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

**PICKS OF THE WEEK**

**SINGLES**

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

- **Gladys Knight & The Pips, "Make Me the Woman That You Go Home To"** (Jodele, BMI). Without winning many plaudits, Gladys and the guys have had quite a year for themselves. They cap it off with one more super soul side. Powerhouse. Soul S 35091F.

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

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


**ALBUMS**

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

- **Leon Russell, Marc Benno, "Asylum Choir II."** Leon Russell and Marc Benno combine talents once again to produce another album, which has its thumb directly on the market pulse. The momentum gained, cut to cut, is truly phenomenal. Shelter SW 8510 (Capitol).

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

- **Paul Williams, "Just an Old Fashioned Love Song."** Paul Williams makes a bid for the contemporary music scene's post as chief romantic with this collection of heart-on-sleeve ballads. His boldness and tenderness will mean quick reaction. A&M SP 4327.
GOD, ROCK AND HAIR
COME TOGETHER IN
CHURCH.

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


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

Schlachter GRT Labels President

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

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

Sunbury/Dunbar, Hansen Publishing in Pact

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

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

ABC/Dunhill, Ampex Set Consumer Catalog Saturation

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

ABC/Dunhill National Director of Sales Dennis Lavinthal selected the Portland-Vancouver area as the test control location, primarily due to the Fred Meyer chain representation—a dense concentration of stores in a limited geographical area, 23 shopping centers, with outlets for everything from groceries to major home appliances. Nine Meyer stores in the Seattle area were also included in this project.

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

(Continued on page 16)

Harrison, Menon Clash Re 'Bangla Desh' LP

By MITCHELL FINK and TONY LAWRENCE

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

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

It was known by all who attended the historic concert that a live album was being recorded. It had been announced to the press to expect the LP "within two weeks," but it is still unreleased.

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

He then began to hit harder:

(Continued on page 41)

Communal Writing a Success At Butler Workshop

By MIKE SIGMAN

NEW YORK—Jerry Butler, one of the most consistently successful writer-performers of the '60s, has launched into the '70s by becoming totally involved in a fascinating project. He has organized what amounts to a "writers workshop," a situation in which songs are written communally, rather than by one or two people, as is normally the case. The Chicago workshop is now into its second year, maintaining a flexible staff of about six writers and helping many young writers get started in various ways. Several months ago, Butler signed a total and exclusive worldwide administration agreement with Chappell & Co., Inc., giving the workshop people many new possibilities for reaching the broad audience they are aiming at. Workshop material has been recorded by Jerry (Mercury), Betty Everett (Fantasy), the Dells (Cadet) and many others, with the Dells' "The Love We Had" being the

(Continued on page 34)

Famous Administrates Barnaby Publishing

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

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

ABC/Dunhill, Ampex Set Consumer Catalog Saturation

(Continued on page 16)
Atlantic Distriburs
Win or Lose

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

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

The Poindexter brothers, Richard and Bobby, produced the Persuaders' hit single. The Persuaders released "Thin Line Between Love and Hate" as well as the new release. The Persuaders, along with Ray Lewis and Jacqueline Members, also wrote "Thin Line Between Love and Hate." Win or Lose Records is already on its way to becoming a large label. At the present, 15 artists are signed to its roster, including the Persuaders. The Persuaders' first album is ready for release and is scheduled for early 1972 distribution.

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

Show Biz Books Abound for Holidays

By DOUG McCLELLAND

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

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

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

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

"The Films of Frank Sinatra," by Gene Ringgold and Clifford McCarthy (Catalde, 39.95). Ringgold and McCarthy, long-time chroniclers of the big screen scene, have another worthy credit with this latest in Catalde's happily inexhaustible "Films of..." series. As always, present are the credits for all the subject's films, many photos and a biographical section. While fun to peruse, in doing so it is realized that Sinatra's most enjoyable movie appearances were usually as second banana--"Anchors Aweigh," "Take Me Out to the Ball Game," "From Here to Eternity" and "High Society." The celluloid Sinatra, it becomes clear, has been considerably less significant than the wax Sinatra.

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

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

"Hollywood Panorama," by Bob Harman (E. P. Dutton, 8.95). Aptly named, this collection of superb little full-color caricatures of major players from big to bit is one of the best volumes yet produced on tinSEL town. Artist Harman shows amazing artistry and erudition in this enchanting book which comes with thumbnail bios on the "thousand-and-one" performers sketched. Holiday get-togethers should be considerably brightened this season by... (Continued on page 32)
ENOUGH SAID
Carmen a Boom Chick

By DAVE FINKLE & DOUG McCLELLAND

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

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

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

Among the earliest Miranda satirists were Broadway's Imogene Coca in "The Straw Hat Revue" (1939) and Hollywood's Mickey Rooney in "Ibabs on Broadway" (1941), with Carmen then hardy off the (one is tempted to say banana) boat. She has always been fodder for film imitators, from "Mildred Pierce"'s daughter, little Jo Ann Marlowe, to Bette Davis' own favorite impersonator of herself, Arthur Blake, in "Diplomatic Courier," to Jerry Lewis in "Scared Stiff," which also featured the original manufacturer herself. Classic TV impressions include Milton Berle's in "Uncle Millie" days and early Lucille Ball (trying to make Ricky feel at home, natch).

All Over New York

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

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

Cuanto la gusto!

Regalla Signs Avalon

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

Kicking Up Heels with the Kinks

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

Major Steps for Allan Thomas

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

WB's Total Sound

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

GWP New Address

NEW YORK—Jerry Purcell, President of GWP Associates, GWP Records and GWP Productions, announced the expansion of his offices under one roof to 133 Fifth Ave., New York 10003 (212-775-7100), effective Dec. 1.

Marvel Characters On the Air

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

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

Art Dept. on Coast

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

Campbell Controller

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

New Laura Single

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

FROM ATLANTA WITH LOVE

The Lowery Group

Reus Record Report gives the hit bound edge to "I KNEW YOU WHEN" by DONNY OSMOND

PICTURED AT THE REUSS REPORT PARTY ASKING LAURA: "WHAT DO YOU DO WITH ALL YOUR HILLBILLY CLOTHES? FROM TOP, LEFT: REEGE LAGINESTRA, PRESIDENT OF RCA RECORDS, AND COCKETTE; HEAD KINK RAYMOND DOUGLAS; RCA'S MARION BERNSTEIN, THE WHO'S JOHN ENTWISTLE; LOU REED, SOON OFF TO ENGLAND TO COMPLETE HIS DEBUT LP FOR RCA, AND ANDY WARHOL.

A COLOMBIAN-EURASIAN PEOPLE, MIRANDA COMES FROM A LONG LINE OF MUSICIANS AND DANCERS. HER FATHER WAS A CONDUCTOR AND HER MOTHER WAS A SINGER. SHE BEGAN HER CAREER ON THE STAGE, PERFORMING IN夜CABARETS AND NIGHTCLUBS. IN 1931, SHE LEFT FOR NEW YORK, WHERE SHE SOON BECAME A FAVORITE OF THE BOHEMIAN SCENE. HER FIRST BIG BREAK CAME IN 1939 WITH THE MOVIE "THE STRAW HAT REVUE." SHE TOOK THE ROLE OF CARMELO PARRA, A FEMALE CHARACTE R, AND THE ROLE QUICKLY BECAME HER OWN. SHE STARRED IN A NUMBER OF FILMS, INCLUDING "MOIRA BRECKENRIDGE," "THE BOY FRIEND," AND "THE FOX GIRLS." HER SONGS BECAME INTERNATIONAL HITS, AND SHE WAS KNOWN FOR HER CHARM AND CHARISMA. SHE RETIRED FROM SHOW BUSINESS IN 1951, BUT HER LEGACY LIVES ON THROUGH THE VARIOUS REVIVALS OF HER WORK.
Can a truly great entertainer still make it big in the entertainment business?

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

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

Produced by Billy Preston SP 3507

on A&M Records and Tapes
Ed Silvers: Publishing in Age Of the Superstar

By MIKE SIGMAN

Although Ed Silvers is only 36 years old, he has had vast experience in many phases of the music business. In the industry since 1957, he has held posts in promotion, A&R and publishing with Liberty Records, and in 1964 he helped start April Blackwood Publishing for CBS. In 1966, Silvers opened Viva Music, a publishing, production and record company, with partner Snuff Garrett. Eight months ago, he was appointed President of Warner Brothers Music Publishing, one of the largest and most long-standing publishing companies; its catalogue includes many songs by Sly and the Family Stone, Bob Dylan, Van Morrison and John Sebastian as well as copyrights of Oscar Hammerstein, the Gershwin brothers, Rodgers & Hart, Cole Porter and many others. Below, he speaks of the changing publishing and recording scenes and the relationship between the two in an exclusive two-part Record World interview.

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

Silvers: Let’s talk theoretically about a record that sells one million singles. A publisher has the A side of the single, and he should then get $10,000 for that, or a penny for each record sold if he’s taken a statutory rate. However, instead of getting paid this amount for his hit by the record company—No. 1 that record company has a free goods policy, which is fairly standard at 30%; so a record company doesn’t want to pay a publisher on those free goods, although there’s nothing in the publishing license that allows him to deduct, he still deducts. So instead of getting paid on a million, he gets paid on 700,000, so he’s down to $7,000. Except, he doesn’t get paid on $7,000 dollars because then the record company says, well, we’re going to hold a reasonable reserve, and I question the word “reasonable.” On a big hit record, a record company will more often than not hold a 50% reserve, and to me that’s an unreasonable reserve. Again, more often than not they make an unfair judgment in their favor, figuring to hold onto the publisher’s money. So now the publisher is down to $3,500 on a top 10 hit, and how many top 10 hits do you have?

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

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

Record World: Is this a recent development?

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

Record World: What would constitute a good sampling?

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

Record World: What are the chances of this?

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

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

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

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

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

(Concluded next week.)
Across the country, at concert after concert, The Mahavishnu Orchestra has been getting a standing ovation after every song.

There is, evidently, a new force in Rock music. The Mahavishnu Orchestra. Featuring:

John McLaughlin, guitar.

Jerry Goodman, violin.
Started playing concerts at the age of twelve; most recently he was lead violinist with The Fock. He’s said Fusion Magazine, “Wildly exciting…” Ralph Gleason. “Remarkably talented… he uses the violin in virtually every manner imaginable—long sliding glissandos, phrenzy tremolos, pulsing double-stops. He even holds it under his arm and plucks pizzicato lines.” Don Heckman, The Village Voice.

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

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

Billy Cobham, drums.
Wide recognized as one of the best drummers in the world; “Drummer Billy Cobham is brilliant…” Carmen Moore, The Village Voice: “One of the finest drummers around…” Soozin Kazick.

On Columbia Records and Tapes
RICK NELSON & THE STONE CANYON BAND—Dovca 32906
GYPSY PILOT (Mattaque, BMI)
LOVE MINUS ZERO: NO LIMIT
Warner Brothers, ASCAP

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

COMMANDER CODY AND HIS LOST PLANET
ARMEN—Paramount PAA-0130
LIT IN THE ZONE (Home, BMI)
MIDNIGHT SHIFT (Tree, BMI)

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

THE BEACH BOYS—Brother Reprise 1058
SURF'S UP (Brother Bri Hur, BMI)

Don't go near the water (Wiljarjstron, ASCAP)

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

BLOODROCK—Capitol P-3227
ROCK & ROLL CANDY MAN (Thunderbird, BMI)

Terry Knight protects now produce themselves in conjunction with John Palladino. The sounds still come hard and heavy however. Energy rock at its best.

DAVID BOWIE—RCA 74-0605
CHANGES (Tantric, BMI)

ANDY WARHOL, Tantric, BMI

From the Britisher's well-received first album for the label, an appealing slice of his unique musical outlook. Different, but adaptable both pop and progressive.

MAXINE BROWN—Acro AV-4585
MAKE LOVE TO ME (Cotillion, BMI)
ALWAYS AND FOREVER (Van McCoy, One Eye Soul, BMI)
Soulettes responsible for such hits as "Funky," "All In My Mind" and "Oh No, Not My Baby" has another here in her first for label. She's tops!

RALPH McTELL—Paramount PAA-0135
FIRST AND LAST MAN (Tro-Essex, ASCAP)

British folk singer-songwriter, who impressed mightily with his "Streets of London," some months back, is out with an equally deserving follow-up.

JAMES JACKSON KELLM—RCA 74-0598
YOU LEFT THE DOOR WIDE OPEN TO THE SUN (Uggersnest, ASCAP)

WISH I WAS A COUNTRY BOY AGAIN (Uggersnest, ASCAP)

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

BILLY JOEL—Family 0990 (Famous)
SHE'S GOT A WAY (Higher/Apparata, Mazur, ASCAP)

EVERYBODY LOVES YOU NOW (Higher/Apparata/Mazur, ASCAP)

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

THE BLUE ROSE—Epic 5-10811
MY IMPERSONAL LIFE (Darango & Elterlane, ASCAP)

Group includes Terry Furlong, once of the Grass Roots, who both wrote and produced this excellent pop song. With airplay, can't miss. Great work!

CHER—United Artists 50864
WILL YOU LOVE ME TOMORROW (Screen Gems-Columbia, BMI)

REASON TO BELIEVE (Koppelman-Rubin, BMI)

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

FLUDD—Warner Bros. 7531
TORNED 21 (Underwater, CAPAC)

EASY BEING NO ONE (Underwater, CAPAC)

Bouncy pop ditty has a decidedly McCartneyesque flair in both lyric and sound. Should make its presence felt both MOR and top 40 alike. Flip the Phil Spector Teddy Bears classic.

ROBERT JOHN—Atlantic 45-2845
THE LION SLEEPS TONIGHT (Folkways, BMI)

Remake is entirely faithful to Tokens smash recording of the song and was even produced by Dave Appell and Hank Medress, one of the same Tokens. Great fun!

JOHN KONGOS—Elektra 45760
TOKOSLIE MAN (Tro-Essex, ASCAP)

CAN SOMEBODY PLEASE DIRECT ME BACK TO EARTH (Tro-Essex, ASCAP)

In his follow-up to "He's Gonna Step On You," singer keeps the pace fast and furious. Gus Dudgeon produced this extraordinary sound.

JIM DAWSON—Kama Sutra 537 (Buddah)
SIMPLE SONG (Kama Rippa, Sweet Cactus, ASCAP)

Aptly titled to be a beauty, large measure due to its simplicity and sincerity of delivery. Will be a valuable copyright.

SHAWN—Kapp 2155 (MCA)
DON'T ASK ME TO GO AWAY (Baker Karl, BMI)

WITH EVERY BEAT OF MY HEART (Beachwood Ankanbar, BMI)

Danny Jansen and Jimmie Haskell have written and produced what amounts to an answer record to Donny Osmond's smash of "Go Away Little Girl." Spite-like.

DAVY JONES—Bell 45,158

GIRL (Ensign, BMI)

TUNE MY LOVE (Ensign, Apple, BMI)

Ex-Monkey shines on this cute pop tune from the film "Star Spangled Girl." Jackie Mill produced, Pleasant fare.

TONY BENNETT—Columbia 44523
THE SUMMER KNOWS (WB, ASCAP)

SOMEONE ELSE'S (WB, Like, BMI)

Tony's out with as nice a rendition of this popular movie theme as there's been and that could mean a chart return for this singer's singer.

THE UNDISPUTED TRUTH—Gordy G 7112F
YOU MAKE YOUR OWN HEAVEN OR HELL RIGHT HERE ON EARTH (Polydor, BMI)

BALL OF CONFUSION (THAT'S WHAT THE WORLD IS TODAY) (Polydor, BMI)

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

FREE MOVEMENT—Columbia 445512
THE HARDER I TRY (The Bluer I Get) (Chotic, BMI)

Group's "I've Found Someone Of My Own" took an incredibly long time to smash, but did. In the interim, they've switched labels. Same hit sound, though.

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

LOVE GONNA PACK UP AND WALK OUT (Cotillion/Win or Lose, BMI)

"Thin Line Between Love and Hate" broke this big band and they follow-up with their own label and another different sounding single. Good stuff.

MARY HOPKIN—Apple 1843
WATER, PAPER, CLAY (Tro-Essex, BMI)

STREETS OF LONDON (Tro-Andover, ASCAP)

Welsh lass does a lovely job on any list of folk melody of this type. Flip, Ralph McTell's charming folk, is a good one, too. Very pretty.

ETHEL ENNIS—Spiral GS 1235
DOES IT HURT TO LOVE (Spiral, ASCAP)

CLOWN TOWN (Spiral, ASCAP)

It's been a long time coming, but the breaks finally seem to be going Ethel's way. Glidys Shelley-penned tune suits her perfectly and she does it proud.

RALFI PAGAN—Fania 591
BABY I'M A WANT YOU (Screen Gems-Columbia, BMI)

With his follow-up to "Make It with You," Ralph establishes himself as the singer of Bread winners for the Latin and r&b markets. Nicely put.

WILLIE ROGERS—Ronn 58 (Jewel)

TENNESSEE WALTZ (Aurrose, BMI)

WAKE UP (Aurrose, BMI)

It's been a pop hit for Patti Page and a country one for Roy Acuff. Why not an r&b charter for Willie Rogers? Strong, soulful reading of the tune.

OTIS SPANN WITH FLEETWOOD MAC—

Blue Horizon 304 (Polydor)

HUNGRY COUNTRY GIRL (Uncle Doris, ASCAP)

WALKIN' (Uncle Doris, ASCAP)

From the late Chicago keyboard master's sessions with these Britons when they were a blues band, this fine cut has received deserved airplay in some r&b markets of late.

JUNIOR PARKER—United Artists 50855

FUNNY HOW TIME SLIPS AWAY (Pamper, BMI)

NO ONE KNOWS (Blues Man, BMI)

Prophecically released shortly before this great bluesman passed away last week, this is the same song that was a hit for Joe Hinton and numerous country artists. Much monolog.
LITTLE JOHNNY TAYLOR
“Everybody Knows About My Good Thing”
(Part 1) Ronn 55
Cover Pick October 23, 1971
LITTLE JOHNNY TAYLOR, “EVERYBODY KNOWS” ABOUT MY GOOD THING (PART 1)” (Respect, BMI). The “Part-Time Love” man sure can belt the blues. Here he gets right to the low-down nitty gritty substance of the subject. Great singing. Ronn 55 (Jewel).

BOBBY POWELL
“Into My Own Thing”
Whit 6909
Cover Pick November 6, 1971
BOBBY POWELL, “INTO MY OWN THING” (Daily City, BMI). Soul man turned a few heads with his “The Bells” a short time back. His fine version of this Sly Stone number should take him all the way. B/w “Love Man” (Mir- deon Su-Ma, BMI). Whit 6909 (Jewel).

FONTELLA BASS
“Who You Gonna Blame”
Paula 360
Cover Pick December 4, 1971
FONTELLA BASS, “WHO YOU GONNA BLAME” (Saico/Pollyday, BMI). Long-awaited recording return of the “Rescue Me” girl proves more than worth the wait. Powerfully performed piece was written and produced by sax man Oliver Sam. A must! Paula 360 (Jewel).

TED TAYLOR
“How Do You Walk Away From Fear”
Ronn 57
November 6, 1971
TED TAYLOR—Ronn 57 (Jewel)
HOW DO YOU WALK AWAY FROM FEAR (Respect, BMI)
ONLY THE LONELY KNOWS (Su-Ma, BMI)
Soul man really sings up a storm on the r&b funk tune. Uptempo item ideal for dancing to, or just plain ideal.

THE GENIES
“No News Is Bad News”
Ronn 56
November 6, 1971
THE GENIES—Ronn 56 (Jewel)
SUNDAY MORNING PEOPLE (Gold Forever, BMI)
NO NEWS IS BAD NEWS (Draft Su-Ma, BMI)
Dunbar-Wayne song is this group’s strongest material to date and they do it proud. Choice selection for r&b and top 40 too.

DJ’s write for free samples on station letterhead.

RECORDS
728 Texas Street, Shreveport, La. 71101 Phone: (318) 422-7182
THE LOW SPARK OF HIGH HEELED BOYS
TRAFFIC—Island SW 9306 (Capitol).
Multi-dimensional new music from Stevie Winwood and the current Traffic incarnation. As usual, Stevie is going in a direction just a little different from everyone else's. Very jazzy, very tangy and very interesting. The package, more than by the way, is also a Traffic-starter.

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

ANNE MURRAY/GLEN CAMPBELL
Capitol SW 889.
There should be quite an assembly out there waiting for this par'ay. Country fans, pop fans, just about everybody will want to hear how Anne Murray and Glen Campbell get it together. Reminiscent of, and just as good as, the Bobbie Gentry-Campbell collaborations. Hits, hits.

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

THE BOY FRIEND
TWIGGY SOUNDTRACK—MGM 15E-325T.
Twiggy makes her movie debut in Ken Russell's madcap translation of Sandy Wilson's pastiche from the stage to the screen. The real star of the package is Peter Maxwell Davies, whose arrangements are tongue-in-cheek, loving and full of the old cat's pajamas. Bravo, Pete.

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

SESAME STREET 2
ORIGINAL CAST—Warner Bros. BS 2569.
The album jacket makes it clear a couple of times over that this is the "official" second cast album. Matt Robinson, Will Lee, Loretta Long and Jim Henson in his many guises are all here singing the charming, simple and lovable Joe Raposo-Jeffrey Moss songs. Package tops.

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

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

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

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

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

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

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

(Continued on page 14)
Mammy Blue and Peace Train: HUGO MONTENEGRO'S new single 74-0607

Both from his new album.
LSP-4631, P6S-1861, PQ6-1861, PK-1861
QUICKSILVER
Capitol SP 819
QuickSilver keep right up to par with this new album. They do what they do and those who like it will like this. There are a couple of extremely outstanding tunes. Some groups can be counted on for good product year in, year out, and QuickSilver is one of them. Stock heavily.

HOT BURRITO
FLYING BURRITO BROTHERS—A&M SP 8070.
Flying Burrito Brothers through the years are represented on this retrospective, which the cautious liner notes point out is not meant to be a "best" album. "Four Days of Rain," "Cody, Cody," "Dark End of the Street," "To Ramona," "Wild Horses" are among the songs included. Should click.

THE SECOND COMING
VAUGHN MEADER—Kama Sutra KAS 2038.
A novel idea, touched off by the Jesus revival. Vaughn Meader's notion is that Jesus Christ comes to earth again and cracks a plethora of intentional and unintentional jokes. Among those occupying rooms in the inn: Marshall Efron, Judy Eagles, Andy Johnson.

STUCK LIKE SILVER
MORNING—Fantasy 9102.
Well, after Dusk and Dawn comes Morning. The guys are fresh and talented and aside from meshing well vocally, they write most of their own material. When they don't, they select well from others—Joni Mitchell's "For Free" and Hoyt Axton's "Never Been to Spain."

BULLANGUS
Mercury SRM 1649.
BullAngus (get the one word with capital "a") play what they (and a few others before them) refer to as riff-rock. Well, this means it's hard rock with the stress on instrumentals and instrumentation. This is one of the best new groups Mercury has signed in a while. Lend an ear.

A PICTURE
ALL IN THOM IS—Sire ST 5901.
Allan keeps it soft, slow and understated on this first package. His themes are not that original—rambling, lack of communication—but he re-works them in a fresh enough way. If the breaks are right programmers and buyers will find their way to Thomas after a while.

KALEIDOSCOPE
NANCY WILSON—Capitol ST 852.
Just to show that she's keeping up with the times (her last package contained only evergreens), Nancy Wilson offers an R&B album here. Well, her success with the tunes is intermittent, but at her best, as in "Middle of the Road," she is really at her best. A natural programmer.

FLYING BURRITO BROTHERS
FLYING BURRITO BROTHERS—A&M SP 8070.
(Continued from page 12)

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

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

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

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

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

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

To "race" records. To rhythm and blues.

To rock and roll.

To today.

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

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

Brand new Taj on Columbia.
NARM Convention Forms Out

- Advance registration forms for the 1972 14th Annual NARM Convention go out in the mail Wednesday, Dec. 1, to all members of the National Association of Record Merchandisers. The convention will convene on March 5, 1972, at the Americana Hotel in Bal Harbour, Fla. Accommodations for convention registrants will be available at the Americana, Balmoral and Beau Rivage hotels. Reservations can only be made through the NARM office, and by using the official registration form.

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

- More than 1,100 music industry members attended last year's convention at the Century Plaza Hotel in Los Angeles. Business will be the major emphasis at this convention. The Opening Business Session will feature the top level executive brass of the industry as they relate to all facets of the problems of the record and tape business today. A special program on the enforcement of the federal anti-piracy legislation will be a feature of that session.

Other Sessions

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

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

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

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

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

Dash Planning Dir.
CBS/Records Group

- Larry Isacsen, VP, Planning, CBS Records Group, announces the promotion of Joseph Dash to Director, Planning, CBS Records Group.

In his newly-established position, Dash will be responsible for assisting Isacsen in ensuring the development of coordination and division long-range plans and the implementation of those plans. In addition, he will be assigned projects involving group and division diversification and profit improvement programs.

ABC Signs Lou Reed

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

Katz noted: "Lou Reed is truly one of the legendary writer-performers of rock music. Some of his songs written for the Velvet Underground have become classics of their genre. His development began in the midst of the elite of Andy Warhol's Exploding Plastic Inevitables and we expect will culminate with release of his next album, which will lead to his acceptance as a commercial writer-performer and an important force in maintaining the validity of the rock scene.''

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

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

ABC/Dunhill Consumer Saturation

(Continued from page 3)

control area, a 32-page tri-fold insert in the November issue of "Super Grooves" consumer catalogue was inserted in 450,000 copies of the Sunday, Nov. 14, edition of the Portland Oregonian.

An additional 150,000 catalogues are being distributed by the Meyer Chain. The catalogue sports a new production of about 100,000 copies of product, new hits and classic oldies on all the ABC/Dunhill labels.

Retail pricing was set by George Summerwine, sales VP, Meyer Chain. For example, the $5.98 suggested list for LP's sold for $4.64 during this campaign, while Westminster Gold albums sell for $1.88. Suggested list for 4-track and cassette Ampex tapes, selling for $6.98 are going for $5.49. Through the handy mail order form in the consumer catalogue, the consumer is able to order directly through the Meyer Chain. To date, the response from the mail order blanks has been substantial, as anticipated.

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

"Super Grooves" symbol on the covers of the consumer booklet is being used in all Fred Meyer store advertising, whether it be for Ground Senior or washing machines.

Strategically placed in each Meyer store is a four-foot enlargement of the "Super Grooves" symbol. Additionally, Meyer store personnel are wearing "Super Grooves" buttons. Each store is also carrying promotional spots on in-house p.a. systems during the day. A 20 by 4 foot section in each store, where foot traffic is heaviest, has been set up to display all ABC Dunhill product offered in the "Super Grooves" campaign, for self-service.

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

ABC/Dunhill has guaranteed 24-hour delivery on any item in the program from either its Seattle or Los Angeles warehouse to any Meyer outlet.
BROKE IN CLEVELAND
and now BIG IN WASHINGTON, BALTIMORE and
spreading like a rash!

S.O.U.L.
SOUNDS OF UNITY and LOVE

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

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

A HIT “FRISCO BAY” by NAVAJO

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

MUSICOR 1449

ALL TRADES PICK “YELLOWSTONE” BY COTTONMOUTH

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

MUSICOR 1448
**'El Topo' Out on Douglas Label**

- NEW YORK — Due for release this week on Douglas Records is "Music of El Topo," performed by the Shades of Joy as arranged and conducted by Martin Fiero. The music was composed by Alexandro Jodorowsky, who

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

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### ALPHABETIC LISTING

<table>
<thead>
<tr>
<th>SINGLES CHART</th>
<th>PUBLISHER, LICENSER</th>
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| 1 | ABSOLUTELY RIGHT | Dallas Smith |
| 2 | ALL AT THE SAME TIME | Les Austin |
| 3 | AIN'T NOBODY HOME | Zigarino & Mitchell |
| 4 | I'M GONNA BE A NATURE | Michael Lloyd |
| 5 | ANGEL OF MY DARLING | Irene Farrell |
| 6 | I'D LIKE TO BELONG TO A GIRL | Jerry Fuller |
| 7 | GELLA | Jerry Fuller |
| 8 | GONNA BE A MAN | Michael Lloyd |
| 9 | A NATURAL MAN | Dallas Smith |
| 10 | AMERICAN SONG | Les Austin |
| 11 | AMERICAN TOWN | Jerry Fuller |
| 12 | AMERICA | Michael Lloyd |
| 13 | AMERICAN TOWN | Jerry Fuller |
| 14 | AMERICAN TOWN | Jerry Fuller |
| 15 | AMERICAN SONG | Les Austin |
| 16 | ANGEL OF MY DARLING | Irene Farrell |
| 17 | I'M GONNA BE A NATURE | Michael Lloyd |
| 18 | I'D LIKE TO BELONG TO A GIRL | Jerry Fuller |
| 19 | GELLA | Jerry Fuller |
| 20 | GONNA BE A MAN | Michael Lloyd |

**DECEMBER 4, 1971**

| 101 | 90 DAY FREEZE | 100 PROOF-Hot Wax 7708 (Buddah) (Gold Forever, BMI) |
| 102 | YOU KEEP ME HOLDING ON | Tyrene Davis (Dakar 626 (Cotillion)) (U-S-Brian, Jadan, BMI) |
| 103 | SCRATCH MY BACK | Clarence Carter (Atlantic 2842 (Fame, BMI)) |
| 104 | THAT WAY I FEEL ABOUT CRA | Bobby Womack (United Artists 50847) (Traceboob, BMI) |
| 105 | KEEP PLAYING THAT ROCK 'N' ROLL | Edwin Winters - Epic 5-10788 (Hierophant, BMI) |
| 106 | DEVIL YOU STAPFEMDER-B | Bell 154 (Coral, BMI) |
| 107 | 500 MILES HEBRAICAL | MGM 14314 (Atal, BMI) |
| 108 | DANNY IS A MIRROR TO ME | Bobby Goldsboro (United Artists 50846) (Detail, BMI) |
| 109 | IF YOU COME BACK | Brian Hyland - Uni 55306 (MCAL) (Open End, BMI) |
| 110 | WHAT'S GOING ON | Quincy Jones - A&M 1316 (Jobete, BMI) |
| 111 | TAKE IT SLOW | Out In The Country 1052 (Strobe Dimension) (C.A.M. S.A., BMI) |
| 112 | HOPE MASON PROFFIT- | Aspex 10648 (Dunwich, BMI) |
| 113 | MEN GETTING II | United Artists 50845 (Glam, BMI) |
| 114 | LONG TIME TO BE ALONE NEW COLONY SIX | Sunlight 1004 (Unart, BMI) |
| 115 | USED TO BE A KING | Graham Nash - Atlantic 2842 (Give It A Year, BMI) |
| 116 | PULL TOGETHER | Nite-Liters - RCA 74-0591 (Ruti, BMI) |
| 117 | THE HARDER I TRY | Freedom - Columbia 4-45552 (Chaotic, BMI) |
| 118 | MARBLEHEAD MIST | Ernie Chapman - Capitol 3201 (Kuhberg, Roberts, BMI) |
| 119 | PILGRIM | Cap "P" (JIS Kristofferson) - Monument 8531 (Columbia, BMI) |
| 120 | EVERYBODY WAS ... TO GO TO HEAVEN | Albert King - Stax 001 (DeeMo, BMI) |
| 121 | SPACE CAPTAIN | Barbara Streisand - Columbia 4-45551 (Skyhill, BMI) |
| 122 | TRUCKIN' | Grateful Dead - Warner Bros. 7464 (Ice Nine, BMI) |
| 123 | ROSES AND THORNS | Jeanie C. Riley - Plantation 79 (Singleton, BMI) |
| 124 | LOOK WHAT WE'VE DONE TO LOVE | Glass House - Invictus 9097 (Capitol, BMI) |
| 125 | SET SAIL FOR ENID | Tino - Atkins 6533 (Casseroile, BMI) |
| 126 | SAUNDERS FELTON | Lane Clare - A&M 1299 (Two Rivers, BMI) |
| 127 | LOVE AND LIBERTY | Laura Lee - Hot Wax 7711 (Buddah, Gold Forever, BMI) |
| 128 | DOWN BY THE RIVER | Joe Grogan - Lionel 3219 (MGM) (Broken/Brown, BMI) |
| 129 | LOVE OF MY MAN | Dianne Warholtz - Capitol 3223 (Gambi, BMI) |
| 130 | MERLE HAGGARD | Capitol 3222 (Shade Tree, BMI) |
| 131 | NUMBER WONDERFUL ROCK FLOWERS | Wheel 282 (RCA) (Pocketful of Cakes, BMI) |
| 132 | TRAVEL IN TIME | Crowsfoot - ABC 11315 (Crawfie/Crowfoot, BMI) |
| 133 | LONG PROMISED ROAD | Beach Boys - Reprise/Brother 1047 (Vanguard, BMI) |
| 134 | LOUISIANA, LADIES | Riders of the Purple Sage - Columbia 4-45469 (Ice Nine, BMI) |
| 135 | WE GO BACK BILLY JOE ROYAL | Columbia 4-45495 (Fullness, BMI) |
| 136 | PEOPLE LET'S STOP THE WAR | Grand Funk RailRoad - Capitol 3217 (Storyville, BMI) |
| 137 | DETERMINATION | EBYJO - Phila. International 25 73519 (Colombial, BMI) |
| 138 | REALLY WANTED YOU | Emmett Rhodes - Dunhill 4295 (Thirty Four, BMI) |
| 139 | TOMORROW | Bobbi Martin - Buddah 252 (Karna Riga, Tepper, BMI) |
| 140 | SANCTUARY | Warner Brothers - Warner Brothers 7537 (Stonehenge, BMI) |
| 141 | JUST FOR ME AND YOU | Piddicocks - Epic 5-10804 (Little Dickens, BMI) |
| 142 | PAPA WAS A ROLLER | Johnny Cash - Columbia 4-45460 (Pass Key, BMI) |
| 143 | DON'T PULL YOUR LOVE | Sam & Dave - Atlantic 2839 (Treadwell, BMI) |
| 144 | KEEP ON KEEPIN' | F. Porter - Lizard 1010 (Vulture, BMI) |
| 145 | WAY BACK HOME | R. Walker - All Stars - Soul 35069 (Motown, BMI) |
| 146 | CALIFORNIA | Joni Mitchell - Reprise 1049 (Mitchell, BMI) |
Bobby Womack's
New Hit Single
"THAT'S THE WAY I FEEL ABOUT CHA"
UA-50847 b/w "Come L 'Amore"
Is Breaking Wide Open

From His New LP
"COMMUNICATION"
UAS-5539
On

UNION ARTISTS RECORDS
DaughterBernsteins

Hotel.

pants

for

Nov.
in

94+++++++++++

i/

FROM

Artists

Producers

Recording

your acts or the act

releases,

Get

your

best spot

in Cannes

at

MIDEM

daughter

the

last.

in New York'sEssay House to screen the thousands of entries

submitted for this year's Grammy Award eligibility list. From left: New

York'sJohnny Pate, Chicago'sBillTrout, Cash Box'BobAdels, Record

World'sMikeSigman and Michael Cusumano, Record World's (and Nash-

ville's) John Sturdavant and Don Light and with backs to cameras,

Atlanta'sMary Tallent and Bill Lowery, who chaired the committee.

The rock committee, meeting at the same time, included Chicago's Sam

Brown, New York's Esmond Edwards, Columbia's Billy Jackson, Mo-

town's Ralph Thompson and Chess/Cadet's Mancel Warwick. Jazz en-

tries were screened by Down Beat Editor Dan Morgenstern, New York

Times jazz critic John S. Wilson and New York chapter's Manny Albam,

Father Norman O'Connor and Jimmy Owens. Screening classical entries

were David Hall, Jim Lyons, Howard Scott and Theresa Sterne, while

Henrietta Yurchenko and Ray Kennedy verified all the ethnic and tra-

ditional recommendations.

Glass Harp

Major Push

HOLLYWOOD — MCA Records' Decca label will mount a

major promotional and sales campaign on behalf of Glass Harp, an Ohio-based rock trio

whose second album for Decca is picking up steam nationally.

Entitled "Synergy," the album has been in release for little more than a month and

has sold over 15,000 copies in the Cleveland area alone. Extensive time buys and print ads,

combined with a sustained sales effort, will, in the words of one Decca executive, "hopefully

result in Glass Harp receiving the attention a group of their high calibre deserves."

Peisinger Elektra

Regional Sales Mgr.

Jon Peisinger has been named East Coast Regional Sales Manager, announces Mel

Posner, VP, Marketing.

He will report to Stan Marshall, Sales Manager.

Peisinger was previously Manager of Sales Administration for Famous Music. He has also

had experience as a manager and promoter of college concerts.

Vale Victorious

At Copa Opening

NEW YORK — Jerry Vale was even better than his usual self at his Copa opening last

week (18), which is to say that the fans who packed the night club were entertained even be-

yond their high expectations.

The Columbia artist, who has long been one of the most suc-

cessful night club crooners, lent his snappy, high-registered

vocals to "I'll Be Seeing You," "Easy Come, Easy Go" and

"For the Good Times," and slowed things up a bit with "It's Impossible" and "With Pen In

Hand." In other words, it was basically an evening of most

of the same songs done by almost every singer who plays the

Copa, except that Vale somehow does them better than most.

Of course, he also included several Italian numbers, and a medley of "great songs from the

'60s" topped the evening off. The result: the out-of-
towners were happy, the Jerry Vale freaks were happy and the artist himself can be satis-

ted that he continues to provide so much entertainment to so many people.

Mike Sigman

Crowbar on Tour

Paramount artists Crowbar embarked on their first U.S. tour on Nov. 24 at Convention

Center in Fresno, Calif.

Vale Visits

Jerry Vale stops off at Record World to discuss his latest single, "I Found Her Just in Time," and

latest album, "I Don't Know How to Love Her," with Record World Publisher Bob Austin, right. In-

terested observer is Jim Brown, Columbia National Album Promotion Manager. Jerry's next album,

according to tentative plan, is "I Remember Nat," a collection of Nat King Cole signature tunes.

MIDEM Rep in LA

John Nathan, MIDEM rep in the U.S., is in Los Angeles Nov. 29-Dec. 8 to complete nego-

tiations for additional participants at this year's conclave Jan. 15-21. Nathan can be reached at the Beverly Hills

Hotel.

Bernsteins Have

Daughter

NEW YORK—Mr. and Mrs. Sid Bernstein became the par-

ents of a daughter last week.

FROM ATLANTA

WITH LOVE

The Lowery Group

KOV in Pittsburgh

goes on

“I KNEW YOU WHEN”

by DONNY OSMOND

To all attending

MIDEM

Recording

Companies

—

Producers

—

Music Publishers

—

Artists

—

The best spot in Cannes for your promotion

PLAYGIRL CLUB

Get fantastic exposure by throwing your party here. We can service 10 to 600

people. Send us posters, new releases, 16 mm film of your acts or the act itself.

Write - Wire - Phone

Emile Baccarani

Playgirl

Telephone - Club

90, Avenue de Lerins

Cannes, France

Phone CANNES

38.11.40 or 38.17.84

UDC Names Two

Two key promo appointments by UDC, the national record

and tape distributing organization, have been announced by VP and General Manager Don

Alvino.

Jack Campbell joins UDC as Promotion Manager for the San

Francisco area. Campbell previously served in a similar ca-

pacity for Columbia Records. Miss Dawnia Saveda, formerly

with KVI of the Golden West

Broadcasting System, has been named head of promotion for

the Seattle territory.

Holmes at Columbia

Jake Holmes (left) has been signed to an exclusive recording pact by

Columbia Records, announces label President (live Davis (right). Holmes' first LP for the label,

produced by Susan Hamilton, is due at the end of December and will feature original Holmes ma-

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To all attending

MIDEM

Recording

Companies

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Producers

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Music Publishers

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The best spot in Cannes for your promotion

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produced by Susan Hamilton, is due at the end of December and will feature original Holmes ma-

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

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

FLOWERS OF
SALESMAKER OF THE WEEK

LEO ZEPPELIN

Atlantic

DISCOUNT RECORDS/SYRACUSE

BOB SCAGGS & BAND—Col
CHICAGO AT CARNEGIE HALL—Col
E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad

LEO ZEPPELIN—Atlantic

MAHAVISHNU JOHN McLAUGHLIN—Douglas
MADMAN ACROSS THE WATER—Elton John—Uni

STONES—Neil Diamond—Uni

THE LOW SPARK OF HIGH MEELED BOYS—Traffic—Island

THERE'S A RIOT GOIN’ ON— Sly and the Family Stone—Epic

YEAR OF SUNDAY—Seals & Crofts—WB

FRANKLIN MUSIC/PHILADELPHIA

AERIE—John Denver—RCA

AMERICAN PIE—Don McLean—UA

ASYLUM CHOIR II—Russell/Benno—Shelter
E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad

FIRST LIGHT—Freddie Hubbard—CTI

LED ZEPPELIN—Atlantic

MADMAN ACROSS THE WATER—Elton John—Uni

QUIET FIRE—Roberta Flack—Atlantic

HARMONY HUTS/WASH-BALT.

BLACK MOSES—Isaac Hayes—Enterprise

DREAMS—Columbia

EARTHQUAKE—A&M

GATHER ME—Melanie—Neighborhood

MADMAN ACROSS THE WATER—Elton John—Uni

MEaty BEATy BIG AND BOUNCY—Who—Decca

QUIET FIRE—Roberta Flack—Atlantic

ROUGH AND READY—Jeff Beck—Epic

THE LOW SPARK OF HIGH MEELED BOYS—Traffic—Island

GARY'S RICHMOND, VA

CHICAGO AT CARNEGIE HALL—Col

E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad

KILLER—Alice Cooper—WB

LED ZEPPELIN—Atlantic

MORNING AFTER—J. Geils Band—Atlantic

MADMAN ACROSS THE WATER—Elton John—Uni

QUIET FIRE—Roberta Flack—Atlantic

OTHER VOICES—Doors—Epic

STONES—Neil Diamond—Uni

YES ALBUM—Atlantic

POPULAR TUNES/MEMPHIS

CHEECH & CHONG—A&M

E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad

GATHER ME—Melanie—Neighborhood

JOHN PRINE—Atlantic

JONATHAN EDWARDS—Capricorn

LED ZEPPELIN—Atlantic

MADMAN ACROSS THE WATER—Elton John—Uni

QUIET FIRE—Roberta Flack—Atlantic

NUFF SAID—Lee & Tina—UA

STEVE WONDERS GREATEST HITS VOL. II—Tammi

STONES—Neil Diamond—Uni

THERE'S A RIOT GOIN' ON—Sly and the Family Stone—Epic

TOM JONES LIVE—Parrot

ROSE DISCOUNT/CHICAGO

ANTICIPATION—Carly Simon—Elektra

CHARLEY PRIDE SINGS HEART SONGS—RCA

COLLABORATION—Shawn Phillips—A&M

DON'T WORRY ABOUT ME—Patti LaBelle—A&M

LEO ZEPPELIN—Atlantic

SMITH'S/NEW ORLEANS

AMERICAN PIE—Don McLean—UA

CHICAGO AT CARNEGIE HALL—Col

E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad

HARMONY—Three Dog Night—Sunhill

LED ZEPPELIN—Atlantic

MADMAN ACROSS THE WATER—Elton John—Uni

SUMMER OF '42—Peter Nero—Col

THERE'S A RIOT GOIN' ON—Sly and the Family Stone—Epic

TO YOU WITH LOVE—Donny Osmond—MGM

TUPELO HONEY—Van Morrison—WB

FOLEY'S/HOUSTON

ALL IN THE FAMILY—TV Cast—Atlantic

AMERICAN PIE—Don McLean—UA

ASYLUM CHOIR II—Russell/Benno—Shelter
BLACK MASS—Canalbrain Adderley—Uni

BLACK MOSSES—Isaac Hayes—Enterprise

E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad

"FOCO MABEL TOY"—Mickey Newbury—Elektra

LED ZEPPELIN—Atlantic

SUMMER OF '42—Peter Nero—Col

THERE'S A RIOT GOIN' ON—Sly and the Family Stone—Epic

RADIO DOCTORS MILWAUKEE

CALIFORNIA 99—Jim Haskins—ABC

E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad

FLOWERS OF EVIL—Mountain—Windfall

GONE BACK TO INDIANA—Jackson 5—Motown

LOVIN' OUR HEADS—Hudson & Landry—Dore

MUDY WATERS LIVE—Chess

QUIET FIRE—Roberta Flack—Atlantic

NITY NITTY DIRT BAND—UA

STYLESTIES—Avco Embassy

THE LOW SPARK OF HIGH MEELED BOYS—Traffic—Island

MUSICLAND, MINNEAPOLIS

ALL DAY MUSIC—War—UA

ANTICIPATION—Carly Simon—Elektra

CHICAGO AT CARNEGIE HALL—Col

LEO ZEPPELIN—Atlantic

MADMAN ACROSS THE WATER—Elton John—Uni

MALCOLM'S TWEETY—Mick Jagger—CBS

STONES—Neil Diamond—Uni

THERE'S A RIOT GOIN' ON—Sly and the Family Stone—Epic

WHEREHOUSE LOS ANGELES

AMERICAN PIE—Don McLean—UA

CHICAGO AT CARNEGIE HALL—Col

E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad

LEO ZEPPELIN—Atlantic

MADMAN ACROSS THE WATER—Elton John—Uni

MEaty BEATy BIG AND BOUNCY—Who—Decca

QUIET FIRE—Roberta Flack—Atlantic

ROCKIN' THE FILMMORE—Humble Pie—A&M

STONES—Neil Diamond—Uni

THERE'S A RIOT GOIN' ON—Sly and the Family Stone—Epic

TOWER RECORDS/SAN FRANCISCO

BOZ SCAGGS & BAND—Col

LIVE—Fifth Dimension—Bell

LOSING OUR HEADS—Hudson & Landry—Dore

MADMAN ACROSS THE WATER—Elton John—Uni

PUSH PUSH—Herbie Mann—Embryo

QUICKSILVER—Capitol

STONES—Neil Diamond—Uni

THE LOW SPARK OF HIGH MEELED BOYS—Traffic—Island

THERE'S GONNA BE A CHANGE—Albert Collins—Tumbleweed
1971 YEAR END ISSUE & Annual Awards

Issue date: December 25, 1971.
Ad deadline: December 15.
Reserve now for best position.

NEW YORK: 200 West 57th St., N.Y., N.Y. 10019 (212) 765-5020
Nashville: 806 16th Ave. So., Nashville, Tenn. 37203 (615) 244-1820
www.americanradiohistory.com
College Radio: A Now And Future Strength

By GARY K. COHEN

Radio around the country is now undergoing major changes. Top 40 stations, which have become Top 50 and Top 20 stations, are playing more album cuts, while some are using album cuts for the first time. Smart program directors and music directors realized that a large percentage of record buyers are not necessarily singles buyers. Progressive radio has also turned on many people to artists who never had any previous exposure on Top 40 stations. Top 40 stations realized this, and decided to try and reach the audience currently being served by progressive FM.

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

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

Promotion Man's Dilemma

Promotion men, therefore, are faced with a dilemma. They have a new album by a new artist, and they want to get some exposure for it. They can't take a new album to a commercial Top 40 station, because the chances are very good that the Top 40 won't play it. In the past, they would have turned to the Commercial FM progressives for response, but those stations are playing fewer and fewer new things than before. And since the suspension of getting Top 40 play is by trying to get a single played (and not an album), there is a need to know which single to pick from the album.

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

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

No Longer Early Goals

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

**DECEMBER 4, 1971**

<table>
<thead>
<tr>
<th>WEEKS ON CHART</th>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>69 HALLELUJAH SWEATHOG/Columbia 4-45492</td>
</tr>
<tr>
<td>52</td>
<td>27 I'VE FOUND SOMEONE OF MY OWN FREE MOVEMENT/Decca 32818</td>
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<tr>
<td>53</td>
<td>72 CAN I GET A WITNESS LEE MICHAELS/A&amp;M 1303</td>
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<tr>
<td>54</td>
<td>62 AMERICAN TRilogy MICKEY NEWBURY/Elektra 45750</td>
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<tr>
<td>55</td>
<td>50 DON'T WANNA LIVE INSIDE MYSELF BEE GEES/Atco 6847</td>
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<tr>
<td>56</td>
<td>63 PRETTY AS YOU FEEL JEFFERSON AIRPLANE/Grunt 65-0500 (RCA)</td>
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<tr>
<td>57</td>
<td>37 I'D LIKE TO CHANGE THE WORLD TEN YEARS AFTER/Columbia 44-45570</td>
</tr>
<tr>
<td>58</td>
<td>77 HEY BIG BROTHER RARE EARTH/Rare Earth 5038 (Motown)</td>
</tr>
</tbody>
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### CHARTMAKER OF THE WEEK

<table>
<thead>
<tr>
<th>WEEKS ON CHART</th>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
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<tbody>
<tr>
<td>59</td>
<td>106 AMERICAN PIE DON McLEAN United Artists 50856</td>
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### WEEKS THIS WEEK

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
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<tbody>
<tr>
<td>1</td>
<td>1 FAMILY AFFAIR SLY &amp; THE FAMILY STONE Epic 5-10805</td>
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<tr>
<td>2</td>
<td>3 HAVE YOU SEEN HER CHI-LITES/Brickswick 55462</td>
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<td>3</td>
<td>4 BABY, I'M A WANT YOU BREAD/Elektro 45751</td>
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<tr>
<td>4</td>
<td>2 IMAGINE JOHN LENNON/Apple 1840</td>
</tr>
<tr>
<td>5</td>
<td>8 GOT TO BE THERE MICHAEL JACKSON/Motown 1191</td>
</tr>
<tr>
<td>6</td>
<td>7 ROCK STEADY ARETHA FRANKLIN Atlantic 2838</td>
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<tr>
<td>7</td>
<td>5 PEACE TRAIN CAT STEVENS/A&amp;M 1291</td>
</tr>
<tr>
<td>8</td>
<td>6 THEM FROM &quot;SHAFT&quot; ISAAC HAYES—Enterprise/MGM 9038 (Stax/Volt)</td>
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<tr>
<td>9</td>
<td>9 EVERYBODY'S EVERYTHING SANTANA/Columbia 4-45472</td>
</tr>
<tr>
<td>10</td>
<td>18 AN OLD FASHIONED LOVE SONG THREE DOG NIGHT/Dunhill 4294 (ABC)</td>
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<tr>
<td>11</td>
<td>11 TWO DIVIDED BY LOVE GRASS ROOTS/Dunhill 4289 (ABC)</td>
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<tr>
<td>12</td>
<td>15 SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE) TEMPTATIONS/Gordy 7111 (Motown)</td>
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<tr>
<td>13</td>
<td>16 CHERISH DAVID CASSIDY Bell 150</td>
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<td>14</td>
<td>14 EASY LOVING FREDDIE HART Capitol 3115</td>
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<tr>
<td>15</td>
<td>20 ALL I EVER NEED IS YOU SONNY &amp; CHER/Kapp 2151 (MCA)</td>
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<tr>
<td>16</td>
<td>10 GYPSYS, TRAMPS &amp; THIEVES CHER/Kapp 2146 (MCA)</td>
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<tr>
<td>17</td>
<td>19 DESIREATA LEE CRANE/Warner Bros. 7520</td>
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<tr>
<td>18</td>
<td>26 RESPECT YOURSELF STAPLE SINGERS/Stan 01047</td>
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<tr>
<td>19</td>
<td>13 MAGGIE MAY REASON TO BELIEVE PEO STEWART/Mercury 73224</td>
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<tr>
<td>20</td>
<td>43 STONES NEIL DIAMOND/Uni 53310 (MCA)</td>
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<tr>
<td>21</td>
<td>34 BRAND NEW KEY MELANIE/Neighborhood 4201 (Famous)</td>
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<td>22</td>
<td>35 WILD NIGHT VAN MORRISON Warner Bros. 7518</td>
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<tr>
<td>23</td>
<td>27 INNER CITY BLUES MARVIN GAYE/Tamla 54209 (Motown)</td>
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<tr>
<td>24</td>
<td>17 QUESTIONS 67 &amp; 68/I'M A MAN CHICAGO/Columbia 4-45467</td>
</tr>
<tr>
<td>25</td>
<td>29 WHERE DID OUR LOVE GO DONNIE ELBERT/All Platinum 2330</td>
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<tr>
<td>26</td>
<td>28 A NATURAL MAN LOU RAWLS/MGM 14262</td>
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<td>27</td>
<td>33 SCORPIO DENNIS COFFEY/Sussex 226 (Buddah)</td>
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<td>28</td>
<td>45 I (AND I WHATEVER YOU THINK) ROY ROD WALKER WITH JAZZ/Faces/Mercury 73244</td>
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<tr>
<td>29</td>
<td>21 YO-YO OSMONDS/MGM 14295</td>
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<tr>
<td>30</td>
<td>22 I'M THE VERY STYLISH ONE AVCO 4581</td>
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<tr>
<td>31</td>
<td>23 THEME FROM &quot;SUMMER OF '42&quot; PETER NERO/Columbia 4-45399</td>
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<tr>
<td>32</td>
<td>32 ONE TIN SOLDIER COVEN/Warner Bros. 7509/MGM 14308</td>
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<tr>
<td>33</td>
<td>36 YOUR MOVE YES Atlantic 2819</td>
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<tr>
<td>34</td>
<td>34 LOVE LETTER TO MARIAN Capitoll 3192</td>
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<tr>
<td>35</td>
<td>35 SHE'S ALL I'VE GOT FREDDIE NORTH, Mankind 12004 (Nashboro)</td>
</tr>
<tr>
<td>36</td>
<td>55 HEY GIRL, I KNEW YOU WHEN DONNY OSMOND MGM 14322</td>
</tr>
<tr>
<td>37</td>
<td>40 GRANDMA'S HANDS BILL WITHERS—Sussex 227 (Buddah)</td>
</tr>
<tr>
<td>38</td>
<td>50 I'M A GREEDY MAN, PART 1 JAMES BROWN/Polydor 14100</td>
</tr>
<tr>
<td>39</td>
<td>46 BEHIND BLUE EYES THE WHO/Decca 23888</td>
</tr>
<tr>
<td>40</td>
<td>46 NEVER MY LOVE 5TH DIMENSION/Billie 134</td>
</tr>
<tr>
<td>41</td>
<td>38 TILL TOM JONES/Parrot 40067 (London)</td>
</tr>
<tr>
<td>42</td>
<td>39 IT'S A CRYIN' SHAME GAYLE MCCORMICK/Dunhill 4288 (ABC)</td>
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<tr>
<td>43</td>
<td>59 SUNSHINE JONATHAN EDWARDS/Capricorn 8021 (Atco)</td>
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<tr>
<td>44</td>
<td>51 FRIENDS WITH YOU JOHN DENVER/RCA 74-0567</td>
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<tr>
<td>45</td>
<td>45 ABSOLUTELY RIGHT FIVE MAN ELECTRICAL BAND/Lionel 3220 (MGM)</td>
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<td>46</td>
<td>54 LET IT BE JOAN BAEZ Vanguard 35145</td>
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<tr>
<td>47</td>
<td>58 SATISFACTION SMOKY ROBINSON &amp; THE MIRACLES Tamla 54211 (Motown)</td>
</tr>
<tr>
<td>48</td>
<td>60 NOTHING TO HIDE TOMMY JAMES/Routine 7114</td>
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<tr>
<td>49</td>
<td>67 ONE MONKEY DON'T STOP NO SHOW HONEY CONE/Hot Wax 7110 (Buddah)</td>
</tr>
<tr>
<td>50</td>
<td>52 WHITE LIES, BLUE EYES BULLET/Big Tree 123 (Ampex)</td>
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PRODUCERS AND PUBLISHERS ON PAGE 18
### The Album Chart - December 4, 1971

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<td>Columbia KC 30595</td>
<td>8</td>
</tr>
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<td>CAT STEVENS, A&amp;M SP 4313</td>
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<td>ROD STEWART/Mercury SRM-609 25</td>
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<td>13 GIVE MORE POWER TO THE PEOPLE</td>
<td>CHILITES/Brunswick 74170</td>
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<td>18 CHER/Kapp KS 3649 (MCA)</td>
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<td>9 CARPENTERS/A&amp;M SP 3502</td>
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<td>MOODY BLUES/Threshold THS 5 (London)</td>
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<td>20 ROCKIN' THE FILLMORE HUMBLE PIE/A&amp;M SP 3506</td>
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<td>12 RAM PAUL &amp; LINDA McCARTNEY/Apple SMAS 3375</td>
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<td>22 WHO'S NEXT THE WHO/Decca DL 79182</td>
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<td>21 JESUS CHRIST SUPERSTAR/Decca CXA 7206</td>
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<td>24 THE PARTRIDGE FAMILY SOUND MAGAZINE</td>
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<td>14 RAINBOW BRIDGE JIMI HENDRIX/Reprieve MS 2040</td>
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<td>26 ARETHA'S GREATEST HITS ARETHA FRANKLIN</td>
<td>Atlantic SD 8295</td>
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<td>34 MADUPEO HONEY VAN MORRISON/Warner Bros. WS 1950</td>
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<td>29 THIRTY FIVE DIMENSION/Live Bell 9000</td>
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<td>70 ALL IN THE FAMILY ORIGINAL CAST</td>
<td>Atlantic SD 7210</td>
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<td>31 WHAT'S GOING ON MARVIN GAYE/Tamla TS 310 (Motown)</td>
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<td>27 BARK JEFFERSON AIRPLANE/Grunt FTS 1001 (RCA)</td>
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<td>16 GON' BACK TO INDIANA JACKSON 5/TV Soundtrack/ Motown M 742 L</td>
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<td>40 OTHER VOICES THE DOORS/Elektra EKS 75017</td>
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<td>17 MASTER OF REALITY BLACK SABBATH</td>
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<td>24 BLESSED ARE . . . JOAN BAEZ/Vanguard VSO 6570</td>
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<td>25 BARBARA JOAN STREISSAND Columbia KC 30702</td>
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<td>36 ROOTS CURTIS MAXFIELD/Custom CRSS 5000 (Buddah)</td>
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<td>37 MUD SLIDE SLIM AND THE BLUE HORIZON JAMES TAYLOR</td>
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<td>45 GATHER ME MELANIE/Nearhood NRS 47001 (Famous)</td>
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<td>44 ROUGH AND READY JEFF BUCK GROUP/Epic KE 30973</td>
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<td>69 EASY LOVIN' FREDDIE HART/Capitol ST 838</td>
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<td>49 AERIE JOHN DENVER/RCA LSP 4607</td>
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<td>43 TOM JONES LIVE Parrot 2XPAS 71049 (London)</td>
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<td>42 AQUALING JETHRO TULL/Reprise MS 2035</td>
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<td>48 ME &amp; BOBBY Mcgee KRIS KRISTOFFERSON/Monument 20817 (Columbia)</td>
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<td>46 SURF'S UP BEACH BOYS/Brother RS 6453 (Reprise)</td>
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<td>36 WELCOME TO THE CATEEN TRAFFIC, ETC.</td>
<td>United Artists UAS 5550</td>
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<td>35 GRATEFUL DEAD Warner Bros. 2WS 1935</td>
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<td>43 TEA FOR THE TILLERMAN CAT STEVENS/A&amp;M SP 4280</td>
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<td>53 SMACKWATER JACK QUINCY JONES/A&amp;M SP 3037</td>
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<td>51 SILVER TONGUED DEVIL AND I KRIS KRISTOFFERSON/Monument Z 30679 (Columbia)</td>
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### Chartmaker of the Week
- BOB DYLAN'S GREATEST HITS, VOL. II
- Columbia KC 31120

### Album Cross Reference on Page 35

- BOB DYLAN'S GREATEST HITS, VOL. II
- Columbia KC 31120

www.americanradiohistory.com
Miss Russell Chess Controller

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

Miss Russell, who was an accountant in her native Panama, has been involved in the music business since 1959. She began at Sue Records, went to Kama Su tra, moved to California to become VP of Ramp, Kama Records, and was appointed chief accountant when Janus Records was formed late in 1969. When Janus and Chess underwent a staff merger under the direction of Marvin Schlaechter, Miss Russell headed the accounting for both labels.

Marty Manning Dead

■ Veteran arranger Marty Manning died Monday, Nov. 22, at 53 of a massive cerebral hemorrhage at his Huntington, L.I., home. He is survived by his wife, Mary, and four children, Marley, Arthur, Martin, Jr., and Richard, plus two grandchildren.

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

College Radio: Now, Future Strength

(Continued from page 24)

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

It’s in your future.

Motown Sweeps Image Awards

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

In the recording category, the following winners were announced:

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

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

Female Vocal Group of the Year—The Blossoms;

Male Vocal Group of the Year—The Jackson 5 (Motown);

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

Album of the Year—”What’s Going On” (Motown);

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

Producer of the Year—Marvin Gaye (Motown).

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

MYSTIC COUNTRY

■ “IF EVERYBODY WAS LIKE JESUS”
Rev. Milton Brunson and the Thompson Community Singers
Hob 1535

“A WEAK SITUATION”
Trumpets of Zion
Hob 1534

SAD SAD “WAR IS”
Helen Hollins Singers
Hob 1535

IF YOU BELIEVE YOUR GOD IS DEAD
“The Swan Silvertones
Hob 1536

HOB’S LATEST LP’S
GOSPEL GEMS
HBX 2133

IF YOU BELIEVE THE Swan Silvertones
HBX 2135

THE FIVE BLIND BOYS FROM ALABAMA
HBX 2136

GREAT MOMENTS IN GOSPEL
Clara Ward
HBX 2137

Hob Records
254 West 56th Street
New York, N.Y. 10019
Division of Scepter Records, Inc.

29
MUNICH—Flying over Munich on the big jet out of Berlin I could see numerous new building projects for new hotels and new state highways in preparation for the forthcoming World Olympics to take place in Munich, 1972. The reason I made this trip to Munich was to represent Record World in the Finger-Gilla-phon Records party celebrating their #1 chart hit in Germany, "Mammy Blue." with the Pop Tops. It was sponsored by young, energetic producer Peter Peters with plenty of Bavarian beer, big bands, music, pretty girls and the ladies and gentlemen of radio and the press like George LeMaye of Radio Free Europe, Michael Andries, alert E.R. man, etc.

Stolz Ill During Concert

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

Tamusico Inks Wales’ Ken Richards

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

Tonym Tamburello, agency head, added that Richards has signed a disc contract with Capitol Records. "As My World," written by Paul Anka and Torrie Zito, backed with "Both of Us Could Lose," by Alan Clare, Tony Crombie and Kenny Lynch, has been just released. A Capitol album, "The Time to Listen," is near completion.

Dan Stevens, co-manager of the artist, has mapped out a national personal appearance tour for the Welshman.
**ENGLAND'S TOP 10**

1. COZ I LUV YOU
2. JEEPSTER
3. ERNIE (THE FASTEST MILKMAN IN THE WEST)
4. SYMPHONIES, TRAMPS AND THIEVES
5. JOHNNY REGGAE
6. T. REX—Fly
7. TOM JONES—Dixie
8. THE BANKS OF THE OHIO
9. MAGGIE MAY
10. SURRENDER

**GERMANY'S TOP 10**

1. MAMMY BLUE
2. POP TOPS—Bellophon/Finger
3. ROY BLACK & ANITA
4. THE OHIO SLADE—Polydor
5. NEU WELT—Columbia/EMI
6. MONIKI
7. SOLEY SOLEY
8. MUSWELL CLAY
9. RETURN LUV YOU
10. TOM TOM TURN AROUND

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**Part 1**

**Jochum: Conducting Today**

*Eugen Jochum*

By PAUL SIEGEL

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

*Siegel:*

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

**Jochum:** I believe it's because I love my musicians. When they play well, I am very happy. I am of the opinion that when a conductor doesn't treat his musicians with a humane touch, talking with them on the same level, then the musicians do not really do justice to the composition.

*Siegel:*

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

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

*Siegel:*

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

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

*Siegel:*

What are the problems today for a Symphony Orchestra?

(Continued on page 40)

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**ENGLAND**

By RON McCREIGHT

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

**SINGLE**

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

"WATER, PAPER AND CLAY"—Mary Hopkin—Apple Records

**ALBUM**

"MUSWELL HILLBILLIES"—The Kinks—RCA Records

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

Following the recent death of Mike Slosman, Vice Chairman Peter Gormley has been appointed Managing Director of Festival Records International. Rupert Murdoch, Chairman of Festival Records Australia, has also announced the appointment of Peter Hebbes, formerly with BBC-TV and Saville Artists, as A & R Controller. Vicki Walton is International Director and Eddie Jarratt, head of Saville Artists, becomes a Director... Representatives for British r & b Reggae label, Sioux, Jack Price and Graham Goodall, currently in New York for negotiations with various record companies. Both Goodall and Price played a major part in the boom of West Indian music, sparked by Desmond Dekker's "Israelites" on Goodall's Pyramid label three years ago... Certain smash in Britain for the Beach Boys, "Don't Go Near the Water," a cut from the "Surf's Up" album, just released as a single on Stateside by EMI. However, the LP does not, as yet... Figure in the U.K. album chart... Interest steadily building in York Records soloist Lovelace Watkins, who has been receiving tremendous reaction from his cabaret appearances in clubs all over the country. Probably the proudest moment of his career was last Monday (15), when he appeared in the Royal Variety Show at the London Palladium. After an Australian tour he will return to England in the new year for a second season at London nightspot, Talk of the Town, and for promotion for his next LP. York Records who recently appointed former April Music U.K. chief Deke Arlon General Manager, is distributed by Decca Records in the U.K.... Frederick Bannister, previously involved in the organization of rock festivals at Bath and Lincoln, is to become European Rep for Jefferson Airplane's RCA-distributed Grant label. Plans are now underway for a European tour with Hot Tuna in 1972.

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**Spark Conference**

**Hamburg**—Spark Records held its European Conference here last week.

At the meeting, execs from the Spark affiliates in Europe (listen to material by new artists and coordinated promotion plans for the label's winter and spring release schedule. Ralph Peer II of New York chaired. Others present: Robert Kingson and Freddy Posen, London; Alberto Carich, Milan; Len Hanning, Stockholm; Michael Karmstedt and Mrs. Pat Seegar, Hamburg, and Vaughan-Smith, Sidney.
Herman (Jr.) Parker Dies
As Work Gains Attention

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

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

Sonny Lester, head of the new Groove Merchant label and Parker’s producer and close personal friend over the past several years, reflected on his relationship with the bluesman: “We were very close. He was the warmest, nicest guy you could know. Jr. was the big reason that I went into business for myself, and it’s such a shame that his last album (‘You Don’t Have to Be Black to Love the Blues’) was just being broken when he died.”

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

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

New Speciality Section

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

Mitchell ‘Blue’ Gold

■ Joni Mitchell’s most recent Reprise album, “Blue,” became gold just last week, as the RIAA certified it as having surpassed $1,000,000 in sales.

Show Biz Books Abound

(Continued from page 4)


“A Thousand and One Delights,” by Alan G. Barbour (Collier - Macmillan, $3.85). Barbour, who wrote an attractive earlier book on movie ascetics and has yet another coming out on the “B” Western for the same publisher, takes a pleasant, subjective look at 1940s Hollywood characters here. Maria Montez, Abbott and Costello and John Wayne are the strange bedfellows who are quintessential ’40s stars to the author, whose work is mostly pictorial; but musical films and stars are represented, too.

“The Street That Never Slept,” by Arnold Shaw (Coward, McCann & Geoghegan, $10). Shaw, an old hand at books on the music business whose works include a biography of Sinatra, has one of his most original outings in this excellently titled, vivid portrayal of three decades on New York’s colorful, pace-setting 52nd Street. Abel Green introduces the illustrated text, and there are interviews with Artie Atzeng, John Hammond, Eryol Garner, Milt Gabler, Muriel McPartland, Sherry Britton, etc. Everything and everyone’s here, though, from Andrews (Sisters) to Zorita and her snake.

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

DECEMBER 4, 1971

1 2 ROCK STEADY Aretha Franklin—Atlantic 2838
1 3 FAMILY AFFAIR Sly & The Family Stone— Epic 510805
1 4 GOT TO BE THERE Michael Jackson—Motown 1191
1 4 HAVE YOU SEEN HER GO Donny Elliott—All Platinum 2330
1 6 RESPECT YOURSELF Staple Singers—Stax 0104
1 12 I’M A GREEDY MAN (PART 1) James Brown—Polydor 14100
1 8 CHANCE From SHAF’T Isaac Hayes—Enterprise/MGM 9038 (Stax/Volt)
1 10 SCORPIO Dennis Coffey—Sussex 226 (Buddah)
1 10 INNER CITY BLUES Marvin Gaye—Tamla 54209 (Motown)
1 17 SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE) Temptations— Gordy 7111 (Motown)
1 12 YOU ARE EVERYTHING/STYLISTICS Ar-45 481
1 13 GRANDMA’S HANDS Bill Withers—Sussex 227 (Buddah)
1 23 ONE MONKEY DON’T STOP NO SHOW Honey Cone— Hot Wax 7110 (Buddah)
1 22 GET DOWN Curtis Mayfield—Curtom 1966 (Buddah)
1 21 LOVE IS FUNNY THAT WAY Jackie Wilson—Brunswick 55451
1 17 EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) Little Johnny Taylor—Rome 55 (Jewel)
1 18 A CHILD OF GOD Millie Jackson—Spring ’79 (Polydor)
1 20 YOU KEEP ME HOLDING ON Tyrone Davis—Dakar 626 (Cotillion)
1 18 DROWNIN’ IN A SEA OF LOVE Joe Simon—Spring 120 (Polydor)
1 21 CLEAN UP WOMAN Betty Wright—Alston 4601 (Alco)
1 27 SATISFACTION Smokey Robinson & The Miracles—Tamla 54211 (Motown)
1 23 SHE’S ALL I’VE GOT Freddie North—Mankid 12004 (Nashboro)
1 24 GROOVIN’ OUT ON LIFE Frederick II—Vulturet 5022 (Lizard)
1 25 WALK RIGHT UP TO THE SUN DEphiphos—Phly Grove 166 (Bell)
1 26 YOU’VE LOST THAT LOVIN’ FEELIN’ Flack & Hathaway—Atlantic 2637
1 27 THIN LINE BETWEEN LOVE AND HATE Persuaders—Atco 6822
1 29 90 DAY FREEZE 100 Proof—Hot Wax 7708 (Buddah)
1 29 EVERYBODY’S EVERYTHING Santana—Columbia 4-55472
1 45 SCRATCH MY BACK Clarence Carter—Atlantic 2842
1 32 SHOW ME HOW Emotions—Volt 10066
1 34 WHAT TIME IT IS General Crook—Down to Earth 77
1 33 DON’T TURN AROUND Black Ivory—Today 1501 ( Perception)
1 34 HELP ME MAKE IT THROUGH THE NIGHT O. C. Smith—Columbia 4-45435
1 36 TO YOU WITH LOVE Moments—Stang 5033 (All Platinum)
1 36 I’M YOURS Ike & Tina Turner—United Artists 50827
1 37 AIN’T NOBODY HERE B. B. King—ABC 11316
1 38 DON’T PUSSY LOVE Sam & Dave—Atlantic 2839
1 39 THAT’S THE WAY I FEEL ABOUT CHA Bobby Womack—United Artists 50847
1 40 I’M STILL WAITING Diana Ross—Motown 1192
1 47 LET ME HURT DO Or. J. Reynolds & Chocolate Syrup—Law- Ton 1553 (Avco)
1 42 YOU’VE GOT TO CRAWL (BEFORE YOU CAN WALK) Bith Day—Innuitcs 9098 (Capitol)
1 25 A NATURAL MAN Lou Rawls—MG M14262
1 49 LAY LADY LAY Isley Brothers—T-Neck 933 (Buddah)
1 48 EVERYBODY WANTS TO GO TO HEAVEN Albert King—Stax 0102
1 47 PULL TOGETHER Nite-Liters—RCA 74-0591
1 50 SHE’LL SNATCH HIM Brenda Jo Harris—Better 101
1 50 CAN I Edie Kendrick—Tamla 54210 (Motown)
1 51 HOW CAN I PRETEND Continental 4—Jay Walking 013/8
1 52 NATURALLY Jesse Hill—Blue Thumb 204
1 53 KEEP ON KEEPIN’ ON N. F. Porter—Lizard 1010
1 54 HEY RUBY (SHUT YOUR MOUTH) Ruby & The Party Gang—Law-Ton 1554 (Avco)
1 55 AFTER ALL THIS TIME Merry Clayton—Ode 66020 (A&M)
1 56 CHOKIN’ KIND J. Z. Hill—Mankid 12007 (Nashboro)
1 57 DETERMINATION Ebenezer—Phil. International 3510 (Columbia)
1 56 PAIN Ohio Players—Westbound 182 (Chess/Janus)
1 58 AT LAST Jesse James—Zay 30,002
1 60 TRAPPED BY A THING CALLED LOVE Denise LaSalle—Westbound 182 (Chess/Janus)
To All Our Beautiful Brunswick Distributors.

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

NOW!

"WE'RE GONNA PAY YOU BACK"
THE CHI-LITES BL 55458

With Money Hits Like...

"HAVE YOU SEEN HER"
THE CHI-LITES BL 55462

"LOVE IS FUNNY THAT WAY"
JACKIE WILSON BL 55461

"LADY, LADY, LADY"
BARBARA ACKLIN BL 55465

"GIVE MORE POWER TO THE PEOPLE"
THE CHI-LITES BL 754170

www.americanradiohistory.com
Communal Writing a Success

(Continued from page 3)

most successful entry to date.

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

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

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

“Because the workshop is here, a lot of high school and college kids will come up and ask our opinions on all kinds of questions. They already have some idea about what they want to do, and we advise them about demos, lead sheets, copyrights, etc. And we've picked up several songs this way.”

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

Full-Time Writers . . .

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

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

Sunbury/Dunbar & Hansen in Pact

(Continued from page 3)


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

Speaking for the Hansen group, Hansen said: “We welcome Sunbury/Dunbar to our already extensive list of clients. Its catalogs and consistent habit of having hits will prove of great value to our operation, and we will extend every effort to see that the songs in these catalogs reach the largest possible buying public.”

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

Among Recent Songs

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

Its catalog includes such recent hits as “It’s Impossible,” “These Eyes,” “Yesterday I Heard the Rain,” “One,” “Un dumb,” “American Woman,” “Guess the Lord Must Be In New York City,” “Tonight I’ll Say A Prayer,” “Who Will Answer,” “Laughing,” “No Time” and “Share the Land.”

FROM ATLANTA WITH LOVE

Make sure you’re playing
DONNY OSMOND’S
“I KNEW YOU WHEN”
It’s the hit side.

34

RECORD WORLD DECEMBER 4, 1971
Five Bell Albums Due

NEW YORK— Gordon Bössin, Bell Records VP of Album Sales and Merchandising, announces the release of five albums including Mountain’s “Flowers of Evil” on Windfall Records; “Nicholas and Alexander,” the soundtrack from the Columbia motion picture; “Rest On Me” by Kim Carnes on Amos Records; “I Think I’ll Write a Song” by Phillip Goodhand-Tait on DJM Records and Jackie McAuley on Pye Records.

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

Unique Promotion for Crosby LP

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

In conjunction with the 42 California stores of Desmon’s, a massive newspaper and radio ad campaign will be themed “A Time to Be Jolly,” with special credits for the Daybreak logo in all printed media plus radio spots utilizing the actual recording preceding or finishing all commercials. The newspaper ad will feature the copy “A Time to Be Jolly—Say it with Sunshine Gifts from Desmon’s.” The latter marks the first time that Desmon’s will sell a record in any of their retail stores, and they will only showcase the Crosby Daybreak Christmas LP.

THE ALBUM CHART ARTISTS CROSS REFERENCE

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Artista de la Semana (Artist of the Week)

Los Iracundos

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

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

Hoy, a varios años de aquellos, encontramos un conjunto que arrasa y moviliza al público del momento. Los Iracundos. Sus actuaciones en los escenarios latinoamericanos los coronaron en forma rotunda. Su sola presencia los destaca por la sobriedad de sus vestimentas y por lo que se les puede definir con una sola palabra: artistas profesionales.

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

Actualmente cuentan con 17 long playing grabados para la RCA Argentina y editados en prácticamente toda Latinoamérica. Ya comienzan a moverse sus grabaciones en Estados Unidos, después de haber sido cubiertos en sus éxitos por casi todos los grupos juveniles locales en esas latitudes. Actualmente, presentan en sus últimos éxitos los temas que compone su cantante Franco, conjuntamente con el resto de los integrantes y el gran batería, Cacho Valdés, representante de Los Iracundos. Triunfadores con "Va Cayendo una Lágrima" el año pasado en el Festival de la nación Argentina, para el Mundo, de la propia cosecha de ellos, Los Iracundos han aparecido en prácticamente todos los Hit Parade de América Latina. Este éxito, cubierto por los Babys en México, hizo éxito de gran impacto en ese territorio y en la costa oeste de Estados Unidos. Pero, comienza una época más afortunada para Los Iracundos. Ya presentes en todos los puntos débiles de la distribución de sus grabaciones, es muy posible que disfruten plenamente de la popularidad, producto de sus (Continued on page 37)

By TOMAS FUNDORA
(This column appears first in Spanish and then in English)

- Después de un largo lapso de tiempo separados, vuelven a formar dúo los populares Barbara y Dick de Argentina. Dick logró éxito como solista y su figura es en extremo popular en la televisión local. El unir de nuevo a ambos talentos significará ventas para RCA. ¡Me alegra! Para renovar Sandro su contrato con CBS de Argentina, el reclamo con jefes argentinos se eleva a cifras astronómicas y sobre todo con la particularidad que el gran artista argentino, pide o acondiciona su contrato con un clausula que le deje libre el lanzamiento de su grabaciones en el exterior por la empresa que él dictamine, que sea rural será relacionada con la compañía que para tal propósito están creando él y Anderle. Bueno, las ventas de Sandro en Argentina solamente, significan para CBS un gran volúmen que no creo se decida a perder. Sandro es actualmente el artista internacional latino más cotizado en todos los mercados. Su carácter, profesionalismo, talento y determinación le han abierto todos los mercados. Desde los inicios en que Miami Records lanzó exitosamente las grabaciones de Sandro en Estados Unidos, después de grandes compañías promocionales en las cuales esta empresa y Anderle y sus representantes tuvieron mucho que ver, veíamos este asunto acercarse. Sandro tiene derecho a dirigir su carrera económica y profesional, y el problema de los artistas argentinos en este momento es grave, ya que o exigen su liberación en el exterior o se someten a distribuciones que tal vez no sean las mejores o más organizadas. Nada, que el bien decía algún tiempo atrás! "Se acercan tiempos mejores, porque ya el problema no es de pequeños distribuidores latino que se cierran unos a otros en sus mercados, para proseguir en su planeamiento de autodestrucción, ni de grandes conglomerados económicos, que en la mayoría de los casos, tienen el efectivo suficiente pero ignoran el "know how" ("como hacerlo") y eso es también determinante." Mientras tanto, los que no han tenido oportunidad de trabajar hasta ahora, por los grandes cierres de los "eyecitos" se preparan para la batalla final.

Actuando Los Panchos exitosamente en Miami, después de triunfos en Puerto Rico. Les acompaña su nueva voz Hernández. También Cáceres, la previa primera vez del famoso trío les acompaña en esta "tournee" a tiempo en que la nueva grabación de Los Panchos sale al mercado. Cáceres y espera que su grabación larga duración la colme de triunfos. ¡Bueno, se lo merece! El gran maestro Horacio Malvicino está logrando grandes ventas de su otro "yo" o sea, Alain Debray y su Orquesta de los Champs Elysees. Estas grabaciones instrumentales del genial maestro podrian lograr gran impacto en la radio de FM norteamericana... y eso significa ventas... Remo Records de Nueva York está obteniendo parte del mercado, lanzando grabaciones y esperando a las cuales la promoción es practicamente innecesaria. La gran colonia de Nueva York las asimila. De aquí que su nuevo "álbum" de Navidad interpretado por Eduardo (Continued on page 39)
**Record World en Espana**

By MARIANO MENDEZ VIGO

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

Comenzamos por decir que Los Amaya, uno de los dos más populares del país, presentaron a "la crítica especializada" su nuevo disco "Viva da vida de hoy." El acto tuvo lugar en un conocido "boîte" de Barcelona. Este último disco de Los Amaya ya está predestinado continuar los éxitos pasados de "Carneños" y "Zapatero remendón."

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

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

**Latin American Album Product**

"NUEVOS EXITOS"

**CELIA CRUZ**—SMP-1322.


- "GAITAS Y PARRANDAS"—**SIMON DIAZ Y HUGO BLANCO—**

All-Art LP 6194.

Con su gracia interpretativa, Simon rinde un repertorio para las Navidades. Entre el se destacan "La Guita de las Cuinas," "Pica-Pica," "Las Ranitas," "La navidad sin Ella," "Las Ranitas" y "El Telefonito."


- **ALQUIEN LLORO POR TI**

**ERICK**—Peerless 1598.


- Erick and romance are on intimate terms in this album. "Alguien Lloro por Ti," "Mil Veces Adias," "Páginas Sociales," "El Último Romantico" y "Este Amor sin Bence" are superb.

**NAVIDAD CRIOILLA**

**LA SORORA PONCEÑA—**Loca LP 1023.


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

**Record World Awarded Scroll**

**Espana**

By Mariano Méndez Vigo

1. MAMMY BLUE
2. POPPERS
3. JOEL DAVIE
4. HELP
5. TONY RONALD
6. EL VALE DE LAS MARIPOSAS
7. DANNY AND DONNA
8. LOS REYES MAJOS
9. SHIELD AND MIDDLE OF THE ROAD
10. TU MUÉCDO
11. POWER TO THE PEOPLE
12. JOHNNY ROD
13. QUE ES LA VIDA
14. GEORGE HARRISON
15. AGORA SE QUÉ ME QUIERES
16. FORMULA Y
17. LA DRILLA BLANCA, LA DRILLA NEGRA
18. IVA ZANICHI
19. DOS CRUCES
20. JOSÉ FELICIANO

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

Los Diablos siguen en el cantadero. Su calidad de superventas que da la revista de cura al invierno con "Mandita Christmas," un tema que a los pocos días de su aparición ya ha alcanzado una favorable respuesta del público.

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

**Lighthouse Awarded**

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

**Artists of Week**

(Continued from page 36)

Las propias canciones e interpretaciones. Los integrantes de Los Irunudos son: Franco, cantante solista, Leoni, Primera Guitarra, Burgues, Bajo Eléctrico y Segunda Voz, Fefero, Plano, Oruga y Armonica, Juano, Estera y Bongó (Perusión) y Bosco en Segunda Guitarra y coro. Felicitamos a Los Irunudos por su logros y su talento. Es para Record World una gran satisfacción el hecho de reconocerlos como los Mejores Artistas de la Semana.
**New York**

Dick "Ricardo" Sugar

**WHBI-FM**

1. LATIN BLUES
   - LA FANTASTICA — Ghetto
2. ARESENO
   - L. HARLOW — Fania
3. SE TRABA
   - R. BARETTO — Fania
4. LA MURGA
   - W. COLON — Fania
5. THIS BOY
   - J. BATAN — Fania
6. PALOS DE FUERCO
   - CANDIDO
7. UN FINAL
   - L. PENA — Inca
8. INDEPENDIENTE
   - T. FABEO — Inca
9. I NEED HER
   - J. ACOSTA — Ghetto
10. LA PROBREZA Y YO
    - P. LEON — Romantic

**Mobile Facility Sale**

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

**Prine Reserved**

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

**Miami**

By WQBA

1. ANDRA SE QUE ME QUIERES
   - FORMULA Y — Miami
2. CANCION DEL LA LA
   - ELIZABETH — Audio Latino
3. LA CHICA DE LA BOUTIQUE
   - HELENO — RCA
4. JUNTO A TI
   - LUPITA DE ALEJISO — Fama
5. MOMENTOS
   - LOS ANGELES
6. ABUS CHICO DE MI BARRIO
   - VENETO — RCA
7. YO NO DEJO DE AMARTE
   - VICTORINO VALDES — UA
8. TE DEBO TANTO
   - TANIA — Mexico
9. BUTTERFLY
   - DANIEL GERARD
10. LAS COSAS SIMPLES DE LA VIDA
    - TEMA DE NINO

**Raves for Romano**

**NEW YORK**—If reviews are the name of the game, D'Aldo Romano should be a giant international star. His recent stint at the Copacabana met with unanimous raves. These raves have extended from the midwest to Los Angeles.

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

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

**NARAS Fetes Jim**

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

**Double O Double Duty**

**Barry Oslander and Don O'Sullivan of Double O Productions** are in the midst of some heavy recording activity.

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

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

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

- DISCOS BELTER y sus artistas exclusivos

y sus artistas exclusivos

saludan a RECORD WORLD y a su nueva Sección Musical

dedicada a España.

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

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

(Continued from page 36)

Los Albas
La Zarramora
Luc Barreto
Rosa Morena
Sudamericanos
Conchita Bautista
Manolo Escobar
Salomé
Los Mismos
Emilio José
Mónica
Los Albas
Emilio José
La Zarramora
Luc Barreto
Rosa Morena
Sudamericanos
Conchita Bautista
Manolo Escobar
Salomé
Los Mismos
Emilio José
Mónica
Los Albas
Emilio José
La Zarramora
Luc Barreto
Rosa Morena
Sudamericanos
Conchita Bautista
Manolo Escobar
Salomé
Los Mismos
Emilio José
Mónica
Los Albas
Emilio José
La Zarramora
Luc Barreto
Rosa Morena
Sudamericanos
Conchita Bautista
Manolo Escobar
Salomé
Los Mismos
Emilio José
Mónica

RECORD WORLD DECEMBER 4, 1971
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<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>1</td>
<td>DONNY OSMOND WITH BG</td>
<td>6305</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>DO CHERISH DAVID</td>
<td>519</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>BABY, I'M NOT A WOMAN</td>
<td>2000</td>
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<tr>
<td>4</td>
<td>4</td>
<td>THE MIRACLES</td>
<td>5441</td>
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<td>5</td>
<td>5</td>
<td>BETTY WHITE</td>
<td>257</td>
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<td>6</td>
<td>6</td>
<td>EUGEN CARR</td>
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**NOTES:**
- Polydor Push for Jones Boys
- Sesame Scores
- CoasT Capers

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**Tony Lawrence**

- HOLLYWOOD—Snuff Garrett, also known as Tommy, goes back into the studio next week to cut a new Fifty Guitars disc (the 33rd in a series of 45s) for UA spring release. Billy Sherrill is producing Viscount Carr's third one for Columbia in early January.
- Stan Kenton will be teaching and performing during a seven-day clinic-concert program in Denver schools this month and in April. The Session Dept., Pat Chance Recording Studio will throw a massive Christmas bash Dec. 20 at the Bitter End West with a guest list which includes Jim Guercio, Linda Ronstadt, Hoyt Axton, Fantasy's Bob Mervin, Artie Ripp and, of course, the fattest chancer of them all, Oliver Walrus—promising act being produced by the studio.

Cleve Duncan of the Penguins dropped by for a chat with Jim Peeler on KMST-FM last week, rapping about Alan Freed and the Big Bopper, among others. Arthur Hamilton will pen the lyric to the title song of Roger Kellaway's A&M album, "Song of the Earth," due in January. John Sebastian's Dec. 4 gig at Anaheim scratched 'cause of booking hassles. The Carpenters got the top spot on the Billboard's Chart this week. David Shankman's "An Old Fashioned Love Song" for Pobbies has charted.

**Eugen Jochum**

(Continued from page 31)

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

(Concluded Next Week)
Five Lyricists at 'Y'

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

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

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

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

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

Richard Leonard will be the accompanying pianist.

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

Evening of Gold

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

Harrison, Menon Clash Re 'Bangla Desh' LP

(Continued from page 2)

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

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

Menon Statement

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

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

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

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

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

"4. On Oct. 12, I met with Klein in New York and explained the reason why Capitol was unable to consider the proposal made by Columbia. The major reason was our firm belief that the concert disc was correctly described as by George Harrison and his friends and that every participating artist contributed to the magnitude of the event by his spirit of selfless benevolence and charity which brought them together in support of Harrison's plea for mercy and conscience towards the Bangla Desh refugees. We believed that it was singularly inappropriate to qualify any individual performance as a basis to apportion the commercial aspects such as the release of the record of this magnificent evening. We believed that the only appropriate principal available in the business context was the contractual status of the different participating artists with regard to their respective labels. Consistent with the position we believed that Capitol/EMI had unquestionable rights to undertake total distribution of this product worldwide because of the preponderance of artistic and contractual ties to EMI. Capitol appearing on the recordings. Therefore I suggested to Klein that in recognition of Bob Dylan's unique position, it would be appropriate for Columbia to receive artists use royalties consistent with the over-riding principle of charity, which characterized the concert and and respect we both sides would convey our position to Columbia.

"5. Based on Capitol's clear understanding that subsequent discussions between Klein and Columbia had resulted in Columbia's agreement that Capitol would distribute all configurations of this recording in the U.S. and Canada, an all-night meeting was held Oct. 13 in Klein's New York office at which Klein set forth Capitol's complete information on noncommercial terms with respect to both disc and tape. Oct. 15, Captain presented to Klein a return proposal in which Capitol would exclusively press and distribute all configurations of the Madison Square Garden concert in the U.S. Klein promised to advise us without delay the price paid for each album and tape. Obviously there had not been an understanding on both sides that Capitol was to be compensated in respect to outside the U.S. My reaction to this proposal was negative as was the reaction of Len Wood.

"6. Klein never furnished to Capitol the price information he agreed to give but rather suddenly on Oct. 20 he conveyed to us a new proposal involving Columbia acquiring disc rights in the U.S. and Canada, Columbia obtaining tape rights in the U.S. and Canada and EMI obtaining all rights outside the U.S. and Canada. It contained no financial proposal. Capitol informed Klein that we were perplexed at this totally unexplained change in the basic principles which he had agreed to be 19 days earlier. I delivered a letter to Klein setting forth all the above matter as he reiterated his latest proposal. Recognizing the urgency of the matter I telephoned Klein the very next morning and advised him that in concept his latest proposal subject to its acceptance by Columbia. Commercial terms, including two alternative financial bases, appropriate to Klein's proposal were submitted to him in a letter on Nov. 17. As recently as the afternoon of Nov. 23, I discussed certain aspects of these terms with Klein and his assurance he would telephone me about the alternative financial proposals. It was thus with very considerable surprise and regret that I heard George Harrison's comments on 'The Dick Cavett Show' that very evening. I can only conclude that Mr. Harrison was not in possession of the complete facts as he reported on Capitol's statement and I was therefore gratified to have had an opportunity to explain the circumstances to him when he called me this afternoon (Nov. 24) from New York.

"It is Capitol's belief that now the negotiations can be brought to a swift and satisfactory conclusion if future discussions are characterized by a greater degree of clarity and less ambiguity than we have encountered to date. Capitol shares in full measure the anxiety of George Harrison to resolve this matter and I was therefore gratified to have had an opportunity to explain the circumstances to him when he called me this afternoon (Nov. 24) from New York.

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Mercury, Chappell

(Continued from page 3)

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

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

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BY RED O'DONNELL

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

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

(Continued on page 44)

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

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

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

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

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


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

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

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

(Continued on page 44)
**Mega, Target Joints Forces**

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

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

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

**Lane Joins Programming db**

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

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

**Owens Names Morris**

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

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

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

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

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

WOULD YOU TAKE ANOTHER CHANCE ON ME?
JERRY LEE LEWIS

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

EARL SCRUGGS. HIS FRIENDS AND FAMILY
Columbia 30584.

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

HERE COMES HONEY AGAIN
SONNY JAMES-Capitol ST819.

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

Country Hot Line
(Continued from page 42)

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

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

Darrell Signed

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

Mega Meeting
(Continued from page 42)

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

NASHVILLE REPORT

(Continued from page 42)

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

Show Biz productions negotiating with sponsors for proposed Loretta Lynn syndicated T'Vee. Meanwhile, the Wilburn Brothers' video syndicate using name brand artists as guests to fill vacancy created by Loretta's exit as featured performer... WSM deejay Ralph Emery's syndicated radio show (five weekly) renewed for 1972 by General Mills. It's in about 140 markets... Columbia artist David Rogers headlining at Huey's in Chester, Pa.

Darrell Signed

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

**December 4, 1971**

**This Week**

1. **EASY LOVIN' FREDIE RISE—Capitol ST 586**
2. **SILVER TONGUES DEVIL—RCA CS 5679**
3. **THE WORLD OF LYNN ANDERSON LYNN ANDERSON—Columbia 30902**
4. **SOMEDAY WE'LL LOOK BACK MERLE HAGGARD—Capitol ST 835**
5. **THE JOHNNY CASH COLLECTION—His Greatest Hits—Columbia KC 30887**
6. **I'VE GOT A NEED TO TALK TO YOU GEORGE RICHARD—Capitol ST 752**
7. **LET'S SLOW THE PACE DONNY BRADLEY—Columbia 35079**
8. **THE JOHNNY CASH COLLECTION—His Greatest Hits—Columbia KC 30887**
9. **I'M GONNA LEAVE YOU GEORGE RICHIE (Merle Mac, Delo Mendes, ASCAP)**

**Last Week**

1. **THE WORLD OF LYNN ANDERSON LYNN ANDERSON—Columbia 30902**
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**The Country Singles Publishers List**

**WKS. ON**

1. **IN MY SWEET BABY'S ARMS**
2. **ALL THE GOOD WOMEN**
3. **PAPA WAS A RICH MAN**
4. **HOME SAFELY**
5. **NEVER ENDING LIGHT**
6. **LIVING IN MY SWEET BABY'S ARMS**
7. **COME TO ME**
8. **SINATRA'S SANCTUARY**
9. **TURN YOUR RADIO ON**
10. **NEVER ENDING LIGHT**
11. **LIVING IN MY SWEET BABY'S ARMS**
12. **COME TO ME**
13. **SINATRA'S SANCTUARY**
14. **TURN YOUR RADIO ON**
15. **NEVER ENDING LIGHT**
16. **LIVING IN MY SWEET BABY'S ARMS**
17. **COME TO ME**
18. **SINATRA'S SANCTUARY**
19. **TURN YOUR RADIO ON**
20. **NEVER ENDING LIGHT**

**Horton Closes Office**

**NASHVILLE** — Songwriter publisher rep Vaught Horton has closed his Nashville office to follow doctor's orders and pursue work on a musical production based on the life of Jimmie Rodgers called "The Singin' Preacher." Peer-Southern, who maintained office space in Vaught's suite, will reportedly seek other space in Music City. Horton was recently a member of the Nashville Songwriters Hall of Fame, and received a 25-year citation for service to ASCAP which included writing 19 songs which sold over a million copies each with a total of 68 million records sold.

**A GREAT STOCK-ing ITEM!**

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

*Published by: on Vic-Tim Records*

St. Nicholas Music

ASCAP

Dist. by Audio Fidelity

dee jay copies: BRITE STAR PROMOTIONS, 728 16th Ave. S., Nashville, Tenn.
The following charts are selected at random with no regard to content by the Nashville office as being representative of secondary market airplay activity.

1. BABY, I'M YOURS—Judy Miller
2. IT'S A SIN—Slim Whitman
3. DADDY, I'M YOUR MAN—Merle Haggard
4. EARLY MORNING SUNSHINE—Marty Robbins
5. SHOTGUN AND SWEET—Robbie Rose
6. RINGS—Tompall & Glaser Brothers
7. ALL I EVER NEED IS YOU—Ray Sanders
8. FONEY DADDY—Marty Robbins
9. ONE MORE NIGHT OF LOVE—Freddy Weller
10. NEVER ENDING SONG OF LOVE—Murf Nesby

1. WOLVERTON MOUNTAIN (Painted Desert, BMI)
2. I'M COMING HOME AGAIN—Sonny James
3. ROLLIN' IN MY SWEET BABY'S ARMS—Buck Owens
4. LITTLE QUIETTER—Porter Wagoner
5. I'D RATHER BE SORRY—Marie Haggard
6. YOU'RE LOOKING AT COUNTRY—Lorenzo's
7. HERE COMES HONEY AGAIN—Sonny James
8. ROLLIN' IN MY SWEET BABY'S ARMS—Buck Owens
9. SOME DAY WE'LL LOOK BACK—Marie Haggard
10. I'D RATHER BE SORRY—Marie Haggard

**Note:** The charts are not exhaustive and are selected randomly.
Willie Nelson

Yesterday's Wine

b/w Me and Paul

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

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

RCA - 740542
Produced by Felton Jarvis

Moeller Talent, Inc.
artist management
P. O. Box 15364 Nashville, Tenn. 37217
(615) 383-6666

Both songs included in Willie's Newest Album, "YESTERDAY'S WINE"
### THE COUNTRY SINGLES CHART

**DECEMBER 4, 1971**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Conway Twitty &amp; Loretta Lynn</td>
<td><em>You Better Move On</em></td>
<td>2</td>
</tr>
<tr>
<td>2.</td>
<td>Dolly Parton</td>
<td><em>Lead Me On</em></td>
<td>Dec 32873</td>
</tr>
<tr>
<td>3.</td>
<td>Merle Haggard &amp; The Strangers</td>
<td><em>This Last December</em></td>
<td>Dec 32873</td>
</tr>
<tr>
<td>4.</td>
<td>Johnny Paycheck</td>
<td><em>She's All I Got</em></td>
<td>Dec 3198</td>
</tr>
<tr>
<td>5.</td>
<td>Charley Pride</td>
<td><em>Kiss An Angel</em></td>
<td>Dec 51085</td>
</tr>
<tr>
<td>6.</td>
<td>Sonny &amp; Cher</td>
<td><em>A Little Prayer</em></td>
<td>Dec 48103</td>
</tr>
<tr>
<td>7.</td>
<td>Dolly Parton</td>
<td><em>Tracks Of A Woman</em></td>
<td>Dec 32877</td>
</tr>
<tr>
<td>8.</td>
<td>Rodney Crowell</td>
<td><em>Baby, I'm Yours</em></td>
<td>Dec 310773</td>
</tr>
<tr>
<td>9.</td>
<td>Dolly Parton</td>
<td><em>Never Ending Song Of Love</em></td>
<td>Dec 32776</td>
</tr>
<tr>
<td>10.</td>
<td>Marty Robbins</td>
<td><em>Home Sweet Home</em></td>
<td>Dec 32877</td>
</tr>
</tbody>
</table>

**IT'S A NEW BALLGAME. THE BASES ARE LOADED AND WE JUST HIT A HOME RUN!!**

**C&W MEETS R&B**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urel Albert</td>
<td><em>I'm Sorry If My Love Got In Your Way</em></td>
<td>Decca</td>
<td>1972</td>
</tr>
<tr>
<td>Conway Twitty &amp; Loretta Lynn</td>
<td><em>You Better Move On</em></td>
<td>RCA</td>
<td>1971</td>
</tr>
</tbody>
</table>

**“PARTIN’ OF THE WAYS”**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lawanda Lindsey</td>
<td><em>Partin’ Of The Way</em></td>
<td>Chart 5144</td>
<td></td>
</tr>
</tbody>
</table>

**“TEMPTATION KEEPS TWISTIN’ HER ARM”**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carl Butler &amp; Pearl</td>
<td><em>Temptation Keeps Twistin’ Her Arm</em></td>
<td>Chart 5145</td>
<td></td>
</tr>
</tbody>
</table>

**“ONE NIGHT TO REMEMBER”**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anthony Armstrong Jones</td>
<td><em>One Night To Remember</em></td>
<td>Chart 5147</td>
<td></td>
</tr>
</tbody>
</table>

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**www.americanradiohistory.com**
You Don't Have To Take A Chance On This Winner!

Dec. 4
3 Billboard
14 Cash Box
12 Record World

Jerry Lee Lewis

'Would You Take Another Chance On Me'
ANOTHER HIT FROM Mercury COUNTRY!

If You Think Patti Doesn't Have A Country Hit, 'THINK AGAIN'

Patti Page
Dec. 4
46 Billboard
58 Cash Box
54 Record World
ANOTHER HIT FROM Mercury COUNTRY!
JAMES BROWN: REVOLUTION of the Mind has just been released.

- The excitement of James Brown and the people is captured in this album.
- RECORDED LIVE AT THE APOLLO! VOL. III July 5th-5th 1971
- Specially priced 2 record set, twin pack cartridges and cassettes

JAMES BROWN/REVOLUTION of the Mind Polydor

Polydor Records, Cassettes and 8-Track cartridges are distributed in the USA by Polydor Incorporated in Canada by Polydor Canada Ltd.