

RECORD WORLD

WHO IN THE WORLD

NOVEMBER 11, 1972

With His Big Tree Single "I'd Love You To Want Me" Bulleted In The Top Ten Of The Singles Chart, And His Second Album, "Of A Simple Man," Breaking Into The Top 100 Of The Album Chart, Lobo (Right) Has Become An Important New Singer-Songwriter. See Story Inside.



HITS OF THE WEEK

SINGLES

THREE DOG NIGHT, "PIECES OF APRIL" (Antique/Leeds, ASCAP). Taken from their latest smash lp, "Seven Separate Fools," this Dave Loggins-penned ballad shows the mellower side of this powerhouse group. Great change of pace from "Black And White." Dunhill 4331 (ABC).



STEVIE WONDER, "SUPERSTITION" (Stein & Van Stock/Black Bull, ASCAP). Superstitious or not, Stevie is one of the funkier black cats around, and this tight rhythm item should chart him high once again. From his forthcoming album "Talking Book." Tamla 54226 (Motown).



MERRY CLAYTON, "OH NO, NOT MY BABY" (Screen Gems-Columbia, BMI). The Carole King-Gerry Goffin tune that was a hit for Maxine Brown in 1964 is due to hit again and Merry is the proper vehicle to drive it home. Ms. King herself supplies supporting vocal. Ode 66030 (A&M).



THE THREE DEGREES, "I WON'T LET YOU GO" (Antisia, ASCAP). Top r&b female trio has had a bit of trouble lately, but this hunk o' funk could be their biggest since the classic "Maybe." Richard Barrett produced. Roulette 7137.



SLEEPERS

FRIJID PINK, "GO NOW" (Trio, BMI). In 1965 an obscure British act named the Moody Blues came out of nowhere to hit with this tune. The blue has turned pink in this updated, up-tempo reading. Produced by Vinnie Testa, record could go now as it did then. Lion 136 (MGM).



MOM'S APPLE PIE, "DAWN OF A NEW DAY" (Brown Bag, ASCAP). First single from Terry Knight's label unveils a new bag for the former mentor of GFR. Big and brassy, this contingent really cooks on debut disc. Should be the start of something big. Brown Bag 90000 (UA).



MEL NIXON, "EV'RY LITTLE BEAT OF YOUR HEART" (Chappell, ASCAP). Reminiscent of those great Foundation/Tony Macaulay hits like "Baby Now That I Found You." Good production by Peter Morris and catchy hook make tune a strong contender. Janus 199.

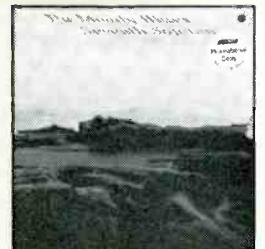


HARRY HALL AND SON, "MARGARET" (Hudson Bay, BMI). The "Son" is actually the group behind Hall, and together they have a great sound. Super session man David Spinoza arranged, with production by Rick Talmadge and Stu Kuby. Potent debut. Musicor 1464.



ALBUMS

MOODY BLUES, "SEVENTH SOJOURN." Coming in the midst of a great Moody Blues revival and the group's current triumphant U. S. tour, this should be the most successful Moodies album ever. Dynamite cuts include "Land of Make-Believe" and "I'm Just A Singer." Threshold THS 7 (London).



BARBRA STREISAND, "LIVE CONCERT AT THE FORUM." Superb recording of Barbara's show-stopping performance at last April's "Concert For McGovern" at the Forum in Los Angeles. A fantastic "Sweet Inspiration/Where You Lead" medley is the highlight. Columbia KC 31760.



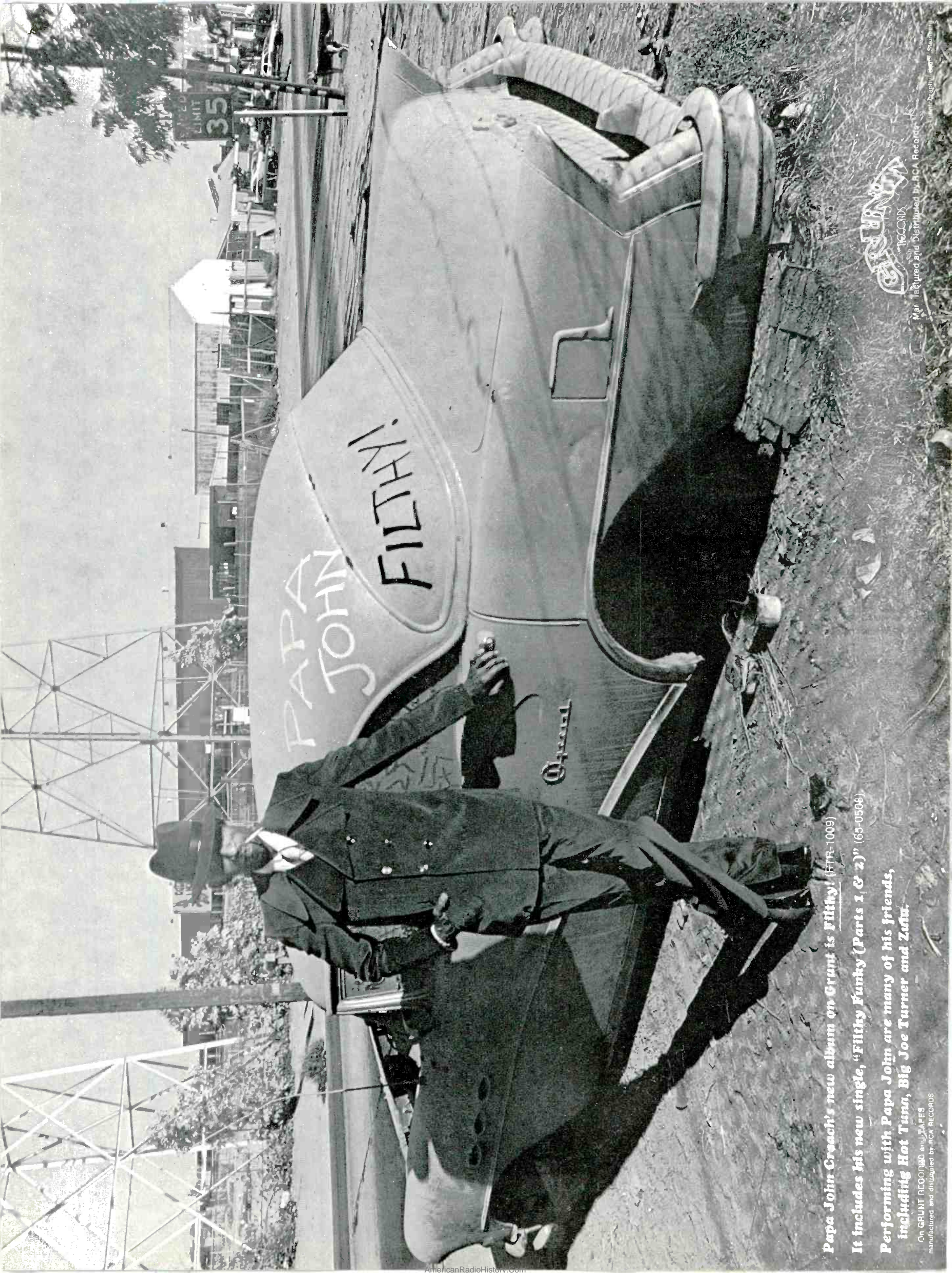
FOUR TOPS, "KEEPER OF THE CASTLE." Soulters' first for the label, featuring mostly Lambert/Potter songs, is chock full of fine pop/soul material. Title track should be a stone smash. ABC/Dunhill DSX 50129.



KRIS KRISTOFFERSON, "JESUS WAS A CAPRICORN." Unquestionably Kristofferson's most energetic, and probably his best album yet. Title cut is a terrific John Prine-like outing, and the more characteristic Kristoffersongs are also uncommonly good. Monument KZ 31909 (CBS).



Don Heckman Named VP Of A&R For RCA Kirshner Lands TV Network Slot For Rock Concert Series MGM Begins To Phase Out Of Publishing Peer Southern WB Tie Great Lyricists (I): Alan J. Lerner Dialogue: Jerry Wexler: The Music Man



Papa John Creach's new album on Grunt is *Filthy!* (FTR-1009)

It includes his new single, "*Filthy Funky (Parts 1 & 2)*" (65-0506)

Performing with Papa John are many of his friends, including Hot Tuna, Big Joe Turner and Zappa.

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Kirshner To Present Network Rock In Dick Cavett Time Slot

■ NEW YORK — In a far-reaching television production deal, several of the world's top rock stars will be presented to late night network audiences when ABC-TV presents two special 90-minute "In Concert" shows in the Dick Cavett time slot from 11:30 P.M. to 1:00 A.M. on Nov. 24 and Dec. 8, it was announced last week by Don Kirshner, president of Kirshner Entertainment Corporation.

Kirshner, who is executive producer of "In Concert," announced the signing of Alice Cooper, Blood, Sweat & Tears, Curtis Mayfield, The Allman Brothers, Poco, Seals & Crofts, Chuck Berry and Bo Diddley for the two shows. The shows were taped at Hofstra University, Long Island last week.

"This is the first time in the history of television," Kirshner said, "where we have attempted

to respect the needs of modern pop-rock acts and have allowed them to work in concert to an audience with the same sound quality and professionalism they demand for their recordings." The ABC-FM chain is expected to be simulcasting in stereo. "If successful," Kirshner added, "these shows could conceivably change the entire picture of pop music as it relates to television."

"ABC-TV believes there is a vast television audience not yet tapped who will respond to pure pop-rock contemporary sounds. Bill Graham created a whole new world in the field of concerts with his Fillmore East and West presentations. "For more than 25 years Ed Sullivan provided a certain style of variety presentation to a gigantic Sunday night television audience. We are hopeful that these two shows will evolve into a weekly Fillmore of the air. We begin, of course, with giant

(Continued on page 52)

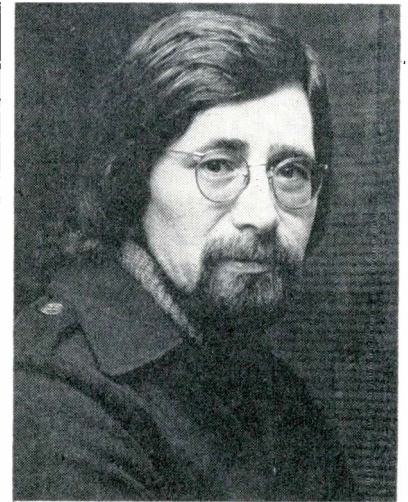
RCA Names Heckman VP East Coast A&R

■ NEW YORK—Don Heckman has joined RCA Records as Division Vice President, East Coast Artists and Repertoire.

Announcement was made by Rocco Laginestra, President of RCA Records, who said: "Over the past two years, RCA Records has greatly strengthened its position in contemporary music, Heckman, one of the most illustrious figures on the contemporary musical scene, comes to us from the position of Recordings Editor and Rock Music Critic of The New York Times."

Don Burkheimer, Division Vice President, Artists and Repertoire, to whom Heckman will report, said Heckman will have charge of all East Coast recording activities in the fields of Contemporary, Rhythm and Blues, and Popular Music.

In commenting further on Heckman as RCA's choice for the key East Coast A & R posi-



Don Heckman

tion, Laginestra said: "Heckman is not only a respected chronicler of the current music scene, he is part of it as a composer and performer as well. We expect that Heckman's association with RCA's East Coast based artists will generate additional excitement which will be reflected in their forthcoming recordings and that he will attract very important established as well as new talent to the company.

In addition to The New York Times, Heckman has written articles, music and book reviews for such publications as Village Voice, Down Beat, American Record Guide, Jazz and Pop, Cosmopolitan, Metronome, BMI Magazine, Stereo Review, Rock Magazine and numerous other jazz and rock journals.

As an independent record producer, he was responsible for "Blood Sweat and Tears IV," which became a million dollar seller on the Columbia label in 1971.

MGM Deals AMPL To EMI For \$10 Mil

■ LOS ANGELES—MGM Inc. has agreed to sell Affiliated Music Publishers Limited, its U.K.-based publishing company to EMI Limited for approximately \$10 million, it was announced last week by James T. Aubrey, Jr., MGM president and chief executive officer. Affiliated represents slightly in ex-

(Continued on page 52)

N. C. Court Acts Against Pirates

■ NEW YORK—The Superior Court in Charlotte, N. C., has issued a permanent injunction barring a large-scale tape pirate from duplicating, selling or offering to sell pirated sound recordings of four record companies.

The permanent injunctions were issued as part of a summary judgment by Superior Court Judge Frank W. Snapp against Eastern Tape Corp.; G & C Sales, Inc.; S-H, Inc. and J. H. Pettus.

Judge Snapp also appointed a referee to assess the monetary damages to be awarded to the record companies whose products had been pirated.

These actions were the outgrowth of suits brought against the defendants by CBS, Inc., Capitol Records, Inc., MCA, Inc., and United Artists Records Inc.

The defendants, earlier this year had been found guilty of contempt for duplicating and selling recordings released by Columbia Records, MCA and United Artists in violation of a previously issued temporary injunction.

Peer-Southern, WB Music In Publishing Pact

■ NEW YORK — The Peer-Southern Organization will administer the Warner Bros. Publishing Catalogue in South and Central America. This joint statement was issued last week by Ed Silvers, President of Warner Bros. Music,

Hammerstein Salute Set

■ NEW YORK — November 12th will be an exciting evening of poetry, music, drama, dance and film at Philharmonic Hall when the American Academy of Dramatic Arts joins with The George Junior Republic in presenting a tribute to one of America's leading lyricists—Oscar Hammerstein, II.

"Happy Talk," a nostalgic portrayal of Hammerstein's long career, will have a program consisting of a cross-section of this country's foremost composers. Some of those who will be seen and heard are Rae Allen, Georges Bizet, Nancy Dussault,

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and Ralph Peer II, Vice President of the Peer-Southern Organization.

Among the companies which will now be administered by PSO in South and Central America are: M. Witmark & Sons, WB Music Corp. (formerly W-7 Music Co.), Who Music, Douglas Music Corp., Ice Nine Publishing, Kapralik Music and Warner-Tamerlane Publishing Corp.

Elvis Goes Gold

■ NEW YORK — Elvis Presley's latest RCA single record, "Burning Love," has been certified gold by the RIAA in recognition of its having sold a million copies.

Only a few weeks ago, Elvis' album, "Elvis as Recorded at Madison Square Garden," was certified as a Gold Album for sales in excess of \$1,000,000.

Elvis currently is on tour of the Western States and Hawaii and is preparing for his January worldwide special to be beamed via satellite.

Lawrence Joins Columbia

■ NEW YORK — Former Record World West Coast News Editor Tony Lawrence has just joined Columbia Records in the position of Associate Director Product Management, West Coast, effective immediately.

Most recently Lawrence was Director of Publicity for Playboy Records.

Capitol Restructures Spec. M'ts Division

■ HOLLYWOOD — Marty Weiss, General Manager, Special Markets, has announced the re-structuring of the Special Markets Division. Under the new line-up, John Leffler has been appointed to the newly created post of National Product Manager, Premium Sales. In this capacity, John will specialize in the Premium area. Reporting to him as Account Executive, Premium Sales, East Coast, will be Bob Dillon. Assisting John as Premium Production Coordinator will be Art Bartelt. John and Art will headquarter in the Capitol Tower, Hollywood, and Bob will be working out of the New York Executive Office.

Hugh Landy has been appointed to the newly created post of National Product Manager, Custom Sales, and will specialize in that area. Reporting to him will be Chris Veremis, Account Executive, Custom Sales, West Coast; and Eric Kushins, Eastern Operations Manager. Hugh and Eric will headquarter in the New York Executive Office, and Chris will work out of the Capitol Tower, Hollywood.

Nolan Crane has been appointed Mid-West Regional Sales Manager, and will be responsible for both Premium and

(Continued on page 39)

Altman To Head Brown Bag Music

■ NEW YORK—Terry Knight has announced the hiring of Al Altman to head the domestic division of Brown Bag Music, the ASCAP music publishing division of Knight's new record label.

Altman comes to Brown Bag with fourteen years of music industry experience including the positions of Director of Professional Activities of Chappell & Company; General Professional Manager of Screen Gems/Columbia Music; East Coast Head of Metric Music and Public Relations for Liberty Records.

Komisar Named Music Two Sales Mgr.

■ NEW YORK — Harold Komisar has been named Sales Manager for the newly established New York-New Jersey-Connecticut operation of Music Two, Inc., RCA Records' distribution subsidiary which became effective November 1. The appointment is effective immediately, and Komisar will be located at Music Two's headquarters 1133 Avenue of the Americas, New York, telephone 586-3000.

For the past two years, Komisar had been Vice President, Marketing, National Tapes & Records Distributing, Inc. For a year previous to that, he was Vice President, Sales, Brunswick Record Co., and from 1968 to 1970, he was Director of Marketing, MCA Records (Decca). For the prior nine years, he was associated with Columbia Records variously as Salesman, District Sales Manager, National Album Promotion Manager and Merchandising Manager. In the latter two of these positions, he was headquartered at CBS in New York.

CMA Profits Up 25%

■ CHICAGO — Creative Management Associates, Inc. reported an increase in net profits of over 25 per cent in the first nine months of 1972 as compared to the similar period last year, Freddie Fields, president, told a meeting of security analysts here last week.

Unaudited net income after taxes was \$499,000 or 51 cents per share for the nine months ended September 30, 1972 as compared to 397,000 or 41 cents per share in the like period last year, the chief executive of the world's largest publicly-held talent agency said. Per share increase was over 24 per cent.

Fields said that revenues for the first nine months of 1972 were \$7,009,000 up from \$6,952,000 for the first three quarters of 1971.

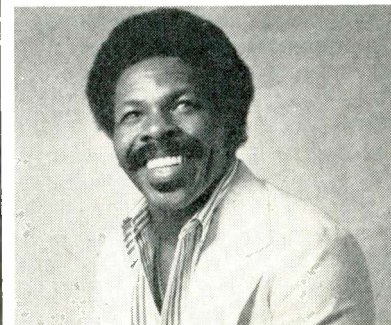
Medal For Adams

■ NEW YORK—On November 1st, Mrs. Louis Armstrong will present a copy of the Louis Armstrong Memorial Medal to Stanley Adams, President of ASCAP. Louis Armstrong was, of course, a distinguished member of ASCAP for a number of years.

The presentation will take place some time after 2:30 PM at the Semi-Annual East Coast Membership Meeting of ASCAP. Site of the meeting will be the Versailles Room of the Americana Hotel.

Lloyd Price Named GSF Dtr. Of A&R

■ NEW YORK — Veteran recording star, composer and producer Lloyd Price has been appointed Director of A&R for GSF Records, it was announced last week by Larry Newton, President. In assuming his new responsibilities Price further deepens his affiliation with the new recording firm. Besides producing, composing and performing on his own current album, "To The Roots And Back," Mr. Price has also produced a number of other recent singles for GSF.



Lloyd Price

In his new capacity, Price will actively seek out and develop new talent for the GSF label. He begins immediately and reports directly to Newton.

Gibson & Stromberg Names Munao

■ NEW YORK—Susan Munao has been named Publicist at Gibson & Stromberg here.

Prior to joining Gibson & Stromberg Ms. Munao was most recently associated with Levinson and Ross Public Relations as assistant to Al Ross.

Viewlex Names Hughes

■ HOLBROOK, N. Y. — Harry G. Charlston, Corporate Vice President in charge of Viewlex Custom Services Division announced that Gerard V. Hughes has joined the organization as Manager of Distribution for Viewlex-Sonic Recording Products, Inc., the company's subsidiary record pressing facility on Long Island.

Bartz To Prestige

■ BERKELEY — Gary Bartz, highly-regarded young saxophonist and composer, has just been signed to a long-term contract with Prestige Records. Bartz is the organizer and leader of the versatile and unusual instrumental / vocal group known as the Ntu Troop, which also features singer-pianist Andy Bey.



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*Peter Skellern
has captivated all*

*of Britain with his beautiful hit
single "You're A Lady." Just listen to it
once and you'll understand how it
soared rapidly to the top of the
charts there.*

*"You're A Lady" by Peter Skellern.
He wrote it. And he sings it. It's
one of the nicest things that's happened
to American music in a long while.
(Philadelphia and Seattle have already
discovered it. Busting both TOP 40
and MOR.)*

"You're A Lady" by Peter Skellern.

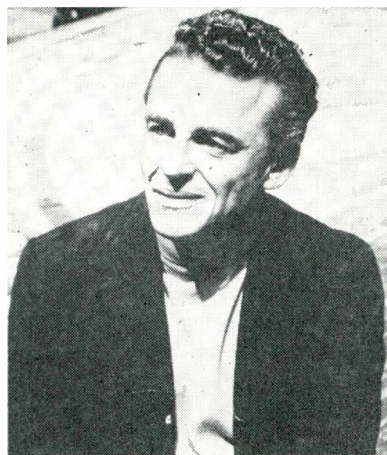
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LONDON
RECORDS ©
Produced by Peter Sames

Great Lyricists (I): Alan Jay Lerner

By MIKE SIGMAN

When the history of 20th Century musical comedy is written, a list of the handful of top creators of that distinctly American genre will probably include Rogers and Hammerstein, the Gershwins, Irving Berlin and Alan Jay Lerner. Lerner, a playwright, screenwriter, producer and essayist among other things, is perhaps first and foremost a lyricist. His credits include "Brigadoon," "An American In Paris," "Paint Your Wagon," "On A Clear Day You Can See Forever." and the classic musical comedy of all time, "My Fair Lady." He is especially famous for the cleverness of his lyrics, the unique inventiveness of his rhymes, and his ability to perfectly wed a lyric to a tune.

Record World spoke to Lerner recently in the bustling offices of Alan Jay Lerner Productions, and he spoke at some length about his views of the theater, his current activities and the state of lyric writing in general: "I think the lyric writer is becoming a forgotten figure for a host of social rea-



Alan J. Lerner

sons. Lyric writing is declining as an art form." Asked about the relationship of this to the contemporary trends in rock toward less rhyming, etc., he added: "The whole idea of rock music is very limited, and not good for lyric writing. Rhyming is not the be all and end all of writing. It's the use of language and compression of ideas that's important. Lyric writing is like poetry in this way. This whole idea that you can achieve the proper tension and energy containment by

deliberately not obeying the rules is folly. I'm all for breaking the rules when it fits, but not just for the sake of breaking the rules."

About his current projects, Lerner said, "I've finished the writing for 'The Little Prince,' an adaptation of the classic by Saint Exupery, a sort of metaphysical fairy tale whose meaning has gathered momentum through the years. I did a first draft of the screenplay, and sent it to Fritz Loewe, who had sort of been playing with the idea of doing something, you know he had a heart attack and retired. But this was a movie and he wouldn't have to go on the road and go through all the rehearsal problems." We wrote the songs the same way we always write together. I think this will be our thirtieth year writing together which I think is the longest collaboration in the history of the theater. We discuss the play and how we want the music and lyrics to go together, and go over it scene by scene and then discuss each number; then he plays various

(Continued on page 39)

Mom To Dress Up

NEW YORK — Mom's Apple Pie will get a new album cover. The announcement was made by Terry Knight, president of Brown Bag Records.

According to Knight, "Last week I announced that, until there was evidence that the original artwork of the Mom's Apple Pie album cover was offending the community-at-large to a point where it actually curtailed retail sales, then the cover would remain unchanged. I have now been informed by Brown Bag Records' distributors that several major retail outlets in Atlanta, Cincinnati, Los Angeles, New York, Memphis, Cleveland, Boston and Philadelphia have either refused or returned the original album once they actually saw the cover. We have been told that they reserve the right to refuse to stock or display any product.

"I have also been informed that at least two national racks have refused to stock the album in several major markets, including Handleman. This, of course, severely limits our ability to get product to the market under any circumstances."

CLUB REVIEW

Mathis Wonderful, Wonderful

NEW YORK — Columbia artist, Johnny Mathis, the singer whose velvet voice made us fall in love in the 50's, is still evoking romantic sighs in the 70's. A perennial star, Mathis opened Monday night (30) to a packed Empire Room at the Waldorf.

Through the years Mathis has established himself as the room's largest drawing act, and this engagement probably will further his reputation. Looking as fit as he did 15 years ago when he became a household word with "Wonderful, Wonderful," Mathis glided through

a set mixed with oldies and newies. Along with contemporary standards as "Alone Again (Naturally)" and "First Time Ever I Saw Your Face" he sang his classics "Misty" and "Maria" plus a medley that included "It's Not For Me To Say," "Chances Are," "A Certain Smile," and "Twelfth of Never."

The voice is still there, if not better, and Mathis could have top ten record again with the proper material. He is, and always has been a class entertainer.

Fred Goodman

Lobo: Big Tree's Big Gun

A singer-songwriter with the same kind of pop power that has made Neil Diamond, James Taylor, and Carole King such consistent chart toppers, Lobo, born Kent Lavoie, has his second smash single in as many years in "I'd Love You to Want Me," on Big Tree Records, distributed by Bell. His first release, "Me and You and a Dog Named Boo," sold over a million copies, while Lobo's second album, "Of a Simple Man," entered the top 100 of the Album Chart this week with a bullet.

Known thus far primarily as a recording artist, Lobo's versatility and universal appeal should be borne out by the act he is planning to tour with early next year. For although Lobo is a solid top 40 success, his act will introduce him as an in-person talent to both old fans and new audiences via a schedule of night club appearances and concerts. A veteran of a number of college and semi-professional bands, Lobo eventually became associated with

(Continued on page 39)

Uttal To Keynote NARM

PHILADELPHIA — Larry Uttal, President of Bell Records, will keynote the 15th Annual NARM Convention, which convenes February 25, 1973 at the Century Hotel in Los Angeles, California. He will speak on the convention theme, "Partners in Progress." The keynote address highlights the Opening Business Session of

the Convention on Monday morning, February 26.

Uttal comes well qualified to address himself to the topic, "Partners in Progress." In the space of six years, he has taken Bell Records from a tiny singles-oriented label to its present status as one of the major independent companies in the record industry.

Three Cheers For Larry



The UJA "Man Of The Year" Dinner-Dance honoring Bell Records' Larry Uttal brought out some of the entertainment industry's bigger names. Seen here (left to right) are: Karen Austin, Mr. & Mrs. Bill Keane, Bob Austin, Larry Uttal, Min Austin, Sid Parnes and Pam Uttal.

A high-contrast, black and white close-up portrait of a man with a mustache. He is looking directly at the camera with a serious expression. A cigar is held horizontally in his mouth, positioned just below his lips. The lighting is dramatic, highlighting the texture of his mustache and the details of his eyes and nose. The background is dark and out of focus.

*The
voice of
Tim Weisberg.*

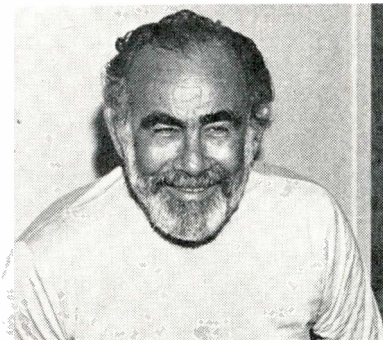
Hurtwood Edge. A new album on A&M Records.

Produced by Dick Bogert **SP 4352**

Jerry Wexler: The Music Man

By JOHN GIBSON

■ Jerry Wexler has been a partner and one of the driving forces of Atlantic Records since June of 1953. Before that he was a Billboard reporter for almost four years, and he had done some promotion and song plugging for Robbins, Feist and Miller. Wexler's apprenticeship as a producer at Atlantic was with the first order of R&B artists, including Chuck Willis, the Clovers, Ruth Brown, and Ray Charles.



Jerry Wexler

Record World: When you came to Atlantic you began producing right away?

Jerry Wexler: Ahmet and I co-produced practically all the records from '53 to about '58 or '59. And then we had to diverge and each one handled a separate group of artists because there were too many to handle together. But I went right into the studio with Ahmet and he trained me and showed me what to do. And let's face it: we were all in on a pass, because none of us were musicians, but we were sitting there with access to shellac so we called sessions and we survived.

RW: Wouldn't you say survived very well?

JW: We were able then, by dint of being lucky enough to sell records that would keep us going, because no bank would give us credit, and by being associated with people like Ray Charles and Chuck Willis. We learned a lot from them. I think I learned more from Ray Charles about recording than everything else put together. There's not much more to know once you've seen Ray Charles lay it down and do his thing. You can watch the thing unfold and write a textbook off that.

RW: You mean the way he handles a session?

JW: No. We handled the session in that sense. The way Ray lays out his arrangements and the really important thing about recording is what's happening out in the studio. The engineer can take care of the microphones and the patchboard, but the difference is whether or not there's something vibrant and alive happening out there. And you come to learn little simple things like the things that are well played out in the studio. But if it's just a bunch of frantic young rock and rollers that don't even know where the next chord change is, that's when the grief comes in. And that kind of recording I'm not into.

RW: Is a certain amount of that necessary to log to become a good producer?

JW: You know, like Ahmet says, "Yeah I know about great producers. A great producer is somebody who's in the booth when there's a great artist outside. That's what makes great producers: great artists." There's been so much hype about that. There's been so much self-serving bullshit, the mystique of the producer, you know. But yeah, you log more and more and you learn more about it. You have to have some way of hearing what's happening

"...with all this talk about business and the proliferation of the record business, and the problems as we came into the '70's, and people have too many acts, and distribution problem, not enough is said about music."

out there, and that sounds like a truism, but I'm convinced a lot of people aren't hearing things in the same way that other people are. You can't quantify anything like that. It's very individualistic and very subjective. But again with all this talk about business and the proliferation of the record business, and the problems as we come into the '70's, and people have too many acts, and the distribution problem: not enough is said about music.

RW: It's sort of an unknown. You can turn the business end of it into some kind of equation, but the music is somebody's feel.

JW: Well, you try to formulize everything to find out what the answers are, what's the best way to distribute, branch versus indies, all the problems of price, I think there's a great pre-occupation with that and there has to be, but not enough people think about music. The word product itself is a tipoff. When I see situations that I'm interested in, little production modules or the situation in Nashville, I like to know how much my people are into music.

RW: You think that if you know music, business will follow?

JW: It *can* follow. If there's enough intelligence, sensitivity and desire. Those three things.

"We've never had a recording budget, an advertising budget or a promotional budget. If Ahmet wanted to make a record, he'd make a record. Same with Neshui or I."

RW: When you came to the company, how big was it?

JW: Well, I'll give you an idea. We used to have to sell 60,000 singles a month to meet the nut, which was fairly extensive. I came in as a partner. We were three active partners and one silent partner, and we all drove big cars, had Dinner Club cards, and got decent salaries, so we were enjoying the prerequisites of management instantly, and in order to do that we had to sell those 60,000 singles a month. I remember every week Ahmet and I and Muriel Matenson then, we used to sit with a little hand crank adding machine and figure out if we'd survived that week.

RW: Who was the silent partner?

JW: There's been six different partners, but we're the major working partners. He's out, but his name was Vaddy Sabit, he was a Turkish dentist. He was a friend of Ahmet's and he put up the money. The company was started by two people: Ahmet Ertegun and Herb Abramson. There's been different partners along the way but for the majority of the time it's been the three of us since Abramson left. We bought out three partners.

RW: Over these years you've gone through a lot of musical styles and influences and tastes. Have you always been traveling the country finding these "production modules" as you call them?

JW: Right, sure have. We recorded in New Orleans quite a bit we recorded Joe Turner, Ray Charles, Guitar Slim, out on the road.

RW: Specifically about Memphis and Muscle Shoals?

JW: That came about because I think we had exhausted one way of making records, which was in New York using studio men and using arrangements. We used arrangements from the beginning, arrangers like Howard Bigs, Jesse Stone, Ray Ellis. The sound was getting played out. The stink of the studio was upon our records, you know? It became highlighted by a problem that I had with Wilson Pickett whom we had signed and I just couldn't get off the ground with him. Bert Berns did his first session, and it didn't come off. It came off artistically. It was a very weird session, it was sort of advanced, but it just wasn't Pickett. So it flopped. Then we decided that I would take a shot at producing him, and we couldn't get it together. The songs I found he didn't like, and the songs he was suggesting I didn't like, and it started to deteriorate into a series of meetings. Unproductive meetings,

(Continued on page 10)

THE SINGLE FROM THE YEAR'S MOST INSPIRED, NEW ALBUM STINKS:


Dead Skunk

“Wainwright has unquestionably been one of the best songwriters to emerge in the last two years.”—*Boston Globe*

“Wainwright already is one of the best we have. He is the most original talent to have turned up in the 70’s.”—Don Heckman, *The New York Times*

“Loudon is willing to admit everything. He is a comic genius who has it in him to become the Chaplin of rock.”—Stephen Holden, *Rolling Stone*

“Loudon Wainwright’s latest on Columbia is a killer.”—*The Village Voice*

“Dead Skunk”: 4-45726
Inspired words from the man who *The New York Times* called, “one of the best of our times”:
Loudon Wainwright III.
On Columbia Records 

By JOHN GIBSON



John Gibson

■ **SUMMER ONSLAUGHT; WINTER RES-PITE:** Word has it that the long term plans for the **Rolling Stones** (if such a thing is possible at all) has them hitting the U.S. on tour each summer, and wintering elsewhere, such as Australia and the Far East. In late November and December try them in the Bahamas recording . . . **Hank Greenspun** and **Jeff Thomas** both report that **Elvis Presley** will NOT be opening the new Grand Hotel in Las Vegas. Thomas picks the **Carpenters**; Greenspun ain't saying. (Greenspun, at least, got his information from **The Colonel**) . . . When **Gerry Beckly** of America heard that WB had signed **Raquel Welch** to the label he asked if it was for an album, and then said it should be called "Greatest Tits" . . . **Ultra Violet** signed by Capitol and is cutting singles and an lp. Produced by famous **Jeffrey Sheen** . . . **Raspberries** off the **Hollies** tour, some say because they were doing so well. The **Hollies** have been having their troubles, what with personnel changes et al . . . **Creem Magazine** threatened with a suit from **Terry Knight** for running a review of the **Mark, Don and Terry** lp under the by line **Terry Knapp**, a one time name of **Knight's**. All is settled now, and **Dave Marsh**, the perpetrator of this dastardly act has even obtained an interview . . . **Richie Havens** starring as **Othello** in the **Delaney Bramlett** version of "Catch My Soul." A small part for **Bonnie**, too . . . **Earthquake** showing themselves around; some say WB and Col in the lead; some say not . . . All The Old Dudes: birthdays this week for **Bonnie Raitt** and **Shelley Cooper**.

■ **THE SLICE OFFENDS THEE? PLUCK IT OUT:** Insiders say that the new version of the **Mom's Apple Pie** album cover, changed to conform to industry standards, will be virtually the same, save for big crocodile tears flowing from the lady cook's eyes, and for the slice of proverbial pie, which has been bricked up . . . **Harvey Cooper** says he's kickin ass, so to speak, on **Dawn's** "You're A Lady" single. There are three running for the money . . . **Mark Volman** of the **Phlorescent Leech** and **Eddie** fell off the stage in S.F. where he was opening the show for **David Bowie** and cut his skull. Four stitches and on with the show . . . The **Incredible String Band** arrived in S.F. without instruments, the poor boys. Actually the equipment was held up at Canada-US customs in Chicago. Finally got to S.F. though: two days after the gig . . . **Captail Beefheart** unveiled his billboard in L.A. last Sunday to a crowd of gaspers. The big board is his own creation, and justly proud he was . . . **Mom's Apple Pie**, by the way (item organization not a forte here), is playing the November 20 date with **David Bowie** in Nashville . . . **Grace Slick** and **Paul Kantner** of **Jefferson Airplane** have turned down **Penthouse Magazine's** request for a pictorial spread of the couple and their daughter, **China**. **Alice Cooper** was suggested as a replacement and **Penthouse** got their turn to say no . . . **Marty Balin** is reportedly negotiating with **Grunt Records** for his recording return . . . After this tour **Jethro Tull** is going to the south of France (who isn't?) to work on "Passion Play," you guessed it, their next lp. They'll be working at **Elton's Honky Chateau**, and the album is due in March, at the same time as **Procol Harum's** "Grand Hotel" . . . **New Who** (group) album by first of year. Two lp set.

■ **LADY BEHIND THE BOARD:** WB will announce next week the appointment of their new East Coast Director of A&R. She is a lady . . . In **The Air Everywhere:** In addition to the **Everybody Needs Milk** spots he's doing nationwide, **Bill Graham** was on the air in San Francisco last week doing a marathon radio special titled "The Fillmore Years," which spent one hour on each and every weekend bill at the Fillmore. The show covered six years, and featured **Graham's** personal tapes of the performances, as well as his own comments. He said the **Who** were the biggest draw; the **Dead** and the **Airplane** were the most consistently popular; and the biggest hypes were **Grand Funk**, **MC5** and **David Bowie**. He also confessed that he'd used his physical prowess to convince **Jeff Beck** to do a second show **Beck** was trying to get

(Continued on page 39)

Dialogue

(Continued from page 8)

and it got to a point where his manager says 'hey man you've got an obligation. What are you going to do, let him go, or record him?' I got the idea of taking him to Memphis. We were getting these great records from Stax. I knew the Stax thing the rhythm section, **Booker T.** and the **MG's** and I was close to the guys and **Jim Stewart**. So we did. Head arrangements, and he got along fantastically with the guys, especially with **Cropper**. So we came down there and I stayed a few days and we cut "Midnight Hour" and "Don't Fight It." And then I left and they stayed and kept cutting. He came down later and did two more sessions down there. Nothing but winners, all hits "99½," "6345789," after "Midnight Hour." "Midnight Hour" really changed things around. It was really a seminal record in rock. Now I was really stuck because I had a taste of this new recording, back to head arrangements, Memphis style, so I went to Muscle Shoals out of desperation. I knew about **Ricky's** (Hall) operation, I knew he had a rhythm section that was analogous to Memphis.

"I don't like to be at the mercy of high powered independent producers who have their own studios and their own staffs of people and P.R. men and lawyers"

RW: What shape was the studio in?

JW: It was very rudimentary. It was mono. This was around '65 when I first went to Muscle Shoals. The first time I walked in, those cats were all sitting in the studio. I came in with **Pickett**, I know they were taking bets as to whether we would show up, and they were scared to death, but I was more frightened than they were. I see all these country cats waiting to get down and show me what I didn't know, you know. So we got to be very friendly and it was a very productive relationship. It was amazing there was a time there where we didn't do anything but go down south and come back with hits. There was no session that didn't yield a hit.

RW: You don't like to use outside producers generally- Don't you have to a lot these days?

JW: Well we're a very A&R minded company and we have a lot of our own producers. I don't think it's healthy to be at the mercy of a lot of outside producers. A lot of my good colleagues in contrast take ads and boast about the fact that they have no house staff and they're very happy to utilize the services of outside producers. I think that's fine, and I like to use outside producers to fulfill the very great needs that we have for product, but I think it should have a proper proportion, a proper balance with product that's cut in house.

RW: Any specific proportion?

JW: I couldn't assign a ratio to it. But as much as possible in-house. It's not necessary for us to have our thumb print on every piece of product that comes out. The thing is we'll have the artist properly recorded and well represented on records and whatever way that is, we'll do it. I don't like to be at the mercy of high powered independent producers who have their own studios and their own staffs of people and p.r. men and lawyers. You're becoming a broker and that's not too healthy. I think there has to be a very viable organic relationship to the music that you're dealing with. If it's dealt with strictly in terms of product, like selling axel grease or cans of beans, something happens because you're not selling a standard item in multiple units, which are gotten by just punching a machine. We found it was more satisfactory to use to produce our own records, utilizing those rhythm sections and those studios. Maybe we understood our artist better, but for whatever reasons.

RW: With all the different things you're into, from England to France to Nashville, do you still consider Atlantic to be basically an r&b company?

JW: Very good question. Yeah, somehow we do. Somehow we think basically and this may be a bad thing to say when some mod English manager in full Edwardian fag sees that we think of ourselves as a black record company but somehow I do think there's a very strong identity there, a very strong consciousness, even though it represents less than 15% of our business today.

RW: Really?

JW: Yeah.

(Continued on page 26)



UNEXPURGATED

DISTRIBUTED BY UNITED ARTISTS RECORDS INC.





SINGLE PICKS

THUNDERMUG—Big Tree 154 (Bell)

AFRICA (Belsize Park, BMI)
Disc is huge in Canada, and it now comes south to invade our country. Strong African rhythm influence in the percussion and English harmonies puts this leftfielder in the ballpark.

BETTYE SWANN—Atlantic 2921

TODAY I STARTED LOVING YOU AGAIN (Blue Book, BMI)
The Rick Hall/Muscle Shoals sound is always refreshing, and Ms. Swann does a fine job on this Merle Haggard-Bonnie Owens tune. Great Swann song.

THE P.J.'S—Roulette 7136

I LIKE THE WAY (Patricia, BMI)
This gorgeous duo has been around, and now they're on Roulette, ripe for hitsville. This version of the Tommy James hit of 1967 was produced and arranged by Jimmy Wisner.

J.R. BAILEY—Toy 3805 (Neighborhood)

AFTER HOURS (Dish-A-Tunes/Giant Ent./Two People, BMI)
"Love, Love, Love" made a lot of noise for this r&b singer/writer. New tune should do much better, and give a hit for the writer of "Everybody Plays The Fool."

ERIC ANDERSEN—Columbia 45730

BLUE RIVER (Wind and Sand, ASCAP)
Title cut from the much acclaimed album is a soft flowing number that features Joni Mitchell singing background. Pleasant.

CRAZY HORSE—Epic 10925

ROCK AND ROLL BAND (Witch Creek/Almo, ASCAP)
Neil Young's former back-up band pops up on a new label, and it could mean their first hit single. Always known for quality material and performance, group could be ready to break.

CHEE-CHEE & PEPPY—Buddah 329

MY LOVE IS GROWING (Kama Sutra/Jamesboy, BMI)
Twosome hit first time out with "I Know I'm In Love" a while back, and since then they have been relatively quiet. Their talent keeps growing.

RANJI—Anthem 51012 (UA)

THE PRINCE, THE COWBOY AND ME (Keca, ASCAP)
Young international star perked a few ears with "It's So Easy" a while back. He performs this Jim Weatherly tune to a tee, and Snuff Garrett production offers good support.

DOUG KERSHAW—Warner Brothers 7648

JAMESTOWN FERRY (Tree, BMI)
Super fiddler performs some nice country-rock on this cut from his "Devil's Elbow" album. Buddy Killen produced record which features an a cappella chorus.

LOU MONTE—Jamie 1407

SHE'S GOT TO BE A SAINT (Norlou/Galleon, ASCAP)
Ten years ago Lou introduced Pepino the Italian mouse and had a top five record. This lovely ballad has a c&w feel to it and could put Lou back in the pop picture again.

THE DILLARDS—Anthem 51014 (UA)

AMERICA (Kittyhawk, ASCAP)
Paul Parrish wrote this important lyric message tune, and group does a terrific version. Produced by Richard Podolor, disc could establish act as a major one.

DAVID BOWIE—RCA 0838

THE JEAN GENIE (Vaudeville, BMI)
After the heroics of Ziggy Stardust this brand new cut comes up short. Bowie, usually a master of melody and dynamics, has used an ancient riff on this more rhythmic number. Disappointing.

10 C.C.—UK 49005 (London)

DONNA (St. Ann's, PRS)
Jonathan King has a bizarre sense of humor, and his label continually reflects it. This Frank Zappa-ish production is currently a top record in England and is silly enough to make it here.

BATDORF AND RODNEY—

Asylum 11012 (Atlantic)
HOME AGAIN (Lafvibes/Walden, ASCAP)
Now on Asylum (home of the hits) this folk-rock duo seems to have that winning sound. Good harmonies and ringing acoustic guitars abound.

ALZO—Bell 288

LOOKS LIKE RAIN (Clear Sky, BMI)
Fine young singer/writer sometimes sounds like Nilsson, which can't hurt. From important debut album, which was so finely produced by Bob Dorough. Pretty.

FABULOUS RHINESTONES—

Just Sunshine 501 (Famous)
FREE (Higher/Rhinstone, ASCAP)
"What A Wonderful Thing We Have" hurled this group into chartdom the first time out, and this second bid is a potent entry for more honors.

DELANEY & BONNIE—Atco 6904

SING MY WAY HOME (Delbon/Cotillion, BMI)
Though the twosome is now disbanded, their best sides are still a pleasure to hear. Delaney produced and wrote this gentle swinger from label's "Best Of" album.

DAVY JONES—MGM 14458

YOU'RE A LADY (WB, ASCAP)
Yet another cover version of the Peter Skellern tune, this time by the cutest Monkee. This song has got to be a hit in America by someone, and Davy's in the running.

PACHECO—Fania 641

SPANISH POPCORN (Bourne, ASCAP)
Here's the Latin version of Gershon Kingsley's international smash. Very similar to the Hot Butter hit, it could still gather huge spins and sales.

DAVE ANTRELL—Amaret 144 (MGM)

LOOKIN' FOR LOVE (Amak, ASCAP)
Fine lyrics highlight this tune about love's realities. Artist also wrote song that could touch many listeners' hearts.

JOHNNY MATHIS—Columbia 45729

SOUL AND INSPIRATION/JUST ONCE IN MY LIFE (Screen Gems-Columbia, BMI)
The perennial Mr. Mathis hasn't been in the top ten for a while, but this medley of two of the Righteous Brothers biggest hits could be the catalyst to take him back up there.

OTIS REDDING—Atco 6907

MY GIRL (Jobete, ASCAP)
The late great Otis wails on Smokey's classic that was a monster for the Temptations in 1965. From "Best of Otis Redding" lp.

PETER NERO—Columbia 45731

BEN (Jobete, ASCAP)
Instrumental version of Michael Jackson's love song to a rat is lavishly produced by Paul Leka. Nero hit last year with "Summer of '42," so movie themes have been good to him.

Z.Z. HILL—United Artists 50977

I'VE GOT TO GET BACK (Jalew, BMI)
Always charting r&b wise, every now and then Z.Z. hits the pop charts as well. This funky item is prime for cross-overs.

BOBBY HATFIELD—Warner Brothers 7649

STAY WITH ME (Ragmar/Crenshaw, BMI)
The ex-Righteous Brother exposes more of his blue-eyed soul on this powerful Jerry Ragovoy ballad. Richard Perry production is a blockbuster and could give Hatfield his first solo hit.

AL WILSON—Rocky Road 30067 (Bell)

BORN ON THE BAYOU (Jondora, BMI)
Big Al swings on an r&b rendition of the John Fogerty tune. Just like "Lodi" three years ago, artist does justice to Creedence covers. Johnny Rivers produced.

DINO MARTIN—Reprise 1129

SITTING IN LIMBO (Irving, BMI)
Here's an odd combination: Dino (of Dino, Desi and Billy fame) is produced on this gentle rocker by Van Dyke Parks. Programmers take note. Interesting.

FREDDIE CANNON—Metromedia 262

IF YOU'VE GOT THE TIME (Shada, ASCAP)
First the Babblin' Brook, now Boom-Boom does his rendition of the Miller Beer tune. This one's the uptempo version. Commercial sound.

GOOD THUNDER—Elektra 45820

SENTRIES (Dog Ear, ASCAP)
Some good rock and boogie with a new group produced by Paul Rothchild who gave us those early Doors records. Good FM fare.

DAVID AND GOLIATH—Beverly Hills 9387

WHY DO YOU PRETEND (Wemar, BMI)
It seems the two boys have stopped fighting long enough to make an English pop record. Seriously, tune has that hit Fortunes/Bee Gees sound that could give twosome a giant.

GRAND FUNK PHOENIX

SMAS 11099



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THE SUPREMES

Motown M756L

Following up their collaboration with Smokey Robinson, the Supremes come back with an album produced, arranged, and largely written by one of America's foremost composers, Jimmy Webb. In addition to the Webb material, there's their current chart single, "I Guess I'll Miss the Man," from "Pippin," and Harry Nilsson's "Paradise."



SON OF OBITUARY

GEORGE GERDES—

United Artists UAS 5593

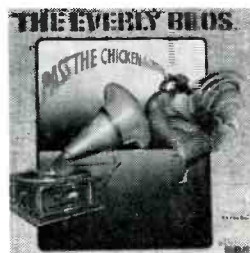
Aside from coming up with one of the titles of the year, George Gerdes, who sounds more than a bit like Loudon Wainwright at times (in fact, they used to play in a band together), has released a fine discful of off-beat songs. "Hey Packy," about the joys of dog-owning, is a delight. So's "Intellectual Baby."



PASS THE CHICKEN & LISTEN

THE EVERLY BROS.—RCA LSP-4781

Everlys' second effort for the label proves far more productive than the first. Recorded in Nashville and produced by Chet Atkins, it features the patented Everly harmonies on such fine material as Lee Clayton's "Ladies Love Outlaws" and John Prine's instant classic, "Paradise." Fine country pickin' too.

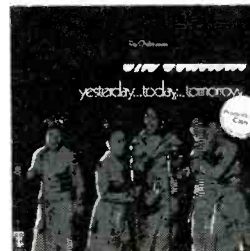


YESTERDAY . . . , TODAY . . . , TOMORROW

THE RAELETTES—

Tangerine TRC-1515 (ABC)

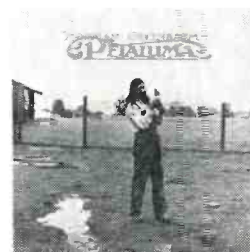
Legendary Ray Charles back-up singers prove themselves a top r&b group in their own right with the first album ever to be recorded by any of the various sets of Raeletts who have backed up Charles throughout the years. "Bad Water," one of their best recordings ever, is a highlight.



PETALUMA

NORMAN GREENBAUM—Warner Bros. MS 2084

The man responsible for those great flights of imagination "The Eggplant That Ate Chicago" and "Spirit In the Sky," Norman Greenbaum is back with a delightful, soft-sell album of acoustic goodies. This guy is really good!



AUSTIN ROBERTS

Chelsea CHE-1004 (RCA)

Music man who's been around (Buchanan Brothers, Arkades) threatens a Mac Davis-like break out in songwriting and artist categories. His album contains the chart single "Something's Wrong With Me," plus many other eminently listenable and coverable tunes.

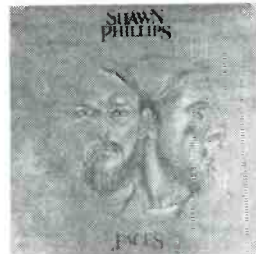
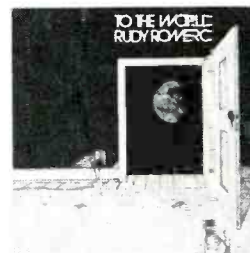


TO THE WORLD

RUDY ROMEO

Tumbleweed TWS 108 (Famous)

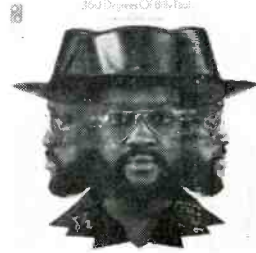
Solid commercial outing with numerous melodies and riffs that stick in the mind after just one or two listenings. "If I Find the Time," "Simple Things," and "To the World" are just a few of the fine cuts. Also, the first creamy white album we've ever seen!



FACES

SHAWN PHILLIPS—A&M SP 4363

Artist-writer's fourth album is an anthology of his works, recorded over the past four years. Its lush orchestrations and interesting melodies reveal why he has built a loyal cult following, a following which should soon increase greatly. Musicians include Stevie Winwood, Sneaky Pete and Glen Campbell.



360 DEGREES OF BILLY PAUL

Philadelphia International KZ 31793 (CBS)

One of the big reasons Gamble-Huff and their label are cooking, Billy Paul comes out with an all-around winner of an album, from the hit sound of "Me and Mrs. Jones" to interpretations of "Let's Stay Together" and "It's Too Late" to powerful new material like "Brown Baby."

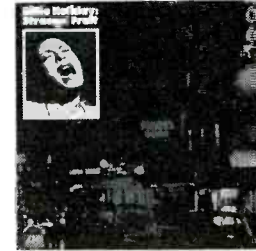


A MINUTE OF YOUR TIME

MARY COOPER—

Barnaby BR-15004 (MGM)

You'll be giving Marty Cooper a lot more than a minute of your time if you give his album half a chance. The music, mostly soft and pretty, will appeal to fans of country, folk and pop styles, and should receive attention from dj's at all kinds of stations. Listen more than once.



STRANGE FRUIT

BILLIE HOLIDAY—Atlantic SD 1614

The timing couldn't be better for this excellent release of Holiday material, what with the successful Diana Ross movie and various plays springing up all over. The sound is good, and the selections include "As Time Goes By," "Embraceable You" and many other great standards. Should rack up sales.



NOT INSANE OR ANYTHING YOU WANT TO

THE FIRESIGN THEATRE—

Columbia KC 31585

This album, reportedly the last from this great comedy troupe, takes some getting into. Side two has a "revolutionary Shakespierre show," and he whole disc consists of the kind of avant-gard satire and electronic experimentation Firesign Theatre has always specialized in.

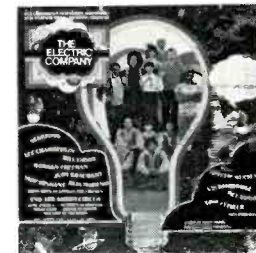


ICARUS

PAUL WINTER/WINTER CONSORT—

Epic KE 31643

The Winter Consort has experimented with many sounds during its existence, and here they settle in on a pleasant, pretty, jazzy sound that makes for excellent concentrated listening or just good background music. Produced by George Martin.



THE ELECTRIC COMPANY

ORIGINAL CAST—Warner Bros. BS 2636

Terrific package provides an entertaining and educational trip for kids of all ages. Among those contributing are Mel Brooks, Bill Cosby, Rita Moreno and all the familiar Electric Company people from the Children's Television Workshop production. The cover is just great too.

(Continued on page 51)

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a film by NEIL YOUNG



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2XS 6480

Herbie Mann Gets Some Things Off His Chest

By MARTIN SNIDER

■ NEW YORK — I recently saw Herbie Mann perform at a George McGovern benefit in New York, so when asked to talk to him, it naturally seemed appropriate, and inviting. I got myself prepared for the standard uptight conversation which seems to be surrounded by what we call "hype." Either a new album is to be released, or sometimes it's just for the publicity.

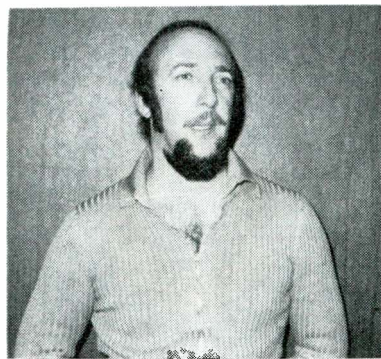
I was caught off-guard and in a good mood, got a pen and a piece of paper and started the conversation off on what I thought was a common subject, "I just saw you perform at the McGovern benefit."

I can easily relay to you what he told me about politics and his battle against apathy, which seems to prevail in this campaign, but I want to tell you how Herbie Mann impressed me.

Mann doesn't talk about his 12 years with Atlantic records or his future and past concerts. He'll talk about those subjects if asked, but he talks about right now. He talks about the condition of jazz, or how he feels about performing. "The industry's concept of jazz is archaic. When I bring a record to a dj that I think is good, the response is 'Have you spoken to our Jazz dj?'"

"I will never perform in a club like the Rainbow Grill again," he continued. "Not only do their checks bounce, but the audience comes for the steaks, business or to pick up some chicks. They sit there and say 'By the way, who's performing tonight?' I play mostly to colleges, because the kids come to see you perform. They are more open."

Although the sales in jazz records has increased over the past couple of years, the record companies still approach it as something separate from everything else. Mann wants the companies to talk about Aretha Franklin



Herbie Mann

and Herbie Mann in the same breath. Or better yet, r&b and jazz, or rock and jazz. Labeling the "types" of music is confusing and misleading enough. Does one refer to Miles Davis or Weather Report (both Columbia) as r&b, rock or jazz? What happens is that new labels are developed, contemporary or progressive, etc.

It almost sounds as though Mann is complaining. With record sales of over 100,000 on his records, he has nothing to complain about. He plays a lot of concerts and seems to be very pleased with his musical career. His concerns seem to lie with the music industry in general and in what direction it's heading. He didn't sit and pick out all the faults and he didn't try to solve the problems of our business. The attitude he seems to have is "live and let live," but people make up our industry and it's up to us to watch and control the direction it takes.

There was another reason for his visit though. He has a new album he calls "Evolution of Man," which is going to be released this week. It's a record containing music which shows his progression over the past 12 years. Peter Levinson, Mann's publicity specialist asked me to mention that the artist will be performing his Concerto Grosso in D Blues with the Syracuse Symphony on December 9.

Loggins Back

■ NEW YORK — Vanguard recording artist Dave Loggins has just returned from a tour of England with the Everly Brothers.

One of Loggins' songs, "Pieces of April" has just been released as a single by Three Dog Night and also appears on the current Andy Williams album. The tune was first recorded by Loggins on his debut Vanguard album, "Personal Belongings."

MCA Board To Attend Video Disc Demos

■ LOS ANGELES — Members of the MCA Board of Directors will attend the first public demonstration of the company's new color video disc process, Disco-Vision, here at 11 a.m. on December 12, prior to a regular Board meeting.

The MCA video disc process has been designed to enable home viewers to see the films of their choice via discs played on an inexpensive player attached to any standard TV set. The video disc itself has micro-grooves which are scanned by a laser beam. MCA believes that its Disco-Vision albums should retail at prices comparable to lp record albums. The demonstrations will be supplemented with technical specifications and definitive explanations relating to functions and operations of the video disc and its accompanying hardware players.

Correction

Susan Hayward's voice was not dubbed in the film "I'll Cry Tomorrow," as was reported in last week's review of "Lady Sings The Blues." At the time of Miss Hayward's award winning performance there was an EP and single available on MGM.

Bennett Breaks Fairmont Record

■ SAN FRANCISCO — Tony Bennett has broken the record at the Fairmont Hotel in San Francisco with a record take of over \$100,000 for his ten day engagement (Oct. 12-22 with Monday off.) Fairmont set an entertainment charge of \$10 per person on weekdays and \$12 on weekends.

Feliciano Special

■ NEW YORK — RCA recording artist Jose Feliciano will star in a one-hour television Special, "Monsanto Night Presents Jose Feliciano," airing nationally in late November or early December. Carol Lawrence and the Mike Curb Congregation guest-star in the musical program.

Deane To LA

■ NEW YORK — With the recent signing of an exclusive world-wide publishing pact between Burlington Music and writer/artist Tim Moore, Eddie Deane, Burlington Professional Manager, has flown to the West Coast for special exploitation of Moore's material.

CLUB REVIEW

Budd Blooming

■ HOLLYWOOD — Julie Budd's (RCA) opening night show at the Westside was very impressive indeed. Miss Budd, who recently celebrated her 18th birthday on stage at the Copa in New York, is exactly what you would expect a person who celebrated her 18th birthday on stage to be. She is a vibrant, obviously youthful, very talented and highly polished entertainer.

Rather than shunning and denying the obvious, Miss Budd turns her remarkable physical and vocal (not to mention geographical) similarities to Streisand to her advantage with an occasional comment that makes light and fun of the obvious.

Her music is hard hitting and appropriate. Drawing from material associated with Neil Diamond, Dionne Warwick, Carole King and Liza Minnelli, Miss Budd gives a performance that shows a maturity and a flair that is as welcome as it is unexpected. There is no question about it, Julie Budd is ready to bloom.

Spence Berland

Just For Randy



Randy Newman and Mo Ostin at the Carlyle Hotel celebrating Newman's Philharmonic Hall concert: Mo Ostin, Chairman of the Board of Warner/Reprise Records, hosted a party for Randy Newman at the Carlisle Hotel to celebrate the latter's sold out Philharmonic Hall concert. Pictured from left to right are Randy Newman and Mr. and Mrs. Mo Ostin.

Allmans/Dead To Tour

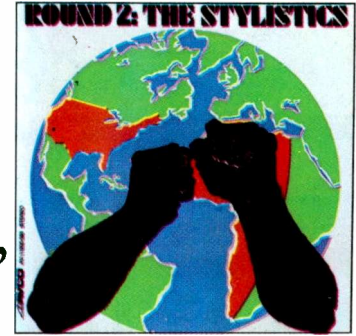
■ MACON, GEORGIA — The Grateful Dead and the Allman Brothers Band will appear in concert together. The concert that will kick off a possible series of dates will be held in Houston, Texas on November 18th and 19th.

Concert is being produced by Barry Fey in conjunction with Out of Town Tours and Phil Walden and Associates, management firms for the Grateful Dead and the Allman Brothers Band, respectively.

Polydor Sets Fall Release


■ NEW YORK — Polydor Incorporated has announced its fall album release, headed by James Brown's new album, "Good Foot," his very first concept album, plus albums by British rock group Stone the Crows, rock-folk singer John Bryant, Arthur Fiedler and the Boston Pops and legendary blues singer T-Bone Walker.

SURPRISE!

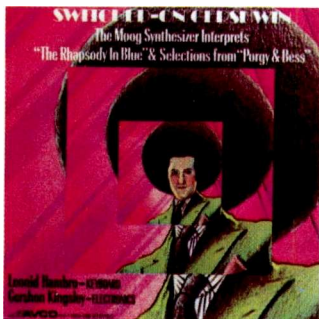
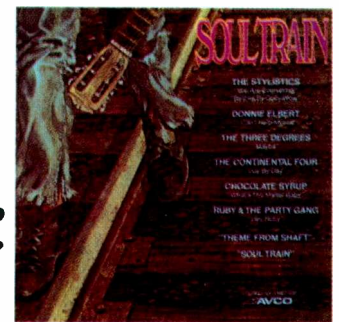


We expected the new Stylistics album,

“Round 2”, and their new single  from the album,

“I’m Stone In Love With You”, to  explode on to the charts. That is happening! That we expected, but...

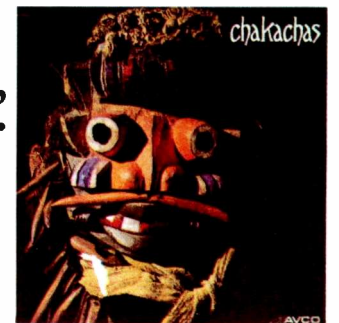
The real surprise is the fantastic response to three new albums. A collection of original hits, in a funky album called, “Soul Train”



A repackaged, dynamic moog album,

“Switched-On Gershwin” and the first album

by the Belgian super group, “Chakachachas”



That’s the surprise!

Wow! Who would have expected it?

Certainly not us!

Hugo & Luigi
Bud Katzel





CAMPUS REPORT

More On Cable TV . . .

By GARY COHEN

At a meeting of college stations in New Jersey last weekend, Mark Schubin, Director of Operations for Computer Cinema, a company involved in, among other things, cable TV, explained the inner workings of a cable TV operation, and encouraged college stations to hook up with their local cable TV outlets. Schubin predicted that within a year, 75% of all college stations in the country will be hooked up with a cable TV system.

Cable TV companies want college stations. In most major markets there is a requirement for programming of local origination. This can be provided by televising local city council meetings, or programming muzak over nine spare channels. But this is too expensive, and a cheaper and better alternative is to simply re-broadcast the local campus carrier station. "The whole set-up is perfectly legal," said Schubin, and since Cable TV is a closed circuit operation, carrier current college stations can legally have their programming used by cable TV operators without worries from the FCC. And the college station's signal can be used in two ways—either as the background audio channel for the TV news headlines or weather channel (both are teletyped onto the screen, leaving the audio portion empty), or the college station can choose an empty frequency and have its signal broadcast on FM. Either way, the potential audience of the college station increases by the number of cable TV subscribers, and at last count there were 2 million cable TV subscribers in the country, with more cable TV franchises being granted every day. And cable TV has been more successful in areas where there are either fewer TV stations, or there is a reception problem.

Schubin openly encourages college stations to hook up with their local cable TV operators, and suggested that college stations guarantee themselves a place on the cable network by contacting local government and making inclusion of their station on the cable a requirement (cable TV franchising is a local government responsi-

bility, and not the responsibility of the FCC).

A drive to educate college stations and inform them of the opportunities and potential for them on cable TV is now going on. If Mark Schubin has his way, every college station in the country will be hooked up to a cable TV system, and that goal, while seemingly outrageous, might be more of a reality than some are willing to admit.

...And More On Retail

A number of college stations are beginning to put campus record retail information on their playlists. WPGU-FM/University of Illinois at Champaign, includes sales figures from one of the town's campus record locations on its playlist. (Last week, for example, the store sold over 500 copies of the Ship lp on Elektra, they're from Champaign). WUSC/University of South Carolina in Columbia added a separate page to their playlist listing sales in the two campus stores — Budget Records & The Record Bar. Program Director Alan Reames listed the top selling lp's in each store, their selling price, their closeness to the campus, and some information on who shops where. The same was done by Tom Baker of KCPK/California State Polytechnic College in Pomona, who listed names, addresses, and store manager names of all record stores in the immediate campus area. The stations are providing the information that manufacturers and distributors need to sell records. Now it's up to them to use that information.

New Magazine

A new publication designed to reach the campus concert-goer has been put out by George Brown Associates. Named Nickelodeon, the magazine is to be given away free by Universities at concerts, with the centerfold devoted to the program of that specific University's concert. The rest of the book, done in color, has articles on concerts and music, including one in the first issue on college radio, written by Pete Fornatale of WNEW-FM, who is a college radio graduate himself. The magazine, though, is quarterly, and presently has a projected

(Continued on page 39)



COLLEGE RADIO AIRPLAY REPORT

NOVEMBER 11, 1972

WCBN-FM—UNIV. OF MICHIGAN

Ann Arbor, Mich.
Chris McCabe/Stu Goldberg
GIANTS OF JAZZ—Atlantic
MORNING BUGLER—John Hartford—WB
OLD DAN'S RECORDS—Gordon Lightfoot—
Reprise
ON THE CORNER—Miles Davis—Col
VOTE P.S.A.'S—Various Artists—UA
THE WORLD IS A GHETTO—War—UA

KCLC-FM—LINDENWOOD COLLEGE

St. Charles, Mo.
Chuck Lackner
FOX TROT—Genesis (Import)
IT'S A BEAUTIFUL DAY LIVE—Col
THE LADY'S NOT FOR SALE—
Rita Coolidge—A&M
VISITATION—Chirco—Crested Butte
WHO CAME FIRST—Peter Townshend—
Decca

WRCT—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.
Brad Simon
BLUES ORIGINALS—Vol. 1-6—Atlantic
IN SEARCH OF AMELIA EARHART—
Plainsong—Elektra
LOGGINS & MESSINA—Col
SPACE ODDITY—David Bowie—RCA
THE SECTION—WB
WHO CAME FIRST—Peter Townshend—
Decca

WBCR—BROOKLYN COLLEGE

Brooklyn, N.Y.
Louis Lewoy
LOGGINS & MESSINA—Col
PROLOGUE—Renaissance—
Sovereign/Capitol
SINGS THE BLUES—Eddie Harris—Atlantic
ST. LOUIS TO FRISCO TO MEMPHIS—
Chuck Berry—Mercury
THIRD DOWN, 110 TO GO—
Jesse Winchester—Bearsville

WLUC—LOYOLA UNIV.

Chicago, Ill.
Jim Benz
CHIEF—Dewey Terry—Tumbleweed
ON THE CORNER—Miles Davis—Col
SEVENTH SOJOURN—Moody Blues—
Threshold
SPACE ODDITY—David Bowie—RCA
WHO CAME FIRST—Peter Townshend—
Decca

WFDU-FM—FAIRLEIGH DICKINSON

Teaneck, N.J.
Tony Loving
IN THE BEGINNING—Jimi Hendrix—Shout
LOGGINS & MESSINA—Col
NUGGETS—Various Artists—Elektra
OLD DAN'S RECORDS—Gordon Lightfoot—
Reprise
PROLOGUE—Renaissance—
Sovereign/Capitol
RHYMES AND REASONS—Carole King—Ode

WRCU-FM—COLGATE UNIV.

Hamilton, N.Y.
Rich Ferdinand
BOOMER'S STORY—Ry Cooder—Reprise
EARTH SPAN—Incredible String Band—
Reprise

MORNING BUGLE—John Hartford—WB
SPACE ODDITY—David Bowie—RCA
ST. LOUIS TO FRISCO TO MEMPHIS—
Chuck Berry—Mercury

WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.
Dave Fricke
AT CROOKED LAKE—Crazy Horse—Epic
BLUES BLUES—Blue Mitchell—Mainstream
DINGLY DELL—Lindisfarne—Elektra
LADY LOVE—Billie Holiday—UA
RECYCLING THE BLUES—Taj Mahal—Col
WITHOUT INTRODUCTION—Polyphony—
Eleventh Hour

WBRS—MICHIGAN STATE UNIV.

East Lansing, Mich.
Mark Westcott
BULLDOG—Decca
GOODTHUNDER—Elektra
I'M STILL IN LOVE WITH YOU—
Al Green—Hi
UPENDO NI PAMOJA—Ramsey Lewis Trio—
Col
WHY DONTCHA—West, Bruce & Laing—Col

WRBB-FM—NORTHEASTERN UNIV.

Boston, Mass.
Donna Hochheiser
GIVE IT UP—Bonnie Raitt—WB
RECYCLING THE BLUES—Taj Mahal—Col
ROCK MY SOUL—Elvin Bishop Group—Epic
THE SHIP—Elektra
WHY DONTCHA—West, Bruce & Laing—Col

WRPI-FM—RENSELAER POLY. INST.

Troy, N.Y.
Joe Tardi
ALIVE—Chuck Mangione—Mercury
BLUES ORIGINALS—Vol. 1-6—Atlantic
BOOMER'S STORY—Ry Cooder—Reprise
GOOD FEELIN' TO KNOW—Poco—Epic
STRAWBERRY HILL INVIT. FESTIVAL—
Eleventh Hour

WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.
Ken Smalheiser
LOGGINS & MESSINA—Col
MORNING BUGLE—John Hartford—WB
OLD DAN'S RECORDS—Gordon Lightfoot—
Reprise
RANDY BURNS & SKY DOG BAND—ESP
ROCKFISH CROSSING—Mason Proffitt—WB

WCHP—CENTRAL MICHIGAN UNIV.

Mt. Pleasant, Mich.
Steve Stadler
CLASS CLOWN—George Carlin—Little David
FULL HOUSE—J. Geils Band—Atlantic
MOTHER / BOW TO THE KING—Bang—
Capitol
RHYMES AND REASONS—Carole King—Ode
WHY DONTCHA—West, Bruce & Laing—Col

WVBU-FM—BUCKNELL UNIV.

Lewisburg, Pa.
Jim Morrell
CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
ROCK MY SOUL—Elvin Bishop Group—Epic
SNIPER AND OTHER LOVE SONGS—
Harry Chapin—Elektra
WHY DONTCHA—West, Bruce & Laing—Col



**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

Progressive Radio Wins Out In Memphis

■ Memphis may still be “re-covering from the Civil War” according to WMC-FM Program Director Mike Powell, but the city manages to be progressive enough to accord high ratings to a very contemporary radio station like WMC. “We don’t present ourselves as a quote, ‘progressive, hip, free-form, etc. etc.’ station. We’re just a rock and roll station that’s good to listen to”, as Mike put it recently. From 3 AM to 3 PM the music is 85% lp cuts of established albums plus the choice of some newer songs, and from 3 PM to 3 AM it’s the complete reverse. Jon Scott and Ron Michaels are free to make choices for the 3 PM to 3 AM times and Mike Powell decides on the rest of the time. The only restrictions on music is not getting involved with obscenity in any form.

“Progressive radio should be into what the people really want, which may not be a new

thought, and we have no copyright or patent on how to run a station. We believe in research, but computers alone are not enough to really communicate with what your audience listens to. All our staff is fairly gregarious, and from around here and have all been at the station for several years. Along with phone calls, we’re in close contact with each other and the local people, and we decide on the music from that. I think it’s about time that progressive radio start deciding what works for them and start sticking to it for awhile. Experimentation should continue but not as a way of life.”

In 1967, the station became the 2nd FM after WOR-FM to go rock, and initially was going to be just like an AM top 40, but was later influenced by the changes happening to radio on the west coast. After that happened the management devel-

(Continued on page 49)

Bruce Johnson: The Buck Stops Here

By BEVERLY MAGID

■ Bruce Johnson first started in radio at a college station at the University of Southern California and in the past twenty years has worked in every aspect of radio from Falls Church, Va. as an announcer on weekends, to Vice President at Metromedia, and ASI Communications and headed Classical music station KFAC and country station KLAC. In July of this year he joined RKO as Vice President of Radio and that title was changed to President of RKO-General, Radio in October.



Bruce Johnson

Record World: There have been many recent changes in RKO Radio, such as bringing Bill Drake into the organization. How is that going to effect how RKO is going to be run?

Bruce Johnson: Drake and Chenault have been consultants for 7 or 8 years, and in the beginning, without a lot of competition. I don’t mean that there wasn’t any competition, but there wasn’t the degree that there is today, with the fragmentation of the marketplace with FM’s. As a consultant they could suggest, they could have no control, could never make anything happen. A lot of people listened to what they had to say, and did some of the things, and didn’t do others. And it worked in the past, despite the fact that a great idea might come from Bill Drake and only be done half-way, and it worked and the stations grew. We feel now that he must have some line responsibility, because radio changes almost daily, and when it changes, actually you should be six months ahead. We also felt that he was spread pretty thin with all his consulting work, and we wanted him just for our organization. So we decided to bring him on board as vice-president in charge of programming, we brought in Bill Watson, one of his assistants, as national programmer, Bernie Torres as Bill’s executive assistant, Betty Breneman, who has been a music director for RKO, and an employee all this time, will be moved into Bill’s dept. Bill’s dept. will report to my office, as the rep company does, and as the regional vice presidents do. It gives us a much closer look

at what’s going on, it gives Bill a chance to get into the radio stations, although all the moves still have to be approved at the top, just by virtue of the license, still and all he’s there, and has a much closer relationship. It’s already been beneficial. Since he officially came in Sept. 11th, and we had a meeting in Nassau with all the contemporary general managers, to really get things out on the table, and we really polarized the entire contemporary operation, and right after that changes were being made at every single station in the chain.

“People are very critical of the rating services, albeit the services have a long way to go, still and all want the rating services say is what the people are responding to and what they like.”

RW: What kind of changes?

BJ: You can hear it on the air, a kind of excitement. We kind of drifted into what Bill calls a “laid back Lennie” situation. The great thing about it was the strength of some of these stations, despite the fact that we were not doing our job. At least we were not alert to a lot of the problems. The stations are still up there, which shows that they have great strength, or at least the format does. We just have to refine it, hone it, to make it a lot better. One of the things that we found in markets where we had an AM and an FM station, and did an in-depth look at all the ARB’s, there was a substantial

(Continued on page 49)

LISTENING POST



Beverly Magid

■ WOAI-San Antonio . . . It was the battle between the beef and the ham . . . if Arkansas had won the football game against the Texans, WOAI jock Bob Moody would have had to hand deliver 100 pounds of beef to KAAY, Little Rock. Since Texas won, WOAI is the happy recipient of 100 pounds of ham, courtesy of KAAY.

WRKO-Boston . . . the station received 10,000 replies to its 1972 version of the All Time Top 300 with “Maggie May” coming #1, followed by “Hey Jude” . . . listeners can call in and play RKO’s Cash or Consequences . . . when they call they immediately win \$50 or \$100 which they can either keep or take their chances on the contents of a sealed envelope. The contents could be something like a color TV or the shoe lace of one of the jocks.

KTON-Belton, Tex. . . Effective October 30th, the station went 24 hours on the FM outlet, with Bennie (Pete Hunter) Braun coming on the station.

KHOW-Denver . . . PD Chuck Buell went to the sister station KDWB in Minn. as PD, with morning man Charlie Martin taking over as PD and Hal Moore being promoted as station manager . . . The line-up will be 6-9AM Charley & Barney, 9-noon Lindsey English, noon-3PM Jim Heath, 3-6PM “Hotdog” Hal Moore, 6-9PM Ray Durkee, 9-Midnight Lynn Woods, all nite Johnny Harding.

FCC-Blowing Rock, N.C. . . . The competing application of Mountain Broadcasting Corp. for construction authority for a new daytime AM station at Blowing Rock, NC, to operate on 580 kHz with 500 watts power was denied. The Board said it was denying Mountain’s application because it had not properly met a Suburban hearing issue, failing to satisfy several requirements of the Commissions 1971 Primer on Ascertainment of Community Problems by Broadcast Applicants.

(Continued on page 49)



UA
UNITED ARTISTS RECORDS

STEREO

WR

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

© 1972 Far Out
Productions

From the
United Artists LP
"The World Is
A Ghetto"
UAS-5652

50975
(UAST-10656)
3:59
(Intro :42)

THE WORLD IS A GHETTO

(B. Dickerson/C. Miller/D. Allen/
H. Brown/H. Scott/L. Oskar/L. Jordan)
Far Out Music Inc. ASCAP
Engineer: Chris Huston

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THE NEW WAR SINGLE

UA
UNITED ARTISTS RECORDS



By KAL RUDMAN



Kal Rudman

☐ Top tip of the week: Hurricane Smith on Capitol. Giant in Philadelphia 28-21 WFIL. It was busted by Dean Tyler WIP. Full time HB CKLW. Confirmed big phones KJRB Spokane. Daytime play WMAK Nashville. Jim Davenport is a believer because 30 promotion men put it down so now he is on it. It is a hit record—that's all there is to it.

Tip: Limmie and the Family Cookin'. Confirmed hit KLIV 19-14. Good phones WHHY Montgomery, huge at KJR Spokane with a jump of 24-16. Big hit at WBBQ 24-19. Confirmed hit WMAK Nashville. Moved 28-24 WIBG, 32-28 KOL.

Congratulations to Jay Cook and George Michael at WFIL. They are a tough station to get, but everyone in the record business is proud of them because they are one of the few heavyweights left that will give a shot. This week the printed HB which is the pic is Kracker from ABC Dunhill.

ABC Dunhill is red hot. Immediate action on the single by Steely Dan "Do It Again." KJR Seattle confirms many immediate store calls. Also air play on WIBG and WRKO. Both this and the Kraker album are sensational and are causing a lot of talk around the country.

Prediction: RCA c&w artist, Dottie West, has a record that every jukebox should have—"If It's All Right With You."

Our discotheque pick of the week: "Country Road" High Voltage on Columbia.

Wackers. Starting to show signs of strength. KJRB Spokane says "strong." CKLW Detroit says "looks like a hit." KJR Seattle says "good action." Chart: KOL. This record seems to have a good shot.

Raspberries. The word around the country is that this will be a big record. They are very wise in using the early Beatles sound now that a whole new generation of youngsters has grown up and are not really that familiar with the old Beatles sound. KJRB reports "big." WKBW Buffalo reports "out-and-out smash just from night time play." New believers: KJR, WPDQ, KLIV, WCFL, WMEX, WIBG, WIFI.

Jackson Five. We are sure you don't need us to tell you that this will be a big smash hit, but we will say it anyway. Chart action on some of the following stations: KXOK, WMAK, KJR, WCFL, KILT, WXLO, WPGC, WOXY, CKLW, WTIX. It is on WHBQ and KHJ.

Bread. They never seem to miss and this record seems to be no exception. Solid chart action already at: KAKC, WMEX, KILT, WMAK, KJR, WPGC, KTLK, KOL, WIXY, WIBG, WBBQ, KLIF. It is on: KJRB, WPIX-FM, WHBQ, KXOK. (Continued on page 51)

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Belly Up To The Bar, Boys!



THIS IS A CLEAN PARTY: Clean Records' Delbert and Glen opened in New York last week at Max's Kansas City and by night's end the bar bill was staggering. Pictured above is Jim Delehant, Assistant to Jerry Greenburg at Atlantic, who is singled out here only as an example of what was happening to many other luminaries, too numerous to mention here. At far left Delehant appears early in the evening chatting soberly with D & G guitarist Mike O'Neal. A little later Delehant had thrown caution to the wind and mugged with Clean President Earl McGrath and Atlantic's Mario Medias. At far right the party and Delehant are about to end. From high to low, a good time was had by all.

New Mercer Rooms

■ NEW YORK—The Mercer Arts Center, the multi-unit entertainment complex at 240 Mercer Street, will open two new rooms for nightly musical entertainment on Wednesday, Nov. 1st at 10:00 PM, as part of a new experimental arts program currently being launched by the Entertainment Company Group in association with Seymour C. Kaback.

The rooms which will cater to a rock and folk crowd will include continuous entertainment and dancing on a nightly basis. Monday evenings will feature new talent and jazz showcases. Rock acts scheduled to appear in the Oscar Wilde Room beginning Wednesday, Nov. 1st include Cathy Chamberlain's Rag & Roll Revue; Nov. 2, Ruby and the Rednecks; Nov. 3 & 4, Eric Emerson and the Magic Tramps; Nov. 5, Teenage Lust and Eightball; Nov. 7, Ruby and the Rednecks; Nov. 8, Cathy Chamberlain's Rag & Roll Revue; Nov. 9, Moogy and the Rhythm Kings; Nov. 10, Ruby and the Rednecks; Nov. 11, Eric Emerson and the Magic Tramps; Nov. 12, Teenage Lust & Eightball; Nov. 14, Ruby and the Rednecks; Nov. 15, Cathy Chamberlain's Rag and Roll Revue.

UA's Road Show Gets Underway

■ LOS ANGELES — United Artists' first "Acoustic Road Show" recently presented UA artists Spencer Davis and George Gerdes to some 30,000 people in 13 cities, with the company covering the costs of talent, accommodations and travel.

The success of this initial free tour has encouraged UA to a plan for a more ambitious

CONCERT REVIEW

Taylor Sparkles In LA Return

■ LOS ANGELES—Continuing the format of performing with a contingent of musicians, as well as playing by himself, James Taylor in his recent concert at Shrine Auditorium in Los Angeles, really hit the jackpot. He managed to combine the past, present and future of his songs in a tasty, musically rewarding show. He's developed an easy stage presence, which allows him to stay completely in charge and feel at home on stage (despite the usual teen-aged screamings in the audience) and yet maintain his own unassuming air.

The idea of adding various musicians for each number, when needed, gives the feeling of a complete show, and the newly formed group The Section (Lee Sklar—bass, Craig Doerge—keyboards, Russ Kunkle—drums, Danny Kortchmar—guitar), played their own set first and then returned to accompany Taylor later, is a marvelous addition to any night. They're jazz oriented, but show you what contemporary music can do when you throw away the labels and just go.

Beverly Magid

road show beginning April 15, and including The Nitty Gritty Dirt Band, The Dillards, Biff Rose, Brinsley Schwarz, Doc Watson, George Gerdes, and Townes Van Zandt. This second tour will run eight weeks with a minimum of five artists per show in halls with capacities of 4,000 or more.

Campus reps in each market will help coordinate.

Listen to what's happening at Motown.

"'Lady Sings The Blues'
is a smashing movie!
Miss Diana Ross has
turned into this year's
blazing new musical
actress!"

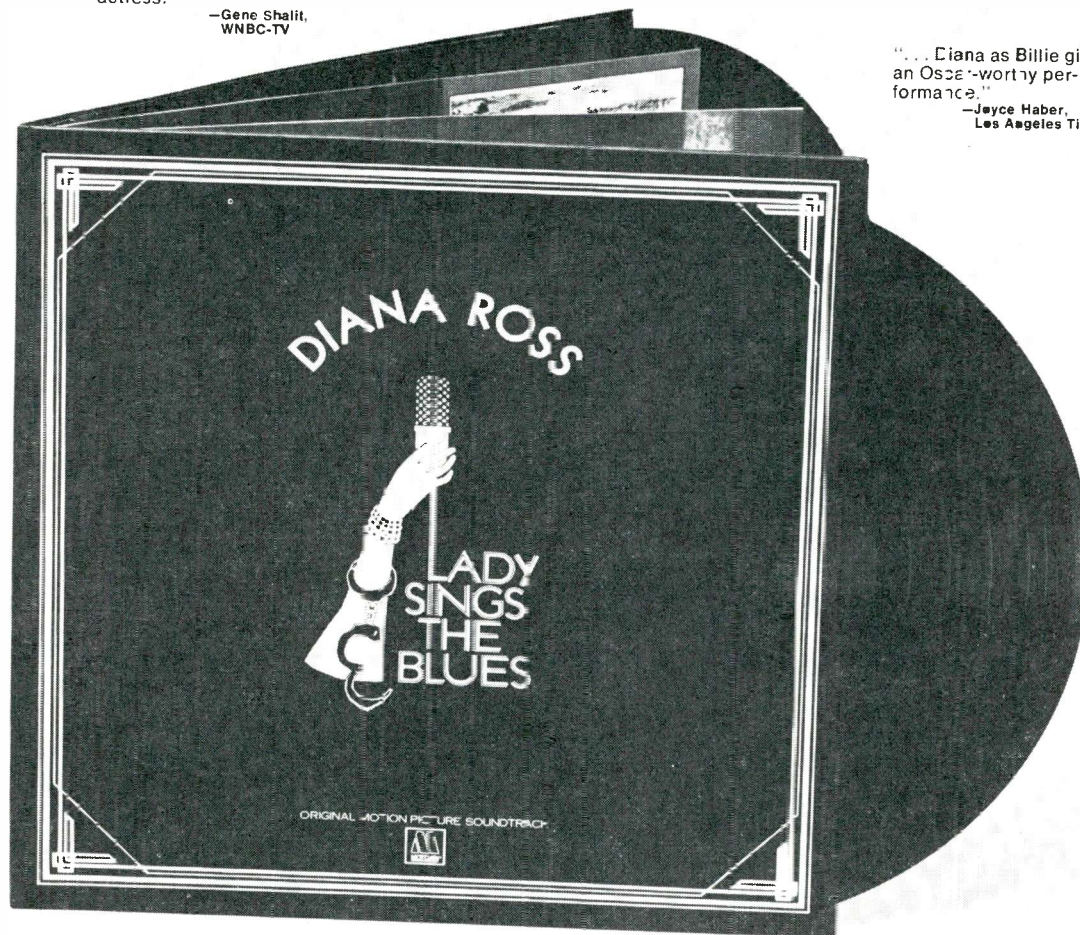
—Gene Shalit,
WNBC-TV

"... Diana as Billie gives
an Oscar-worthy per-
formance."

—Joyce Haber,
Los Angeles Times

"Diana Ross should be
the biggest superstar to
come along since
Barbra Streisand..."

—William Wolf,
Cue Magazine



"Miss Ross is an actress
of exceptional beauty
and wit."

—Vincent Canby,
N.Y. Times

"... a production with
Academy Award poten-
tial for the star
performance..."

—Leonard Feather,
Los Angeles Times

M 758 D

Now, in Motown's first motion picture soundtrack album, some of the great dramatic moments from Diana Ross' film debut, as well as her long awaited vocal interpretations of many Billie Holiday classics. Here's the soundtrack album of the year, in a beautifully packaged two-record set that includes a special full-color souvenir booklet. An instant collector's item. Don't miss it.



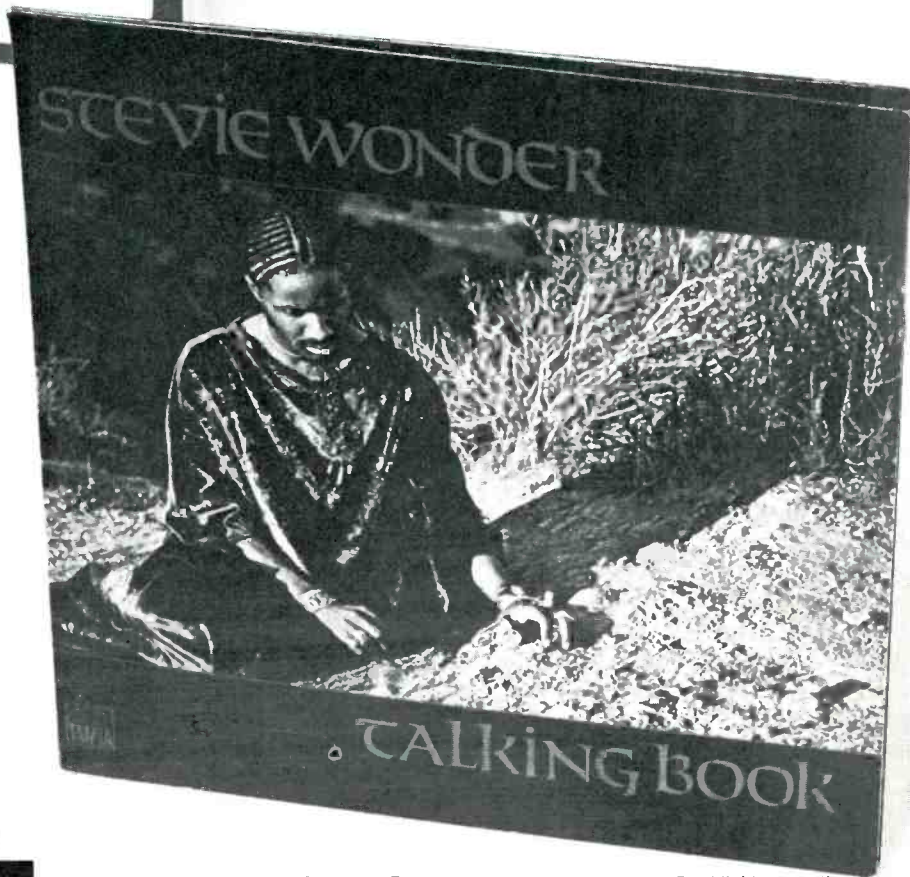
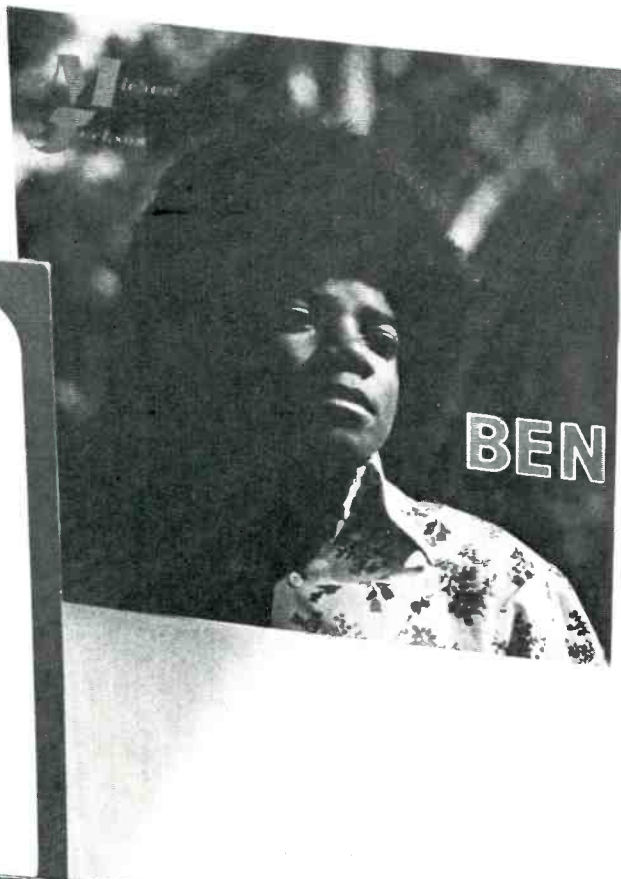
Michael Jackson

M 755 L

Temptations

G 982 L

Listen to this: Michael Jackson's "Ben", and The Temptations' "A.I. Directions" are both in the top ten of the Billboard, Cashbox, and Record World album charts. And, if you're wondering what's next, just take a look and listen.



Stevie Wonder

T 319 L

Stevie's universal appeal—established on his recent tour with the Rolling Stones, and in his last album, "Music of My Mind"—is even stronger in

"Talking Book". Listen to the chart-climbing single, "Superstition". Listen to the lead guitar of Jeff Beck on "Lookin' for Another Pure Love". And look at the special message written in braille by Stevie for his blind fans. This is probably the most significant album in Stevie's brilliant career. And we're betting it'll be the most acclaimed.

You'll hear the times change.



Matrix

R 542 L

Take three of Motown's best writer/producers. Turn them loose on their own debut album, and you have the pattern for Matrix. Listen. It all fits together.



Repairs

MW 121 L

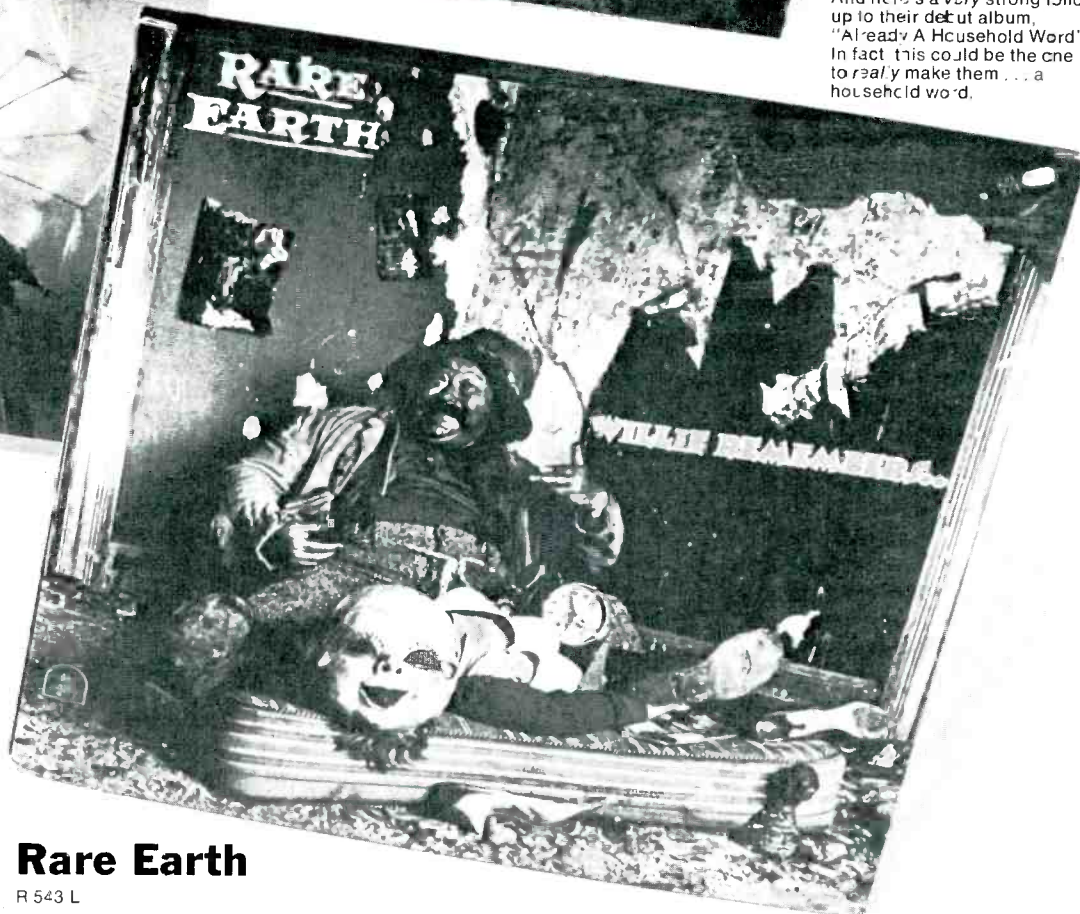
When Andrew Loog Oldham produces a group (e.g.: The Rolling Stones), you know it must be exceptional. Repairs is. And here's a very strong follow-up to their debut album, "Already A Household Word". In fact, this could be the one to really make them... a household word.



Supremes

M 756 L

The Supremes, produced and arranged by Jimmy Webb. Unquiet, different. Unmistakably Supreme. Also includes their new single, "I Guess I'll Miss The Man". From the smash Broadway musical "Pippin".



Rare Earth

R 543 L

A concept album unlike any you've ever heard. Based on an unforgettable character named Willie—who will actually appear with the group during their forthcoming tour. The sound? Rare Earth all the way. Listen to their hit single, "Good Time Sally".



©1972 Motown Record Corporation

By JOE X. PRICE



Joe X. Price

■ **HOLLYWOOD** — Henry Mancini, who is winding his 26th and final "Mancini Generation" vidshow segment this week, gave pause to reflect on the overall music business picture today as compared with bygone years and said, "Not that it's any easier to make it now, but there are a lot more avenues to travel. They're listening to everything—from soft-rock to ballads to country and there's a lot of overlap." Mancini, who in his 11 years as an RCA Victor artist has done more film music than anyone else on the roster (started with "Peter Gunn" series in 1959), is scoring still another pic, the Warner Bros.-Bud Yorkin feature, "Thief Who Came To Dinner." As for his own vidshow, he gives heavy credit to director Stan Harris and producer Burt Sugarman for fact the syndie is now seen in 63 markets across the U.S. Asked what he thought of the modern-day trend of songwriters doing their own publishing, he replied, "I think it's wrong. Most writers are not equipped to publish. If you're a going writer who's in demand, I suggest going into partnership with an established firm you can get along with. That's what I did a dozen or so years ago and it's worked out great!" He's referring to publisher Larry Shayne, with whom he hooked up in 1959. Talking now of the tyro or as-yet unrecognized tunesmith, he has three musts: (1) "Desire and persistence and an unyielding show of faith"; (2) proximity to L.A., New York, Nashville, "anyplace where there's a concentration of recording studios and artists" and (3) The A&Report Newsletter, which "opens doors." The Cleveland-born composer-conductor who left the **Tex Beneke Band** in 1947 to carve a career in Hollywood, has just completed his first Quadraphonic elpee for RCA, a march-oriented album called "Mancini Salutes Sousa." A non-lyric writer, he most frequently collaborates with **Alan and Marilyn Bergman, Ray Evans and Jay Livingston, Johnny Mercer, Al Stillman, Leslie Bricusse, Don Black** and (why not a little nepotism?) his daughter **Felice**. Another first for Hammering Hank (and, believe me, they're getting harder to find by the day) is his upcoming trip to Australia, where he'll concertour next February.

* * *

The news of **Cliffie Stone** resigning as president of Central Songs really set the phones a-humming at The A&Report office, even before it was official. Callers wanted desperately to know where the discoverer of such giant acts as **Tennessee Ernie Ford, Stan Freburg, Tommy Sands, Ferlin Husky, Merle Travis, Tex Williams and Red Simpson** (all of whom he brought to Capitol) would be going and what kind of new talent he would be looking for. Now it can be told: The new operation is known as **Cliffie Stone Productions** and is located at 3817 W. Olive Ave., Burbank, Calif. 91505 (213) 848-6606. Stone, who himself had his share of hits as an artist during the late 1940's ("Peepin' Through The Keyhole," "The Popcorn Song" a/k/a "Too Pooped To Pop"), is indeed looking for new talent, both pop and country (no rock acts, please) and is seeking material for **Kenny Vernon, Dorsey Burnett and Kay Adams**. Stone's Nashville affiliate is **George Ritchie Prods.** He joined Capitol in 1946 and has figured heavily in the growth of its country division ever since. Now, in the wake of this news, it appears the rumors of Cap's following in Columbia's footsteps and shuttering its Hollywood-based country division to move it all to Nashville are more than just rumors!

* * *

CLEF HANGERS: Guess **Who** will be cutting for RCA this month—and that ain't no question. Also out of same RCA mill is wax by new group, **Spur**, **David Bloom** A&R'ing in N.Y. And on coast, label's **Dave Kerschenbaum** is finishing A&R chores on new elpee by **B. W. Stevenson** . . . Playboy Records' exec vexepee **Larry Cohen** hunting hard for newly inked **Brenda Paterson** (same chick he signed to Epic); wants Top-40 stuff and, sezze, if you must bag her, ala **Janis Joplin**. And there are nine (count 'em, 9) other acts waiting in Playboy's wax wings, all ready to slice: **Brownstone**, featuring lead singer **Barbara Lopez**, Al

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Dialogue

(Continued from page 10)

RW: Is there a difference generally in sales when you get a good solid r&b hit that goes pop, and a good solid pop hit?

JW: Well, you're selling in two markets, so obviously you have a chance to sell more records. Then again each case is its own, and comparisons aren't really valid.

RW: Was the reason for the first merger with Seven Arts, just to have more resources to work with?

JW: Well, you see these days when you merge in the industry, there are certain cliché reasons that are always sent up, that are floating like balloons out of cartoon peoples' mouths. Ok, so official reasons for merging: 1) "to have global facilities at your disposal," ok, that's a cosmic reason; 2) "to have the wherewithal to continue expansion," well that's good because the N.A.M. would dig that, it's very American to expand; 3) "to utilize the technological synergy that will emerge when we put these things together." But the real reason is C.G., Capitol Gains, the American dream. That's the real reason every time. Everytime for everybody. But I guess you're not supposed to say that.

"In the record business today, if you can hack it, if you can fund your own branch operation, it's mandatory."

RW: And then the distribution system?

JW: Well by the time Kinney had come in, we acquired Elektra. It became very plain that we had no other course but to open this distribution system. The only reason not to have your own branch system is that you cannot generate sufficient business to warrant the expense. That's the only reason. Indies are fine, very necessary, and very needed. But if you can own your own ways to get your records to market, then it's wrong I think, for business reasons, to utilize somebody else and pay an over-ride which may not be necessary. In the record business today, if you can hack it, if you can fund your own branch operation, it's mandatory. Let's tell the truth. And the reason you don't do it is that you don't generate enough product to warrant the expense of having that monkey on your back. We've learned that many times in the record industry. How many times has Mercury opened and closed branches. This is not to fault them, because it's an intelligent desire to want to control the way you bring your product to market, but then you find you can't hack it, you can't handle all those payrolls, all those field men, all those promotion men, and all that rent going on. So you close up and go back to those indies.

RW: But every time you go to a branch system and close it, there are fewer indies to come back to, right?

JW: They're still there. They don't go out of business, somehow. **Henry Stone** is still at the same old peanut whistle, and **Jim Schwartz** and **Heilicher**, they seem to be thriving. I think there's a definite place for them, and as some companies go branch there's less competition and in some ways it's benefiting them. Still there's enough business to keep them going. I don't see them folding. And of course they have other activities, racks and retail outlets and one stops. Every distributor knows he has to have that today.

RW: More about Nashville. Why at this time?

JW: There are a lot of reasons. One is that we have an obligation to the company to try to keep going forward, and that means sales, finally. To keep great archive records that keep getting re-reviewed in *Creem* magazine as classics, that's cool, but there's also a responsibility to keep this thing moving, and it gets to a point of diminishing returns when the billing gets up there pretty heavy and you've got all those big earners, and let's face it the big earners are those big rock and roll groups, the **Rolling Stones** and the **Zeppelin**, the **Crosby Stills and Nash** proliferations, and it gets to a point where it's very difficult to cap yourself dealing in the areas that you do. So we decided to go into country music, which we haven't been in. Because of what we think are going to be very hard years ahead.

RW: Hard in what sense?

JW: When I say hard I don't say that in a pejorative way. It's going to be challenging and it's going to be good, it's not a negative approach. It's going to be difficult because everything's getting down to short strokes. I mean there's only so many groups left that you're going to give half a million dollars an album to, there are just so many left. And there are going to be so many

(Continued on page 28)

“In Heaven There Is No Beer”

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Tony Stratton-Smith: All Things To The Artist

By RON ROSS

In a recent *Record World* Dialogue, Columbia Records President Clive Davis had some thoughts on what it takes to be a manager: "Management has to take the 2 A.M. phone calls that I don't have to take, nor do I want to take. I'll give of myself to the end of my energy, but it's in a professional capacity. I'm frankly delighted to leave the screams about billing and transportation and love life or lack of one, to others."

By Mr. Davis' definition, Tony Stratton-Smith is a manager among managers. He is also president, director, and factotum of Charisma Records, a new and forward-looking British label that takes its unique character from its founder's extraordinary capacity to combine hard-headed business objectivity with a subjective dedication to his artists that borders on the kind of fanaticism Mr. Davis admires but avoids. Stratton-Smith defined his own management objectives thusly in a *Melody Maker* interview some months back: "(A band) have got to believe that you believe in them. I think that that's the priority. Because a band will respond much better to suggestions, even though it's something that they may not like. If they really feel that you are caring about their future, they will listen. And by golly, we care. The second thing, and that's why we will never have too many bands, is that you've got to look far beyond business. You've got to be totally involved with the artist. Even in his private life. And we are."

Among the significantly charismatic acts with whom Stratton-Smith is "totally involved" are Lindisfarne and Audience, signed to Elektra in the States, and Genesis, Capability Brown; Spreading Like a Wildfire, and Monty Python's Flying Circus, who are among the first releases on Charisma Records in this country, distributed by Buddah. It takes forethought and courage to undertake to translate what might seem an exclusively English concept into terms that spell profitability in America, and thanks to Buddah, Charisma appears to be the first such British label on the verge of success on its own terms. Tony Stratton-Smith believes in his artists, believes that they communicate with an audience best on their own terms, and believes fervently that Lindis-



Tony Stratton-Smith

farne and Genesis are going to set rock on its ear when they embark on their first major American tours this winter, which, of course, he intends to supervise personally. Bringing English acts to America has become a kind of art," Stratton-Smith told *Record World*, "and a bad tour can kill a promising band faster than any other problem they will even have to face."

A man with a past, Stratton-Smith is living evidence that good managers are made not born. Never much taken with pop in early life, he became a music publisher at the suggestion of Antonio Carlos Jobim in 1962, after his first career as a sports writer and sometime biographer had run its course. He says that seeing the Beatles on television in 1963 changed his life, and oddly enough, the first act he managed was Klaus Voorman's first band. After several years of the typical rip-offs and missed opportunities that any band and their managers are prone to, Stratton-Smith, at the point of leaving the business, agreed somewhat reluctantly to manage the Nice, helped them to become a European supergroup, and was instrumental in the formation of Emerson, Lake, and Palmer. When he realized that both ELP and Charisma required his full attention, he opted to develop his label.

As a result, Charisma is probably the most artist-oriented record company currently in operation, simply because Stratton-Smith believes in being all things to his artists. "I feel that the manager really is the coordinator," he told *Melody Maker*, "and that his main job is to think six months ahead of the group." Looking forward

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Dialogue

(Continued from page 26)

that lose that you're going to be very loathe to continue at that pace. Even if you want to. It's stabilizing. So instead of buying, it behooves one to try to create. And this is a whole new area waiting, a whole new area which we haven't tapped. So this can be a very productive thing for us. Now why we haven't done it until now, I think that relates again to the nature of the management ownership of the company. We're into everything that we do. We like to get into everything personally, and if we don't actually make the records, we like to know who the artist is, when they're cutting, what the songs are like. We like a running flow on the budget, how the producer is doing. We listen to tapes in different stages for advice and comment. There's just so much you can do. We've never been into classical music, we've never been into the middle of the road, we've never done Hungarian shadishes, no folk. Rhythm and Blues, and jazz, that was our thing in the beginning, and then rock. We were always into rock and roll even though we might not have known it, or maybe nobody did, but rock and roll is the thing. When the 'and roll' was dropped and it became Rock, that was when it became big business somehow. So we found ourself in the rock business. We're not the kind of company that likes to just make an arrangement in which you sit down and there's a table of organization and an s.o.p. and you fund it and you send to the bank and then sit back and wait. I know that's a way of doing things, but somehow we feel we'd like to be involved. So we weren't ready for this, we didn't have the time. It was actually some trips I took with Doug Sahm that got me more and more thinking country. It's weird. It's a cliché now to say, "I've always liked country music," and you see some very weird dudes professing this love for country music. But I really have liked country music, I've been a fan. A lot of people know that. How much does a hit record sell? Or what do you hope to sell? Who knows? Another thing that may be a little strange sounding, we've never had a recording budget, an advertising budget or a promotional budget. If Ahmet wanted to make a record, he'd make a record. Same with Neshui or I. We would discuss it many times if there was enough money involved, and if somebody really wanted to do something the others never said no. So we worked without a budget. Of course this gave us a big case of the faint hearts to the Warner Brothers accountants after we merged, first with Seven Arts and then with Kinney. They came in and said what do you mean no budget? That's like saying you're existing without oxygen or something. Now as I understand it there are some pro forma budgets submitted to a delegation of gentlemen at the main office, sales projections, budgets, anything they'd like, we provide them. We don't want to get them unhappy or irritated unnecessarily.

" . . . So instead of buying, it behooves one to try to create."

RW: They've yet to suffer from owning this budgetless beast?

JW: Yeah, that's our theory. As long as that bottom line stays nice and black.

RW: Any particular plan about artists?

JW: We'll be signing both name artists and non name artists, we want a proper balance. What we want to do is avoid the trap of signing too many people, so we're working very slow and coming in a very low profile way. We're taking one step at a time. We don't even have all out personnel yet and out west coast man and we're looking for some of the other people for (from) our Nashville office. We have signed our first artist, we've taken a master too that's doing quite well "Knoxville Station" by Bobby Austin. I don't want to take too many masters either. I want to develop, work on artists. There are a couple of name artists. I was surprised to find that in Nashville it's more the buyer's market than the pop field. There always seems to be name artists coming on the market that you can bid for without too many problems, it's just a question of negotiating it right. So there are name artists available, and there are certain types of artists that we'd like to go after.

RW: What is your plan personally in the production?

JW: I doubt very seriously if I'll be cutting too many country and western sessions. That's a very particularized craft. You've gotta make it sound right, and I don't think I would do it right. I might make credible records but they might not be right for

(Continued on page 50)

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Image Awards are presented annually by the N.A.A.C.P. Beverly Hills-Hollywood Branch to individuals and organizations in recognition of their artistic excellence and outstanding contributions toward the furtherance of brotherhood and the maintenance of dignity of minorities in the entertainment industry.

Musical Isle Opens 12th Venture Chain

■ NEW YORK — Musical Isle of St. Louis has blueprinted a major promotion effort to celebrate the opening of the 12th Venture chain record department, November 12, with a day-long celebration in the Kansas City, Kansas, store, and an across-the-board blockbuster opening lp and tape sale, according to Norm Wienstroer, vice president of the St. Louis Mu-

sical Isle branch, which will operate the outlet. Local celebrities, artists and tradesters are scheduled to be on hand for the grand opening, with radio and television coverage of the affair. Pricewise, the occasion will see a virtual two for one deal for all product. All \$5.98 list lps will go for two for \$6, with \$6.95 tapes pegged at two for \$8.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

NOVEMBER 11, 1972	
ALIVE The Bee Gees & Robert Stigwood (R.S.O. Music, ASCAP)	76
ALL THE YOUNG DUDES David Bowie (Moth Music, BMI)	32
AMERICAN CITY SUITE Steve Barri (Blendingwell Music, ASCAP)	19
AND YOU AND I (PART I) Yes & Eddie O'Ford (Yessongs, ASCAP)	52
ANNABELLE Larry Page (Page Full of Hits, ASCAP)	65
BABY SITTER Willy Clark & Clarence Reed (Sherlyn Music, BMI)	42
BEN Corporation (Jobete, ASCAP)	21
BURNING LOVE (Combine, BMI)	2
CAN'T YOU HEAR THE SONG Wes Farrell (Dick James, BMI)	27
CELEBRATION Tommy James & Bob King (Mandan Music, BMI)	74
CITY OF NEW ORLEANS Waronker & Phila. (Kama Rippra/Turnpike Tom, ASCAP)	48
CLAIR Gordon Mills (Mam Publishing, ASCAP)	40
CONVENTION '72 Nik Nik Productions (Nik Nik Music, ASCAP)	25
CORNER OF THE SKY Sherlie Matthews & Deke Richards (Jobete/Belwin Mills, ASCAP)	46
CRAZY HORSES Michael Lloyd & Alan Osmond (Kolob, BMI)	41
DANCING IN THE MOONLIGHT Berjot/Robinson (Unart, BMI)	75
DETERIORATA Michael O'Donohue 7 Tony Hendra (Coney Island White Fish Music, ASCAP)	97
DIALOGUE (PART I & II) James William Guercio (Big Elk, ASCAP)	44
DD YA Roy Wood & Jeff Lynne (Anne-Rachel/Tiffia Tunes, ASCAP)	93
DON'T DO IT The Band (Jobete, BMI)	28
DON'T EVER BE LONELY Bob Archibald (Unart/Stagedoor, BMI)	50
DOWN TO THE NIGHTCLUB Ron Caponi (Kuptillo Music, ASCAP)	78
ELECTED Bob Ezrin (Ezra Music, BMI)	17
EVERYBODY LOVES A LOVE SONG Rick Hall (Screen Gems-Columbia/Songpainter, BMI)	67
EVERYBODY PLAYS THE FOOL Silvester & Simmons (Giant Enterprise, BMI)	38
FREDDIE'S DEAD Curtis Mayfield (Curton, BMI)	5
FUNNY FACE Stan Silver (Prima-Donna Music, BMI)	30
GARDEN PARTY Rick Nelson (Matragun, BMI)	4
GOOD TIME CHARLIE Arif Mardin (Cotillion/Road Canon, BMI)	8
GOOD TIME SALLY Tom Baird (Stein & Van Stock, ASCAP)	86
I'LL BE AROUND Thom Bell (Bellboy, BMI)	6
I AM WOMAN Jay Senter (Buggerlugs Music Corp., BMI)	9
I BELIEVE IN MUSIC Theodore & Coffey (Songpainter, BMI)	12
I CAN SEE CLEARLY NOW Johnny Nash (Cayman, ASCAP)	3
I DIDN'T KNOW I LOVED YOU Mike Leander (Leeds, ASCAP)	49
I GUESS I'LL MISS THE MAN Sherlie Matthews & Deke Richards (Jobete/Belwin Mills, ASCAP)	95
I FOUND MY DAD Gamble-Huff (Assorted, BMI)	73
I LOVE YOU MORE THAN YOU'LL EVER KNOW Jerry Wexler & Arif Mardin (Sea Lark, BMI)	54
I NEVER SAID GOODBYE Gordon Mills (MAM Music, ASCAP)	92
I WANNA BE WITH YOU Jimmy Lenner (C.A.M.-U.S.A., BMI)	66
I'D LOVE YOU TO WANT ME Phil Gernhard (Kaiser/Famous Music, ASCAP)	7
IF I COULD REACH YOU Bones Howe (Hello There, ASCAP)	11
IF YOU DON'T KNOW ME BY NOW Gamble-Huff (Assorted, BMI)	16
IF YOU LET ME Frank Wilson (Stone Agate Music, BMI)	71
I'M STONE IN LOVE WITH YOU Thom Bell (Bellboy/Assorted Music, BMI)	31
IN HEAVEN THERE IS NO BEER Maynard Solomon (Beechwood, BMI)	59
IT NEVER RAINS IN SOUTHERN CALIFORNIA Don Altfield & Albert Hammond	35
KEEPER OF THE CASTLE Steve Barri, Dennis Lambert & B. Peltier (Trousdale/Soldier, BMI)	89
LIES Audie Ashworth (Audiogram Music, BMI)	82

LISTEN TO THE MUSIC Ted Templeman (Warner/Tamerlane, BMI)	10
LIVING IN THE PAST Terry Ellis & Ian Anderson (Chrysalis, ASCAP)	69
LONG DARK ROAD Ron Richards & The Hollies (Screen Gems-Columbia, BMI)	62
LOVING YOU JUST CROSSED MY MIND Rudy Durand (Seven Iron, BMI)	29
LOVIN YOU, LOVIN ME Rick Hall (Fame, BMI)	94
MAN SIZED JOB Crajon Productions (Ordena/Bridgeport Music, BMI)	43
ME AND MRS. JONES Gamble-Huff (Assorted, BMI)	56
MISTY BLUE John Richbourg (Talmont Music, BMI)	85
MY DING-A-LING Esmond Edwards (Isalee, BMI)	14
NIGHTS IN WHITE SATIN Tony Clarke (Essex, ASCAP)	1
NO Gene Cornish & Dino Danelli (Dirtfarm Music, ASCAP)	72
ONE LIFE TO LIVE Nealy, Riley, Smith & Allen (Fort Knox/Nattaham, BMI)	70
ONE NIGHT AFFAIR Jerry Butler/Sam Brown III (Assorted, BMI)	84
OPERATOR Terry Cashman & Timmy West (Blendingwell/Wingate, ASCAP)	24
PAPA WAS A ROLLING STONE Norman Whitfield (Stone Diamond Music, BMI)	20
POOR BOY Richard Sanford Orloff (Portofino/Axyelles, ASCAP)	57
REDWOOD TREE Van Morrison (Caledonia Soul/WB, ASCAP)	96
ROBERTA Richard Perry (Ace, BMI)	91
ROCK 'N ROLL SOUL Grand Funk Railroad (Cram Renraft Co., BMI)	26
ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE Flu Johnny Rivers (Ace, BMI)	39
SO LONG DIXIE Bobby Colomby (Screen Gems-Columbia/Summerhill Songs, BMI)	60
SOMETHING'S WRONG WITH ME Danny Jassen & Bobby Hart (Pocketful of Tunes, BMI)	33
SMOKE GETS IN YOUR EYES Phillips Severn & John Arthey (T. B. Harms, ASCAP)	90
SPACEMAN Richard Perry (Blackwood, BMI)	22
SPECIAL SOMEONE John Madera (Home Grown Music/Heywoods Music, BMI)	77
S.T.O.P. Emil LaViola/Don Oriolo & Paul Vanderbeck (Hael, BMI)	88
SUITE: MAN & WOMAN David MacKay (Leeds, ASCAP)	100
SUNNY DAYS Jimmy Lenner (C.A.M.-U.S.A., BMI)	45
SUMMER BREEZE Louis Shelton (Dawn Breaker Music, BMI)	18
SUNDAY MORNING SUNSHINE Fred Kewley (Story Songs, ASCAP)	83
SUPER FLY Curtis Mayfield (Curton, BMI)	64
SWEET SURRENDER David Gates (Screen Gems-Columbia, BMI)	53
THE PEOPLE TREE Mike Curb, Don Costa & Michael Viner (Tora Dame Music, BMI)	99
THEME FROM THE MEN Isaac Hayes & Onzie Horne (East Memphis/Incense, BMI)	37
THUNDER AND LIGHTNING Toxey French (Chinick, ASCAP)	15
TIGHT ROPE Denny Cordell & Leon Russell (Skyhill, BMI)	36
TOGETHER ALONE Peter Schekeryk (Neighborhood, ASCAP)	47
USE ME Bill Withers (Interior, BMI)	12
VENTURA HIGHWAY America (WB, ASCAP)	34
WALK ON WATER Tom Catalano/Neil Diamond (Prophet Music, ASCAP)	63
WE CAN MAKE IT TOGETHER Mike Curb & Don Costa (Kolob Music, BMI)	68
WEDDING SONG Mike Curb & Don Costa (P.D. Foundation, ASCAP)	87
WHAT AM I CRYING FOR Buddy Buie (Low-Sai, BMI)	61
WHAT WOULD THE CHILDREN THINK Robie Porter (Porter/Binder, ASCAP)	80
WHY CAN'T WE BE LOVERS Holland Dozier/Holland (Gold Forever, BMI)	58
WITCHY WOMAN Glyn Johns	13
WONDER GIRL Todd Rundgren (Half Music, ASCAP)	98
WORK TO DO R.O.R. Isley (Triple Three Music, BMI)	55
YOU OUGHT TO BE WITH ME Willie Mitchell (Jec/Green, BMI)	23
YOU TURN ME ON, I'M A RADIO Joni Mitchell (Mitchell, BMI)	81
YOUR MAMA DON'T DANCE Jim Messina (Wingate/Jasparilla Music, ASCAP)	79

RECORD WORLD THE SINGLES CHART 101 150

NOVEMBER 11, 1972

THIS WK.	LAST WK.	ARTIST	REMARKS
101	104	PEACE IN THE VALLEY OF LOVE THE PERSUADERS—Win or Lose 225 (Cotillion/Win or Lose, BMI)	
102	102	I AIN'T NEVER SEEN A WHITE MAN WOLFMAN JACK—RCA 0108 (Four Star, BMI)	
103	106	HEY LITTLE GIRL BUCKWHEAT—London 184 (Sciun, ASCAP)	
104	105	I JUST WANT TO BE THERE INDEPENDENTS—Wand 11249 (Butler, ASCAP)	
105	114	MAMA TOLD ME NOT TO COME WILSON PICKETT—Atlantic 2909 (January, BMI)	
106	117	YOU CAN DO MAGIC LIMMIE & FAMILY COOKIN—Avco 4602 (Kama Sutra/Five Arts, BMI)	
107	109	INNOCENT TIL PROVEN GUILTY HONEY CONE—Hot Wax 7208 (Buddah) (Gold Forever, BMI)	
108	110	NO TEARS, IN THE END GROVER WASHINGTON, JR.—Kudu 909 (CTI) (Antisia, ASCAP)	
109	—	992 ARGUMENTS O'JAYS—Phila. Int'l. 3S22 (CBS) (Assorted, BMI)	
110	112	THERE ARE TWO MANY SAVIORS ON MY CROSS RICHARD HARRIS—Dunhill 4322 (Limbridge Music, ASCAP)	
111	113	TRYING TO LIVE MY LIFE WITHOUT YOU OTIS CLAY—Hi 2226 (London) (Happy Hooker, BMI)	
112	115	FEEL THE NEED DETROIT EMERALDS—Westbound 209 (Chess/Janus) (Bridgeport, BMI)	
113	122	I KNOW WRIGHT'S WONDERFUL—A&M 1344 (Irving Music, BMI)	
114	—	ANGEL ROD STEWART—Mercury 73344 (Arch, ASCAP)	
115	126	MAMA WEER ALL CRAZEE NOW SLADE—Polydor 15053 (Barn/January, BMI)	
116	118	SO FAR AWAY THE CRUSADERS—Blue Thumb 217 (Screen Gems-Columbia, BMI)	
117	—	I'VE NEVER FOUND A MAN ESTHER PHILLIPS—Kudu 910 (CTI) (East, BMI)	
118	120	LET ME TOUCH YOUR MIND IKE & TINA TURNER—United Artists 50955 (HUH Music Corp. UNART-Music, BMI)	
119	129	PEOPLE NEED LOVE BJORN & BENNY—Playboy 50014 (Overseas, BMI)	
120	121	LITTLE WILLY THE SWEET—Bell 251 (Buddah, ASCAP)	
121	—	ONE WAY OUT ALLMAN BROTHERS—Capricorn 0014 (Warner Brothers) (Rhinelander, BMI)	
122	124	A WHITER SHADE OF PALE PROCOL HARUM—A&M 1389 (Tro-Essex, ASCAP)	
123	123	SLOW MOTION JOHNNY WILLIAMS—Phila. Int'l. 3518 (Assorted, BMI) (Jobete/Belwin Mills, ASCAP)	
124	125	SULTANA TITANIC—Epic 10810 (April, ASCAP)	
125	128	(BUT I COULD) REACH THE WISDOM OF SOLOMON MANCINI & FOX—Event 210 (Polydor) (Double Trouble, BMI)	
126	—	I JUST WANT TO MAKE LOVE TO YOU FOGHAT—Bearsville 0008	
127	131	TRAGEDY ARGENT—Epic 10910 (Mainstay, BMI)	
128	130	SIXTY MINUTE MAN THE TRAMPS—Buddah 321 (Fort Knox, BMI)	
129	—	THEME FROM SPIDERMAN WEB SPINNERS—Buddah 327 (Buddah/Vashti, ASCAP)	
130	132	BROWN GIRL EXUMA—Kama Sutra 557 (Buddah Music/Inague, ASCAP)	
131	—	ANGEL OF THE MORNING CHIP TAYLOR—Buddah 325 (Blackwood, BMI)	
132	134	YOU MADE ME WE THE PEOPLE—Lion 122 (MGM) (Lan-Tastic, BMI)	
133	143	MISSISSIPPI LADY GRIFFIN—Romar 707 (MGM)	
134	—	OH BABY, WHAT WOULD YOU SAY HURRICANE SMITH—Capitol 3383 (Chappell, ASCAP)	
135	145	YOU'RE A LADY PETER SKELLERN—London 20075 (Warner Brothers, ASCAP)	
136	—	DAY & NIGHT THE WACKERS—Elektra 45816 (Warner-Tamerlane, BMI)	
137	139	STANDING IN THE ROAD BLACKFOOT SUE—A&M 1386 (Dick James, BMI)	
138	140	PARADISE JACKIE De SHANNON—Atlantic 2895	
139	141	IF YOU'VE GOT THE TIME BROOK BENTON—MGM 14440	
140	—	MELANIE MAKES ME SMILE TERRY WILLIAMS—Verve 10686 (January Music, BMI)	
141	142	SINCERELY MOONGLOWS—RCA 0759 (Arc Music, BMI)	
142	144	BANG WASHRAG—TMI 0107 (RCA)	
143	137	SAM STONE AL KOOPER—Columbia 45691 (Cotillion, BMI)	
144	—	CAROLINE THIS TIME CLIMAX—Rocky Road 30064 (Bell) (Ceasar's/Emerald City, ASCAP)	
145	—	YOU'RE A LADY DAWN—Bell 285 (Warner Brothers, ASCAP)	
146	—	WALK ON IN LOU RAWLS—MGM 14428 (Colgems, ASCAP)	
147	146	LEAVIN' IN THE MORNING GARY PUCKETT—Columbia 4-45678 (Famous Music, ASCAP)	
148	147	HARD LIFE, HARD TIMES (PRISONERS) JOHN DENVER—RCA 0801 (Cherry Lane, ASCAP)	
149	148	(WIN, PLACE & SHOW) SHE'S A WINNER THE INTRUDERS—Gamble 4019 (Assorted, BMI)	
150	127	SUPERSONIC ROCKET SHIP KINKS—RCA 0807 (Da Vray, PRS)	

1972 YEAR END ISSUE

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THE SINGLES CHART

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

THIS WK.	LAST WK.		WKS. ON CHART
1	1	NIGHTS IN WHITE SATIN MOODY BLUES Deram 85023 (London)	14
2	2	BURNING LOVE ELVIS PRESLEY/RCA 0769	12
3	6	I CAN SEE CLEARLY NOW JOHNNY NASH/Epic 10902	10
4	4	GARDEN PARTY RICK NELSON/Decca 32980	13
5	5	FREDDIE'S DEAD CURTIS MAYFIELD/Curtom 1975 (Buddah)	12
6	10	I'LL BE AROUND SPINNERS/Atlantic 2904	13
7	13	I'D LOVE YOU TO WANT ME LOBO/Big Tree 147 (Bell)	8
8	8	GOOD TIME CHARLIE'S GOT THE BLUES DANNY O'KEEFE/ Signpost 70006 (Atlantic)	11
9	16	I AM WOMAN HELEN REDDY/Capitol 3350	9
10	11	LISTEN TO THE MUSIC DOOBIE BROTHERS/Warner Bros. 7619	10
11	18	IF I COULD REACH YOU FIFTH DIMENSION/Bell 261	11
12	15	I BELIEVE IN MUSIC GALLERY/Sussex 235 (Buddah)	14
13	14	WITCHY WOMAN EAGLES/Asylum 11008 (Atlantic)	12
14	3	MY DING-A-LING CHUCK BERRY/Chess 2131	15
15	20	THUNDER & LIGHTNING CHI COLTRANE/Columbia 45640	10
16	21	IF YOU DON'T KNOW ME BY NOW HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. LZ 3520 (CBS)	6
17	23	ELECTED ALICE COOPER/Warner Brothers 7631	7
18	24	SUMMER BREEZE SEALS & CROFTS/Warner Brothers 7606	9
19	25	AMERICAN CITY SUITE CASHMAN & WEST/Dunhill 4342	8
20	46	PAPA WAS A ROLLING STONE TEMPTATIONS/Gordy 7121 (Motown)	4
21	7	BEN MICHAEL JACKSON/Motown 1207	15
22	22	SPACEMAN NILSSON/RCA 0788	9
23	32	YOU OUGHT TO BE WITH ME AL GREEN/Hi 2227 (London)	4
24	40	OPERATOR JIM CROCE/Dunhill	5
25	45	CONVENTION '72 THE DELEGATES/Mainstream MRL 5525	4
26	33	ROCK 'N ROLL SOUL GRAND FUNK RAILROAD/Grand Funk Railroad 3363 (Capitol)	8
27	27	CAN'T YOU HEAR THE SONG WAYNE NEWTON/Chelsea 0105 (RCA)	8
28	30	DON'T DO IT THE BAND/Capitol 3433	8
29	39	LOVING YOU JUST CROSSED MY MIND SAM NEELY/Capitol 3381	11
30	35	FUNNY FACE DONNA FARGO/Famous DOA 17429	6
31	36	I'M STONE IN LOVE WITH YOU THE STYLISTICS/Avco 4603	6
32	34	ALL THE YOUNG DUDES MOTT THE HOOPLE/Columbia 45673	7
33	37	SOMETHING'S WRONG WITH ME AUSTIN ROBERTS/Chelsea 0101 (RCA)	10
34	42	VENTURA HIGHWAY AMERICA/Warner Brothers 7641	5
35	51	IT NEVER RAINS IN SOUTHERN CALIFORNIA ALBERT HAMMOND/ MUMS 76011 (CBS)	4
36	9	TIGHT ROPE LEON RUSSELL/Shelter 7825 (Capitol)	11
37	47	THEME FROM THE MEN ISAAC HAYES/Stax 9058	6
38	28	EVERYBODY PLAYS THE FOOL MAIN INGREDIENT/RCA 0731	18
39	49	ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU JOHNNY RIVERS/United Artists 50948	5
40	50	CLAIR GILBERT O'SULLIVAN/MAM 3626 (London)	3
41	60	CRAZY HORSES OSMONDS/MGM 14450	4
42	43	BABY SITTER BETTY WRIGHT/Alston 4614 (Atlantic)	10
43	53	MAN SIZED JOB DENISE LaSALLE/Westbound 206	6
44	54	DIALOGUE (PART I & II) CHICAGO/Columbia 45717	4
45	55	SUNNY DAYS LIGHTHOUSE/Evolution 1069	5
46	56	CORNER OF THE SKY JACKSON 5/Motown 1214	4
47	48	TOGETHER ALONE MELANIE/Neighborhood 4207 (Famous)	6
48	17	CITY OF NEW ORLEANS ARLO GUTHRIE/Reprise 1103	14
49	63	I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK & ROLL) GARY GLITTER/Bell 276	3



50	19	DON'T EVER BE LONELY (A POOR FOOL LIKE ME) CORNELIUS BROTHERS & SISTER ROSE/United Artists 50954	11
51	12	USE ME BILL WITHERS/Sussex 241 (Buddah)	12
52	61	AND YOU AND I (PART I) YES/Atlantic 2920	3
53	68	SWEET SURRENDER BREAD/Elektra 45818	2
54	65	I LOVE YOU MORE THAN YOU'LL EVER KNOW DONNY HATHAWAY/ Atco 6903	3
55	83	WORK TO DO ISLEY BROTHERS/T-Neck 936 (Buddah)	2
56	81	ME & MRS. JONES BILLY PAUL/Phila. Int'l. 3521 (CBS)	3
57	59	POOR BOY CASEY KELLY/Elektra 45804	7
58	71	WHY CAN'T WE BE LOVERS HOLLAND & DOZIER/Invictus 9125 (Capitol)	6
59	69	IN HEAVEN THERE IS NO BEER CLEAN LIVING/Vanguard 35162	4
60	62	SO LONG DIXIE BLOOD, SWEAT & TEARS/Columbia 45661	6
61	80	WHAT AM I CRYING FOR DENNIS YOST & THE CLASSICS/ MGM South 7002	3
62	72	LONG DARK ROAD THE HOLLIES/Epic 10920	2

CHARTMAKER OF THE WEEK

63	—	WALK ON WATER NEIL DIAMOND Uni 55352 (MCA)	1
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64	—	SUPER FLY CURTIS MAYFIELD/Curtom 1978 (Buddah)	1
65	67	ANNABELLE DANIEL BOONE/Mercury 73339	3
66	—	I WANNA BE WITH YOU RASPBERRIES/Capitol 3473	1
67	—	EVERYBODY LOVES A LOVE SONG MAC DAVIS/Columbia 45727	1
68	70	WE CAN MAKE IT TOGETHER STEVE & EYDIE/MGM 14383	7
69	—	LIVING IN THE PAST JETHRO TULL/Chrysalis 2006 (Warner Brothers)	1
70	84	ONE LIFE TO LIVE THE MANHATTANS/DeLuxe 139	2
71	73	IF YOU LET ME EDDIE KENDRICKS/Tamla 54222	7
72	77	NO BULLDOG /Decca 32996 (MCA)	3
73	78	I FOUND MY DAD JOE SIMON/Spring 130 (Polydor)	4
74	76	CELEBRATION TOMMY JAMES/Roulette 7135	3
75	86	DANCING IN THE MOONLIGHT KING HARVEST/Perception 515	2
76	—	ALIVE BEE GEES/Atco 6909	1
77	82	SPECIAL SOMEONE HEYWOODS/Family 0911 (Famous)	5
78	79	DOWN TO THE NIGHTCLUB TOWER OF POWER/Warner Bros. 7635	3
79	136	YOUR MAMA DON'T DANCE LOGGINS & MESSINA/Columbia 45719	1
80	87	WHAT WOULD THE CHILDREN THINK RICK SPRINGFIELD/ Capitol 3466	2
81	90	YOU TURN ME ON, I'M A RADIO JONI MITCHELL/Asylum 11010 (Atlantic)	2
82	135	LIES J. J. CALE/Shelter 7326 (Capitol)	1
83	88	SUNDAY MORNING SUNSHINE HARRY CHAPIN/Elektra 45811	3
84	111	ONE NIGHT AFFAIR JERRY BUTLER/Mercury 73335	1
85	85	MISTY BLUE JOE SIMON/Sound Stage 17-1508 (CBS)	5
86	133	GOOD TIME SALLY RARE EARTH/Rare Earth 5048 (Motown)	1
87	89	WEDDING SONG (THERE IS LOVE) PETULA CLARK/MGM 14431	5
88	99	S.T.O.P. (STOP) THE LORELEI/Columbia 15629	2
89	101	KEEPER OF THE CASTLE THE FOUR TOPS/Dunhill 4330 (ABC)	1
90	107	SMOKE GETS IN YOUR EYES BLUE HAZE/A&M 1357	1
91	92	ROBERTA BONES /Signpost 70008 (Atlantic)	4
92	93	I NEVER SAID GOODBYE ENGELBERT HUMPERDINCK/Parrot 40072 (London)	2
93	95	DO YA MOVE /United Artists 50928	2
94	138	LOVIN YOU, LOVIN ME CANDI STATON/Fame 91005 (United Artists)	1
95	96	I GUESS I'LL MISS THE MAN SUPREMES/Motown 1213	3
96	97	REDWOOD TREE VAN MORRISON/Warner Brothers 7638	2
97	98	DETERIORATA NATIONAL LAMPOON/Blue Thumb 218 (Famous)	3
98	108	WONDER GIRL SPARKS/Bearsville BSV 0006 (Warner Brothers)	1
99	100	THE PEOPLE TREE SAMMY DAVIS, JR./MGM 14426	2
100	103	SUITE: MAN & WOMAN TONY COLE/20th Century 20001	1

FLASHMAKER OF THE WEEK



WHO CAME FIRST
PETER TOWNSHEND
Track/Decca

TOP FM AIRPLAY THIS WEEK

- WHO CAME FIRST**—Peter Townshend
Track/Decca
- SEVENTH SOJOURN**—Moody Blues—
Threshold
- WHISTLE RYMES**—John Entwistle—
Track/Decca
- LOGGINS & MESSINA**—Columbia

WNEW-FM/NEW YORK

- GOOD FEELIN' TO KNOW**—Poco—Epic
- GUITAR MAN**—Bread—Elektra
- HOKUS POKUS**—Romar
- I WANNA BE WITH YOU** (single)—
Raspberries—Capitol
- IT'S A BEAUTIFUL DAY LIVE**—Col
- JESUS WAS A CARPENTER**—
Kris Kristofferson—Monument
- MOM'S APPLE PIE**—Brown Bag
- MY REAL NAME IS 'AROLD**—
Allan Clarke—Epic
- OVER THE INFLUENCE**—Mylon—Col
- PLAINSONG**—Elektra
- SEVENTH SOJOURN**—Moody Blues—
Threshold
- THIRD DOWN, 110 TO GO**—
Jesse Winchester—Bearsville
- WHISTLE RYMES**—John Entwistle—
Track/Decca

WLIR-FM/LONG ISLAND, N.Y.

- BLUES PIANO**—Chicago Plus—Atlantic
- ENGLAND**—Amazing Blondell—(Imp)ort
- GUITAR MAN**—Bread—Elektra
- LION'S SHARE**—Savoy Brown—Parrot
- LIVING IN THE PAST**—Jethro Tull—
Chrysalis
- MORE OF YOUR LOVE** (single)—
Bob Brady—A&M
- ST. LOUIS TO 'FRISCO TO MEMPHIS**—
Chuck Berry—Mercury
- WHO CAME FIRST**—Peter Townshend—
Track/Decca

CHUM-FM/TORONTO

- ALBUM III**—Loudon Wainwright III—Col
- ALIVE & COOKIN'**—Howlin' Wolf—Chess
- CHARLEE**—RCA (Canada)
- HEAVY CREAM**—Polydor
- HONKY TONK STARDUST COWBOY**—
Jonathan Edwards—Atco
- LIVING IN THE PAST**—Jethro Tull—
Chrysalis
- LONG TIME COMIN' HOME** (single)—
Dr. Music—GRT (Canada)
- RECYCLING THE BLUES**—Taj Mahal—Col
- THIRD DOWN, 110 TO GO**—
Jesse Winchester—Bearsville
- TURN ME ON, I'M A RADIO** (single)—
Joni Mitchell—Asylum

CHOM-FM/MONTREAL

- ALIVE & COOKIN'**—Howlin' Wolf—Chess
- CARAVANSERAI**—Santana—Col
- FACES**—Shawn Phillips—A&M
- RICHIE HAVENS ON STAGE**—Stormy Forest
- LION'S SHARE**—Savoy Brown—Parrot

- OLD DAN'S RECORDS**—Gordon Lightfoot—
Reprise
- RHYMES & REASONS**—Carole King—Ode
- RISING**—Mark-Almond—Col
- STONEGROUND WORDS**—Melanie—
Neighborhood

WHVY-FM/SPRINGFIELD, MASS.

- ALL THE YOUNG DUDES**—
Mott the Hoople—Col
- GOOD FEELIN' TO KNOW**—Poco—Epic
- LION'S SHARE**—Savoy Brown—Parrot
- LOGGINS & MESSINA**—Col
- OLD DAN'S RECORDS**—Gordon Lightfoot—
Reprise
- RHYMES & REASONS**—Carole King—Ode
- SEVENTH SOJOURN**—Moody Blues—
Threshold
- THE LADY'S NOT FOR SALE**—
Rita Coolidge—A&M
- WHISTLE RYMES**—John Entwistle—
Track/Decca
- WHO CAME FIRST**—Peter Townshend—
Track/Decca

WPHD-FM/BUFFALO

- JOE COCKER**—A&M
- FACES**—Shawn Phillips—A&M
- LOGGINS & MESSINA**—Col
- MAN WHO SOLD THE WORLD**—
David Bowie—RCA
- SEVENTH SOJOURN**—Moody Blues—
Threshold
- THE JEAN GENIE** (single)—
David Bowie—RCA
- TRANSFORMER**—Lou Reed—RCA
- WHISTLE RYMES**—John Entwistle—
Track/Decca
- WHO CAME FIRST**—Peter Townshend—
Track/Decca

WMMR-FM/PHILADELPHIA

- A TEAR & A SMILE**—Tir Na Nog—Chrysalis
- BELOW THE SALT**—Steeleye Span—
Chrysalis
- GOOD GOD**—Atlantic
- LIVING IN THE PAST**—Jethro Tull—
Chrysalis
- LOGGINS & MESSINA**—Col
- MOM'S APPLE PIE**—Brown Bag
- PROLOGUE**—Renaissance—Elektra
- SEVENTH SOJOURN**—Moody Blues—
Threshold
- SUITE FOR LATE SUMMER**—Dion—Reprise
- THE WORLD IS A GHETTO**—War—UA
- WHISTLE RYMES**—John Entwistle—
Track/Decca
- WHO CAME FIRST**—Peter Townshend—
Track/Decca

WMAL-FM/WASHINGTON, D.C.

- CHUCK BERRY'S GOLDEN DECADE**—Chess
- GUITAR MAN**—Bread—Elektra
- JESUS WAS A CAPRICORN**—
Kris Kristofferson—Monument
- LIVING IN THE PAST**—Jethro Tull—
Chrysalis
- LOGGINS & MESSINA**—Col
- PROLOGUE**—Renaissance—Capitol
- SEVENTH SOJOURN**—Moody Blues—
Threshold
- SLEEPY HOLLOW**—Siegel-Schwall Band—
Wooden Nickel

WKTK-FM/BALTIMORE

- FACES**—Shawn Phillips—A&M
- IT'S A BEAUTIFUL DAY LIVE**—Col
- LOGGINS & MESSINA**—Col
- PROLOGUE**—Renaissance—Capitol
- SEVENTH SOJOURN**—Moody Blues—
Threshold
- SLEEPY HOLLOW**—Siegel-Schwall Band—
Wooden Nickel
- THE HAPPY PEOPLE**—Cannonball Adderley
—Capitol
- THE LADY'S NOT FOR SALE**—
Rita Coolidge—A&M
- VIRGIN**—The Mission—Paramount
- WHISTLE RYMES**—John Entwistle—
Track/Decca

WRNO-FM/NEW ORLEANS

- LOGGINS & MESSINA**—Col
- MOTHER**—Bang—Capitol
- MOVING ON**—John Mayall—Polydor
- TURN ME ON, I'M A RADIO** (single)—
Joni Mitchell—Asylum
- WALK ON WATER** (single)—Neil Diamond—
Uni
- WHISTLE RYMES**—John Entwistle—
Track/Decca
- WHO CAME FIRST**—Peter Townshend—
Track/Decca

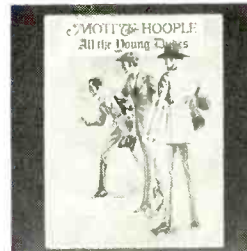
WBUS-FM/MIAMI

- ALBUM III**—Loudon Wainwright III—Col
- ALL THE YOUNG DUDES**—
Mott the Hoople—Col
- DUFFY POWER**—GSF
- RHYMES & REASONS**—Carole King—Ode
- THE LADY'S NOT FOR SALE**—
Rita Coolidge—A&M
- TURN ME ON, I'M A RADIO**—
Joni Mitchell—Asylum
- WHO CAME FIRST**—Peter Townshend—
Track/Decca

WMC-FM/MEMPHIS

- BELOW THE SALT**—Steeleye Span—Chrysalis
- GLENCOE**—Great Western Gramophone Co.
- GOOD FEELIN' TO KNOW**—Poco—Epic
- ICARUS**—Paul Winter Consort—Epic
- MAN WHO SOLD THE WORLD**—
David Bowie—RCA
- PLAINSONG**—Elektra
- SEVENTH SOJOURN**—Moody Blues—
Threshold
- SPACE ODDITY**—David Bowie—RCA
- THE JEAN GENIE** (single)—
David Bowie—RCA
- TOP OF THE CITY** (single)—Stories—
Kama Sutra

FM SLEEPER OF THE WEEK:



ALL THE YOUNG DUDES
MOTT THE HOOPLE
Columbia

WMMS-FM/CLEVELAND

- BOOMER'S STORY**—Ry Cooder—Reprise
- DONALD LEACE**—Atlantic
- LOGGINS & MESSINA**—Col
- MAN WHO SOLD THE WORLD**—
David Bowie—RCA
- MOUNTAIN IN THE CLOUDS**—
Miroslav Vitouš—Atlantic
- PLAINSONG**—Elektra
- RHYMES & REASONS**—Carole King—Ode
- SEVEN GREAT GUITAR CONCERTOS**—
John Williams—Col
- SLEEPY HOLLOW**—Siegel-Schwall Band—
Wooden Nickel
- SPACE ODDITY**—David Bowie—RCA

KADI-FM/ST. LOUIS

- FACES**—Shawn Phillips—A&M
- GOOD THUNDER**—Elektra
- I WANNA BE WITH YOU** (single)—
Raspberries—Capitol
- JESUS WAS A CAPRICORN**—
Kris Kristofferson—Monument
- MOM'S APPLE PIE**—Brown Bag
- NOT INSANE**—Firesign Theater—Col
- REUNION**—John Henry Kurtz—ABC
- SEVENTH SOJOURN**—Moody Blues—
Threshold

- THE LADY'S NOT FOR SALE**—
Rita Coolidge—A&M
- WHISTLE RYMES**—John Entwistle—
Track/Decca
- WHO CAME FIRST**—Peter Townshend—
Track/Decca

WZMF-FM/MILWAUKEE

- ALL THE YOUNG DUDES**—
Mott the Hoople—Col
- CAN'T BUY A THRILL**—Steely Dan—ABC
- DINGLY DELL**—Lindisfarne—Elektra
- GOOD THUNDER**—Elektra
- JESUS WAS A CAPRICORN**—
Kris Kristofferson—Monument
- MAN WHO SOLD THE WORLD**—
David Bowie—RCA
- SLEEPY HOLLOW**—Siegel-Schwall Band—
Wooden Nickel
- SUNDOWN LADY**—Lani Hall—A&M
- THE LADY'S NOT FOR SALE**—
Rita Coolidge—A&M
- WHO CAME FIRST**—Peter Townshend—
Track/Decca

KFML-FM/DENVER

- GIANTS OF JAZZ**—Various Artists—Atlantic
- HONKY TONK STARDUST COWBOY**—
Jonathan Edwards—Atco
- LION'S SHARE**—Savoy Brown—Parrot
- OVER THE INFLUENCE**—Mylon—Col
- RECYCLING THE BLUES**—Taj Mahal—Col
- REUNION**—John Henry Kurtz—ABC
- STAGES OF MY LIFE**—Jon Wilcox—
Folk Legacy
- WET WILLIE II**—Capricorn
- WHO CAME FIRST**—Peter Townshend—
Track/Decca
- WILL THE CIRCLE BE UNBROKEN**—
Nitty Gritty Dirt Band—UA

KMET-FM/LOS ANGELES

- ALL THE YOUNG DUDES**—
Mott the Hoople—Col
- CARAVANSERAI**—Santana—Col
- EAT A PEACH**—Allman Bros.—Capricorn
- FULL HOUSE**—J. Geils Band—Atlantic
- I'M STILL IN LOVE WITH YOU**—
Al Green—Hi
- LOGGINS & MESSINA**—Col
- RISE & FALL OF ZIGGY STARDUST**—
David Bowie—RCA
- RISING**—Mark-Almond—Col
- SEVENTH SOJOURN**—Moody Blues—
Threshold
- TURN ME ON, I'M A RADIO** (single)—
Joni Mitchell—Asylum
- WHO CAME FIRST**—Peter Townshend—
Track/Decca
- WHY DON'TCHA**—West, Bruce & Laing—Col

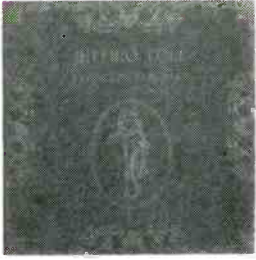
KZEL-FM/EUGENE, ORE.

- ALL THE YOUNG DUDES**—
Mott the Hoople—Col
- CYMANDE**—Janus
- FLY DUDE**—Jimmy McGriff—
Groove Merchant
- GRATEFUL DEAD** (lp cuts)—WB
- LAST AUTUMN'S DREAM**—Jade Warrior—
Vertigo
- OVER THE INFLUENCE**—Mylon—Col
- PLAINSONG**—Elektra
- SWEET SALVATION**—Elektra
- WHEN I DIE**—Gary Davis—Fantasy
- WHISTLE RYMES**—John Entwistle—
Track/Decca
- WHO CAME FIRST**—Peter Townshend—
Track/Decca

KOL-FM/SEATTLE

- A TEAR & A SMILE**—Tir Na Nog—
Chrysalis
- BARBECUE OF DE VILLE**—Hoo Doo
Rhythm Devils—Blue Thumb
- BLUES REISSUES**—Various Artists—Fantasy
- MURRAY McLAUCHLAN**—Epic
- PLAINSONG**—Elektra
- THE WORLD IS A GHETTO**—War—UA
- SEVENTH SOJOURN**—Moody Blues—
Threshold
- WHISTLE RYMES**—John Entwistle—
Track/Decca

SALESMAKER OF THE WEEK



LIVING IN THE PAST
JETHRO TULL
Chrysalis

TOP RETAIL SALES THIS WEEK:

- LIVING IN THE PAST—Jethro Tull—Chrysalis
- CARAVANSERAI—Santana—Columbia
- LOGGINS & MESSINA—Columbia
- RHYMES AND REASONS—Carole King—Ode
- WHO CAME FIRST—Peter Townshend—Decca

DISC RECORDS/NATIONAL

- ALBUM III—Loudon Wainwright—Col
- CARAVANSERAI—Santana—Col
- IT'S A BEAUTIFUL DAY LIVE—Col
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS & MESSINA—Col
- MOVING ON—John Mayall—Polydor
- OLD DAN'S RECORDS—Gordon Lightfoot—Reprise
- RHYMES AND REASONS—Carole King—Ode
- WHY DONTCHA—West, Bruce & Laing—Col
- WHO CAME FIRST—Peter Townshend—Decca

RECORD BAR/EAST COAST

- CARAVANSERAI—Santana—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- GUITAR MAN—Bread—Elektra
- IT'S A BEAUTIFUL DAY LIVE—Col
- LION'S SHARE—Savoy Brown—Parrot
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- PHOENIX—Grand Funk—Capitol
- RHYMES AND REASONS—Carole King—Ode
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M

MUSIC CITY/BOSTON

- ALL DIRECTIONS—Temptations—Gordy
- BLUE'S BLUES—Blue Mitchell—Mainstream
- CHICKEN LICKING—Funk, Inc.—Prestige
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- IN SEARCH OF AMELIA EARHART—Plainsong—Elektra
- LION'S SHARE—Savoy Brown—Parrot
- NICE STORY—Sonny Boy Williamson—Chess
- RADIO DINNER—National Lampoon—Blue Thumb
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville

CUTLER'S/NEW HAVEN

- CARAVANSERAI—Santana—Col
- GUITAR MAN—Bread—Elektra
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- KAPT. KOPTER & FABULOUS TWIRLYBIRDS—Epic

- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville
- WHISTLE RYMES—John Entwistle—Decca
- WHO CAME FIRST—Peter Townshend—Decca

MIDTOWN RECORDS/ITHACA, N.Y.

- CARAVANSERAI—Santana—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- DOS—Malo—WB
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- McKENDREE SPRING 3—Decca
- OLD DAN'S RECORDS—Gordon Lightfoot—Reprise
- ON THE CORNER—Miles Davis—Col
- SOLOMON'S SEAL—Pentangle—Reprise
- SUMMER BREEZE—Seals & Crofts—WB

WAXIE-MAXIE/BALT. WASH.

- ALL THE YOUNG DUDES—Mott The Hoople—Col
- BACK STABBERS—O'Jays—Phila. Int.
- BARNSTORM—Joe Walsh—Dunhill
- CAN'T BUY A THRILL—Steely Dan—ABC
- CATCH BULL AT FOUR—Cat Stevens—A&M
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- RHYMES AND REASONS—Carole King—Ode
- ROCKY MOUNTAIN HIGH—John Denver—RCA
- SUMMER BREEZE—Seals & Crofts—WB
- WHO CAME FIRST—Peter Townshend—Decca
- WHY DONTCHA—West, Bruce & Laing—Col

POPLAR TUNES/MEMPHIS

- ALL THE YOUNG DUDES—Mott The Hoople—Col
- CARAVANSERAI—Santana—Col
- FULL HOUSE—J. Geils Band—Atlantic
- LION'S SHARE—Savoy Brown—Parrot
- LOGGINS AND MESSINA—Col
- MAN WHO SOLD THE WORLD—David Bowie—RCA
- RHYMES AND REASONS—Carole King—Ode
- SPACE ODDITY—David Bowie—RCA
- STONEGROUND WORDS—Melanie—Neighborhood
- SUMMER BREEZE—Seals & Crofts—WB

GARY'S/RICHMOND

- GUITAR MAN—Bread—Elektra
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- NEW BLOOD—Blood, Sweat & Tears—Col
- RHYMES AND REASONS—Carole King—Ode
- ROXY MUSIC—Reprise
- SNIPER AND OTHER LOVE SONGS—Harry Chapin—Elektra
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- WHO CAME FIRST—Peter Townshend—Decca
- WILD TURKEY—Chrysalis

OAKWOOD/NEW ORLEANS

- ALL THE YOUNG DUDES—Mott The Hoople—Col
- AT HIS BEST—Eric Clapton—Polydor
- AT HIS BEST—Jack Bruce—Polydor
- CARAVANSERAI—Santana—Col
- IT'S A BEAUTIFUL DAY LIVE—Col
- LION'S SHARE—Savoy Brown—Parrot
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS & MESSINA—Col
- WHO CAME FIRST—Peter Townshend—Decca
- WHY DONTCHA—West, Bruce & Laing—Col

NAT'L. RECORD MART/MIDWEST

- AT HIS BEST—Eric Clapton—Epic
- CARAVANSERAI—Santana—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CHI-LITES GREATEST HITS—Col
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- RHYMES AND REASONS—Carole King—Ode
- ROUND 2—Stylistics
- SEVENTH SOJOURN—Moody Blues—Threshold
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- WHO CAME FIRST—Peter Townshend—Decca

DISCOUNT/CHAMPAIGN, ILL.

- BIG WALTER HORTON—Alligator
- CARAVANSERAI—Santana—Col
- HEADS—Osibisa—Decca
- I'LL PLAY THE BLUES FOR YOU—Albert King—Stax
- LOGGINS & MESSINA—Col
- MOVING ON—John Mayall—Polydor
- ON THE CORNER—Miles Davis—Col
- OOH POO PAH DOO—Ventures—UA
- RHYMES AND REASONS—Carole King—Ode
- R.E.O. T.W.O.—REO Speedwagon—Epic

ONE OCTAVE HIGHER/CHICAGO

- ARGUS—Wishbone Ash—Decca
- HEADS—Osibisa—Decca
- JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
- JIM FOGELSONG—Col
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- R.E.O. T.W.O.—REO Speedwagon—Epic
- SEVENTH SOJOURN—Moody Blues—Threshold
- SLEEPY HOLLOW—Siegel/Schwall Band—Wooden Nickel
- WHO CAME FIRST—Peter Townshend—Decca
- WHISTLE RYMES—John Entwistle—Decca

DISC SHOP/EAST LANSING

- ALIVE—Chuck Mangione—Mercury
- ALL THE YOUNG DUDES—Mott The Hoople—Col
- BOOMER'S SONG—Ry Cooder—WB
- EARTHSPAN—Incredible String Band—Reprise
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS & MESSINA—Col
- RHYMES AND REASONS—Carole King—Ode
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville

DISCOUNT/ANN ARBOR

- BARNSTORM—Joe Walsh—Dunhill
- CARAVANSERAI—Santana—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CLOSE TO THE EDGE—Yes—Atlantic
- FULL HOUSE—J. Geils Band—Atlantic
- GIVE IT UP—Bonnie Raitt—WB
- HONKY CHATEAU—Elton John—Uni
- RHYMES AND REASONS—Carole King—Ode
- ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
- STRIKING IT RICH—Dan Hicks—Blue Thumb

VENTURES/MISSOURI

- ALL THE YOUNG DUDES—Mott The Hoople—Col
- GUITAR MAN—Bread—Elektra
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- R.E.O. T.W.O.—REO Speedwagon—Epic

- RHYMES AND REASONS—Carole King—Ode
- ROUND 2—Stylistics
- ROXY MUSIC—Reprise
- THE WORLD IS A GHETTO—War—UA
- TO WHOM IT MAY CONCERN—Bee Gees—Atco

RECORD CENTER/COLORADO

- ANTHOLOGY—Steve Miller Band—Capitol
- CATCH BULL AT FOUR—Cat Stevens—A&M
- GUITAR MAN—Bread—Elektra
- LAST DAYS IN TIME—Earth, Wind & Fire—Col
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS AND MESSINA—Col
- RHYMES AND REASONS—Carole King—Ode
- SEVENTH SOJOURN—Moody Blues—Threshold
- THE WORLD IS A GHETTO—War—UA
- WHO CAME FIRST—Peter Townshend—Decca

CIRCLES/PHOENIX

- CARAVANSERAI—Santana—Col
- GUITAR MAN—Bread—Elektra
- INDIAN COUNTRY—Floyd Westerman—Perception
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- ON THE CORNER—Miles Davis—Col
- ROUND 2—Stylistics—Avco
- TALKING BOOK—Stevie Wonder—Tamla
- THE SUPREMES—Motown
- THE WORLD IS A GHETTO—War—UA
- TOUCHED BY THE SUN—Teina—Perception

WHEREHOUSE/CALIFORNIA

- AT HIS BEST—Eric Clapton—Polydor
- CARAVANSERAI—Santana—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- DAYS OF FUTURE PASSED—Moody Blues—Deram
- I CAN SEE CLEARLY NOW—Johnny Nash—Epic
- IF THE MUSIC STOPS—Tony Cole—20th Century
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- RHYMES AND REASONS—Carole King—Ode
- ROUND 2—Stylistics—Avco
- SUMMER BREEZE—Seals & Crofts—WB

MUSIC ODYSSEY/CALIFORNIA

- BOOMER'S STORY—Ry Cooder—WB
- CARAVANSERAI—Santana—Col
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS & MESSINA—Col
- OLD DAN'S RECORDS—Gordon Lightfoot—Reprise
- RECYCLING THE BLUES AND OTHER RELATED STUFF—Taj Mahal—Col
- RHYMES AND REASONS—Carole King—Ode
- RISING—Mark/Almond—Col
- THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
- WHO CAME FIRST—Peter Townshend—Decca
- WHY DONTCHA—West, Bruce & Laing—Col

CRYSTAL SHIP/EUGENE, ORE.

- CARAVANSERAI—Santana—Col
- GREETINGS FROM L.A.—Tim Buckley—Reprise
- GUITAR MAN—Bread—Elektra
- HONKY TONK STARDUST COWBOY—Jonathan Edwards—Atco
- IT'S A BEAUTIFUL DAY LIVE—Col
- L.A. REGGAE—Johnny Rivers—UA
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- LOGGINS & MESSINA—Col
- OLD DAN'S RECORDS—Gordon Lightfoot—Reprise
- RHYMES AND REASONS—Carole King—Ode

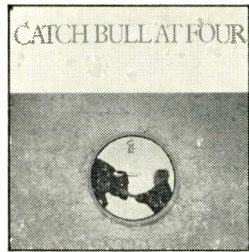
NOVEMBER 11, 1972



THE ALBUM CHART

THIS WK. LAST WK. WKS. ON CHART

1	4	CATCH BULL AT FOUR CAT STEVENS A&M SP 4365	5
2	2	SUPERFLY CURTIS MAYFIELD/SOUNDTRACK/Curtom CR 8-9014 (Buddah)	14
3	3	ALL DIRECTIONS THE TEMPTATIONS/Gordy 962L (Motown)	12
4	1	DAYS OF FUTURE PASSED MOODY BLUES/Deram DE S I 8102 (London)	9
5	5	LONDON CHUCK BERRY SESSIONS/Chess 60020	21
6	6	ROCK OF AGES THE BAND/SVBB 10045	10
7	8	CLOSE TO THE EDGE YES/Atlantic SD 7244	7
8	13	PHOENIX GRAND FUNK RAILROAD/Capitol SMAS 11099	5
9	10	BEN MICHAEL JACKSON/Motown M 757 L	10
10	7	CARNEY LEON RUSSELL/Shelter SW 8911 (Capitol)	18
11	11	NEVER A DULL MOMENT ROD STEWART/Mercury SRM 1 646	24
12	14	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia KC 31770	8
13	12	CHICAGO V/Columbia KC 31102	17
14	16	BACK STABBERS O'JAYS/Phila. Int'l. KZ 31712 (CBS)	9
15	15	THE PARTRIDGE FAMILY'S GREATEST HITS/Bell 1107	11
16	9	BIG BAMBU CHEECH & CHONG/Ode SP 77014	20
17	24	SUMMER BREEZE SEALS & CROFTS/Warner Brothers BS 2629	8
18	18	TRILOGY EMERSON, LAKE & PALMER/Cotillion SD 9903 (Atlantic)	16
19	25	I'M STILL IN LOVE WITH YOU AL GREEN/London XSHL 32074	4
20	23	GREATEST HITS ON EARTH FIFTH DIMENSION/Bell 1106	9
21	19	THE SLIDER T. REX/Reprise MS 2095	12
22	28	RHYMES AND REASONS CAROLE KING/Ode SP 77016 (A&M)	2
23	17	SEVEN SEPARATE FOOLS THREE DOG NIGHT/Dunhill DSD 50118 (ABC)	16
24	27	LIZA WITH A "Z" LIZA MINNELLI/Columbia KC 31762	6
25	20	SAINT DOMINIC'S PREVIEW VAN MORRISON/Warner Brothers BS 2633	14
26	29	CLASS CLOWN GEORGE CARLIN/Little David LD 1004 (Atlantic)	5
27	35	BLACK SABBATH VOL. 4/Warner Brothers BS 2602	4
28	33	TOULOUSE STREET DOOBIE BROTHERS/Warner Brothers BS 2634	7
29	30	BITTER SWEET MAIN INGREDIENT/RCA LSP 4677	9
30	21	JERMAINE JERMAINE JACKSON/Motown M 752 L	12
31	22	LONG JOHN SILVER JEFFERSON AIRPLANE/Grunt FRT 1007 (RCA)	13
32	26	RASPBERRIES/Capitol 11036	12
33	32	HONKY CHATEAU ELTON JOHN/Uni 93135 (MCA)	22
34	31	MOODS NEIL DIAMOND/Uni 93136 (MCA)	18
35	45	CRAZY HORSES THE OSMONDS/MGM SE 4S51	5
36	38	HOBO'S LULLABY ARLO GUTHRIE/Reprise MS 2060	14
37	34	HIMSELF GILBERT O'SULLIVAN/MAM 5 (London)	13
38	39	DEMONS & WIZARDS URIAH HEEP/Mercury SRM 1-630	19
39	36	CORNELIUS BROTHERS AND SISTER ROSE/United Artists UAS 5568	14
40	46	LOST AND FOUND HUMBLE PIE/A&M SP 3513	5
41	37	BROTHER, BROTHER, BROTHER ISLEY BROTHERS/T-Neck TNS 3009 (Buddah)	14
42	44	UNDERSTANDING BOBBY WOMACK/United Artists UAS 5577	17
43	43	FLYING HIGH TOGETHER SMOKEY ROBINSON & THE MIRACLES/Tamla T 318 L (Motown)	11
44	40	BEGINNINGS RICK SPRINGFIELD/Capitol 11047	13
45	58	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA LSP 4731	5
46	41	LIVE AT THE PARAMOUNT GUESS WHO/RCA LSP 4779	11
47	52	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT LUTHER INGRAM/Koko KDS 2202	5
48	49	EVERYBODY'S IN SHOW BIZ THE KINKS/RCA UPS 6065	9
49	59	ROCK & ROLL MUSIC TO THE WORLD TEN YEARS AFTER/Columbia KC 31779	5



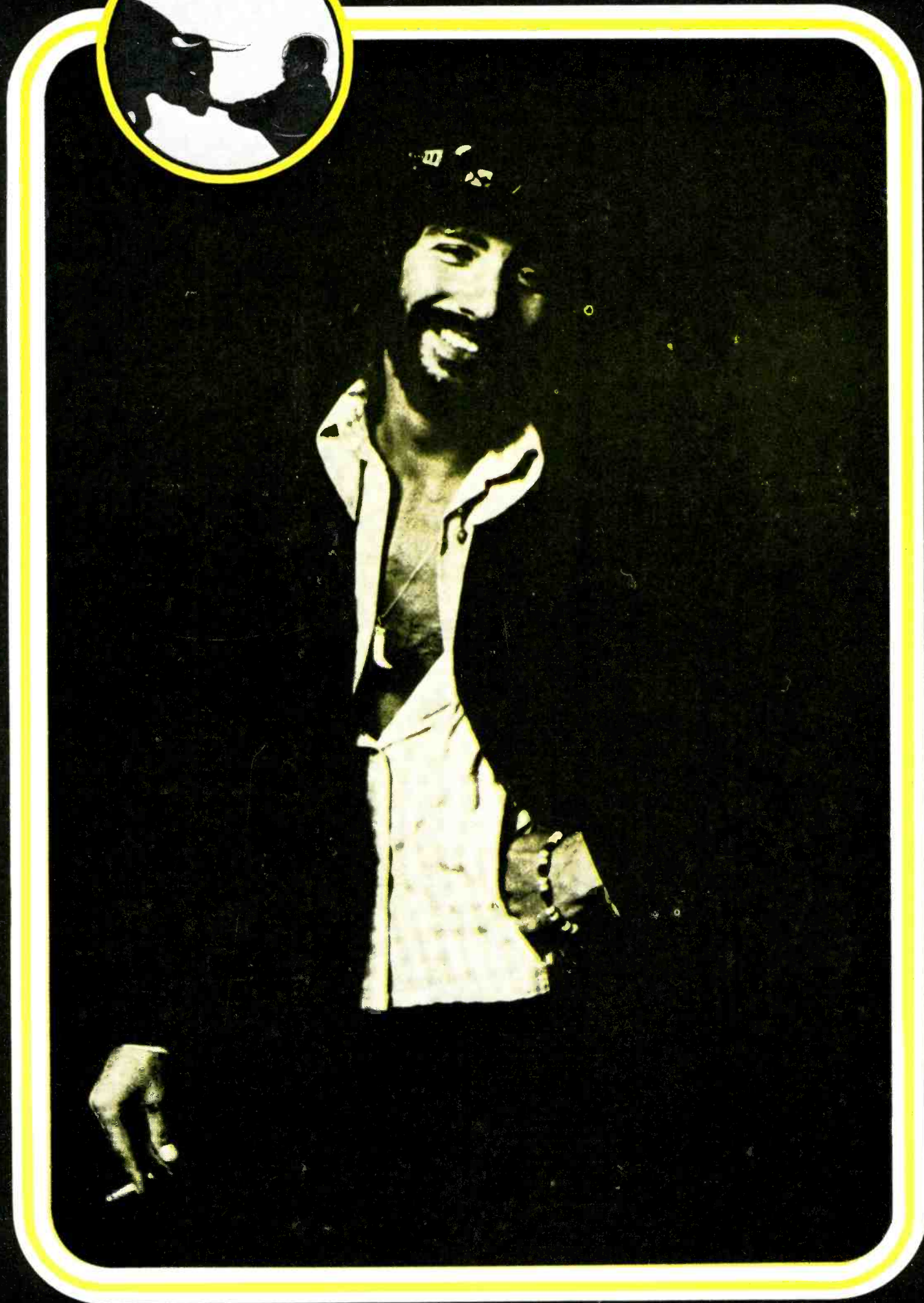
50	48	STILL BILL BILL WITHERS/Sussex SXBS 7014 (Buddah)	24
51	51	SIMON & GARFUNKEL'S GREATEST HITS/Columbia 31350	20
52	54	A SONG FOR YOU CARPENTERS/A&M SP 3511	19
53	53	NATURE PLANNED IT FOUR TOPS/Motown M 748 L	6
54	60	I MISS YOU HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. KZ 31648 (CBS)	6
55	61	THE CHI-LITES' GREATEST HITS THE CHI-LITES/Brunswick BL 754184	4
56	55	CARLOS SANTANA AND BUDDY MILES LIVE/Columbia KC 31308	19
57	62	PASSIN' THRU JAMES GANG/ABC ABCX 41750	5
58	76	CARAVANSERAI SANTANA/Columbia KC 31610	2
59	65	ROUND 2 THE STYLISTICS/Avco AV 11006	3

CHARTMAKER OF THE WEEK

60 — SEVENTH SOJOURN
MOODY BLUES
Threshold THS7 (London)

61	42	TOO YOUNG DONNY OSMOND/MGM SE 4854	15
62	50	SON OF SCHMILSSON NILSSON/RCA LSP 4717	16
63	56	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCX 756	19
64	64	SCHOOL'S OUT ALICE COOPER/Warner Brothers BS 2632	19
65	69	DANNY O'KEEFE/Signpost SP 8404 (Atlantic)	4
66	47	ALL TOGETHER NOW ARGENT/Epic KE 31556	19
67	67	FOXY LADY CHER/Kapp 5514 (MCA)	16
68	72	RICHIE HAVENS ON STAGE RICHIE HAVENS/Stormy Forest 2 SFS 6012 (MGM)	5
69	70	EAGLES/Asylum SD 5054 (Atlantic)	20
70	71	THERE IT IS JAMES BROWN/Polydor PD 5028	16
71	79	PURPLE PASSAGES DEEP PURPLE/Warner Brothers 2LS 2644	4
72	75	BEST OF OTIS REDDING/Atco SD 2-801	4
73	86	NEW BLOOD BLOOD, SWEAT & TEARS/Columbia KC 31780	3
74	88	LIVE "FULL HOUSE" J. GEILS/Atlantic 7241	3
75	77	RADIO DINNER NATIONAL LAMPOON/BANANA/Blue Thumb BTS 38 (Famous)	7
76	84	GARY GLITTER/Bell 1108	3
77	78	GUESS WHO B. B. KING/ABC ABCX 759	5
78	87	ROCK ME BABY DAVID CASSIDY/Bell 1109	4
79	80	THICK AS A BRICK JETHRO TULL/Reprise MS 2007	27
80	83	ROY BUCHANAN/Polydor PD 5033	6
81	81	HOT LICKS, COLD STEEL & TRUCKER'S FAVORITES COMMANDER CODY & HIS LOST PLANET AIRMEN/Paramount PAS 6031	6
82	82	ELVIS RECORDED AT MADISON SQUARE GARDEN/RCA LSP 4744	19
83	85	PASSAGE BLOODROCK/Capitol SW 1109	4
84	90	ERIC CLAPTON AT HIS BEST ERIC CLAPTON/Polydor PD 3503	2
85	94	I CAN SEE CLEARLY NOW JOHNNY NASH/Epic KE 31607	2
86	57	HAPPIEST GIRL IN THE WHOLE U.S.A. DONNA FARGO/Dot DOS 26000 (Famous)	15
87	—	LIVING IN THE PAST JETHRO TULL/Chrysalis 2TS (Warner Brothers)	1
88	—	TO WHOM IT MAY CONCERN BEE GEES/Atco SD 7012	1
89	—	WHY DON'T CHA WEST, BRUCE & LAING/Columbia KC 31929	1
90	97	ALONE AGAIN NATURALLY ANDY WILLIAMS/Columbia KC 31625	2
91	91	HOT ROCKS 1964-1971 ROLLING STONES/London 2PS 606/7	3
92	92	SUPERPACK, VOL. II CHER/United Artists UA UXS 94	4
93	—	LOGGINS & MESSINA/Columbia KC 31748	1
94	99	CHEECH & CHONG/Ode 77010 (A&M)	7
95	95	GODSPELL ORIGINAL CAST/Bell 1102	30
96	96	A LONELY MAN CHI-LITES/Brunswick BL 754179	28
97	100	SLADE ALIVE/Polydor PD 5508	2
98	98	VIKKI CARR EN ESPANOL/Columbia 31470	2
99	119	GOLDEN DECADE CHUCK BERRY/Chess 2 CH 1514	1
100	130	OF A SIMPLE MAN LOBO/Big Tree 2013 (Bell)	1

CATCH BULL AT FOUR



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A NEW ALBUM BY CAT STEVENS ON A&M RECORDS.

Gorov To Barnaby

■ LOS ANGELES—Cliff Gorov has been appointed Director of National Promotion for Barnaby Records by Ken Mansfield, President of that label.

Gorov leaves his post as National Promotion Director for Pride Records.

Wardell To UK

■ NEW YORK — It was announced that Don Wardell has been appointed head of Jonathan King's UK record label in New York. Wardell was previously head of promotion for Decca in the United Kingdom.

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Capitol BXT/4XT 1047
BIG BAMBU (Cheech & Chong) Ode BT/CS 77014
BLACK SABBATH, Vol. 1 Warner Brothers
(M8/M5 2602)
CARLOS SANTANA & BUDDY MILES LIVE
Columbia CS/CT 31308
CARNEY (Leon Russell) Shelter 8XVV/4XVV 8911
CHICAGO V Columbia CT/CS 31102
CLASS CLOWN (George Carlin)
Little David TP/CS 1004 (Atlantic)
EAGLES Asylum TP/CS 5054
ROBERTA FLACK & DONNY HATHAWAY
Atlantic 8/5 7216
HONKY CHATEAU (Elton John) Uni 93135
JACKSON 5'S GREATEST HITS
Motown M8-1741, M 75-741

LIVE AT THE PARAMOUNT (Guess Who)
RCA PX 2056, P8S 2056
LIZA WITH A "Z" (Liza Minnelli)
Columbia CT/CS 31762
NEVER A DULL MOMENT (Rod Stewart)
Mercury (MC-8-1-646) (MCR-4-1-646)
PHASE III (Osmonds) MGM, NA
RASPBERRIES Capitol 8XT/4XT 11036
ROCK & ROLL MUSIC TO THE WORLD
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ROCK OF AGES (The Band)
Capitol 8XBB/4XBB 10045
ROCKY MOUNTAIN HIGH John Denver
(RCA PBS/PK 1972)
SAINT DOMINIC'S PREVIEW Van Morrison
(M8/M5 2633)
SEVEN SEPARATE FOOLS (Three Dog Night)
Dunhill 8/5 50118
STILL BILL (Bill Withers) Sussex Sus M8/M5 7014
SUMMER BREEZE (Seals & Crofts)
Warner Brothers (M8/M5 2629)
TRILOGY (Emerson, Lake & Palmer)
Cotillion TP/CS 9903
THE OSMONDS LIVE MGM 2SE 4826
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101 THE ALBUM CHART 150

NOVEMBER 11, 1972

THIS WK.	LAST WK.	ARTIST/ALBUM
101	93	FLASH SOVEREIGN/SMAS 1040 (Capitol)
102	101	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
103	73	AL GREEN/Bell 6076
104	104	LOOKIN' THROUGH THE WINDOWS JACKSON 5/Motown M 750 L
105	106	LIVE RORY GALLAGHER/Polydor PD 5513
106	105	NICE TO BE WITH YOU GALLERY/Sussex SXB 7017 (Buddah)
107	107	FOGHAT/Bearsville BR 2077
108	112	ALL THE KING'S HORSES GROVER WASHINGTON JR./Kudu KU-07
109	110	CHI COLTRANE/Columbia KC 3275
110	111	I'LL PLAY THE BLUES FOR YOU ALBERT KING/Stax STS 3009
111	117	SONG SUNG BLUE JOHNNY MATHIS/Columbia KC 31626
112	113	A BEGINNING TYRANNOSAURUS REX/A&M SP 3514
113	118	RISING MARK ALMOND/Columbia KC 31917
114	122	STONEGROUND WORDS MELANIE/Neighborhood NRS 47005 (Famous)
115	116	SHAFT'S BIG SCORE SOUNDTRACK/MGM 1 SE 36 ST
116	—	— GUITAR MAN BREAD/Elektra EKS 75042
117	68	EXILE ON MAIN STREET ROLLING STONES/Rolling Stones COC 2-2900 (Atlantic)
118	126	MOVING ON JOHN MAYALL/Polydor 5036
119	120	OT 'N SWEATY CACTUS/Atco SD 7011
120	121	A SONG OR TWO CASHMEN & WEST/Dunhill DSX 50126
121	89	LET'S STAY TOGETHER AL GREEN/Hi SHL 32070 (London)
122	123	THE TWO OF US SONNY & CHER/Atco SD 2-804
123	—	— OLD DAN'S RECORD GORDON LIGHTFOOT/Reprise MS 2116
124	124	GERONIMO'S CADILLAC MICHAEL MURPHEY/A&M 4358
125	127	BEST OF MERLE HAGGARD/Capitol ST 11082
126	142	LADY'S NOT FOR SALE RITA COOLIDGE/A&M 4370
127	141	HEAVY CREAM CREAM/Polydor PD 3502
128	128	A SUNSHINY DAY CHARLIE PRIDE/RCA LSP 4742
129	103	ROBERTA FLACK & DONNY HATHAWAY/Atlantic SD 7216
130	—	— DOS MALO/Warner Brothers BS 2652
131	137	BARNSTORM JOE WALSH/Dunhill DXS 50130
132	132	HISTORY OF ERIC CLAPTON/Atco SD 2-803
133	131	WIND OF CHANGE PETER FRAMPTON/A&M 4348
134	—	— BURNING LOVE ELVIS PRESLEY/RCA CAS 2595
135	148	HEADS OSIBISA/Decca DL 75368 (MCA)
136	138	IT'S A BEAUTIFUL DAY AT CARNEGIE HALL/Columbia KC 31338
137	136	PROCOL HARUM LIVE IN CONCERT WITH EDMONTON ORCHESTRA/A&M 4335
138	139	MY TIME BOZ SCAGGS/Columbia 31384
139	140	DIAMONDS IN THE ROUGH JOHN PRINE/Atlantic SD 7244
140	74	DISTANT LIGHT HOLLIES/Epic KE 30758
141	146	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS DAVID BOWIE/RCA LSP 4702
142	—	— LION'S SHARE SAVOY BROWN/Parrot XPAS 71057 (London)
143	—	— CAN'T BUY A THRILL STEELY DAN/ABC ABCX 758
144	145	HONKY TONK STARDUST COWBOY JONATHAN EDWARDS/Atco SD 7015
145	147	EXTRAPOLATION JOHN McLAUGHLIN/Polydor PD 245510
146	—	— WHO CAME FIRST PETER TOWNSHEND/Decca DL 7 9189
147	66	DADDY DON'T YOU WALK SO FAST WAYNE NEWTON/Chelsea CHE 1001 (RCA)
148	—	— BARBRA STREISAND LIVE IN CONCERT AT THE FELT FORUM/Columbia KC 31760
149	63	MOTORCYCLE MAMA SAILCAT/Elektra EKS 75029
150	144	OFFERING LARRY CORYELL/Vanguard VSD 79319

Alan J. Lerner

(Continued from page 6)

kinds of moods and feelings and ideas. Then I usually give him one or two lines and then he writes the tune to that and I take the tune home and write a lyric to it." At any rate, he added, the writing of the film is finished and it starts shooting in December, starring Richard Kiley. Lerner put down all the rumors about Paul McCartney or Frank Sinatra that were rampant some months ago by simply saying that "it's just not the kind of picture that should have had a big towering star."

Another current project that Lerner mentioned in passing was a collaboration with Leonard Bernstein. All he could say was, "I'm working on doing a musical with Leonard Bernstein, and it's going to be very contemporary. I mean it's on a contemporary theme, let me put it that way."

Lerner turned more serious when asked about the current trends toward Black-oriented musicals: "I think the Black thing is sociological rather than theatrical. The fact remains that this is a popular art form. And there's no such thing I don't believe as an avant-gard musical—this is a contradiction in terms. A musical play is supposed to reach people. And if it has any values at all, it has longevity. Somebody once said that American songs are written to be sung around lampposts. And in a sense that's true—when you get up in the morning and turn on the shower, you feel like singing something."

"There's a sort of broadness to the appeal of popular music or theatrical music. And I believe that Peebles' things, although they're vital and exciting, in a way, are not lasting."

In describing the various composers he's worked with, Lerner first cited his most frequent collaborator, Fritz Loewe: "Fritz writes very much

College

(Continued from page 18)

circulation of only 70,000 they hope to reach by Thanksgiving. By contrast, Loggins and Messina, in September and October, played at 38 different campus auditoriums, with an average seating capacity of 2,000 students each . . . that alone totals over 70,000 students. They also project reaching a quarter of a million campus concert-goers, but that number seems small, too. Nickelodeon is a publication of George Brown Associates, 101 Park Avenue, N.Y.C.

in phrases, and when you write lyrics to it you think much in phrases. Burton (Lane) writes sort of note by note, and is much more difficult to write lyrics for. I love his music, because it has incredible tension, and it's just a shame Burton doesn't write more often.

"Then there's Kurt Weil," a marvelous, incredible writer. Now Kurt of course used to like me to write the words first which was all right with me. So I would do it, and then of course when he was setting them to music he would put the accents on the wrong syllable, because he was German. So then we'd have to write it so everything would fall in the right place."

Finally, the conversation turned to a general reflection on the old days, or even the not-so-old days of the 50's and 60', when the musical theater was considerably more vital than it is today: "Well, I really mourn their loss. It's funny, I was just talking about that sense of theater that people in the theater had. I miss the stars and I miss the excitement and the whole specialness of theater." And the music business? "I really can't think about that now, because I don't know anything about it; I don't know how it works, it's so entirely different. I do think there's going to be a romantic revival and that form will more and more return, undoubtedly revitalized."

"The record has really become an art form unto itself. I hear musicians who hear a record, and say it's marvelous, but when they try and pull it apart and play it without the performer, they can't. It's the whole thing that makes it work. And this is very attractive and very popular, but it's also limited, because any time a piece of music depends on one man to make it work, you're in trouble. And if music and lyrics are not in the business of forever, then I don't know what we're doing." (Next week: Stephen Sondheim)

A reminder about the WLUC/Loyola University Conference in Chicago, Nov. 17-19. Full details will be printed next week, but it looks like many people from different parts of the country will attend. Reserve the dates, and for more information contact Judy Mullen, WLUC's Station Manager, (312) 338-9582.

We have also learned that the National IBS Convention will be held this year in Washington, March 23-25. More on that when details (and confirmation) are available.

The Coast

(Continued from page 10)

out of . . . Halloween Fun: Dr. Hook's Freaker's Ball here last week got nearly everybody out in costume, and debauchery reined supreme. (Two sheep borrowed specially for the occasion wound up doing you know what for the amusement of many.) Costumes included: a sanitary napkin, an eight person dragon, three droogs (from Clockwork Orange), a pope (who performed a truly decadent marriage), and one fellow in a trench coat with a sign that said "Lance." Chris Van Ness won the prize for his costume: he came as Bob Gibson . . . Bread's newest lp said to have crossed the million units mark . . . Exclusive: Look for Black Oak Arkansas to visit Lil Abner in that famous comic strip . . . Norman Greenbaum leaving goat farming and is coming back to the biz . . . Reb Foster clientele and ATI have parted company. Kindred and LaCroix to Jerry Heller; Three Dog Night to no one, officially, yet. Ted Kennedy showed up at the Sam Neely recording session at Western Studios.

New McIlwaine Single

■ NEW YORK — Polydor Incorporated has released a new single by Ellen McIlwaine, "I Don't Want to Play." Ms. McIlwaine is currently touring the country and putting the finishing touches on her new Polydor album which will contain the single.

Lobo

(Continued from page 6)

Phil Gernhard who now serves as his producer and publisher. Aside from "Me and You" and "I'd Love You to Want Me," Lobo has had two other chart singles with "She Didn't Do Magic" and "I'm the Only One."

Capitol

(Continued from page 94)

Custom Sales in that area. Nolan will headquarter in the Niles, Illinois Distribution Center.

Ernie Dominy has been appointed Director, A&R and Creative Services, and in this function, he will be completely responsible for all A&R and creative functions within the Premium area. Neil Dillard, Premium Accounts Packaging Coordinator, will continue to report to him as in the past.

John Reese has been appointed to the position of Manager, Sales Administration and Production Services, and will maintain responsibility for these functions within both the Premium and Custom markets. Reporting to him will be Mike Ingalls, Recording and Tape Production Coordinator; Paul Kimes, Los Angeles Plant Custom Order Service Supervisor, and Dan Jackson, Custom Record Production Manager.

Messrs. Leffler, Landy, Crane, Dominy and Reese will report directly to Mr. Weiss. Anne Davis will also continue to report to him as his administrative assistant. Confused?

JMI Expands

■ NASHVILLE — JMI Records has named Tom Amann to its promotion department. Amann will join forces with Bob Alou, JMI Records' Promotion-Marketing Director. He was formerly employed by RCA Records in Cincinnati before joining the Jack Clement Organization JMI Label.

In announcing Amann's affiliation, Alou added that JMI will begin intensive field work, "Developing product in many selected markets."

Nathan To LA

■ NEW YORK—John E. Nathan, U.S. representative for the MIDEM, will be in Los Angeles from November 6th through November 14th, to contact west coast record and publishing companies re their attendance at MIDEM '73 (January 20-26; Cannes, France). He can be reached at the Beverly Hills Hotel (213) 276-2251.

Gold For Reg



Elton John's "Honky Chateau" lp has received RIAA gold certification. This marks the fourth album Reg has received for Uni to achieve gold status. Pictured at the presentation are, from left to right; Johnny Musso, Vice-President-General Manager of Uni & Kapp Records; John Reed, Elton's personal manager, Elton John; and Joe Sutton, Vice-President in Charge of Artist Acquisition and Development.

By DEDE DABNEY



Dede Dabney

■ NEW YORK—PERSONAL PICK: "Dawn Of A Day"—Mom's Apple Pie (Brown Bag) Although this is going to be a pop hit first, it has the makings of a strong r&b hit. The sound is definitely there, so when you receive this one don't throw it aside—listen to it.

FOUR STAR ALBUM OF THE WEEK:

"Round 2"—The Stylistics (Avco).

DEDE'S DITTIES TO WATCH: "Say What You Want To Say"—Salome Bey (Kilmarnock); "I've Got To Get You Back"—Z. Z. Hill (UA); "Ain't No Love Lost"—Patti Jo (Scepter); "I'm Sorry"—Barbara Jean English (Alithia); "After Hours"—J. R. Bailey (Toy); "Somebody"—Garnett Mims (GSF).

No longer at Radio Station WHUR-FM in Washington, D.C. is Charlie Brown. Charlie will be on the west coast this week to look into strong job opportunities.

STRIKE, STRIKE, STRIKE, Radio Station WAOK went on strike Friday, October 27th. Their grievances—more money. Along with 'AOK in sympathy went Radio Station WIGO and Radio Station WXAP.

The cocktail set appeared at the Ginza Discotheque Monday, October 30th to hear Chess/Janus' recording artists The Whispers sing cuts

(Continued on page 42)

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Staples To Appear With Sly Stone

■ NEW YORK — The Staple Singers 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.

Grooving



Taking a break backstage at the Chicago Auditorium Theatre, Groove Merchant Records artists (l-r) Groove Holmes, Jimmy McGriff and Reuben Wilson join company President Sonny Lester and the concert's emcee Billy Taylor for a look at the "Groove Merchant Presents" album distributed to ticket holders as they entered The auditorium.

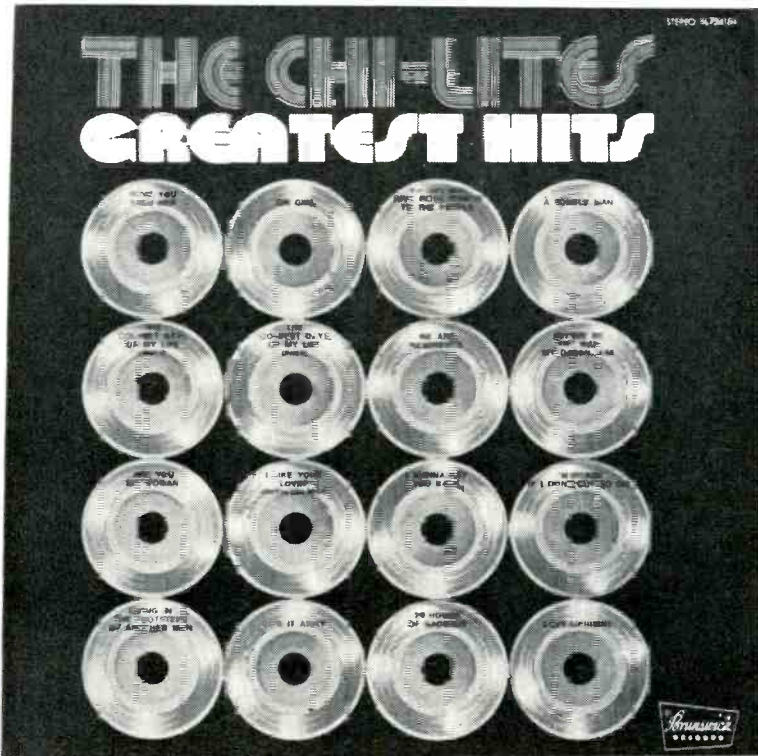
NOVEMBER 11, 1972

THIS WK.	LAST WK.	ARTIST	RECORD
1	1	FREDDIE'S DEAD	Curtis Mayfield—Curton 1975 (Buddah)
2	2	I'LL BE AROUND	The Spinners—Atlantic 2904
3	7	ONE LIFE TO LIVE	The Manhattans—Deluxe 139
4	22	IF YOU DON'T KNOW ME BY NOW	Harold Melvin & The Bluenotes—Phila. Int'l. 3520
5	5	HONEY I STILL LOVE YOU	Mark IV—Mercury 73319
6	6	WOMAN DON'T GO ASTRAY	King Floyd—Chimneyville 443 (Atlantic)
7	10	BABY SITTER	Betty Wright—Alston 4614 (Atlantic)
8	8	WHY CAN'T WE BE LOVERS	Holland & Dozier—Invictus 9125 (Capitol)
9	12	MAN-SIZED JOB	Denise LaSalle—Westbound 206
10	17	SLOW MOTION	Johnny Williams—Phila. Int'l. 73518
11	3	USE ME	Bill Withers—Sussex 241
12	24	I'M STONE IN LOVE WITH YOU	Stylistics—Avco 4603
13	4	BEN	Michael Jackson—Motown 1207
14	27	PAPA WAS A ROLLING STONE	The Temptations—Gordy 7121
15	25	I LOVE YOU MORE THAN YOU'LL EVER KNOW	Donny Hathaway—Atco 6903
16	16	DEDICATED TO THE ONE I LOVE	Temprees—We Produce 1808 (Stax)
17	11	DON'T EVER BE LONELY	Cornelius Brothers & Sister Rose—United Artists 50954
18	33	ME & MRS. JONES	Billy Paul—Phila. Int'l. 3521 (CBS)
19	13	FOOL'S PARADISE	Sylvers—Pride 1001
20	31	YOU OUGHT TO BE WITH ME	Al Green—Hi 2227 (London)
21	14	MY MIND KEEPS TELLING ME	Eddie Holman—GSF 6973
22	28	THEME FROM THE MEN	Isaac Hayes—Enterprise 9058 (Stax)
23	29	THAT'S HOW LOVE GOES	Jermaine Jackson—Motown 1201
24	15	SLAUGHTER	Billy Preston—A&M 1320
25	35	I FOUND MY DAD	Joe Simon—Spring 130 (Polydor)
26	32	PEACE IN THE VALLEY OF LOVE	Persuaders—Win or Lose 225
27	41	MAMA TOLD ME NOT TO COME	Wilson Pickett—Atlantic 2909
28	30	STOP DOGGIN' ME	Johnnie Taylor—Stax 0142
29	47	WORK TO DO	Isley Brothers—T-Neck 936 (Buddah)
30	37	LOVE JONES	Brighter Side of Darkness—20th Century 2002
31	50	LET ME TOUCH YOUR MIND	Ike & Tina Turner—United Artists 50955
32	34	TOO LATE	Reuben Bell—Deluxe 140
33	38	ON AND OFF OF LOVE	Anacostia—Columbia 45685
34	36	INNOCENT TIL PROVEN GUILTY	Honey Cone—Hot Wax 7208 (Buddah)
35	60	ONE NIGHT AFFAIR	Jerry Butler—Mercury 362
36	—	JUST AS LONG AS WE'RE IN LOVE	Dells—Cadet 5694
37	39	BEGGIN' IS HARD TO DO	Montclairs—Paula 375
38	40	IF YOU LET ME	Eddie Kendricks—Tamla 54222
39	51	TRYING TO LIVE MY LIFE WITHOUT YOU	Otis Clay—Hi 2226 (London)
40	43	CORNER OF THE SKY	Jackson 5—Motown 1214
41	49	IT AIN'T NO USE	Z. Z. Hill—Mankind 12015
42	42	ENDLESSLY	Mavis Staples—Volt 01052
43	45	YOU MADE ME	We The People—Lion 122 (MGM)
44	44	THANKS I NEEDED THAT	Glass House—Invictus 0229 (Capitol)
45	—	KING THADDEUS	Joe Tex—Dial 1006 (Mercury)
46	48	SO FAR AWAY	Crusaders—Blue Thumb 217
47	—	LOVIN YOU, LOVIN ME	Candi Staton—Fame 91005
48	—	KEEPER OF THE CASTLE	Four Tops—Dunhill 4330
49	—	READY MADE FAMILY	Creative Funk & Diane Jenkins—Creative Funk
50	56	SO MUCH TROUBLE IN MY MIND	Joe Quarterman & The Free Soul—GSF 6879
51	53	WILD HONEY	State Department—Abbott 37004 (United Artists)
52	52	I CAN SEE CLEARLY NOW	Johnny Nash—Epic 10902 (CBS)
53	54	WE CAN'T MAKE IT TOGETHER	Fully Guaranteed—Apt. 26014
54	18	MY DING-A-LING	Chuck Berry—Chess 2131
55	58	FEEL THE NEED	Detroit Emeralds—Westbound 209 (Chess/Janus)
56	19	SWEET CAROLINE	Bobby Womack—United Artists 50964
57	—	992 ARGUMENTS	O'Jays—Phila. Int'l. 3522 (CBS)
58	—	YOU CAN DO MAGIC	Limmie & Family Cookin—Avco 4602
59	—	GRAND CENTRAL SHUTTLE	Johnny Griffith Inc.—RCA 0805
60	—	ONE WAY TICKET TO LOVE LAND	Leon Haywood—20th Century 2003

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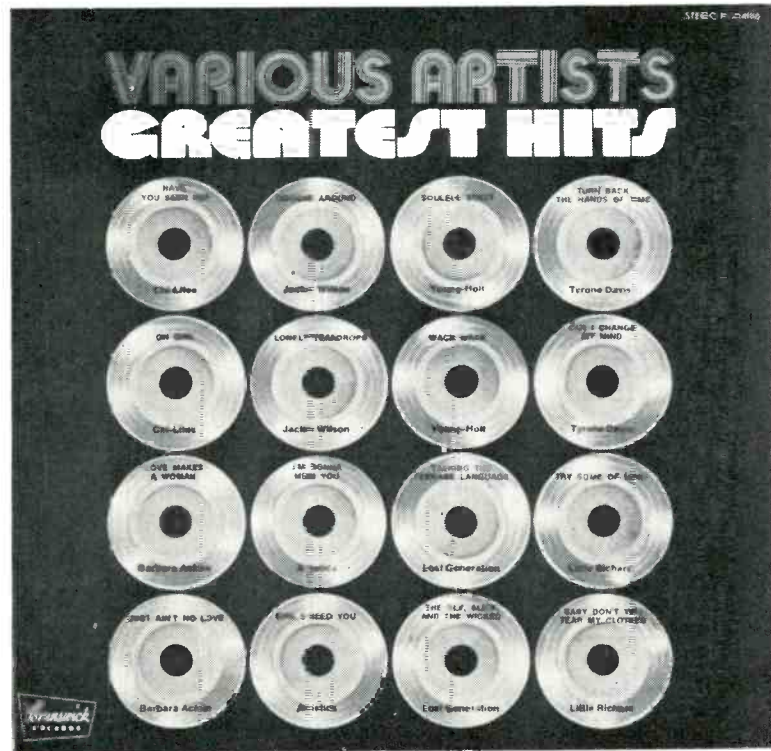
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Soul Truth

(Continued from page 40)

from their latest lp, "Life And Breath." Food and drink created a cozy atmosphere, in turn everyone had an enjoyable time.

RUMOR, STRONG RUMOR: The Isley Brothers will be going to Columbia Records. It also looks like they will be bringing their label, T-Neck.

Prospects for the NATRA convention held in New Orleans. All were in that fair city looking into this matter. Although one of the board of directors of this organization was arrested at the airport for using profane language and causing a disturbance it did not affect the business at hand. Wonders never cease.

Currently happening in New York is SCLC's Black Expo. We are certain that the time and effort put into organizing such a function of such great magnitude resulted with straight positiveness.

Movie soundtracks are the happening thing today. Marvin Gaye's production to the movie "Trouble" should be the next number one album when released—only a thought.

Rocky G, who last week was looking for a job, has decided to go out on his own to do what he has been prolific in for a few years, that being promotion. He has become an independent promotion man for some of the Sussex product: "I Was There"—Faith, Hope & Charity, Zulema lp; "So Much Trouble In My Mind"—Joe Quarterman (GSF); Barbara Mason (Buddah); and Brenda & The Tabulations (Columbia). Album and single Black promotion. For Rocky G, National Independent Promotion you may phone (212) 765-1380.

We understand that "I Found My Dad" by Joe Simon on Spring is being flipped. Check it out. "I Won't Let You Go" by the Three Degrees on Roulette is an uptempo dynamite side. It is a switch for this mellow group who have had many refreshing sides.

Connie Thomas is now working with GSF Records as National Promotion Coordinator and Consultant. Congratulations Connie, you are well deserving of such a creative position.

Roland Bynum of Radio Station KGFJ in Los Angeles will be hosting a half hour special titled "We've Only Just Begun," on NBC-TV, November 12th. On the show with Roland will be Buster Jones. The show will consist of locally produced talent known in the city and surrounding area. If you are in that area turn on the TV for much untapped talent. Excellent idea!!

Mercedes Greene happens to be a young lady who is promoting for J-City Records and doing a great job. The latest side on this label is "Hooked On Love" by The Ultimate Truth which is beginning to show up across the country.

Carter To Supervise Butler Workshop

■ NEW YORK — Jerry Butler, Mercury recording artist, has named Calvin Carter to supervise the activities of the Chappell Music/Jerry Butler Writers Workshop in Chicago.

Working directly with Butler, Carter's duties will include acting as liaison for the workshop with artists, independent producers and record companies, plus heading all record production for Jerry Butler Productions, Inc. He will also be responsible for the screening of new writers and material, coordinating with Buddy Robbins, Chappell's Director of Professional Activities in New York.

Miller On Road

■ LOS ANGELES — Jimmy Miller, one-time producer of the Rolling Stones and other groups, departed Los Angeles last week with ABC's Dennis Laventhal on a promotional tour for Kracker, a new rock group on ABC whose product is produced by Miller.

Miller and Laventhal visited both AM and FM radio stations in Philadelphia, Baltimore, Washington, Boston and Chicago to distribute test pressings of the recently completed Kracker album.

Gold Unltd.



Barry White (right), composer and producer of the Love Unlimited Hit, "Walking in the Rain with the (One I Love)," is shown above with close associates as they receive their first gold record. Above, left to right: Jimmy Barden, Director of Creative Services (West) for Publisher A. Schroeder International Ltd., Diane Taylor, Mike Maitland, MCA Records Prexy, Linda James, Johnny Musso, General Manager and Vice President of UNI and Kapp Records, Glodean James, Larry Nunes of Mo-Soul Productions, and Barry White. Their current single is "Are You Sure."

Trip Release

■ LINDEN, N.J. — Trip Records announced last week a new release of seven albums. Albums by Nina Simone, Sam Cooke, Ohio Players and The Coasters; along with two new 16 Golden Oldies volumes will be spearheaded by another Jimi Hendrix album, The Roots Of Hendrix.

New Airplay

CURTIS MOBLEY—WCSC (Charleston): Personal Pick: "Just Passing Through"—Snapper

(Nationwide); Requests: "How Do You Mend A Broken Heart"—Al Green (Hi LP); Sleeper: "Brand New Key"—Four Of A Kind (Toy); Additions: "Papa Was A Rolling Stone"—Temptations (Gordy); "I Found My Dad"—Joe Simon (Spring); "Wild Honey"—State Department (Abbott).

MAURICE WARD—WRAP (Norfolk): "Super Smash"—"You Ought To Be With Me"—Al Green (Hi); "Hit Bound"—"I Can See Clearly Now"—J. Nash (Epic); "You'll Lose A Good Thing"—Little Royal (Tri-Us); "Give The Drummer Some"—Little Hook (UA); #1—"One Life To Live"—Manhattans (De-Luxe); #2—"Baby Sitter"—Betty Wright (Alston); #9—"Woman Don't Go Astray"—King Floyd (Chimneyville); #20—"Ready Made Family"—Creative Funk (Creative Funk); #22—"Me & Mrs. Jones"—Billy Paul (P.I.R.); #30—"Real Woman"—Burning Lee Austin (People).

DEAN REYNOLDS—WSOK (Savannah): Personal Pick: "It's All In Your Mind"—Soul Searchers (Sussex); Station Pick: "Just As Long"—Dells (Cadet); Sleeper: "Hubian 11"—Kain (Juggernaut); Hit Bound: "King Thaddeus"—Joe Tex (Dial); #1—"If You Don't Know Me"—Bluenotes (P.I.R.); #2—"Babysitter"—Betty Wright (Alston); #3—"If You Had A Change Of Mind"—T. Davis (Dakar); #13—"Wild Honey"—State Dept. (Abbott); #15—"992"—O'Jays (P.I.R.); #16—"Work To Do"—Isley Bros. (T-Neck); #20—"Mama Told Me Not To Come"—W. Pickett (Atlantic).

Carter To Fame

■ LOS ANGELES — Clarence Carter, has just signed an exclusive, long term recording contract with Fame Records, according to an announcement made by Rick Hall, President of the Fame label.

During the last five years, Carter has been responsible for three coveted gold records via the singles, "Slip Away," "Too Weak To Fight," and "Patches."

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Coryell, Beefheart Fine At Town Hall

■ NEW YORK — Larry Coryell (Vanguard) gave a fine performance Saturday night (28) at Town Hall, with such notable musicians as Mervon Bronson on bass, Harry Wilkenson on drums, Steve Marcus on sax and Mike Mandel on keyboard.

"Foreplay," an extremely dynamic tune was one of the more familiar cuts performed from their latest lp "Offering." Another number which appeared outstanding to many was an intriguing guitar solo by Coryell, appropriately called "Gratitude." One of the most refreshing things about Coryell's performance is that he sincerely appreciates the good response he receives from an attentive audience.

Headlining the bill that evening was Reprise recording artist, Captain Beefheart. After arriving twenty minutes late, the group proceeded to play to an audience obviously full of admirers.

The title cut from their new lp, "Clear Spot" brought excellent response along with an assortment of screeches, noises and other acceptable signs of approval.

The gang of Coryell and Captain Beefheart appreciated an entertaining show that evening.

Toni Profera

Stones LP Coming

■ NEW YORK — A double lp featuring performances by Stevie Wonder and the Rolling Stones from their summer tour is scheduled for release this month.

The album, to be issued on Rolling Stones Records and distributed by Atlantic, was recorded during their performances in Texas, Philadelphia and Alabama in June and July. The set also features Wonder and Jagger in joint vocal chores on "Satisfaction" and "Uptight," perhaps the best known hits for Jagger and Wonder respectively.

Great North American Names Brandman

■ NEW YORK — On the 25th of October the Great North American Music Corp. elected Saul Brandman to the office of president. Roy Norman, former president, is no longer associated with the firm.



JAZZ

By MICHAEL CUSCUNA



Michael Cuscuna

■ First, a couple of bits of news. Fantasy-Prestige has purchased the entire Riverside/Jazzland catalog and will be incorporating it into the double album reissue series. Orrin Keepnews, who headed the Riverside as well as Milestone labels, will coordinate the program as well as produce many of the current acts on Prestige, including the recently signed Gary Bartz.

* * *

Chicago trumpeter Leo Smith, who came to the attention of the music audience in Chicago where he played with Anthony Braxton, has recorded and released his own album of solo improvisations. It is a captivating and remarkable album. It can be purchased directly from Smith as 11 Mont Street, Woodmont, Connecticut and through the Jazz Composers Orchestra Association, 1841 Broadway, New York City for \$5.

Smith recently formed the New Delta Creative Ensemble with Marion Brown, Lester Lashley and Maurice McIntyre. Their highly successful performance at the Ann Arbor Jazz and Blues Festival was recorded, and Smith may be planning the release of those tapes.

* * *

A couple of things that have been bothering me. First of all, this exclusivity nonsense in recording contracts. Obviously a company that invests in the promotion of an artist should have the exclusive right to his or her recordings as leader. But if a musician chooses to work as a sideman, he should be free to do so without written consent or legal transactions from his record company. Under the current structure, the record company can prevent the musician from working and making a living.

What reminded me of the unfair control was the recent case in which CTI is suing MGM for using Freddie Hubbard on a soundtrack album. Now I'm not interested in defending MGM, which is artistically and politically the most distasteful record company to me. They should have given a credit to CTI on the album jacket, but where does a law suit come in? Did anyone force Freddie Hubbard to play on and get paid for that session? Can his record company tell him that he cannot work when work is offered? It seems to me this case will serve no purpose, but to lose a great deal of work for Freddie Hubbard. When will cooperation among record companies for the benefit of musicians become the norm in this industry?

* * *

There are two disgraceful practices in the record industry that are ever blossoming. The new racket is records sold on the television. The other is taking albums out of print and dumping them at very low prices so they find their way to the bargain bin. A handful are involved in manufacturing records for TV, but most other companies willingly license their own material for those albums. And almost every record company is involved in dumping records at cheap prices.

These might seem like legitimate avenues of marketing for albums, and they would be, except that no songwriters, publishers or artists get their rightful royalty. There are still no legal precedents for the relatively new TV record industry, but unfortunately most record contracts do have clauses that permit the companies to sell cut-outs without paying royalties. No matter how legal it may be on paper, it is still the lowest form of profiteering and exploitation.

It is no wonder that musicians from all fields are finding ways to put out their own records independently. The cut-out situation is most disgusting. When a company takes an album of some lasting artistic worth out of print because there are more returns than sales, they could then sell it by mail order. With a few ads and one mail clerk, the company could get rid of their excess stock, satisfy collectors and pay the artist honestly.

The Harry Fox Agency is now investigating the TV record racket from the publishing point of view, and hopefully they will nail the culprits to the wall.



NOVEMBER 11, 1972

1. TALK TO THE PEOPLE
LES McCANN—Atlantic 1619
2. ALL THE KINGS HORSES
GROVER WASHINGTON, JR.—
Kudu KU-07
3. I SING THE BODY ELECTRIC
WEATHER REPORT—
Columbia KC 31352
4. CHICKEN LICKIN'
FUNK INC.—Prestige 10043
5. OFFERING
LARRY CORYELL—Vanguard VSD 79319
6. THE AGE OF STEAM
GERRY MILLIGAN—A&M SP 3037
7. HEATING SYSTEM
JACK McDUFF—Cadet 6017
(Chess/Janus)
8. SOUL ZODIAC
CANNONBALL ADDERLEY—
Capitol SVBB 11025
9. CHERRY
STANLEY TURRENTINE—CTI CTI 6017
10. FREE AGAIN
GENE AMMONS—Prestige 10040
11. WORLDS AROUND THE SUN
BAYETE (Todd Cochran)—Prestige 10045
12. FLUTE-IN
BOBBI HUMPHREY—Blue Note 84379
(United Artists)
13. THE HUB OF HUBBARD
FREDDIE HUBBARD—BASF 20726
14. THE ICEMAN'S BAND
JERRY BUTLER—Mercury SRM 1 648
15. UPENDO MI PAMOJA
RAMSEY LEWIS TRIO—
Columbia KC 31352
16. LORD OF LORDS
ALICE COLTRANE—Impulse AS 9224
17. ATTICA BLUES
ARCHIE SHEPP—Impulse AS 9222 (ABC)
18. COOL COOKIN'
KENNY BURRELL—Chess 60019
19. INFINITY
JOHN COLTRANE—Impulse AS 9225
20. FLY DUDE
JIMI McGRUFF—Groove Merchant
GM 509
21. BRUBECK ON CAMPUS
DAVE BRUBECK QUARTET—
Columbia KG 31298
22. LEAN ON ME
SHIRLEY SCOTT—Cadet 50025
23. LIVE AT THE EAST
PHAROAH SANDERS—Impulse 8220
24. MISSISSIPPI GAMBLER
HERBIE MANN—Atlantic SD 1611
25. M. F. BORN TWO
MAYNARD FERGUSON—
Columbia KC 31709

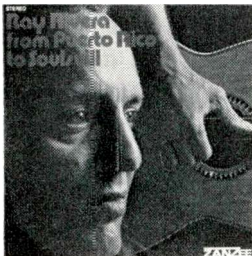


LATIN AMERICAN ALBUM PICKS

FROM PUERTO RICO TO SOULSVILLE

RAY RIVERA—Zanzee SLPZ 2601

Algo verdaderamente diferente! Una mezcla de latin rock, latin jazz, soul, latin blues, mambo y un poquitín de samba hacen el milagro. ¡Gran creación! "San Juan Blues," "Night Flight to Puerto Rico," "Mambo at the Corso," "Mergune Time," "Next Stop Mexico" y "14th of September."

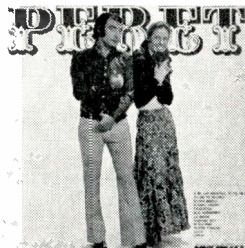


■ Well, this is real good! A mixture of latin jazz, latin rock, soul, latin blues, mambo and a bit of samba. Superb sound and mix. A masterpiece. "Guajira Blues," "Conga in 6/8 Time," "African Sun Rise," "From the Bottom of My Heart," "Machito's Move," more.

PERET

PERET—Pronto PTS 1003

Sigue adelante Peret con su rumba Flamenca. Ahora va triunfando con "Lo Mato," "Chavi" y "A mi las Muperes, ni Fu ni Fa." También en este album "Tracatra," "Si Fulano," "Guapa María" y "Qué Tormento."

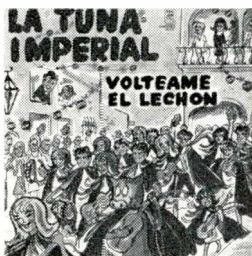


■ Peret is nicely selling his "rumbas flamencas" all over. In this cut "A Mi las Mujeres, ni Fu, ni Fa," "Andando Voy," "Pleito Tengas," "Gato" and "Lo Mato."

VOLTEAME EL LECHON

LA TUNA IMPERIAL—Borinquen DG 1232

Moviéndose bien las tunas en Puerto Rico y comenzando en Nueva York, este "album" tiene potencia en Navidad. "Magos a Gogo," "Cantaleta," "A Coro Cantemos," "Volteame el Lechón," "Navidad Navidad" y "La Parranda Brava."



■ Tunas are becoming very popular in Puerto Rico and New York. This album could nicely sell in those areas. Christmas repertoire! "Las Doce Campanadas," "Qué Escandalo," "Un Regalo," "Yo voy a Mí," otras.

(Continued on page 46)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

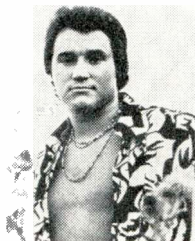
(This column appears first in Spanish and then in English.)



■ Richard Nader, responsable de grandes espectáculos norteamericanos, tales como "50's Rock and Roll Revivals" y dos "40's Big Band Shows" que se celebraron con extremo éxito en el Madison Square Garden, presentará el día 10 de Noviembre el Primer Festival de Música Latina en el propio lugar. El espectáculo presentará grandes estrellas, tales como Tito Puente, Eddie y Charlie Palmieri, Ray Barretto, Johnny Pacheco, Orquesta Harlow, Joe Cuba, Tommy Jonsen Dancers, Mongo Santamaría, Cal Tjader, Willie Bobo y otros grandes nombres. Nader ha invitado a la gran mayoría de los más importantes disc jockeys latinos y norteamericanos al Festival. Con las grandes facilidades que ofrecen las instalaciones del Madison Square Garden, las grandes bandas latinas de Nueva York, sus estrellas y el gran público amante del "latin soul" encontrarán un terreno adecuado para disfrutar de un Festival que resultará indudablemente inolvidable. Nader, gran amante de la música latina, logró una fecha en el Madison Square Garden, después de estar tratando durante varios meses, al verse Aretha Franklin imposibilitada de ofrecer su actuación debido a

males de salud. Abre con esto Richard Nader, nuevas y grandes puertas a toda la producción y talento latino del área neoyorkina.

Resultó triunfador en el Festival de la Canción, auspiciado por la Organización de Televisión Internacional (OTI) de México, el cantante Alberto Angel, del elenco de Orfeon, con el tema "Yo No Voy a la Guerra" de Roberto Cantoral. Alberto Angel gana así el derecho de representar a México en el Festival Iberoamericano de la Canción, que habrá de celebrarse en Madrid el próximo 25 de Noviembre.



Jose Maria

Sola ocupó el segundo lugar con "Voy a ser de Ti" de Fleipe Gil y Raúl Martí ocupó el tercer lugar con "Con Amor."

La diferencia de puntuación entre el primer y segundo lugar fué de un punto, lo que hizo que gracias al voto del dramaturgo Luis G. Basurto, que lanzó 10 puntos a favor del tema "Yo No Voy a la Guerra," ganara el Festival un tema de corte en desuso como es la canción protesta. ¿Vamos a ver qué sucede en España? . . . José María de España impresionó notablemente al público asistente al Festival de la Juventud que se celebró esta semana en Miami. De Raymond, aún presente en la ciudad floridana cumpliendo contratos previos, logró el mayor



Cal Tjader

impacto en el espectáculo . . . Gran suceso bailable en Colombia el tema "Vení, Vení" del compositor Isaac Villanueva y en la voz de Rodolfo, acompaña por Los Bestiales . . .

Debutó Roberto Yanés en el Alameda Room de Nueva York esta semana . . . Actuará Willie Colon en el Canal 13 de la televisión neoyorkina durante esta semana.

Inauguró el Presidente Echeverría de Mexico el "Congreso Mundial de Autores y Compositores," que se celebró la semana pasada en el Palacio de Bellas Artes de Méxicio. Ante unos mil delegados de varios países, autores y compositores, así como funcionarios internacionales, declaró el Jefe Ejecutivo Mexicano: "Por ello vemos con simpatía a una organización que como la de



Mongo Santamaría

(Continued on page 45)



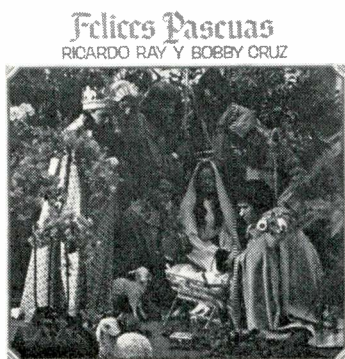
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LATIN AMERICAN HIT PARADE

NOVEMBER 11, 1972

New York Latin Soul

By Joe Gaines—WEVD

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

Record World In Mexico

By VILO ARIAS SILVA

■ MEXICO—Positivos son los resultados, que logra la RCA en el mercado Mexicano, después de la reestructuración total de que fué objeto hace casi nueve meses.

La maquinaria humana, integrada por Louis Couttolenc, Guillermo Infante, y Constantino Escobar, ha revivido antiguas épocas de éxito, y muchos son los hits musicales que han impuesto; así como también, han dado un decidido impulso al surgimiento de varios artistas, como Juan Gabriel (consolidado con imagen internacional), Sola, Yolanda del Rio, Rodrigo, y la reciente aparición de Rocco. Muy buena labor, desarrollada en tan poco tiempo . . . Intenso trabajo por toda la República, realiza la revelación del reciente Festival de Canciones Raúl Martí. Su primer L.P. está en el mercado, conteniendo las tres versiones que lo hicieron gran favorito en la final, "Una Rosa en la Esquina," "Con Amor," y "Que Frías Noches" . . . Bien lograda la primera producción de Dalilah. Su tema "Antes de amarte yo," es una muestra de que tiene fibra, y estoy seguro que puede obtener en ventas y popularidad, el éxito que tiene cuando actúa en un escenario . . . Nombres en Musart,

(Continued on page 46)

NOVEMBER 11, 1972

Mexico

By Vilo Arias Silva

1. PORQUE?
LOS BABY'S—Peerless
2. SERA MANANA
JUAN GABRIEL—RCA
3. QUE IRONIA
LOS MUECAS—CBS
4. UNA ROSA EN LA ESQUINA
RAUL MARTI—Capitol
5. VERONICA
VICTOR YTURBE—Polydor
6. HOY
LOS SOLITARIOS—Peerless
7. DOMINGO MARAVILLOSO
DANIEL BOONE—Musart
8. MUCHACHA LUNA
ROBERTO JORDAN—RCA
9. VOLVERA EL AMOR
VIRGINIA LOPEZ—Gas
10. JAMAICA
LOS BABY'S—Peerless

Meet Your DJ

■ Xavier Navarro, nació en la ciudad de Mexico un 13 de Diciembre cursando sus estudios de primaria y secundaria en la misma ciudad. Su primer trabajo fué como empleado en una farmacia, pasando mas tarde al terreno de la Publicidad de Prensa y Radio, participando en la promoción del muy conocido "Baile de Los Heraldos" en Mexico, donde por primera vez tenía conexión con las estaciones de Radio más grandes de la ciudad o sea XEW y XEQ.



Xavier Navarro

Emigró a los Estados Unidos en el año de 1953, teniendo un trabajo donde podía practicar el Inglés, lo que logró en el tiempo que duró como agente de ventas de tarjetas de felicitaciones. Su primera oportunidad en Radio en suelo Californiano fué en el año de 1955, que entró a substituir a su primo, que tenía el noticiero de KWKW donde se quedó de planta; hasta el 1957. Volvió a aceptar la firma de las tarjetas de felicitaciones, teniendo una venta de 35 mil dolares mensuales y probó su capacidad como directivo de ventas al subir estas a la cantidad de 120 mil dolares. Volvió una vez más al Radio. En el año de 1964 ingresó a KALI de donde salió en 1971 para aceptar la dirección de programación de KWKW. Contó con la colab-

(Continued on page 46)

NOVEMBER 11, 1972

Spain (España)

By Mariano Mendez de Vigo

1. EL PADRINO
ANDY WILLIAMS—CBS
2. WHEN I AM A KID
DEMIS ROUSSOS—Fonogram
3. POP CORN
VARIOS—Varias
4. ALONE AGAIN
GILBERT O'SULLIVAN—Columbia
5. A MARIA YO ENCONTRE
EDUARDO RODRIGO—RCA
6. UNA SENCILLA CANCION DE AMOR
TONY LANDA—Hispanavox
7. VAGABUNDO
MANOLO GALVAN—Ariola
8. SIETE ROSAS SIETE BESOS
WILLY SUMMERS—Mayo
9. AMARILLO
TONY CHRISTIE—Movieplay
10. ROCK AND ROLL
GARY GLITTER—Polydor

NOVEMBER 11, 1972

Chicago

By Discomundo

1. PORQUE?
LOS BABY'S—Peerless
2. VERONICA
VICTOR YTURBE—Miami
3. AMADA AMANTE
LOS GALOS—Musart
4. LA SUEGRA
MIKE LAURE—Musart
5. TE DIGO AHORITA
JOHNNY VENTURA—Kubaney
6. DON GOYO
GRAN COMBO—West Side
7. OLVIDARTE NUNCA
RODOLFO—Fuentes
8. TE TRAIGO ESTAS FLORES
FREDDY MARTINEZ—Freddy
9. AMOR DIVINO
MONCHITO PEREZ—Dial
10. LA HIJA DE NADIE
YOLANDA DEL RIO—RCA

NUESTRO RINCON

(Continued from page 44)

ustedes, ha nacido con el noble propósito de favorecer las condiciones que hacen posible la creación, así como proteger la dignidad del individuo y su obra, amenazadas por fuerzas y presiones sociales de todos los tintes ideológicos. Cumplen ustedes así una vital función democratizadora y su actividad contribuye a consolidar uno de los fundamentos de la libertad del hombre, que es el pleno ejercicio de sus potencialidades creativas. Una nación no puede darse el lujo de desperdiciar sus recursos materiales y humanos. Por ello creemos que los hombres de talento deben asumir la responsabilidad de una ingente tarea de educación social."

Larry Harlow será el productor del primer LP de su hermano Andy para Vaya Records. Andy ha formado su propio grupo y ya se sabe que el album se llamará "Sorpresa la Flauta" . . . En próximos días saldrá al mercado el primer 45 con el número "La Lotería" . . . Comienza a tomar fuerza en Nueva York la interpretación de Pacheco de "Spanish Popcorn" . . . Durante la primera quincena de Noviembre, Victor Manuel de España estrenará su obra teatral "Ravos" en México . . . El Maestro Lucho Better y su orquesta le dan respaldo a Mauricio en la parte vocal, en el nuevo long playing que lleva como título "La Fruta Madura" que Tropical acaba de poner a la venta en Barranquilla, Colombia. Visitó las instalaciones de Tropical en Colombia, Antonio Villeda del Castillo, representante de Discos Falcon y Royalco de Texas . . . Después de barrer en las tablas de éxitos de México y la costa oeste de Estados Unidos con "Por que," los Baby's de Peerless comienzan ahora a mover fuertemente su interpretación de "Jamaica" . . . Y ahora . . . ;Hasta la próxima!

Richard Nader, who was responsible for 10 sellout 50's Rock & Roll Revivals and two 40's Big Band Shows at Madison Square Garden produces first Latin Music Festival to appear in the
(Continued on page 46)

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TRAJO EL BARCO"

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NARAS To Screen Grammy Entries


■ NEW YORK — NARAS representatives fly into New York this week to participate in the Record Academy's all important Grammy Awards screening session on this coming Thursday (9). During the full day get-together, they will review the numerous awards entries in the pop, rock and folk, rhythm and blues, soul gospel, country, jazz, classical, inspirational and gospel, traditional and ethnic, new artist and the various spoken word fields.

The NARAS officials emphasize that this screening procedure is solely to verify eligibility information regarding each entry and to make certain that each will appear in its correct category on the pre-nominations lists to be sent to all voting members next month, and that has nothing to do with the evaluation of the entries (country, inspirational and gospel entries will have been pre-screened earlier in the week in Nashville.)

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LO QUE SE ESCUCHA EN MEXICO EN EL '72

JAMAICA



DE
LOS BABY'S

musart

Presenta el Volumen 16 de la colección "Orango Melódico" de su artista exclusivo JUAN TORRES. Que contiene:

LADO A

EL PADRINO, QUE BUENA VIDA, PLAYAS DE ENSUENO, DOMINGO MARAVILLOSO, DETALLES, Y JESUCRISTO.

LADO B

FIESTA DE VERANO, TOMARA ALGUN TIEMPO, SERA MANANA, SOLO OTRA VEZ, SIN TI, Y MES DE VIAJE.

Mexico

(Continued from page 45)

Luis Alberto San Martín, a la Gerencia del Dpto. Internacional; Jorge Nájera en Radio; Ramón Llano, Gerente de la Editora; y la dama Sagrario Gonzáles, como promotora en la Capital de la línea Internacional . . . Carlos Lico, rumbo a Costa Rica y Honduras, donde realizará una serie de presentaciones . . . Dos producciones más de Manoella, "Y resulta que te quiero," y "Con tu amor," que se colocan fuertemente en la radio del País . . . Renovadores sistemas en CBS con buenos resultados. En todos los departamentos, se observa un ambiente de agilidad y dinamismo; por lo que respecta a prensa, el servicio a los periodistas es ahora plenamente satisfactorio. ¡Congratulaciones! . . . Tercer hit consecutivo logran Los Johnny Jets con "La Piriswiris," onda chicana que se consolida, logrando ventas extraordinarias . . . Para Diciembre es esperado José Feliciano en México. Su debut será en Monterrey, y posteriormente en la Capital hará televisión, y una temporada en centro nocturno . . . Terminó triunfalmente Enrique Caceres sus actuaciones en Acapulco, y se apresta a cumplir compromisos en el Distrito Federal; anunciando también nuevas producciones . . . Y será hasta la próxima desde México.

DJ

(Continued from page 45)

ración del personal para cambiar su programación a la que actualmente tiene. Le gusta ayudar a los artistas locales y servir a la comunidad aunque muchas veces se vea en problemas de política. Xavier es sobrino de uno de los pioneros de Radio en Español en California, que es el Sr. Don Rodolfo Hoyos.

También es un feliz padre de familia. Cuenta con diez hijos de los cuales tiene una hija ya casada y espera que Dios le de vida para ver casados a todos.

Xavier Navarro recibirá sus muestras en KWKW Radio, 6777 Hollywood Blvd., Hollywood, California 90028, donde hará muy buen uso de ellas.

Rich Re-Ups At Epic

■ NEW YORK — Epic Records has announced the re-signing of popular recording artist Charlie Rich to a long-term contract. Rich's latest Epic Lp, "The Best Of Charlie Rich," is also doing well sales-wise.

NUESTRO RINCON

(Continued from page 45)

arena's history on Friday, November 10. The show will feature such greats as Tito Puente, Eddie & Charlie Palmieri, Ray Barretto, Johnny Pacheco, Orchestra Harlow, Joe Cuba and the Tommy Jonsen Dancers. Special guest stars will be Mongo Santamaria, Cal Tjader & Willie Bobo. In addition the top disc jockeys from the major Latin radio outlets and stations airing Latin music will be on stage and in the audience. Thanks to Nader, the greats of the Latin Music World, who are responsible for selling millions of records and albums will have a showcase worthy of their talent. They will be able to utilize the modern facilities of Madison Square Garden as opposed to the many disadvantages of ballrooms and small nite spots in which they are usually presented. Producer Richard Nader, who was responsible for the successful revivals of the 50's rock and roll bands and the 40's Big Band sounds has always had a great respect for Latin Music and feels that the millions who once followed and enjoyed the Latin craze of the late 40's and 50's will welcome the opportunity to see these stars in one gala Latin Music Festival. Nader had been trying for over a year to book an available date at the Garden and was only able to obtain November 10th when Aretha Franklin had to cancel because of illness.

Alberto Angel, exclusive artist of Orfeon Records won the First Prize at the Song Festival sponsored by Organización de Televisión Internacional (Mexico) with the theme "Yo no Voy a la Guerra" composed by Roberto Cantoral. Although the theme is not an up to date song, regarding message and lyrics, became a winner at the Festival when drama writer Luis G. Basurto, granted his 10 points to this theme. Second Prize winner (one vote less than the winner) was Sola singing "Voy a ser de Tí" composed by Felipe Gil and winner in the Third position was Raul Marti who interpreted "Con Amor." The winner will represent Mexico at the Festival Iberoamericano that will take place in Madrid on November 25th . . . José Maria from Spain was a success at the Festival of the Youth that took place this week at the Dade County Auditorium in Miami. De Raymond, who was also in Miami on the occasion was a smashing presentation that night . . . "Veni, Veni" composed by Isaac Villanueva and in the voice of Rodolfo accompanied by Los Bestiales is being strongly promoted in Colombia . . . Roberto Yanes debuted this week at the Alameda Room in Manhattan . . . Willie Colon will perform this week on Channel 13, New York.

President Echeverria from Mexico inaugurated this week the World Congress of Authors and Composers that is taking place at the "Palacio de Bellas Artes" in Mexico . . . Larry Harlow will be the producer of the first album by his brother Andy and his group. The title of the album will be "Sorpresa la Flauta." A single will be shortly released containing "La Lotería" . . . Pacheco's "Spanish Popcorn" looks like a winner in New York . . . Victor Manuel from Spain will present for the first time his play "Ravos," next week in Mexico . . . Maestro Lucho Better and his Orchestra accompanied Mauricio in an album titled "La Fruta Madura" released by Tropical in Colombia. Antonio Villeda del Castillo, representative of Discos Falcon and Royalco from Texas visited last week Tropical's installations and facilities in Barranquilla, Colombia. They are their licensees for that territory . . . "Porque" by Los Baby's from Peerless smashed in Mexico and the West Coast several weeks ago. Now they are making it again via "Jamaica" . . . And that's it!

LATIN PICKS

(Continued from page 44)

EN LA UNION ESTA LA FUERZA

LEBRON BROTHERS—Cotique CS 1068

La unión de talentos de los Hermanos Lebron da su producto. Aquí se lucen rítmica y contagiosamente en "Dulzura," "Como Son las Cosas," "Solamente Tú," "Moros y Cristianos" y "Juro que Fué Verdad" entre otras.

■ With arrangements by Jose, the voice of Pablo, Angel, Carlos, Frank and talented musicians, this album could mean good sales. "La Envidia y la Tumba," "Si el Destino Así lo Quiere," "Dulzura," "Solamente Tú," others.



ENGLAND

By RON McCREIGHT

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

SINGLE

GUDBUY T' JANE—Stade
Publisher: Barn Music—Polydor

SLEEPER

LIVING NEXT DOOR TO ALICE—New World
Publisher: Chinnchap/Rak—Rak

ALBUM

YOU'RE A LADY—Peter Skellern—Decca

■ LONDON—A great triumph for us at the 4th Radio-Tele Luxembourg Grand Prix was having clinched the first three places. Producers **Ken Howard** and **Alan Blaikley** came home winners with their "Manana" by the **Bay City Rollers** on Bell. **Miki Dallon** finished second with **Steve and Bonnie's** "Eyes Of Tomorrow," which also received the Best British Entry award, and **Ellis Elias** and **Roberto Denova's** "Days To Remember" by **Yellowstone** and **Voice** gave us the "hat trick."

Brand new London five piece group, **Esprit De Corps**, have a winner with their first single, "If (Would It Turn Out Wrong)", just released on **Dick James' JAM** label. The disc has received heavy airplay instantly and was featured on top breakfast d.j., **Tony Blackburn's** show as Record Of The Week and the band were featured on BBC's most important TV show, "Top Of The Pops" last week.

A major **Buddy Holly** revival has commenced. First off was the Raw Holly maxi-single of "Raining In My Heart" with two other Holly songs, on **Young Blood**. Following this week is a single by **Cube Records'** fine folk artist **Harvey Andrews**, "Learning The Game," and a single by **Fumble** on **Sovereign Records** featuring "Rave On." **Cat Stevens** has recorded "I'm Gonna Love You Too" with **Alun Davies** on CBS and **United Artists** are issuing **Bobby Vee's** album, "I Remember Buddy Holly." Most **Buddy Holly** compositions are published by **Southern Music** here, who have the recent revival trend here to thank for this reactivation.

Johnny Goodison's new seven piece harmony group **Blackwater Junction** creating great excitement and enthusiasm at the MCA office. Their first single, "Catch Me (If I Fall In Your Direction)", is out shortly. Equally, country/rock band **Home** giving cause for an optimistic outlook for CBS. **Home** have just completed a highly successful nationwide tour with **Mott The Hoople**.

B. B. King has arrived for a series of concerts and he was welcomed with a lunch party at **Burkes Club**, which was also attended by press officer **Tony Barrow**, Probe Manager **Dave Chapman**, **Johnny Jones** of MAM, and of course, **Sid Seidenberg**, head of SAS Inc. The **Stylistics** also came in this week and **Phonogram** hosted a reception to launch their tour. Their single, "I'm Stone In Love With You" looks a winner as the group clinched the same double as **Esprit De Corps**—"Record Of The Week" and "Top Of The Pops."

Tony Visconti has signed a three year deal with **EMI** for his **Good Earth Productions**. First two acts to be released by **EMI**, on their **Regal Zonophone** label are **Mary Hopkin** and new folk/rock duo **Gasworks**. Meanwhile the **Pretty Things** go to **WEA** and **Status Quo** to **Phonogram**, in spite of **Pye Records** previous claim that they still have the group.

Junior Campbell, currently enjoying a smash with "Hallelujah Freedom" on **Decca**, flies to the States with his publishing man-

(Continued on page 48)

GERMANY

By PAUL SIEGEL

SINGLE IMPORT TIP OF THE WEEK

YOUNG AND DUMB—Fanny (4 Sexhot Girls)—Reprise

SINGLE EXPORT TIP OF THE WEEK

MEINE STADT—(My Town)—Danyel Gerard—CBS

TELEVISION RECORD TIP FOR:

(ZDF NETWORK HIT-PARADE)



MOLINA—Creedence Clearwater Revival—Bellaphon

ALBUMS OF THE WEEK

(POP)—**ROBERT STOLZ**—**MARCH-FESTIVAL**—**BASF**
(CLASSICAL)—**TCHAIKOWSKY**—**ENTIRE WORKS FOR PIANO/ORCHESTRA**—**WERNER HAAS**—**Eliahu Inbal**—**Philips**



Paul Siegel

■ BERLIN—**Fanny** arrived from the USA for their concerts in Europe . . . **Reprise** has a goldmine in **Roy Silvers** **Girl Group** . . . Anxious to hear the new **Philips** single by **Bert Schumann** whom vet producer **Conny Amberg** is producing . . . **Maria Prados** Spanish lp album in German, "So weit der Himmel reicht" may make chart history . . . **Chappell** has a hot lp album on **Philips/Phonogram** called "I Nuovi Angeli." A top Italian group . . . A rose for **Kinney's Rosa Pape** . . . **Bellaphon's Branko Zivanovic** called me from Frankfurt to tell me about a great new hit record by **Kincade** called "Dreams Are Ten A Penny" which my New York pal, **Larry Uttal** is releasing on **Bell** stateside . . . I not only "love" the pianistic styling of triple threat composer-conductor-arranger, **Rolf Kuhl**, but the way he orchestrates his sweeping strings, no wonder this fella's music hits the notes on the head, having studied with the great **Boris Blacher** . . . Good people everywhere, please make a note in your memo book . . . Watch that Swedish beauty, **Bianca Cavallini** hit the charts all over the world, with her original recording style "Satin & Silky," and behind that voice is a name which stands for 200 years of clown mastery in European and Scandinavian circuses . . . Here's a TV tip for my "Deutsche Freunde" in Germany, Austria and Switzerland . . . Set your TV dial on November 23 at the ZDF TV network at 20:15 hours to see and enjoy the color TV show called "4 Against 4" Mc'd by talented **Dieter Thomas Heck** under the honest, inspired Regie: (Direction) of **Truck Branss!** . . . **Angie Arold** of the UFA Musikverlag I now crown, "Munich's Queen" for her avid work on "Delta Queen" . . . **Hans-Joachim Cabus**, the P.R. gentleman genius of **BASF Records** in **Ludwigshafen** is always doing great and good things for others, and it's time, someone gives this fella a well deserved medal . . . **Heidi Esser**, sweet gal P.R. for **Electrola/EMI Records** in **Frankfurt**, tells me that the **Jack-son Five** are due in **Munich** this November . . . Also **Pink Floyd** . . . **Four Tops** . . . and of course my good buddy, **Al Martino**, who will be star guest in the **Ivan Rebroff** CBS show in **Berlin** TV, November 16-18 . . . CBS is pushing **Roberto Blanco** . . . **Günter Noris** and his **Army** big band . . . plus **Mary Roos**, not only on records, but on TV . . . People who want to save stamp money for Christmas cards to foreign countries . . . write now! . . . Worldwide famous composer, conductor, **Robert Stolz** feels himself 91 years young as he writes me, "Dear Paul, God Bless You. Last week I have been fortunate enough to receive some honors

(Continued on page 49)

INTERNATIONAL HIT PARADE

NOVEMBER 11, 1972

ENGLAND'S TOP 10

1. **MOULDY OLD DOUGH**
LIEUTENANT PIGEON—Decca
2. **CLAIRE**
GILBERT O'SULLIVAN—MAM
3. **DONNA**
10 C.C.—UK
4. **IN A BROKEN DREAM**
PYTHON LEE JACKSON—Young Blood
5. **ELECTED**
ALICE COOPER—Warner Brothers
6. **LEADER OF THE PACK**
SHANGRI-LAS—Kama Sutra
7. **LOOP DI LOVE**
SHAG—UK
8. **YOU'RE A LADY**
PETER SKELLERN—Decca
9. **BURNING LOVE**
ELVIS PRESLEY—RCA
10. **THERE ARE MORE QUESTIONS THAN ANSWERS**
JOHNNY NASH—CBS

NOVEMBER 11, 1972

GERMANY'S TOP 10

1. **POPCORN**
HOT BUTTER—Musicor / Ariola
2. **ICH HAB' DIE LIEBE GESEH'N**
VICKY LEANDROS—Philips
3. **HELLO-A**
MOUTH & MacNEAL—Philips
4. **CHILDREN OF THE REVOLUTION**
T. REX—Ariola
5. **WIG'WAM BAM**
THE SWEET—RCA
6. **EINE NEUE LIEBE IST WIE EIN NEUES LEBEN**
JURGEN MARCUS—Telefunken
7. **MAMA WEER ALL CRAZEE NOW**
SLADE—Polydor
8. **BOTTOMS UP**
MIDDLE OF THE ROAD—RCA
9. **ROCK AND ROLL PART 2**
GARY GLITTER—Bell / Polydor
10. **WE BELIEVE IN TOMORROW (UBERALL AUF DER WELT)**
FREDDY BRECK—BASF / Cornet

Through the Courtesy of:
DER MUSIKMARKT (DDO DJ ORG)
AUTOMATENMARKT

NOVEMBER 11, 1972

FRANCE'S TOP 10

1. **UN JOUR SANS TOI**
CRAZY HORSE—Disc'Az
2. **LAISSE ALLER LA MUSIQUE**
STONE / CHARDEN—Barclay
3. **ALONE AGAIN**
GILBERT O'SULLIVAN—Decca
4. **PARLE PLUS BAS**
LOVE THEME GODFATHER
DALIDA—Barclay
5. **DELTA QUEEN**
PROUDFOOT—Disc'Az
6. **SOLEIL SOLEIL**
NANA MOUSKOURI—Philips
7. **MAIN DANS LA MAIN**
CHRISTOPHE—Discodis
8. **MON PERE**
Sylvia VARTAN—RCA
9. **ON IRA TOUS AU PARADIS**
MICHEL POLNAREFF—Disc'Az
10. **COMME JE L'IMAGINE**
VERONIQUE SANSON—Kinney

Through the Courtesy of:
L'EUROPE Nr. 1, PARIS RADIO
Program Director: Pierre Delanoe

NOVEMBER 11, 1972

ITALY'S TOP 10

1. **IL PADRINO**
SANTO & JOHNNY—P.A. (Ricordi)
2. **VIAGGIO DI UN POETA**
DIK DIK—Ricordi
3. **POPCORN**
POPCORN MAKERS—SIF / Riviera
4. **IO VAGABONDO**
NOMADI—EMI / Columbia
5. **NOI DUE NEL MONDO**
E NELL'ANIMA—Paoh
6. **PICCOLO UOMO**
MIA MARTINI—Ricordi
7. **POPCORN**
Mikser K—Durium
8. **POPCORN**
STRANA Societa—Fonit
9. **UL ALBERO DI TRENTA PIANI**
ADRIANO CELENTANO—Cian
10. **IL PADRINO**
SOUNDTRACK—EMI / Paramount

Through the Courtesy of:
(Editor-in-Chief Owner: MUSICA E DISCHI
Mario DeLuigi Jr.)

CANADA

By LARRY LeBLANC



Larry LeBlanc

■ **TORONTO**—Moffat Award for Best Record by a Recording Group for 1972 won by GRT group **Lighthouse**. Recording "Take It Slow" penned by group members **Ralph Cole, Larry Smith and Keith Jollimore**. New album "Sunny Days" scheduled for simultaneous release in Canada and U.S. in November . . . Quality staff appointments effective immediately, **Lee Farley** to Director of Sales and Promotion; **Jack Vermeer** to National Sales Manager; **Bob Morten** to National Promotion Manager and A & R Representative; **Gene Lew** to Ontario Promotion; **Brendan Lyttle** to National Promotion Co-Ordinator; **Nadine Langlois, Yvonne Culley, Darlene Slonecky** to Promotion Co-Ordinators and **Harold Winslow** to Manager, Production Co-Ordination . . . Initial release for the **Country Ducats** from Newfoundland, entitled "You Can't Take the Country From The Man," includes several cuts penned by the group . . . United Artists **Pinky** set for November tour with new band **Sweet Lorraine**. Group is on newly released single "Cheatin' Mistreatin'" . . . **May West** new group on Polydor release new single entitled "Sweet Retzina." Members **Dwight Druick and Kirk Lorange** are from Montreal . . . **Promotivations Inc.** announced a new information sheet to cover groups from Montreal. First sheet on **April Wine and Mashmakhan** . . . **Ross Reynolds**, President of GRT has announced the addition of the new 20th Century Record Label to the GRT catalogue. The company is headed by **Russ Regan** formerly with UNI Records. Album releases will include sound tracks, R&B and pop product . . . Polydor artist **Ellen McIlwaine** into Montreal's Place des Arts November 10-11 and Quebec City November 12 . . . **April Wine** into Toronto Sound Studios for sessions for their next album. **Terry Brown** will produce the new album with **Ralph Murphy** as engineer . . . **Mashmakhan** reduced to three members, **Pierre Senecal, Brian Greenway and Lorne Nehring** . . . **Rich Dodson**, lead guitar and anchor man for writing material for the **Stamperders** showing success with his initial single release, "Julia Get Up" . . . New **Flying Circus** Lp recently completed at Thunder Sound scheduled for release in early November. Also to be released on Capitol will be the new **Bob McBride** single "Pretty City Lady" . . . **Lightfoot** single has definitely been set as "That Same Old Obsession" b/w "You Are What I Am" . . . New single by **Joni Mitchell** entitled "You Turn Me On, I'm A Radio" . . . **Chilliwack** plan cross country tour in conjunction with their new single "Groundhog" and album "All Over You." Both releases were recorded at Vancouver's Can-Base Studio . . . Eastern Sound Studios busy with the recent recording sessions for **Bonnie LeClair, Anne Murray, John Allan Cameron, John Mills Cockell and David Wiffen** . . . **Doctor Music** single "Long Time Comin' Home" doing well across

Osmonds Quick Sell Out

■ **LONDON** — A second Osmonds concert at the Rainbow Theatre here has sold out within hours after the box-office opened and without benefit of advertising. It's scheduled for Thursday, Nov. 9.

Other Dates Sold Out

The group's earlier announced Rainbow date, on Saturday, Nov. 4, sold out within three hours after tickets went on sale.

Also completely sold out are their only other dates in England, at Free Trade Hall in Manchester, Nov. 6, and Civic Townhall in Birmingham, Nov. 7.

England

(Continued from page 47)

ager, **Pat Fairley** to renegotiate a deal for his Camel Music Company.

Gilbert O'Sullivan's "Back To Front" album has already sold a quarter of a million copies and will be his biggest success to date. **Deep Purple** are to issue an amazing new album also, a live set from their recent tour of the Far East, entitled, "Made In Japan." Similar huge sales are expected. WEA are issuing a series of four track singles all featuring the cream of several of their most admired artists—**Buffalo Springfield, Bobby Darin** (including "Mack The Knife"), **Ray Charles** (including "What'd I Say"), **Sam and Dave, Trini Lopez, Kenny Rogers, Gordon Lightfoot, Peter, Paul and Mary, Everly Brothers and Sacha Distell**.

Former United Artists Music professional manager, **Mike Claire**, has left the company to head up band leader, **Syd Dale's** group of companies. These include **Amphonic Music**, specializing in taped background music, **Go Ahead Music** and **Motive Productions**, whose artists include **Design**.

the country. A month long tour of the Atlantic Provinces is planned for the near future . . . "Always Thinking of You," new single for **Fludd** features their newest addition, **Peter Csanky** on mellotron and piano . . . Capitol readying **Anne Murray's** newest single, "Danny's Song," which was penned by **Kenny Loggins**, for release . . . **Andy Kim** scheduled for a guest spot on the **Jim McKenna** show, "Musical Friends" CFCF-TV in Montreal in conjunction with the release of his new single, "Love's A Poor Boy."

WMC-FM

(Continued from page 20)

oped cold feet and they re-organized the station back along more commercial lines, but strangely enough, the ratings went zooming down. As a result, WMC once again went progressive, and now in an area dominated by two black stations WDIA and WLOK (the market is 50% black), the station has become particularly strong in 18-24 males. Once the election is completed, they will be cutting their commercial load to 12 spots an hour, because they feel they've been hurt by having too many commercials. But as Mike says, business has been so good for the station, they may have taken on more than was good for the sound of the station.

Memphis was described as approaching Atlanta but with a little more personality (Atlantians, don't call us; dial Mike directly) still conservative politically, where the black population still is economically depressed, and only now beginning to get some better job opportunities. There has been little recent racial conflict, except for problems over school busing. The station up to now has minimized news coverage, feeling that without a full news staff, they didn't want to do more than run regular news-

Infinity-Famous Tie

■ NEW YORK—Vinnie Testa, of Infinity Records, has announced the signing of a publishing agreement between Infinity and Famous Music. The agreement was negotiated between Peter Lane, Attorney to Vinnie Testa, and Billy Meshel and Marvin Cane of Famous.

As a result of the agreement Famous will service and promote all current and future catalogue material signed to Infinity's publishing wings: Crisco Music, Ah! Music, Engagement Music, and Scrolie of the North Music.

Germany

(Continued from page 47)

which to my knowledge have not been bestowed on any living composer. Mostly such honors are being given to generals as long as they are on top" . . . "But a composer, if he receives such honors, then only after he has been dead for a long time . . . The city of Graz, Austria, my home town, has just named the most beautiful avenue in the city park of Graz—"Robert Stolz Avenue," and has just unveiled a "Robert Stolz Monument" . . . Paul, it is the work that keeps me going, and I feel as fit as ever . . . Your friend in Vienna, Robert Stolz!" . . . "Robert, one thing I'm sure of . . . is that when God calls me to leave this beautifully troubled world, which is the only world we poor mortals have . . . is that my Broadway buddies and European chums will rename their ashcans after me . . . Cheers, and when you visit your doctor, and he's not in . . . just take two aspirins and call him the next morning".

casts, which they have recently eliminated from 9 AM to 3 PM. What they are going to start concentrating on more, is listener oriented news stories, and the approach to the newscasts is low-keyed, understated, and quiet delivery.

From the very beginning, WMC has completely divorced itself from the AM affiliate, and since they have not gotten owner go ahead to change the call letters, they started out by just identifying themselves as FM-100, giving no call letters at all. Both radio stations and the TV affiliate, are owned by Scripps Howard, which tends to be staid and conservative, so having the FM station un-involved with that image has gotten major emphasis.

In order to get more into listener response, the jocks have the option of taping conversations with people who call in, especially in the morning where more time is being allotted for this. One week, the morning show featured responses about David Bowie, the next week it concerned problems in local education.

"I don't like labels", says Mike Powell, "I just want us to be a good radio station. We have a good staff, really good people who are tuned into their audience, and we maintain a balance which may be the key."

Beverly Magid

Papale To Chrysalis

■ LOS ANGELES — Michael Papale, former national promotion director with Playboy Records, has joined Chrysalis Records Inc. in Hollywood, in a similar capacity. He reports to his former Playboy Records boss, Ron Goldstein, himself named Chrysalis general manager only recently.

Prior to his year's stint at Playboy, Papale had been national promotion director with Stax/Volt in Memphis for 18 months. He also was with Polydor Records in New York for half a year as national FM promotion topper.

Bruce Johnson

(Continued from page 20)

amount of listening to both stations. So we were really robbing Peter to pay Paul. The FM's are supposed to have a different identity, and now we have moved to give them a completely different one, to the point of changing the call letters.

RW: The FM change in Los Angeles is to 1950's oldies. Is that the trend for the other FM's?

BJ: We don't know yet. We've sold the Boston FM which was a solid gold format, and we've sold the Memphis one. New York, which started as an oldies format years ago, sort of drifted into a quasi-progressive current and oldies format, which was neither fish nor fowl. And we were rewarded for this wisdom with a drop in ratings which was unparalleled, a steady drop. We've gone back to that format, straightened it up, and started playing the hits and the oldies again, and got away from the really esoteric stuff, which was just too difficult to measure.

RW: Are the decisions going to be made from the one office, or will there still be some independent judgment at the stations?

BJ: Independent judgment will lie with the individual program director, but at least now we have standards, perimeters, rules about the type of thing to select, or at least how to go about selecting it. The total playlist might be different in

New From Epic



Epic Records' Filipino rock group Dakila (foreground) gets a royal welcome at a coming-out party thrown for the group at San Francisco's Mabuhay Gardens. Surrounding the seven-man band are (left to right) Mike Atkinson, Epic promotional manager-Los Angeles; Paul Black, Columbia promotional manager-San Francisco; Del Costello, Columbia regional director; Chuck Inman, Columbia sales manager-San Francisco; and Bud O'Shea, Epic promotional. The group's debut album has just been released on the Epic label.

Memphis and New York, from the rest of the chain, but we want everybody, not necessarily marching to the same time, but to the same beat. Betty Breneman will not send a list of songs to Memphis to be played, but at the meeting of program directors, which we will be having, allow them to contribute their thoughts on how the music should be selected, come up with a set of standards.

RW: Does that mean that there will still be an RKO sound?

BJ: No, that wouldn't necessarily be true either. We're not going to tell them what to play. We're going to tell them how to find out what to play. We're going to improve our research,

(Continued on page 52)

Listening Post

(Continued from page 20)

KMET-Los Angeles . . . For the week of Nov. 4th through Nov. 10th the station will air in stereo a series of live concerts originally broadcast and recorded by the BBC in London. The programs will include concerts by Faces with Rod Stewart and Neil Young, Jeff Beck Group, Led Zeppelin, Pink Floyd, Joni Mitchell and James Taylor, Johnny Otis and Jack Bruce & Friends.

KLZ-FM-Denver . . . station was the latest to add the magazine Phonograph Record to the station. PRM is already distributed by KDAY-Los Angeles, KRLD-FM-Dallas KSHE-FM-St. Louis, WABX-FM-Detroit, KUDL-FM-Kansas City, WBBM-FM-Chicago, WIXY-Cleveland, WHMC-FM-Washington D.C. and WMC-Memphis. The magazine, published monthly, is distributed exclusively by the respective stations in their markets, with their own local editions. Anyone interested can contact Bill Roberts, Editor in charge of distribution at 213-461-9141.

WTAE-Pittsburgh . . . Joining the line-up at the station will be Larry O'Brien 6-10AM, Chuck Brinkman 10AM to 2PM, and John Garry 2-6PM, effective Nov. 6th.

Chestnut Hill, Mass . . . Thirty years of Christmas hit singles are listed in a new publication prepared by The Music Director. The guide lists over 90 Xmas records that were chart-makers from 1942 to 1971. If you're short on your Christmas playlist you can contact them at Box 177, Chestnut Hill, Mass. 02167.

KGBS-Los Angeles . . . Just prior to the election, "Involvement" will spotlight a panel discussion on Proposition 19, the Marijuana Initiative, which will if passed would provide that no person 18 years or older would be punished in any way for growing, transporting, or possessing marijuana for personal use or for using it.

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Stratton-Smith

(Continued from page 28)

to bringing his bands to America where the business is, Stratton-Smith feels that their individuality will stand them in good stead. "Lindisfarne are the kind of band that can play with anyone and make an impression," he explained. The very popular English group has already toured the States with the Kinks, generating a steady increase in sales and airplay in their wake. Their latest lp, "Dingly Dell," has just been released by Elektra.

As for Genesis, whose new lp "Foxtrot" broke into England's Top 30 Albums upon release, Stratton-Smith remarked, "If audiences here are smitten by Alice Cooper, I can hardly wait to see their reaction to Peter Gabriel (Genesis' lead singer)." Genesis combines a very dramatic and moody the-

atrically with tremendous instrumental imaginativeness. There is great vitality as well as stunning originality in everything they do, and although the group has been together for several years, Stratton-Smith has taken care not to let them tour here too soon. This winter they will perform in some five cities in order to introduce themselves to reviewers and audiences in major markets, and a more extensive tour is planned for spring.

Summing up his own attitude toward operating in so unpredictable a medium as rock, Stratton-Smith has said, "I really feel that business has to be an important part of rock. We have to make sure we can do things, like experiment and improve. The idea of excellence is always in my mind . . . Unless a thing is excellent in itself, I find it unattractive." Such is the professionalism of Tony Stratton-Smith.

Dionne Cancels

■ LOS ANGELES—Upon advice of her doctor, Dionne Warwick was forced to cancel her Sunday (5) concert at the Anaheim Convention Center, plus several other upcoming shows. Promoters Concert Associates also had David Clayton-Thomas as special guest act.

Miss Warwick had been slightly ill the past few days, and her physician recommended it best she take it easy for the time being.

A & Report

(Continued from page 26)

Schmitt A&R'ing; Ivory, Is, Sharon Cash, Laurie Kaye Cohen (no kin to Larry), G. G. Shinn, Maxx, Aladdin & Aum and group called South, led by Angel South, former lead guitarist with Chase . . . Jimmy Bowen heads back to Continent to cut Lee Hazlewood and Bert Kaempfert this week; back Nov. 18 . . . Tom Gantz of Snuff Garrett Prods (6725 Sunset Blvd., H'wood 90028, (213) 467-2181) seeking singles material for Sonny & Cher. He's also on hunt for country-blues-type ditties for new act, Wayne Storm. Additionally, firm desperately needs writers who are willing to work on assignment basis and new acts, self-contained, any bag. Help! . . . Billy Joe Burnette has hired Jay Bonner as general manager of his BJB Records and Record World correspondent Paul Siegel is handling the line in Europe.

Carving at Kapp is pretty much curtailed through the Yule, according to A&R chief Johnny Musso; only product due out is 88'er Roger Williams' new elpee, hitting stalls this week . . . Lou Reed's second RCA lp, "Transformer," was co-produced by David Bowie and Mick Ronson and etched in England; Reed was with Velvet Underground . . . John Florez is out at Bell Records, H'wood . . . Looks like Tom McEntee will not be shifting from MGM-Nashville to Atlantic-Nashville; latest flash is he's going to ABC/Dunhill, probably as national sales and promo manager . . . "Good Time Charley's Got The Blues" by Danny O'Keefe on Atlantic began clicking right off the bat but didn't really begin to soar with the country stations till label's Corky Mayberry made proposal to veepee Jerry Greenburg that they put out an edited version with one big deletion—the line, "I've got my pills to ease the pain." Platter is now Top-40 on about 200 stations across the U.S., has exceeded the 400,000-unit sales mark and is on all national best-seller charts and rising.

Dialogue

(Continued from page 28)

the market, and the perimeters of what constitutes an acceptable country and western record are rather rigid and they've been sort of codedified because the country and western disc jockeys are very powerful in their field. You can get around pop disc jockeys, there's more than one way to skin a cat you know, but it's very hard to get around country and western disc jockeys and still bring your records to market and make them sell. And they are very zealous guardians of the sound that they feel their audiences want.

Now again here is the same old problem of how do you advance, how does the sound change, how do you progress? Somehow it does, the sound changes. We produced the Tammy Wynette record with strings and horns and voices and it's a beautiful pop record, but it's acceptable, but that doesn't happen quickly. Nor is it our role, or our function to bring those changes about. These things happen organically, they happen with a great number of cases over a long period of time. So what we want to do is to make the best country and western records that we know how to make that would be very acceptable for air play and will even be demand records, and we propose to be right on in what we're doing. One thing that we have to offer in the country and western business is a very clean slate and a company that does not consist of little enclaves of power. There's no little games to play here. What you see is what you got. If you're a good artist and on Atlantic and make a good record, that record is going to be promoted. It doesn't matter who brought the artist in, or what his publishing affiliations might be. That will be of no concern.

It is true that a lot of good artists are languishing a lot of labels because of label politics and we've been looking to see if we can't afford those artists the kind of relief they need.

RW: So people who know they've got political instead of musical problems . . .

JW: Yes, they should please address themselves to Rick Sanjek at Atlantic's national office. Anybody that's being stifled or stultified because of politics we'd dearly love to hear from.

RW: Just how expensive is the pop business?

JW: There's no end to it. It depends upon the degree of co-gency with the company is being run. That's what it's all about in the long run. If the people at the top have some notion of what they're doing and if they have the respect and attention of their staff then there should be a minimum of these rip off things that go on, these \$150,000 eight month projects. Like with Doug Sahm, now here's a session that's really beautiful, it may not be fair to use this as a comparison because it was a live session, we even did the horns live, and maybe there's even a little bit of leakage on a couple of tracks, but the thing has a great sound and we cut 30 sides in four days. Like for four days we laboured and recorded and on the fifth day we over-dubbed. And there wasn't too much of that. It was just a little bit of patching up. And we had 21 releasable songs that we did in four days. So I ask you if it's necessary to go through all of that. All of that with these high powered name producers, all this attitudinising and eight months of recording, and cerebral struggling. It's all horseshit, man. There's all fumbling in the studio because they don't know what they want.

RW: Aside from the Rolling Stone piece, there hasn't been much ballyhoo about Doug and Dylan on those sessions.

JW: I have many reasons for that. First of all I don't want it to be an over hype like the Rowan Brothers thing. For no reason at all, suddenly Columbia's penalized because there's a kangaroo jury sitting and judging every move and every action. The Rowan Brothers make good music, that's all that should be involved, and all this fuss is being made about over hype and p.r., that's a lot of bullshit man. There's a little click, a little kangaroo jury that sets itself up and votes on everything and nobody asked them for their vote. If I was in Clive's place, I would just go right on ahead with this group, they have talent.

Ampex Supplies Army, Air Force

■ NEW YORK—Ampex Corporation has begun supplying blank 8-track tape cartridges to U.S. Army and Air Force post exchanges under a negotiated one-year contract effective Sep-

tember 16, it was announced by John L. Porter, Vice President-General Manager, Magnetic Tape Division.

Porter said the contract guarantees sales of \$730,000 for the year and includes an option for an eight-month extension.

MONEY MUSIC

(Continued from page 22)

The new Three Dog Night is another automatic. A lot of stations had still not received it at press time. It is already on KLIF, KJR, WPDQ, KILT, WIBG, KJRB.

Blue Haze. We are very impressed with the continued top 40 action this week. This is a perfect demographic record. It hit the chart at WIXY Cleveland and WMEX Boston. Both KTLK Denver and WHHY Montgomery report hit phones. Air play on KJR.

The first key program director to tell us in definite terms that the new Slade is a hit is the ever-accurate Harv Moore at WPGC Washington who says "a definite hit sales AND requests."

Donna Fargo. This record has done so well c&w that finally this week strong top 40 reports came barreling through. WHHY reports top 5 phones. It exploded 17-12 WOKY Milwaukee, 16-13 WMAK Nashville, 22-13 WDGY Minneapolis, 20-16 WRIT Milwaukee and was added to KDWB, WIXY and WBBQ.

Billy Paul. It jumped 24-15 at WIBG who say it is going #1. 29-19 KJRB Spokane, it is charted at WFIL and WIXY, it is #3 at CKLW who say it is going #1.

Loggins and Messina. Their concerts in New York and Boston had the people stomping, screaming, sweating and standing on their seats. This single is getting the heavyweight station action their previous records didn't have. It jumped 30-21 WIXY. It is charted at: WMEX, WRKO, WRIT. It is on KDWB and WMPS.

Bulldog. We are very happy to see this record finally showing the kind of action we always felt it would. It jumped 30-25 WRKO, 35-24 WBBQ, 35-28 KLIF. WKBW Buffalo is raving about it. It exploded 27-19 KAKC Tulsa and WHHY Montgomery reports giant phones and top 10 sales. We must congratulate Don Arti and Pat Pipolo and their staff for the great job they have done on this record as we must congratulate the sleepless wonders, Steve Popovich and George Brewer of Columbia for their incredible showing on the trade charts on their singles and very especially their albums.

James Brown. If his newest single does not become the top 40 hit he has deserved for a long time, we are going to have Joe Medlin put it on a plate for us to eat. The "Good Foot" album is a GO-RILLA. The "Good Foot" got as high as #7 at WFIL.

Clean Living. There is no question that this record pulls great phone requests. The sensational WKBW Buffalo action is now showing confirmation with moves such as 22-15 at WCOL, 22-19 at WOKY, 23-18 at WHHY and phone requests starting at KLIF Dallas where it is #34. It is now on the air in Minneapolis at both KDWB and WDGY.

Delbert and Glen. It is being played as an LP cut at WFIL and WIBG. It is on: WPDQ, KAKC, KJR and WDGY. We have a strong feeling that this country rock record will show a lot of action in the weeks to come.

John Denver. This is his most commercial record in a long time and some key stations have jumped on it: KAKC, WPDQ, KJRB and WPGC.

Foghat. It jumped 16-13 at WTIX, is #7 at WKBW and went on new at KOL. The label has been, is and will bring this one in all the way.



ALBUM PICKS

(Continued from page 14)

ROXY MUSIC

Warner Bros. MS 2114

Group is a genuine sensation in their native England, and now will test the American market with this album, featuring the smash single, "Virginia Plain." The music is weird, not the usual American top 40 fare, but may catch on nonetheless. Dig the cover art.

BACK TO NEW ORLEANS

SONNY TERRY & BROWNIE MCGHEE—Fantasy 24708

Just one of the specially priced two record sets in a fantastic reissue series that also includes vintage material of Tom Rush, Dave Van Ronk, Memphis Slim, John Lee Hooker, Jimmy Witherspoon, Lightnin' Hopkins, Jesse Fuller and the Holy Modal Rounders.

GREATEST HITS

THE FRIENDS OF DISTINCTION—RCA LSP-4814

The hits, "Grazing in the Grass," "Going in Circles," "Love or Let Me Be Lonely," and nice readings of "It Don't Matter to Me," "Time Waits For No One," "Long Time Comin' My Way," and several more. Broad pop-soul appeal.

Concert Review

Seals & Crofts Highlight Great Performers Series

■ NEW YORK — Seals and Crofts, Warner Bros. recording artists, joined the selective list of musicians to perform as part of the Great Performers at Lincoln Center series of concerts. The duo performed to a sold out house of truly excited enthusiasts who kept the group on stage for forty minutes worth of encores.

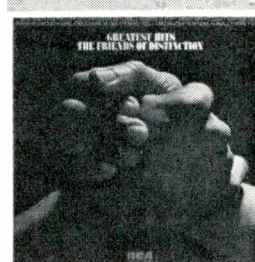
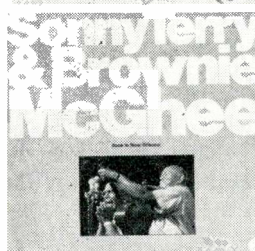
Jim Seals on guitar and electric violin and Dash Crofts on mandolin combine talents to create a pleasant, wistful sound on songs such as "Seldom's Sister," "Irish Linen," the lilting "Tin Town" and the especially poignant "Paper Airplanes." The group can also compose and perform soft rocking sing along tunes with infectious melodies, such as "Year of Sunday," and "High On A Mountain."

Highlights of the evening were some instrumental numbers with Jim Seals stirring up a frenzied audience into dancing in the aisles as he switched from guitar to electric violin, as well as the duo's performing most of the songs from their latest Warner Bros. album, "Summer Breeze." The lyrics to Seals and Crofts compositions display a welcomed optimism, much of it derived from their Baha'i faith religion. With

the refreshing sound of the mandolin infusing their music, Seals and Crofts remain two of our most consistently talented minstrels.

Preceding Seals and Crofts on stage were A&M artists England Dan and John Ford Coley, the aforementioned England Dan being none other than Jim Seals' brother. With England Dan on guitar and John Ford Coley playing piano, this duo sang some fine material from their A & M "Fables" lp, including the catchy "Simone" and the lovely "What I'm Doing," a song punctuated by Coley's insistent and splendid piano playing. Newer and certainly worth hearing again material included "Legendary Captain," an up tempo "We Need A Solution," and a very interesting "National Official," sung from the point of President Kennedy's assassin upon changing his mind and deciding "not to meet the wrath of my gun." At the end of the evening, Dan and Coley rejoined Seals and Crofts and other musicians for a jolly flow of musical energy created by the additional sounds of flute, clarinet and saxophone. It was the kind of evening that truly left the audience cheering.

Robert Feiden



Bruce Johnson

(Continued from page 49)

and also going to do research on our research.

RW: The music may vary from market to market, but will there still be the same emphasis on personalities?

BJ: That too will probably depend on the market. I think that it's pretty much up to the local sound. New York for example, is much more subdued than let's say Los Angeles. So we wouldn't want to put the LA sound in New York. Which is the mistake that everybody makes, they always want to drop a sound from one city into another, and it's supposed to go like crazy, but it never does.

RW: What will be the target audience you will be aiming for?

BJ: Generally 18-49. We think that aiming at 18-24 may have been a mistake, not only on our part, but on others, because that age tends to be a little fickle, a button-popping group of people, who don't listen for longer than five minutes, so although we of course, would like to have some of them, we're not going to concentrate on getting them. If we get them fine, if not, we'll let the prog rocks go after them and hassle with them.

"We have two purchases pending, Ft. Lauderdale and Chicago, and we won't be making any more moves, until we see the outcome on that."

RW: Will you be going into large scale promotions?

BJ: Oh yes, all the stations will be into promotions on an on-going basis. We'll be very sensitive so that the level stays all year long, we don't drop it, we don't stop and start.

RW: Especially at rating periods.

BJ: Exactly, you have to be very careful of, but I don't really believe in hypoing anyway, even if it were an accepted practice, which it never will be, but I don't really believe in it, because it's not reality. We can't make programming changes based on inflated numbers. You get caught later on. I just believe in continually promoting to get as much audience as you possibly can, but not do an inordinate amount during rating periods, because then the information that you have, the data is not real. You may make a lot of money off of that one book, but 6 months later you're in the soup again, because you believed that nonsense that you created. I've never done it, don't ever intend

to it and no one is allowed to do it, and I would crack knuckles if ever catch anybody doing it.

RW: Will you be getting back into the FM stations later, even though you've dropped some now, since FM is becoming such a factor?

BJ: Yes, all we've done so far, is to get out of the double markets. We're moving very slowly. We have no intention at this point of selling Los Angeles, New York or San Francisco. It will be down the road a-ways, assuming that our plan of diversification is approved by the Commission. The jury is really still out on that one. We have two purchases pending, Ft. Lauderdale and Chicago, and we won't be making any more moves, until we see the outcome on that. But we will definitely be getting into other FM markets. I think that now you really can't call FM, FM anymore, it's just radio. The listening levels of FM in major markets, is as high and sometimes higher than AM.

RW: Do you have any long-range plans for RKO Radio, any target dates for doubling the ratings or increasing the revenues?

BJ: Well, we'd like to do both those things obviously. I've only been aboard for a short time, and although I'm in the middle of a grand plan, I really haven't completed it yet, and probably won't for a couple of more months.

RW: Do you see any change in the relationship between government and radio?

BJ: I think that there will be some form of de-regulation of radio. I don't think that government will ever get out of the media but, at the same time we're really hamstrung with a lot of regulations which were developed back in the thirties and forties which have no relevance to what we're doing today. And even the Commission has said that a lot of these restrictions don't belong either. I think that it's Commissioner Wiley who's heading an investigative committee to find ways to get rid of these restrictions, which don't permit us to be fully creative.

RW: Do you find that being a large radio corporation rather than an individual owner creates more hassle for you with the government?

BJ: I think that we are more of a target and are more susceptible to this kind of regulation than the individual owners. We probably try harder than everybody else to try and comply with the will of the people.

CLUB REVIEW

MGM Parties For Bennett

■ SAN FRANCISCO — Tony Bennett is newly signed to MGM, and as a way of celebrating, the label hosted the press at Bennett's opening at the Fairmont Hotel in San Francisco last week.

The Fairmont's Venetian Room was the site of Bennett's performance, and it is hard to tell which is better suited for the other. The Venetian Room is stately, but just short of gaudy, and Bennett is slick, but just short of corny. When he does "I Left My Heart In San Francisco," you can guess what happens, but his appeal to that audience isn't his one hometown song. Bennett comes armed with a bagful of solid songs, an excellent big band, and a smooth professionally show biz style.

Bennett doesn't chatter at the audience, and he doesn't tell jokes. He does instead what he's best at: sing. He has a masterful approach to the stage and the microphone, using the full power of his voice, and the softest whisper with an expert touch.

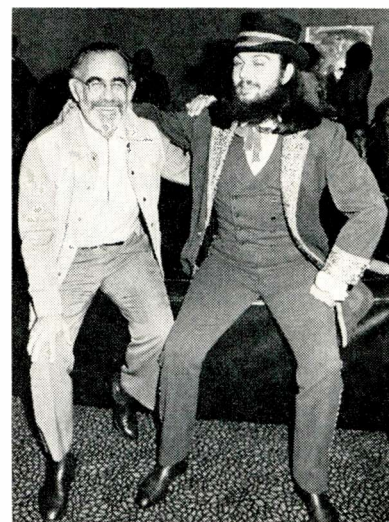
There is a new album on MGM, and if you can make it to the Fairmont before he leaves, do.

John Gibson

Neal Stays

■ NASHVILLE — Bob Neal, President of the Neal Agency, has big plans for his talent firm although rumors reportedly had him retiring. Neal stated, "Instead of retirement, if anything we are planning for expansion."

The Funky Wexler



Atlantic Records Executive Vice President Jerry Wexler dropped by the Whisky A Go Go in Los Angeles to give a special greeting to Ato's Dr. John on the eve of the latter's opening night performance.

Atlantic Scores Gold

■ NEW YORK — Atlantic's hit recording groups Yes and The Spinners were each certified for a new gold record this week by the RIAA.

Yes struck gold with their new album, "Close To The Edge," which is the second lp in a row for the jazz-oriented English rock and roll group certified for sales of one million dollars.

"I'll Be Around" is The Spinners first million-selling single on the Atlantic label. Produced, arranged and conducted by Thom Bell, the single was also written by Bell and Phil Hurtt. The soul group was formerly on Motown, and has been with Atlantic since July.

Kirshner

(Continued from page 3)

stars, but there is great potential to discover and develop bright new talents in the pop-rock-folk field."

"In Concert" will be produced by David Yarnell and was directed by Don Mischer. Special effects and creative consultant was by Joshua White.

MGM-EMI

(Continued from page 3)

cess of one third of MGM's music publishing interests.

The consideration received by the company includes dividends in addition to approximately \$8.4 million in cash from the sale of the Affiliated stock.

Aubrey stated that this sale successfully concluded the first phase of the company's plans to dispose of its music publishing interests. MGM will now concentrate its efforts on the sale of its U.S.-based Robbins Music Corporation, one of the largest in the country.

The Robbins group of publishers known as the big three includes Robbins Music Corporation, Leo Feist, Inc., Miller Music Corporation, Hastings Music Corporation and others.

Hammerstein

(Continued from page 3)

Nelson Eddy, Rudolf Friml, Helen Gallagher, George Gershwin, Georgia Gibbs, Ron Husmann, Jerome Kern, Hal Linden, Joshua Logan, Jeanette MacDonald, Helen Morgan, Phyllis Newman, Frank Poretta, Gilbert Price, Paul Robeson, Richard Rodgers, Sigmond Romberg, Muriel Smith and Ben Vereen.

Tickets are priced at \$10; \$15; \$25; \$35; \$50; \$100 and \$150 and can be obtained at the American Academy of Dramatic Arts, MU 6-9244 or The George Junior Republic, 751-6840.

Mercury, Tom T. Hall Rising In C&W Field

By DAN BECK

■ NASHVILLE—Country music marketing has taken new dimensions in the last few years, particularly due to the rising demand for country product. One current example of the dynamics of country music marketing is Mercury Records product line on Tom T. Hall.

Tom T. had two albums released on August 15, both on Mercury. The albums were "Storyteller" and "Greatest Hits." Although a double release has occurred before, it usually happens when an artist switches labels. The lp product was felt to be non-conflicting with each other.

Mercury felt that country music fans had created enough demand for such multiple Hall releases. A single, "More About

John Henry," was shipped on September 7 for radio airplay. The single is obviously a sales instrument for the albums, and quite in character with country marketing procedures.

Tom T. then had two albums and one single on the market. Normally this would be an abundance of supply for any particular artist. At this time, Mercury became aware of airplay on "Old Dogs, Children and Watermelon Wine," a cut from Hall's "Storyteller" album. All three previously released records were selling well. The "Storyteller" album has reportedly exceeded 60,000 and his "Greatest Hits" album is said to be in excess of 76,000 copies. Demand has grown for "Old Dogs," literally forcing the label to release a second single November 2.

Porter & Dolly Re-Sign With RCA



RCA Records recording artists Porter Wagoner and Dolly Parton took pen in hand to sign their new long-term contract with the label. RCA execs on hand for the inking were, left to right, Chet Atkins, Bob Ferguson, A&R Producer for Dolly and Porter; Rocco Laginestra, President of RCA Records; and Jerry Bradley, Administrative Assistant to Chet Atkins.

By RED O'DONNELL



Red O'Donnell

■ NASHVILLE—MGM artist Roy Orbison has returned from a 164-day round-the-world tour during which he played 350 shows for which, he says, he was paid \$1 million . . . (It figures out almost \$30,000 per concert from which he had to pay all expenses, including those of a 6-piece English group called "The Love Story.") "It was strenuous," Orbison said, "but it was profitable. I really doubt if I'll ever consider

doing it again."

The tour—said to be the longest ever for a Nashville-based entertainer—began May 17 in London and concluded Oct. 28 in Hawaii. "We," he said, "performed in every country, except those behind the Iron Curtain. I'd like to play Russia and Red China someday."

Orbison estimates that a half-million people paid to see him perform. "The crowds were almost unbelievable," he said, "far beyond the expectations of the promoters and myself. "I am more popular overseas than I am in the USA," Orbison pointed out. "I suppose that is because I don't tour too much in this country. I can't remember when I went on a personal appearance tour over here. I think it is about time."

Orbison is scheduled to entertain Dec. 29 at Madison Square Garden. It will mark his first major concert appearance in the U.S. in more than three years.

Twenty-nine-year-old Dennis Linde, who wrote "Burning Love," which last week was certified as a Gold Record for Elvis Presley, has never met Presley although some of his guitar licks also are 'dubbed' on the single. The record was produced the past March in Hollywood, under the direction of Felton Jarvis. (Jarvis picked the song and plays the demo for Presley). "Nothing inspired me to write 'Burning Love,'" says Linde, who is a staff writer for Combine Music. Co., managed by his father-in-law Bob Beckham. "I was just writing my usual songs." It was originally recorded by Arthur Alexander for the Warner Bros. label, but didn't catch on. "Arthur did a rhythm and blues version," Linde said. "Elvis gave it the rock treatment. "It may not sound like a love song but that is what I had in mind when I wrote it. Love can burn sometime," Linde said.

A native of Abilene, Tex., he lived in Florida and St. Louis, Mo. before moving to Nashville 2½-years ago. He and his wife Pam are the parents of a 6 month old daughter, Lisa. "Burning Love" he said is the "most successful song I ever wrote, but I wrote 'Long, Long Texas Road' for Roy Drusky, 'Tom Green County Fair' for Roger Miller and 'Morning Morning' for Bobby Goldsboro. He graciously gives producer Jarvis a major assist in getting Presley to record the song. "Felton," he said, "got the song to Elvis. Fortunately he liked it."

Birthdaying: Stonewall Jackson, Archie Campbell, Odie Wheeler, Van Trevor.

COUNTRY PICKS OF THE WEEK

SINGLE



NORRO WILSON, "EVERYBODY NEEDS LOVIN'," (Al Gallico/Algee, BMI). This could be the song that sends Norro soaring. Norro's singin' really puts the life in this uptempo cooker. Wilson teamed up with Carmol Taylor and David Houston in penning a fine tune. "Everybody Needs Lovin'," kicks off with a bang and is a unique experience in feel. Nice production work by Bob Ferguson. RCA 74-0824.

SLEEPER



JACK CLEMENT, "SHE THINKS I STILL CARE," (Jack/Glad, BMI). The initial reaction on this disk will come on the "Cowboy's" name, but after a couple of listens, it has a contagious effect; it keeps growing and growing. A lot of turntable mileage should be on the way with Clement's version of Dickey Lee's soft ballad. Nice story line in a melancholy mood. JMI 14.

ALBUM

"GOT THE ALL OVERS FOR YOU," FREDDIE HART. Freddie has followed his "Easy Lovin'" album in real form. There's a lot of feeling here, as country love songs just can't be beat. Along with the theme song, (which has to be a hit), the album sparkles with gems like "Here I Am," "Sweet Angel Baby," "Brand New Way To Love," and "Heavenly Hurt." Capitol 11107.





COUNTRY SINGLE REVIEWS



COUNTRY HOT LINE

GLENN BARBER—Hickory K-1653

YES MA'M (I FOUND HER IN A HONKY TONK) (Acuff-Rose, BMI)

Super jukebox item will score with dime-droppers. Catchy steel-work. Barbers's self-penned number will bring airplay. Country . . . Country . . . Country!

OSBORNE BROTHERS—Decca 33028

MIDNIGHT FLYER (Rocky Top, BMI)

TEARDROPS WILL KISS THE MORNING DEW (Rocky Top, BMI)

Osbornes do a bluegrassy feelin' tune that is in their true tradition. Nice vocals, banjo and harpoon. Uptempo, but smooth.

GILDA—Candy 1025

THE BALLAD OF ROSIE MAE MILLER (Candle, ASCAP)

THERE STANDS A HOUSE (Candle, ASCAP)

Somewhere between a Bobbie Gentry and Nancy Sinatra feel. Storyline is about a poor girl who was driven out of town, but came back the queen of society. Good lesson in this one.

JOHNNY DOLLAR—Gemini 3002

CALL OF THE WINE (First Line, BMI)

A "tryin' to forget her" number. Should pick up jukeboxes as it relates well to anyone who ever had the blues.

L. E. WHITE—Decca 33029

THE CITY OF NEW ORLEANS (Kama Ripa/Turnpike Tom, ASCAP)

SHORT ON LOVE TOO LONG (Twitty Bird, BMI)

Cover of Arlo Guthrie's pop version. L.E. does a fine country treatment on one of the best songs of the year. Should go to the top!

CHERI LEE—Candy 1012

TRUE LOVIN' (Canary, BMI)

HELP ME MAKE A MEMORY (Candalea, ASCAP)

Free movin' ditty by Cheri Lee. A lot of bottom . . . bass keeps the pace up well. Nice flow and some very good lines.

JIMMY HYDRICK—Candy 1016

A WEAKNESS SHE CAN'T UNDERSTAND (Candle, ASCAP)

THAT'S NO ME (Canary, BMI)

A man's way of living is captured on this disc. Every woman should listen to Hydrick's delivery of an age-old male weakness.

JOHNNY WILLIAMS—Epic 5-10921

SWEET MEMORIES (Acuff Rose, BMI)

Lush ballad makes good programming. A Mickey Newbury song that really creates imagery. Williams treats it with tenderness.

GEORGE JONES AND TAMMY WYNETTE—Epic 5-10923

OLD FASHION SINGING (Altam, BMI)

WE LOVE TO SING ABOUT JESUS (Altam, BMI)

George and Tammy do another one of their patented versions of inspiring religious songs. The song comes from their album, "We Love To Sing About Jesus."

JIMMY PAYNE—Vanguard 35164

WESTERN UNION WIRE (Glaser, BMI)

Uptempo well produced number leads Jimmy Payne and Vanguard back into country. The story told in third person takes some listening, but it's a good radio number. Nice use of telegraph idea. Stop.

HARRISON TYNER—Triune 7203

BLOW A KISS (King Fisher, BMI)

Harrison moves well with this travelin' song. Steel work is fine and production by Royce Clark highlights Tyner's vocal.

JERIS ROSS—Cartwheel 221

THE MIDNIGHT COWBOY (Tree, BMI)

Sexy voiced Jeris purrs this novelty item well. Neat little licks and clever lyrics. The song will be another airplay tune for the young songstress.

By MARIE RATLIFF

Station Check List

WIRE, Indianapolis (Lee Shannon)	WENO, Nashville (Johnny K.)
WUNI, Mobile (Johnny Barr)	WQYK, Tampa (Bob Hudson)
WKDA, Nashville (Joe Lawless)	KFDI, Wichita (Don Powell)
WUBE, Cincinnati (Jack Reno)	WBAP, Ft. Worth (Art Davis)
WMNI, Columbus (Ott Moore)	KCKC, San Bernardino (B. Mitchell)
WWL, New Orleans (C. Douglas)	WCMS, Norfolk (Earle Faulk)
KOOO, Omaha (Bob Guerra)	WHO, Des Moines (Billy Cole)
WGBG, Greensboro (Tim Rowe)	WGMA, H'wood, Fla. (Casey Jones)
KKYX, San Antonio (Bill Rohde)	KENR, Houston (Bruce Nelson)
KLAC, Los Angeles (C. Schreiber)	KWMT, Ft. Dodge (Dale Eichor)

■ NASHVILLE—This week's top honors split between Joe Stampley's "Soul Song" (He dominated last week) and Mel Street's "Lovin' On Back Streets." Both are comparatively new talents—both headed for top berths on all charts!

A moving top contender is Billy "Crash" Craddock's "Afraid I'll Want To Love Her." Crash's first heavy ballad attempt, is streaking up charts at WIRE, WBAP, WGMA, WKDA, KKYX, WGBG, and WENO.

Norro Wilson getting instant response to "Everybody Needs Lovin'." It's hot at KENR, KFDI, WKDA and WIRE; pick at WUNI and WQYK.

Prediction: A blockbuster for Freddy Weller—"She Loves Me (Right Out Of My Mind)." Proof-positive that he really hooks a ballad—already moving at KFDI, WENO and KCKC!!

Another strong possibility to enter the hit circles is Epic's Johnny Williams. His remake of Mickey Newbury's "Sweet Memories" deserves a good listen; fans love it at WWL, WUBE and WIRE.

Arlene Harden picking up steam at WCMS, WKDA, WENO and KENR with "It Takes A Lot of Tenderness."

Mundo Earwood continues to pick up stations on his "Behind Blue Eyes." This week it's WUBE, KLAC, WENO and KOOO. Great sounds from new Capitol signee Larry Garner on "Would You Settle For Roses," taking off at WGMA and KWMT. Brian Collins is getting good play with his re-do of "Gonna Sit Right Down and Write Myself a Letter" at KOOO and WGMA. Jimmy "C" Newman has signed with Shannon Records, an affiliate of Jim Reeves Enterprises, and is doing well with his uptempo version of the pop hit "Goodtime Charlie's Got The Blues."

Hot on the heels of "I Just Couldn't Let Her Walk Away," Dorsey Burnette is climbing again with "Lonely To Be Alone." It's listed at WHO, WENO and KENR. Heavy play on Don Wayne's "Watermelon Man" at WWL, WKDA and WMNI.

Tanya Tucker running into controversy with her "Delta Dawn" follow up. Though Epic starred the "Love's The Answer" side which was picked at KFDI; "Jamestown Ferry" was picked at KENR and WKDA. WENO is playing both sides. It looks like "Jamestown Ferry" will be the side.

Red Steagall getting lots of attention with "Somewhere My Love." This former instrumental movie theme gets an uptempo vocal treatment that's proved successful at WUNI, WQYK, WENO and WHO. Writer Bill Rice doing well vocally with his "When I Want To Love A Lady" at KFDI, pick at WHO.

Johnny Russell's "Catfish John" popular at WKDA, WCMS, WQYK and WMNI.

Highlights Of BMI, ASCAP Awards Dinners



Top Row: Left to Right: Frances Preston, Al Gallico, Roger Sovine, Curley Putman, Norris Wilson, Billy Sherrill, Loretta Lynn, Doyle Wilburn, Teddy Wilburn, Frances Preston, Joe South, Roger Sovine, Bill Lowery, Mira Smith, Margaret Lewis, John Singleton, Roger Sovine, Shelby Singleton, Frances Preston, Dan Penn, Chips Moman; Middle Row: Buddy Alan, Merle Haggard, Frances Preston, Roger Sovine, Freddie Hart, Buddy Alan, Mrs. Theodora Zavin, Frances Preston, Kris Kristofferson, Bob Bechham, Fred Foster, Al Gallico, Roger Sovine, Norris Wilson, Billy Sherrill, Tom Collins, Charley Pride, Johnny Dunson; Bottom Row: Jack Stapp, Mrs. Theodora Zavin, Jerry Williams, Van McCoy and Guert, Pat Fabbio, Eddie Miller, Mr. and Mrs. Jerry Chesnut, Wes Farrell, Dixieamor, Jimmy Bower; Boudleaux Bryant, Roy Stevens.



Left to Right: Jim Mundy receives congratulations for penning "Country Girl With Hot Pants On." Ed Shea on the left and Stanley Adams on the right. Jerry Wallace wins a plaque for his performance of "If You Leave Me Tonight I'll Cry." Stanley Adams and Ed Shea presented it. Johnny Paycheck receives the plaudits of Ed Shea and Stanley Adams — and awards for singing two ASCAP Award songs: "Love is a Good Thing" and "Someone to Give My Love To." Billy Edd Wheeler shares his joy over winning for and "Baby's Smile, Woman's Kiss." Billy Davis receives a special ASCAP Award from Ed Shea. Veteran country music broadcaster Grant Turner was surprised with a special ASCAP award for "his long and distinguished contribution to country music through broadcasting and the Grand Ole Opry." Jerry Foster (right) and Bill Rice (center) won nine writer awards each — an all-time ASCAP record. Jack & Bill Music, headed by Bill Hall (left) won a record-shattering ten publisher awards. Left to right at the ASCAP Awards Banquet: Humorist Jerry Clower, Ed Shea, Don Robertson — the ASCAP writer who was inducted into the Nashville Songwriter's Hall of Fame, Irene Robertson, and Peter Burke of the ASCAP Los Angeles office. Mr. and Mrs. Hal David are welcomed to ASCAP's Country Music Awards Banquet by ASCAP's Director of Operations Paul Marks (second from right) and Western Regional Executive Director Herb Gottlieb (right). Yazoo City Mississippi meets Sledge Mississippi as ASCAP writer Jerry Clower enjoys a laugh with country music superstar Charlie Pride, winner of an ASCAP Award for his performance of "All His Children." The Hank Thompsons greet the Joe Allison. Enjoying the cocktail hour preceding the ASCAP Awards Banquet are: (left to right) Larry Butler, producer for Johnny Cash; E. J. Butler; Sue Killen; Buddy Killen, Vice President of Tree-Crosskeys Music; producer Wes Farrell, head of the Wes Farrell Organization; and Metro Mayor Beverly Briley.

Sherley To Equity Dynamics

■ NASHVILLE — Nickie Dobbins Sherley has joined Equity Dynamics as Director of Client Services, according to an announcement made last week by Don Knight, President of the Nashville based financial serv-

ices firm.

Mrs. Sherley, who was formerly with Mega Records & Tapes as Executive Secretary to the President & A&R Co-ordinator, has been in the music industry for several years, having worked for Combine Music, RCA, Dot Records & The Richmond Organization.

Glaser Signs Jones

■ NASHVILLE — Chuck Glaser of Glaser Productions has announced the signing of Mickey Jones to an exclusive production deal.

Jones will have his first country release on the Jolly Roger label.

Heavy Action For Louvin

■ NASHVILLE — Country artist Charlie Louvin, booked through Atlas Artist Bureau, is doing extensive touring.

Louvin, a Capitol artist, has a new album released entitled, "The Best Of Charlie Louvin."

SESAC Awards Highlight Banquet

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

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

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

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

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

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



Top Row: L. to R.: Bob Thompson, Ted Harris, Leroy Van Dyke, Crystal Gayle, Jerry Bradley, Glenn Sutton, Jay Lee Webb, and Owen Bradley; L. to R.: Pappy Daily, Bob Thompson, and Eddie Noack; Bottom Row: L. to R.: Owen Bradley, Mrs. Bradley, and Aleene Jackson; L. to R.: Mrs. Bob Austin, Mort Hoffman, Jerry Bradley, Rocco Laginestra, Mrs. Laginestra, and Bob Austin.

GEORGE RIDDLE

Sings

"MAKING MORE LOVE TO YOU"

Brite-Star Records #2434

Bookings:

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A DIVISION OF HUBERT LONG INTERNATIONAL

Published by:

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728 16th Ave. So.
Nashville, Tenn. 37203

Clement Completes Appointments

■ NASHVILLE—Two staff appointments have been announced by Allen Reynolds, Vice President and Chief Operations executive for Jack Music Inc and Jack Music International.

Neese Named

Chuck Neese has been designated as General Professional Manager for the publishing company and Bob Webster has become Vice President in charge of Catalog Development.

Neese, formerly Southeastern Editor of Record World, will also produce "The Tennessee Pulleybone" country-rock group.

Webster has been with Jack Music since the early 1960's. He served as General Professional Manager prior to his new position and has been recently involved in production for JMI Records.

Young Grabs Silver

■ NASHVILLE — The Phonogram Ltd. silver disc depicting 250,000 sales of a single record in the United Kingdom was presented to Faron Young for his recording of "Four In The Morning" by Pat Campbell of the BBC while he was in Nashville during the recent D.J. confab. U.K. sales now stand at 320,000. Faron is making his first personal appearance in England, the tour being scheduled for February of next year.

Pierce Handled

■ NASHVILLE—Little Richie Johnson will handle National Promotion for Webb Pierce. Webb currently is riding the charts with "Valentino of the Hobos."

D.J. copies may be obtained by writing Little Richie Johnson, Box 3, Belen, New Mexico, 87002.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

NOVEMBER 11, 1972

A PERFECT MATCH Billy Sherrill (Flagship, BMI)	24	MISS PAULINE (Gr 4 at World of Sound/Spiral Staircase, BMI)	61
A PICTURE OF ME WITHOUT YOU Billy Sherrill (Al Gallico/Algee, BMI)	33	MISS PAULINE Leon F. Malthrus 7 Henry Briggs (GR 4 at World of Sound/Spiral Staircase, BMI)	69
A SWEETER LOVE Jerry Crutchfield (Duchess, BMI)	55	MY MAN Billy Sherrill (Algee, BMI)	2
ALL I HAD TO DO Bob Ferguson (Chaplin, ASCAP)	50	MORE ABOUT OHN HENRY Jerry Kennedy (Hallnote, BMI)	29
BABY BYE BYE Allen Reynolds/Dickey Lee (Jack, BMI)	25	ONE NIGHT Jim Vienneau (Presley, BMI)	73
BABY DON'T GET HOOKED ON ME Rick Hall (Screen Gems-Columbia/Songpainter, BMI)	31	ONEY Larry Butler (Passkey, BMI)	30
BEHIND BLUE EYES (Ray Moondo)	60	PASS ME BY Jerry Kennedy & Roy Oea (Hallnote, BMI)	72
BOWLING GREEN Steve Stone (Bowling Green, BMI)	41	PRETEND I NEVER HAPPENED Ronny Light (Willie Uelson, BMI)	34
CATFISH JOHN Jerry Bradley (Jack Music, BMI)	67	PRIDE'S NOT HARD TO SWALLOW Jim Vienneau (Passkey, BMI)	5
DON'T LET THE GREEN GRASS FOOL YOU O. B. McClinton (Assorted Music, BMI)	57	RED SKIES OVER GEORGIA Jim Malloy (Two Rivers, ASCAP)	63
DON'T PAY THE RANSOME Jerry Kennedy (Cedarwood, BMI)	51	RHYTHM OF THE RAIN George Richey (Warner/Tamerlane, BMI)	52
DON'T SHE LOOK GOOD Owen Bradley (Passkey, BMI)	1	RINGS FOR SALE (Tree, BMI)	32
FOOL ME Glenn Sutton (Lowery, BMI)	17	SEA OF HEARTBREAK Ronnie Light (Shapiro-Bernstein, ASCAP)	20
FOR MY BABY Walt Haynes (Eden, BMI)	46	SECOND TUESDAY IN DECEMBER Jack & Misty (Birdwalk, BMI)	59
FUNNY FACE Stan Silver (Prima Donna, BMI)	6	SHE'S GOT TO BE A SAINT Don Law Prods. (Gallion/Norlow, ASCAP)	56
GARDEN PARTY Rick Nelson (Matragun, BMI)	23	SHE'S MY ROCK Earl Ball (Ironside, ASCAP)	74
GOOD TIME CHARLEY'S GOT THE BLUES (Cotillon/Road, Canan, BMI)	62	SHE'S TOO GOOD TO BE TRUE Jack Clement (Pi-Gem, BMI)	11
HEAVEN IS MY WOMEN'S LOVE MCB Productions (Famous/Ironside, ASCAP)	13	SING ME A LOVE SONG TO BABY Jim Vienneau (Venomous/Two Rivers, ASCAP)	18
GOT THE ALL OVFRS FOR YOU Earl Ball (Blue Book, BMI)	12	SOMEBODY LOVES ME Billy Sherrill (Jack 7 Bill, ASCAP)	26
HAPPY BIRTHDAY RABY Richard Pettv (Arc, BMI)	48	SOUL SONG Norris Wilson (Al Gallico/Algee, BMI)	65
HE AIN'T COUNTRY Norro Wilson (Belldale & Armstead, BMI)	68	SYLVIA'S MOTHER (Evil Eye, BMI)	14
HOLDIN' ON Billy Sherrill (Algee/Altam, BMI)	43	THE CLASS OF '57 Jerry Kennedy (House of Cash, BMI)	4
I AIN'T NEVFR Jim Vienneau (Cedarwood, BMI)	42	THE LAST TIME I CALLED SOMEBODY DARLIN Jerry Kennedy (Blue Crest/Hill & Range, BMI)	40
I REALLY DON'T WANT TO KNOW (Hill & Range, BMI)	71	THE LAWRENCE WELK H'E HAW Joe Allison (Happy-Go-Lucky, ASCAP)	9
I TAKE IT ON HOME Billy Sherrill (House of Gold, BMI)	7	THE WORLD NEEDS A MELODY Larry Butler (Tree, BMI)	36
I WONDER HOW JOHN FELT Billy Sherrill (Algee, BMI)	44	THIS LITTLE GIRL OF MINE Jerry Kennedy (Dixie Jane/Court of Kings, BMI)	35
IS THIS THE BEST I'M GONNA FEEL Don Grant (Acuff-Rose, BMI)	37	THIS MUCH A MAN Marty Robb ns (Mariposa, BMI)	8
IT RAINS JUST THE SAME IN MISSOURI Ray Gr'n (Blue Echo, ASCAP)	66	TO KNOW HIM IS TO LOVE HIM Billy Sherrill (Vogue, BMI)	47
IT'S A MATTER OF TIME (Gladys, ASCAP)	22	TOGETHER ALWAYS Bob Ferguson (Dweper, BMI)	16
IT'S NO SIN B'H Coll'e (Robert Mell'n, BMI)	58	TRAVELIN' LIGHT Bob Ferguson (Acoustic, BMI)	38
IT'S NOT LOVE Ken Nelson (Tree, BMI)	3	WHAT IN THE WORLD Owen Bradley	39
IT'S THE REAL THING Blue Creek Productions (Blue Creek, PM)	70	WHEEL OF FORTUNE (Valando, ASCAP)	19
KATY DID Rob Ferguson (Warden, BMI)	64	WHITE SILVER SANDS George Richey (Sharina, BMI)	28
KNOXVILLE STATION Joe Nelson (Mamazon, ASCAP)	75	WHO'S GONNA PLAY THIS OLD PIANO Jerry Kennedy (Blue Echo, ASCAP)	27
LEAVIN' ON YOUR MIND Bill Walker (Cedarwood, BMI)	49	WRAPPED AROUND HER FINGER Pappy Daily (Glad/Altam, BMI)	45
LIFTFN Glenn Sutton (Moss-Rose, BMI)	53	YOU AIN'T GONNA HAVE OLE BUCK TO KICK AROUND NO MORE (Blue Book, BMI)	15
LONELY WOMAN MAKE GOOD LOVERS Glenn Sutton (Young World, BMI)	10		
LONFSOME 7-7203 (Cedarwood, BMI)	21		
LOVIN' ON BACK STREETS Mel Street & Dick Heard (Contention, SESAC)	54		



THE COUNTRY SINGLES CHART

THIS LAST WK. WK.

WKS. ON CHART

5	5	DON'T SHE LOOK GOOD BILL ANDERSON—Decca 33002	11
2	1	MY MAN TAMMY WYNETTE—Epic 5-10909	9
3	2	IT'S NOT LOVE MERLE HAGGARD—Capitol 3419	10
4	4	THE CLASS OF '57 STATLER BROTHERS—Mercury 73315	13
5	8	PRIDE'S NOT HARD TO SWALLOW HANK WILLIAMS, JR.—MGM 14421	8
6	3	FUNNY FACE DONNA FARGO—Dot 17429	11
7	9	I TAKE IT ON HOME CHARLIE RICH—Epic 5-10867	11
8	11	THIS MUCH A MAN MARTY ROBBINS—Decca 33006	8
9	7	THE LAWRENCE WELK-HEE HAW COUNTER REVOLUTION POLKA—ROY CLARK—Dot 17426	12
10	13	LONELY WOMEN MAKE GOOD LOVERS BOB LUMAN—Epic 5-10905	10
11	15	SHE'S TOO GOOD TO BE TRUE CHARLEY PRIDE—RCA 74-0802	6
12	20	GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 3453	4
13	18	HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 17428	7
14	14	SYLVIA'S MOTHER BOBBY BARE—Mercury 73317	12
15	17	YOU AIN'T GONNA HAVE OLE BUCK BUCK OWENS—Capitol 3429	8
16	6	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 74-0773	11
17	27	FOOL ME LYNN ANDERSON—Columbia 4-45692	5
18	29	SING ME A LOVE SONG TO BABY BILLY WALKER—MGM 14422	5
19	24	WHEEL OF FORTUNE SUSAN RAYE—Capitol 3438	7
20	22	SEA OF HEARTBREAK KENNY PRICE—RCA 74-0781	9
21	26	LONESOME 7-7203 TONY BOOTH—Capitol 3441	7
22	25	IT'S A MATTER OF TIME ELVIS PRESLEY—RCA 74-0769	10
23	28	GARDEN PARTY RICK NELSON—Decca 32980	11
24	19	A PERFECT MATCH DAVID HOUSTON & BARBARA MANDRELL—Epic 5-10867	11
25	30	BABY, BYE BYE DICKEY LEE—RCA 74-0798	6
26	34	SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 5-10912	5
27	35	WHO'S GONNA PLAY THIS OLD PIANO JERRY LEE LEWIS—Mercury 73328	5
28	38	WHITE SILVER SANDS SONNY JAMES—Columbia 45706	4
29	37	MORE ABOUT JOHN HENRY TOM T. HALL—Mercury 73327	5
30	10	ONEY JOHNNY CASH—Columbia 4-45660	12
31	16	BABY, DON'T GET HOOKED ON ME MAC DAVIS—Columbia 4-45618	15
32	23	RINGS FOR SALE ROGER MILLER—Mercury 73321	9
33	46	A PICTURE OF ME (WITHOUT YOU) GEORGE JONES—Epic 5-10917	3
34	43	PRETEND I NEVER HAPPENED WAYLON JENNINGS—RCARCA 74-0808	4
35	12	THIS LITTLE GIRL OF MINE FARON YOUNG—Mercury 73308	17
36	39	THE WORLD NEEDS A MELODY CARTER FAMILY—Columbia 4-45679	6
37	44	IS THIS THE BEST I'M GONNA FEEL DON GIBSON—Hickory 45K16515	4
38	36	TRAVELIN' LIGHT GEORGE HAMILTON IV—RCA 74-0776	9
39	31	WHAT IN THE WORLD HAS GONE WRONG JACK GREENE & JEANNIE SEELY—Decca 32991	13
40	32	THE LAST TIME I CALLED SOMEBODY DARLING ROY DRUSKY—Mercury 73314	13
41	48	BOWLING GREEN HANK CAPP—Capitol 3416	6
42	33	I AIN'T NEVER MEL TILLIS—MGM 14418	13
43	56	HOLDIN' ON BARBARA MANDRELL—Columbia 4-45702	3
44	54	I WONDER HOW JOHN FELT DAVID HOUSTON—Epic 5-10911	5
45	52	WRAPPED AROUND HER FINGER GEORGE JONES—RCA 74-0792	6
46	45	FOR MY BABY CAL SMITH—Decca 33003	8
47	67	TO KNOW HIM IS TO LOVE ME JODY MILLER—Epic 5-10916	2
48	60	HAPPY BIRTHDAY BABY SANDY POSEY—Columbia 4-45703	3
49	53	LEAVIN' ON YOUR MIND BOBBIE ROY—Capitol 3428	6
50	49	ALL I HAD TO DO JIM ED BROWN—RCA 74-0785	8
51	21	DON'T PAY THE RANSOM NAT STUCKEY—RCA 74-0761	13
52	57	RHYTHM OF THE RAIN PAT ROBERTS—Dot 17434	5
53	74	LISTEN TOMMY CASH—Epic 5-10915	2
54	—	LOVIN' ON BACK STREETS MEL STREET—Metromedia Country 90	1
55	59	A SWEETER LOVE BARBARA FAIRCHILD—Columbia 4-45690	4
56	—	SHE'S GOT TO BE A SAINT RAY PRICE—Columbia 4-45724	1
57	62	DON'T LET THE GREEN GRASS FOOL YOU O. B. McCLINTON—Enterprise 1	3
58	61	IT'S NO SIN SLIM WHITMAN—United Artists 50952	3
59	58	SECOND TUESDAY IN DECEMBER JACK BLANCHARD & MISTY MORGAN—Mega 615-0089	6
60	63	BEHIND BLUE EYES MUNDO EARWOOD—Royal American 65	3
61	64	MISS PAULINE BILLY BOB BOWMAN—United Artists 50957	5
62	69	GOOD TIME CHARLIE'S GOT THE BLUES DANNY O'KEEFE—Signpost 70006	2
63	65	RED SKIES OVER GEORGIA HENSON CARGILL—Mega 615-0090	4
64	—	KATY DID PORTER WAGONER—RCA 74-0820	1
65	—	SOUL SONG JOE STAMPLEY—Dot 17442	1
66	71	IT RAINS JUST THE SAME IN MISSOURI RAY GRIFF—Dot 17440	2
67	75	CATFISH JOHN JOHNNY RUSSELL—RCA 74-0810	2
68	73	HE AIN'T COUNTRY CLAUDE KING—Columbia 4-45704	2
69	66	MISS PAULINE HENRY BRIGGS—Decca 33005	5
70	70	IT'S THE REAL THING ERNIE ROWELL—Chart 5175	4
71	—	I REALLY DON'T WANT TO KNOW CHARLIE McCOY—Monument 7-8554	1
72	—	PASS ME BY JOHNNY RODRIGUEZ—Mercury 73334	1
73	—	ONE NIGHT JEANNIE C. RILEY—MGM 14427	1
74	—	SHE'S MY ROCK STONEY EDWARDS—Capitol 3462	1
75	—	KNOXVILLE STATION BOBBY AUSTIN—Atlantic 2913	1



Ray Griff, welcome back!

One of Nashville's most creative singer-writers (guitar, piano too) just came back to Dot. Ray Griff. Mr. Country Hit! He's "Patches", "The Morning After Baby Let Me Down", "Step Aside", "Baby", "Canadian Pacific", "You Better Move On". Ray Griff's first Dot single since 1969 is a beauty: "It Rains Just The Same In Missouri". Listen to it. Then listen again, and you'll hear yourself sing right along!

"It Rains Just The Same In Missouri"

DOA-17440

b/w "Somewhere Between Atlanta And Mobile"



Distributed by Famous Music Corporation
A Gulf + Western Company

For information: United Talent, Nashville, Tenn. (615) 244-9414

NOVEMBER 11, 1972

THIS WK.	LAST WK.		WKS. ON CHART
1	1	A SUNSHINY DAY CHARLEY PRIDE—RCA 4742	12
2	5	BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082	7
3	2	AMERICA JOHNNY CASH—Columbia 31645	12
4	3	WHEN THE SNOW IS ON THE ROSES SONNY JAMES—Columbia 31646	12
5	9	I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 75361	8
6	8	THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000	17
7	6	THE STORY TELLER TOM T. HALL—Mercury 61368	8
8	7	COUNTRY MUSIC THEN AND NOW STATLER BROTHERS—Mercury 61367	9
9	4	RAY PRICE'S ALL TIME GREATEST HITS—Columbia 31364	11
10	12	MISSING YOU JIM REEVES—RCA 4740	9
11	16	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 4761	5
12	14	TOM T. HALL'S GREATEST HITS—Mercury 61369	19
13	15	LADIES LOVE OUTLAWS WAYLON JENNINGS—RCA 4751	6
14	18	LIVE AT THE WHITE HOUSE BUCK OWENS—Capitol 11105	6
15	24	HERE I AM AGAIN LORETTA LYNN—Decca 75381	3
16	10	ME AND THE FIRST LADY GEORGE JONES & TAMMY WYNETTE—Epic 31554	12
17	11	LISTEN TO A COUNTRY SONG LYNN ANDERSON—Columbia 31647	12
18	13	THE LONESOMEST LONESOME RAY PRICE—Columbia 31546	16
19	19	BABY DON'T GET HOOKED ON ME MAC DAVIS—Columbia 31770	6
20	21	WHEEL OF FORTUNE SUSAN RAYE—Capitol 11106	6
21	17	WOMAN (SENSUOUS WOMAN) DON GIBSON—Hickory 166	11
22	22	TRACES SONNY JAMES—Capitol 11108	6
23	29	IF YOU TOUCH ME JOE STAMPLEY—Dot 26002	4
24	20	JERRY REED—RCA 4750	19
25	33	SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 31707	3
26	28	WOULD YOU WANT THE WORLD TO END MEL TILLIS—MGM 4841	5
27	23	TO GET TO YOU JERRY WALLACE—Decca 75349	8
28	25	ELEVEN ROSES HANK WILLIAMS, JR.—MGM 4843	17
29	34	DELTA DAWN TANYA TUCKER—Columbia 31742	4
30	37	A PERFECT MATCH DAVID HOUSTON & BARBARA MANDRELL—Epic 31705	3
31	26	ASHES OF LOVE DICKEY LEE—RCA 4715	24
32	31	BEST OF JERRY REED—RCA 4729	21
33	32	CHET ATKINS PICKS ON THE HITS—RCA 4754	9
34	30	ROY CLARK COUNTRY—Dot 25997	17
35	36	CLASS OF '72 FLOYD CRAMER—RCA 4773	4
36	—	GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 11107	1
37	27	THERE'S A PARTY GOING ON JODY MILLER—Epic 31706	11
38	35	BLESS YOUR HEART FREDDIE HART—Capitol 11073	19
39	41	TRAVELIN' LIGHT GEORGE HAMILTON IV—RCA 4772	4
40	42	EDDY ARNOLD SINGS FOR HOUSEWIVES & OTHER LOVERS—RCA 4738	6
41	45	THE VERY REAL RED SIMPSON—Capitol 11093	8
42	52	SEND ME SOME LOVIN' HANK WILLIAMS JR. & LOIS JOHNSON—MGM 4857	3
43	38	HERE AND NOW DORSEY BURNETTE—Capitol 11094	8
44	43	BROWN IS BLUE JIM ED BROWN—RCA 4755	5
45	47	THE BILLY WALKER SHOW—MGM 4863	4
46	50	DOWN TO EARTH JEANNIE C. RILEY—MGM 4849	3
47	—	THE ROADMASTER FREDDY WELLER—Columbia 31769	1
48	53	DOLLY PARTON SINGS MY FAVORITE SONGWRITER PORTER WAGONER—RCA LSP 4752	2
49	56	CHET ATKINS THEN AND NOW—RCA VPX 6079	2
50	59	WE LOVE TO SING ABOUT JESUS GEORGE JONES & TAMMY WYNETTE—Epic 31719	2
51	48	JUST LIKE WALKIN' IN THE SUNSHINE JEAN SHEPARD—Capitol 11049	7
52	39	CONWAY TWITTY'S GREATEST HITS, VOL. 1—Decca 75252	19
53	46	BEST OF CHARLEY PRIDE, VOL. 2—RCA 4082	33
54	—	CHARLIE McCOY—Monument 31910	1
55	49	THE WORLD'S GREATEST MELODIES NASHVILLE STRING BAND—RCA 4771	7
56	40	IF THIS IS GOODBYE CARL SMITH—Columbia 31606	7
57	55	THE WORLD OF FREDDIE HART—Columbia 31550	11
58	58	MOUTH OF MISSISSIPPI JERRY CLOWER—Decca 75342	20
59	64	I'VE GOT YESTERDAY KITTY WELLS—Decca 7-5382	2
60	66	I'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 7-5369	2
61	44	MARTY ROBBINS GREATEST HITS—Columbia 31361	11
62	—	BABY BYE BYE DICKEY LEE—RCA 4791	1
63	51	LOVE ISN'T LOVE BOBBY LEE TRAMMELL—Souncot 1141	10
64	—	BORROWED ANGEL MEL STREET—Metromedia 5001	1
65	54	THE REAL McCOY CHARLIE McCOY—Monument 31329	31
66	60	THIS IS JERRY WALLACE—Decca 75294	31
67	57	ELVIS LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY—RCA 4776	15
68	61	BEST OF BUCK OWENS & SUSAN RAYE—Capitol 11084	16
69	62	HANK WILLIAMS JR. GREATEST HITS, VOL. 2—MGM 4822	22
70	65	GOD BLESS AMERICA AGAIN LORETTA LYNN—Decca 75351	20
71	68	A THING CALLED LOVE JOHNNY CASH—Columbia 31332	29
72	63	CAB DRIVER HANK THOMPSON—Dot 25996	17
73	67	IF IT AIN'T LOVE CONNIE SMITH—RCA 4748	16
74	71	THIS LITTLE GIRL OF MINE FARON YOUNG—Mercury 61364	14
75	74	CRY LYNN ANDERSON—Columbia 31316	32



Johnny Rodriguez

'PASS ME BY'

(IF YOU'RE PASSING THROUGH)
b/w
JEALOUS HEART
(MERCURY 73334)

The story of JOHNNY RODRIGUEZ should have been a great TOM T. HALL song . . . but . . . instead is a GREAT TOM T. HALL DISCOVERY. Now . . . more about JOHNNY RODRIGUEZ. . . .

One always hears stories about romantic ways that people break into the music business. They're discovered singing on a street corner or in an amateur show and suddenly whisked to stardom. Well, Johnny RODRIGUEZ' story isn't quite as romantic, but it certainly is unique.

Johnny got his start in jail, arrested for "goatnapping" (and barbecuing said goats). It was in Texas earlier this year and Johnny brought along his guitar to jail to keep him company.

"A Texas Ranger heard me playing the guitar and singing while I was in jail and he called Happy Shahan, who was a friend of TOM T. HALL'S," Rodriguez recalls.

A few weeks after that FODRIGUEZ went to Nashville, called HALL, and TOM T gave him a job fronting his band, playing lead guitar and opening the show by singing a few songs. Since then JCHNNY has sang on the GRAND OLE' OPRY and has now recorded his first single for MERCURY RECORDS, "PASS ME BY (if you're only passing through) and JEALOUS HEART". On "JEALOUS HEART" Johnny sings half the song in English and half in Spanish.

Rodriguez grew up in Sabin, Texas, a town with a population of 1,800 people about 90 miles from the Mexican border.

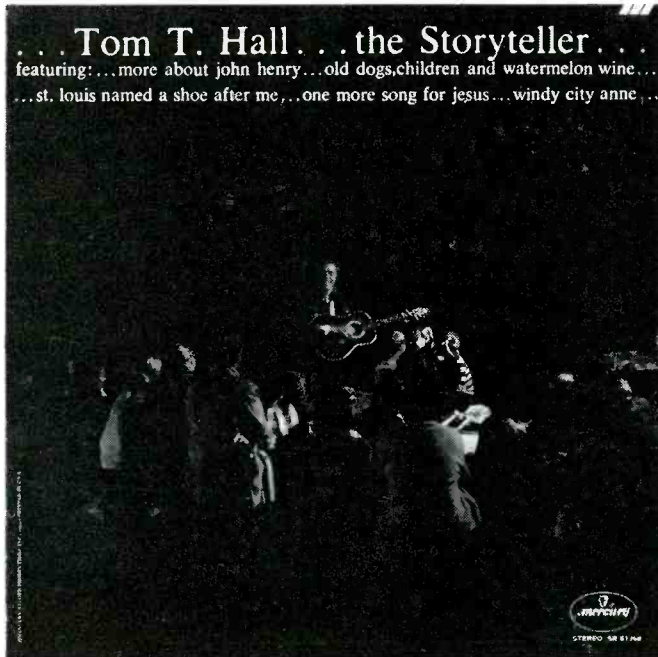
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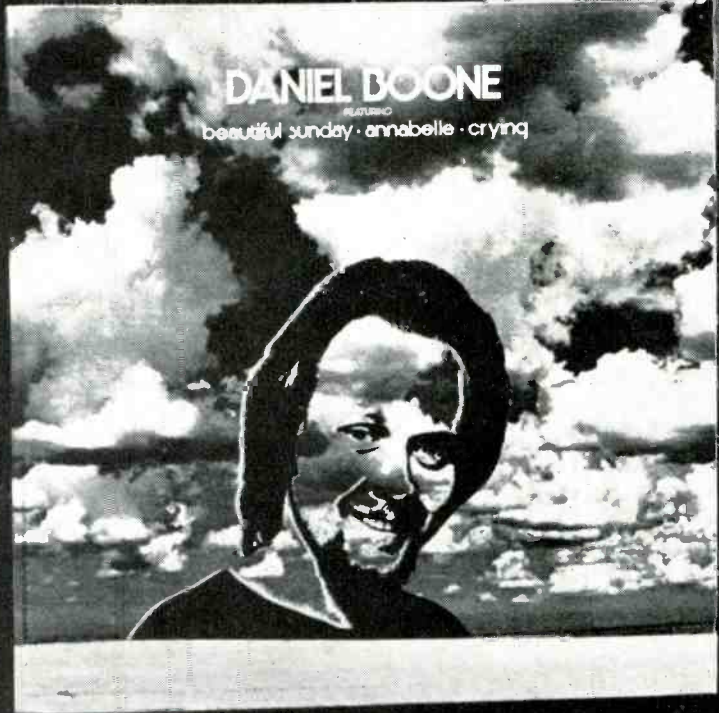
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Daniel Boone's new album featuring "Annabelle" and "Beautiful Sunday" is on the charts—and climbing.

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