylor**, **Sharon Sheeley**, **Larry Collins**, **Winona Oliver**, **Bernie Schwartz**, **Tobias** and the aforementioned **Jud Strunk**. Cossette, who just wound production of a tele-pilot on a projected nighttime musical talk show with **Paul Williams** emceeing, will continue producing **Johnny Mann's** "Stand Up And Cheer" vidshow and, for third year running, **NARAS' Grammy Awards Show** while launching the new label. And regarding the latter, Blum wants it known to the industry that his doors are now wide open to new, contemporary acts "with a distinctive and unique" approach—and preferably self-contained. Corner him at: 258 S. Beverly Dr., Beverly Hills, CA 90212, (213) 278-3366.

**Shifts And Changes:** On heels of **Rick Sanjek's** departure from BMI's Nashville office to join Atlantic to take over label's country division there, still another industry biggie, **Tom McEntee**, appears on verge of making a similar move. While it's not totally solidified as yet (**Mike Curb** is still wooing him), McEntee is about to swap his gig at MGM Records, Nashville, for a berth as National Sales and Promotion Manager for Atlantic. . . . To clarify the situation at Oak Records, it is now revealed that the Hollywood-based label is still participating in the manufacturing of records and has merely added a production company adjunct to handle new talent to be presented to other labels as well as established acts with standing label deals. It was proxy **Ray Ruff's** idea to form this additional operation to be headed up by **Ernie Freeman**. Firm's address and phone remain the same: contact **Freeman** at 6430 Sunset Bl., H'w'd 90028, (213) 461-4317. . . . **Judy Green** has split Cameo Music after seven years as firm's manager to head up her own company, **Alpheus Music Corp.**, which boasts having "L.A.'s largest music stock supply." She's at 1433 Cole Pl., H'w'd 90028. . . . **Patchwork** has changed monikers. The RCA act is now called **Contraband** because, according to A&R'er **Dave Kerschenbaum**, they went in another direction musically. Probably makes sense.

**Stuart Rowlands** and **Ernie Altschuler**, who were on same team for a while at Playboy Records, latter as head of A&R and Rowlands as P.R.-Promo topper, have put finishing touches to a musical comedy tailored for teevee feature or as pilot to a projected vidseries. If it lives up to its title, "Sheriff Of E 'Flats'" (you guessed it, it's an oater), it's gotta be a winner! As sidenote, Altschuler is agog over response gotten through the A&Report Newsletter following a request for material for his Orange County group, **Sweet Smoke**. "That sheet of yours really works, Joe!" sezze, sans solicitation. He'll commence slicing group's bow elpee soon as they get off the road next month.

**CLEF HANGERS:** Chess/Janus prez **Marvin Schlachter** boastfully reports he's re-inked **Chuck** ("Ding A Ling") **Berry** to

(Continued on page 48)

## Columbia To Spring Springstein

■ People in New York who have gotten a chance to listen to Bruce Springstein's forthcoming Columbia album are saying some mighty kind words about him. And judging from an all too brief listening and conversation, he's doing rather well at living up to his advance notices. Springstein, whose album is scheduled for December release, is, in the words of John Hammond, whose record of signings puts Springstein in pretty good company, "a good Catholic boy from New Jersey." Actually, he sounds more Southern than Jerseyan, a situation which he ascribes to "a band I was in that toured a lot in the South." As for the Catholic part, he says that "That whole thing — Parochial school, being an altar boy — runs through my whole life." Consequently, whether consciously or not, it also runs through his music.

At the age of 23, Bruce has already been through quite a few musical changes: "I've been in bands and writing things for about 8 years. For awhile I had a Humble Pie-type band, and

### CONCERT REVIEW

## Tower Of Power Steals Show As Sly Appeals To Violence

■ **LOS ANGELES** — On going to see a Sly and the Family Stone concert one naturally wonders if Sly will show up. When Sly, complete with guitar, finally walked on stage at the Forum and attempted to "entertain" the audience, one still wondered if he was going to show up.

After two long, dull numbers during which the audience was less than enthusiastic, Sly decided to liven things up a little. He invited the audience to leave their seats if they wanted to because, after all "The cops are here to protect us (the band) and we don't need no protecting." At that, thousands of people jumped up and ran toward the stage, creating mass confusion and panic. Guards became violent, chairs were overturned, people were crushed and hurt, and for what? Certainly not because they were over-enthused by the music, Sly doesn't seem to be capable of making good music any more. It's a great pity that this once great entertainer has to resort to this kind of senseless and inciting behavior to get a response from his audience.



Bruce Springstein (l), and Record World's Associate Editor, Mike Sigman.

recently I had a 10 piece r&b band." The sound on the Columbia album will inevitably be compared to Dylan, the Band and Van Morrison, but it's so far from a copy of these styles that the comparison shouldn't be taken too far.

At present, Bruce is getting set to tour, and his band will include several of the musicians on the album. He's signed to the **William Morris Agency** and will be touring with the likes of **Cheech & Chong** and **Richie Havens**. With people already starting to record his songs, and a big promotional push awaiting the album's release, it appears that Bruce Springstein will soon be springing up the ladder of success by leaps and bounds.

Mike Sigman

Preceding Sly was Warner Brother's **Tower of Power** who completely stole the show. The excellent 10 piece band incorporating brass and soul has a most distinctive and exciting sound. Their fast paced and well disciplined set included past hits like "You're Still a Young Man," "You Got To Funkify" and the most recent single "Down to the Night Club."

### C&C Better

Making their debut at the Forum was **Chelsea's Cymbal and Clinger**, who are the excellent song writing and singing team of **Johnny Cymbal** and **Peggy Clinger**. Their performance was somewhat marred because of sparse attendance at that point in the evening, but they managed to give a fine spirited performance despite this.

Opening act was **Paramount's Rastus**, an eight piece group from Cleveland. Rastus was a good, gutsy first act, lacking a little in discipline but well liked by the audience.

Lee Cadorette

# Warners' Newest Super Group:



Waronker, Wickham, Templeman, Titleman & Cale

In this business, cities have sounds. New Orleans and Kansas City got known for Dixieland sounds. Memphis has its, and so does Detroit. Nashville, too.

And incredibly, there's

## The Burbank Sound

It's the responsibility of Lenny Waronker.

He is leader of Warners' A&R staff, the company's latest supergroup.

The Burbank Sound may be his responsibility, but if you were to ask Mr. Waronker what the Burbank Sound is, he'd say he never heard of it.

Other people, of course, have: among them Captain Beefheart, John Cale, Ry Cooder, The Doobie Brothers, Arlo Guthrie, Gordon Lightfoot, Little Feat, Van Morrison, Randy Newman, Van Dyke Parks, Ed Sanders, for sure.

Each of these artists has recorded with a producer from the ranks of Warner's new supergroup—with Lenny Waronker, Andy Wickham, Ted Templeman, Russ Titleman or John Cale—the five pictured above.

Good Men.

(Ted Templeman, for instance, has most recently watched his latest Burbank Sound single—"Listen to the Music," by the Doobie Brothers—capture America.)

## Sweated Subtleties

The Burbank Sound is, in essence, the result of a drive—often near interminable—toward perfection.

The drive to get a single or album recorded plumperfect. To redo and redo a record, even to the point where producer and artist spend hours sweating over subtleties that might well go unheard on the final record.

That sweating costs money and spirits, but it earns a Sound with capital S.

Earlier in '72, for example, Lenny's artist Arlo Guthrie had been long overdue for an album. The merchandising guys at the other end of the humble Warner/Reprise building were a-gnash. They bitched about "losing momentum" (as they put it) because "Arlo's been off the market so long."

And Lenny would listen and nod gravely, and he would say yes that certainly is so and what a shame but Arlo just hasn't felt like it 'til recently, fellas.

*Mirabile dictu*, that settled the matter.

When Arlo did, however, feel like recording some more, the Burbank Sound and the Burbank Supergroup were available. Month after month, available, until Mr. Guthrie and Lenny knew it could be no better.

And at that time only did Lenny Waronker slip the album to Warners by-then rather randy sales boys.

Out of that album smashed Arlo's *City of New Orleans*.

History should note: the City of New Orleans owes a lot to Burbank, and Burbank's Sound.

Thank you Arlo, but thank you Supergroup, too.

That Supergroup is why the Burbank Sound sounds better and better.

Even if it takes longer.

Even if it costs more.

Supergroups like Waronker, Wickham, Templeman, Titleman, and Cale happen neither cheap nor hasty.

But they happen in Burbank.

Where they belong.

**LOOKING GLASS—Epic 10900**

**GOLDEN RAINBOW** (Evie/Spruce Run/Chappell, ASCAP)  
Long awaited follow-up to "Brandy" is taken from the album. Previous effort took them to the top, and this more countrified tune will give them the pot of gold once again.

**JOE TEX—Dial 1006 (Mercury)**

**KING THADDEUS** (Tree, BMI)  
Another groove-a-phonic groove with Mr. T, with that style that is unmistakably his. Should better "You Said A Bad Word". He's the king.

**MARJOE—Chelsea 0107 (RCA)**

**LO AND BEHOLD!** (Dwarf, ASCAP)  
Former evangelist of flick fame debuts with rare Dylan tune from his "Bad But Not Evil" lp. Another masterful Wes Farrell production. Lo and behold, a new superstar!

**LOU RAWLS—MGM 14428**

**WALK ON IN** (Colgems, ASCAP)  
Rawls returned to hitdom a while back with "A Natural Man", and this Carole King mover stands a good chance to give artist another run at the charts.

**JOE WALSH—Dunhill 4327 (ABC)**

**I'LL TELL THE WORLD ABOUT YOU** (Extra Gordnary/Rada Dara, BMI)  
Ex-head of the James Gang returns to the pop battle with a fine Alan Gordon tune. Walsh is at his best on softer numbers, and his unique voice has wide appeal.

**ANDY & DAVID WILLIAMS—Kapp 2187 (MCA)**

**FLY PRETTY BABY** (Language of Sound, ASCAP)  
Big Andy's nephews offer another tender ballad much in the vein of their first single. Producer Jackie Mills is taking them the right route, staying away from cutie falsettos. Could break.

**PAPER LACE—Bang 700**

**MARTHA** (Campbell-Connelly, ASCAP)  
Record comes from England, and it's a pleasant item with a good hook and solid production by Roy White. It should have a good shot.

**KENNY RANKIN—Little David 725 (Atlantic)**

**COMIN' DOWN** (Four Score, BMI)  
Rankin with wife Yvonne wrote this chunky rhythm number that is one of his most commercial efforts to date. New label affiliation has given singer/writer new life. Goin' up.

**JOHN HURLEY—Bell 277**

**THE FAMILY** (Hurley-Wilkins, BMI)  
The writer of "Son Of A Preacher Man" and "Love Of The Common People" comes to the forefront to perform this tune from solo lp, "One More Hallelujah". Produced by Rick Jarrard.

**LARRY MURRAY—Verve 10689 (MGM)**

**HARD TO BE FRIENDS** (Jacob's Well, ASCAP)  
Artist wrote and produced fine ballad that features Linda Ronstadt on background vocal. The writer of the Johnny Cash hit, "Six White Horses" may have a pop hit here.

**JONI MITCHELL—Asylum 11010 (Atlantic)**

**YOU TURN ME ON, I'M A RADIO** (Joni Mitchell, BMI)  
Sensational lyric (as usual) by one of the best, Ms. Mitchell again captures love in her unique fashion. From her forthcoming album, the first for Geffen's label.

**THE UNDISPUTED TRUTH—**

**Gordy 7122 (Motown)**  
**GIRL YOU'RE ALRIGHT** (Jobete, ASCAP)  
**WITH A LITTLE HELP FROM MY FRIENDS** (Maclen, BMI)  
Vocal combination sounds a little more conventional than they have had in the past. Flip is Beatle oldie done like Cocker's version, and it should be the "A" side.

**ANDY KIM—Uni 55353 (MCA)**

**LOVE THE POOR BOY** (Joachim, BMI)  
Andy has finally swallowed his bubble-gum to become heir apparent to Neil Diamond's place at the label. Lee Holdridge arrangement clinches it. Strong entry.

**TOMMY ROE—MGM South 7008**

**CHEWING ON SUGARCANE** (Low-Twi, BMI)  
Sweet swinger about settling down in New Orleans is a little different than Roe's typical chewiness. Sharp production by the artist. Good chance.

**SHEPSTONE & DIBBINS—Big Tree 152 (Bell)**

**MOMENT OF TRUTH**  
From the producer who brought us the Who and Kinks. Shel Talmy, comes this haunting disc from a new English duo. Beautiful blend vocally and top arrangement make it sure-fire smash.

**JAMES DARREN—Kirshner 5025 (RCA)**

**BRIAN'S SONG (THE HANDS OF TIME)** (Colgems, ASCAP)  
Now that the TV film has been released in theatres across the land, the vocal version should have added impact. Moving Bergman-Legrand tune is a perfect pop/MOR entry for Darren.

**CARL CARLTON—**

**Back Beat 627 (Duke/Peacock)**  
**I WANT LET THAT CHUMP BREAK YOUR HEART** (Don, BMI)  
Believe it or not, this tune would be a good Donny Osmond or Michael Jackson record. Carlton does a bang-up job, and he could become the next pop/r&b giant.

**MIDNIGHT MOVERS UNLTD.—Renee 3005**

**PUT YOUR MIND IN YOUR POCKET** (Elmac, BMI)  
The vocals are only secondary to the marvelous instrumentation in this funky r&b thumper. Sort of like "Express Yourself".

**JIM WEATHERLY—RCA 0822**

**LOVING YOU IS JUST AN OLD HABIT** (Keca, ASCAP)  
How many have felt the pain of Weatherly's title, and his lyrics are so touchingly real. A mellow Jimmy Bowen production supports.

**ELOISE LAWS—Music Merchant 1011 (Buddah)**

**TIGHTEN HIM UP** (Gold Forever, BMI)  
Soulstress has been around for a while and never had much recording success. But Holland, Dozier and Holland can end the draught. Beauty could be the new Freda Payne.

**CLIMAX—Rocky Road 30064 (Bell)**

**CAROLINE THIS TIME** (Caesar's/Emerald City, ASCAP)  
With Sonny Geraci on lead, group follows "Precious And Few" and "Life And Breath" with another nice ballad penned by Walt Nims. Always fine pop/MOR fare, record should do well.

**RAY CHARLES—Tangerine/ABC 11337**

**HEY MISTER** (Racer, ASCAP)  
Culled from "Message From the People" album, this stirring tune is a plea to the President to help the poor. Truly a "Genius", Ray really bares his soul on this one.

**CHER—United Artists 50974**

**OUR DAY WILL COME** (Leeds/Almo, ASCAP)  
From the "Superpak" lp, the "Camp Vamp" reaches back to the pop archives with this Ruby and the Romantics smash. With the TV show as hot as ever, this oldie should receive good spins and sales.

**OVATIONS—MGM Sounds of Memphis 712**

**HOOKED ON FEELING** (Press, BMI)  
The Mark James tune that did so well for B. J. Thomas four years ago, gets a new reading by this Memphis act. Great songs endure, and group does a fabulous job to keep this one a winner.

**DOMENIC TROIANO—Mercury 73342**

**TRY** (Sammon Ave./Unichappell, BMI)  
Solo outing by one of the new members of the James Gang is a driving item that features Troiano's excellent guitar work. Good FM fare.

**MOMENTS—Stang 5045 (All Platinum)**

**MY THING** (Gambi, BMI)  
Following "Just Because He Wants To Make Love" charter, this gentle soul number could put group on that two-way street to hitsville.

**SOUNDS OF SUNSHINE—Ranwood 932**

**THE END OF THE WORLD** (Summit, ASCAP)  
1963 was the year Skeeter Davis gave the world this gorgeous tune, and this choral aggregation comes off well on this re-make. A must for easy listeners.

**BERT—Columbia 45718**

**CLINK, CLANK** (Jonico, ASCAP)  
Another cutie from the Sesame Street guys, this time Bert sings to Ernie of "Rubber Ducky" fame. Kids will love the sound effects, older kids will love the tune.

**KINDRED—Warner Bros. 7643**

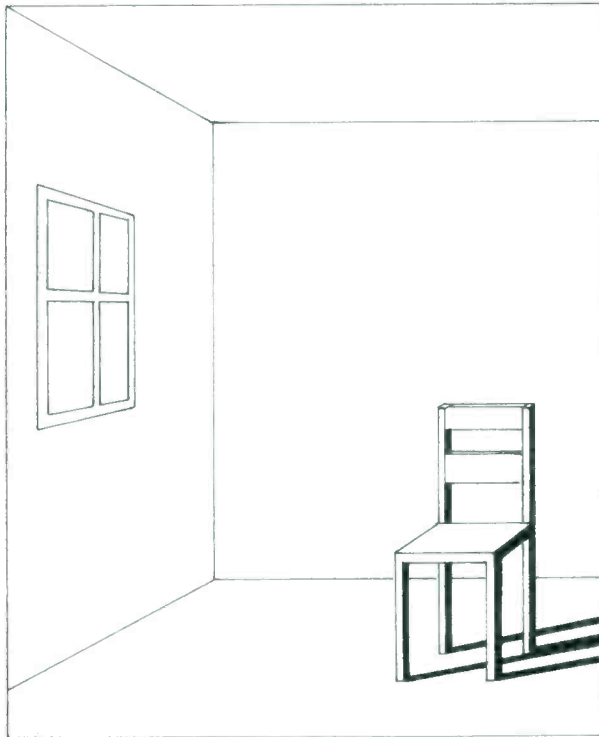
**MOVIN' ON** (Sicum, ASCAP)  
From their "Next Of Kin" lp group offers up some hot and heavy rock. A must for FM programmers. Produced by James Dennis Bruton.

**JUDY LYNN—Amaret 141 (MGM)**

**AND YOU LOVE ME** (Kolob, BMI)  
Penned by Wayne Osmond of the famous brothers, this sweet tune is performed to a tee by Ms. Lynn. Singer should have no trouble hitting with this one.



# “People Need Love”



An uncompromising position courageously supported by these 51 liberated radio stations:

KISN	— Portland, Oregon	KLMS	— Lincoln, Nebraska	KLEO	— Wichita, Kansas
WIFE	— Indianapolis, Indiana	WSAR	— Fall River, Massachusetts	WPDQ	— Jacksonville, Florida
KJRB	— Spokane, Washington	WLLH	— Lowell, Massachusetts	KQWB	— Fargo, North Dakota
WNDR	— Syracuse, New York	KDON	— Salinas, California	WAIL	— Baton Rouge, Louisiana
KLIV	— San Jose, California	WDBQ	— Dubuque, Iowa	KRSP	— Salt Lake City, Utah
KNDE	— Sacramento, California	WILK	— Wilkes-Barre, Pennsylvania	KCPX	— Salt Lake City, Utah
KINT	— El Paso, Texas	KSEL	— Lubbock, Texas	WAEB	— Allentown, Pennsylvania
KTAC	— Tacoma, Washington	KGAL	— Albany, Oregon	KFYR	— Bismarck, North Dakota
KOIL	— Omaha, Nebraska	WLAM	— Lewiston, Maine	WLOF	— Orlando, Florida
WLA V	— Grand Rapids, Michigan	KWWL	— Waterloo, Iowa	KRKO	— Everett, Washington
WAAF	— Worcester, Massachusetts	WOSH	— Oshkosh, Wisconsin	WUOK	— Cumberland, Maryland
WKBR	— Manchester, New Hampshire	KSJB	— Jamestown, North Dakota	WICK	— Scranton, Pennsylvania
WHOT	— Youngstown, Ohio	WRJN	— Racine, Wisconsin	WARM	— Scranton, Pennsylvania
WKEE	— Huntington, West Virginia	WRKR	— Racine, Wisconsin	KOOK	— Billings, Montana
WNEX	— Macon, Georgia	WJON	— St. Cloud, Minnesota	KBZY	— Salem, Oregon
WXIT	— Charleston, South Carolina	KWEB	— Rochester, Minnesota	KGGF	— Coffeyville, Kansas
KOMA	— Oklahoma City, Oklahoma	KEYN	— Wichita, Kansas	KWKH	— FM-Shreveport, Louisiana

Bjorn and Benny's "People Need Love"  
(P50014) is a new single available,  
appropriately, on Playboy Records. 

# RECORD WORLD ALBUM PICKS

## MOM'S APPLE PIE

**Brown Bag BB 14200 (United Artists)**  
First release on the new label is a ten man group which is characterized by a basic rock sound augmented by a fine horn section and superfine harmonic vocals. For a variety of reasons, things look extremely promising for these guys.



## ROCK ME BABY

**DAVID CASSIDY—Bell 1109**  
Superstar continues to truck along with a delightful packageful of tunes, including such favorites as "Lonely Too Long," "Go Now," and his hit version of "How Can I Be Sure." New songs like "(Oh No) No Way" and "Song For A Rainy Day" are also featured. A chartbuster.



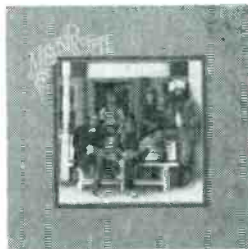
## WHY DONTCHA

**WEST, BRUCE & LAING—Columbia KC 31929**  
Put together Jack Bruce, Lesley West and Corky Laing and you've got what has to be the weightiest of all the heavy groups currently together. Their debut album is very progressive and good of its kind. Listen to "Out In the Fields."



## ROCKFISH CROSSING

**MASON PROFFIT—Warner Bros. BS 2657**  
Countrified group's first two albums were moderately successful, and their debut for their new label will fare much better. Featuring mostly soft sounds, from the perfectly delightful (and commercial) "Jesse" to the Neil Youngish "Hobo" to a worthy reading of Hank Williams' "You Win Again," it's a total joy.



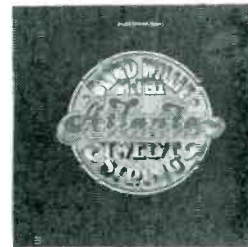
## NEWPORT IN NEW YORK '72-VOL. 6

**VARIOUS ARTISTS—Cobblestone CST 9028 (Buddah)**  
Volume six of this series is the "pop" or "soul" volume, containing live recordings of Curtis Mayfield, B. B. King, Roberta Flack and Herbie Mann, among others. Much of the excitement of Newport in New York is successfully re-captured.



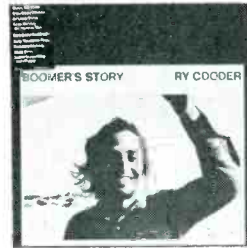
## BLUES ORIGINALS

**Atlantic SD 7224-29**  
This fantastic reissue series consists of six volumes, containing some of the best and most authentic blues ever made. Blind Willie McTell leads off, followed by Professor Longhair, John Lee Hooker, Jimmy & Mama Yancey and many, many more. Unbelievable!



## THE LADY'S NOT FOR SALE

**RITA COOLIDGE—A&M SP 4370**  
Ms. Coolidge lends her distinctive voice to familiar favorites like "Fever," "Bird On the Wire," and "I'll Be Your Baby Tonight," and less well known, but no less worthy, ones like Marc Benno's "Donut Man" and Tom Ghent's "Whiskey Whiskey." Title track is a fine Kristofferson song.



## BOOMER'S STORY

**RY COODER—Warner Bros. MS 2117**  
Following up a masterpiece like "Into the Purple Valley" wasn't easy. But "Boomer's Story," though not as consistently brilliant as Cooder's last album, has enough great moments to make it a worthwhile investment for music fans of all persuasions.



## SOLITAIRE

**NEIL SEDAKA—Kirshner KES-117 (RCA)**  
Sedaka's "Emergence" contained some beautiful things, but was a mite over-produced. On "Solitaire," the songwriting ace uses a four piece band to bring out the best in a batch of fine new songs. Some, like "Beautiful You," are funky, while others, like "Trying to Say Good-bye," are pretty. "Solitaire" is the album's masterpiece.



## OLD DAN'S RECORDS

**GORDON LIGHTFOOT—Warner Bros. MS 2116**  
Canadian troubadour continues to produce some of the most tastefully folksy music around. Especially outstanding on this new set are "Can't Depend On Love," "You Are What I Am" and "My Pony Won't Go," which features David Bromberg on slide dobro.



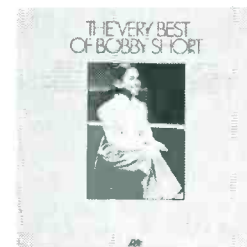
## THE MAN WHO SOLD THE WORLD

**DAVID BOWIE—RCA LSP-4816**  
Label has rushed this reissue to coincide with the incredible reaction the man who is selling the world the album of the year is receiving on his U. S. tour. It's a terrific album, and features "The Width of A Circle," part of Bowie's current act, and many other super cuts. A star in the making.



## BOBBY VINTON'S ALL-TIME GREATEST HITS

**Epic KEG 31487**  
"Blue On Blue," "Roses Are Red," "Blue Velvet," "Rain Rain Go Away" and the more recent "Ev'ry Day of My Life," are only a few of the tunes included in this must-have two-record package. This fellow certainly has piled up quite a catalogue of hits.



## THE VERY BEST OF BOBBY SHORT

**Atlantic SD 1620**  
Bobby Short may not be a household name yet, but his uncanny talent has lately been receiving a closer approximation of the recognition it deserves. This compilation of brilliant interpretations of 14 great songs will continue to further the cause.



## ST. LOUIS TO FRISCO TO MEMPHIS

**CHUCK BERRY—Mercury SRM 2-6501**  
Two record set includes Berry's famous Fillmore appearance with the Steve Miller Band plus such selections as "Back to Memphis" and "Ma Dear, Ma Dear." With Berry currently enjoying a number one single and top ten album, this set should rack up big sales.

(Continued on page 41)

# DIANA ROSS *IS* BILLIE HOLIDAY in "Lady Sings The Blues."



Diana Ross. She's practically a legend herself. And now, in her first motion picture, she portrays the legendary blues singer, Billie Holiday. Preview audiences have predicted Academy recognition for her stunning performance.

And now, the most memorable moments of that performance, including her long awaited vocal interpretations of the best known Billie Holiday classics, are available in Motown Record's first original motion picture soundtrack album.

Diana Ross *is* Billie Holiday in "Lady Sings The Blues," a beautifully packaged two-record set that includes a special 8-page full-color souvenir booklet. Listen.



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

## Conference Report

By GARY COHEN

College radio station representatives, primarily from Michigan, but including stations from Ohio, Illinois, and Missouri, attended a college radio conference in Mt. Pleasant, Michigan last week. The meeting, billed as an opportunity for college radio people to meet with record people and discuss problems, was overwhelmingly successful, and in the minds of those attending, probably one of the most successful college radio conferences ever sponsored.

Considering the conference turned out to be successful, it is interesting that the weekend started out on a negative note. The hotel accommodations arranged for by WCHP, host station from Central Michigan University, were cancelled the week before the conference due to "circumstances beyond their control." It turned out for the best, though, because WCHP arranged for all students and most record company people to be together in an apartment complex near campus. The accommodations were perfect, as they allowed college radio people and industry people to mix and mingle over beer, soda, pretzels, and other things.

While the conference officially began on Saturday, Friday night was used by the people who came in early to discuss what has been happening in college radio. Saturday, after coffee and donuts, attendees broke into a number of groups—to discuss records and music programming in general, engineering, and sales. Ad sales is an area that college stations in this region are strong in. WCHP's gross billing from advertising last year was \$18,000 and this year they project billings of \$32,000. (This does not include trade-out advertising, which, if developed, is a forte of WCHP). The engineering meeting gave some tips to carrier current stations on how to eliminate or minimize hum from their transmitters, and how to contend with lighting hum and other interference. Programming was an area of discussion that provoked some discussion on what tricks college stations can use to compete with their commercial counterparts for the listening audience, including the neces-

sity of promoting the station to both on-campus and off-campus listeners. A suggestion was made for stations to run promos for their campus news programs; another idea was for stations to have a daily morning feature listing the names of any professors who have cancelled their morning classes. It was felt that this would be a popular feature, as college students tend not to like class... And a possibility for fund-raising was the sponsoring of a concert on campus, along with tips on how not to be ripped off by concert promoters and brokers.

The afternoon music meeting dealt with the problems of stations who publish playlists—what the lists contain and how they are made up. Problems discussed from the record label vantage point included how to measure the effectiveness of a college radio station in selling records, and the problems companies have in getting records stocked on the retail level. Two of the ideas presented were for students to co-operate, even promote themselves with the local record outlets. The second idea involved setting up student-run

(Continued on page 52)

## Conference Dates

Two local/regional meetings coming up deserve your attention if you are in the respective geographical areas: Sat. Oct. 28 is the day for the WCPR/Stevens Tech Conference, planned by the station as a chance for N.Y. area and nearby stations to meet and discuss problems. The long day begins at 8:00AM with registration, and record company people will be given an opportunity to exhibit if they want. WCPR/Stevens Tech/Hoboken, N.J. 07030. (201) 795-4887.

Midwest areas stations will have an opportunity to meet at WLUC/Loyola University in Chicago for their Midwest Regional conclave, Nov. 17-19. Sessions will be conducted at Loyola's Lake Shore campus, and will include all areas of radio programming. Registration is \$5, and those interested in registering can contact Judy Mullen, WLUC Station Manager, at Loyola University, 6525 N. Sheridan Rd., Chicago, Ill. 60626 (312) 338-9582. See you there.



## COLLEGE RADIO AIRPLAY REPORT

OCTOBER 28, 1972

### WAER-FM—SYRACUSE UNIV.

Syracuse, N.Y.  
Tony Yoken

DIAMONDS IN THE ROUGH—John Prine—Atlantic

LIGHTS OUT IN SAN FRANCISCO—Various Artists—Blue Thumb

NUGGETS—Various Artists—Elektra

MARSHALL EFFRON—Polydor

RISING—Mark/Almond—Col

ROWAN BROTHERS—Col

### WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.  
Ken Smalheiser

AT HIS BEST—Eric Clapton—Polydor

DINGLY DELL—Lindisfarne—Elektra

I'M STILL IN LOVE WITH YOU—Al Green—Hi

MOVING ON—John Mayall—Polydor

RICHIE HAVENS ON STAGE—Stormy Forest

SNIPER AND OTHER LOVE SONGS—Harry Chapin—Elektra

### WCBN-FM—UNIV. OF MICHIGAN

Ann Arbor, Mich.  
John Blattner/Chris McCabe

CATCH BULL AT FOUR—Cat Stevens—A&M

MOVING ON—John Mayall—Polydor

RICHIE HAVENS ON STAGE—Stormy Forest

SNIPER AND OTHER LOVE SONGS—Harry Chapin—Elektra

SUPER FLY—Curtis Mayfield—Curton

### WRCU-FM—COLGATE UNIV.

Hamilton, N.Y.  
Rich Ferdinand

BALLAD BOOK—Joan Baez—Vanguard

CATCH BULL AT FOUR—Cat Stevens—A&M

PAINTED HEAD—Tim Hardin—Col

RECYCLING THE BLUES & OTHER RELATED STUFF—Taj Mahal—Col

RICHIE HAVENS ON STAGE—Stormy Forest

### WRPI-FM—RENSELAEER POLY. INST.

Troy, N.Y.

Joe Tardi

BROTHER—Lonnie & Derrek Van Eaton—Apple

DELBERT & GLEN—Clean

MOVING ON—John Mayall—Polydor

SOUTH SIDE REUNION—Memphis Slim—WB

WHY DONTCHA—West, Bruce & Laing—Col

### WLUC—LOYOLA UNIV.

Chicago, Ill.

Jim Benz

ALBUM III—Loudon Wainwright—Col

AT CROOKED LAKE—Crazy Horse—Epic

LAST AUTUMN'S DREAM—Jade Warrior—Vertigo

MEGAN MUSIC—Megan McDonough—Wooden Nickel

WHY DONTCHA—West, Bruce & Laing—Col

### WFDU-FM—FAIRLEIGH DICKINSON U.

Teaneck, N.J.

Tony Loving

CARAVANSERAI—Santana—Col

CAT MIND—Randy Holland—Mother

HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco

HUB OF HUBBARDS—Freddie Hubbard—BASF

MOUNTAIN MAMA—Dianne Davidson—Janus

PURPLE PASSAGE—Deep Purple—WB

### WBRC—BROOKLYN COLLEGE

Brooklyn, N.Y.

Louis Lewow

BIG WALTER HORTON—Alligator

HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco

NUGGETS—Various Artists—Elektra

WET WILLIE 2—Capricorn

WHY DONTCHA—West, Bruce & Laing—Col

### WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.

Dave Fricke

BANDSTAND—Family—UA

DIAMONDS IN THE ROUGH—John Prine—Atlantic

HEAR SENSE & FEEL—The Awakening—Black Jazz

LIVE PERFORMANCES VOL. 1—Charlie Parker—ESP

SOUTH SIDE REUNION—Memphis Slim—WB

SWITCHED ON GERSHWIN—Hambro & Kingsley—Avco

### WAMU—AMERICAN UNIV.

Washington, D.C.

Bruce Rosenstien

A TRAITOR IN OUR MIDST—Country Gazette—UA

FULL HOUSE—J. Geils Band—Atlantic

ON OUR WAY—Teegarden & Van Winkle—Westbound

RISING—Mark/Almond—Col

ROLL 'EM SMOKE 'EM PUT ANOTHER LINE OUT—Patto—Vertigo

### WGSU-FM—STATE UNIV. COLLEGE

Geneseo, N.Y.

John Davlin

BLUE MOSES—Randy Weston—Atlantic

DIAMONDS IN THE ROUGH—John Prine—Atlantic

EXPECTATIONS—Keith Jarrett—Col

PURPLE PASSAGE—Deep Purple—WB

TREASURES OF THE BAROQUE—Various Artists—Nonesuch

### KCLC-FM—LINDENWOOD COLLEGE

St. Charles, Mo.

Chuck Lackner

AT CROOKED LAKE—Crazy Horse—Epic

CATCH BULL AT FOUR—Cat Stevens—A&M

HEAVY CREAM—Polydor

L.A. REGAIE—Johnny Rivers—UA

RISING—Mark/Almond—Col

SNIPER AND OTHER LOVE SONGS—Harry Chapin—Elektra

### WCMP-FM—C. W. POST COLLEGE

Brookville, N.Y.

John Commins

CATCH BULL AT FOUR—Cat Stevens—A&M

LISTEN TO THE MUSIC (single)—Doobie Bros.—WB

NEVER A DULL MOMENT—Rod Stewart—Mercury

RASPBERRIES—Capitol

ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col

### WBRS—MICHIGAN STATE

East Lansing, Mich.

Mark Westcott

DIAMONDS IN THE ROUGH—John Prine—Atlantic

HEADS—Osibisa—Decca

RAIN BOOK—Renee Armand—A&M

RISING—Mark/Almond—Col

WATERFALL—If—Metromedia

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**BILLBOARD-80**

**RECORD WORLD-79**

"NO" A New Single from the Album...

# BULLDOG



DL 7-5370

By KAL RUDMAN



Kal Rudman

**Chicago.** Tremendous air play: WCFL, WRIT, WPGC, WHAK, WIXY, WFIL. Already moved 37-20 at KLIF.

**Temptations.** This week a lot of big things happened. It went on KHJ and WAYS. It jumped 18-9 at CKLW, 18-10 KILT, 23-13 KLIF, 28-16 WTI, 26-17 WKBW, 20-18 KJR and many more moves. Total sales on this

record will be astounding.

**Billy Paul.** This r&b giant made a big move this week. It jumped 25-13 at CKLW, 30-26 WTI. It came on the WFIL chart at #30 and is on WIBG.

**Dennis Yost and the Classics Four.** Stations report heavy female requests especially the ladies over age 18. It jumped 15-9 WMAK, 22-13 WHHY, #18 WAYS, 28 WBBQ and went on WIBG.

**Gilbert O'Sullivan.** It appears that he will now have two in a row. It is the pic at KILT, came on CKLW at #30, 36 KLIF, 40 KOL, new WPGC, WCOL, WHHY, WOKY, WIXY.

**Joni Mitchell.** This is the lyric of the week. It went right on KJR.

**Al Green.** Mr. Automatic will now have five hits in a row. #20 WPGC, charted at WMAK, WHBQ, WPDQ, CKLW, KFRC, WOR-FM, KHJ, KOL, KJR. Jumped 36-20 KLIF. New: WRIT, WRKO, WIXY, WIBG, KILT, WVIC, KYNO.

**Bulldog.** It did so well on the vote battle in Dallas that KLIF put it on at #39. It is getting strong phone requests at KLIV San Jose and WHHY Montgomery is reporting top 5 phone requests. It is on KOL. The record seems determined to break through.

**Clean Living.** It is a solid #3 at WKBW Buffalo and is getting response from all ages. It is on WRIT and WOKY charts it at #22. New believers: KLIF, WHHY, WIXY, WIBG, WCOL.

**Eric Clapton.** It came on WRKO at #25 and is charted at KOL at #39. It still has a long way to go but life is there.

**Cymarron.** This is a fine record and it moved 38-35 at KILT. They have started many records, and believe in this one.

**Foghat.** This record has been promoted for a long time and now things are happening. It jumped 22-12 at WKBW Buffalo who report it took four weeks to break. It is now moving at WTI New Orleans 29-23 and is top 5 in Wichita where it got its start.

**Gary Glitter.** It appears he will have another hit. It went on the chart at WCFL Chicago at #40, KLIF Dallas at #37, WMAK Nashville at #30 and is on WOKY and WHHY.

(Continued on page 51)

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**Sparks Sparkle At Max's**

**NEW YORK**—Quite rightly so, Los Angeles is Anglophiliac to the point of delicious absurdity. John's Children's "Smashed Block" was a hit there in the late sixties, as was Love Sculpture's "Sabre Dance," while the Move, Britain's greatest contribution to rocking fanaticism, have a hit in "Do Ya," thanks to crazies in L.A. who ran right out to buy the only single the group has ever had on four labels. John Mendelsohn's Christopher Milk are one aspect of this fine madness, while Sparks, Bearsville's ultimate refutation of unfair accusations of schlockiness, are another. Sparks are the epitomal Anglo-American hybrid, and as they hasten to reassure the bemused listener, "trends make us contenders in the fall."

You may remember that Grace Kelly android trapped poisedly in the back seat of a fifties Oldsmobile while five rather sharp-looking but macabre dudes peered in from without; such was the cover of Sparks' first album, entitled at the time, "Halfnelson," for indeed, at the time, "Halfnelson" was what Sparks called themselves. But dada, flash, and extremely refined pop do not necessarily a superstar aggregation make, so upon their discovery by L.A. agent supreme, Roy Silver, Halfnelson gladly re-named their lp and themselves "Sparks," which was easily as suitable a handle as their somewhat ambiguous first choice. A single, "Wonder Girl," was released, and lo and behold, Sparks became the first group to ever appear on Dick Clark's American Bandstand without benefit of a disc in the Top 100. Many were impressed with lead singer Russell Mael's corkscrew hair and mysterious mallet, however, and "Wonder Girl" shortly became a top five teen tune in such diverse secondary markets as Montgomery, Ala. and Fargo, North Dakota.

Tastemakers were still largely unaware of what was becoming one of the more bizarre grass-roots movements in the annals of the record world, so Silver decided that Sparks would do well to tour England and Germany and the like in the company of Fanny and Slade, while Bearsville graciously consented to host a party at the notoriously tacky Max's Kansas City in New York, in order to give at least one buncha critics the opportunity to say "I told you so" when Sparks came back from their



Sparks

Grand Tour the toast of the Continent.

It was at this debut New York engagement that the Sparks engima cleared itself up somewhat. The band consists, as any Warner Bros. press release on them will tell you, of two sets of brothers, the guitar playing Mankeys and the song-writing Maels. Harley Feinstein is the group's dr-dr-drummer, who holds the siblings together as it were. Although Sparks takes unusually alluring photographs, they are infinitely more convincing as flesh and blood pop stars; their stage presence, enhanced by Ron Mael's repertoire of Charley Chaplin-Adolph Hitler attitudes and Russell Mael's fidgety kinkiness as a front man, is unique.

They would be commendable if for no other reason than that Tomorrow's "My White Bicycle" (a classic psychedelic single of 1967) is a highlight of their set. But as they moved from such intriguing bits from their first album as "High C," "No More Mr. Nice Guys" and "Wonder Girl" to even more brilliantly bewildering previews from their second, "A Woofer in Tweeter's Clothing," like "Here Comes Bob," "Girl From Germany," and "Moon Over Kentucky," Sparks established themselves as the greatest English band to come out of America since the Nazz, a band that could do equally well on national television or L.A.'s Whiskey.

Sparks have the style of the Kinks, the energy of the Who, the novelty of the Move, and a sense of restraint and understatement which is all their own. They are inexplicably tantalizing without being threatening, and their tunes are catchy without sounding overly familiar. It's no exaggeration to predict that they could be everything in America that T. Rex have been in England, with the important difference that they deliver more than just another pretty face. Their combination of vaudeville and rock and roll could help define pop show-biz for the seventies, and

(Continued on page 29)

# Dialogue

(Continued from page 18)

We have been fortunate over the last few years with special one shots and that can distort the percentage of business you do. For example the "Sesame Street" original cast album has sold over a million units. "Switched on Bach" has done almost a million units. So you find some non-repeatable albums occasionally changing the variations of your percentages. I would say that rock is increasing; it's certainly not taking over all the business because country music has generally increased in appeal. Classical business has increased. There has been some reduction at the retail store level in the middle-of-the-road music as far as the number of artists that are succeeding right now. We've been fortunate because we keep our artists very current and very contemporary. But we have had to be much more selective so that you can see our roster no longer includes the strong talents of Tony Bennett, Steve Lawrence and Eydie Gorme, Robert Goulet or John Davidson.

**RW:** While we're on the subject of rosters, labels, Capitol to name one, have cut down fairly drastically on their artist rosters to where they feel they can realistically control it. What do you feel about roster control, and the number of artists any one company can handle?

**CD:** You have to be very careful. You cannot take on more than you can handle. Molding, guiding, building, maintaining artists' careers is a very difficult task and it's a constant task. We have 30% fewer artists than we had in 1969. We're experimenting less. It's not that we have fewer successful artists. I think we have a greater number of successful artists than we had but the stakes are much higher and we're more careful before we sign an artist. We know what has to go into the building of an artist's career. There are a number of labels that I see, contrary to what Capitol is doing, signing artists by the dozen, so to speak. They don't seem to be staffed for it.

You don't become a large company, or a major company, solely by the number of artists that you have under contract. It becomes an enormous obligation to staff up for it. In our case, it's an absolute necessity because we are a large company. But, my feelings is that we are staffed to give custom treatment to the artists that we do have. We could never keep them satisfied if we did not. Recently, in one of the Dialogues that Record World conducted, David Geffen mentioned that he wonders how a large company, or specifically Columbia, more particularly myself, gets kicks out of dealing with the diverse number of artists that we have. How can they be handled? In answer to a question like that, first you have to make sure that you have on staff enough people who can do a top-notch, professional job for each artist. Also, we make sure we stay out of management. A number of smaller companies are in both. To me that can be killing.

Now, I work at least 12 hours a day, frequently more. Management requires the same type of work, basically, but the time element differs. Management has to take the 2 A.M. phone calls that I don't have to take, nor do I want to take. I'll give of myself to the end of my energy, but it's in a professional capacity. I'm frankly delighted to leave the screams about billing and transportation and love life or lack of one, to others. I'm content to just handle the recording careers of our artists. And then, if you staff yourself with top-notch people who are dedicated and devoted, you can handle and do the kind of job that I believe Columbia is doing for its artists. (Continued on page 31)

## Sparks

(Continued from page 28)

because of it, they will be controversial. A lot of folks don't much like what they don't immediately understand and reduce to formula, but there are thousands of kids who won't look into the whole thing that deeply, and it is because of them and bands like Sparks that there will someday be an American Top of the Pops to give flipped out teens what they want. Bon voyage, guys.

Ron Ross

## Hardin's New Band

■ NEW YORK — Singer/composer Tim Hardin, whose tenth album, "Painted Head," has just been released by Columbia Records, will debut his new band in the New York area in late October.

After several months of rehearsals at Hardin's Woodstock home, the new group, which consists of Tim on vocals and guitar, Steve Haas on drums, Gene Adler on piano, Mike Reid on guitar and Karl Jarvi on bass, is now ready for the road.

## UA Unveils 3-LP Set

■ LOS ANGELES — A new three-record album is shipping immediately from United Artists Records blending contemporary musicians, The Nitty Gritty Dirt Band, and traditional American music performed by such artists as Roy Acuff, Mother Maybelle Carter, Jimmy Martin, Earl Scruggs, Merle Travis and Doc Watson. The collection is entitled William E. McEuen Presents "Will The Circle Be Unbroken" and will be available in record outlets throughout the nation this week.

## Stewart Tops Poll

■ CHICAGO — Mercury Records' artist Rod Stewart has been named the Top British Male Singer for the second consecutive year by Melody Maker, the leading British consumer music newspaper.

## Xmas Time For Ives

■ NEW YORK — Caedmon Records is rushing into release a brand new album entitled "Christmas at the White House," featuring Buri Ives singing the favorite carols and hymns of America's presidents. The album consists of Christmas favorites of twelve of the nation's chief executives, from George Washington to Richard M. Nixon.

## Attica Sam



Sam Neely, Capitol recording artist, recently played before an audience of 1000 inmates at Attica State Prison in New York. The show was produced by Joe Spinell for the Theatre for the Forgotten, a non-profit organization that brings entertainment to prisons in the area. Pictured above outside the walls of Attica are Spinell; Neely; Rudy Durand, Neely's manager; and Gene Peilo, Neely's drummer.

## Incredible String To Reprise

■ BURBANK—The Incredible String Band have signed a recording contract with Reprise Records. The String Band has expanded its membership and the band now includes Mike Heron, Robin Williamson, Malcolm LeMaistre and Gerard Dott. Their debut Reprise album "Earthspan," has just been released.

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"HARK THE HERALD ANGELS SWING" ON **WORLD JAZZ RECORDS** WJLP-5-2



SIDE ONE:	
HARK THE HERALD ANGELS SWING!	2:35
LITTLE DRUMMER BOY	2:52
RUDOLPH THE RED NOSED REINDEER	3:49
SILENT NIGHT	3:52
JOY TO THE WORLD	2:43
SIDE TWO:	
JINGLE BELLS	3:08
WHITE CHRISTMAS	3:24
I'LL BE HOME FOR CHRISTMAS	1:49
THE CHRISTMAS SONG	3:15
WINTER WONDERLAND	3:08
DECK THE HALLS	2:50

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## Jazz Moves Uptown

■ NEW YORK—The Half Note Club, which for fifteen years was located in Greenwich Village at Hudson and Spring Streets, moved to midtown last week. The opening of the new Half Note at 149 West 54th Street (between Sixth and Seventh Avenues) marks the first time a jazz club has opened in the midtown area in over a decade.

Owned by Mike and Sonny Canterino, who owned the original site which was a second home for the jazz community, The Half Note will continue its all-jazz policy. Bobby Hackett featured with Budd Johnson's JPJ Quartet will be the opening attraction (through October 21st). (The quartet consists of Johnson on tenor, Bill Pemberton on bass, Oliver Jackson, drums, and Dill Jones, piano.) The Stan Getz Quartet will appear Friday, October 20th, headlining with Hackett and the JPJ Quartet over the weekend. Getz' Quartet will start this week.

Future bookings include Jackie Cain and Roy Kral along with the Ay Cohn-Zoot Sims Quintet (Half Note perennials) for one week beginning October 30th. Joe Williams and the Buddy Tate Sextet are set for two weeks starting November 6; and Woody Herman and His Thundering Herd are booked November 27th for a one week stand.

## Jazz-Classical Tie

■ NEW YORK—Jazz and symphonic music have come full circle due to the success of the September 29th concert in Dallas at McFarlin Auditorium which headlined Woody Herman and his Thundering Herd and the Dallas Symphony Orchestra under the direction of Anshel Brusilow.

For the first time, a major jazz orchestra was integrated into one musical body with a symphony orchestra to play music specifically written for the two integrated groups. Previously symphonies have worked in conjunction with other bands or rock groups.

The two combined orchestras, totaling 101 musicians played a range of compositions written by Alan Broadbent, the New Zealand born arranger and composer for the Herman Herd. The highlight of the concert was Broadbent's composition, "Variations on a Scene" and also featured his other works "Where Do We Go From Here," "The Children of Lima," and "Two Face."



# JAZZ

By MICHAEL CUSCUNA



Michael Cuscuna

■ A few weeks ago, a tasteful three record anthology of contemporary black music was released on Impulse called "Energy Essentials." Since I had heard all of the cuts on the original albums, I was about to toss the album into my oversized record collection. But I decided to put it on as I glanced over the selections on the liner.

That album brought back an entire era and a whole batch of fantastic, exciting albums on Impulse during the surprising and innovative mid sixties. The special set includes John and Alice Coltrane, Archie Shepp, Marion Brown, Charlie Haden, Ornette Coleman, Sonny Rollins, Grachan Moncur, Cecil Taylor, Pharoah Sanders, Charles Mingus, Albert Ayler, Freddie Hubbard, Max Roach, Oliver Nelson and Elvin Jones with cuts representing all of their fine albums on the label.

Maybe I'm getting dated in my listening, but this new set was a powerful reminder to me of a time when music was more creative and exciting than it is today. Some of these musicians are still alive and recording, but their music and its effect is just not the same. Grab a copy of this set and listen to it, even if you own all of the individual discs from which they were culled.

This music was not only fresh and innovative, but powerful and direct. All of the musical statements were succinct. It seems a shame that so many of our great musicians have indulged in the twenty minute tune or even forty minute tune which lacks brevity and dynamics and artistic discipline. That applies not only to current releases on Impulse, but on most labels featuring contemporary black music. Those who were coming to the point in the sixties seem to be wandering in the seventies.

These observations may well be the product of my own taste and rationalizations, but it is my feeling nonetheless. Anyway, check this set out, especially if you have not heard the music before.

I noticed that the New York jazz columnist for the English *Melody Maker* music newspaper has been lifting paragraphs almost word for word from my column. So, I shall use some information from the most recent issue here to reciprocate.

Pianist Chick Corea's new group *Return To Forever* is holding forth at the Ronnie Scott's Club in London for an extended engagement, in fact quite a successful engagement that brought a most favorable review in *Melody Maker*. The newspaper will run a full feature on him in a forthcoming issue. The group includes saxophonist Joe Farrell, bassist Stanley Clarke, drummer Airtio and vocalist Flora Purim.

Incidentally, this band recorded an album and single for the German ECM Records. ECM also has a second solo album from Chick. Release dates have not yet been set. The sessions took place in New York in January.

Guitarist Pat Martino recently returned to New York's Folk City on the strength of his July appearance during the club's jazz month. He did well once again and played beautifully. A couple of nights were recorded by Cobblestone Records for his next album.

Pat was also a sideman on Eric Kloss' next album, his second for Cobblestone. Bassist Dave Holland (now with Stan Getz) was also on those sessions. Pat contributed to some of Eric's best sides on Prestige, so I'm sure this reunion will be a fruitful one.

## McCormick Decca LP Released

■ LOS ANGELES—Gayle McCormick's first album for Decca, "Flesh and Blood," has been released by the label, produced by Joe Schermie and Tom Thacker for Corduroy Productions.

## Firesign Flick Due

■ NEW YORK—Columbia artists Firesign Theatre have recently completed a distribution pact with New Line Cinema Corporation. Firesign's movie, "Martian Space Party" will be released with "Reefer Madness" nationally.



OCTOBER 28, 1972

1. **I SING THE BODY ELECTRIC**  
WEATHER REPORT—Columbia KC 31352
2. **HEATING SYSTEM**  
JACK McDUFF—Cadet 60017  
(Chess/Janus)
3. **THE AGE OF STEAM**  
GERRY MILLIGAN—A&M SP 3037
4. **FLUTE-IN**  
BOBBI HUMPHREY—Blue Note 84379  
(United Artists)
5. **CHERRY**  
STANLEY TURRENTINE—CTI CTI 6017
6. **UPENDO MI PAMOJA**  
RAMSEY LEWIS TRIO—  
Columbia KC 31352
7. **ATTICA BLUES**  
ARCHIE SHEPP—Impulse AS 9222 (ABC)
8. **ALL THE KING'S HORSES**  
GROVER WASHINGTON, JR.—  
Kudu KU-07
9. **SOUL ZODIAC**  
CANNONBALL ADDERLEY—  
Capitol SVBB 11025
10. **CHICKEN LICKIN'**  
FUNK INC.—Prestige 10043
11. **TALK TO THE PEOPLE**  
LES McCANN—Atlantic 1619
12. **FREE AGAIN**  
GENE AMMONS—Prestige 10040
13. **BLUE MOSES**  
RANDY WESTON—CTI CTI 6016
14. **WORLDS AROUND THE SUN**  
BAYETE (TODD COCHRAN)—  
Prestige 10045
15. **BRUBECK ON CAMPUS**  
DAVE BRUBECK QUARTET—  
Columbia KG 31298
16. **OFFERINGS**  
LARRY CORYELL—Vanguard VSD 79319
17. **THE HUB OF HUBBARD**  
FREDDIE HUBBARD—BASF 2072
18. **THE ICEMAN'S BAND**  
JERRY BUTLER—Mercury SRM 1 648
19. **COOL COOKIN'**  
KENNY BURRELL—Chess 60019
20. **SHADES OF GREEN**  
GRANT GREEN—Blue Note 8413  
(United Artists)
21. **MISSISSIPPI GAMBLER**  
HERBIE MANN—Atlantic SD 1611
22. **LEAN ON ME**  
SHIRLEY SCOTT—Cadet 50025
23. **LORD OF LORDS**  
ALICE COLTRANE—Impulse AS9224
24. **RAMADAM**  
JASON LINDH—Dix 3000  
(Metronome-CTI)
25. **ETHIOPIAN NIGHTS**  
DONALD BYRD—Blue Note BST 8483  
(United Artists)



## You Decide!



Alice Cooper (R) and his choice for Secretary of State carry out affairs of state during the filming of "Elected," a Stacey Keach directed epic relating strongly to Alice's latest single on Warner Bros.

### CLUB REVIEW

## Albert Plays The Blues

■ HOLLYWOOD — High energy blues came to the Whiskey A Go Go in the person of the Albert King (Stax) Review. Albert King exhibits a tremendous technical ability and the type of pure, undiluted soul of a top notch blues artist.

Despite a shaky rock back up band, King demonstrated the kind of showmanship that has kept him in the public eye and favor for so many years. King presented a top notch set of both new and familiar (for him) material.

Opening the show was "Big" Ella another member of the King review who had no trouble warming the audience both for herself and for King.

Spence Berland

## Here Comes Annette ... Again

■ LOS ANGELES — Disneyland/Vista Records has joined the current nostalgia trend with the release of a newly packaged Annette Funicello lp that reprises 15 of Annette's best selling songs. The album features many of Annette's hits that registered in "Top Ten" record polls in their heyday.

## ASCAP Bags Bag

■ NEW YORK—Terry Knight has announced the signing of Brown Bag Music, a division of Terry Knight Enterprises, Ltd., to an exclusive affiliation with ASCAP.

Brown Bag Music is the music and literary publishing arm of Knight's newly formed label, Brown Bag Records, which is distributed worldwide by the UDC organizations of United Artists Records, Inc.

### CLUB REVIEW

## Williams A Giant

■ LOS ANGELES — There's a rumor going around town that Paul Williams is only about five feet tall, but don't believe it. I saw him perform and by the end of the show, he stood at least ten feet tall. Backed by a tightly knit group of musicians which definitely enhanced his performance, Williams sang many of the songs from his A&M albums, including "Waking Up Alone," "My Love And I," "I Never Had It So Good"; breathed new life into some songs he wrote, but also recorded by other artists, such as "Old Fashioned Love Song," "Out In The Country," "We've Only Just Begun" and "Rainy Days And Mondays." His voice is uniquely his own, his approach is simple, sensitive and straightforward.

Helen Reddy, unfortunately, got somewhat lost in the shuffle and a bit overshadowed as a result. She's a good singer and competent performer, but couldn't quite muster up the emotional momentum needed to follow Williams. Included in her set were, "Our House," "Crazy Love," "Travellin' Band," "I Don't Know How To Love Him" and her current single, "I Am Woman."

Beverly Magid

## Miles Back To Columbia

■ CHICAGO — An agreement has been reached whereby Buddy Miles' Mercury Records recording contract has been sold to Columbia Records effective immediately, according to Irwin H. Steinberg, Mercury President. Details of the sale were not disclosed.

"It was an amicable and beneficial parting for both the label and Miles," Steinberg said. "We retain all the masters that Miles had recorded for us, including the successful 'Them Changes' album." Miles was with the label for three and a half years and recorded six albums. He began his career with Columbia, but was lost to Mercury through litigation.

## Papa John Shipped

■ SAN FRANCISCO — Grunt Records in San Francisco has released Papa John Creach's newest album, "Filthy," to tie in with the current concert tour of Hot Tuna. Creach is a member of that band, as well as the Jefferson Airplane.

## Dialogue

(Continued from page 29)

RW: Then you conceive of Columbia as a free-wheeling, well-lubricated company and you don't believe that the size hampers efficiency?

CD: I think Columbia is a very unique company. Obviously I'm not totally objective in that because there are problems in any company becoming a large company. I think it was Jerry Moss who rightfully said recently in an interview "when you're at the top, pot-shots keep coming at you." And of course I keep seeing pot-shots at Columbia because I think we've had a long period of success and it's discomfoting to keep seeing the industry watchers, so to speak, looking and pouncing on any kind of negative news. Watching almost for trouble to develop.

I just go about my business, and I think the people at Columbia go about their business. I leave the gossip to the street. But you know what you never hear about are the special challenges and rewards connected with being with a large company. For example, the challenge of breathing life and spirit and warmth and camaraderie into what otherwise can be an impersonal organization. I think we've done that and frankly, it's a great feeling. What shocks people on the outside when they first come into contact with us is that when they expect to see General Motors, they find a kicking, alive and spirited group of dedicated people who work endlessly and tirelessly for the artists they're involved with. One of my good friends, Jac Holzman, speculated, in these pages, whether Columbia's field organization was going to get too complacent. I guess this goes back about 6 or 7 months. Well, I guess that's fairly typical of comments basically unfamiliar with our people. Although I must say happily that it's not typical of the usual Holzman very educated attitude. Of course, the efforts of the Columbia field over the last 12 to 16 weeks is evidenced by the charts and the fact that we've got 9 gold records over the past 9 weeks. We've received, for singles only, gold records for the O'Jays, Mac Davis, Dr. Hook, Looking Glass and the Hollies, not to mention the usual gold picked up by Chicago for their single and album, Simon and Garfunkel together and Paul Simon alone, Santana and Buddy Miles.

One pot-shot of "Can Columbia sell singles" has to be constantly shot down and this year shows us the highest in our history for selling singles. And we've been #1 or #2 in singles for each of the past several years.

RW: If we can get back to pot-shots for a minute. Are pot-shots taken at Columbia or are they taken at you? Are they talking about the Bruce Lundvalls and the Kip Cohens or are they talking about Clive Davis?

CD: The image of a company and its head frequently tend to get confused. I would certainly hope that they're talking about Columbia. I don't take any of this personally.

RW: I bring that up because the feeling is that Columbia is a one-leader company. True? Or has there been a significant amount of de-centralizing where some of the decision-making is taken off your shoulders?

CD: I think the Columbia organization is second to none. I spoke before of depth and I think we've got it to a tremendous extent. What's happened is that the overall record business has become a business where the heads of a few companies are competing and they are more visible than the rest within their respective companies. When you think of companies such as A&M, Warners or Atlantic, you think of the few people, the one or perhaps two people who are at the top of that company. I'm sure this is true, realistically of Columbia as well, but we'd be doing a tremendous disservice to the many outstanding people in the company who are top flight.

So, the head of the company, in Columbia's case, myself, is more visible, because today artists don't sign with the company unless they meet the person at the top. Frequently decisions are based on personal reactions to myself, as compared to the heads of the few other companies with whom we frequently find ourselves in competition.

RW: Its a one leader company when it has to be?

CD: That's probably accurate.

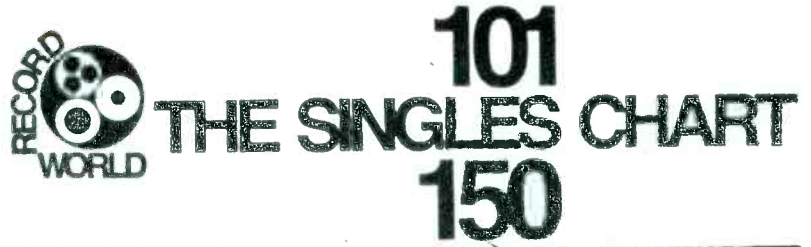
Next Week: PART II

# Columbia Launches Classical Campaign

NEW YORK—Jack Craig, Columbia Records' Vice President of Sales and Distribution, has announced the inauguration of a Classics Merchandising program designed to promote both the complete Columbia and Odyssey classical series as well as Columbia's specially priced record box sets. Columbia's classics line

will be offered at a six free per hundred basis. The Odyssey program will be even more economically priced at a discount of ten free per hundred.

Columbia's multi-media sales push will include a 30-minute TV show for local placement as well as 50 second TV spots and multi-product ads.



OCTOBER 28, 1972

THIS WK.	LAST WK.	ARTIST	SON	COMPANY
101	101	ANYWAY THE WIND BLOWS THE GRASSROOTS—Dunhill 4325 (ABC)	(Trousdale/Soldier, BMI)	
102	102	I AIN'T NEVER SEEN A WHITE MAN WOLFMAN JACK—RCA 0108 (Four Star, BMI)		
103	103	I GOT A THING ABOUT YOU BABY BILLY LEE RILEY—Entrance 7508 (Swamp Fox, ASCAP)		
104	109	ONE LIFE TO LIVE THE MANHATTANS—DeLuxe 139		
105	133	WORK TO DO ISLEY BROTHERS—T-Neck 936 (Buddah) (Triple Three, BMI)		
106	—	PEACE IN THE VALLEY OF LOVE THE PERSUADERS—Win or Lose 225 (Cotillion/Win or Lose, BMI)		
107	108	I JUST WANT TO BE THERE INDEPENDENTS—Wand 11249 (Butler, ASCAP)	(Fort Knox/Nattahnam, BMI)	
108	110	HEY LITTLE GIRL BUCKWHEAT—London 184 (Sciun, ASCAP)		
109	111	SMOKE GETS IN YOUR EYES BLUE HAZE—A&M 1357 (T. B. Harms, ASCAP)		
110	113	S.T.O.P. (STOP) THE LORELEI—Columbia 45629 (Hael, BMI)		
111	114	DO YA MOVE—United Artists 50928 (Anne-Rachel Music)	(Tiff's Tunes, Inc., ASCAP)	
112	112	NO TEARS, IN THE END GROVER WASHINGTON, JR.—Kudu 909 (CTI)	(Antisia, ASCAP)	
113	115	INNOCENT TIL PROVEN GUILTY HONEY CONE—Hot Wax 7208 (Buddah)	(Gold Forever, BMI)	
114	119	TRYING TO LIVE MY LIFE WITHOUT YOU OTIS CLAY—Hi 2226 (London)	(Happy Hooker, BMI)	
115	116	SLOW MOTION JOHNNY WILLIAMS—Phila. Int'l. 3518 (Assorted, BMI)	(Jobete/Belwin Mills, ASCAP)	
116	118	WONDER GIRL SPARKS—Bearsville BSV 0006 (Warner Brothers)		
117	—	THERE ARE TOO MANY SAVIORS ON MY CROSS RICHARD HARRIS—Dunhill 4322 (Limbridge Music, ASCAP)		
118	120	HAD ENOUGH JAMES GANG—ABC 11336 (Panco Music, BMI)		
119	121	SO FAR AWAY THE CRUSADERS—Blue Thumb 217 (Screen Gems-Columbia, BMI)		
120	122	TALL ORDER FOR SHORT GUY JONATHAN KING—JK 49002 (Main Stay Music, BMI)		
121	138	THE PEOPLE TREE SAMMY DAVIS, JR.—MGM 14426 (Taradam, BMI)		
122	125	LET ME TOUCH YOUR MIND IKE & TINA TURNER—United Artists 50955 (HUH Music Corp. UNART-Music, BMI)		
123	123	LITTLE WILLY THE SWEET—Bell 251 (Buddah, ASCAP)		
124	—	REDWOOD TREE VAN MORRISON—Warner Bros. 7638 (Caledonia Soul/W.B. Music, ASCAP)		
125	—	FEEL THE NEED DETROIT EMERALDS—Westbound 209 (Chess/Janus)	(Bridgeport, BMI)	
126	128	SEA SIDE SHUFFLE TERRY DACTYL—UK 49003 (London) (Stainless, BMI)		
127	129	SULTANA TITANIC—Epic 10810 (April, ASCAP)		
128	130	SUPERSONIC ROCKET SHIP KINKS—RCA 0807 (Da Vray, PRS)		
129	131	(BUT I COULD) REACH THE WISDOM OF SOLOMON MANCINI & FOX—Event 210 (Polydor) (Double Trouble, BMI)		
130	105	THE SLIDER T. REX—Warner Brothers 1122 (Wizard Artists, Ltd.)		
131	135	(WIN, PLACE & SHOW) SHE'S A WINNER THE INTRUDERS—Gamble 4019 (Assorted, BMI)		
132	134	SIXTY MINUTE MAN THE TRAMPS—Buddah 321 (Fort Knox, BMI)		
133	143	I KNOW WRIGHT'S WONDERFUL—A&M 1344 (Irving Music, BMI)		
134	136	PEOPLE NEED LOVE BJORN & BENNY—Playboy 50014 (Overseas, BMI)		
135	—	TRAGEDY ARGENT—Epic 10910 (Mainstay, BMI)		
136	139	YOU MADE ME WE THE PEOPLE—Lion 122 (MGM) (Lan-Tastic, BMI)		
137	—	LIES J. J. CALE—Shelter 7326 (Capitol) (Audigram, BMI)		
138	—	A WHITER SHADE OF PALE PROCOL HARUM—A&M 1389 (Tro-Essex, ASCAP)		
139	142	SAM STONE AL KOOPER—Columbia 45691 (Cotillion, BMI)		
140	141	LEAVIN' IN THE MORNING GARY PUCKETT—Columbia 4-45678 (Famous Music, ASCAP)		
141	146	STANDING IN THE ROAD BLACKFOOT SUE—A&M 1386 (Dick James, BMI)		
142	144	PARADISE JACKIE DE SHANNON—Atlantic 2895		
143	—	YOU CAN DO MAGIC LIMMIE & FAMILY COOKIN—Avco 4602 (Kama Sutra/Five Arts, BMI)		
144	145	SINCERELY MOONGLOWS—RCA 0759 (Arc-Music, BMI)		
145	148	BROWN GIRL EXUMA—Kama Sutra 557 (Buddah Music/Inagua, ASCAP)		
146	140	HARD LIFE, HARD TIMES (PRISONERS) JOHN DENVER—RCA 0801 (Cherry Lane, ASCAP)		
147	132	LONG JOHN SILVER JEFFERSON AIRPLANE—Grunt 0506 (RCA)		
148	127	I GOT A THING ABOUT YOU BABY BILLY LEE RILEY—Entrance 7508 (Swamp Fox, ASCAP)		
149	124	LONELY BOY DONNY OSMOND—MGM 14424 (Spanka, BMI)		
150	147	YES, I'LL SAY IT SWALLOW—Warner Brothers 7613		

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

OCTOBER 28, 1972

A LONELY MAN Eugene Record (Julio-Brian, BMI)	46
ALL THE YOUNG DUDES David Bowie (Moth Music, BMI)	42
AMERICAN CITY SUITE Steve Barri (Blendingwell Music, ASCAP)	33
"AND YOU AND I (PART I)" Yes & Eddie Offord (Yessongs, ASCAP)	68
ANNABELLE Larry Page (Page Full of Hits, ASCAP)	77
BABY SITTER Willy Clark & Clarence Reed (Sherlyn Music, BMI)	54
BACK STABBERS Gamble-Huff Prod. (Assorted, BMI)	43
BEN Corporation (Jobete, ASCAP)	2
BEST THING Bill Trant & John Ryan (Harvey Wall Banger, BMI)	86
BURNING LOVE (Combine, BMI)	4
CAN'T YOU HEAR THE SONG Wes Farrell (Dick James, BMI)	28
CELEBRATION Tommy James & Bob King (Mandam Music, BMI)	81
CITY OF NEW ORLEANS Waronker & Phila. (Kama Rippa/Turnpike Tom, ASCAP)	18
CLAIR Gordon Mills/Mam Publishing, ASCAP	66
COLORADO Bill Szymczyk (Fat-Mama Music/Famous Music, ASCAP)	80
CONVENTION '72 Nik Nik Productions (Nik Nik Music, ASCAP)	59
CORNER OF THE SKY Sherlie Matthews & Deke Richards (Jobete/Belwin Mills, ASCAP)	67
CRAZY HORSES Michael Lloyd & Alan Osmond (Kolob, BMI)	65
DANCE, DANCE, DANCE David McKay (Cotillion/Broken Arrow, BMI)	85
DETERIOPATA Michael O'Donohue 7 Tony Hendra (Coney Island White Fish Music, ASCAP)	100
DIALOGUE (PART I & II) James William Guercio (Big Elk, ASCAP)	74
DINAH FLO Boz Scaggs (Blue Street, ASCAP)	32
DON'T DO IT The Band (Jobete, BMI)	32
DON'T EVER BE LONELY Bob Archibald (Unart/Stagedoor, BMI)	19
DOWN TO THE NIGHTCLUB Ron Caponi (Kuptillo Music, ASCAP)	88
ELECTED Bob Ezrin (Ezra Music, BMI)	30
EVERYBODY PLAYS THE FOOL Silvester & Simmons (Giant Enterprise, BMI)	8
FREDDIE'S DEAD Curtis Mayfield (Curtom, BMI)	10
FROM THE BEGINNING Greg Lake (Tro, BMI)	34
FUNNY FACE Stan Silver (Prima-Donna Music, BMI)	44
GARDEN PARTY Rick Nelson (Matragun, BMI)	6
GO ALL THE WAY Jimmy Tenner (G.A.M.-U.S.A., BMI)	14
GOOD FOOT James Brown (Dynatone/Belinda/Unichappell, BMI)	24
GOOD TIME CHARLIE Arif Mardin (Cotillion/Road Canon, BMI)	11
GUILTY Palmer James & Curtis Rodgers (Toasted Music/Screen Gems-Columbia, BMI)	58
HEY, YOU LOVE Hans van Hemert (Day Glow Music, ASCAP)	76
I'LL BE AROUND Thom Bell (Bellboy, BMI)	13
I AM WOMAN Jay Senter (Buggerlugs Music Corp., BMI)	23
I BELIEVE IN MUSIC Theodore & Coffey (Songpainter, BMI)	25
I CAN SEE CLEARLY NOW Johnny Nash (Cayman, ASCAP)	16
I DIDN'T KNOW I LOVED YOU Mike Leander (Leeds, ASCAP)	73
I GUESS I'LL MISS THE MAN Sherlie Matthews & Deke Richards (Jobete/Belwin Mills, ASCAP)	99
I FOUND MY DAD Gamble-Huff (Assorted, BMI)	84
I LOVE YOU MORE THAN YOU'LL EVER KNOW Jerry Wexler & Arif Mardin (Sea Lark, BMI)	83
I'D LOVE YOU TO WANT ME Phil Gernhard (Kaiser/Famous Music, ASCAP)	17
IF I COULD REACH YOU Bones Howe (Hello There, ASCAP)	2
IF YOU CAN BEAT ME ROCKIN' Ronald Dunbar (Gold Forever, BMI)	78
IF YOU DON'T KNOW ME BY NOW Gamble-Huff (Assorted, BMI)	36
IF YOU LET ME Frank Wilson (Stone Agate Music, BMI)	75
I'LL MAKE YOU MUSIC Steve Metz, David Lipton & Norman Bergen (Dramatis Music, BMI)	57

I'M STONE IN LOVE WITH YOU Thom Bell (Bellboy/Assorted Music, BMI)	45
IN HEAVEN THERE IS NO BEER Maynard Solomon (Beechwood, BMI)	97
IT NEVER RAINS IN SOUTHERN CALIFORNIA Don Altfeld & Albert Hammond	69
LET IT RAIN Delaney Bramlett (Cotillion/Delbon/Casserole Music, BMI)	53
LISTEN TO THE MUSIC Ted Templeman (Warner/Tamela/ine, BMI)	15
LOVING YOU JUST CROSSED MY MIND Rudy Durand (Seven Iron, BMI)	31
MAN SIZED JOB Crajon Productions (Ordena/Bridgeport Music, BMI)	55
ME AND MRS. JONES Gamble-Huff (Assorted, BMI)	98
MIDNIGHT RIDER Denny Cordell & Nigel Thomas (No Exit, BMI)	26
MISTY BLUE John Richbourg (Talmont Music, BMI)	87
MOSQUITO Doors (Alchemical Music Co., BMI)	82
MY PING-A-LING Esmond Edwards (Isalee, BMI)	1
NATURE PLANNED IT Frank Wilson (Stone Agate, BMI) (Jobete, ASCAP)	56
NIGHTS IN WHITE SATIN Tony Clarke (Essex, ASCAP)	5
NO Gene Cornish & Dino Danelli (Diriffarm Music, ASCAP)	79
OPERATOR Terry Cashman & Timmy West (Blendingwell/Wingate, ASCAP)	48
PAPA WAS A ROLLING STONE Norman Whitfield (Stone Diamond Music, BMI)	61
POOR BOY Richard Sanford Orahoff (Portofino/Axoyelles, ASCAP)	60
POPCORN D. Jordan, R. Talmadge, S. & B. Jerome (Bourne, ASCAP)	7
ROBERTA Richard Perry (Ace, BMI)	95
ROCK ME BABY Wes Farrell (Pocketfull of Tunes, BMI) (Every Little Tune, ASCAP)	29
ROCK 'N ROLL SOUL Grand Funk Railroad (Cram Renraft Co., BMI)	41
ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU Johnny Rivers (Ace, BMI)	63
RUSHING BACK TO SASKATOON Jack Richardson (Dunbar/Cirrus/Sunspot/Expressions, BMI)	93
SLAUGHTER Billy Preston (Irving/Web, BMI)	40
SO LONG DIXIE Bobby Colubby (Screen Gems-Columbia/Summerhill Songs, BMI)	64
SOMETHING'S WRONG WITH ME Danny Jassen & Bobby Hart (Pocketfull of Tunes, BMI)	47
SONG SFLLER Mark Lindsay (Canopy Music, ASCAP)	90
SPACEMAN Richard Perry (Blackwood, BMI)	27
SPECIAL SOMEONE John Madera (Home Grown Music/Heywoods Music, BMI)	92
STARTING ALL OVER AGAIN Reckett & Hawkins (Muscle Shoals, BMI)	50
SUNNY DAYS Jimmy Tenner (G.A.M.-U.S.A., BMI)	70
SUMMER BREEZE Louie Shelton (Dawn Breaker Music, BMI)	35
SUNOAY MORNING SUNSHINE Fred Kewley (Story Songs, ASCAP)	94
THAT'S HOW LOVE GOES Johnny Bristol (Jobete Music, ASCAP)	39
THEME FROM THE MEN Isaac Hayes & Onzie Horne (East Memphis/Incense, BMI)	62
THUNDER AND LIGHTNING Toxey French (Ch'nick, ASCAP)	22
TIGHT ROPE Denny Cordell & Leon Russell (Skyhill, BMI)	9
TOGETHER ALONE Peter Schekeryk (Neighborhood, ASCAP)	51
USE ME Bill Withers (Interior, BMI)	3
VENTURA HIGHWAY America (WB, ASCAP)	52
WE CAN MAKE IT TOGETHER Mike Curb & Don Costa (Kolob Music, BMI)	71
WEDDING SONG Mike Curb & Don Costa (P.D. Foundation, ASCAP)	91
WHAT AM I CRYING FOR Buddy Buie (Low-Sal, BMI)	96
WHY Curb & Costa (Debmar, ASCAP)	37
WHY CAN'T WE BE LOVERS Holland Dozier/Holland (Gold Forever, BMI)	72
WITCHY WOMAN Glyn Johns (Kicking Bear/Benchmark, ASCAP)	21
WOMAN DON'T GO ASTRAY Elijah Walker (Malaco/Rofignac, BMI)	38
YOU OUGHT TO BE WITH ME Willie Mitchell (Jec/Green, BMI)	49
YDU WEAR IT WELL Rod Stewart (Three Bridges/HG, ASCAP)	12

OCTOBER 28, 1972



# THE SINGLES CHART

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

THIS WK.	LAST WK.		WKS. ON CHART
1	1	<b>MY DING-A-LING</b> CHUCK BERRY Chess 2131	13
2	4	<b>BEN</b> MICHAEL JACKSON/Motown 1207	13
3	5	<b>USE ME</b> BILL WITHERS/Sussex 241 (Buddah)	10
4	8	<b>BURNING LOVE</b> ELVIS PRESLEY/RCA 0769	10
5	6	<b>NIGHTS IN WHITE SATIN</b> MOODY BLUES/Deram 85023 (London)	12
6	17	<b>GARDEN PARTY</b> RICK NELSON/Decca 32980	11
7	7	<b>POPCORN HOT BUTTER</b> /Musicor 1458	20
8	2	<b>EVERYBODY PLAYS THE FOOL</b> MAIN INGREDIENT/RCA 0713	16
9	10	<b>TIGHT ROPE</b> LEON RUSSELL/Shelter 7825 (Capitol)	9
10	15	<b>FREDDIE'S DEAD</b> CURTIS MAYFIELD/Curtom 1975 (Buddah)	10
11	13	<b>GOOD TIME CHARLIE'S GOT THE BLUES</b> DANNY O'KEEFE/ Signpost 70006 (Atlantic)	9
12	12	<b>YOU WEAR IT WELL</b> ROD STEWART/Mercury 73330	10
13	22	<b>I'LL BE AROUND</b> SPINNERS/Atlantic 2904	11
14	3	<b>GO ALL THE WAY</b> RASPBERRIES/Capitol 3348	16
15	18	<b>LISTEN TO THE MUSIC</b> DOOBIE BROTHERS/Warner Bros. 7619	8
16	23	<b>I CAN SEE CLEARLY NOW</b> JOHNNY NASH/Epic 10902	8
17	30	<b>I'D LOVE YOU TO WANT ME</b> LOBO/Big Tree 147 (Bell)	6
18	20	<b>CITY OF NEW ORLEANS</b> ARLO GUTHRIE/Reprise 1103	12
19	19	<b>DON'T EVER BE LONELY (A POOR FOOL LIKE ME)</b> CORNELIUS BROTHERS & SISTER ROSE/United Artists 50954	9
20	21	<b>IF I COULD REACH YOU</b> FIFTH DIMENSION/Bell 261	9
21	25	<b>WITCHY WOMAN</b> EAGLES/Asylum 11008 (Atlantic)	10
22	26	<b>THUNDER &amp; LIGHTNING</b> CHI COLTRANE/Columbia 45640	8
23	31	<b>I AM WOMAN</b> HELEN REDDY/Capitol 3350	7
24	9	<b>GOOD FOOT, PART 1</b> JAMES BROWN/Polydor 14139	14
25	28	<b>I BELIEVE IN MUSIC</b> GALLERY/Sussex 235 (Buddah)	12
26	27	<b>MIDNIGHT RIDER</b> JOE COCKER/A&M 1370	8
27	32	<b>SPACEMAN</b> NILSSON/RCA 0788	7
28	36	<b>CAN'T YOU HEAR THE SONG</b> WAYNE NEWTON/Chelsea 0105 (RCA)	6
29	29	<b>ROCK ME BABY</b> DAVID CASSIDY/Bell 260	10
30	41	<b>ELECTED</b> ALICE COOPER/Warner Brothers 7631	5
31	35	<b>LOVING YOU JUST CROSSED MY MIND</b> SAM NEELY/Capitol 3381	9
32	37	<b>DON'T DO IT</b> THE BAND/Capitol 3433	6
33	38	<b>AMERICAN CITY SUITE</b> CASHMAN & WEST/Dunhill 4342	6
34	34	<b>FROM THE BEGINNING</b> EMERSON, LAKE & PALMER/ Cotillion 44158	9
35	43	<b>SUMMER BREEZE</b> SEALS & CROFTS/Warner Bros. 7606	7
36	48	<b>IF YOU DON'T KNOW ME BY NOW</b> HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. LZ 3520	4
37	14	<b>WHY</b> DONNY OSMOND/MGM 14424	11
38	39	<b>WOMAN DON'T GO ASTRAY</b> KING FLOYD/Chimneyville 443 (Atlantic)	8
39	42	<b>THAT'S HOW LOVE GOES</b> JERMAINE JACKSON/Motown 1201	7
40	40	<b>SLAUGHTER</b> BILLY PRESTON/A&M 1380	9
41	46	<b>ROCK 'N ROLL SOUL</b> GRAND FUNK RAILROAD/Grand Funk Railroad 3363 (Capitol)	6
42	44	<b>ALL THE YOUNG DUDES</b> MOTT THE HOOPLE/Columbia 45673	5
43	11	<b>BACK STABBERS</b> O'JAYS/Phila. Int'l. 3517 (CBS)	17
44	49	<b>FUNNY FACE</b> DONNA FARGO/Famous DOA 17429	4
45	51	<b>I'M STONE IN LOVE WITH YOU</b> THE STYLISTICS/Avco 4603	4
46	47	<b>A LONELY MAN</b> CHI-LITES/Brunswick 55483	6
47	56	<b>SOMETHING'S WRONG WITH ME</b> AUSTIN ROBERTS/Chelsea 0101 (RCA)	8
48	60	<b>OPERATOR</b> JIM CROCE/Dunhill 11335 (ABC)	3
49	67	<b>YOU OUGHT TO BE WITH ME</b> AL GREEN/Hi 2227 (London)	2
50	53	<b>TOGETHER ALONE</b> MELANIE/Neighborhood 4207 (Famous)	4



51	16	<b>STARTING ALL OVER AGAIN</b> MEL & TIM/Stax 0127	16
52	62	<b>VENTURA HIGHWAY</b> AMERICA/Warner Bros. 7641	3
53	55	<b>LET IT RAIN</b> ERIC CLAPTON/Polydor 15049	6
54	63	<b>BABY SITTER</b> BETTY WRIGHT/Alston 4614 (Atlantic)	8
55	64	<b>MAN SIZED JOB</b> DENISE LaSALLE/Westbound 206	4
56	57	<b>(IT'S THE WAY) NATURE PLANNED IT</b> FOUR TOPS/Motown 1210	7
57	58	<b>I'LL MAKE YOU MUSIC</b> BEVERLY BREMERS/Scepter 12363	6
58	59	<b>GUILTY</b> AL GREEN/Bell 258	6
59	69	<b>CONVENTION '72</b> THE DELEGATES/Mainstream MRL 5525	2
60	65	<b>POOR BOY</b> CASEY KELLY/Elektra 45804	5
61	71	<b>PAPA WAS A ROLLING STONE</b> TEMPTATIONS/Gordy 7121 (Motown)	2
62	68	<b>THEME FROM THE MEN</b> ISAAC HAYES/Stax 9058	4
63	81	<b>ROCKIN' PNEUMONIA &amp; THE BOOGIE WOOGIE FLU</b> JOHNNY RIVERS/United Artists 50948	3
64	66	<b>SO LONG</b> DIXIE BLOOD, SWEAT & TEARS/Columbia 45661	4
65	75	<b>CRAZY HORSE</b> OSMONDS/MGM 14450	2

## CHARTMAKER OF THE WEEK

66	—	<b>CLAIR</b> GILBERT O'SULLIVAN MAM 3626 (London)	1
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67	74	<b>CORNER OF THE SKY</b> JACKSON 5/Motown 1214	2
68	—	<b>"AND YOU AND I (PART I)"</b> YES/Atlantic 2920	1
69	77	<b>IT NEVER RAINS IN SOUTHERN CALIFORNIA</b> ALBERT HAMMOND/ MUMS 76011 (CBS)	2
70	73	<b>SUNNY DAYS</b> LIGHTHOUSE/Evolution 1069	3
71	72	<b>WE CAN MAKE IT TOGETHER</b> STEVE & EYDIE/MGM 14383	5
72	90	<b>WHY CAN'T WE BE LOVERS</b> HOLLAND & DOZIER/Invictus 9125 (Capitol)	4
73	—	<b>I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK &amp; ROLL)</b> GARY GLITTER/Bell 276	1
74	82	<b>DIALOGUE (PART I &amp; II)</b> CHICAGO/Columbia 45717	2
75	76	<b>IF YOU LET ME</b> EDDIE KENDRICKS/Tamla 54222	5
76	79	<b>HEY, YOU LOVE MOUTH &amp;</b> MacNEAL/Philips 40717 (Mercury)	3
77	—	<b>ANNABELLE</b> DANIEL BOONE/Mercury 73339	1
78	83	<b>IF YOU CAN BEAT ME</b> ROCKIN' LAURA LEE/Hot Wax 7207 (Buddah)	4
79	—	<b>NO BULLDOG</b> /Decca 32996 (MCA)	1
80	80	<b>COLORADO</b> DANNY HOLIEN/Tumbleweed 1004	8
81	—	<b>CELEBRATION</b> TOMMY JAMES/Roulette 7135	1
82	84	<b>MOSQUITO</b> THE DOORS/Elektra 45807	4
83	—	<b>I LOVE YOU MORE THAN YOU'LL EVER KNOW</b> DONNY HATHAWAY/Atco 6903	1
84	89	<b>I FOUND MY DAD</b> JOE SIMON/Spring 130 (Polydor)	2
85	85	<b>DANCE, DANCE, DANCE</b> NEW SEEKERS/Elektra 45805	4
86	86	<b>BEST THING</b> STYX/Wooden Nickel 0106 (RCA)	6
87	93	<b>MISTY BLUE</b> JOE SIMON/Sound Stage 1508	3
88	137	<b>DOWN TO THE NIGHTCLUB</b> TOWER OF POWER/Warner Bros. 7635	1
89	91	<b>DINAH FLO</b> BOZ SCAGGS/Columbia 45670	4
90	92	<b>SONG SELLER</b> THE RAIDERS/Columbia 45688 (Canopy Music, ASCAP)	2
91	98	<b>WEDDING SONG (THERE IS LOVE)</b> PETULA CLARK/MGM 14431	3
92	96	<b>SPECIAL SOMEONE</b> HEYWOODS/Family 0911	3
93	95	<b>RUNNING BACK TO SASKATOON</b> GUESS WHO/RCA 0803	3
94	106	<b>SUNDAY MORNING SUNSHINE</b> HARRY CHAPIN/Elektra 45811	1
95	99	<b>ROBERTA</b> BONES/Signpost 70008 (Atlantic)	2
96	107	<b>WHAT AM I CRYING FOR</b> DENNIS YOST & THE CLASSICS/ MGM South 7002	1
97	100	<b>IN HEAVEN THERE IS NO BEER</b> CLEAN LIVING/Vanguard 35162	2
98	—	<b>ME &amp; MRS. JONES</b> BILLY PAUL/Phila. Int'l. 3521 (CBS)	1
99	117	<b>I GUESS I'LL MISS THE MAN</b> SUPREMES/Motown 1213	1
100	104	<b>DETERIORATA</b> NATIONAL LAMPOON/Blue Thumb 218 (Famous)	1

## FLASHMAKER OF THE WEEK



**CARAVANSERAI**  
SANTANA  
Columbia

### TOP FM AIRPLAY THIS WEEK

- CARAVANSERAI—Santana—Columbia
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- BOOMER'S STORY—Ry Cooder—Reprise
- MOVING ON—John Mayall—Polydor

## WNEW-FM/NEW YORK

- BARBECUE OF DE VILLE—Hoodoo Rhythm Devils—Blue Thumb
- CARAVANSERAI—Santana—Col
- DOS—Malo—WB
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- MOVING ON—John Mayall—Polydor
- MURRAY McLAUCHLAN—Epic
- OLD DAN'S RECORDS—Gordon Lightfoot—Reprise
- RECYCLING THE BLUES—Taj Mahal—Col
- TO WHOM IT MAY CONCERN—Bee Gees—Atco

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

- ALIVE AND COOKIN'—Howling Wolf—Chess
- BOOMER'S STORY—Ry Cooder—Reprise
- DOS—Malo—WB
- GLORIFIED, MAGNIFIED—Manfred Mann's Earth Band—Polydor
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- MOVING ON—John Mayall—Polydor
- MY REAL NAME IS 'AROLD—Allan Clark—Epic
- OLD DAN'S RECORDS—Gordon Lightfoot—Reprise
- ROCK FISH CROSSING—Mason Proffitt—WB
- SOUTHSIDE REUNION—Memphis Slim—WB
- STONEGROUND III—WB

## CHUM-FM/TORONTO

- ALBUM III—Loudon Wainwright III—Col
- BLACK SABBATH VOL. 4—WB
- CHERRY—Stanley Turrentine—CTI
- CLAIRE (single)—Gilbert O'Sullivan—MAM
- DINGLY DEL—Lindisfarne—Elektra
- RICHIE HAVENS ON STAGE—Stormy Forest
- HEAVY CREAM—Polydor
- LIGHTS OUT SAN FRANCISCO—Various Artists—Blue Thumb
- LIVE AT THE EAST—Pharaoh Sanders—Impulse
- MOVING ON—John Mayall—Polydor
- RISING—Mark Almond—Col
- SNIPER & OTHER LOVE SONGS—Harry Chapin—Elektra

## CHOM-FM/MONTREAL

- BLACK SABBATH VOL. 4—WB
- CHARLEY—RCA (Canada)
- FOXTROT—Genesis—(Import)

- RICHIE HAVENS ON STAGE—Stormy Forest
- MAXOON—Mahogany Rush—Kotai (Canada)
- ONTENUOUS PERFORMANCE—Stone the Crows—(Import)
- PHOENIX—Grand Funk—Capitol
- RECYCLING THE BLUES—Taj Mahal—Col
- SANDY—Sandy Denny—A&M
- TIENS-TOE-BEN-J'ARRIVE—Dianne Du Fresne—Barclay (Canada)

## WHVY-FM/SPRINGFIELD, MASS.

- BEST OF BONNIE & DELANEY—Atco
- CARAVANSERAI—Santana—Col
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- ROCK FISH CROSSING—Mason Proffitt—WB
- MOVING ON—John Mayall—Polydor
- PURPLE PASSAGES—Deep Purple—WB
- SNIPER & OTHER LOVE SONGS—Harry Chapin—Elektra
- WHY DON'TCHA—West, Bruce & Laing—Col

## WMMR-FM/PHILADELPHIA

- A TRAITOR IN OUR MIDST—Country Gazette—UA
- BROTHER—Lon & Derek Van Eaton—Apple
- BULLDOG—Decca
- CARAVANSERAI—Santana—Col
- CLEAR SPOT—Captain Beefheart—Reprise
- EMERGENCY WARD—Nina Simone—RCA
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- LAST AUTUMN'S DREAM—Jade Warrior—Vertigo
- NEW BLOOD—Blood, Sweat & Tears—Col
- RECYCLING THE BLUES—Taj Mahal—Col
- WATERFALL—If—Metromedia
- WHY DON'TCHA—West, Bruce & Laing—Col

## WKTK-FM/BALTIMORE

- ALIVE—Chuck Mangione—Mercury
- GLORIFIED MAGNIFIED—Manfred Mann's Earth Band—Polydor
- EDDIE HARRIS SINGS THE BLUES—Atlantic
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- LEGENDARY PROFILE—Modern Jazz Quartet—Atlantic
- MOVING ON—John Mayall—Polydor
- NO. 1 RECORD—Big Star—Ardent
- SNIPER & OTHER LOVE SONGS—Harry Chapin—Elektra
- TO WHOM IT MAY CONCERN—Bee Gees—Atco
- WHO CAME FIRST—Pete Townshend—(Import)

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

- BOOMER'S STORY—Ry Cooder—Reprise
- DOS—Malo—WB
- DONAL LEACE—Atlantic
- MORNING BUGLE—John Hartford—WB
- NEW BLOOD—Blood, Sweat & Tears—Col
- THE SECTION—WB
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville
- TO WHOM IT MAY CONCERN—Bee Gees—Atco
- TURN ME ON, I'M YOUR RADIO (single)—Joni Mitchell—Asylum

## WPLO-FM/ATLANTA

- CATCH BULL AT FOUR—Cat Stevens—A&M
- HEADS—Osibisa—Decca
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- MY OLD MAN'S GOT A GUN (single)—Olivia Newton-John—Uni
- NEW BLOOD—Blood, Sweat & Tears—Col
- PASSIN' THRU—James Gang—ABC
- PHOENIX—Grand Funk—Capitol
- THE RAIN BOOK—Renee Armand—A&M
- WET WILLIE II—Capricorn
- WHY DON'TCHA—West, Bruce & Laing—Col

## WRNO-FM/NEW ORLEANS

- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- LIES/RIDING HOME (single)—J. J. Cale—Shelter
- NEW BLOOD—Blood, Sweat & Tears—Col
- 666—Aphrodite's Child—Vertigo
- THE SNAKE—Harvey Mandel—Janus
- SOUTHSIDE REUNION—Memphis Slim—WB
- WHY DON'TCHA—West, Bruce & Laing—Col

## WBUS-FM/MIAMI

- ALBUM III—Loudon Wainwright III—Col
- CARAVANSERAI—Santana—Col
- DD YA (single)—The Move—UA
- ELECTION YEAR RAG (single)—Steve Goodman—Buddah
- GIVE IT UP—Bonnie Raitt—WB
- GLITTER—Gary Glitter—Bell
- GREETINGS FROM L.A.—Tim Buckley—WB
- ROLL 'EM, SMOKE 'EM—Patto—Island
- WHOLE OATS—Daryl Hall & John Oates—Atlantic

## WMC-FM/MEMPHIS

- ALBUM III—Loudon Wainwright III—Col
- BOOMER'S STORY—Ry Cooder—Reprise
- CAN'T BUY A THRILL—Steely Dan—ABC
- FULL HOUSE—J. Geils Band—Atlantic
- BENNY HESTER—VMI
- MORNING BUGLE—John Hartford—WB
- PETALUMA—Norman Greenbaum—Reprise
- ROXY MUSIC—Reprise
- SLEEPY HOLLOW—Siegel-Schwall Band—Wooden Nickel
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville

## FM SLEEPER OF THE WEEK:

JESSE WINCHESTER



THIRD DOWN, 110 TO GO

THIRD DOWN, 110 TO GO  
JESSE WINCHESTER  
Bearsville

## WMMS-FM/CLEVELAND

- ANTITHESIS—Gypsy—RCA
- ALIVE—Chuck Mangione—Mercury
- BULLDOG—Decca
- CARAVANSERAI—Santana—Col
- IT'S A BEAUTIFUL DAY LIVE—Col
- LAST AUTUMN'S DREAM—Jade Warrior—Vertigo
- MEGAN MUSIC—Megan McDonough—Wooden Nickel
- ON THE CORNER—Miles Davis—Col
- ON OUR WAY—Teagarden & Van Winkle—Westbound
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M

## KADI-FM/ST. LOUIS

- ALREADY HERE—Redbone—Epic
- CARAVANSERAI—Santana—Col
- LAST AUTUMN'S DREAM—Jade Warrior—Vertigo
- L.A. REGGAE—Johnny Rivers—UA

- OLD DAN'S RECORDS—Gordon Lightfoot—Reprise
- NERVOUS ON THE ROAD—Brinsley Schwarz—UA
- PASSAGE—Bloodrock—Capitol
- ROCK FISH CROSSING—Mason Proffitt—WB
- STYX—Wooden Nickel
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M

## KFML-FM/DENVER

- BAD WALKIN' WOMAN—Leon Spencer—Prestige
- BARBECUE OF DE VILLE—Hoodoo Rhythm Devils—Blue Thumb
- BLUES ORIGINALS SERIES—Various Artists—Atlantic
- BROKEN WINDOWS, EMPTY HALLWAYS—Houston Person—Prestige
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- MORNING BUGLE—John Hartford—WB
- PEACE IN THE VALLEY—Pilgrim Travellers—Proverb
- SLEEPY HOLLOW—Siegel-Schwall Band—Wooden Nickel
- STONEGROUND III—WB

## KMET-FM/LOS ANGELES

- BARBECUE OF DE VILLE—Hoodoo Rhythm Devils—Blue Thumb
- CARAVANSERAI—Santana—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- DOS—Malo—WB
- FULL HOUSE—J. Geils Band—Atlantic
- KEEPER OF THE CASTLE—Four Tops—ABC
- RHYMES & REASONS—Carole King—Ode
- ROCK & ROLL MUSIC TO THE WORLD—Ten Years After—Col
- SLEEPY HOLLOW—Siegel-Schwall Band—Wooden Nickel
- SOMETHING'S COMING—Delaney—Col

## KSAN-FM/SAN FRANCISCO

- CARAVANSERAI—Santana—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- GONNA HAVE A MURDER ON YOUR HANDS (single)—J. J. Williams—Capitol
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- RAW VELVET—Bobby Whitlock—Dunhill
- RECYCLING THE BLUES—Taj Mahal—Col
- RIDING HOME (single)—J. J. Cale—Shelter
- SUPER FLY—Curtis Mayfield—Curton
- SWEET SALVATION—Elektra
- STONEGROUND III—WB
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville

## KZEL-FM/EUGENE, ORE.

- ALBUM III—Loudon Wainwright III—Col
- BLUES PIANO—Various Artists—Atlantic
- BOOMER'S STORY—Ry Cooder—Reprise
- GLORIFIED, MAGNIFIED—Manfred Mann's Earth Band—Polydor
- LIES (single)—J. J. Cale—Shelter
- REINCARNATION—Exuma—Kama Sutra
- STONEGROUND III—WB
- SWEET SALVATION—Elektra
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- THIS IS MY STORY—Sonny Boy Williamson—Chess
- TO THE ROOTS & BACK—Lloyd Price—GSF

## KOL-FM/SEATTLE

- BOOMER'S STORY—Ry Cooder—Reprise
- CARAVANSERAI—Santana—Col
- EARTHSPAN—Incredible String Band—WB
- JOURNEY—John Simon—WB
- RHYMES & REASONS—Carole King—Ode
- ROCK FISH CROSSING—Mason Proffitt—WB
- SECOND COMING—Little Richard—Reprise
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville

## SALESMAKER OF THE WEEK



**CATCH BULL AT FOUR**  
CAT STEVENS  
A&M

### TOP RETAIL SALES THIS WEEK:

- CATCH BULL AT FOUR—Cat Stevens—A&M
- CLOSE TO THE EDGE—Yes—Atlantic
- MOVING ON—John Mayall—Polydor
- ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Columbia

## DISC RECORDS/NATIONAL

- ALBUM III—Loudon Wainwright—Col
- ALIVE AND WELL IN PARIS—Jacques Brel—Col
- BANDSTAND—Family—UA
- BARNSTORM—Joe Walsh—Dunhill
- BATDORF & RODNEY—Asylum
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CLOSE TO THE EDGE—Yes—Atlantic
- FULL HOUSE—J. Geils Band—Atlantic
- MOVING ON—John Mayall—Polydor
- RISING—Mark/Almond—Col

## RECORD BAR/EAST COAST

- ALBUM III—Loudon Wainwright—Col
- AT HIS BEST—Eric Clapton—Polydor
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CHI COLTRANE—Col
- HEADS—Osibisa—Decca
- HEAVY CREAM—Polydor
- ICARUS—Paul Winter—Epic
- NEW BLOOD—Blood, Sweat & Tears—Col
- PHOENIX—Grand Funk—Capitol
- ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col

## HARVARD COOP/CAMB., MASS.

- ALBUM III—Loudon Wainwright—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CLOSE TO THE EDGE—Yes—Atlantic
- FULL HOUSE—J. Geils Band—Atlantic
- GIVE IT UP—Bonnie Raitt—WB
- LIVING IN THE PAST—Jethro Tull (Import)
- ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
- SOLOMON'S SEAL—Pentangle—Reprise
- SUMMER BREEZE—Seals & Crofts—WB
- THIS IS MY STORY—Sonny Boy Williamson—Chess

## MUSIC CITY/BOSTON

- ALL DIRECTIONS—Temptations—Gordy
- BANDSTAND—Family—UA
- BARNSTORM—Joe Walsh—Dunhill
- BLUE'S BLUES—Blue Mitchell—Mainstream
- FULL HOUSE—J. Geils Band—Atlantic
- GIVE IT UP—Bonnie Raitt—WB
- PROF. LONGHAIR—Blues Original Series—Atlantic
- RISE AND FALL OF ZIGGY STARDUST—David Bowie—RCA

SONNY RAWLINS NEXT ALBUM—Milestone  
SUPER FLY—Curtis Mayfield—Curton

## CUTLER'S/NEW HAVEN

- BARNSTORM—Joe Walsh—Dunhill
- BLUES ORIGINALS VOL. 1-6—Atlantic
- CAN'T BUY A THRILL—Steely Dan—ABC
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CLOSE TO THE EDGE—Yes—Atlantic
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- ROLLING THUNDER—Mickey Hart—WB
- ROUND 2—Stylistics—Avco
- SPREAD THE WORD—Persuasions—Capitol
- WHY DONTCHA—West, Bruce & Laing—Columbia

## MIDTOWN RECORDS/ITHACA, N.Y.

- ALL DIRECTIONS—Temptations—Gordy
- AT HIS BEST—Eric Clapton—Polydor
- CATCH BULL AT FOUR—Cat Stevens—A&M
- FULL HOUSE—J. Geils Band—Atlantic
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- NEW BLOOD—Blood, Sweat & Tears—Col
- RISING—Mark/Almond—Col
- SOLOMON'S SEAL—Pentangle—Reprise
- SUMMER BREEZE—Seals & Crofts—WB
- SUPER FLY—Curtis Mayfield—Curton

## WAXIE-MAXIE/BALT. WASH.

- ALL DIRECTIONS—Temptations—Gordy
- CARNEY—Leon Russell—Shelter
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CLOSE TO THE EDGE—Yes—Atlantic
- DAYS OF FUTURE PASSED—Moody Blues—Deram
- JERMAINE—Jermaine Jackson—Motown
- ROCK OF AGES—Band—Capitol
- SEVEN SEPARATE FOOLS—Three Dog Night—Dunhill
- SUPER FLY—Curtis Mayfield—Curton
- WIND OF CHANGE—Peter Frampton—A&M

## GARY'S/RICHMOND

- AT CROOKED LAKE—Crazy Horse—Epic
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CLASS CLOWN—George Carlin—Little David
- DAYS OF FUTURE PASSED—Moody Blues—Deram
- DIAMONDS IN THE ROUGH—John Prine—Atlantic
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- NEW BLOOD—Blood, Sweat & Tears—Col
- PURPLE PASSAGE—Deep Purple—WB
- ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
- TOULOUSE STREET—Doobie Bros.—Warner Bros.

## POPLAR TUNES/MEMPHIS

- AT CROOKED LAKE—Crazy Horse—Epic
- BANDSTAND—Family—UA
- BLACK SABBATH VOL. 4—WB
- BUSTIN' OUT—Pure Prairie League—RCA
- CATCH BULL AT FOUR—Cat Stevens—A&M
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- PURPLE PASSAGE—Deep Purple—WB
- RISING—Mark/Almond—Col
- ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
- SUMMER BREEZE—Seals & Crofts—WB

## NATL. RECORD MART/MIDWEST

- AT HIS BEST—Eric Clapton—Polydor
- BLACK SABBATH VOL. 4—WB

- CATCH BULL AT FOUR—Cat Stevens—A&M
- CLASS CLOWN—George Carlin—Little David
- CLOSE TO THE EDGE—Yes—Atlantic
- FULL HOUSE—J. Geils Band—Atlantic
- MOVING ON—John Mayall—Polydor
- ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
- SKYLARK—Capitol
- SUMMER BREEZE—Seals & Crofts—WB

## DISCOUNT/CHAMPAIGN, ILL.

- ALBUM III—Loudon Wainwright—Col
- AT HIS BEST—Eric Clapton—Polydor
- BALLAD BOOK—Joan Baez—Vanguard
- CATCH BULL AT FOUR—Cat Stevens—A&M
- GLORIFIED MAGNIFIED—Manfred Mann—Polydor
- GREATEST HITS ON EARTH—5th Dimension—Bell
- OFFERING—Larry Coryell—Vanguard
- ROCK AND ROLL COLLECTION—Buddy Holly—Decca
- ROCK MY SOUL—Elvin Bishop—Epic
- SONNY ROLLINS NEXT ALBUM—Milestone

## UNIV. CELLAR/ANN ARBOR

- BACK STABBERS—O'Jays—Phila. Int.
- CHI-LITES GREATEST HITS—Brunswick
- CLASS CLOWN—George Carlin—Little David
- DARKNESS DARKNESS—Philip Upchurch—Blue Thumb
- DAYS OF FUTURE PASSED—Moody Blues—Deram
- EAT A PEACH—Allman Bros.—Capricorn
- ESCALATOR OVER THE HILL—JCOA
- FULL HOUSE—J. Geils Band—Atlantic
- I MISS YOU—Harold Melvin & Blue Notes—Phila. Int.
- SMOKIN' OP'S—Bob Seger—Palladium

## VENTURES/MISSOURI

- BURNING LOVE—Elvis Presley—Camden
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CRAZY HORSES—Osmonds—MGM
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- LION'S SHARE—Savoy Brown—Parrot
- MOVING ON—John Mayall—Polydor
- NEW BLOOD—Blood, Sweat & Tears—Col
- ROCK ME BABY—David Cassidy—Bell
- TO THE ROOTS AND BACK—Lloyd Price—GSF
- TOGETHER ALONE—Melanie—Neighborhood

## MUSICLAND/MINNEAPOLIS

- BACK STABBERS—O'Jays—Phila. Int.
- BLACK SABBATH VOL. 4—WB
- CARNEY—Leon Russell—Shelter
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CLOSE TO THE EDGE—Yes—Atlantic
- FIFTH DIMENSION'S GREATEST HITS ON EARTH—Bell
- PURPLE PASSAGE—Deep Purple—WB
- ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
- STYX—Wooden Nickel
- SUPER FLY—Curtis Mayfield—Curton

## RECORD CENTER/COLORADO

- ALBUM III—Loudon Wainwright—Col
- ALREADY HERE—Redbone—Epic
- CATCH BULL AT FOUR—Cat Stevens—A&M
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco

- L.A. REGGAE—Johnny Rivers—UA
- MOVING ON—John Mayall—Polydor
- MY TIME—Boz Scaggs—Col
- RISING—Mark/Almond—Col
- ROCK MY SOUL—Elvin Bishop Group—Epic
- WILD FLOWER—Hubert Laws—Atlantic

## DAVID'S/WICHITA

- ANTITHESIS—Gypsy—RCA
- BANDSTAND—Family—UA
- BARBECUE OF DEVILLE—Hoodoo Rhythm Devils—Blue Thumb
- CRAZY HORSES—Osmonds—MGM
- DINGLY DELL—Lindisfarne—Elektra
- GLORIFIED MAGNIFIED—Manfred Mann—Polydor
- MEGAN MUSIC—Megan McDonough—RCA
- MOVING ON—John Mayall—Polydor
- SNIPER AND OTHER LOVE SONGS—Harry Chapin—Elektra

## MOSES MUSIC/LITTLE ROCK

- BLACK SABBATH VOL. 4—WB
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CLOSE TO THE EDGE—Yes—Atlantic
- CRAZY HORSES—Osmonds—MGM
- HOBO'S LULLABY—Arlo Guthrie—WB
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- LONDON CHUCK BERRY SESSIONS—Chess
- PHOENIX—Grand Funk—Capitol
- SUPER FLY—Curtis Mayfield—Curton
- WOLFMAN JACK—Wooden Nickel

## WHEREHOUSE/CALIFORNIA

- ALL THE KING'S HORSES—Grover Washington—Kudu
- BLACK SABBATH VOL. 4—WB
- BLUE'S BLUES—Blue Mitchell—Mainstream
- CATCH BULL AT FOUR—Cat Stevens—A&M
- NEW BLOOD—Blood, Sweat & Tears—Col
- PHOENIX—Grand Funk—Capitol
- RADIO DINNER—National Lampoon—Blue Thumb
- ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
- ROCKY MOUNTAIN HIGH—John Denver—RCA
- WATERFALL—If—Metromedia

## MUSIC ODYSSEY/CALIF.

- ALL DIRECTIONS—Temptations—Gordy
- BLACK SABBATH VOL. 4—WB
- CATCH BULL AT FOUR—Cat Stevens—A&M
- DIAMONDS IN THE ROUGH—John Prine—Atlantic
- JOHN DAVID SOUTHER—Asylum
- MOVING ON—John Mayall—Polydor
- PHOENIX—Grand Funk—Capitol
- ROCKY MOUNTAIN HIGH—John Denver—RCA
- SPREAD THE WORD—Persuasions—Capitol
- SUPER FLY—Curtis Mayfield—Curton

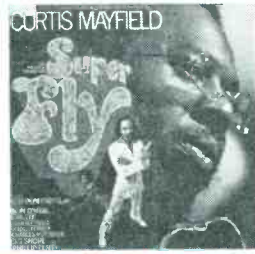
## TOWER RECORDS/SAN FRANCISCO

- CATCH BULL AT FOUR—Cat Stevens—A&M
- CHI-LITES GREATEST HITS—Brunswick
- HEAVY CREAM—Polydor
- HOBO'S LULLABY—Arlo Guthrie—WB
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- LIKE A SEED—Kenny Rankin—Little David
- MOVING ON—John Mayall—Polydor
- MY TIME—Boz Scaggs—Col
- SUMMER BREEZE—Seals & Crofts—WB



# THE ALBUM CHART

THIS WK.	LAST WK.	ARTIST/ALBUM	WKS. ON CHART
1	1	<b>SUPER FLY</b> CURTIS MAYFIELD Soundtrack/Curtom CR8-8014 (Buddah)	12
2	2	CARNEY LEON RUSSELL/Shelter SW 8911 (Capitol)	16
3	11	<b>DAYS OF FUTURE PASSED</b> MOODY BLUES/Deram DE S 1 8102 (London)	7
4	5	ALL DIRECTIONS THE TEMPTATIONS/Gordy 962L (Motown)	10
5	6	BIG BAMBU CHEECH & CHONG/Ode SP 77014	18
6	7	LONDON CHUCK BERRY SESSIONS/Chess 60020	19
7	10	ROCK OF AGES THE BAND/SVBB 10045	8
8	8	CHICAGO V/Columbia KC 31102	15
9	4	SEVEN SEPARATE FOOLS THREE DOG NIGHT/Dunhill DSD 50118 (ABC)	14
10	3	NEVER A DULL MOMENT ROD STEWART/Mercury SRM 1 646	12
11	15	CLOSE TO THE EDGE YES/Atlantic SD 7244	5
12	13	BEN MICHAEL JACKSON/Motown M 757 L	8
13	30	CATCH BULL AT FOUR CAT STEVENS/A&M SP 4365	3
14	14	TRILOGY EMERSON, LAKE & PALMER/Cotillion SD 9903 (Atlantic)	14
15	16	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia KC 31770	6
16	17	THE PARTRIDGE FAMILY'S GREATEST HITS/Bell 1107	9
17	21	BACK STABBERS O'JAYS/Phila. Int'l KZ 31712 (CBS)	7
18	18	JERMAINE JERMAINE JACKSON/Motown M 752 L	10
19	9	LONG JOHN SILVER JEFFERSON AIRPLANE/Grunt FRT 1007 (RCA)	11
20	20	SAINT DOMINIC'S PREVIEW VAN MORRISON/Warner Brothers BS 2633	12
21	22	THE SLIDER T. REX/Reprise MS 2095	10
22	19	MOODS NEIL DIAMOND/Uni 93196 (MCA)	16
23	24	BEGINNINGS RICK SPRINGFIELD/Capitol 11047	11
24	41	PHOENIX GRAND FUNK RAILROAD/Capitol SMAS 11099	3
25	12	HIMSELF GILBERT O'SULLIVAN/MAM 5 (London)	11
26	27	GREATEST HITS ON EARTH FIFTH DIMENSION/Bell 1106	7
27	29	RASPBERRIES/Capitol 11036	10
28	28	CORNELIUS BROTHERS AND SISTER ROSE/United Artists UAS 5568	12
29	23	BROTHER, BROTHER, BROTHER ISLEY BROTHERS/T-Neck TNS 3009 (Buddah)	12
30	26	HONKY CHATEAU ELTON JOHN/Uni 93135 (MCA)	20
31	33	BITTER SWEET MAIN INGREDIENT/RCA LSP 4677	7
32	25	ALL TOGETHER NOW ARGENT/Epic KE 31556	17
33	35	SUMMER BREEZE SEALS & CROFTS/Warner Brothers BS 2629	6
34	34	LIVE AT THE PARAMOUNT GUESS WHO/RCA LSP 4779	9
35	31	TOO YOUNG DONNY OSMOND/MGM SE 4854	13
36	44	LIZA WITH A "Z" LIZA MINNELLI/Columbia KC 31762	4
37	37	STILL BILL BILL WITHERS/Sussex SXBS 7014 (Buddah)	22
38	66	CLASS CLOWN GEORGE CARLIN/Little David LD 1004 (Atlantic)	3
39	32	DEMONS & WIZARDS URIAH HEPP/Mercury SRM 1-630	17
40	42	HOBO'S LULLABY ARLO GUTHRIE/Reprise MS 2060	12
41	36	SON OF SCHMILSSON NILSSON/RCA LSP 4717	14
42	51	TOULOUSE STREET DOOBIE BROTHERS/Warner Brothers BS 2634	5
43	43	SIMON & GARFUNKEL'S GREATEST HITS/Columbia 31350	18
44	46	UNDERSTANDING BOBBY WOMACK/United Artists UAS 5577	15
45	47	FLYING HIGH TOGETHER SMOKEY ROBINSON & THE MIRACLES/ Tamla T 318 L (Motown)	9
46	73	I'M STILL IN LOVE WITH YOU AL GREEN/London XSHL 32074	2
47	38	CARLOS SANTANA AND BUDDY MILES LIVE/Columbia KC 31308	17
48	63	LOST AND FOUND HUMBLE PIE/A&M SP 3513	3
49	39	YOU DON'T MESS AROUND WITH JIM JIM GROCE/ABC ABCX 756	17



50	50	HAPPIEST GIRL IN THE WHOLE U.S.A. DONNA FARGO/Dot DOS 26000 (Famous)	13
51	52	EVERYBODY'S IN SHOW BIZ THE KINKS/RCA UPS 6065	7
52	60	CRAZY HORSES THE OSMONDS/MGM SE 4S51	3
53	40	MOTORCYCLE MAMA SAILCAT/Elektra EKS 75029	10
54	54	A SONG FOR YOU CARPENTERS/A&M SP 3511	17
55	59	NATURE PLANNED IT FOUR TOPS/Motown M 748 L	4
56	48	DADDY DON'T YOU WALK SO FAST WAYNE NEWTON/Chelsea CHE 1001 (RCA)	19
57	49	SCHOOL'S OUT ALICE COOPER/Warner Brothers BS 2632	17
58	76	BLACK SABBATH VOL. 4/Warner Brothers BS 2602	2
59	45	FOXY LADY CHER/Kapp KRS 5514 (MCA)	14
60	55	EXILE ON MAIN STREET ROLLING STONES/Rolling Stones COC 2-2900 (Atlantic)	21
61	53	DISTANT LIGHT HOLLIES/Epic KE 30758	14
62	64	I MISS YOU HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. KZ 31648 (CBS)	4
63	56	ELVIS RECORDED AT MADISON SQUARE GARDEN/RCA LSP 4744	17
64	67	PASSIN' THRU JAMES GANG/ABC ABCX 41750	3
65	57	LET'S STAY TOGETHER AL GREEN/Hi SHL 32070 (London)	7
66	58	FULL CIRCLE THE DOORS/Elektra EKS 75638	12
67	74	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT LUTHER INGRAM/Koko KDS 2202	3
68	79	THE CHI-LITES' GREATEST HITS THE CHI-LITES/Brunswick BL 754184	2
69	77	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA LSP 4731	3
70	61	EAGLES/Asylum SD 5054 (Atlantic)	18
71	71	THERE IT IS JAMES BROWN/Polydor PD 5028	14
72	82	ROCK & ROLL MUSIC TO THE WORLD TEN YEARS AFTER/Columbia KC 31779	3
73	75	AL GREEN/Bell 6076	7
74	62	LOOKIN' THROUGH THE WINDOWS JACKSON 5/Motown M 750L	23

## CHARTMAKER OF THE WEEK

75 — ROUND 2  
THE STYLISTICS  
Avco AV 11006



76	78	BEST OF OTIS REDDING/Atco SD 2-801	2
77	65	FILLMORE: THE LAST DAYS VARIOUS ARTISTS/Fillmore Z 3X 31390 (CBS)	16
78	68	FLASH SOVEREIGN/SMAS 1040 (Capitol)	19
79	80	GUESS WHO B. B. KING/ABC ABCX 759	3
80	85	DANNY O'KEEFE/Signpost SP 8404 (Atlantic)	2
81	81	THICK AS A BRICK JETHRO TULL/Reprise MS 2007	25
82	83	RADIO DINNER NATIONAL LAMPOON/BANANA/Blue Thumb BTS 38 (Famous)	5
83	91	RICHIE HAVENS ON STAGE RICHIE HAVENS/Stormy Forest 2 SFS 6012 (MGM)	3
84	84	HOT LICKS, COLD STEEL & TRUCKER'S FAVORITES COMMANDER CODY & HIS LOST PLANET AIRMEN/Paramount PAS 6031	4
85	87	ROY BUCHANAN/Polydor PD 5033	4
86	94	PURPLE PASSAGES DEEP PURPLE/Warner Bros. 2LS 2644	2
87	89	RARE HENDRIX JIMI HENDRIX/Trip TLP 9500	5
88	69	GODSPELL ORIGINAL CAST/Bell 1102	28
89	70	ROBERTA FLACK & DONNY HATHAWAY/Atlantic SD 7216	25
90	—	GARY GLITTER/Bell 1108	1
91	93	PASSAGE BLOODROCK/Capitol SW 1109	2
92	—	HOT ROCKS ROLLING STONES/London 2PS 606/7	1
93	96	SUPERPACK, VOL. II CHER/United Artists UA UXS 94	2
94	95	AMERICA JOHNNY CASH/Columbia 31645	28
95	—	NEW BLOOD BLOOD, SWEAT & TEARS/Columbia KC 31780	1
96	86	NICE TO BE WITH YOU GALLERY/Sussex SXB 7017 (Buddah)	9
97	98	A LONELY MAN CHI-LITES/Brunswick BL 754179	26
98	103	LIVE "FULL HOUSE" J. GEILS/Atlantic 7241	1
99	88	CHEECH & CHONG/Ode 77010 (A&M)	5
100	72	UPENDO MI PAMOJA RAMSEY LEWIS TRIO/Columbia KC 31096	11



# 101 THE ALBUM CHART 150

OCTOBER 28, 1972

THIS WK. LAST WK.

101	104	SLADE ALIVE/Polydor PD 5508
102	92	LOOKING GLASS/Epic KE 31320
103	90	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2-906
104	106	VIKKI CARR EN ESPANOL/Columbia 31470
105	105	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
106	99	SOUL ZODIAC CANNONBALL ADDERLEY/Capitol SVBB 10025
107	108	FOGHAT/Bearsville BR 2077
108	109	MARY Y SOL VARIOUS ARTISTS/Atco SD 5513
109	110	EAST BAY GREASE TOWER OF POWER/San Francisco SD 2-4 (Atlantic)
110	111	LIVE RORY GALLAGHER/Polydor PD 5513
111	112	CHI COLTRANE/Columbia KC 3275
112	113	I'LL PLAY THE BLUES FOR YOU ALBERT KING/Stax STS 3009
113	114	ALL THE KING'S HORSES GROVER WASHINGTON JR./Kudu KU-07
<b>114</b>	127	A BEGINNING TYRANNOSAURUS REX/A&M SP 3514
115	118	RAMATAM/Atlantic SD 7236
116	116	LOVING YOU JUST CROSSED MY MIND SAM NEELY/Capitol ST 11097
117	97	IN TIME ENGELBERT HUMPERDINCK/Parrot XPAS 71056
118	120	SHAFT'S BIG SCORE SOUNDTRACK/MGM 1 SE 36 ST
119	117	CAPTAIN BEYOND/Capricorn CP 0150 (Warner Brothers)
<b>120</b>	134	I CAN SEE CLEARLY NOW JOHNNY NASH/Epic KE 31607
121	122	A SONG OR TWO CASHMEN & WEST/Dunhill DSX 50126
122	123	I'LL MAKE YOU MUSIC BEVERLY BREMERS/Scepter SPS 5102
123	124	OT 'N' SWEATY CACTUS/Atco SD 7011
124	125	THE TWO OF US SONNY & CHER/Atco SD 2-804
125	126	GERONIMO'S CADILLAC MICHAEL MURPHEY/A&M 4358
126	129	ALONE AGAIN (NATURALLY) ANDY WILLIAMS/Columbia KC 31625
<b>127</b>	140	ERIC CLAPTON AT HIS BEST ERIC CLAPTON/Polydor PD 3503
128	100	MUSIC OF MY MIND STEVIE WONDER/Tamla T 314 (Motown)
129	131	BEST OF MERLE HAGGARD/Capitol ST 11082
<b>130</b>	—	MOVING ON JOHN MAYALL/Polydor 5036
131	121	A SUNSHINEY DAY CHARLIE PRIDE/RCA LSP 4742
132	102	HISTORY OF ERIC CLAPTON/Atco SD 2-803
133	115	LAYLA DEREK & THE DOMINOS/Atco SD 20704
134	136	WIND OF CHANGE PETER FRAMPTON/A&M 4348
135	139	RISING MARK ALMOND/Columbia KC 31917
136	119	PROCOL HARUM LIVE IN CONCERT WITH EDMONTON ORCHESTRA/A&M 4335
<b>137</b>	—	ROCK ME BABY DAVID CASSIDY/Bell 1109
<b>138</b>	—	GOLDEN DECADE CHUCK BERRY/Chess 2 CH 1514
139	107	OBSCURED BY CLOUDS PINK FLOYD/Harvest ST 11078 (Capitol)
140	145	OF A SIMPLE MAN LOBO/Big Tree 2013 (Bell)
141	143	MY TIME BOZ SCAGGS/Columbia KC 31384
142	142	DIAMONDS IN THE ROUGH JOHN PRINE/Atlantic SD 7244
143	101	PORTRAIT OF DONNY DONNY OSMOND/MGM SE 4820
144	147	OFFERING LARRY CORYELL/Vanguard VSD 79319
145	146	LIKE A SEED KENNY RANKIN/Little David LD 1003
146	—	HONKY TONK STARDUST COWBOY JONATHAN EDWARDS/Atco SD 7015
147	128	MANASSAS STEPHEN STILLS/Atlantic SD 2-903
148	—	SONG SUNG BLUE JOHNNY MATHIS/Columbia KC 31626
149	150	IN THE BEGINNING JIMI HENDRIX/Shout SLP 502
150	132	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS DAVID BOWIE/RCA LSP 4702

# TAPE REFERENCE INDEX

TAPES LISTED BY TITLE, 8-TRACK FIRST

OCTOBER 28, 1972

AMAZING GRACE (Royal Scots Dragoon Guards) RCA P85/PK 2088  
 BABY DON'T GET HOOKED ON ME (Mac Davis) CT/CS 31770  
 BEGINNINGS (Rick Springfield) Capitol BXT/4XT 1047  
 BIG BAMBU (Cheech & Chong) Ode 8T/CS 77014  
 CARLOS SANTANA & BUDDY MILES LIVE Columbia CS/CT 31308  
 CARNEY (Leon Russell) Shelter 8XVV/4XVV 8911  
 CHICAGO V Columbia CT/CS 31102  
 CLASS CLOWN (George Carlin) Little David TP/CS 1004 (Atlantic)  
 EAGLES Asylum TP/CS 5054  
 ROBERTA FLACK & DONNY HATHAWAY Atlantic 8/5 7216  
 HONKY CHATEAU (Elton John) Uni 93135  
 JACKSON 5'S GREATEST HITS Motown M8-1741, M 75-741  
 LIVE AT THE PARAMOUNT (Guess Who) RCA PX 2056, P85 2056  
 LIZA WITH A "Z" (Liza Minnelli) Columbia CT/CS 31762

NEVER A DULL MOMENT (Rod Stewart) Mercury (MC-8-1-646) (MCR-4-1-646)  
 PHASE III (Osmonds) MGM, NA  
 RASPBERRIES Capitol 8XT/4XT 11036  
 ROCK OF AGES (The Band) Capitol 8XBB/4XBB 10045  
 SAINT DOMINIC'S PREVIEW Van Morrison (M8/M5 2633)  
 SEVEN SEPARATE FOOLS (Three Dog Night) Dunhill 8/5 50118  
 SIMON & GARFUNKEL'S GREATEST HITS Columbia CA/CT 31350  
 SON OF SCHMILSSON (Nilsson) RCA P85/PK 1954  
 STILL BILL (Bill Withers) Sussex Sus M8/M5 7014  
 SUMMER BREEZE (Seals & Crofts) Warner Brothers (M8/M5 2629)  
 TRILOGY (Emerson, Lake & Palmer) Cotillion TP/CS 9903  
 THE OSMONDS LIVE-MGM 2SE 4826  
 THE PARTRIDGE FAMILY'S GREATEST HITS Bell 8/5 1107  
 YOU DON'T MESS AROUND WITH JIM (Jim Croce) ABC 8/5 756

# THE ALBUM CHART ARTISTS CROSS REFERENCE

OCTOBER 28, 1972

CANNONBALL ADDERLEY	106	JETHRO TULL	81
ALICE COOPER	57	JIMI HENDRIX	149
ARGENT	32	ELTON JOHN	30
BAND	7	CAROLE KING	105
CHUCK BERRY	6, 138	B. B. KING	79
BEVERLY BREMERS	122	ALBERT KING	112
BLACK SABBATH	58	KINKS	51
BLOOD, SWEAT & TEARS	95	RAMSEY LEWIS	100
BLOODROCK	91	LOBO	140
DAVID BOWIE	150	LOOKING GLASS	102
JAMES BROWN	71	MAIN INGREDIENT	31
ROY BUCHANAN	85	MAR Y SOL	108
CAPTAIN BEYOND	119	MARK ALMOND	135
CACTUS	123	JOHNNY MATHIS	148
GEORGE CARLIN	38	JOHN MAYALL	130
CARPENTERS	54	CURTIS MAYFIELD	1
VIKKI CARR	104	HAROLD MELVIN	62
JOHNNY CASH	94	THE MIRACLES	45
CASHMAN AND WEST	121	MOODY BLUES	3
DAVID CASSIDY	137	VAN MORRISON	20
CHEECH & CHONG	5, 99	MICHAEL MURPHY	125
CHER	59, 93	LIZA MINNELLI	36
CHICAGO	8	JOHNNY NASH	120
CHI-LITES	68, 97	NATIONAL LAMPOON	82
ERIC CLAPTON	127, 132	SAM NEELY	116
LARRY CORYELL	144	WAYNE NEWTON	36
JIM COCKE	49	NILSSON	41
COMMANDER CODY	84	O'JAYS	17
CHI COLTRANE	111	DANNY O'KEEFE	80
CORNELIUS BROS. & SISTER ROSE	28	GILBERT O'SULLIVAN	25
MAC DAVIS	15	ORIGINAL CAST: GODSPELL	88
DEEP PURPLE	86	DONNY OSMOND	35
JOHN DENVER	69	OSMONDS	52
DEREK & THE DOMINOS	133	PARTRIDGE FAMILY	16
NEIL DIAMOND	22	PINK FLOYD	139
DOOBIE BROS.	42	ELVIS PRESLEY	63
DOORS	66	CHARLEY PRIDE	131
EAGLES	70	JOHN PRINE	142
JONATHAN EDWARDS	146	PROCOL HARUM	136
EMERSON, LAKE & PALMER	14	RAMATAM	115
FIFTH DIMENSION	26	KENNY RANKIN	145
FLACK & HATHAWAY	89	RASPBERRIES	27
FLASH	78	OTIS REDDING	76
FOGHAT	107	T. REX	21, 114
FOUR TOPS	55	ROLLING STONES	60, 92
PETER FRAMPTON	134	LEON RUSSELL	2
ARETHA FRANKLIN	103	SAILCAT	53
RORY GALLAGHER	110	SANTANA & MILES	47
GALLERY	96	BOZ SCAGGS	141
J. GEILS	98	SEALS & CROFTS	33
GARY GLITTER	90	SIMON & GARFUNKEL	43
GRAND FUNK RAILROAD	24	SLADE	101
AL GREEN	46, 65, 73	SONNY & CHER	124
GUESS WHO	34	SOUNDTRACKS:	
ARLO GUTHRIE	40	SHAFT'S BIG SCORE	118
DONNA FARGO	50	RICK SPRINGFIELD	23
MERLE HAGGARD	129	CAT STEVENS	13
RICHIE HAVENS	83	ROD STEWART	10
HOLLIES	61	STEPHEN STILLS	147
HUMBLE PIE	48	STYLISTICS	75
ENGELBERT HUMPERDINCK	117	THE TEMPTATIONS	4
LUTHER INGRAM	67	TEN YEARS AFTER	72
ISLEY BROTHERS	29	THREE DOG NIGHT	9
MICHAEL JACKSON	12	TOWER OF POWER	109
JAMES GANG	64	URIAH HEPP	39
JACKSON 5	74	VARIOUS ARTISTS: FILLMORE	77
JERMAINE JACKSON	18	GROVER WASHINGTON	113
JEFFERSON AIRPLANE	19	ANDY WILLIAMS	126
		BILL WITHERS	37
		STEVIE WONDER	128
		BOBBY WOMACK	44
		YES	11

By DEDE DABNEY



Dede Dabney

■ NEW YORK—PERSONAL PICK: "Romance Without Finance"—Pat Dennis (Perception) An artist whose talent surpasses many female vocalists. A clever tune depicting what many a female would like to express. Track and lyrics will take this one a long way if handled properly.

DEDE'S DITTIES TO WATCH: "Keeper

Of The Castle"—Four Tops (Dunhill); "No More Childs Play"—Donny Mann (Avalanche); "Back In Your Arms"—Clarence Carter (Fame); "Boo On You"—Chuck Jones & Company (Wand); "Put Your Mind In Your Pocket"—Midnight Movers (Renee); "Tighten Him Up"—Eloise Laws (Music Merchant); "992 Arguments"—The O'Jays (P.I.R.); "Girl You're Alright"—Undisputed Truth (Gordy).

TWO STAR ALBUM OF THE WEEK: "I'm Still In Love With You"—Al Green (Hi).

Last weekend (October 13th) in Baltimore, Maryland, James Brown was picketed due to his endorsement of President Nixon. Also, receiving static from the public are Jim Brown, actor and Sammy Davis, Jr. It is alleged that these repercussions might hinder record sales for James Brown and Sammy Davis, Jr. Also, movie goers will boycott movies starring Jim Brown.

It is rumored that the film, "Watt-Stax '72" is going to be distributed by CBS/Cinema Center. It will be interesting to find out what is happening with this situation.

"Keeper Of The Castle" is the title of the Four Tops next lp on Dunhill. This album is a concept lp relating to love, peace and all the Godly virtues. Cuts are tuned for both the r&b market and pop. It starts out with the title cut and ends the same way. Suggested cuts are: "Turn On The Light Of Your Love," "When Tonight Meets Tomorrow," "Love Music," and "Love Makes You Human." The group sounds as if their hearts are in it and the delivery of every tune reflects the same. They sound better than ever!!

The publishers of Ebony Magazine, Jet and Black Stars, Johnson Publications have just purchased Radio Station WGRT in Chicago. This will be effective as soon as the license is ok'ed by the FCC. Black owned stations are increasing every day and we hope that the total will make some stand up to see exactly where we are going. May we suggest to the Johnson Publishing Company that they look into making Radio Station WGRT a 24 hour station—only a thought.

"Boy" Brown has been moved to the Texas Institute Of Rehabilitation, 7333 Moursund Ave. Houston, Texas. You may call him at (713) JA 6-4281. His condition has not changed in reference to paralysis. We had the pleasure of

(Continued on page 40)

The Smash Single Makin' It On Its Own!  
"STOOP DOWN BABY Let Your Daddy See"

by  
**CHICK WILLIS** — Laval 871

Operators & DJ's — Samples sent if requested

LAVAL RECORDS — 226 N. Burdick St., Kalamazoo, Mich. 49006 Dept. A

OCTOBER 28, 1972

THIS  
WK.

LAST  
WK.

1	1	I'LL BE AROUND	The Spinners—Atlantic 2904
2	2	FREDDIE'S DEAD	Curtis Mayfield—Curtom 1975 (Buddah)
3	3	USE ME	Bill Withers—Sussex 241
4	4	BEN	Michael Jackson—Motown 1207
5	6	(WIN, PLACE OR SHOW) SHE'S A WINNER	The Intruders—Gamble 4019
6	7	WOMAN DON'T GO ASTRAY	King Floyd—Chimneyville 443 (Atlantic)
7	8	HONEY I STILL LOVE YOU	Mark IV—Mercury 73319
8	9	ONE LIFE TO LIVE	The Manhattans—DeLuxe 139
9	10	WHY CAN'T WE BE LOVERS	Holland & Dozier—Invictus 9125 (Capitol)
10	5	MY DING-A-LING	Chuck Berry—Chess 2131
11	11	SWEET CAROLINE	Bobby Womack—United Artists 50964
12	12	DON'T EVER BE LONELY	Cornelius Brothers & Sister Rose—United Artists 50954
13	14	FOOL'S PARADISE	Sylvers—Pride 1001
14	15	MY MIND KEEPS TELLING ME	Eddie Holman—GSF 6973
15	16	SLAUGHTER	Billy Preston—A&M 1320
16	20	BABY SITTER	Betty Wright—Alston 4614 (Atlantic)
17	27	DEDICATED TO THE ONE I LOVE	Temprees—We Produce 1808 (Stax)
18	19	SLOW MOTION	Johnny Williams—Phila. Int'l. 73518
19	26	MAN-SIZED JOB	Denise LaSalle—Westbound 206
20	21	A LONELY MAN	Chi-Lites—Brunswick 55483
21	23	NATURE PLANNED IT	Four Tops—Motown 1210
22	28	GUILTY	Al Green—Bell 45258
23	25	IF YOU CAN BEAT ME ROCKIN'	Laura Lee—Hot Wax 7207
24	24	HOW CAN YOU MEND A BROKEN HEART	Spoonbread—Stang 5043
25	29	IF YOU DON'T KNOW ME BY NOW	Harold Melvin & The Bluenotes—Phila. Int'l. 3520
26	13	GOOD FOOT, PT. 1	James Brown—Polydor 14139
27	37	I'M STONE IN LOVE WITH YOU	Stylistics—Avco 4603
28	17	I'LL ALWAYS HAVE YOU THERE	Doug Gibbs—Oak 108
29	45	I LOVE YOU MORE THAN YOU'LL EVER KNOW	Donny Hathaway—Atco 6903
30	32	THAT'S HOW LOVE GOES	Jermaine Jackson—Motown 1201
31	33	STOP DOGGIN' ME	Johnnie Taylor—Stax 0142
32	49	PAPA WAS A ROLLING STONE	The Temptations—Gordy 7121
33	39	THEME FROM THE MEN	Isaac Hayes—Enterprise 9058 (Stax)
34	18	OPEN HOUSE AT MY HOUSE	Little Johnny Taylor—Ronn 64
35	35	I'M SO TIRED	Bobby Bland—Duke 477
36	41	PEACE IN THE VALLEY OF LOVE	Persuaders—Win or Lose 225
37	—	YOU OUGHT TO BE WITH ME	Al Green—Hi 2227 (London)
38	48	INNOCENT TIL PROVEN GUILTY	Honey Cone—Hot Wax 7208 (Buddah)
39	—	I FOUND MY DAD	Joe Simon/Spring 130 (Polydor)
40	—	ON AND OFF OF LOVE	Anacostia—Columbia 45685
41	—	TOO LATE	Reuben Bell—Deluxe 140
42	46	IF YOU LET ME	Eddie Kendricks—Tamlam 54222
43	—	LOVE JONES	Brighter Side of Darkness—20th Century 2002
44	44	ENDLESSLY	Mavis Staples—Volt 01052
45	—	THANKS I NEEDED THAT	Glass House—Invictus 9229 (Capitol)
46	47	MUST BE GOIN' OUT OF MY HEAD	Ferguson, Davis & Lee—GRT 51 (Chess/Cadet)
47	53	CORNER OF THE SKY	Jackson 5—Motown 1214
48	52	YOU MADE ME	We The People—Lion 122 (MGM)
49	60	ME & MRS. JONES	Billy Paul—Phila. Int'l. 3521 (CBS)
50	58	SO FAR AWAY	Crusaders—Blue Thumb 217
51	55	IT AIN'T NO USE	Z. Z. Hill—Mankind 12015
52	56	BEGGIN' IS HARD TO DO	Montclairs—Paula 375
53	51	TIME	Jackie Moore—Atlantic 2830
54	—	I CAN SEE CLEARLY NOW	Johnny Nash—Epic 10902 (CBS)
55	50	KEEP ON RUNNING	Stevie Wonder—Tamlam 54223
56	—	TRYING TO LIVE MY LIFE WITHOUT YOU	Otis Clay—Hi 2226 (London)
57	—	WE CAN'T MAKE IT TOGETHER	Fully Guaranteed—Apt. 26014
58	30	THINK	Lyn Collins—People 608 (Polydor)
59	31	I JUST WANT TO BE THERE	Independents—Wand 11249
60	36	JOYFUL PROCESS	Funkadelic—Westbound 205



# **The Chi-Lites** **Just Keep Rolling Along**

**GIVE MORE POWER  
TO THE PEOPLE L.P.**

BR 754170

**A LONELY MAN L.P.**

BR 754179

**16 GREATEST HITS L.P.**

BR 754184

**&**

**Their Hit Single**

**A LONELY MAN**

55483

## **ALL ON BRUNSWICK**



# Letter To The Editor

Dear Miss Dabney,  
I have just completed reading your column "Soul Truth", in *Record World* and I find it very informative. I am an inmate in the Danbury Federal Correction Institute for men, and I have served eight months of an eighteen month sentence.

I am also a pianist, and have pursued this art for a great many years. I have never really taken advantage of this to the best of my ability. During my incarceration I've discovered several facets of my capabilities. I've taken the liberty to form a musical aggregation entitled "Kashmir Unlimited". With a very serious dedication, and mutual inspiration of the musicians who have given me the honor of conducting the music we play, I have been able to compose quite a few tunes with lyrics. I call these works the "Essence of Kashmir Unlimited". Everything I've written over the past several months is original. We've given three shows since I've been in this institution, and the inmate population and officiating personnel were very pleased with our endeavors. At present we are seeking someone to listen to what we have

created. "Kashmir Unlimited" consists of eight exceptionally talented musicians some of whom have performed professionally in the past. All of us have, in the past, tried to do something with our talents, but just could not seem to make ends meet. We consider ourselves products of our environments, and although we are incarcerated men we have something to say, and the best way we know of to express these suppressed emotions is through our music.

I am thirty two, ex-drug addict with an eleven year history, and a father of five beautiful children. The musicians who perform with me are built of similar molds, and we identify thoroughly with one-another. We intend to record some of our arrangements on a cassette recorder within the next week and we are very anxious to have someone with knowledge of the music industry listen. None of us wish to return to the lives we left on the street. We are very proud of our accomplishments, and don't wish to let it all go up in a puff of smoke.

I imagine you probably receive many letters to this effect, but I assure you this is not an overnight lark, or a prank waste of time letter. I am writing this letter with truth, and sincerity as my guide. "Kashmir Unlimited" wants to be heard, and I believe you can assist in getting the proper guidance. We are anxiously hoping for a positive response from you. Thank you.

Respectfully,  
Terrence Downes  
(Kashmir Unltd.)  
75299  
Pembroke Station,  
Danbury, Conn. 06810

## DJ Butler



Singer Jerry Butler became Disc Jockey Jerry Butler at WGLD, the Chicago FM rock outlet, when he took over duties from Peter Collins, the station's morning man. The Mercury Records' artist played his favorite songs during the two hour program and previewed a new record by the Dells, which was written by Butler's artists' workshop. The workshop was formed to give direction to new black talent.

# Soul Truth

(Continued from page 38)

talking to "Boy"—his spirits are great and he would like to thank everyone who has assisted him also, "Hi."

"First Time Ever I Saw Your Face" is the title of the new Jimmy Castor single from his latest lp on RCA.

A week ago Curt Shaw sent a letter in rebuttal to what was printed about the status of President of NATRA it is as follows: 1. Ed Wright resigned as NATRA President in 1966. 2. I am still an air personality, I have a television show. 3. NATRA up until this past convention, never filed a constitution with the state of New York, where it was incorporated. After a new constitution and code of regulation was drawn up and adopted at the Philadelphia convention it was filed as our official document. After contacting the television station where Shaw was to have had his television show, we found that he is a part-time reporter for the show "Black On Black." In essence we are not saying that he is not an on the air personality but he should know where to place his values being a man representing this organization.

At a recent party flying high on the charts are the Spinners, Thom Bell, producer of I'll Be Around, LeBaron Taylor of Atlantic, George Goodman, promotion, Dede Dabney, Record World, and disc-jockeys from the Baltimore-Washington area. The party was held at the Watergate Hotel in Washington.



## New Airplay

DEAN REYNOLDS—WSOK (Savannah); Personal Pick: "Work To Do"—Isley Brothers (T-Neck); Station Pick: "You Ought To Be With Me"—Al Green (Hi); Sleeper: "Brown Girl"—Exuma (Buddah); Hit Bound: "Mama Told Me Not To Come"—Wilson Pickett (Atlantic); Looking Good: "I Want To Be A Part Of You"—Ted Taylor (Ronn); #1—"Use Me"—Bill Withers (Sussex); #2—"Everybody Plays The Fool"—Main Ingredient (RCA); #4—"Slow Motion"—J. Williams (P.I.R.); #9—"If You Don't Know"—Harold Melvin & Bluenotes (P.I.R.); #17—"If You Can Beat Me"—L. Lee (Hot Wax).

CHARM WARREN—WJMO (Cleveland); "Personal Pick: "Keeper Of The Castle"—Four Tops (ABC); Station Pick: "Hope You Really Love Me"—Family Circle (Sky); Requests: "Work To Do"—Isley Brothers (T-Neck); Sleeper: "Cabbage Alley"—Meters (Reprise); Additions: "I Found My Dad"—Joe Simon (Spring); "One Night Affair"—J. Butler (Mercury); "Baby Don't Get Hooked On Me"—W. Parker (GSF); "Lovin' You Lovin' Me"—Candi Staton (Fame); "King Thaddeus"—Joe Tex (Mercury).

GARY SHEPHERD—WTMP (Tampa); Personal Pick: "You Ought To Be With Me"—Al Green (Hi); Station Pick: "We Aiin't As Tight As We"—Freddie Lowe (Polydor); Requests: "Why Can't We Live"—Timmy Thomas (Glades); Sleeper: "Feel The Need"—Detroit Emeralds (Westbound); Additions: "Found Me Dad"

(Continued on page 41)

Brand new . . .  
just released

"CLOSE TO THEE"

Ernest Franklin

Jewel #0063

"EMMAUS  
JOURNEY"

Rev. Clay Evans

Jewel #0064

"FREEDOM"

Albertina Walker &  
the Caravans

Jewel #0057

DJ's write for samples on  
Station Letterhead.

Available on Ampex Tapes.

Contact your nearest Jewel Dist.



## Black Meet Set

■ NEW YORK — Five industry leaders will discuss the Black Music Market at a meeting to be conducted by the B'nai B'rith Music and Performing Arts Lodge on Monday, November 13, 1972 at 7 p.m.

The panel of speakers, members of FORE the Fraternity of Record Executives, will include the following: Buzz Willis, Division Director for r&b music RCA Records, who will also serve as moderator; Harvey Fuqua, independent producer, Grammy winner and formerly head of A&R for Motown Records; Cecil Holmes, Vice-President of Promotion and General Manager of r&b Division, Buddah Records; Jerry Bledsoe, WWRL personality and voted Number 1 r&b DJ of '72 at Gavin; Jerry Augustus, head of Hitsville, the leading and first co-op one-stop in New York.

The meeting will be held in the Warwick Room of the Warwick Hotel and will be open to everyone in the industry on a first come-first serve basis since seating is limited to approximately 250.

## Green Special

■ NEW YORK—Al Green has been signed to do an hour-long, one-man show for the National Education Network's "Soul" TV series.

Although Green will perform for the major part of the special, the show's format calls for a kick-off interview session in which he will rap about his career and the current music scene from his double point of view as both writer and performer.

The Al Green "Soul" show will be aired on Channel 13 in New York on January 3, 1973 and go into national syndication immediately thereafter.

## Wax Expands

■ NEW YORK — Celebrating their 15th year of operations, Morton D. Wax & Associates, a New York based public relations firm, has moved to larger offices. Still located at 1650 Broadway, the new offices, which triple Wax's former space, are situated in the original Buddah/Kama Sutra complex.

## Soul Truth

(Continued from page 40)

—Joe Simon (Spring); "Mama Told Me Not To Come"—Wilson Pickett (Atlantic); "The Truth"—King Hannibal (Aware); "Love Jones"—Brighter Side Of Paul (P.I.R.); "'Til Proven Guilty"—Honey Cone Darkness (20th Century); "Me & Mrs. Jones"—Billy (Hot Wax); "Back Stabber"—JB's (People); "If You Want My Love"—Jim Bo Horne (Alston).

## Chicago Concert Sparks Groove Merchant LP Sales

■ NEW YORK — An all-star jazz concert featuring artists on Groove Merchant Records has been the focal point for a massive promotion campaign which has increased the label's sales in Chicago. Sonny Lester, President of Groove Merchant, reports that, "within a month of the time we began advertising and promoting the concert, our Chicago distributor, Royal Disc, quadrupled sales in tapes and lps."

### GM Week Declared

Groove Merchant had 23 major record store window displays in the Chicago area, they had radio saturation with 220 ad spots prior to the concert and they were heavily advertised on the Soul Train TV show. "Groove Merchant Week" was declared. In addition, many thousands of handbills and posters were distributed within a wide radius of the Auditorium Theatre. Advertising and publicity appeared in virtually every newspaper in town.

The concert featured Groove Merchant artists Dakota Statton, Groove Holmes, Jimmy McGriff, Lucky Thompson, Reuben Wilson and O'Donel Levy. Shows were at 7 and 10:30 PM on Saturday, October 14 at the Auditorium Theatre in Chicago, with each ticket holder receiving a free Groove Merchant album at the door.

In the planning stages since August, the Chicago concerts are the first in a series which will promote the Groove Merchant artist roster and establish the label's image. Lester is planning similar promotions in other U.S. cities. A 14-city tour of England and the Continent is being planned for 1973.

A highlight of the concerts was the first-time-together jam featuring three great organists, Groove Holmes, Jimmy McGriff and Reuben Wilson, all playing massive Hammond organs.



# ALBUM PICKS

(Continued from page 24)

### BROTHER

LON & DEREK VAN EATON  
Apple SMAS 3390

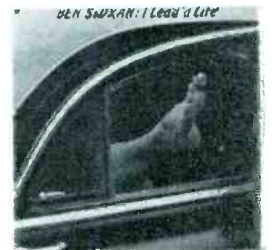
The Van Eaton brothers debut with an album of, as the finest cut suggests, "Sweet Music." It's produced by Klaus Voorman (except for "Sweet Music," which is produced by George Harrison), and Voorman, Ringo Starr and Jim Gordon are among the musicians lending support.



### I LEAD A LIFE

BEN SIDRAN—  
Blue Thumb BTS 40 (Famous)

Sidran pulls together musical fragments from many idioms here to create a soft, beautiful album. There are ten songs, but they flow together perfectly so as to leave one continuous impression in the listener's mind. Get into it.



### LIFE AND BREATH

THE WHISPERS—Janus JLS 3046

The Whispers are another of the many groups who have successfully crossed over to appeal to both pop and soul audiences. Their latest has some original tunes, a few familiar ones ("Life and Breath," "Speak Softly Love"), and will further broaden their appeal.



### FLESH & BLOOD

GAYLE McCORMICK—Decca DL 7-5364

Former "Smith" member comes through with her second solo album, and first for the label. Her characteristic, belting voice comes through with power and precision, and the album should stir up some action among programmers.



### MIDWEST FARM DISASTER

BOB MARTIN—RCA LSP 4770

Singer-songwriter presents his perspective on the world through a unique country-good time-ragtime-folk-rock sound. Recorded in Nashville, with session men like Kenny Butrey and Norbert Putman, the album will fit right in to today's FM playlists.



### A MILLION TO ONE

THE MANHATTANS—  
Deluxe 12004 (Starday-King)

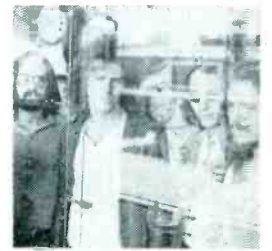
In addition to "A Million To One," this set contains the mellow pop-soul group's new single, "One Life To Live," plus new selections on which the voice of Gerald Alston, who replaced the late George Smith, can be heard. An eclectic sound covering a broad range of soul styles.



### EVEN A BROKEN CLOCK IS RIGHT TWICE A DAY

TRACKS—Capitol ST-11118

Tracks have laid some fine ones down here, especially side one, cut one, a pretty, harmonic tune called "Can I Love You." The rest of the album doesn't quite match up to that cut, but the group shows enough promise to merit wide exposure to FM and pop audiences.





## LATIN AMERICAN ALBUM PICKS

### ROBERTO ROENA Y SU APOLLO SOUND 4

*International SLP 00423*

Con Justo Betancourt, Adalberto Santiago, Johnny Pacheco y excelentes músicos, Roberto Roena va adelante con su Apollo Sound 4. "No Me Hagas Sombra mi Socio," "Con los Pobres Estoy," "Las Brisas de mi Borinquen" y "Yo Tenía una Mujer."



■ With Justo Betancourt, Adalberto Santiago and Johnny Pacheco taking care of the vocals and Roberto Roena and his Apollo Sound 4, this album means sales . . . "X Cantidad," "Te Mantengo y no me Quieres," "Esas Horas," "El Pajaro y el Cazador" and "Dame la Mano y Caminemos."

### "EL NUEVO YAGO"

*Alegre CLPA 7001*

Yayo el Indio es una gran voz. Aquí lo demuestra ampliamente! "Maldición," "Mojate los Labios," "Quien da Más," "Te Desafío," "Adoptalo" y "Le Llamas Pecado." Arreglos de Joe Cain y Javier Vasquez.



■ Yayo el Indio is a great voice. Here he proves it! "Como Yo," "Me Hablan de Ti," "Devuelveme mi Amor" and "Piedra de la Calle." Arrangements by Joe Cain and Javier Vasquez, which means a lot.

### "LA VOZ DE LOS ANDES"

*EL INDIANO ARAUCANO Y LOS MONARCAS*  
—Latin International DLIS 2009

Osvaldo Gómez siempre vende! Aquí se incluyen temas inolvidables como "Recuerdos de Ipacarai," "Gracias," "Ay Amor," "A Santo Domingo" y "Borinquenita."



■ El Indio Araucano always sells! Here he offers a standard package that will sell. "Esperanza Mía," "No Sé que Pensar," "India de Borinquen," others.

*(Continued on page 44)*



## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



Tomas Fundora

■ Se reunieron el día 10 de Octubre pasado, en el Hotel Skyline de Nueva York, ejecutivos y propietarios de varios sellos discográficos, para tratar de solucionar el agravante problema de la copia ilegal de cintas (8 tracks). Presentes Rafi Cartagena de Neliz Records, Orlando Bru, David Last de Seeco, Arturo Saíz de West Side, Eduardo Cuervo de Borinquen, Rolando González de Dial, José Hernández de Armada y Rodríguez y Mario Oliverio de Parnaso Records, decidieron hacer una nueva cita para el día 17 de Octubre en el mismo hotel, tratando de lograr acuerdos más definidos y sobre todo, la asistencia de otros sellos que ya también se encuentran afectados. Según se desprende de mis averiguaciones, la etiqueta pirata que más está afectando todos los intereses se titula Melody, a pesar de que hay varias jugando con la propiedad ajena en varias localidades. Ya también han caído como aves de rapiña en los catalogos Fania y Tico-Alegre, lo que hace el asunto aún más grave para los copiadores. Resulta repugnante la lucha de los propietarios legales de grabaciones en este país, dentro del propio mercado norteamericano, tratando de evitar legalmente que los piratas les sigan robando. Y digo repugnante, porque muestra a las claras el resquejamiento del respeto a la ley en los Estados Unidos. El carácter anglosajón a veces permite mucho de calma. En los latino se está jugando con fuego. Conozco a todos los sellos latinos, sé de lo arduo de la labor de hacer un catalogo, de sus privaciones y luchas, de lo limitado de los mercados latinos y lo difícil que es ocupar una parte en él. Por ello, recomiendo a los piratas que se abstengan de estos procedimientos con los latinos o casi-latinos, porque en cualquier momento puede surgir un "loco por defender lo suyo a toda costa" y les haga pasar un mal rato . . . Y creo que ya hay algunos dispuestos también a aplicar aquello de "ojo por ojo y diente por diente." Lo que me tortura es que tales procedimientos vayan a tener que llevarse a la práctica en un país en el cual se alardea tanto de respeto a la ley y la justicia.



Victor Manuel

Después de lograr la atención del público mexicano durante su primera visita a ese país, vuelve Victor Manuel a la Ciudad de los Palacios, en donde debuta en el salón "La Naranja" del hotel Aristos. Victor Manuel vuela a México de Brasil, donde estuvo como invitado especial al "Festival de la Canción de Rio" . . . Comienzan a moverse de nuevo los tangos en Europa, a través de grandes orquestaciones en la que los instrumentos de aire tienen gran importancia y realzan la sobriedad orquestal de los conjuntos típicos argentinos que solo usan por lo regular cuatro instrumentos. El nuevo larga duración de Caravelli, recién editado en España exitosamente, es buena prueba de ello. Se incluyeron títulos de para siempre, tales como "La Cumparsita," "Adios Pampa Mía," "Uno," "Antes de Morir" y otros . . . Van resultando triunfadores en Buenos aires Los Soñadores, cinco muchachos mexicanos que están imponiendo el



John Bush

(Continued on page 43)



Eduardo L. Baptista



**FANIA**  
**FANIA ALL STARS**  
**LIVE - Vol. 2**  
SLP 00416 Stereo

Featuring Two "Hits" From  
**"OUR LATIN THING"**

**"Ahora vengo yo"**  
and  
**"Estrellas de Fania"**

==== **Dual Dimensional Sound** =====

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# LATIN AMERICAN HIT PARADE

OCTOBER 28, 1972

## New York Latin Soul

By Joe Gaines—WEVD

1. AMOR Y PAZ  
ORCH. LA SELECTA—Borinquen
2. JULIA  
EL GRAN COMBO—EGC
3. PIRANA  
WILLIE COLON—Fania
4. COCINANDO  
RAY BARRETTO—Fania
5. YA NI TE ACUERDAS  
BOBBY CRUZ—Vaya
6. UP ON THE ROOF  
RALFI PAGAN—Fania
7. DIME PORQUE  
ISMAEL RIVERA—Tico
8. PENSANDO EN TI  
LOS SATELITES—Discolando
9. AYE QUE FRIO  
OCHO—UA Latino
10. QUE VIDA ES LA VIDA  
TONY PABON—Rico
11. PA LA OCHA TAMBO  
EDDIE PALMIERI—Tico
12. PERICO PEREJIL  
TITO RODRIGUEZ—TR Records
13. PONTE DURO  
FANIA ALL STARS—Fania
14. FREE AGAIN  
LA LUPE—Tico
15. PALLADIUM DAYS  
TITO PUENTE—Tico

## Record World In California

By FERNANDO A. GONZALEZ

■ "Bingo" Vicente Fernandez se colocó en primer lugar de ventas así como en radio en todo el Estado de California con su interpretación "El Palenque." Cornelio Reyna, compositor de moda de la música norteña y ranchera se presentó en semanas pasadas en el teatro de L.A. con éxito y fue recibido con gusto por usar nuevamente su vestuario típico de Norteño, el cual le asienta mejor que el de Charro ya que su personalidad está más apegada al estilo norteño. Por cierto que se alcanzó la puntada de regalar "ice cream" a todos los que estaban sentados en las primeras filas del teatro. Estela Núñez triunfando con sus canciones "Aires De Mayab" y "Ni Contigo Ni Sin Ti." Hermes Niño se encuentra entre los grupos más populares en la Bahía de San Francisco donde ha pegado bastante fuerte con su cumbia "No Me Desesperes." Yolanda del Río, nuevo descubrimiento de RCA colocándose entre las favoritas con "Golpes De Pecho."

Julio Alemán, dando fotos y autógrafos en un cine angelino al entrenarse su película "La Muralla Verde" (la cual fue un gran éxito rompiendo record de taquilla) y demostrando su caballerosidad y atenciones

OCTOBER 28, 1972

## Puerto Rico

By WUNO (Alfred D. Herger)

1. POMPA  
TITTI SOTTO
2. MI PROPIO YO  
CHAPARRO
3. ESTRELLAS DE FANIA  
FANIA ALL STARS
4. JUGUETE  
CHEO FELICIANO
5. POP CORN  
HOT BUTTER
6. JULIA  
GRAN COMBO
7. ALONE AGAIN  
GILBERT O'SULLIVAN
8. OLVIDARTE NUNCA  
LOS GOLPES
9. ALGO DE MI  
CAMILO SESTO
10. TE DIGO AHORITA  
JOHNNY VENTURA

## Gold Party



Las Potranquitas del Norte, recibieron un estímulo a su vibrante trayectoria artística. Acompañadas por Armando de Llano, Vice Presidente del sello CBS de México, muestran orgullosas los "Discos de Oro" que recibieron expresamente desde Miami, Fla.; por la popularidad que han alcanzado sus interpretaciones en todo Estados Unidos. Merecido premio para estas auténticas embajadoras del folklóre. Mexicano en el extranjero.

para el público angelino. Felipe Arriaga de paso por L.A. después de presentarse triunfalmente en las ciudades de Phoenix y Tulare con su nueva interpretación de "Fina Estampa," la cual interpreta en una nueva modalidad. Se esperó con verdadero entusiasmo la llegada de los Panchos, los cuales se ausentaron de California por varios años y ahora llegaron por primera vez acompañados de su primera voz Ovidio Hernández. Actuarán en L.A. por dos semanas. Salvador Velásquez compositor de "Amargada" y "Sabes De Que Tengo Ganas" se vió obligado a regresar a Mexico por haber sufrido una infección en su pie, el cual requería tratamiento largo. motivo por lo cual dejó pendiente su presentación, pero aprovechó el tiempo para dejar su nueva canción "Destinos Diferentes." Chucho del Muro con su primera grabación para Columbia "Nada Esta Quedando" y "Te Puedes Ir." ¡Lo que sigue hasta la proxima!

OCTOBER 28, 1972

## Redlands, Calif.

By KCAL

1. EL PALENQUE  
VINCENTE FERNANDEZ—Caytronics
2. YA NO TE RECUERDO  
LALO RODRIGUEZ—Musimex
3. GRANDE, GRANDE, GRANDE  
VIKKI CARR—Columbia
4. EL MILAGRO DEL AMOR  
ANDY RUSSELL—Orfeon
5. MI GALLITO  
LOS BARRANQUENOS—RCA
6. UN POQUITO DE TU AMOR  
LUIS ALBERTO PARANA—UA
7. EL PASEITO  
CHICKEN Y SUS COMANDOS—Musart
8. NADA PASO  
LALO CASAS—Musart
9. VERONICA  
VICTOR YTURBE—Polydor
10. CONGOJA  
SONORA SANTANERA—Caytronics

## NUESTRO RINCON

(Continued from page 42)

tema "Vida" de corte "slow rock" . . . Johnny Pacheco sigue incursionando con éxito en el mundo cinematográfico. Después de su excelente intervencion en "Nuestra Cosa," producida por Fania, ahora participa estelarmente en "Badge 373" que sobre un relato de Eddie Eagen ("French Connection") está filmando la Paramount Pictures con Robert Duval en el papel principal. Johnny Pacheco es autor, además, de la melodía con que se inicia la película, "Viralo al Reves," son montuno que habrá de ser incluido en su próximo long playing en Fania . . . Según la Cadena Latino Americana de Comentaristas de Discos, presidida por el fraterno Raúl Cervantes Ayala, Victor Yturbe "Piruli" está vendiendo muy fuerte su versión de "Mienteme" . . . Mi cordial saludo a John Bush, Presidente de Capitol de México y a Eduardo L. Baptista, Presidente de Musart de México . . . ¡Y ahora hasta la próxima!

Several executives and label owners had a meeting at Hotel Skyline in New York last week, in order to discuss the way to fight piracy on Latin tapes (8 tracks dubbing). Rafi Cartagena from Neliz Records, Arlando Bru from Discolando Records, David Last (Seeco), Arturo Saiz (West Side), Eduardo Cuervo (Borinquen), José Hernández (Armada y Rodriguez) and Mario Oliverio (Parnaso) were present. A new meeting will be held this week at the Skyline, in which more labels are supposed to be present. A new label, Melody, had copied material from most of the Latin labels including Fania and Tico and Alegre, which is going to make it even more difficult for them. It is disgusting the way American labels have to defend themselves against piracy on tapes trying to use the legal way. In a country known worldwide as one in which justice and law are fully respected by its citizen, these acts and procedures are going beyond imagination. With

(Continued on page 44)

### Tico Alegre

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# Record World in Spain

By MARIANO MENDEZ VIGO

■ Muy buena música amigos:

Con los últimos días del verano, ha tenido lugar en Barcelona, la mayor concentración de intérpretes en una sola gala. Veinte cantantes acompañados de sus respectivos — grupos participaron en la primera muestra de las canciones del verano 72. Como su título indica, este festival viene a resumir la crónica musical de las vacaciones, premiando a los cantantes que por su popularidad, destacaron en estos últimos meses. Los honores de Reina de la Canción recayeron en **Rosa Morena**. Actuaron: **Jean Manuel Serrat**; **Lon Star**; **Cecilia**; **Paco Paco**; **Los Pequeñiques**; **Los Albas**; **Tony Ronald**; **Los Diablos**; **Mochi**; **Formula V** y un largo etc. . . . Cerca de 40,000 personas asistieron a la velada, en el Teatro del Parque de Atracciones de Monjuich. Velada que fué magníficamente dirigida y presentada por nuestro entrañable compañero **Luis del Olmo**, la cual tuvo una duración de cuatro horas.

Parece ser que **Los Cinco Musicales** han cogido de la mano a la popularidad y a las ventas con el tema "Salta, Salta Pequeña Langosta" que han grabado con su nueva firma discográfica C.B.S. Después de escuchar la grabación de "Jefe Ironside" de **Los Mismos**, **Quincy Jones** quiere grabar con ellos la versión inglesa de la canción. **Emilio José**, recientemente galardonado con el premio de la crítica del Festival de Almería, ha terminado su primer L.P. que será también lanzado en Latino-América. **Joan Manuel Serrat**, con fisonomía parecida a la de Che

Guevara, ha dado una serie de recitales en Madrid, confirmando el primer puesto que por su calidad y popularidad, le corresponde.

Durante tres días y tras su larga jira por los E.E.U.U. y Gran Bretaña, ha pasado unas vacaciones en nuestro país, el gran cantante **Elton John**, invitado por su compañía discográfica, EMI-Odeón, siendo objeto de múltiples agasajos. Un nuevo conjunto infantil, ha surgido en nuestro mundo del disco, se trata de **Los Periquitos**. Un mini-conjunto, nacido en Sevilla y que ha empezado a caminar con buen pie, de la mano del "payo" **Josele**. **Mari Trini** está grabando en estos días, sus éxitos más resonantes, en francés; su firma discográfica, Hispavox, ha sido, además, la primera, en llegar a un acuerdo con la Sociedad Discográfica Melodia de la U.R.S.S. tras los recientes acuerdos comerciales directos entre este país y España. Hispavox iniciará un lanzamiento de 15 L.P.'s de música rusa y ha adquirido la exclusiva para su edición en España hasta 1975. Casi dos años de silencio, no solo en España, sino en el mundo entero, ha sido el retiro voluntario de **Joe Cocker**, de la escena musical. El que pudieramos llamar "Rey Blanco del Soul" a vuelto a la brecha, bajo la firma Polydor, con tres registros de incalificable categoría.

"La Primera Copa de la Canción Latina," celebrada en Valencia y cuyo Jurado tuvo el honor de presidir, fue otorgada a la canción "No soy nada," original de **Cesar Nuño de la Rosa** y temperamentalmente interpretada por **Elena María**.

Y por hoy nada más. Hasta pronto . . . y ¡"Chaucito"!

# NUESTRO RINCON

(Continued from page 43)

Americans, it is possible that everything will keep going as it is. Fighting with the law in their hands, but among Latins, things could turn out very differently. Latin catalogs are really difficult to create, promote and sell. It takes a lot of efforts, guts and stamina to fight for a piece in a market not so great as the American is. Latins are emotional and they could start fighting back the same way pirated labels are fighting them, not showing any respect for the law and the system. And that could be very dangerous. Something terrible is happening in the States and Latins are not prepared for it. Our advice to those, bootlegging Latin product. Stay away as far as possible from Latin material. It could be very risky. I know them . . . I am Latin!

**Victor Manuel** is back in Mexico performing at "La Naranja," Hotel Aristos. His previous trip to Mexico was a success several months ago. Now he flew to Mexico from Brazil, where he was invited as a special guest to perform at the Festival of Rio . . . Tangos are starting to move well in Europe again, but thru great orchestrations in which air instruments are fully present. Tangos performed in the usual typical Argentinean way by small groups mostly with four musicians are not having the same acceptance. A prove of it is a new album by **Caravelli**, just released successfully in Spain. Of course, repertoire includes great and unforgettable tangos such as "La Cumparsita," "Adios, Pampa Mia," "Uno" and "Antes de Morir."

**Los Soñares**, a group from Mexico, is becoming very popular in Buenos Aires, via "Vida" a slow rock theme . . . **Johnny Pacheco**, the great Fania artist, has started with real success his career in motion pictures. After his extraordinary appearance in "Our Latin Thing," he will soon be seen by his fans in "Badge 373" a Paramount Picture based in an **Eddie Eagen** story (French Connection) starring **Robert Duval** (The Godfather's "consigliori"). **Johnny Pacheco** is besides the composer of the tune with which "Badge 373" begins, "Viralo al Reves," a song included in his next Fania album . . . **Victor Yturbe** "Piruli" is selling big in Mexico "Mienteme" as per information received from **Raúl Cervantes Ayala**, ("Cadena de Comentaristas de Disco") . . . Our regards to **John Bush**, President of Discos Capitol of Mexico and **Eduardo L. Baptista**, President of Musart de Mexico . . . And that's it!

## CONCERT REVIEW

### Bravos For Zappa, Buckley

■ NEW YORK—Warner Brothers' Frank Zappa, headlined the show at the Felt Forum last week (22), along with twenty musicians, all reading sheet music.

Included in the group was a brass section (consisting of three trumpets, three trombones and a tuba), a wood wind section (containing flute, bass clarinet, cello, oboe and bassoon), various percussion instruments, key board, slide guitar and bass.

#### Surprise

The ever so zany Zappa surprised the audience in that he has toned his act down considerably, and has become quite the serious musician. (Not to our disdain!).

Beginning the set Zappa gave the audience the option of hearing rock 'n roll, or "the regular weird stuff." Of course

having chosen the latter, the audience now decided between "organized or random weird." The set began with random weird, in a driving instrumental, with the usual amount of expected changes that Frank Zappa is so widely known.

New symphonic arrangements for "Uncle Meat," "Brown Clouds" and "Penis Dimension" concluded the set to which the reaction was,—MORE! MORE!

#### Buckley Excellent

Also on the bill was **Tim Buckley** (Straight). His style was a bit different for him, doing songs like "Soul Sweet Serenade" and "Gypsy Woman." These were done in fantastic arrangements with excellent vocals. The reaction of the audience didn't do justice. More praise was earned by **Tim Buckley**. Bravo.

**Toni Profera**



## LATIN AMERICAN ALBUM PICKS

(Continued from page 42)

### "LINDO TAMPICO"

**LOS BRAVOS DEL NORTE DE RAMON AYALA—Tex Mex 7007**

Cumbias y rancheras a lo norteño por los vendedores Los Bravos del Norte. "Rayito de Sol," "Lindo Tampico," "Pobre de Tí," "Ya Para que" y otras.



■ Cumbias and Rancheras by the popular group Los Bravos del Norte. Northern ranchera music at its best! "La Quemada," "Querido Amigo," "Cuando mi Madre Murió" and "Dos Corazones."

## Marjoe

(Continued from page 6)

concerts. Leon's "Jumping Jack Flash" number is completely out of the Pentecostal Church, and I was surprised to learn that he'd never even been to a revival before. A lot of concerts don't involve enough audience participation; when I was preaching, the more people would shout at me, the harder I would go. Leon's accomplished that in his concerts. At the L.A. Forum, I did go on and say a few words to the 20,000 people that were there before Leon went on, and I really got off on it, although the spot-lights were too bright for me to be able to see the audience, which I don't like very much.

**RW:** What did you want to accomplish with your album?

**Marjoe:** In the movie, I made a statement that if I could say things that I do believe in, I would continue, and I think the album does that. I put the energy in it that I put into my preaching, and the songs say things I believe in. I had this idea of mixing country and western and black music into a new style, and that's what I tried to experiment with in the studio.

The last four songs we did took only one take. The musicians were so up on the project

## Stereo Dimension Ends Licensing Deal

■ NEW YORK—Stereo Dimension Records has terminated its world licensing arrangement with Philips Phonogram International.

Philips represented Stereo Dimension in a number of key markets throughout the world including Japan, The United Kingdom, Germany, France, Italy, Holland and the Scandinavian countries. Serious negotiations have begun with a number of key world firms.

## PIP Formed

■ LOS ANGELES — Ronald Townson, member of The 5th Dimension, has formed Professional International Productions (PIP), and announced the appointment of Ted Baker as Director of Talent. PIP will act as a personal management firm, a record production company and a packager of concerts. The first two acts signed to the personal management division are Creative Source, currently headlining at The Playboy Club in Los Angeles and Bull, who records for Bell.

that the energy in the studio was incredible. We didn't do the track and the vocal in two different stages. I didn't want to do an album that was a flash off the publicity I'd been getting.

**RW:** Are you thinking seriously about going out on the road as a musical performer?

**Marjoe:** If I did a road show, it wouldn't be one where everybody was waiting for me to hit the stage. People would have to be into the guitar player, the chick singers, the entire happening. The only thing which ever came close was Mad Dogs and Englishmen; it was much more of a total experience, an event.

With a group like the Stones, the image is built so high that people just want to get to Jagger; they're very high at the moment, but I think that people are left empty afterwards. I feel like there is much more participation at a Leon Russell concert; you take a lot of thoughts away with you. When I saw the Stones I saw a great light show, and a fanatically well-rehearsed performance, but when it was over I just thought, "next case." Which is what I feel I was doing preaching, not really ultimate. Those people were into me all the way, their minds, their heads, their bodies. When they left all they had was something they had to come back for to get again.

## Nashboro

(Continued from page 6)

live on WLAC radio were Freddie North, Lightin' Slim, Whispering Smith, Jimmy Dawkins and Reverend Cleophus Robinson. John Richbourg and Bill (Hoss) Allen co-hosted the show.

The international guests who took part in the festivities, including a trip to Opryland and the Grand Ole Opry, were Horst Hohenboken, Hamburg, Tadashi Hino, Tokyo, and Michael Winterfeldt of New York and Germany, all representing divisions of the Polygram group.

The meet was kicked off with an audio-visual presentation of new product on the Nashboro labels and Howell said the response from the distributors was gratifying.

## WB Releasing 'Electric Company'

■ BURBANK — Warner Bros. will release the original cast album of the Children's Television Workshop series, "The Electric Company," this month.

## Silver On The Large Agency

By A STAFF REPORTER

■ LOS ANGELES—CMA together with William Morris and IFA are the biggest all-purpose agencies in show business. At CMA Roy Silver is the head of the music and concert division, and under him work 16 agents supervising the concert bookings world-wide of a large range of artists, in Silver's words, "from Leon Russell to Gilbert O'Sullivan."

But this isn't exactly the hey day of the big agencies. Almost invariably, as soon as a young agent is good, he goes out on his own, and the smaller agencies have been taking a healthy bit of business. Healthy for them, but not for CMA and Morris perhaps.

Silver, though, rejects the idea that the small agency can do more for an artist than an old war horse like CMA. "The smaller agencies by and large can't compete with CMA, IFA, and William Morris," Silver says flatly. "Just the sheer, physical number of people that we have working, they can't compete. Some of the smaller agencies can specialize and do a very good job, but by and large, if I were still a manager out on the street and if I thought that whomever I was managing would do more than appear for

one or two years, I would not sign with a small agency. I would want the longevity and the overall impact of a major agency."

That means more than just being booked? "Right. You want a career. You want everyone working so that at some motion picture meeting at CMA or Morris somebody says 'Hey this client of ours is just finishing his second album, there's this picture coming up, he should be doing the score.' Well, that's not going to come from a small agency."

"Not that they don't have the intelligence necessary to do that," he says, "but there isn't a motion picture or television show that in some way doesn't funnel through this office. That's not true of the small agencies."

How important is that? Can any artist really look forward to that? "It depends upon the artist," Silver says. "If your concept is find an artist, work him for two years, and then let him vanish, then maybe you should be with one of the smaller agencies. But if you're looking to develop a career, if the artist you've found has the potential to go beyond that, then he should be with one of the major agencies."

Next week: words from a "smaller agency."

## Campana On The Move

■ NEW YORK — Frank Campana Personal Management has become a fast growing personal management firm though Campana has only been in operation since April 1st.

### Heavy Roster

Campana's clients include CBS recording stars Lynn Anderson, Tommy Cash, O. C. Smith, and the Ortez Brothers, among others. Last week Campana Management signed Biff Williams, actor, singer/songwriter, who will soon be seen in a forthcoming film entitled "Right On."

Campana and his associate Pat Falcone recently signed Ben Vereen, who is starring in the new musical "Pippin" which will soon open on Broadway. Previously Vereen was seen as Judas in the show, "Jesus Christ, Superstar."

Campana was formerly Assistant Director of Artists Relations at Columbia Records.

## Hicks Signed



Joe Hicks, songwriter and recording artist, recently signed an exclusive contract with Stax Records. Present at the signing are Larry Shaw, Vice President of the Stax Corporation (right), and Forest Hamilton, executive of the Stax Corporation. Hicks will be opening at the Wwiskey A-Go-Go in a few weeks.

## Rivers

(Continued from page 6)

the audience. Kelly has a fine voice that he wraps around some of the funniest and some of the loveliest lyrics around. He's got a hit now ("Poor Boy") and should be a headliner himself in the near future. There is no question that he is that good.

Spence Berland

## ENGLAND

By RON McCREIGHT

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

#### SINGLE

SIXTEEN TONS—CCS  
Publisher: Campbell Conelly—Rak

#### SLEEPER

HOCUS POCUS—Focus  
Publisher: Britico Music—Polydor

#### ALBUM

BELOW THE SALT—Steele Span—Chrysalis

■ LONDON—Congratulations to **Derek Green** on his appointment as U.K. Managing Director of A&M Records! Formerly with Sunbury Music, RCA Records and more recently A&M's publishing outlet, Rondor Music, Green fills the gap left by **Larry Yeskiel** as from November 1st. He will be replaced, at Rondor, by ex-Ricochet Music General Manager, **Bob Grace** and **Dave Hunter** takes up additional responsibilities as Professional Manager of the publishing company.

Important signing for Phonogram—**Tony Bennett**. The deal negotiated by U.K. Chairman, **Steve Gottlieb** and Creative Director **Ronald Rennie** who have both just returned from the States, covers the world outside of the U.S., Canada and Japan. Meanwhile Phonogram is making rapid progress in breaking British MOR vocalist, **Stuart Gillies**, whose single featuring the vocal version of the Onedin Line TV theme, "For My Love," has just been reissued due to public demand!

After the Phonographic Performance Licencers decision to grant 50% needletime to the Commercial Radio stations, due to commence broadcasting early 1974, the BBC is to enter into discussions with them concerning an increase in the limited allocation at present allowed for Radio One and Two.

Young Blood's **Miki Dallon** and **Jan Olafsson** just back from Paris after presenting their special "Licence" award to **Claude Carrere** for his great achievement in getting **Mac** and **Katie Kissoon** to number one in France and Belgium. All Young Blood product will now be released on Disque Carrere in Belgium.

The **Osmonds** are due to arrive shortly, and by all accounts we can expect scenes here only previously experienced with the **Beatles**. **Donny Osmond**, currently enjoying his second solo smash with, "Too Young" is challenging **David Cassidy** for his place in "every teenage girl's heart," whilst the group continue to score in their own right. Box offices have reported sell-outs for the tour, their first here, opening at the Rainbow Theatre on November 4th.

**Alice Cooper** returns on November 7th for a short tour which takes in the Rainbow and Empire Pool, Wembley. **Santana** will also undertake several dates here around the same time, as will our own **Wishbone Ash**, who commences their biggest ever British tour on November 18th. Another of our top vocal bands, **The Kinks**, cross the Atlantic for their Stateside tour this year, commencing immediately.

Re-issued this week—**Cream's** classic "Badge," on Polydor, **Gene Pitney's** "24 Hours From Tulsa" on Pye and **Jeff Beck's** "Hi Ho Silver Lining" on RAK. **Mickie Most's** label is the latest to join the ranks of the revivalists, but have already scored through reissuing "House Of The Rising Sun" by the **Animals** and "I'm Into Something Good" by **Herman's Hermits**. Also currently climbing the chart is the **Shangrila's** "Leader Of The Pack," put out again by Polydor, on Kama Sutra.

## GERMANY

By PAUL SIEGEL

### SINGLE IMPORT TIP OF THE WEEK

WIG-WAM BAM—The Sweet—RCA

### SINGLE EXPORT TIP OF THE WEEK

6 UHR FRUH IN DEN STRASSEN—Christian Anders—Chanders

### TELEVISION RECORD TIP FOR:

(ZDF NETWORK HIT-PARADE)



DELTA QUEEN—Produfott—Ariola  
KINGS OF MISSISSIPPI

### ALBUMS OF THE WEEK

(POP)—LIEDER DER WELT (WORLD SINGS)—Ivan Rebroff—CBS  
(CLASSICAL)—VIOLIN VIRUOSO CONCERT NR. 3 SZERYNG—  
Paganini—Phonogram



Paul Siegel

■ BERLIN—Sweet lady **Erni Bilkenroth**, heading the Edition Marbot publishing house based in Hamburg has a great **Michael Polnareff** lp album . . . DJs listen! . . . Congratulations to another nice lady music publisher, **Ann Busse**, who heads the **Anders Musikverlag** in Munich, with a very talented young artist-composer with ideas and a very hot song called, "6 Uhr Früh in den Strassen" . . . (6 a.m. Street scene) . . . If anyone sees **Jerry Lewis**, please ask him to cable me in Berlin, Symphnyrex, Berlin . . . I've got some exciting good news for him about his motion pictures a Festival Jerry Lewis in Berlin! . . . Ariola's top P.R. Man, **Willy Klofat** and I have been at razors edge quite some time, but yesterday we buried the war hatchet not in each others heads but in juicy steak and dued with toothpicks, & as ev'ry Ariola Record man or woman knows that it was my constant push that helped bring **Hot Butter's** "Popcorn" to the TOP . . . Well I'm NOW picking "Delta Queen" as the next big Ariola Smash hit, but watch out for that great **Eddie Barclay** version, which will give you a tough race to the top! . . . **Rolf Baierle**, young go-getter of Roba Musik in Hamburg just recorded the new Popcorn Makers for **Eddie Barclay!** . . . People around the world be on the lookout for a Swedish Beauty who can sing like **Barbra Streisand** & **Shirley Bassey**. Her name is **Bianca Cavallini** . . . It's time that the people behind the scenes of marketing and selling record product get a big bow for their great work, so here's hats off for sales manager **Jochim G. Seitz** with his crew of **Robert Reinhard**, **Bernd Geisler**, all who know how to sell records, they're proving with **Freddy Breck's** smash hit, on BASF Records called "Say It Stronger" . . . **H. J. Versemann** soaking in the sunshine and country air on a long needed vacation away from his prolific chores at BASF Records International . . . UFA music pubbery galore should give their chief, **Josef Bamberger** a medal for finding another big hit called "Delta Queen" . . . which should make Josef "B" king! . . . Calling **Shirley Bassey** either at the Waldorf Astoria hotel in NYC, or in L. A. . . I just spoke to **Sergio**, your wonderful hubby in Lugano & to **Sharan**, who told me that the kids are doing their homework, so don't worry . . . Shirley I think and feel that the greatest song you ever sang is: "The Greatest Performance Of My Life" !!! **Klaus Quirini**, leader of Germany's leading disc jockey organization has agreed to appear on my forthcoming network television show, "Between Broadway and Kurfürstendamm, Berlin"—with an army of his discotheque DJ's around Deutschland . . . Other guests for my TV show shall

(Continued on page 48)



# INTERNATIONAL HIT PARADE

OCTOBER 28, 1972

## ENGLAND'S TOP 10

1. MOULDY OLD DOUGH  
LIEUTENANT PIGEON—Decca
2. DONNA  
10 C.C.—UK
3. YOU'RE A LADY  
PETER SKELLERN—Decca
4. HOW CAN I BE SURE  
DAVID CASSIDY—Bell
5. I DIDN'T KNOW I LOVED YOU TILL I  
SAW YOU ROCK AND ROLL  
GARY GLITTER—Bell
6. IN A BROKEN DREAM  
PYTHON LEE JACKSON—Young Blood
7. BURNING LOVE  
ELVIS PRESLEY—RCA
8. WIG WAM BAM  
THE SWEET—RCA
9. ELECTED  
ALICE COOPER—Warner Brothers
10. CHILDREN OF THE REVOLUTION  
T. REX—Marc

OCTOBER 28, 1972

## GERMANY'S TOP 10

1. POPCORN  
HOT BUTTER—Musicor/Ariola
2. ICH HAB' DIE LIEBE GESEHN  
VICKY LEANDROS—Philips
3. HELLO-A  
MOUTH & MacNEAL—Philips
4. CHILDREN OF THE REVOLUTION  
T. REX—Ariola
5. EINE NEUE LIEBE IST WIE  
EIN NEUES LEBEN  
JURGEN MARCUS—Telefunken
6. MAMA WEER ALL CRAZEE NOW  
SLADE—Polydor
7. ROCK AND ROLL PART 2  
GARY GLITTER—Bell/Polydor
8. SCHOOL'S OUT  
ALICE COOPER—Kinney (WEA)
9. DU BIST VIEL ZU SCHON  
GRAHAM BONNEY—Columbia
10. UBERALL AUF DER WELT  
(WE BELIEVE IN TOMORROW)  
FREDDY BRECK—BASF/Cornet

Through the Courtesy of:  
DDO DJ ORG/MUSIKMARKT/  
AUTOMATENMARKT  
(Compiled by: Paul Siegel)

OCTOBER 28, 1972

## FRANCE'S TOP 10

1. ALONE AGAIN  
GILBERT O'SULLIVAN—Decca
2. UN JOUR SANS TOI  
CRAZY HORSE—Disc'Az
3. SOLEIL SOLEIL  
NANA MOUSKOURI—Philips
4. MON PERE  
SYLVIA VARTAN—RCA
5. UNE BELLE HISTOIRE  
MICHEL FUGAIN—CBS
6. LAISSE ALLER LA MUSIQUE  
STONE ET ERIC CHARDEN—Barclay
7. LA RENCONTRE  
MICHEL JONASZ—Disc'Az
8. MAIN DANS LA MAIN  
CHRISTOPHE—Discodis
9. PARLE PLUS BAS  
GODFATHER (LOVE THEME)  
DALIDA—Barclay
10. DON'T MESS AROUND WITH JIM  
JIM CROCE—Vertigo

Through Courtesy of:  
EUROPE Nr. 1, PARIS RADIO STATION,  
Program Director: PIERRE DELANOE

OCTOBER 28, 1972

## ITALY'S TOP 10

1. IL PADRINO  
SANTO & JOHNNY—P.A. (Ricordi)
2. VIAGGIO DI UN POETA  
DIK DIK—Ricordi
3. POPCORN  
POPCORN MAKERS—SIF/Riviera
4. IO VAGABONDO  
NOMADI—EMI/Columbia
5. NOI DUE NEL MONDO E NELL'ANIMA  
POOH—CBS Sugar/CGD
6. PICCOLO UOMO  
MIA MARTINI—Ricordi
7. POPCORN  
MISTER K—Durium
8. POPCORN  
STANA SOCIETA—Fonit
9. UN ALBERO DI TRENTA PIANI  
ADRIANO CELENTANO—Clan/MM
10. IL PADRINO  
SOUNDTRACK—EMI/Paramount

Through the Courtesy of:  
MUSICA E DISCHI  
(Owner & Editor-in-chief, Mario De Luigi Jr.)

## CANADA

By LARRY LeBLANC



Larry LeBlanc

■ Brave Belt has moved its base of operations from Winnipeg to Vancouver. Band member, Randy Bachman notes that the group has completed a new album at Toronto's RCA Studio . . . Capitol's Dave Bergler has also moved west and will handle promotion for the label on the West coast . . . First Claire Lawrence single on Haida Label will be released shortly . . . A&M's Peter Beauchamp raves about the new Chilliwack album . . . K. H. Productions has signed a recording agreement with Milt Robinson. An album is due the first week of November . . . First Cliff Edwards solo single has been released by Polydor, titled "Uncle Dad and Auntie Mom" . . . Ocean heads a Massey Hall bill in Toronto on October 26 with Carolyn Leslie . . . Columbia set to release "Upon My Own" lp by Patsy Gallant . . . Capitol has two new Canadian singles "Last Song" by Edward Bare and "Always Thinking of You" by Fludd . . . GSF Records has pulled "Dig A Hole" cut from "The Hans Staymer Band Album" . . . MGM has released Joey Gregrash single "Take The Blindness" in the U.S. . . . Edmonton's Paul Hann has just completed taping CBC-TV's "This Land" show. Hann and partner Peter White also pend the scene for CBC's "Country Canada." The duo has also written three compositions for Doug Hutton's "Story of Canada" Epic.

### Columbia Pushes Jazz Roster

■ NEW YORK—Featuring the theme "The Progressives: Yesterday and Tomorrow," Columbia Records has launched a massive merchandising campaign, spotlighting the label's extensive jazz catalogue. The Columbia jazz line, which will be offered to retailers at a six free on a hundred basis, features titles by such popular musician-performers as Miles Davis, Duke Ellington, The Late Billie Holiday, Thelonious Monk, Ornette Coleman, Bill Evans, Maynard Ferguson, John McLaughlin, Charles Mingus and Weather Report.

### Ode Independent For U. K.

■ LONDON—All Ode Records product will be released in the United Kingdom under its own label, commencing with the new Carole King "Rhymes and Reasons" album, it was disclosed by President Lou Adler. Up to now, all Ode product in the United Kingdom has been released on the A&M label. A&M will still distribute Ode Records in the U.K., but it was decided to activate the Ode label identity here because of the worldwide attention it has been getting from its Hollywood headquarters. Ms. King's fourth album will officially be in national release here by Oct. 30.

## C5 Presents The Problems, But Solutions Escape Event

■ VANCOUVER — RPM music weekly's Communication 5 held at Van's Bayshore, October 14 and 15, was an attempt by Canadian music representatives to work out a number of distinctive Canadian recording problems.

Within a new format — smaller panel for the conference and the inclusion of smaller work sessions—several striking facts kept appearing. (1) There are not enough Canadian records available to Canadian programmers to maintain station standards as well as the CRTC's 30% Canadian content ruling; (2) Canadian producers and artists need some form of financial assistance to continue recording Canadian products; (3) The need for another look at CRTC regulations covering Canadian content to see if an alternate solution can be found without sacrificing the body regulation; (4) Foreign owned record companies have to get involved with Canadian product if the market is to sustain itself.

On the panel for the opening Saturday morning session was Don Hamilton, President Canadian Association of Broadcasters; Arnold Gosewitch, President, Capitol Records of Canada; Charlie Fach from Mercury's U.S. A&R Department; and Harry Boyle, Vice Chairman of the Rate Canadian Radio-Television Commission. Boyle and Hamilton left before the morning sessions were completed and Jim Sward, Station Manager, CKJM (Montreal) and Doug McGowan, Chief, Radio Pro-

gramming Division of the CRTC, joined the panel. The sessions were broken into three types: (1) Canada's place on the world music scene; (2) Government participation in Canadian music; and (3) What more can be done to help Canadian records in Canada and Internationally?

In many ways the Saturday session was a tape loop of the C4 meeting held in Montreal last month. Once again, programmers were bitterly criticized as well as the CRTC regulations, the development of Canadian products and Canadian credibility stateside. It is unfortunate that C5 representatives could not work out the answers to the numerous problems put forth. With few exceptions, notably Arnold Gothaw's proposals to aid producers and artists in having a regional chart guide for rackjobbers to have record companies help produce television specials to aid artists, very few solid proposals were put forward. The Sunday sessions proved to be more successful, if only for the reason representatives were able to talk about problems in the respective areas.

The morning session, titled A&R Record Production, consisted of an excellent panel that included Studios 3's Harding Party, Greg Hambleton Producer, Steve Douglas. The session covered all facets of its subject and veered off into an excellent discussion of publishing.

The afternoon session was  
(Continued on page 48)

## Andan, Motown Renew Tie

■ NEW YORK — Andan Productions, headed by former Rolling Stones producer Andrew Oldham and Daniel N. Crewe, and Motown Records have announced a renewal of their pact for the distribution of Oldham's productions in the U.S. and Canada.



Andrew Oldham

Late October will see the release on the Mowest label of Oldham's newest ventures, two albums and two singles. The former, an album by Repairs, by a six-piece vocal and instrumental unit from Connecticut, named the same as the title of their album. The second release is of an English singer-composer, Kubie, who is produced by Oldham and Adrian Miller, the artist's manager. Repairs are scheduled for a fall tour handled by Richard Halem of ABC, with Kubie due to arrive via ABC for a promotional tour early '73. The Repairs' single will be 'Songwriter', and the Kubie single 'Child He Die', slated for release the same week as the albums by both acts.

## C-5

(Continued from page 47)

given to the discussion of promotion and programming. Panelists were Don Tarleton of Donald K. Donald Productions, Mike Doyle, National Promotion Director of London Records of Canada, Bruce Davidson, Peter Beauchamp, Promotion Director for A&M Records and Roy Hennesey and Darryl Burlingham of CKLG (Vancouver) and Ken Singer. The inclusion of three important programmers gave a chance for C5 representatives to gain an insight into the difficulties Canadian stations are having with Canadian products and the reality of a tight play list. Main points stressed were: (1) There is a lack of good Canadian record product; (2) can producers and companies get together to make up with more record products?; (3) are there enough good artists in Canada?

## The Winner



It was a happy day for Eddie Emuson of Passaic, N.J. (center) when he was named the winner of a Harley-Davidson motorcycle in a contest run by Elektra Records to promote Sailcat and their debut album, "Motorcycle Mama." The drawing for the bike took place at Harmony Hut Records in the Willowbrook Mall, Wayne, N.J. Eddie is shown flanked by Elektra's New York promo man, Barry Goldberg (left) and Harmony Hut manager, Shelby Horowitz.

## Lorber Commissioned

■ NEW YORK — Alan Lorber has been commissioned to orchestrate and record the entire package of a new audio/visual music education series to be published and distributed by Harper and Row, Publishers, Inc.

The package, "Scotty and the Musical Kingdom," was conceived and written by Victor Ziskin and Dwight Ritter. It is a six part curriculum—1st through 3rd grades—and will be distributed to public schools, libraries, institutions and media centers throughout the U.S.

## Almo Gets World Representation For Pie

■ HOLLYWOOD — A&M Records' Almo Music Corp. has just obtained world publishing rights for all musics of Humble Pie and Peter Frampton (A&M artists), reports Chuck Kaye, vice-president, A&R, publishing. (In Humble Pie's case—representation will exclude the United Kingdom.)

Negotiations for Frampton were made with Fram-Dee Music, while similar agreements were made with Humble Pie's Rule One Music Co. Almo Publishing representation for both artists will begin with Frampton's "Wind of Change" album, while Humble Pie's representation begins with "Smokin." All negotiations were made by Chuck Kaye and Abe Somer of A&M Records with Dee Anthony, Bandana Management, and Elliot Hoffman, attorney.

## Germany

(Continued from page 46)

be Henry Mancini, Hildegard Knef, 5th Dimension and a Leonard Bernstein film spot . . . I hear that pirate radio station "Radio Northsea" & "Radio Veronica" in Holland have been threatened with closedown by the Dutch Parliament . . . Met Adamo in the Berlin Hilton lobby before his Philharmonie concert & Adamo had an earnest look about him . . . No wonder with such a charming P.R. Hans Beierlein girlpress femininity . . . Bill Haley is coming to Germany and will do a 60 minute show . . . Place a big circus tent . . . Money-\$15,000 . . . Chappell Music Publishers in Germany is headed by a very likeable fellow called, Dr. Michael Müller-Blattau, who does a helluva great job on Chappell copyrights . . . Thank you note to ASCAP's director on the West Coast, Herb Gottlieb . . . "Herb, I remember your paternal, helpful advice on Broadway during my early days in this biz, & appreciate your kind words about yours truly to that great music man, Larry Shayne, whom I respect and humbly admire." . . . Roundup happenings: . . . Wolfgang Schmidt busy with Reinhard Mey (Intercord) . . . Rudy Slezak off to London for British group hits . . . Aberbach pubbery has W. Lichti take over from Otto Demler in good spirit . . . Hans Gerig & Heinz Korn premiering with new label Colorit . . . Bellaphon's Branko Zivanovic enroute to Vienna Bellaphon's newest affiliate . . . Wilfried Jung back from vacation electrol'ing sales . . . Kurt Feltz supreme producer & lyricist Peter Alexander . . . Cheers!, "Paul" . . .

## A & Report

(Continued from page 20)

another long-term pact—and who can blame him? Berry's about the hottest thing around since he became the record world's answer to Portnoy . . . Bumped in to Buddah prexy Neil Bogart t'other day in a local bistro and he told me I'd made a mistake in saying the song "Ben" would win the '72-'73 Grammy (dunno where the hell he read that), when actually "Superfly" was the hands-down cinch. Dunno where he got that idea, either, except maybe he's got some special kind of interest? . . . Bobbie Gentry's just-release Capitol single, "The Girl From Cincinnati," sounds like a winner; ditty was clefted by the aforementioned Kendrew Lascelles . . . Newsletterer Bill Gavin got a clean bill of health from his medics following cobalt treatments from his recent operation. Great news! . . . Geoffrey Lorenz, prexy of Dayton-based Lorenz Industries, eldee'd the A&Report office to ask whether I could tell readers that his pub is exploding with Yule music, "many of which we feel are hits," and an inordinate amount of religious ditties that were highly commercial. I told him, "No, we can't do that." . . . Things are happening at Fame Recording, Muscle Shoals. Head man Rick Hall informs Wilson Pickett doing a blurb sesh for Schlitz Malt Liquor this week, Leo Burnett Ad Agency handling the biz end. At the same spot, Patterson Twins will groove next week . . . Bobby Whitlock, formerly with Eric Clapton's Dominos, has inked management pact with Robert Fitzpatrick. Whitlock's soon-due-out elpee, "Raw Velvet," was produced by Jimmy Miller Prods. for ABC/Dunhill; ditto Genya Ravan, also managed by Fitzpatrick . . . Dee Ervin, head of publishing at Ray Charles' Tangerine label, has a single coming out soon on Artie Mogull's Signpost Records, "Darling, Please Take Me Back" . . . Canadian songsmith Bob Ruzicka, also a Signpost artist, has signed with The Richmond Organization in Gotham as staff writer, according to TRO's Alan Ostroff. Ruzicka has been writing for CBC past few years . . . ABC/Dunhill producer Steve Barri just A&R'd new Dunhill group, Steely Dan, comprised of Walter Becker and Don Fagen; debut disk is called "Can't Buy A Thrill"—self-composed . . . A&R'er Mike Post going into studio with Joey Scarbury (Bell) this week and just wound producer chores on David Clayton-Thomas' Columbia lp, "Tequila Sunrise." Post is especially turned on about new Bell act Bobby Doyle, whose elpee is about ready for release . . . Frank Gould, label manager, Polydor, Canada, reports Joey Gregarsh finished overdubbing several tracks at TMI, Memphis, Ron Capone A&Ring. Single just out in Canada is "Take The Blindness," which in its first week hit key Top-40 stations in Montreal and Vancouver. Side is set for rush-release in U.S. by Lion Records. LATE FLASH! Hal Fine out at E. B. Marks Music.

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## Warren Duffy

(Continued from page 14)

that was happening at WMCA. Suddenly it was a powerhouse. Then what happened, they wanted to increase their audience size and improve their demographics, and they started to tinker and tamper. Now in that ballgame, you have program directors and more importantly, station managers who stroke their chins, sit in their offices and lead very sheltered lives and have no idea of what even 2/3 of that population of 7 million wants or looks like.

**RW:** Was it that much more fun and experimental then, or was it just because so much of this hadn't been done before that made it seem so?

**WD:** Well, remember Top 40 comes on, it's a little cheesy radio station, under budgeted, under staffed, all the other stations in town were paying their people good money. At Top 40, you had more listeners than anybody else in town, and you worked for \$142 a week. But you could do record hops on the weekends, do spots and guys would hire you to emcee, and you could make a lot of money. I was a kid 22 years old and making \$25,000 a year. People were waiting in line to hand you money, and it wasn't payola. Oh I'm sure that there was that too, but during that era no one paid anybody \$100 to get the Beatles on. But it was an insane time. America was speeded up and the radio was even speedier. Then all that ultimately got a little laid back, as the country got laid back and there was room for experimentation. Well, you couldn't get on AM and get any access to the people, and especially the new young broadcaster went over to FM. Now all the guys from the speedtrip who were executives, said "Shit, FM radio . . . what we should do is go over there and show those guys how to really do it." The cycle is that the guys from the AM speed trip are now taking over FM. In those days at KMET, when the bombers bombed something, they would send their communiques to us, not to the Free Press. Then the FBI would come into my office and question me for an hour. It was an underground radio station that really communicated with the needs with an admittedly small, but still significant part of the community. It was an active radio station, which did a lot. Metromedia had to clean it up. I mean we could not even have posters on the wall. We would get a memo saying, "John Klugy of Metromedia is

coming to visit, please remove all posters from the wall."

Now it's all cleaned up, and they have rules, and are confined. They took a brilliant broadcaster like Steve Segal and structured walls around him. Remember FM was the first to put the word "fuck" on. When I left KMET, we had one "fuck" a day, that was our format, and Abbie Hoffman was our New York news correspondent.

**RW:** What were some of the more fun things that FM was doing then, or is fun the wrong word?

**WD:** Yea, it wasn't so much fun, but disc jockeys at that time had to be a part-time athlete, part-time stunt man. I can recall doing everything from playing Arnold Palmer, to driving stock cars, to playing against people like Jerry Lucas in basketball games. It was a time when you would travel with shows around the country, travel with the Beatles, Brian Epstein. In those days radio stations really did sponsor shows. It wasn't just making an agreement with a promoter saying, "we will give you 17 free spots every week, if you will let one of our disc jockeys come up on the stage and introduce the acts, and let us put our name on your act." That's the kind of a deal which gets you co-sponsorship of a concert. That's how a station does a tie-in. The original concept was to put a show together and not seek to make a lot of money on it, maybe charge \$.99 and give the kids a chance to go to a good show.

*"Nobody is winning now in AM radio. The stations are losing and one of them is winning by default."*

Imagine how excited you felt, when you had everything to do and there were no tape cartridges. The first radio station I ever worked at had seven turntables. Everything was on record. Now you can sit and push buttons.

**RW:** You wouldn't want it to remain the same, wouldn't you call it progress?

**WD:** Sure if that's what it had led to. If that advance had freed an amount of time for an intelligent guy to sit down, get his head together and have something to say, so when the music ended, he could give someone a piece of information that they could use.

What I feel is that the fresh approaches, the new places to go to, have been nipped short by people who are off-shoots of the top 40 thing and are now

(Continued on page 51)



Broadcast Music Inc., observes WTAE Radio's 50th Anniversary of broadcasting with a commendation, presented to Bernie Armstrong, Jr., Program Manager (left) and Richard K. Ross, Vice President and Station Manager (right). Making the presentation is BMI Regional Manager, Wayland Fullington.

## Tops LP, Single Out

■ LOS ANGELES—The Four Tops' first album for ABC/Dunhill Records, "Keeper of the Castle," was rush released this week along with a single of the same name. The album and the single were produced by Steve Barri, Dennis Lambert and Brian Potter.

## Listening Post

(Continued from page 14)

Ron Starr (only one from WWDC to remain) Midnight-6AM . . . Lee Sherwood (KISS) program Director . . . Bob Gross (WIBG) on the air Sunday AM and assisting in promotion . . . the last of the kinks have been ironed out and the station expects to move right ahead as D.C.'s newest adult rocker.

KRAK-Sacramento . . . To celebrate its 10th anniversary of playing country music the station is presenting a life concert at the Sacramento Memorial Auditorium November 4th, featuring Ray Price, Ferlin Husky, Del Reeves and Donna Fargo.

San Francisco . . . Zoo World, news service started by Tom Newton, founder of Earth News, has re-vamped the paper and is focusing on a information that he feels would be of interest at college and commercial radio stations. Anyone interested in a free week or two should contact Tom at 415-956-2920, P.O. Box 6848, San Francisco 94101.

WIXZ-McKeesport, Pa. . . Station just ran their first annual radiothon (38 hrs.) in cooperation with ALSAC and raised over \$30,000.00 for St. Jude's Children Research Hospital . . . line-up remains stable (unthinkable in radio!) Mike McGann 6-10 AM, Cliff Towers 10-3 PM, Jay Scott, PD 3-6PM, Bryan Hartford 6-10 PM, John Volpe 10-2AM, 2-6AM solid rock.

KRTH-Los Angeles . . . officially changed from KHJ/FM, the station is now playing all 1950's and early 60's hits, with Dave Jeffreys the program director. The announcements are being recorded by Jeffreys and Robert W. Morgan.

KMET-Los Angeles . . . Mary Turner has been named Music Director and will continue in addition doing her 10AM-2PM during the week, and 6-10PM on Saturday. . . . the station broadcast a concert of RCA artist David Bowie's US tour from the Santa Monica Civic Auditorium, live and in stereo, Friday October 20th.

WGLD/FM-Chicago . . . All listeners who request it, are sent copies of the station's "profound and heavy treatise" on the meaning to be found in the song by Gary Glitter, "Rock and Roll, Part Two". I'll bet even Gary never realized just how deep that song really is.

KRIO-McAllen, Tex. . . . Station recently hired a new jock named "Dee Jay", . . . in a current paperback, the hero also named "Dee Jay" (will wonders never cease) is hired by a station and he is welcomed by a fictional English rock group called the Gladstones, who record some jingles for airplay. And what-do-you-know, KRIO has gotten a real life group called the Gladstones to tape some welcome jingles for their own Dee Jay. Ain't truth stranger than fiction?

## Midday Man

(Continued from page 14)

all was started. The national office of the FCC had not recommended any prosecution, it all stemmed from the local offices of the FCC and the FBI.

Nesci's defense is being handled by Tracy Weston of the Stern Community Law Offices, a former Nicholas Johnson aide, in cooperation with the Virginia ACLU, and Nesci thought his possible penalty could be up to two years and \$10,000 fine. After the charges were brought against him, he was fired from the station, but has since been brought back, not on the air, but as liaison between the station and the promotion men and concert promoters.

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# MONEY MUSIC

(Continued from page 28)

**Grand Funk Railroad.** It is astounding to see major top 40 play on this controversial group. It jumped 19-14 at KXOK, is 25 at KILT, 30 at KOL, it went on the chart at WRKO, WIXY, KHJ and KLIF. It is now on WCFL and WAYS.

**Isaac Hayes.** The people at WAYS Charlotte are surprised that a lot of stations haven't gone with this record.

**Albert Hammond.** He didn't quite make it with the last one but this one is an out-and-out smash and exploded in a hurry. It is on a long list of major stations and he will be one of the big writer-artists of the year.

**Heywoods.** They have been working their way up through the secondary stations and just made the chart at KJR Seattle. It is a big record in Cincinnati, Columbus and Montgomery. Their tour with the Osmond Brothers had a lot to do with the record breaking.

**Hollies.** It got the pic at WFIL Philadelphia and is getting good requests and sales at KTAC Tacoma. Also on KTLK, KOL, KJRB. We can't think of a better way for a record to kick off.

**Hurricane Smith.** Credit WIP and Golden Ear Dean Tyler for breaking another left-field record. Sales are so strong in Philadelphia that WFIL moved it from daytime play to full time because of requests. Jukebox operators should be aware of this record.

**Ron Haffkine.** Barometer station KLIV is already reporting good phone requests on this clever Shel Silverstein song.

**Isley Brothers.** This great dance record is getting weekly exposure on the "Soul Train" TV show. Pop play has started in the northwest at KJR, KOL and KJRB.

**King Harvest.** This Seattle giant has now spread to Texas where it is 32 at KILT Houston and 32 at KLIF Dallas. It is getting play in Milwaukee at WRIT and WCOL Columbus reports requests. It went on WIBG Philadelphia. This should become a hit in many more markets.

**Loggins and Messina.** It is apparent that they have finally released the single that will establish them on the top 40 charts. It is being played at WRKO, WRIT, WIXY, WDRC and a number of secondaries.

**Limmie and the Family Cookin'.** There is a lot of excitement about this new group. KLIV reports good phones. It went on WCOL, WHHY, WPDQ, WMAK and is charted at WIBG and KOL.

**Lorelei.** It is being tested at WTIK and WCOL. A record we feel merits your time to audition: "Here's To The Next Time" Carlton Dinnall on Metromedia. Jukebox operators should make it their business to listen to it.

**Mott The Hoople.** It just keeps on selling. WRAS charts it at #10 and it jumped 28-19 at WIXY. It has sold well at WMEX and is moving up the charts at a number of stations.

**The Move.** It is #9 at KOL and is sure-fire programming for night shows.

**Osmonds.** They are pulling their usual big phone requests. It jumped 24-14 at WMAK Nashville, 29-21 KHJ and is #1 phones at WHHY.

**Austin Roberts.** Persistent promotion has paid off on this record and it took giant jumps this

(Continued on page 52)

## Duffy

(Continued from page 50)

trying to institute the old format principles, dress them up in a new package.

**RW:** Yet you were telling us before that you felt that you would not want to see a lot of the music like the Osmonds or Jackson Five not played because it was arbitrarily decided not to be sophisticated enough. How would that fit in with the progressive approach? Or were you thinking of AM?

**WD:** Sure that's for AM radio. AM radio today almost gets listeners by default, it's the habit pattern again. Nobody is winning now in AM radio. The stations are losing and one of them is winning by default. You really got to hunt around the dials, and when you find a station to listen to, isn't really just a compromise? Do you really want to listen to Don Steele yell at you when you're locked in a car on a freeway? The radio stations that were on their way to working out a new approach, a new set of standards, it just seems to me that all those new approaches were nipped in the bud, and now you're just getting a re-write of what was.

**RW:** Then you feel that free-format didn't work because it wasn't allowed to rather than for any other reason?

**WD:** Go back to Boston, to WBCN. You knew you were doing something. In DC, I was Cousin Duffy, and had to go around and explain to people that that was not what I really was like, I just do that for a living. Eventually guys got smart and had it put in their contracts to use their own names. But in Boston you really had a feeling of pride in what you were doing. Then a guy comes in and he's going to tell everyone what he can or cannot do, he's running the station and he's Arnie "Woo Woo" Ginsburg, and he's still into cordovan shoes and Brooks Bros. suits. That's how bizarre it was. Go to a very hip underground radio station today, and the sales manager is wearing his Brooks Bros. suit, and the

station manager is wearing his version of Zeidler & Zeidler used jeans, and those are the guys who selling the time, and time salesmen exert this incredible financial influence over the programming of a station.

**RW:** Didn't the same problem exist before?

**WD:** Oh they always have, but what I'm saying is that this collision course between aggressive young broadcasters who wanted to creative things and the remnants of what used to be, the guys who really know how to make radio 'work', the salesmen and station managers. That's a battle that's been going on for a long time, but is used to be more of a Mexican standoff.

**RW:** You're beginning to make it sound like the good old days.

**WD:** It's not the good old days, it's the good tomorrow days. Back there is really what is today. If you take apart everything that's going on in radio today and put it all together, it's a format, and it's usually a format which is a tangent off the original Top 40 which was put together in 1955! What we have to look for is to give people the freedom to develop new approaches, and that freedom just isn't there. There's just a few enclaves around. I would just hope and encourage young broadcasters to push at the boundaries. The first job I got fired from was because I tagged out a Billy Vaughn record by saying "That was Billy Vaughn and his saxophones for all you sax fiends." I was only seventeen and thought it was cute, and they fired me. Everybody used to wear suits and ties then, so imagine the reaction the first time I walked in wearing a turtleneck to the station. It may only be a nudge, but every nudge at the boundaries helps. Opening up the white airwaves to black artists, that's what AM radio did. Introducing local radio news was another thing. The important thing was getting the people to believe that you were going to do something on the radio.

## UA Shipping Fellini Flick Theme

■ LOS ANGELES — The instrumental version of "Roma," main theme from the United Artists film, "Fellini's Rome," is being shipped immediately by United Artists Records. The artist is famed Italian composer-conductor-arranger, Nino Rota, with his orchestra. Rota is responsible for the music for the motion picture.

## Rick's Single Set For TV

■ NEW YORK — Rick Springfield, latest pop sensation from Australia, will debut his new single, "What Would The Children Think" on the "Sonny and Cher" Show October 27th. The Capitol artist will also perform his current hit "Speak To The Sky."

# Songwriter Seeks \$4 Billion In Suit

■ LOS ANGELES — Veteran songwriter John Blackburn, lyricist of "Moonlight in Vermont," has filed an unprecedented class action lawsuit in Los Angeles Superior Court against Capitol Songs, Inc. and all other music publishers similarly situated demanding \$4,000,000,000 in declaratory relief.

The lawsuit questions the renewal provisions of songwriters contracts with music publishers in alleging that most songwriters are unaware of the fact that there are two different kinds of songwriters contracts; one used for new and inexperienced songwriters which includes an assignment of renewal rights, and another used with more experienced

composers wherein the renewal of the copyright is not included and is for the assignment of the copyright for the initial 28 year period only. According to Blackburn, the class plaintiffs had no knowledge that their renewal rights under each of their respective contracts were being denied, and thus their contracts were unconscionable and unfair.

Blackburn's lawsuit asks that the court declare provisions for renewal rights on musical compositions contained in songwriter contracts to be illegal and void, and such renewal provisions are null and void because they were agreed to as parts of "contracts of adhesion" under conditions of duress and inequality of bargaining position.

Among the plans of the student broadcasters in this region: (1) To publish a profile of each station in the state listing all vital information regarding the station and the campus market, (2) Publish a common playlist reflecting what is being programmed at each station, and (3) co-ordinate advertisers' time-buys on stations and newspapers throughout the state, and offer "package deals".

People from all college stations in the area will be working to help communicate with each other, and the experiment is taking place in an important college radio market in the country. Stations and areas involved include Michigan State/East Lansing, U. of Michigan at Ann Arbor, Central Michigan in Mt. Pleasant, the 3 colleges in Kalamazoo, and even Marquette, Michigan (try to find that place on your map). Stations from Michigan will also be afforded an opportunity to meet during the Loyola Conference in Chicago, to further discuss what's going on in their region.

### Interested Attendees

One of the key reasons for the success of the conference, I think, is that the conference drew only those people who were really interested in college radio. Some stations drove ten and twelve hours to get there; people who just wanted to have a good time stayed home . . . and wisely so. Much was accomplished, and more is coming . . .

## College

(Continued from page 26)

co-op record shops on college campuses. At this point, the discussion became most involved, with questions about direct selling from branches, one-stop versus distributor price, the possibility of co-op stores getting credit from suppliers, and whether co-op stores could function with central buying. A few college people walked out of the meeting at this point, but the majority of delegates realized the need for the record company people to solve their problems, too. And as the panel's "moderator/catalyst" pointed out, the fervor with which the subjects were discussed, only proved the intense involvement and quest for answers on the part of the record industry representatives. They have problems too, and they are looking for answers to them just as college radio people look for answers to their problems.

Sunday morning brought about the key aspect of the conference for the Michigan area stations, with a meeting to discuss ideas on how the college stations can co-operate with each other. There are 28 college stations in Michigan, and according to Stu Goldberg of WCBN-FM/Ann Arbor, there is no reason why the stations can't work to help each other with problems, knowledge, ideas, and sources for programming material. Their purpose, basically, is to make "real radio" in Michigan.

## Hurley Burley



Stopping by Record World recently was Bell artist John Hurley. Hurley, best known for his songwriting (i.e. "Son Of A Preacher Man," "Love Of The Common People") has now embarked on a solo career. His album "One More Hallelujah" has just been released along with a single, "The Family." Pictured above are left to right: Record World Assistant Editor Fred Goodman; Hurley; Burt Alexander, Hurley's manager; and publicist Dick Gersh.

## Aznavour At Carnegie

■ NEW YORK—Charles Aznavour will make his only New York appearance this year in concert at Carnegie Hall from Oct. 26-29.

He will do five performances including Oct. 26, 27 and 29 at 8:00 p.m. and on Oct. 28 at 7:30 and 10:00 p.m.

## Charm Sets Up Firm

■ NEW YORK—Hal Charm, veteran record man who was most recently Vice President in charge of PIP Records, has left that post to set up his own firm, Hal Charm Associates, which will handle international production, specializing in the Far East. Charm is moving to L.A.

## Col Masterworks Names Kazdin

■ NEW YORK — Columbia Records has announced the appointment of Andrew Kazdin to Executive Producer for Masterworks and Original Cast recordings. The announcement was made jointly by Thomas Shepard and Thomas Frost, Directors of Columbia Masterworks.

Kazdin joined the Masterworks Department in 1964, and has produced albums for Glenn Gould, E. Power Biggs, Isaac Stern, Eugene Ormandy, George Szell, Pierre Boulez, Gary Graffman, Philippe Entremont, Leopold Stokowski and the Philadelphia Brass Ensemble. In addition, he has produced the soundtracks of "Liza With a 'Z'" and "1776".

## Ding A Berry



Esmond Edwards, Vice President of A & R for Chess/Janus Records (left), gives Chuck Berry his gold record for the smash single "My Ding A Ling" before 20,000 cheering fans at Madison Square Garden. Richard Nader is at right.

# MONEY MUSIC

(Continued from page 51)

breaking at WIBG and WPGC, is charted at KHJ, WIXY, CKLW, WCFL, KTLK and is on WHBQ and KYNO.

Johnny Rivers. This is the best so far for this record. It jumped 17-13 at KILT, 27-18 WIXY, 30-17 KTLK and went on KHJ and WDGY.

Delbert and Glen. "I Received A Letter." First air play is being reported out of Seattle.

Slade. This giant group from England has been touring the country and LP sales have been very strong. KTAC Tacoma reports good phone requests and it went on WPGC and KOL. This is a very strong rock and roll record.

Stylistics. The big jump was 20-8 at CKLW. It came on at 29 at WIXY and moved 30-24 at KLIF, 21-18 at WIBG, 22-12 at WPDQ and went on WDGY.

Marjoe. There is a lot of excitement about this artist. The first stations on it are in the northwest: KJR, KOL, KJRB.

Yes. Congratulations on the edit. It is on: WFIL, WIXY, WIBG, KOL, KJRB, WRKO and it is already breaking at WKBW.

Because of the action in England, Columbia is reservicing "America" by Simon and Garfunkel.

We are very impressed with the new album by the Main Ingredient. There are a number of cuts in it that would make hit singles.

## Sire/Famous

(Continued from page 3)

will collaborate in the areas of promotion, publicity and advertising. In Canada, Sire's licensing agreement with Polydor remains in effect.

Scheduled for release early in November is "Moving Waves" by Focus, the Dutch group who after taking England and the continent by storm, have now turned their sights toward America.

No other album releases will be scheduled until early 1973, in order to devote full promotional concentration to Focus. One of the first albums to be released in the new year will be "Rich Man," Sire's fifth album by Climax Blues Band. The album was produced in London's A.I.R. studios by Richard Gottehrer. "Second Opinion" by soft rock British group Marvin, Welch & Farrar will also be leased. The group is comprised of former members of the Shadows, one of England's most popular rock bands.

### Double Blues Set

Another album coming soon is the Blue Horizon produced two record anthology "The Early Years/British Blues." The double album which will carry a special \$6.98 price, is virtually a complete history of the British blues scene in the 1960's and was compiled by Mike Vernon, who produced many of the most important records during that period. Featured are performances by Rod

## Grammy Deadline Approaches Soon

■ NEW YORK — Entry form listings for the 15th annual Grammy Awards have been flowing into the offices of the Record Academy (NARAS), which has distributed forms to record companies and to members. Mailing deadline for the companies is this week (24). Members, whose forms were sent a week later, have until next Monday, October 30, to mail in their lists.

NARAS officials are stressing the importance of this entry form procedure. All eligible entries will be placed on lists from which voting members will be able to select this year's Grammy Awards final nominations. Failure of recording companies and members to submit those selections they deem worthy of consideration for Grammy Awards could result in their never being brought to the attention of the voting membership.

Stewart, Eric Clapton, Jack Bruce, Ginger Baker, John Mayall, Stevie Winwood, Peter Green, Savoy Brown, Yardbirds, Graham Bond, Spencer Davis, Long John Baldry, Alexis Korner, Chicken Shack, Jellybread, Climax, Tony Mc Phee, Dick Heckstall-Smith and others.

Initially Sire will release one single, "Why Do Fools Fall In Love" by Summer Wine. The record was produced in England by Mike Hurst and Ray Fenwick. Hurst was the former producer of Cat Stevens. The group are under world contract to Phonogram and were leased to Sire by Roland Rennie. Another single soon to be released is "Live With Friends" by top Australian artist, Russell Morris.

The label has just entered into an agreement with EMI (U.K.) and manager Peter Gormeley to release product in America by England's biggest pop star, Cliff Richard. Stein commented on the signing, "We are extremely fortunate to be working with Cliff Richard, especially at this time, when we are experiencing a tremendous rock revival in America which has placed Rick Nelson, Chuck Berry and Elvis back in the top ten after many years. We are confident, that with the product Cliff is now recording, he will achieve the popularity here that he has achieved throughout the rest of the world." Sire will release Richard's current hit "Livin' In Harmony" b/w "Jesus" a recent hit, both of which were world wide successes.

## 10 Million!



Joseph Auslander (l), president of Edward B. Marks Music Corporation, receives that firm's tenth million-performance certificate from BMI president Edward M. Cramer. "Amapola" is the latest Marks standard to join "The Breeze and I," "Malaguena," "More," "Poinciana," "Glow Worm," "Peanut Vendor," "Manhattan," "What a Difference a Day Made" and "Yours" in this recognition of more than one million broadcast performances. Fast approaching the million mark are the following Marks songs—"Paper Doll," "Song of the Islands" and "There'll Be Some Changes Made."

## STAGE REVIEW

# Oh Coward... Oh Yes!

■ NEW YORK — At a time when the quality of New York theater is sliding down the drain faster than you can say Ticketron, a little revue called "Oh Coward!" sailed into the New Theatre last week and reaffirmed our faith that "entertainment" had not gone down for the third time. In fact it was as if a life preserver had been thrown to us from across the Atlantic.

Anchored by the songs of Noel Coward, "Oh Coward!" is a revue of attitudes and observations that make very definite statements on the moral snares society has set for itself. The show is brilliantly staged by Roderick Cook within a gilt proscenium a la British Music Hall and features a doozy of a cast of three — Cook, Barbara Cason and Jamie Ross.

Roderick used his trio as a singular cohesive unit delivering in precision the staccato sting of Sir Noel's lyrics as expertly as an archer. Miss Cason with a flair and a face for comedy was easily at home in the routines that called for a look as well as a word. Ross was extremely personable.

However the evening belonged to Cook. He resembled and interpreted Coward as if the master were on stage himself. But with a difference. That difference was a change of interpretation that gave the show the fresh aura Coward himself would have applauded.

Two examples of Cook's reworking Coward were outstanding. The first was "Mrs. Worthington" in which the cast subtly implored Mrs. W. not to put her daughter (a girl of bovine proportions) on the stage. However as the lyric progressed it is obvious Mrs. W. was set upon doing just that. The cast in appealing from verse to verse slowly lost its prim British composure until the

last lines were snapped out in high fury and outrage after which point Mrs. W. wouldn't dare put her daughter on the stage.

The other case in point was the ingenious adaptation by Cook of "A Marvellous Party." Usually a very light and flighty number, this was performed instead by Cook himself as he sat perched on a high stool—one hand on a throbbing temple, the other holding a lethal-looking martini. It was doubtlessly the morning after. Each verse here was delivered following a gulp of that monster drink as Cook sank further into another day's libation relating all the goings on the night before as if they had been the biggest bore. However, one look and you know that despite all his protestations plus that martini he's off to another bash. It is after all another day.

Most of the great Coward songs are here—over 50 of them. But they are fresh and lively as ever. "London Pride," "I'll See You Again," "Mad About The Boy," "Room With A View," "Mad Dogs & Englishmen" — and many more great ones. The Chappell catalog fares well.

No original cast recording has been announced but we understand there will be one soon. This is sure to be a perennial seller in anyone's lp catalog and a most worthy enterprise to be preserved.

As musical theater, "Oh Coward!" is a little revue that makes most of the big new dudes crosstown on Broadway seem like a flicker on the entertainment scene. Thanks to the extraordinary efforts of Roderick Cook and the accomplished cast, the great songs of Noel Coward are strung out like pearls in a glittering performance not to be missed.

Joe Fleischman

## Greene/Famous End Suit

(Continued from page 3)

Greene and Famous Music calls for the latter to handle the distribution of Greene Bottle product. Greene Bottle Records was previously co-owned by Greene and Famous, but the new pact establishes Greene as President and sole stockholder.

Greene said that, under terms of the new deal, Greene Bottle product will be released within "a few weeks."

## Tumbleweed Appoints Holub

■ DENVER — Richard Holub has been placed in charge of all college radio promotion for Tumbleweed Records, announced Gil Bateman, vice president and general manager of the Denver-based label.

Holub has been with Tumbleweed for eight months and will assist in handling promotion to secondary radio stations.



# RECORD WORLD COUNTRY

## CMA Awards Live At The Opry House

■ **NASHVILLE** — *This is an on-the-scene account of the "Kraft Foods Presents The 6th Annual Country Music Association Awards," by Marie Ratliff and Dan Beck.*

A glittering mixture of celebrities and died-in-the-wool fans crushed the entrances of the Ryman Auditorium for the 6th Annual Country Music Association Awards. Shoulder-strapped cameras, mixed with tuxedos and evening gowns, made the home of the Grand Ole Opry a color cavalcade of excitement and anticipation.

Record World took a quick look into the dressing rooms, prior to the CBS Special, where the prospective winners were receiving last minute make-up

## Blackwoods To Long Agency

■ **NASHVILLE** — Dick Blake, General Manager of Hubert Long International, has signed the Blackwood Singers to an exclusive booking agreement at the Long Agency, it was announced last week. The Blackwood Singers, who have been active as gospel music performers and back up singers on recording sessions, will be expanding their appearances to include country music concerts, and fair dates, according to Ron Blackwood, spokesman for the group.

Billy Wilhite, Vice President of the Long booking agency, negotiated the contract with

adjustments. It was amazing how calm and relaxed the hopefuls appeared, although the electricity in the air could be felt. VIP's struggled through the mob, attempting to prove to security that they were allowed back stage.

On stage, a combination of New York and Nashville technical and television staffers hustled to meet the 9 P.M. showtime, sponsored by Kraft Foods. The confines of the Opry stage proved to be no problem for the professionals, as they facilitated every inch of space. While one country star sang, another prepared to perform only a few feet away. Host Glenn Campbell spoke, as crews dashed equipment to center stage.



Dick Blake (left) closes deal with Isom Long for the acquisition of the Hubert Long International Booking Agency and Moss Ross Publications, owned by the late Hubert Long.

Don Knight of Equity Dynamics, Business Advisor to the Blackwoods. Ron Blackwood will join the Long organization as a Vice President handling bookings for the entire HLI roster of acts.

## Neon Philharmonic Signed By TRX

■ **NASHVILLE** — The Neon Philharmonic, headed by Tupper Saussy and Don Gant, have announced the signing of a recording contract with TRX Records. A rush session has been scheduled, and their first single will be released this

month.

The Neon Philharmonic made their impact on the musical scene several years ago, while recording for Warner Brothers Records. They were nominated for a grammy award for "The Best Vocal Performance By A Group" on "Morning Girl."



## NASHVILLE REPORT

By RED O'DONNELL



Red O'Donnell

■ Kentucky recently named its new 18-hole golf course at Lake Barkley State Park "The Boots Randolph Course" in honor of the "Yakety-Sax" specialist, who was born at Paducah and raised at Cadiz in the Bluegrass State . . . Boot's friend and sometime golfing partner wryly observes: "It is the first time in history of the game that a course was named for a golfer who never shot par in his life." . . . "Gospel Road," the documentary movie filmed in the Holy Land, which Johnny Cash narrates, premieres here Monday (23) before an audience of invited guests . . . Cash bankrolled the project ("It cost more than a half-million," he says) . . . It is not known at this time if it will be released to movie theaters or TV . . . It's up for bids.

By the way, Cash says he is "trying to cut down" on his personal appearances."

"Mind you," he points out, "I said 'trying.' I want to stay home more with my son (2½-year-old John Carter Cash). He's my joy. I think he needs me more than I need to travel around the country." Cash now plays about 140 shows a year. Figures about half-that many would be more to his liking.

Singer Bill Anderson and his attractive wife Becky are scheduled for guest shot on Dinah Shore's NBC-TV daytimer next month. Bill sings a couple of songs and talks with Dinah about being lefthanded (which he is) . . . Becky demonstrates how she alters Bill's stage clothes and how to prepare Tennessee cornbread.

When the Nashville Brass appeared recently in Fort Collins, Colo., the group was welcomed by 12,000 people . . . Or, as leader Danny Davis commented, "We horned in on more than a third of the city's total population?"

An hour-long Christmas TV special hosted by Tennessee Ernie Ford will be taped here at WLAC-TV studio (where Hee Haw is produced) Oct. 26-27-28 for airing Saturday, Dec. 23 on NBC-TV . . . Guests on the show include Claudine Longet, Lou Rawls, The Pat Boone Family & the Mike Curb Congregation group . . . It is a project of 21st Century Productions with Roy Smith executive director.

Brenda Lee on five weeks tour of British Isles. She'll appear at nightclubs and theaters in England, Scotland, Ireland and Wales. (And in the last-named country she'll no doubt have a *Wale* of a time? . . . Or is that wail of a time?)

Birthdaying: Minnie Pearl (Mrs. Henry Cannon), Floyd Cramer, Sonny Osborne. Singer Jimmy (Kid Cuz'n West reports a new breed of fish: The Mark IV Spitz.

The fourth grade language class at a Fairfax, Va. elementary school was asked to write an essay on "The Person I Most Admire," and Kim Gardner, daughter of Mr., Mrs. C. R. Gardner, wrote: "The person I most admire is Mel Tillis because I like is when he talks. He stutters and everybody tries to help him talk. When he sings he really sings good. I love Male Tills a lot."

(Continued on page 58)

## COUNTRY PICKS OF THE WEEK

SINGLE



**BILLY "CRASH" CRADDOCK, "AFRAID I'LL WANT TO LOVE HER ONE MORE TIME"** (Little David Music, BMI). Here's a first! Crash sings a ballad and he pulls it off very well. Hit writer David Wilkins contributed the material and Ron Chancey produced another top ten record. Cartwheel A-222.

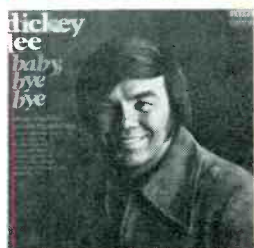
SLEEPER



**COMMANDER CODY, "MAMA HATED DIESELS"** (Ozone Music, BMI). Here's a 5 minute and 7 second melody right out of the Haggard songbook. There are stronger c&w cuts in the new epee "Hot Licks, Cold Steel and Truckers Favorites" but this one should be easily charted. These guys scored heavily at this year's D.J. Convention, the friends and neighbors loved 'em. Paramount 0178.

ALBUM

**"BABY BYE BYE," DICKEY LEE.** Fantastic collection of old and new tunes. Lee is hot and so are these cuts: "Crystal Chandeliers," "Song Sung Blue," "Tupelo County Jail," "A Way To Go On" and a super good record on "I'm So Lonesome I Could Cry" (that's Lloyd Green on steel). RCA 4791.





# Sheppard Heads Exec Changes At Cutlass

■ NASHVILLE — William E. "Bunky" Sheppard was named president of Cutlass Records Inc. in an announcement made here last week.

Other executive changes included naming William "Billy" Carr senior vice president, Stu Tinney as executive vice president in charge of sales and Teddy Boothe as musical director.

Other recent and new additions also include Tom McConnell as national director of country and pop promotion; Mike Roman to handle all of Cutlass' publishing companies

and Jan Guenter as executive secretary.

A 20-year veteran in the music industry, Sheppard was Ray Charles' promotion director before joining Cutlass three months ago. Carr, too, has been affiliated in the production end of the business for many years, while Tinney is a former East Coast business executive. Boothe, known professionally as Teddy B, proclaims a background which includes playing saxophone with several of the big name bands, including the late Otis Redding, and a current hot instrumental record.

## SESAC Execs Honored

■ NEW YORK—W. F. "Jim" Myers, SESAC's director of international relations, was named board chairman, appointed a permanent member

and trustee of the board of directors of the Gospel Music Association and elected president of the Gospel Music Hall of Fame at the annual meeting of the G.M.A. last week.



By MARIE RATLIFF and CHUCK NEESE

### Station Check List

WVL, New Orleans (C. Douglas)	KENR, Houston (Bruce Nelson)
WRCP, Philadelphia (Jack Gillen)	WPOR, Portland (Al Diamon)
KOOO, Omaha (Bob Guerra)	WWVA, Wheeling (Bob Ward)
WMNI, Columbus (Ott Moore)	WINN, Louisville (Barb Owen)
KFDI, Wichita (Don Powell)	WGBG, Greensboro (Tim Rowe)
WKDA, Nashville (Joe Lawless)	WCMS, Norfolk (Earle Faulk)
WENO, Nashville (Johnny K.)	KWMT, Ft. Dodge (Dale Eichor)
WHO, Des Moines (Billy Cole)	KKYX, San Antonio (Bill Rohde)
WBAP, Ft. Worth (Art Davis)	WHSL, Wilmington (Bill Mack)

■ George Jones has his toughest in a while! "A Picture Of Me (Without You)" on Epic breaking fast at KFDI, WINN, WKDA, KKYX, WVL, WBAP, WWVA. Barbara Mandrell rockin' toward another hit!

"Holdin' On" is holdin' strong at WENO, WCMS, WHO, WKDA, KOOO. We predict "Crash" Craddock will have his biggest to date with the just released "Afraid I'll Want To Love Her."

Instant Hit! Reaction overwhelming to O. B. McClinton's "Don't Let The Green Grass Fool You" on Enterprise. It's the pick at WRCP and WWVA; hot mover at KFDI, KOOO, WENO, WHSL, KENR and WKDA.

More newcomers hitting the scene in a big way: Pat Roberts charting heavily at WPOR, KENR, KWMT, WHO and WBAP with "Rhythm of the Rain"; Johnny Rodriguez continuing to sweep playlists with "Pass Me By"; Conny Van Dyke's Barnaby entry "Peanut Butter Angel" spreading at WCMS, WRCP and WENO. New duo making a splash: "Two Right People" Jacky Ward and Lia Seagraves on Target moving at WPOR and KENR. KAPS in Mt. Vernon, Washington is in dire need of records; send to Larry C. Wade at Box 70.

Wynn Stewart is back on the record scene after a few months' absence! Now on RCA, Wynn has a top entry with Bobby Bare-produced "Paint Me A Rainbow." It's already happening at WKDA and KWMT. Mel Street is "Living on Back Streets" with his follow up to the smash "Borrowed Angel." Just signed to Metromedia, Country Mel has a pick at KENR; good play at WENO and WKDA.

Red Steagall looking for a hit with a good version of the Dr. Zhivago theme "Somewhere My Love." It's a pick at KWMT, moving at WCMS. Taking advantage of the current gridiron fever, Betty Jean Robinson is moving onto charts at WENO and WCMS with "Another Football Year."

WKDA has added Mike Wingfield in the morning 6-10 a.m. slot. Claude King has a big play item with his version of "He Ain't Country." It's heavy at KOOO, WKDA, KENR and WWVA. Johnny Russell building a "huge" following with "Catfish John," It's picked at WGBG and WPOR; moving at KFDI. CMA Instrumentalist of the Year Charlie McCoy moving toward another chart topper. "I Really Don't Want To Know" humming at WINN, WKDA, KWMT and WRCP.

The new Candy label starting to build with Bud Logan's "She Sings In The Shower" playing at WMNI. WHSL borrowing from Top Forty charts, airing Hot Butter's "Popcorn." Sue Thompson's "Candy and Roses" sweetening airwaves at WGBG, WHO, WCMS.

## RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

OCTOBER 28, 1972

A PERFECT MATCH Billy Sherrill (Flagship, BMI) .....	19	LONELY WOMAN MAKE GODD LOVERS Glenn Sutton (Young World, BMI) .....	20
A PICTURE OF ME WITHOUT YOU Billy Sherrill (Al Gallico/Algee, BMI) ..	60	LONESOME 7-7203 (Cedarwood, BMI) .....	32
A SWEETER LOVE Jerry Crutchfield (Duchess, BMI) .....	64	MISS PAULINE (Gr 4 at World of Sound/Spiral Staircase, BMI) .....	67
ALL I HAD TO DO Bob Ferguson (Chaplin, ASCAP) .....	49	MISS PAULINE Leon F. Maithrus 7 Henry Briggs (GR 4 at World of Sound/Spiral Staircase, BMI) .....	66
BABY BYE BYE Allen Reynolds/Dickey Lee (Jack, BMI) .....	35	MY MAN Billy Sherrill (Algee, BMI) .....	3
BABY DON'T GET HOOKED ON ME Rick Hall (Screen Gems-Columbia/Songpainter, BMI) ..	4	MORE ABOUT JOHN HENRY Jerry Kennedy (Hallnote, BMI) .....	43
BEHIND BLUE EYES (Ray Moondo) .....	70	ONEY Larry Butler (Passkey, BMI) .....	10
BOWLING GREEN Steve Stone (Bowling Green, BMI) .....	52	PRETEND I NEVER HAPPENED Ronny Light (Willie Nelson, BMI) .....	54
DON'T LET THE GREEN GRASS FOOL YOU O. B. McClinton (Assorted Music, BMI) ..	72	PRIDE'S NOT HARD TO SWALLOW Jim Vienneau (Passkey, BMI) .....	12
DON'T PAY THE RANSOME Jerry Kennedy (Cedarwood, BMI) .....	13	RHYTHM OF THE RAIN George Richey (Warner/Tamerlane, BMI) .....	59
DON'T SHE LOOK GOOD Owen Bradley (Passkey, BMI) .....	6	RINGS FOR SALE (Tree, BMI) .....	24
FOOL ME Glenn Sutton (Lowery, BMI) .....	34	SESA OF HEARTBRFEAK Ronnie Light (Shapiro-Bernstein, ASCAP) .....	23
FOR MY BABY Walt Haynes (Eden, BMI) .....	45	SECONO TUESDAY IN DECEMBER Jack & Misty (Birdwalk, BMI) .....	58
FUNNY FACE Stan Silver (Prima Donna, BMI) ..	2	SHE'S TOO GOOD TO BE TRUE Jack Clement (Pi-Gem, BMI) .....	26
GARDEN PARTY Rick Nelson (Matragun, BMI) ..	33	SING ME LOVE SONG TO BABY Jim Vienneau (Venomous/Two R vers. ASCAP) ..	39
GLOWWORM Joe Allison (Edward B. Marks, BMI) .....	50	SOM'RODY LOVES ME Billy Sherrill (Jack 7 B'll, ASCAP) .....	41
HEAVEN IS MY WOMAN'S LOVE MGB Productions (Famous/Ironsides, ASCAP) ..	31	SWEET COUNTRY MUSIC Jerry Bradley (Spekled Bird/Outrageous, BMI) .....	63
GOT ALL THE OVFERS FOR YOU Earl Ball (Blue Book, BMI) .....	38	SYLVIA'S MOTHER (Evil Eve, BMI) .....	16
HAPPY HAPPY BIRTHDAY BABY Richard Petty (Arc, BMI) .....	73	THE CLASS OF '57 Jerry Kennedy (House of Cash, BMI) .....	5
HERE WE GO AGAIN Bob Montgomery (Oirk, BMI) .....	55	THE LAST TIME I CALLED SOMEBODY DAPLIN' Jerry Kennedy (Blue Crest/Hill & Range, BMI) ..	18
HOLDIN' ON Billy Sherrill (Algee/Altam, BMI) ..	65	THE LAWRENCE WELK HFE HAW Joe Allison (Happy-Go-Lucky, ASCAP) .....	9
I AIN'T NEVER Jim Vienneau (Cedarwood, BMI) ..	17	THE WORLD NEEDS A MELODY Larry Butler (Tree, BMI) .....	40
I BOUGHT THE SHOES Earl Ball (Central Songs, BMI) .....	75	THINGS (Alley Street/Venture, ASCAP) .....	51
I CAN'T STOP LOVING YOU Owen Bradley (Acuff-Rose, BMI) .....	47	THIS LITTLE GIRL OF MINE Jerry Kennedy (Dixie Jone/Court of Kings, RMI) .....	8
I DON'T WANT TO BE A ONE NIGHT STANO Chet Atkins (Ahab, BMI) .....	69	THIS MUCH A MAN Marty Robbins (Mariposa, BMI) .....	22
I JUST COULDN'T LET HER WALK AWAY Steve Stone (Glenwood, ASCAP) (Central, BMI) .....	28	TOCFHER ALWAYS Bob Ferguson (Owepar, PMI) .....	7
I TAKE IT ON HOME Billy Sherrill (House of Gold, BMI) .....	14	TRACES Kelson Herston (Low-Sal, BMI) .....	48
I WONDER HOW JOHN FELT Billy Sherrill (Algee, BMI) .....	61	TRAV'LIN' LIGHT Bob Ferguson (Acoustic, BMI) .....	36
IF IT AIN'T LOVE Bob Ferguson (Blue Crest, BMI) .....	11	WHAT FEVEY WOMAN WANTS TO HEAR Joe Wright (Van'o, BMI) .....	62
IF YOU LEAVE ME TONIGHT, I'LL CRY Joe E. Johnson (Leeds, ASCAP) .....	42	WHAT IN THE WAPLLOWEN Bradfeey WHEEL OF FAPTURE (Valando, ASCAP) .....	29
IS THIS THE BEST I'M GONNA FEEL Don Grant (Acuff-Rose, BMI) .....	53	WHISKEY RIVER Jerry Bradley (Willie Nelson, BMI) .....	25
IT'S A MATFR OF TIME (Gladys, ASCAP) .....	30	WHITE SILVER SANDS George Richey (Sharina, RMI) .....	46
IT'S NOT SIN' BIR Collic (Robert Mell'n, BMI) ..	74	WHO'S GONNA PLAY THIS OLD PIANO Jerry Kennedy (Blue Fcho, ASCAP) .....	44
IT'S NOT LOVE Ken Nelson (Tree, BMI) .....	1	WRAPPR AROUND HER FINGER Pappy Daily (Glad/Altam, RMI) .....	56
IT'S THE REAL THING Blue Creek Productions (Blue Creek, BMI) .....	71	YOU AIN'T GONNA HAVE PLF BACK TO KICK AROUND NO MORE (Blue Book, BMI) .....	21
I'VE GOT A WOMAN'S LOVE Bob Johnson (Fred Rose, BMI) .....	27	YOU' GATTA RPY GIRL Jerry Kennedy (Six Days, BMI) .....	37
LEAVIN' ON YOUR MIND Bill Walker (Cedarwood, BMI) .....	57		

## SESAC Awards Presented At Banquet

■ NASHVILLE — Ted Harris, country music composer, received the coveted Country Music Writer of the Year award for the fourth consecutive year and captured eight other individual songwriter awards at the 8th annual SESAC Country Music Awards Banquet held at the Woodmont Country Club in Nashville Thursday evening, October 19th. His publishing firm, Contention Music, garnered nine of the more than sixty awards for excellence presented during the evening's ceremonies.

The black tie affair was hosted by SESAC's executive vice president and managing director, A. H. Prager. Hosting the awards presentation portion of the evening's program was the firm's Executive Director of Nashville Operations, W. Robert Thompson, who welcomed the guests and spoke briefly about SESAC's growth in "Music City" and its recently inaugurated writers' program, started last year.

The award for "Most Promising Writer of the Year" went to Hugh King who has written the new Mel Street single,

"Lovin' On Back Streets," Other writers honored at the 1972 SESAC Awards Banquet were: Raymond A. Smith, Warner Mack, Eddie Noack, Paul Allen and Marshall Grant. In the A&R category, Decca's Owen Bradley was singled out for the top honor.

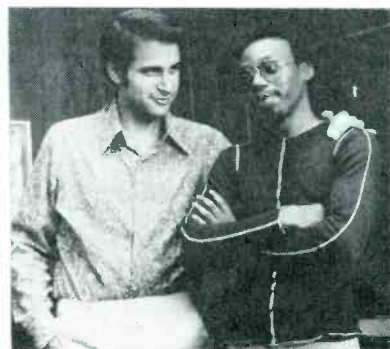
In the category of Publisher awards, trophies were presented to Akard Music for "Promise Her Anything;" to Perkins Music for "Long Legged Guitar Pickin' Man;" to Raydee Music for "A Day in the Life of A Fool," and "No Blues is Good News"; to Slimsongs for "One Night to Remember" and "Fifteen Years Ago"; and to Page Boy Publications for "I Wanna Be Loved Completely," "You Make Me Feel Like a Man," "You're Burnin' My House Down" and "Draggin' the River," and, as mentioned earlier, to Contention Music for nine individual award-winning copyrights.

SESAC's 1972 Awards in the artist category went to Johnny Cash, Conway Twitty, Hank Thompson, Ray Price, George Jones, Warner Mack, Nat Stuckey, Jay Lee Webb, Jack Greene, Jimmy Dean, Bobby Wright, Crystal Gayle, Leroy Van Dyke, Lynn Anderson, Del Reeves, Bobby Vinton and The Statler Brothers.

### Long Wins Posthumously

Again this year for the second time in the history of the licensing organization, the "Paul Heinecke Citation of Merit" was awarded. The citation is named after the founder and president of SESAC and was presented posthumously to Hubert Long, "for his outstanding contribution to country music." The 1972 Ambassador of Country Music award went to H. W. "Pappy" Daily of Raydee Music, Houston.

### Don't Worry Kid!



Michael Viner (l), head of MGM's Pride Records, welcomes Billy Butler and congratulates him on his first release ("Now You Know") by Billy Butler and Infinity.

## ASCAP Country Awards Dinner Biggest Ever

■ NASHVILLE — Some 375 country music writers, artists, record producers and publishing executives gathered from all over the nation Wednesday evening (18) for the Seventh Annual Country Music Awards Dinner of the American Society of Composers, Authors and Publishers in Nashville. The black-tie affair at the Hillwood Country Club was the largest Nashville event in ASCAP's history, with 212 plaques being awarded as the Society celebrated its most successful year of country chart activity. ASCAP award-winning discs were up to 42 from last year's 34, and ASCAP President Stanley Adams was visibly pleased as he announced that the Society had boosted its number of number one songs on the country charts from 3 to 12 this year.

Country stars, record company presidents, ASCAP writers and publishers, producers and music industry lawyers and managers from the South, New York and California were present as Adams presented plaques to the winning writers, artists, publishers and producers. Jerry Foster and Bill Rice who each took nine plaques, and one of the high points of the evening was the delivery to the duo of these plaques in a gold painted wheelbarrow. Writer Ricci Moreno won 4 plaques for chart songs that he co-wrote, while Ann J. Morton and Jerry Gillespie took two each.

Among the publishers, Jack and Bill Music Company—the Bill Hall and Jack Clement enterprise that publishes Foster and Rice—swept 10 plaques. United Artists Music and Terrace each collected 4, while Leeds and Milene Music received 2 apiece. The major per-

### TV Topper

(Continued from page 31)

formed a quintet during a segment which featured short renditions of some of the ladies' hits.

Further award winners include: Song of the year: "Easy Loving" by Freddie Hart; Vocal Group of the Year: Statler Brothers; Male Vocalist of the Year: Charley Pride; Instrumental Group: Danny Davis and the Nashville Brass; Instrumentalist of the Year: Charlie McCoy; Album of the Year: Let Me Tell You About A Song—Merle Haggard; Single of the Year: "The Happiest



Governor Winfield Dunn has named Stanley Adams, President of the American Society of Composers, Authors and Publishers, an honorary Tennessee Colonel. In addition to bestowing the highest honor that the governor can award, the chief executive also delighted the well known lyricist by singing three of Adams' top hits. "I've always known that Nashville was Music City, USA," the ASCAP president beamed, "but I had no idea that you had such a musical governor."

forming and writing talents honored with ASCAP Country Awards included such nationally known figures as Charley Pride, Lynn Anderson, Sonny James, Bobby Goldsboro, Paul Williams, Hal David, Hank Thompson, Glenn Sutton, Ray Griff, Buzz Cason, Ray Price, Tompall Glaser, Jerry Lee Lewis, Johnny Paycheck, Billy Walker, Billy Edd Wheeler, Alice Creech, Tommy Overstreet, Boots Walker and Danny Davis of Nashville Brass fame. Billy Sherrill, Jack Clement, Biff Collie, Don Costa, Pete Drake, Bob Montgomery and Don Gant were also among those honored.

Co-hosts at the event were Adams and Ed Shea, the Society's Southern Region Executive Director.

Girl in the Whole USA"—Donna Fargo.

The stage itself was a spectacle of lights, and the Ryman stood proud in one of its last supershows. The set designers covered the old wooden floors and made traffic flow interesting on a stage built long before television production was even a dream.

Audience reaction was an interesting off-camera highlight. Loretta Lynn's triple win was a definite crowd-pleaser, and her performance received tremendous acceptance by those in the auditorium. Instrumentalist Charlie McCoy was another favorite with the packed house.

\*\*\*\*\*  
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 George Riddle  
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 "STEPPING OUT ON YOU"  
 Arthur Thomas  
 Brite-Star 2431  
 "NOT FROM MY WORLD"  
 Ron Manning  
 Brite-Star 2433  
 "ACT OF GOD"  
 Earl Hensley  
 Brite-Star 2436  
 "BIG DADDY 10/4"  
 Hillbilly John  
 Nashville Sound 6870  
 "MOST IMPORTANT PART OF ME"  
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# COUNTRY SINGLE REVIEWS

**JERRY NAYLOR—MGM 14439**

**CONTINENTAL HIGHWAY (Sunny Jo, ASCAP)**

Some good West Coast sounding country product from producer Sonny Knight.

**WYNN STEWART—RCA 74-0819**

**PAINT ME A RAINBOW (Window/Empher, BMI)**

**I KNOW THEY'LL MAKE ROOM FOR YOU (L.D. Allen, BMI)**

Perfect Wynn Stewart piece of material and a very sensitive Bobby Bare production.

**THE HARDEN TRIO—Papa Joe 710**

**GOOD OLD COUNTRY AIR (Papa Joe's Music House, ASCAP)**

**DOWN ON RIVER ROAD (Papa Joe's Music House, ASCAP)**

Bobby put a group together which sounds a lot like the old hit makers. Song is a Bobby Harden composition.

**LINDA GAIL LEWIS—Mercury 73343**

**IVORY TOWER (Casserole Music, BMI)**

**HE'S LOVED ME MUCH TOO MUCH (MUCH TOO LONG)**

(Jerry Lee Lewis, BMI)

Very fine country rendition of the proven hit. Roy Dea produced.

**JOE STMPLEY—Dot 17442**

**SOUL SONG (Al Gallico/Algee, BMI)**

**NOT TOO LONG AGO (Al Gallico, BMI)**

Artist/writer/music exec Norro Wilson produced and co-wrote this hit artist's new entry. Highly recommended.

**TRINKO AND GILL—Candy C-1014**

**THE DREAMS OF MARILYN (Canary, BMI)**

**IF YOU'LL ONLY THINK OF ME (Canary, BMI)**

Gary Mandel produced the duo's release, which is a fine up tempo mind sticker.

**JODY MILLER—Epic 5-10916**

**TO KNOW HIM IS TO LOVE HIM (Vogue, BMI)**

Remember the Phil Spector song of the fifties? Jody handles the tune admirably.

**DON WILLIAMS—JMI 12**

**THE SHELTER OF YOUR EYES (Jack, BMI)**

**PLAYIN' AROUND (Jack, BMI)**

Beautiful medium tempo record from Jack Clement's new label. Don wrote this tune that the gals will definitely dig. A chart winner.

**CONNY VAN DYKE—Barnaby 5003**

**PEANUT BUTTER ANGEL (Berwill, BMI)**

May be corny enough to turn on some of those emotional female listeners.

**DONNIE BOWSER—Stop 406**

**PRETTY THINGS (Tree International, BMI)**

Big voiced Donnie puts everything into this ballad from Chuck Howard's pen. Pat Nelson produced.

**KENNY SERRATT—MGM K-14435**

**GOODBYE COMES HARD TO ME (Shade Tree, BMI)**

**THE MAN WHO PICKED THE WILDWOOD FLOWER (Shade Tree, BMI)**

Merle Haggard produced Kenny's release. Veteran hit writer Tommy Collins provided the medium tempo material.

## 103 Writers, 71 Publishers Win BMI C&W Awards

■ NEW YORK — One hundred and three writers and seventy-one publishers of one hundred and two songs have been presented with BMI Citations of Achievement in recognition of popularity in the country music field, as measured by broadcast performances for the period from April 1, 1971 to March 31, 1972.

The awards were made at ceremonies in Nashville, Tenn., on October 17, by Frances Williams Preston, vice president of BMI's Nashville office, in the absence of BMI president Edward M. Cramer. Mrs. Preston was assisted by members of the firm's writer and publisher administration division. Cramer was out of the country, attending the week-long, bi-annual Congress in Mexico City of CISAC, the International Confederation of Societies of Authors and Composers, of whose Administrative Council he is a member.

The third annual Robert J. Burton Award, presented to the most performed BMI country song, was given to Kris Kristofferson, writer, and Combine Music Corp., publisher, of "Help Me Make It Through the Night." The award, honoring the late BMI president, is an etched glass plaque mounted on an aluminum pedestal. It is presented annually to the songwriters and publishers of the most performed BMI country song of the year.

Twenty of the songs honored with BMI awards were presented with citations marking previous awards. "Green Green Grass of Home," written by Curly Putman, published by Tree Publishing Co., Inc., received its seventh award. "I Can't Stop Loving You," by Don Gibson, published by Acuff-Rose Publications, Inc., and "Release Me," by Eddie Miller and W. S. Stevenson, published by Four Star Music Co., Inc., were presented with sixth-year awards. Fifth-year awards went to Jim Webb and Dramatis Music Corp. for "By the Time I Get to Phoenix" and to John Hartford and Glaser Publications, Inc. for "Gentle on My Mind." Third-year awards went to Don Robertson, Howard Barnes and Hill and Range Songs, Inc. for "I Really Don't Want to Know"; Kris Kristofferson, Fred L. Foster and Combine Music Corp. for "Me and Bobby McGee"; Mel Tillis and Cedarwood Publishing Co., Inc. for "Ruby Don't

Take Your Love to Town"; Jerry Reed and Vector Music for "A Thing Called Love," and to Ray Winkler, John Hathcock, Neillrae Music and Tuckahoe Music, Inc. for "Welcome to My World."

Honored for the second time were "Dream Baby," written by Cindy Walker, published by Combine Music Corp.; "Everything Is Beautiful," by Ray Stevens, published by Ahab Music Co., Inc.; "For the Good Times," by Kris Kristofferson, published by Buckhorn Music Publishing, Inc.; "Help Me Make It Through the Night," by Kris Kristofferson, published by Combine Music Corp.; "Indian Reservation," by John Loudermilk, published by Acuff-Rose Publications, Inc.; "Just One Time," by Don Gibson, published by Acuff-Rose; "No Love at All," by Wayne Carson Thompson and Johnny Christopher, published by Rose Bridge Music, Inc. and Press Music Co., Inc.; "(I Never Promised You A) Rose Garden," by Joe South, published by Lowery Music Co., Inc.; "Tulsa," by Wayne Carson Thompson, published by Earl Barton Music, Inc., and "Watchin' Scotty Grow," by Mac Davis, published by Screen Gems-Columbia Music, Inc.

Kris Kristofferson and Billy Sherrill are the leading BMI country writer-award winners, with five songs each, followed by Glenn Sutton, with four. The leading BMI country publisher-award recipients are the Tree Group, with eight awards, followed by Blue Book Music, with seven, and Acuff-Rose Publications, Inc. and the Al Gallico Group, each with six awards. Other winners are Jerry Reed, winner of three; and Bill Anderson, Tommy Collins, Dave Dudley, Dallas Frazier, Don Gibson, Merle Haggard, Freddie Hart, Loretta Lynn, A. L. (Doodle) Owens, Curly Putman, Joe South, Ray Stevens and Wayne Carson Thompson, two each.

### "ALL THREE RED HOT"

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by

SHERWIN LINTON

"I'LL BREAK OUT AGAIN"

by

DARRELL McCALL

"ALMOST DAWN IN DENVER"

by

JIMMY SNYDER

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# Songwriters Enshrined

■ NASHVILLE — The Nashville Songwriters Association permanently enshrined five country cleffers into its Hall of Fame. The new additions bring to forty-six the number of c&w songwriters who have been named to the NSA Hall of Fame list.

Two hundred fifty songwriters and friends attended the affair. ASCAP Regional Director Ed Shea addressed the group and cited the songwriters and the music industry for their contributions to the Music City community.

Master of Ceremonies, Biff Collie, United Artists c&w promo chief, posthumously names Jack Rhodes to the Hall of Fame for his co-written compositions: "Satisfied Mind", "Silver Threads and Golden Needles" and others.

Singer - songwriter Lefty Frizzell who penned "Always Late", "Mom & Dad's Waltz", "Honey" and "I Love You A Thousand Ways" became the forty-third Hall of Famer.

West Coast cleffer Don Robertson rode into the Hall on the weight of such composi-



New NSA Hall Of Famers—(l-r) Boudleaux and Felice Bryant, Don Robertson, Glen Goza, (for Jack Rhodes), Lefty Frizzell.

tions as: "I Really Don't Want To Know", "Please Help Me I'm Falling", and "I Don't Hurt Anymore".

Finally the popular husband and wife team Boudleaux & Felice Bryant accepted their election to the NSA Hall of Fame. The Bryants penned, for starters: "Out Behind The Barn", "Take Me As I Am Or Let Me Go", "Hey Joe", "Raining In My Heart", "Rocky Top" and "Bye Bye Love."

Collie's closing remarks borrowed a quote from the late Hank Williams: "To write a country song, you've got to get some horse shit on your boots."

## NASHVILLE REPORT

(Continued from page 54)

Mel Tillis says it is one of the nicest "fan letters" he has ever received.

Glen Campbell opens two weeks engagement Tuesday (24) at Las Vegas Hilton . . . 17-year-old blind singer Jackie Pimental, known as "Little Jackie," signed recording contract with Cutlass label. A native of Pensacola, Fla., Little Jackie is now a resident of Nashville. She was voted "Miss Teenage Country Music" in 1971 . . . Jimmie Davis' newest Decca single is "Let All Shine," written by Nashville's Wanda Ballman . . .

Elvis Presley's top 10 "Burning Love," his best in some time, was penned by 28-year-old Dennis Linde, who is the son-in-law of Bob Beckman, head of Combine Music Co. (owned by Monument Records' Fred Foster). Troy Cory's "I Put Your Picture Back in My Wallet" has been released by Cinema Prize Records . . . It was produced in Nashville several years ago by Gordon Terry and Pete Drake.

The Grand Ole Opry Trust Fund has distributed \$229,101.19 to indigent country music artists and people associated with country music, and their families, since its incorporation in 1965.



# THE COUNTRY ALBUM CHART

OCTOBER 28, 1972

THIS WK.	LAST WK.		WKS. ON CHART
1	1	AMERICA JOHNNY CASH—Columbia 31645	10
2	2	SUNSHINY DAY CHARLEY PRIDE—RCA 4742	10
3	4	ME AND THE FIRST LADY GEORGE JONES & TAMMY WYNETTE—Epic 31554	10
4	5	WHEN THE SNOW IS ON THE ROSES SONNY JAMES—Columbia 31646	10
5	6	RAY PRICE'S ALL TIME GREATEST HITS—Columbia 31364	9
6	3	LISTEN TO A COUNTRY SONG LYNN ANDERSON—Columbia 31647	10
7	8	THE STORYTELLER TOM T. HALL—Mercury 61368	6
8	9	COUNTRY MUSIC THEN AND NOW STATLER BROHERS—Mercury 61367	7
9	10	BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082	5
10	7	THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000	15
11	15	I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 75361	6
12	11	THE LONESOMEST LONESOME RAY PRICE—Columbia 31546	14
13	13	MISSING YOU JIM REEVES—RCA 4740	7
14	14	JERRY REED—RCA 4750	17
15	12	WOMAN (SENSUOUS WOMAN) DON GIBSON—Hickory 166	9
16	17	TOM T. HALL'S GREATEST HITS—Mercury 61369	17
17	16	TO GET TO YOU JERRY WALLACE—Decca 75349	6
18	18	THERE'S A PARTY GOING ON JODY MILLER—Epic 31706	9
19	24	LADIES LOVE OUTLAWS WAYLON JENNINGS—RCA 4751	4
20	22	BABY DON'T GET HOOKED ON ME MAC DAVIS—Columbia 31770	4
21	23	LIVE AT THE WHITE HOUSE BUCK OWENS—Capitol 11105	4
22	27	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 4761	3
23	30	WHEEL OF FORTUNE SUSAN RAYE—Capitol 11106	4
24	31	TRACES SONNY JAMES—Capitol 11108	4
25	25	ELEVEN ROSES HANK WILLIAMS, JR.—MGM 4843	15
26	20	ASHES OF LOVE DICKEY LEE—RCA 4715	22
27	21	MARTY ROBBINS GREATEST HITS—Columbia 31361	9
28	19	ROY CLARK COUNTRY—Dot 25997	15
29	26	BLESS YOUR HEART FREDDIE HART—Capitol 11073	17
30	28	BEST OF JERRY REED—RCA 4729	19
31	29	CONWAY TWITTY'S GREATEST HITS, VOL. 1—Decca 75252	17
32	33	CHET ATKINS PICKS ON THE HITS—RCA 4754	7
33	—	HERE I AM AGAIN LORETTA LYNN—Decca 75381	1
34	34	IF THIS IS GOODBYE CARL SMITH—Columbia 31606	5
35	38	WOULD YOU WANT THE WORLD TO END MEL TILLIS—MGM 4841	3
36	57	IF YOU TOUCH ME JOE STAMPLEY—Dot 26002	2
37	37	HERE AND NOW DORSEY BURNETTE—Capitol 11094	6
38	36	BEST OF CHARLEY PRIDE, VOL. 2—RCA 4082	31
39	44	CLASS OF '72 FLOYD CRAMER—RCA 4773	4
40	40	LOVE ISN'T LOVE BOBBY LEE TRAMMELL—Souncot 1141	8
41	52	DELTA DAWN TANYA TUCKER—Columbia 31742	2
42	43	EDDY ARNOLD SINGS FOR HOUSEWIVES & OTHER LOVERS—RCA 4738	4
43	47	BROWN IS BLUE JIM ED BROWN—RCA 4755	3
44	—	SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 31707	1
45	55	TRAVELIN' LIGHT GEORGE HAMILTON IV—RCA 4772	2
46	42	THE REAL McCOY CHARLIE McCOY—Monument 31329	29
47	48	THE VERY REAL RED SIMPSON—Capitol 11093	6
48	49	JUST LIKE WALKIN' IN THE SUNSHINE JEAN SHEPARD—Capitol 11049	5
49	50	THE WORLD'S GREATEST MELODIES NASHVILLE STRING BAND—RCA 4771	5
50	64	THE BILLY WALKER SHOW—MGM 4863	2
51	32	BEST OF BUCK OWENS & SUSAN RAYE—Capitol 11084	14
52	35	ELVIS LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY—RCA 4776	13
53	—	A PERFECT MATCH DAVID HOUSTON & BARBARA MANDRELL—Epic 31705	1
54	41	THE WORLD OF FREDDIE HART—Columbia 31550	9
55	46	HANK WILLIAMS JR., GREATEST HITS, VOL. 2—MGM 4822	20
56	45	GOD BLESS AMERICA AGAIN LORETTA LYNN—Decca 75351	18
57	—	DOWN TO EARTH JEANNIE C. RILEY—MGM 4849	1
58	51	CAB DRIVER HANK THOMPSON—Dot 25996	15
59	59	THIS IS JERRY WALLACE—Decca 75294	29
60	60	MOUTH OF MISSISSIPPI JERRY CLOWER—Decca 75342	18
61	53	THE BEST OF JOHNNY BUSH—Million 1001	12
62	—	SEND ME SOME LOVIN' HANK WILLIAMS, JR. & LOIS JOHNSON—MGM 4857	1
63	39	IF IT AIN'T LOVE CONNIE SMITH—RCA 4748	14
64	54	THIS LITTLE GIRL OF MINE FARON YOUNG—Mercury 61364	12
65	63	BUCK OWENS LIVE AT THE NUGGET—Capitol 11039	26
66	62	A THING CALLED LOVE JOHNNY CASH—Columbia 31332	27
67	58	THE KEY'S IN THE MAILBOX TONY BOOTH—Capitol 11078	16
68	61	I'M YOUR WOMAN BOBBIE ROY—Capitol 11086	11
69	56	DIANA TRASK SINGS ABOUT LOVIN'—Dot 25999	11
70	66	CRY LYNN ANDERSON—Columbia 31316	30
71	69	THE KILLER ROCKS ON JERRY LEE LEWIS—Mercury 17637	26
72	68	THAT'S WHY I LOVE YOU LIKE I DO SONNY JAMES—Capitol 11067	20
73	73	CHARLEY PRIDE SINGS HEART SONGS—RCA 4617	49
74	65	THE WORLD OF THE STATLER BROTHERS—Columbia 31557	7
75	70	YELLOW RIVER COMPTON BROTHERS—Dot 25998	8

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# THE COUNTRY SINGLES CHART

THIS LAST  
WK. WK.

WKS. ON  
CHART

2	1	IT'S NOT LOVE MERLE HAGGARD—Capitol 3419	8
2	1	FUNNY FACE DONNA FARGO—Dot 17429	9
3	7	MY MAN TAMMY WYNETTE—Epic 5-10909	7
4	4	BABY, DON'T GET HOOKED ON ME MAC DAVIS—Columbia 4-45618	13
5	5	THE CLASS OF '57 STATLER BROTHERS—Mercury 73315	11
6	9	DON'T SHE LOOK GOOD BILL ANDERSON—Decca 33002	9
7	13	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 74-0773	9
8	3	THIS LITTLE GIRL OF MINE FARON YOUNG—Mercury 73308	15
9	12	THE LAWRENCE WELK-HEE HAW COUNTER REVOLUTION POLKA—ROY CLARK—Dot 17426	10
10	8	ONEY JOHNNY CASH—Columbia 4-45660	10
11	6	IF IT AIN'T LOVE CONNIE SMITH—RCA 74-0752	14
12	17	PRIDE'S NOT HARD TO SWALLOW HANK WILLIAMS, JR.—MGM 14421	6
13	14	DON'T PAY THE RANSOM NAT STUCKEY—RCA 74-0761	11
14	21	I TAKE IT ON HOME CHARLIE RICH—Epic 5-10867	9
15	16	WHAT IN THE WORLD HAS GONE WRONG JACK GREENE & JEANNIE SEELY—Decca 32991	11
16	18	SYLVIA'S MOTHER BOBBY BARE—Mercury 73317	10
17	11	I AIN'T NEVER MEL TILLIS—MGM 14418	11
18	19	THE LAST TIME I CALLED SOMEBODY DARLING ROY DRUSKY—Mercury 73314	11
19	20	A PERFECT MATCH DAVID HOUSTON & BARBARA MANDRELL—Epic 5-10867	9
20	30	LONELY WOMEN MAKE GOOD LOVERS BOB LUMAN—Epic 5-10905	8
21	24	YOU AIN'T GONNA HAVE OLE BUCK BUCK OWENS—Capitol 3429	6
22	31	THIS MUCH A MAN MARTY ROBBINS—Decca 33006	6
23	25	SEA OF HEARTBREAK KENNY PRICE—RCA 74-0781	7
24	29	RINGS FOR SALE ROGER MILLER—Mercury 73321	7
25	10	WHISKEY RIVER JOHNNY BUSH—RCA 74-0745	15
26	43	SHE'S TOO GOOD TO BE TRUE CHARLEY PRIDE—RCA 74-0802	4
27	27	I'VE GOT A WOMAN'S LOVE MARTY ROBBINS—Columbia 4-45668	8
28	28	I JUST COULDN'T LET HER WALK AWAY DORSEY BURNETTE—Capitol 3404	9
29	35	WHEEL OF FORTUNE SUSAN RAYE—Capitol 3438	5
30	36	IT'S A MATTER OF TIME ELVIS PRESLEY—RCA 74-0769	8
31	39	HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 17428	5
32	40	LONESOME 7-7203 TONY BOOTH—Capitol 3441	5
33	38	GARDEN PARTY RICK NELSON—Decca 32980	9
34	46	FOOL ME LYNN ANDERSON—Columbia 4-45692	3
35	44	BABY, BYE BYE D'CKEY LEE—RCA 74-0798	4
36	37	TRAVELIN' LIGHT GEORGE HAMILTON IV—RCA 74-0776	7
37	15	YOU'VE GOTTA CRY GIRL DAVE DUDLEY—Mercury 73309	14
38	63	GOT THE ALL OVERS FOR YOU 2 FREDDIE HART—Capitol 3453	2
39	54	SING ME A LOVE SONG FOR BABY BILLY WALKER—MGM 14422	3
40	42	THE WORLD NEEDS A MELODY CARTER FAMILY—Columbia 4-45679	4
41	48	SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 5-10912	3
42	23	IF YOU LEAVE ME TONIGHT, I'LL CRY JERRY WALLACE—Decca 32989	15
43	53	MORE ABOUT JOHN HENRY TOM T. HALL—Mercury 73327	3
44	55	WHO'S GONNA PLAY THIS OLD PIANO JERRY LEE LEWIS—Mercury 73328	3
45	47	FOR MY BABY CAL SMITH—Decca 33003	6
46	64	WHITE SILVER SANDS SONNY JAMES—Columbia 45706	2
47	22	I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 32988	15
48	26	TRACES SONNY JAMES—Capitol 3398	10
49	50	ALL I HAD TO DO JIM ED BROWN—RCA 74-0785	6
50	51	GLOW WORM HANK THOMPSON—Dot 17430	5
51	52	THINGS BUDDY ALAN—Capitol 3427	7
52	56	BOWLING GREEN HANK CAPPAS—Capitol 3416	4
53	70	IS THIS THE BEST I'M GONNA FEEL DON GIBSON—Hickory 45K16515	2
54	71	PRETEND I NEVER HAPPENED 2 WAYLON JENNINGS—RCA 74-0808	2
55	58	HERE WE GO AGAIN JOHNNY DUNCAN—Columbia 4-45674	5
56	60	WRAPPED AROUND HER FINGER GEORGE JONES—RCA 74-0792	4
57	59	LEAVIN' ON YOUR MIND BOBBIE ROY—Capitol 3428	4
58	61	SECOND TUESDAY IN DECEMBER JACK BLANCHARD & MISTY MORGAN—Mega 615-0089	4
59	66	RHYTHM OF THE RAIN PAT ROBERTS—Dot 17434	3
60	—	A PICTURE OF ME (WITHOUT YOU) GEORGE JONES—Epic 5-10917	1
61	67	I WONDER HOW JOHN FELT DAVID HOUSTON—Epic 5-10911	3
62	62	WHAT EVERY WOMAN WANTS TO HEAR CLAUDE GRAY—Million 18	6
63	65	SWEET COUNTRY MUSIC BUD BREWER—RCA 74-0765	5
64	73	A SWEETER LOVE BARBARA FAIRCHILD—Columbia 4-45690	2
65	—	HOLDIN' ON BARBARA MANDRELL—Columbia 4-45702	1
66	69	MISS PAULINE HENRY BRIGGS—Decca 33005	3
67	68	MISS PAULINE BILLY BOB BOWMAN—United Artists 50957	3
68	72	RED SKIES OVER GEORGIA HENSON CARGILL—Mega 615-0090	2
69	74	I DON'T WANT TO BE A ONE NIGHT STAND JESSI COLTER—RCA 74-0780	2
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