

RECORD WORLD

WHO IN THE WORLD

NOVEMBER 18, 1972

With Over A Decade Of Hitmaking Behind Them, Atlantic's Spinners (Right) Have Their First Gold Single "I'll Be Around" In The Top Ten And A Thom Bell Produced Album On The Way. See Story Inside.



HITS OF THE WEEK

SINGLES

ELVIS PRESLEY, "SEPARATE WAYS" (Press, BMI). From the MGM picture, "Elvis On Tour," this poignant ballad about an impending divorce will keep Elvis' chart topper record together as always. RCA 74-0815.



SLEEPERS

WHOLE OATS, "GOODNIGHT AND GOOD MORNING" (Young Ideas/Chappell, ASCAP). A terrific chart buster of a song by this most refreshing of new groups. Taken from their recently released album, this incredibly rhythmic track features the best vocal harmonies around. Atlantic 2922.



ALBUMS

STEVIE WONDER, "TALKING BOOK." A beautiful and funky album from one of the foremost talents of our time. With the likes of Jeff Beck and Buzzy Feiton sitting in, and a new set of Wonder-tunes, it can't miss. Tamla T319L.



CAT STEVENS, "SITTING" (Ackee, ASCAP). A much awaited new single from the Cat to coincide with his smash current tour. Magnificently produced up tempo tune, this is one of his best, it should jump right to the top. A&M 1396.



JOSE FELICIANO, "ONE MORE MILE" (Screen Gems-Columbia/Sweet Glory, BMI). An infectious rhythm dominated by horns and strings highlights tune culled from Jose's "Memphis Menu" album. Best effort in a long time, and may bring him to the charts one more time. RCA 74-0841.



RASPBERRIES, "FRESH." And "fresh" is just the word for these guys, whose Beatlesque charm and energy is captivating the country. The great new single, "I Wanna Be With You," is here, and much, much more. A smash! Capitol ST-11123.



CAROLE KING, "BACK TO CANAAN" (Colgems, ASCAP). From her new album, "Rhymes and Reasons," this lilting song again displays the rare intelligence behind any Carole King composition. Lovingly produced by Lou Adler. Ode 66063 (A&M).



DAVE ELLINGSON, "PEACEFUL EASY FEELING" (Jazzbird-Benchmark, ASCAP). Soft, lovely, and gentle, this Eagles recorded ballad has a rare melodic quality and should be a strong contender for chart action. Bell 45,278.



POCO, "A GOOD FEELING TO KNOW." Country-rockers offer perhaps their best album ever here. It's a clean, fresh breath of spring that will tide us all over through the winter. The possibilities for their first hit single are numerous. Epic KE 31601.



LUTHER INGRAM, "I'LL BE YOUR SHELTER (IN TIME OF STORM)" (East/Memphis/Klondike, BMI). Coming off the major smash of "If Loving You Is Wrong, I Don't Want To Be Right," Luther hits with another number one r&b song. Funky & soulful. Gimme shelter! Koko 2113 (Stax).



KRACKER, "BECAUSE OF YOU (THE SUN DON'T SET)" (Sweet Nana, ASCAP). From their just released "La Familia" album, group could crack the charts with this rocker. Particularly interesting instrumental work as outstandingly produced by Jimmy Miller. Dunhill 4329 (ABC).



BETTE MIDLER, "THE DIVINE MISS M." The spectacularly divine Miss M's album is finally out, and all indications are that it will be, as she will be, the smash of the coming year. There's a bit of everything, and a lot of some things here, and it's all original and all terrific. Atlantic SD 7238.



ABC/Dunhill Forms Country Division; Gant, McElwee, Cartwheel Label Prominent In Move; Motown Scoring In Related Fields; Orphic Egg Launched; ASCAP-ABC-TV Tie; Great Lyricists (II): Stephen Sondheim; Dialogue: FCC's Nicholas Johnson

Today it takes
straight ahead music,
honest lyrics,
deep feelings and
built-in imagination
to establish an
important new act.

Introducing the Everly Brothers.



"Lay It Down" 74-0849 is the
new single from their brand
new album "Pass the Chicken
and Listen." Produced by
Chet Atkins. Recorded in
Nashville.

The Everly Brothers are part of The RCA Experience.

RCA Records and Tapes



Motown Scoring Heavily With Musical Film, Show

■ LOS ANGELES — Just into their second decade as a major independent record company, Motown has also begun to see some success with their adjacent show business ventures. As in the days of the first bloom of the "Motown sound," Berry Gordy, Jr. is at the helm of the company, guiding the company through the transition period of moving headquarters and moving the careers of his stars into new areas.

The recent successes of Motown's adjacent entertainment enterprises are not to be scoffed at. "Lady Sings The Blues" has met substantial critical praise and is rivaling "Love Story" at the box office. As Christmas approaches, film industry experts consider it to be one of the biggest season draws. In Los Angeles alone, "Lady Sings The Blues" is doing a minimum of \$5,000 a day at the Pantages Theater.

Motown is also involved in Broadway, with the hit musical "Pippin." While other rock-oriented musicals are doing well, "Pippin" is scoring big box office and looks to be in for a long run.

Additionally, "Corner Of The Sky," a Pippin tune, is the new Jackson 5 single and is shaping up as a monster.

The soundtrack from "Lady

ASCAP ABC-TV Enter Flat Payment Deal

■ NEW YORK — ASCAP and ABC-TV have announced the negotiation of a blanket licensing arrangement whereby flat payments to ASCAP have been set at \$3,400,000 for 1972 with yearly increments amounting to \$3,800,000 by 1976.

ABC-TV has paid \$6,540,000 of an \$8,325,000 settlement with ASCAP covering the period from January 1, 1970 to September 30, 1972. ABC is paying a flat fee per year as opposed to earlier contracts that called for a percentage of its revenues. An additional deal between the Society and the ABC Radio Network has set payments of \$76,500 per year for the three year period, 1970-1972.

Sings The Blues," which was released last Friday, has been the most requested record at Tower in Los Angeles for a couple of weeks, as well as at the Motown distributor in Los Angeles, Eureka Record Distributors.

Berry Gordy, Jr., who was the executive producer on "Lady Sings The Blues," has also led Motown into television during the past few years with several Diana Ross, Supremes and Jackson 5 projects. Other than his work in the entertainment business, Gordy himself has maintained a very low profile, eschewing personal publicity, opting instead for attention for his projects. If nothing else, that is highly unusual in Hollywood, and while the attention continues to focus on Gordy, he maintains a Howard Hughes—like silence.

Number Please!

Record World's West Coast telephone number has been changed to 213 - 465 - 6126. Please note.

London Hatches Orphic Egg

■ NEW YORK — The initial release on London Records' new label Orphic Egg is being shipped this week. Orphic Egg was conceived by London to provide the youth/contemporary market with classical music in a form they can easily relate to and enjoy.

Orphic Egg product, all previously recorded but not necessarily previously released, will be selected with the "untutored classical consumer" in mind. Material from the vast London catalog as well as from many of the Decca-affiliated companies all over the world has been made available for use by Orphic Egg producer John Davidson.

The Orphic Egg packaging is contemporary in design with liner notes written by well-known, classical-oriented rock critics. A prospective buyer, therefore, will not only be attracted by the look of the package but will be provided with an explanation, or description, of the product in "contemporary

ABC/Dunhill Forms C&W Division; Gant To Head, Cartwheel Absorbed

■ NASHVILLE — Jay Lasker, president of ABC/Dunhill Records last week announced the entrance of ABC/Dunhill Records into the country music field. Included with Lasker's announcement of the establishment of a new country music division were several other announcements of signings, a label deal, and the addition of several new employees in sales, productions and promotion.

Under the new arrangements, the country division will function as an autonomous unit within the framework of ABC/Dunhill Records. The country division will have its own production, A & R, sales and promotion personnel, as well as its own offices in Nashville. Although the country division will report to the corporate offices in Los Angeles, there will be little administrative crossover between the two branches.

Heading the newly created country division will be Don Gant, former assistant to the president of Acuff-Rose. In addition to heading the division,

It was learned that B. J. McElwee has left MGM Records to become Director of Sales, Country division, at ABC/Dunhill. McElwee held a similar post at MGM. (Details next week.)

Gant will be actively involved in the acquisition of new talent and the production of country product. In the past, Gant has produced such Nashville artists as Don Gibson, Roy Orbison and Mickey Newbury.

Working with Gant will be Tom McEntee who has been hired by ABC/Dunhill to serve as the director of promotion for the new country division. McEntee was formerly in a similar capacity with MGM Records.

Another addition to the ABC/Dunhill family of labels is Cartwheel Records, an independent Nashville based company. 80% of the records released so far on Cartwheel have appeared on the C & W trade charts. Included in the Cartwheel.

(Continued on page 48)

Bell Set to Release "Oh Coward" Cast LP

■ NEW YORK — Bell Records announced last week that the label will release the original cast album of the smash hit musical "Oh Coward!"

The original cast album of "Oh Coward" will be produced by Brooks Arthur in a unique recording session. Arthur will reproduce the stage performance with total fidelity to the mood and movement of the actors while giving the performers' voices the full clarity available only in the studio.

Brooks Arthur has produced albums for Astrud Gilberto and served as consultant in both audio and production on "Purlie." One of the industry's top engineers, he has "worked the board" on over 200 hits including an incredible twelve in a row for Neil Diamond.

Peace and best wishes to Mr. and Mrs. James Taylor.



language." Further, Orphic Egg product will be shipped in a self-contained colorful browser box so that it can be displayed separately from other classical product.

The initial release, called "The Composer's Head Series," consists of eight lps — "Bach's Head," "Beethoven's Head," "Mahler's Head," "Mozart's Head," "Prokofiev's Head," "Ravel's Head," "Stravinsky's Head," and "The Musical Head," a potpourri of material from the other seven. Subsequent releases

(Continued on page 44)

Bennett's Manager Disputes Davis

■ NEW YORK—Derek Boulton, Personal Manager to Tony Bennett, has taken issue with some of Clive Davis' remarks in a recent *Record World* Dialogue.

Boulton has interpreted Davis statements as meaning that Tony Bennett had been dropped by the Columbia label. According to Boulton, "this is a complete fabrication."

Dot Appoints Foglesong

■ NEW YORK—Tony Martell, President of the Famous Music Corporation, has announced the appointment of Jim Foglesong to the position of Vice President of A&R for Dot Records in Nashville. Foglesong will continue to head up the administrative and publishing chores for Famous in Nashville in addition to his A&R responsibilities, reporting directly to Martell.



Jim Foglesong

Most notable of Foglesong's accomplishments is the signing and cultivation of singer/songwriter Donna Fargo who gave Dot its first country single to become a certified gold record in the label's long and eventful history. "Funny Face," the follow up single from Donna's album also hit the number one position in all the country charts and crossed over high into the pop charts.

Foglesong started his career in the music industry in September 1951 at Columbia Records as a musical assistant in the Engineering Department. In the fall of 1953, he was assigned to help establish the new Epic label. In 1954, he began producing for the Epic and Columbia labels and in the next few years produced such artists as Roy Hamilton, Bobby Vinton, Lester Lanin and the Merrill Staton Choir. For Columbia he produced Robert Goulet and Julie Andrews among others. In 1964, he moved to RCA, where he was hired by the late Steve Sholes as an Executive Producer.

He stated that "it was Tony Bennett's decision to leave CBS Records and sign a contract with MGM/Verve Records. CBS Records negotiated with Bennett for several months and tried to re-sign him. They even offered him a contract which bettered Bennett's former contract. However, Tony decided to sign with MGM/Verve, and leave CBS after a 20 year association."

Bell Names Phillips Ass't VP Of A&R

■ NEW YORK — Bell Records has named Jud Phillips Assistant to Dave Carrico, Vice President of A&R for the label.

Prior to joining Bell, Phillips was doing independent production in Memphis through Phillips Recording and for TMI Records. Phillips has been an assistant to TV producer Jack Goode in Los Angeles, he did freelance engineering and jingle production and he produced an album by New Heavenly Blue for RCA in Chicago. He's also been chief engineer in Nashville West, The Sound Factory and Dimension Recorders in Los Angeles. He began as an engineer at Sam Phillips Recording in Memphis.

Greenberg To Avalanche GM

■ LOS ANGELES — The appointment of Stu Greenberg to the position of General Manager of Avalanche Records, the disc arm of the United Artists Music Group, was announced today by Murray Deutsch, President of UA Music publishing organization. Greenberg has been with United Artists in various capacities in the field of contemporary music for the past 3½ years. He has been involved in publishing and recording.

Bakersfield Tourney Nets \$25,000

■ BAKERSFIELD, CALIF — The Buck Owens Celebrity Invitational Golf Tournament was held last weekend here, and raised a projected \$25,000 for cancer. An estimated 200-360 people attended every day, with 650-700 in attendance for the Saturday night talent show.

The celebrity winners of the tournament were Dennis Ralston and Bobby Murcer. Other winners were Peter Marshall, Bob Morris, Efrem Zimbalist

Chappell Initiates Writers Workshop

■ NEW YORK — Chappell & Co., Inc., international music publisher will open a New York writers workshop in mid-November.

The workshop will occupy an entire 5th floor loft in Chelsea. It is considered to be the first time a major music publishing company has set up such extensive off-premises operations. The 2500 square feet of workshop space, divided into studios and a large rehearsal area, will be utilized for the development of both new and current Chappell writers.

The aim of the workshop is to create an atmosphere conducive to an artist's growth, allowing him to progress through self-motivation while receiving long-term guidance from professionals in the industry. Chappell will provide all services necessary to the writers accepted into the workshop. This includes everything from technical aid with music and lyrics, making of demos and promotion of songs to rehearsal space, helping put an act together and eventually, even placing it on a label.

Further artistic development is expected to result from the communal nature of the workshop with a creative exchange evolving between current Chappell artists, either already published and/or recording, and newer writers.

The workshop will operate on a virtually open-door policy with accommodation to as many writers as possible. Further, the workshop will encompass every conceivable type of music and act—from pop, rock and r&b to show, latin, c&w and classical.

The workshop is located at 13 East 16 Street (between 5th Avenue and Union Square), close to Greenwich Village.

and Mayf Nutter. The winning foursome was John Brock, Jack Lund, Sam Tobias and Joe Mad-den.

Among those performing at the talent show were Buck Owens, Susan Raye, the Bakersfield Brass, Stormy Winters and Charley Pride. MC was George Lindsay. Among the many other celebrities in attendance were Johnny Bench, Mickey Mantle, George Culver and Jim Gilliam. Pictures next week.



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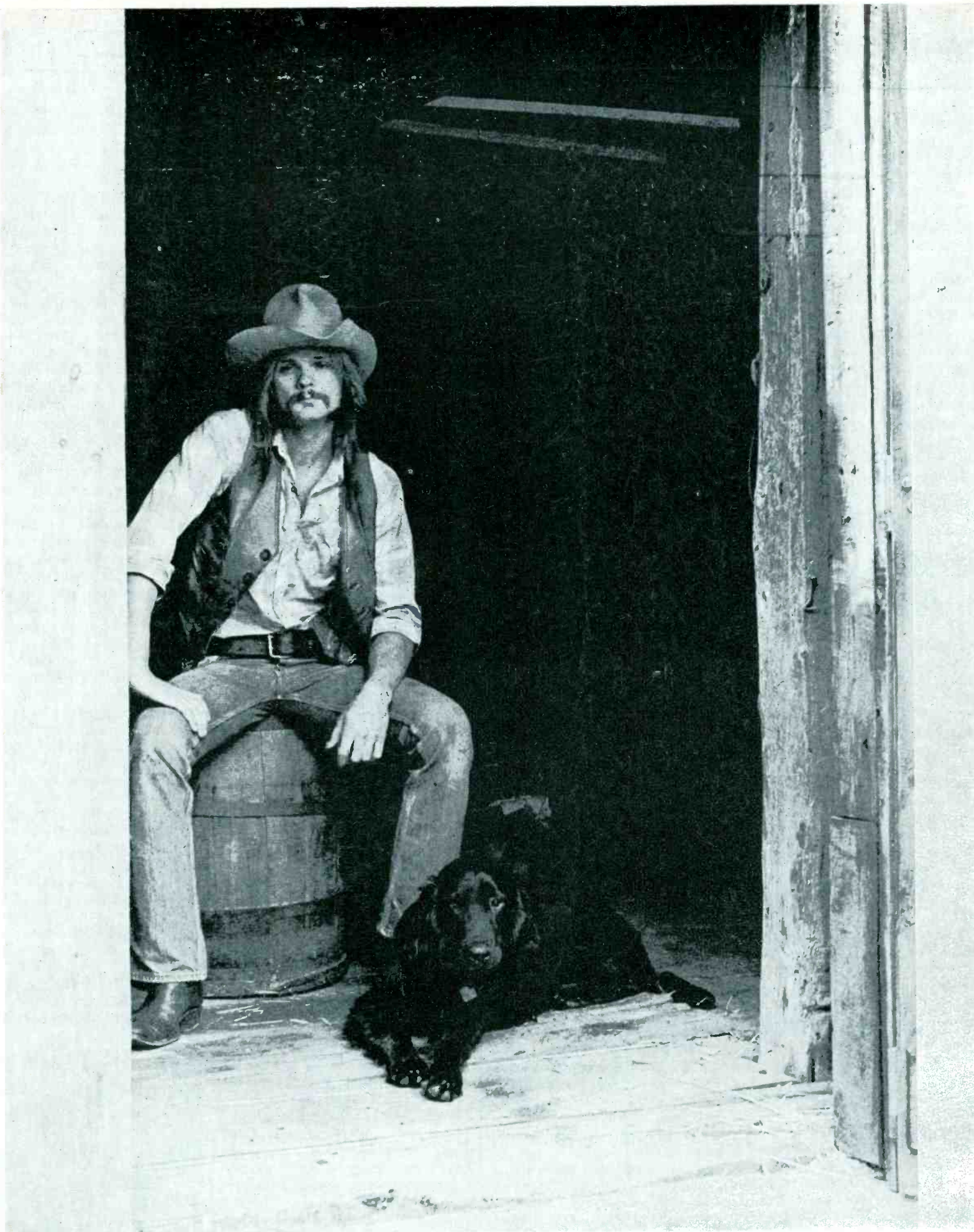
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Jonathan Edwards' second album is a reflection of his past two years on the road—the first as a struggling, relatively unknown singer, the second as one of the most recognized performing and recording artists of the year. His ups, downs and changes, and some sensitive insights into those things that are real—along with a damn good time—are captured for you on **HONKY-TONK STARDUST COWBOY**



On Atco Records and Tapes

Great Lyricists (II): Stephen Sondheim

By MIKE SIGMAN

■ Including Stephen Sondheim in a "Great Lyricists" series may constitute something of a misnomer. For a while his lyrics to "West Side Story," "Gypsy" and "Do I Hear A Waltz" contain examples of some of the finest lyric writing the English language has ever seen, Sondheim, who got much of his musical training from Milton Babbitt, and who hasn't done just lyrics for anybody since 1965, is as much tunesmith as wordsmith.

The fact is that Sondheim wasn't even happy about the above-mentioned lyric writing assignments. As he put it in a recent conversation with *Record World*, "When I did write just lyrics, it was for experience, in the case of 'West Side

Story,' when I needed the money; in the case of 'Gypsy' I was supposed to do the music, but Ethel Merman wouldn't allow it, and in the case of 'Do I Hear A Waltz' it was an old standing favor to Richard Rodgers and Arthur Lawrence. Otherwise, I certainly don't intend to do it again."

Actually, though, many people still think of him as a lyricist, a situation which dates back to his collaboration with Leonard Bernstein on "West Side Story" at the age of 25: "Arthur Lawrence had heard a score I did for a project that fell through, and when 'West Side Story' came around and they lacked a lyric writer, Arthur asked me if I'd be interested. And though I wasn't much interested in doing just lyrics I wanted very much to



Stephen Sondheim

get some active professional experience. It was Oscar Hammerstein who persuaded me to go ahead and do it, even though
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Pirates Seized In Arizona Bust

■ PHOENIX — In the first action taken under Arizona's Anti-Piracy Law, agents of the Arizona Department of Public Safety raided three booths at the Arizona State Fair here last week (6), seized more than 2,000 bogus tapes and cited the operators for violating the Anti-Piracy Statute.

In addition, a subsequent search of the home of one of the booth operators uncovered several hundred thousand pirated labels and parts for more than 50,000 cartridges and cassettes.

The defendants—two men, a woman and a juvenile—were ordered to appear in the Arizona Superior Court in Phoenix on

November 15, at which time a bond and a trial date will be set. They were identified as: Ann Kaiser of Southwest Electronics, Phoenix; Robert Pezzopane and Edward Cox, Jr., of De Don Music Co., Newport Beach, Calif., and a juvenile, not otherwise identified, who was operating a booth said to be owned by Goldman Enterprises, Los Angeles. He was turned over to the custody of his father.

One thousand tapes were seized at the Southwest Electronics and Goldman Enterprises booths. Fewer than 100 were taken from the De Don booth which featured stereo playing equipment.

The Spinners: Overnight Success? Ha!

By RON ROSS

In the time honored tradition symbolized ultimately by such Detroit r & b institutions as the Miracles, Atlantic's Spinners have paid their dues. Their Thom Bell-produced RIAA gold smash "I'll Be Around" has jumped to two with a bullet in the Singles Chart, but the Spinners are veterans of three labels for whom they have turned out hits at regular intervals for over a decade.

Their first release for Tri-Phi, "That's What Girls Are Made For" went top thirty in 1961. Moving to Motown some years later, "I'll Always Love You" became their next top forty hit, while in 1970, Stevie

Wonder wrote and produced "It's a Shame," which was solidly top twenty and in the charts for fifteen weeks.

Four of the original group, which in the fifties went the route of local talent contests and radio shows, are still together after years of touring with most of the great names of soul. They have performed with Marvin Gaye, James Brown, and the Supremes, the Temptations, the Miracles, and Stevie Wonder, Gladys Knight and the Pips and Martha and the Vandellas. They have played clubs and theaters from coast to coast, and such prestigious venues as Philharmonic Hall in New York. They are currently

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CONCERT REVIEW

A Super WB&L

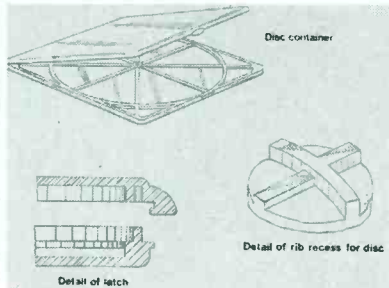
■ NEW YORK—In conjunction with the long awaited release of Columbia Records, West, Bruce & Laing album, Ron Delsener presented the group at a midnight concert at Radio City Music Hall (6). I've rarely seen that place or any place so jumping and alive with charged energy. Much of the audience was on its feet for the entire show, cheering this super of super groups on and on. I kept wondering what the Rockettes might have thought.

With Leslie West on guitar, Corky Laing on drums (together from Mountain) and the incredibly talented Jack Bruce from Cream, this dynamic trio soared through some of the new songs from their "Why Doncha" album, including the title tune and "The Doctor," both of which featured Leslie West's hard driving vocals. Recollections from the Mountain days included the classics "Don't Look Around" and "Mississippi Queen."

Highlights of the evening for me were any numbers putting the spot light on Jack Bruce, particularly his wonderful harmonica solo on "Train Time," the standard blues number so well recorded and performed by Cream. Other older Cream hits comprised "Politician," and, for the evening encore, "Sunshine of Your Love," which literally stole the show. Although this reviewer personally does not choose the kind of music this group makes as his favorite, I can still acknowledge its power and the particular talents of the individual group members. Anyway, the most important thing is that the audience loved the show, and it would seem that Columbia Records has signed another winner, bullets and all. Robert Feiden

Crested Butte Designs Self Contained LP

■ DENVER, COLO.—A newly designed plastic packet/container for lp disks promises to revolutionize methods for record shipment and storage. The Disq-Pak, a product of Crested Butte Records, is a self-contained disc packet, record sleeve and self-mailer all in one. Crested Butte President, J. Carlos Schidlowski, believes his company's major packaging innovation will "save the industry millions on wrapping problems alone."



The new package has sturdy rib supports that prevent inserted disks from rubbing, bending or shifting about in their containers. Made of polypropylene, and mass-produced by plastic mold insertion, they add a 3-dimensional graphics capability to record packaging. Schidlowski also points out that, "outer cardboard crating becomes completely unnecessary since Disq-Paks can be mailed directly after they are shrink wrapped."

The new packaging, which according to Schidlowski is competitive with current pricing, has these advantages: (1) The rib design of the Disq-Pak pre-
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Went All The Way



At a press reception in New York, Capitol Records' Raspberries are presented with their first RIAA-Certified Gold Record for "Go All The Way." Shown from left are Jimmy Jenner, the group's producer, Jim Bonfanti, Wally Bryson, Dave Smalley and Eric Carmen, Raspberries and Herb Belkin, Capitol Vice-President and General Manager.

FRESH...
RASPBERRIES
new album
FOR SALE



The **FRESH** new album
from **RASPBERRIES**...
includes their new single,
I WANNA BE WITH YOU
(3473).



Capitol

ST-1123

Production and Sound by
Jimmy Ienner

So You Wanna Play The Ratings Game

■ New we are in the midst of another ARB season in which station managers shake and program directors quake, while attempting to maintain an appearance of cool. What other industry besides the communications industry can put itself through such changes (sometimes literal as well as figurative) on the basis of a small sampling of people?

The rating services consist mainly of ARB and Pulse, which have been the two major services, and C. E. Hooper Inc., which has recently re-vamped its operation and is beginning to pick more clients (they're up to 70 clients at the moment). They all use random sampling of some sort, with ARB and Pulse obtaining their samplings from Metromail (a division of Metro-media), which chooses the designated names from telephone lists. ARB uses the names directly, while Pulse has the telephone star system. Hooper does their own sample choosing, and all utilize the various census tracts and zip code area data.

Pulse relies on the personal interview, and sends interviewers unannounced in person after 6 PM to question each member

of a household about their radio preferences for the preceding 24 hours. They may see 4000 to 5000 people in a large market down to 500 people in the smaller areas. The only areas they cannot cover in person due to local ordinances prohibiting strangers walking on the streets, are Beverly Hills, and a small area in Marin County in Calif. Shaker Heights, Ohio and Coral Gables, Fla.

ARB, after an initial letter requesting the household's cooperation, will then telephone to ascertain whether or not they will cooperate. If the answer is yes, the person is mailed a diary which they are requested to fill out for a week, indicating their radio habits. In a large market ARB will poll up to 1400 (1000 in the metro area, the others in total survey area) and in smaller markets the minimum number is 800. Since the return rate of acceptable diaries (those correctly filled in) is 50%, they survey a greater number, and any discrepancies in the sample is compensated with a computer system of weights and balances, which is designed to take care of any under- or over-samplings.

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A Change Is In The Wind

■ What happens when all the figures are in? That's as important, as what the numbers were, and how they were collected and by whom. Numbers on a page are only a relative indication of what's going on, and the less we get hung up on this number syndrome, the healthier we are going to get as an industry. People we've talked with as recently as yesterday as well as a couple of years ago, have always maintained that ratings should only be considered a gauge of what's happening, that important programming decisions can't be made on the basis of a few decimal points. Yet station shake-ups occur regularly due in great part because of this, being #1 often means that you don't try anything new or take any risks so as not to jeopardize that position, imitation becomes more important than being truly innovative in order to get a higher number in most markets already so fragmented that no dominant trend could be easily deciphered from merely reading a book. In a society that is changing from day to day, the communications industry must be allowed to reflect those changes, but how can they if everytime they institute a new one, they must first worry how it's going to look in that book? Experimentation can't be a way of life, but it must continue to rear its head when needed, and new answers must be found to accommodate new questions. This can happen only when a reasonable ebb and flow occurs, when we realize that numbers are only a game, and you can read almost any result you want into and out of them.

Tom Donahue: A Talk With 'Big Daddy'

By BEVERLY MAGID

■ SAN FRANCISCO — Tom Donahue has been called the Big Daddy of the underground radio, but it's a title he doesn't seem to take seriously. "I'm not taking credit for those beginnings, let everybody else do that. In many ways, people have been experimenting with different aspects of this kind of radio for years. As an approach to radio, it is if anything, old fashioned. Maybe he considers it old fashioned, but after launching the "underground" change at KMPX in San Francisco, Ralph Gleason wrote that he had "instigated the most fundamental change in American radio since TV turned it into music, news and sports."

You might have to sign the guest list at KHJ before the guard will even announce your presence, but at KSAN the casual visitor is soon integrated into the life style of the station which deceptively seems



Tom Donahue

more casual. While we were sitting there, one staff member was reminded that he was on-the-air, but after a few minutes came back to report that his program didn't come on for another half-hour. Still with all this air of informality, the station is constantly programming involved radio specials such as the recent Bill Graham Fillmore Weekend, and with a small but dedicated news staff,

(Continued on page 27)



LISTENING POST



Beverly Magid

■ KGB-San Diego . . . The first annual KGB Charity Ball was held Nov. 12 at the San Diego Stadium (first time a rock & roll event was licensed in the history of the stadium) to benefit the United Crusade of San Diego. The tickets were \$1.01 and the artists appearing were Quicksilver, Dr. Hook & His Medicine Show, J. Geils Band, Foghat and Jesse Colin Young.

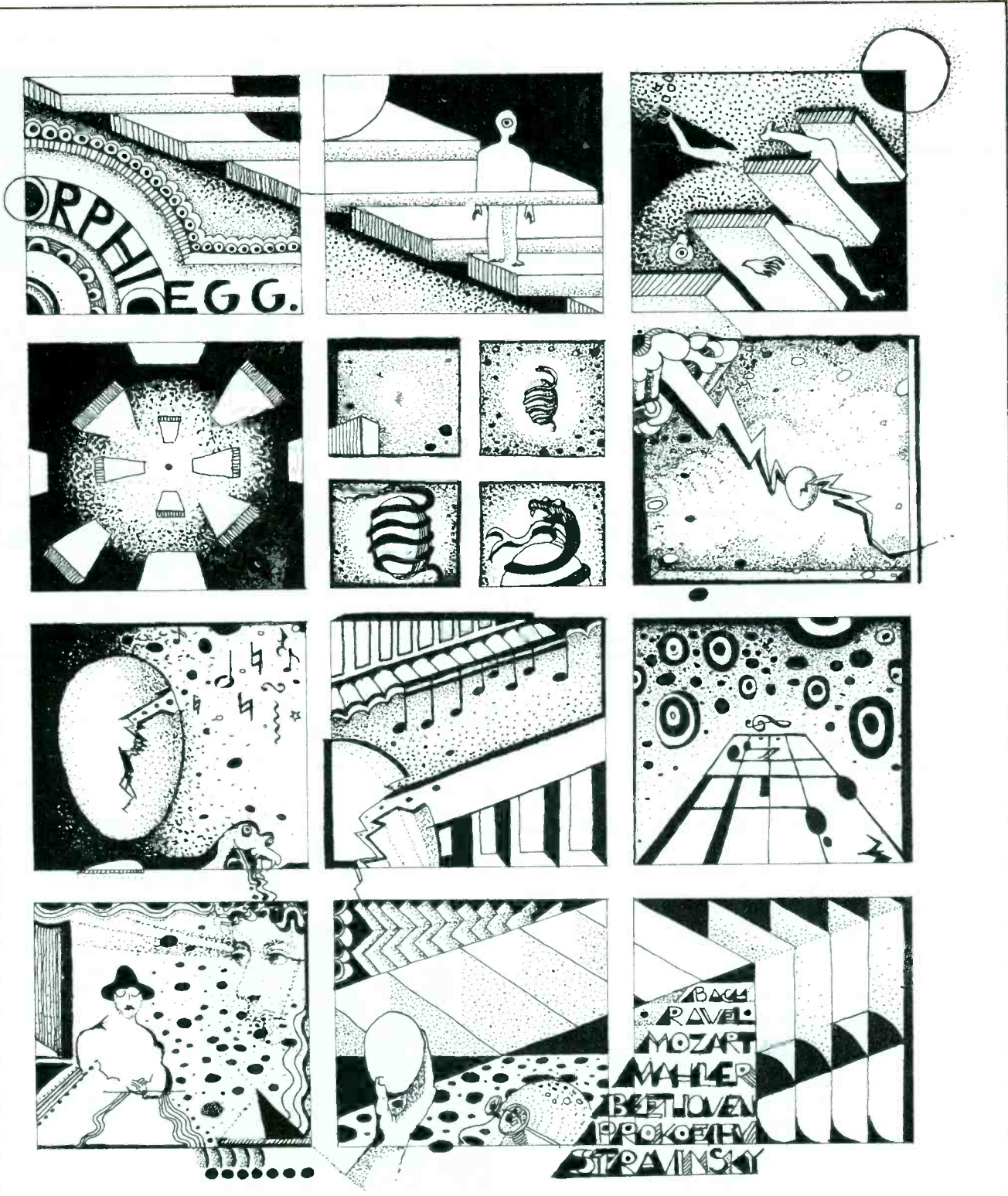
WNEW/FM-New York . . . From November 3 thru Election Day, the station ran their version of the "Political Follies," programming all the campy campaign songs they could find. They discovered that political musical extravaganza has been a part of the American way of life since the early 1800's, and there was even a female presidential candidate, Victoria Hubbard, who ran on abortion reform and women's liberation in the mid-1800's. Some of the 40 corny ditties included "Keep Cool, Keep Coolidge," and "Get on The Raft With Taft" along with some of the later songs for Kennedy and Johnson.

FCC-Lorain, Ohio . . . Grant of the application of Lake Erie Broadcasting Co. for a new FM broadcast station has been proposed in an Initial Decision by FCC Administrative Law Judge Frederick W. Denniston. The coming application of Lorain Community Broadcasting Co. would be denied.

WTAE-Pittsburgh . . . In conjunction with its new programming policies, the station has dropped its long-standing Cash Call Contest. Also, there are various Penna. state lotteries being heavily promoted that would dilute audience interest in the contest.

Hollywood . . . Gary Horowitz, President of Wakeford Orloff, Inc. has been named chairman of a Los Angeles Creative Screening Panel for the 13th annual International Broadcast Awards sponsored by the Hollywood Radio and Television Society. The

(Continued on page 27)



A Product Of London Records

Bach's Head • Ravel's Head • Mozart's Head • Mahler's Head •
 Beethoven's Head • Prokofiev's Head • Stravinsky's Head • The Musical Head •

From the Orphic Egg. (A new concept.) It'll crack your head.

This is the ad you will be seeing in magazines such as **ROLLING STONE**, **NATIONAL LAMPOON**, **CREEM**, **ROCK** and **FUSION** to announce the introduction of an exciting new concept in music. **Orphic Egg**.

The first Orphic Egg release includes eight new LPs . . . "Bach's Head," "Ravel's Head," "Mozart's Head," "Mahler's Head," "Beethoven's Head," "Prokofiev's Head," "Stravinsky's Head," and "The Musical Head." It's heavy music. Light music. Big music. Little music. It's spiritual. Even funky. Orphic Egg is music for everyone presented in a way that will satisfy . . . and entertain . . . everyone. And, Orphic Egg is not just greatest hits.



A Product Of London Records

By JOHN GIBSON



John Gibson

■ **REMEMBER SPECTOR'S XMAS LP?:** The now famous Phil Spector Xmas album (with Spector himself intoning the last cut) is being re-released this Christmas. It will probably be out before Thanksgiving, on Apple . . . For Some Reason Nobody At Apple Will Confirm: Harrison and McCartney singles next week?; a Harrison album in January? Probably . . . Reports about Jimmy Webb going to Asylum

have been confirmed by David Geffen . . . Also, Geffen says Crosby Stills and Nash are together again. Album recording starts in January and maybe a tour . . . Flash Cadillac has been signed to Epic and an album is complete. The group has sold 25,000 Flash t-shirts (sold), so even if there's no gold lp, there might be the possibility of a gold t-shirt . . . MCA has a double Neil Diamond album coming . . . Puberty Strikes Again: Yes, it has been confirmed that within the past six months Donny Osmond's voice is an octave lower . . . Art Linson is producing his first film, which stars Elliot Gould and is called "Cherry Terry The Rockin' Robin," about a famous, frantic rock dj of the '50's making a comeback in the '70's. Spring start; screenplay by John Kaye . . . ABKCO and Immediate will be distributing "Ogden's Nut Gone Flake," the old Small Faces, with Steve Marriot album . . . Jon Mark is on the road with Mark/Almond, doing concerts three days a week, but not too much guitar playing.

■ **IN PRODUCTION:** New Stones album of old tapes being readied around ABKCO. Brian Jones vintage . . . Glyn Johns producing Tim Davis for Metromedia . . . Steely Dan picked up an Elton John date on November 18 in Virginia . . . The door to the studio at Village Recorders where ABC's Ed Michel works says Home of The Quad Father . . . The original owner of the acre that Black Oak Arkansas is subdividing in Heaven Arkansas was Grover Cleveland. He sold it in 1895 and BOA and Bob Levinson are parceling generous square inches to anybody who wants one for as long as they last . . . Denny Dougherty is back in the studio with Jack Gold; and John Phillips is also cutting for Columbia, working for quite a while now on a single. No one at Columbia has heard it yet . . . Blind Item: What major record trade magazine is moving into swank new quarters in New York City? . . . It's raining and blowing in New York again, and once again the Gulf and Western building is swaying back and forth like a tulip. The Central Park side is even leaking a little water . . . Johnny Rivers to Atlanta this week to open Wednesday's on Thursday. Elton John packing them in at the Atlanta Stadium the previous evening . . . About Rare Earth's "Willie Remembers", the group is taking old time bit player and Hollywood-ologist Willie on the road with them to do the intros on stage and lecture about Hix Nix Stix Pix and such things . . . Columbia/Epic New Signings: Buddy Miles, Jesse Ed Davis, and Herbie Hancock.

■ **ATTENTION TONY LAWRENCE:** When Playboy did their "Bubbling Under Esquire's Heavy 100" it was said that Terry Knight had a mailbox that said "Place Lawsuits Here." Knight has now changed it to "Place Retractions Here." meaning of course, the full page in the new Creem magazine. Also the Mark Don and Terry album has been changed, title wise, to "Funk You" . . . The Hollies are beginning to pick up steam after a shaky start. Audiences not minding the personnel changes as much as first thought . . . When James Taylor played Radio City last Saturday night, some raucous fool hollered out, "Where's your wife?" Taylor said, "I don't know. Where's yours?" and went on with the show. (In case you missed the news, though with all the wire service stories it hardly seems possible. Carly Simon became Carly Taylor last week.) . . . Yoko working on a new lp, said to be Yoko's "Blonde on Blonde" by those very close. Take it for what it's worth . . . Has Badfinger changed labels? Some say it's Better in Burbank . . . Jan. Release: Beach Boys "Holland," with a 7 inch single of Brian's Fairy Tale; Gram Parsons; the Faces "Ooo La La;" Dionne Warwick produced by Holland Dozier and maybe Holland. All on WB . . . Billy Murcia of the New York Dolls died Monday November 6 in London during the group's tour there. Murcia was 20. The chief inspector of the Chelsea police ruled the death as accidental . . . The Blue Oyster

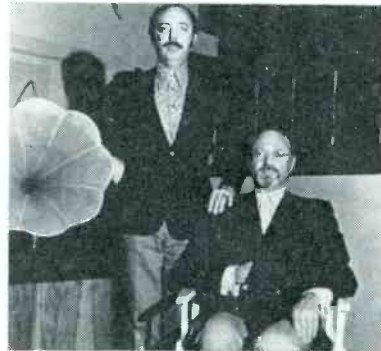
Columbia Pacts James /King Production Deal

■ **NEW YORK** — Columbia Records has announced the signing of Tommy James and Bob King to an exclusive production agreement. James, formerly of Tommy James and the Shondells, and King have worked together since James' first gold single, "Hanky Panky," stormed the nation's charts in 1966. While working on the Roulette label, the pair produced two gold lps and fourteen million-selling singles including "I Think We're Alone Now," "Mony, Mony," "Draggin' the Line," "Crystal Blue Persuasion," "Mirage," and "Crimson and Clover" (which sold over 5½ million copies).

Their first project for Columbia is Lawrence Reynolds, whose "Love Can Be A Drag" single has just been released. Following Reynolds, they will produce a singles session with songstress Patti Austin sometime this month.

Bell In Production Deal With Garrett

■ **NEW YORK** — Larry Uttal, President of Bell Records last week announced the signing of a long-term record production deal with veteran producer Snuff Garrett.



Snuff Garrett, Larry Uttal

The agreement calls for Snuff Garrett to produce on behalf of Garrett Music Enterprises all the new artists they find and develop. His product will be released on the Bell label and will include a special Snuff Garrett logo. Garrett has produced such artists as Jim Nabors, Bobby Vee, Gene McDaniels, Gary Lewis and Brian Hyland. He also produced the hit Cher single, "Gypsies, Tramps and Thieves" and other Sonny & Cher records.

The first single on Bell, "The Night The Lights Went Out In Georgia" by Vicki Lawrence, will be released immediately.

Cult is sending press and radio a fake bootleg record for a little promotion before their "Mono Caine" album is ready. Mono Caine is the drug taken to bring on invisibility in H. G. Wells' "Invisible Man."

Slap It Down



Stirring it up recently at Record World was Epic recording star Johnny Nash, (2nd from right) who has made one of the great comebacks of the year with his number one single "I Can See Clearly Now." Adding to the brew of hands is (left to right) Columbia Director of Special Projects Logan Westbrook; Record World R&B Editor Dede Dabney; and Editor Mitchell Fink.

Another Bust: Oregon

■ **NEW YORK**—Fifteen retail business firms in Oregon have been charged with selling pirate copies of legitimate musical tapes and records in a class-action suit filed by two record companies.

Most of the retailers operate tape and record shops. There are also two automotive supply stores, a convenience food market, a men's clothing store and two boutiques.

The retailers are charged with unfair business competition in a civil suit brought by Warner Brothers Records, Inc. and A & M Records, Inc., on behalf of all other legitimate recording companies.

Judge William M. Dale of the Circuit Court of Oregon, Multnomah County, issued a temporary restraining order restricting the defendants from making or selling pirate tapes. He also ordered each of the defendants to appear November 20 to show cause why an injunction should not be granted.

Elephant Set

■ **NEW YORK**—Just Sunshine Records has announced the upcoming release of "White Elephant," produced and arranged by Michael Mainieri for Wine Cellar Productions.

The double lp set is slated for release in mid-November, and features famed session men Hugh McCracken, David Spinoza, Marren Bernhardt, Natale Pavone, Randy Brecker, Michael Brecker, Frank Vicari, George Young, Ronny Cuber, Jon Pierson, Tony Levin, Steve Gadd, Donald McDonald, and vocals by Ann Sutton, Sue Manchester, and Nick Holmes.



SHOW ME YOUR BADGE!

Their debut single
BB-90001



BROWN BAG RECORDS

Distributed by United Artists Records, Inc.

Commissioner Johnson Takes The Stand

By BEVERLY MAGID

■ Since 1966 when he was appointed by President Lyndon Johnson as one of the seven Commissioners of the FCC, Nicholas Johnson has become a maverick of the Establishment. His has been the one voice raised in dissent over the policies of our government towards broadcasting and communications. Before becoming a Commissioner he was head of the Maritime Administration, a partner in the law firm of Covington & Burling and once was a Professor of Law at the University of Calif. at Berkeley. He has written two books "How To Talk



Nicholas Johnson

Back To Your Television Set," and the current "Test Patterns For Living." A Dialogue follows.

Record World: What are your feelings concerning the payola charges made by Jack Anderson regarding the broadcasting and record industries?

Nicholas Johnson: I've never talked to anybody in the record industry who's in favor of payola as a way of doing business. I think that most of the companies feel—from a profit and loss standpoint, as well as a standpoint of ethics—that they would much rather do business in other ways, and let the records be judged on their merits. As far as I've been able to figure out from the responsible members of the record industry that I know, I think that they are fully cognizant of the problem, they're aware of the harm that could come to the record industry from these kinds of practices. They're desirous of ferreting it out and bringing it to a halt, because their own self-interest is at stake as well as the broader public interest.

RW: Do you agree that the radio and record industries should be allowed to police themselves without the FCC having to be brought in?

NJ: Well, in the first instance, I think it simply has to be a matter of self-policing. We don't have enough enforcement officials to conduct such a campaign, even if we had the desire to do it. That doesn't mean that we won't occasionally get involved in an investigation, if the facts are brought to us. But the standards here have got to be evolved by the industry and enforced by the industry, if this is really to be curbed.

RW: How involved should government agencies get? They're ostensibly to protect the public interest, but isn't there that ever present danger, that what they think is best for the public isn't necessarily so?

NJ: The difficulty, of course, is that the agencies that are set up that are supposed to represent the public interest, tend to get captured by the very industries that they are supposed to regulate. I mean that it's a little ironic for an administration that takes \$400,000 and then settles an anti-trust case against ITT, and takes over \$300,000 and then raises the price of milk, and supports the oil industry in their efforts to get an extra nickel a gallon for every gallon of gasoline as a result of the oil import quota program that President Nixon's own advisors told him to scrap—to me it's a little difficult, when the Administration picks up some \$10,000,000 that they refuse to disclose the source of, at a time when they're handing out corporate benefits—it's a little silly for them to complain about a little payola in the record industry.

RW: It's hard for radio stations not to be concerned every time the FCC raises an interested voice, because no matter how many guarantees you get, there's always the question of what happens at license renewal time?

NJ: Well, I think that we ought to make clear that payola

is not in anybody's interest. It's a function of a system that has gone out of control, a sort of jungle market place. It's in the best interest of the record industry, the artists, composers, broadcast stations, of the advertisers, everybody, that the choices of the record stations be made on the merit of the product. It's a horrible thing for an artist to have to depend on somebody getting out there and pushing his product as the only way for him to get his art distributed throughout the country. So that system doesn't really serve anybody, and I think everyone concerned with the music, the record industry, the broadcast industry, would agree that it's something that ought to be discouraged.

RW: Recently there have been more citizen groups petitioning directly about what kinds of format changes they want at the stations, what kind of music programming, and there's even one group forming in L.A. that wants to take over the license of a station, because they think the classical music standards have changed too radically. What kind of room is there for more direct public control?

".....to me it's a little difficult, when the administration picks up some \$10,000,000 that they refuse to disclose the source of, at a time when they're handing out corporate benefits—it's a little silly for them to complain about a little payola in the record industry."

NJ: Well, there has been more citizen involvement in all aspects of broadcasting. When it's done in a responsible manner then it's a very healthy influence. It tends to give the broadcaster a better sense of what the interests of his audience are, and a better opportunity to serve his community. One of the areas in which citizen participation has taken place is the license renewal procedure. As a matter of law, no one owns a radio station. The airwaves belong to the public, and the licenses expire at the end of a three year period. At that time any citizen can participate in the renewal process. And, as I say, if it's not done for purposes of harrassment or blackmail, I think that's a healthy influence. It tends to take power out of Washington and place it back in the cities where the stations are operating. I think that's a constructive direction for participatory democracy to go. Another area is that of Fairness Doctrine complaints. One of the most dramatic was probably that of John Banzhaf and his request that there be announcements pointing up the health hazards of cigarette smoking, along with the cigarette commercials. Another area is proposed rule making such as that of the three housewives from Boston, called Action For Children's Television, that the commercials on children's television be limited. And another area, as you mentioned, is that of format changes. It raises some very difficult questions. On the one hand, the broadcaster needs to have, and should have, a considerable flexibility as to what he's going to program. I don't think that we want the FCC selecting what records he's going to play. Indeed on one occasion when the FCC did try to involve itself in the lyrics of the songs, I dissented, and I urged that it was not the FCC's business. But, on the other hand, there is sometimes the tendency on the part of the station to want to be one of a number of stations programming the same kind of music, rather than wanting to appeal to

(Continued on page 14)

KE 31584

KE 31584

THE EDGAR WINTER GROUP/THEY ONLY COME OUT AT NIGHT



**THEY
ONLY
COME
OUT
AT
NIGHT**

EPIC STEREO

A New David Clayton-Thomas

■ NEW YORK—David Clayton-Thomas left Blood, Sweat & Tears about a year ago to spend a few months in Oregon and clear his head. He wasn't into the same thing as B, S & T, and after a year and a half of "I'm quitting," he did. His last year with the group had created so much pressure, he needed three months in the wilderness to get himself straight.

"After a while, every gig became 'crucial' and it had to be just right," he said. "I couldn't even talk to the audience. It was a nine man group and no one person was to be the center of attention. Everybody else got their message across with their instrument, but my instrument was my mouth. The pressures from within the group, and the political pressures from outside became too great."

David contacted some old friends of his from New York, L.A. and Canada and got his own group together. He plays when he wants to play, says what he wants to say, and even plays the guitar, which was for-



David Clayton-Thomas, Mitchell Fink.

bidden in B, S & T. No horns or complexity, just hard rock n' roll.

His new album on Columbia is called "Tequila Sunrise," put together in ten days. "Since we recorded it we have played together more, and we're much better."

Their inclination towards free style music and involving the audience in their performances aroused the crowd of 35,000 in Rio at the International Song Festival enough to bring the group the top award, the first time for an American group.

Martin Snider

Chances Are



Columbia recording artist Johnny Mathis is greeted by Columbia's Clive Davis at the gala Mathis opening at New York's Waldorf-Astoria. The talented singer played to a capacity crowd and his new "Song Sung Blue" lp has just been released on the Columbia label.

Music Maximus Palomar Tie

■ NEW YORK — Frank Military, Nan Pearlman and Jay Morgenstern of Music Maximus, Ltd. have just entered into a deal with Palomar Pictures, International, which entails the worldwide publishing administration of the musical scores for forthcoming Palomar films.

Some of the motion pictures involved include the Tony Award winning "Sleuth" which will star Sir Laurence Olivier and Michael Caine; the Neil Simon, Elaine May film "The Heartbreak Kid," which has a title song by Cy Coleman and Sheldon Harnick and is scored by Garry Sherman.

Dialogue

(Continued from page 12)

what might be a larger audience, but one with a more specific taste. And what broadcasters have found is that when they have changed from a progressive rock, or a classical format, or all-news, or even a country and western format, they are very possibly courting a great outcry from loyal listeners, who aren't particularly anxious to lose that service they've come to like.

RW: But many stations worry about ratings, because that's the only way they can sell their time, by trying to be number one and appeal to the most people.

NJ: If you've got three stations in a town of half a million people, each one of them is going to appeal to that whole city. But if you've got access to 50 radio stations, as you do in a number of large cities, particularly in the East where you've got neighboring city signals that you can pick up, the fair share or proportionate share of that audience is 2%. Now if you can appeal to a segment of the audience which is 10% of that audience, and you can get even half of that audience to listen to your station, you've now got 5% of the people in that city, which is 2½ times as much as your proportionate share if you tried to appeal to all of them. There's also a lot of music which just doesn't get played at all. Radio tends to be just an extension of the record industry. It tends to push the records which are now being pressed, and are currently popular, but some stations are getting away from that, even those all music stations. We have a black-oriented station here in Washington, D.C., that won't play anything but music by black artists, but they'll play it from all periods of history, and all different kinds of music. And it's a very popular station. So one of the things that you can do, when you have these thousands of stations that we have in the United States, you do have an opportunity for greater diversity and experimentation. Now if you are the number one station in the market, there's not much point in experimenting, because you've pretty well got it figured out, but if you're the number seven or eight station in a market, it seems to me, you've got very little to lose by trying something different. And there is a tendency among all businessmen, no matter what the industry, to want to follow the leader. They tend to want to do what the guy on top is doing, and if you can knock the guy on top out of his position, you're doing fine. But you may be better off, if you can't, trying to do something else that is as innovative in your time as what he originally did in his, and you may just beat him out.

"...if you're the number seven or eight station in a market, it seems to me, you've got very little to lose by trying something different."

RW: There has been recently some upset over a record like Chuck Berry's "Ding-A-Ling," and here in California, there's a Proposition on the ballot which would bring about even greater censorship than ever before. How can we protect ourselves from so much protection in the industry?

NJ: Well this is an age-old struggle between the creative artists and those who fear them, or those who have something politically or economically to gain from attacking them. It's going on now. It was going on two thousand years ago—Jesus got himself into a little trouble on this score too. There tends to be almost an inverse relationship between the freedom of a medium and the effectiveness of a medium. In other words, you can sing songs in nightclubs that you couldn't put on records, and you can put songs on records that you couldn't put on the radio, and you can put songs on radio that you can't put on television. The same thing goes in print, or in drama. There are things you can do on stage that you can't do on television.

RW: But yesterday's obscenity is today's colloquialism.

NJ: The point I'm making is that there is necessarily continual confrontation. If you don't have this conflict in society, then you know that the artist is not doing his job. If you've

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CLUB REVIEW

A Fault Free Liza

■ LAS VEGAS — Liza (with a you know what) Minnelli has earned her spot at the top and proves it in spades in her incredible performance at the Riviera hotel. Miss Minnelli puts on an absolutely spectacular display of vocal and dancing versatility that dispels any notion that her rise to stardom is based in any way, shape or form on her family tree.

Standing Ovation

Liza's performance is virtually fault free and her vocal material runs a wide gamut ranging from the light and bouncy "Yes" and "Play A Simple Melody/Harvest Moon" to the soulful "Natural Man" and the haunting "God Bless The Child". In addition she matches her two lovely dancing companions (Pam Bar'ow & Sharon Wylie) step for step in several attractive dance oriented numbers. She, of course, brings the house up (on their feet) when she closes with "Cabaret."

At a very tender age Liza Minnelli is a vivacious, attractive and enormously entertaining young artist whose talent is still being developed. How good she will be in the years to come is anybody's guess but she sure is off to a great start.

Spence Berland

Lobo



it's not
that simple
to be
this good

big tree 2013/stereo



an incredible album!
and another incredible hit single!

"I'd love you to want me"

Produced by Phil Gernhard on BIG TREE #147
Included in "OF A SIMPLE MAN" Album



BIG TREE RECORDS
Exclusively Distributed by
BELL RECORDS
A Division of Columbia Pictures Industries, Inc.

WINDMILLS

RICK ROBERTS—A&M SP-4372

Former Flying Burrito Brother is out on his own, but gets accompaniment from David Crosby, Jackson Browne, Chris Hillman, Marc Benno and other West Coasters on his fine debut solo effort. Listen to "Drunk and Dirty" and "In a Dream" for an idea of what's going on here. David Anderle produced.



SLOPPY SECONDS

DR. HOOK AND THE MEDICINE SHOW—Columbia KC 31622

Second batch of Shel Silverstein goodies from the "Sylvia's Mother" gang is characterized by more of the delightful tongue-in-cheek intensity of that monumental single. "Carry Me, Carrie," "The Cover of 'Rolling Stone'" are among the highlights. Produced by Ron Haffkine.



SHREDDER

THE WACKERS—Elektra 75046

"Hot Wacks" made quite an impression on those who loved the mid-sixties rock & roll sound (and who didn't?), and "Shredders" features several songs ("I'll Believe In You," and "Coming Apart") that would have done a middle Beatle or early Bee Gees album proud. Also a catchy reggae "Day & Night."



FILTHY

PAPA JOHN CREACH—Gruut FTR-1009 (RCA)

More fancy and funky fiddlin' (and singin' too) from the senior member of Hot Tuna. Musicians sitting in include Blue Mitchell, Big Joe Turner, Harmonica Fats, and, on "Walking the Tou-Tou," the rest of Hot Tuna. The whole thing is a fine bluesy workout, and a good time is had by all.



NOLAN

ABC/Dunhill ABCX 766

Artist who had several action singles under different names offers a couple of those near-hits ("Keep On Keepin' On," "I Like What You Give"), plus Randy Newman's "Burn Down the Cornfield" and Van Morrison's "Crazy Love" on his first for the label. The album is quite good, and the name Nolan Porter should soon be well known.



FOXTROT

GENESIS—Charisma CAS 1058 (Buddah)

Ultra-progressive group, featuring some totally original and highly intriguing sounds, is bound to catch on in America sooner or later. This set has some excellent music on it, especially "Watcher of the Skies." Heavy FM action is in order, with sales to follow.



THROUGH THE EYES OF LOVE

RAY CHARLES—

Tangerine ABCX-765/TRC (ABC/Dunhill)

Charles offers a collection of great songs here, including Tony Joe White's "Rainy Night In Georgia," Paul Williams' "A Perfect Love," Delaney & Bonnie's "Never Ending Song of Love" and the Gershwins' "Someone To Watch Over Me." Should do as well as the ever-popular Charles usually does.



WILL THE CIRCLE BE UNBROKEN

VARIOUS ARTISTS—United Artists UAS 9801

Fantastic package is a three record set with beautiful graphics featuring the Nitty Gritty Dirt Band with some of the greatest all-time country artists, from Maybelle Carter to Earl Scruggs to Doc Watson to Roy Acuff. The songs are fabulous, and this is a must-have album.



THE MAGICIAN'S BIRTHDAY

URIAH HEEP—Mercury SRM 1-652

The Heep showed great promise, musically and commercially, with their last album, and this, their fifth, should be even bigger. The sounds are progressive, hard and heavy, topped off by the title tune, based on a short story by group leader Ken Hensley. Should be burning up FM airwaves in short order.



ALONE AGAIN, NATURALLY

ESTHER PHILLIPS—Kudu KU-09

Soulstress continues to produce some of the best records of their kind. On this one, she gives new dimensions to Bill Withers' "Use Me," the Gladys Knight hit "I Don't Want To Do Wrong" and several more. Great voice, great musicians.



THE WORLD IS A GHETTO

WAR—United Artists UAS-5652

War has successfully invaded and conquered a broad segment of the public taste with its highly musical blend of soul, jazz and pop stylings. This set contains six pieces, featuring their new single (the title track), and the funky "Cisco Kid." Should do big business.

WILLIE REMEMBERS

RARE EARTH—

Rare Earth R543L (Motown)

Consistently hot performing and recording group get into a hard and often good timey rock & roll bag on this, their first studio album in some time. They've built up quite a following over the past two years, and if "Good Time Sally" makes it as a single, this could be their biggest yet.



TRACKS

McKENDREE SPRING—Decca DL 7-5385

Perhaps McKendree's best album yet, "Tracks" features the Moody Bluesish "Don't Keep Me Waiting," a sweet version of Dylan's "The Man In Me" and a remake of what is reportedly Fran McKendree's favorite McKendree Spring song, "Friends Die Easy." Big, lush arrangements and fine instrumentation.

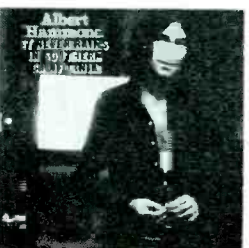


IT NEVER RAINS IN SOUTHERN CALIFORNIA

ALBERT HAMMOND—

Mums KZ 31905 (CBS)

With the title track shaping up as a smash single and a successful stint as opening act on the Moody Blues tour giving him exposure, Albert Hammond may break out big with this album. Best thing other than the single is "If You Gotta Break Another Heart," the covering of which has already begun.



(Continued on page 45)



**THIS IS
JOHN
BATDORF**

**AND THIS IS THEIR
NEW ALBUM.**

**THIS IS
MARK
RODNEY**

Batdorf & Rodney write and play music that's filled with things that remind you of smiles and happy moments.

It's music that makes you feel good when you listen to it. Music that's filled

with well-blended harmonies and tight musicianship that's really very nice to hear.

And that's what music is all about anyway, isn't it?



Batdorf and Rodney. On Asylum Records and Tapes.

Appearing at:

November 5 Santa Monica Civic Auditorium, Los Angeles, California with Dan Hicks
November 7-9 My Father's Place, Roslyn, New York
November 10 Victoria Opera House, Dayton, Ohio
November 12 The Roanoke-Salem, Civic Center, Salem, Virginia with Poco

November 13-14 Felt Forum New York with Poco
November 18 Fairleigh Dickenson College, Rutherford, New Jersey with Flash
November 25 Coliseum, Los Angeles, California
November 19 Music Hall Boston with Arlo Guthrie

UA Readies Jazz LP's

LOS ANGELES — Five more LP's from The Douglas Collection series of albums are being shipped immediately by United Artists Records. Among the major jazz artists represented are Bill Evans and Jim Hall ("Undercurrent"), Herbie Mann ("Brazil Blues"), Charles Mingus ("Wonderland"), Kenny Dorham ("Matador"), and Betty Carter ("Inside Betty Carter"). Previously, another five collections had been issued in early October. These were Billie Holiday's "Lady Love," Art Blakey's "Three Blind Mice," John Coltrane's "Coltrane Time," King Pleasure's "Moody's Mood For Love," and "Money Jungle" which combined the talents of Duke Ellington, Charlie Mingus and Max Roach.

Michael All Jazz

NEW YORK—Because of the huge success of his three-week experiment back in August to bring jazz to his Michael's New Pub, 211 E. 55th St., owner Gil Wiest has decided to make it a permanent jazz room. He has installed a new \$20,000 sound system and has purchased a new \$10,000 Steinway piano.

CLUB REVIEW

Erroll Garners Praise At St. Regis

NEW YORK—An Erroll Garner concert can be described by such words as "jazzy," "artful," and "eclectic." But the tone and message of his current stint at the Maisonette Room of the St. Regis Hotel really adds up to just one word: entertainment.

Improvisational

From the enigmatic overtures to familiar standards to the incomparable interpretations of his own tunes to the exciting interplay with the rest of his four-piece band, Garner's show is a delight. His versions of songs like "Yesterday," "The Look of Love," (and several other Bacharach tunes), and his own "Misty" are so original and unusual that sometimes one forgets what songs he's playing. Somehow, though he leads you back to the main theme in such a way that all the mysterious improvisations make sense.

Garner has a new album out, his first for London Records, called "Gemini." It's quite good, and fans who missed him at the Maisonette should pick up a copy. **Mike Sigman**



JAZZ LP PICKS

UNIVERSE

HAMPTON HAWES—Prestige 10046

Pianist Hawes has always been a brilliant contributor to the jazz world with many fine albums on Contemporary etc. But this surprising disc is truly exciting and innovative. With such strong comrades as Harold Land and Chuck Rainey, he combines his own style with a whole new texture and style that is more contemporary. The result is a magic album, possibly the album of the year.

MOUNTAIN IN THE CLOUDS

MIROSLAV VITOUS—Atlantic 1622

Miroslav's Embryo album has been remixed with an unreleased track added. Excellent music that preceded Weather Report. Includes Joe Henderson, John McLaughlin and Herbie Hancock. It should get a great deal more attention this time around.

BLUE'S BLUES

BLUE MITCHELL—Mainstream 374

With guest John Mayall, pianist Joe Sample and a well rounded septet, trumpeter Mitchell presents a set of five solid originals that provides plenty of good blowing. Mitchell is a most underrated and sensitive player. A fine record.

DEVOTION

JOHN McLAUGHLIN—Douglas KZ 31568 (Columbia)

A re-release of his great first American album with the amazing organ of Larry Young and rock drummer Buddy Miles. Included are some of the guitarist's best tunes such as "Marbles" and "Dragon Song."

BLACK IS THE COLOR

JOE HENDERSON—Milestone 9040

This disc includes Airto, Dave Holland, Jack DeJohnette and Ron Carter among others, but its strong point is Henderson's masterful improvising and overdubbing with himself. This is his best album, a truly important record that should grab new listeners for the reedman.

MANNEKIND

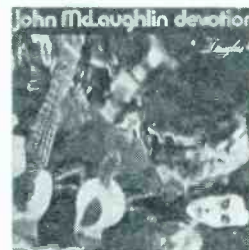
SHELLY MANNE—Mainstream 375

Manne and his young new sextet present six new tunes penned by pianist Mike Wofford and guitarist John Morell. The fresh talent inspires this fine drummer's playing and makes for a fine album of contemporary music.

THE GIANTS OF JAZZ

VARIOUS ARTISTS—Atlantic 2-905

This is the amazing all-star group of Art Blakey, Dizzy Gillespie, Al McKibbon, Thelonious Monk, Sonny Stitt and Kai Winding. The set of nine tunes is culled from one of their London shows. The masterpiece is Dizzy's amazing version of "Tin Tin Deo," but the whole album is full of fine playing from six of the masters.



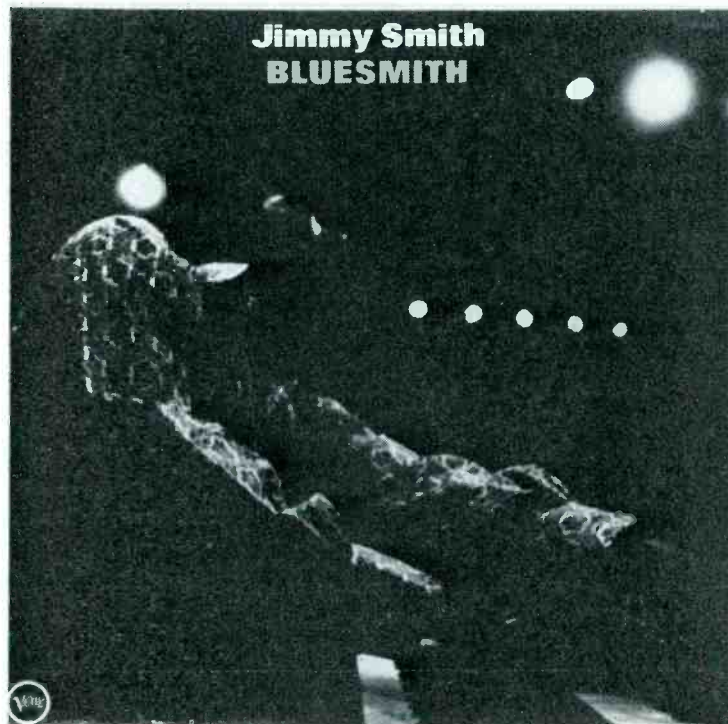
THE JAZZ WORLD LP CHART

NOVEMBER 18, 1972

- TALK TO THE PEOPLE**
LES McCANN—Atlantic 1619
- ALL THE KINGS HORSES**
GROVER WASHINGTON, JR.—
Kudu KU-07 (CTI)
- CHICKEN LICKIN'**
FUNK INC.—Prestige 10043
- FREE AGAIN**
GENE AMMONS—Prestige 10040
- OFFERING**
LARRY CORYELL—Vanguard VSD 79319
- WORLDS AROUND THE SUN**
BAYETE (TODD COCHRAN)—
Prestige 10045
- I SING THE BODY ELECTRIC**
WEATHER REPORT—Columbia KC 31352
- THE HUB OF HUBBARD**
FREDDIE HUBBARD—BASF 20726
- THE AGE OF STEAM**
GERRY MULLIGAN—A&M SP 3037
- THE ICEMAN'S BAND**
JERRY BUTLER—Mercury SRM 1 648
- HEATING SYSTEM**
JACK McDUFF—Cadet 6017
(Chess/Janus)
- LORD OF LORDS**
ALICE COLTRANE—Impulse AS 9224
(ABC)
- SOUL ZODIAC**
CANNONBALL ADDERLEY—
Capitol SVBB 11025
- CHERRY**
STANLEY TURRENTINE—CTI-CTI 6017
- COOL COOKIN'**
KENNY BURRELL—Chess 60019
- INFINITY**
JOHN COLTRANE—Impulse AS 9225
(ABC)
- FLY DUDE**
JIMMY McGRUFF—
Groove Merchant GM 509
- FLUTE-IN**
BOBBI HUMPHREY—Blue Note 84379
(UA)
- LEAN ON ME**
SHIRLEY SCOTT—Cadet 50025
(Chess/Janus)
- BRUBECK ON CAMPUS**
DAVE BRUBECK QUARTET—
Columbia KG 31298
- LIVE AT THE EAST**
PHAROAH SANDERS—Impulse 8220
(ABC)
- UPENDO MI JAMOJA**
RAMSEY LEWIS TRIO—
Columbia KC 31352
- M.F. BORN TWO**
MAYNARD FERGUSON—
Columbia KC 31709
- LIVE AT FUNKY QUARTERS**
CAL TJADER—Prestige 9409
- SHE IS MY LADY**
GRADY TATE—Janus 3050

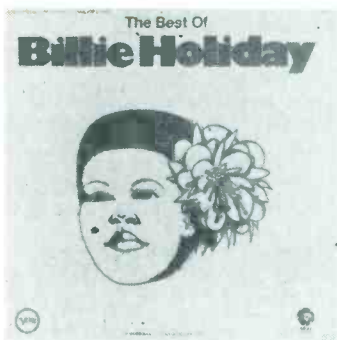


JAZZ HEADQUARTERS



JIMMY SMITH—"BLUESMITH"
(V6-8809)

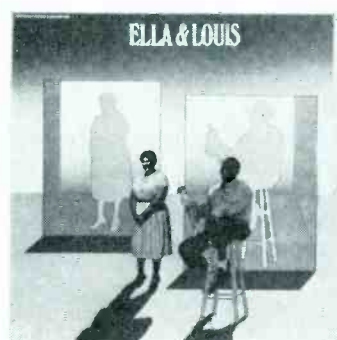
Jimmy makes a soulful return to his roots. His ensemble includes: Teddy Edwards, Leroy Vinnegar, Ray Crawford, Donald Dean and Victor Pantoja. Amen to all concerned.



THE BEST OF BILLIE HOLIDAY
(V6-8808)
Lady Day sings her classics, "Strange Fruit", "Solitude" "My Man" and others.



THE OSCAR PETERSON COLLECTION
(2-V6S-8810)
A specially priced 2 record set, Oscar Peterson wailing with a big band and playing pretty with a lush string section, includes "Cubana Chant", "Ruby" and many more.



ELLA AND LOUIS
(2-V6S-8811)
Specially priced 2 record set includes material by Porter, Gershwin, Berlin, etc. Ella and Louis front Oscar Peterson, Ray Brown, Herb Ellis, Buddy Rich and Louis Bellson.



PRIME CUTS
GENE AMMONS/SONNY STITT
(2-V6S-8812)
Specially priced 2-record set featuring Jug and Sonny blowing some classic blues, like "Walk-in", "Blues Up and Down" and others. Straight ahead choice cuts.

GREAT JAZZ. ALIVE AND KICKIN' ON VERVE RECORDS



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MGM RECORDS, INC.



CAMPUS REPORT

Final Conference Details

By GARY COHEN

Final details have been worked out for the upcoming college radio conference in Chicago, sponsored by WLUC/Loyola University, to be held November 17-19. A number of ideas for restructuring the weekend have come from people involved in college radio, and people who have had experience in planning and attending conferences around the country.

At this point, the WLUC Conference will probably be the college radio meeting of the year, with over 300 college radio people expected. Most major record companies with campus programs — Warners, Elektra, Capitol, UA, Columbia, Atlantic, A&M, and Capricorn among them — will be present to participate in the discussions and provide the relaxation. Total projected attendance is around 500 people.

Some changes in the Conference's program were accomplished thanks to Judy Mullen—WLUC's Station Manager and Conference organizer, Stu Goldberg—program director of WCBN-FM and co-organizer of the recent Central Michigan Conference, and this reporter. Thanks to Stu's Conference Call Maker, the three of us discussed some problems in the schedule and came up with decent solutions. For example, the Saturday afternoon session was supposed to be one large meeting with everybody in one room; that has been changed to smaller sessions which, we felt, would be more conducive to learning. These sessions will not have speakers or professional people leading them; rather there will be "instigators" to get the conversation and discussions started. This will be in addition to the opening session, chaired by Sam Sutherland, Campus Editor of Billboard, which will include a general discussion on how each person's college station has grown during the past year, what kind of co-operation each station has received from local commercial media and record industry people, and how minority groups participate in programming. In both instances resource people will be available for participation in the talks.

The second change concerns

the entertainment. Since the decision was wisely made to limit the number of groups appearing to two, other companies had requested time to make their own presentations. So the schedule has been set up to allow three hours free time on Saturday afternoon — from 4:30 until dinnertime at 7:30, when attendees can be taken to other performances, meetings with artists, studio visits, etc. All outside affairs must end by 7:30 so that dinner can begin on time. After dinner and entertainment, hospitality suites will be opened . . . but they cannot be opened until after the entertainment has been concluded.

Sunday's first session scheduled for 11:00, will be on station financing and budgeting. The afternoon sessions will again be broken down into small sessions, on music, news & public affairs, programming, station management, sales, etc. Commercial radio people from Chicago will participate at these gatherings.

The importance of communication and planning between people at WLUC, and people outside the station, can't be stressed enough. This is one of the major shortcomings of IBS: the lack of involvement by IBS of college radio people around the country who have had experience in planning college radio conferences. The co-operative planning, including the participation of those who have run successful (not disastrous) college radio conferences in the past is a key requirement for a successful college conference. It is a requirement that IBS has failed to meet.

The Conference should be worthwhile. If you haven't registered yet, there is still time to do so. The cost is \$5 and special rates are available at the Holiday Inn. (The Holiday Inn, incidentally, has reserved all rooms for the Conference, so if you call up to reserve a room, tell them you're with the Conference; otherwise they'll tell you they're booked up.) To register call Judy Mullen at WLUC — (312) 338-9582.

WRCU-FM, one of our regular reporters from Colgate University, reports increased ac-

(Continued on page 43)



COLLEGE RADIO AIRPLAY REPORT

NOVEMBER 18, 1972

WCBN-FM—UNIV. OF MICHIGAN

Ann Arbor, Mich.
Stu Goldberg/Chris McCabe
FEEL GOOD—Ike & Tina Turner—UA
FILTHY—Papa John Creach—Grunt
LIVE AT THE FORUM—Barbra Streisand—Col
NOT INSANE—Firesign Theatre—Col
PROLOGUE—Renaissance—Capitol
RHYMES AND REASONS—Carole King—Ode

WBCR—BROOKLYN COLLEGE

Brooklyn, N.Y.
Louis Lewow
FACES—Shawn Phillips—A&M
LIVE AT CARNEGIE HALL—
It's A Beautiful Day—Col
THE SECTION—WB
WHO CAME FIRST—Peter Townshend—Decca
WILL THE CIRCLE BE UNBROKEN—
Various Artists—UA

WCHP—CENTRAL MICHIGAN UNIV.

Mt. Pleasant, Mich.
Steve Stadler
AT CRONKED LAKE—Crazy Horse—Epic
FRESH RASPBERRIES—Capitol
PROLOGUE—Renaissance—Capitol
RHYMES AND REASONS—Carole King—Ode
WHO CAME FIRST—Peter Townshend—Decca

WBRS—MICHIGAN STATE

East Lansing, Mich.
Mark Westcott
CHICKEN LICKIN'—Funk, Inc.—Prestige
DINGLY DELL—Lindisfarne—Elektra
LAST AUTUMN'S DREAM—Jade Warrior—Vertigo
TO WHOM IT MAY CONCERN—Bee Gees—Atco
THE WORLD IS A GHETTO—War—UA

WFDU-FM—FAIRLEIGH DICKINSON U.

Teaneck, N.J.
Tony Loving
BOOTLEG EP—Blue Oyster Cult—Col
GOODTHUNDER—Elektra
LIVING IN THE PAST—Jethro Tull—Chrysalis
MAKER OF A SONG—Widsith—Alithia
SEVENTH SOJOURN—Moody Blues—Threshold
WHO CAME FIRST—Peter Townshend—Decca

WGSU-FM—STATE UNIV. COLLEGE

Geneseo, N.Y.
John Davlin
AMERICANA—Various Artists—Turnabout/Vox
CARAVANSERAI—Santana—Col
EL PAMPERO—Gato Barbieri—Flying Dutchman
HEAD ON—Hutcherson—Blue Note
MORNING BUGLE—John Hartford—WB
SEEDS ON THE GROUND—Airtio Moriera—Buddah

WRCU-FM—COLGATE UNIV.

Hamilton, N.Y.
Rich Ferdinand
BOOTLEG EP—Blue Oyster Cult—Col
FILTHY—Papa John Creach—Grunt
LIVING IN THE PAST—Jethro Tull—Chrysalis
RHYMES AND REASONS—Carole King—Ode
WITHOUT INTRODUCTION—Polyphony—Eleventh Hour

WAER-FM—SYRACUSE UNIV.

Syracuse, N.Y.
Tony Yoken
ALL THE YOUNG DUDES—Mott The Hoople—Col
BLUE'S BLUES—Blue Mitchell—Mainstream
DOS—Malo—WB
GRATEFUL DEAD EP—WB
NOT INSANE—Firesign Theatre—Col
WHO CAME FIRST—Peter Townshend—Decca

WRPI-FM—RENSELAER POLY. INST.

Troy, N.Y.
Joe Tardi
ALBUM III—Loudon Wainwright—Col
FILTHY—Papa John Creach—Grunt
PLAINSONG—Elektra
RHYMES AND REASONS—Carole King—Ode
SEVENTH SOJOURN—Moody Blues—Threshold

KUOP-FM—UNIV. OF THE PACIFIC

Stockton, Calif.
Victoria Molle
ALL THE YOUNG DUDES—Mott The Hoople—Col
FULL HOUSE—J. Geils Band—Atlantic
GLORIFIED MAGNIFIED—Manfred Mann—Polydor
IN A BROKEN DREAM—Python Lee Jackson—GNP
LIGHTS OUT IN SAN FRANCISCO—
Various Artists—Blue Thumb

WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.
Dave Fricke
AFTERNOON IN PARIS—Stephane Grappelli—BASF
BOOTLEG EP—Blue Oyster Cult—Col
BIG WALTER HORTON—Alligator
MORNING BUGLE—John Hartford—WB
PROLOGUE—Renaissance—Capitol
THE LADY'S NOT FOR SALE—
Rita Coolidge—A&M

WVBR-FM—CORNELL UNIV.

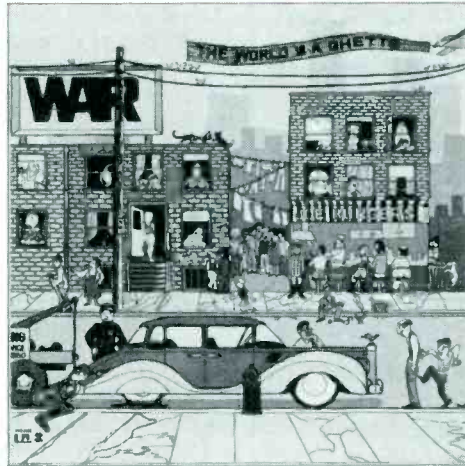
Ithaca, N.Y.
Ken Smalheiser
GOOD FEELIN' TO KNOW—Poco—Epic
LIVE AT CARNEGIE HALL—
It's A Beautiful Day—Col
PROLOGUE—Renaissance—Capitol
SEVENTH SOJOURN—Moody Blues—Threshold
SPREAD THE WORD—Persuasions—Capitol
WHO CAME FIRST—Peter Townshend—Decca

WRCT—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.
Brad Simon
EARTHSPAN—Incredible String Band—Reprise
NOT INSANE—Firesign Theatre—Col
PASSAGE—Bloodrock—Capitol
SEVENTH SOJOURN—Moody Blues—Threshold
SHREDDER—Wackers—Elektra
THE WORLD IS A GHETTO—War—UA

WLUC—LOYOLA UNIVERSITY

Chicago, Ill.
Jim Benz
ANTHOLOGY—Steve Miller Band—Capitol
LIVING IN THE PAST—Jethro Tull—Chrysalis
NOT INSANE—Firesign Theatre—Col
ROXY MUSIC—WB
STRANGE FRUIT—Billie Holiday—Atlantic



LP: UAS 5652 8 Trk: U8462 Cass: K0462

THE WORLD IS A GHETTO—War—United Artists UAS 5652

The group who gave the term "Afro-rock" its original meaning now forces us to broaden the definition. On their latest, their musical scope is matched only by their abilities to synthesize, organize and relate in the most artistic and commercial sense. Without a doubt, this is the album to etch them into the rock pantheon of supergroups. Every cut is its own reason why. There is not a weak spot to be found, and the strengths are blinding. See the light and know this is a War to which everyone will come.

Cash Box — November 11, 1972



... The new single by the same name.
#50975



WAR



By KAL RUDMAN



Kal Rudman

■ Breakout smash of the week: Donna Fargo. Over 400,000 crossing from c&w the same as the last one. Big phones KJRB, "hit" WIXY #25, "hit" KTLK Denver, 13-8 WMAK, chart debut #38 KILT sales, debut #40 KLIF, #12 WDGY, KJR says "good sales," chart and sales WBBQ, KDWB, WHHY, WIFE. New: WCOL, KLIV.

Super left-field pick of the week: "Country Road" High Voltage Columbia. We believe this will become a hit record because it is perfect for a discotheque. The group is white, the track is black. The brass is the best thing since Chicago. There is no question in my mind that Columbia will bring this home in record time, and will probably break it r&b.

Super tip of seven weeks ago confirmed: We told you long ago that Dean Tyler would break the Hurricane Smith at WIP Philadelphia. After WFIL went on it, sales zoomed to 45,000. Jay Cook, PD, confirms that they are getting big teen requests as of last week, which means that this is an across-the-board demographic GO-RILLA. The artist is 49 years old and was a recording engineer on many of the Beatles albums.

Confirmation: The Stevie Wonder is an out-and-out smash r&b and nothing in the world can stop it from going pop. It is now fully confirmed in Chicago. So far, it is being played at: WCOL, WBBQ, WRNO and WIBG.

James Taylor "Don't Let Me Be Lonely Tonight" is his first single in the last two years. We predict an out-and-out smash.

Pick of the week: "Do You Want To Dance" Bette Midler on Atlantic. She is already a superstar in New York and on TV via the Johnny Carson show. Her biggest fan is Neil Bogart. Joel Dorn, who cuts Roberta Flack, cut an incredible album that has huge advance orders. This girl is a superstar of superstars and can become as big as Judy Garland. We saw her do her show at the Bitter End and she is not to be believed.

Bulldog. We predicted this would be a hit from the day it was released. Congratulations to Joe Sutton, Don Anti, Pat Pipolo and the MCA promotion staff for refusing to concede defeat and staying with this record as long as necessary until they got the great listings that came in this week. Rosalie Trombley put it on CKLW and says "great." It exploded 24-12 WBBQ, 9-2 WHHY, 25-20 WRKO, 28 WKBW, 27 KLIF. Powerhouse new believers: WIXY and KILT.

Confirmed smash: Jackson Five. It exploded r&b in Chicago and is a giant at a long list of pop stations.

The next r&b giant we predict will cross to top 40: "Why Can't We Live Together" Timmy Thomas on Glade. Miami distributor, Henry Stone, has hit the jackpot once again as he did with Betty Wright and others in the past. Sales are just about #1 r&b in Chicago and it exploded pop at

(Continued on page 23)

Jukin' Bone Does It Themselves

■ NEW YORK — In these days of big city promoters dominating the rock tour scene, it is refreshing to see a group do the promoting themselves. This do-it-yourself tour is the brain-storm of RCA group Jukin' Bone, a five-man group whose second album, "Way Down East," has just been released along with a single "Cara Lynn."

The concept is unique in that the group, instead of using agencies and promoters, are booking themselves into cities of 50-250 thousand people, areas where very few live shows are presented. This move also insures the group that they will be the headline act instead of

opening for some big name act in larger cities. Also there will be a large radio campaign with spots produced by the group. In addition, the local dj's will play the album weeks in advance of concert.

The tour begins Nov. 17 in Sioux City, Iowa with following stints in towns like Sioux Falls, South Dakota and Racine, Wis. In fact there are at least 30 dates booked already. These five guys from Skaniateles, N.Y. (Indian for "long leg") are positive that this fresh approach to touring will facilitate the breaking of new artists. If the plan indeed works, Jukin' Bone could start a whole new trend in the rock concert picture.

Fred Goodman

Uttal Smiles As British Operation Grows

By A STAFF REPORTER

■ LOS ANGELES — Larry Uttal is grinning these days about the progress of the English arm of Bell Records. January 1 of this year Bell made their English operation an independent label. Prior to that the label had been distributed by others.

In that time, Uttal says, Bell has become one of the most viable independent labels in England. He says an industry survey showed the English Bell label to be the #3 singles company after only six months.

Uttal says Bell spent two years developing English producers so the company wouldn't have to rely on American product. Last January he had said he wanted to foster an "indigenous" English label.

Uttal also says the size of the English market is expanding. "Gary Glitter was #2 in England, and we sold close to 500,000 records," he says. "So on top records they can represent 40% of the American market, but the fringe doesn't sell near what ours does."

Uttal also considers England a hot spot to secure product for the American market, but "I wouldn't want to rely on foreign product totally. It should be supplemental." His reasons center around the distance, and the co-ordination problems.

Like in America, Uttal prefers exclusive production arrangements with independent producers, rather than house A&R people. "I have confidence in certain producers, we take care of them, and I need their

Long Cool Gold



Epic's Hollies receive gold record awards for their million and a half-selling single "Long Cool Woman (in a Black Dress)." Pictured at an Epic party held for the group at NYC's La Scala restaurant are (l. to r.) Hollies' rhythm guitarist Terry Sylvester, lead guitarist Tony Hicks, Don Ellis—Director of Epic A&R, lead vocalist Mikael Rickfors, drummer Bobby Elliot, Ron Alexenburg—Vice President of Epic Sales and Distribution, bassist Bernie Calvert and the group's manager Robin Britton.

Rock Talent Formed

■ NEW YORK — Ray Reneri has formed a complex of companies under the title of Rock Talent Associates. The companies will include management, production of shows, promotion of concerts, and coordination of his radio program, the "Rock Reunion Show."

Reneri was formerly production manager for the sell-out Rock 'N' Roll revival shows at Madison Square Garden and over 200 concerts cross-country in the last three years. Rock Talent Associates presented their first "Rock & Roll Spectacular" show at the Capitol Theater in Passaic, N.J. on Oct. 28th. A twenty-day college tour is now being coordinated.

records." He is also satisfied with the flow of product he has gotten by this arrangement.

In England Mike Leander is producing exclusively for Bell.

MONEY MUSIC

(Continued from page 22)

CKLW 26-18. We guarantee that this artist is starting his career with a million seller.

Our old tip gets stronger every week: Delbert & Glen on Atlantic. We predicted "I Received A Letter" would be a hit before it even came out of the album. It is still on WFIL, KOL and WDGY. Powerhouse new believers: KJR, WKBW, KILT.

We continue our predictions on Steely Dan. KJR Seattle reports a jump of 36-26. Gary Shannon says "the LP is huge and the single is catching up." Powerhouse new believers: KOL, KJRB and KILT as an LP cut.

Raspberries. We are still convinced that this will be just as big a hit as the last one. Chart debut: WCFL, WPDQ, WIBG. Powerful new believers: WOXY, WMAK, KTLK, WIXY, KOL, WBBQ, KJR.

Sleeper: "Knock Knock Who's There," Mary Hopkins. They couldn't release this record from the album a couple of years ago. We think this time around, it will be a home run.

The new Chuck Berry "Rockin' and Reelin'" from the LP.

Powerful new Carly Simon (Mrs. James Taylor) "Ballad Of A Vain Man." We say both husband and wife will have a hit single of their own. It is nice to keep it all in the family.

Hottest act in the business: Jethro Tull. They sold 200,000 albums as imports from England before Warner Brothers even got it out. They sold out Chicago Stadium for two days in a row, 20,000 people a day. Even the single is now breaking. It is #1 WHHY, 16-8 KLIF, 29-21 WKBW, chart WRKO, new: KXOK, WDGY, WPDQ.

Powerhouse new Jonathan Edwards "Stop And Start It All Again."

New Al Kooper, "Jolie," sounds fantastic.

Breaking as a hit Blue Haze on A&M.

Sleeper hit that needs more promotion before it gets lost: Eric Clapton. 15-8 WRKO, 30-26 KOL, 40 KJR. Powerful believer: WPGC.

Best cut in the LP of the fantastic group Loggins and Messina: Side two, cut one "Thinking of You" should be the next single.

Lighthouse. This old tip of ours has bullets in all three trade charts.

John Denver. The album is a smash and many sharp programmers tell us the single can make it.

Carole King. We prefer the "B" side and the company is working both sides.

Grand Funk Railroad. We predicted this would be their first single hit in a long time when it came out and the trade charts confirm.

Rick Springfield. Jim Taber tells us he is looking very strong in Dallas.

Hit being lost: Engelbert Humperdinck. It is pulling #1 phones for Dean Tyler at WIP Philadelphia. This is a soap opera on a 45 record.

Congratulations to Lou Adler who has created audio theater by creating a two-set album of the rock opera, "Tommy" in which he uses the following big stars from the world of rock to play each part: Steve Winwood, Richie Havens, Merry Clayton, John Entwistle, Ringo Starr, Rod Stewart, Richard Harris and the narrator is Peter Townshend of the WHO, who wrote this classic. The London Symphony Orchestra is conducted by David Mesham. Adler spent two years putting this together . . . It is total excitement, and will revolutionize the art of rock totally.

Resnick, Bernstein On The Small Agency

By A STAFF REPORTER

■ LOS ANGELES — Reaction to the comments of Roy Silver of CMA on the advantages of signing with a major agency have come sharp and fast. (See Nov. 4 issue).

Marshall Resnick and Ben Bernstein, who book Neil Diamond, Sam Neely and others out of Los Angeles, took exception to every point made in support of major agencies.

Bernstein was especially interested in putting away the idea that the "sheer number" of people a major agency has working can be an advantage. "The number of people at a major agency has absolutely nothing to do with the quantity of the work, and especially nothing to do with the quality," Bernstein said flatly. (Bernstein himself worked at William Morris for almost eight years in Los Angeles.)

In the major agency situation, Bernstein said, "agents become so called heavies not by the number of bookings they do, but by who they bring into the office." He maintains that the full resources of a large agency seldom go to work for any particular client. Instead he says valuable time is wasted "hyping your own associates in Chicago and New York and Los Angeles," and that momentum and enthusiasm is lost.

Sinatra Jr. To Grill

■ NEW YORK — Frank Sinatra, Jr. returns for his third engagement at the Rainbow Grill from November 27th through December 16th, following a record-breaking appearance at the Frontier Hotel in Las Vegas.

Toasting



Grunt Records' Peter Kaukonen meets up with RCA VP Mort Hoffman at a party for the artist at RCA's New York headquarters to celebrate the release of Peter's first album, "Black Kangaroo." In the background Frank Mancini is seen courting Ann Sternberg.

Resnick and Bernstein feel that the small "independent" agencies can go for "longevity" just as effectively as the majors. As to the crossovers some artists would like to make into motion pictures or television, Bernstein admits the majors accomplish that "occasionally." "But," he said, "more importantly the majors wind up accidentally or purposely knocking out their own people for the sake of another of their clients. A major office can't possibly satisfy all the needs and all the wants of all the people they represent."

Over and over Resnick and Bernstein both claim that this is an age of specialization, and argue for split representation, equating an independent's concentration with quality. "They (the majors) are in the quantity business," Resnick said bluntly.

Resnick also claims that more and more good agents are leaving the majors because they can't work fluidly within their own company, and that they are constantly taking the good artists with them. He says that 70% of the talent working today is represented by "Independent" agencies, also that most of the contracts of big acts with major agencies stipulate that if the particular agent who signed them leaves, the act goes too.

Bearsville Ups Nathan

■ NEW YORK — Marc Nathan has been appointed to the post of Promotion Coordinator for Bearsville Records. The announcement was made by Paul Fishkin, Director of Operations. In the past, Nathan has assisted Fishkin in promotion for the company but will now be responsible for all radio promotion activities while Fishkin will be devoting more of his time to administrative areas.

CHRISTMAS IN NOVEMBER?

It's not too early to be thinking about Christmas Programming.

Send \$5.00 for a listing of 94 Christmas records that were CHART HITS from 1942 through 1971.

Write:

"THE MUSIC DIRECTOR"
P.O. Box 177, Chestnut Hill, Ma 02167

SPYDER'S GANG—Scepter SDJ-12365
YESTERDAY, TODAY AND TOMORROW (Cap-Orion, BMI)
 Excellent Joe Messina production has an up tempo, sing along sound which just might mean a successful future. Song keeps moving from start to finish.

BONNIE RAITT—Warner Brothers 7645
TOO LONG AT THE FAIR (Catalan, BMI)
 A very moving and lovely blues ballad by Joel Zoss as interpreted by Bonnie Raitt, one of the best singers around. Taken from her latest Warner Bros. lp, song features excellent production work.

WILD CHERRY—Brown Bag 90001 (UA)
SHOW ME YOUR BADGE (Brown Bag Music, ASCAP)
 Another potent entry from Terry Knight's new label. This is a funky song which really cooks its way along, and its 'do your own thing' kind of message should find broad appeal.

BUZZY LINHART—Kama Sutra KA 561 (Buddah)
IF YOU GOTTA BREAK ANOTHER HEART (Landers and Roberts, ASCAP)
 This Hammond and Hazlewood tune just might be the first commercial chart entry for Buzzy. A very elaborate production should find many friends for the talented scatter.

CRUSADERS—Mowest 5028F (Motown)
SPANISH HARLEM (Progressive, BMI)
 The now standard Drifters hit comes to life once again in a top instrumental version that fascinatingly combines funkiness with progressive jazz.

ALUN DAVIES—Columbia 157312
I'M LATE (Walt Disney Music, ASCAP)
 From the "Daydo" album, this calypso accented song from "Alice In Wonderland" is an interesting novelty side. Produced by Cat Stevens, and sounds very much like him.

IT'S A BEAUTIFUL DAY—Columbia 4-44928
WHITE BIRD (Davlin, ASCAP)
 Song has had consistent FM airplay in its various album forms, and this edited single version is beautiful and delicate instrumentally, and compellingly sung.

SOUVENIR—
 Great Western Gramophone 5021 (Columbia)
MY MEMORY AND I (Tabby Tunes/Denim Music, BMI)
 The debut of a new label with a beautiful ballad entry featuring top vocal harmonies. Many may want to remember this one.

PHILIP CODY—Kirshner 63-5026 (RCA)
NEW ORLEANS (Rockmasters Inc., BMI)
 Past hit for Gary "U.S." Bonds could bring song all the way back up into the charts. Insistent and hand clapping, this melody just builds and builds.

GLENN YARBROUGH—Pride 1020 (MGM)
BACK ROADS (Rip Music, BMI)
 A proven powerful male vocalist, Yarbrough has another chance at the charts with a very nice ballad sound. Good melody.

SIMON & GARFUNKEL—Columbia 4-45663
AMERICA (Charing Cross, BMI)
 A more commercial, elaborate production than appeared on the "Bookends" album could assure top sales for this group once more, and who would be surprised? A natural.

BOXTOPS—Hi 2730 (London)
SUGAR CREEK WOMAN (Rose Bridge, BMI)
 A funky, throbbing beat keeps this record moving, and may mean a return to the charts for the group of so many past hits. Programmers should give full attention.

MEADOW—Paramount PAA 0187 (Famous)
HERE I AM (Gil Music, BMI)
 Tender ballad that could see action with the MOR audience. A refreshing and pretty song in the mold of "I Don't Know How To Love Him."

ROXY MUSIC—Reprise 1124
VIRGINIA PLAIN (Tro-Total, BMI)
 Loud and heavy, this is a bizarre song that enjoyed major success in England, where the group is currently among the many emerging glam rock stars to shine on. Could make it here.

MIKE HUGG—Verve 10691 (MGM)
BLUE SUEDE SHOES AGAIN (Hudson Bay Music/Carlin, BMI)
 In this age which reveres nostalgia, this ex member of Herman's Hermits sings a lovely ballad which builds with images and symbols of a decade ago.

HOODOO RHYTHM DEVILS—
 Blue Thumb BTA 220 (Famous)
TOO HOT TO HANDLE (Snoid Music, ASCAP)
 Heavy rocker which chugs right along marks the voodoo-swamp rock, Dr. Hookish sound of this single, culled from the group's "The Barbeque of Deville" album. Could be hot.

KENNY ROGERS AND THE FIRST EDITION—
 Jolly Rogers J 1001 (MGM)
LADY, PLAY YOUR SYMPHONY (Chappell & Co., ASCAP)
 From their forthcoming album "Backroads," this single finds the established group comfortably at home with their own label and a fine ballad.

THE DYNAMICS—Black Gold WWS-5
VOYAGE THRU THE MIND (Million Seller, BMI)
 Very good r&b side that could establish a new group. Excellent production, with particular emphasis on some pretty funky horns.

GAYLE McCORMICK—Decca 33030
NEAR YOU (Blue Street, AS)
 A beautiful Boz Scaggs ballad that builds to a strong climax. Taken from Ms. McCormick's "Flesh and Blood" album, this tune could see some MOR activity.

RENEE ARMAND—A&M 1390
RAINING IN L.A. (Almo Music/Irving Music, BMI)
 Pretty love ballad co-penned by this songstress and released from her "The Rain Book" album. Top flight production work by Jim Gordon.

JONATHAN EDWARDS—Atco 45-6911
STOP AND START IT ALL AGAIN (Castle Hill, ASCAP)
 That "Sunshine" man is back again with another foot tapping folk song with exceptionally fine lyrics. From his recently released lp, the song could start chart action again for the ole' "stardust cowboy."

B. B. KING—ABC 11339
SUMMER IN THE CITY (Hudson Bay, BMI)
 From B.B.'s "Guess Who" album, a nifty blues version of the Lovin' Spoonful hit, and it should hit again. A terrific job, and a welcome early summer surprise.

GLEN CAMPBELL—Capitol 3483
ONE LAST TIME (Blackwood Music, BMI)
 Another excellent Addrissi brothers penned tune with elaborate and solid production work by Jimmy Bowen. Expect MOR action with this one.

SHIRLEY JONES—Bell 45,253
AIN'T LOVE EASY (Daniel Music, Ltd., BMI)
 Lovely ballad by Carol Hall receives a delicate and tender delivery here as produced by Bones Howe, who always seems to make hits look easy.

MICKEY HART—Warner Bros. 7644
BLIND JOHN (Rolling Thunder, ASCAP)
 Grateful Dead member comes up with a song sounding very much like a Jefferson Airplane single, and no wonder, since Grace Slick and Paul Kanter add powerful vocal support. An exciting and very interesting song, superbly produced.

GARLAND GREEN—Cotillion 45-44162
LOVE IS WHAT WE CAME HERE FOR (Cotillion/Assorted, BMI)
 A tender r&b ballad with fine production could bring this artist to the pop charts. Lush string and horn arrangements.

COUNTRY GAZETTE—United Artists 50982
KEEP ON PUSHIN' (Tickson Music, BMI)
 From their highly original "A Traitor In Our Midst" album, this interesting Gene Clark composition just might bring progressive bluegrass some cosmopolitan attention.

O. C. SMITH—Columbia 4-45655
DON'T MISUNDERSTAND (Leo Feist, ASCAP)
 From MGM's "Shaft's Big Score" comes this MOR ballad that could mean success again for the man who became a star with "Little Green Apples."

THE GUILD—Elektra 45823
WHAT AM I GONNA DO (Colgems, ASCAP)
 Carole King standard last year saw chart action as recorded by Gayle McCormick, and this cover could do it again. Powerful vocal and an excellent production by Gary Usher.

CRAIG NORBACK—Color A-1001
PRAY FOR ME (Schimmel-Norback, BMI)
 Swinging and up lifting gospel rock in the tradition of "Oh Happy Day," the song builds nicely. Could see some chart activity.

1972 YEAR END ISSUE

Issue date: December 30, 1972

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Sondheim

(Continued from page 6)

my instinct was not to do it, because I thought I'd get tagged as a lyric writer, and in fact I did."

Whatever else he is, though, Stephen Sondheim is a superb lyricist. And those who know only him only from "West Side Story" an "Gypsy" or "A Funny Thing Happened On the Way to the Forum" should listen to the perhaps less familiar but equally brilliant scores of "Follies," "Company" and "Anyone Can Whistle" for proof. In fact, as far as the author himself is concerned, "West Side Story" rates as one of his lesser accomplishments: "I don't like any of it very much, and some of it I loathe. I do like 'Something's Coming' and I do like the 'Jet's song. The others range from acceptable to embarrassing."

A natural question to ask someone of Sondheim's stature is his view of the current state of the musical theater: "Well most of the stuff is mediocre, but then it always has been." On the so-called "rock" and "Black" musical trends which have been dominating Broadway lately, "the only one I've really liked at all has been 'Ain't Supposed To Die A Natural Death.' The others I found self-indulgent, sloppy, uninteresting; boring is what they are, and there's an absence of inventiveness, of craft. They're riding a bandwagon and nobody's really trying very hard. There's nothing that makes you sit up and listen, and the decibel count is the only thing that makes people listen. And none of them have any idea how to use the songs on stage, the exception being 'Ain't Supposed to Die.'"

If most of today's writers don't know how to write songs for the stage, what advice can Sondheim offer? "Well for lyrics there are a certainly a number of rules. Now this of course only applies for lyrics on the stage; it doesn't apply to pop. Intelligibility is the main one. The words have to be placed in such a way that they sit on the music easily and gracefully, so that the audience can get them. With pop music, you can put a record on six times if you don't get it the first time, but on a stage you can't. Also the audience has gotten used to not concentrating, and I suppose it's due to the perniciousness of television, which has made the audience unwilling to

concentrate enough. Instead of using their own eyes, they expect a close up to be chosen for them; instead of using their ears, they expect the sound to be hyped up."

Does this kind of disparaging view of today's audiences cause Sondheim to write condescendingly to achieve success? "No, I would have written more hits if that were true. The only standards I have are from 'West Side Story' and 'Gypsy.' But most of the stuff I write is not popular. I don't really know what makes things popular and what doesn't; I certainly don't intend to write what people call esoterica or cerebrally."

Sondheim's current project, and the thing that seems to be consuming all his time these days, is a musical version of Ingmar Bergman's 'Smiles of a Summer Night.' As he describes it, "It's essentially an operetta in feeling, although there's a great deal of dialogue in it; it's conventional in form with a few little quirks, because I believe in content dictating form and that's what the content calls for. And it's light and romantic and hopefully funny, certainly the script written by Hugh Wheeler is very witty. We go into rehearsal December 10, and I've written about half the score." There's no record deal yet, he added, because there isn't enough done to show it to anyone.

Speaking of records, Sondheim is happy with all the cast albums that have been done on his shows, except 'Follies.' "Follies' is one of the worst records I've ever come across. They (Capitol) absolutely refused point blank to make it a two record set, and we didn't have it in the contract. That's a sham and a shocker and something that I will regret bitterly and I'm very angry about. On the other hand, among the best show albums I've ever heard are 'West Side Story,' 'Gypsy' and 'Company.'"

On the subject of the future, Sondheim, who has never written an individual pop song, doesn't plan to: "No, never. I'll do another play, I hope. I love the stage, even in its moribund state. TV and a lot of this stiff like individual songs or going into pop as far as I'm concerned is a last resort, which I'll do to earn a living, but I wouldn't get the pleasure out of them that I get from the stage. The stage is the only place in the performing medium where you control your own work, unless you happen to be part of a rock group which I'm not likely to be."

Mercury Moves Along



Top Row: (l. to r.): Status Quo with Steve Gottlieb and Roland Rennie (Creative Director Phonogram); Billy Gaff, Irwin Steinberg, Charlie Fach, Jimmy Horowitz. Bottom Row: Steve Gottlieb (Chairman Phonogram); Sally Angie, Recording Artist, Philips U.K. and Irwin Steinberg; Henry Buckle (Mercury Artist); Nick Maney (Mike Gil Ass.); Charlie Fach.

Lion Opens Detroit Office

■ LOS ANGELES — Clive Fox, President of Lion Records, announced the opening of an office in Detroit in conjunction with Henry Baskin, Detroit entertainment attorney. The office has been set up for the purpose of talent acquisition and general development of current artists on the roster based in the midwest, coordinating through MGM's home office in Los Angeles.

Lion Records has recently signed Detroit based female vocalist Vee Allen, rock group Frijid Pink, Jerry Baker, author of the book "Plants Are Like People," and Chicago based group, Answers To Love, produced by Mel Collins. Pride Records, another division of MGM headed by Michael Viner; has recently signed Chicago based vocalist Hettie Lloyd, Billy Butler and Infinity, and Detroit singer Patricia Colefield.

Spinners

(Continued from page 6)

engaged in a nation-wide tour of night-clubs and concerts.

In 1972, The Spinners left Motown for Atlantic, teaming up with the man almost single-handedly responsible for the uniquely smooth "Philadelphia Sound," Thom Bell, who has also arranged the Stylistics and the Delphonics with historical results. He is currently writing material for the Spinners' first Atlantic lp due to be released at the beginning of next year.

Despite their association with the groovy Philadelphian, the Spinners are still Detroit based, and consist of Henry Fambrough, Billy Henderson, Pervis Jackson, Bobby Smith, and Philippe Wynne who joined them in May, 1971.

Elektra To Release Two LPs In Nov.

■ NEW YORK — Elektra Records will be releasing two albums in November. The first of these is by Carly Simon, entitled "No Secrets." This is the third album for Ms. Simon, who was recipient of a Grammy for the Best New Artist of 1971. The album was made at Trident and Air Recording studios in London, under the direction of producer, Richard Perry.

The other release for November is the debut album of a new duo, "Portland." The duo consists of Bill Lamb and Gary Ogan, two young men who hail from Portland, Oregon. They have worked together for the past four years in the Northwest, playing coffeehouses and college concerts.

Crested Butte

(Continued from page 6)

vents warpage—solving a major industry problem. The outer container body is sturdy and will not lose shape even with rough handling. (2) Because of the characteristics of the material used, both time and money are saved. The Disq-Pak, containing the product, can be shrink wrapped and labeled for mailing in one easy step, which eliminates the cost of unnecessary cardboard now used in the industry. (3) Its 3-dimensional capabilities give it a graphic flexibility.

Disq-Pak is the exclusive property of Crested Butte Records. According to Schidlowski, this packaging technology will also be used by the computer industry in the mailing and storage of memory disks. He announced he is "currently negotiating with major record and computer companies on different aspects of the design application."

Taupin Gold



Bernie Taupin, Elton John's Partner and lyricist, with MCA executives, Mike Maitland, President of MCA Records, Inc. (left) and Joe Sutton, Vice-President in Charge of Artist Acquisition (right), as he receives a gold record for his Uni LP, "Honky Chateau." This marks the fourth album Taupin has received to achieve RIAA gold certification.

Cartridge Picks Calif. Distribber

■ NEW YORK — The appointment of ABC Record and Tape Sales Corp. as the exclusive Cartridge Network distributor for the entire state of California was announced jointly last week by Lawrence B. Hilford, president of Cartridge Rental Network, a joint venture of subsidiaries of Cartridge Television Inc. and Columbia Pictures Industries Inc., and Lou Leventhal, president of ABC Record and Tape Sales Corp.

Cartridge Rental Network's initial program library consists mainly of major motion pictures and is heavily represented by Academy Award and other film honors winners. It also includes a wide assortment of documentary and informational programs.

Ratings

(Continued from page 8)

C. E. Hooper relies strictly on telephones, and questions the interviewee on the preceding 15 minutes of radio listening prior to the phone call. With a rate of 50% completion of dialings, they will make 4600 calls to obtain their 2300 answers in a market. They will call from 7 AM to 10 PM, Monday thru Friday in a given market area.

ARB surveys the top eight markets 4 times a year, 51 markets twice a year, another 93 markets once a year. Pulse conducts surveys of the top 4 markets 6 times a year, the next 24, 4 times a year, 11 markets 3 times a year, 25 smaller ones twice a year and 90 other areas on a once a year basis. Hooper's service is a monthly one with reports and consulting done once a month for the length of the contract.

Big Daddy

(Continued from page 8)

they often scoop the newspapers with their stories. "We think that news and information that we provide to the audience is a vital aspect of the success of the radio station," Donahue said. "We don't attempt to cover all the news. We try to cover that aspect of national, international and local news that we think our audience is most interested in. We use a variety of news sources and services, Zodiac News, Earth News, and now we're getting Reuter. We think that they'll give us better service than we could get from UP or AP. The first story about our Cambodian intervention came from this station, even before Washington had released it, because we had called the North Vietnamese delegation in Paris and been given the story."

Like so many others in progressive radio, Donahue hates the label, considers it just another "bullshit" term. "I don't

think that we're an underground radio station. If we fit into any of the radio categories, the one we probably fit into best is middle-of-the-road, only it's the middle of another road." Surely no other MOR station had quite so much musical freedom as KSAN. "Our only guidance as far as the music is concerned is whether we like it or don't like it, and we think that's the audience's guidance too. We're criticized for playing as much black music as we do, and we do, but not with the idea of playing a lot of r&b. I think that's just a reflection of top 40 hang-ups about playing so many up-tempo, so many slow songs and an X number of black records. That's the wrong gauge, the only gauge should be, is it a good record. There's no list at the station, well, we have a list but it's a backwards list. Just a record at the end of the week of what we've played."

Donahue believes that KSAN's success with the 18-34

(Continued on page 37)

Listening Post

(Continued from page 8)

selections made here will later be considered by an international board of judges which will choose one trophy winner in each category and grand sweepstakes winners for radio and television.

WCBS/FM-New York . . . With their solid gold format making strong showings in the recent Pulse ratings their current line-up is as follows . . . 6-10AM Jack Miller (from WDRC), 10AM-2PM Bill Brown (has been at CBS for 3 yrs), 2-6PM Dick Heatherton (from KLIF and WFIL), 6-10PM Bobby "Wizard" Wayne (also with CBS for 3 yrs.), 10PM-2AM Don K. Reed (another CBSer), 2-6AM John Vidaver (with CBS and Music Director at WNEW/FM), Weekends Ed Osborne, Program Director John Gehron.

WMAL-Washington, DC . . . Station celebrated its 47th anniversary last week . . . John Lyon will be hosting an old fashion "Hootenanny" on Sunday nights featuring folk, country and blue grass music.

FCC-Calhoun, Ga. . . . The application of John C. Roach for a new AM broadcast station to operate on 900kHz, with power of 1 kw, daytime only, has been denied in a Supplemental Initial Decision by Administrative Law Judge Millard F. French. Judge French concluded that Roach's own testimony at the remanded hearing established that he misrepresented material facts in testimony and exhibits introduced earlier in the proceeding and that he was "not qualified to be a licensee of this Commission."

KMET-Los Angeles . . . On Saturday, Nov. 11, KMET re-created KFVB as it was in its early rock years of 1958-1961 and had the highest ratings in LA broadcasting history. The line-up was made up of all the original air personalities, with the exception of the late Al Jarvis . . . Midnight-6AM Ted Quillin (now at XPRS), 6-9AM Gary Owens (of KMPC and "Laugh-In" fame), 9AM-Noon Joe Yocam, Noon-3PM Gene Weed (now at the Film Factory), 3-6PM Elliot Field, 6-9PM B. Mitch Reed (now at KMET), 9PM-Midnight Bill Ballance (now at KGBS) with the news being handled by the original News Director, Pat McGuinness, Charlie Arlington, Hal Goodwin, and Bill Angel.

WMMR-Philadelphia . . . On November 15th, the station from 9PM has scheduled a "Prisoners Request Night." Arrangements have been made with the wardens of the local prisons for the prisoners to forward musical request to the station, and so far PD. Jerry Stevens has received hundreds of request.

KSAN-San Francisco . . . The response to the recent Fillmore Weekend was so great that listeners phoned in to report that they were unable to buy blank tape for recording some of Bill Graham's unreleased tapes, and KSAN staffers confirmed that they called several tape outlets and the cupboards were bare.



Bill Gavin's 7th ANNUAL RADIO PROGRAM CONFERENCE

This year's Conference will be held Nov. 30-Dec. 2 at the Hotel St. Francis in San Francisco. Among those participating will be R. Buckminster Fuller, one of the great men of our time, whose keynote address will explore the challenge of change that faces radio.

Federal Communications Commissioner Charlotte T. Reid will also be a featured speaker. She will deal with the public responsibilities of radio programming.

The three days of talks and group discussions will feature top executives and administrators from the broadcasting and recording industries. We will explore such topics as the use of radio advertising by record companies, technological improvements in radio's sound, special problems of the various formats, and the growing listener attraction of FM stereo. We will concern ourselves, not only with where radio programming is, but also with where it is going.

Registration fee of \$125.00 per person includes two luncheons and the Annual Awards Banquet. We provide special discounts for small market, college and non-commercial radio delegates.

Registration applications are available on request from Conference Headquarters, 114 Sansome Street, San Francisco, Calif. 94104.

Bill Gavin

WB/Reprise Strikes Gold

■ BURBANK — Five Warner tiBros. albums have been certified by the R.I.A.A., bringing to 14 the total of gold albums on Warner/Reprise this year.

Among those were Deep Purple, who received their first gold album for "Machine Head," which was released earlier this year. Black Sabbath piled up their fourth in a row with "Volume 4." Jethro Tull, now in the middle of a U. S. tour, scored

twice when the votes were counted. "Living in the Past," their first album on the Chrysalis label, shipped gold, and "Stand Up," their second album on Warner Bros., has gone gold after two years.

Alice Cooper, whose albums "Killer" and "School's Out," have both been certified gold this year, has scored again with "Love It To Death" the group's third album on the label.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

NOVEMBER 18, 1972

ALIVE The Bee Gees & Robert Stigwood (R.S.O. Music, ASCAP)	69
ALL THE YOUNG DUDES David Bowie (Moth Music, BMI)	32
AMERICAN CITY SUITE Steve Barri (Blend:ngwell Music, ASCAP)	19
AND YOU AND I (PART I) Yes & Eddie Offord (Yessongs, ASCAP)	46
ANGEL Rod Stewart (Arch, ASCAP)	89
ANNABELLE Larry Page (Page Full of Hits, ASCAP)	64
BABY SITTER Willy Clark & Clarence Reed (Sherlyn Music, BMI)	42
BEN Corporation (Jobete, ASCAP)	45
BURNING LOVE (Combine, BMI)	5
CELEBRATION Tommy James & Bob King (Mandan Music, BMI)	73
CLAIR Gordon Mills (Mam Publishing, ASCAP)	33
CONVENTION '72 Nik Nik Productions (Nik Nik Music, ASCAP)	20
CORNER OF THE SKY Sherlie Matthews & Deke Richards (Jobete/Belwin Mills, ASCAP)	38
CRAZY HORSES Michael Lloyd & Alan Osmond (Kolob, BMI)	36
DANCING IN THE MOONLIGHT Berjot/Robinson (Unart/St. Nathanson, BMI)	67
DETERIORATA Michael D'Donohue 7 Tony Hendra (Coney Island White Fish Music, ASCAP)	97
DIALOGUE (PART I & II) James William Guercio (Big Elk, ASCAP)	39
DO YA Roy Wood & Jeff Lynne (Anne-Rachel/Tiftia Tunes, ASCAP)	90
DON'T DO IT The Band (Jobete, BMI)	28
DOWN TO THE NIGHTCLUB Ron Caponi (Kuptillo Music, ASCAP)	77
ELECTED Bob Ezrin (Ezra Music, BMI)	16
EVERYBODY LOVES A SONG Rick Hall (Screen Gems-Columbia/Songpainter, BMI)	62
FREDDIE'S DEAD Curtis Mayfield (Curtom, BMI)	13
FUNNY FACE Stan Silver (Prima-Donna Music, BMI)	26
GARDEN PARTY Rick Nelson (Matragun, BMI)	8
GOOD TIME CHARLIE Arif Mardin (Cotillion/Road Canon, BMI)	21
GOOD TIME SALLY Tom Baird (Stein & Van Stock, ASCAP)	84
I'LL BE AROUND Thom Bell (Bellboy, BMI)	2
I AM WOMAN Jay Senter (Buggerlugs Music Corp., BMI)	6
I BELIEVE IN MUSIC Theodore & Coffey (Songpainter, BMI)	12
I CAN SEE CLEARLY NOW Johnny Nash (Cayman, ASCAP)	1
I DIDN'T KNOW I LOVED YOU Mike Leander (Leeds, ASCAP)	43
I GOT A BAG OF MY OWN James Brown Prod. (Dynatone/Belinda/Unichappell, BMI)	79
I GUESS I'LL MISS THE MAN Sherlie Matthews & Deke Richards (Jobete/Belwin Mills, ASCAP)	95
I FOUND MY DAD Gamble-Huff (Assorted, BMI)	63
I LOVE YOU MORE THAN YOU'LL EVER KNOW Jerry Wexler & Arif Mardin (Sea Lark, BMI)	52
I NEVER SAID GOODBYE Gordon Mills (MAM Music, ASCAP)	92
I RECEIVED A LETTER Moore & Burnet (Amnesty/Walden, ASCAP)	91
I WANNA BE WITH YOU Jimmy Ienner (C.A.M.-U.S.A., BMI)	58
I'D LOVE YOU TO WANT ME Phil Gernhard (Kaiser/Famous Music, ASCAP)	3
IF I COULD REACH YOU Bones Howe (Hello There, ASCAP)	10
IF YOU DON'T KNOW ME BY NOW Gamble-Huff (Assorted, BMI)	7
IF YOU LET ME Frank Wilson (Stone Agate Music, BMI)	70
I'M STONE IN LOVE WITH YOU Thom Bell (Bellboy/Assorted Music, BMI)	27
IN HEAVEN THERE IS NO BEER Maynard Solomon (Beechwood, BMI)	51
IT NEVER RAINS IN SOUTHERN CALIFORNIA Don Altfield & Albert Hammond	23
KEEPER OF THE CASTLE Steve Barri, Dennis Lambert & B. Potter (Trousdale/Soldier, BMI)	65
LIES Audie Ashworth (Audiogram Music, BMI)	80
LISTEN TO THE MUSIC Ted Templeman (Warner/Tamerlane, BMI)	30
LIVING IN THE PAST Terry Ellis & Ian Anderson (Chrysalis, ASCAP)	54

LONG DARK ROAD Ron Richards & The Hollies (Screen Gems-Columbia, BMI)	53
LOVING YOU JUST CROSSED MY MIND Rudy Durand (Seven Iron, BMI)	57
LOVIN' YOU, LOVIN' ME Rick Hall (Fame, BMI)	93
MAMA TOLD ME NOT TO COME Shapiro & Crawford (January, BMI)	100
MAN SIZED JOB Crajon Productions (Ordana/Bridgeport Music, BMI)	41
ME AND MRS. JONES Gamble-Huff (Assorted, BMI)	44
MISTY BLUE John Richbourg (Talmont Music, BMI)	85
MY DING-A-LING Esmond Edwards (Isalee, BMI)	31
NIGHTS IN WHITE SATIN Tony Clarke (Essex, ASCAP)	4
992 ARGUMENTS Gamble-Huff (Assorted, BMI)	75
NO Gene Cornish & Dino Danelli (Dirtfarm Music, ASCAP)	66
ONE LIFE TO LIVE Nealy, Riley, Smith & Allen (Fort Knox/Nattaham, BMI)	68
ONE NIGHT AFFAIR Jerry Butler/Sam Brown III (Assorted, BMI)	76
OPERATOR Terry Cashman & Timmy West (Blend:ngwell/Wingate, ASCAP)	17
PAPA WAS A ROLLING STONE Norman Whitfield (Stone Diamond Music, BMI)	11
PIECES OF APRIL Richard Podolor (Antique/Leeds, ASCAP)	61
REDWOOD TREE Van Morrison (Caledonia Soul/WB, ASCAP)	96
ROCK 'N ROLL SOUL Grand Funk Railroad (Cram Renraff Co., BMI)	25
ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU Johnny Rivers (Ace, BMI)	34
SITTING Paul Smamwell-Smith (Ackee, ASCAP)	59
SD LONG DIXIE Bobby Colubny (Screen Gems-Columbia/Summerhill Songs, BMI)	60
SOMETHING'S WRONG WITH ME Danny Jassen & Bobby Hart (Pocketful of Tunes, BMI)	29
SMOKE GETS IN YOUR EYES Phillips Severn & John Arthey (T. B. Harms, ASCAP)	82
SPACEMAN Richard Perry (Blackwood, BMI)	22
SPECIAL SOMEONE John Madera (Home Grown Music/Heywoods Music, BMI)	71
S.T.O.P. Emil LaViola/Don Oriolo & Paul Vanderbeck (Hael, BMI)	86
SUITE: MAN & WOMAN David Mackay (Leeds, ASCAP)	99
SUNNY DAYS Jimmy Ienner (C.A.M.-U.S.A., BMI)	40
SUMMER BREEZE Louis Shelton (Dawn Breaker Music, BMI)	15
SUNDAY MORNING SUNSHINE Fred Kewley (Story Songs, ASCAP)	81
SUPER FLY Curtis Mayfield (Curtom, BMI)	55
SWEET SURRENDER David Gates (Screen Gems-Columbia, BMI)	37
SUPERSTITION Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	83
THE PEOPLE TREE Mike Curb, Don Costa & Michael Viner (Tora Dame Music, BMI)	98
THEME FROM THE MEN Isaac Hayes & 60nzie Horne (East Memphis/Incesse, BMI)	35
THUNDER AND LIGHTNING Toxey French (Ch:nick, ASCAP)	14
TOGETHER ALDNE Peter Schekeryk (Neighborhood, ASCAP)	47
VENTURA HIGHWAY America (WB, ASCAP)	24
WALK ON WATER Tom Catalano/Neil Diamond (Prophet Music, ASCAP)	48
WEDDING SONG Mike Curb & Don Costa (P.D. Foundation, ASCAP)	87
WHAT AM I CRYING FOR Buddy Buie (Low-Sal, BMI)	50
WHAT WOULD THE CHILDREN THINK Robie Porter (Porter/Binder, ASCAP)	78
WHY CAN'T WE BE LOVERS Holland Dozier/Holland (Gold Forever, BMI)	56
WITCHY WOMAN Glyn Johns	9
WONDER GIRL Todd Rundgren (Half Music, ASCAP)	94
WORK TO DO R.O.R. Isley (Triple Three Music, BMI)	49
YOU CAN DO MAG C Metz & Linzer (Kama Sutra/Five Arts, BMI)	88
YOU OUGHT TO BE WITH ME Willie Mitchell (Jec/Green, BMI)	18
YOU TURN ME ON, I'M A RADIO Joni Mitchell (Mitchell, BMI)	74
YOUR MAMA DON'T DANCE Jim Messina (Wingate/Jasparilla Music, ASCAP)	72



101 THE SINGLES CHART 150

NOVEMBER 18, 1972

THIS WK. LAST WK.

101	101	PEACE IN THE VALLEY OF LOVE THE PERSUADERS—Win or Lose 225 (Atlantic) (Cotillion/Win or Lose, BMI)
102	115	MAMA WEER ALL CRAZEE NOW SLADE—Polydor 15053 (Barn/January, BMI)
103	103	HEY LITTLE GIRL BUCKWHEAT—London 184 (Scium, ASCAP)
104	104	I JUST WANT TO BE THERE INDEPENDENTS—Wand 11249 (Butler, ASCAP)
105	145	YOU'RE A LADY DAWN—Bell 285 (Warner Brothers, ASCAP)
106	111	TRYING TO LIVE MY LIFE WITHOUT YOU OTIS CLAY—Hi 2226 (London) (Happy Hooker, BMI)
107	107	INNOCENT TIL PROVEN GUILTY HONEY CONE—Hot Wax 7208 (Buddah) (Gold Forever, BMI)
108	108	NO TEARS, IN THE END GROVER WASHINGTON, JR.—Kudu 909 (CTI) (Antisia, ASCAP)
109	110	THERE ARE TOO MANY SAVIORS ON MY CROSS RICHARD HARRIS—Dunhill 4322 (ABC) (Limbridge Music, ASCAP)
110	113	I KNOW WRIGHT'S WONDERWHEEL—A&M 1344 (Irving Music, BMI)
111	112	FEEL THE NEED DETROIT EMERALDS—Westbound 209 (Chess/Janus) (Bridgeport, BMI)
112	117	I'VE NEVER FOUND A MAN ESTHER PHILLIPS—Kudu 910 (CTI) (East, BMI)
113	127	TRAGEDY ARGENT—Epic 10910 (Mainstay, BMI)
114	135	YOU'RE A LADY PETER SKELLERN—London 20075 (Warner Brothers, ASCAP)
115	122	A WHITER SHADE OF PALE PROCOL HARUM—A&M 1389 (Tro-Essex, ASCAP)
116	116	SO FAR AWAY THE CRUSADERS—Blue Thumb 217 (Famous) (Screen Gems-Columbia, BMI)
117	119	PEOPLE NEED LOVE BJORN & BENNY—Palyboy 50014 (Overseas, BMI)
118	118	LET ME TOUCH YOUR MIND IKE & TINA TURNER—United Artists 50955 (Huh/Unart, BMI)
119	121	ONE WAY OUT ALLMAN BROTHERS—Capricorn 0014 (Warner Brothers) (Rhinelander, BMI)
120	120	LITTLE WILLY THE SWEET—Bell 251 (Buddah, ASCAP)
121	129	THEME FROM SPIDERMAN WEB SPINNERS—Buddah 327 (Buddah/Vashti, ASCAP)
122	126	I JUST WANT TO MAKE LOVE TO YOU FOGHAT—Bearsville 0008 (WB)
123	123	SLOW MOTION JOHNNY WILLIAMS—Phila. Int'l. 3518 (CBS) (Assorted, BMI)
124	124	SULTANA TITANIC—Epic 10810 (April, ASCAP)
125	134	OH BABY, WHAT WOULD YOU SAY HURRICANE SMITH—Capitol 3383 (Chappell, ASCAP)
126	136	DAY & NIGHT THE WACKERS—Elektra 45816 (Warner-Tamerlane, BMI)
127	131	ANGEL OF THE MORNING CHIP TAYLOR—Buddah 325 (Blackwood, BMI)
128	—	I GOT A THING ABOUT YOU BILLY LEE RILEY—Entrance 7508 (CBS) (Swamp Fox, ASCAP)
129	—	LATIN BOOGALOO MALO—Reprise 7677 (Canterbury, BMI)
130	102	I AIN'T NEVER SEEN A WHITE MAN WOLFMAN JACK—RCA 0108 (Four Star, BMI)
131	133	MISSISSIPPI LADY GRIFFIN—Romer 707 (MGM)
132	132	YOU MADE ME WE THE PEOPLE—Lion 122 (MGM) (Lan-Tastic, BMI)
133	138	PARADISE JACKIE DE SHANNON—Atlantic 2895
134	91	ROBERTA BONES—Signpost 70008 (Atlantic)
135	137	STANDING IN THE ROAD BLACKFOOT SUE—A&M 1386 (Dick James, BMI)
136	—	HOW CAN I TELL YOU LANI HALL—A&M 1385 (Irving, BMI)
137	140	MELANIE MAKES ME SMILE TERRY WILLIAMS—Verve 10686 (MGM)
138	125	(BUT I COULD) REACH THE WISDOM OF SOLOMON MANCINI & FOX—Event 210 (Polydor) (Double Trouble, BMI)
139	—	ROUND & ROUND EDGAR WINTER—Epic 10922 (Hierophant, BMI)
140	144	CAROLINE THIS TIME CLIMAX—Rocky Road 30064 (Bell) (Ceasar's/Emerald City, ASCAP)
141	146	WALK ON IN LOU RAWLS—MGM 14428 (Colgems, ASCAP)
142	142	BANG WASHRAG—TMI 0107 (RCA)
143	—	ROCKY MOUNTAIN HIGH JOHN DENVER—RCA 0829 (Cherry Lane, ASCAP)
144	128	SIXTY MINUTE MAN THE TRAMPS—Buddah 321 (Fort Knox, BMI)
145	—	THE COVER OF "ROLLING STONE" DR. HOOK—Columbia 45732 (Ewil Eye, BMI)
146	130	BROWN GIRL EXUMA—Kama Sutra 557 (Buddah) (Buddah/Inague, ASCAP)
147	—	MOMENT OF TRUTH SHEPSTONE & DIBBINS—Big Tree 152 (Bell)
148	139	IF YOU'VE GOT THE TIME BROOK BENTON—MGM 14440
149	141	SINCERELY MOONGLOWS—RCA 0759 (Arc, BMI)
150	143	SAM STONE AL KOOPER—Columbia 45691 (Cotillion, BMI)



THE SINGLES CHART

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

THIS WK.	LAST WK.		WKS. ON CHART
1	3	I CAN SEE CLEARLY NOW JOHNNY NASH Epic 10902	11
2	6	I'LL BE AROUND SPINNERS/Atlantic 2904	14
3	7	I'D LOVE YOU TO WANT ME LOBO/Big Tree 147 (Bell)	9
4	1	NIGHTS IN WHITE SATIN MOODY BLUES/Deram 85023 (London)	15
5	2	BURNING LOVE ELVIS PRESLEY/RCA 0769	13
6	9	I AM WOMAN HELEN REDDY/Capitol 3350	10
7	16	IF YOU DON'T KNOW ME BY NOW HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. LZ 3520 (CBS)	7
8	4	GARDEN PARTY RICK NELSON/Decca 32980	14
9	13	WITCHY WOMAN EAGLES/Asylum 11008 (Atlantic)	13
10	11	IF I COULD REACH YOU FIFTH DIMENSION/Bell 261	12
11	20	PAPA WAS A ROLLING STONE TEMPTATIONS/Gordy 7121 (Motown)	5
12	12	I BELIEVE IN MUSIC GALLERY/Sussex 235 (Buddah)	15
13	5	FREDDIE'S DEAD CURTIS MAYFIELD/Curtom 1975 (Buddah)	13
14	15	THUNDER & LIGHTNING CHI COLTRANE/Columbia 45640	11
15	18	SUMMER BREEZE SEALS & CROFTS/Warner Brothers 7606	10
16	17	ELECTED ALICE COOPER/Warner Brothers 7631	8
17	24	OPERATOR JIM CROCE/Dunhill 11335 (ABC)	6
18	23	YOU OUGHT TO BE WITH ME AL GREEN/Hi 2227 (London)	5
19	19	AMERICAN CITY SUITE CASHMAN & WEST/Dunhill 4342 (ABC)	9
20	25	CONVENTION '72 THE DELEGATES/Mainstream MRL 5525	5
21	8	GOOD TIME CHARLIE'S GOT THE BLUES DANNY O'KEEFE/Signpost 70006 (Atlantic)	12
22	22	SPACEMAN NILSSON/RCA 0788	10
23	35	IT NEVER RAINS IN SOUTHERN CALIFORNIA ALBERT HAMMOND/MUMS 76011 (CBS)	5
24	34	VENTURA HIGHWAY AMERICA/Warner Brothers 7641	6
25	26	ROCK 'N ROLL SOUL GRAND FUNK RAILROAD/Grand Funk Railroad 3363 (Capitol)	9
26	30	FUNNY FACE DONNA FARGO/Dot 17429 (Famous)	7
27	31	I'M STONE IN LOVE WITH YOU THE STYLISTICS/Avco 4603	7
28	28	DON'T DO IT THE BAND/Capitol 3433	9
29	33	SOMETHING'S WRONG WITH ME AUSTIN ROBERTS/Chelsea 0101 (RCA)	11
30	10	LISTEN TO THE MUSIC DOOBIE BROTHERS/Warner Bros. 7619	11
31	14	MY DING-A-LING CHUCK BERRY/Chess 2131	16
32	32	ALL THE YOUNG DUDES MOTT THE HOOPLE/Columbia 45673	8
33	40	CLAIR GILBERT O'SULLIVAN/MAM 3626 (London)	4
34	39	ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU/JOHNNY RIVERS/United Artists 50948	6
35	37	THEME FROM THE MEN ISAAC HAYES/Stax 9058	7
36	41	CRAZY HORSES OSMONDS/MGM 14450	5
37	53	SWEET SURRENDER BREAD/Elektra 45818	3
38	46	CORNER OF THE SKY JACKSON 5/Motown 1214	5
39	44	DIALOGUE (PART I & II) CHICAGO/Columbia 45717	5
40	45	SUNNY DAYS LIGHTHOUSE/Evolution 1069 (Stereo Dimension)	6
41	43	MAN SIZED JOB DENISE LaSALLE/Westbound 206	7
42	42	BABY SITTER BETTY WRIGHT/Alston 4614 (Atlantic)	11
43	49	I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK & ROLL) GARY GLITTER/Bell 276	4
44	56	ME & MRS. JONES BILLY PAUL/Phila. Int'l. 3521 (CBS)	4
45	21	BEN MICHAEL JACKSON/Motown 1207	16
46	52	AND YOU AND I (PART I) YES/Atlantic 2920	4
47	47	TOGETHER ALONE MELANIE/Neighborhood 4207 (Famous)	7
48	63	WALK ON WATER NEIL DIAMOND/Uni 55352 (MCA)	2
49	55	WORK TO DO ISLEY BROTHERS/T-Neck 936 (Buddah)	3
50	61	WHAT AM I CRYING FOR DENNIS YOST & THE CLASSICS IV/MGM South 7002	4



51	59	IN HEAVEN THERE IS NO BEER CLEAN LIVING/Vanguard 35162	5
52	54	I LOVE YOU MORE THAN YOU'LL EVER KNOW DONNY HATHAWAY/Atco 6903	4
53	62	LONG DARK ROAD THE HOLLIES/Epic 10920	3
54	69	LIVING IN THE PAST JETHRO TULL/Chrysalis 2006 (Warner Brothers)	2
55	64	SUPER FLY CURTIS MAYFIELD/Curtom 1978 (Buddah)	2
56	58	WHY CAN'T WE BE LOVERS HOLLAND & DOZIER/Invictus 9125 (Capitol)	7
57	29	LOVING YOU JUST CROSSED MY MIND SAM NEELY/Capitol 3381	12
58	66	I WANNA BE WITH YOU RASPBERRIES/Capitol 3473	2

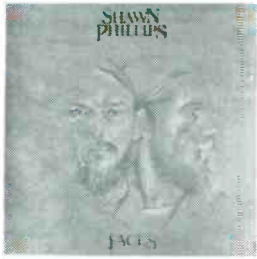
CHARTMAKER OF THE WEEK

59 — SITTING
CAT STEVENS
A&M 1396



60	60	SO LONG DIXIE BLOOD, SWEAT & TEARS/Columbia 45661	7
61	—	PIECES OF APRIL THREE DOG NIGHT/Dunhill 4331 (ABC)	1
62	67	EVERYBODY LOVES A LOVE SONG MAC DAVIS/Columbia 45727	2
63	73	I FOUND MY DAD/TROUBLE IN MY HOME JOE SIMON/Spring 130 (Polydor)	5
64	65	ANNABELLE DANIEL BOONE/Mercury 73339	4
65	89	KEEPER OF THE CASTLE THE FOUR TOPS/Dunhill 4330 (ABC)	2
66	72	NO BULLDOG/Decca 32996	4
67	75	DANCING IN THE MOONLIGHT KING HARVEST/Perception 515	3
68	70	ONE LIFE TO LIVE THE MANHATTANS/DeLuxe 139 (Starday/King)	3
69	76	ALIVE BEE GEES/Atco 6909	2
70	71	IF YOU LET ME EDDIE KENDRICKS/Tamla 54222 (Motown)	8
71	77	SPECIAL SOMEONE HEYWOODS/Family 0911 (Famous)	6
72	79	YOUR MAMA DON'T DANCE LOGGINS & MESSINA/Columbia 45719	2
73	74	CELEBRATION TOMMY JAMES/Roulette 7135	4
74	81	YOU TURN ME ON, I'M A RADIO JONI MITCHELL/Asylum 11010 (Atlantic)	3
75	109	992 ARGUMENTS O'JAYS/Phila. International 3522 (CBS)	1
76	84	ONE NIGHT AFFAIR JERRY BUTLER/Mercury 73335	2
77	78	DOWN TO THE NIGHTCLUB TOWER OF POWER/Warner Brothers 7635	4
78	80	WHAT WOULD THE CHILDREN THINK RICK SPRINGFIELD/Capitol 3466	3
79	—	I GOT A BAG OF MY OWN JAMES BROWN/Polydor 14153	1
80	82	LIES J. J. CALE/Shelter 7326 (Capitol)	2
81	83	SUNDAY MORNING SUNSHINE HARRY CHAPIN/Elektra 45811	4
82	90	SMOKE GETS IN YOUR EYES BLUE HAZE/A&M 1357	2
83	—	SUPERSTITION STEVIE WONDER/Tamla 54226 (Motown)	1
84	86	GOOD TIME SALLY RARE EARTH/Rare Earth 5048 (Motown)	2
85	85	MISTY BLUE JOE SIMON/Sound Stage 17-1508 (CBS)	6
86	88	S.T.O.P. (STOP) THE LORELEI/Columbia 45629	3
87	87	WEDDING SONG (THERE IS LOVE) PETULA CLARK/MGM 14431	6
88	106	YOU CAN DO MAGIC LIMMIE & FAMILY COOKIN'/Avco 4602	1
89	114	ANGEL ROD STEWART/Mercury 73344	1
90	93	DO YA MOVE/United Artists 50928	3
91	—	I RECEIVED A LETTER DELBERT & GLEN/Clean 60003 (Atlantic)	1
92	92	I NEVER SAID GOODBYE ENGELBERT HUMPERDINCK/Parrot 40072 (London)	3
93	94	LOVIN' YOU, LOVIN' ME CANDI STATON/Fame 91005 (United Artists)	2
94	98	WONDER GIRL SPARKS/Bearsville BSV 0006 (Warner Brothers)	2
95	95	I GUESS I'LL MISS THE MAN SUPREMES/Motown 1213	4
96	96	REDWOOD TREE VAN MORRISON/Warner Brothers 7638	3
97	97	DETERIORATA NATIONAL LAMPOON/Blue Thumb 218 (Famous)	4
98	99	THE PEOPLE TREE SAMMY DAVIS, JR./MGM 14426	3
99	100	SUITE: MAN & WOMAN TONY COLE/20th Century 20001	2
100	105	MAMA TOLD ME NOT TO COME WILSON PICKETT/Atlantic 2909	1

FLASHMAKER OF THE WEEK



FACES
SHAWN PHILLIPS
A&M

TOP FM AIRPLAY THIS WEEK

- FACES—Shawn Phillips—A&M
- FILTHY—Papa John Creach—Grunt
- JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
- GOOD FEELIN' TO KNOW—Poco—Epic

WNEW-FM/NEW YORK

- A TEAR & A SMILE—Tir Na Nog—Chrysalis
- DEMON IN DISGUISE—David Bromberg—Col
- FACES—Shawn Phillips—A&M
- FLASH IN THE CAN—Flash—Sovereign
- FRESH—Raspberries—Capitol
- KEEPER OF THE CASTLE—Four Tops—Dunhill
- MORNING BUGLE—John Hartford—WB
- MOVING WAVES—Focus—(Import)
- STRING DRIVEN THING—Charisma
- WILLIE REMEMBERS—Rare Earth—Rare Earth

WLIR-FM/LONG ISLAND, N.Y.

- A STORY ENDED—Dick Heckstall-Smith—WB
- ALL THE YOUNG DUDES—Mott the Hoople—Col
- FACES—Shawn Phillips—A&M
- IT'S HEAVY (single)—Bags—GSF
- JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
- JOURNEY—John Simon—WB
- OVER THE INFLUENCE—Mylon—Col
- DUFFY POWER—GSF
- SHREDDER—The Wackers—Elektra
- CANDY STATON—Fame
- WHOLE OATS—Darryl Hall & John Oates—Atlantic
- WILL THE CIRCLE BE UNBROKEN—Nitty Gritty Dirt Band—UA

CHUM-FM/TORONTO

- GINGER BAKER AT HIS BEST—Polydor
- GOOD TIME SALLY (single)—Rare Earth—Rare Earth
- IT'S A BEAUTIFUL DAY LIVE—Col
- LOGGINS & MESSINA—Col
- MAMA WEER ALL CRAZY NOW (single)—Stade—Polydor
- ST. LOUIS TO 'FRISCO TO MEMPHIS—Chuck Berry—Mercury
- SEVENTH SOJOURN—Moody Blues—Threshold
- STONEGROUND WORDS—Melanie—Neighborhood
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- WATERFALL—If—Metromedia
- WHO CAME FIRST—Peter Townshend—Track/Decca
- WHY DONTCHA—West, Bruce & Laing—Col

WPHD-FM/BUFFALO

- FILTHY—Papa John Creach—Grunt
- JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
- LIFE GOES ON—Paul Williams—A&M
- MAGICIAN'S BIRTHDAY—Uriah Heep—Mercury
- MEGAN MUSIC—Megan McDonough—Wooden Nickel
- SWEET LIGHTNIN'—RCA
- TRACKS—McKendree Spring—Decca

WHCN-FM/HARTFORD, CONN.

- ANTHOLOGY—Steve Miller—Capitol
- BELOW THE SALT—Steeleye Span—Chrysalis
- FILTHY—Papa John Creach—Grunt
- GOOD FEELIN' TO KNOW—Poco—Epic
- LA FAMILIA—Kracker—Dunhill
- LOGGINS & MESSINA—Col
- NOTHING LIKE A SUNNY DAY—Robert Velline—UA
- NOT INSANE—Firesign Theater—Col
- REPAIRS—Mowest
- ROCKFISH CROSSING—Mason Proffit—WB
- THE WORLD IS A GHETTO—War—UA
- WHISTLE RYMES—John Entwistle—Track/Decca

WHVY-FM/SPRINGFIELD, MASS.

- ALBUM III—Loudon Wainwright III—Col
- FACES—Shawn Phillips—A&M
- GUITAR MAN—Bread—Elektra
- JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
- L.A. REGGAE—Johnny Rivers—UA
- R.E.O. T.W.O.—R.E.O. Speedwagon—Epic
- STANDING IN THE ROAD (single)—Blackfoot Sue—A&M
- THE WORLD IS A GHETTO—War—UA
- THEY ONLY COME OUT AT NIGHT—Edgar Winter Group—Epic

WMMR-FM/PHILADELPHIA

- BLUES REISSUES—Various Artists—Douglas
- CONTINUOUS PERFORMANCE—Stone the Crows—Polydor
- FACES—Shawn Phillips—A&M
- GOOD FEELIN' TO KNOW—Poco—Epic
- GRATEFUL DEAD—(lp cuts)—WB
- JAMBALAYA (single)—Blue Ridge Rangers—Fantasy
- LA FAMILIA—Kracker—Dunhill
- LIFE GOES ON—Paul Williams—A&M
- NOT INSANE—Firesign Theater—Col
- TURKEY—Wild Turkey—Chrysalis
- VIRGIN—The Mission—Paramount
- WINDMILLS—Rick Roberts—A&M

WMAL-FM/WASHINGTON, D.C.

- BLUE RIVER (single)—Eric Anderson—Col
- FACES—Shawn Phillips—A&M
- FILTHY—Papa John Creach—Grunt
- GOOD FEELIN' TO KNOW—Poco—Epic
- JAMBALAYA (single)—Blue Ridge Rangers—Fantasy
- LOVE ME MAMA—Luther Allison—Delmark
- WHO CAME FIRST—Peter Townshend—Track/Decca

WKTK-FM/BALTIMORE

- FACES—Shawn Phillips—A&M
- CONTINUOUS PERFORMANCE—Stone the Crows—Polydor
- FILTHY—Papa John Creach—Grunt
- GOOD FEELIN' TO KNOW—Poco—Epic
- JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
- LA FAMILIA—Kracker—Dunhill
- LIFE GOES ON—Paul Williams—A&M
- MAKER OF SONG—Widsith—Alithia
- MEGAN MUSIC—Megan McDonough—Wooden Nickel
- R.E.O. T.W.O.—R.E.O. Speedwagon—Epic
- SEVENTH SOJOURN—Moody Blues—Threshold
- WINDMILLS—Rick Roberts—A&M

WKDA-FM/NASHVILLE

- ALL THE YOUNG DUDES—Mott the Hoople—Col
- ANTHOLOGY—Steve Miller—Capitol
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS & MESSINA—Col
- MAGICIAN'S BIRTHDAY—Uriah Heep—Mercury
- MOM'S APPLE PIE—Brown Bag
- SEVENTH SOJOURN—Moody Blues—Threshold
- SPACE ODDITY—David Bowie—RCA
- WHISTLE RYMES—John Entwistle—Track/Decca

WRNO-FM/NEW ORLEANS

- FACES—Shawn Phillips—A&M
- I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK AND ROLL) (single)—Gary Glitter—Bell
- MAN WHO SOLD THE WORLD—David Bowie—RCA
- SEVENTH SOJOURN—Moody Blues—Threshold
- SLEEPY HOLLOW—Siegel-Schwall—Wooden Nickel
- SPACE ODDITY—David Bowie—RCA
- TALKING BOOK—Stevie Wonder—Tamla
- THE SECTION—WB

WNCR-FM/CLEVELAND

- ALBUM III—Loudon Wainwright III—Col
- AN EVENING WITH GROUCHO—Groucho Marx—A&M
- BOOMER'S STORY—Ry Cooder—Reprise
- FOXTROT—Genesis—Charisma
- SANDY—Sandy Denny—A&M
- PLAINSONG—Elektra
- PROLOGUE—Renaissance—Capitol
- WINDMILLS—Rick Roberts—A&M
- WITHOUT INTRODUCTION—Polyphony—Eleventh Hour

FM SLEEPER OF THE WEEK:



LA FAMILIA
KRACKER
Dunhill

KSHE-FM/ST. LOUIS

- ANTITHESIS—Gypsy—RCA
- GOOD FEELIN' TO KNOW—Poco—Epic
- LOGGINS & MESSINA—Col
- SEVENTH SOJOURN—Moody Blues—Threshold
- THEY ONLY COME OUT AT NIGHT—Edgar Winter Group—Epic
- TRACKS—McKendree Spring—Capitol
- UPHILL ALL THE WAY—Unicorn—(Import)

WZMF-FM/MILWAUKEE

- FILTHY—Papa John Creach—Grunt
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- LA FAMILIA—Kracker—Dunhill
- MOTHER/BOW TO THE KING—Bang—Capitol
- PROLOGUE—Renaissance—Capitol
- SHREDDER—Wackers—Elektra
- WHISTLE RYMES—John Entwistle—Track/Decca

KLZ-FM/DENVER

- ANTHOLOGY—Steve Miller—Capitol
- CAN'T BUY A THRILL—Steely Dan—ABC
- JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
- R.E.O. T.W.O.—R.E.O. Speedwagon—Epic
- SEVENTH SOJOURN—Moody Blues—Threshold
- SLIDES—Richard Harris—Dunhill
- THE COVER OF ROLLING STONE (single)—Dr. Hook & The Medicine Show—Col
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- WHO CAME FIRST—Peter Townshend—Track/Decca

KMET-FM/LOS ANGELES

- CAN'T BUY A THRILL—Steely Dan—ABC
- FILTHY—Papa John Creach—Grunt
- JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
- MAN WHO SOLD THE WORLD—David Bowie—RCA
- RISE & FALL OF ZIGGY STARDUST—David Bowie—RCA
- SPACE ODDITY—David Bowie—RCA
- TALKING BOOK—Stevie Wonder—Tamla
- 360 DEGREES OF BILLY PAUL—Philadelphia Int'l.
- THE JEAN GENIE (single)—David Bowie—RCA
- WHISTLE RYMES—John Entwistle—Track/Decca
- WHO CAME FIRST—Peter Townshend—Track/Decca
- WHY DONTCHA—West, Bruce, & Laing—Col
- YOU TURN ME ON, I'M A RADIO—Joni Mitchell—Asylum

KSAN-FM/SAN FRANCISCO

- CAN'T BUY A THRILL—Steely Dan—ABC
- CARAVANSERAI—Santana—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- GRATEFUL DEAD—(lp cuts)—WB
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
- NOLAN—ABC
- SEVENTH SOJOURN—Moody Blues—Threshold
- SOPHOMORIC—Congress of Wonders—Fantasy
- TALKING BOOK—Stevie Wonder—Tamla
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- THE WORLD IS A GHETTO—War—UA

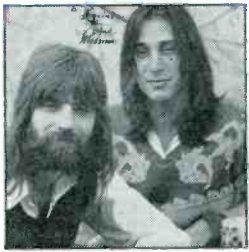
KZEL-FM/EUGENE, ORE.

- BELIEVING—Alice Stuart—Fantasy
- BELOW THE SALT—Steeleye Span—Chrysalis
- NERVOUS ON THE ROAD—Brinsley Schwarz—UA
- NOT INSANE—Firesign Theater—Col
- RAINING THE BLUES—Memphis Slim—Fantasy
- THE WORLD IS A GHETTO—War—UA
- TURKEY—Wild Turkey—Chrysalis
- UNIVERSE—Hampton Hawes—Fantasy

KOL-FM/SEATTLE

- FACES—Shawn Phillips—A&M
- FILTHY—Papa John Creach—Grunt
- GOOD FEELIN' TO KNOW—Poco—Epic
- OVER THE INFLUENCE—Mylon—Col
- STRANGE FRUIT—Billie Holiday—Atlantic
- TALKING BOOK—Stevie Wonder—Tamla
- THIS IS MY STORY—Sonny Boy Williamson—Chess
- WHO CAME FIRST—Peter Townshend—Track/Decca

SALESMAKER OF THE WEEK



LOGGINS AND MESSINA
Columbia

TOP RETAIL SALES THIS WEEK:

- LOGGINS AND MESSINA—Columbia
- SEVENTH SOJOURN—Moody Blues—Threshold
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- WHO CAME FIRST—Peter Townshend—Decca
- RHYMES AND REASONS—Carole King—Ode
- LIVE AT THE FORUM—Barbra Streisand—Columbia

DISC RECORDS/NATIONAL

- ALIVE AND LIVING IN PARIS—Jacques Brel—Col
- ALL THE YOUNG DUDES—Mott The Hoople—Col
- FACES—Shawn Phillips—A&M
- LIVE AT THE FORUM—Barbra Streisand—Col
- LOGGINS AND MESSINA—Col
- OLD DAN'S RECORDS—Gordon Lightfoot—Reprise
- PLAINSONG—Elektra
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- THE SECTION—WB
- WHO CAME FIRST—Peter Townshend—Decca

SAM GOODY/EAST COAST

- ALBUM III—Loudon Wainwright—Col
- CARAVANSERAI—Santana—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- LIVE AT THE FORUM—Barbra Streisand—Col
- LOGGINS AND MESSINA—Col
- RHYMES AND REASONS—Carole King—Ode
- SEVENTH SOJOURN—Moody Blues—Threshold
- WHISTLE RYMES—John Entwistle—Decca
- WHO CAME FIRST—Peter Townshend—Decca
- WHY DONTCHA—West, Bruce & Laing—Col

MUSIC CITY/BOSTON

- ALL DIRECTIONS—Temptations—Gordy
- BLUE'S BLUES—Blue Mitchell—Mainstream
- FACES—Shawn Phillips—A&M
- HEADS—Osibisa—Decca
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- RADIO DINNER—National Lampoon—Banana
- TALKING BOOK—Stevie Wonder—Tamlam
- THE ART ENSEMBLE OF CHICAGO—Prestige
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- THIS IS MY STORY—Sonny Boy Williamson—Chess

CUTLER'S/NEW HAVEN

- ALL THE YOUNG DUDES—Mott The Hoople—Col
- DIAMONDS IN THE ROUGH—John Prine—Atlantic

- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- ON THE CORNER—Miles Davis—Col
- RHYMES AND REASONS—Carole King—Ode
- TALKING BOOK—Stevie Wonder—Tamlam
- THE WORLD IS A GHETTO—War—UA
- WHISTLE RYMES—John Entwistle—Decca
- WHO CAME FIRST—Peter Townshend—Decca

KING KAROL/N.Y.

- CARAVANSERAI—Santana—Col
- GET ON THE GOOD FOOT—James Brown—Polydor
- GUITAR MAN—Bread—Elektra
- KEEPER OF THE CASTLE—Four Tops—Dunhill
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- RHYMES AND REASONS—Carole King—Ode
- SEVENTH SOJOURN—Moody Blues—Threshold
- WHISTLE RYMES—John Entwistle—Decca
- WHO CAME FIRST—Peter Townshend—Decca

MIDTOWN RECORDS/ITHACA, N.Y.

- ALL DIRECTIONS—Temptations—Gordy
- CHI COLTRANE—Col
- FULL HOUSE—J. Geils Band—Atlantic
- GUITAR MAN—Bread—Elektra
- I MISS YOU—Harold Melvin—Phila. Int.
- LAST DAYS IN TIME—Earth, Wind & Fire—Col
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- ROUND 2—Stylistics—Avco
- SUMMER BREEZE—Seals & Crofts—WB
- SUPER FLY—Curtis Mayfield—Curton

HARMONY HUTS/EAST COAST

- ANTHOLOGY—Steve Miller Band—Capitol
- CAN'T BUY A THRILL—Steely Dan—ABC
- FACES—Shawn Phillips—A&M
- FLY DUDE—Jimmy McGriff—GMI
- IT'S A BEAUTIFUL DAY LIVE—Col
- KEEPER OF THE CASTLE—Four Tops—Dunhill
- SEVENTH SOJOURN—Moody Blues—Threshold
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- THE WORLD IS A GHETTO—War—UA
- WHO CAME FIRST—Peter Townshend—Decca

WAXIE-MAXIE/WASH.-BALT.

- A SONG FOR YOU—Cashman & West—ABC
- ALL THE YOUNG DUDES—Mott The Hoople—Col
- BATDORF & RODNEY—Asylum
- CRAZY HORSES—Osmonds—MGM
- L.A. REGGAE—Johnny Rivers—UA
- LOGGINS AND MESSINA—Col
- PURPLE PASSAGES—Deep Purple—WB
- RECYCLING THE BLUES—Taj Mahal—Col
- SEVENTH SOJOURN—Moody Blues—Threshold
- TOULOUSE STREET—Doobie Bros.—WB
- WHY DONTCHA—West, Bruce & Laing—Col

POPLAR TUNES/MEMPHIS

- ALL THE YOUNG DUDES—Mott The Hoople—Col
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- LIVE AT THE FORUM—Barbra Streisand—Col
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- RHYMES AND REASONS—Carole King—Ode
- SPACE ODDITY—David Bowie—RCA
- WHO CAME FIRST—Peter Townshend—Decca
- WHY DONTCHA—West, Bruce & Laing—Col

GARY'S/RICHMOND

- CARAVANSERAI—Santana—Col
- FULL HOUSE—J. Geils Band—Atlantic
- GUITAR MAN—Bread—Elektra
- I CAN SEE CLEARLY NOW—Johnny Nash—Epic
- LOGGINS AND MESSINA—Col
- PURPLE PASSAGE—Deep Purple—WB
- SEVENTH SOJOURN—Moody Blues—Threshold
- WHO CAME FIRST—Peter Townshend—Decca
- WHY DONTCHA—West, Bruce & Laing—Col
- WILD TURKEY—Chrysalis

OAKWOOD/NEW ORLEANS

- ALL THE YOUNG DUDES—Mott The Hoople—Col
- AN EVENING WITH GROUCHO—A&M
- BOOMER'S STORY—Ry Cooder—Reprise
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- MOVING ON—John Mayall—Polydor
- SEVENTH SOJOURN—Moody Blues—Threshold
- WET WILLIE II—Capricorn
- WHY DONTCHA—West, Bruce & Laing—Col

NAT'L RECORD MART/MIDWEST

- ANTHOLOGY—Steve Miller Band—Capitol
- HEADS—Osibisa—Decca
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- RHYMES AND REASONS—Carole King—Ode
- ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
- SEVENTH SOJOURN—Moody Blues—Threshold
- SKYLARK—Capitol
- THE WORLD IS A GHETTO—War—UA
- WHO CAME FIRST—Peter Townshend—Decca

DISCOUNT/CHAMPAIGN, ILL.

- CAN'T BUY A THRILL—Steely Dan—ABC
- JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
- LAST DAYS IN TIME—Earth, Wind & Fire—Col
- LIVE AT THE FORUM—Barbra Streisand—Col
- OLD DAN'S RECORDS—Gordon Lightfoot—WB
- ROCKFISH CROSSING—Mason Proffit—WB
- SEVENTH SOJOURN—Moody Blues—Threshold
- STICK IT—Buddy Rich—RCA
- THE SECTION—WB
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville

ONE OCTAVE HIGHER/CHICAGO

- CARAVANSERAI—Santana—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CHESS—Music Minus One
- FACES—Shawn Phillips—A&M
- HELEN REDDY—Capitol
- LOGGINS AND MESSINA—Col
- NOT INSANE—Firesign Theater—Col
- SEVENTH SOJOURN—Moody Blues—Threshold
- SPACE ODDITY—David Bowie—RCA
- YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

DISC SHOP/EAST LANSING

- ANTHOLOGY—Steve Miller Band—Capitol
- FILTHY—Papa John Creach—Grunt
- JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
- MAN WHO SOLD THE WORLD—David Bowie—RCA
- NOT INSANE—Firesign Theater—Col
- SEVENTH SOJOURN—Moody Blues—Threshold

- SPACE ODDITY—David Bowie—RCA
- THE WORLD IS A GHETTO—War—UA
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville
- 360 DEGREES—Billy Paul—Phila. Int.

DISCOUNT/ANN ARBOR

- ALBUM III—Loudon Wainwright
- ANTHOLOGY—Steve Miller Band—Capitol
- BARNSTORM—Joe Walsh—Dunhill
- CATCH BULL AT FOUR—Cat Stevens—A&M
- LIVE AT THE FORUM—Barbra Streisand—Col
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- NOT INSANE—Firesign Theater—Col
- OLD DAN'S RECORDS—Gordon Lightfoot—WB
- RHYMES AND REASONS—Carole King—Ode
- SEVENTH SOJOURN—Moody Blues—Threshold
- WHY DONTCHA—West, Bruce & Laing—Col

VENTURES/MISSOURI

- DIAMONDS IN THE ROUGH—John Prine—Atlantic
- GUITAR MAN—Bread—Elektra
- HEAVY CREAM—Polydor
- IF YOU TOUCH ME—Joe Stampley—Dot
- L.A. REGGAE—Johnny Rivers—UA
- LIVE AT THE FORUM—Barbra Streisand—Col
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- ROCKFISH CROSSING—Mason Proffit—WB
- RHYMES AND REASONS—Carole King—Ode
- THE WORLD IS A GHETTO—War—UA

RECORD CENTER/COLORADO

- ANTHOLOGY—Steve Miller Band—Capitol
- FACES—Shawn Phillips—A&M
- GLORIFIED MAGNIFIED—Manfred Mann—Polydor
- GUITAR MAN—Bread—Elektra
- LIVE AT THE FORUM—Barbra Streisand—Col
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- ROCKY MOUNTAIN HIGH—John Denver—RCA
- WHISTLE RYMES—John Entwistle—Decca
- WHO CAME FIRST—Peter Townshend—Decca

MUSIC ODYSSEY/CALIFORNIA

- ANTHOLOGY—Steve Miller Band—Capitol
- KEEPER OF THE CASTLE—Four Tops—Dunhill
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- ROCK MY SOUL—Elvin Bishop—Epic
- SEVENTH SOJOURN—Moody Blues—Threshold
- STONEGROUND WORDS—Melanie—Neighborhood
- TALKING BOOK—Stevie Wonder—Tamlam
- WHISTLE RYMES—John Entwistle—Decca
- WHO CAME FIRST—Peter Townshend—Decca

MUSIC BOX/STOCKTON, CAL.

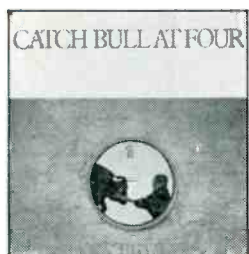
- ALL THE YOUNG DUDES—Mott The Hoople—Col
- CARAVANSERAI—Santana—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- I CAN SEE CLEARLY NOW—Johnny Nash—Epic
- LED ZEPPELIN 4—Atlantic
- LOGGINS AND MESSINA—Col
- RHYMES AND REASONS—Carole King—Ode
- ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
- ROWAN BROS.—Col
- SUMMER BREFZE—Seals & Crofts—WB



THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART



1	1	CATCH BULL AT FOUR CAT STEVENS A&M SP 4365	6
2	2	SUPERFLY CURTIS MAYFIELD/SOUNDTRACK/Curtom CR 8-9014 (Buddah)	15
3	3	ALL DIRECTIONS THE TEMPTATIONS/Gordy 962L (Motown)	13
4	4	DAYS OF FUTURE PASSED MOODY BLUES/Deram DE S 1 8102 (London)	10
5	22	RHYMES AND REASONS CAROLE KING/Ode SP 77016 (A&M)	3
6	7	CLOSE TO THE EDGE YES/Atlantic SD 7244	8
7	8	PHOENIX GRAND FUNK RAILROAD/Capitol SMAS 11099	6
8	9	BEN MICHAEL JACKSON/Motown M 757 L	11
9	58	CARAVANSERA! SANTANA/Columbia KC 31610	3
10	6	ROCK OF AGES THE BAND/Capitol SVBB 10045	11
11	12	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia KC 31770	9
12	11	NEVER A DULL MOMENT ROD STEWART/Mercury SRM 1 646	25
13	19	I'M STILL IN LOVE WITH YOU AL GREEN/London XSHL 32074	5
14	13	CHICAGO V /Columbia KC 31102	18
15	17	SUMMER BREEZE SEALS & CROFTS/Warner Brothers BS 2629	9
16	10	CARNEY LEON RUSSELL/Shelter SW 8911 (Capitol)	19
17	15	THE PARTRIDGE FAMILY'S GREATEST HITS /Bell 1107	12
18	5	LONDON CHUCK BERRY SESSIONS /Chess 60020	22
19	20	GREATEST HITS ON EARTH FIFTH DIMENSION /Bell 1106	10
20	14	BACK STABBERS O'JAYS/Phila. Int'l. KZ 31712 (CBS)	10
21	21	THE SLIDER T. REX/Reprise MS 2095	13
22	24	LIZA WITH A "Z" LIZA MINNELLI/Columbia KC 31762	7
23	16	BIG BAMBU CHEECH & CHONG/Ode SP 77014	21
24	26	CLASS CLOWN GEORGE CARLIN/Little David LD 1004 (Atlantic)	6
25	27	BLACK SABBATH VOL. 4 /Warner Brothers BS 2602	5
26	28	TOULOUSE STREET DOOBIE BROTHERS/Warner Brothers BS 2634	8
27	18	TRILOGY EMERSON, LAKE & PALMER/Cotillion SD 9903 (Atlantic)	17
28	23	SEVEN SEPARATE FOOLS THREE DOG NIGHT/Dunhill 50118 (ABC)	17
29	35	CRAZY HORSES THE OSMONDS/MGM SE 4S51	6
30	25	SAINT DOMINIC'S PREVIEW VAN MORRISON/Warner Brothers BS 2633	15
31	45	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA LSP 4731	6
32	87	LIVING IN THE PAST JETHRO TULL/Chrysalis 2TS (Warner Brothers)	2
33	40	LOST AND FOUND HUMBLE PIE/A&M SP 3513	6
34	36	HOBO'S LULLABY ARLO GUTHRIE/Reprise MS 2060	15
35	29	BITTER SWEET MAIN INGREDIENT/RCA LSP 4677	10
36	31	LONG JOHN SILVER JEFFERSON AIRPLANE/Grunt FRT 1007 (RCA)	14
37	54	I MISS YOU HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. KZ 31648 (CBS)	7
38	38	DEMONS & WIZARDS URIAH HEEP/Mercury SRM 1-630	20
39	32	RASPBERRIES /Capitol 11036	13
40	49	ROCK & ROLL MUSIC TO THE WORLD TEN YEARS AFTER /Columbia KC 31779	6
41	41	BROTHER, BROTHER, BROTHER ISLEY BROTHERS/T-Neck TNS 3009 (Buddah)	15
42	42	UNDERSTANDING BOBBY WOMACK/United Artists UAS 5577	18
43	33	HONKY CHATEAU ELTON JOHN/Uni 93135 (MCA)	23
44	30	JERMAINE JERMAINE JACKSON/Motown M 752L	13
45	47	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT LUTHER INGRAM/Koko KDS 2202	6
46	34	MOODS NEIL DIAMOND/Uni 93136 (MCA)	19
47	48	EVERYBODY'S IN SHOW BIZ THE KINKS/RCA UPS 6065	10
48	55	THE CHI-LITES' GREATEST HITS THE CHI-LITES/Brunswick BL 754184	5
49	57	PASSIN' THRU JAMES GANG/ABC ABCX 41750	6

50	51	SIMON & GARFUNKEL'S GREATEST HITS /Columbia 31350	21
51	50	STILL BILL BILL WITHERS/Sussex SXBS 7014 (Buddah)	25
52	52	A SONG FOR YOU CARPENTERS/A&M SP 3511	20
53	59	ROUND 2 THE STYLISTICS/Avco AV 11006	4
54	60	SEVENTH SOJOURN MOODY BLUES/Threshold THS7 (London)	2
55	73	NEW BLOOD BLOOD, SWEAT & TEARS/Columbia KC 31780	4
56	37	HIMSELF GILBERT O'SULLIVAN/MAM 5 (London)	14
57	85	I CAN SEE CLEARLY NOW JOHNNY NASH/Epic KE 31607	3
58	68	RICHIE HAVENS ON STAGE RICHIE HAVENS/Stormy Forest 2 SFS 6012 (MGM)	6
59	65	DANNY O'KEEFE /Signpost SP 8404 (Atlantic)	5
60	56	CARLOS SANTANA AND BUDDY MILES LIVE /Columbia 31308	20
61	93	LOGGINS & MESSINA /Columbia KC 31748	2
62	39	CORNELIUS BROTHERS AND SISTER ROSE /United Artists UAS 5568	15
63	43	FLYING HIGH TOGETHER SMOKEY ROBINSON & THE MIRACLES/Tamla T 318 L (Motown)	12
64	74	LIVE "FULL HOUSE" J. GEILS/Atlantic 7241	4
65	71	PURPLE PASSAGES DEEP PURPLE/Warner Brothers 2LS 2644	5
66	44	BEGINNINGS RICK SPRINGFIELD/Capitol 11047	14
67	78	ROCK ME BABY DAVID CASSIDY/Bell 1109	5
68	64	SCHOOL'S OUT ALICE COOPER/Warner Brothers BS 2632	20
69	69	EAGLES /Asylum SD 5054 (Atlantic)	21
70	89	WHY DONTCHA WEST , BRUCE & LAING/Columbia KC 31929	2
71	46	LIVE AT THE PARAMOUNT GUESS WHO/RCA LSP 4779	12
72	72	BEST OF OTIS REDDING /Atco SD 2-801	5
73	76	GARY GLITTER /Bell 1108	4
74	75	RADIO DINNER NATIONAL LAMPOON/BANANA/Blue Thumb BTS 38 (Famous)	8
75	77	GUESS WHO B. B. KING/ABC ABCX 759	6
76	84	ERIC CLAPTON AT HIS BEST ERIC CLAPTON/Polydor PD 3503	3

CHARTMAKER OF THE WEEK



77	148	BARBRA STREISAND LIVE IN CONCERT AT THE FELT FORUM Columbia KC 31760	1
78	88	TO WHOM IT MAY CONCERN BEE GEES/Atco SD 7012	2
79	80	ROY BUCHANAN /Polydor PD 5033	7
80	82	ELVIS RECORDED AT MADISON SQUARE GARDEN /RCA LSP 4744	20
81	83	PASSAGE BLOODROCK/Capitol SW 1109	5
82	81	HOT LICKS, COLD STEEL & TRUCKER'S FAVORITES COMMANDER CODY & HIS LOST PLANET AIRMEN/Paramount PAS 6031	7
83	79	THICK AS A BRICK JETHRO TULL/Reprise MS 2007	28
84	—	KEEPER OF THE CASTLE FOUR TOPS/Dunhill DS 50129	1
85	135	HEADS OSIBISA/Decca DL 75368 (MCA)	1
86	100	OF A SIMPLE MAN LOBO/Big Tree 2013 (Bell)	2
87	116	GUITAR MAN BREAD/Elektra EKS 75042	1
88	90	ALONE AGAIN NATURALLY ANDY WILLIAMS/Columbia KC 31625	3
89	114	STONEGROUND WORDS MELANIE/Neighborhood NRS 47005 (Famous)	1
90	91	HOT ROCKS 1964—1971 ROLLING STONES/London 2PS 606/7	4
91	134	BURNING LOVE ELVIS PRESLEY/RCA CAS 2595	1
92	99	GOLDEN DECADE CHUCK BERRY/Chess 2 CH 1514	2
93	95	GODSPELL ORIGINAL CAST /Bell 1102	31
94	94	CHEECH & CHONG /Ode 77010 (A&M)	8
95	130	DOS MALO /Warner Brothers BS 2652	1
96	97	SLADE ALIVE /Polydor PD 5508	3
97	111	SONG SUNG BLUE JOHNNY MATHIS/Columbia KC 31626	1
98	118	MOVING ON JOHN MAYALL/Polydor 5036	1
99	126	LADY'S NOT FOR SALE RITA COOLIDGE/A&M 4370	1
100	113	RISING MARK ALMOND/Columbia KC 31917	1



101 THE ALBUM CHART 150

NOVEMBER 18, 1972

THIS WK.	LAST WK.	ARTIST/ALBUM
101	101	FLASH/Sovereign SMAS 1040 (Capitol)
102	108	ALL THE KING'S HORSES GROVER WASHINGTON, JR./Kudu KU-07 (CTI)
103	102	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
104	53	NATURE PLANNED IT FOUR TOPS/Motown M 748L
105	105	LIVE RORY GALLAGHER/Polydor PD 5513
106	107	FOGHAT/Bearsville BR 2077 (WB)
107	123	OLD DAN'S RECORD GORDON LIGHTFOOT/Reprise MS 2116
108	110	I'LL PLAY THE BLUES FOR YOU ALBERT KING/Stax STS 3009
109	109	CHI COLTRANE/Columbia KC 3275
110	61	TOO YOUNG DONNY OSMOND/MGM SE 4854
111	62	SON OF SCHMILSSON NILSSON/RCA LSP 4717
112	112	A BEGINNING TYRANNOSAURUS REX/A&M SP 3514
113	66	ALL TOGETHER NOW ARGENT/Epic KE 31556
114	—	ALL THE YOUNG DUDES MOTT THE HOOPLE/Columbia KC 31750
115	115	SHAFT'S BIG SCORE SOUNDTRACK/MGM 1 SE 36 ST
116	63	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCX 756
117	146	WHO CAME FIRST PETER TOWNSHEND/Decca DL 7 9189
118	120	A SONG OR TWO CASHMEN & WEST/Dunhill DSX 50126 (ABC)
119	119	OT 'N SWEATY CACTUS/Atco SD 7011
120	117	EXILE ON MAIN STREET ROLLING STONES/Rolling Stones COC 2-2900 (Atlantic)
121	127	HEAVY CREAM CREAM/Polydor PD 3502
122	67	FOXY LADY CHER/Kapp 5514 (MCA)
123	121	LET'S STAY TOGETHER AL GREEN/Hi SHL 32070 (London)
124	—	THE WORLD IS A GHETTO WAR/United Artists UAS 5652
125	131	BARNSTORM JOE WALSH/Dunhill DXS 50130 (ABC)
126	125	BEST OF MERLE HAGGARD/Capitol ST 11082
127	—	LYNN ANDERSON'S GREATEST HITS/Columbia KC 31641
128	128	A SUNSHINY DAY CHARLEY PRIDE/RCA LSP 4742
129	70	THERE IT IS JAMES BROWN/Polydor PD 5028
130	129	ROBERTA FLACK & DONNY HATHAWAY/Atlantic SD 7216
131	142	LION'S SHARE SAVOY BROWN/Parrot XPAS 71057 (London)
132	—	ON THE CORNER MILES DAVIS/Columbia KC 31906
133	—	MOMS APPLE PIE/Brown Bag BB14220 (UA)
134	136	IT'S A BEAUTIFUL DAY AT CARNEGIE HALL/Columbia KC 31338
135	141	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS DAVID BOWIE/RCA LSP 4702
136	138	MY TIME BOZ SCAGGS/Columbia 31384
137	139	DIAMONDS IN THE ROUGH JOHN PRINE/Atlantic SD 7244
138	144	HONKY TONK STARDUST COWBOY JONATHAN EDWARDS/Atco SD 7015
139	86	HAPPIEST GIRL IN THE WHOLE U.S.A. DONNA FARGO/Dot DOS 26000 (Famous)
140	—	SNIPER AND OTHER LOVE SONGS HARRY CHAPIN/Elektra EKS 75042
141	143	CAN'T BUY A THRILL STEELY DAN/ABC ABCX 758
142	—	BATDORF & RODNEY/Asylum 5050 (Atlantic)
143	145	EXTRAPOLATION JOHN McLAUGHLIN/Polydor PD 245510
144	137	PROCOL HARUM LIVE IN CONCERT WITH EDMONTON ORCHESTRA/A&M 4335
145	—	POPCORN HOT BUTTER/Musicor 3242
146	—	PORTRAIT OF SAMMY DAVIS JR./MGM SE 4582
147	—	DANIEL BOONE/Mercury SRM 1-649
148	98	VIKKI CARR EN ESPANOL/Columbia 31470
149	96	A LONELY MAN CHI-LITES/Brunswick BL 754179
150	92	SUPERPACK, VOL. II CHER/United Artists UA UXS 94

Chackler To GM Miller Productions

LOS ANGELES — George Greif, President of Jimmy Miller Productions, has appointed David Chackler as General Manager of Jimmy Miller Productions.

Chackler was formerly Vice-

President and General Manager of Oak Records, and has been National Promotion Director with Polydor and Mercury Records. Chackler will be based at the Los Angeles headquarters of Jimmy Miller Productions.

TAPE REFERENCE INDEX

TAPES LISTED BY TITLE, 8-TRACK FIRST

NOVEMBER 18, 1972	LIZA WITH A "Z" (Liza Minnelli)
AMAZING GRACE (Royal Scots Dragoon Guards)	Columbia CT/CS 31762
RCA PBS/PK 2088	NEVER A DULL MOMENT (Rod Stewart)
BABY DON'T GET HOOKED ON ME (Mac Davis)	Mercury (MC-8-1-646) (MCR-4-1-646)
CT/CS 31770	PHASE III (Osmonds) MGM, NA
BIG BAMBU (Cheech & Chong) Ode 8T/CS 77014	RASPBERRIES Capitol 8XT/4XT 11036
BLACK SABBATH, Vol. 1 Warner Brothers	ROCK & ROLL MUSIC TO THE WORLD
(M8/M5 2602)	Ten Years After (Columbia C8/CT 31779)
CARLOS SANTANA & BUDDY MILES LIVE	ROCK OF AGES (The Band)
Columbia CS/CT 31308	Capitol 8XBB/4XBB 10045
CARNEY (Leon Russell) Shelter 8XVV/4XVV 8911	ROCKY MOUNTAIN HIGH John Denver
CARAVANSERAI (Santana) Columbia CT/CA 31610	(RCA PBS/PK 1972)
CHICAGO V Columbia CT/CS 31102	SAINT DOMINIC'S PREVIEW Van Morrison
CLASS CLOWN (George Carlin)	(M8/M5 2633)
Little David TP/CS 1004 (Atlantic)	SEVEN SEPARATE FOOLS (Three Dog Night)
EAGLES Asylum TP/CS 5054	Dunhill 8/5 50118
ROBERTA FLACK & DONNY HATHAWAY	SIMON & GARFUNKEL'S GREATEST HITS
Atlantic 8/5 7216	Columbia CT/CS 31350
HONKY CHATEAU (Elton John) Uni 93135	STILL BILL (Bill Withers) Sussex Sus M8/M5 7014
JACKSON 5'S GREATEST HITS	SUMMER BREEZE (Seals & Crofts)
Motown M8-1741, M 75-741	Warner Brothers (M8/M5 2629)
LIVING IN THE PAST (Jethro Tull) (Chrysalis)	TRILOGY (Emerson, Lake & Palmer)
M8/M5 1035 (Warner Brothers)	Cotillion TP/CS 9903
	THE OSMONDS LIVE MGM 2SE 4826
	THE PARTRIDGE FAMILY'S GREATEST HITS
	Bell 8/5 1107

THE ALBUM CHART ARTISTS CROSS REFERENCE

NOVEMBER 18, 1972	ARTIST	COUNT
ALICE COOPER	CAROLE KING	5, 103
LYNN ANDERSON	B. B. KING	75
ARGENT	ALBERT KING	108
BAND	KINKS	47
BATDORF & RODNEY	GORDON LIGHTFOOT	107
CHUCK BERRY	LOBO	86
BEAUTIFUL DAY	LOGGINS & MESSINA	61
BEE GEES	MAIN INGREDIENT	35
BLACK SABBATH	MALO	95
BLOOD, SWEAT & TEARS	MARK ALMOND	100
BLOODROCK	JOHNNY MATHIS	97
DANIEL BOONE	JOHN MAYALL	98
DAVID BOWIE	CURTIS MAYFIELD	2
BREAD	JOHN McLAUGHLIN	143
JAMES BROWN	MELANIE	89
ROY BUCHANAN	HAROLD MELVIN	37
CACTUS	LIZA MINNELLI	22
GEORGE CARLIN	THE MIRACLES	63
CARPENTERS	MOM'S APPLE PIE	133
VIKKI CARR	MOODY BLUES	4, 54
CASHMAN AND WEST	VAN MORRISON	30
DAVID CASSIDY	MOTT THE HOOPLE	114
HARRY CHAPIN	JOHNNY NASH	57
CHEECH & CHONG	NATIONAL LAMPOON	74
CHER	NILSSON	111
CHICAGO	O'JAYS	20
CHI-LITES	DANNY O'KEEFE	59
ERIC CLAPTON	GILBERT O'SULLIVAN	56
JIM CROCE	ORIGINAL CAST: GODSPELL	93
COMMANDER CODY	DONNY OSMOND	110
ITA COOLIDGE	OSIBISA	85
CHI COLTRANE	OSMONDS	29
CORNELIUS BROS. & SISTER ROSE	PARTRIDGE FAMILY	17
CREAM	ELVIS PRESLEY	80, 91
MAC DAVIS	CHARLEY PRIDE	1, 128
MILES DAVIS	JOHN PRINE	137
SAMMY DAVIS JR.	PROCOL HARUM	144
DEEP PURPLE	RASPBERRIES	39
JOHN DENVER	OTIS REDDING	72
NEIL DIAMOND	T. REX	21, 112
DOOBIE BROS.	ROLLING STONES	120
EAGLES	LEON RUSSELL	16
JONATHAN EDWARDS	SANTANA	9
EMERSON, LAKE & PALMER	SANTANA & MILES	60
FIFTH DIMENSION	SAVOY BROWN	131
FLACK & HATHAWAY	BOZ SCAGGS	136
FLASH	SEALS & CROFTS	15
FOGHAT	SIMON & GARFUNKEL	50
FOUR TOPS	SLADE	96
RORY GALLAGHER	SOUNDTRACKS:	
J. GEILS	SHAFT'S BIG SCORE	115
GARY GLITTER	RICK SPRINGFIELD	66
GRAND FUNK RAILROAD	STEELY DAN	141
AL GREEN	CAT STEVENS	1
GUESS WHO	ROD STEWART	12
ARLO GUTHRIE	BARBRA STREISAND	77
DONNA FARGO	STYLISTICS	53
MERLE HAGGARD	THE TEMPTATIONS	3
RICHIE HAVENS	TEN YEARS AFTER	140
HOT BUTTER	THREE DOG NIGHT	28
HUMBLE PIE	PETER TOWNSHEND	117
LUTHER INGRAM	URIAH HEPP	38
ISLEY BROTHERS	JOE WALSH	125
MICHAEL JACKSON	WAR	124
JAMES GANG	GROVER WASHINGTON	102
JERMAINE JACKSON	WEST, BRUCE & LAING	70
JEFFERSON AIRPLANE	ANDY WILLIAMS	88
JETHRO TULL	BILL WITHERS	51
ELTON JOHN	BOBBY WOMACK	42
	YES	6



SOUL TRUTH

By DEDE DABNEY



Dede Dabney

■ NEW YORK—PERSONAL PICK: "Love Train"—O'Jays (P.I.R.) Driving rhythm and a throbbing beat makes the O'Jays album complete. May we urge the company to release this pulsating number, their next million selling single.

DEDE'S DITTIES TO WATCH: "Let Me Do My Thing"—People's Choice

(Phil-A-Soul); "Don't Misunderstand"—O. C. Smith (Columbia); "Love Is What We Came Here For"—Garland Green (Cotillion); "Voyage Thru The Mind"—The Dynamics (Black Gold); "Me And My Baby Got A Good Thing Going"—Lyn Collins (People); "I Miss You Baby"—Millie Jackson (Spring); "Don't Say You Love Me"—Pat & The Blenders (Gamble); "Strange Fruit"—Billie Holiday (Atlantic); "We Did It"—Syl Johnson (Hi); "Same Old Feeling"—Dorothy Moore (Avco); "When I'm With You"—The Moonglows (RCA).

THREE STAR ALBUM OF THE WEEK: "TALKING BOOK"—Stevie Wonder (Tamla). Alien factors infiltrated the minds of the personnel at Radio Station WAOK in Atlanta causing them to go on strike. Everything has now been straightened out. Although the problems have been solved, too many lost their jobs.

The new title of the Chi-Lites next single is
(Continued on page 36)

Brand New Singles . . .

"LET YOUR HAIR DOWN"

Rev. C. L. Franklin
Jewel #194

"EVERYTHING IS GONNA BE ALL RIGHT"

b/w

"GREATEST GOD I KNOW"

Meditation Singers
Jewel #195

"YOU ARE BLESSED"

Willie Morganfield
Jewel #196

"I OWE HIM ME"

Rev. Oris Mays
Jewel #197

DJs write for samples on Station Letterhead. Available on Ampex Tapes. Contact your nearest Jewel Dist.



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

Boy Brown Fund Growing

■ NASHVILLE — Bunky Sheppard, president, Cutlass Records, Inc., announced last week that several record companies, individuals and radio personnel have generously contributed to the William (Boy) Brown Fund.

Brown, a disc jockey for the past 15 years, affiliated with Beaumont's (Tex.) KJET Radio for 10 years and serving as Executive V.P. of the Southern Chapter of NATRA, was injured the week of September 18 and confined to Beaumont's Baptist Hospital paralyzed from the neck down. He has since been transferred to the Houston Rehabilitation & Therapy Clinic where prognosis is indefinite at this time.

Contributions to the fund to date include Polydor Records, Huff & Gamble Associates, United Record Distributors of Chicago, Cutlass Records, Record World Magazine, Harry Coombs, The NATRA Organization, John R. Richbourg, Bunky Sheppard, Bobby Bennett of WOL Radio, Robert "Honey Boy" Thomas of WDIA Radio, Doug Eason of KATZ Radio,

(Continued on page 36)



THE R&B SINGLES CHART

NOVEMBER 18, 1972

THIS WK. LAST WK.

- 1 4 IF YOU DON'T KNOW ME BY NOW Harold Melvin & The Bluenotes—Phila. Int'l. 3520 (CBS)
- 2 3 ONE LIFE TO LIVE The Manhattans—DeLuxe 139 (Starday/King)
- 3 1 FREDDIE'S DEAD Curtis Mayfield—Curtom 1975 (Buddah)
- 4 14 PAPA WAS A ROLLING STONE The Temptations—Gordy 7121 (Motown)
- 5 12 I'M STONE IN LOVE WITH YOU Stylistics—Avco 4603
- 6 9 MAN-SIZED JOB Denise LaSalle—Westbound 206 (Chess/Janus)
- 7 7 BABY SITTER Betty Wright—Alston 4614 (Atlantic)
- 8 2 I'LL BE AROUND The Spinners—Atlantic 2904
- 9 10 SLOW MOTION Johnny Williams—Phila. Int'l. 73518 (CBS)
- 10 5 HONEY I STILL LOVE YOU Mark IV—Mercury 73319
- 11 18 ME & MRS. JONES Billy Paul—Phila. Int'l. 3521 (CBS)
- 12 15 I LOVE YOU MORE THAN YOU'LL EVER KNOW Donny Hathaway—Atco 6903
- 13 20 YOU OUGHT TO BE WITH ME Al Green—Hi 2227 (London)
- 14 6 WOMAN DON'T GO ASTRAY King Floyd—Chimneyville 443 (Atlantic)
- 15 8 WHY CAN'T WE BE LOVERS Holland & Dozier—Invictus 9125 (Capital)
- 16 11 USE ME Bill Withers—Sussex 241 (Buddah)
- 17 16 DEDICATED TO THE ONE I LOVE Temprees—We Produce 1808 (Stax)
- 18 26 PEACE IN THE VALLEY OF LOVE Persuaders—Win or Lose 225 (Atlantic)
- 19 22 THEME FROM THE MEN Isaac Hayes—Enterprise 9058 (Stax)
- 20 25 I FOUND MY DAD Joe Simon—Spring 130 (Polydor)
- 21 27 MAMA TOLD ME NOT TO COME Wilson Pickett—Atlantic 2909
- 22 29 WORK TO DO Isley Brothers—T-Neck 936 (Buddah)
- 23 30 LOVE JONES Brighter Side of Darkness—20th Century 2002
- 24 48 KEEPER OF THE CASTLE Four Tops—Dunhill 4330 (ABC)
- 25 40 CORNER OF THE SKY Jackson 5—Motown 1214
- 26 35 ONE NIGHT AFFAIR Jerry Butler—Mercury 362
- 27 28 STOP DOGGIN' ME Johnnie Taylor—Stax 0142
- 28 23 THAT'S HOW LOVE GOES Jermaine Jackson—Motown 1201
- 29 — I GOT A BAG OF MY OWN James Brown—Polydor 14153
- 30 31 LET ME TOUCH YOUR MIND Ike & Tina Turner—United Artists 50955
- 31 33 ON AND OFF Anacostia—Columbia 45685
- 32 32 TOO LATE Reuben Bell—Deluxe 140 (Starday/King)
- 33 36 JUST AS LONG AS WE'RE IN LOVE Dells—Cadet 5694 (Chess/Janus)
- 34 34 INNOCENT TIL PROVEN GUILTY Honey Cone—Hot Wax 7208 (Buddah)
- 35 37 BEGGIN' IS HARD TO DO Montclairs—Paula 375
- 36 39 TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay—Hi 2226 (London)
- 37 41 IT AIN'T NO USE Z. Z. Hill—Mankind 12015 (Nashboro)
- 38 47 LOVIN' YOU, LOVIN' ME Candi Staton—Fame 91005 (UA)
- 39 57 992 ARGUMENTS O'Jays—Phila. Int'l. 3522 (CBS)
- 40 43 YOU MADE ME We The People—Lion 122 (MGM)
- 41 52 I CAN SEE CLEARLY NOW Johnny Nash—Epic 10902
- 42 42 ENDLESSLY Mavis Staples—Volt 01052
- 43 45 KING THADDEUS Joe Tex—Dial 1006 (Mercury)
- 44 44 THANKS I NEEDED THAT Glass House—Invictus 9229 (Capitol)
- 45 46 SO FAR AWAY Crusaders—Blue Thumb 217 (Famous)
- 46 — WHY CAN'T WE LIVE TOGETHER Timmy Thomas—Glades 1703
- 47 49 READY MADE FAMILY Creative Funk & Diane Jenkins—Creative Funk
- 48 50 SO MUCH TROUBLE IN MY MIND Joe Quarterman & The Free Soul—GSF 6879
- 49 — I WANT TO BE PART OF YOU, GIRL Ted Taylor—Ronn 65 (Jewel/Paula)
- 50 38 IF YOU LET ME Eddie Kendricks—Tamla 54222 (Motown)
- 51 51 WILD HONEY State Department—Abbott 37004 (UA)
- 52 58 YOU CAN DO MAGIC Limmie & Family Cookin'—Avco 4602
- 53 53 WE CAN'T MAKE IT TOGETHER Fully Guaranteed—Apt 26014 (ABC)
- 54 — HEY MISTER Ray Charles—ABC 11337
- 55 55 FEEL THE NEED Detroit Emeralds—Westbound 209 (Chess/Janus)
- 56 — SUPERFLY Curtis Mayfield—Curtom 1978 (Buddah)
- 57 — SUPERSTITION Stevie Wonder—Tamla 54226 (Motown)
- 58 59 GRAND CENTRAL SHUTTLE Johnny Griffith Inc.—RCA 0805
- 59 60 ONE WAY TICKET TO LOVE LAND Leon Haywood—20th Century 2003
- 60 — I'VE NEVER FOUND A MAN Esther Phillips—Kudu 910 (CTI)

THE CHI-LITES

5th

**Big Hit
in a row**

**“WE NEED
ORDER”**

BR 55489



Coasters Inked

■ BEVERLY HILLS — The Coasters have recently signed an exclusive personal management contract with T. C. Management of Beverly Hills, California.

Martin Pichinson, President of T. C. Management explained that he will be looking for a recording contract as soon as the group completes their tour of the south.

Tate Push



Tower Records—Sunset Blvd., welcomes Grady Tate and the release of his new Janus album, "She Is My Lady." Shown here (left to right) Don Graham, (Chess/Janus), Don Newkirk, (salesman, Record Merchandising), Grady Tate and Charlie Shaw, (Manager, Tower Records.)

Shaw, Stuart Co-Producing WATTSTAX Film

■ LOS ANGELES — Larry Shaw and Mel Stuart have been given co-producer credits on "Wattstax," motion picture based on the "Wattstax '72" concert and other related Black material being produced by the Stax Organization and Wolper Pictures, Ltd.

RAY CHARLES presents

NEW RELEASES on TANGERINE RECORDS

THE RAELETT'S' ALBUM

"Yesterday... Today ... Tomorrow"

TRC 1515

MADELYN QUEBEC'S SINGLE

"Love's All I Want"

TRC 1027



Platinum Time



The Staple Singers were presented with platinum discs of "I'll Take You There," by Stax Records backstage after a recent gig. The group (L-R Yvonne, Pop, Mavis and Cleo) will soon have to travel with armed guards; they have received three gold records in the past six months ("Beatitude," "Respect Yourself," and "I'll Take You There") and are now starting their platinum collection.

GSF Appoints Thomas

■ NEW YORK—Connie Thomas has been appointed National Promotion Coordinator for GSF Records.

Ms. Thomas enters the recording industry after several years in broadcasting. Beginning first as secretary to Jack Walker, late president of WLIB Radio in New York, she eventually became a member of that station's "on-the-air" staff, serving as both a DJ and Talk Show Hostess. Later she was promoted to the positions of Music Director and Program Director for WLIB. Leaving the station after three years Ms. Thomas moved over to WNJR in Newark as Director of Continuity.

Jewel To Manufacture Own 8-Track Tapes

■ NEW YORK — Stan Lewis, President of Jewel Records announced that Jewel is now manufacturing their own 8 track tape cartridges. This product will be marketed through Jewel's distributors nation wide.

Brown

(Continued from page 34)

Fred Rector, Bill Lasley of Chicago, Scepter Records, Ray "Tangerine Records" Charles, 20th Century Fox Records and E. G. Abner/Motown Records.

Contribution checks should be made out to the William (Boy) Brown Fund and sent to Bill Edwards, V.P., First American National Bank, Nashville or to Bunky Sheppard, president, Cutlass Records, Inc., 813 16th Avenue South, Nashville.

Soul Truth

(Continued from page 34)

"We Need Order" on Brunswick. The Eugene Record should prove to be another monster.

"Get On The Good Foot" by James Brown. His latest album has some new material showing a change in style. The cuts are: "Your Love Was Good For Me" and "Dirty Harri."

During the NATRA Board of Directors meeting in New Orleans it was decided that one thousand dollars would be donated to William "Boy" Brown. Bob Garner, President of The Southwest Chapter reported that this chapter had plans for a forthcoming benefit show for Brown.

Thanksgiving Day's show at New York's Palace Theatre has been canceled. That show included The Chi-Lites, Harold Melvin & The Bluenotes, and the O'Jays.

Radio Station KATZ in St. Louis is looking for a jock. Please send tapes to Donnie Brooks at that station.

"Friend Of Mine" by Pat Lundy will be released on RCA this week. Be on the lookout for it. DeLuxe recording stars The Manhattans will appear at the Apollo Theater November 15th. Atlantic's r&b A&R department is really getting itself together. Proof is "Love Is What We Came Here For" by Garland Green and "Darling Please Take Me Back" by Dee Ervin.



George Morris formerly of RCA will be working out of New York at the Buddah Group Custom Records.

Seen here is the Wattstax Team. They're responsible for the successful creation and execution of Wattstax-72 held in Los Angeles this past summer. From left to right are Gary Holmes, concert

director; Dave Tatum, Willie Davis Distributing Co. (local distributors for Schlitz); Tony Rushing, Watts Summer Festival board chairman; Willie Davis, Willie Davis Distributing Co.; Tommy Jacquette, Watts Summer Festival executive director; Forest Hamilton, Stax Records executive; and Ed Wright, president, Edward Windsor Wright Corporation.

Precision timing should be the name of the group "Swiss Movement." Fresh from the studio comes their new album on RCA, soon to be released.

Bobbi Silver is the young lady who has replaced Larry Cohen of Jamie/Guyden Records in Philadelphia. Good luck Bobbi! We know you will do the job.

"Soul Of A Blackman" is the title of a single by a new group, Whozit?. Give this one a listen to.

New Airplay

DONNIE BROOKS—KATZ (ST. LOUIS) Personal Pick: "Don't Let Me Down"—Trumains (Vigor); Station Pick: "Superstition"—Stevie Wonder (Tamla); Requests: "Me & Mrs. Jones"—Billy Paul (P.I.R.); Sleeper: "I Miss You Baby"—Millie Jackson (Spring); Additions: "I Love You More"—D. Hathaway (Atco); "My Thing"—Moments (Stang);

(Continued on page 43)

Big Daddy

(Continued from page 27)

audience is greatly due to their disc jockeys who are a part of the community that they're playing for, djs who really know and are involved with their music and communicate their particular musical passions to the listeners. "We feel the responsibility of turning people on to new records. I really think that musical excitement is an important part of the radio station. It makes the audience want to learn about the act, or how their music relates to somebody else. It is an important part of our presentation, and by necessity in a list or top 40 station, it is very hard to program one record against another with any kind of reason or flow. In the other situation, you must take the record because its number came up."

To stay in touch with what the audience wants and also what is happening at the station, Tom Donahue and his wife Rachel are on the air every Saturday evening. "It gives you a good feel of what's going on. There's nothing like being on the air to tell you what's working or not working in sales, traffic, music, engineering. I'm always leaving a lot of notes for everybody on Monday." Although he believes in research, he disputes its relying on it too much as he thinks Ron Jacobs might be doing in San Diego, at KGB. "Jacobs is a radio man that I respect a great deal. I think he did an incredible job when he was with Drake, and I think that there were times that he didn't get nearly as much credit as he should have for the degree that he shaped up that whole top 40 philosophy and the mechanics of it. But I think that he got caught up in too much with the numbers and machines and has forgotten the human element of what he's doing. According to what he emphasized in his recent *Record World* interviews."

When it comes to numbers, Donahue feels that ratings can't be taken literally except over

Epic Re-Hires Stevens

■ NEW YORK — Rick Stevens has been appointed to the position of Associate Product Manager for Epic Records and the Columbia Customs labels.

After serving as part of Epic's College Rep. Department, Stevens left the company and formed Magic City Productions. At that time, he also formed Concert Media, an advertising firm.

a long period of time. "Over a period of time they do show you a pattern, but of course one book isn't going to mean anything. Besides, you'll know if a station is making it or not. There are a lot of stations today that are propped up on their images. They were once great stations that people wanted to listen to, but no longer. Now they're selling yesterday."

Rather than going for commercial-free hours or days, KSAN has always just limited their commercial load to no more than 8 an hour. Recently Donahue and his staff have been getting more control over the spots themselves, getting the opportunity to produce them at the station. "Too many commercials are a negative, but at the same time I think that it's a legitimate way of transferring information. The society we live in is built on selling something to each other to some degree. It's the basis of our economy, and if those people don't have an outlet for what they have for sale, then we have a problem in the society. But a commercial should be designed to sell the product to a particular audience. Very often an agency will send the same spot to the top 40 station, the MOR station, the so-called underground, the r&b station and the good music station. Very rarely can one commercial apply to all these audiences, so we have to educate them how to sell their products."

Tom Donahue has definitely declined being designated as the forerunner of any specific type of radio station. "Lord no, the best that it can get you as I see it, is being asked to do whiskey ads. I've always felt that there was a lot of dumbness in radio, and a tendency to be very imitative and to consider programming as against the other guy instead of for the audience. We all have to compromise some, everybody deals a little. Anyone who lives in our society today is making compromises, but what we're trying to do here is just cut down on the number of them."

CMA Lists On PSE

■ NEW YORK — Creative Management Associates, Inc. announced that its common shares will be listed on the Pacific Coast Stock Exchange effective Nov. 1, 1972, in addition to its present listing on the American Stock Exchange.

CLUB REVIEW

Raitt, Siebel Score At Max's

■ NEW YORK—Warner Bros. recording artist Bonnie Raitt and Elektra's Paul Siebel shared a week long, sold out appearance at Max's Kansas City. Bonnie Raitt, whose superb new album "Give It Up," has just recently been released, is the rare kind of singer-songwriter who is as good at interpreting other peoples songs as she is when singing her own outstanding compositions. Accompanying Bonnie as she alternated from acoustic guitar to dobro were Bill Dicey on harp and the especially skillful Freebo on bass.

A most versatile performer, Bonnie is equally adept at singing the blues, folk songs, love songs, any kind of songs, although from her personal selection of in person performed material it seems clear that this lady perhaps most of all enjoys singing the blues. Of her own material, Bonnie was particularly moving when ardently singing "Nothing Seems To Matter," a really beautiful love song. In a similar mood was her rendering of Eric Kaz's poignant "Love Has No Pride," and a stirring delivery of an old standard, "Since I Fell For You." Getting up to the blues, Bonnie Raitt had terrific impact with a number as recent as Stevie Winwood's "Can't Find My Way Home," and such older blues songs as Sippie Wallace's "Woman Be Wise and Don't Advertise Your Man,"

Meadow Signed



Paramount Records recently announced the signing of Meadow, a group managed by Gil Enterprises. Shown with Gil Prexy, George Pincus (front, left) is Chuck Gregory, Vice-President of A&R for Paramount. Grouped in the background (L. to R.): Producer/Arranger, Lou Hemsey, and Meadow; Chris Van Cleave, Laura Branigan, Walker Daniels and Stephen Tree. Their first single, set for immediate release is "Here I Am" b/w "Something Borrowed, Something Blues."

SUBSCRIBE
TO
RECORD WORLD

Taj Mahal's "She Took The K.T. And Left Me A Mule To Ride," and "Rolling and Tumbling." Aside from being such a marvelous performer, Bonnie possesses a fresh and welcome unassuming stage presence. She speaks to her audience and lets us in on her mood. This remarkably talented young lady was a pleasure to be with.

Paul Siebel is a singer-songwriter very much in the folk tradition, and his two albums on Elektra Records are uniquely consistent examples of a superb singer and writer of words and music. In person, Paul was at his powerful best when singing "Jack Knife Gypsy," a masterpiece of a song self-proclaimed as "being about getting ripped off." Siebel can write a song as insidious as "Jasper The Miner" and another just as lovely, such as "Louise," both of which he performed.

To be noted is the fact that Plainsong, Ian Matthews' new group on Elektra Records, has recorded a haunting version of Siebel's "Louise" on their just released superb debut album. Siebel also scored with a funky delivery of Jimmy Rodger's classic "Bad Woman Blues," as well as other self-penned tunes, such as "Chips Are Down," and the touching "Nashville Again" and "Hillbilly Child." Upstairs at Max's club manager Sam Hood deserves special credit for having brought some of the finest music artists to his club, and a combination of two such gifted performers as Raitt and Siebel is indeed a sound for sore ears! **Robert Feiden**

Bulldog Opens For Sly

■ LOS ANGELES — Decca's Bulldog have been set to appear in two special Thanksgiving holiday concerts at Madison Square Garden in New York, together with Sly & The Family Stone. The concerts will be held November 23rd and 24th.

Now Alice!



The always outrageous Alice Cooper is shown at Hofstra University, Long Island, recently where ABC-TV taped the network's forthcoming "In Concert" specials on which Don Kirshner, is executive producer.

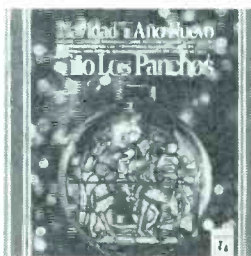


LATIN AMERICAN ALBUM PICKS

NAVIDAD Y AÑO NUEVO

TRIO LOS PANCHOS—
Caytronics CYS 1338

Repertorio de Navidad interpretado por los vendedores de siempre. Los Panchos ofrecen aquí entre otros "Noches de Paz," "Pobre Navidad," "Pa' Todo el Año," "Las Mañanitas," "Muriendo El Año" y "En Nombre de Dios."



■ Christmas repertoire by Los Panchos. It means sales! "Hable con Dios," "Noche de Paz," "Pobres Huerfanitos," "El Noveno Mandamiento" and "Pobre Navidad."

TRAIGO MI SALSA . . . PA' TU LECHON

JOHNNY VENTURA U SU COMBO—
Mate 005

Salsa Navideña con el ritmo y la alegría de Johnny Ventura y su Combo. "Salsa Pa' tu Lechón," "Añoranzas Navideñas," "Noche Buena Otra vez," "Cantares de Navidad" y "Año Nuevo."

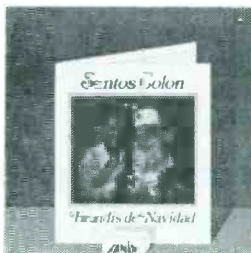


■ Christmas Latin soul package that will sell on the holidays. "Cantares de Navidad," "Llegó la Navidad," "Consejos de Navidad," others.

BRINDIS DE NAVIDAD

SANTOS COLON—Fania SLP 00434

Bella grabación con temas navideños en la voz de Santos Colon y con arreglos de Calandrelí. "Navidad de Neive," "Triste Navidad," "Navidad sin Tí," "Vals de Navidad" y "Noche de Paz."



■ Christmas package by Santos Colon with arrangements by Calandrelí. Full orchestra! "Noche Buena," "Gracias a Dios," "Ocurrió en Navidad," "Navidad Blanca," "Navidad sin Tí" and "Canción para Meditar."

(Continued on page 40)

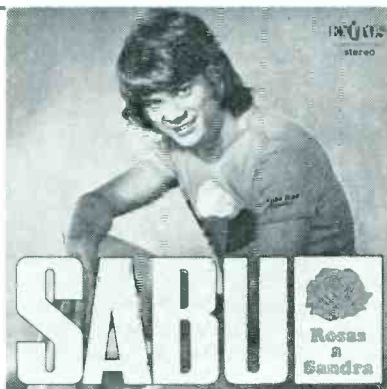
EXCLUSIVOS

"ROSAS A SANDRA"

SABU
ES-1108

DUAL DIMENSIONAL SOUND

Skyline Dist.: 636 10th Avenue, New York, N.Y. 10036 (212) 541-4834
R & J Dist.: 108 Sherman Ave., New York, N.Y. 10034 (212) 942-8185
Allied Wholesale: Calle Cerra #610, Santurce, P.R. 00927 (809) 788-1912



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



■ La más grande redada a empresas piratas de la cual tengo conocimiento, fué efectuada a las empresas Melody Recordings, Inc., American Cartridge Recordings and National Cinematape Inc. y Audiotape Inc., todas radicadas en el Estado de New Jersey. En un movimiento dirigido por la firma de abogados Abeles & Clark, en representación de The Harry Fox Agency y la Recording Industry Association of America (RIAA), el Juez Frederick Lacey de Newark, armó a los alguaciles federales con la documentación legal necesaria para proceder al embargo de las operaciones de estas empresas, que en su totalidad sobrepasó los 5 millones de dólares. La cantidad de material pirateado en existencia en estas empresas era para quitarle la respiración a cualquiera. Así se va adelantando en este problema de las cintas pirateadas y por menos, por el momento, podemos volver a dormir tranquilos.

Recibió **La Lupe** su "Album de Oro", por ventas superiores a un millón de dólares de ventas, de manos de **Joe Cain**, Director de Tico y Alegre. **Paquito Navarro**, de WHOM Radio de Nueva York, también estuvo presente en la entrega realizada a **La Lupe** en el famoso "Cheetah" de la Ciudad de los Rascacielos . . . Va aumentando su poder de ventas el nuevo cantante **Kristian**, a través de su larga duración titulado "Grande, Grande, Grande" que Mónica Records acaba de poner a la venta. **Kristian** va situando como éxitos sus interpretaciones de "Te Amo Tanto Tanto" y "Vaya con Dios" en una producción de **Augusto Monsalve** . . . Seeco lanza esta semana el "álbum" titulado "Festejando la Navidad" interpretado por **Celia Cruz** y "Felicitaciones a la Banda Alla," otro "álbum" interpretado por



La Lupe

varios cantantes entre los que se cuentan **Joe Valle**, **Daniel Santos**, **Vicentico Valdés**, **Bobby Capó** y otros. Con ello demuestra Seeco que está "vivita y coleando" . . . Logra el sello Rico un primer lugar en los Hit Parades de Puerto Rico by moviendose a Nueva York con "Mi Propio Yo" interpretado por **Chaparro** y sus Estrellas. Con ello Rico se coloca en la misma postura de su sello filial, Neliz Records, que de cada "álbum" que lanza de su estrella **José Miguel Class**, logra ventas fantásticas. Bueno, ¡felicidades a Rico por tan importantes ventas con Chaparro! . . . **Raúl Martí** de México ha logrado gran impacto a través de su excelente labor en el Festival OTI de México. A más de obtener plena exposición radial, el gran público ha comenzado a situarle



Chaparro

como ganador. Veremos qué hace Capitol internacionalmente con este nuevo triunfador . . . Lanza International esta semana el nuevo larga duración del siempre vendedor **Roberto Yanés**, que ha triunfado en sus actuaciones en el Alameda Room de Nueva York. El título del "elepé" es "Cuando Dices Amor." Roberto seguirá, presentandose en Puerto Rico, Miami, Chicago y otras ciudades norteamericanas . . . **Junior González** es el nuevo cantante de **Larry Harlow**. **Ismael Miranda**, su anterior vocalista reguirá grabando para Fania Records con su propio conjunto.



Kristian

(Continued on page 39)

LATIN AMERICAN HIT PARADE

NOVEMBER 18, 1972

New York Latin Soul

By Joe Gaines—WEVD

1. PIRANA
E COLON—Fania
2. JULIA
AN COMBO—EGC
3. AMOR Y PAZ
ELECTA—Borinquen
4. SPANISH POPCORN
PACIFIC—Fania
5. PENSANDO EN TI
LOS SATELITES—Discolando
6. QUE VIDA ES LA VIDA
TONY BARON—Rico
7. AYE QUE FRIO
—Tico
8. PALLADIUM DAYS
TITO PUENTE—Tico
9. ZORBA
PRIMITIVO SANTOS—Solo
10. FREE AGAIN
LA LUPE—Tico
11. UP ON THE ROOF
PAUL DANAN—Fania
12. QUITATE TU
—STARS—Fania
13. YA NI TE ACUERDAS
BOBBY COLIZ—Vaya
14. COCINANDO
RAY BARRETTO—Fania
15. DIME PORQUE
ISMAEL RIVERA—Tico

Record World In Spain

By MARIANO MENDEZ VIGO

■ Muy buena música amigos: Resulta curioso que dos componentes de los máximos conjuntos rivales en los últimos años 60, se hallan unido para colaborar en un tema, **Mother America**. Se trata de una buena canción escrita por el batera de los **Brincos**, **Fernando Arbex**, e interpretada por el cantante de los **Bravos**, **Mike Kennedy**. Un buen tema que aparecerá al mismo tiempo en USA y en España, seleccionado del lp que llevará—por título genérico "Made in USA" . . . **Rudy Hernandez**, la guapisima cantante venezolana, ha hecho su presentación en el mundo discográfico español con dos temas superconocidos: "Fui" y "Boneli bonela" . . . **Julian Granados** ha sido elegido recientemente para representar a España en el "Festival Mundial de la Canción de Tokio," que tendrá lugar en aquella capital los días 17, 18 y 19 del próximo Noviembre. De las mil canciones presentadas al Comité de la Yamaha, solo fueron seleccionadas treinta y seis y entre ellas el "Sunday Morning" de **Julian Granados**.

Rocio Jurado se marchó por dos semanas a Venezuela, para actuar en televisión y hacer varias galas. Lleva un vestuario fabuloso, treinta y tantos trajes, en sus colores favoritos: rosa, turquesa y negro, y un futuro atareado: actuaciones en
(Continued on page 40)

NOVEMBER 18, 1972

Nueva York (Musica Popular)

By Emilio García

1. TE DIGO AHORITA
JOHNNY VENTURA—Mate
2. PENSANDO EN TI
LOS SATELITES—Discolando
3. EL AUSENTE
JOSE MIGUEL CLASS—Neliz
4. OLVIDATE NUNCA
HILDA MURILLO—Remo
5. VIEJO CON VIEJA
LOS ARMONICOS—OB
6. SINA JUANICA
RAFAEL SOLANO—Kubaney
7. DIME PORQUE
ISMAEL RIVERA—Tico
8. JUGUETE
JOSE "CHEO" FELICIANO—Vaya
9. ALGO DE MI
CAMILO SESTO—Pronto
10. FALSEDAD
LISSETTE—Borinquen

El Artista De La Semana



Raul Marti

By VILO ARIAS SILVA

■ MEXICO—Raul Martí surgió como una figura del canto en el reciente Festival de Canciones, y se ubica decididamente entre los preferidos, de una corriente renovadora de jóvenes interpretes, que se ha iniciado en la República Mexicana.

Su primera producción, es nada menos un bien logrado L.P. que contiene los tres temas que lo dieron a conocer, "Que Frias Noches," "Con Amor," y "Una Rosa en la esquina" (versión muy escuchada en todas las radios del País), y otras de indiscutible calidad como "Noche de Ronda."

La formación musical de **Raúl Martí**, se inició desde muy corta edad, en su tierra natal Durango; en donde su pasatiempo predilecto constituía en refugiarse en su pequeña alcoba, al lado de su inseparable amiga la guitarra, la cual aprendió a tocar a los 8 años de edad.

Su pasión por la música, lo llevó a formar su propio conjunto musical, en el cual tocaba el requinto. Pero su destino le tenía señalado un lugar en el canto, y más adelante, integró otro grupo musical, como vocalista.

Como todo adolescente, que
(Continued on page 43)

NOVEMBER 18, 1972

Argentina

By Luis Pedro Toni

1. TE QUIERO, NOS QUEREMOS
JUAN MARCELO—RCA
2. PORQUE TE QUIERO TANTO
LAUREANO BRIZUELA—CBS
3. AMAR AMANDO
GINAMARIA HIDALGO—Microfón
4. ME JUEGO ENTERO POR TU AMOR
SANDRO—CBS
5. POCHOLO
JOHN BITTER—RCA
6. ALONE AGAIN
GILBERT O'SULLIVAN—EMI
7. LAS VEGAS
TONY CHRISTIE—RCA
8. AMOR JUVENIL
DANNY OSMOND—Philips
9. FALSEDAD
LISSETTE—Discjockey
10. DE MI MADRE
JORGE CAFRUNE—CBS

NOVEMBER 18, 1972

Puerto Rico

By WUNO (Alfred D. Herger)

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

NUESTRO RINCON

(Continued from page 38)

Grabaron en Puerto Rico Las Imperiales, cuarteto vocal femenino que será puesto dentro de poco a promoción y venta. Las obras son de sabor navideño . . . Firmaron **Las Montiel** contrato de exclusividad con Discos Gas de México . . . Extracto de carta recibida de Compañía Colombiana de Discos, S.A. y firmada por **Humberto Moreno** lo siguiente: "Agradezco su importante comentario sobre la producción del disco del cantante colombiano **Christopher**, representante de nuestro país al próximo Festival Iberoamericano de la Canción oti. Sobre la caratula, tiene Ud. toda la razón, y con anterioridad estábamos trabapando en su corrección, por lo tanto le envío la nueva que espero le agrade" . . . Muy buena portada para esta gran producción que espero obtenga éxitos interesantes. Entre tantos que se molestan ante mis críticas, generalmente constructivas, la postura de Codiscos y de **Humberto Moreno** es de altura y habla muy loablemente de ellos.

Fruko y sus **Tesos**, producción de salsa colombiana, es ya éxito en varias áreas, incluyendo Colombia. Es una grabación Fuentes . . . Siempre es agradable recibir correspondencia del buen amigo **Polidoro García**, de "El Virrey" de Perú, sobre todo al anunciarme su próximo lanzamiento del "álbum" de **Los Violines de Lima**, "India Bella" . . . **Daniel Gutiérrez** ha sido nombrado Gerente Internacional de Prensa y Difusión de Caytronics Corp. Daniel, conocedor amigo de lo bueno y perro de presa del gran talento, es un enérgico ejecutivo que merece todo nuestro apoyo. Mientras tanto, **Camilo Sesto** con su "Algo de Mí" va adquiriendo caracteres de éxito impresionante en la etiqueta Pronto, también de la gerencia de Caytronics. Camilo es producción de Ariola de España, que está rando amplias demostraciones de gran agresividad en España y fuera de ella . . . Y ahora . . . ¡Hasta la próxima! . . . Ah! . . . Fué impresionante el éxito del recital que **Sandro** ofreciera el pasado 12 de Octubre en el Luna Park. El espec-
(Continued on page 40)

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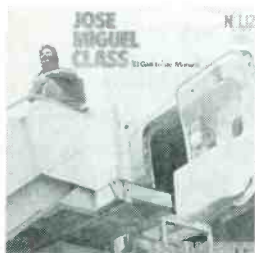
(Continued from page 38)

EL AUSENTE

JOSE MIGUEL CLASS (*El Gallito de Manati*)—Neliz NLP 2636

Vuelve el Gallito, acompañado por el Mariachi Jalisco con arreglos de Rafael Santana. "El Ausente," "Esa Gallina," "El Rosario que me Distes," "Sacate esa Espina" y "El Golpe Traidor." Ventas fuertes en Nueva York y Puerto Rico.

■ José Miguel Class again and now with Mariachi Jalisco with arrangements by Rafael Santana. "Quien Quiere un Corazón," "Lo que Tú me Nagaste," "Pronto Me Voy de tu Lado" and "De Escondidas." Strong sales in Puerto Rico and New York.



Marti

(Continued from page 39)

aspira con grandes triunfos en una profesión, su sueño fué siempre ingresar en una grabadora de prestigio; y su incorporación a Capitol, cristalizó esas ambiciones. Pero las cualidades que ha mostrado, lo han impulsado rápidamente a ocupar el lugar que ostenta, ubicarse como uno de los favoritos de esta renovación de interpretaciones.

El difícil camino, recién se inicia para **Raúl Martí** el intérprete que nació en un Festival. Su prueba de suficiencia, ya la logró con resultados netamente positivos, y su imagen se proyecta hacia una fama no muy lejana.

Spain

(Continued from page 39)

Buenos Aires, y en Enero, en Madrid, para dar un nuevo giro a su carrera artística, interpretando una obra dramática . . . Tras recibir el apreciado galardón de un disco de oro por su canción "Un canto a Galicia," en Holanda, ha salido nuevamente **Julio Iglesias** para Latino-America con tres meses de contrato . . . Se espera con ansiedad la actuación que el día 5 de Noviembre ofrecerá en Televisión Española la gran estrella italiana **Ornella Vanoni**.

Quando hacemos una lista de los nombres más internacionales que tiene el mundo del espectáculo español no podemos dejar cubrir más del 50% con personalidades que proceden del flamenco o de la canción española. Esto es lógico porque nuestro folklore, es lo más exportable que tenemos musicalmente. Pero en los últimos tiempos y cubriendo todas las facetas del espectáculo, **La Polaca** es uno de los nombres a escribir con mayúsculas. Después de obtener el premio cinematográfico a la mejor intérprete en el "Festival del Cine Latino de New York"; sus éxitos en el teatro y la televisión han sido continuos y ahora, nos satisface informar su ingreso en nuestra discografía, inter-

(Continued on page 43)

NUESTRO RINCON

(Continued from page 39)

táculo, no obstante haber sido televisado en directo por el Canal 13 de TV en Buenos Aires, se vió coronado con la presencia de una euforizada multitud calculada en más de 20,000 personas. Según la prensa autorizada y especializada "Nunca se vió nada igual en el Luna Park." . . . TR Records lanzó esta semana "El Dinámico **Julio Angel**" en Latin Rock, una gran producción con excelente presentación.

The biggest pirate raid yet took place several days ago in New Jersey, when representatives from the Recording Industry Association of America, Abeles & Clark, law firm that represents The Harry Fox Agency, which also represents most music publishers, armed with writs of seizure issued by U.S. District Court Judge Frederick Lacey in Newark, and Federal Marshalls, raided the following operations: Melody Recordings Inc., American Cartridge Recordings, National Cinematape and Audiotape Inc., seizing more than \$5 millions in pirated tapes and equipment. 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. Melody was known to be the one firm pirating Latin productions in great quantities and from all available Latin catalogues.

La Lupe received a "Gold Album" representing one million dollars in sales, from **Joe Cain**, Director of Tico-Alegre Records. **Paquito Navarro**, top Latin disc jockey in New York was also present at the "Cheetah" that night . . . **Kristian** is starting to move nicely his album "Grande Grande Grande" which Monica released several weeks ago. "Vaya Con Dios" and "Te Amo Tanto Tanto" are the winners . . . Seeco is releasing for the festivities two new albums. "Festejando la Navidad" by **Celia Cruz** and "Felicitaciones a la Banda Alla" by several singers, such as **Vicentico Valdés, Bobby Capó, Daniel Santos** and **Joe Valle** . . . Rico Records is smashing in Puerto Rico with "Mi Propio Yo" by **Chaparro** and his Stars and is starting to move nicely in New York. It is the first time in which a Rico production is showed in most of the Hit Parades in Puerto Rico, where his affiliated label Neliz is always shown, via his singing star **José Miguel Class** . . . **Raul Marti** is being strongly promoted in Mexico. Raul was a winner at the Festival OTI that took place several weeks ago in the city. Let's see how Capitol treats this artist internationally. He deserves the best! . . . International is releasing this week "Cuando Dices Amor" a new album by the great seller **Roberto Yanés**, who was a success at the Alameda Room in Manhattan and who will perform very shortly in Puerto Rico, Miami, Chicago and other American cities . . . **Junior Gonzalez** is the new voice of **Larry Harlow**. His previous singer **Ismael Miranda** will stay as a Fania exclusive artist but recording with his own group.

Las Imperiales, a new quartet from Puerto Rico will be shortly promoted thru an album containing Christmas repertoire . . . Compañía Colombiana de Discos is releasing the album by **Christopher** with a new cover. **Humberto Moreno** from the firm wrote us a letter, acknowledging our point of view and criticism regarding their previous one, mentioned several weeks ago in one of my columns. Well, Humberto, that speaks very highly about you and your company. When others get real mad at me when criticized, you accept it and do your best to remedy the cause of criticism. Hope everybody would act the same way!

Fruko y sus **Tesos**, Colombian Latin soul, is selling big in Central America, Colombia and moving to other areas. That's good! . . . **Polidoro García** from El Virrey, Peru is announcing us their new release "India Bella" an album by **Los Violines de Lima** . . . **Daniel Gutierrez** was named "International Manager of Press and Public Relations" for Caytronics Corp. . . . **Camilo Sesto** is smashing all over with "Algo de Mí." Pronto, a label also owned by Caytronics is achieving great sales in Puerto Rico with this singer, who has also been promoted in Miami and New York . . . **Sandro's** recital at Luna Park in Buenos Aires, was a great impact. Although the recital was televised by Channel 13 in Argentina, more than 20,000 were present at the Luna Park . . . TR Records released this week "The Dynamic **Julio Angel**" in Latin Rock. Great cover and ditto production!

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ENGLAND

By **RON McCREIGHT**

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

SINGLE

COME SOFTLY—New Seekers
Publisher: E. H. Morris—Polydor

SLEEPER

SING DON'T SPEAK—Blackfoot Sue
Publisher: Beano Music—Jam

ALBUM

LIFEBOAT—Sutherland Brothers—Island

RON McCREIGHT

■ **LONDON**—A reported three and a half million pounds has been paid by EMI for the Francis, Day and Hunter publishing group. In addition to F. D. & H., Robbins Music and Feldman's Music are included in the group put up for sale by MGM earlier this year. EMI already own the KPM publishing concern but all the newly acquired companies will continue to operate independently, with EMI group director, **Len Wood**, controlling as Chairman of the F. D. & H. board. Meanwhile, Robbins' **Alan Holmes** has announced the formation of a new subsidiary company, **Sammy Music**, to handle material by new group, **Sammy**, recently signed for recording by Philips. On the other hand, KPM's **Jimmy Phillips** announced the acquisition of **Lady Casey Music** which includes all material composed by **David Clayton-Thomas**.

Good week for "teeny boppers" with the **Osmonds** and **Jackson Five** coming in for promotional visits. Memorable scenes at Heathrow Airport with both acts arriving within minutes of each other and at the Churchill Hotel where they are all staying. Press, Radio and T.V. execs. were delayed in departing from EMI's welcoming party for the Five due to the physical enthusiasm outside the Inn On The Park. Similar scenes at Broadcasting House after the Osmonds' guest appearance on Radio One's **Jimmy Young** show.

Former Polydor promotion manager, **Adrian Rudge**, has been appointed General Manager of Intersong Limited as from January 1st when **Dave Carey** departs. **Paul Rodriguez** continues as Professional Manager.

EMI's "Harvestmobile" Road Show was launched with a mammoth bonfire night (5) concert at the east-end of London avenue, The Sundown. Acts on the tour will appear on EMI's contemporary label, **Harvest** and include **Barclay James Harvest**, **Roy Wood's Wizzard**, **ELO**, **East of Eden**, and the **Edgar Broughton Band**. Also 'breaking the ice' this week were **Mervyn Conn**, with his new Nashville International label, distributed by Pye, releasing new British acts and all Mega product here, and MCA's new harmony group **Blackwater Junction**. MCA's **Derek Everett** and **David Howells** hosted a fine presentation party at the Commonwealth Institute, Kensington and the group displayed their talents to the audience with great effect. **Blackwater Junction** have been formed by former **Brotherhood Of Man** singer, **John Goodison** and although the single, "Catch Me" is strictly MOR the band have established a refreshing contemporary sound through their vocal and instrumental arrangements. Yet another successful MCA capture are soon to see the light of day!

Colin Blunstone has been busily promoting his superb, smash, Epic single, "I Don't Believe In Miracles." Blunstone made his debut with a new band at London's Marquee Club before under-

(Continued on page 42)

GERMANY

By **PAUL SIEGEL**

SINGLE IMPORT TIP OF THE WEEK

WALK ON WATER—Neil Diamond—Phonogram (UNI)

SINGLE EXPORT TIP OF THE WEEK

IN THE NIGHT—Peter Rubin—BASF

TELEVISION RECORD TIP FOR:

(ZDF NETWORK HIT-PARADE)



BLAU BLUHT DER ENZIAN—Heino—Columbia

ALBUMS OF THE WEEK

(POP)—**BIG HITS FROM ISRAEL**—The Amranim—Ariola/Musicor

(CLASSICAL)—**MAHLER**—Symphonies 5 & 6—Chicago Symphony Orch.—Decca



Paul Siegel

■ **BERLIN**—CBS P.R. man, **Klaus Wunderlich** has invited the entire trade to an **Ivan Rebroff** party in Berlin loaded with Vodka and Russian eateries, as their CBS star starts his concert tour, plus a TV show which will include my buddy **Al Martino** . . . **Lorenzen & Pratt** are a very active and successful team for Record Artists Management and artist bookings, their telephone in Hamburg is 225566 . . . Chappell Publishers have loads of great music which should be programmed more often on Radio and TV, and I hear their latest big one will be follow-up of "Godfather" called "Godmother" . . . TV producer **Truck-Branss** and TV production pro, **Wolfgang Rademann** deserve a special award for the new TV show starred by that great recording artist, **Anneliese Rothenberger** filled with magical camera shots plus a slew of great artists such as **Mireille Mathieu**, **Johannes Heesters** plus a very, very exciting Japanese Concert Pianist **Hiroko Nahamura** etc., etc.—Wonder who the BASF P.R. man was in the USA, who dreamed up that exciting BASF upside down ad which created a positive dj reaction, especially with yours truly, and **Hans-Jochen Verseemann**, and I predict many charts hits in 1973 BASF/USA . . . The prolific German Trade Magazine "Schallplatte" Music-Verlag **Sybill Ptach** has a very easy readable type loaded with trade news and photos especially their **Hildegard Knef** mosaic photos . . . Well, well it's happened, Germany's top trade magazines, **Automatenmarkt** based in Braunschweig, Germany, and **Musikmarkt** based in Munich have both as #1 on the national singles charts, "Pop-corn" with Musicor's **Hot Butter** just like I predicted months ago . . . Here's wishing the USA BASF Record Co. group very good luck in releasing Europe's **Freddy Beck** hit recording called, "Say It Stronger" b/w "We Believe in Tomorrow" and may the good luck cash register ring on many BASF sales headed by **Juergen Böker**, **Herb Held** and **Woody Howard**. In fact this record could be a big Christmas sales product . . . Sounds like **Saul Zaentz** and **Brank Zivanovic** have a sales hit record again with "Molina" by the **Creedence Clearwater Revival** released on Bellaphon here . . . CBS pocketing the coin taken in by their artist, **Danyel Gerard** vocalizing "Meine Stadt" (My Town), congrats to **Rudy Wolpert** CBS prexy based in Frankfurt . . . Ariola zooming up the charts again with **T. Rex** and thanks to the power-house press and distributional setup headed by **Friedrich Schmidt** and his lovely "gal Friday" **Sigrid Mitschke** . . . Electrola's director **Wilfried Jung** on a lightning trip from Electrola headquarters in Cologne to EMI in London . . . **Pepe Naumann**—talented arranger-composer is doing a magnificent job on **Reinhard Mey's**

(Continued on page 43)

INTERNATIONAL HIT PARADE

NOVEMBER 18, 1972

ENGLAND'S TOP 10

1. **CLAIR**
GILBERT O'SULLIVAN—MAM
2. **MOULDY OLD DOUGH**
LIEUTENANT PIGEON—Decca
3. **DONNA**
10 C.C.—UK
4. **ELECTED**
AL'CE COOPER—Warner Brothers
5. **LOOP DI LOVE**
SHAG—UK
6. **MY DING-A-LING**
CHUCK BERRY—Chess
7. **IN A BROKEN DREAM**
PYTHON LEE JACKSON—Young Blood
8. **LEADER OF THE PACK**
SHANGRI-LAS—Kama Sutra
9. **GOODBYE TO LOVE**
CARPENTERS—A&M
10. **HALLELUJAH FREEDOM**
JUNIOR CAMPBELL—Deram

NOVEMBER 18, 1972

GERMANY'S TOP 10

1. **POPCORN**
HOT BUTTER—Ariola
2. **WIG-WAM BAM**
THE SWEET—RCA
3. **ICH HAB' DIE LIEBE GESEH'N**
VICKY FANDROS—Philips
4. **EINE NEUE LIEBE IST WIE EIN NEUES LEBEN**
JUDITH MARCUS—Telefunken
5. **BOTTOMS UP**
MIDDLE OF THE ROAD—RCA
6. **BLAU BLUHT DER ENZIAN**
HEINO—Columbia
7. **HELLD-A**
M. JUTH & McNEAL—Philips
8. **HANS IM GLUCK**
M. JUTH & McNEAL—Philips
9. **CHILDREN OF THE REVOLUTION**
T. REX—Ariola
10. **IF YOU COULD READ MY MIND**
SPOTNICKS—Polydor

Through the Courtesy of:
AUTOMATENMARKT & MUSIKMARKT
(Compiled by: PAUL SIEGEL)
(European Editor Record World)

NOVEMBER 18, 1972

ITALY'S TOP 10

1. **IL PADRINO**
SANTO & JOHNNY—P.A./RICORDI
2. **VIAGGIO DI UN POETA**
D'K D'K—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.

Australian Opening



Phil Rose, Executive Vice President of WEA International, ventured to Sydney last week to officiate at the opening of WEA's own sales and distribution operation throughout Australia. Shown with Rose, center, are Paul Turner, Managing Director, left, and his Administrative Director, Ray Mortimer, right.

CANADA

By LARRY LeBLANC



Larry LeBlanc

■ **TORONTO** — The Edmonton Symphony Orchestra will present two concerts featuring Canadian artists. The first December 13 will feature **Spring** and **Tom Northcott** performing their pieces "Song Cycle" and "And God Created Women." **Bob Buckley** of **Spring** is responsible for the orchestrations. **Brent Titcombe** and **Bob Carpenter** will be the featured artists on the January 19 show. On both occasions the orchestra will be conducted by **Tommy Banks**. . . **Robert E. Lee** and **The Brigade** will entertain at the United Appeal's final Achievement luncheon, Wednesday, Nov. 15. . . **Stampeders** awarded the Edison Award in Holland for their album "The Stampeders." The presentation will take place in February. Group has picked up good press in its tour of Europe and plan another tour in 1973. Also coming up a tour of Japan in April. . . **United Artists Records** completed the recording of its first totally Canadian album, "Aerogramme" by **Karl Erikson** and celebrated with an informal dinner party at Sam The Chinese Man's in Toronto. . . **Crowbar** has added a Three-piece horn section to their permanent line-up. New members are **Pierre Rochon** (trumpet), **Nick McGowan** (saxes) and **Henry Soltys** (trombone). **Crowbar** left for TV and live dates beginning on Nov. 10 in England. . . After **Prime Minister Pierre Trudeau's** quotations from *Desiderata* on national TV this week, WEA is reseriving both the album and the single. . . The **Wackers** album "Shredder" recorded at **Andre Perry Studios** in Montreal released this week by WEA. . . **Jesse Winchester** into the University of Waterloo for a date. . . **Polydor** busing press and radio people to Hamilton on Nov. 10 to see **Isaac Hayes**. . . **Encore Productions** presents **Arlo Guthrie** at the O'Keefe Centre Nov. 16 and **Uriah Heep** at Massey Hall Nov. 28. . . **Thundermug** into Manta Sound Nov. 14, 15, 16 to record their new album to be entitled "Orbit." The group's single "Africa" has been released on **Big Tree Records** in the U.S. as well as in Europe on the **EMI** labels. . . **Downchild Blues Band** appeared on **Larry Green's Music City** on City TV Toronto Nov. 5. . . **Atkinson, Danko and Ford** with **Brockie and Hilton** on **Columbia** debut at the **Nickelodeon Room** Toronto Nov. 6. . . **Polydor** announced they will distribute all product on the **Potato** label. The first release will be the "Irish Rovers, Live at CBC-TV Vancouver" and will be released in mid-November. The album contains all new material, including two Canadian folk songs especially arranged by leader **Will Millar**. . . **A&M's** **Valdy** winner of the record of the year award in the 1972 **Moffat Communications** Canadian Talent Awards with "Rock and Roll Song". . . **Polydor's** **Frank Mills** recording in both Montreal and Toronto. . . **Bob Roper** formerly with **Crowbar** taking over **Capitol** promotion from **Dave Bergler** who has joined **Capitol** in Vancouver. . . **Stephen**

Penny Farthing Signs Int'l Deals

■ **LONDON** — Label President **Larry Page** announced last week the completion of major long-term distribution deals for **Penny Farthing Records** in Japan, Scandinavia, and Holland.

Effective immediately, **Victor Musical Industries, Inc.** of Japan will distribute all **Penny Farthing** product in that country. The first release under this agreement will be the **Daniel Boone** album "Beautiful Sunday." **Page** also announced plans to visit Japan early next year to coincide with the release of the

first album by **The Larry Page Orchestra**.

Polydor Scandinavia will distribute **Penny Farthing Records** in Sweden, Denmark, Finland and Norway. The first release will be "Annabelle" by **Daniel Boone** as a follow up single to "Beautiful Sunday," which recently dominated this area's Top Three listings.

In Holland, **Penny Farthing Records** will be distributed by **Dureco N.V.** The first release under this new agreement will be "Dreams Are Ten A Penny" by **Kincade**.

England

(Continued from page 41)

taking several club dates in the North. Unfortunate that his van caught fire en-route but he still made Manchester to tape **Granada T.V.'s** "Lift Off" pop show and then returned south for a press meeting.

A wealth of potential hit singles just on release in anticipation of the busy Christmas market—**Blackfoot Sue's** follow up on **JAM**, **Audience's** "Raviole" on **Charisma**, **Donny Osmond's** "Why," a new one from **Stone The Crows** and the **New Seekers** all on **Polydor** as well as **Tony Ashton**, former **A. G. & D.** member in a quieter mood on **Purple** and certain number one's from **Slade** (**Polydor**) and **T. Rex** (**EMI**). Watch also for albums from **Plainsong** (**Elektra**) and **Southerland Brothers** (**Island**).

Decca (**UK**) Promotion Manager **Don Wardell** has left the company to head up **Johnathan King's** U.K. Records in New York. **Wardell** will front the U.K. label in the States and Canada with **Fred Ruppert** remaining as Promotion Manager and **Shirley Jones** his assistant in the U.S.

J. Haselton new audio equipment specialist at **RCA's** Toronto Studios. . . **Daffodil Records' A Foot in Coldwater** released a new single titled "(Isn't Love Unkind) In My Life" Nov. 6. . . **Fergus** album titled "The Town of Fergus" to be released this week on **Capitol**. . . **Gary & Dave** concluding recording at Toronto Sound of album set for Feb. release. . . **Gordon Lightfoot** has been able to replace the guitar stolen while on tour. . . **Cliff Edwards** formerly of the **Bells** has released his first single on **Polydor** entitled "Auntie Mom and Uncle Dad". . . **London Records** getting good campus play on the **Nana Mouskouri** **British Concert** set. . . Our condolences to **WEA's** **Tom Williams** on having his tonsils out.

Spain

(Continued from page 40)

pretando temas pop para el sello Philips.

Anne Murray, la canadiense que en 1971 fue distinguida por **Record World** como la mejor nueva voz en USA, nos ha visitado recientemente para demostrar en varios programas de televisión su gran clase y su peculiar estilo... **Cotto Yenny** y **Robie's Song** son us dos últimos discos aparecidos en España y con los que está obteniendo un apreciable éxito de ventas y programaciones... El sello Apple, propiedad de los Beatles, ha pasado desde este mes, a ser distribuido en su totalidad por **EMI-ODEON S.A.** en todo el territorio nacional. Lo mismo ocurre con todas las nuevas producciones de la interprete americana **Melanie** y de su sello **Neighborhood**

Ford vs. Ford

■ **NEW YORK**—Ford Records has appealed a recently unfavorable decision by the U.S. Court of Customs and Patent Appeals to the United States Supreme Court.

The litigation was instituted by the Ford Motor Company in 1964 to block the record company from obtaining a trade mark.

Ford Record's president, Sherman Ford, Jr., said that the Appeals Court decision stated that there would be confusion if the trade mark were granted to the record company.

Contesting this in his appeal, Ford Stated he does not see where "any confusion could possibly exist as the auto manufacturer is not releasing any records and never has on a label bearing the name Ford."

Germany

(Continued from page 41)

successful records... One of the most honest and enterprising P.R. journalists in entire Europe is **Hans-Joachim Cabus**, and when he issues a press release, you can bet your bottom dollar and your mother-in-law thrown in, that you can rely on his word, 'cause this fella's got guts and character, that make this reporters heart beat twice as fast... Hör ZU TV and Radio Magazine has issued a hot lp album produced by Electrola called, "**Michael Jary**" the king of the hit songs and I remember one night in Hamburg I spent at a midnite party of **Michael Jary** and **Zarah Leander** vocalizing while Mike accompanied Zarah on his grand piano, and at 4 o'clock in the wee hours of the morning, they both made roast duck, which we ate for breakfast... **Lady Erni Bilkenroth** of Edition Marbot wrote me a rave letter about my broadcast voice... well honey, invite me for the weekend and I'll lilt you a few lullabies... **Roy Silver** did you get home to L.A. safely?... **Art Talmadge**, how was the Chinese food in Hong Kong?... **Dr. Laci Veder** thank you for your picture post-card enroute with your lovely Barbara, sorry that I had to stay in Berlin... **Peter Horton** due for a smash hit record on Polydor... **Eddie Barclay** in Paris has his French ear to the railroad track of hits after "Popcorn" cash, with **Delta Queen**... Glad to hear that **Esther Ofarim** is back in the biz swingin' with her new Electrola lp album called, "Esther."

... "Canta libre" es una canción compuesta y grabada por **Neil Diamond** que pronto aparecerá en nuestro mercado... La version que recientemente han grabado "Almas Humildes," de éste título, puede darles el espaldarazo definitivo en su carrera...

Karina evoluciona: enorme ha sido la actividad de nuestra intérprete eurovisiva en los últimos tiempos. Cuatro meses de verano de constantes actuaciones en público, además de preparar y grabar un lp bajo el título genérico de "Tiempo al tiempo." Ahora, mientras se toma unas merecidas vacaciones, comienza a sonar "En el amor," un vals de aire "country" que han compuesto para ella **Tony Luz** y **Rafael Trabuchelli** y que puede convertirse en un gran éxito. Y por hoy, nada más. Hasta pronto amigos. Y... ¡chautico!

Turkey Shoot



CBS Records International has moved into Turkey. The company has recently signed a licensing agreement with **Grunberg Ticaret** which will make the CBS-worldwide catalogue available to the Turkish company. Seen here at the contract signing are (from left): **Norman Block**, Director of Business Affairs & Administration for CBS Records International European Operations, **Leon Grunberg**, Chief of **Grunberg Ticaret** and **Peter deRougemont**, Vice President of European Operations for CBS International.

College

(Continued from page 20)

tivity at the station. First, **Phil Proctor** from **Firesign Theater** called the station as part of **Firesign's** promotion for their new Columbia album, "Not Insane." Music Director **Rich Ferdinand** reports that during the half-hour phone conversation, the station's staff was broken up by some of the routines. **WRCU** used the program during election week. Then, **Buzzy Linhart** visited the station, was on the air, and played a number of songs during a one hour program.

WCBN-FM, University of Michigan at Ann Arbor, is running a special, self-produced six hour program on **Miles Davis**. The station's local Columbia rep has supplied them with the **Miles Davis** (25 lps) catalog on Columbia, and copies of all **Davis** albums are in the local record stores. It's another example of college station and record company co-operating.

Czech Bounces



Karel Gott (left), Czechoslovakia's #1 singer, shares a happy party line with veteran music publisher **Ivan Mogull**.

B & E Maranta Tie

■ **WYCOFF**, N.J. — **B & E Trading** and **Sid Goldstein** will handle distribution and pressing of **Maranta Records**. **Clancy Morales**, president of **Maranta Records**, and producer of the albums projects, said that **Goldstein** and **B & E** will handle the first and probably second package of his budget series, a **Latin-Rocks** project, to be started by a Puerto Rican band, **The Challenger's**.

Up Against The Wall, Fred!



Record World Assistant Editor **Fred Goodman** is seen up against the wall with some of popdom's finest. At left, Fred is pictured with Capitol star **Helen Reddy** and her husband/manager **Jeff Wald**. (Wald holds a copy of Helen's latest lp "I Am Woman"). The center photo shows **F. G.** with **Capricorn** group **Wet Willie**. The **Macon-based** contingent's current lp is "Wet Willie II." At right is **Decca** artist **Gayle McCormick**, whose new album "Flesh And Blood" is starting to make noise. With **Gayle** and **Fred** is **Record World** Associate Editor **Mike Sigman**.

Soul Truth

(Continued from page 36)

"Give Me Your Love"—**B. Mason** (Buddah); "Try My Love"—**Jamie Ross** (Cat); "We Did It"—

Syl Johnson (Hi).

CURTIS MOBLEY—**WCSC** (CHARLESTON) Personal Pick:

"What We Came Here For"—**G. Green** (Cotillion);

Requests: "Endlessly"—**Mavis Staples** (Stax);

Sleeper: "Welcome Home"—**Ricky Lewis** (Enjoy);

Additions: "Saying It & Doing It"—**B. Byrd**

(Brownstone); "Make Love To Me"—**The Minx**

(Mercury); "Trouble In My Home"—**Joe Simon**

(Spring); "I Started Loving You Again"—

Bettye Swann (Atlantic).

SAM MOORE—**WGOK** (MOBILE) Personal Pick: "Love"

—**G. Green** (Cotillion); Station Pick: "Voyage"—

Dynamics (Black Gold); Requests: "Me & Mrs. Jones"

—**B. Paul** (P.I.R.); Starting: "Super Cool"—

Lonnie Youngblood (Turbo); #1—"I'll Be Around"—

Spinners (Atlantic); #5—"Guilty"—**Al Green**

(Hi); #8—"Step Into My World"—**Magic Touch**

(Black Falcon); #10—"Girl Don't Let Me Down"—

Trumain (Vigor).

Beaver & Krause: Electronics Is Their Business

■ LOS ANGELES—To Beaver and Krause electronic music was not just a fad. They have just released their third album on WB, "All Good Men," (though it is their fifth album of electronic music.) They got together as a team working on Jac Holzman's "Zodiac" album on Elektra, several years ago, and they then did the Nonesuch Guide for Holzman, which was a standard reference for electronic music. Since then, it's been concept music albums, one for Limelight (Mercury) and three for WB.

Beaver and Krause are a curious combo in the biz: Paul Beaver was on Okinawa during the war (the big one — WWII), and road managed some USO tours. Did Okinawa influence his music? "Sure, I was playing the hibachi during that period."

Decided About Moog

As for Bernie Krause, he'd been a musician who suddenly got taken with the idea of electronic music. "I read about a guy in New York who was making \$5,000 a second on a Moog. Right then, I decided that was for me."

Krause went to Mills College, the only place on the west coast that had a moog (obviously though, there wasn't \$5,000 a second there).

Krause and Beaver got together with the making of Zodiac. "We discussed electronic



Beaver & Krause

music in the pop field and decided there was a vacuum of information. Up to that point all of it was academic and mystery, and we wanted to blow that game." Their first sessions on a Moog, delivered off the floor from an AES show in L.A. was April 17, 1967.

New Sounds

Early on the musicians unions began making noises that they might want to make the Moog and other similar instruments against union rules, but it never came to that. "It was not cheap to use a Moog," Paul says, dispelling the notion that whole orchestras could be done electronically and cheaply. "Actually players of synthesizers are becoming so knowledgeable that they're finding new sounds, rather than imitations of strings and horns. But it was initially a disappointment to producers." Both Beaver and Krause point out that for their sessions they hire string and horn sections.

Beaver and Krause are going to be working live in Pauley Pavilion March 4, and again July 12 in a concert with Arthur Feidler.

John Gibson

More Money?



The recent announcement by BMI of its increased rates to writer affiliates, effective with performances occurring after January 1, 1972, found the BMI award-winning writing team of Holland-Dozier-Holland visiting the music licensing organization's new computer facility. Recently installed in new headquarters at 40 West 57th Street, New York City, the modern system will speed all phases of the BMI operation in service to writers and publishers. Visiting the computer room are (l. to r.) Eddie Holland, BMI president Edward M. Cramer, Lamont Dozier and Brian Holland.

Joe-vial Xmas



Joe Maimone, Capitol's MOR Regional Manager and resident Santa Claus, donned his Christmas outfit a bit early this year and made his yearly trek to New York metropolitan area radio stations with the label's seasonal release. Release includes Capitol's first seven quadrophonic albums and several Christmas albums. Maimone is pictured with NBC-Monitor Music Director Steve White.

Paul Williams Opens Up

■ LOS ANGELES—Paul Williams was 32 years old last week. It's been eight years since he played the boy wonder in "The Loved One," it's been four years since he started writing songs, two years since he got his first hit song ("Out In The Country"), and about eight months since his last album on A&M.

Now, he's got another album ready, "Life Goes On," and he's going out on the road playing live dates. Why? "Well," he drawls trying for a reasonable answer, "I was aware that I had a certain animal magnetism that made me a natural sex symbol. I just saw it happening. It couldn't be denied." He also acknowledged that when he first began songwriting he thought he could be quite content to just plunk out songs. Since that time he's become captivated by the idea of performing.

Williams is a very successful songwriter. One doesn't need a peek at his bank account to tell that. In the past two years lots of his songs have been hits ("It's Only Just Begun" was a Crocker bank advertisement in the west some time before the Carpenters did it.) On top of that, the red Bugati didn't come from a paper route. "I was never caught up in what I like to call the Volkswagen bus syndrome," he says.

Talk Shows

Williams also has turned the interesting trick of making the big talk shows (the Carson show, for one, has had him on six or seven times in the recent months) before he became a big star as a performer. He thinks that kind of exposure will do him a lot of good out on the road. "The exposure is incredible, especially back in the midwest, where a lot of people live for that show."

"I started writing songs because I was bored. I was out of work so much, though I might as well." That exercise in boredom at the late age of 27 has now paid off handsomely. Williams' next album for A&M is the one he expects to break big. He used name musicians, including Russ Kunkel, Lee Sklar, David Spinoza, Craig Doerge, and Mike Utley. It's out now.

John Gibson

Oh Brian!



Visiting Record World recently were Delbert & Glen, a new duo from Texas whose debut album on Clean Records was just released. A single, "I Received A Letter," has also been released. The two-some, whose music is a cross between r&b and c&w, are currently on tour including a stint at Max's. Pictured left to right are: Record World Assistant Editor Fred Goodman; Glen Clark; Delbert McClinton; and Atlantic publicity man Brian Van der Horst. Atlantic distributes Clean Records.

Stars Turn Out



Columbia Records' Los Angeles Irish Brigade hit town recently for Liza Minnelli's opening at the Riviera. Pictured left to right are: Terry McPowell, Columbia Promotion Manager for singles; Frank Mooney, Field Sales Manager; Chuck Fitzthagard, Associate Director National Promotion West Coast; Liza Minnelli, Del O'Costello, Regional Sales Director; Lucille Ball, and Paul Rappaport, Columbia Promotion Manager for albums.

Jobete Fete



Left to Right: Ira Howard (Belwin-Mills General Professional Manager); Robert Gordy (Jobete Vice-President); Rod Bristow (Editor Soul Sounds Magazine); Ted Williams (ASCAP).

London

(Continued from page 3) will expand on this series as well as introduce other composers and musical concepts not previously accepted by the youth/contemporary market.

Dialogue

(Continued from page 14)

got a time when there are no efforts at censorship, you've either reached the millenium in terms of a free society, or else it's a time when you've got a lot of repression going on. There's nobody resigning in protest at Pravda or Investia over the lack of his freedom. I don't think that those people want to say much more than what the papers are saying. And when that happens in American television, then you know that those writers aren't trying to say much. And the same goes for the radio business. I think that if there is some controversy, that's a sign that some people are trying to do some good. By good, I mean giving the artists the freedom they need in a free society. There is always going to be a lag, whether it's 2 years or 20 I don't know, from media to media. Each one of those is going to be confronting efforts at repression, but those efforts are going to come in different years.

RW: Of course there are still those magic words which you can't say on the air.

NJ: It depends on how you want to swear. If you want to swear in middle class, you can do all the swearing you want. But if you want to swear in black, or in young, then you're in trouble.

RW: Also there can be the problem, that if you get too liberal on the air, that you can have a crack-down or budget cuts, such as happened to Public Broadcasting this year.

NJ: Well, you don't do it in 1972 in the United States the same way that you would do it in Germany in 1934, but we should make no mistake about the fact that the motives are precisely the same. The motives of virtually every ruler at any period of history have been to try and consolidate, hold, and exercise power. Most rulers do that with the realization of the importance of the media to political power. The politicians know that, and they want to control the prime-time network shows as well as the early evening news. They do want to involve themselves in the lyrics of songs—as Vice-President Agnew did early on in the Administration, and the FCC followed up with later. That's no accident. That's a deliberate pattern. What we're seeing historically, with the passage of the years and the development of new technology—television after radio—is that the amount of power which is vested in the President, the power to mold public opinion and the power to suppress dissent, has really already jumped the twelve years that we thought remained between this year and 1984.

RW: What about the book you've just written, does that concern itself with this kind of issue?

NJ: "Test Pattern for Living" is about the impact of radio and television on the lives of the American people, and what the individual can do to discover or re-discover his own sense of identity and individuality. It starts with a song—Mason Williams contributed the sheet music to "Godsend" as his "Foreword"—and there are many song lyrics included among the dozens of quotes I use, because I think music is relevant to what's going on today. It deals with all phases of our living, and how the corporate state tends to dominate our lives, and how we can break out of that corporate trap—without giving up everything in the city and going off to live on the farm. It's sort of a practical day to day manual that carries forward the kinds of ideas that were in "Greening of America" or Toffler's "Future Shock," but instead of being a philosophical exegesis, it's just about 150 pages of practical advice.

Janis Schacht To De Nave PR

■ NEW YORK — Connie de Nave announced that Ms. Janis Schacht has joined her New York office as a staff writer.

Ms. Schacht, a freelance writer on rock music and a contributing editor to Circus Magazine, has for the past 18 months been associated with Chappell Music, and prior to that worked with the a&r department of Polydor Records. In her new position with the de Nave office she will handle all press releases.

Withers Cancels Chicago Concert

■ CHICAGO — Bill Withers was forced to cancel his concert at McCormick Place in Chicago over the weekend upon learning his mother had suffered a heart attack in New York. The Sussex Records Star rushed to Manhattan immediately.

The Chicago date will be made up after Withers' return from Europe later this season, or early in 1973.

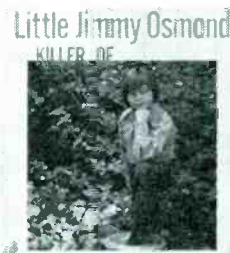


ALBUM PICKS

KILLER JOE

LITTLE JIMMY OSMOND—MGM SE 4855

Little Jimmy Osmond is even younger, and consequently his voice is even higher, than brother Donny. And his first album is a delightfully produced collection of pre-pre-teen sounds. A number of the cuts, especially "Killer Joe," could hit as singles.



LEAD FREE

B. W. STEVENSON—RCA LSP 4794

A new group of countryish B. W. Stevenson songs, plus a fine interpretation of Dave Loggins' "Touch of Pennsylvania." "Gypsies," "Jackson" and "Like What You Do," the latter sounding like a strong single, are among the fine selections.



NOTHIN' LIKE A SUNNY DAY

ROBERT THOMAS VELLINE—

United Artists UAS-5656

Though there's nothing on the cover to indicate it, Robert Thomas Velline is Bobby Vee, one of the more prolific hit-makers of the past fifteen years. And his album is quite a departure from his pop past. Most of the songs were written by Velline, and fine production helps create an effective mood.



SUITE FOR LATE SUMMER

DION—Warner Bros. BS 2642

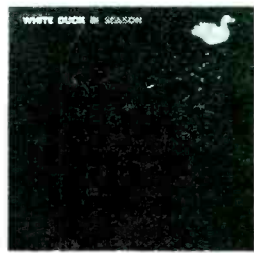
Dion Dimucci, who's been through quite a few changes in his time, seems to have settled in on a nice groove here. The sounds are basically acoustic, soft and pretty, the kind that could catch on with college and FM audiences. "Tennessee Madonna" is particularly appealing.



IN SEASON

WHITE DUCK—Uni 73140 (MCA)

There are many groups trying to recapture the early-to-middle Beatles sound these days, but White Duck is among the most successful. "Carry Love" sounds like something straight out of "Yesterday and Today," while many other tracks have a more original sound. Pretty vocals.



LA FAMILIA

KRACKER—ABC/Dunhill DSX-50134

With their new single, "Because of You (the Sun Don't Set)" showing signs of breaking out, things look bright for this group's debut LP, which is packaged like a cigar box. The music is quite diverse and should please a broad range of musical tastes.



THIS IS MY STORY

SONNY BOY WILLIAMSON—

Chess 2CH50027

Double record package of the music of the great Mississippi bluesman is one of the best in the label's great reissue series. Williamson was a true great, from his harmonica playing to his vocals to his songwriting, and hopefully this collection will give his unique blues sound the public attention it deserves.



Country Music Labels Roar With Expansion

By DAN BECK

■ NASHVILLE — New divisions, changes, expansion and new firms have suddenly surfaced in country music, causing a near sensation. Major labels and independents alike are actively engaged in opening new offices in the Nashville area. **Record World** has compiled a score sheet to keep the industry "up" on the horserace. This information is based solely on major operation changes or expansion.

The expansion trend has developed from realization by music execs of the tremendous success of the many labels who have been established here. Many of the firms are actually re-entering, such as ABC-Dunhill, Metromedia, and Atlantic.

ABC-Dunhill

ABC-Dunhill absent from the country scene for close to three years began operations last week under the direction of Don Gant, formerly with Acuff-Rose. Gant will be assisted by Diane Petty in the publishing wing of the Nashville office. Tom McEntee will head up the promotion department. ABC has signed Lefty Frizzell and Ferlin Husky. Both performers are 20-year veterans of the industry. At this time, the only other definite artist is Billy "Crash" Craddock of Cartwheel. ABC has purchased the entire Cartwheel operation, but the details of the remainder of the roster have not been disclosed. Offices will be located temporarily at 1819 Broadway, Nashville, and the Cartwheel office at 1204 16th Ave. South.

Atlantic

Atlantic's move into country is reportedly to be a slow and steady process, aimed at long

range objectives. Executive Vice President Jerry Wexler announced early in October the appointment of Rick Sanjek as Nashville chief. Since that time, Sanjek has been negotiating with artists and has been forming his staff, although no announcements have been made as of this issue. Supposedly, Sanjek will have offices at 16th and Edgehill in Nashville.

Metromedia Country

Metromedia Country, a division of Metromedia, has also entered the C&W field full force. General Manager Dick Heard plans to have "a small select roster and really work with the product." The artists include Mel Street, Bobby G. Rice, Rex Gosdin and Buddy Floyd. Metromedia Country has charted Street's "Lovin' On Back Streets" in only one month of operation. Heard's staff includes administrative assistant Nickey Matheny and country promotion head Gary Branson. Publishing and other administrative activities will continue to be handled in the New York office. Metromedia Country will distribute through independents. Heard commented that the label will consider leasing masters. The company's Nashville offices are located at 1310 16th Avenue South.

Other Label Action

Chart Records was purchased from Slim Williamson by his son, Cliff, and arranger/Conductor Bill Walker. Cliff Williamson now serves as President of the organization and Walker directs A&R.

Vanguard has recently formed an agreement with the Glaser Brothers of Nashville to produce country product. Vanguard's country acts are
(Continued on page 50)

By RED O'DONNELL



Red O'Donnell

■ NASHVILLE—If you read this column religiously (or sacrilegiously) you know that Johnny Cash is cutting down on personal appearances next year—from approx. 150 to about 75 annually . . . This means that three acts, **Mother Maybelle** and the **Carter Family**, **Carl Perkins** and the **Statler Bros.**, regulars on his show, are going to be free to accept bookings individually or collectively . . . The three, I'm told by Cash's manager **Saul Holiff**, will be appearing with Johnny "from time to time"—but not on a permanent basis. For instance, when Cash takes off in March, 1973 for a three weeks tour of Australia, New Zealand, Japan and Hawaii, only his wife **June Carter** and his **Tennessee Three** band will be aboard. Cash's future plans call for a more concert type approach, which will enable him to come on stage earlier than in the past and do more of his lengthy repertoire. Heretofore Cash has been on stage only about 1½ hours of his 2½-hour show. Come 1973, he'll be performing the entire show—1½ or 2 hours.

The Carters, Statlers and Perkins have been with Cash for eight years.

There seems to be a lotta Cash in this report: **Ray Cash** (74), father of Johnny, is on his first trip out of this country. The genial gentleman is accompanying his youngest son **Tommy Cash** and his **Tomcats** band on their 10-day tour of Germany, Italy and Spain which began the past weekend. Incidentally, Ray is the only daddy of a performer that I know of who has an unlisted phone number. I wanted to call Ray—whom I have always found to be cordial and courteous—and talk with him about the overseas trip, but was told politely and firmly by his daughter **Joanne**: "We cannot give out that number."

Larry Butler, who has been working at House of Cash, performing on Johnny's shows and producing his recording sessions, this week resigns to function as an independent producer.

Butler says he'll continue to direct disk sessions for Johnny and the Carter Family—and use the House of Cash studio for some of his independent productions. Yes, things have been happening the past month at the Cash Compound or Hyannisport South (vote for one) in Hendersonville.

You can keep up with the **Joneses** (like **George**) and I'll keep up with the **Smiths** (like **Sammi**) . . . **Sammi's** going to be in Hollywood next week taping an appearance on ABC-TV's daytime version of "The Dating Game."

Speaking of the home screen, **Lynn Anderson** is a guest on **Dean Martin's** Nov. 23 colorcast and his Christmas special program Dec. 21 (NBC-TV).

Plenty of rumors on Music Row: Like **Eddy Arnold** moving to **MGM** after all those years (more than 25) and **Shelby Singleton** in a deal with **Warner Bros.**

Charley Pride after working for 45 weeks is taking a seven
(Continued on page 50)

COUNTRY PICKS OF THE WEEK

SINGLE TOM T. HALL, "OLD DOGS, CHILDREN AND WATER-MELON WINE," (Hallnote, BMI). Already receiving airplay from the album cut, this Tom T. story was forced out as a single. Hall may have a monster as he creates another new twist in lyric writing. "Old Dogs" is still in "The Storyteller" delivery style, but it has captured all of his feeling in one number. Should program in MOR and pop as well as country. Also will be received well by jukebox programmers. Mercury 73346.

SLEEPER KENNY SERRATT, "GOODBYES COME HARD FOR ME," (Shade Tree, BMI). Serratt shapes a winning style with this Tommy Collins number. Haggard production is in his true style and form. Gut string work adds that touch to make it special. Lyric has a tasteful touch of humor, although it is a ballad. This number should ride the turntables well and has all the qualities to make laps on the jukeboxes. A fine performance that really reflects feeling in **Kenny Serratt**. MGM 14435.

ALBUM "MY MAN," TAMMY WYNETTE. A superb elpee filled with some fine love songs. Producer Billy Sherrill has mixed ballads and uptempo tunes with style. Tammy's vocal touch makes it her finest album to date. "Til I Get It Right," "You Can't Hang On," and "Good Lovin'" balance a package containing Tammy's "My Man" and hits like "Hold On (To The Love I Got)" and "The Happiest Girl in the Whole USA." Epic 31717.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

illy Cole)	KHEY, El Paso (Bob Young)
e Nelson)	WIL, St. Louis (Davie Lee)
owell)	WMNI, Columbus (Ott R. Moore)
Jack Gillen)	WBAP, Ft. Worth (Art Davis)
d Robinson)	WXCL, Peoria (Lee Ranson)
rkson)	WINN, Louisville (Barb Owen)
Lawless)	WENO, Nashville (Johnny K.)
Faulk)	KWJJ, Portland (Sammy Taylor)
Diamon)	KIKK, Houston (Joe Ladd)
nmy Deer)	WVWL, New Orleans (C. Douglas)
d Slezak)	WMQM, Memphis (Les Cree)
KC. San Bernardino (Bob Mitchell)	

Tanya Tucker definitely has a question at this point is which "Love Is The Answer" is the one at WPOR, WINN and WXCL; a heavy on "Jamestown Ferry" is being QM and KENR are on it heavily, O and WCMS are playing both sides, Wilk cited much heavier request on the "Ferry" side. WIL's Tom ey were ready to flip it to "Ferry" ipped a fine Doug Kershaw version g, which they decided to go on, he "Love" side on Tanya.

his first upper-berth in the agall is waltzing all over the omewhere My Love." A big mover at KHEY, KWJJ, WINN, WXCL.

Columbia signee, Sonny James n his Capitol outing "Downfall cked at KHEY and WHO; moving KENR. Now showing as a definite hunny Rodriguez' "Pass Me By." icking up strong following on Right Out Of My Mind" at WBAP, , and WCNW. Mundo Earwood is a Houston! "Behind Blue Eyes" is and KENR; also reported heavy W.

k continues to build a strong the ballad "Afraid I'll Want To y now at WWL, WKDA, WHO, KENR, WIL, big is Dick Curless' remake of the e smash "She Called Me Baby," It's strong at WMCS, WKDA and WHO. New Mac White's "Blue Eyes Crying in mmercial Records, pick at WMQM; er's "Gabriel's Horn" picked at t's "Get Up Heart" on Candy picked on Tyner's "Blow A Kiss" on Truine and Diane Kolby's "Death of the WINN.

Johnny Paycheck's great success s Records have released an old alled "Billy Jack Washburn," ck at KWJJ. Conny Van Dyke, new is making big noise both as a nd in tandem with Steve Norman. ut Butter Angel" getting good and WXCL; while the duet with Sake of the Children," is also as well as KHEY.

njoying revived popularity with



COUNTRY SINGLES PUBLISHERS LIST

NOVEMBER 18, 1972

A PERFECT MATCH Billy Sherrill (Flagship, BMI)	31	LEAVIN' ON YOUR MIND Bill Walker (Cedarwood, BMI)	49
A PICTURE OF ME WITHOUT YOU Billy Sherrill (Al Gallico/Algee, BMI)	26	LISTEN Glenn Sutton (Moss-Rose, BMI)	45
A SWEETER LOVE Jerry Crutchfield (Duchess, BMI)	53	LONELY WDMEN MAKE GOOD LOVERS Glenn Sutton (Young World, BMI)	6
AFRAID I'LL WANT TO LOVE Ron Chancey (Little David, BMI)	60	LONESOME 7-7203 (Cedarwood, BMI)	17
ALL HEAVEN BREAKS LODSE Pete Drake (Unichappell, BMI)	69	LOVIN' ON BACK STREETS Mel Street & Dick Heard (Contention, SESAC)	42
BABY BYE BYE Allen Reynolds/Dickey Lee (Jack, BMI)	20	MISS PAULINE (Gr 4 at World of Sound/Spiral Staircase, BMI)	57
BABY DON'T GET HOOKED ON ME Rick Hall (Screen Gems-Columbia/Songpainter, BMI)	34	MY MAN Billy Sherrill (Algee, BMI)	3
BEFORE GOODBYE Turner & Hurston (Tree, BMI)	73	MORE ABOUT JOHN HENRY Jerry Kennedy (Hallnote, BMI)	24
BEHIND BLUE EYES (Ray Moondo)	52	NEW YORK CITY SONG Owen Bradley (Tomake, ASCAP)	72
BOWLING GREEN Steve Stone (Bowling Green, BMI)	38	ONE NIGHT Jim Vienneau (Presley, BMI)	65
CANDY & ROSES Rose & Gant (Acuff-Rose, BMI)	75	ONEY Larry Butler (Passkey, BMI)	33
CATFISH JOHN Jerry Bradley (Jack Music, BMI)	50	PAINT ME A RAINBOW Bobby Bare (Window/Empher, BMI)	68
DON'T LET THE GREEN GRASS FOOL YOU O. B. McClinton (Assorted Music, BMI)	56	PASS ME BY Jerry Kennedy & Roy Dea (Hallnote, BMI)	62
DON'T SHE LOOK GOOD Owen Bradley (Passkey, BMI)	2	PRETEND I NEVER HAPPENED Ronny Light (Willie Nelson, BMI)	27
EVERYBODY NEEDS LOVIN' Bob Ferguson (Al Gallico/Algee, BMI)	71	PRIDE'S NOT HARD TO SWALLOW Jim Vienneau (Passkey, BMI)	1
FOOL ME Glenn Sutton (Lowery, BMI)	12	RED SKIES OVER GEORGIA Jim Malloy (Two Rivers, ASCAP)	61
FUNNY FACE Stan Silver (Prima Donna, BMI)	11	RHYTHM OF THE RAIN George Richey (Warner/Tamerlane, BMI)	48
GARDEN PARTY Rick Nelson (Matragun, BMI)	21	RINGS FOR SALE (Tree, BMI)	35
GOOD TIME CHARLEY'S GOT THE BLUES (Cotillion/Road, Canan, BMI)	55	SEA OF HEARTBREAK Ronnie Light (Shapiro-Bernstein, ASCAP)	28
GOO TIME CHARLIE'S GOT THE BLUES Pete Drake/Gary Lynn (Cotillion/Road Canon, BMI)	70	SHE'S GOT TO BE A SAINT Don Law Prods. (Galleon/Norlow, ASCAP)	44
GOT THE ALL OVERS FOR YOU Earl Ball (Blue Book, BMI)	9	SHE'S MY ROCK Earl Ball (Ironside, ASCAP)	63
HEAVEN IS MY WOMEN'S LOVE MGB Productions (Famous/Ironside, ASCAP)	10	SHE'S TOO GOOD TO BE TRUE Jack Clement (Pi-Gem, BMI)	5
HAPPY HAPPY BIRTHDAY BABY Richard Petty (Arc, BMI)	41	SING ME A LOVE SONG TO BABY Jim Vienneau (Venomous/Two Rivers, ASCAP)	14
HE AIN'T COUNTRY Norro Wilson (Beljdale & Armstead, BMI)	66	SOMEBODY LOVES ME Billy Sherrill (Jack 7 Bill, ASCAP)	16
HOLDIN' ON Billy Sherrill (Algee/Altam, BMI)	37	SOMEWHERE MY LOVE Joe Allison (Robbins, ASCAP)	16
I FORGOT MORE Walter Haynes (Travis, BMI)	74	SOUL SONG Norris Wilson (Al Gallico/Algee, BMI)	47
I REALLY DON'T WANT TO KNOW (Hill & Range, BMI)	51	SYLVIA MOTHER (Evil Eye, BMI)	29
I TAKE IT ON HOME Billy Sherrill (House of Gold, BMI)	7	THE CLASS OF '57 Jerry Kennedy (House of Cash, BMI)	13
I WONDER HOW JOHN FELT Billy Sherrill (Algee, BMI)	40	THE LAWRENCE WELK HEE HAW Joe Allison (Happy-Go-Lucky, ASCAP)	25
IS THIS THE BEST I'M GONNA FEEL (Don Grant (Acuff-Rose, BMI)	32	THE WORLD NEEDS A MELODY Larry Butler (Tree, BMI)	36
IT RAINS JUST THE SAME IN MISSOURI Ray Griff (Blue Echo, ASCAP)	58	THIS MUCH A MAN Marty Robbins (Mariposa, BMI)	8
IT TAKES A LOT OF TENDERNESS Frank Jones (UA, ASCAP)	67	TO KNOW HIM IS TO LOVE HIM Billy Sherrill (Vogue, BMI)	39
IT'S A MATTER OF TIME (Gladys, ASCAP)	22	TOGETHER ALWAYS Bob Ferguson (Owepar, BMI)	30
IT'S NO SIN Biff Collie (Robert Mellin, BMI)	54	WHEEL OF FORTUNE (Valando, ASCAP)	18
IT'S NOT LOVE Ken Nelson (Tree, BMI)	4	WHITE SILVER SANOS George Richey (Sharina, BMI)	23
KATY DID Bob Ferguson (Warden, BMI)	46	WHO'S GONNA PLAY THIS OLD PIANO Jerry Kennedy (Blue Echo, ASCAP)	19
KNOXVILLE STATION Joe Melson (Mamazon, ASCAP)	59	WRAPPED AROUND HER FINGER Pappy Daily (Glad/Altam, BMI)	43
		YOU AIN'T GONNA HAVE OLE BUCK TO KICK AROUND NO MORE (Blue Book, BMI)	15

his version of the oldie "Memphis" at WRCP; as is Wayne Newton with "Can't You Hear" on Chelsea. With "Leavin' on Your Mind" still climbing charts, Capitol has a new single on Bobbie Roy called "I Like Everything About Lovin' You" it's WKDA's pick!

New talent to Watch: Dottie Lou, moving with "Every Fool Has a Rainbow" on the Black Gold label at WHO; Lou Monte, strong at WRCP with "She's Got To Be A Saint" on Jamie; Blue Ridge Rangers, picked at KENR with "Jambalaya" on Fantasy; Jerry Jaye, hot at WMQM with "Here's to You, Darling" on Raintree.

To clear up conflicting agent listings for Hotline correspondent Jack Reno, he advises he is exclusively with Shorty Lavender Talent.

Former Louisiana Hayride star Tony Douglas moving toward a firm re-entry to hit status with his "Thank You For Touching My Life"; it's a heavy play item at KFDI and WBAP.

Glenn Barber getting top play on "Yes, Ma'm (I Found Her In A Honky Tonk)" at WKDA, WXCL and WHO. George Jones & Tammy Wynette doing well with "Old Fashioned Singing," taken from their new gospel elpee "We Love To Sing About Jesus," at WPOR, KCKC and WIL.

Norman Named Chief Of Sponsored Events

■ NASHVILLE—Jack Norman, Jr., has assumed the Presidency of Sponsored Events, Inc.

Norman, who is active in private law practice as well as country music show promotions for many years will direct the activities of Sponsored Events across the U.S. Tom Price, Vice President of Sponsored Events will remain with the firm, as well as Bob Eubanks who coordinates West Coast promotions in Los Angeles and other West Coast cities with E. J. Preston.

King Joins Lee

■ NASHVILLE — Buddy Lee announced the addition of Claude King to the agency's talent roster. King currently records for Columbia. He has been with the label since 1961.

Ashworth Fills

■ NASHVILLE — Audie Ashworth has been named assistant to Capitol's Nashville Executive Director Joe Allison. Ashworth will work in all phases of production and A&R administration. He will also maintain liaison with Capitol's pop music A&R departments and will survey Nashville's output for product with pop potential. Ashworth will continue production work with J. J. Cale on Shelter Records.

ABC Country

(Continued from page 3)

wheel acquisition is Billy "Crash" Craddock.

Working with Gant on production of the country product will be Ron Chancey, current producer of all Cartwheel artists. As Cartwheel is absorbed into ABC/Dunhill, Chancey will work with artists already signed to Cartwheel as well as any other artists the country music division might sign.

Husky Signed

Signed to ABC/Dunhill Records were country singers Ferlin Husky and Lefty Frizzell. Both Husky and Frizzell are country recording artists whose reputations have been established through years of recording and performing.

In addition to the activity in the recording field, ABC/Dunhill will mount an extensive drive into country music pub-

Moore To Nat'l Sound

■ NASHVILLE—Scotty Moore has been named general manager and production head of National Sound Productions and Recording Company, Inc. The announcement was made by the firm's president Will Runyon.

The new Nashville operation includes National Sound Studio; Candy Records and its subsidiary label, American National Records; Candle Music, ASCAP; Canary Music, BMI; Music City Recorders; and two other publishing houses now being formed.

Moore had previously been general manager and one of the owners of Music City Recorders. He also was production chief for the Sam Phillips Organization in Memphis, a position he held for four years. Moore was a member of the original Elvis Presley group in the 1950's.

Tellet Signs Mackey

■ NASHVILLE — Bobby Mackey of Cincinnati, Ohio has signed a recording agreement with Lefty Frizzell's and Ralph Spicer's Tellet Country Records label. Mickey is the label's first artist and is produced by Eddie Noack.

Tellet is headquartered in Cliffside, North Carolina, with Noack handling activities in Nashville. Plans are being made for the construction of a studio in Cliffside and the creation of publishing houses in all three performance societies.



Ron Chancey, Tom McEntee, Diane Petty, and chief Don Gant gettin' the ABC-Dunhill Nashville operation together.

lishing, under the direction of Dianne Petty, who has for the past three years coordinated the ABC music publishing operation from Nashville.

Open Door Policy

ABC/Dunhill will operate with a completely open door policy with regard to new song writers and will also move to acquire existing country and western catalogues.

Tree Acquires Green Grass

■ NASHVILLE — Curly Putman, who for the last several years has headed the successful publishing firm, Green Grass Music, has announced he is returning to Tree Publishing in order to devote full time to writing. He has sold his interest in the Green Grass catalogue to Tree, and has signed a long term exclusive writers contract with the firm.

Putman and Tree formed Green Grass Music in March of '68, and named the publishing company after the award winning, "Green Green Grass of Home", penned by Putman.

In addition to Putman, Green Grass writers Johnny Carver, Ray D. Willis, Pat Daisey, Steve Pippin, Mike Kosser, Jerry Mathews, Rafe Van Hoy, Johnny Slate, Tommy Thompson and Sherry Pond will become writers for Tree.

Quiet Cash Party



Triumphant after packing London's Royal Albert Hall three consecutive nights, Columbia Records' Johnny Cash takes time to relax in the city's Curzon Club. Joining Cash after his sell-out performance are wife June Carter and Epic recording artist Donovan (both seated, right). Dick Asher, Managing Director of CBS (standing, left) and Donovan's spouse Linda (seated, left).

Glen & Gary



Glen Campbell was toasted as "Entertainment's Man of the Year in Golf" during the annual awards banquet of the All-American Collegiate Golf Foundation in New York, joining previously-honored notables such as Bob Hope, Dean Martin and Johnny Carson. His award was presented during the benefit event by golfer Gary Player.

Brenda Lee Recovering

■ NEW ORLEANS — Singer Brenda Lee has been removed from the critical list at a New Orleans hospital following extensive surgery performed last Tuesday, October 24th. Miss Lee's press secretary described the two-hour operation as a highly critical one, "involving the removal of massive adhesions as well as extensive internal repair surgery. No malignancy was involved and Brenda is expected to return to her home in Nashville for recuperation within the next ten days to two weeks. A full recovery without complication is expected."

The 27 year old entertainer was taken ill during her recent headlining engagement at the Fairmont-Roosevelt Hotel in New Orleans. Following completion of the engagement, she entered the New Orleans hospital for surgery. Her hospitalization forced the cancellation of a planned five-week European tour that had been scheduled to commence on October 16th.

Miss Lee is expected to resume a full schedule of career activities in January.

Stallion Pubbery To Tree

■ NASHVILLE — Bill Anderson, Decca recording artist and award winning song writer, has announced Tree Publishing Company is assuming management of his Stallion Music publishing catalogue. Anderson began his professional songwriting career as a Tree writer, and it was through Tree's Executive Vice President, Buddy Killen that Anderson got his first recording contract with Decca Records in August of 1958.

Anderson formed Stallion Music in 1965 and has won many awards for songs in the catalogue.

Fox To Light Agency

■ NASHVILLE — The Don Light Agency has announced the appointment of Noel Fox. He has joined the agency as executive head of the Fair and Country Concert Department.

Formerly with the Oak Ridge Boys as bass singer, he brings a decade of knowledge and experience in gospel and country music. Also joining the rapidly growing agency is Mrs. Joyce Becker. Formerly with Silverline Music, Mrs. Becker will assist Fox and also handle the accounting for the talent house.

B. McClinton



don't let the green grass fool you.

Watch out. This 45 is loaded. With airplay, promotion and sales. And when the song is as strong as "Don't Let the Green Grass Fool You," McClinton has a sure as shootin' hit.

"Don't Let the Green Grass Fool You." ENA-9059. It's aimed straight for the top.



Country Action

(Continued from page 46)

Jimmy Payne and Bill Carlisle and the Carlises.

Stax, known primarily as a soul label, has added the country music line to its Enterprise label and launched O. B. McClinton. The Enterprise offices are located in Memphis, while distribution is handled by Columbia-Epic.

William E. "Bunky" Shepard was named president of Cutlass Records. Other executive additions included the naming of William "Billy" Carr as senior vice president, Stu Tinney as executive vice president in charge of sales, and Teddy Boothe as musical director.

Capitol has also revamped local operations, as Joe Allison heads up the Nashville office. Audie Ashworth will be assisting in A&R administration and Earl Ball will produce, while Happy Wilson handles publishing.

JMI, the Jack Clement Organization label, has been recently activated. Clement has added several staff members for promotion, production and publishing. JMI is directing efforts toward a diversified product line.

Candy Records has named Scotty Moore director of the new label. Offices will be centered at Music City Records on 19th Avenue South.

Bobby Austin had the initial

Play On



The classical, two-piano team of Whittemore and Lowe play for Nashville music executives prior to recording a one-of-a-kind master tape of "country music classics" for presentation to the Country Music Hall Of Fame. Standing behind the team are, from left, Ed Shea of ASCAP; Bob Thompson of SESAC; Frances Preston of BMI; Norm Anderson, Columbia Studio Manager; Frank Jones, Columbia executive and producer of session; and Bill Ivey, executive director of the Country Music Foundation.

release of the new Triune label, which was later leased to Atlantic. President Sam Mc-Bee has followed with Lyndia K. Lance and Tyner Harrison. Triune headquarters are at Suite 412 in the Cavalier Building, 95 Whitebridge Road.

Barnaby Records has released five country singles and one album since forming a distribution pact with MGM. Nashville offices have been set up primarily for publishing purposes.

Monument still has its distribution agreement with CBS and has become one of the hottest of the Epic Custom Labels.

Other distribution agreements have been made this year between Jamboree USA with the Perception distributing group, and Soucot with Nationwide Distributors.

Shannon Labek, from the Jim Reeves organization, has been reactivated for country discs. Ace of Hearts, American Heritage, Country Showcase America, Willex, Rice, Starday and Stop have all either initially entered or been reactivated in the C&W field. Cinnamon has opened offices at 806 16th Avenue South; and Million Records has established a home in Hendersonville, Tennessee.

Many of the country label heavies were not mentioned because this article is basically to put down the facts altogether of those gettin' it together or makin' changes.

We could go on but by now we've made our point . . . Country is happening and things are happening within the country industry.

Heavy Catalog



Dick Blake, President of Hubert Long International discusses material in the Moss-Rose Publishing catalog with Dale Morris, newly appointed President of Moss-Rose and Jimmy Peppers, VP of Moss Rose. Morris, assumed the position with the company after resigning as VP of Cartwheel Records. Cartwheel as reported this week, moved to ABC/Dunhill in a sweeping Country & Western move.

CONCERT REVIEW

Sensitive Songs From Hod & Marc

LOS ANGELES—It wasn't really a formal performance, more of an informal introduction, held at the home of John Rosica, Bell Record's Executive Director of West Coast Operations. About fifty interested music and press people gathered to hear the warm and sensitive song stylings of new artists Hod David and Marc Allen.

Their music and lyrics are in the personal style which is so "in" today, but done with the added ingredients of sincerity, somehow letting you know that they've really been to all the emotional depths they sing about. Marc does most of the lead singing, with Hod joining in on harmonies and doing the guitar playing. The songs came from their new Bell album, and the whole evening served to whet my appe-



First American National Bank of Nashville was host for a meeting of the Country Music Association's Board of Directors recently. Getting together following the luncheon were (left to right) Bill Farr of Columbia Records, CMA president; Andrew Benedict, chairman of the Board of First American; Mrs. Jo Walker, CMA executive director; Joe Talbot of Precision Record Pressing, Inc., CMA vice president; Wesley Rose of Acuff-Rose Publications, Inc., and John H. Rees, bank assistant vice president.

tite for more from Hod and Marc. Incidentally, John and Marilyn Rosica are available for weddings and bar mitzvahs. Have pool will travel.

Beverly Magid

NASHVILLE REPORT

(Continued from page 46)

weeks vacation, just loafing around his Dallas home with wife Rozene and their three children . . . Charley's had another fantastic year . . . One of the most popular entertainers around—bar none. His personal appearances are sellouts and his RCA recordings are best sellers . . . A real Superstar and a Super niceguy.

Info Red: Andy Williams will again host NARAS' Grammy Awards show Saturday, March 3, 1972 which originates at the Tennessee Theater in downtown Nashville, and will be aired on CBS-TV.

Kris Kristofferson hasn't written any hit songs lately but he seems to be doing okay in films. He's been tapped to play the Billy the Kid role in director Sam Peckinpah's "Pat Garrett and Billy the Kid" movie. Kris' co-star hasn't been cast.

Singer Jimmy (Kid Cuz'n) West suggests this theme for a lovesick swain: "A pretty girl is like a malady."

Birthdaying: Dolores Smiley, Gordon Lightfoot. Alex Houston and his dummy Elmer have recorded a Christmas album titled "Peter Cotton Claus" on the Willex label of Omaha, Neb. . . . The song was written by Kent Westberry, Alex's next-door neighbor in suburban Hendersonville . . . The package (also produced by Westberry) includes such Yule standards as "Santa Claus Is Coming To Town," "Rudolph The Red Nosed Reindeer" and "Frosty The Snowman" Liner notes were penned, or rather typed, by Charley Pride with whose road show Alex and Elmer have been regulars for three years.

Decca artist Warner Mack again hospitalized for tests; second time within past month. He's suffering with severe headaches and the Docs are trying to find out what causes 'em.

Publisher Jim Pelton reports: "My teen-age son Jack flunked a high school geography exam. He listed the main cause of the Boer War as ennui."

The Country Cavaliers (Albert Good & James Marvell) en route to an engagement in Salt Lake City killed a deer!—without firing a shot. They were driving along a Utah road and accidentally hit the buck with their car when it wandered into their path.

The election is over but the memories linger on for Danny Davis and the Nashville Brass, Hank Williams, Jr. and Billy Walker they entertained at the White House's election night victory party.

Bobby Goldsboro is scheduled for a visit to the Tonight show Tuesday (14).

CRISTY LANE IS THE NAME

**PERSONALITY?
SHEB WOOLEY'S GOT IT!
ON MGM RECORDS
"PERSONALITY"**

K-14444



MGM
RECORDS

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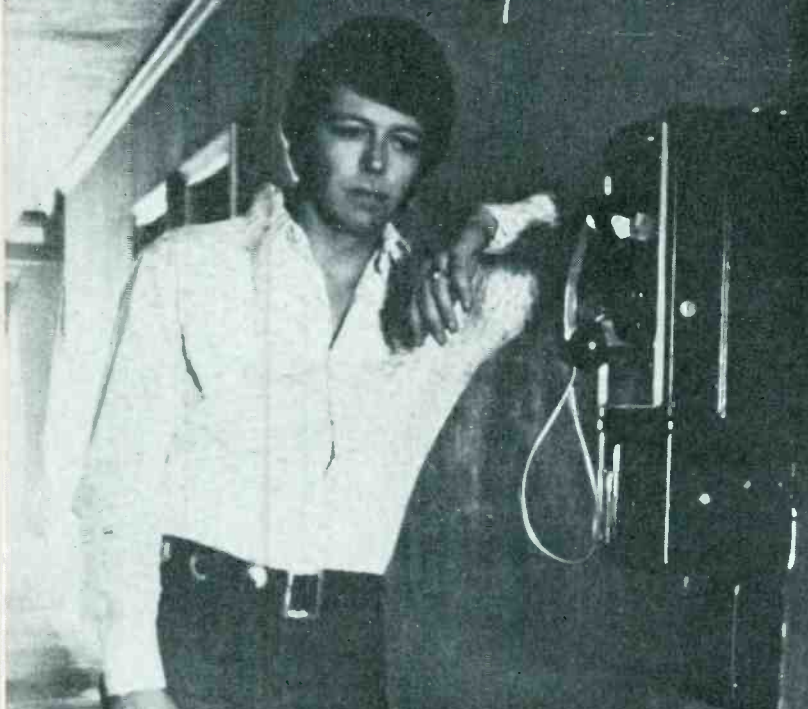
AmericanRadioHistory.Com



THE COUNTRY ALBUM CHART

THIS WK.	LAST WK.		WKS. ON CHART
1	2	BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082	8
2	1	A SUNSHINY DAY CHARLEY PRIDE—RCA 4742	13
3	5	I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 75361	9
4	3	AMERICA JOHNNY CASH—Columbia 31645	13
5	6	THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000	18
6	4	WHEN THE SNOW IS ON THE ROSES SONNY JAMES—Columbia 31646	13
7	7	THE STORY TELLER TOM T. HALL—Mercury 61368	9
8	11	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 4761	6
9	10	MISSING YOU JIM REEVES—RCA 4740	10
10	13	LADIES LOVE OUTLAWS WAYLON JENNINGS—RCA 4751	7
11	15	HERE I AM AGAIN LORETTA LYNN—Decca 75381	4
12	12	TOM T. HALL'S GREATEST HITS—Mercury 61369	20
13	14	LIVE AT THE WHITE HOUSE BUCK OWENS—Capitol 11105	7
14	8	COUNTRY MUSIC THEN AND NOW STATLER BROTHERS—Mercury 61367	10
15	9	RAY PRICE'S ALL TIME GREATEST HITS—Columbia 31364	12
16	23	IF YOU TOUCH ME JOE STAMPLEY—Dot 26002	5
17	20	WHEEL OF FORTUNE SUSAN RAYE—Capitol 11106	7
18	17	LISTEN TO A COUNTRY SONG LYNN ANDERSON—Columbia 31647	13
19	19	BABY DON'T GET HOOKED ON ME MAC DAVIS—Columbia 31770	7
20	22	TRACES SONNY JAMES—Capitol 11108	7
21	25	SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 31707	4
22	16	ME AND THE FIRST LADY GEORGE JONES & TAMMY WYNETTE—Epic 31554	13
23	36	GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 11107	2
24	18	THE LONESOMEST LONESOME RAY PRICE—Columbia 31546	17
25	21	WOMAN (SENSUOUS WOMAN) DON GIBSON—Hickory 166	12
26	26	WOULD YOU WANT THE WORLD TO END MEL TILLIS—MGM 4841	6
27	29	DELTA DAWN TANYA TUCKER—Columbia 31742	5
28	30	A PERFECT MATCH DAVID HOUSTON & BARBARA MANDRELL—Epic 31705	4
29	24	JERRY REED—RCA 4750	20
30	28	ELEVEN ROSES HANK WILLIAMS, JR.—MGM 4843	18
31	27	TO GET TO YOU JERRY WALLACE—Decca 75349	9
32	31	ASHES OF LOVE DICKEY LEE—RCA 4715	25
33	42	SEND ME SOME LOVIN' HANK WILLIAMS, JR. & LOIS JOHNSON—MGM 4857	4
34	32	BEST OF JERRY REED—RCA 4729	22
35	35	CLASS OF '72 FLOYD CRAMER—RCA 4773	5
36	47	THE ROADMASTER FREDDY WELLER—Columbia 31769	2
37	—	MY MAN TAMMY WYNETTE—Epic 31717	1
38	33	CHET ATKIN PICKS ON THE HITS—RCA 4754	10
39	39	TRAVELIN' LIGHT GEORGE HAMILTON IV—RCA 4772	5
40	40	EDDY ARNOLD SINGS FOR HOUSEWIVES AND OTHER LOVERS—RCA 4738	7
41	41	THE VERY REAL RED SIMPSON—Capitol 11093	9
42	—	LYNN ANDESON'S GREATEST HITS—Columbia 31641	1
43	48	DOLLY PARTON SINGS MY FAVORITE SONGWRITER PORTER—RCA LSP 4752	3
44	49	CHET ATKINS THEN AND NOW—RCA VPX 6079	3
45	45	THE BILLY WALKER SHOW—MGM 4863	5
46	46	DOWN TO EARTH JEANNIE C. RILEY—MGM 4849	4
47	50	WE LOVE TO SING ABOUT JESUS GEORGE JONES & TAMMY WYNETTE—Epic 31719	3
48	54	CHARLIE McCOY—Monument 31910	2
49	64	BORROWED ANGEL MEL STREET—Metromedia 5001	2
50	—	BURNING LOVE ELVIS PRESLEY—RCA 2595	1
51	62	BABY BYE BYE DICKEY LEE—RCA 4791	2
52	34	ROY CLARK COUNTRY—Dot 25997	18
53	43	HERE AND NOW DORSEY BURNETTE—Capitol 11094	9
54	38	BLESS YOUR HEART FREDDIE HART—Capitol 11073	20
55	59	I'VE GOT YESTERDAY KITTY WELLS—Decca 75382	3
56	60	I'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 75382	3
57	37	THERE'S A PARTY GOING ON JODY MILLER—Epic 31706	12
58	44	BROWN IS BLUE JIM ED BROWN—RCA 4755	6
59	53	BEST OF CHARLEY PRIDE, VOL. 2—RCA 4082	34
60	—	THE BEST OF SAMMI SMITH—Mega M31-1019	1
61	57	THE WORLD OF FREDDIE HART—Columbia 31550	12
62	52	CONWAY TWITTY'S GREATEST HITS, VOL. 1—Decca 75252	20
63	58	MOUTH OF MISSISSIPPI JERRY CLOWER—Decca 75342	21
64	51	JUST LIKE WALKIN' IN THE SUNSHINE JEAN SHEPARD—Capitol 11049	8
65	—	BEST OF HANK SNOW—RCA 4798	1
66	65	THE REAL McCOY CHARLIE McCOY—Monument 31329	32
67	66	THIS IS JERRY WALLACE—Decca 75294	32
68	55	THE WORLD'S GREATEST MELODIES NASHVILLE STRING BAND—RCA 4771	8
69	56	IF THIS IS GOODBYE CARL SMITH—Columbia 31606	8
70	61	MARTY ROBBINS GREATEST HITS—Columbia 31361	12
71	63	LOVE ISN'T LOVE BOBBY LEE TRAMMELL—Sounco 1141	11
72	67	ELVIS LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY—RCA 4776	16
73	68	BEST OF BUCK OWENS & SUSAN RAYE—Capitol 11084	17
74	70	GOD BLESS AMERICA AGAIN LORETTA LYNN—Decca 75351	21
75	72	CAB DRIVER HANK THOMPSON—Dot 25996	18

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COUNTRY SINGLE PICKS

JO ANN SWEENEY—MGM 14457

I'LL TAKE IT (Eddie Miller, BMI)

THINK IT OVER CAREFULLY (Permanent, ASCAP)

Strong performance by this new artist. It looks like a big push will be on to establish Jo Ann, and if this song is an indication, she is going a long way. Smooth and powerful. Eddie Miller number should carry well MOR.

WILBURN BROTHERS—Decca 33027

THE CITY'S GOIN' COUNTRY (Sure-Fire, BMI)

Wilburn Brothers contemplate progress, as this number tells the tale of 4-lane highways that were dirt roads. The arrangement is tastefully done with a mixture of banjo and brass.

BOBBIE ROY—Capitol 3477

I LIKE EVERYTHING ABOUT YOU (Wiljex, ASCAP)

I WANTED TO SAY IT (Blue Band, BMI)

Bouncy melody and background vocals highlight Miss Roy on this ditty. Fine production work by Bill Walker gives the tune a very happy feel. Bobbie will do well in MOR radio.

BETTY AMOS—Candy 1018

A MAN WITH A GENTLE LOVE (Canary, BMI)

WON'T YOUR LEAVING WAIT TILL THE MORNING (Candy, BMI)

Uptempo, happy song brings back the idea of a contented housewife. Women's libbers will find it hard to argue with this one.

DAVE DUDLEY AND KAREN O'DONNAN—Mercury 73345

WE KNOW IT'S OVER (Newkeys, BMI)

GETTIN' BACK TOGETHER (Newkeys, BMI)

Initial release as a duo, Dave and Karen got off well. Has some of the feel of recent Jack & Misty songs. Harpoon highlights a tight little number with a good beat.

MAC WISEMAN—RCA 74-0834

EIGHT MORE MILES TO LOUISVILLE (Hill & Range, BMI)

LET TIME BE YOUR FRIEND (Jack Music, BMI)

Real country flavor here. Simple idea that comes off well. Grandpa Jones penned number rolls along with a grassy feel. Great airplay tune.

JIM EASTERLING—Candy 1026

IF IT'S NO LOVE (IT'S THE NEXT BEST THING) (Canary, BMI)

SHE WAS MISSING SOMEONE (Canary, BMI)

Piano and guitar work add to a good song idea. Easterling's first Candy release is sweet.

CONWAY TWITTY—Decca 33033

SHE NEEDS SOMEONE TO HOLD HER (Hello Darlin' Music, SESAC)

THIS ROAD THAT I WALK (Twitty Bird, BMI)

Another Conway ballad destined for the charts. Story idea easy for listeners to find identity. Programming this one is a winner. Conway sure knows how to hit the jukeboxes.

SKEETER DAVIS—RCA 74-0827

A HILLBILLY SONG (Crestmoor, BMI)

ONCE (Crestmoor, BMI)

Skeeter tells the story of her country career in this self-penned number. Moves well with a sing-along chorus. Production features a large variety of country instruments. The hillbilly filly adds a soft touch of emotion that makes for good listening.

JERRY JAYE—Raintree 2001

HERE'S TO YOU DARLING (Jack & Bill, ASCAP)

Jaye does a number that will hit the airwaves as well as the jukeboxes. He moves it well and is supported by a nice production job by Larry Rogers.

DICK CURLESS—Capitol 3470

SHE CALLED ME BABY (Central Songs, BMI)

WAIT A LITTLE LONGER (4-Star, BMI)

Dick treats a Harlan Howard ballad with a fine bluesy rendition. The Curless style is infectious on a number styled to fit him. Boxes will do it with this one!

JOHNNY PAYCHECK



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THE COUNTRY SINGLES CHART

NOVEMBER 18, 1972

THIS LAST WK. WK.

WKS. ON CHART

5	11	PRIDE'S NOT HARD TO SWALLOW HANK WILLIAMS, JR.—MGM 14421	9
2	1	DON'T SHE LOOK GOOD BILL ANDERSON—Decca 33002	12
3	2	MY MAN TAMMY WYNETTE—Epic 5-10909	10
4	3	IT'S NOT LOVE MERLE HAGGARD—Capitol 3419	11
5	11	SHE'S TOO GOOD TO BE TRUE CHARLEY PRIDE—RCA 74-0802	7
6	10	LONELY WOMEN MAKE GOOD LOVERS BOB LUMAN—Epic 5-10905	11
7	7	I TAKE IT ON HOME CHARLIE RICH—Epic 5-10867	12
8	8	THIS MUCH A MAN MARTY ROBBINS—Decca 33006	9
9	12	GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 3453	5
10	13	HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 17428	8
11	6	FUNNY FACE DONNA FARGO—Dot 17429	12
12	17	FOOL ME LYNN ANDERSON—Columbia 4-45692	6
13	4	THE CLASS OF '57 STATLER BROTHERS—Mercury 73315	14
14	19	SING ME A LOVE SONG TO BABY BILLY WALKER—MGM 14422	6
15	15	YOU AIN'T GONNA HAVE OLE BUCK BUCK OWENS—Capitol 3429	9
16	26	SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 5-10912	6
17	21	LONESOME 7-7203 TONY BOOTH—Capitol 3441	8
18	19	WHEEL OF FORTUNE SUSAN RAYE—Capitol 3438	8
19	27	WHO'S GONNA PLAY THIS OLD PIANO JERRY LEE LEWIS—Mercury 73328	6
20	25	BABY, BYE BYE DICKEY LEE—RCA 74-0798	7
21	23	GARDEN PARTY RICK NELSON—Decca 32980	12
22	22	IT'S A MATTER OF TIME ELVIS PRESLEY—RCA 74-0769	11
23	28	WHITE SILVER SANDS SONNY JAMES—Columbia 45706	5
24	29	MORE ABOUT JOHN HENRY TOM T. HALL—Mercury 73327	6
25	9	THE LAWRENCE WELK-HEE HAW COUNTER REVOLUTION POLKA ROY CLARK—Dot 17426	13
26	33	A PICTURE OF ME (WITHOUT YOU) GEORGE JONES—Epic 5-10917	4
27	34	PRETEND I NEVER HAPPENED WAYLON JENNINGS—RCA 74-0808	5
28	20	SEA OF HEARTBREAK KENNY PRICE—RCA 74-0781	10
29	14	SYLVIA'S MOTHER BOBBY BARE—Mercury 73317	13
30	16	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 74-0773	12

31	24	A PERFECT MATCH DAVID HOUSTON & BARBARA MANDRELL—Epic 5-10867	12
32	37	IS THIS THE BEST I'M GONNA FEEL DON GIBSON—Hickory 45K16515	5
33	30	ONEY JOHNNY CASH—Columbia 4-45660	13
34	31	BABY, DON'T GET HOOKED ON ME MAC DAVIS—Columbia 4-45618	16
35	32	RINGS FOR SALE ROGER MILLER—Mercury 73321	10
36	36	THE WORLD NEEDS A MELODY CARTER FAMILY—Columbia 4-45679	7
37	43	HOLDIN' ON BARBARA MANDRELL—Columbia 4-45702	4
38	41	BOWLING GREEN HANK CAPPAS—Capitol 3416	7
39	47	TO KNOW HIM IS TO LOVE HIM JODY MILLER—Epic 5-10916	3
40	44	I WONDER HOW JOHN FELT DAVID HOUSTON—Epic 5-10911	6
41	48	HAPPY HAPPY BIRTHDAY BABY SANDY POSEY—Columbia 4-45703	4
42	54	LOVIN' ON BACK STREETS MEL STREET—Metromedia Country 901	2
43	45	WRAPPED AROUND HER FINGER GEORGE JONES—RCA 74-0792	7
44	56	SHE'S GOT TO BE A SAINT RAY PRICE—Columbia 4-45724	2
45	53	LISTEN TOMMY CASH—Epic 5-10915	3
46	64	KATY DID PORTER WAGONER—RCA 74-0820	2
47	65	SOUL SONG JOE STAMPLEY—Dot 17442	2
48	52	RHYTHM OF THE RAIN PAT ROBERTS—Dot 17434	6
49	49	LEAVIN' ON YOUR MIND BOBBIE ROY—Capitol 3428	7
50	67	CATFISH JOHN JOHNNY RUSSELL—RCA 74-0810	3
51	71	I REALLY DON'T WANT TO KNOW CHARLIE McCOY—Monument 7-8554	2
52	60	BEHIND BLUE EYES MUNDO EARWOOD—Royal American 65	4
53	55	A SWEETER LOVE BARBARA FAIRCHILD—Columbia 4-45690	5
54	58	IT'S NO SIN SLIM WHITMAN—United Artists 50952	4
55	62	GOOD TIME CHARLIE'S GOT THE BLUES DANNY O'KEEFE—Sianpost 70006	3
56	57	DON'T LET THE GREEN GRASS FOOL YOU O. B. McCLINTON—Enterprise 1	4
57	61	MISS PAULINE BILLY BOB BOWMAN—United Artists 50957	6
58	66	IT RAINS JUST THE SAME IN MISSOURI RAY GRIFF—Dot 17440	3
59	75	KNOXVILLE STATION BOBBY AUSTIN—Atlantic 2913	2
60	—	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME BILLY "CRASH" CRADDOCK—ABC 16369	1
61	63	RED SKIES OVER GEORGIA HENSON CARGILL—Mega 615-0090	5
62	72	PASS ME BY JOHNNY RODRIGUEZ—Mercury 73334	2
63	74	SHE'S MY ROCK STONEY EDWARDS—Capitol 3462	2
64	—	SOMEWHERE MY LOVE RED STEAGALL—Capitol 3461	1
65	73	ONE NIGHT JEANNIE C. RILEY—MGM 14427	2
66	68	HE AIN'T COUNTRY CLAUDE KING—Columbia 4-45704	3
67	—	IT TAKES A LOT OF TENDERNNESS ARLENE HARDEN—Columbia 4-45708	1
68	—	PAINT ME A RAINBOW WYNN STEWART—RCA 74-0819	1
69	—	ALL HEAVEN BREAKS LOOSE DAVID ROGERS—Columbia 4-45714	1
70	—	GOODTIME CHARLIE'S GOT THE BLUES PAUL RICHEY—Dot 17441	1
71	—	EVERYBODY NEEDS LOVIN' NORRO WILSON—RCA 74-0824	1
72	—	NEW YORK CITY SONG JAN HOWARD—Decca 33019	1
73	—	BEFORE GOODBYE DEL REEVES—United Artists 50964	1
74	—	I FORGOT MORE (THAN YOU'LL EVER KNOW) JEANNIE PRUETT—Decca 33013	1
75	—	CANDY AND ROSES SUE THOMPSON—Hickory 1652	1

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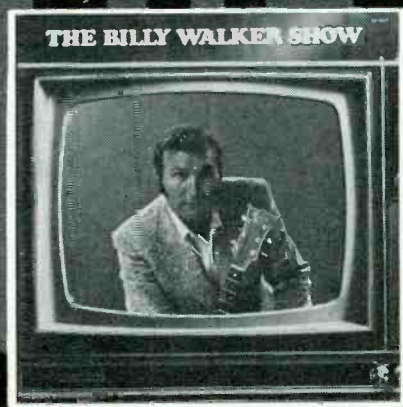
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