

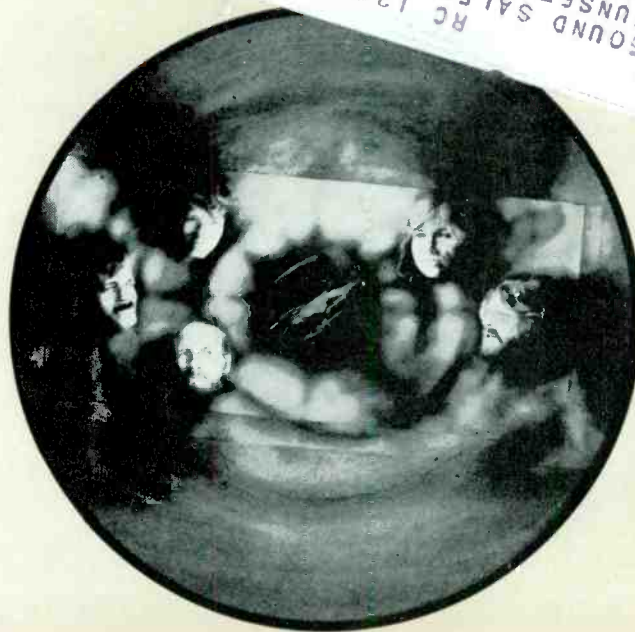
RECORD WORLD

12-28
 SOUND SALES CORP
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R 4, 1972

WHO IN THE WORLD

For The Very First Time In Their Illustrious Career, The Moody Blues, Right, Have A Number One Single, "Nights In White Satin," And A Number One Album, "Days Of Future Passed," First Released In 1967. See Story Complete With A Review Of Their Madison Square Garden Concert On Page 6.



HITS OF THE WEEK

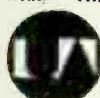
SINGLES

NEIL DIAMOND, "WALK ON WATER" (Prophet, ASCAP). The new darling of Broadway releases his third single from his "Moods" lp. One of his most interesting records since "Soolaimon", disc should be a giant even though everyone must have the album by now. Uni 55352 (MCA).



SLEEPERS

WAR "THE WORLD IS A GHETTO" (Far Out, ASCAP). "Slippin' Into Darkness" was one of the longest-running singles in years, and this long-awaited release is a funky number with a meaningful lyric and tough rhythms. These guys sure can cook. United Artists 50975.



ALBUMS

BREAD, "GUITAR MAN." Pop-toppers' newest is a versatile package with some heavier ditties in addition to a fine complement of beautiful David Gates compositions. "Sweet Surrender" and "Aubrey" are two particularly sweet cuts. Elektra EKS-75047.



RASPBERRIES, "I WANNA BE WITH YOU" (C.A.M.-U.S.A., BMI). Newest Beatlesque contingent almost went all the way with their last single. This follow-up from their forthcoming "Fresh" lp is a candidate for the next number one record. This is the kind of record Paul should be doing. Monster! Capitol 3473.



EDGAR WINTER, "ROUND AND ROUND" (Hierophant, BMI). First record for Edgar since he discarded White Trash, and the result is a most refreshing change. Believe it or not, this side is a countrified tune with Eagle-like harmonies. Rick Derringer produced, and it's bound to be a hit. Epic 10922.



PETER TOWNSHEND, "WHO CAME FIRST." Who's main man presents a tour de force, in which he does most everything on the album, and does it all with virtuosity. Lyrics have a metaphysical bent, and sales will likewise soar. Decca DL7-9189.



CURTIS MAYFIELD, "SUPERFLY" (Curton, BMI). From the best score this side of "Shaft" comes the title tune. After a huge hit with "Freddie's Dead", super Curtis should have no problem reaching the heights with this one. Curton 1978 (Buddah).



BLUE RIDGE RANGERS, "JAMBALAYA" (Acuff-Rose, BMI). The Rangers, who are in reality John Fogerty of Creedence and session men, perform the Hank Williams classic in fine style. That Fogerty voice can't lose. Me-o, my-o! Fantasy 689.



"LOGGINS AND MESSINA." Duo whose brand of countrified rock is as distinctive as any since the Buffalo Springfield has made quite an impression on the music world without the benefit of a hit single. Their second album will break them big. Columbia KC 31748.



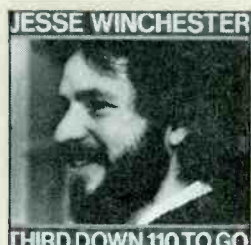
MAC DAVIS, "EVERYBODY LOVES A LOVE SONG" (Screen Gems-Columbia/Songpainter, BMI). Davis, writer of many, many hits, finally had his own with the number one, "Baby Don't Get Hooked On Me". Another terrific Rick Hall production, and Big Mac strikes again. Columbia 45727.



BROWN SUGAR, "SOMEBODY STRONGER" (Sun-free, ASCAP). First single from Allen Klein's label is a master purchase of an r&b ballad complete with recitation at beginning. Picks up after the first minute. Strong debut. Abkco 5001.



JESSE WINCHESTER, "THIRD DOWN, 110 TO GO." Winchester's first album, released two and a half years ago, was a classic of its kind, and he sounds even better on this long-awaited follow-up. Every cut a gem. Bearsville BR 2102 (Warner Bros.).



THIRD DOWN, 110 TO GO

Stax To Distribute Through Columbia RCA Going Branch In NY Metropolitan Area
 \$5 Mil In Tape, Equipment Seized CMA Wrap-Up 'Godfather' Boosts Gulf & Western Earnings The Conclusion Of Record World's Exclusive Dialogue With Clive Davis



If you had a single as hot as
"Baby, Bye Bye"⁽⁷⁴⁻⁰⁷⁹⁸⁾ you'd do this
too.

The smile belongs to Dickey Lee. His new single "Baby, Bye Bye" (74-0798), is moving up fast — Cash Box 39 • Record World 30 • and it won't stop there.

From the man who was named by Record World as country's Most Promising Male Vocalist of 1972 (singles) — and he's proving it!

Dickey Lee is part of The RCA Experience

RCA
RECORDS
AND TAPES

RCA Goes Branch In NY-NJ Area

■ NEW YORK—At press time Friday, Oct. 27, it was learned that Goody's was giving up the distribution of RCA Records in the New York-New Jersey area.

RCA and its affiliate labels will now be distributed by Music Two, its branch operation. With the addition of the New York market RCA now controls 70% of its distribution through its own branches.

Other Lines Stay

Goody's had handled the line for two years. Previous to that it was distributed by Bruno, New York. It was also learned that Goody's will continue handling its other record lines which include Abkco, Prestige, BASF, Vox, Everest, Disneyland and Golden, and will expand with other labels in addition to opening further retail outlets.

Further details are expected next week.

WCI Sells Record Plant Back To Stone, Kelgren

By JOHN GIBSON

■ LOS ANGELES—Chris Stone and Gary Kelgren, founders and operators of the Record Plant recording studios, have bought back the L.A. Record Plant from Warner Communications. WCI had acquired both New York and Los Angeles Record Plants when the company bought TeleVision Communications in January of 1972, TVC had previously acquired the Record Plant from Stone and Kelgren in 1969. WCI apparently wants out of the studio rental business, and will soon sell the NY Record Plant too.

Additionally, Stone and Kelgren are opening a new Record Plant in Sausalito, the Marin County suburb of San Francisco. Stone said last week that he and Kelgren have been looking at the San Francisco area for three years, but recently decided "the market was ready for our type of operation, a first cabin, high priced, superlative facility."

Columbia To Distribute Stax

■ NEW YORK—Columbia Records and Stax Records have reached an agreement whereby all Stax product will be distributed by Columbia, Record World learned from reliable sources last week.

Until now, Stax has been independently distributed in the U.S. and Canada. The label, one of the largest labels is distributed by Polygram world wide. Whether this deal affects previous arrangements with Poly-

dor is not known.

Both Stax and Columbia refused to comment officially as of press time, but the information has been confirmed. Speculation about the financial terms of the deal runs to extremes, but no details of any sort have been released.

Columbia has been consciously bolstering their r&b interests over the past year, the most successful affiliation being a production agreement with

Gamble and Huff of Philadelphia International (see Part II of the Dialogue with Clive Davis in this issue.) Distribution of Stax will most likely bring Isaac Hayes, Luther Ingram, The Staple Singers, and the rest of the Stax stable.

An official announcement from Stax and Columbia is expected next week. It is not known if distributors have been notified yet.

'Virgin' To Open Villageast

■ NEW YORK—It has been announced that "Virgin," the rock opera by Father John O'Reilly will open on Friday evening, November 17 for a limited engagement at the Villageast, formerly the Fillmore East.

Jay H. Fuchs and Elliott Taubenslag, producers of the concerts, have leased the 2654-
(Continued on page 52)

Authorities Seize \$5 Mil In Bogus Tapes, Equipment

■ More than two million bogus tapes as well as large quantities of blank cartridges and tape duplicating equipment were seized and impounded last week (25) following raids on three large pirate tape duplicating plants in various parts of New Jersey.

The seized tapes and equipment had an estimated value of more than \$5 million.

The raids and seizures climaxed investigations conducted over a period of months throughout New Jersey by the RIAA and by the law firm of Abeles & Clark in behalf of The Harry Fox Agency which represents most music publishers.

Armed with writs of seizure issued by U. S. District Court Judge Frederick Lacey in Newark, and accompanied by Federal marshalls, representatives of the recording and music publishing industries raided the following operations: Melody Recordings, Inc., Fairfield, N. J., whose principal is Al Cecchi, also known as Al Cohen. American Cartridge Recordings (ACR) and National Cinematape, Inc., Englewood, N. J. ACR is a division of National Communications Arts Inc., and



Elaborate Facilities

is headed by Alexander Magosci, Jr. Audiotape, Inc., Asbury Park, N. J., headed by Elias Saka.

Huge tractor-trailers were employed to transport the seized pirated tapes, blank cartridges, master duplicators and slave units to a warehouse where they were impounded.

The seizure writs issued by Judge Lacey followed a hearing at which evidence was presented by 54 music publishers that the above-named firms were infringing on their music copyright. The publishers, in a class action, asked for and were granted the writs of seizure and also asked for a permanent injunction prohibiting those firms from future involvement in the manufacture, distribution and sale of pirated recordings.

London Surges To Record 6-Month Sales

■ NEW YORK — London Records appears virtually certain to eclipse all its previous sales records for a six-month period, according to Herb Goldfarb, vice president for sales and marketing. Figures already on the books for the company's second (July to September) quarter

combined with current third (October to December) quarter projections show that earlier predictions of new record sales will be realized with ease.

Factors in the record-breaking performance include the chart dominance of such acts as Al
(Continued on page 52)

Kaminski To Bag Nat'l Promo

NEW YORK—Terry Knight has announced the appointment of Ed Kaminski to the position of National Promotion Director for Brown Bag.

Prior to his appointment, Kaminski comes to the label with ten years of record industry experience including positions of National Promotion Director for Liberty Records and Eastern Division Manager for Capitol Records.

Levinson Named UA VP

LOS ANGELES — Mark Levinson has been named Vice President of United Artists Records, according to an announcement made last week by Michael Stewart, President of the company. Levinson will continue to remain as General Counsel for United Artists Records.

Levinson joined UA in October of 1970 as General Counsel. He became Secretary of the corporation in June of 1971.

NARAS Hosts Recording Rap

NEW YORK — Overt recognition of and pride in New York musicians' exceptionally high degree of professionalism; a change in attitude toward working and living in New York; the need to publicize the town's recording achievements as other recording centers have been doing; less emphasis on clock-watching by studio musicians and greater involvement in trying to achieve success for a recording, and a possible reduction of the high studio rates, were some of the suggestions that highlighted an emotion-packed meeting of the New York members of the Record Academy (NARAS) on the evening of Wednesday, October 25th, in RCA's facilities.

Billed as "What Happened to Recording in New York?", the look at Gotham's recording scene featured a panel of two top union officials, Robert Crothers of the AFM's national office and Al Knopf of Local 802, plus Phil Kraus, head of the Musicians Recording Committee, Ms. Chris Conrad, a Special Assistant to Mayor Lindsay, Phil Ramone, president of the local NARAS chapter, producer and part-owner of A & R Recording Studios, and Buzzy Willis, director of R & B Music for RCA Records. Dick Jablow, NARAS counsel, served as moderator.

Merlis To Bearsville

NEW YORK—It was announced last week that Bob Moore Merlis has been named to the post of Operations Manager at Bearsville Records. The appointment, effective immediately, was made by Paul Fishkin, Bearsville's Director of Operations.

Merlis will be working closely with Fishkin in the label's New York office in a number of important areas including merchandising, packaging, promotion, publicity and research. He will also act as liaison between the label and Warner Bros. which distributes Bearsville worldwide.

Prior to his appointment, Merlis served as Press Representative with Warner Bros. in New York. He previously held an editorial post at Record World.

'Godfather' Boosts G&W Statement

NEW YORK—Gulf + Western Industries, Inc., last week reported higher sales and record net earnings from operations for both the fourth quarter and fiscal year ended July 31, 1972.

Net operating earnings for the three months ended July 31, 1972, totaled \$19.3 million, equal to 92 cents a share. This was an increase of 43 percent over the \$13.5 million or 63 cents a share reported in the fourth quarter of fiscal 1971.

Sales for the fourth quarter were \$450 million compared with \$407 million for the same three months of the previous year.

For the full fiscal year, net operating earnings rose 26 percent to \$69.6 million, equal to \$3.31 a share, on sales of \$1.67 billion. This compared with \$55.3 million, or \$2.61 a share, on sales of \$1.57 billion a year earlier.

For the year, net operating earnings were before a net loss of \$190,000, or one cent a share. The special charge resulted from a net loss of \$7.8 million on disposition of securities, offset by a gain of \$7.6 million from the exchange of securities in FBT Bancorp of Indiana, Inc., for Gulf + Western debt. The divestiture of the bank holding company was to comply with the recently-amended Bank

Famous Names Bailer

NEW YORK — Tony Martell, President of Famous Music Corporation, has announced

Metromedia Names Becce

NEW YORK—Jack Wiedemann, President of Metromedia Records, announced last week the appointment of Mike Becce as National Director of Promotion.



Mike Belle

Becce was most recently the Director of Promotion for Polydor Records. He also served as the National Promotion Director for Avco, MGM, and ABC Records.

Holding Company Act.

Total net earnings for fiscal 1972, after giving effect to the net charge for non-operating items, came to \$69.4 million, equal to \$3.30 a share. This compared with \$55.6 million or \$2.63 a share in fiscal 1971, which included a net credit of \$324,000, or two cents a share from non-operating items.

In leisure time, Paramount's motion picture "The Godfather" became one of the largest-grossing films of all time. During the period from its world premiere on March 16, 1972, to the end of the company's fiscal year, "The Godfather" brought in more than \$50 million in net film rentals, and the motion picture should make a strong contribution to fiscal 1973 results.

But the leisure time activities of Gulf + Western go beyond just one movie, or movies in general. Paramount once again was the second largest supplier of prime-time television programming to the three national networks. Famous Players, Ltd., Canada's largest theater chain in which Gulf + Western has a 51 percent interest, turned in another impressive performance.

The only segment of Gulf + Western's business that lagged behind fiscal 1971 was manufacturing.

the appointment of Irving Bailer to Director of Collection and Sales Administration.

Bailer a ten year veteran of the music industry has been with Famous for three years.



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RECORD WORLD NOVEMBER 4, 1972



**NOW OR
NEVER**

YOKO ONO
THE PLASTIC ONO BAND

The Moody Blues And Me

By MITCHELL FINK

■ NEW YORK—What position do you take when, as a professional in the music business, you are faced with writing about a group who you not only hold in awe for *their* professionalism, but who have provided the background music and perhaps the inspiration for a most important love affair. You certainly can't sit and write objectively about five guys who sang about Tuesday afternoons while you were living them.

Riding the music business merry-go-round, a music freak gets very lucky. Dancing in front of Jagger, asking your own questions of respected and long admired people, smoking joints in your living room with musicians you really dig, could, I suppose, jade a bit, taking the magic and perhaps mystery out of some of what you see. Maybe it puts it in perspective, maybe it reteaches that we're all human. But shaking Mike Pinder's hand backstage after a Madison Square Garden concert, I could only grin like a bat boy meeting Mickey Mantle.

Mike Pinder is one of five who call themselves The Moody Blues, a British group that presently, and almost unbelievably, has the Number 1 single and album in the country. Overdue is one thing, but the album, "Days Of Future Passed," and its hit single, "Nights In White Satin" were recorded with the London Festival Orchestra and released almost six years ago.

Their sound from the beginning, that is post "Go Now," has been remarkably original and virtually never copied. Try thinking of other artists who have ever interpreted a Moody Blues song, which has always seemed strange, especially since all five members create their own music and lyrics. There's so much to choose from.

In concert this ambitiously swirling head sound comes incredibly close to their records, probably closer than any peer group that so readily comes to mind. Sitting in the Garden being magnificently overwhelmed once again by the mating of instruments surrounded by words too often forgotten, I couldn't help thinking that it's been a long time in between gifts, December of 1970 at Carnegie Hall to be exact. Their act remains much the same as then except for the addition of material from their recent album, "Every Good Boy Deserves Fa-

vor," and their newest album, "Seventh Soujourn."

The concert sold out within two hours. A matinee show was added, and it too, was a sell-out. The group had specifically requested no press after the show. Executives of their own record company were politely asked to take the night off. The Moodies, as their history indicates, rarely seek publicity. Whenever possible, they shy away. These are the things you know up front, so it took some adjusting as I was suddenly being escorted backstage. There were no real questions to ask, I just wanted to use the time to say thanks for some pretty heavy things.

I realized soon that they were nice people. Ray Thomas, besides being a sufferer of morning sickness natural to a soon-to-be father, went out before the show buying up tickets from scalpers on 7th Avenue for the sole purpose of passing them out to kids on the street. All the while he was totally unrecognized. But then, the Moody Blues are rarely recognized, because no one personality stands out. Thomas' response to my telling him about being on *Record World's* cover was tantamount to his reaction to "How's England?" Fine, how are you?

Pinder was having trouble believing that a record released that long ago could be this popular the second time around without being considered nostalgia. I thanked John Lodge sometime before he was cornered by a frowzy Terry Moore (Terry Moore?). She was doing a lengthy hype on everything from her nightclub acts to her photographer. Lodge politely listened, but his eyes were somewhere else. Justin Heyward seemed nervous and somewhat removed, while Graeme Edge, seeing there were more than six people in the room, quickly vanished.

I stood around and thought of how most of the time it comes down to a question of balance. For me the Moodies raise many questions, and astoundingly, even answer a few. They're taking exotic trips into the future to the splendid accompaniment of daffodils and butterfly sneezes. They've dedicated an eternity to our great grandchildren. They've given me a friend to play with. Somewhere in their music they're trying to find you. If you haven't heard, you really haven't listened.

Knight To Keep Mom Exposed

■ NEW YORK—Terry Knight, president of Brown Bag Records, has announced that the artwork on the cover of the label's debut album by Mom's Apple Pie will remain unchanged, despite what Knight calls "one of the most outrageous witch-hunts ever stirred up by the record industry."

Knight confirmed that since the first censored trade ad was published (the one with the white "X") several radio stations have refused to accept the label's 60-second radio spots plugging the album. Knight said, "From what I've learned, the whole radio 'ban' was started by WIXY in Cleveland and WLS in Chicago." Both stations, Knight said, refused to run the spots on the grounds that they would only promote the "obscene" cover into the hands of "innocent and unsuspecting youth."

"These are the very same radio stations who tell the record companies when we ask them why they're not playing our product that they're 'not in the business of selling records,'" Knight stated. "Well if they're not in the business of selling our records then they sure as hell have gotten them-

FILM REVIEW

Diana Ross on Holiday

■ Diana Ross' extraordinary performance as "Billie Holiday" in the disgracefully fictionalized movie version of "Lady Sings the Blues," the autobiography Lady Day wrote with William Dufty, is exemplary in many ways, but perhaps most importantly in what it suggests about singers submerging their own styles when depicting other singers on the screen.

There have been so many movies in which singers portray singers—Doris Day as Ruth Etting, Ann Blyth as Helen Morgan, Susan Hayward as Jane Froman and Lillian Roth, Barbra Streisand as Fanny Brice—in which alcohol, drugs, incarceration, oppressive men figure that you can't expect much new from another movie about a troubled singer, and certainly you don't get it here.

What you do get is Diana Ross doing what Day, Streisand and the others didn't do — forget themselves when the time came to sing. In "Love Me or Leave Me" it's Doris Day singing the Ruth Etting songs. In "Funny

Where Are They Now?



Mark Farner, Spence Berland

selves right into the business of what every record company in the country has complained about for years . . . the business of outright discrimination against certain records which has absolutely no basis on either the record's musical content, its chart position, its 'local appeal' or any other lame excuse they can think of."

Knight said Brown Bag Records has not received "one single word of complaint from the public." According to Knight, "we shipped thousands of albums into the stores the first week alone based strictly on the superb reception the FM stations have given the album and the customer demand which resulted from the airplay. Not one has been returned."

"Girl" (the movie, of course, since none of Fanny Brice's songs were included in the show) it's Barbra Streisand singing "My Man." (Susan Hayward's voice was dubbed in her twin biographies by Froman and Roth.) She has reshaped her own style, blending it with that of Billie Holiday's so that she is not doing an imitation (wisely) but a reverential echo. The Ross voice, the tone of the instrument itself, is not far from the Holiday voice, when you think of it. Both are light and playful. Ross understands the Holiday phrasing and melody-revision, also. So she has the headstart she needs to help her pull away in the distance.

Her screen singing is remarkable, probably the best since Streisand's in "Funny Girl," and her acting is surprisingly effective, too, considering this is her first movie (she has barely been called on to emote in as much as one or two television skits) and considering that the three screenwriters seem to have done their

(Continued on page 24)

The Moody Blues Seventh Sojourn

The New .P.
TMS-7



LONDON

AMPEX
STEREO TAPE

ZBS Walks It Like They Talk It

■ NEW YORK — The letters ZBS stand for Zero Bull Shit, and that, more or less sums up the philosophy of the group of twelve people living on 40 acres in the middle of the Hudson River and Champlain Canal and doing radio. They have two large old houses and a group of barns that have been converted into living quarters and fully equipped studios and workshops.

The group came from all over, New Orleans, Canada, California, even Viet Nam with the financial aid of a guardian angel named Bob Durand, who had heard some of them on free form FM in New Orleans and wanted to back their country sojourn. There is Meatball Fulton, who had been a foreign correspondent for Pacifica stations, producer of BBC documentaries and film collaborator



ZBS Media

with Yoko Ono. Also, there is Bob Bilecki, alias "Snakeskin," an engineer from WUHY/FM in Philadelphia who designed and built the studios for ZBS, Michael Roach, a lawyer from New Orleans, Max & Miles, "two insane Wharton School graduates" who helped to keep the energy flowing, and Gail, Patricia, Billy and the rest of the kids on the farm. They spent the first year getting organized, or so they thought. as-

(Continued on page 39)

Ken Draper: The Consultant

By BEVERLY MAGID

■ For the past 24 years, Ken Draper has been involved with all phases of broadcasting, Program Director in all size markets, from KSTT in Davenport, Iowa to KEX in Portland, Ore. to WCFL in Chicago. For the past few years, he's been one-half of Programming d/b, (the other half being Chuck Blore) recently he's been honored as a Knight-Commander in the Knighthood Order of the Cross of Constanti-nople for his broadcasting achievements, the only other American, besides John Glenn, to be so honored.)



Ken Draper

Record World: Where do you think broadcasting is at today?

Ken Draper: Whenever the panic sets in, the results are what you hear. It isn't unlike the record industry. When there are no strong trends, or particular leadership, everyone is struggling, it comes out kooky, instead of strong. It's hard to look at our industry, and see where the strengths really lie.

RW: What do you think brought us to this situation?

KD: Our own ineptitude. I don't think that the radio industry has ever been very farsighted. I think that we deserve what we're getting. For 24 years, this is all I've ever done, so obviously I'm not unfond of the profession, but being objective, I think that we all sit around and take advantage of the media, the potential, without ever attaining it. We say that broadcasting has great potential, we say it's a great communications medium, and by being in it and relating to it, we get our pride. But we've never used it properly. We just took advantage of the breaks. Few people ever gambled a great deal, or risked a great deal. If you just follow the last 20 or 25 years of broadcasting, you have a lot of trouble finding people who went out and did inventive things or gutsy things in broadcasting. We're an inept industry, and that's the reason we get the last dollars spent in media revenue. After TV has been bought, and newspapers have been bought, whatever is left over goes to radio.

RW: With greater advertising on FM stations, how would that divide up?

KD: The big problem now,

is precisely that. With the big growth of FM, the competition for that dollar in broadcasting has multiplied, almost doubled. Now we're still trying to carve up that same dollar, only we have more people doing the carving, and therefore even more radio stations losing money, going broke. Our inability to read the future when we were riding the crest, at that time in our history when we were at the heights, has us sitting here now.

"We're an inept industry, and that's the reason we get the last dollars spent in media revenue."

RW: Isn't that the kind of thing that happens to those who are #1, at the top, you get feeling kind of smug?

KD: Partly, but I also feel and whenever I say this, people say that it's also true in other industries, but I don't care if it also happens in the oil industry or with doctors too. Go back to when top 40 began, and there was a new peak, there were lots and lots of people who took advantage of that, without contributing anything. They went out and taped other people's ideas, other people's radio stations. They could steal the ideas, put them on in your city, and radio stank so badly at that time, that even if you were half-assed you could succeed. Those people weren't particularly creative, they just borrowed from somebody who was leading. And we've come away with the illusion that there are lots of inventive people in broadcasting, but really two or three of them set that pace, and the rest all just followed. So we rode that crest for

(Continued on page 39)

LISTENING POST



Beverly Magid

■ WIXY-Cleveland . . . Program Director Chuck Dunaway has been promoted to the newly created position of Operations Manager of the Globetrotter Communications station in Cleveland. He has been program director since 1970 at WIXY and before that was at WKYC, in Cleveland, and at KILT, KLIF, and WABC.

BERLIN . . . Mark White, station manager of the American Forces Network in Berlin, likes to keep up with the whereabouts of all former AFN Berliners, so if any of you ex-announcers, newsmen or jocks are reading this, please contact Mark c/o AFN Berlin, APO New York 09742.

WGLD-Oak Park, Ill. . . On Halloween night, WGLD will re-broadcast the Orson Welles' program of the landing of the Martians which was originally run 32 years ago, creating then a near panic across the country. Considering the state of our ecology, the Martians would be better off staying in their sunless, airless, greenless planet.

FCC-Golden, Colo. . . The application of Voice of Reason, Inc., for authority to operate the former facilities of KICM, has been denied in a Decision by FCC Review Board Members. The Board concluded that Voice of Reason engaged in an unauthorized transfer of control of the station, failed to demonstrate its financial conditions, and did not show that it possesses the requisite character qualifications to be a Commission licensee.

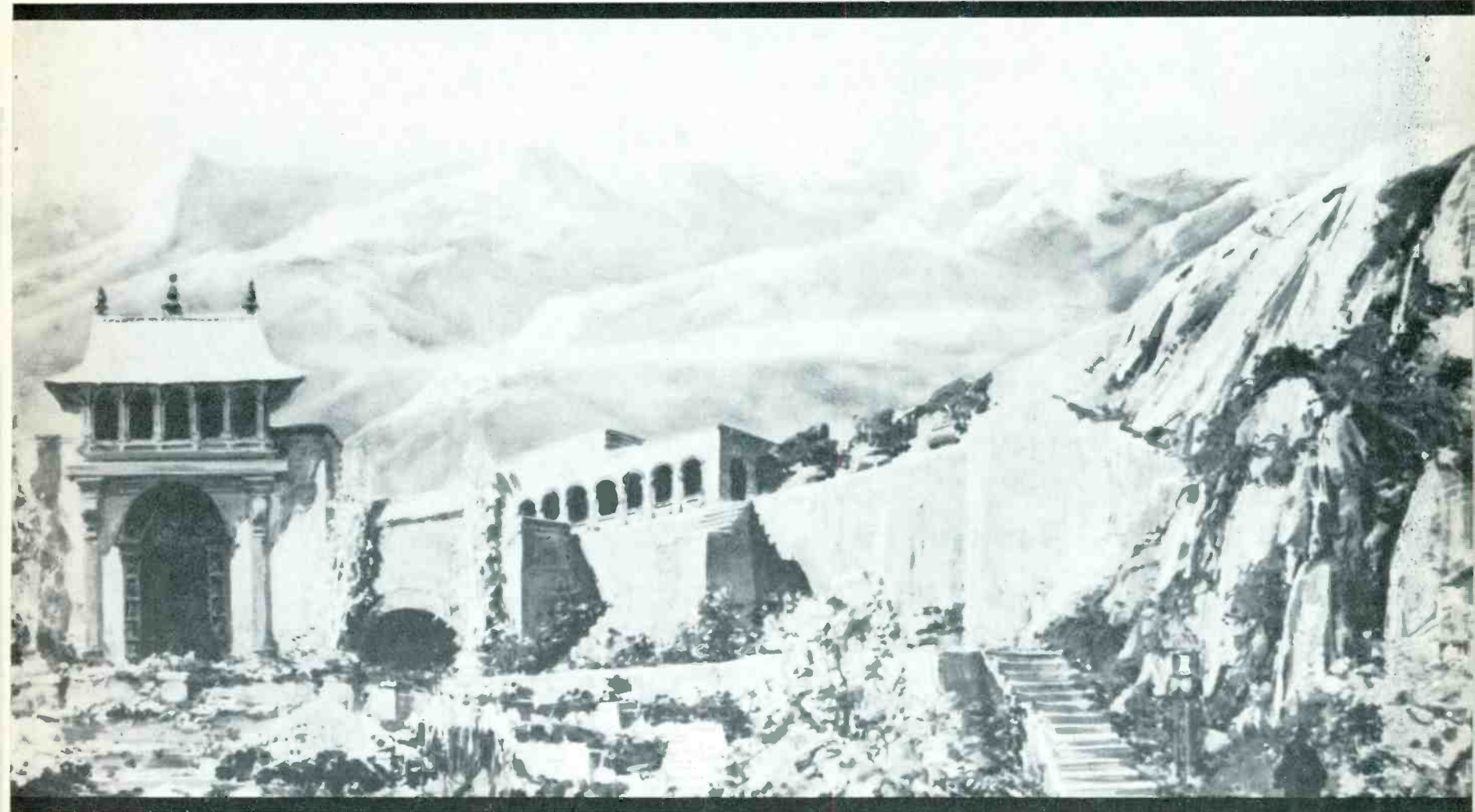
FCC-Greenwood, Miss. . . A motion by The Greenwood Movement, a civil rights organization, and various individuals, for reconsideration of a July 19, 1972 Commission action ordering Leflore Broadcasting Co, Inc. to file its renewal application for WSWG, by November 1, 1972, because of substantial questions about Leflore's operation of the station, has been partially granted by the Commission.

KSAN-San Francisco . . . October 26 will re-create San Francisco radio of 10 years ago with morning man Don Sherwood (who in his old tradition, may or may not show up) who was at KSFO and will start things off, followed by Gary Owens from

(Continued on page 39)



on the horizon for '73



BELL RECORDS
proudly announces the acquisition of
THE ORIGINAL SOUNDTRACK
from
ROSS HUNTER's Production of
"LOST HORIZON"

for Columbia Pictures

Music composed and conducted by **BURT BACHARACH** Lyrics by **HAL DAVID**

BELL RECORDS A Division of Columbia Pictures Industries, Inc.

By JOHN GIBSON



John Gibson

■ **BYRDS BACK IN AIR:** Geffen's office confirms that the Original Byrds have finally gotten into the studio (last Monday) and have begun recording . . . Also While We've Got You On The Line: Jackson Browne and the Eagles are in studios in December and January respectively . . . Coverage of the Rolling Stones recent tour continues to trickle out, with the Wit And Wisdom Of The Rolling Stones in Oui, and Truman Capote's version of the tour imminent for Rolling Stone. Some are beginning to tremble already . . . Elected: Alice Cooper, a name in the news these days, has been elected Homecoming Queen at the University of Houston (that's right: in Texas). Alice, of course, was thrilled to death . . . Discovering America?: You've probably been wondering what Van Dyke Parks has been up to lately. When last seen he was in Sunset Sound helping a Japanese group called Happy End make an album . . . Attention Esquire: Mo Ostin seen in New York last week wearing a tie . . . Mo was in town for Randy Newman's Philharmonic Hall date. Also winging in on the WCI Jet were Joe Smith, Stan Cornyn, Bob Regehr, and Dr. and Mrs. Irving Newman (celebrating, by the way, their 33rd anniversary.) Uncle Emile Newman was at the baton, conducting Randy's modest 50 piece group, and wearing orange socks.

■ **DUD DUDE:** The much touted Broadway musical Dude thundered to an early close last week, reportedly at great expense . . . Chuck Pullin said this week he has a friend who saw the Mom's Apple Pie cover and remarked, "It's undercooked." . . . Alice Cooper set to guest on "All In The Family," playing a new neighbor of Archie Bunker's . . . Remember Phlorescent Leech and Eddie playing a benefit gig at the end of the month at the Olympia Brewery in Tumwater? Now it can be told that the benefit is for the American Kidney Foundation, a just cause indeed . . . Livingston Taylor has gotten a band together and is playing in Boston. Also he's near complete on his new El Pee . . . Racking Up The Grosses: West Bruce and Laing's concert at Radio City sold out in 3 hours . . . Mark Almond in rehearsals now for their November tour. Jon Mark having a little trouble holding on to his guitar . . . Charlie Greene and Eli Bird bopping around Europe making foreign deals for Greene's labels. Last seen crossing the Rhine, eyeing the Orient . . . Columbia's custom label Great Western Gramophone releasing first album this week. Group and title is "Glenco." The album has been out in Europe for some time . . . Joni Mitchell's latest album finished and will be out in about five or six days.

■ **ALLMANS DEAD TOGETHER:** The Allman Brothers and The Grateful Dead will be playing together in Houston November 18 and 19. Phil Walden will be recording the Allman's set, and the portion of the show that the two groups jam together, and both will be released. The Dead's upcoming three record set from WB fulfills commitments, and the group and management is presently thinking of new ways to sell records. More on that later . . . Rod Stewart and Faces reported recording in London for WB . . . Funky Quarters in San Diego, a well respected club in those parts, was firebombed last week, pretty much devastating the place. Owner Tony Habib is still trying to figure out why . . . Kathy McDonald forming a group, and already signed to Spindizzy . . . Ill and Injured: Miles Davis broke some legs and a jaw in a Henry Hudson Parkway accident; and Andres Segovia suffered leg injuries (minor) when the London taxi he was riding in hit two cars . . . Albert Hammond on Moody Blues tour. All dates sold out . . . Hot on the heels of his tour-de-force party at Big Al's two weeks ago for Delbert and Glen, Clean President Earl McGrath searched high and low in New York for 300 lb. plus go-go dancers to do the Funky Waddle at Delbert and Glen's Max's Kansas City opening. Unfortunately, he came up empty handed, so to speak. More on boffo party later . . . Don McLean still working on his next album in New York. Wants it to be "just right" . . . Did Epic really get the soundtrack album to the porn-giant "Deep Throat"? . . . Bob Moore Merlis, in addition to new duties as Bearsville label manager, is managing a new group called The Planets. He describes them as "Eddie Cochran backed by the Who."

CLUB REVIEW

Beautiful Debut For Whole Oats

■ **NEW YORK** — Atlantic recording artists Daryl Hall and John Oates, together known as the group Whole Oats, made their New York debut at Paul Colby's Bitter End last week, and on the evidence of several visits to see them as well as listening to their just released Atlantic album, I think these two young men emerge as the most refreshing American artist/writers in a very long time. Easy comparisons can be made to the vocal style of Bread, but this group has a definite sound of its own. What kind of sound is hard to say, because they have an incredible range of material, as displayed with remarkable ease and self-assurance for a group just starting to appear live together.

Hall and Oates performed much of the material from their Atlantic album. As songwriters alone, these guys should be making their publishers rich quickly, since almost every cut on the record has top of the charts single potential. Whole Oats can go from the rollicking and rocking "I'm Sorry" and "Goodnight and Goodmorning" to the gentle, evocative "Waterwheel," "Southeast City Window," and the poignant "They Needed Each Other." During

the course of the week, the group performed some new material, as yet unrecorded, but destined to be so, such as "I'll Be By," and "Had I Known You Better," an exceptionally beautiful ballad. The double pleasure to report here is that this group can sing as good as they write. In fact, their vocal harmonizing creates a marvelous mosaic of sound, each voice complementing the other and filling their music with wonderful moments of surprise. The highlight of the set was their delivery of "Lilly (Are You Happy)," the kind of song which gives the words "commercial sound" good meaning again. As performed live, this song had enough soaring climaxes to defy the word anticlimax.

Daryl Hall plays keyboards and mandolin; John Oates plays guitar, and Neil Rosengarten made most effective use of the mellotron, an instrument that fits this group like a Moody Blues glove. Whole Oats are a new and glorious addition to American talent and, of course, Atlantic records.

Headlining the bill was Warner Bros. artist Tim Buckley, who was reviewed in concert last week. Robert Feiden

CLUB REVIEW

Good Time With Lighthouse

■ **LOS ANGELES** — Watching a group over a period of time is always great, especially when they're developing and growing all the time. Lighthouse in the last few months has gone through some personnel changes now numbers ten and is tighter than ever.

They've kept their big group sound, and the individuals although featured, are well integrated into the over-all feeling. That feeling is definitely fun and good. They played songs from their earlier Evolution lp's such as "One Fine Morning," "Old Man," my personal favorite "Sweet Lullaby," as well as the current single "Sunny Days." But whatever Lighthouse was into, their total enjoyment was so evident, you just had to have a good time along with them.

Beverly Magid

Reid Addressing Gavin Confab

■ **LOS ANGELES** — Charlotte T. Reid, member of the Federal Communications Commission, will deliver a major address on "Radio Programming-Its Public Responsibilities" at Bill Gavin's Seventh Annual Radio Program Conference in San Francisco.

Mrs. Reid is scheduled to address some 800 broadcast and record industry executives on Friday morning, Dec. 2, at the St. Francis Hotel. The changing scene of radio programming and the future role of radio are among areas she'll explore in her presentation.

Ruth Maitland Dies

■ Ruth E. Maitland, mother of J. K. Maitland, President of MCA Records, Inc., passed away on October 24, 1972, at St. Clair Shores, Michigan.

JOHN HAMBRICK
Windmill In A Jet Filled Sky



BROWN BAG RECORDS
Distributed by United Artists Records, Inc.



Clive Davis: Candid Talk (II)

By MITCHELL FINK

Record World: Other than Columbia the only other super successful branch system is fed product by three major labels. Does the fact that the CBS branch system is fed only by Columbia/Epic create more pressure to acquire and develop hit product?

Clive Davis: It conceivably could. But, we've been fortunate in having great success for a substantial number of years and it hasn't let up long enough for us to consider a question like that. It's just kept going. To me, having your own branch operation is a terrific advantage. Independent distribution might be good for some companies, but for us, branch distribution has given us great results. Obviously, the people who work for us only carry our records.

To the outside world it might look like we might have a larger roster than others, but the number of records carried and worked by a Columbia promotion man might be much less than that carried by a man working for an independent distributor, who might have the product of 15 to 20 companies. We even have a separate promotion staff for Epic and our custom labels.

RW: Having a system like that, you have to keep feeding it all the time. If it's feeding itself fine, but if it's not?

CD: Then you're in trouble. Then the answer is to cut your overhead. It's unwise to experiment more. You can't just take on more new artists. Some companies, before they cut overhead, gamble to a great degree. The feeling of some executives is that if one breaks through, it can pay for all the failures. I strongly take issue with that kind of philosophy. It can choke you. You end up not doing a good job with the key artists that you've got. It's never been productive to play roulette. In the past I've seen it happen in certain companies and in each case I think it's led to financial disasters.

RW: What was your role in the negotiations with Allen Klein and Bhaskar Menon regarding the Bangladesh album? They were quite vocal then, but we never heard from you.

CD: The battle was between Allen Klein and George Harrison on the one hand and Bhaskar Menon on the other. What occurred was that I met with Harrison well before the event and had told him that insofar as I was concerned Bob Dylan could be on the album. Later they asked me if the album were to be distributed by Columbia what would the financial terms for distribution be. I gave those terms and they then got terms from Capitol which apparently were considerably less than what Columbia had offered. This led to a battle. Capitol eventually raised its terms and ended up with disc rights in the U. S. and we were given the U. S. tape rights and foreign disc rights.

RW: Did you hold the ace in that you had Dylan?

CD: It wasn't a question of holding the ace. Initially Klein

wanted to give us the whole thing. They were all very satisfied with our original terms. But it was unrealistic to expect Capitol to let Columbia distribute the whole thing. It was going to be done on a non-profit basis; it was not to be a great plum, just a question of under what arrangement could the most amount of money be given to charity. Then it was a question of working out the arrangement with Capitol.

RW: At one time, Ode Records was a Columbia custom label. Obviously, you don't want to speak for Lou Adler, but for yourself, why didn't the association work out?

CD: An association doesn't or does work out when an artist and his producer are creative enough to break through. Lou Adler is an excellent producer and he'll be tops for many years. However, there are fertile and dry periods in the lives of individuals and companies—no one remains hot forever. Lou Adler had hits with us. We had an enormous gold record with Scott McKenzie's "San Francisco" record that sold millions around the world. We had the group Spirit and still have them today, and they have enjoyed success too. There's not a Spirit album that's sold under 200,000 copies. But basically, Lou Adler was not going through a particularly productive period then. During an age where public performances were creating the superstars, no other act he worked with performed publicly. That's a pretty telling point.

I want to point out though that even where we didn't have hits with Lou, the distinctive factor, even if the groups didn't make it, was that his production was much superior to most of the artists he was working with. Every production was clearly qualitative. If an artist were up to his standard, then watch out. Carole King, as an individual star, and Lou, are a great combination. Cheech and Chong represent more of Lou's entrepreneurial eye than anything else. I'm very happy that he's had success. He's a man of taste and style and ability.

RW: Going back a bit to Geffen and Nyro, do you think the trade showed irresponsible journalism in printing what David Geffen alleged was the deal?

CD: I really don't know what David Geffen alleged. I don't know if what was printed conformed to the information he gave. Initially I do know the trades were irresponsible. If they got a story that Laura Nyro had signed with Asylum Records—they could have called Columbia to find out if in fact she had. Instead it received headlines, when in fact she had not signed with them, and Columbia could have told you she had not.

RW: I'm talking about the case where David made public the amount Laura received.

CD: The amount Laura received is different as well. I'm not sure
(Continued on page 14)



"I'm not sure if David Geffen had it to do all over again today, he would reveal the amount. He was understandably upset."



"... the cost to CBS on the Laura Nyro deal was far less than what was reported in the trades."



"Another asset of size is our market research data that I don't believe any other company has."



"... there's no way that a company with bureaucracy could fulfill and keep happy the likes of Chicago, Santana, Leonard Bernstein, Laura Nyro and Johnny Cash."

KC 31929

Columbia



WINDFALL

WEST, BRUCE & LAING Why Dontcha

**Leslie West
(the mountain
of Mountain),
Jack Bruce
(the cream of Cream),
and
Corky Laing
(Mountain's
beater of the skins)
are
now
West, Bruce & Laing,
whose debut album,
on Columbia/ Windfall,
is
"Why Dontcha"
and,
well,
yeah.
On Columbia/ Windfall**



Dialogue

(Continued from page 12)

if David Geffen had to do it all over again today, he would reveal the amount. He was understandably upset. Laura was a very strong part of his life and perhaps he was reacting emotionally at the time.

It's been well reported that David's upset at the time extended to both Laura and myself and I'm happy that in time this thing has passed over. David and I were friends and had a long-standing successful relationship before that and it made it that much more trying. To me it was a normal thing to try to convince a Columbia artist to stay with Columbia, especially one that I personally signed. But, this is a business of emotion and strong feelings and involvements. I've never gotten into what the terms actually cost Columbia. I prefer not to comment on it. I don't feel it's right that financial terms of a deal be made public. I don't think that if David Geffen made a sizeable deal for Asylum now that he would agree that the terms be published in the trade papers. I do want to say, however, that the cost to CBS on the Laura Nyro deal was far less than what was reported in the trades. At the time it was made, this deal was basically for the purchase of her music publishing company. It included her artist contract but was, as I said, primarily a stock transaction for her publishing company. It was consummated well before the time it was finally reported in the trades. The cost to CBS was what CBS had to pay for its stock on the open market at the time the deal was being made. This was a much lower price than was the market price per share when the deal was being reported. Actually, it's a fairly happy circumstance for everyone, when the market value goes up. My feeling is that I hope CBS stock goes up to \$1,000 per share so that the value to any recipient is greater than at the time he or she got it. It only means we've all been successful.

"At this point I am not considering anything that would take me out of music."

RW: How do you see the future of industry functions and conventions—the NARM convention and such. Do you think that any change is required?

CD: Yes. It can get out of hand when there are so many conventions. What happens is that it tends to find its own level because the key people of the industry can only attend a certain number of them. Conventions that don't have attendance by those key members must fall by the wayside, because invariably they lose the interest of others. I would say there are useful purposes served by some. I'd be wrong to condemn every convention. It's easy to do so and it's hip and expected, certainly among creative people. I find, for my own purposes, the Columbia International convention obviously invaluable. I feel it's invaluable to the people of our company. The nurturing of ideas that goes on, the warmth of relationships that are kept intact, the introduction of new thoughts and new artists and their music creates a terrific flow of energy back and forth. Also, in the past years, I have found the NARM convention to be of value to me. I know it's not fashionable to say so, but I have found it of interest and of value. I am not one to spend my time going from Pittsburgh to Cincinnati to meet dealers and speak to them. I am in touch with Columbia's field organization and I believe in a constant stream of information from the field. But I find it very valuable over a concentrated period of two or three days to see a great variety of customers and have a definite period of time to talk with them. I'm just talking from my own particular point of view. It's a necessity to know your customers and it's convenient to see them all in one place. Also, I have used NARM in the past as a means of gauging policies I might consider putting into effect. Before I introduced the variable pricing technique, I gave a speech at NARM and saw the reaction to it. I also used it at the time that mono was phased out and stereo came in. It was useful for me to send out trial balloons to solidify my own thinking.

I have found at a given time the Gavin and Rudman meetings to be useful, not necessarily for the business that's transacted there, but for the opportunity to have, in one place for a set period of time, a substantial number of radio programming people; to see what the given range of feelings are at a particular time. I am not a convention goer. Other than our own convention, I try to attend no more than two meetings a year. A combination of NARM, which I've attended every year, and either the Gavin or the Rudman convention, seems to me sufficient. From my point of view, more than that becomes repetitive and on a diminishing scale of importance.

(Continued on page 24)

ASCAP Meet Set

■ NEW YORK — The semi-annual East Coast membership meeting of the American Society of Composers, Authors and Publishers will be held on Wednesday, November 1 at 2:30 PM at New York's Americana Hotel.

Vanguard Adds New Licensees

■ NEW YORK—Vanguard Records announced the addition of three licensees to the company's foreign distribution chain. The Gramophone Company of India Limited, The Gramophone Company of Pakistan Limited and E.M.I. (Lebanon) S.A.L. are located respectively in Calcutta, Karachi and Beirut. They are all subsidiaries of E.M.I.

CONCERT REVIEW

Newman Does It All At Philharmonic Hall

■ NEW YORK — Randy Newman didn't play any new songs at his Philharmonic Hall show last Friday (20). In fact, except for the lack of intimacy the first half of the show wasn't much different at all from his recent appearances at the Bitter End. Somehow, though, the songs and their delivery have such humor and power that no matter how many times one sees Newman in concert, they continue to evoke the kind of simultaneous tears and laughter that few if any current artists are capable of.

Of course, there was also the second part of the show, a different kind of triumph, during which Newman was accompanied in concert for the first time by a lush, 50 piece orchestra. And although the orchestra wasn't consistently as together as they could have been, they were good enough to bring out new dimensions in familiar Newman classics like "Love Story," "Lonely At the Top" and the highlight of highlights,

Hugs For Prine



Atlantic Records artist John Prine received one of his most unique receptions when he was invited to the home of KDAY's Wolfman Jack to tape a feature-length interview. The interview followed Prine's SRO engagement at the Troubadour in Los Angeles. Left to right: Los Angeles Times music critic Robert Hilburn; Wolfman Jack; Prine; and Al Bunetta, Prine's manager.

"I Think It's Going To Rain Today."

The fascinating thing about seeing Newman live is that it really strikes one that the songs which speak so movingly and bitingly about the lowliness of man and the meaninglessness of life disprove their theses by their own artfulness; and that his self-deprecating humor, such as the line about his songs only having three chords, is also refuted by some of the best and most appropriately dissonant keyboard and orchestral embellishments available in music today.

Randy Newman is probably about the best pop songwriter in the land right now, and his interpretations of his songs are just as good as the songs themselves. The songs are short and concise, and his lyrics and melodies couldn't be better wed. At Philharmonic Hall, he also proved himself a consummate orchestrator. Who could ask for more?

Mike Sigman

20th In Almac Pact

■ LOS ANGELES—Russ Regan, President, 20th Century Records, has just finalized negotiations with Al DeLory, President of Almac Productions, with the signing of Pat McManus to a long-term recording contract with the label. The singer-songwriter's debut single, "Concert" is now being rush released by 20th.

Green Joins 3 Dog TV Special

■ NEW YORK—Al Green will join Three Dog Night to welcome in the New Year on their "New Year's Rockin' Eve" spectacular. The show, which will emanate from Times Square in New York and the Queen Mary on the West Coast will be aired on the NBC-TV network from 11:30 to 1:00 a.m.

**You can
have her soul
for a song
but the lady's
not for sale.**

**"The Lady's Not For Sale"
A new Rita Coolidge album.
On A&M Records
Produced by David Anderle**



ROD STEWART—Mercury 73344

ANGEL (Arch, ASCAP)
Melody Maker's number one vocalist for the second straight year takes off on a Jimi Hendrix tune from the monster "Never A Dull Moment" album. "The Throat" has another biggie on his hands.

JAMES BROWN—Polydor 14153

I GOT A BAG OF MY OWN
(Dynatone/Belinda/Unichappell, BMI)
Papa Brown's got a brand new bag, and it's reminiscent of his late sixties sound. This chunk o' funk should outrun "Good Foot."

DR. HOOK & THE MEDICINE SHOW—

Columbia 45732
THE COVER OF "ROLLING STONE" (Evil Eye, BMI)
Those "Sylvia's Mother" guys come back with another Shel Silverstein novelty. Its the kind of silliness that took them to number one. Could happen again.

ESTHER PHILLIPS—Kudu 910 (CTI)

I'VE NEVER FOUND A MAN (East, BMI)
Little Esther has really grown up, and and this soul swinger is her best effort for label. Solid chance for a major breakout here with big spins and sales.

ROWAN BROTHERS—Columbia 45728

ALL TOGETHER (Great Spirit, BMI)
From the already much-lauded debut album comes tune that could make brother act the most promising duo for the new year. Very together.

DONNY MANN—Avalanche 36014 (UA)

NO MORE CHILDS PLAY (Unart/Bonishtar, BMI)
Singer debut with driving r&b number that could give label its first really big record. Pop crossover is inevitable, and could bring an avalanche of sales.

JOEY HEATHERTON—MGM 14434

I'M SORRY (Champion, BMI)
Her last outing, a remake of Ferlin Husky's "Gone", was a hit and now the versatile and vivacious Joey redoes Brenda Lee's number one. Fine demographics.

LOUDON WAINWRIGHT III—Columbia 45726

DEAD SKUNK (Frank, ASCAP)
Novelty tune about dead animals on the highway with a cute country feel is a fine choice for writer/singer's initial release for label. Witty.

LITTLE JOHNNY TAYLOR—

Ronn 66 (Jewel/Paula)
AS LONG AS I DON'T SEE YOU (Su-Ma/Rogan, BMI)
Always charting in the r&b column, Taylor is bound to eventually have a pop hit. This swinger, which sounds a bit like "Hold On I'm Coming," could do it all.

LINDISFARNE—Elektra 45819

DON'T ASK ME (R&M, ASCAP)
"Lady Eleanor" opened the pop charts for this English group, produced by Bob Johnston. Is it a hit record? Don't ask.

SONG OF THE WEEK

LADY SINGS THE BLUES (Jobete, ASCAP)

ROGER WILLIAMS—Kapp 2189 (MCA)
LEE HOLDRIDGE—Paramount 0184 (Famous)
Love theme from the Diana Ross flick about Billie Holiday gets two distinctive treatments here. These are the first two cover versions of the Michel Legrand score and both are excellent. Both use pianos as their lead instrument most of the way, but Holdridge's version has a great harmonica solo. And the battle is on!

SAILCAT—Elektra 45817

BABY RUTH (Skyhill, BMI)
"Motorcycle Mama" hurled this group right on top of the pop heap, and this tune about another "mama" is a bit harder than previous outing. Should continue success story.

CASS ELLIOT—RCA 0830

DOES ANYBODY LOVE YOU (Irving, BMI)
One of the biggest female artists in the past decade has had a little trouble lately, but this new entry has the potential to break the slump. Fine hook.

YOKO ONO—Apple 1853

NOW OR NEVER (Ono, BMI)
One of the world's foremost women, Mrs. Lennon comes forth with another solo effort, and this time she's more melodically and lyrically sound. Important message, so listen.

EDDIE HOLMAN—GSF 6885

I'LL CALL YOU JOY
(Schoochiebug/DeAngelis/Shuman, ASCAP)
"My Mind Keeps Telling Me" was label's first chart record and Holman had it. This ballad beauty spotlights singer's incredible voice with some lovely string lines for support.

BOBBY BYRD—Brownstone 4209 (Polydor)

SAYIN' IT AND DOIN' IT ARE TWO DIFFERENT THINGS
(Dynatone/Belinda/Unichappell, BMI)
Penned and produced by James Brown, "the creator," this thumpin' pumpin' soul item will send Byrd soaring once more.

ALLMAN BROTHERS BAND—

Capricorn 0014 (WB)
ONE WAY OUT (Rhineland, BMI)
Georgians swing on this Elmore James blues number, and the result is perfect FM fare. Taken from top lp, "Eat A Peach."

JOHN ROWLES—Kapp 2186 (MCA)

TOUCH AND GO (Fullness, BMI)
Singer made some noise last year and he returns with this Jerry Fuller song. Veteran arranger Al Capps produced and arranged. Maybe.

CLIF AND MARTY—Mosaic 19001 (Scepter)

MONSTER MOVIES (Our Children's/Iguana, BMI)
Cutie about all our favorites in those terrific horror films. Duo wrote and arranged tune that could be leftfield enough to be in the game.

BEE GEES—Atco 6909

ALIVE (R.S.O., ASCAP)
Another Bee Gees romantic gem filled with those lush strings and velvet harmonies. From their new lp, "To Whom It May Concern", cut could outdistance "Run To Me" smash.

JOHN DENVER—RCA 0829

ROCKY MOUNTAIN HIGH (Cherry Lane, ASCAP)
Title cut from his new lp is a tribute to Denver's Colorado country. Folk at its best with a perfect vocal from this fine artist/writer.

THE O'JAYS—Phila International 3522 (CBS)

992 ARGUMENTS (Assorted, BMI)
Terrific follow-up to the super hit "Back Stabbers", group strikes again with another funky Gamble-Huff production. Also featured is a great Thom Bell arrangement. Can't miss.

JOAN BAEZ—A&M 1393

TUMBLEWEED (Denny, ASCAP)
Culled from her "Come From The Shadows" album, tune is a tender drifter song that fits Ms. Baez's crystal voice to a tee. Good FM material.

SHIRLEY BASSEY—United Artists 50961

AND I LOVE YOU SO (Mayday/Yahweh, BMI)
Title cut from her new album is a Don McLean ballad. Sultry and sassy Ms. Bassey always is a must MOR-wise, but this tender love song could easily hit pop as well.

NINO TEMPO & APRIL STEVENS—A&M 1394

LOVE STORY (Famous, ASCAP)
The most covered song of the past year gets another reading by top duo of the early sixties. Carl Sigman-Francis Lai classic gets its most unusual rendition here.

HARPERS BIZARRE—Warner Bros. 7647

POLY HIGH (Dunbar, BMI)
Co-produced and written by Nilsson, one is suspicious that he also is the lead singer on this cut. With the singer/writer easily the "star of the year" this ditty could easily break to the top.

SALLY KELLERMAN—Decca 33024

CHILD OF MINE (Screen Gems-Columbia, BMI)
ROLL WITH THE FEELIN' (Savona/Bumbershoot, BMI)
Star of various media, Sally now dips into recording. "Hot Lips" has a deep, sexy voice that works well on these two cuts. "Feelin" is title track from her album.

JUKIN' BONE—RCA 0823

CARA LYNN (Jukin' Bone, BMI)
Hard rockers from Skaniateles, New York rock on with this heavy rhythm item that progressives will love. AM crossover is highly plausible.

STEELY DAN—ABC 11338

DO IT AGAIN (Wingate/Red Giant, ASCAP)
Gentle rocker from "Can't Buy A Thrill" album has a bit of the Latin rock sound going for it. Solid production by Gary Katz.



THE NEW WAR ALBUM IS NOW AVAILABLE.

“THE WORLD IS A GHETTO”

Produced by: Jerry Goldstein
 in association with Lonnie Jordan & Howard Scott
 for Far Out Productions

United Artists Records & Tapes

LP: UAS-5652 / 8 TRK: U-8462/ CASS: K-0462

War's last album, "All Day Music," is an RIAA certified gold album.



RECORD WORLD ALBUM PICKS

ALL THE YOUNG DUDES

MOTT THE HOOPLE—Columbia
KC 31750

The group with the uncanny ability to sound like others while still maintaining their own identity have here what will undoubtedly be their most successful album ever. Best cuts are David Bowie's "All the Young Dudes," and Lou Reed's "Sweet Jane." Bowie produced, arranged, and plays some mean sax as well.

IN SEARCH OF AMELIA EARHART

PLAINSONG—Elektra 75044

Ian Matthews, Dave Richards, Andy Roberts and Bob Ronga have admirably revived in song the memory of heroine of the air Amelia Earhart. There's also a terrific version of Paul Siebel's "Louise." An excellent album.

GLEN TRAVIS CAMPBELL

Capitol SW-11117

Master of the country-pop-MOR idiom chooses from the songbooks of Hoyt Axton, Leon Russell, Cahn-Van Heusen and Foster-Rice, among others, to create a multi-faceted package. Opening track, Rennie Gaylord's "I Will Never Pass This Way Again," is a highlight.

WHISTLE RYMES

JOHN ENTWISTLE—Decca DL 7-9190

With some help from talented friends like Peter Frampton, the Who's bassist and least obtrusive member comes through with a second dynamite solo album. It's a fascinating package, from cover art to lyrics to the music.

IF THE MUSIC STOPS

TONY COLE—20th Century T-403

Singer-songwriter who sounds a bit like Neil Diamond at times has made a fine album with a distinctive pop orientation. Included are his current single, "Suite: Man and Woman" a commercial-sounding Diamondish song, "The King Is Dead," and several pretty ballads.

ANTHOLOGY

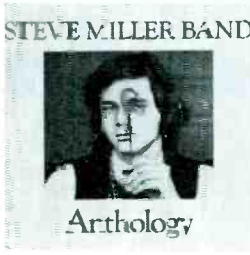
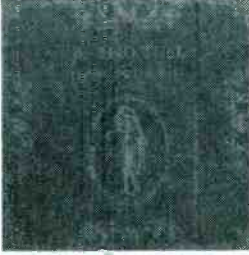
STEVE MILLER BAND—Capitol
SVBB-11114

Four sides of vintage Miller material, tracing his illustrious career from 1968 to the present. All the great Miller musicians who've since gone on to other things, like Nicky Hopkins, Boz Scaggs, Ben Sidran and Tim Davis, are represented.

FROM BEYOND THE GRAVE

THE AMAZING SPIDERMAN—
Buddah BDS 5119

First in a series of "rockomics" is the story of Marvel hero Spiderman and his dealings with Vulture, Kingpin and assorted other characters. Woven into the story are some eminently commercial sounds by the Webspinners, including the just-released single, "Theme From Spiderman."



VIRGIN

THE MISSION—Paramount PAS 8000
(Famous)

Two record set of the sounds of the new rock musical, with music, lyrics and production by Father John O'Reilly, presents a look at contemporary religious problems. The music ranges from hard and heavy rockers to more commercial pop items to change of pace ballads.

LIVING IN THE PAST

JETHRO TULL—Chrysalis 2TS
(Warner Bros.)

Two record set combining live performances and some British singles finally makes it to this country, extravagantly packaged. Ian Anderson & company have become a mighty big act over here, and this release will increase their ever-growing following.

AND I LOVE YOU SO

SHIRLEY BASSEY—United Artists
UAS-5643

Ms. Bassey, coming off a smash engagement at New York's Waldorf Astoria, seems ready for some big chart action with this album. Moving treatments of ballads like "If We Only Have Love" and "Ballad of the Sad Young Men" are effectively combined with the more uptempo "Jezabel" and "The Way Of Love."

THE GOOD THINGS IN LIFE

TONY BENNETT—MGM MV-5088

Tony's first album for the label is a deft combination of standards and new stuff. Included are the Bricusse-Newley title track, from the musical "It's A Funny Old World," which opens and closes the album, "Passing Strangers," "Mimi," and many more.

LION'S SHARE

SAVOY BROWN—Parrot XPAS 71057
(London)

Group that's gone through as many personnel changes as any in rock is back again, still spearheaded by guitarist Kim Simmonds. The music is good, solid blues-rock, and the result will be heavy airplay and sales.

WINDMILL IN A JET FILLED SKY

JOHN HAMBRICK—Brown Bag BB-14201
(United Artists)

John Hambrick, Anchorman for Cleveland's edition of ABC Eyewitness news, reports his musical story with a batch of country-folkish songs. They tell of his varied experiences and thoughts, and with the help of Charlie McCoy and a bunch of other Nashvillians, make for fine listening.

SPACE ODDITY

DAVID BOWIE—RCA LSP-4813

Previously released on Mercury as "Man of Words, Man of Music," this Bowie classic contains perhaps his best all-time song, "Space Oddity," and many other outstanding tracks. Current Bowie fans must get this package.

(Continued on page 45)

WE'VE GIVEN ELTON JOHN 30 DAYS...

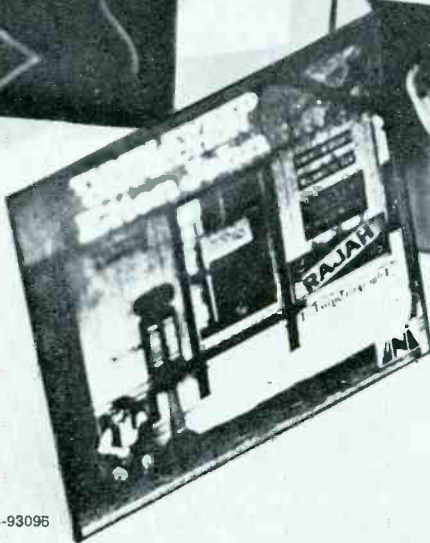


LP: 93105
8-Track Cartridge: 8-93105
Cassette: 2-93105



LP: 93135
8-Track Cartridge: 8-93135
Cassette: 2-93135

LP: 93090
8-Track Cartridge: 8-93090
Cassette: 2-93090



LP: 93096
8-Track Cartridge: 8-93096
Cassette: 2-93096



LP: 93120
8-Track Cartridge: 8-93120
Cassette: 2-93120

The 30 days of November
Because we're very proud of him, and of the 5 fine
records he's made for us.
So we've got a full campaign planned, with posters
and give-aways and even a special catalog.
November. It's Elton John's month.

Elton John.
On Uni Records And Tape.



By KAL RUDMAN



Kal Rudman

■ Chicago. Fantastic air play at the big-gun stations. The lyric is very timely. We think a lot of the people who already own the album will also buy the single.

Gilbert O'Sullivan. As we have said from the very beginning, this guy is not a one-shot artist. We think "Clair" will be one of the

biggest hits of the year. WPGC Washington reports "monster." WIBG reports "giant." New believers: WCFL, KXOK, WRKO, KDWB, WIXY, KILT. CKLW is reporting top five phone requests.

Hot new act: Limmie And The Family Cookin'. We have been talking about it since it was released. It pulls immediate phone requests. Key barometer station KLIV reports "It broke open in sales." This is confirmed by KJRB Spokane with a jump of 33-24 and WIBG Philadelphia. It is already #24 at WBBQ Augusta and is cooking in Seattle on the charts at both KJR and KOL.

Al Green. He is rapidly turning into one of the hottest recording acts of the decade. He is certainly the pride of Memphis. Sales exploded in Washington at WPGC 20-13 and in San Francisco at KFRC 23-13. All he does is record million sellers.

Stylistics. The r&b crossover records are the ones that are getting the biggest volume in our industry; both the single and the fantastic new album are selling in huge quantities. Look for

a lot of heavyweight stations to add the single next week. It is already up to #4 at CKLW, jumped 24-13 at KLIF Dallas, WIBG reports the album is huge. It went on KHJ in Los Angeles and WPIX-FM.

Billy Paul. Mark this artist down as a monster discovery of 1972. It has broken big out of Philadelphia at both WFIL and WIBG and also Detroit where it jumped 13-5 at CKLW. New Orleans is not far behind with a jump of 26-20 at WTIX. Strong action in the northwest with a jump of 39-29 at KJRB and air play at KJR and KTAC.

Jerry Butler. We not only have Gamble-Huff produced artists, but now we are getting hits from other artists doing Gamble-Huff songs. "One Night Affair" has exploded nationally r&b. For example, it is huge at WGIV in Charlotte. Pop stations have picked up the cue and the record is cooking at WIBG, KLIF, KJR, WBBQ, KNUZ.

Loggins and Messina. We have been very enthusiastic about this act since they first appeared on the scene. They have had their problems getting the country together to give them the hit single they so richly deserve. They have fractured audiences for a long time now in their personal appearances. Three big stations giving them a shot right now are: WIXY Cleveland, WRKO Boston and WRIT Milwaukee. Their album sales have been excellent, and it will only take a hit single or two to put them up there with the biggest names where they belong.

We are amazed at how many excellent records are being made today. Stations could find 30 records to replace what they are playing and still have a great sounding radio station. For example, "White Buffalo" Jimmy Tragas Buddah is another sterling effort by Cashman and West. The hooks are there.

Four Tops. Producers Steve Barri, Dennis Lambert and Brian Potter have outdone themselves in showing what they can do with this veteran act. The single is on a long list of key stations such as: KLIF, KOL, WTIX, KJR, KHJ, WIXY. The album contains some of the finest songs written this year. Side "A" is loaded with goodies such as "Turn On The Light Of Your Love," "Love Music," "When Tonight Meets Tomorrow," "Put A Little Love Away" and the single "Keeper Of The Castle." We also like cut 1 on side "B" "Remember What I Told You To Forget."

Polydor is getting red hot. Harv Moore at WPGC Washington and Derek Shannon at KTAC Tacoma (two key barometer stations) have already told us flat out that Slade will be a giant in their markets . . . We are convinced that the brand new James Brown will be his first across-the-board top 40 hit in a long time . . . The new Joe Simon is taking off quickly.

We are convinced that "You're A Lady" will be one of the great songs of the year 1972. WTIX and WIBG are on the version by Tony Orlando and Dawn. Peter Skellern is on WFIL. This song is so fantastic that any version that gets played should become a hit.

Blue Haze. There has been a lot of good talk about this record since it came out. This is the week it went on the kind of stations that can prove it is a hot record. WIXY, WCOL and chart action at WHHY and WBBQ.

Bulldog. This record has been out a little while and we have not doubted that it can be a hit. We think the MCA promotion staff is

(Continued on page 51)

The World's Greatest Jazzband of Yank Lawson & Bob Haggart
Featuring
Billy Butterfield - Bud Freeman - Vic Dickenson
Ralph Sutton - Eddie Hubble - Bob Wilber - Gus Johnson

PRESENTS A NEW ALBUM IN TIME FOR CHRISTMAS
"HARK THE HERALD ANGELS SWING" ON **WORLD JAZZ RECORDS** WJLP-5-2

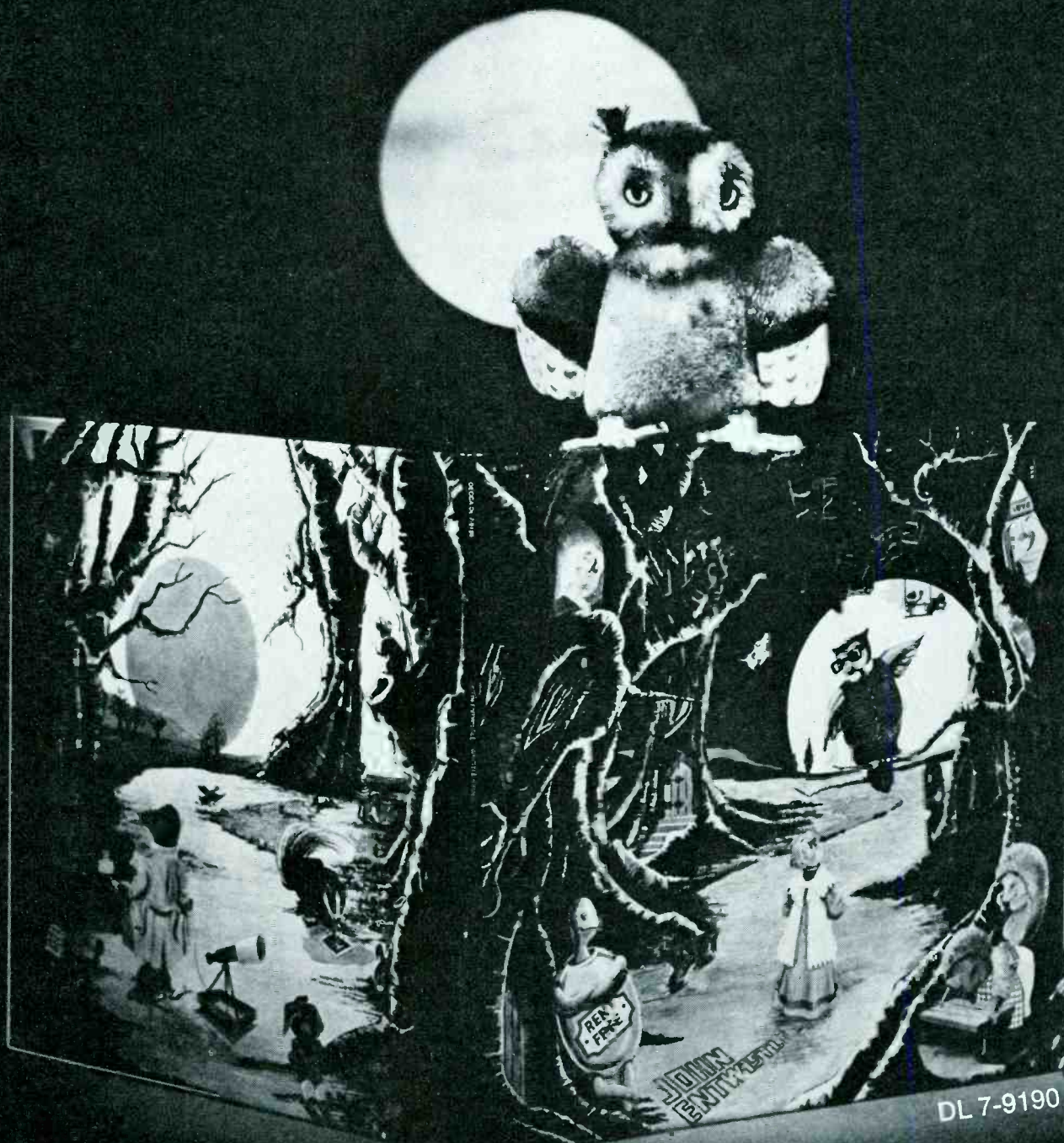
SIDE ONE:	
HARK THE HERALD ANGELS SWING !	2:35
LITTLE DRUMMER BOY	2:52
RUDOLPH THE RED NOSED REINDEER	3:49
SILENT NIGHT	3:52
JOY TO THE WORLD	2:43
SIDE TWO:	
JINGLE BELLS	3:08
WHITE CHRISTMAS	3:24
I'LL BE HOME FOR CHRISTMAS	1:49
THE CHRISTMAS SONG	3:15
WINTER WONDERLAND	3:08
DECK THE HALLS	2:50

THIS ALBUM CAN BE PURCHASED BY SENDING \$5.00 PER RECORD—CHECK OR MONEY ORDER TO WORLD JAZZ RECORDS, 4350 E. CAMELBACK ROAD, SUITE 204C—PHOENIX, ARIZONA 85018

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

DISTRIBUTORS INQUIRIES WELCOMED

John Entwistle Whistle Rymes



There's a certain mystique surrounding John Entwistle, bass player for The Who, that is difficult to pinpoint. Appearing aloof, almost detached from the theatrics of his cohorts, provides a basis for the obvious tightness so apparent on any WHO product or production.

On this, his second solo LP for MCA Records' Decca label, Entwistle thrusts his energies and talents as a composer, arranger, vocalist and producer, into this magical collection of songs. "WHISTLE RYMES," unlike

the dark and demonic portrait painted by "SMASH YOUR HEAD AGAINST THE WALL," Entwistle's first solo album, is more involved with everyday life and is more musical. "WHISTLE RYMES" is John Entwistle... a bit of black humor, an insight into his personal philosophies of life, a hint of rebellion against musical structure.

Assisted by Peter Frampton on guitar and several other unusually outstanding sidemen, the multi-talented John Entwistle is unleashed.





CAMPUS REPORT

Campus Record Sales

By GARY COHEN

Record retail on the university campus seems to be jumping this year. One important factor in its return is the interest in chain operations to open full line branches on campus—stores that stock albums and tapes of jazz, r&b, folk, and catalog rock, in addition to the Top 100 lp's. The other primary reason is that one of the larger college bookstore rack jobbers is moving away from racking college bookstores, and the rack outlets are being replaced by either student-owned and operated co-op record stores, or sophisticated local retailers, who also realize the need for a full line record store.

On my trip to Mt. Pleasant, Michigan a few weeks ago, I had the opportunity to visit retail outlets in Mt. Pleasant, home of Central Michigan University, and at two major Michigan campuses—The University of Michigan at Ann Arbor and Michigan State University at East Lansing. On the University of Ann Arbor campus, there are three record stores. The first, the University Cellar, is in the student co-op. The entire operation, which stocks records, soap powder, brooms, in addition to the usual textbooks and notebooks, is run by the students, who elect a board of governors to supervise the operation. The students run the record department, with (hopefully) two of them there at all times. Each one can order records from their local distributors, and they are open with Columbia, Capitol, WEA, MCA, and the others. On a Friday afternoon, there were at least 15 customers in the department at all times. They have a fine selection of jazz and blues, in addition to a fairly good stock of pop albums. They will also order any album they do not have in stock. Discount Records has a store on Campus, in addition to one located in the downtown Ann Arbor shopping district. The Discount was also filled with people, and their stock is a little more complete than that of the University Cellar, and one reason for this is that they have a larger store. Discount

also carries a decent stock of classical product, in addition to some 8-track and cassette tapes. The manager of the Discount is a 28-year-old music freak, who has worked for Discount for 10 years, and has been manager of that store for 5. The third store, Salvation, is your "local head shop." Their selection of albums is least comprehensive of the three stores, but that statement should not be interpreted to mean that all they carry is the Top 100 albums. They also carry pirated tapes, but none of them are from those released after the new copyright law took effect. All three stores advertise heavily in the local campus newspapers, and their prices are around \$3.50 for a \$5.98 list album, with sales of either specific albums or entire labels bringing the price down to about \$3.00.

At East Lansing, the two main record outlets are the Discount shop and the Disc Shop. This Discount is also a full line record store, but the aisles go from side to side instead of from front to back, making it more difficult for a customer to get involved in his browsing. They proved the value of having a co-operative record store on campus, though. Columbia's Weather Report were appearing for a concert at Michigan State, and there were 75 Weather Report albums in stock to back up the personal appearance. The store, the Disc Shop, was running a WEA "Everything Sale." All WEA product was on sale for \$3.19, and practically the only product they had in the store was WEA, approximately 10,000 albums between browser boxes and cut-case displays. According to the store's album buyer, they run sales like this often, having had a Columbia/Epic sale and a Capitol sale in the last few months. And with quantity buying and co-op advertising allowances, the store's cost of an album is brought down so they can offer the low prices mentioned. Disc, incidentally, has a stereo components department in the back of the store.

Elsewhere around the country, retail on campus is important, too. Most of the Dis-

(Continued on page 39)



COLLEGE RADIO AIRPLAY REPORT

WBCR—BROOKLYN COLLEGE

Brooklyn, N. Y.
Louis Lewow
ALL THE YOUNG DUDES—Mott The Hoople—Col
DINGY DELL—Lindisfarne—Elektra
MEGAN MUSIC—Megan McDonough—Wooden Nickel
RHYMES AND REASONS—Carole King—Ode
WHOLE OATS—Daryl Hall & John Oates—Atlantic

WCBN-FM—UNIV. OF MICHIGAN

Ann Arbor, Michigan
John Blattner/Chris McCabe
ALBUM III—Loudon Wainwright—Col
BLUES ORIGINALS—Vol 1-6—Atlantic
M.J.Q.—Legendary Profile—Atlantic
RECYCLING THE BLUES AND OTHER RELATED STUFF—Taj Mahal—Col
SKYLARK—Capitol
ST. LOUIS TO FRISCO TO MEMPHIS—Chuck Berry—Mercury

WRCU-FM—COLGATE UNIV.

Hamilton, New York
Rich Ferdinand
AT CROOKED LAKE—Crazy Horse—Epic
DEVOTION—John McLaughlin—Devotion
ICARUS—Paul Winter—Epic
STICK IT—Buddy Rich—RCA
STONEGROUND WORDS—Melanie—Neighborhood

WVBU-FM—BUCKNELL UNIV.

Lewisburg, Pa.
Jim Morrell
GLORIFIED MAGNIFIED—Manfred Mann—Polydor
NEW BLOOD—Blood, Sweat & Tears—Col
ROCK MY SOUL—Elvin Bishop Group—Epic
SNIPER AND OTHER LOVE SONGS—Harry Chapin—Elektra
TRIAD—Spontaneous Combustion—Harvest

WMHU-FM—MUHLENBERG COLLEGE

Allentown, Pa.
Dave Fricke
CARAVANSERAI—Santana—Col
DINGLY DELL—Lindisfarne—Elektra
GIVE IT UP—Bonnie Rait—WB
HEADS—Osibisa—Decca
I'M STILL IN LOVE WITH YOU—Al Green—Hi
WHY DONTCHA—West, Bruce & Laing—Col

WUVA-FM—UNIV. OF VIRGINIA

Charlottesville, Va.
Geoff Allan
ALL THE YOUNG DUDES—Mott The Hoople—Col
BARBECUE OF DEVILLE—Hoodoo Rhythm Devils—Blue Thumb
DINGLY DELL—Lindisfarne—Elektra
MOM'S APPLE PIE—Brown Bag
WHY DONTCHA—West, Bruce & Laing—Col
WITHOUT INTRODUCTION—Polyphony—Eleventh Hour

WFDU-FM—FAIRLEIGH DICKINSON

Teaneck, N. J.
Tony Loving
ALL THE YOUNG DUDES—Mott The Hoople—Col
BULLDOG—Decca
NOSTALGIA VOL. 1—Big Tree
SINGS THE BLUES—Eddie Harris—Atlantic

STICK IT—Buddy Rich—RCA
STONEGROUND WORDS—Melanie—Neighborhood

WAMU—AMERICAN UNIV.

Washington, D. C.
Bruce Rosenstein
DINGLY DELL—Lindisfarne—Elektra
GLORIFIED MAGNIFIED—Manfred Mann—Polydor
NUGGETS—Various Artists—Elektra
THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
WET WILLIE II—Capricorn

WBR—MICHIGAN STATE

East Lansing, Mich.
Mark Westcott
CATCH BULL AT FOUR—Cat Stevens—A&M
DINGLY DELL—Lindisfarne—Elektra
HEADS—Osibisa—Decca
I SANG THE BODY ELECTRIC—Weather Report—Col
SPARKS—Bearsville

WLUC—LOYOLA UNIV.

Chicago, Ill.
Jim Benz
CARAVANSERAI—Santana—Col
CATCH BULL AT FOUR—Cat Stevens—A&M
EARTH SPAN—Incredible String Band—Reprise
MAN WHO SOLD THE WORLD—David Bowie—RCA
SLEEPY HOLLOW—Siegel/Schwall Band—Wooden Nickel

WGSU-FM—STATE UNIV. COLLEGE

Geneseo, N. Y.
John Davlin
BACH'S 6 BRANDENBURG CONCERTOS—Anthony Newman—Col
CARAVANSERAI—Santana—Col
COMPREHENSIVE LIVE CHARLIE PARKER—ESP
ICARUS—Paul Winter Consort—Epic
STRIKE IT RICH—Dan Hicks—Blue Thumb

WRCT—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.
Brad Simon
BOOMER'S STORY—Ry Cooder—WB
CARAVANSERAI—Santana—Col
ROXY MUSIC—Reprise
SWEET LIGHTNIN'—RCA
THE SECTION—WB
TO WHOM IT MAY CONCERN—Bee Gees—Atco

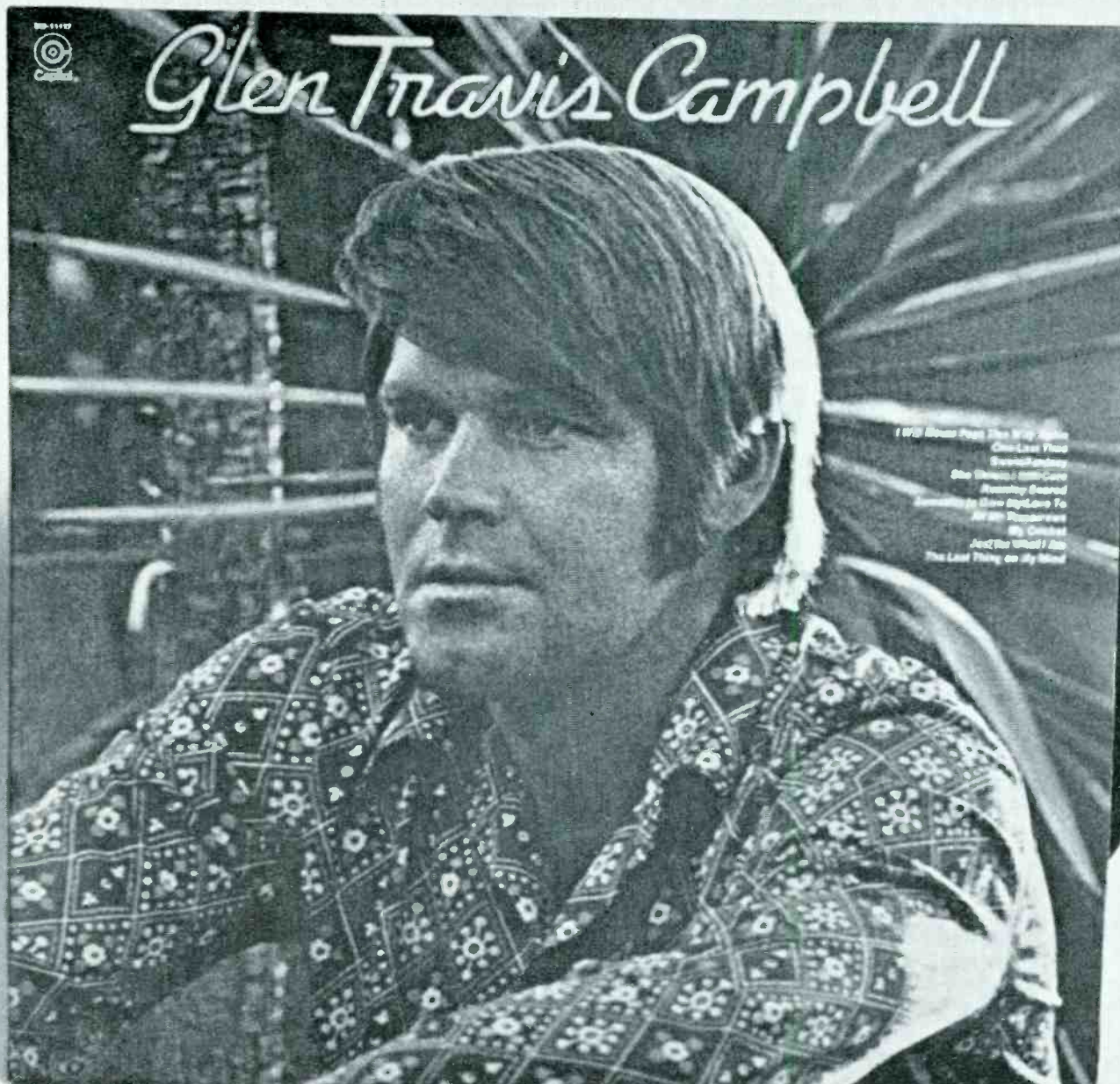
WVBR-FM—CORNELL UNIV.

Ithaca, N. Y.
Ken Smalheiser
ARGUS—Wishbone Ash—Decca
BATDORF & RODNEY—Asylum
CARAVANSERAI—Santana—Col
ICARUS—Paul Winter Consort—Epic
WIND OF CHANGE—Peter Frampton—A&M

WRPI-FM—RENSSELAER POLY INST.

Troy, N. Y.
Joe Tardi
ALL THE YOUNG DUDES—Mott The Hoople—Col
BROTHER—Lon & Derrek Van Eaton—Apple
EARTH SPAN—Incredible String Band—Reprise
RISING—Mark Almond—Col
SINGS THE BLUES—Eddie Harris—Atlantic

NEW!



GLEN TRAVIS CAMPBELL

**His first album in over a year...
and well worth waiting for!**

I Will Never Pass This
Way Again
Someone To Give
My Love To

Sweet Fantasy
She Thinks I Still Care
Running Scared

One Last Time
All My Tomorrows
My Cricket

Just For What I Am
The Last Thing On
My Mind

Produced by Jimmy Bowen for Glenco Productions, Inc.


Capitol
SW-1117

Dialogue

(Continued from page 14)

RW: Let's say you were not the president of a publicly held recording company, but rather, the owner of a privately owned record label. Would you do things differently?

CD: I don't think I would do things much differently. Of course, there would be tremendous difference in the size of the operation. I should add that notwithstanding how Columbia looks to the outside world, to myself and to many of us inside, we don't treat ourselves as a large company. We don't think of it that way because dealing with a company comes down to people. Too often being with a sizeable company is maligned. It's very in, obviously, to attack a company because of its size, without trying to make a study to see if the size is an important asset or liability. As far as working conditions are concerned, we really operate as a very hard working dedicated group of people. I don't believe any person in any key area of responsibility at Columbia Records views his responsibility differently than if he had his own business. Ours is a unique business in that way. If you're involved in music, you treat it as your own, so that I feel very personally about the company and the way it operates and the standards it sets for itself in taste, style, integrity and leadership. Certainly on a smaller scale I would try to do the same with a brand new company.

We try to operate as hungrily and as fast as the smallest of independents. And that's a by word. But size and diversity have advantages too. The fact is that I can go on Tuesday to the opening of "Carmen" at the Met, and then on Wednesday to the opening of the Philharmonic to deal with Bernstein and Boulez respectively, and from there go to a Broadway show and from there to Loudon Wainwright's opening at Max's Kansas City. I love the idea of living in totally different worlds and frankly I did all those things recently in New York. You know there is that extra special excitement when an artist emerges. I was enormously turned on by Loudon when I saw him at Max's. I think here is a brilliant and unique artist who is on the verge of worldwide fame. The thrill of discovery, no matter the artist—from a Broadway show to the Mahavishnu Orchestra to the Rowan Brothers, has a tremendous degree of excitement. Another asset of size is our market research data that I don't believe any other company has. We know the age and the demographics of the buyers of all our artists and guide all our advertising efforts accordingly. I do find there is more pressure working on a larger number of artists than I might like but there are many rewards and it's made that much easier by a fact that should be known by more people in the industry—the tremendous dedication and accessibility and lack of bureaucracy that exists in the company from bottom to top.

"I don't consider Columbia omnipotent. There will be dry periods."

RW: People in the industry do throw around the word "bureaucracy" when they talk about Columbia.

CD: I think that's an unfair generalization. I think that in principle it's very normal for some people to say that "I might like a smaller company because I'd get involved with bureaucracy at a larger company." It's understandable that that might be a first impression. There are certainly more people to deal with at Columbia, but the way we operate creates an asset out of that for the people are aware and involved and help substantially in planning the artist's career in all its facets.

Granted, we have had artists who are not making it, as do all companies, and when artists don't make it, there almost never is the introspective, self-analytical evaluation that they don't have the goods. In those cases it could be a small company that's not hip, a large company that's bureaucratic, or a middle-sized company that just never supported them. Anyone else is the scapegoat. Our track record of launching artists and breaking and maintaining their careers and not only keeping them happy for 4-5 years but for 10 years or more speaks for itself.

If you look up and down Columbia's roster with the kind of unique personalities we have, there's no way that a company with bureaucracy could fulfill and keep happy the likes of Chicago, Santana, Leonard Bernstein, Laura Nyro and Johnny Cash. Even Miles Davis who is generally considered Peck's bad boy has stayed with us through the years. You can see these same charismatic individuals go from manager to manager, agent to agent,

(Continued on page 26)

Lady Sings

(Continued from page 6)

research, not in the Holiday volume as would have seemed ethical, but in previous movie singer sagas and Joan Crawford epics. This "Lady Sings the Blues" is based on the Holiday-Dufty "Lady Sings the Blues" in much the same way that the sky is based on the sea: there are similarities, but they can hardly be called the same thing. Perhaps the movie scenarists, knowing that this type of extravagant role can bring an Oscar, went about collecting Oscar-type scenes—the initial rejection of drugs by the singer but the eventual giving in to a seductive confidante (remember this in "I'll Cry Tomorrow"), the faltering on stage (remember this in everything), the Degradation Row and Padded Cell scene, the flamboyant dissipation scene while mother is dying in the hospital, ad infinitum, ad nauseum.

They're all in the selectically-directed Sidney J. Furie movie, but none of them are in the book, which is, to be sure, anecdotal and discreet, and may not be the whole truth, but at least must be respected for having most of the vital statistics right. For instance, in the movie, "Holiday" meets Louis McKay early in her career and he becomes the man who sticks by her through hackneyed thick and thin (and is her only husband). In the book, Holiday recalls that after meeting McKay in 1931, she doesn't see him again until the late '40s, after her first marriage to Jimmy Monroe has failed. In the movie, "Holiday" gets the idea for "God Bless the Child" during a stupor in Los Angeles. In the book she gets the idea during an argument with her usually loving and docile mother over money. In the movie, "Holiday" tours the bigoted South with grueling and degrading results. In the book Holiday points out that the bigotry in the South bothered her differently from that in the North because at the tragic least the Southerners, to her mind were honest about their feelings. Ironically, a succession of demeaning incidents beset her in Detroit (once Holiday is asked by theater management to appear in blackface because under the lights her skin appears white and audiences resent a white girl singing with a black band, in this instance, Count Basie's). Perhaps the writers had to tamper with the facts in order to avoid trouble with survivors. Not a good enough excuse.

The script, then, is at best a lurid cliché to show what Ross can do (also not a good enough

(Continued on page 31)

Sparks Plug



At the recent Max's Kansas City bon voyage party for Bearsville's Sparks, the group was presented with a commemorative purple record signifying (in mock seriousness) sales of five hundred copies of their current single "Wonder Girl." Since that time, sales on the single have spread throughout the country. On hand for the presentation on stage were (left to right): Bob Merlis of Warner Bros., Marc Nathan, Bearsville's Director of Promotion, Russell Mael of Sparks, an itinerant mermaid and Earle Mankey of Sparks.

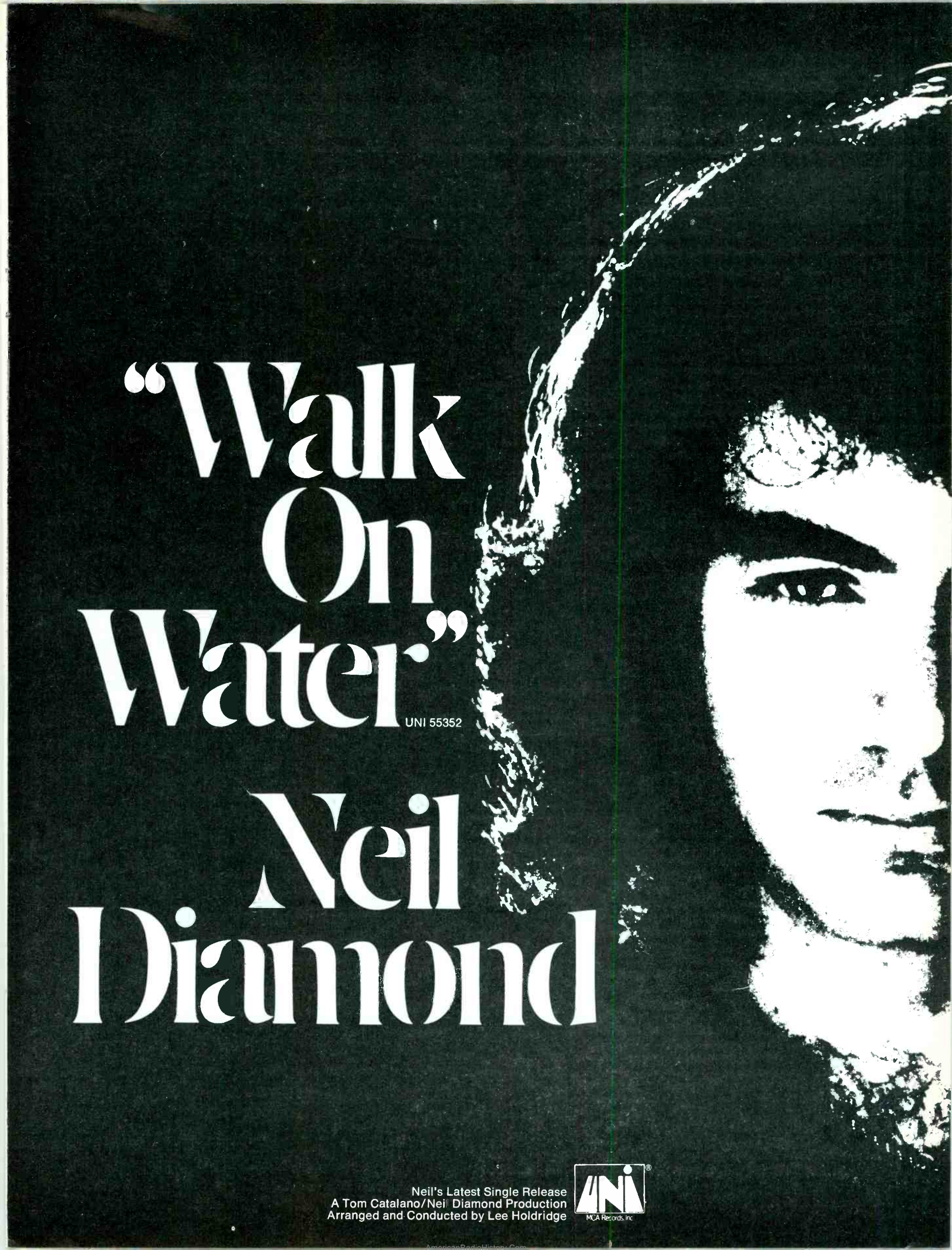
Fantasy Acquires Riverside Catalog

■ BERKELEY, CALIF.—Fantasy Records has acquired the U.S. and Canadian rights to the entire Riverside catalog under a sublicensing agreement with Locole, a British Commonwealth firm which has recently purchased the label from Jesse Selter's Orpheum Productions.

Riverside, one of the leading jazz lines of the 50s and early 60s with a broad jazz catalog, has been inactive in recent years. The new arrangement will make the catalog available generally for the first time since the label ceased to operate.

Among the known jazz artists whose extensive recorded product on Riverside is included in the deal, are Cannonball Adderley, Sonny Rollins, John Coltrane, Wes Montgomery, the Staple Singers, Thelonious Monk, Red Garland, Bill Evans, Herbie Mann, Mongo Santamaria, Art Blakey, Bobby Timmons, Blue Mitchell, Milt Jackson, Yusef Lateef, Chuck Mangione and Charlie Byrd.

Fantasy President Saul Zaentz, in making the announcement, pointed out that with the acquisition of Riverside, the Fantasy/Prestige catalog will now be the industry's strongest jazz catalog. "We know that there is greater demand for jazz product than ever before. Our experience with Prestige, which we acquired last year, indicates there is an exceptionally strong market for good jazz packages. We plan to reactivate the entire Riverside jazz catalog over a period of time, mainly in the form of two-fers which have proven so successful for Prestige."

A high-contrast, black and white portrait of Neil Diamond, showing his face and hair in a dramatic, almost graphic style. The lighting is stark, highlighting the contours of his face and the texture of his hair against a dark background.

“Walk On Water”

UNI 55352

Neil Diamond

Neil's Latest Single Release
A Tom Catalano/Neil Diamond Production
Arranged and Conducted by Lee Holdridge



Dialogue

(Continued from page 24)

wife to whoever, and the one constant in their lives has been their relationship with Columbia Records.

RW: Was Lee Michaels happy with his label?

CD: My understanding of the Lee Michaels situation was that he wanted a company to make a five year commitment to him. He felt that if a company believed in him, they'd sign him for five years as distinguished from an option situation. When he was coming up for consideration of his new deal, I was told that A&M did not want to make a firm commitment to him for five years, but wanted to do it in option stages. He felt he was important enough as an artist to make a full five year deal. It was not the extent of the amount of money that he was going to be getting per album that was terribly distinctive between any company that was interested in him. I believed that Lee Michaels was a major artist and I agreed to make a firm five year deal with him.

RW: Do you think his recent album on A&M hurts you because it didn't do too well?

CD: It doesn't help. But Michaels is inventive and resilient and too bright not to continue on the right track.

RW: Since you have been so successful at an early age, what are your ambitions for the future? For yourself? Do they lie within the industry? Do they lie within the CBS structure?

CD: I have never thought beyond music. I've turned down many opportunities that would have taken me outside of music. At this point I am not considering anything that would take me out of music.

RW: Do you ever think of yourself in 5 or 10 years? What you might be doing? What you want to do?

CD: No.

RW: Does pleasure diminish as the years go by? What aspects of your work give you the most pleasure?

CD: Clearly the most exciting aspect of being in the business and what gives me the greatest pleasure is the discovery of new artists that you see emerge and grow to worldwide household names. Also, with Simon and Garfunkel, Dylan, Andy Williams and a number of others, when you know you're meeting people in their youth and you work together and establish long-term relationships, and share the various vicissitudes of their lives, you're maintaining and building long term careers. That also has a great amount of pleasure. The relationships often go from business relationships to comradeship and then to real friendship. It is a necessity for this to happen, because the business is so all-consuming, so narrowing when it comes to other interests in life that if this did not develop it would be without rewards beyond the financial. Rewards beyond the financial are, to me, extremely important. If it didn't exist, I would have opted for purely financial rewards much before this.

As far as new pleasures are concerned, the emergence of Mac Davis has been very gratifying and exciting. I signed Mac almost three years ago. Sometimes an artist doesn't have a single hit right away and there's no avenue of major personal appearances, no hosting a weekly television show but merely guest shots which provides some identity but does not explode a career. If you believe in the artist you stick with him. In the third year of his contract Mac Davis not only has a number one record, but is demonstrating through his writing that he is clearly going to be an artist to be reckoned with for many years to come.

You know there's an analagous kind of pleasure that, although subject to misinterpretation, should be mentioned. That is spotting an artist who has not been successful on another label, and getting him and then being the one able to really launch that artist is very rewarding too. I don't think it all has to take place under the very first contract. The fact that Janis Joplin was under contract to Mainstream without an album being released except for that demo album, was no less pleasureable to me when she emerged on Columbia. Also, I first saw Loudon Wainwright before he was signed to Atlantic. John Hammond brought him to me and John and I both dug him. But Loudon insisted on less than a three year contract, and I felt I didn't want to be in the position of building him for another company. We had a business difference of opinion. As a matter of principle we did not sign him on the short-term basis he wanted. Obviously Atlantic agreed to a short-term contract and fortunately he was soon free to come to us. I feel I'm going to get enormous pleasure from him.

The breaking through of Columbia in the r&b field is giving

Atlantic Signs Kaz

■ NEW YORK — Eric Justin Kaz has been signed to an exclusive recording contract with Atlantic Records. Kaz was brought to the attention of Atlantic by producer Michael Cuscuna, who also produced the artist's forthcoming album.

Kaz has a long history of credits as a songwriter, arranger and studio sideman. The composer of "Mother Earth, (Provides For Me)" for Tracy Nelson, he has also written material recorded by Tom Rush, Linda Ronstadt, Bonnie Raitt and many others.

Paul Into Themes

■ NEW YORK—Paul and Linda McCartney have composed and recorded the title theme song for the new James Bond screen thriller, "Live And Let Die," now filming in New Orleans with Roger Moore starring as Bond.

Ex-Beatle McCartney recorded the song in London with his new rock group, Wings. The group includes Paul as vocalist and bass player and his wife Linda on the piano-organ.

Mercury Gets Underway With R & R Campaign

■ CHICAGO — Phase II of Mercury Records' Solid Gold Rock 'n' Roll campaign is underway with the release of two packages containing singles from 1954-1969, according to Lou Simon, Senior VP/Director of Marketing. The albums, entitled "Solid Gold Rock 'n' Roll," Vol. I & II, will carry a \$4.98 list price and will be supported with radio and television ads, plus a special sales discount plan.

KLE Expands

■ NEW YORK — Kolmar-Luth Entertainment, Inc., now in its fourth year of business, is opening a contemporary division. The new division will be headed by Andy Kaufman who will be in full charge of all artists in this field.

Kaufman has had the proper background having worked with Columbia Records as an Associate Producer and with I.F.A. as an agent in the concert and television fields. It is his plan to develop an entire new department in the handling of contemporary artists for records, concerts and television.

Fluff Debut

■ NEW YORK — Fluff, the Roulette label's latest entry for r&r honors, will meet the press at a luncheon party in the Hotel Plaza's Plaza 9 room November 2, hosted by Roulette president Morris Levy to introduce both the new group and its initial releases.

Forced Smile



WNEW-AM jockey, Fred Robbins chit-chats with songstress Shirley Bassey. The occasion was an opening night champagne reception for the UA singing star after her 1972 appearance at the Empire Room of the Waldorf-Astoria Hotel in New York City. Fete was taped by WNEW and aired later that week. Ms. Bassey, from the expression on her face, appears not to be a close friend of picture taker.

me great kicks right now. We made an arrangement with Gamble and Huff within the past year and this is proving to be tremendously rewarding for both parties: a launching of a successful label in a field that we did not figure prominently. And now all of a sudden we have the O'Jays, Billy Paul and Harold Melvin and the Blue Notes to add to Sly, Johnny Nash and O. C. Smith.

RW: Pains?

CD: There are always pains. There are pains and pressures over continuity of success. Despite the fact that this world of music is a wonderful field to work in and despite the fact that the business is full of changes and excitement, there is too much of a "what have you done lately" kind of attitude that keeps cropping up with the constant ups and downs. From my vantage point, having had the success we have had, it's inevitable that there will be dry periods. I don't have any illusions about that. I don't consider Columbia omnipotent. There will be dry periods. It would be nice that when it comes in the future, it is not accompanied by the potshots that so often come to bear, but I guess that's dreaming because human beings are what they are and the business is what it is.

RW: When you're on top—that's the theory?

CD: Well, you know **END**

WHO CAME FIRST?

A NOTE ABOUT THIS ALBUM FROM PETE TOWNSHEND

If you've got time to read all this stuff, you've probably got time to really listen to the record. If you've already done that a lot of the following will only serve to expand, but here is some information about the way this album came together, and why it happened.

The WHO, being famous for what they are famous for, don't turn out many ballads. They also don't turn out much that isn't heavy in some way or another. As a group we are self-consciously aware of our image — we were one of the English bands who grew up in that Beatle maniacal era when image was almost as important as sound, probably more important. We've never lost that feeling — it's somehow intrinsic in the mood of the band. When we stand together in a studio, or on a stage, we feel that image take over and become bigger than any single one of us.

In the past, this has always precluded the possibility of ever being able to say anything other than what it seemed right that the WHO

should say. As the band's writer, I've felt this not as a problem but as a healthy and stimulating limitation to work within. Saying to someone, "Write a song about ANYTHING," often brings forth nothing. The scope of imagination just boggles the mind. You have to narrow your train of thought. The three chords of Rock act in the same way — within those three or four chords, miracles have been made musically. Yet they've been appreciated by ordinary people, people that could never get into the subtleties of jazz or the classics. Rock, and Rock imagery, in my opinion, is far more subtle though than either jazz or the classics. One glance at what has happened in the last ten years is all you need to find out why.

My own last ten years have been pretty far out. I took a lot of dope, played at Monterey, played at Woodstock, met Dylan, had tea with Jagger, jammed once with Hendrix, saw the WHO come to a greater height of personal unity than I ever thought possible; I also heard about Meher Baba, and stopped using dope.

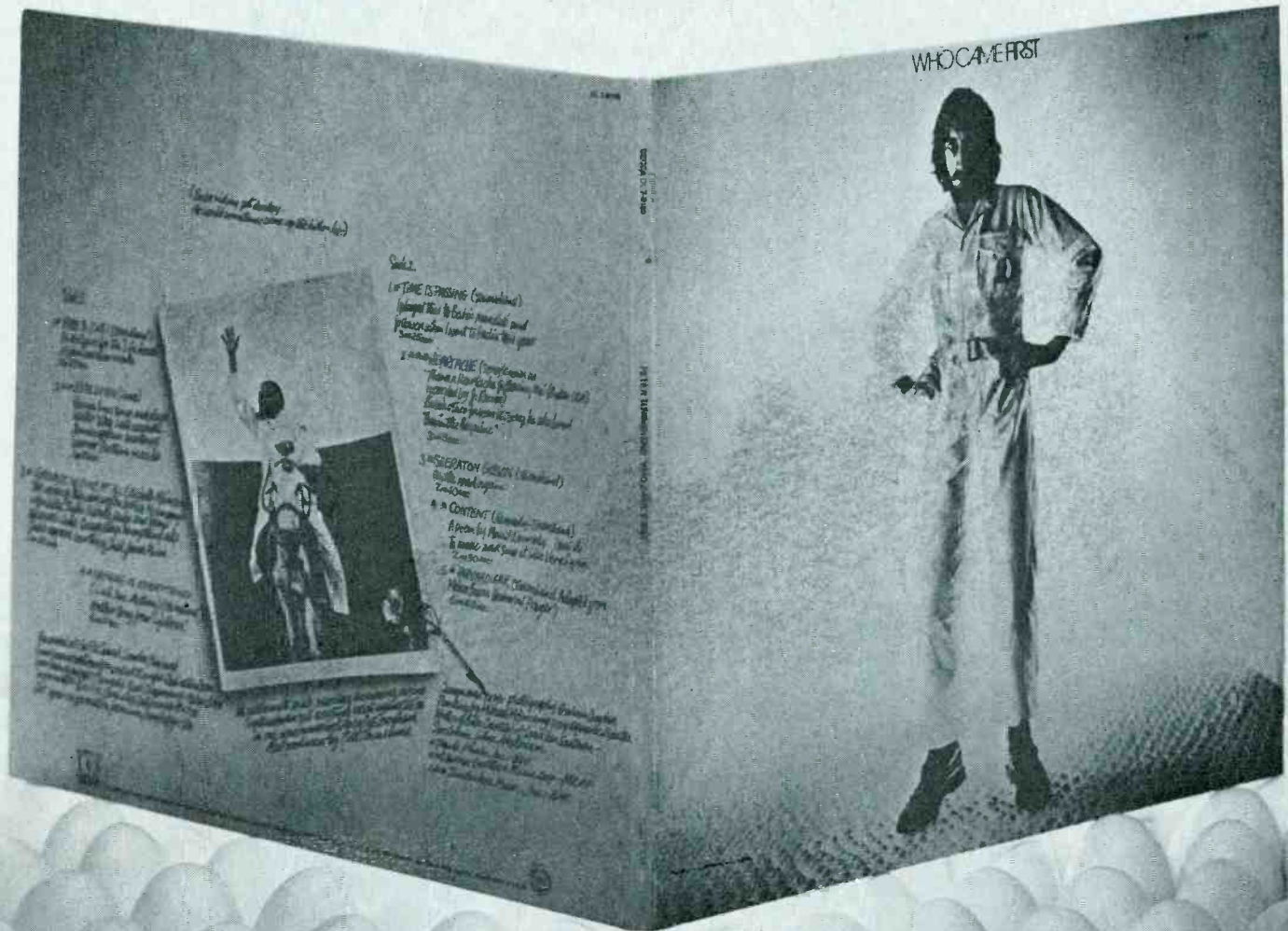
Meher Baba is an amazing man. He's dead now, three years since, but one still gets the feeling of a NOW presence. No single thing that has ever happened to me has changed the way I see and do things in this world so much.

This album is meant to reflect these changes. Allow them to breathe outside of the confines of the WHO, and yet also feed back to the WHO. Music is really communication. This f-----g typewriter isn't. I could rap to the WHO for years about what I am and never get as much response as when I write them a song. Our bass player, John Entwistle, was well known to us to be a quietly accomplished musician — I've known him for nearly twelve years, played with him all that time — but I learnt more about him through the release of his solo album last year than in all that time. Even the songs that he wrote for the WHO got stamped with indelible WHO ink.

But what I'm doing on this album isn't anything new. Since the band began I have written songs at home in my studio and served them up to the group as completed single

tracks, with all instruments either played already, or at least indicated. For the musician that can't read music — can't really communicate anyway — the only way to get across what you want is to play it. That's what I've been doing. After seven years I'm getting to be pretty good at a whole range of instruments, even the violin! I also can manage to run an eight-track and all the associated hardware. Electricians don't confuse me any more. Control knobs don't scare me any more. But most important, I don't have any hissy demo tapes between my latest song and the next WHO album.

These tracks are all tracks that I've recorded at home. I play on all of them except "FOREVER'S NO TIME AT ALL" — that, along with the rest of the album, I engineered. Ronnie Lane and I got drunk one night and recorded his "EVOLUTION" song, and apart from these two exceptions, all the music is from my own head. On this album, in this context, it is dedicated to Baba. Not for him to listen to, his ears aren't around, but so that he will be around whenever it's played.



DL 7-9189

AmericanRadioHistory.Com

NOVEMBER 4, 1972

1. **HEATING SYSTEM**
JACK McDUFF—Cadet 6017
(Chess/Janus)
2. **THE AGE OF STEAM**
GERRY MILLIGAN—A&M SP 3037
3. **I SING THE BODY ELECTRIC**
WEATHER REPORT—Columbia KC 31352
4. **ALL THE KINGS HORSES**
GROVER WASHINGTON, JR.—
Kudu KU-07
5. **CHICKEN LICKIN'**
FUNK INC.—Prestige 10043
6. **CHERRY**
STANLEY TURRENTINE—CTI CTI 6017
7. **TALK TO THE PEOPLE**
LES McCANN—Atlantic 1619
8. **SOUL ZODIAC**
CANNONBALL ADDERLEY—
Capitol SVBB 11025
9. **FLUTE-IN**
BOBBI HUMPHREY—Blue Note 84379
(United Artists)
10. **ATTICA BLUES**
ARCHIE SHEPP—Impulse AS 9222 (ABC)
11. **FREE AGAIN**
GENE AMMONS—Prestige 10040
12. **WORLDS AROUND THE SUN**
BAYETE (Todd Cochran)—Prestige 10045
13. **UPENDO MI PAMOJA**
RAMSEY LEWIS TRIO—
Columbia KC 31352
14. **OFFERINGS**
LARRY CORYELL—Vanguard VSD 79319
15. **THE HUB OF HUBBARD**
FREDDIE HUBBARD—BASF 2072
16. **THE ICEMAN'S BAND**
JERRY BUTLER—Mercury SRM 1 648
17. **BRUBECK ON CAMPUS**
DAVE BRUBECK QUARTET—
Columbia KG 31298
18. **COOL COOKIN'**
KENNY BURRELL—Chess 60019
19. **BLUE MOSES**
RANDY WESTON—CTI CTI 6016
20. **LORD OF LORDS**
ALICE COLTRANE—Impulse AS 9224
21. **LEAN ON ME**
SHIRLEY SCOTT—Cadet 50025
22. **INFINITY**
JOHN COLTRANE—Impulse AS 9225
23. **MISSISSIPPI GAMBLER**
HERBIE MANN—Atlantic SD 1611
24. **SHADES OF GREEN**
GRANT GREEN—Blue Note 8413
(United Artists)
25. **ETHIOPIAN NIGHTS**
DONALD BYRD—Blue Note BST 8483
(United Artists)

THE ART ENSEMBLE OF CHICAGO
FONTELLA BASS—Prestige 10049

Leased from the French label America, this is one of the brilliant albums made in Europe a couple of years back by the Art Ensemble, which consists of Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors and Don Moye. The telepathic flights of music truly defy category and are among the most creative and new sounds to be heard. This group will soon be recognized as a major innovative force.

WILD FLOWERS
HUBERT LAWS—Atlantic 1624

Flautist Laws is backed on five selections with a string chamber orchestra and on one with a powerful rhythm section that includes Chick Corea, Purdie, Mongo Santamaria and others. The standouts are Clare Fisher's "Pen-sitiva" and Coltrane's "Equinox." The title tune, by the way, is really a steal from "When Sunny Gets Blue."

ON THE CORNER
MILES DAVIS—Columbia KC 31906

Aside from the annoying fact that personnel are not listed, this is a nice album by a major figure. It is not a real departure from his recent work except that Miles is almost exclusively playing his trumpet through electronic devices.

ELEGANT PIANO
TEDDY WILSON & MARIAN McPARTLAND—Halcyon 106

Two great mainstream pianists are brought together here for some fine playing that reveals their mutual respect. Aside from a number or duets on several jazz staples, each is given a couple of solos. This is a fine album.

STICK IT
BUDDY RICH—RCA LSP 4802

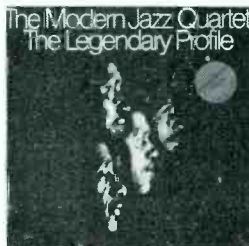
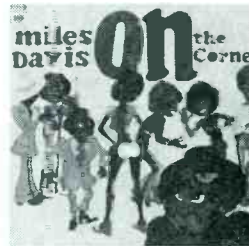
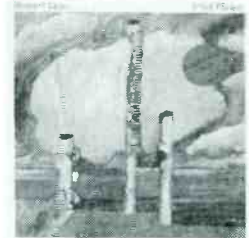
No major changes in personnel, arrangers or style since his last album. A strong set of pop and jazz tunes with a bonus vocal from the legendary drummer included. A strong item for big band fans.

BROKEN WINDOWS, EMPTY HALLWAYS
HOUSTON PERSON—Prestige 10044

This varied disc finds the tenor saxist doing everything from Randy Newman's "I Think It's Going To Rain Today" to Thelonious Monk's "Let's Call This." Person cooks all the way through with fine backing from such people as Hubert Laws, Cedar Walton and Grady Tate.

LEGENDARY PROFILE
THE MODERN JAZZ QUARTET—Atlantic 1623

Another tasteful set from the MJQ. There are two new tunes each from Milt Jackson and John Lewis, the Beaud song "What Now My Love" and a great version of Tim Hardin's "Misty Roses." A solid lp.



Happy Birthday Elvin

■ SAN FRANCISCO — It seems to be the rage these days to celebrate a birthday on stage and last week it was Elvin Bishop's turn at San Francisco's rock palace, The Wintergarden.

Elvin and crew had hardly downed the luscious two layer cake when they entered (stage right) and brought the house to its feet with their merry, down home, funky brand of fun lovin' rock and (or is it rockin') blues. Elvin's group is tight, close knit and well established. They play for fun and the crowd love them for it. For a concert, it was great, for a birthday party it was swell, it may be the coming trend in rock and roll celebrations.

Spence Berland

Atlantic To Reissue Billie

■ NEW YORK — "Billie Holiday: Strange Fruit," a newly reissued album of original Commodore recordings will be released by Atlantic Records this week as the premiere item in the forthcoming Commodore Records Series of jazz masterpieces.

The new album features many of Lady Day's most memorable hits as well as some previously unissued recordings. The legendary stylist is accompanied in the sections by The Frankie Newton Orchestra and Eddie Heywood and his Orchestra & Trio.

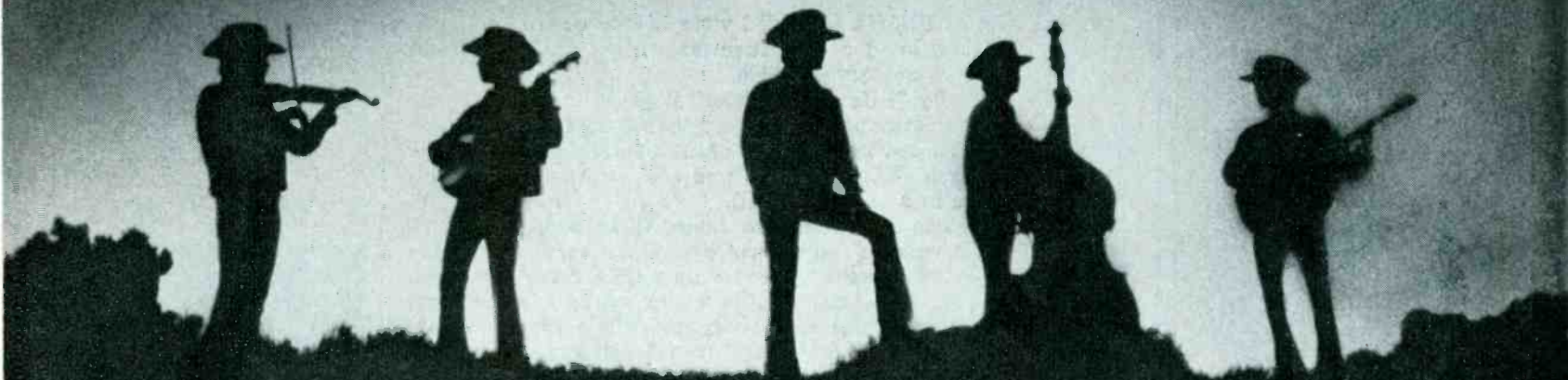
Denver Distribber Gets Buddah Line

■ NEW YORK — A new Denver distributor, Record Sales Corporation of Colorado, opened its doors last week. The operation is a part of the mass merchandising division of United Artists and is on the same premises as Musical Isle of America's Denver rack jobbing and one-stop branch. The latter is also a part of the UA mass merchandising division. Both entities are headed by general manager, Bob Krug.

According to Krug, the company's first new line for distribution is the entire Buddah Records complex, among whose labels there are currently four chart contenders. Included in the Buddah wing are Charisma; Cobblestone, a new jazz line; Curtom; Hot Wax; Kama-Sutra; Pace; Pavilion; Sussex; Teaneck, which stars the Isley Brothers; All Platinum; Stang, Turbo, which is part of the All Platinum line; and Music Merchant, a new r&b label.

THE
**BLUE RIDGE
RANGERS**

JAMBALAYA
Workin' on a Building
(Fantasy 689)



J. C. Rides Again

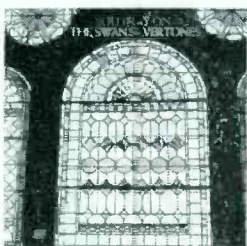




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GET UP MY BROTHER
Shirley Caesar, The Caesar Singers & The Thompson Community Singers
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Swan Silvertones
HBX 2146



GIVE ME A CLEAN HEART
Rev. Milton Brunson and the Thompson Community Singers
HBXX 2145



THERE WILL BE A BRIGHTER DAY
Victory Chorale Ensemble
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THE YOUNG ADULT CHOIR OF GREATER BETHLEHEM MISSIONARY BAPTIST CHURCH
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254 West 54th Street
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Division of Scepter Records, Inc.



GOSPEL TIME

By IRENE JOHNSON WARE



Irene Johnson Ware

■ All the activities scheduled for PUSH's Expo '72 held at the Amphitheatre in Chicago, Ill. were highlighted by Gospel. The Rev. Jessie Jackson and members of PUSH really let Gospel have its respective place during all of the events. The PUSH choir opened the shows nightly with a variety of Gospel Music under the direction of Rev. Billy Jones with Mickey Warren on the organ, Rev. Marvin Yancy and Willie James McFadden on the piano. Albertina Walker, Dorothy Norwood, Loretta Oliver, Jackie Verdell, Rev. Clay Evans and Rev. Barrett were the soloists for the PUSH choir.

Albertina Walker, who traveled with the late Mahalia Jackson for sometime is known in the Gospel field as the star maker, having touched the lives of so many well known Gospel singers, namely James Cleveland, Dorothy Norwood, Shirley Caesar, Cassietta George, and Deloris Washington. Albertina was producer of the Gospel for Expo '72 and I was the co-producer.

Deloris Barrett Campbell and The Barrett Singers, Nashboro Recording artists appeared on the Friday night show with the Temptations, the Supremes and many other top names. The Barrett Singers were sensational and well accepted with their array of Gospel renditions.

Saturday morning PUSH services remind me of old time revival services in many ways. The warm and heartfelt prayers, the song services rendered by the PUSH choir. The services were broadcasted live over WVON in Chicago. Rev. Jackson offered a very fervent prayer, Atty. Thomas Todd delivered a dynamic message. I was deeply touched when Rev. Jackson introduced a mother with 11 children who had escaped from some part of Mississippi by way of Memphis, Tenn. to Chicago seeking freedom for her family.

The exhibits at PUSH's Expo '72 were highly educational. The products, painting, hand carved furniture, many imported items, showings of the 73 automobiles, etc.

Kim Weston sang "Lift Every Voice" nightly and she was dynamic on each performance. Kim is a great Gospel signer. A few months ago she visited her father's church in Mobile, Ala., when I was presenting a Gospel concert and she sang two songs and left the audience in a spiritual spell.

The Crown Prince of Gospel Rev. James Cleveland selected 300 of Chicago's best voices from several choirs and composed a mass choir for Sunday, October 1. He came up with a great sound and gave a grand performance. As the choir sang, seemingly the heavens opened up and the sound vibrated. "If I Perish" led by Albertina Walker, "In The Ghetto" a trio that featured Rev. Cleveland, Jackie Verdell and Albertina Walker, "God Bless the Child" led by Jackie Verdell was well accepted on in keeping with PUSH's Expo '72 theme "Save The Children." Gene Barge, arranger and musician for the PUSH choir, played "Precious Lord" on his saxophone until many people in the audience cried. Following the presentations by the PUSH Mass Choir directed by Rev. James Cleveland, Rev. Jessie Jackson, President of PUSH, talked briefly but direct to the point about the many Gospel singers who had left the Gospel field to sing r&b, not because they wanted to, but because of the lack of support given them in the Gospel field. Rev. Jackson made it crystal clear that r&b is the fruit, but Gospel is the root. In his closing remarks he introduced one of the oldest quartets of our times, the world famous Soul Stirrers of Chicago with their former lead singer, Johnny Taylor. Take it from me it was really something to hear Johnny sing "Jesus Be A Fence," "Jesus Gave Me Water" and many favorites he recorded with the Soul Stirrers as their lead singer when he replaced Sam Cooke.

Watch for new releases, "Too Close" B/W "Haven't Been To Heaven"—Pilgrim Jubilee Singers, "The Death of Jesus" B/W "Jesus Will Fix It," Hi Way QC's both on Peacock Records. If you have not received d.j. copies write or call Evelyn Johnson, Peacock Records, 2809 Erastus Street, Houston, Texas 77026 or phone a/c 713-OR 3-2611.

Gospel Truth Label Celebrates First Year

■ MEMPHIS — The Stax-distributed Gospel Truth label is currently celebrating its first year with success on several fronts. As part of their status as a total record company, with involvement in every major area, from rock & roll to country to soul, the Stax Organization has been very active in gospel music. Their aim is to rank #1 in this area with the Gospel Truth label, which is directed by Dave Clark with the able assistance of Mary Peak.

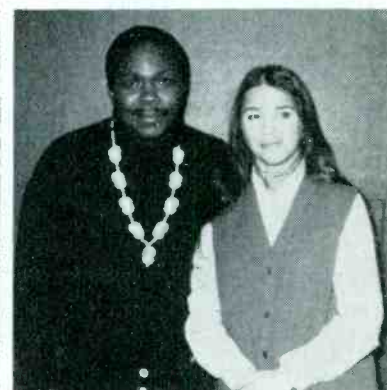
Gospel Truth has already grown into one of the top gospel labels. With albums by the Rance Allen group, Maceo Woods & the Christian Tabernacle Choir, Louise McCord, and the Howard Lemon Singers currently on the market, Gospel Truth is currently releasing four new lps. In addition, their artist roster includes some exceptionally talented artists who will soon be making names for themselves.

GSF - Brazil Tie

■ NEW YORK — GSF has reached an agreement with Gravacoes Eletricas, S. A. for exclusive representation of its Record Catalogue in Brazil.

The initial single and album releases on the GSF label are presently being planned.

A Callier Visit



Chess/Janus recording artist and songwriter extraordinaire Terry Callier took some time during a recent visit to New York to pay a visit to Record World's offices. Callier, who is active in Jerry Butler's Chicago-based writer's workshop, has written for Butler, Garland Green and Brenda Lee Eager, and wrote most of the material for the new Dells album with partner Larry Wade. His own solo album, "What Color Is Love," was recently released. Callier is pictured above with Chess/Janus publicist Linda Solomon.

Farrell-Damont Add Pubbery Association

■ NEW YORK — The Damont Corporation, headed by David Mook, and the Wes Farrell Organization announce three new major publishing associations under the newly formed Farrell-Mook expansion deal.

Included in the administration and exploitation of the publishing enterprises of Julie Andrews (Jools Music); Bob Finkel and Jackie Cooper (JanFin Music and FinJan Music); and Sid and Marty Krofft Productions Music Publishing Enterprises.

Lady Sings

(Continued from page 24)

excuse to travesty a life). She plays every scene with spontaneity, compassion and intelligence, and thereby not only brings a compelling life to this dream "Holiday" but towers above her other players, all of whom are anchored in one-dimensional parts that would have provoked censure by the NAACP 10 years ago, but seem to be enjoying a renaissance in these post—"All in the Family" days where once again racist jokes and characters are good for a laugh and a tear. (The most shocking of these portrayals, by the way, is Richard Pryor's, uncomfortably reminiscent as it is of Stephen Fitchit. Pryor, playing in an improvisational manner that would have seemed jarring in a better made movie, plays a pianist sidekick of Holiday's as if he were auditioning for a remake of "Amos and Andy.") The only other performer who stands out is Paul Hampton as a musician whose insidious addiction is veiled behind the demeanor of a lovable bumpkin—subtle and mordant playing, that is. Incidentally, Hampton once had a contract with Columbia.

The Ross soundtrack is on Motown, of course, since the movie is Motown's first film venture, and Holiday's records are on any number of major and minor labels (Col. has recently issued a wonderful two-disk package). Which brings up another question. In the book, Holiday writes at some length about her recording sessions, which, to hear her tell it, were at their best when they were "lib labbed" (ad libbed). In the movie there are no session scenes, just one brief mention of a possible recording date. Weird.

Truth in this case may not be stranger than fiction, but it certainly would have made a better picture.

David Finkle

Copeland On Pytheon

■ NEW YORK — Pytheon Productions, along the lines of other British firms such as Chrysalis and Charisma, is a complete artist management company, including an agency, a music publisher, a publicity arm, and a promotional staff. Pytheon's first client was Wishbone Ash, the Decca rock group that recently topped **Melody Maker's** Album of the Year poll, and Miles Copeland, who managed Wishbone Ash at the time, became a principal in the complex. **Record World** recently spoke to Copeland about his various interests, perhaps the best known of which are Flash, whose first album was a steady chart item in the States.

Among other Pytheon clients are Vinegar Joe, signed to Atlantic here, and Glencoe, signed to the Great Western Gramophone Co., a new CBS custom label. Vinegar Joe is set to tour in February or March, while Glencoe will work America for the first time early this winter. Wishbone Ash are currently engaged in an American tour with the majority of their dates featuring them as headliners. Two other Pytheon acts to watch are the recently reactivated Renaissance, and a rock and roll band, Fumble. Both groups are signed to the Sovereign label, distributed here by Capitol. A Renaissance tour of the U.S. will probably begin in January.

An American, Copeland is a firm believer in a virtually never-ending flow of British talent and its inherent managability: "England has a superabundance of talent in a relatively small area," he said, "and all roads lead to London for a rock act. I found that it became too hard to keep track of new talent in America."

Bell Inks Doyle

■ NEW YORK — Bell Records and Mike Post Productions last week jointly announced that the label will shortly release an album and single by singer-songwriter Bobby Doyle.

Doyle, who originally headed up a trio which included Kenny Rogers, now leader of The First Edition, has written for Ricky Nelson and sung lead voice with Blood, Sweat & Tears. The new lp will include three original cuts and feature Bobby on piano and electric piano as well as vocals. Doyle, who is now performing in the Houston area, will launch a nationwide tour with the lp's release.

STAGE REVIEW:

'Pippin'... A Pip Of A Show!

■ NEW YORK — Broadway is saved! At last a great big beautiful, rip-roaring musical is in our midst—and it's a pip! Actually it's "Pippin" at the Imperial Theater with music and lyrics by Stephen (Godspell) Schwartz and directed/choreographed by Bob (Cabaret flick) Fosse.

It's faster than a locomotive, able to entertain fully with no intermission and loaded with songs that could leap the charts in a single bound. "Pippin" is more than a musical; it's a stage spectacle. Bob Fosse emerges as today's answer to John Ringling North. For if it had not been for his incredible staging and the best choreography of his career, "Pippin" may not have fared so well.

In its story Pippin is the son of Charlemagne, ruler of the Holy Roman Empire in the 8th Century A.D. Decrying the predictability of his pre-arranged royal future, Pippin sets out to fulfill and find "himself" through the usual medieval channels — war, debauchery, heresy and love. Unfortunately Roger O. Hirson, who scripted the show, has not gifted "Pippin" with a book to match the excitement in its other creative departments. This is most apparent when the singing and dancing have stopped and the characters have little of interest to say to one another.

Stephen Schwartz for all of his young twenty-four years gives us a marvelous score exhibiting an expertise in theater music usually attributable to a more seasoned and older songwriter. He proves here two very important factors: One—his successful music for "Godspell" was no accident. Two—with "Pippin" he is established as one of the top writers in the musical theater. Schwartz gives us such pleasers here as "Corner Of The Sky," "Morning Glow," "I Guess I'll Miss The Man" and a great big show-stopper "No Time At All"

Spark Nov. Release Set

NEW YORK — Spark Records' November release plans spotlight three new albums: "Hatching Out" by Sparrow, "Keith Michell Sings Broadway" and, on the company's serious music division, Blue Label, "Niccolo Paganini." In addition, Spark will be re-servicing "My Present," a seasonal single release, performed by Jon and Sondra Steele.



Scene from "Pippin"

delivered in perfection by Irene Ryan as a swinging grandmother lusty to beat the clock.

"Pippin" enjoys an exceptional cast. Ben Vereen portrays the show's narrator in a performance of soul stirring song and dance numbers that will be talked about for years. In one number alone—"War Is Science"—he manages a take off on Fred Astaire, Judy Garland and Al Jolson ("You Ain't Seen Nothin' Yet") all in a matter of seconds. John Rubinstein, son of pianist Artur Rubinstein, is Pippin and gives a most convincing performance as well as revealing a very pleasant singing voice. Leland Palmer, who portrays Pippin's stepmother, rounds out the talent explosion in this show with an extraordinary dance number—"Spread A Little Sunshine"—choreographed by Fosse with all the trimmings usually reserved as it seemed for Gwen Verdon. Miss Palmer has no difficulty filling those proficient dancing shoes.

No one in the show takes the story seriously—luckily for the book—but all have one hell of a romp. The audience seems to share it as well. However it's master showman Bob Fosse who pulls "Pippin" out of a hat like a chestnut out of the fire.

The original cast album due shortly on the Motown label is preceded by two singles on that label already making a lot of chart noise—Supremes "I Guess I'll Miss The Man" and Jackson Five "Corner Of The Sky."

Joe Fleischman

WB Signs Byzantium

■ NEW YORK — Byzantium, a new English band, has signed a recording contract with Warner Bros. Records, announced Joe Smith, President of Warner/Reprise Records.

Byzantium are managed by Gaff-Masters Ltd., the same firm that manages Rod Stewart and the Faces. The group's debut album is scheduled for a December 25th release.



FLASHMAKER OF THE WEEK



CARAVANSERAI
SANTANA
Columbia

TOP FM AIRPLAY THIS WEEK

- CARAVANSERAI—Santana—Columbia
- RHYMES & REASONS—Carole King—Ode
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville
- LOGGINS & MESSINA—Columbia

WNEW-FM/NEW YORK

- BULLDOG—Decca
- LION'S SHARE—Savoy Brown—Parrot
- LOGGINS & MESSINA—Col
- MAKER OF SONG—Widsith—Alithia
- RHYMES & REASONS—Carole King—Ode
- SILVERHEAD—Signpost
- SUITE FOR LATE SUMMER—Dion—WB
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- TRACKS—McKendrie Spring—Decca
- TURN ME ON, I'M A RADIO—Joni Mitchell—Asylum
- VIRGIN—Original Cast—Paramount

WLIR-FM/LONG ISLAND, N.Y.

- CARAVANSERAI—Santana—Col
- LIGHTS OUT SAN FRANCISCO—Various Artists—Blue Thumb
- MAMA WEER ALL CRAZY NOW—(single)—Slade—Polydor
- PLAINSONG—Elektra
- RHYMES & REASONS—Carole King—Ode
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville
- WHY DON'TCHA—West, Bruce, & Laing—Col

CHUM-FM/TORONTO

- CHUCK BERRY'S GOLDEN DECADE—Chess
- CARAVANSERAI—Santana—Col
- ERIC CLAPTON AT HIS BEST—Polydor
- HEADS—Osibisa—Decca
- LION'S SHARE—Savoy Brown—Parrot
- L.A. REGGAE—Johnny Rivers—UA
- PURPLE PASSAGES—Deep Purple—WB
- TO WHOM IT MAY CONCERN—Bee Gees—Atco
- WATERFALL—If—Metromedia

CHOM-FM/MONTREAL

- AT CROOKED LAKE—Crazy Horse—Epic
- CARAVANSERAI—Santana—Col
- CIRCLE ROUND THE SUN—Leo Kottke—Symposium
- MOVING ON—John Mayall—Polydor
- RICHIE HAVENS ON STAGE—Stormy Forest
- RHYMES & REASONS—Carole King—Ode
- RISING—Mark-Almond—Col

WPHD-FM/BUFFALO

- ALL THE YOUNG DUDES—Mott the Hoople—Col
- BULLDOG—Decca
- GOOD FEELIN' TO KNOW—Poco—Epic
- LAST AUTUMN'S DREAM—Jade Warrior—Vertigo
- LONG DARK ROAD (single)—Hollies—Epic
- NERVOUS ON THE ROAD—Brinsley Schwarz—UA
- RHYMES & REASONS—Carole King—Ode
- TO WHOM IT MAY CONCERN—Bee Gees—Atco
- TURN ME ON, I'M A RADIO—Joni Mitchell—Asylum
- WILL THE CIRCLE BE UNBROKEN—Various Artists—UA

WHCN-FM/HARTFORD, CONN.

- BOOMER'S STORY—Ry Cooder—Reprise
- BROTHER—Lon & Derek Van Eaton—Apple
- LAST AUTUMN'S DREAM—Jade Warrior—Vertigo
- MORNING BUGLE—John Hartford—WB
- NOTHINK LIKE A SUNNY DAY—Robert Thomas Velline—UA
- PETALUMA—Norman Greenbaum—Reprise
- ROXY MUSIC—Reprise
- SON OF OBITUARY—George Gerdes—UA
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville
- WHO CAME FIRST—Pete Townshend—(Import)
- WHOLE OATS—Daryl Hall & John Oates—Atlantic

WMMR-FM/PHILADELPHIA

- ALL THE YOUNG DUDES—Mott the Hoople—Col
- CARAVANSERAI—Santana—Col
- CLEAR SPOT—Capt. Beefheart—Reprise
- MOUNTAIN MAMA—Dianne Davidson—Janus
- MY REAL NAME IS 'AROLD—Allan Clarke—Epic
- ON THE CORNER—Miles Davis—Col
- PLAINSONG—Elektra
- RHYMES & REASONS—Carole King—Ode
- ROXY MUSIC—Reprise
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville
- TO WHOM IT MAY CONCERN—Bee Gees—Atco
- TURN ME ON, I'M A RADIO (single)—Joni Mitchell—Asylum

WMAL-FM/WASHINGTON, D.C.

- CARAVANSERAI—Santana—Col
- DELBERT & GLEN—Clean
- LA FAMILIA—Kraccker—Dunhill
- LION'S SHARE—Savoy Brown—Parrot
- PLAINSONG—Elektra
- RHYMES AND REASONS—Carole King—Ode
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- WHY DON'TCHA—West, Bruce & Laing—Col

WKTK-FM/BALTIMORE

- BOOMER'S STORY—Ry Cooder—Reprise
- CARAVANSERAI—Santana—Col
- EARTHSPAN—Incredible String Band—Reprise
- LION'S SHARE—Savoy Brown—Parrot
- MOM'S APPLE PIE—Brown Bag
- OLD DAN'S RECORDS—Gordon Lightfoot—Reprise
- PLAINSONG—Elektra
- RHYMES & REASONS—Carole King—Ode
- STONEGROUND WORDS—Melanie—Neighborhood
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville
- WHY DON'TCHA—West, Bruce & Laing—Col

WSHE-FM/MIAMI/FT. LAUDERDALE

- CARAVANSERAI—Santana—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- LOGGINS & MESSINA—Col
- MOTHER/BOW TO THE KING—Band—Capitol
- NEW BLOOD—Blood, Sweat, & Tears—Col
- THE RAIN BOOK—Renee Armand—A&M
- RHYMES & REASONS—Carole King—Ode
- SUITE FOR LATE SUMMER—Dion—WB
- TIM WEISBERG—A&M

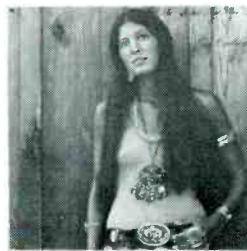
WRNO-FM/NEW ORLEANS

- ALL THE YOUNG DUDES—Mott the Hoople—Col
- BANDSTAND—Family—UA
- BOOMER'S STORY—Ry Cooder—Reprise
- CARAVANSERAI—Santana—Col
- LAST AUTUMN'S DREAM—Jade Warrior—Vertigo
- LION'S SHARE—Savoy Brown—Parrot
- PIPELINE SEQUENCE (single)—Honk—20th Century
- RHYMES & REASONS—Carole King—Ode
- TRY (single)—Dominic Troiano—Mercury
- VENTURA HIGHWAY (single)—America—WB

WMC-FM/MEMPHIS

- ANTITHESIS—Gypsy—RCA
- CARAVANSERAI—Santana—Col
- LOGGINS & MESSINA—Col
- ON OUR WAY—Teagarden & Van Winkle—Westbound
- OVER THE INFLUENCE—Mylon—Col
- ROCK FISH CROSSING—Mason Proffit—WB
- ROCK MY SOUL—Elvin Bishop—Epic
- ROLL 'EM, SMOKE 'EM—Patto—Island
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- TO WHOM IT MAY CONCERN—Bee Gees—Atco
- WATERFALL—If—Metromedia
- WET WILLIE II—Capricorn

FM SLEEPER OF THE WEEK:



THE LADY'S NOT FOR SALE
RITA COOLIDGE
A&M

WKDA-FM/NASHVILLE

- BANDSTAND—Family—UA
- CARAVANSERAI—Santana—Col
- ELEPHANT'S MEMORY—Apple
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- MOM'S APPLE PIE—Brown Bag
- MOVING ON—John Mayall—Polydor
- RHYMES & REASONS—Carole King—Ode
- SOME THING'S COMING—Delaney Bramlett—Col
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville
- WHY DON'TCHA—West, Bruce, & Laing—Col

WNCR-FM/CLEVELAND

- BOOMER'S STORY—Ry Cooder—Reprise
- CARAVANSERAI—Santana—Col
- ENGLAND—Amazing Blondel—(Import)
- FILTHY—Papa John Creach—Grunt
- GOOD FEELIN' TO KNOW—Poco—Epic
- LOGGINS & MESSINA—Col
- SANDY—Sandy Denny—(Import)
- SNIPER & OTHER LOVE SONGS—Harry Chapin—Elektra
- WHO CAME FIRST—Pete Townshend—(Import)

KSHE-FM/ST. LOUIS

- ALL THE YOUNG DUDES—Mott the Hoople—Col
- CARAVANSERAI—Santana—Col
- HONKY TONK STARDUST COWBOY—Jonathan Edward—Atco
- IT'S A BEAUTIFUL DAY LIVE—Col
- LAST AUTUMN'S DREAM—Jade Warrior—Vertigo
- NERVOUS ON THE ROAD—Brinsley Schwarz—UA
- OLD DAN'S RECORDS—Gordon Lightfoot—Reprise
- RISING—Mark-Almond—Col
- ROCK FISH CROSSING—Mason Proffit—WB
- SLEEPY HOLLOW—Siegel-Schwall Band—Wooden Nickel

KLZ-FM/DENVER

- CARAVANSERAI—Santana—Col
- DO YA (single)—The Move—UA
- LOGGINS & MESSINA—Col
- OLD DAN'S RECORDS—Gordon Lightfoot—Reprise
- RHYMES & REASONS—Carole King—Ode
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville
- TO WHOM IT MAY CONCERN—Bee Gees—Atco
- TURN ME ON, I'M A RADIO—Joni Mitchell—Asylum
- WHY DON'TCHA—West, Bruce, & Laing—Col

KSAN-FM/SAN FRANCISCO

- CARAVANSERAI—Santana—Col
- DOS—Malo—WB
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- RECYCLING THE BLUES—Taj Mahal—Col
- RHYMES & REASONS—Carole King—Ode
- ROCK MY SOUL—Elvin Bishop—Epic
- SOME THING'S COMING—Delaney Bramlett—Col
- STONEGROUND III—WB
- SWEET SALVATION—Elektra
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville

KZEL-FM/EUGENE, ORE.

- ALIVE—Chuck Mangione—Mercury
- BLUE'S BLUES—Blue Mitchell—Mainstream
- LADY LOVE—Billie Holiday—UA
- LET'S DO IT AGAIN—Fatback Band—Perception
- MOTHER'S FINEST—RCA
- MOUNTAIN MAMA—Dianne Davidson—Janus
- REUNION—John Henry Kurtz—ABC
- RAINMAKER—Michael Chapman—(Import)
- YOUR MAMA CAN'T DANCE (single)—Loggins & Messina—Col

KOL-FM/SEATTLE

- ALL THE YOUNG DUDES—Mott the Hoople—Col
- GOT MY OWN BAG—Bo Diddley—Chess
- LOGGINS & MESSINA—Col
- OLD DAN'S RECORDS—Gordon Lightfoot—Reprise
- ON THE CORNER—Miles Davis—Col
- REUNION—John Henry Kurtz—ABC
- SOME THING'S COMING—Delaney Bramlett—Col

SALESMAKER OF THE WEEK



RHYMES AND REASONS
CAROLE KING
Ode

TOP RETAIL SALES THIS WEEK:

RHYMES AND REASONS—
Carole King—Ode
CARAVANSERAI—Santana—Columbia
CATCH BULL AT FOUR—
Cat Stevens—A&M
AT HIS BEST—Eric Clapton—Polydor
FULL HOUSE—J. Geils Band—Atlantic
IT'S A BEAUTIFUL DAY LIVE—Columbia

DISC RECORDS/NATIONAL

ALL THE YOUNG DUDES—
Mott The Hoople—Col
AT HIS BEST—Eric Clapton—Polydor
BARNSTORM—Joe Walsh—Dunhill
CARAVANSERAI—Santana—Col
FULL HOUSE—J. Geils Band—Atlantic
LIVE IN LONDON—Beach Boys (Import)
RHYMES AND REASONS—Carole King—Ode
STONEGROUND WORDS—Melanie—
Neighborhood
THE LADY'S NOT FOR SALE—Rita Coolidge
—A&M
TOULOUSE STREET—Doobie Bros.—WB

SAM GOODY/EAST COAST

A SONG FOR YOU—Cashman & West—
Dunhill
ALL DIRECTIONS—Temptations—Gordy
AT HIS BEST—Eric Clapton—Polydor
BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
DAYS OF FUTURE PASSED—Moody Blues—
Deram
FULL HOUSE—J. Geils Band—Atlantic
HOB'S LULLABY—Arlo Guthrie—Reprise
PURPLE PASSAGES—Deep Purple—WB
RHYMES AND REASONS—Carole King—Ode
WHY DON'TCHA—West, Bruce & Laing—Col

RECORD BAR/EAST COAST

ALBUM III—Loudon Wainwright—Col
AT HIS BEST—Eric Clapton—Polydor
CARAVANSERAI—Santana—Col
CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
GUITAR MAN—Bread—Elektra
I'M STILL IN LOVE WITH YOU—Al Green—
Hi
PHOENIX—Grand Funk—Capitol
RHYMES AND REASONS—Carole King—Ode
THE LADY'S NOT FOR SALE—
Rita Coolidge—A&M

CUTLER'S/NEW HAVEN

CAN'T BUY A THRILL—Steely Dan—ABC
CARAVANSERAI—Santana—Col
HONKY TONK STARDUST COWBOY—
Jonathan Edwards—Atco
IT'S A BEAUTIFUL DAY LIVE—Col
LION'S SHARE—Savoy Brown—Parrot
ON THE CORNER—Miles Davis—Col

RHYMES AND REASONS—Carole King—Ode
ROCK AND ROLL MUSIC TO THE WORLD—
Ten Years After—Col
THIRD DOWN, 110 TO GO—
Jesse Winchester—Bearsville
WHY DON'TCHA—West, Bruce & Laing—Col

MIDTOWN RECORDS/ITHACA, N.Y.

ALL DIRECTIONS—Temptations—Gordy
BACKSTABBERS—O'Jays—Phila. Int.
CARAVANSERAI—Santana—Col
CATCH BULL AT FOUR—Cat Stevens—A&M
DIAMONDS IN THE ROUGH—John Prine—
Atlantic
I'M STILL IN LOVE WITH YOU—
Al Green—Hi
IT'S A BEAUTIFUL DAY LIVE—Col
MANDRILL IS—Mandrill—Polydor
RHYMES AND REASONS—Carole King—Ode
ROUND 2—Stylistics—Avco

WAXIE-MAXIE/BALT.-WASH.

ALL DIRECTIONS—Temptations—Gordy
BACKSTABBERS—O'Jays—Phila. Int.
BARNSTORM—Joe Walsh—Dunhill
CARAVANSERAI—Santana—Col
HONKY CHATEAU—Elton John—Uni
I MISS YOU—Harold Melvin & Blue Notes—
Phila. Int.
ROXY MUSIC—Reprise
SUPER FLY—Curtis Mayfield—Curtom
WIND OF CHANGE—Peter Frampton—A&M

GARY'S/RICHMOND

AT HIS BEST—Eric Clapton—Polydor
BANDSTAND—Family—UA
BLACK SABBATH VOL. 4—WB
BURNING LOVE—Elvis Presley—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
FULL HOUSE—J. Geils Band—Atlantic
I CAN SEE CLEARLY NOW—Johnny Nash—
Epic
MOVING ON—John Mayall—Polydor
PURPLE PASSAGES—Deep Purple—WB
ROLLING THUNDER—Mickey Hart—WB

NAT'L. RECORD MART/MIDWEST

A SONG FOR YOU—Cashman & West—
Dunhill
ALL DIRECTIONS—Temptations—Gordy
AT HIS BEST—Eric Clapton—Polydor
CARAVANSERAI—Santana—Col
CATCH BULL AT FOUR—Cat Stevens—A&M
CRAZY HORSES—Osmonds—MGM
I'M STILL IN LOVE WITH YOU—
Al Green—Hi
RHYMES AND REASONS—Carole King—Ode
SPREAD THE WORD—Persuasions—Capitol
SWEET LIGHTNIN'—RCA

OAKWOOD/NEW ORLEANS

CARAVANSERAI—Santana—Col
CATCH BULL AT FOUR—Cat Stevens—A&M
DIAMONDS IN THE ROUGH—John Prine—
Atlantic
HEADS—Osibisa—Decca
HONKY TONK STARDUST COWBOY—
Jonathan Edwards—Atco
RHYMES AND REASONS—Carole King—Ode
ROCK ME BABY—David Cassidy—Bell
ROCK AND ROLL MUSIC TO THE WORLD—
Ten Years After—Col
STONEGROUND WORDS—Melanie—
Neighborhood
THE LADY'S NOT FOR SALE—
Rita Coolidge—A&M

ONE OCTAVE HIGHER/CHICAGO

AT HIS BEST—Eric Clapton—Polydor
BABY DON'T GET HOOKED ON ME—
Mac Davis—Col
CARAVANSERAI—Santana—Col

CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
DAYS OF FUTURE PASSED—Moody Blues—
Deram
KEN LOGGINS WITH JIM MESSINA—Col
LIVING IN THE PAST—Jethro Tull—
Chrysalis
RHYMES AND REASONS—Carole King—Ode
ROCK AND ROLL MUSIC TO THE WORLD—
Ten Years After—Col

DISCOUNT/ANN ARBOR

BARNSTORM—Joe Walsh—Dunhill
CARAVANSERAI—Santana—Col
CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
DEVOTION—John McLaughlin—Douglas
DIAMONDS IN THE ROUGH—John Prine—
Atlantic
FULL HOUSE—J. Geils Band—Atlantic
HONKY CHATEAU—Elton John—Uni
STRIKE IT RICH—Dan Hicks—Blue Thumb
SUPER FLY—Curtis Mayfield—Curtom

DISC SHOP/E. LANSING

BOOMER'S STORY—Ry Cooder—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
FULL HOUSE—J. Geils Band—Atlantic
KEN LOGGINS WITH JIM MESSINA—Col
OLD DAN'S RECORDS—Gordon Lightfoot—
WB
ROCKFISH CROSSING—Mason Proffit—WB
SUMMER BREEZE—Seals & Crofts—WB
THE LADY'S NOT FOR SALE—
Rita Coolidge—A&M
TRILOGY—Emerson, Lake & Palmer—
Cotillion
WHY DON'TCHA—West, Bruce & Laing—Col

POPLAR TUNES/MEMPHIS

BARNSTORM—Joe Walsh—Dunhill
BUSTIN' OUT—Pure Prairie League—RCA
CARAVANSERAI—Santana—Col
GUITAR MAN—Bread—Elektra
I'M STILL IN LOVE WITH YOU—
Al Green—Hi
IT'S A BEAUTIFUL DAY LIVE—Col
RHYMES AND REASONS—Carole King—Ode
STONEGROUND WORDS—Melanie—
Neighborhood
TO WHOM IT MAY CONCERN—Bee Gees—
Atco
WHY DON'TCHA—West, Bruce & Laing—Col

VENTURES/MISSOURI

ALL THE YOUNG DUDES—
Mott The Hoople—Col
AT HIS BEST—Eric Clapton—Polydor
CARAVANSERAI—Santana—Col
CRAZY HORSES—Osmonds—MGM
EXTRAPOLATION—John McLaughlin—Polydor
IT'S A BEAUTIFUL DAY LIVE—Col
RHYMES AND REASONS—Carole King—Ode
ROCK ME BABY—David Cassidy—Bell
ROCKFISH CROSSING—Mason Proffit—WB
STONEGROUND WORDS—Melanie—
Neighborhood

MUSICLAND/MINNEAPOLIS

BURNING LOVE—Elvis Presley—Camden
CHI-LITES GREATEST HITS—Brunswick
CHUCK BERRY'S GOLDEN DECADE—Chess
CRAZY HORSES—Osmonds—MGM
I'M STILL IN LOVE WITH YOU—
Al Green—Hi
LAST AUTUMN'S DREAM—Jade Warrior—
Vertigo

RHYMES AND REASONS—Carole King—Ode
ROCK ME BABY—David Cassidy—Bell
SNIPER AND OTHER LOVE SONGS—
Harry Chapin—Elektra
THE LADY'S NOT FOR SALE—
Rita Coolidge—A&M

DAVID'S/WICHITA

ALBUM III—Loudon Wainwright—Col
BULLDOG—Decca
CARAVANSERAI—Santana—Col
HEADS—Osibisa—Decca
HONKY TONK STARDUST COWBOY—
Jonathan Edwards—Atco
IT'S A BEAUTIFUL DAY LIVE—Col
LION'S SHARE—Savoy Brown—Parrot
PURPLE PASSAGES—Deep Purple—WB
RHYMES AND REASONS—Carole King—Ode
WHY DON'TCHA—West, Bruce & Laing—Col

MOSES MUSIC/LITTLE ROCK

ALL DIRECTIONS—Temptations—Gordy
BACKSTABBERS—O'Jays—Phila. Int.
BLACK SABBATH VOL. 4—WB
CARNEY—Leon Russell—Shelter
CLOSE TO THE EDGE—Yes—Atlantic
CRAZY HORSES—Osmonds—MGM
I'M STILL IN LOVE WITH YOU—
Al Green—Hi
PHOENIX—Grand Funk—Capitol
RHYMES AND REASONS—Carole King—Ode
SUPER FLY—Curtis Mayfield—Curtom

WHEREHOUSE/CALIFORNIA

BLUE'S BLUES—Blue Mitchell—Mainstream
CAN'T BUY A THRILL—Steely Dan—ABC
CARAVANSERAI—Santana—Col
CATCH BULL AT FOUR—Cat Stevens—A&M
I CAN SEE CLEARLY NOW—Johnny Nash—
Epic
IF THE MUSIC STOPS—Tony Cole—
20th Cent.
LORI LIEBERMAN—Capitol
RHYMES AND REASONS—Carole King—Ode
RISE AND FALL OF ZIGGY STARDUST—
David Bowie—RCA
THE LADY'S NOT FOR SALE—
Rita Coolidge—A&M

MUSIC ODYSSEY/CALIFORNIA

ALL THE YOUNG DUDES—
Mott The Hoople—Col
AT HIS BEST—Eric Clapton—Polydor
CARAVANSERAI—Santana—Col
FULL HOUSE—J. Geils Band—Atlantic
I'M STILL IN LOVE WITH YOU—
Al Green—Hi
IT'S A BEAUTIFUL DAY LIVE—Col
KEN LOGGINS WITH JIM MESSINA—Col
RHYMES AND REASONS—Carole King—Ode
RISING—Mark/Almond—Col
SPREAD THE WORD—Persuasions—Capitol

CRYSTAL SHIP/EUGENE, ORE.

BALLAD BOOK—Joan Baez—Vanguard
BLACK SABBATH VOL. 4—WB
CARAVANSERAI—Santana—Col
CATCH BULL AT FOUR—Cat Stevens—A&M
FULL HOUSE—J. Geils Band—Atlantic
IT'S A BEAUTIFUL DAY LIVE—Col
OLD DAN'S RECORDS—Gordon Lightfoot—
Reprise
PURPLE PASSAGES—Deep Purple—WB
RHYMES AND REASONS—Carole King—Ode
THIRD DOWN, 110 TO GO—
Jesse Winchester—Bearsville



THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART

THIS WK.	LAST WK.	ARTIST	TITLE	WKS. ON CHART
1	3	DAYS OF FUTURE PASSED	MOODY BLUES Deram DE S 1 8102 (London)	8
2	1	SUPER FLY CURTIS MAYFIELD	Soundtrack/Curtom CR 8-9014 (Buddah)	13
3	4	ALL DIRECTIONS THE TEMPTATIONS	Gordy 962L (Motown)	11
4	13	CATCH BULL AT FOUR CAT STEVENS	A&M SP 4365	4
5	6	LONDON CHUCK BERRY SESSIONS	Chess 60020	20
6	7	ROCK OF AGES THE BAND	SVBB 10045	9
7	2	CARNEY LEON RUSSELL	Shelter SW 8911 (Capitol)	17
8	11	CLOSE TO THE EDGE YES	Atlantic SD 7244	6
9	5	BIG BAMBU CHEECH & CHONG	Ode SP 77014	19
10	12	BEN MICHAEL JACKSON	Motown M 757 L	9
11	10	NEVER A DULL MOMENT ROD STEWART	Mercury SRM 1 646	13
12	8	CHICAGO V	Columbia KC 31102	16
13	24	PHOENIX GRAND FUNK RAILROAD	Capitol SMAS 11099	4
14	15	BABY DON'T GET HOOKED ON ME MAC DAVIS	Columbia KC 31770	7
15	16	THE PARTRIDGE FAMILY'S GREATEST HITS	Bell 1107	10
16	17	BACK STABBERS O'JAYS	Phila. Int'l. KZ 31712 (CBS)	8
17	9	SEVEN SEPARATE FOOLS THREE DOG NIGHT	Dunhill DSD 50118 (ABC)	15
18	14	TRILOGY EMERSON, LAKE & PALMER	Cotillion SD 9903 (Atlantic)	15
19	21	THE SLIDER T. REX	Reprise MS 2095	11
20	20	SAINT DOMINIC'S PREVIEW VAN MORRISON	Warner Brothers BS 2633	13
21	18	JERMAINE JERMAINE JACKSON	Motown M 752 L	11
22	19	LONG JOHN SILVER JEFFERSON AIRPLANE	Grunt FRT 1007 (RCA)	12
23	26	GREATEST HITS ON EARTH FIFTH DIMENSION	Bell 1106	8
24	33	SUMMER BREEZE SEALS & CROFTS	Warner Brothers BS 2629	7
25	46	I'M STILL IN LOVE WITH YOU AL GREEN	London XSHL 32074	3
26	27	RASPBERRIES	Capitol 11036	11
27	36	LIZA WITH A "Z" LIZA MINNELLI	Columbia KC 31762	5



CHARTMAKER OF THE WEEK

28	—	RHYMES AND REASONS CAROLE KING Ode SP 77016 (A&M)	1
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29	38	CLASS CLOWN GEORGE CARLIN	Little David LD 1004 (Atlantic)	4
30	31	BITTER SWEET MAIN INGREDIENT	RCA LSP 4677	8
31	22	MOODS NEIL DIAMOND	Uni 93196 (MCA)	17
32	30	HONKY CHATEAU ELTON JOHN	Uni 93135 (MCA)	21
33	42	TOULOUSE STREET DOOBIE BROTHERS	Warner Brothers BS 2634	6
34	25	HIMSELF GILBERT O'SULLIVAN	MAM 5 (London)	12
35	58	BLACK SABBATH VOL. 4	Warner Brothers BS 2602	3
36	28	CORNELIUS BROTHERS AND SISTER ROSE	United Artists UAS 5568	13
37	29	BROTHER, BROTHER, BROTHER ISLEY BROTHERS	T-Neck TNS 3009 (Buddah)	13
38	40	HOBO'S LULLABY ARLO GUTHRIE	Reprise MS 2060	13
39	39	DEMONS & WIZARDS URIAH HEPP	Mercury SRM 1-630	19
40	23	BEGINNINGS RICK SPRINGFIELD	Capitol 11047	12
41	34	LIVE AT THE PARAMOUNT GUESS WHO	RCA LSP 4779	10

42	35	TOO YOUNG DONNY OSMOND	MGM SE 4854	14
43	45	FLYING HIGH TOGETHER SMOKEY ROBINSON & THE MIRACLES	Tamla T 318 L (Motown)	10
44	44	UNDERSTANDING BOBBY WOMACK	United Artists UAS 5577	16
45	52	CRAZY HORSES THE OSMONDS	MGM SE 4S51	4
46	48	LOST AND FOUND HUMBLE PIE	A&M SP 3513	4
47	32	ALL TOGETHER NOW ARGENT	Epic KE 31556	18
48	37	STILL BILL BILL WITHERS	Sussex SXBS 7014 (Buddah)	23
49	51	EVERYBODY'S IN SHOW BIZ THE KINKS	RCA UPS 6065	8
50	41	SON OF SCHMILSSON NILSSON	RCA LSP 4717	15
51	43	SIMON & GARFUNKEL'S GREATEST HITS	Columbia 31350	19
52	67	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT	LUTHER INGRAM/Koko KDS 2202	4
53	55	NATURE PLANNED IT FOUR TOPS	Motown M 748 L	5
54	54	A SONG FOR YOU CARPENTERS	A&M SP 3511	18
55	47	CARLOS SANTANA AND BUDDY MILES LIVE	Columbia KC 31308	18
56	49	YOU DON'T MESS AROUND WITH JIM JIM CROCE	ABC ABCX 756	18
57	50	HAPPIEST GIRL IN THE WHOLE U.S.A. DONNA FARGO	Dot DOS 26000 (Famous)	14
58	69	ROCKY MOUNTAIN HIGH JOHN DENVER	RCA LSP 4731	4
59	72	ROCK & ROLL MUSIC TO THE WORLD TEN YEARS AFTER	Columbia KC 31779	4
60	62	I MISS YOU HAROLD MELVIN & THE BLUE NOTES	Phila Int'l. KZ 31648 (CBS)	5
61	68	THE CHI-LITES' GREATEST HITS THE CHI-LITES	Brunswick BL 754184	3
62	64	PASSIN' THRU JAMES GANG	ABC ABCX 41750	4
63	53	MOTORCYCLE MAMA SAILCAT	Elektra EKS 75029	11
64	57	SCHOOL'S OUT ALICE COOPER	Warner Brothers BS 2632	18
65	75	ROUND 2 THE STYLISTICS	Avco AV 11006	2
66	56	DADDY DON'T YOU WALK SO FAST WAYNE NEWTON	Chelsea CHE 1001 (RCA)	20
67	59	FOXY LADY CHER	Kapp 5514 (MCA)	15
68	60	EXILE ON MAIN STREET ROLLING STONES	Rolling Stones COC 2-2-2900 (Atlantic)	22
69	80	DANNY O'KEEFE	Signpost SP 8404 (Atlantic)	3
70	70	EAGLES	Asylum SD 5054 (Atlantic)	19
71	71	THERE IT IS JAMES BROWN	Polydor PD 5028	15
72	83	RICHIE HAVENS ON STAGE RICHIE HAVENS	Stormy Forest 2 SFS 6012 (MGM)	4
73	73	AL GREEN	Bell 6076	8
74	61	DISTANT LIGHT HOLLIES	Epic KE 30758	15
75	76	BEST OF OTIS REDDING	Atco SD 2-801	3
76	—	CARAVANSERAI SANTANA	Columbia KC 31610	1
77	82	RADIO DINNER NATIONAL LAMPOON	BANANA/Blue Thumb BTS 38 (Famous)	6
78	79	GUESS WHO B. B. KING	ABC ABCX 759	4
79	86	PURPLE PASSAGES DEEP PURPLE	Warner Brothers 2LS 2644	3
80	81	THICK AS A BRICK JETHRO TULL	Reprise MS 2007	26
81	84	HOT LICKS, COLD STEEL & TRUCKER'S FAVORITES COMMANDER CODY & HIS LOST PLANET AIRMEN	Paramount PAS 6031	5
82	63	ELVIS RECORDED AT MADISON SQUARE GARDEN	RCA LSP 4744	18
83	85	ROY BUCHANAN	Polydor PD 5033	5
84	90	GARY GLITTER	Bell 1108	2
85	91	PASSAGE BLOODROCK	Capitol SW 1109	3
86	95	NEW BLOOD BLOOD, SWEAT & TEARS	Columbia KC 31780	2
87	137	ROCK ME BABY DAVID CASSIDY	Bell 1109	1
88	98	LIVE "FULL HOUSE" J. GEILS	Atlantic 7241	2
89	65	LET'S STAY TOGETHER AL GREEN	Hi SHL 32070 (London)	8
90	127	ERIC CLAPTON AT HIS BEST ERIC CLAPTON	Polydor PD 3503	1
91	92	HOT ROCKS 1964-1971 ROLLING STONES	London 2PS 606/7	2
92	93	SUPERPACK, VOL. II CHER	United Artists UA UXS 94	3
93	78	FLASH SOVEREIGN	SMAS 1040 (Capitol)	20
94	120	I CAN SEE CLEARLY NOW JOHNNY NASH	Epic KE 31607	1
95	88	GODSPELL ORIGINAL CAST	Bell 1102	29
96	97	A LONELY MAN CHI-LITES	Brunswick BL 754179	27
97	126	ALONE AGAIN NATURALLY ANDY WILLIAMS	Columbia KC 31625	1
98	104	VIKKI CARR EN ESPANOL	Columbia/31470	1
99	99	CHEECH & CHONG	Ode 77010 (A&M)	6
100	101	SLADE ALIVE	Polydor PD 5508	1

*"Some say that time brings a better understanding
Of the rhyme and reason to it all..." carole king*



Rhymes & Reasons by Carole King on Ode Records

Produced by Lou Adler

Distributed by A&M Records, Inc.



TAPE REFERENCE INDEX

TAPES LISTED BY TITLE, 8-TRACK FIRST

OCTOBER 28, 1972

AMAZING GRACE (Royal Scots Dragoon Guards)
RCA PBS/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
BLACK SABBATH, Vol. 1 Warner Brothers
(M8/M5 2602)
CARLOS SANTANA & BUDDY MILES LIVE
Columbia CS/CT 31308
CARNEY (Leon Russell) Shelter 8XV/4XV 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, PBS 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)
Ounhill 8/5 50118
SON OF SCHMILSSON (Nilsson)
RCA PBS/PK 1954
STILL BILL (Bill Withers) Sussex Sus M8/M5 7014
SUMMER BREEZE (Seals & Crofts)
Warner Brothers (M8/M5 2629)
TRILOGY (Emerson, Lake & Palmer)
Capitol TP/CS 9903
THE OSMONDS LIVE MGM 2SE 4826
THE PARTRIDGE FAMILY'S GREATEST HITS
Bell 8/5 1107

'Shotgun Wedding' Leased To U.K.

■ NEW YORK — Bill Seabrook, executive vice president of Black Falcon announced last week the revival of, "Shotgun Wedding" by Roy "C" in London. It was leased to U. K. Rec-

ords, homebased in London, England. The U.K. label is distributed by Decca, Ltd. The pact provided world rights for U.K. with the exception of the U.S.A. and Canada. German rights were withheld subject to U.K. meeting certain other conditions.

THE ALBUM CHART ARTISTS CROSS REFERENCE

NOVEMBER 4, 1972

CANNONBALL ADDERLEY	135
ALICE COOPER	64
ARGENT	47
BAND	6
CHUCK BERRY	5, 119
BEAUTIFUL DAY	138
BLACK SABBATH	35
BLOOD, SWEAT & TEARS	86
BLOODROCK	85
DAVID BOWIE	146
JAMES BROWN	71
ROY BUCHANAN	83
CACTUS	120
GEORGE CARLIN	29
CARPENTERS	54
VIKKI CARR	98
CASHMAN AND WEST	121
DAVID CASSIDY	87
CHEECH & CHONG	9, 99
CHER	67, 92
CHICAGO	12
CHI-LITES	61, 96
ERIC CLAPTON	90, 132
LARRY CORYELL	144
JIM CROCE	56
COMMANDER CODY	81
RITA COOLIDGE	142
CHI COLTRANE	110
CORNELIUS BROS. & SISTER ROSE	36
CREAM	141
MAC DAVIS	14
DEEP PURPLE	79
JOHN DENVER	58
DEREK & THE DOMINOS	133
NEIL DIAMOND	31
DOOBIE BROS.	33
DOORS	102
EAGLES	70
JONATHAN EDWARDS	145
EMERSON, LAKE & PALMER	18
FIFTH DIMENSION	23
FLACK & HATHAWAY	103
FLASH	93
FOGHAT	107
FOUR TOPS	53
PETER FRAMPTON	131
ARETHA FRANKLIN	134
RORY GALLAGHER	106
GALLERY	105
J. GEILS	88
GARY GLITTER	84
GRAND FUNK RAILROAD	13
AL GREEN	25, 73, 89
GUESS WHO	41
ARLO GUTHRIE	39
DONNA FARGO	57
MERLE HAGGARD	127
RICHIE HAVENS	72
HOLLIES	74
HUMBLE PIE	46
LUTHER INGRAM	52
ISLEY BROTHERS	37
MICHAEL JACKSON	10
JAMES GANG	62
JACKSON 5	104
JERMAINE JACKSON	21
JEFFERSON AIRPLANE	22
JETHRO TULL	80
JIMI HENDRIX	115, 119

ELTON JOHN	32
CAROLE KING	28, 101
B. B. KING	78
ALBERT KING	111
KINKS	49
RAMSEY LEWIS	125
LOBO	130
LOOKING GLASS	129
MAIN INGREDIENT	30
MAR Y SOL	108
MARK-ALMOND	118
JOHNNY MATHIS	117
JOHN MAYALL	126
CURTIS MAYFIELD	2
JOHN McLAUGHLIN	147
HAROLD MELVIN	60
THE MIRACLES	43
MOODY BLUES	1
VAN MORRISON	20
MICHAEL MURPHY	124
LIZA MINNELLI	27
JOHNNY NASH	94
NATIONAL LAMPOON	77
WAYNE NEWTON	66
NILSSON	50
O'JAYS	16
DANNY O'KEEFE	69
GILBERT O'SULLIVAN	34
ORIGINAL CAST: GODSPELL	95
DONNY OSMOND	42
OSIBISA	148
OSMONDS	45
PARTRIDGE FAMILY	15
ELVIS PRESLEY	82
CHARLEY PRIDE	128
JOHN PRINE	140
PROCOL HARUM	136
RAMATAM	114
KENNY RANKIN	143
RASPBERRIES	26
OTIS REDDING	75
T. REX	19, 113
ROLLING STONES	68, 91
LEON RUSSELL	7
SAILCAT	63
SANTANA	76
SANTANA & MILES	55
BOZ SCAGGS	139
SEALS & CROFTS	24
SIMON & GARFUNKEL	51
SLADE	100
SONNY & CHER	123
SOUNDTRACKS:	
SHAFT'S BIG SCORE	116
RICK SPRINGFIELD	40
CAT STEVENS	4
ROD STEWART	11
STYLISTICS	65
THE TEMPTATIONS	3
TEN YEARS AFTER	59
THREE DOG NIGHT	17
POWER OF POWER	109
URIAH HEEP	39
VARIOUS ARTISTS: FILLMORE	150
JOE WALSH	137
GROVER WASHINGTON	112
ANDY WILLIAMS	97
BILL WITHERS	48
BOBBY WOMACK	44
YES	8

RECORD WORLD THE ALBUM CHART 101 150

NOVEMBER 4, 1972

THIS WK.	LAST WK.	ARTIST
101	105	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
102	66	FULL CIRCLE THE DOORS/Elektra EKS 75638
103	89	ROBERTA FLACK & DONNY HATHAWAY/Atlantic SD 7216
104	74	LOOKIN' THROUGH THE WINDOWS JACKSON 5/Motown M 750 L
105	96	NICE TO BE WITH YOU GALLERY/Sussex SXB 7017 (Buddah)
106	110	LIVE RORY GALLAGHER/Polydor PD 5513
107	107	FOGHAT/Bearsville BR 2077
108	108	MAR & SOL VARIOUS ARTISTS/Atco SD 5513
109	109	EAST BAY GREASE TOWER OF POWER/San Francisco SD 2-4 (Atlantic)
110	111	CHI COLTRANE/Columbia KC 3275
111	112	I'LL PLAY THE BLUES FOR YOU ALBERT KING/Stax STS 3009
112	113	ALL THE KING'S HORSES GROVER WASHINGTON JR./Kudu KU-07
113	114	A BEGINNING TYRANNOSAURUS REX/A&M SP 3514
114	115	RAMATAM/Atlantic SD 7236
115	87	RARE HENDRIX JIMI HENDRIX/Trip TLP 9500
116	118	SHAFT'S BIG SCORE SOUNDTRACK/MGM 1 SE 36 ST
117	148	SONG SUNG BLUE JOHNNY MATHIS/Columbia KC 31626
118	135	RISING MARK/ALMOND/Columbia KC 31917
119	138	GOLDEN DECADE CHUCK BERRY/Chess 2 CH 1514
120	123	OT 'N SWEATY CACTUS/Atco SD 7011
121	121	A SONG FOR TWO CASHMEN & WEST/Dunhill DSX 50126
122	—	STONEGROUND WORDS MELANIE/Neighborhood NRS 47005 (Famous)
123	124	THE TWO OF US SONNY & CHER/Atco SD 2-804
124	125	GERONIMO'S CADILLAC MICHAEL MURPHEY/A&M 4358
125	100	UPENDO MI PAMOJA RAMSEY LEWIS/Columbia KC 31096
126	130	MOVING ON JOHN MAYALL/Polydor 5036
127	129	BEST OF MERLE HAGGARD/Capitol ST 11082
128	131	A SUNSHINEY DAY CHARLIE PRIDE/RCA LSP 4742
129	102	LOOKING GLASS/Epic KE 31320
130	140	OF A SIMPLE MAN LOBO/Big Tree 2013 (Bell)
131	134	WIND OF CHANGE PETER FRAMPTON/A&M 4348
132	132	HISTORY OF ERIC CLAPTON/Atco SD 2-803
133	133	LAYLA DEREK & THE DOMINOS/Atco SD 20704
134	103	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2-906
135	106	SOUL ZODIAC CANNONBALL ADDERLEY/Capitol SVBB 10025
136	136	PROCOL HARUM LIVE IN CONCERT WITH EDMONTON ORCHESTRA/A&M 4335
137	—	BARNSTORM JOE WALSH/Dunhill DXS 50130
138	—	IT'S A BEAUTIFUL DAY AT CARNEGIE HALL/Columbia KC 31338
139	141	MY TIME BOZ SCAGGS/Columbia 31384
140	142	DIAMONDS IN THE ROUGH JOHN PRINE/Atlantic SD 7244
141	—	HEAVY CREAM CREAM/Polydor PD 3502
142	—	LADY'S NOT FOR SALE RITA COOLIDGE/A&M 4370
143	145	LIKE A SEED KENNY RANKIN/Little David LD 1003
144	144	OFFERING LARRY CORYELL/Vanguard VSD 79319
145	146	HONKY TONK STARDUST COWBOY JONATHAN EDWARDS/Atco SD 7015
146	150	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS DAVID BOWIE/RCA LSP 4702
147	—	EXTRAPOLATION JOHN McLAUGHLIN/Polydor PD 245510
148	—	HEADS OSIBISA/Decca DL 75368 (MCA)
149	149	IN THE BEGINNING JIMI HENDRIX/Shout SLP 502
150	77	FILLMORE: THE LAST DAYS VARIOUS ARTISTS/Fillmore Z 3 X 31390 (CBS)

Ken Draper

(Continued from page 8)

awhile, pretending that we were really doing something. Then when that crest subsided, along came Bill Drake, and we did the same thing again. Half of the world was doing Drake, badly, because no one does Bill as well as he does. And now that crest is subsiding, and we're sitting and waiting. Very rarely does broadcasting ever say . . . screw that, what can I do in my city, with my station, and my creative talents to succeed. There are more theoretically successful program directors out of work. I don't know these people personally, so I can't make a judgment on how well they really do. But for example, Buzz Bennett went to San Diego and did well, why isn't Buzz working at some giant monstrous station. Or why hasn't NBC snatched him up to save one of their stations? And using that one example, you could go through lots of other people. People known for their successes, if rating books are any gauge of success.

RW: That could raise the question, whether ratings which indicate your success can also indicate how creative you really are?

KD: Yes, although you have to dance around that question. How successful you are, depends on what you're after in the first place. And I'm not presupposing that the only means of success is to be #1, either in the total or any demographic group. There are ways I think of being successful in broadcasting without that, although it helps if it shows, in making a buck. We are nonetheless, a box office business. If you can play "Love Story" and it shows to thousands and thousands of people, and we sit back and say . . . gee, that was goddamn simple, I don't think it was a creative success . . . I say, I'm not interestd, because I think that it proved itself. So if I have the largest audience in my city, I don't care whether you like what I've done. But at the moment, you can't even find that kind of success in broadcasting. There are only a few markets in the country, where there's just one station dominating the market.

RW: What are your theories of programming a station into a more creative state?

KD: To try and simplify it, there are 4 or 5 principles that you ought to be able to apply to a radio station. They should hold up, I think, no matter what kind of station you have.

One of the principles is how does the station relate to the audience you're after, the market it's in. If your radio station can be picked up and moved to another market and nobody noticed the difference, then you're not doing the job.

"Put 10 program directors in a room and they all say the same thing. Radio has to relate, has to be exciting, all shaking their heads. Then go out and listen to their station and you realize that they're not any different than the listener."

Or if it could have been used a year later, or been picked up a year before, you're not doing your job. The ability to relate is one of the most difficult talents to find in the industry by the program director who has the ability to relate on a daily basis to his community, and to the moment. And to find the radio station owner who understands the importance of that and is prepared to invest in that. The second thing is, we are in the entertainment business, so how entertaining are we? Is what we're doing really entertaining, and I think that the rating books of the audience answer that question better than we can, sitting here trying to make judg-

(Continued on page 45)

College

(Continued from page 22)

count Records 60 stores are located on key college campuses. Near Chicago's Loyola University, a One Octave Higher store does good business. So does the Music Odyssey store on the UCLA campus. All of these stores and many others are full record stores, not just stocking the Top 100 albums. And co-op stores are coming into their own, especially the co-op store in Syracuse putting a dent in other campus record store sales. Many students at the Michigan Conference, incidentally, expressed an interest in running their own co-ops.

And taking the place of rack jobbers are one stops offering low prices for any album on any label . . . not just for the Top 100. Can you imagine a record store rack jobber having the foresight to order 75 Weather Report albums to back up a concert? And yet it is things like this that are important for both record labels and retailers, so that both can sell records.

Record World will continue to monitor campus record sales and the trends of record buying on campus.

ZBS Media

(Continued from page 8)

signing projects, formulating ideas, all with the purpose of producing radio series which would help to raise the level of consciousness of all those who heard it. Then after they all learned to live together for awhile, they suddenly realized that by appointing certain people to do only certain projects, the work and the energy wasn't being evenly distributed. They also realized that before you can raise the consciousness of the outside world, you'd better be sure that your own is on the upward trend. This came about after the group met two spiritual teachers who taught and worked with the group. That was when ZBS realized that doing radio was their means, not their end.

Their main projects have been the formation of a college radio network, because they believe that college radio is far more open to the type of creative broadcasting than commercial stations generally are. Besides, college radio is virtually untapped by national advertisers, and becoming more professional all the time. Although the programs ZBS is producing

will soon be offered to commercial stations, initially they have been concentrating on the colleges. The radio series produced are to be sold to national sponsors, which would offer them free to stations, and the sponsor would either get spots or mentions on the programs. This has worked out with their mystery series "The Fourth Tower of Inverness" which has been sponsored by Grunt Records and serviced to about 350 colleges this fall.

"The Fourth Tower" is a contemporary mystery series, providing non-political escapism, with smatterings of the wisdom of various philosophers woven in with the fantasies. The project was written and directed by Meatball and has as its narrator Dave Herman, currently at WNEW/FM. Another series in production, is the Weekly Farm Report, which has little to do with agriculture, but presents conversations with such people as Frank Zappa, Nicholas Johnson, John Lennon & Yoko Ono, Abbie Hoffman, Allen Ginsberg, Baba Ram Dass, Mick Jagger, to mention just a few. The idea was inspired by the Whole Earth Catalog in part, and is

(Continued on page 51)

Listening Post

(Continued from page 8)

9-11 AM, 11-noon will be a collage of B. Mitchell Reed, Army "Woo Woo" Ginsberg & other personalities, noon-4PM will have Norman Davis, who was at KYA and KSFO, and a mystery jock will sign in from 4-6PM.

WWDC-Washington, DC. . . "Easy" Ed Hartley will be doing the all night from now on 6 days . . . He's been doing the week-ends since February.

KRLA-Los Angeles . . . Reb Foster has returned to KRLA as Program Director, after having been an air personality and PD there in 1962. Foster will continue to be active in his management firm, which handles among others, **Three Dog Night**. But according to Steve Brown, newly appointed as assistant PD, all recordings by Foster's artists will be evaluated by others on the station's staff.

NAPA-Los Angeles . . . "Vote '72," an album of voting spots recorded by such artists as Frank Zappa, Murray Roman, America, Blood Sweat & Tears, Spencer Davis, Country Joe McDonald, Billy Preston, Cheech & Chong, Paul Williams, Beach Boys, Todd Rundgren and many others and produced by the National Association of Progressive Radio Announcers, has been sent to all participating members of the organization this week, free of charge for their use in the coming elections.

WMC-FM-Memphis . . . new line-up is as follows . . . 7AM-noon Greg Hamilton, Noon-4PM Mike Powell, also PD. . . 4-9PM Jon Scott . . . 9-1AM Ron Michaels . . . 1-7AM Greg Siggers, with weekends Sheila Hall and Hal Winfield . . . station sponsored a live concert in Memphis which was simulcast with station KLAZ/FM in Little Rock. It worked out so well, they're planning some more.

WLW-Cincinnati . . . in the spirit of nostalgia, this coming weekend is "The Glory That Was Grease" (for all you 1950's greasers of course) and Dan Clayton has produced a new set of jingles in the 50's manner to go along with the weekend long special of nothing but oldies. As prizes they will be giving away, T-shirts with a pack of Lucky Strikes in the sleeves, one hubcap, Butch wax to keep that short hair standing up, and Brylcreem to keep that long hair slicked down.

(Continued on page 45)

By DEDE DABNEY



Dede Dabney

■ NEW YORK—PERSONAL PICK: "I'll Call You Joy"—Eddie Holman (GSF) You can never miss with a melodic love song, sung in the style in which Holman sings this one. It has a waltz-like sound which will prove to be infectious.

DEDE'S DITTIES TO WATCH: "I've Never Found A Man"—Esther Phillips

(Kudu); "Superfly"—Curtis Mayfield (Curtom); "Snake Eyes"—Jackson Highway (Reprise); "Born On The Bayou"—Al Wilson (Rocky Road); "The Best Of Strangers Now"—The Fantastics (Bell); "The World Is A Ghetto"—War (UA).

FIVE STAR ALBUM OF THE WEEK: "Superfly"—Curtis Mayfield (Curtom).

The Ambassador Of Good Will is Miss Delta Ashby, better known to us all as Miss NATRA. Delta is setting the pace for Bobby Womack, she will be paving the way for him in many cities across the country, letting you know that he will be in town and setting up many interviews, in her own stylish way—the difference between Tiffanys and the corner jewelry store.

Stevie Wonder's latest contribution to the world of r&b is "Superstition" on the Tamla label. This will come from the new album just being released.

A remarriage has taken place. It is an unusual marriage between Buddy Miles and Logan Westbrooks at Columbia Records. Congratulations to you both.

United Artists is now handling the European publishing for none other than Sussex Records.

On November 23-27, Teddy Powell will be bringing a show to Broadway which consists of the Dells, The Chi-Lites, Harold Melvin and The Bluenotes and Billy Paul. This package will appear at the Palace Theatre.

"Baby Won't You Change Your Mind" is the title of the new Black Ivory album on the Today label distributed by Perception. Suggested cuts are "Time Is Love," "Baby Won't You Change Your Mind," and "Wishful Thinking." This album has to be the most beautiful lyrical album released in a long time. When you receive it, listen to all the material.

Jack "Superfly" Gibson has bettered his monumental track record. Jack never has been satisfied with just status quo, he always goes a few better. His latest contribution to the Hall Of Fame in r&b is Curtis Mayfield's "Superfly" album movie soundtrack which is already platinum and the single "Freddie's Dead" by the same artist which is a million seller. We must stand up to salute a man with the perserverence and initiative of Jack Gibson. I don't think it could have happened without him—the Curtom family should be proud to have this man on their team.

From the world of Motown we have been notified that Alonzo King is now handling mid-west regional promotion for this company.

Ro-Deen is the title of a new public relations firm based in New York located at 1650

(Continued on page 42)

NOVEMBER 4, 1972

THIS WK.	LAST WK.	ARTIST	RECORD
1	2	FREDDIE'S DEAD	Curtis Mayfield—Curtom 1975 (Buddah)
2	1	I'LL BE AROUND	The Spinners—Atlantic 2904
3	3	USE ME	Bill Withers—Sussex 241
4	4	BEN	Michael Jackson—Motown 1207
5	7	HONEY I STILL LOVE YOU	Mark IV—Mercury 73319
6	6	WOMAN DON'T GO ASTRAY	King Floyd—Chimneyville 443 (Atlantic)
7	8	ONE LIFE TO LIVE	The Manhattans—DeLuxe 139
8	9	WHY CAN'T WE BE LOVERS	HOLLAND & DOZIER—Invictus 9125 (Capitol)
9	5	(WIN, PLACE OR SHOW) SHE'S A WINNER	The Intruders—Gamble 4019
10	16	BABY SITTER	Betty Wright—Alston 4614 (Atlantic)
11	12	DON'T EVER BE LONELY	Cornelius Brothers & Sister Rose—United Artists 50954
12	19	MAN-SIZED JOB	Denise LaSalle—Westbound 206
13	13	FOOL'S PARADISE	Sylvers—Pride 1001
14	14	MY MIND KEEPS TELLING ME	Eddie Holman—GSF 6973
15	15	SLAUGHTER	Billy Preston—A&M 1320
16	17	DEDICATED TO THE ONE I LOVE	Temprees—We Produce 1808 (Stax)
17	18	SLOW MOTION	Johnny Williams—Phila. Int'l. 73518
18	10	MY DING-A-LING	Chuck Berry—Chess 2131
19	11	SWEET CAROLINE	Bobby Womack—United Artists 50964
20	20	A LONELY MAN	Chi-Lites—Brunswick 55483
21	22	GUILTY	Al Green—Bell 45258
22	25	IF YOU DON'T KNOW ME BY NOW	Harold Melvin & The Bluenotes—Phila. Int'l. 3520
23	23	IF YOU CAN BEAT ME ROCKIN'	Laura Lee—Hot Wax 7207
24	27	I'M STONE IN LOVE WITH YOU	Stylistics—Avco 4603
25	29	I LOVE YOU MORE THAN YOU'LL EVER KNOW	Donny Hathaway—Atco 6903
26	21	NATURE PLANNED IT	Four Tops—Motown 1210
27	32	PAPA WAS A ROLLING STONE	The Temptations—Gordy 7121
28	33	THEME FROM THE MEN	Isaac Hayes—Enterprise 9058 (Stax)
29	30	THAT'S HOW LOVE GOES	Jermaine Jackson—Motown 1201
30	31	STOP DOGGIN' ME	Johnnie Taylor—Stax 0142
31	37	YOU OUGHT TO BE WITH ME	Al Green—Hi 2227 (London)
32	36	PEACE IN THE VALLEY OF LOVE	Persuaders—Win or Lose 225
33	49	ME & MRS. JONES	Billy Paul—Phila. Int'l. 3521 (CBS)
34	41	TOO LATE	Reuben Bell—Deluxe 140
35	39	I FOUND MY DAD	Joe Simon—Spring 130 (Polydor)
36	38	INNOCENT TIL PROVEN GUILTY	Honey Cone—Hot Wax 7208 (Buddah)
37	43	LOVE JONES	Brighter Side of Darkness—20th Century 2002
38	40	ON AND OFF OF LOVE	Anacostia—Columbia 45685
39	52	BEGGIN' IS HARD TO DO	Montclairs—Paula 375
40	42	IF YOU LET ME	Eddie Kendricks—Tamla 54222
41	—	MAMA TOLD ME NOT TO COME	Wilson Pickett—Atlantic 2909
42	44	ENDLESSLY	Mavis Staples—Volt 01052
43	47	CORNER OF THE SKY	Jackson 5—Motown 1214
44	45	THANKS I NEEDED THAT	Glass House—Invictus 0229 (Capitol)
45	48	YOU MADE ME	We The People—Lion 122 (MGM)
46	46	MUST BE GOIN' OUT OF MY HEAD	Ferguson, Davis & Lee—GRT 51 (Chess/Cadet)
47	—	WORK TO DO	Isley Brothers—T-Neck 936 (Buddah)
48	50	SO FAR AWAY	Crusaders—Blue Thumb 217
49	51	IT AIN'T NO USE	Z. Z. Hill—Mankind 12015
50	—	LET ME TOUCH YOUR MIND	Ike & Tina Turner—United Artists 50955
51	56	TRYING TO LIVE MY LIFE WITHOUT YOU	Otis Clay—Hi 2226 (London)
52	54	I CAN SEE CLEARLY NOW	Johnny Nash—Epic 10902 (CBS)
53	—	WILD HONEY	State Department—Abbott 37004 (United Artists)
54	57	WE CAN'T MAKE IT TOGETHER	Fully Guaranteed—Apt. 26014
55	24	HOW CAN YOU MEND A BROKEN HEART	Spoonbread—Stang 5043
56	—	SO MUCH TROUBLE IN MY MIND	Joe Quarterman & The Free Soul—GSF 6879
57	26	GOOD FOOT, PT. 1	James Brown—Polydor 14139
58	—	FEEL THE NEED	Detroit Emeralds—Westbound 209 (Chess/Janus)
59	28	I'LL ALWAYS HAVE YOU THERE	Doug Gibbs—Oak 108
60	—	ONE NIGHT AFFAIR	Jerry Butler—Mercury 362

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

**Watch for
Their New One**

**ALL ON
BRUNSWICK**



Albert's Time Out



Albert King, Stax recording artist, is congratulated backstage on opening night at his Whiskey A Go Go engagement in Los Angeles by Jim Stewart, President of the label. Stax hosted a special "soul buffet" for King where major disc-jockeys and retail representatives of Southern California outlets attended.

Brunswick In 1-2 Punch

■ NEW YORK — Brunswick Records' International representative, Woody Hinderling, has arranged for the simultaneous European release of the Jackie Wilson English smash, "I Get The Sweetest Feeling."

Spurred by the success of British Decca, whose efforts landed the Wilson record into the English Top 10 within four weeks, Brunswick President Nat Tarnopol has thrown a one-two punch at the International Marketplace, first with The Chi-Lites and now with Jackie Wilson. Following his successful tour of England, arrangements are being made for Jackie Wilson to tour the Continent later this year.

Coombs, Shelton Join Gamble-Huff

■ LOS ANGELES — Hardy J. Coombs has become the newest addition to the Gamble-Huff Family in joining the Philadelphia based Gamble-Huff Productions as director of operations.

At the same time, Earl Shelton, former general manager was appointed administrative vice-president, reporting directly to Gamble and Huff. Shelton will be responsible for total administration and coordination of all Gamble-Huff Productions.

Coombs and Shelton will closely coordinate their efforts. Coombs will also be directly responsible for coordinating the studio and record release schedules acting as a liaison between Gamble-Huff and Columbia Records.

RCA Appoints Draper

■ NEW YORK—RCA Records has announced the appointment of Tom Draper as National Promotion Manager for Rhythm and Blues Product.

Announcement was made by Frank Mancini, Director of Promotion, who said: "RCA's rhythm and blues section is growing steadily and we feel the appointment of Draper will give us strength in the promotion area so that we can continue our string of hits by such established artists as The Main Ingredient, the Jimmy Castor Bunch, the Nitelites and The Friends of Distinction as well as effectively promote new acts and artists as they are brought to the label."

Draper was promoted from the position of Manager, Merchandising, Contemporary and R&B Music, in which capacity he had served since early in 1971.

Good Cause



Six-year-old Keisha Andrea Hall, a Sickle Cell Anemia victim, received 200 tickets from Bill Cosby. Cosby made the presentation on behalf of The Staple Singers, who are on tour. The tickets are for 200 victims of this dread disease to the Staple Singers' October 22nd, concert at the L.A. Forum. The donation was made possible through the cooperation of Stax Records, Concert Capri and Executive Entertainment. L. to R. Larry Shaw, Vice President, Creative Services of Stax Records; Keisha Andrea Hall; Bill Cosby; Wesley Buford of Concert Capri.

A Busy Carla



Singer Carla Thomas, President of Carla Thomas Productions, has teamed up with Whispers' producer, Ron Carson to produce a new group, the Sophisticates. The group's first single, "Can't Move No Mountain," will soon be released on the Chess/Janus label. Pictured from left are Larry Thompson, Atty., Carla Thomas, Ron Carson and Ned Sharkman, Atty.

Soul Truth

(Continued from page 40)

Broadway. They have just signed Atlantic recording artists The Persuaders and the True Reflection. This agency is run by Rose Brown and Modeen Broughton. They both are "quite elated to have such young versatile talent aboard," says Rose Brown.

"Love Is Here" by the Futures has been flipped — "Stay With Me," on the Gamble label.



At the recent Operation PUSH, Black Expo, held in Chicago, we see Dede Dabney conversing with Atlantic's new recording artist, Wayne Davis.

Ernest James of Radio Station WABQ in Cleveland called to "make mention of the fact that Mr. Shaw's alleged statement that

Blacks did not program WABQ and that white management forced him to leave, in reality his only strength at the station was the white general manager—program and station manager are Black."

Black owned WTMP in Tampa, Florida needs a dedicated Black news man. In the very near future they will be looking for announcers. If you are interested contact Gary Shepherd at that station.

Rocky G is looking for a position in the promotion field. You may contact him through this office. "Why Can't We Live Together" by Timmy Thomas on Glades is beginning to happen in many markets. If you haven't received this side, you may contact Tone distributors in Miami or Marie Rector who is handling the promotion of this side.



Visiting air personality Jai Rich of Radio Station KBCA-FM in Los Angeles are Johnny Hartman presenting Jai with his latest Perception lp "Johnny Hartman Today." Also in the background are Warren Lanier Jr. and Warren Lanier Sr. of Warren Lanier Enterprises.

In reference to last week's write up about NATRA, we have done more research. NATRA is a non-profit organization therefore making it possible to obtain a non-profit tax number which they have but it could not be possible unless they produced a constitution and by-laws which contradicts Curt Shaw's statement.

On October 16th in Philadelphia The O'Jays were presented with a gold record for their recording of "Back Stabbers" on the Philadelphia International Record label.

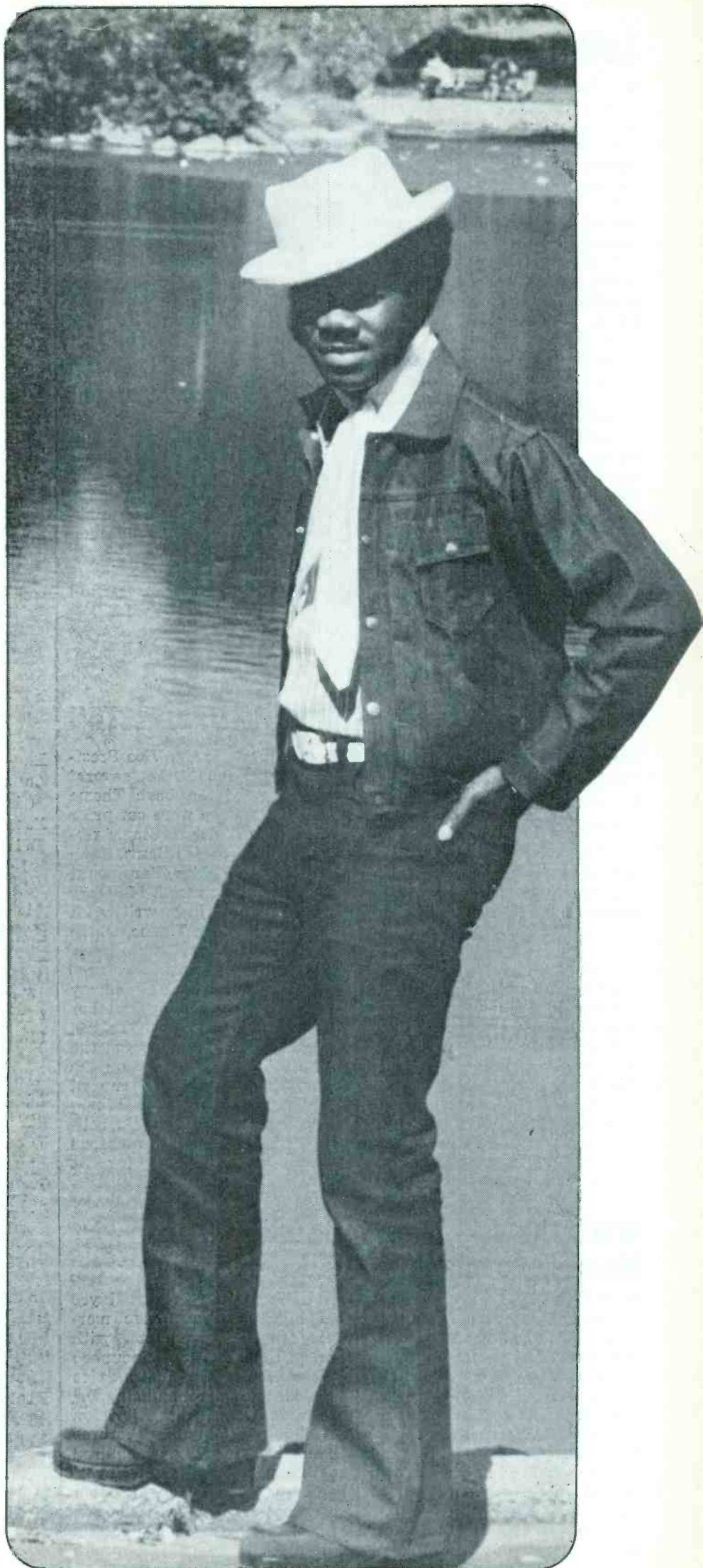
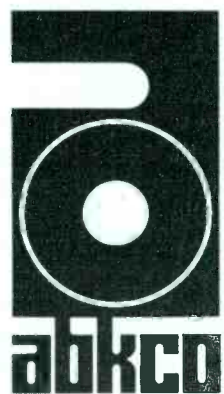
A couple of weeks ago we gave "If Loving You Is Wrong" by Luther Ingram the Four Star Album Of The Week. From this lp comes his new single "Gimme Shelter" which will be released shortly on the KoKo label distributed by Stax.

(Continued on page 44)

“Somebody Stronger”

the first release from
BROWN SUGAR

abkco
single
5001



Letter To The Editor

■ Dear Ms. Dabney:

It is a sad commentary on the so-called "Black Unity" scene when our people begin to attack each other for their convictions.

I'm speaking of the mounting verbal abuse being heaped against brother James Brown for his opinion that Richard Nixon should be reelected. I'm speaking of the ridiculous call for a boycott of Brown's records and other products.

Isn't it strange how quickly some of us tend to forget the good deeds of others? James Brown has consistently given of himself in the true cause of blackness while others—I dare say some of those very critics—were offering lip service. The man has given his time, talent and money time after time to help someone less fortunate. He was a spokesman for the movement long before it became popular to be so, even at the

risk of being shortchanged by the establishment in his career. It has been because of his concern for our people that he has been denied his rightful place in the top annals of show business. If ever there was a performer who should have had a featured show on television ages ago, it is certainly James Brown.

Whether you agree with James Brown's political choice or not, there is no denying that he is, and has always been, blacker than most of us. To attack him for his beliefs is grossly unfair.

We at this radio station will not cease playing nor advocate the boycotting of either Brown's recordings or products. I trust that other clear-thinking broadcasters will do likewise.

Kindest personal regards,
Rick R. Darnell
PD WWLE

Jobete Celebrates Broadway Premieres

■ NEW YORK — Jobete Music Company, Inc. celebrated two Broadway premieres by giving a party on Wednesday, October 25 at Mykonos Restaurant. Record artists, producers, performers, managers, disc jockeys and members of the press comprised the over 300 people in attendance.

"Lady Sings The Blues," starring Diana Ross as Billie Holiday, opened on Broadway to enthusiastic reviews and record box office sales. Anticipating the immediate acceptance this film would receive, Jobete scheduled special screenings in New York and Hollywood as soon as finished prints were available. "So keen was the reaction at these screenings," re-

ports Robert Gordy, Vice President of the firm, "that several recordings of the Love Theme from the picture were cut prior to the picture debut. Single records by Roger Williams/Kapp and Lee Holdridge/Paramount have been released. Smokey Robinson has just written a lyric for the Love Theme, which is entitled "Happy."

"Pippin," Jobete's first venture into the area of Broadway shows, opened Monday, October 23 at the Imperial Theatre. Stephen Schwartz wrote the words and music. Based on the impressive out-of-town run at the Kennedy Center in Washington, D.C., where it did sell-out business, the show amassed a huge advance sale for its Broadway opening.

WWRL Spurs Mercury Re-release

■ NEW YORK — Due to the continued interest of New York's WWRL, Mercury has re-released a five-year-old r&b single, "Forget About Me," by Prince Harold.

According to Charles Fach, Mercury VP, Norma Pinella, Music Director of WWRL and long an admirer of the record, spotted an old copy in a record store, bought it, and put it back on the air. At that point, Mercury put out the record and re-signed the artist.

Screen Gems Inks Hayes

■ NEW YORK — Isaac Hayes has signed an exclusive merchandising agreement with Screen Gems, it was announced last week by Ed Justin, vice president of merchandising.

Screen Gems, the television division of Columbia Pictures Industries, Inc., has acquired sole rights to the use of Hayes' name and likeness for television commercials, souvenir books, and other related ventures. He will also be available through Screen Gems for endorsements.

BMI Sets R&B Dinner

■ NEW YORK — The writers and publishers of the most performed rhythm and blues songs in the BMI repertoire for the period from July 1, 1970 to March 31, 1972, will be honored at a dinner in Memphis, Tennessee, on November 14, 1972. Invitations are being sent to a guest list which in-

cludes the recipients of the awards that will be announced for the first time during the evening.

A special award honoring the single most performed r&b song, during the same period, also will be presented by Edward M. Cramer, BMI president, who will officiate at the ceremonies.

Soul Truth

(Continued from page 42)

Also, soon to be released will be the new Tommy Tate, be on the look out for both.

Leon Haywood's "One Way Ticket To Loveland" is beginning to pick up major stations across the board. It has many stations on it from far to near.

New Airplay

JIM GATES—KWK (St. Louis): Personal Pick: "Girl You're Alright"—Undisputed Truth (Gordy); Station Pick: "Corner Of The Sky"—Jackson 5 (Motown); Sales: "Mixed Emotions"—Gene Anderson (Hi); #1—"Beggin' Is Hard To Do"—The Montclairs (Paula); Requests: "What Goes Around"—Michael Jackson (Motown) and "Who Is He"—Bill Withers (Sussex) LP. Best Record: "Me & Mrs. Jones"—Billy Paul (P.I.R.).

SAM MOORE—WGOK (Mobile): Personal Pick: "La La"—Blendells (Jotee); Station Pick: "If You Love Me"—D. Elbert (All Platinum); Requests: "Girl Don't Let Me Down"—Trumains (Vigor); Starting: "La La"—Blendells (Jotee); Sleeper: "Wish It Would Rain"—Johnny Adams (Atlantic); #1—"Freddie's Dead"—C. Mayfield (Curtom); #5—"Use Me"—Bill Withers (Sussex); #8—"I'm So Tired"—B. Bland (Duke); #10—"Lonely Man"—Chi-Lites (Brunswick); #12—"Mr. Goodman"—B. Parker (Black Falcon).

KEN WILSON—WJLK (Asbury Park): Personal Pick: "Why Can't We Be Lovers"—Lamont Dozier (Invictus); Station Pick: "Use Me"—Bill Withers (Sussex); Requests: "I'll Be Around"—Spinners (Atlantic); "Back Stabbers"—O'Jays (P.I.R.); Sleeper: "Love Is Here"—Futures (Gamble); Additions: "Lonely Man"—Chi-Lites (Brunswick); "Time"—Jackie Moore (Atlantic); "If You Don't Know Me"—Harold Melvin (P.I.R.); "That's If You Love Me"—Donnie Elbert.

CHARM WARREN—WJMO (Cleveland): Personal Pick: "The Truth Shall Set You Free"—King Hannibal; Station Pick: "Trying To Live"—Otis Clay (Hi); Requests: "I Want To Do It"—Harvey Scates (Cadet); Additions: "Silly Wasn't I"—V. Simpson (Motown); "Don't Have To Be Lying"—Gene Chandler (Curtom); "Are You Sure"—Love Unlimited (Uni); "Back Stabbers"—JBS (People).

GARY SHEPHERD—WTMP (Tampa): Personal Pick: "Love Is Here"—The Futures (P.I.R.); Station Pick: "Trying To Live"—Otis Clay (Hi); Requests: "Stop Doggin' Me"—J. Taylor (Stax); Sleeper: "If You Had To Change"—T. Davis (Dakar); Additions: "Wild Honey"—State Department (Abbott); "I Love You More"—D. Hathaway (Atco); "Let Me Touch Your Mind"—Ike & Tina (UA); "Don't Have To Be Lying"—G. Chandler (Curtom); "Work To Do"—Isley Brothers (T-Neck); "Love Walked Out"—Don Dowling (Road Show).

(Continued from page 18)

IT'S A BEAUTIFUL DAY AT CARNEGIE HALL

Columbia—KC 31338

Group's live performance of last year at Carnegie Hall is faithfully reproduced here. David LaFlamme's distinctive voice and violin sound a-ok on old Beautiful Day favorites like "White Bird" and "A Hot Summer Day," as well as some newer stuff.



LAST AUTUMN'S DREAM

JADE WARRIOR—Vertigo VEL 1012 (Mercury)

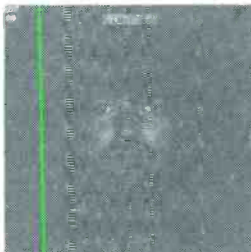
Indications are that Jade Warrior's time has come, and this album is certainly strong enough to garner wide FM play. Fans who are turned on by the interesting combination of softness and heaviness should soon start buying.



SOME THINGS COMING

DELANEY BRAMLETT—Columbia KC 31631

The man who has influenced so many others in rock checks in with his first solo effort, and it's full of the same kind of gutsy soul-rock that has characterized his work over the past couple of years. Should score with many listeners.



JOURNEY

JOHN SIMON—Warner Bros. BS 2663

John(of all trades)Simon's second solo effort is a concept piece depicting the journey of "our hero" as he goes through various changes. The music is sometimes good-time, often moody, and always interesting. Deserving of a shot at FM play.



GEMINI

ERROLL GARNER—London XPS 617

Keyboardist's first for the label, and his first album for anyone in two years, contains some unique new stylings on both piano and harpsichord. Tunes set to the Garner touch include "Tea For Two," "How High the Moon" and "Something."



REMINISCING

LAWRENCE WELK—Ramwood R-5001

The Champagne Music man and his musical family recapitulate several decades of pop music in this specially priced two record set. Among the selections are "Just Because," "It's All In the Game" and "Dear Heart." Reminisces will delight.



OF THEE I SING

ORIGINAL TELEVISION CAST—Columbia S31763

Carroll O'Connor, Cloris Leachman, Jack Gilford, Michelle Lee & company romp through the delightfully brilliant George and Ira Gershwin score on this caster of last week's TV special. This may not be the way politics is, or ever was, but it sure is worthwhile entertainment.



Ken Draper

(Continued from page 39)

ments. Part of the problem is that very few radio stations are entertaining, lots of them are sterile and dull. When I say lots, I don't mean 50%, I mean 98%. And thus the reason the audience jumps all over the radio dial, he keeps being chased to other radio stations. It isn't that radio is so exciting that he can't stop seeking out that excitement, it's that he can't stop looking for something entertaining. That of course is my opinion, and the support to that opinion will be my proving it, not just saying it. This is the first interview that I've done in years, because I was sick to death of people at conventions or conferences pontificating about broadcasting. Then I'd listen to their radio stations, and look at their numbers. I'd hear people speak who had never been dominant in any market, and they're telling how to do broadcasting properly. I think that before you open your mouth, you ought to go do it somewhere, and I don't

think that I've really done it since 1968, but I think that in the next year, we will have demonstrated it in 3 or 4 areas. Also I think that in order to do radio the way you really believe it should be done is to own the station yourself. Because the complexities of programming in today's market are too difficult for most owners to comprehend. In all fairness to them, the other side of the problem is rarely the program directors', is that he not only has to try and understand the creation of product that will compete but also how to spend his dollars.

RW: It sounds to me as if you're saying that your program consulting is going to turn into station owning.

KD: One of the reasons we stopped doing consulting en masse is just that. At one point we were up to nine radio stations, but the kind of radio we do is too complicated to do on a mass basis. Still I must preface everything I say, because I don't want to fall into the same trap as everyone else. Put 10 program directors in a

(Continued on page 51)

Listening Post

(Continued from page 39)

CKLW-Windsor . . . wanting to get back to basics, the station is doing "The Contest," which has the listener calling in at the appointed time (given on the air after hearing the contest sound effect) and the first one to call can win any one of the prizes . . . a little leather bag filled with assorted precious gems, 500 albums made up of the complete sets of assorted artists like the Stones, the Beatles, Rod Stewart, Jefferson Airplane, etc., 2 refrigerators, one filled with food, the other with drinks, the musical instrument of some famous superstar, etc. etc. etc.

WIES-Indianapolis . . . Winner of the latest contest won a two day trip to Los Angeles . . . they had to complete in 25 words or less the sentence "If Archie Bunker were my neighbor I'd" The winner said ". . . I'd tell him I'm a liberal, 5 times divorced, presently unmarried, pregnant, a Democrat, with children named, Shapiro, Fang Fu, Mary Gonzales and Booker T."

WXLO-New York . . . no more WOR-FM, no more album cuts, just lots of good energy, good vibes, and a target audience of 12 to 34, according to Mel Phillips, since the change over in call letters became official on Monday. The sound has been changing for the past month, and they have a WXLO Prize Payoff to kick everything off. The listener calls in and picks either the X, L, or O and gets the prize attached, ranging from an FM radio, color TV, camera, Beate and Stones collection.

WABC-New York . . . Rick Sklar refusing to be fazed by any of the changes coming down in the big city, said they wouldn't be doing anything special at the moment, just pointing out the latest Pulse figures for July-August in which WABC was #1 overall, with only WOR-AM coming close during the day and WWDJ at night with a 6 to ABC's 14.

KROQ-Burbank . . . They call it The Ultimate Rock Concert, and between Oct. 27 and Nov. 25th will be announcing one guest a day who will be appearing at the Los Angeles Coliseum on Nov. 25 in a benefit for the Southern California Council of Free Clinics. So far announced are Eagles, Sly Stone, Chuck Berry, Crazy Horse, Merry Clayton, Flash Cadillac, Elephants' Memory, Chi Coltrane, Batdorf & Rodney, Boone's Farm & Marjoe making his single debut.

KGBS-Los Angeles . . . The public affairs series, "Involvement" will present a pre-Halloween special entitled "The Occult," which will feature the famous witch, Louise Huebner, David St. Clair, author of "The Psychic World of California," and Nat Freedland, author of "The Occult Explosion" (trade writer).



Record World in Puerto Rico

By CARMEN MIRABAL

■ Celinés la joven estrella de la canción, muy feliz después de haber grabado en Buenos Aires, al fin logró ver su primer simple bajo el sello Internacional en el mercado. Contiene "Fue una mala sociedad" y "Hubo," del compositor Tite Curet Alonso. Celinés ha estado muy activa en televisión en las últimas semanas, haciendo frecuentes apariciones en Lunes 9 p.m., "El Show Rambler," "Super Show Goya," "El Show de Chucho" y muchos otros. Su continua actividad se debe a su nuevo representante Pepe Luis, quien antes fuera su compañero de labores en el canto. "Hubo," según parece, será un buen número para la estrella puertorriqueña, y sus dedos están cruzados pues participará en el próximo "Festival de la Canción," siendo dirigida por el gran maestro argentino Héctor Garrido. El lp. de Celi se llama "Celinés es una canción."

Sabú estrenará su primera película "Vuelvo a vivir, Vuelvo a cantar" en los teatros Puerto Rico, Alcazar y Mayaguez I, el día 26 de octubre. Será con motivo de su visita la primera semana de noviembre. La graciosa musical demuestra que el joven cantante es un buen actor, a pesar de ser ésta su primera incursión en el cine. Durante su estadía en Puerto Rico, hará presentaciones en televisión aparte de su participación como artista invitado en el Festival. Después de sus presentaciones en nuestra isla,

partirá nuevamente al Japón, donde por segunda vez es requerida su presencia como artista invitado del Festival Popular de Tokyo. Como ven, sigue ampliándose la carrera del joven cantante. Acaba de cumplir una serie de presentaciones en Brazil, donde, luego de actuar repetidamente en el "Show de Silvio Santos" de la TV y de haber reunido una selección de los mejores músicos brasileños a su retorno para la grabación de sus temas en ese país, en idioma portugueses, llevará al surco "hits" continentales como "Vuelvo a vivir, Vuelvo a cantar," "He tratado de Olvidarte," "El o Yo" y su tema actual "Rosas para Sandra." Asimismo, en Brazil, Sabú tiene contrato para actuar en el famoso Club Internacional Sirio Libanés. Se ha sabido además que el "Príncipe de la Canción Argentina," tiene un Fan Club en Puerto Rico que la dará la bienvenida. Las interesadas pueden escribir al Apartado 1409, Old San Juan, Puerto Rico, 00903, y obtendrán detalles de su ve nida.

Teddy Trinidad ha decidido retirarse del Festival, pues ha contraído unos compromisos para actuar en el exterior, que no ha podido romper, pues el los había firmado antes de que el Festival decidiera cambiar de fecha.

Jerónimo es otro cantante, que se distingue en el plano musical suramericano. Aunque es argentino se ha destacado matormente en Chile donde reside desde hace algun tiempo.

(Continued on page 47)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



Tomas Fundora

■ Nombrado Michael Wells, Sub-Gerente de EMI-Odeon de Argentina. Wells se incorporó al grupo EMI en el 1966 en Nigeria como Gerente de Ventas, llegando a la posición de Director Gerente en esa empresa. Ahora dedicará sus esfuerzos a la Argentina . . . En la reunión de la Federación Latinoamericana de Productores Fonográficos, celebrada recientemente en Bogotá, Colombia, se llegaron a varios acuerdos. Entre ellos se cuentan: "Ponencia presentada a la Conferencia Mundial de la UNESCO, que se está celebrando en París, sobre la necesidad de que dicho organismo reconozca a nivel mundial que las grabaciones sonoras sean objetos culturales y deban tratarse como tales. Con ello se logrará que al ser determinadas así, éstas estarán libres de impuestos en la mayoría de los países, tal como sucede con los libros. Otro de los acuerdos es "acelerar los fines que se persiguen a través de la Asociación Latinoamericana de Libre Comercio y tratar de que sea la misma la que se encargue de difundir por toda Latinoamérica, la música de ésta área, ya que hoy día estamos invadidos por música extranjera, proveniente principalmente de países

como Estados Unidos e Inglaterra." Al mismo tiempo, la FLAPF aboga también a los asuntos relativos a la ratificación de las Convenciones Internacionales de Roma y Ginebra, en el renglón que protege no solamente a los autores e intérpretes, sino también las mismas grabaciones. Hasta la fecha únicamente cinco países latinoamericanos se avocan a la protección de tan importante sector, porque no existe una legislación adecuada que permita el reparto equitativo de dichas ganancias entre sus legítimos dueños. Lo que busca en definitiva la FLAPF es la protección del artista, compositor y del producto grabado latinoamericano. En otro de los puntos mencionados en esta reunión se cuenta iniciar una "campaña efectiva contra la piratería fonográfica, que después de muchos esfuerzos ha logrado suprimirse casi en su totalidad en el área latinoamericana, ya que el más importante grupo pirata de fonograbadoras que tenían sede en Panamá, se sabe que ahora se han situado en Hong Kong."

La industria latina en general en Estados Unidos, ha seguido reaccionando muy favorablemente a una estandarización del precio de los discos de larga duración. Son ahora los sellos ARV, Bego, Falcon y CR, de la costa oeste de Estados Unidos, los que anuncian sus precios sugeridos de lista a \$4.98. Bronco, El Pato, e Impacto irán a un precio sugerido de \$3.98. Caytronics irá en Enero con su línea Arcano (léase RCA) a precio sugerido de \$4.95, así como el producto Caytronics, que ya circula con un aumento adicional de precio. La gran tragedia es que los fabricantes, ya muy interesados en subir sus precios de costos a los distribuidores, tendrán que frenarse de seguir efectuando sus prácticas de "transhipping" a otros distribuidores situados en las mismas zonas que sus autorizados. Ello permitirá que los distribuidores también puedan efectuar un aumento de precio a sus cuentas integradas

(Continued on page 47)



Celines



Piero



Rafael Fuentes, Jr.

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LATIN AMERICAN HIT PARADE

NOVEMBER 4, 1972

Latin Soul New York

By Joe Gaines—WEVD

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

Record World In Venezuela

By WILLY CURBELO

■ Caracas fué la semana pasada sede de la Primera Convención Latinoamericana de las casas Distional y Phonogram Internacográficas. (Polydor International). Personas de gran importancia del mundo del disco asistieron. Entre ellos, Dieter Blersbach, Horst Schmolzi y Kumo Von Einem, de Polydor International, Piet Schellevis y Abraham Brakema de Phonogram International. De Argentina, John Lear; de México, Luis Bastón; de España, Mariano de Zúñiga; de Chile, Jorge Undurraga; de Colombia, Alfonso Escolar y del Brasil André Midam. Polydor de Venezuela, organizadora de la conferencia se anota un resonante éxito.

Octubre ha sido el mes de los cumpleaños de las radioemisoras de Venezuela. En el interior del país, la indicada de apagar las velitas fué Radio Mia (Valencia). Mientras que en Caracas se dividen los regalitos, Radio Capital y Radio Tiempo, pero el chiste no termina ahí, la Cámara de Radiodifusión de Venezuela, también está celebrando aniversario... ¡Felicidades para todos!

Raphael se une nuevamente a Manuel Alejandro para editar otro lp. Hay que tener en cuenta que las grabaciones de este binomio, fueron de mayor

NOVEMBER 4, 1972

Puerto Rico

By WUNO (Alfred D. Herger)

1. MI PROPIO YO
CHAPARRO
2. LA POMPA
TITTI SOTTO
3. POPCORN
HOT BUTTER
4. ALONE AGAIN
GILBERT O'SULLIVAN
5. ESTRELLAS DE FANIA
FANIA ALL STARS
6. OLVIDARTE NUNCA
LOS GOLPES
7. ALGO DE MI
CAMILO SESTO
8. JUGUETE
CHEO FELICIANO
9. JULIA
GRAN COMBO
10. DULZURA
LEBRON BROTHERS

Puerto Rico

(Continued from page 46)

Su simple "Dos parecen uno" y "Vivelo," han logrado que su nombre sea internacional, siendo reclamado para actuar próximamente en New York y Puerto Rico. Participando por Chile en el Festival. Jerónimo ha sido definido por los grandes críticos como un poetacantante, algo así como un **Joan Manuel Serrat**. Cuando lo han comparado con éste, con la sinceridad y sencillez que lo caracteriza ha respondido; "no me gusta parecerme a nadie, simplemente soy Jerónimo." Y será ¡hasta la próxima!

productividad que las actuales. El long playing lleva por nombre "Volveré a Nacer" que es el título de una de las composiciones que integran el "álbum" . . . Hoy destacamos el buen trabajo que está efectuando **Rafael Fuentes Jr.** como promotor disquero. Fuentes Jr. ha compartido hábilmente—como chileno—sus funciones de periodista con las de promotor. Suramericana del Disco, empresa a quien Fuentes Jr. presta sus servicios, se siente muy satisfecha de los resultados de ventas y difusión. "Satisfaceme Mujer" de **Chicano**, "Sientese Chico" de **Sonny and Cher**, al igual que el dueto "Criollísimo" son muestras palpitantes de la promoción efectuada por **Rafael Fuentes Jr.** en Venezuela.

Los problemas artísticos continúan, Venezuela en días pasados atravesó serios problemas, al presentarse la lista de intérpretes que se disputaban los primeros premios del "Festival de la canción," evento éste que es manejado en su mayor parte por el estado. Por su parte las autoridades Colombianas, mul-

(Continued on page 48)

NOVEMBER 4, 1972

Caracas (Venezuela)

By Willy Curbelo

1. NUEVAMENTE SOLO
TRES TRISTES TIGRES—Top Hit
2. LA CULPA ES TUYA
CUATRO MONEDAS—Palacio
3. HOMBRE FORMAL
TRINO MORA—Promus
4. HONKY CAT
ELTON JOHN—Promus
5. CONCIERTO PARA UN AMOR QUE TERMINA
RUDY MARQUEZ—Top Hit
6. NECESITO VERTE, NECESITO AMOR
MANANTIAL—Odeon
7. NUEVAMENTE SOLO
GILBERT O'SULLIVAN—Palacio
8. CORRE HACIA MI
BEE GEES—Polydor
9. BLANCO Y NEGRO
TRES PERROS NOCTURNOS—Odeon
10. EL GUITARRISTA
GRUPO BREAD—Polydor

NUESTRO RINCON

(Continued from page 46)

por sub-distribuidores, tiendas por departamentos, discotecas y vendedores, que les permita desarrollarse y salir de las quiebras en que están situados. Han sido los propios fabricantes los que han destruido la industria latina con sus prácticas bastardas. Ahora ya aprendida la amarga lección de que sin ellos el negocio se va al suelo, quizás comiencen a proteger a sus distribuidores autorizados. Vamos, rectifiquen y no sigan "comiendo de lo que pica el pollo," que si no protegen a sus distribuidores estarán matándose Uds. mismos . . . Abre Royalco sus facilidades de distribución en Chicago, a cargo de **Gustavo Silva**, localizadas en el 3141 West Cermak, Chicago, Illinois.

Entre las nominaciones que está efectuando Expodisc 73, que habrá de celebrarse en Miami Beach en Mayo del 1973, se cuentan **Henry Mancini (U.S.A.) Quincy Jones (U.S.A.) Paul Mauriat y Frank Pourcel** de Francia, **Alan Debray y Lalo Schiffrin** por Argentina, **Aldemaro Romero** por Venezuela, **James Last** por Alemania, **Percy Faith** por Canada y **Michel Colombier** por Israel-Francia. Estos directores recibirán el "Super Star," máximo galardón de Expodisc 73, al igual que otras grandes estrellas del mundo del disco. Expodisc 73 se celebrará en el Miami Beach Convention Hall al mismo tiempo que el "Festival Internacional de la Canción de Miami Beach" y tendrán ambos eventos una duración de 12 días, en los cuales se reunirá todo lo que brilla y vale del mundo discográfico. Para informaciones en todos los eventos, puede ser dirigida correspondencia a Miami Universal Festival Inc., P.O. Box 3656, Miami, Fla. 33101. E.U.A. . . . Y ahora . . . ¡Hasta la próxima! . . . si los piratas no cumplen su promesa . . . Ah, International saca esta semana a la venta un larga duración de la cantante puertorriqueña **Celinés**. No pudo **Piero** actuar ante los estudiantes en Colombia y, digna de encomio la labor de **Rafael Fuentes, Jr.** al frente de la promoción de Suramericana de Venezuela. **Richard Nader** presentará un

(Continued on page 48)

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NUESTRO RINCON

(Continued from page 47)

Gran Festival Latino en el Madison Square Garden. Las figuras que presentará serán de primerísimo orden y nos promete realizar un espectáculo de los inolvidables. Lo cumplirá . . . siempre lo ha hecho!

Michael Wells had been appointed as Sub-Manager of EMI-Odeon in Argentina. Wells started with EMI in 1966 as Sales Manager of their affiliated firm in Nigeria, company in which he became General Manager in a short period of time. Now, Wells will be working hard in Argentina . . . Latin American Federation of Record Manufacturers had a meeting this month in Bogotá, Colombia. Among several agreements the following are highly interesting: "Ask recognition from UNESCO (actually having a world conference in Paris) in order to consider recordings as cultural and educational material, as books are, in order to obtain a duty and tax exemption in the majority of the Latin countries." "To accelerate through the Latin American Association of Free Commerce a more intensive exposition and promotion of music produced in the Latin America area, in order to decrease the influence of the great invasion of foreign music, mainly from countries such as U.S.A. and England." "To reaffirm the proposals and agreements based in the Rome and Geneva International Conventions regarding the protection extended to authors, composers and singers, but also to their recordings, in order to extend a more proper and honest payment of royalties all through Latin America. Till this moment, only five countries in Latin America had adequately legislated in favor of laws that could facilitate all procedures and measures through which royalties could be legally respected." "To initiate an effective campaign against piracy and bootlegging of recordings in Latin America. After great efforts, these practices had been almost eliminated in the Latin American area, since the main source of pirated recordings with bases in Panama was forced to step out of that country. Now, it seems that they are based again, but now it is in Hong Kong."

Latin record industry keeps favorably reacting in favor of a standardization of the price of Latin records in the States. ARV, Bego, Falcon and CR labels, from the West Coast, are announcing their new suggested price list as \$4.95 and Bronco, El Pato and Impacto will establish their price as \$3.98. Caytronics will offer from January on their Arcano label (RCA product) at a suggested retail price list of \$4.95. In the meantime they are offering cut outs from RCA at a very special price. They already also increase the cost to distributors in their Caytronics label (CBS product) and are ready to go ahead with all their affiliated labels. Everything is looking great for manufacturers but they will be forced to put a stop to all transshipping procedures in order to protect their authorized dealers and distributors. Manufacturers, in most of the cases, had been the responsible ones for the deterioration of the distributional forces and organizations, since they had been encouraging transshipping, cutting in prices and profits, without any respect for their distributors. Now, knowing that without proper distribution for their product they are as dead as the ones they forced to commit financial suicide, everything is supposed to change for the

(Continued on page 51)



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LATIN AMERICAN ALBUM PICKS

NAVIDAD EN BORINQUEN

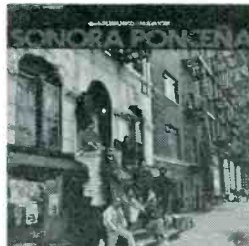
LOS MILLONARIOS—Fuentes MFS 3202 Instrumental con música de Navidad dirigido en especial a Puerto Rico y Nueva York. Con el estilo que les ha hecho famosos interpretan "En Borinquen," "La Murga," "Si dejo de Amarte," "Mosaico del Lechón," "Aguinaldo de Trucha" y "A Cada Santo una Vela."



Los Millonarios, instrumental group from Colombia offers here a repertoire dedicated to Puerto Rico. A Christmas package! "Pajarillo Arrullador," "Parranda del Sopón," "La Gata," "Por Otro Querer," others.

DESDE PUERTO RICO A NUEVA YORK

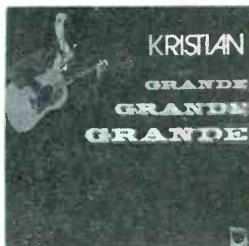
SONORA PONCEÑA—Inca SLP 1029 Quizás la mejor grabación de la muy popular Sonora Ponceña. Gran repertorio cargado de ritmo y contagiosa alegría! "El Guaguancó nació en La Habana," "No Puede Ser," "Al Pan al Vino Vino," "Prende el Fogón," "Fuerza E' Cara" y "Oh Mayi" entre otras.



Perhaps their best cut! Sonora Ponceña is selling and this one will make it. "Tumba la Caña Jibarito," "Con Maña Sí," "Quisiera Olvidarte," more.

GRANDE GRANDE GRANDE

KRISTIAN—Monica DMS 903 Con "Hoy Voy a Hacer mi Equipaje" y "Te Amo Tanto Tanto," Kristian va avanzando en popularidad. También en "Vaya con Dios" y "Se te Olvido tu Promesa" pudiera haber sorpresas. "Grande Grande Grande," "Concierto en Gris" y "Domingo en Verano" entre otros. Arreglos de Stan Webb y Tolly Ramírez.



Kristian is selling "Hoy Voy a Hacer mi Equipaje" and "Te Amo Tanto Tanto" in several areas. Also in this package "Cuando Habla el Corazón," "Bonita Rosa," "Domingo en Verano," "Cuando Habla el Corazón" and "Quisiera, Quisiera, Quisiera." Good Singer!

LA SOCIEDAD

RAFI VAL Y LA DIFERENTE—Vaya VS 7 La Diferente, previamente Conjunto Valenzuela y Rafi Val son excelente combinación. Aquí interpretan "Se Acabó el Bembe," "La Diferente," "Quien Llorará," "Ochún" y "Guajira Son" entre otras. Producida por Larry Harlow.



La Diferente, previously known as Conjunto Valenzuela and Rafi Val are quite a superb combination. Saleable repertoire and ditto renditions of "Fatal Ambición," "La Liberación," "Quien Llorará," "La Sociedad" and "Ochún."

Venezuela

(Continued from page 47)

tuplicaron más los problemas al prohibirle al cantante argentino Piero actuar ante estudiantes.

Piero a su regreso a Bogotá, procedente de la ciudad de Medellín, donde hizo presentaciones, fué citado a la seccion

de extranjería del Departamento Administrativo de Seguridad (DAS), que es la policia de investigación. Allí el artista recibió la notificación que le impedía presentarse ante los estudiantes en el parque El Salitre, la tarde del 10 de Octubre del presente año. Piero, porsu parte no se mostró (Continued on page 51)

GERMANY

By PAUL SIEGEL

SINGLE IMPORT TIP OF THE WEEK

MAMA WEER ALL CRAZEE NOW—Slade—Polydor

SINGLE EXPORT TIP OF THE WEEK

6 UHR FRUH IN DEN STRASSEN—Christian Anders—Chranders—Electrola

TELEVISION RECORD TIP FOR:

(ZDF NETWORK HIT-PARADE)



HIT PARADE PLALZ 1—Perry Baden—Colorit Electrola

ALBUMS OF THE WEEK

(POP)—MOI (ME)—Michel Polnareff—BASF

(CLASSICAL)—BRAHMS—LIEBESLIEDERWALZER (LOVE SONG WALTZ)—Intercord



Paul Siegel

■ BERLIN—It's a quiet mornin' in West Berlin as I write this column, & the Christmas preparations are underway, and in my lifetime never has a year gone by with such speed, & I wonder who, which, when or what big musical happening will occur before we all bleary eyed say, "Happy New Year" & start to pack our MIDEM bags . . . Chappell's prexy, Dr. Müller-Blattau sent me the Chappell report and leading the list is Epic's Brandy, I like "Oh Babe," "What Would You Say" with Hurricane Smith & of course "The Sponticks" on Polydor with "If You Could Read My Mind" . . . Fellas you had better not read my mind, or you all would take a much needed vacation on some desert isle loaded with girls, beer & Argentinian steaks . . . Oops, I slipped with "Bottoms Up" which is not published by RCA Music, but Rudolf Slezak Musikverlag in Hamburg, so thank you Christa Walczak & telephone Rudy Slezak in London to pick up that TV film for me . . . Young, energetic producer/publisher Rolf Baierle has a hot single instrumental with Roy Etzel on Metronome, playing the umteenth recorded version of "Der Pate/Sag ja zu mir," & ev'ry time I hear Roy's record, I polish up my own horn . . . Figure that out! . . . Speaking of nice fellas and colleagues at the great Berlin radio station, RIAS, Berlin which signifies "Radio In American Sector, Berlin" . . . I like, Felix Kneemüller and his very successful "Music-Box" . . . I like Kai Bloemer, a young radio talent with aged philosophy and his "Treffunkt Berlin" (Berlin Meeting Place) . . . & of course that terrific news reporter, Gerhard Hevdebreck who had some very penetrating, dynamic news reports during the Berlin blockade of 1948/1949 on the streets of West Berlin . . . There's a big, big rumor about RCA Victor going Indie January 1, 1973 . . . I hate to spread rumors, but delving into the situation seems to solidify a fact . . . How about me setting the first rock and spade of sand for your new skyscraper in Hamburg, eh? . . . Larry Uttal is glittering greenbacks with Gary Glitter, whom I predict will top the German discotheque chart one of these nights . . . trade magazine Der Musikmarkt in Munich out with a feature story as to which recording artist in Germany will rep' Germany in next years: . . . I hear that instead of snowflakes for Xmas, there will be popcorn for Xmas . . . Liberace due in London end of this month for royal performance in Queen Elizabeth's palace which will coincide with my "Between Broadway and Kurfürstendamm" Berlin DJ show, & the great Liberace with his machine gun ivory speed performance of "Tico Tico" . . . Julie Rogers your "Now" recording is not only great for now but forever . . . Ivan Mogull is due

ENGLAND

By RON McCREIGHT

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

SINGLE

CROCODILE ROCK—Elton John
Publisher: Dick James Music—DJM

SLEEPER

LAY DOWN—The Strawbs
Publisher: Summerland Songs—A&M

ALBUM

BACK TO FRONT—Gilbert O'Sullivan—MAM

■ LONDON — Show of the week, if not the month, was Mickey Newberry's concert at the Queen Elizabeth Hall, which also featured the great talents of Elektra's Harry Chapin and Ian Matthews' new band Plainsong.

EMI have launched two new labels this week, having released Melanie's first single on Neighborhood since clinching U.K. representation of the label, "Together Alone," and set three albums for release on their own Signpost label. Signpost is a "new direction" for EMI into the contemporary field and the initial releases are by three new British acts, Danny O'Keefe, Uncle Dog and Bones.

April Music Managing Director, Bob Britten has been appointed to a similar position with March Artists, by CBS U.K. Managing Director Dick Asher. Britten will now control both publishing and agency divisions of CBS.

David Essex, star of "Godspell" here is to take a seven week leave of absence to enable him to star in a film with Ringo Starr to be titled "That'll Be The Day." The movie defines the youth of the late 50's and the Buddy Holly song will be featured as the theme. A new "supergroup" will be formed for the picture and may include Pete Townshend, Keith Moon, Jeff Beck, Ron Wood and Billy Fury.

Nat Joseph's Transatlantic label will in future be distributed by RCA. The deal involves singles only and first release is Skin Alley's, "You Got Me Dangling" which is released immediately.

Further to the announcement reported two weeks ago that Billy Gaff's company had signed British act Status Quo to a world wide exclusive recording deal, a statement was issued, this week by Pye Records claiming that they are still tied to them for recording.

An active week, generally for CBS with the appointment of Jeff Rose as assistant Epic promotion manager having left his post as assistant programing director with Radio Luxembourg. Argent were presented with their gold disc for a million world wide sales of "Hold Your Head Up" by Dick Asher and finally the company announced that Santana will tour here coinciding with the release of their new album which is released on November 3rd.

for Europe, & I hope "Ivan The Great" doesn't forget the salami he promised me ten years ago . . . Dieter Liffers, owner & editor-in-chief of that popular music & recording news publication Show reports that Neil Diamond on the Uni label, will be handled as of January 1, 1973 by Telefunken-Decca. (Te'dec for you, & what Dieter writes has to be read twice as this fella has innate talent as a peoples' reporter who is very successful journalisticly . . . Marion Maerz of Kinney (WEA) Records is making a comeback, and for me, she never had to make a comeback as I always be-

(Continued on page 51)

INTERNATIONAL HIT PARADE

NOVEMBER 4, 1972

ENGLAND'S TOP 10

1. **MOULDY OLD DOUGH**
LIEUTENANT PIGEON—Decca
2. **DONNA**
10 C.C.—UK
3. **IN A BROKEN DREAM**
PYTHON LEE JACKSON—Young Blood
4. **ELECTED**
ALICE COOPER—Warner Brothers
5. **CLAIRE**
GILBERT O'SULLIVAN—MAM
6. **I DIDN'T KNOW I LOVED YOU TILL I SAW YOU ROCK AND ROLL**
GARY GLITTER—Bell
7. **YOU'RE A LADY**
PETER SKELLERN—Decca
8. **BURNING LOVE**
ELVIS PRESLEY—RCA
9. **THERE ARE MORE QUESTIONS THAN ANSWERS**
JOHNNY NASH—CBS
10. **WIG WAM BAM**
THE SWEET—RCA

NOVEMBER 4, 1972

GERMANY'S TOP 10

1. **POPCORN**
HOT BUTTER—Musicor/Ariola
 2. **WIG-WAM BAM**
THE SWEET—RCA
 3. **ICH HAB' DIE LIEBE GESEH'N**
VICKY LEANDROS—Philips
 4. **HELLO-A**
MOUTH & MacNEAL—Philips
 5. **EINE NEUE LIEBE IST WIE EIN NEUES LEBEN**
JURGEN MARCUS—Telefunken
 6. **MEXICO**
LES HUMPHRIES SINGERS—Decca
 7. **BOTTOMS UP**
MIDDLE OF THE ROAD—RCA
 8. **CHILDREN OF THE REVOLUTION**
T. REX—Ariola
 9. **HANS IN GLUCK**
MIREILLE MATHIEU—Ariola
 10. **SILVER MACHINE**
HAWKWIND—United Artists
- Through the Courtesy of:
AUTOMATENMARKT/DER MUSIKMARKT
(Compiled by: Paul Siegel)

NOVEMBER 4, 1972

FRANCE'S TOP 10

1. **UN JOUR SANS TOI**
CRAZY HORSE—Disc'Az
 2. **ALONE AGAIN**
GILBERT O'SULLIVAN—Decca
 3. **LAISSE ALLER LA MUSIQUE**
STONE/CHARDEN—Barclay
 4. **SOLEIL SOLEIL**
NANA MOUSKOUR—Philips
 5. **PARLE PLUS BAS**
DALIDA—Barclay
 6. **LOVE THEME GODFATHER**
MDN PERE
SYLVIE VARTAN—RCA
 7. **MAIN DANS LA MAIN**
CHRISTOPHE—Discodis
 8. **UNE BELLE HISTOIRE**
MICHEL FUGAIN—CBS
 9. **DELTA QUEEN**
PROUDFOOT—Disc'Az
 10. **COMME JE L'IMAGINE**
VERONIQUE SANSON—Kinney
- Through the Courtesy of:
EUROPE Nr. 1, PARIS, Paris Radio Station
Program Dir.: Pierre Delanoe

NOVEMBER 4, 1972

ITALY'S TOP 10

1. **IL PADRINO**
SANTO & JOHNNY—P.A./Ricordi
 2. **VIAGGIO DI UN PDETA**
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**
STRANA SOCIETA—Fonit
 9. **UN ALBERO DI TRENTA PIANI**
ADRIANO CELENTANO—Clan
 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

■ **TORONTO** — Columbia recording artist, Patsy Gallant at the Friar's Tavern October 31. Her single "Get That Ball" from the album "Upon My Own" doing well . . . **The Stampeders** currently touring Europe. Their new single on MWC Records entitled "Johnny Lightning" to be released soon. Next jaunt for the group—Hawaii for a two week concert tour . . . **George Struth**, Quality Records announced the MGM acquisition for Quality to manufacture and distribute the Jolly Rogers label in Canada. The label was formed recently by **Kenny Rogers and the First Edition**. Release of their first album on the new label expected shortly . . . **Stompin' Tom Connors** touring the North West Territories, performing and collecting material for new songs about the Territories. Next stop for Tom, Alberta, where several shows and a taping of the **Tommy Banks Show** at CBC, Edmonton are planned . . . **Martin Onrot** of Encore Productions to present **Yes** British rock group at University of Waterloo, October 30th and at Maple Leaf Gardens, October 31st . . . Tours of the U.S., Europe, Japan, Australia and New Zealand coming up for the **Guess Who** in the next few months. March will see the group in Rome recording in the RCA studios. The Australian and New Zealand shows will be played with **Three Dog Night** . . . **Brian Chater** of Much Productions Limited announces the signing of **Dusty Shoes**, formerly **Copper Penny**, to a long term recording contract. The group will be produced by **Harry Hinde** . . . The Gary Glitter hit "Rock & Roll, Part 2" on the Bell Label and "Popcorn" by **Hot Butter** on the Musicor Label have reached "Canadian Million Seller" Status. **Glitter's** follow-up record entitled "I Didn't Know I Loved You" looks good. Both singles are on his new Bell album . . . **GRT's Mainline** playing a political rally for the Conservatives, Saturday, October 28th in St. John, N.B. . . . December release date for album by **Neville West** of Arpeggio Records . . . Mercury Records will present and promote a Carnegie Hall concert starring country writer-performer **Tom T. Hall** on March 15 . . . Daffodil Records has launched a large export campaign aimed at the U.S. market for its Immediate (U.K.) series. Daffodil recently obtained rights to many of the albums created by the Immediate label in Britain in the late sixties. Included are albums by **Humble Pie**, **the Small Faces**, **Nice** . . . Much Records in association with London Records has set up a Western tour for **Pagliaro**, taking him on to Winnipeg, Regina, Saskatoon, Edmonton, Vancouver and Calgary for radio and T.V. interviews and meetings, press interviews and in-store autograph sessions . . . **Gordon Lightfoot's** newly released album "Old Dan's Records" doing well. "That Same Old Obsession" and "You Are What I Am" most popular cuts in the western market . . . **Uriah Heep** into Massey Hall, Toronto November 28, Montreal Forum December 1 . . . **Chuck Mangione** at

FRANCE

By GILLES PETARD



Gilles Pétard

■ **PARIS**—**Stephen Stills & Manassas** did a concert at the Bastille Railroad Station on October 5; the event was organized by the Olympia. Police admitted only 4,000 attendants for security reasons in a hall normally holding double . . . Polydor is releasing a new album by **Melina Mercouri** entitled "L'oeillet Rouge." Also released was **Zappa's** lp "Reuben & The Jets." . . . **Mort Schuman**, well known for his work with **Elvis Presley** and his stage show for **Jacques Brel**, recorded an album at the CBE Studios in Paris in June; it has now been released on Phonogram. Besides this French version, Mort also did an English version, to be released in the U.S. and U.K. Words are by **Etienne Roda-Gil**, while the arrangements are by Schuman and **Jean-Claude Petit**. Schuman, who is now residing in France, wanted to portray an American devoid of the usual mistaken clichés; it is in our opinion a very beautiful work . . . New York's GSF company is now represented in France by **Pathé-Marconi**; first releases will be two singles by **Joe Quatterman** and by **Hans Staymer Band**. GSF has some great product by artists like **Lloyd Price**, **Garnett Mimms**, **Eddie Holman**, **Blanch Carter**, **Classical Example**, **Winfield Parker** . . . **The Temptations'** lp "All Directions" is presently among **Pathé-Marconi-EMI's** international repertoire best sellers . . . **Françoise Hardy's** latest album, entitled "If You Listen," has just been released on the **Kundalini** label . . . At **DPI** a new album featuring **Jack Defer** on accordion is entitled "Conneries Militaires." . . . Recently visiting Paris was **Phil Trainer**, who signed with **BASF** for U.K. and U.S. and with **Pathé** for France. So far his single "No, No, No" has been released and an lp is due out soon. Phil has been playing with many groups, like **The Left Banke** in the States and in **Clinic** in France; further he has written and recorded film music . . . **MIDEM 1973** will be bigger than ever. Fifty new stands will be located on the floor formerly occupied by the press quarters. The latter will be in a separate building next year . . . **Rick Springfield** (**Capitol**) and the female group **Birthe** (**Dunhill**) are awaited for promotional tours in France . . . Kudos for the new **Al Green** lp: "I'm Still In Love With You."

the Colonial Tavern, Toronto, November 6-20 . . . **Bruce Cockburn's** Sunday night concert at Massey Hall, an excellent windup of a very successful tour of eastern Canada . . . **Marty Butler**, Columbia recording artist \$10,000 1st place winner in the Hear Canada Singing competition, with his entry "Can't You Hear the Music." The piece was selected from over 5,000 entries from across Canada . . . Excellent album released by GRT artist **Jack Bailey** entitled "Here's to Lovin' You."

Venezuela

(Continued from page 48)

muy contento con esa determinación de las autoridades Colombianas, y anunció de inmediato su viaje a Panamá, a adelantando así en varios días su salida del país.

ZBS Media

(Continued from page 39)

described as a "down-home compendium of information and entertainment covering all major areas of interest to today's youth, covering them from the viewpoints of established cultural heroes." The group has been involved with Rounder Records in producing two albums, and another mystery series "Moon Over Morocco" is in the works.

Michael Roach expressed the thought that if you talked to all 12 members of ZBS, you'd more than likely get 12 different viewpoints and philosophies, but they've still been able to join them together to make a closely knit group, which has managed to live and work as a unit for over two years. Meatball Fulton wrote a year ago, "An asleep person, who means well, and shouts over the air" . . . Wake up! Wake! . . . wakes up no one. You got a walk it like you talk it or you'll lose that beat, 'cause the only thing you really communicate is who you are." That's the main goal of ZBS Media through the means of radio.

Beverly Magid

Nuestro Rincon

(Continued from page 48)

better. If local distributors do not get a chance to increase their profits in every area, manufacturers will be forced to go to . . . And that's real far away!

Royalco is opening their distributional facilities and premises in Chicago under the management of Gustavo Silva at 3141 West Cermak, Chicago, Illinois. . . Among the musicians nominated to get the "Super Star Award" which Expodisc 73 will extend in May early next year at the Miami Beach Convention Hall are: **Henry Mancini (USA)** **Quincy Jones (USA)** **Paul Mauriat and Franck Pourcel (France)** **Alan Debray and Lalo Schiffrin (Argentina)** **Aldemaro Romero (Venezuela)** **James Last (Germany)** **Percy Faith (Canada)** and **Michel Colombier (Israel-France)**. Expodisc 73 promises to be a great event in which most of the industry from all over the world will be present, either to be a part of the "Miami Beach International Song Festival" or to expose their product in the booths that Expodisc will have open to the general public and the whole industry. Any inquiry regarding this event can be addressed as follows: Miami Universal Festival Inc., P.O. Box 3656, Miami, Fla. 33101 . . . International will release an album by **Celinés**, a very popular Puerto Rican singer . . . **Piero** was not able to perform for the students in Colombia. Government authorities did not grant him the authorization . . . **Rafael Fuentes, Jr.** is doing a fine job as promotion man for *Suraamericana* in Venezuela . . . **Richard Nader** will present a fabulous Latin Festival at the Madison Square Garden. He promises to offer something real unforgettable. "He will accomplish it" . . . as usual!

Ken Draper

(Continued from page 45)

room and they all say the same thing. Radio has to relate, has to be exciting, all shaking their heads. Then go out and listen to their stations and you realize that they're not any different than the listener. I mean the listener can tell you that radio has to be more exciting, more of something, but it's the art of doing it that makes you the program director.

What we do is a lot more complicated than . . . here's a clock, learn it, play these jingles, and you'll have a successful formula. I think broadcasting is more complicated than that, and especially the kind of radio that we tried to do. And we found very few people who understood what we were talking about. Besides that, I get tired of failing. Before we started consulting, I had never programmed a station in my life that didn't succeed. All of them were successful. And doing radio the way I do it, or Chuck does it, demands a lot of intimate involvement and control, and you don't get that in consulting. There are lots of people consulting, which confuses people, because consulting is also another word for being out of work. Everybody in the business who gets canned, becomes a consultant, which is a little unfair to those who have been doing it legitimately for years, without bothering to measure success or failure, but have been able to stay in business full-time as

(Continued on page 52)

MONEY MUSIC

(Continued from page 20)

concentrating on making sure that this record gets its shot. Great things happened this week to encourage them in their efforts. It went on the chart at WRKO at #30, moved 39-35 at KLIF, went on KAKC at #27 and was added at WBBQ.

Bread. There is no point in going into the long list of stations that went on this single. However, what is news is the great versatility exhibited by this group in their new album. They do music that can be played on any kind of radio station. There is no way to pigeonhole this group into just one kind of bag. Their fans should be delighted.

Clean Living. Buffalo leads the way on this record and this is the week the sales were reflected in the trade charts. It is cooking on the charts at WRIT, WCOL, WHHY, KLIF and is on KDWB.

20th Century Records is starting off with a bang. The **Tony Cole** is getting a shot at KDWB in Minnesota. A number of stations have expressed interest in their hit instrumental from Hawaii by **Honk.**

John Denver. There is a lot of enthusiasm all across the country for the new **John Denver** "Rocky Mountain High." WPGC Washington is very high on it.

Dennis Yost And The Classics IV. This record came along at the right time. It is pulling top ten sales in Washington, D.C. and in Montgomery, Alabama and in Charlotte. WIBG confirms that it is a hit. It is on: WPGC, WDGY and KLIF.

Yes. This is one of the most exciting dynamic sounds on the market today. It is on: CKLW, WCOL and WPDQ as an LP cut and is on KOL.

Sleeper tip: Big Tree Records has picked up the group **Thundermug** from Detroit and WIBG is jumping up and down about it.

Foghat. Congratulations to Paul Fishkin for his persistence in working this record for so long. This week it jumped 23-16 at WTIX and 12-8 at WKBW. It is also perking at KJR and KOL.

Heywoods. The record is a proven hit. It is only a question of stations deciding to play it. It is #11 at WHHY and up to 15 at KAKC.

Hurricane Smith. This is another in a long list of typical sounds broken by Dean Tyler at WIP. It is doing so well in the Philadelphia market that it went from daytime extra to full time to

(Continued on page 52)

Germany

(Continued from page 49)

lieved in her vocal recording talent . . . All she ever needed was the right producer & company . . . Eh, Conny & Siggie, you're just right for M.M. . . . My DJ buddy, and TV success, **Dieter Thomas Heck** has the **Record World** award winning TV show "ZDF Hit Parade" Regie: **Truck Branss** . . . Here's a tip for you TV viewers throughout our TV land in Middle Europe, set your dials on November 12, Sunday . . . At 15:45 hours on the ZDF (Second Network TV program) for the colorful TV show, "Peoples Dance of the World," featuring those of Norway, Denmark & Finland, under the brilliant directing of **Truck Branss!** . . . **Billy J. Burnette** just telephoned me from California, enthusiastically informing me of his latest BJB Record Co. release called, "Robert Lee Carter," which BJB is mailing me hot off the mother recording . . . Well it just shows to go you, as my dad used to say to me . . . A plug is a plug, & next time anyone stateside wants to call me in Berlin please instead of using the telephone put your message on a salami and send it over via jet, & I'll plug your record ten times more.

Peer-Southern Names Monsalve

■ NEW YORK — Monique I. Peer, President of the Peer-Southern Organization, announced last week the appointment of Augusto Monsalve as manager of Editorial Mexicana de Musica International (EMMI), a Peer-Southern subsidiary in Mexico City, Mexico. Monsalve formerly served with Peer-Southern in Florida.

Monsalve replaces Mario Alvarez, who recently retired from EMMI after serving in Mexico City for the past 44 years.

'Virgin'

(Continued from page 3)
seat theater to present the live version of the two-record Paramount lp, concerning the contemporary questions surrounding the church.

A quadrasonic sound system will be utilized, and Stan Miller, who most recently did the Neil Diamond at the Winter Garden stint, will be the sound technician. Price range of the tickets will be \$3-6.50.

London

(Continued from page 3)
Green, the Moody Blues and Gilbert O'Sullivan. In addition, the company is also benefiting at the retail level by the presence of record numbers of its acts on the personal appearance tour circuit.

Record Plant

(Continued from page 3)
still hold the highly profitable WCI stock they got in the original transaction.

MONEY MUSIC

(Continued from page 51)

chart debut at #28 at WFIL. WIFI Philadelphia also confirms phone requests and KJRB has picked up activity from just daytime play.

Ron Haffkine. This clever Shel Silverstein lyric is pulling good phones at KLIV San Jose.

Wackers. A number of sharp ears feel this has a hit sound. The big news is that it went on the chart at CKLW at #29 and KJR at #39. In fact, the entire northwest is cooking with KOL and KJRB on the record.

Austin Roberts. We have been hollering "hit" for a long time. Credit WCOL Columbus with finally creating the wedge that convinced the major markets. It jumped to #1 at WRKO, #9 KJR, #4 KJRB, 21 KHJ, 19 at both WIXY and WIBG.

Johnny Rivers. This was a big week for this record. It went up to #11 at KILT Houston and 16 WIXY Cleveland. This rocker is now on a lot of heavyweight stations such as: WFIL, WOKY, WAYS, WIBG, WLS. It jumped 37-23 at WCFL, 37-29 at WDG, broke at WVIC and is on KHJ. It is choice programming for any station.

Radio Visit



Stevie Wonder joins WBSL radio personalities G. Keith Alexander (far left) and Vi Higginson (far right) to congratulate Warner Brothers recording group, Labelle, following their recent appearance at New York's Village Gate. Labelle (Patti Labelle, second from left; Sara Dash, third right and Nona Hendryx, second right) had the crowd literally dancing on the tables at the popular village club. Their next appearance is at the Lafayette Music Hall, Memphis, Tenn. (24-29).

Carmen Recording Completed

■ NEW YORK—Polydor International announced last week that recording of the Metropolitan Opera's production of "Carmen" has just been completed on schedule at New York's Manhattan Center. The production was done in far less recording time than is frequently used in European opera recordings; the reason being that, as luck would have it, all of the principals stayed in extremely good health, spirits and voice so the album could be completed within the time allowed.

The album is being rushed to an early 1973 release on Deutsche Grammophon in advance of further performances of "Carmen" at the Metropolitan Opera House, beginning in March.

Ken Draper

(Continued from page 51)

consultants, and not as something to do between jobs.

RW: What is your idea of consulting?

KS: This industry is full of people who will consult for you in all kinds of ways; the weekend is \$100, a week, a month, let me sell you a lot of clock, a lot of promotional assistance for \$500. Well, we never worked that way, because if you're unwilling to assume the responsibility for what you're doing, coming in for the weekend, you pay me my money and then I disappear, firstly that's underestimating the needs of broadcasting. Secondly you're a prostitute, and I want to be in programming, not prostitution. It's unfair to an owner to take his money, and expect that what you've told him from one weekend of listening will satisfy him. If he's in that much trouble after being at that radio station and trying to operate it for years, and you believe that your ten page memo, after listening for one weekend is going to change that, you're kidding yourself and you're conning the owner. We sign contracts for a long period of time and we have to live with our mistakes, and if you're not prepared to face that, then don't think that you should call yourself a consultant.

RW: What were some of the mistakes you had to live with?

KD: To begin with, I never worked at a radio station in my life as a program director, where I didn't have absolute control. And I mean absolute, I controlled the salaries, the expenditures. I don't mean to say that I didn't report to somebody, I did, but I never reported to the sales manager for example. I never worked at a station where I didn't assume the full responsibility, or didn't have the final approval or refusal for what was going on. If you were going to stick me later for the failure of the station, then I also wanted to be held for the successes too. We would decide the goals of the station up front, then I would assume control. I could manipulate the budget so as to pay my talent more than for promotion, or visa versa, I want that prerogative. Well, after you've been able to work

Bonner, Gordon Reteam

■ NEW YORK — Gary Bonner and Alan Gordon, the songwriting team responsible for "Happy Together," "She'd

that way for a long time, it's hard to work as a consultant, because you don't have that control. First of all, the FCC won't permit it since you're an outside contractor. So you're dependent on other people to implement your ideas. It's a little like trying to paint a picture through another person. As a result we now only consult WPIX in New York, and we'll probably have a station in LA very soon. Only where we can have a relationship that is close enough and understanding up front to eliminate these very problems. Also we no longer do just programming consulting. We have to be responsible for the entire radio station. And very often, the problem is the very man who hired you. How do you walk into a radio station and say the problem is you? Sometimes it's the owner or the manager who's on his last gasp, having tried everything else before you. So I'm dealing with problem, who's going to implement what I'm talking about, and he's the guy who couldn't do it the last five years. That's all absurd, and a mistake on our part, not so much the fault of those who hired us. Now we only work where we can be intimately involved on all levels. Also as a consultant, you're not dealing with the top success stories, to start with you're dealing with the failures.

RW: Like a doctor making station calls?

KD: Very much like a doctor, if you tell the patient to take aspirin every 4 hours and rest a lot and he doesn't like aspirin and dies, very seldom does anyone say that the patient was at fault. It's always that the doctor didn't know what he was doing.

RW: What's the basis for your operation now?

KD: When we started 4 years ago, we began it as a radio company, and when it's complete we should be able to tackle any radio problem at any level, from assisting you with your license renewal to holding training seminars to teach your program directors new ideas and methods. We've just been building it all a step at a time. We've been in consulting, we recently got into syndication, which for the moment is getting our heaviest concentration.

Rather Be With Me" and "She's My Girl" are a writing team again. Gary Bonner was just signed to a long term recording contract to the MGM/Verve label by Mike Curb, President of MGM Records.

D.J. Week Caps WSM-Opry 47th Birthday

■ NASHVILLE — Music City was the center of activity for the celebration of WSM's birthday and annual DJ Convention. The official kickoff came on Wednesday (18) with the 2nd Annual Early Bird Bluegrass Concert. This program has quickly established itself as a DJ "regular." The show featured all the greats of bluegrass, including its originator, Bill Monroe.

Some 5,500 D.J.'s came from throughout the United States to participate in the week-long fest. The various major record labels showcased their talents, along with several special shows sponsored by numerous firms involved in country music.

Thursday (19), the official welcome to the convention was delivered at the Municipal Auditorium. The stars of the Grand Ole Opry presented a show featuring music and dance. The Country Music Association followed with the International Show, demonstrating the talents of country music people from around the world.

UNITED ARTISTS

Former L.A. D.J. Biff Collie launched the United Artists Show at the Municipal Auditorium. Collie is national country promotion man for U.A. and doubles as a member of the recording roster. Nitty Gritty Dirt Band, well known in the pop field, did a 45-minute down-home country performance. Doc Watson, Asleep at the Wheel, Slim Whitman, Billy Bob Bowman, Billy Mize, Del Reeves and Jack Reno completed the list of U.A. performers.

Along with Collie and U.A. Nashville exec Kelso Herston, UA President Mike Stewart, Publicity Director Lloyd Leipzig, Sales Manager Jack Mesler, A&R Director Nick Venet

and UDC President Mike Lip-ton were here for the convention.

DOT-PARAMOUNT

Emcee Roy Clark and a host of Dot-Paramount execs welcomed country D.J.'s to Nashville for the 47th Birthday Celebration. President Tony Martell, Andy Miele, Herb Gordon, Chuck Gregory, Carmen LaRosa and Bill Levy from New York; Dottie Vance, Marty and Vicky Cooper and Commander Cody and his Lost Planet Airmen (a featured attraction) from the West Coast and Eddie Esserman from Atlanta all attended on behalf of Dot-Paramount.

Performers appearing on the show included Commander Cody & His Lost Planet Airmen, Jack Barlow, Clyde Beavers, The Compton Brothers, Donna Fargo, Ray Griff, John Anthony Hart, B. B. Jasper, The Kendalls, Dave Kirby Tommy Overstreet, Paul Richey, Pat Roberts, Johnny Slate, Joe Stampley, Roni Stoneman, Hank Thompson, Diana Trask and Roy Clark.

Several awards were presented at the show as Donna Fargo received the Golden Mike for "Happiest Girl In The Whole USA" and "Funny Face." She also received a Silver Mike for "Funny Face." Roy Clark received a Golden Mike for "Yesterday, When I Was Young."

DECCA

Ernest Tubb hosted Decca Records Show on Friday (20). The show brought several MCA execs to Nashville, including Vice Presidents Lou Cook, Rick Frio, Pat Pipilo, Vince Cosgrave and Joe Sutton. Chic Doherty highlighted the afternoon show by presenting Conway Twitty a gold record for "Hello Darlin'."

Performances were given by the Po' Boys, Jan Howard, Bill

Anderson, Jeanne Pruett, Ronnie Dove, Betty Jean Robinson, Louie Roberts, Lana Rae, Jerry Smith, Jerry Wallace, Leroy Van Dyke, Jerry Clower, Ernest Tubb, Cal Smith, Marcy and Margie Cate, Jay Lee Webb, June Stearns, Carl Belew, Wayne Kemp, Jeannie Seely, Jack Greene, The Wilburn Brothers, Peggy Sue, Jimmie Davis, The Mom and Dads, Jimmy Martin, Bill Monroe, Crystal Gayle, L. E. White, Loretta Lynn and Conway Twitty.

RCA

The RCA Breakfast on Saturday (21) featured the talents of Lester Flatt and Mac Wiseman, Nat Stuckey, Skeeter Davis, Johnny Russell, Norro Wilson, Dottie West, Jessi Colter and Waylon Jennings. Jethro Burns emceed the morning show that honored picker and vepee Chet Atkins for 25 years of service on the label. Porter Wagoner was cited for his 20 years on the label as a record artist.

Charley Pride received an award for Entertainer of the Year from Music City News. He was also recognized by the deejays, as WHO in Des Moines, Iowa named Pride their #1 Male of the year and WKDA in Nashville gave Country Charley their award for outstanding Overall Performer.

CAPITOL

Saturday afternoon (21) was filled with Capitol Country at the Municipal Auditorium. Radio personality Ralph Emery served as master of ceremony for the talent showcasing. Almost every Capitol exec was here for the country music annual event. Joe Lawless of WKDA in Nashville, Johnny K. of WENO, Nashville and Don Evans of WEEP, Pittsburgh introduced various talents on

the program. Freddie Hart received a gold album for "Easy Lovin'."

Performing on the show were Don Rich and the Buckaroos, Larry Garner, Mayf Nutter, Buddy Alan, the Bakersfield Brass, Tony Booth, Susan Raye, Stoney Edwards, Anne Murray, Freddie Hart and the Heartbeats, Charlie Louvin, Red Simpson, Kenny Vernon, Rhett Davis, Virgil Warner, Bobbie Roy, Dick Curless, Red Steagall, Tex Ritter, Dorsey Burnete and Bobby Wayne.

Merle Haggard completed the afternoon with a 30-minute performance.

COLUMBIA-EPIC-CUSTOM LABELS

Television personality and now recording artist Andy Griffith acted as M.C. for the final label showcase for Convention Week 1972. Columbia president Clive Davis made several introductions during the dinner show held at the Municipal Auditorium. A platinum album was presented to Ray Price for his album "For The Good Times." Other special events at the show included the presentation of two awards by Tammy Wynette and George Jones. The first went to "Rev." D. J. Dan Hoffman for his help in recording "The Ceremony." Tammy and George also presented a plaque to their producer Billy Sherrill as a special thanks for his help.

Artists on the show were the Earl Scruggs Revue, Barbara Mandrell, David Houston, Danny Epps, Linda Plowman, Charlie Rich, Arlene Harden, Ray Pennington, Barbara Fairchild, Claude King, Carole Sands, Johnny Duncan, Charlie McCoy, Liz Anderson, Freddy Weller, Tanya Tucker, Tommy Cash, Jody Miller, Johnny Paycheck, Tammy Wynette, George Jones, Lynn Anderson, Sonny James, Ray Price and Andy Griffith.

COUNTRY PICKS OF THE WEEK

SINGLE



TANYA TUCKER, "LOVE'S THE ANSWER," (Algee, BMI), "JAMESTOWN FERRY," (Tree, BMI), Two most played cuts from lp, back to back. "Love's The Answer" gets Columbia's "A" rating, a strong ballad, showing the 13-year-old songstress' unbelievable ability. "The Jamestown Ferry" is an easy rockin' wailer. Either side is #1, and both should go! Tanya is the biggest discovery of '72. Columbia 4-45721.

SLEEPER



LARRY GARNER, "WOULD YOU SETTLE FOR ROSES," (Blue Book, BMI) The Bakersfield Sound proves potent on this number. Garner should break big with this fine rendo. Nice steel sound and a subtle mixture of fiddle. The Capitol artist shows us he's got the country voice to have a hit. Great song! Capitol 3467.

ALBUM

"HERE I AM AGAIN," LORETTA LYNN, Loretta ends the award-winning month of October with a winning album. "Delta Dawn," "The Best Years of My Life," "My Kind of Man," along with the album theme "Here I Am Again" will make it a giant seller. Decca 7-5381.





COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

WAME, Charlotte (Edd Robinson)	WHO, Des Moines (Billy Cole)
WQYK, Tampa (Bob Hudson)	WPOR, Portland (Al Diamon)
KHEY, El Paso (Bob Young)	WKDA, Nashville (Joe Lawless)
WCMS, Norfolk (Earle Faulk)	WBAP, Ft. Worth (Art Davis)
WMQM, Memphis (Les Acree)	WINN, Louisville (Barb Owen)
WHYD, Columbus (Jimmy Deer)	WENO, Nashville (Johnny K.)
KENR, Houston (Bruce Nelson)	WXCL, Peoria (Lee Ranson)
KCKC, San Bernardino (B. Mitchell)	KFDI, Wichita (Don Powell)
WRCP, Philadelphia (Jack Gillen)	WIRE, Indianapolis (Lee Shannon)
WSLC, Roanoke (King Edward IV)	KLAK, Denver (Con Schader)

Wow! Joe Stampley has it in "Soul Song" !! He hit the Top Ten with "If You Touch Me" and this should easily surpass that mark. It's the pick at WBAP, KFDI, WINN and KLAK; hot at KHEY, WXCL, WENO and WKDA.

Threatening to make his first break into the top ranks is Stoney Edwards. His new Capitol outing "She's My Rock" getting rave notices at WENO, KHEY, WQYK, WKYD, WMQM, KENR and WSLC.

Ray Griff set to recapture top chart positions with his first Dot single "It Rains Just The Same In Missouri." Strong initial action at WRCP, WHO and WHYD. Johnny Rodriguez looking like the toughest new talent around on "Pass Me By."

"All Heaven Breaks Loose" at WCMS, WKDA, WBAP, KCKC and KENR for David Rogers. We notice a lot of cross-over action on Sam Neely's "Loving You Just Crossed My Mind." Where it's playing country, it's already Top Twenty! He's on Capitol. Mel Street duplicating his first smash with "Living On Back Street."

Porter Wagoner has his biggest play item in awhile with the novelty "Katy Did." It's picked at KNER; moving at KFDI, KLAK, WBAP, WKDA and KHEY.

Look for good things to happen for new MGM artist Kenny Serratt. Produced by Merle Haggard, "Goodbyes Come Hard For Me" starting to move at KCKC and WBAP. Former Pozo Seco singer Don Williams has a good chance for a chart topper with "Shelter Of Your Eyes." Listen well to the lyric, you could get stoned on it!

Ray Price on the hit trail with "She's Got To Be A Saint." Strong at WXCL, KENR, WBAP, WMQM, WENO. New group called Brush Arbor (though the name sounds pop, we guarantee you'll find it country) has a moving version of the old Creedence Clearwater hit "Proud Mary." The San Diego group has a pick at KENR, good play at WENO. Another aggregation with a pop-sounding name, Clean Living, getting heavy play at KLAK with "In Heaven There Is No Beer"; it's high octane!

Still a lot of heavy play and several chart numbers on Tom T. Hall's cut "Old Dogs, Children And Watermelon Wine" from "The Storyteller" LP. Charlie McCoy moving strongly at KHEY, WQYK, WCMS, WKDA and KLAK with "I Really Don't Want To Know." Top play on Jody Miller, O. B. McClinton and George Jones.

Ray Pennington may have a sleeper in the making with "Let Them Talk." Breaking at KENR,



NASHVILLE REPORT

By RED O'DONNELL



Red O'Donnell

■ NASHVILLE—Patti Page recorded a single with Tom T. Hall. Tom T. wrote both sides and Mercury producer Jerry Kennedy describes it as "high octane," (another word for gas) . . . RCA artist Willie Nelson moved back to his native Texas (Austin) . . . Willie's now booking himself . . . Minnie Pearl and Lawrence Welk (a one-and-a-two-and-a combination) named national chairmen of the American Cancer Society's 1973 Crusade.

Billy Graham soloist George Beverly Shea does a one-man concert here Nov. 27 . . . Buck Owens' Pro-Celebrity golf tournament at Bakersfield, Calif. (where else) tees off next Saturday and continues through Sunday . . . Andy Williams in Music City to promote his Barnaby label product . . . He checked out a few hours before wife Claudine Longet arrived to tape an NBC-TV Christmas Special at WLAC-TV studio.

Hickory artist-writer Roy Orbison due home next weekend from six-months world tour, believed to be the longest solid-booked string of personal appearances ever put together by a Nashville-based performer . . . Tex Ritter's tongue-in-cheek ultimatum to Capitol Records: "Get me a girl singer to duet on record with."

Wondering what ever happened to steel guitarist (one of the finest) Jerry Byrd? . . . He's performing with a group in Honolulu: Saturday nights at the Royal Hawaiian Hotel and the other five nights at the new, posh Kahala-Hilton, where he's introduced as "Our Hawaiian Byrd."

Carol Leigh Cooper Snow (daughter of Wilma Lee & Stoney), who is in the process of getting a divorce from her husband, Rev. Jimmy Snow (Hank's offspring), plans to resume her singing career . . . She's talking with record execs and bookers.

Nashville Brass drummer, Billy Cartier observingly reports about the group's recent appearance at a Tupperware factory picnic: "There weren't any chairs for the audience to sit on, so I guess you could say we got a standing ovation for the entire show."

Singer Jimmy (Kid Cuz'n) West's weekly message: "My young sister just enrolled in an agricultural college. Contends she's not interested in the farming curriculum—only the husbandry."

Meanwhile publisher Jim Pelton reports: "Dallas pro football quarterback avers he never breaks curfew. He's proud of fact he's never been a 'Midnight Cowboy.'" Birthdaying: Patsy Montana, Dale Evans, Bill Anderson, Charlie Walker, Kirk McGee, Rita Faye, Roy Rogers.

Singer Jody Miller has a minor complaint: "Why do record companies use the word 'release'? . . . I'm from Oklahoma and that word 'release' has a different meaning in the Okie oil-fields." . . . Jody offered no further explanation . . . Now, you tell me this? Why isn't Jody one of the most popular girl singers in the disk and in-person fields? . . . She sings great and gives forth with an wow performance on stage . . . Brenda Lee underwent 2-hour stomach surgery at Touro Infirmary in New Orleans . . . Everthing's A-OK!!

A quote from Roxene (Mrs.) Charley Pride: "What Charley and I are more concerned with at present is the rearing of our three children . . . We want them to be brought up as normally as possible . . . and that isn't easy." The Pride youngsters are: Kraig (15), Dion (10) and Angela (7). "Charley," she adds, "has a tendency to spoil them. He does anything they want him to. He's a soft-hearted guy."

The mandolin that Bill Monroe, the Bluegrass king, plays on each of his shows was manufactured in 1923 and new sold for \$360. Bill bought it in 1940 for \$125. "I saw it in a barber shop window in Miami," he says, "went in and bought it. About a year ago," he says, "a collector in Detroit offered me \$40,000 for it. No amount of money could get it from me." Bill adds.

WKDA, WXCL. Chubby Wise, former mainstay of Hank Snow's Rainbow Ranch Boys, now getting attention as a solo act. Action at KHEY and KENR.

Duplication Suit Dismissed

■ NASHVILLE — Custom Recording Co., Inc., a South Carolina firm, was one of two tape firms last week to have cases dismissed against them as alleged unlicensed duplicators.

Charles A. Schafer, president, Custom Recording of Augusta, reported Federal District Judge Richard C. Freeman dismissed the class action suit in Atlanta court of four record distributing companies who charged Custom and Eastern Tape Corporation of North Carolina with "unlicensed duplicating." Decision was rendered on the basis that the plaintiffs "totally lack standing to prosecute the action because if there is any right to be protected, such would lie with the manufacturers of the tapes and not with the distributors."

An appeal was filed this week on the behalf of the plaintiffs in the Fifth Circuit Court Of

CMA Award Dubbed The "Connie"

■ NASHVILLE — The Country Music Association has established a formal name for their annual awards; the "Connie." The following proposal was made before the Country Music Association's Annual Membership Meeting by John E. Denny:

From the date, October 19, 1972, the official name of the Country Music Association's Awards, in all categories shall be known as the "Connie." The name was derived from and in honor of the founding father and first president of this great organization, Connie B. Gay.

Appeals, New Orleans, Forty days after the filing, the parties appealing must present their claims to the appeals court and the opposition is given another 20 days in which to answer, which would bring the appeal up for hearing sometime after mid-December.

Limbo To Lowery

■ ATLANTA, GA. — Sonny Limbo has joined the staff of the Lowery Group of Music Publishing Companies as Executive Producer for Bill Lowery Productions from his previous position as Executive Vice President of Fame Inc. in Muscle Shoals, Alabama.

A native of Huntsville, Alabama, Limbo will begin recording artists Barry Etris and Ray Whitley in a Lowery Group studio that is being rebuilt and remodeled at 1224 Fernwood Circle here.

CMA Honors Ritter, Elects New Directors

■ NASHVILLE — At the 15th Annual Membership Meeting of the Country Music Association in Nashville on October 19th, Country Music Ambassador Tex Ritter was presented the Founding President's Award from CMA, and 19 Directors were elected to represent the membership for the coming year. Connie B. Gay, Founding President of CMA, made the presentation to Ritter, citing him as a cornerstone of the Country Music industry. A director was elected from each of the 12 categories of membership, as well as 6 Directors-at-large.

CMA Celebrates 15th

■ NASHVILLE — An exceptional line-up of Country Music stars performed for the members of the Country Music Association at CMA's Anniversary Banquet and Show on Friday, October 20 in Nashville. Tex Ritter emceed the show which featured: Jerry Clower, Freddie Hart, Sonny James, Jody Miller, Susan Raye, Nat Stuekey, and Faron Young. Hall of Famer Roy Acuff delivered a moving oratory about the Country Music Hall of Fame.

Vocal background on the show was provided by the Jordanaires and the Nashville Edition. Frank Jones directed the show, Bob Tubert wrote the script and Hank Levine arranged and conducted the orchestra. Mariana Levine choreographed the show which also featured the Mariana Levine dancers.

Record World Names New Southeastern Editor

■ NASHVILLE — John Sturdivant, Vice President of Record World, announced the addition of Daniel J. Beck to the Nashville staff. He will assume the duties of Southeastern Editor.



Dan Beck

Beck is a 1972 graduate of Robert Morris College in Pittsburgh, Pennsylvania where he received a Bachelor of Science degree in Business Administration. He is a native of Titusville, Pennsylvania. Previously, Beck was involved with collegiate booking, journalism and served as President of the College's student government.

Jack Music Names Neese

■ NASHVILLE — Allen Reynolds, Vice President and chief operations officer of the Jack Clement organization announced the addition of Chuck Neese to the administrative and professional staff. He will work with the various publishing companies belonging to Jack Clement.

Neese has been Southeastern Editor of Record World Magazine for the past three years. He also served as editor of the 1972 Country Music Who's Who and is currently a member of the Nashville Chapter NARAS Board of Governors. He previously worked for the Hubert Long Agency, in the areas of booking and record production.

LeFevre Studios Remodeled

■ NASHVILLE — The LeFevre Sound Corporation of Atlanta, Georgia has completed a total revamping of their operation. The studio now includes an all new 24-track Quad system.

Maurice LeFevre, General Manager of LeFevre Sound, announced the appointment of Stan Dacus as Chief Engineer. Dacus was formerly located in the Memphis area.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

NOVEMBER 4, 1972

A PERFECT MATCH Billy Sherrill (Flagship, BMI)	19	LEAVIN' ON YOUR MIND Bill Walker (Cedarwood, BMI)	53
A PICTURE OF ME WITHOUT YOU Billy Sherrill (Al Gallico/Algee, BMI)	16	LISTEN Glenn Sutton (Moss-Rose, BMI)	74
A SWEETER LOVE Jerry Crutchfield (Duchess, BMI)	59	LONELY WOMAN MAKE GOOD LOVERS Glenn Sutton (Young World, BMI)	13
ALL I HAD TO DO Bob Ferguson (Chaplin, ASCAP)	49	LONESOME 7-7203 (Cedarwood, BMI)	26
BABY BYE BYE Allen Reynolds/Dickey Lee (Jack, BMI)	30	MISS PAULINE (Gr 4 at World of Sound/Spiral Staircase, BMI)	64
BABY DON'T GET HOOKED ON ME Rick Hall (Screen Gems-Columbia/Songpainter, BMI)	16	MISS PAULINE Leon F. Maithrus 7 Henry Briggs (GR 4 at World of Sound/Spiral Staircase, BMI)	66
BEHIND BLUE EYES (Ray Moondo)	63	MY MAN Billy Sherrill (Algee, BMI)	1
BOWLING GREEN Steve Stone (Bowling Green, BMI)	48	MORE ABOUT JOHN HENRY Jerry Kennedy (Hallnote, BMI)	37
CATFISH JOHN Jerry Bradley (Jack Music, BMI)	75	ONEY Larry Butler (Passkey, BMI)	10
DON'T LET THE GREEN GRASS FOOL YOU O. B. McClinton (Assorted Music, BMI)	62	PRETEND I NEVER HAPPENED Ronny Light (Willie Nelson, BMI)	43
DON'T PAY THE RANSOME Jerry Kennedy (Cedarwood, BMI)	21	PRIDE'S NOT HARD TO SWALLOW Jim Viennneau (Passkey, BMI)	8
DON'T SHE LOOK GOOD Owen Bradley (Passkey, BMI)	5	RED SKIES OVER GEORGIA Jim Malloy (Two Rivers, ASCAP)	65
FOOL ME Glenn Sutton (Lowery, BMI)	27	RHYTHM OF THE RAIN George Richey (Warner/Tamerlane, BMI)	57
FOR MY BABY Wait Haynes (Eden, BMI)	45	RINGS FOR SALE (Tree, BMI)	23
FUNNY FACE Stan Silver (Prima Donna, BMI)	3	SEA OF HEARTBREAK Ronnie Light (Shapiro-Bernstein, ASCAP)	22
GARDEN PARTY Rick Nelson (Matragun, BMI)	28	SECOND TUESDAY IN DECEMBER Jack & Misty (Birdwalk, BMI)	58
GLOWWORM Joe Allison (Edward B. Marks, BMI)	50	SHE'S TOO GOOD TO BE TRUE Jack Clement (Pi-Gem, BMI)	15
GOOD TIME CHARLEY'S GOT THE BLUES (Cotillion/Road, Canan, BMI)	69	SING ME A LOVE SONG TO BABY Jim Viennneau (Venomous/Two Rivers, ASCAP)	29
HEAVEN IS MY WOMAN'S LOVE MGB Productions (Famous/Ironside, ASCAP)	18	SOMEBODY LOVES ME Billy Sherrill (Jack 7 Bill, ASCAP)	34
GOT ALL THE OVERS FOR YOU Earl Ball (Blue Book, BMI)	20	SYLVIA'S MOTHER (Evil Eye, BMI)	14
HAPPY HAPPY BIRTHDAY BABY Richard Petty (Arc, BMI)	60	THE CLASS OF '57 Jerry Kennedy (House of Cash, BMI)	4
HE AIN'T COUNTRY Norro Wilson (Belldale & Armstead, BMI)	73	THE LAST TIME I CALLED SOMEBODY DARLIN Jerry Kennedy (Blue Crest/Hill & Range, BMI)	32
HERE WE GO AGAIN Bob Montgomery (Dirk, BMI)	55	THE LAWRENCE WELK HEE HAW Joe Allison (Happy-Go-Lucky, ASCAP)	7
HOLDIN' ON Billy Sherrill (Algee/Altam, BMI)	58	THE WORLD NEEDS A MELODY Larry Butler (Tree, BMI)	39
I AIN'T NEVER Jim Viennneau (Cedarwood, BMI)	33	THINGS (Alley Street/Venture, ASCAP)	51
I BOUGHT THE SHOES Earl Ball (Central Songs, BMI)	72	THIS LITTLE GIRL OF MINE Jerry Kennedy (Dixie Jane/Court of Kings, BMI)	12
I DON'T WANT TO BE A ONE NIGHT STAND Chet Atkins (Ahab, BMI)	68	THIS MUCH A MAN Marty Robbins (Mariposa, BMI)	11
I JUST COULDN'T LET HER WALK AWAY Steve Stone (Glenwood, ASCAP) (Central, BMI)	42	TO KNOW HIM IS TO LOVE HIM Billy Sherrill (Vogue, BMI)	67
I TAKE IT ON HOME Billy Sherrill (House of Gold, BMI)	9	TOGETHER ALWAYS Bob Ferguson (Owepar, BMI)	6
I WONDER HOW JOHN FELT Billy Sherrill (Algee, BMI)	54	TRAVELIN' LIGHT Bob Ferguson (Acoustic, BMI)	36
IF IT AIN'T LOVE Bob Ferguson (Blue Crest, BMI)	40	WHAT IN THE WORLD Owen Bradley	31
IS THIS THE BEST I'M GONNA FEEL Don Grant (Acuff-Rose, BMI)	44	WHEEL OF FORTUNE (Valando, ASCAP)	24
IT RAINS JUST THE SAME IN MISSDURI Ray Griff (Blue Echo, ASCAP)	71	WHISKEY RIVER Jerry Bradley (Willie Nelson, BMI)	47
IT'S A MATTER OF TIME (Gladys, ASCAP)	25	WHITE SILVER SANDS George Richey (Sharina, BMI)	38
IT'S NO SIN Biñ Collie (Robert Mellin, BMI)	61	WHO'S GONNA PLAY THIS OLD PIANO Jerry Kennedy (Blue Echo, ASCAP)	35
IT'S NOT LOVE Ken Nelson (Tree, BMI)	2	WRAPPED AROUND HER FINGER Pappy Daily (Glad/Altam, BMI)	52
IT'S THE REAL THING Blue Creek Productions (Blue Creek, BMI)	70	YOU AIN'T GONNA HAVE OLE BUCK TO KICK AROUND NO MORE (Blue Book, BMI)	17
I'VE GOT A WOMAN'S LOVE Bob Johnson (Fred Rose, BMI)	41		

Correction

■ Tom McEntee is not leaving MGM for a post with Atlantic, as was previously reported.

Nine Country Hall of Famers Inducted

■ NASHVILLE — Nine new names were permanently installed in the Country Music Hall of Fame's "Walkway of Stars" in a brief ceremony here last week. The Walkway's newest members include Glen Campbell, Tommy Cash, Jerry Clower, Don Gibson, Mayf Nutter, Tommy Overstreet, Ray Price, Susan Raye, and Ray Stevens. Members of the Country Music Foundation Board of Trustees joined artists and their representatives for the presentation of Walkway Certificates.

Anderson Named Project Engineer

■ MINNEAPOLIS — Gary Erickson, manager of Sound 80's Systems Division, has announced the promotion of Gary Anderson to the position of Project Engineer. In his new capacity Anderson will work primarily with people involved in theater design, construction (architects and engineers involved in the construction of the building which houses a theater) and theater department heads.

Morgan-Blanchard Ready TVer

■ NASHVILLE — Misty Morgan and Jack Blanchard, will soon start filming their new, syndicated television show, "Misty & Jack." The half-hour variety show, featuring many top guest artists, a regular band and vocal backing group, will be marketed by one of the largest syndication companies in the country.

Tex Award



Connie B. Gay, the first President of the Country Music Association, presented Tex Ritter with the Founding President's Award at the 15th annual membership meeting of the CMA on Oct. 19th in Nashville. The award is presented annually to a person other than a CMA Board Member who has done the most to promote country music.

Frank Jones, Chairman of the Country Music Foundation Board of Trustees presided at the installation ceremony. In introducing this year's inductees, he noted that "membership in the Walkway of Stars indicates two things about the artists included: first that they have achieved significant recognition and popularity in the field of country music, and second, that they have dedicated themselves to the task of preserving the history of country music by supporting the educational efforts of the Country Music Foundation."

Walk On By



Six of the performers being included into the Country Music Hall of Fame's "Walkway of Stars" exhibit look on as Bill Ivey, Country Music Foundation Executive Director, makes preliminary remarks. The artists shown are (left to right) Don Gibson, Tommy Cash, Mayf Nutter, Susan Raye, Tommy Overstreet, and Jerry Clower. Glen Campbell, Ray Stevens, and Ray Price were unable to attend Thursday's ceremony.

Dudley Going Solo

■ NASHVILLE — Mercury recording star Dave Dudley will work his stage appearances as a single act after December 3rd according to E. Jimmy Key of Key Talent Agency, who represents Dudley on an exclusive basis. Dudley, who has been using a group for many years will only retain Billy Arr, who will serve as his Road Director. Karen O'Donnal, who has been with the show for the last two years will continue to make certain appearances with Dudley.

Buddy Lee Adds Two

■ NASHVILLE — Buddy Lee Attractions, Inc. has added two more artists to its roster: Rex Allen and his band, Men of the West, and Wynn Stewart, whose latest RCA release is "Paint Me A Rainbow" and "It's Such A Pretty World." Stewart is managed by Earl Owens of the Buddy Lee Agency.



COUNTRY MUSIC HOLLYWOOD

By EDDIE BRIGGS



Eddie Briggs

■ HOLLYWOOD—One of the biggest country music packages to play California in recent years was Disneyland's Country Music Spectacular (Sept. 23) featuring "Hee Haw" stars Buck Owens, and Roy Clark, Bill Anderson, Jan Howard, Jeannie C. Riley, Donna Fargo, Tommy Overstreet, Sue Thompson, Doug Kershaw, Dorsey Burnette, Kenni Huskey, Don Bowman, Larry Garner, Jerry Naylor, Buddy Alan, The Bakersfield Brass, and The Buckaroos. The week before, The George Jones-Tammy Wynette Show played San Diego for KSON Radio and Knott's Berdy Farm in Buena Park.

Paula and Bill Wolf, sister and brother team from Tacoma, Washington have joined Pat Roberts Evergreen Drifters band. Paula fills Chubby Howard's spot in the group, as Chubby moved to Ohio. The Drifters recently played The Kountry KAYO Country Music Picnic near Seattle with Grandpa Jones, Hank Thompson, Bonnie Guitar and Jimmy Wakely . . . Veteran coast booker-manager Steve Stebbins is now booking dates for Japanese girl singer Tokyo Matsu. He owns Americana Corporation, Box 47, Woodland Hills, Calif. . . Capitol's Joanie Mosby has been appointed to the board of directors of the Academy of Country and Western Music. Her new single has just been released . . . Owner Ed Lankford injured in a motorcycle accident a few months back, has the "for sale" sign up at his Nashville West nitery in Fresno . . . Bobby Bare recent coast visitor . . . RCA's Johnny Russell returns to his coast homegrounds for a week in December . . . Barnaby's dashing Doyle Holly due for new single come Nashville convention time.

Veteran record producer-executive Fabor Robison has returned to California after a lengthy stay in Honolulu. Robison is re-activating his Fabor label with two releases by Sonny Anglin and KMOR-Salt Lake City jock Jay Gardner. Fabor "discovered" and guided to stardom such greats as Jim Reeves, The Browns, The DeCastro Sisters, and Johnny Horton. His Anglin disk "Mrs. Olson" is a take-off on the coffee lady in TV commercial. Gardner's release is a patriotic reading "I Am America." Both sessions were produced by Edd McNeely.

Bakersfield's Harold Cox, Jr., a favorite on the Nevada Club circuits has a new World Record disk "The Boozer" b/w "Come On Home Girl" . . . Radio KNKS in Hanford, Calif., has been purchased by Fresno TV executive Lee Smith . . . Congratulations to Jonathon Fricke, who is new operations manager of KBUY in Fort Worth-Dallas . . . Tex Williams and Molly Bee headline at The John Wayne Theater at Knott's Berry Farm next weekend . . . Little Richie Johnson has been retained by Capitol star Kenny Vernon to handle his national promotion . . . Red hot Portland Records producer-owner Gene Breeden has released a new Rose Maddox single "Mr. Jackson." For Copies write P.O. Box 06013, Portland, Oregon 97206 . . . Great to see Buck (the Tiger) Owens on the charts with "You Ain't Gonna Have Ole Buck To Kick Around No More" . . . Roses and orchids to lovely Barbara Starling, longtime promotion whiz in Nashville on best wishes on her new position as general manager of Royal American Records . . . KHEY-El Paso's Big Bob Young types that station personality Charlie Russell and his band will be the official western group for the West Texas State Fair in October . . . Respected DJ-writer-historian Hugh Cherry has joined the staff of KLAC in Los Angeles. He will be working a weekend air shift in addition to developing special projects for KLAC.

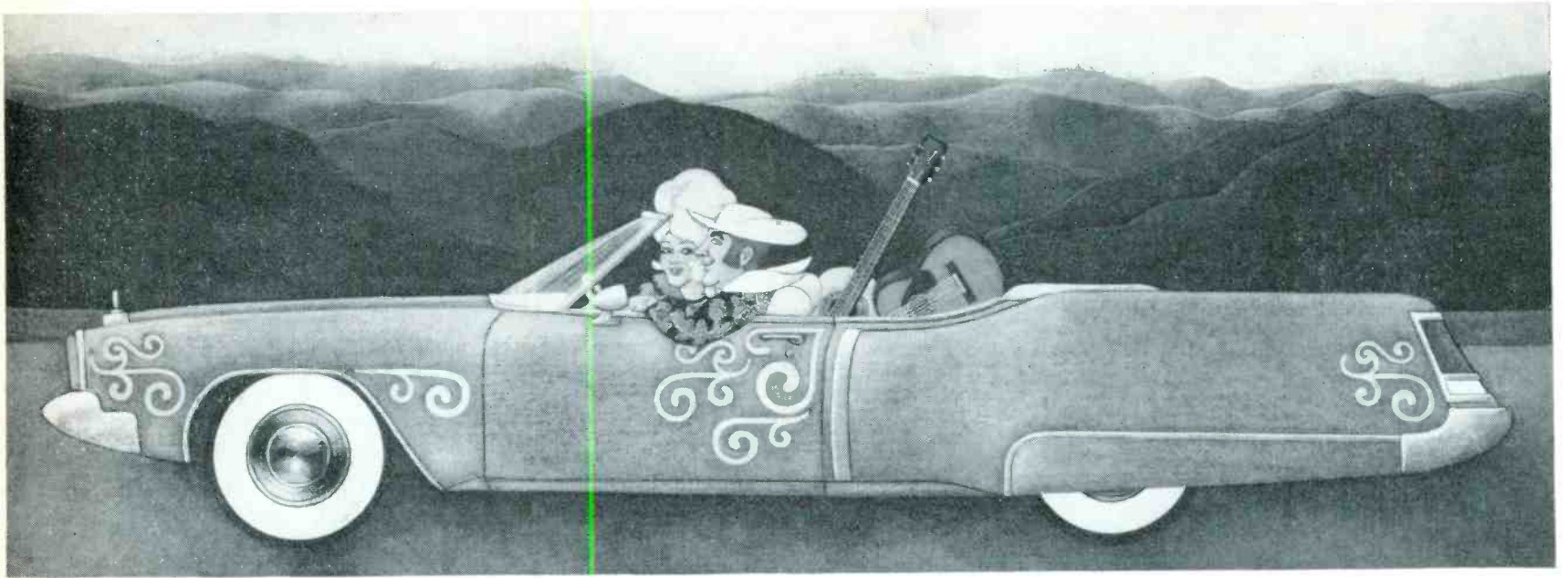
Charley Gold

■ NEW YORK—Charley Pride last week was awarded a RIAA certification as a million dollar seller on his album, "The Best of Charley Pride, Vol. II."

It is his sixth gold album award, added to which he has one single record, "Kiss an

Angel Good Mornin'," which has been certified for selling a million copies.

Pride's other RCA albums which have been certified are "Charley Pride Sings Heart Songs," "Just Plain Charley," "Charley Pride's Tenth Album," "Charley Pride in Person" and "The Best of Charley Pride."



Congratulations to the winners of the BMI 1972 Country Music Achievement Awards

AFTER THE FIRE IS GONE
L. E. White
Twitty Bird Music Co.

ALL MY TRIALS
Ray Stevens
Ahab Music Co., Inc.

ALWAYS REMEMBER
Jerry Bradley
Patsy Bradley
Forrest Hills Music, Inc.

AN AMERICAN TRILOGY
Mickey Newbury
Acuff-Rose Publications, Inc.

ANGEL'S SUNDAY
Hank Mills
Moss Rose Publications, Inc.

ANOTHER NIGHT OF LOVE
Spooner Oldham
Freddy Weller
Young World Music
Equinox Music
Center Star Music

ANYWAY
Bobby Bond
Acuff-Rose Publications, Inc.

ARMS OF A FOOL
Ronald McCown
Sawgrass Music Publishers, Inc.

BABY I'M YOURS
Van McCoy
Blackwood Music, Inc.

BED OF ROSES
Harold Reid
House of Cash, Inc.

BEDTIME STORY
Billy Sherrill
Glenn Sutton
Algee Music Corp.
Flagship Music, Inc.

THE BEST PART OF LIVING
Bill D. Johnson
Mariposa Music, Inc.

BRIGHT LIGHTS, BIG CITY
Jimmy Reed
Conrad Music

BUS FARE TO KENTUCKY
Ronny Light
Crestmoor Music

BY THE TIME I GET TO PHOENIX
Jim Webb
Dramatis Music Corp.

CAROLYN
Tommy Collins
Shade Tree Music

THE CHAIR
Marty Robbins
Mariposa Music, Inc.

COME BACK HOME
Bobby Goldsboro
Unart Music Corp.

COMIN' DOWN
Dave Dudley
Six Days Music

DADDY FRANK (THE GUITAR MAN)
Merle Haggard
Blue Book Music

DID YOU EVER
Bobby Braddock
Tree Publishing Co., Inc.

DIS-SATISFIED
Bill Anderson
Jan Howard
Carter Howard
Stallion Music, Inc.

DO RIGHT WOMAN, DO RIGHT MAN
Dan Penn
Chips Moman
Press Music Co., Inc.

DREAM BABY
Cindy Walker
Combine Music Corp.

DREAM LOVER
Bobby Darin
Hudson Bay Music Co.
Hill and Range Songs, Inc.
Screen Gems-Columbia Music, Inc.

EARLY MORNING SUNSHINE
Jay Marshall
Mariposa Music, Inc.

EASY LOVING
Freddie Hart
Blue Book Music

EMPTY ARMS
Ivory Joe Hunter
Unart Music Corp.

EVERYTHING IS BEAUTIFUL
Ray Stevens
Ahab Music Co., Inc.

FLY AWAY AGAIN
Dave Dudley
Six Days Music

FOR THE GOOD TIMES
Kris Kristofferson
Buckhorn Music Publishing, Inc.

GENTLE ON MY MIND
John Hartford
Glaser Publications, Inc.

A GOOD-HEARTED WOMAN
Waylon Jennings
Willie Nelson
Baron Music Publishing Co.
Willie Nelson Music

GOOD LOVIN' (MAKES IT RIGHT)
Billy Sherrill
Algee Music Corp.

GREEN GREEN GRASS OF HOME
Curly Putman
Tree Publishing Co., Inc.

GYPSY FEET
Leona Butrum
Nellie Smith
Open Road Music, Inc.

HELP ME MAKE IT THROUGH THE NIGHT
Kris Kristofferson
Combine Music Corp.

HERE COMES HONEY AGAIN
Carole Smith
Sonny James
Marson, Inc.

HITCHIN' A RIDE
Peter Callander (PRS)
Mitch Murray (PRS)
Intune, Inc.

HOW CAN I UNLOVE YOU
Joe South
Lowery Music Co., Inc.

I CAN'T SEE ME WITHOUT YOU
Conway Twitty
Twitty Bird Music Co.

I CAN'T STOP LOVING YOU
Don Gibson
Acuff-Rose Publications, Inc.

I REALLY DON'T WANT TO KNOW
Don Robertson
Howard Barnes
Hill and Range Songs, Inc.

I WANNA BE FREE
Loretta Lynn
Sure-Fire Music Co., Inc.

I WON'T MENTION IT AGAIN
Cam Mullins
Carolyn Jean Yates
Seaview Music

I'D RATHER BE SORRY
Kris Kristofferson
Buckhorn Music Publishing, Inc.

I'D RATHER LOVE YOU
Johnny Duncan
Pi-Gem Music Publishing Co.

IF YOU THINK I LOVE YOU NOW
(I'VE JUST STARTED)
Billy Sherrill
Curly Putman
Algee Music Corp.

I'M A TRUCK
Robert Stanton
Ripcord Music
Central Songs, Inc.
Plaque Music

I'M GONNA WRITE A SONG
Glenn Sutton
Flagship Music, Inc.

I'M JUST ME
Glenn Martin
Tree Publishing Co., Inc.

INDIAN LAKE
Tony Romeo
Pocketful of Tunes, Inc.

INDIAN RESERVATION
John Loudermilk
Acuff-Rose Publications, Inc.

IT'S FOUR IN THE MORNING
Jerry Chesnut
Passkey Music, Inc.

JUST ONE TIME
Don Gibson
Acuff-Rose Publications, Inc.

KISS AN ANGEL GOOD MORNIN'
Ben Peters
Playback Music

KO-KO JOE
Jerry Reed
Vector Music

L. A. INTERNATIONAL AIRPORT
Leanne Scott
Blue Book Music

THE LAST ONE TO TOUCH ME
Dolly Parton
Owepaar Publishing, Inc.

LEAD ME ON
Leon C. Copeland
Shade Tree Music

LEAVIN' AND SAYIN' GOODBYE
Jeannie Seely
Tree Publishing Co., Inc.

LIFE
Shirl Milete
Elvis Presley Music, Inc.
Last Straw Music, Inc.

LOVING HER WAS EASIER
(THAN ANYTHING I'LL EVER DO AGAIN)
Kris Kristofferson
Combine Music Corp.

THE MAN IN BLACK
Johnny Cash
House of Cash, Inc.

ME AND BOBBY MCGEE
Kris Kristofferson
Fred L. Foster
Combine Music Corp.

MISSISSIPPI WOMAN
Red Lane
Tree Publishing Co., Inc.

MORNING
Bill Graham
Show Biz Music

MOUNTAIN OF LOVE
Harold Dorman
Wren Music Co., Inc.

MY HANG UP IS YOU
Freddie Hart
Blue Book Music

NEVER ENDING SONG OF LOVE
Delaney Bramlett
Metric Music Co.

NEXT TIME I FALL IN LOVE (I WON'T)
Ned Miller
Central Songs, Inc.

NO LOVE AT ALL
Wayne Carson Thompson
Johnny Christopher
Rose Bridge Music, Inc.
Press Music Co., Inc.

OH SINGER
Mira Smith
Margaret Lewis
Shelby Singleton Music, Inc.

ONE'S ON THE WAY
Shel Silverstein
Evil Eye Music, Inc.

PITTY PATTY PATTY
Bob Morris
Blue Book Music

THE PROMISED LAND
Chuck Berry
Arc Music Corp.

QUITS
Bill Anderson
Stallion Music, Inc.

RELEASE ME
Eddie Miller
W. S. Stevenson
Four Star Music Co., Inc.

ROLLIN' IN MY SWEET BABY'S ARMS
Buck Owens
Blue Book Music

(I Never Promised You A) ROSE GARDEN
Joe South
Lowery Music Co., Inc.

RUBY (ARE YOU MAD AT YOUR MAN)
Emmy Cousin
Acuff-Rose Publications, Inc.

RUBY DON'T TAKE YOUR LOVE TO TOWN
Mel Tillis
Cedarwood Publishing Co., Inc.

THE SHERIFF OF BOONE COUNTY
Elson Smith
Frank Marusa
Beechwood Music Corp.
Hardtack Music, Inc.

SHE'S ALL I GOT
Jerry Williams, Jr.
Gary Bonds
Excellorec Music Co., Inc.
Jerry Williams Music

SO THIS IS LOVE
Lewis DeWitt
Don Reid
House of Cash, Inc.

SOMEDAY WE'LL LOOK BACK
Merle Haggard
Blue Book Music

THEN YOU WALK IN
David E. Malloy
Johnny Wilson
Hundred Oaks Music

A THING CALLED LOVE
Jerry Reed
Vector Music

TOMORROW NIGHT IN BALTIMORE
Kenny Price
Tree Publishing Co., Inc.

TONIGHT MY BABY'S COMING HOME
Billy Sherrill
Glenn Sutton
Julep Publishing Co.

TOUCHING HOME
Dallas Frazier
A. L. (Doodle) Owens
Blue Crest Music, Inc.
Hill and Range Songs, Inc.

TREAT HER RIGHT
Roy Head
Don Music Co.

TULSA
Wayne Carson Thompson
Earl Barton Music, Inc.

TURN YOUR RADIO ON
Albert E. Brumley
Stamps-Baxter Music and Printing Co.

WATCHIN' SCOTTY GROW
Mac Davis
Screen Gems-Columbia Music, Inc.

WE SURE CAN LOVE EACH OTHER
Billy Sherrill
Tammy Wynette
Algee Music Corp.

WELCOME TO MY WORLD
Ray Winkler
John Hathcock
Neillrae Music
Tuckahoe Music, Inc.

WHEN YOU'RE HOT YOU'RE HOT
Jerry Reed
Vector Music

WHERE DID THEY GO LORD
Dallas Frazier
A. L. (Doodle) Owens
Elvis Presley Music, Inc.
Blue Crest Music, Inc.

THE YEAR THAT CLAYTON DELANEY DIED
Tom T. Hall
Newkeys Music, Inc.

YOU'RE LOOKIN' AT COUNTRY
Loretta Lynn
Sure-Fire Music Co., Inc.

YOU'RE MY MAN
Glenn Sutton
Flagship Music, Inc.

The most performed Country Songs April 1, 1971 to March 31, 1972

BMI
BROADCAST MUSIC, INC.



COUNTRY SINGLE REVIEWS

FREDDY WELLER—Columbia 4-45723

SHE LOVES ME (RIGHT OUT OF MY MIND)

(YoungWorld/Center Star, BMI)

Super song and super delivery. Freddy's first crack at a ballad is a giant. HIT!

BRUSH ARBOR—Capitol 3468

PROUD MARY (Jondora, BMI)

DENVER WOMAN (House of Hits, BMI)

John Fogerty tune cut uptempo bluegrass. Heavy banjo and fiddle will bring heavy airpaly.

RAY PENNINGTON—Monument ZS7-8553

LET THEM TALK (Fort Knox/Big Star, BMI)

HAPPY TIMES (Combine, BMI)

Strong vocal showing as Ray launches himself in the class of Ray Price.

PORTER WAGONER—RCA 74-0820

KATY DID (Owepar, BMI)

DARLIN' DEBRA JEAN (Warden, BMI)

Uptempo "Katy-diddy." Good lyric and beat. Should be Porter's biggest to date!

LINDA NASH—Ace of Hearts 0459

GUMBO CLAY (LuFaye, BMI)

GOOD THINGS JUST DON'T LAST (Golden Horn, ASCAP)

Solid. Linda does nice work with this picture-painting song. Good programming.

BRIAN COLLINS—Mega 615-0093

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

(Fred Ahlert, ASCAP)

Big hit several years ago will find play list. Great song!

HANK WILLIAMS, JR. & LOIS JOHNSON—MGM 14443

WHOLE LOTTA LOVING (Travis, BMI)

Vienneau production really cooks country. Strong beat. "Whole Lotta" airplay should come with this one.

DAVID ROGERS—Columbia 4-45714

ALL HEAVEN BREAKS LOOSE (Unichappell/Chappell, BMI)

Ballad gives visual image of love. Pete Drake production should break loose.

JACKY WARD & LIA SEAGRAVE—Target 13-0155

TWO RIGHT PEOPLE IN THE WRONG FRAME OF MIND (Demand, BMI)

If you want a country sound, you got it with this one. Nice tune and the feel is good.

RONNIE SESSIONS—MGM 14445

TOSSIN' AND TURNIN' (Lescay, BMI)

Reworked oldie adds wah-wah, harp and fiddle in a wild combination. Guaranteed to keep you tossin' and turnin'.

FLOYD CRAMER—RCA 74-0821

SMILE (Bourne, ASCAP)

QUIET GIRL (Floyd Cramer, BMI)

Instrumental version of a giant standard, co-written by Charlie Chaplin and friends. Comes from "Class of '72" album.

ANDY GRIFFITH—Columbia 4-45711

LEAD ME TO THAT ROCK (Algee, BMI)

SOMEBODY BIGGER THAN YOU AND I (Bull's Eye, ASCAP)

G-o-o-o-o-d! Uptempo cut by the Mayberry singer. Rich vocals by Andy on this Billy Sherrill product.

RAY PRICE—Columbia 4-45724

SHE'S GOT TO BE A SAINT (Norlou/Gallup, ASCAP)

Price sings another potential smash. Very moving story idea. Color this a hit. It could be another "For The Good Times."

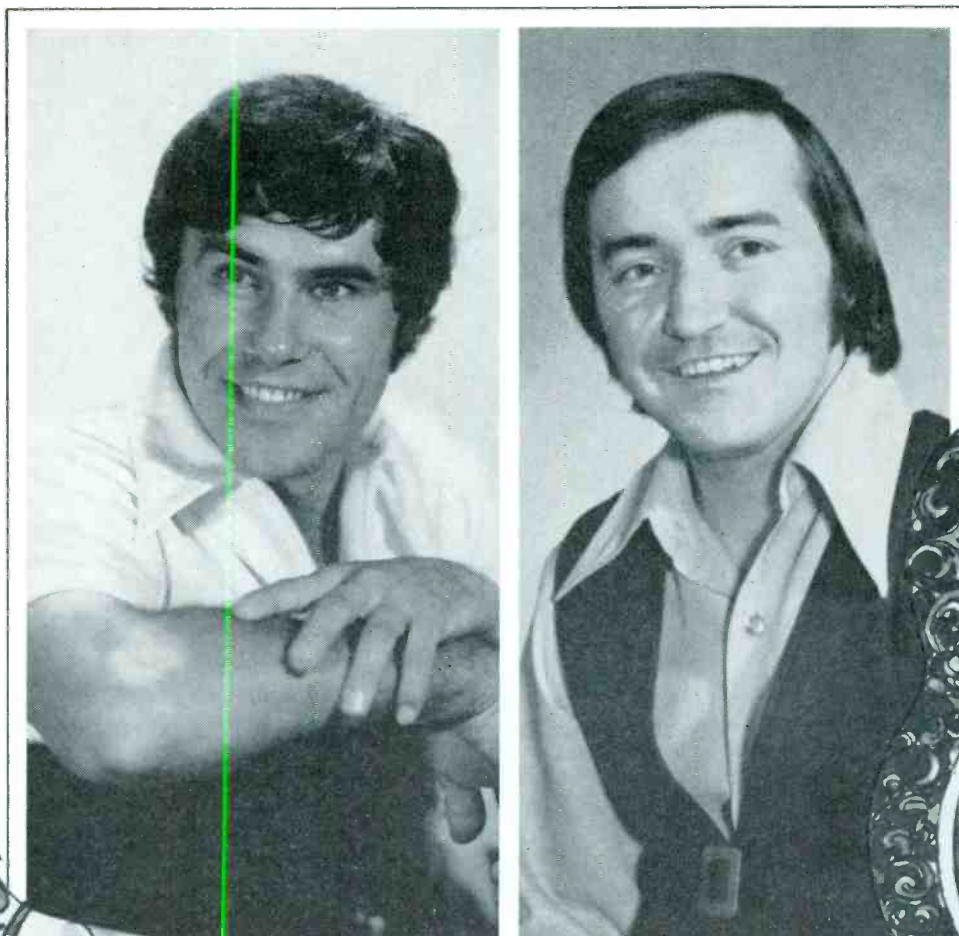
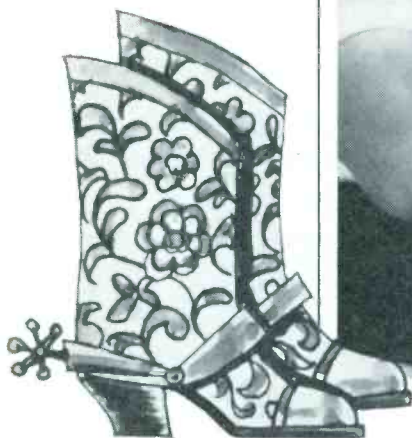


THE COUNTRY ALBUM CHART

NOVEMBER 4, 1972

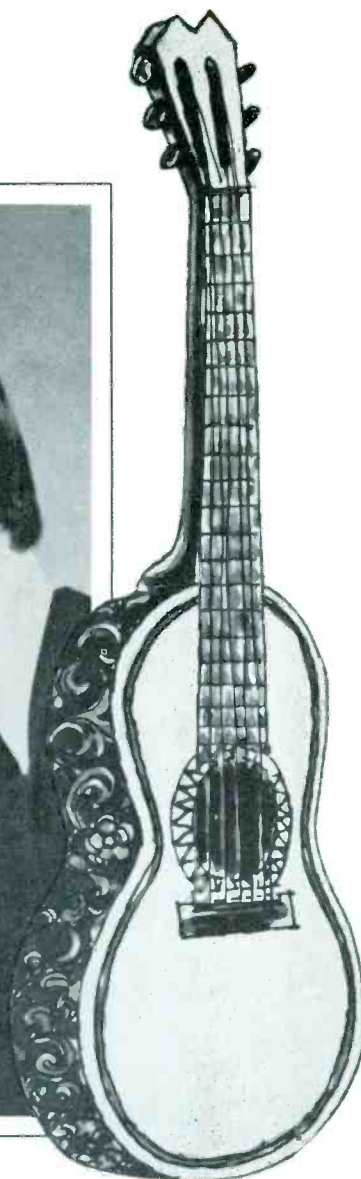
THIS WK.	LAST WK.		WKS. ON CHART
1	2	A SUNSHINY DAY CHARLEY PRIDE—RCA 4742	11
2	1	AMERICA JOHNNY CASH—Columbia 31645	11
3	4	WHEN THE SNOW IS ON THE ROSES SONNY JAMES—Columbia 31646	11
4	5	RAY PRICE'S ALL TIME GREATEST HITS—Columbia 31364	10
5	9	BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082	6
6	7	THE STORYTELLER TOM T. HALL—Mercury 61368	7
7	8	COUNTRY MUSIC THEN AND NOW STATLER BROTHERS—Mercury 61367	8
8	10	THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000	16
9	11	I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 75361	7
10	3	ME AND THE FIRST LADY GEORGE JONES & TAMMY WYNETTE—Epic 31554	11
11	6	LISTEN TO A COUNTRY SONG LYNN ANDERSON—Columbia 31647	11
12	13	MISSING YOU JIM REEVES—RCA 4740	8
13	12	THE LONESOME LONESOME RAY PRICE—Columbia 31546	15
14	16	TOM T. HALL'S GREATEST HITS—Mercury 61369	18
15	19	LADIES LOVE OUTLAWS WAYLON JENNINGS—RCA 4751	5
16	22	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 4761	4
17	15	WOMAN (SENSUOUS WOMAN) DON GIBSON—Hickory 166	10
18	21	LIVE AT THE WHITE HOUSE BUCK OWENS—Capitol 11105	5
19	20	BABY DON'T GET HOOKED ON ME MAC DAVIS—Columbia 31770	5
20	14	JERRY REED—RCA 4750	18
21	23	WHEEL OF FORTUNE SUSAN RAYE—Capitol 11106	5
22	24	TRACES SONNY JAMES—Capitol 11108	5
23	17	TO GET TO YOU JERRY WALLACE—Decca 75349	7
24	33	HERE I AM AGAIN LORETTA LYNN—Decca 75381	2
25	25	ELEVEN ROSES HANK WILLIAMS, JR.—MGM 4843	16
26	26	ASHES OF LOVE DICKEY LEE—RCA 4715	23
27	18	THERE'S A PARTY GOING ON JODY MILLER—Epic 31706	10
28	35	WOULD YOU WANT THE WORLD TO END MEL TILLIS—MGM 4841	4
29	36	IF YOU TOUCH ME JOE STAMPLEY—Dot 26002	3
30	28	ROY CLARK COUNTRY—Dot 25997	16
31	30	BEST OF JERRY REED—RCA 4729	20
32	32	CHET ATKINS PICKS ON THE HITS—RCA 4754	8
33	44	SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 31707	2
34	41	DELTA DAWN TANYA TUCKER—Columbia 31742	3
35	29	BLESS YOUR HEART FREDDIE HART—Capitol 11073	18
36	39	CLASS OF '72 FLOYD CRAMER—RCA 4773	5
37	53	A PERFECT MATCH DAVID HOUSTON & BARBARA MANDRELL—Epic 31705	2
38	37	HERE AND NOW DORSEY BURNETTE—Capitol 11094	7
39	31	CONWAY TWITTY'S GREATEST HITS, VOL. 1—Decca 75252	18
40	34	IF THIS IS GOODBYE CARL SMITH—Columbia 31606	6
41	45	TRAVELIN' LIGHT GEORGE HAMILTON IV—RCA 4772	3
42	42	EDDY ARNOLD SINGS FOR HOUSEWIVES & OTHER LOVERS—RCA 4738	5
43	43	BROWN IS BLUE JIM ED BROWN—RCA 4755	4
44	27	MARTY ROBBINS GREATEST HITS—Columbia 31361	10
45	47	THE VERY REAL RED SIMPSON—Capitol 11093	7
46	38	BEST OF CHARLEY PRIDE, VOL. 2—RCA 4082	32
47	50	THE BILLY WALKER SHOW—MGM 4863	3
48	48	JUST LIKE WALKIN' IN THE SUNSHINE JEAN SHEPARD—Capitol 11049	6
50	57	DOWN TO EARTH JEANNIE C. RILEY—MGM 4849	2
51	40	LOVE ISN'T LOVE BOBBY LEE TRAMMELL—Souncot 1141	9
52	62	SEND ME SOME LOVIN' HANK WILLIAMS, JR. & OIS JOHNSON—MGM 4857	2
53	—	DOLLY PARTON SINGS MY FAVORITE SONGWRITER, PORTER WAGONER—RCA LSP 4752	1
54	46	THE REAL McCOY CHARLIE McCOY—Monument 31329	30
55	54	THE WORLD OF FREDDIE HART—Columbia 31550	10
56	—	CHET ATKINS THEN AND NOW—RCA VPX 6079	1
57	52	ELVIS LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY—RCA 4776	14
58	60	MOUTH OF MISSISSIPPI JERRY CLOWER—Decca 75342	19
59	—	WE LOVE TO SING ABOUT JESUS GEORGE JONES & TAMMY WYNETTE—Epic 31719	1
60	59	THIS IS JERRY WALLACE—Decca 75294	30
61	51	BEST OF BUCK OWENS & SUSAN RAYE—Capitol 11084	15
62	55	HANK WILLIAMS, JR. GREATEST HITS, VOL. 2—MGM 4822	21
63	58	CAB DRIVER HANK THOMPSON—Dot 25996	16
64	—	I'VE GOT YESTERDAY KITTY WELLS—Decca 7-5382	1
65	56	GOD BLESS AMERICA AGAIN LORETTA LYNN—Decca 75351	19
66	—	I'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 7-5369	1
67	63	IF IT AIN'T LOVE CONNIE SMITH—RCA 4748	15
68	66	A THING CALLED LOVE JOHNNY CASH—Columbia 31332	28
69	61	THE BEST OF JOHNNY BUSH—Million 1001	13
70	65	BUCK OWENS LIVE AT THE NUGGET—Capitol 11039	27
71	64	THIS LITTLE GIRL OF MINE FARON YOUNG—Mercury 61364	13
72	67	THE KEYS IN THE MAILBOX TONY BOOTH—Capitol 11078	17
73	71	THE KILLER ROCKS ON JERRY LEE LEWIS—Mercury 17637	27
74	70	CRY LYNN ANDERSON—Columbia 31316	31
75	73	CHARLEY PRIDE SINGS HEART SONGS—RCA 4617	50

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THE COUNTRY SINGLES CHART

THIS LAST WK. WK.

WKS. ON CHART

3	3	MY MAN TAMMY WYNETTE—Epic 5-10909	8
2	1	IT'S NOT LOVE MERLE HAGGARD—Capitol 3419	9
3	2	FUNNY FACE DONNA FARGO—Dot 17429	10
4	5	THE CLASS OF '57 STATLER BROTHERS—Mercury 73315	12
5	6	DON'T SHE LOOK GOOD BILL ANDERSON—Decca 33002	10
6	7	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 74-0773	10
7	9	THE LAWRENCE WELK-HEE HAW COUNTER REVOLUTION POLKA ROY CLARK—Dot 17426	11
8	12	PRIDE'S NOT HARD TO SWALLOW HANK WILLIAMS, JR.—MGM 14421	7
9	14	I TAKE IT ON HOME CHARLIE RICH—Epic 5-10867	10
10	10	ONEY JOHNNY CASH—Columbia 4-45660	11
11	22	THIS MUCH A MAN MARTY ROBBINS—Decca 33006	7
12	8	THIS LITTLE GIRL OF MINE FARON YOUNG—Mercury 73308	16
13	20	LONELY WOMEN MAKE GOOD LOVERS BOB LUMAN—Epic 5-10905	9
14	16	SYLVIA'S MOTHER BOBBY BARE—Mercury 73317	11
15	26	SHE'S TOO GOOD TO BE TRUE CHARLEY PRIDE—RCA 74-0802	5
16	4	BABY, DON'T GET HOOKED ON ME MAC DAVIS—Columbia 4-45618	14
17	21	YOU AIN'T GONNA HAVE OLE BUCK BUCK OWENS—Capitol 3429	7
18	31	HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 17428	6
19	19	A PERFECT MATCH DAVID HOUSTON & BARBARA MANDRELL—Epic 5-10867	10
20	38	GOT THE ALL OVERS FOR YOU 3 FREDDIE HART—Capitol 3453	3
21	13	DON'T PAY THE RANSOM NAT STUCKEY—RCA 74-0761	12
22	23	SEA OF HEARTBREAK KENNY PRICE—RCA 74-0781	8
23	24	RINGS FOR SALE ROGER MILLER—Mercury 73321	8
24	29	WHEEL OF FORTUNE SUSAN RAYE—Capitol 3438	6
25	30	IT'S A MATTER OF TIME ELVIS PRESLEY—RCA 74-0769	9
26	32	LONESOME 7-7203 TONY BOOTH—Capitol 3441	6
27	34	FOOL ME LYNN ANDERSON—Columbia 4-45692	4
28	33	GARDEN PARTY RICK NELSON—Decca 32980	10
29	39	SING ME A LOVE SONG TO BABY BILLY WALKER—MGM 14422	4
30	35	BABY, BYE BYE DICKY LEE—RCA 74-0799	5
31	15	WHAT IN THE WORLD HAS GONE WRONG JACK GREENE & JEANNIE SEELY—Decca 32991	12

32	18	THE LAST TIME I CALLED SOMEBODY DARLING ROY DRUSKY—Mercury 73314	12
33	17	I AIN'T NEVER MEL TILLIS—MGM 14418	12
34	41	SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 5-10912	4
35	44	WHO'S GONNA PLAY THIS OLD PIANO JERRY LEE LEWIS—Mercury 73328	4
36	36	TRAVELIN' LIGHT GEORGE HAMILTON IV—RCA 74-0776	8
37	43	MORE ABOUT JOHN HENRY TOM T. HALL—Mercury 73327	4
38	46	WHITE SILVER SANDS SONNY JAMES—Columbia 45706	3
39	40	THE WORLD NEEDS A MELODY CARTER FAMILY—Columbia 4-45679	5
40	46	IF IT AIN'T LOVE CONNIE SMITH—RCA 74-0752	15
41	27	I'VE GOT A WOMAN'S LOVE MARTY ROBBINS—Columbia 4-45668	9
42	28	I JUST COULDN'T LET HER WALK AWAY DORSEY BURNETTE—Capitol 3404	10
43	54	PRETEND I NEVER HAPPENED WAYLON JENNINGS—RCA 74-0808	3
44	53	IS THIS THE BEST I'M GONNA FEEL DON GIBSON—Hickory 45K16515	3
45	45	FOR MY BABY CAL SMITH—Decca 33003	7
46	60	A PICTURE OF ME (WITHOUT YOU) GEORGE JONES—Epic 5-10917	2
47	25	WHISKEY RIVER JOHNNY BUSH—RCA 74-0745	16
48	52	BOWLING GREEN HANK CAPP—Capitol 3416	5
49	49	ALL I HAD TO DO JIM ED BROWN—RCA 74-0785	7
50	50	GLOW WORM HANK THOMPSON—Dot 17430	6
51	51	THINGS BUDDY ALAN—Capitol 3427	8
52	56	WRAPPED AROUND HER FINGER GEORGE JONES—RCA 74-0792	5
53	57	LEAVIN' ON YOUR MIND BOBBIE ROY—Capitol 3428	5
54	61	I WONDER HOW JOHN FELT DAVID HOUSTON—Epic 5-10911	4
55	55	HERE WE GO AGAIN JOHNNY DUNCAN—Columbia 4-45674	6
56	65	HOLDIN' ON BARBARA MANDRELL—Columbia 4-45702	2
57	59	RHYTHM OF THE RAIN PAT ROBERTS—Dot 17434	4
58	58	SECOND TUESDAY IN DECEMBER JACK BLANCHARD & MISTY MORGAN—Mega 615-0089	5
59	64	A SWEETER LOVE BARBARA FAIRCHILD—Columbia 4-45690	3
60	73	HAPPY HAPPY BIRTHDAY BABY SANDY POSEY—Columbia 4-45703	2
61	74	IT'S NO SIN SLIM WHITMAN—United Artists 50952	2
62	72	DON'T LET THE GREEN GRASS FOOL YOU O. B. McClintock—Enterprise 1	2
63	70	BEHIND BLUE EYES MUNDO EARWOOD—Royal American 65	2
64	67	MISS PAULINE BILLY BOB BOWMAN—United Artists 50957	4
65	68	RED SKIES OVER GEORGIA HENSON CARGILL—Mega 615-0090	3
66	66	MISS PAULINE HENRY BRIGGS—Decca 33005	4
67	—	TO KNOW HIM IS TO LOVE HIM JODY MILLER—Epic 5-10916	1
68	69	I DON'T WANT TO BE A ONE NIGHT STAND JESS! COLTER—RCA 74-0780	3
69	—	GOOD TIM CHARLEY'S GOT THE BLUES DANNY O'KEEFE—Signpost 70006	1
70	71	IT'S THE REAL THING ERNIE ROWELL—Chart 5175	3
71	—	IT RAINS JUST THE SAME IN MISSOURI RAY GRIFF—Dot 17440	1
72	75	I BOUGHT THE SHOES KENNY VERNON—Capitol 3430	2
73	—	HE AIN'T COUNTRY CLAUDE KING—Columbia 4-45704	1
74	—	LISTEN TOMMY CASH—Epic 5-10915	1
75	—	CATFISH JOHN JOHNNY RUSSELL—RCA 74-0810	1

THE STATLER BROTHERS

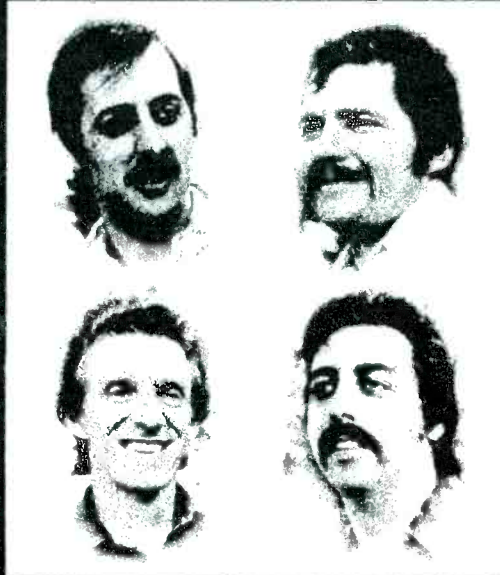
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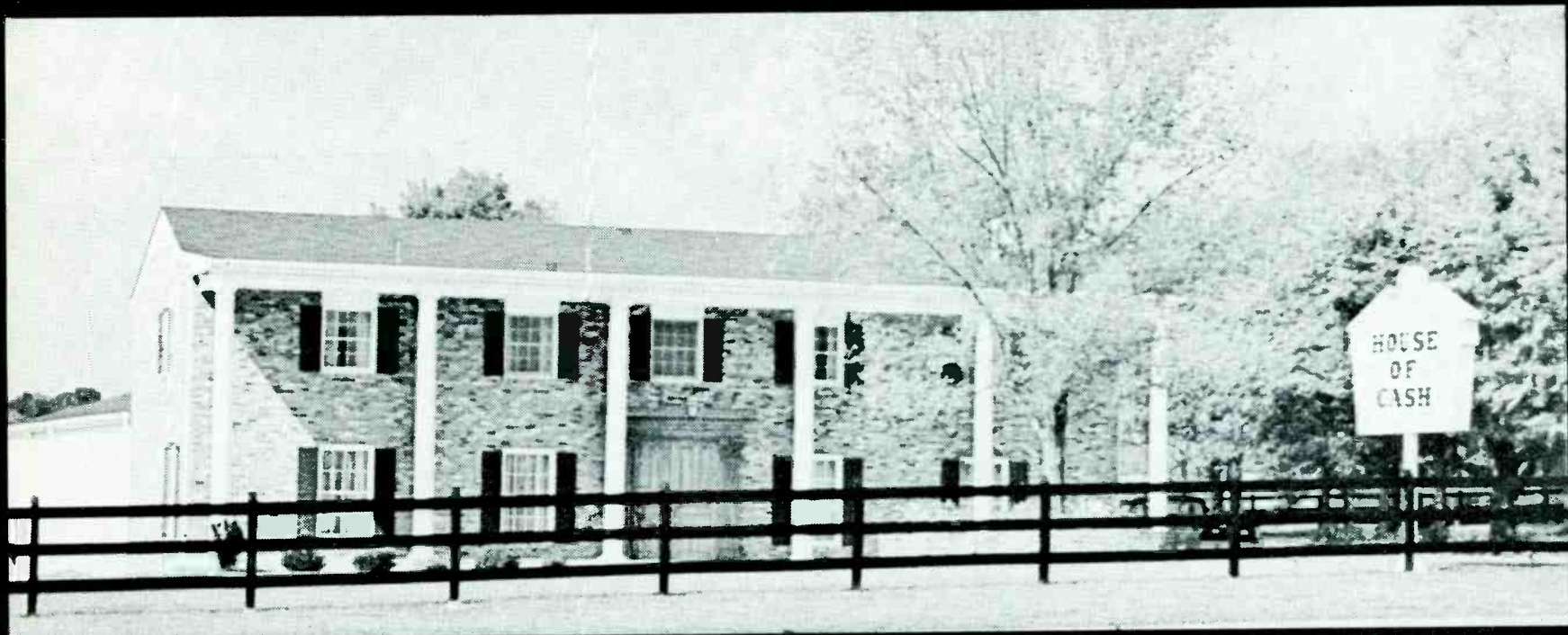
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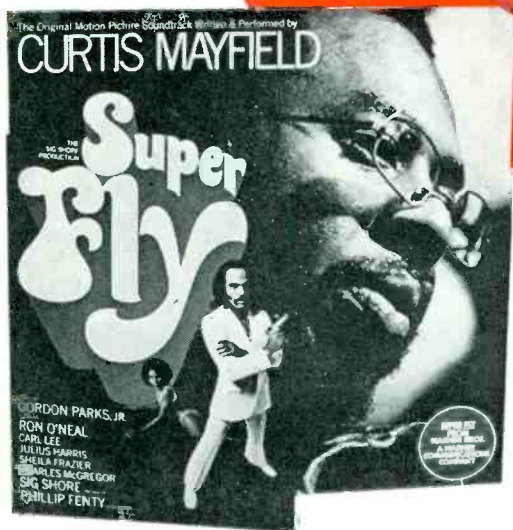


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