

RECORD WORLD

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OCTOBER 14, 1972

WHO IN THE WORLD

Marvin Schlachter, President Of Chess/Janus Records (Left) And Esmond Edwards, V.P. Of A & R And Producer Of The "London Chuck Berry Sessions" (Right) Look Forward To More Bell-Ringing Records From The Recently Re-Signed Rock And Roll Legend (Center) As The Album And The Single, "My Ding-A-Ling," Bullet To The Top Of The Album And Singles Charts. See Story Inside.



HITS OF THE WEEK

SINGLES

AL GREEN, "YOU OUGHT TO BE WITH ME" (Uec/Al Green, BMI). The combination of producer Willie Mitchell and singer Green is just too good to miss. Along the same lines as his other chart toppers, disc should have no trouble repeating success. More and more green. Hi 2227 (London).



CHICAGO, "DIALOGUE (PART I & II)" (Big Elk, ASCAP). Group member Bobby Lamm wrote this controversial tune which is actually a dialogue between the two lead vocals concerning America's problems. Important message. Columbia 45717.



JOE SIMON, "I FOUND MY DAD" (Assorted, BMI). Top r&b vocalist finally made huge splash in pop field this year with "Drowning In The Sea Of Love" and "Power Of Love." He switches gears on this moving story of a man finding his prodigal father. Top sound. Spring 130 (Polydor).



TOMMY JAMES, "CELEBRATION" (Mandan, BMI). The guy who's had as many chart records as releases is back with another sure chartbuster. This one's more rock and roll than his previous outings, and it could mean a return to the top ten for Tommy. Roulette 7135.



SLEEPERS

KINCADE, "DREAMS ARE TEN A PENNY" (Page Full Of Hits, ASCAP). Larry Page, hot producer with Daniel Boone, debuts his own label with one of the best English pop records in quite some time. From the very first listening, the melody (esp. the hook) grabs you. It's a top five record for certain. Penny Farthing 55000 (Bell).



ADDRISI BROTHERS, "I CAN COUNT ON YOU" (Blackwood, BMI). "We've Got To Get It Or Again" made these hit writers hit artists, and this ballad with distinctive British flavoring, has all the marks of a smash. You can count on it. Columbia 45705.



TED TAYLOR, "I WANT TO BE PART OF YOU, GIRL" (Su-Ma/Rogan, BMI). Always an r&b charter, Taylor should break pop with this Al Green-ish tune. It's a winning sound that could prove to be singer's "Let's Stay Together." Ronn 65 (Uewel/Paula).

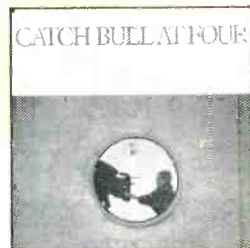


THE FUTURES, "LOVE IS HERE" (Assorted, BMI). Gamble and Huff are the hottest producing/writing team around, and they keep making terrific records. This smooth ballad will keep their track record clean. Gamble 2502 (CBS).

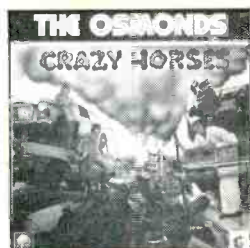


ALBUMS

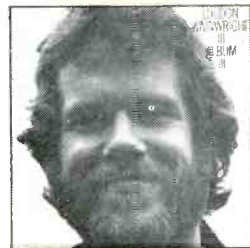
CAT STEVENS, "CATCH BULL AT FOUR." The new, long-awaited Cat Stevens album is an ambitious project, and it works exceptionally well. Will maintain and even increase his incredibly broad following. A triumph! A&M SP 4365.



THE OSMONDS, "CRAZY HORSES." Perhaps the finest accomplishment to date for the Osmonds. They've written all the material, with "Girl" and "What Could It Be" sounding positively Beatlish. Progress like this will keep the brothers in the pop forefront. "That's My Girl" is outas te too. MGM SE-4581.



LOUDON WAINWRIGHT III, "ALBUM III." Loudon's relatively small but devoted following has known since the beginning what the great mass of record buyers will now learn: that he is one of the best, most original, most important artists to emerge since Dylan. This album will do it for him. Columbia 31462.



JOHN PRINE, "DIAMONDS IN THE ROUGH." Contemporary singers are just getting around to covering the stunning songs from Prine's first album, and now they have another set of brilliant tunes to contend with. "The Torch Singer," "Souvenirs" and "Rocky Mountain Time" are among the highlights. Atlantic SD 7240.



RCA Announces 3% Increase, Distributors At Odds **U.S. And Italy Score In 7th Rio Song Fest** **WEA Offers Discount** **Atlantic, Metromedia In Country Moves** **Un-licensed Duplicator Blows Horn** **Elvis Single On Budget LP** **Dialogue: Chip Monck**

**If the single
is number one,
can the album?
be far behind?**



"Everybody Plays The Fool"⁷⁴⁻⁰⁷³¹ CB #1 RW #1
"Bitter Sweet"^{LSP-4677 P8S/PK 1904} BB 91★ CB 42 • RW 41 •

The Main Ingredient is part of the RCA Experience.
RCA Records and Tapes

U.S. And Italy Win 7th Rio Song Festival

By SID PARNES

■ RIO DE JANEIRO — The United States and Italy won the 7th Annual Rio Song Festival, in the finals which took place here on September 30. The United States winner was David Clayton-Thomas singing "Nobody Calls Me Prophet" which he wrote with William Smith. The Italian winner was Formula 3 doing their own composition, "Aeternum." There were two juries making the selections. The international jury chose Clayton-Thomas. The popular jury chose Formula 3. In addition the international jury gave a special prize to Demis Roussos of Greece whose group performed "Velvet Morn-

ings." The popular jury gave a special prize to the Brazilian song "Fio Maravilha" written by Jorge Ben.

The finals took place at the Maracanazinho Stadium before an audience of 10,000. It was also telecast live.

Clayton-Thomas was the first American to win the Festival and he and Formula 3 both won \$17,500. Clayton-Thomas, formerly of Blood, Sweat and Tears, records for Columbia.

The international jury represented each country that competed. They included in addition to the U.S. and Italy, Japan, Spain, Australia, Mexico, Germany, Argentina, Brazil, France, Portugal, Greece, Canada, Israel and England.

WEA Discount Offered

■ NEW YORK — The Warner-Elektra-Atlantic Distributing Corporation (WEA) is once again offering a special discount of 5% on purchases of albums from their catalogue, that are at least 90 days old.

This one-shot deal, being offered to accounts that deal directly with WEA branches, is being offered for the second time in two months. Last month, when the deal was first offered, many stores and chains around

the country took advantage of it by ordering thousands of dollars worth of merchandise.

Retailers Stocking Up

Regular price for WEA albums at \$5.98 list is \$3.06. With the additional 5%, the discount price would be around \$2.91. Many retailers are again stocking up on WEA catalogue albums, both to stock up for future sales, and to keep the price down in the event of a possible price increase.

CTI Sues MGM

■ NEW YORK — CTI Records has filed suit in Federal District Court against MGM Records, Metro-Goldwyn-Mayer, Inc. and Jesse Kaye, charging violation of the Federal Trademark Act, contract interference, unfair competition and fraud in connection with MGM Record's release of the album "Shaft's Big Score!"

The complaint charges MGM Records with unauthorized use of a performance by Freddie Hubbard, jazz trumpeter, on the album. Hubbard is under contract to CTI to perform exclusively on the CTI label.

The suit seeks an injunction against further distribution of the album, damages in the amount of \$100,000, 5% of the

(Continued on page 44)

RCA Announces 3% Increase, Distributors Having Diverse Reaction

■ NEW YORK — RCA Records announced last week that effective October 9, it will raise the price of most of its recorded products to distributors by approximately 3%.

Announcement was made by Mort Hoffman, Division Vice President, Commercial Operations, who said: "We have held the price line as long as it was feasibly possible . . . considerably longer than have our principal competitors. At this time, the ever-increasing cost of doing business makes a small increase mandatory to give us some relief from the cost-profit squeeze."

Unlicensed Duplicator Feels He's On Top

By JOHN GIBSON

■ LOS ANGELES — A full page ad in this month's Argosy Magazine is probably adding to the headaches of artists and manufacturers who have already begun to feel the bite of bootlegging and piracy of their popular records.

The ad lists 17 (seventeen) 8-track or cassette tapes, each corresponding to a year (1955 thru 1971), and each offering probably the best of the year's

Incomplete reports last week had indicated that RCA was raising its price on its records to the rack jobber. The facts are that RCA is increasing its price to its entire distribution organization, which does include the major rack jobbers in the country.

A survey of leading distributors around the country revealed a disparity of views as to how this price increase would be treated by the record distributor. While some distributors maintained that they were going to absorb the increase entirely, others stated that they would pass some of the increase on to the dealer.

hits by the original artists on compilation albums. Included are artists like the Beatles, the Rolling Stones, Elvis Presley, Carole King, Diana Ross and The Supremes, Marvin Gaye, the Beach Boys, the 5th Dimension, the Carpenters and more.

The individual tapes are priced at \$5.77 each (\$79.95 for the complete set) and they can be charged to your BankAmericard or Mastercharge.

Record World called E-C Tape Service, of 3695 N. 126th Street, Brookfield, Wisconsin, to ask about the series. The president of the company, David Heilman, answered, and when asked if he had obtained clearances on these records, he said, "No. We're what's known in the industry as 'unlicensed duplicators.'" What does that mean? It means that Heilman has checked into the law and feels he can get away with it.

All the material sold in his series is pre-February 15, 1972, and material recorded and released before that day is covered, according to him, by only one copyright law, which requires manufacturers to pay the publisher of the music 2¢ per song. That is, Heilman thinks he can copy any music he wants to.

Mr. Heilman says he's spent "several thousand" dollars researching the laws with his attorneys, he has employed a copy-

(Continued on page 44)

Atlantic Readies C&W Office



Atlantic Executives Nesuhi Ertegun, Ahmet Ertegun and Jerry Wexler with Rick Sanjek, new head of the firm's Nashville office. Story in Country Section.

Blaskey To ABC Music

■ LOS ANGELES — Eddie Lambert, general manager of the ABC Music Publishing Group, announced the appointment this week of Lindy Blaskey as professional manager of the music publishing division of ABC. In his new position, Blaskey will be involved with increasing the activity of copyrights through the acquisition of new recordings and writers as well as working with writers already signed to the company.

Prior to joining the ABC Music Publishing Group, Blaskey set up and headed music publishing for Playboy Records and Music. Prior to Playboy, Blaskey worked for Motown's Jobete Publishing Company.

NPSE Elects Aschenbrener

■ CHICAGO—National Premium Sales Executives last week elected Tom Aschenbrener president for a 1-year term, at its annual meetings in the Ambassador Hotel here. He succeeds Pell W. Foster, World Publishing Co., as chief executive of the professional association.

NPSE also elected Robert B. Rafferty, Oneida Ltd., first vice-president; George Kling, Potential Profits Group, Inc., second vice-president; and Robert W. Williamson, Quaker Industries Inc., third vice-president. Eli Stern, Sony Corp., was named treasurer of NPSE for the next year, and Russell Gardner, Bulova Watch Co., was elected secretary.

'Burning Love' A Budget First

■ NEW YORK — Elvis' current hit single, "Burning Love," now moving swiftly up the Record World Single Chart, will be released this week as the title song of a new RCA Camden album in response to public demand and dealer requests that the single be included in an album.

This will mark the first time that a current hit single has been included in an album on a budget label by the original artist. The recording is being issued simultaneously as an album, a Stereo 8 cartridge tape and a stereo cassette. This also is the first time Camden product has been released in the cassette format. Release of the album has been timed to coincide with the peaking sales period of the hit single during the next several weeks.

Tour Begins

Coincidentally, Elvis begins an extensive tour of the western states and Hawaii on Nov. 8

Bell Signs Sergio Mendes

■ NEW YORK — Larry Uttal, President of Bell Records announced last week the signing of Sergio Mendes & Brasil '77 to a long-term, exclusive, worldwide recording contract with Bell Records.



Sergio Mendes, Larry Uttal

"Sergio Mendes is a man of music in the most complete sense," Uttal commented. "His innovative approach to pop music and proven ability to create hit sounds will move 'Brasil '77' to new heights of popularity throughout the world. We are proud to put the full distributive and promotional power of Bell records at the disposal of so great a talent."

Munao Named

■ NEW YORK — Larry Page announced last week the appointment of Fred Munao as General Manager in the United States of the Larry Page Group of Companies. Munao will be based in New York and commence operations out of offices at 200 West 57th Street immediately.



Fred Munao

Transcript Inks Two

■ NEW YORK — Transcript Records announced the signing of two new acts: Ray DeJonge and Connie Jo Orr. Singles for both were produced and written by Wa'honk'a and prerecorded at Soho Studios, New York.

with an engagement in Lubbock, Tex., thereafter playing Tucson (Nov. 9), El Paso (Nov. 10), Oakland (Nov. 11), San Bernardino (Nov. 12, 13), Long Beach (Nov. 14, 15) and Honolulu (Nov. 17 and 18).

Monteiro's Epic Duties Outlined

■ NEW YORK—As previously announced in Record World, and confirmed by Ron Alexenburg, Epic VP, Stan Monteiro has been appointed to the position of National Promotion Director for Epic/Columbia Custom labels.

Monteiro will direct and instruct the National, Regional and all Field Promotion Managers with regard to activities involving the promotion of Epic and Columbia Custom Label album and single product. He will also work with the A&R, Advertising, Publicity, Merchandising and Artist Relations departments to coordinate all field activities on Epic Columbia Custom Label product.

Prior to joining Epic, Monteiro was National Promotion Director for Metromedia Records, and previous to that, was instrumental in the formation of Grunt Records in his capacity as head of their Marketing department. A former Gavin Man of the Year, Monteiro's experience encompasses all phases of the industry: he has been Assistant National Promotion Director for RCA Records; a salesman for Records Inc., in Boston; and a musician who has played clarinet and tenor sax with Bobby Hackett, Jimmy Rushing, Teddy Wilson and others.

Brown Bag Names Cabe

■ NEW YORK — Candy Cabe has been named Director of Artist Relations for Brown Bag Records. The announcement was made in New York by Terry Knight, president of the label.

Prior to her appointment to Brown Bag, Ms. Cabe held the position of Assistant to the West Coast Editor at Cash Box Magazine. She had been with Capitol Records for the previous three years.

Motown Picks Sanders

■ LOS ANGELES — Richard Sanders has been named Southern Regional Promotion Manager for Motown Records and its affiliate labels, it was announced last week by Marketing Vice-President Abner.

Sanders, a native Detroit who attended the Lawrence Institute of Technology, is based in Atlanta where his basic responsibilities will include handling promotion of Motown product in Florida, Alabama, Mississippi, North Carolina, South Carolina, Kentucky, Tennessee and Georgia.



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RECORD WORLD OCTOBER 14, 1972

Eight new releases from Atlantic

1 **Close to the Edge: Yes**

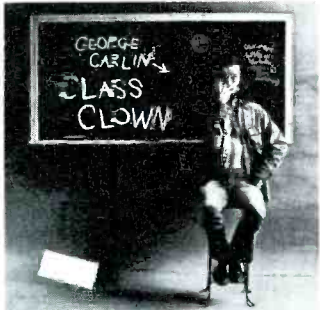


ATLANTIC

A strikingly original and beautiful LP built around two extended pieces of music. The group projects a shimmering motif of sound built from Wakeman's keyboards, Howe's guitar, Squire's bass, Bruford's drums and Jon Anderson's soaring vocals.

SD 7244

2 **Class Clown: George Carlin**



ATLANTIC

George Carlin just gets funnier and funnier. But more importantly, Carlin is concerned with the truth and humanity, and these basic values shine through all of his humor. This album contains "the Seven Words You Can Never Say on Television" routine, as well as other Carlin favorites.

LD 1004

3 **Full House: The J. Geils Band "Live"**




J. GEILS BAND
LIVE
FULL HOUSE

ATLANTIC

J. Geils' latest, "Full House" is a live album in every sense of the word. Destined to be a definitive work in its field, the album is hard core rock and roll which has an impact which is nothing short of phenomenal.

SD 7241

4 **Diamonds in the Rough: John Prine**

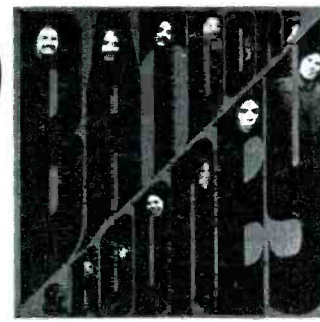


ATLANTIC

John Prine continues to explore the musical potential of the country blues idioms and create specific, precisely etched mood masterpieces with his brilliant lyrics. Each song tells a story in a very real and poignant way, with a delicate layer of irony underscoring many of the songs.

SD 7240

5 **Batdorf & Rodney**



ATLANTIC

Batdorf and Rodney continue to spin swirling melodies and harmonies around their lyrics with deftness and undeniable taste. Their musicianship mixes feeling with exceptional intelligence and superb production.

SD 5056

6 **Delbert & Glen**



clean

Delbert & Glen is actually Delbert McClinton and Glen Clark, two talented country rockers from Texas who really know how to get to the true grit and funkiness of their musico-spiritual environment. They play and sing really well, and their original material is among some of the best you've heard in a long time.

CN 601

7 **Black Heat**



ATLANTIC

A new seven man group from Washington, D.C., Black Heat has clean, tight, hard-punching soul sounds flavored with Latin and African rhythms. This is hard-charging, frequently eloquent music.

SD 7237

8 **Silverhead**



SILVERHEAD

SIGNPOST RECORDS

With a flurry of colours, flash and sound, here comes Silverhead, an exciting musical-visual combo from England. Led by Marquis Michael Des Barres and advocating "Jewel Sexuality," Silverhead is the next thing in rock.

SP 8407



Atlantic Records. It all started here and it's not stopping.

* An Atlantic Custom Label

Diamond Studs B'way

■ NEW YORK — I love performers who save the best for last, and that's one of the reasons I loved Neil Diamond's mislabelled one-man Broadway rock concert (now SRO at the Winter Garden) and was willing to forgive him some excesses and indulgences, which are beginning to make the Uni—soon Columbia—artist occasionally trying for a loving fan.

And I'm not referring to the "theatricality" of his act. His act *has* become theatrical, and thank goodness for that, because — and this is a bulletin for the blindered rock purists and interviewers(!) who have been greeting his new stage offering snidely — there are all sorts of rock music, some of it dramatic and calling for some mode of production. Diamond music is that kind of music. I don't know how many of you remember his last New York appearance — at Carnegie Hall just about two years ago — but it was dull as lead. If anything, I think Diamond's current show could have been even more theatrical.

The climax I mentioned above certainly hit the mark. An encore, it was a medley of "Soolaimon" and "Brother Love's Traveling Salvation Show" and began after spotlights had been turned on the audience for a few minutes and an abstract church had been dropped on the stage behind Diamond. Diamond, by the way, is performing in front of a set which eerily enough suggests the setting of the Winter Garden's last tenant, "Follies," and a few other sets by Harold Prince's set designer, Boris Aronson. It's a clever collage (by Jim Newton) of scaffolding — which houses the large string section — splintered mirrors, gleaming silver squares punched out like bisquit molds, bentwood chairs, kleig lights, and sundry other movable flaps.

No, it wasn't the theatricality of presentation that bothered me; it was the theatricality of "real person" that Diamond has been working on. What I have always admired, more than that, respected in Diamond, is his music-and-lyric pot pourri of rock and roll schmaltz and honesty of expression. I am on record in these pages as believing that the best autobiographical rock song ever written is "Brooklyn Roads," and I'll also declare I like the theme of fathers and sons that pervades his songs and that

"Cherry Cherry," "Brother Love . . .," "Cracklin' Rosie" and, yes, "I'm a Believer" are all excellent examples of direct, sophisticated rock, the combination of musical energy and verbal joy that is rock. At this kind of composition Diamond has few peers.

I think it's "I Am . . . I Said" that gives the clue to where Diamond is going wrong, when he is. It's declarations to the audience of pompous truisms like "music is communication." These pronouncements sound fine coming from René ("I Think Therefore I Am") Descartes, but begin to seem self-pitying and/or poetasting coming from Diamond. (Diamond isn't alone, mind you, in this area. There is a catalogue of "I Am . . . I Said" songs that traveling performers find themselves compelled to write, bemoaning the rootless life they are living. The only really good ones are those that look at the plight with some humor — Randy Newman's "Lonely at the Top" and the Elton John-Bernie Taupin "Holiday Inn.")

A performer once said wisely, "I take my *work* seriously, but I don't take *myself* seriously." This distinction is something Diamond hints he's losing sight of, or more than hints, since "I Am . . . I Said" seems to be his credo now. I prefer the Diamond who wonders, simply, whether some other young boy is dreamily looking out a window at those Brooklyn Roads. That's rock poetry, if you ask me. I also prefer the Diamond who convivially leads a sing-along to "Song Sung Blue," although opening night he made it song sung long.

Diamond, besides being backed by a large string section, conducted by Lee Holdridge, has a band (who said one-man show?) of smiling musicians that gives not only support but gaiety and muscle to his music. They are Richard Bennett, Emory Gordy, Jr., Jefferson Kewley, Alan Lindgren, Danny Nicholson, Rein Pres and Dennis St. John. And they're all wonderful. Also wonderful is the sound system designed by Stan Miller. It's ideal and establishes a new Broadway criterion.

Dave Finkle

Bowie Neat-O At Carnegie Debut

■ NEW YORK — Even Andy couldn't get a third ticket; David Bowie's first concert in New York at Carnegie Hall (September 28) was the toughest ticket in town, in the Event class with Elvis and the Stones. From hard rocking kidz to executives that had yet to be convinced of their own hype, the Apple's boogaloo dudes sat amazed while Bowie proved once and for all that his act, his songs, his style were all one needed to know about the Face of 1972, whose photos most of us know so much better than his music.

A few were disappointed; they had expected Alice Cooper, Iggy Pop, Jim Morrison, and Mick Jagger, all in drag, and what they got was an intimate, tasteful, and dignified young man, whose performance seemed closer to Marlene Dietrich or Edith Piaf than the late lamented Ziggy Stardust. In fact, tunes from Bowie's latest RCA album, "The Rise and Fall of Ziggy Stardust and the Spiders from Mars," seemed to fall into clear perspective for the first time, as Bowie combined them with earlier masterpieces like "Space Oddity" and "Width of a Circle."

They did what Bowie's agent calls the "rock and roll" show to distinguish it from the the-

atre extravaganza, with pantomimists and dancers, which David mounted at London's Rainbow Theatre shortly before he embarked on his first American tour. It is a surprisingly straight-forward set, despite the difficulty of some of the material, after one gets over the initial impression of the band's highly styled, reptile-tight futuristic costumes, guitarist Mick Ronson's platinum blond super-image, and the remarkable dexterity of drummer Woody Woodmansey and bassist Trevor Bolder, it is David's face and hands and voice that captivate and focus attention on the flow, beat, and content of the incomparable songs. He appears then not as a gay boy, a transvestite, a theatrical rocker, or a Bolanish hype, but as an artist who even without force of flash compels hushed respect. New York audiences are not generally renowned for hushed respect.

Bowie began with his current theme song "Hang on to Yourself," but quickly moved on to a variety of material from his last four albums. The show is beautifully paced, mixing up such poles of Bowie's genius as "Life on Mars" and "Suffragette City," "Starman" and "Andy Warhol" ("to all the blonds in the audience") with

(Continued on page 44)

STAGE REVIEW

Dude Is A Drifter

■ NEW YORK — What is a "Dude"? According to Webster it is someone "extremely fastidious in dress and manner." According to the musical at the Broadway theater, it is the antithesis of Webster.

When the cast plummets on stage at opening—a stage-in-the-round—the heavy hand of Tom O'Horgan begins to bear down on what already is a watery story of a boy's journey from womb to young adulthood with nothing of any interest occurring in-between.

Surrounding these un-events is an adequate cast with little to do but run up and down ramps, drop from trapezes and rise out of the floor. The costumes look as if they've come special delivery from thrift shops all over New York. Of the three stars billed, one, Michael Dunn, had already disappeared from the cast by this preview performance (4). The other two, Rae Allen and William Redfield as the mother and father of Dude, expound in

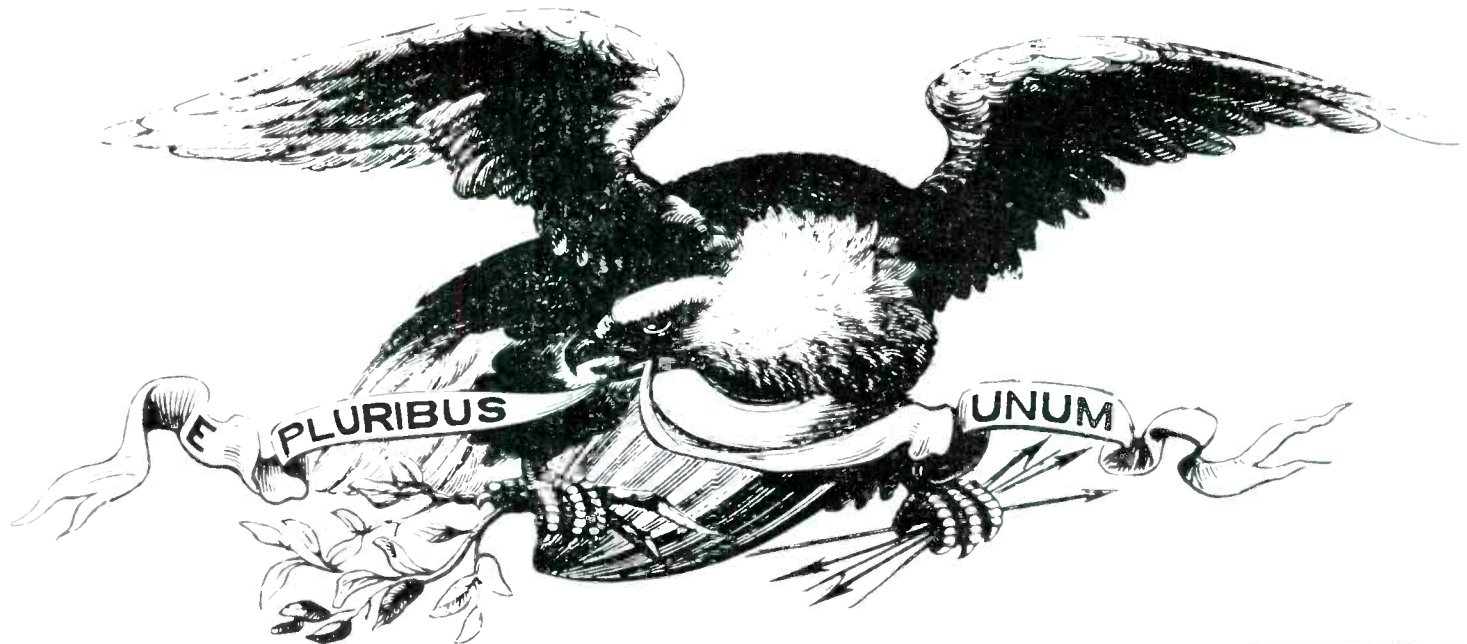
their roles continually how out of place they are. They don't underestimate.

But, There's Music

Galt MacDermot's music is the one positive standout of the evening. It seems to rise above the banality of the show and Gerome Ragni's lyrics, which must read better than they sing. MacDermot's songs are musically interesting as they set and change the pace of what the characters try to achieve in desperation. And the songs are plentiful—48 musical numbers in all. With MacDermot's skill they are bountiful as well. Indeed the original cast recording due on Columbia should certainly be more enjoyable. Several songs sound like hits. Music is published by Chappell.

"Dude" mis-labeled a story of "The Highway Life" doesn't attempt to follow any direction. "Dude" as a show is a drifter—and very close to being a dud.

Joe Fleischman



**MILLIONS OF 18-20 YEAR OLDS HAVE THE VOTE.
MILLIONS OF 15-17 YEAR OLDS HAVE THE URGE
AND WE'VE GOT THE SOUND THAT SAYS IT ALL!**

 **THE GREAT** 
CAMPAIGN

RR 30065

JOHNNY STEVENSON



**THE '72 CAMPAIGN
WILL SELL THIS
NON-POLITICAL
45 FOR YOU**





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PRODUCTION AND SOUND BY JIM HILTON

KZEL-FM Has It Together

■ EUGENE, ORE. — Free format is alive and well and living in Eugene, Oregon at KZEL-FM. "Categoryless music" is the way Music Director Stan Garrett would describe it.

In 1969, the station was strictly Country and Western, when the owner decided to call it quits and give it all up. On the 89th day of the 90 day waiting period, before the station would have lapsed into oblivion, a group of local interested parties were able to get KZEL back on the air. They managed to keep it going until the spring of 1970, when they ran out of money and had to close down. Then like the cavalry, Jay West, a local businessman, came to the rescue just in the nick of time. Jay, who only just turned thirty, had never even been inside of a

radio station before, but missed hearing the station when they had to go off the air for a week for lack of bread, and decided to buy KZEL.

Now, as Stan put it, the station sometimes makes a profit, generally breaks even, but is on an upward trend financially. They are finally making some showing in the ratings, coming through among the top five stations, in the 13 station market, whereas they hadn't even made the last books.

Although, Gary Palmatier is Program Director and Stan Garrett is Music Director officially, each jock programs his own shift completely with no outside direction. Stan is there just to channel each guy, the music he thinks he most likely would be interest-

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Ron Jacobs Takes The Extreme Route

By JOHN GIBSON

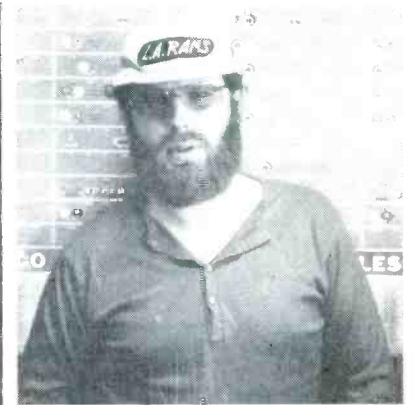
■ With the radio business about to begin a month long ARB rating period (mid October to mid November), many stations are girding their broadcast loins, and watchful eyes are on two stations in particular: KHJ in Los Angeles, the aging flagship of the Drake operation; and a new KGB in San Diego, until recently a Drake station, but now run by Ron Jacobs—once KHJ pd. An interview with Jacobs follows.

Record World: In my hand is a 3 inch thick computer print-out of song titles, what does it represent?

Ron Jacobs: This is just our way of keeping track of everything we've got in the control room that is coming up play. In other words you can put an album physically in a room, and the extremes were in the top 40 situation, the guy literally had a stack two inches thick of singles, and every two or three hours the same title would come up over and over again, that was the tightest possible thing, right? The other extreme is a well equipped underground progressive FM station that could have so many thousands of titles, but if the guy had a fight with his old lady he would go on a bumper and play bumper songs. So the thing is to play all the good music but to organize them and have them come up at the right frequency, and the whole trip that we did.

RW: How did you go about the research?

RJ: When I first started this thing the first thing I did was say ok, I'm going to operate on the assumption that I don't know anything, because what I already know I can call on, but if I operate on the basis that I don't know anything I can go along and say I won't make a move until it seems right to do. So when I walked in the door at KGB I ran into these guys who had been under the Drake thing for up to seven years and I could flash what had gone down. The KHJ thing was the central source and I'm sitting there with one or two people in my office whose sole function is to send tapes and copies of copy out to the other stations. I used to think I'm going to get stuff back from the other stations,



Ron Jacobs

and it turned out No. Mel Phillips in Boston ain't gonna come up with an idea. Sebastian Stone ain't gonna come up with an idea. So I come up with this thing and it's the same old shit and I've got to still keep coming up with it, and they're going to ride along and RKO's entitled to it because they're entitled to anything that I think up while I'm working for them. So then Watson's function is to go into each station and gung ho the program director and the jocks behind the thing, right? So everything that originated in L.A. for a specific reason or because it was a trippy thing to do was sent off to San Diego, among other places.

RW: How did you decide on your style?

RJ: I had to stop and say ok what is radio? What do you do in radio, what is the function of a radio station, what do you put on it? I told Rick (Liebert) he should get us someone who could handle our research thing. He tracked down a guy at San Diego state, who runs the computer center. We said we want to conduct a research project where we get certain subjective information out of people and we also want to data process all the results so we can get them fast and also so we can cross tabulate all the results, which is the most interesting thing. We made this three page questionnaire that an interviewer in person would use walking up to someone in San Diego. The interviewer had his instructions as to what to do, all of it set up in front so that it can be punched on tab cards and then processed. Asked them for their zip code, an easy way of locating people,

(Continued on page 9)

LISTENING POST

By BEVERLY MAGID



Beverly Magid

■ KOL-Seattle—Don Wade now doing 6-10 AM (was at WIBG) . . . station organizing and sponsoring a Masquerade Ball, which will feature the Mothers of Invention. The event being held in cooperation with the Mayor's Youth Division will be a benefit for the Northwest Kidney Center.

KGB AM & FM-San Diego—Station has been simulcasting live in stereo concerts from Funky Quarters by such artists as Seals & Crofts, Merry Clayton, Fanny, Towers of Power, Dave Mason, Rory Gallagher, Freddie King, with concerts by Taj Mahal, David Clayton-Thomas and Hugh Masekela coming up . . . over 3000 voters have been registered at the station, with the last push over the weekend.

WAVZ-New Haven—All sorts of changes happening at the "new WAVZ" with totally new equipment being installed along with a new line-up, which is as follows . . . 6-9 AM-Bill Coleman, 9-noon-John Long, noon-3 PM-Paul Robbins, 3-6 PM-Bobby Rich (from WMYQ), 6-10 PM-Joe Hager, 10 PM-2 AM-Al Perkins, (from WQNZ-FM), John Long (from KLWW) also PD, Dee James new as Music Director, Charles Steiner (from KSTT) and Glenn Brenner (from WFIL) in the News Dept. and Bill Wiltschko (from WOR-FM) as Chief Engineer.

KDAY-Los Angeles—Red Mountain leaving, Bill Martin from KWIZ coming in to do the Midnight to 6 AM spot . . . this past Saturday the station ran from noon to midnight a McGovern Marathon, commercial free and live from the Aquarius Theatre. All the famous McGovern supporters, such as James Taylor, Carole King, Mama Cass, etc. were invited to drop by and perform or stay and rap and host a segment of the show along with the regular jocks. The show also coincided with the station's last day of voter registration, and time was bought by the Southern Calif. for McGovern Committee.

XPRS-Tijuana—The Magnificent Montague, after an absence of a few years has returned to radio and is doing the 6 to 10 AM show. His show will contain poetry as well as music and will be geared to the "female audience." Mexican male chauvinism rides again.

(Continued on page 9)

Listening Post

(Continued from page 8)

KSHE-FM-St. Louis—Rick Lee at the station has been producing, in conjunction with Paul Deitrich at the UHF TV station, TV 30, a series of simulcast rock concerts called "Tuke Trip." It's produced as a progressive rock radio program, with the visual effects as an extra added benefit. The shows are mostly music, with interviews and computer animation giving electronic imagery. So far some of the artists who have performed are, Nazareth, Brownsville Station, Gentle Giant, The Who, McKendree Spring, Black Oak Arkanas, Amboy Dukes, with Poco and Leon Russell up-coming. Any station interested in the series should contact Rick at the station, 314-842-1111.

WEAM-Washington, D.C.—They decided that since people have been harrassed for so long because of wearing long hair, they would reward them instead. So listeners can send in their favorite wild photo of themselves with their long hair, and the winner gets \$139.90 . . . This past weekend, station had a panel discussion about drugs with five young (one was a 13-year-old girl) addicts from a Washington half-way house, Prelude.

KSAN-San Francisco—The "daddy of underground radio," Tom Donohue has been named Vice-President and General Manager of KSAN. Donohue will also continue with his wife Raechel, to present his weekly show on Saturday from 6 to Midnight.

KROQ-Burbank—The thirteen hour special "History of the Beatles" was aired in its entirety over the weekend. In conjunction with the program, KROQ gave away a complete set of the Beatle record collection every hour.

NASHVILLE—It's going to great fun in the ole town for some groovers . . . As of October 1st, WLAC has changed from an all news during the day to a contemporary rock format all day up to 8 PM when they switch over to their r&b programming Dick Kent who was at the top rocker WMAK for five years is now Program Director with the line-up as follows . . . 6-9 AM-Dick Kent, 1-12:30-Don Sullivan, 12:30-4-Dick Downes, 4-8 PM-Dan Daly, 8 PM-6 AM r&b with John R., Bill "Hoss" Allen, and Gene Nobles . . . Looking for a Drive Time gig. Call Dick Kent at 615-256-0161, he's anxious to get off the air . . . With 50,000 watts covering over 25 states, the station will be programming hit singles and hit album cuts from national lists, rather than more local charts.

Scott Shannon, PD at WMAK, is looking forward to the inevitable rating battle coming up has his line-up set as follows . . . 6-9 AM-Russ Spooner, 9-Noon-Jim Cooper, (from WGOW), noon-3 PM-Brian Taylor (from KQWB) also assisting with music, 3-7 PM-Allen Dennis, 7-10 PM Scott Shannon PD & MD, 10-1 AM-Coyote McCloud (was PD at WGOW), 1-6 AM-Lee Hall (was at WRVU), Weekends . . . Mike Donegan, John Thomas, and Chuck Stevens.

Hal Durham, PD at WSM, has also changed the line-up a little during the day with Ted Johnson at 6-10 AM, Johnny Potts doing 10 AM-1:30, Teddy Bart at 1:30-3 PM, Hal Durham 3-5 PM, and then the country format at night with Ralph Emery 6-10 PM and Haril Hensley 10-4 AM . . . Al Voecks is the new News Director.

Bucky Fuller To Keynote Gavin

■ LOS ANGELES — R. Buckminster Fuller, acknowledged as an authentic genius even prior to inventing the geodesic dome around his own system of geometry, will keynote the Seventh Annual Radio Program Conference, scheduled for November 30-December 2 in San Francisco.

Fuller will deal with the dynamics of mass communication in relation to expanding world technology, with particular emphasis on the urgent need to broaden the exchange of ideas and philosophies through the broadest media.

He will speak on Thursday morning, November 30, at the

St. Francis Hotel, with some 800 broadcast and record industry executives expected in attendance.

Conference founder-director Bill Gavin observed, "Dr. Fuller is a master of communication. Many of his concepts, once considered 'radical,' are now casual matters of fact.

"It is my hope that great and thoughtful people like Dr. Fuller can help broadcasters to make radio more socially useful, and I expect that the ideas he expresses during our conference will be meaningful and beneficial to broadcasters for years to come."

Registration and reservations materials will be available shortly from conference headquarters, 114 Sansome Street, San Francisco, Calif. 94104.

The Reality of John Denver

■ NEW YORK — It probably would have been easier to print the review of John Denver's performance at the Greek Theater in Los Angeles. In that review our own Spence Berland said, "Denver couples genuine honesty and concern with a voice that is magnificently suited to the music he chooses." Straight ahead, Spence!

The very same show at Carnegie Hall was unfortunately met by some reviews that were off-handed and cynical attempts at distorting the truth. They seemed to imply that John Denver is a phoney so and so from Middle America who had some difficulty presenting himself to a hip New York audience, or eritic as the case may be. If the truth be known, John Denver is indeed Middle America, and as real as one could get. His "honesty and concern" was felt as he recited "America The Beautiful," just as it was for Tom Paxton's anti-war classic, "Jimmy Newman." Denver's beliefs are not narrow-minded.

It's terribly wrong to think that a performer should structure his show to suit the market. Denver has a well developed format that he virtually adheres to each time out. And from my point of view he gets better all the time. Incidentally, it should

be noted that the hip New York audience gave the Middle American a standing ovation that lasted for more than just a few moments. As an aside, John's latest RCA album, "Rocky Mountain High," is selling quite heavily without a single. Trendwatchers might want to keep an eye on that.

Bill and Taffy Danoff (Fat City) and Megan McDonough added great support to the evening. Fat City proved their commercial writing ability by co-authoring "Take Me Home Country Roads" with Denver. They desperately need a single to break through. If I had my way, I'd unleash "Readjustment Blues" on an unsuspecting public. It might not be your run of the mill Top 10, but some might begin to appreciate the writing ability of this duo.

Megan has a wonderful booming voice that in no way fits her darling little frame and cute personality. She certainly has the talent and potential, but I find her cynical way of discussing her "Single" a bit insipid. An eighteen year old just starting out shouldn't have creative license to poke fun at the business that feeds her, or should she? That's another story for another time.

Mitchell Fink

Laudin' Loudon



Singer/composer Loudon Wainwright III returned to New York City's music scene last week Upstairs at Max's Kansas City. Wainwright's gala opening attracted musicdom's biggest names including Columbia President Clive Davis, pictured above. Wainwright's first record for Columbia, entitled "Album III," was just released.

Final Word: Columbia LA Studio To Close

■ LOS ANGELES — A statement from Cal Roberts, V.P. of CBS Recording operations, has put to rest the question of whether Columbia's west coast recording studios will remain open in light of new negotiations with the union.

Roberts' statement: "Discussions with Local 405 IBEW concerning all aspects of the company's decision to cease all recording operations at its L.A. facilities have been completed. Effective October 7, 1972 CBS Records will cease all recording operations at its facility located at 6121 Sunset Blvd., Hollywood. No further comment."

bum is being finished, and they're preparing a November show for the Bitter End . . . Phlo and Eddie will tour Europe with Alice Cooper in mid-November. In the meantime, P & E are going to perform for the employees of the Olympia Brewing Company in Seattle October 31. Be there or be square . . . Clarence Avant, Sussex head, produced a film called PUSH at the Black Expo last week. Includes Temptations, Supremes, Jackson 5, Bill Withers, Nancy Wilson, and Isaac Hayes . . . Crazy Horse will continue to perform as a four man band until a replacement can be found for Billy Talbot, who acquired arthritis in his right hand.



IT'S IN THE BAG

DISTRIBUTED BY UNITED ARTISTS RECORDS, INC.

Chip Monck: The Man Behind It All

By ROBERT FEIDEN

■ In the field of rock and roll concert presentations, the most unsung of heroes might indeed be the man responsible for the lighting. Chip Monck has turned a craft into an art, and a listing of some of his recent credits shows that Monck has been lighting up the rock and roll world's most important and prestigious acts, events, concerts, and halls: the Monterey Pop Festival, Fillmore East in New York, Woodstock, the Concert for Bangla Desh, John Lennon and Yoko Ono's "One to One" benefit show, T. Rex, the Motown Pavillion discotheque at Black Expo in Chicago, the last European tour of the Rolling Stones, and perhaps most sensational of all, the recent United States tour of the Rolling Stones. An interview follows.



Chip Monck

Record World: Were you happy with the mirror effect on the Stones tour?

Monck: Yes, but we cheated with the Stones. When you go up to somebody and slap them in the face with a chain-mail glove, they all of a sudden remember all sorts of things they knew about chain-mail. I did it very much to suit me—my comfort, my pleasure. I'm indebted to the Stones for letting me do what I wanted to do and for the comfort we had working together. I have a frame of reference that is very peculiar—it doesn't come from reading books or newspapers. I have nothing at all to do with current events. I'm pleasing myself by doing what I like to do.

RW: Have you thought of getting a patent for the mirror? Is that possible?

Monck: I doubt it. I'm going ahead with a search about this mirror, even though it's not mine. It belongs to Michael Callahan from Consolidated Edification. He once gave me a paper he wrote saying this would be a necessary advance that I should next embark on. I don't think we'll get a patent—I don't think that effect is patentable. Even if I got one, I could just see what would happen: I'd have to chase down the Pink Fairies in Iowa and say, "you can't use that unless you pay me a royalty!" But the patent search may lead to 150 other related ideas. The search may tell me about other areas I want to explore. It may be a form of plagiarism, but I don't go to the theater, movies, I'm not that involved in media, and I don't like television.

RW: Are you thinking of ways to refine the use of the mirror?

Monck: I want to use the mirror to open up the field of vision of some of the audience who are sitting in an area they don't think is the best. The mirror can also help the performer. Nicky Hopkins had rear view mirrors on his piano. I wanted him in one place for staging purposes and he couldn't deal with it, because sometimes you can't just play by ear. Sometimes you have to watch. Sometimes I have to see what happens just before a downbeat. I couldn't black out too successfully on some tunes if I didn't see Charlie Watts, because he always has the last word. So for Nicky we had two rear view mirrors and one large glass mirror on the piano which unfortunately knocked out the vision of some of the people who wanted to see Nicky. He wasn't handled as much as a principal as he was a sideman, which I think was an error, but perhaps unavoidable, because the show would have been much more complicated if I had let Nicky commensurate with his experience and treated him like the good pianist he is. Out of one mirror on his piano he could see Watts, and out of the other Jagger so he could see the releases, most of which are done with the arm or left foot.

RW: Did the Stones tell you what kind of lighting system they wanted?

Monck: Not a word. We don't speak about production at all. And I don't do any front work. I do no preparation, I have no insurance, no backlog, no pillar to lean on. If I were to get sick today, my business would die. I just wait for a stimulus that is enjoyable. The only direction I got on this tour was once when Mick said, "will you please handle Sweet Virginia as an up tune and let us involve ourselves with the audience rather than isolating us and making it a down tune with a ballad feeling."

RW: When did you start to do actual work for the tour?

Monck: I started to work on this one before I was actually notified. I decided it was time for them to tour. I felt ready to tour so I started to work on something. I called Mick and asked if he would mind if I started to run some costs up on some ideas I had, and he told me he didn't mind, but I shouldn't spend too much. And then he said good-bye.

RW: What ideas do you have for the stage itself in the future?

Monck: I see lots of wheels, chain drives, sprockets—big machinery which is going to have to take immense weight and move things around. It's going to look like the model of a solar system. I was waiting for holographs or holography to take the act, triple its size, move it down to the other end of the hall, and let it stand a foot above the heads of the people who hadn't been able to comfortably see for the last quarter hour. It's not really possible now, presumably because they have too great a liability. They have to worry about fire marshals, certificates of occupancy, and fire codes that they have to abide by because of the way the building was built. They have large corporate bodies or boards of directors that are in charge of the well being of the people in the building and not because they really care about them. For the future, we'll have to find something that keeps the rain off and protects us from the elements and in which we can do something appropriate to the acts with which we are working.

"... it has to be exciting for me as well as the audience, which sometimes leaves the audience behind."

RW: Wouldn't this entail a tremendous expense?

Monck: I would say so. It has to be backed by something or another—a complex, multiple act show well backed by the record companies and maybe a film company. Also, unfortunately, this might have to involve simulcast transmission to a number of other houses. The minute you get into that, you take a three dimensional object and make it into a two dimensional screen. In order to gain the financing to do the original, you've defeated it by giving the people in the outlying areas less than they would have had in the first place. Those people should, of course, pay less for it.

Unfortunately, it has to be exciting for me as well as the audience, which sometimes leaves the audience behind. I have no way of getting back into the audience's frame of reference because I've really left that. I have queries now about my personal life from people I don't even know. It's the same feeling you get hypothetically when you go from twenty nine to thirty and can no longer be trusted as you get when you go from good work to a moderate success. The channels you used to use for information are no longer valid.

RW: Are most artists as interested as you are in the production of their show?

(Continued on page 24)

Rowan Brothers

RecordWorld Concert Review

"Rowan Brothers: A Smash Act.

"Columbia Records debuted the Rowan Brothers last week at a press party in Sausalito. The group is certainly the best act to come out of San Francisco in the recent past.

"The two Rowans play guitars and do it so well that their playing can stand up to the scrutiny a fine sound system gives the audience.

"Some songs are sure to be hits, others classics: 'Gold,' 'Mama Don't You Cry,' 'Lay Me Down,' 'Move on Down.'"

—John Gibson

The Rowan Brothers:

**A smash act
with a brilliant
debut album.**



KC 31297

On Columbia Records and Tapes

AMERICA—Warner Brothers 7641
VENTURA HIGHWAY (WB, ASCAP)

Threesome come out of the desert and onto the road in this refreshing number that features those great harmonies and acoustic guitars. Should be another biggie for the American lads from England.

ANDY WILLIAMS—Columbia 45716

HOME LOVIN' MAN (Maribus, BMI)
WHO WAS IT? (MAM, ASCAP)

Andy, who lately has been covering other artists' hits, steps out with this Cook-Greenaway-Macaulay ballad. Fine melodic and lyric elements accentuated by Dick Glasser's tasty production.

THE ISLEY BROTHERS—T-Neck 936 (Buddah)

WORK TO DO (Triple Three, BMI)

Perennial charters have another potent entry here. From "Brother, Brother, Brother" album, driving item is a cinch to better "Pop That Thang" hit.

TOWER OF POWER—Warner Brothers 7635

DOWN TO THE NIGHT CLUB (Kuptillo, ASCAP)

"You're Still A Young Man" brought this group the recognition it deserved. San Franciscans follow-up with an up-tempo number from their hit "Bump City" lp.

LIZA MINNELLI—Columbia 45715

RING THEM BELLS (Sunbeam, BMI)
IT WAS A GOOD TIME (Leo Feist, ASCAP)

Taken from the TV soundtrack "Liza With A Z," this cute novelty has an outside chance popwise, but it's a MOR must. Vivacious entertainer has the excitement that comes over well on record.

MIKE CURB CONGREGATION—MGM 14442

I UNDERSTAND (Ivan Mogull/UA, ASCAP)
THIS LAND IS YOUR LAND (Ludlow, BMI)

Label prexy and his chorus offer another easy listening beauty. Culled from the new album "Song For A Young Love."

JIM TRAGAS—Buddah 322

WHITE BUFFALO (Blendingwell, ASCAP)

Singer wrote this catchy country rock item which has strong commercial possibilities. Produced by Tommy West of Cashman and West fame. No bull.

SMILING FACES—King 6395

YOUNGER GIRL (Koppelman & Rubin, BMI)

YOU'RE GONNA THINK OF ME

(Star Spangled/Arnel, ASCAP)

John Sebastian wrote this when he was with the Lovin' Spoonful, but it was the Critters who hit big with it. This updated version could outdo the original. Rod McBrien produced.

WINFIELD PARKER—GSF 6883

BABY DON'T GET HOOKED ON ME

(Screen Gems-Columbia, BMI)

TRUST ME (Metric, BMI)

Artist offers the r&b version of Mac Davis' number one record. Covers like this are usually fairly successful, and this one should be no exception.

BALLIN' JACK—Columbia 45698

(COME' ROUND HERE) I'M THE ONE YOU NEED

(Jobete, BMI)

Smokey and the Miracles had a giant with this 6 years ago, and this new version would have to go some to better the original.

THE SUPREMES—Motown 1213

I GUESS I'LL MISS THE MAN

(Jobete/Belwin-Mills, ASCAP)

OVER & OVER (Jobete, ASCAP)

Nice switch for trio is a ballad from the new Broadway musical "Pippin." Written by "Godspell" creator Steve Schwartz, tune is an across-the-board natural.

GODSPELL—Bell 275

BY MY SIDE (New Cadenza/Valando, ASCAP)

Yet another release from the score, this one is a mellow tune performed by the original cast. It will be hard to beat "Day By Day."

JUDY COLLINS—Elektra 45813

IN MY LIFE (Maclen, BMI)

SUNNY GOODGE STREET (Southern, ASCAP)

Taken from one of her early albums, this re-release could be just right for today's market. Lennon-McCartney beauty gets a sensitive touch from Ms. Collins.

THE HILLSIDE SINGERS—Metromedia 255

THE LAST HAPPY SONG/

LOOK INTO YOUR BROTHER'S EYE

(Natson/Port/Mayoham, ASCAP)

Contingent that hit with "I'd Like To Teach The World To Sing" a year ago returns with another singalong tune. La-La-La!

CHIP TAYLOR—Buddah 325

ANGEL OF THE MORNING (Blackwood, BMI)

The song that was a top ten hit for Merrilee Rush in 1968 is done here by its author. Tasteful arrangement and production fits Taylor's natural vocal.

CYMARRON—Entrance 7514 (CBS)

START AGAIN (Press/Lowery, BMI)

The group that hit with "Rings" a while back score with this tender number. Chips Moman production is right on target. Could do very well.

JULIE BUDD—RCA 0817

OH NO NOT MY BABY (Screen Gems-Columbia, BMI)

A show biz veteran in her late teens, Ms. Budd has never had a hit record. That could all change with this fine reading of the Goffin-King classic.

MAXAYN—Capricorn 0011 (WB)

LET ME BE YOUR FRIEND

(SuperGroove/Mary Jane, ASCAP)

TRYING FOR DAYS (SuperGroove/Mary Jane, ASCAP)

Group that includes Maxayn and Andre Lewis are the latest entry into the soul/blues field. Single is from much applauded debut album. Ummmm.

DAN CASSIDY—Little David 724 (Atlantic)

34TH ST. TO L.A. (Kamoynt, BMI)

Contrary to rumors, Dan is not one of the Partridge Family, but a sensitive singer/songwriter. His "We Are The Children" made some inroads, and this rhythm item could be the clincher.

THE MISSION—Paramount 0179 (Famous)

GOT TO KNOW (Ensign/Contemporary Mission, BMI)

RIESS ME FATHER

(Ensign/Contemporary Mission, BMI)

From the forthcoming rock opera "Virgin" tunes were written by Father John O'Reilly about contemporary problems of the church. Should be heard.

DETROIT EMERALDS—

Westbound 209 (Chess/Janus)

FEEL THE NEED IN ME (Bridgeport, BMI)

Those r&b gems shine again on this swinger from their "You Want It, You Got It" album. Group is coming off a top twenty hit with "Baby Let Me Take You In My Arms" and this one could surpass it.

BLACK SABBATH—Warner Brothers 7625

TOMORROW'S DREAM (Rollerjoint, BMI)

LAGUNA SUNRISE (Rollerjoint, BMI)

Hard rockers from England offers usual heavy driving item that will fare well with fans. Flip is acoustic instrumental and should be listened to.

KAREN WYMAN—Columbia 45700

SOMETHING TELLS ME

(SOMETHINGS GONNA HAPPEN TONIGHT)

(Cookaway, ASCAP)

The little lass with the big voice has her best shot to date with this Cook-Greenaway ditty. Solid performance and Jimmy Bowen production make it a strong contender.

SYREETA—Mowest 5016 (Motown)

I LOVE EVERY LITTLE THING ABOUT YOU

(Stein & Van Stock/Black Bull, ASCAP)

Produced, arranged and written by Stevie Wonder, this cut is taken from soulstress' debut album. Unique voice with impish quality should appeal to many listeners.

PETER COFIELD—Metromedia 248

TAKING SOME TIME WITH A BOTTLE OF WINE

(Smeads, BMI)

Singer writer has been making noise with his album and single, "What Exactly Is A Friend." This goodtime number has a good chance to break artist big.

SUGAR BEARS—Big Tree 151 (Bell)

SOME KIND OF SUMMER (Quill, ASCAP)

Timely cutie about summer memories is another fine Jimmy Bowen pop creation. Cartoon group comes alive and gives a good performance.

DAKILA—Epic 10913

GOZALA (Mr. Cafed, BMI)

Latin rock a la Santana/Malo is this new group's direction but they are better than most pretenders to the throne. A discotheque must.

THE ROBINSON FAMILY PLAN—

Ode 66029 (A&M)

YOU Poured SUGAR ON ME (Johnny Nash, ASCAP)

NOTHING COMES EASY (India Music Ink., ASCAP)

Produced by label head Lou Adler, new group has a lead singer that resembles Carole King. Has a good shot with both MOR pop programmers. Sweet sound.

PATTI & THE LOVELITES

Cotillion 44161 (Atlantic)

IS THAT LOVIN' IN YOUR HEART (Sebon, BMI)

Female group performs a gentle number that's just right for the r&b market, but a pop crossover seems inevitable.

ALLAN CLARKE—Epic 10914

RUBY (Xanadu, ASCAP)

Former lead singer of the Hollies goes his own way on this thumping rocker just right for pop/progressives. Fine horn section makes it.

**Martin Mull
made his new album
in six days...**



**...and on the seventh
he rested.**

Capricorn Records

Manufactured by Warner Bros. Records Inc.

L. A. REGGAE

JOHNNY RIVERS—United Artists UAS-5650
With "Rockin' Pneumonia-Boogie Woogie Flu" moving up the singles charts, and the release of this terrific album, a Johnny Rivers revival seems imminent. Other dynamite cuts are "Brown Eyed Girl," "Memphis '72" and "Crazy Mama."



NEW BLOOD

BLOOD, SWEAT & TEARS—Columbia KC 31780
With new BS&Ters Jerry Fisher (lead vocals), George Wadenius (guitar) and Larry Willis (keyboards), the group moves on to new musical territory while still preserving the patented BS&T sound. They go outside for all the material, which includes Barry Mann's "So Long Dixie" and Goffin-King's "Snow Queen."



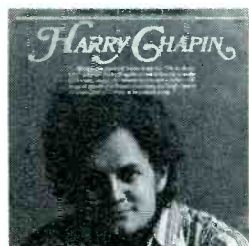
BULLDOG

Decca DL 7-5370
The two most familiar names on the Bulldog roster are Dino Danelli and Gene Cornish, two of the four original Young Rascals. But the whole group really gets together for a rousing good time throughout this record, and listeners of all kinds will be delighted. "No," the single, is especially infectious.



SNIPER AND OTHER LOVE SONGS

HARRY CHAPIN—Elektra 75042
Harry's "Heads & Tails" proved him a master at the story song, and his second album further emphasizes that talent. "Sunday Morning Sunshine," the single, is as good as it is commercial, and "Better Place to Be," a touching piece, sounds like the "Taxi" of this record.



MOVING ON

JOHN MAYALL—Polydor PD 5036
One of the most innovative catalysts of talent in the jazz-blues world for the past decade, Mayall continues to "move on" with some mellow, jazzy sessions recorded live at the Whiskey last summer. Sitting in are Keef Hartley on drums and Freddy Robinson on guitar, among others. Some of Mayall's prettiest music.



REUNION

JOHN HENRY KURTZ—ABC ABCX 712
Not much information is given on this package as to who John Henry Kurtz is, but the music, which is mostly medium-paced rock, speaks well enough for itself. Among those sitting in are Kenny Loggins, Larry Knechtel, Jim Gordon, and Jeff Baxter. "Rock & Roll Love Song For Rosie," a Leon Russelish track, is the one to get on.



THE RAIN BOOK

RENEE ARMAND—A&M SP 4369
Beautifully packaged set, with music to match, will undoubtedly be the start of something big for Ms. Armand, who has a gifted voice and a knack for writing songs which are at once penetrating and commercial. Jim Gordon produced, and the overall sound is just fine.



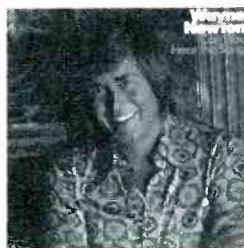
MARK-ALMOND

Columbia—KC 31917
Duo's debut for label opens with "Monday Bluesong," a soft, moody piece that sets the tone for a subtly brilliant album. Most of the material is low-key, jazzy, bluesy, and very melodic. A beautiful work.



FULL HOUSE

J. GEILS BAND—Atlantic SD 7211
A J. Geils Band concert is one of the most exciting events in rock & roll these days, and this album has captured the sound and spirit of a great show. "Homework," "First I Look At the Purse" and "Looking For A Love" are but a few of the standout cuts.



CAN'T YOU HEAR THE SONG

WAYNE NEWTON—Chelsea CHE-1003 (RCA)
Wayne is currently a red-hot property, by virtue of his "Daddy Don't You Walk So Fast" and "Can't You Hear the Song" singles, the latter of which is included here. Other highlights are "You've Got Your Troubles," "All Alone Am I" and "Fool."



GLORIFIED MAGNIFIED

MANFRED MANN'S EARTH BAND—Polydor PD 5031
The Mann who's gone through more changes than most in the ever-changing rock continuum is back, along with his fine Earth Band, with another album of weird sounds combined with good basic rock. As usual, there's a great Dylan cover, "It's All Over Now Baby Blue." Listen especially hard to side two.



DINGLY DELL

LINDISFARNE—Elektra 75013
Monster group in England has never quite made it the way they should over here, but perhaps this time around they will. Album contains some unfamiliarly hard sounds from the group, which come off well, plus a good dose of their fine English folky sound. Bob Johnston produced.



ALREADY HERE

REDBONE—Epic KE 31598
Gang that made a big impression last year with "Witch Queen From New Orleans" is back with another solid effort. The packaging emphasizes their (American) Indian background, and the songs, including their most recent single, "Fais Do," feature unusual lyrics and good hard rock arrangements.



BLACK HEAT

Atlantic SD 7237
Six man combo, with guest artist David Newman, has turned in a creditable discful of funky, jazzy tunes that will fit into r&b, pop and jazz formats. Group is aided by an able horn section and the arranging talents of David Spinozza. Produced by Joel Dorn.

(Continued on page 44)

"YOU'LL FLIP" Over Our Music!

Attention D.J.'s and Program Directors—If You Need Copies, Contact Us.

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Tristeza
20734



Roland Hanna
Child of Gemini
20875



Stuff Smith
Black Violin
20650



Sun Ra
It's After the End of the World
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20645



Stephane Grappelli
Afternoon in Paris
20876



Colorado Jazz Party
25099



new releases

Freddie Hubbard
Hub of Hubbard
20726



Received a Merit Review in
Walrus and is getting heavy
air play nationwide.
Record World: check Jazz
Best Seller Chart for position.

Joy Unlimited
Butterflies
21090

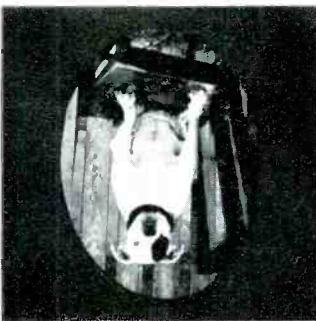


Another Walrus Merit Review,
Record World album pick.
Record World FM Airplay Report:
KZEL-FM, Eugene, Oregon.
("Rankness" still not cleared
for airplay.)

Billboard: Single Spotlight
(Also recommended)
Cash Box: Single Pick
Record World: Single Pick
The Trades Agree: The single
could happen big!!!

Single—Cash Box pick for "Choice
Programming"—Billboard—Four
stars. Gavin Report—KNBR,
WNEW receiving calls.

Candlewick Green
Doggie
19536



The Original Tattoos
Single: 15100
Album: 21143



action records

Larry & The Ladies



Getting together at the Bell offices for the signing of a new album entitled "Free To Be You And Me," by Marlo Thomas and friends, distributed on the Bell label and sponsored by the Ms. Foundation for Women, Inc. are (l. to r.) Pat Carbine of Ms.; Scott Shukat, who brought the LP to Bell; Letty Cottin Pogrebin of Ms.; Larry Uttal, President of Bell Records; Marlo Thomas; Gloria Steinem of Ms. and Carole Hart, producer of the lp.

Slade To Christensen

■ NEW YORK — The British pop group, Slade, has signed with Barbara Christensen Public Relations to represent them in the United States for PR work. Slade's current Polydor single, "Take Me Bak 'Ome" is fast becoming a transcontinental hit, as is their new album "Slade Alive."

Playboy Signs Brenda Patterson

■ LOS ANGELES — Brenda Patterson has been signed by Playboy Records, according to Larry Cohn, executive Vice President of the label.

This represents the first signing by Cohn since becoming head of Playboy Records two months ago. Miss Patterson was previously under contract to Epic Records and recorded a solo album for that label nearly two years ago. She was also an integral part of the Alabama State Troupers Rock'n Revival sponsored by Elektra Records earlier this year and has a solo spot on the album recorded from that show.

Mansfield, Cannon To Address NAB

■ WASHINGTON — Democratic majority leader Mike Mansfield (D-Mont.) and Howard W. Cannon (D-Nev.) will be luncheon speakers at the first two fall conferences of the National Association of Broadcasters, Oct. 31 and Nov. 2, respectively.

RECORD WORLD MONEY MUSIC

By KAL RUDMAN



Kal Rudman

■ There are a number of heavyweight records ready that will be choice programming. The new Gilbert O'Sullivan is "Clair" . . . The new Gary Glitter "I Didn't Know I Loved You Until I Saw You Rock And Roll" from his lp is fantastic . . . The new Al Green "You Ought To Be With Me" . . . There is a tremendous Joni Mitchell single on the way . . . There is a strong Jackson Five set for release soon.

Blood, Sweat & Tears took a giant jump in Dallas 31-13 at KLIF; it took four weeks of air play. KOMA Oklahoma City confirms 16-11.

Emerson, Lake & Palmer single has picked up some strong new believers, WCFL Chicago, WDGY Minneapolis, WMAK Nashville, KILT Houston. It went on the chart at KJRB Spokane.

Fifth Dimension. There is no question that this is a solid hit. It draws female phone requests quickly and then the males start to call. In some markets, it takes about five weeks to explode. For example, it just jumped 23-13 at WIXY Cleveland and 22-16 at WCOL Columbus. It moved 9-4 WRIT Milwaukee, 34-29 WCFL Chicago, 29-18 WDGY Minneapolis, 40-20 at KJR Seattle, 13-8 WOKY Milwaukee, 17-9 KOL Seattle, 20-17 KTLK Denver, 30-23 WHBQ Memphis and went on the chart at KILT Houston and WRKO Boston.

Albert Hammond. It looks very strong. KJRB Spokane reports good initial reaction. It is on: KQV Pittsburgh, KJR Seattle, WOKY Milwaukee, WIBG Philadelphia, KLIF Dallas, WTIX New Orleans, KOL Seattle, WPGC Washington. There is tremendous enthusiasm for this record.

King Harvest. It has been a solid hit in the northwest. It moved 9-7 at KOL Seattle and 11-9 at KJRB Spokane. It just went on the chart at #37 KLIF and on WCOL Columbus. If it breaks in these two markets, we can expect a lot of other key stations to pick it up.

Harold Melvin and the Blue Notes. It is #6 at CKLW Detroit, 25 at WFIL, moved 25-19 at WIBG, 18-16 WTIX, 39-30 WBBQ and went on the chart at KILT, WOR-FM and KTLK.

Austin Roberts. This has taken a long time but this was a great week for the record. It went on CKLW, WOR-FM, WIXY, WPDQ, WPGC and last week it went on KHJ. It is still #1 phones at WCOL Columbus, made good moves in Seattle 20-17 KJR, 40-27 KOL; 17-15 WRKO; it went on the chart at WIBG and KILT.

Nilsson. It went on the chart at #29 WOKY Milwaukee, 30 WIXY Cleveland, it jumped 12-8 WRKO Boston, 28 KTLK Denver. New believer KHJ L.A. It is pulling phone requests at WIFI Philadelphia, jumped 26-19 WBBQ Augusta, 26 KXOK St. Louis, on WDGY, #5 at WVIC Lansing.

Johnny Rivers. This is a strong programming record that has a lot of potential. It went on WCFL Chicago. It moved 24-21 at KILT Houston and is getting phone requests at KTLK Denver. WPDQ Jacksonville charted it and reports immediate action.

(Continued on page 35)

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EXECUTIVE PORTRAITS

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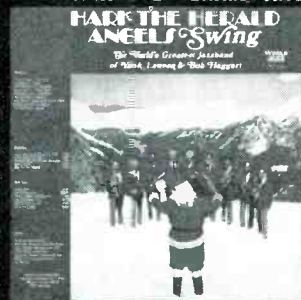
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SIDE ONE:	
HARK THE HERALD ANGELS SWING!	2:35
LITTLE DRUMMER BOY	2:52
RUDOLPH THE RED NOSED REINDEER	3:49
SILENT NIGHT	3:52
JOY TO THE WORLD	2:43
SIDE TWO:	
JINGLE BELLS	3:08
WHITE CHRISTMAS	3:24
I'LL BE HOME FOR CHRISTMAS	1:49
THE CHRISTMAS SONG	3:15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

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THE A&R REPORT

WHO'S CUTTING, WHERE AND WHEN

By JOE X. PRICE



Joe X. Price

■ **HOLLYWOOD**—Ray Ruff, who came to Hollywood from his home town of Amarillo back in 1968 to join Dot Records as an A&R staffer, has returned to his roots—or almost. He's now headquartering in Albuquerque and, instead of slicing records, he'll be splitting rails as he prepares to run for U.S. Congress in the State of New Mexico in 1973. Yes, he's folded his year-old Oak Records and has converted it to a straight production company, with **Ernie Freeman** named to head it up. The feisty 33-year-old Ruff will assist Freeman only by proxy and on a parttime basis but vows not to forget his friends in the disk biz by fighting in D.C. for the betterment of songwriters, A&R'ers, arrangers and other record business specialty workers who are independently oriented. Meanwhile, the production company will continue to headquarter at 6430 Sunset Bl., H'w'd 90028, 213-461-4317 and "maestro" Freeman, who joined Oak shortly after its conception last year as A&R V.P., wants it known that his doors are now wide open for new talent, masters and material.

STUDIO HAPPENINGS: Joe Gottfried reports his wax factory in Van Nuys, Sound City, is not only "going around the clock" but has been embellished with a brand new Neves Console, 16-track but soon to be converted to 24, and "a whole bunch" of Dolby noise reducers—32 of them to be exact. What's more, he's beefed up his staff with a whole flock of regulars: producer-engineers **Joe Leahy**, **Keith Olsen**, **Rick Heenan**, **Bill Drescher**, **Mark Richardson**, **Ken Roland**, **Neil Brody**, **Rich Dashut**, **Joe Leach** and newly named head of electronics **Jim Walker**. Set to groove in the elaborate San Fernando Valley tune lab over next coupla weeks are: **Five Man Electric Band** (MGM), **Dallas Smith A&R'ing**;

Free Movement (Columbia) **Dallas Smith A&R'ing**; **Jack Anderson** (Anthem), **Eddie Reeves A&R'ing**; **Captain Kopter** (Epic), **Randy California A&R'er**; **Linda Smith** (Signpost), **Clark Gassman A&R'ing**; and **Ivory** (Playboy). **Tim Alverado A&R'er** . . . Sampling across country at RCA Records, Nashville, reveals **Charley Walker** set to slice this week under A&R supervision of **Jerry Bradley** and next week **Lester Flatt** will etch under staff A&R'er **Bob Ferguson**.

* * *

Jay Lowy has departed **Larry Shayne Music** and has joined **Motown** pubbery **Jobete Music**. He reports firm has a Broadway show in the works, "Pippin," which recently opened to rave reviews in D.C. The score by **Steven Schwartz** (dude who wrote "Godspell"), is co-published by **Jobete** and **Belwin-Mills**. And there's already a record on a song from the play, "Guess I'll Miss The Man;" it's by the **Supremes** . . . Another co-publishing deal, avers Lowy, is between **Jobete** and **20th Century Music** on the 20th-Fox pic "Trouble Man." **Marvin Gaye** penned score and title tune . . . Title tune to the film "Ben," warbled by **Michael Jackson** and co-written by **Walter Scharf** and **Don Black**, "just went gold," according to Lowy, who adds there are already about ten covers on the record. "Guess you might say 'Ben' is an early favorite for Academy Award consideration," sezze. Indeed!

* * *

For over a year, **Len Chandler** and **John Braheny** have presented L.A. songwriters performing their own material for producers, publishers, artists, A&R'ers and just anyone who likes to hear good new songs. The limited seating capacity in the storefront "theatre" with the tongue-in-cheek name, **Lincoln Center West**, forced them to look for a new home. They were looking for a new landlord and found a benefactor, **Capitol Records**. Cap's **Ken Sasano** came to a session several months ago of **Chandler** and **Braheny's** **Alternative Chorus & Songwriters' Showcase**, dug what he saw and asked, "Would you like to do your thing in our Tower?" So . . . is has come to pass. As of last Thursday (5), Cap began making its giant-sized **Studio B** available to them, free of charge. Featured in a 45-minute set was singer-writer **Robin Lane**. Four-tune spots were filled by **Claude LaRose** and self-contained group

(Continued on page 35)

GO GOLDEN!

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#GT-8065	#GTC-9065	Musical Mother Goose
#GT-8074	#GTC-9074	Hans Christian Andersen's Fairy Tales—Danny Kaye
#GT-8149	#GTC-9149	Puff The Magic Dragon
#GT-8153	#GTC-9153	Wonderful Wizard Of Oz—Art Carney
#GT-8194	#GTC-9194	Kindergarten Playtime Songs
#GT-8197	#GTC-9197	Songs That Tickle Your Funny Bone
#GT-8256	#GTC-9256	Songs From Sesame Street
#GT-8260	#GTC-9260	Fiddler On The Roof; Children's Version
#GT-8261	#GTC-9261	The Little White Duck
#GT-8262	#GTC-9262	A Child's Introduction To Patriotism
#GT-8263	#GTC-9263	The Marching Band From Animal Land
#GT-8265	#GTC-9265	Man Of La Mancha—Richard Kiley
#GT-8273	#GTC-9273	101 Golden Nursery Songs
#GT-8277	#GTC-9277	"Love Daddy"—Red Buttons

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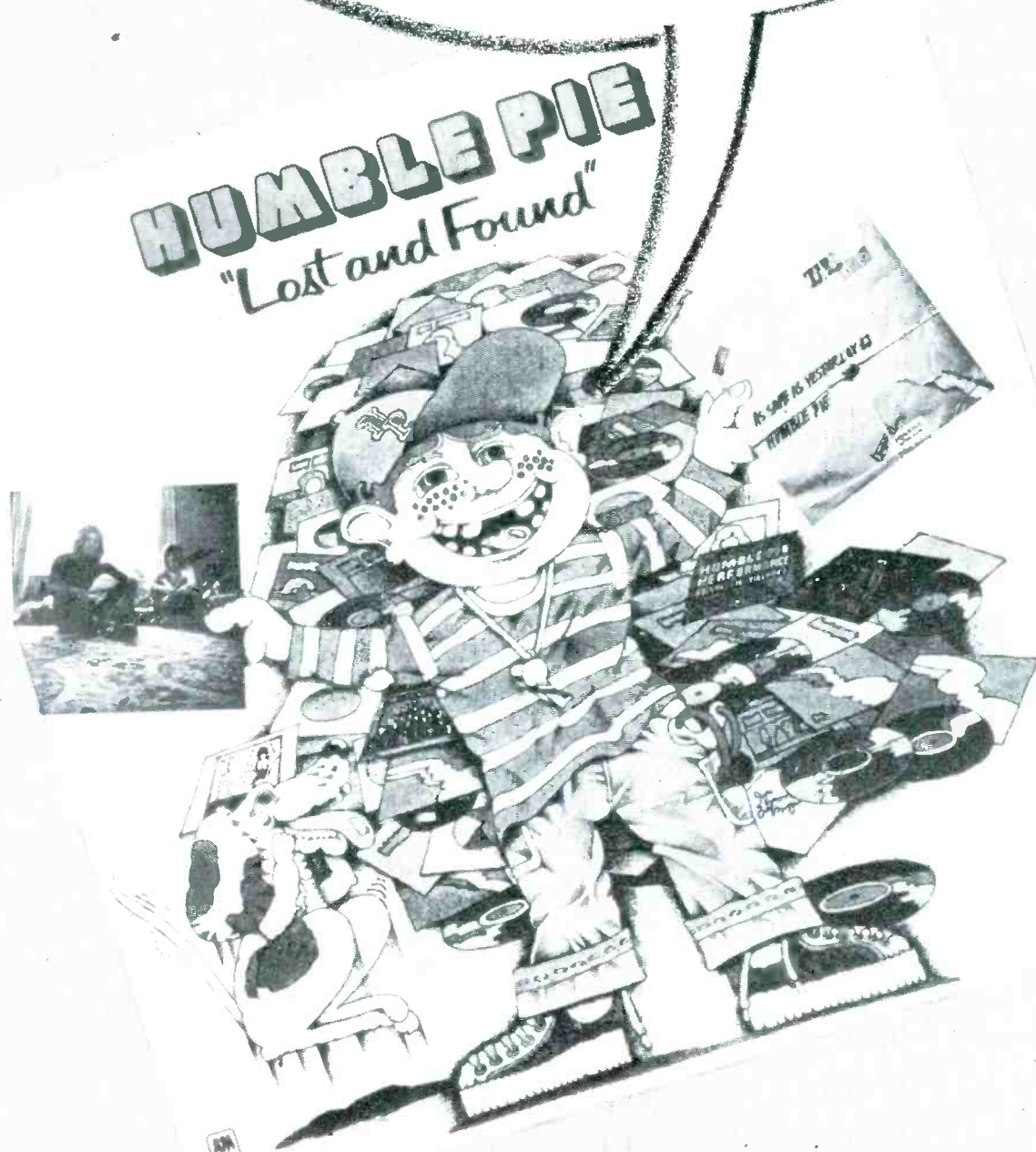
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CAMPUS REPORT

College Radio Via Cable TV

By GARY COHEN
Cable TV...

A recent column discussed the possibilities for video tape on campus, the Video Tape Network, and discussed video tape as a projection of what might come in the next few years. This week, I'd like to give you the details of an area in which college radio is becoming more involved: cable TV.

What is cable TV and why is it so important, especially in non-urban areas and college markets? A cable TV company simply re-transmits broadcast TV programs over its own wires (cable) and anyone hooked up to this transmission wire, which actually acts as a long antenna, can receive the program material that is being transmitted. Subscribers to the cable pay anywhere from \$5 to \$25 a month, and may pay an initial hookup charge.

The cable company itself erects very powerful antennas to receive programs broadcast in nearby locations, but too far out of range for a regular TV set to pick up. Once set up, there is no difference between cable TV and regular TV, except that cable usually offers more channels and more diversity in programming. Cable companies can simply set up additional antennas and run more wires to these antennas to offer additional programming.

In a fringe reception area (and in some major market areas) the Cable TV organization is sometimes the only way for residents to receive quality programming. But at the very least, it gives anyone who subscribes an opportunity to choose from more channels of programming.

... And College Radio

Where does college radio fit in? Some college stations have

"Joe CORONA MUSIC ENTERPRISE"

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made arrangements with local cable TV operators to have the college station's programming available. Customers who subscribe to the cable also get improved radio reception, and the potential audience for the station increases according to the number of subscribers to the cable network.

An example of a college station that has improved its audience via CATV is WSGR-FM, of St. Clair County Community College in Port Huron, Michigan. The station is 10 watt educational, with a radius of 5-10 miles. Via arrangement with 2 local cable companies (one of them in Canada), they have increased their potential audience by 60,000 people . . . and at no cost to the station. One cable company set up an antenna to receive the station, approximately 3 miles from the campus station's transmitter, and they are now on the cable. According to station program director Dave Gorski, response from the cable reception areas has been strong. And there are hopes that other cable systems in Michigan will re-transmit WSGP programs.

Carried current stations can get on the cable too, by simply running their own line feed to the cable's nearest relay station. WCHP of Central Michigan University in Mt. Pleasant has found this successful, and their programming is now being relayed to a 2200 subscriber cable. Response from listeners? According to music director Doug Jones, ". . . we've gotten some complaints from non-campus listeners about playing the Star Spangled Banner by Jimi Hendrix; comments about not enough news—and complaints about too much news. But there is response from people in the cable area." The cost to the station is \$10 a month to feed their programs. Other stations using cable for improved reception are KRC/Rockhurst College in Kansas City, and WUVA/University of Virginia at Charlottesville.

College radio's future on cable TV? Excellent, but don't tell the FCC . . .

Programming

As the **Campus Report** reported exclusively last year, WGUC-FM, the 50,000 watt FM Classical station at the University of

(Continued on page 35)



COLLEGE RADIO AIRPLAY REPORT

OCTOBER 14, 1972

WRCT—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.
Brad Simon
BATDORF & RODNEY—Asylum
CLASS CLOWN—George Carlin—Little David
GOOD 'N' CHEAP—Eggs Over Easy—A&M
RISING—Mark / Almond—Col
SWEET LIGHTNIN'—RCA
VENTURA HIGHWAY (single)—America—WB

WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.
Ken Smalheiser
BANDSTAND—Family—UA
FULL HOUSE—J. Geils Band—Atlantic
JERRY LA CROIX—Epic
PLAY THE BLUES—Buddy Guy & Jr. Wells—Atco
RAMATAM—Atlantic

WRPI—RENSSELAER POLY. INST.

Troy, N.Y.
Joe Tardi
BATDORF & RODNEY—Asylum
BUSTIN' OUT—Pure Prairie League—RCA
CAN'T BUY A THRILL—Steely Dan—ABC
FIVE—Soft Machine—Col
SOLOMON'S SEAL—Pentangle—Reprise

WFIB—UNIV. OF CINCINNATI

Cincinnati, Ohio
Rip Pelley
AZTEC TWO STEP—Elektra
GERONIMO'S CADILLAC—Michael Murphey—A&M
MAR Y SOL—Atco
ROCK OF AGES—Band—Capitol
WIND OF CHANGE—Peter Frampton—A&M

WLVC-FM—LOYOLA UNIV.

Chicago, Ill.
Jim Benz
BEGINNINGS—T. Rex—A&M
BLACK KANGAROO—Jorma Kaukonen—Grunt
GERONIMO'S CADILLAC—Michael Murphey—A&M
MAR Y SOL—Atco
RAMATAM—Atlantic
SPONTANEOUS COMBUSTION—Triad—Harvest

WRSU—RUTGERS UNIV.

New Brunswick, N.J.
Charlie Hutter
BATDORF & RODNEY—Asylum
CAN'T BUY A THRILL—Steely Dan—ABC
CAT MIND—Randy Holland—Mother
DAYDO—Alun Davies—Col
GOOD 'N' CHEAP—Eggs Over Easy—A&M
TEQUILA SUNRISE—David Clayton-Thomas—Col

WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.
Dave Fricke
FIVE—Soft Machine—Col
HURTWOOD EDGE—Tim Weisburg—A&M
I LEAD A LIFE—Ben Sidran—Blue Thumb
LIVE AT FRENCH CREOLE DANCE—Clifton Chenier—Arhoolie
RAW VELVET—Bobby Whitlock—Dunhill
ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col

WAMU—AMERICAN UNIV.

Washington, D.C.
Bruce Rosenstein
CAN'T BUY A THRILL—Steely Dan—ABC
GIVE IT UP—Bonnie Raitt—WB
GUNHILL ROAD—Kama Sutra
ROWAN BROTHERS—Col
TRIAD—Spontaneous Combustion—Harvest

WGSU-FM—STATE UNIV. COLLEGE

Geneseo, N.Y.
John Davlin
EDGAR VARESE—Contemp. Chamber Ensemble—Nonesuch
FOLK SONGS OF OLD EIRE—Judy Mayhan—Tradition
ROCK OF AGES—Band—Capitol
WATERFALLS—John Klemmer—Impulse
YELLOW PRINCESS—John Fahey—Vanguard

WVBU-FM—BUCKNELL UNIV.

Lewisburg, Pa.
Jim Morrell
FIVE—Soft Machine—Col
LOST AND FOUND—Humble Pie—A&M
MAR Y SOL—Atco
THREE FRIENDS—Gentle Giant—Col
RAW VELVET—Bobby Whitlock—Dunhill

WCHP—CENTRAL MICHIGAN UNIV.

Mt. Pleasant, Mich.
Doug Jones
A SONG OR TWO—Cashman & West—Dunhill
CLOSE TO THE EDGE—Yes—Atlantic
RAINBOW—Renee Armand—A&M
ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
ROCK OF AGES—Band—Capitol

WBCR—BROOKLYN COLLEGE

Brooklyn, N.Y.
Louis Lewow
DIAMONDS IN THE ROUGH—John Prine—Atlantic
ICARUS—Paul Winter—Epic
L.A. REGGAE—Johnny Rivers—UA
RICHIE HAVENS ON STAGE—Stormy Forest
WATERFALL—If—Metromedia

WFDU-FM—FAIRLEIGH DICKINSON U.

Teaneck, N.J.
Tony Loving
CATCH BULL AT FOUR—Cat Stevens—A&M
CLASS CLOWN—George Carlin—Little David
GARY GLITTER—Bell
IN A BROKEN DREAM—Python Lee Jackson—GNP
LIGHTS OUT IN SAN FRANCISCO—Various Artists—Blue Thumb
LIVING TIME—Bill Evans—Col

WVBC—BOSTON COLLEGE

Boston, Mass.
Charlene Darrow
HONKY CHATEAU—Elton John—Uni
M. F. HORH TWO—Maynard Ferguson—Col
MEMPHIS MENU—Jose Feliciano—RCA
ROCK OF AGES—Band—Capitol
TRILOGY—Emerson, Lake & Palmer—Cotillion



CANDI STATON

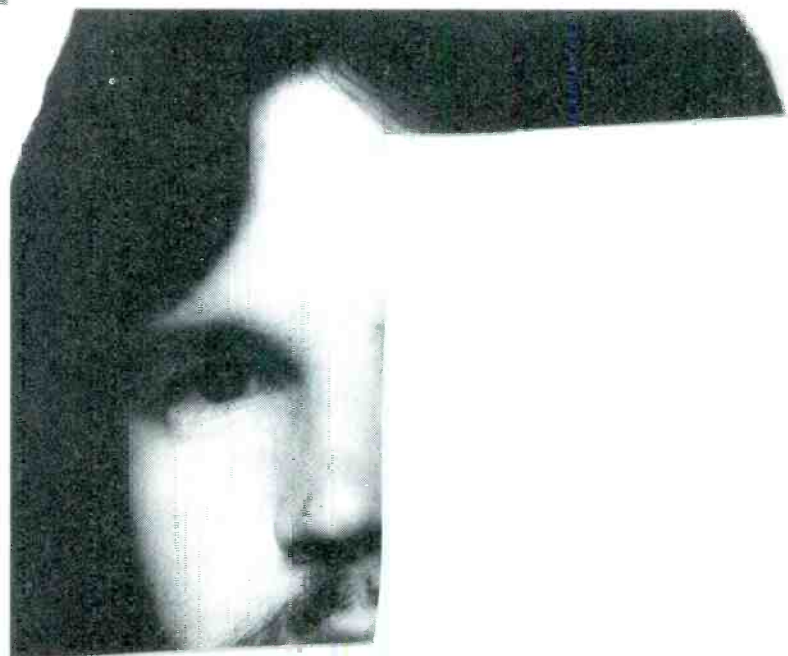
The sweet facts of the matter are:
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Candi has had six chart records in her career.
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Aretha Franklin, Wilson Pickett, Little Richard,
The Osmonds, Mac Davis... to mention a few.
Now he's his own major factor, playing and singing his
first great LP, "Travis Wammack"

LP: FAS-1801 8 Trk: 3801 Cass: 78



Johnny's Been Goode For A Long Time

By RON ROSS

■ NEW YORK — Roll over Beethoven, Chuck Berry, a crown prince of rock and roll and its most durable teenage head, has come out of semi-retirement as manager of his own amusement park to become a more monstrous chart-maker than ever before. His sexy single, "Ding a Ling" is bulleted among the top five singles, having already earned him his first RIAA certified gold record, while "The London Chuck Berry Sessions" is driving a flying wedge into the top ten of the Album Chart. Just as he almost single-handedly brought the real thing to sweet little rock and rollers all over the world, Chuck Berry's recent return to universal popularity has just about rendered notions of a "Rock and Roll Revival" obsolete. Thanks to Chuck, there is just rock and roll, and, well, everything else.

Marvin Schlachter, president of Chess/Janus Records has announced Berry's re-signing to an exclusive long-term contract, while his "Golden Decade" album, a set that defines pop in the fifties and early sixties by including such rockers as "Johnny B. Goode," "Maybelline," "Sweet Little Six-

teen," "Nadine," "School Days," etc., etc., etc., has just been re-packaged. Chess/Janus has designated October "Chuck Berry Month," with 40 trips to London being offered to distributors in an incentive competition on the Chuck Berry albums in the Chess catalogue, featuring such standards of bopping excellence as "Two Great Guitars," a rare session with Bo Diddley; "On Stage"; "Back Home"; and many others. The label is currently engaged in a full-scale advertising, promotional, and publicity campaign on Berry.

With over 26 chart singles in his past, a number of rock movies such as "Go Johnny Go," two classic documentary films, and an appearance in the upcoming Columbia/Metro-media film, "Hail Hail Rock and Roll," Chuck Berry has always been hard to miss. Now a generation that was even a bit late for the Beatles is getting the benefit of one of the most exciting stage acts in show biz and an opportunity to catch up with Berry's uniquely exciting past, present, and future as living proof that rock and roll will always be. "Oh my, but that little country boy can play."

Comebacks All



After five years absence from the Los Angeles night life scene, an Eddie Fisher opening at the Westside room is an occasion of note for fans and friends alike. Congratulating Eddie on the evening's success are Keely Smith, Billy Eckstine and Fran Warren.

Dialogue

(Continued from page 12)

Monck: I'm sure they are not. I called Fogerty once of Creedence Clearwater Revival and said, "I hope you don't mind my calling. I'd like to see you about production and involving each other in a project you might find exciting, pleasing, or expensive, or any combination of the above." He told me he didn't need it and didn't care for it, which is not an insult. Some respect must be given him for knowing what he wants.

RW: You speak about involving the audience more with the performer? Aren't there many risks for the performer inherent in such an approach?

Monck: Do you know the medical forums, the amphitheatres used in hospitals where the action is down there and very visual on a small scale? It was just speaking to Steve Cohen who does Neil Young's work and is now building a lighting system and truss similar to ours. We were thinking of how nice it would be to seat the audience and put the performer on a stool, but not exactly in the middle of the audience. The idea being not to use a stage. But rock and roll per se, or at least the Stones type of work, forbids us to trust to using that.

I really don't know why people come to concerts. That is one of the problems. How can we make the audience part of it? It is difficult to do with the facilities now available.

RW: Have you ever thought of producing shows yourself?

Monck: No. I don't want to.

RW: Wouldn't producing shows give you more of the control you might need or desire?

Monck: I'd go broke in an instant. I can't wear two hats like that.

RW: Did you have any special educational preparation for the kind of work you do?

Monck: None whatsoever. I went to farm school in Connecticut where I spent most of my time building a potato picker which I then sold to McCormick, but which never made any royalties. I didn't graduate prep school. I then went to work at Wellesley college as a janitor. I was waiting for an appointment to the Air Force Academy which never came through, so I left that and went to Harvard and built some house shows, and then I went to Barnard with just spit and bailing wire technique of how to hold things up in the air, which seems to be a mystery to many people. I spent four years with the Village Gate in New York, and then some time in Africa with Miriam Makeba.

My experience was a napkin and a puddle osmosis number. It had nothing to do with formal training. You go to a wholesaler, retailer, manufacturer or supplier and tell him what your needs are, and in order to make a sale he goes into a long discussion which can give you some very useful information. As you do this, you stumble over other mechanical things and people who are using tools in a new way. It's really just a matter of practicality.

"I really don't know why people come to concerts. That is one of the problems. How can we make the audience part of it? It is difficult to do with the facilities now available."

RW: Would you like to use your gift for lighting for presentations or things other than rock concerts?

Monck: Sure. I have to. If there is an area that is open, I must continue to do something worthwhile with my hands and mind. I think about sculpture and the use of light in areas other than

OCTOBER 14, 1972

1. **BLUE MOSES**
RANDY WESTON—CTI CTI 6016
2. **MISSISSIPPI GAMBLER**
HERBIE MANN—Atlantic SD 1611
3. **I SING THE BODY ELECTRIC**
WEATHER REPORT—Columbia KC 31352
4. **UPENDO MI PAMOJA**
RAMSEY LEWIS TRIO—
Columbia KC 31096
5. **ATTICA BLUES**
ARCHIE SHEPP—Impulse AS 9222 (ABC)
6. **RAMADAM**
JASON LINDH—Dix 3000
(Metronome-CTI)
7. **HEATING SYSTEM**
JACK McDUFF—Cadet 60017
(Chess/Janus)
8. **THE AGE OF STEAM**
GERRY MILLIGAN—A&M SP 3037
9. **FLUTE-IN**
BOBBI HUMPHREY—Blue Note
BST 84379 (United Artists)
10. **SOUL ZODIAC**
CANNONBALL ADDERLEY—
Capitol SVBB 11025
11. **CHERRY**
STANLEY TURRENTINE—CTI CTI 6017
12. **PEACE & RHYTHM**
INDIRIS MUHAMMAD—Prestige 10036
13. **ETHIOPIAN NIGHTS**
DONALD BYRD—Blue Note BST 8483
(United Artists)
14. **BRUBECK ON CAMPUS**
DAVE BRUBECK QUARTET—
Columbia KG 31298
15. **WORLDS AROUND THE SUN**
BAYETE (Todd Cochran)—Prestige 10045
16. **SHADES OF GREEN**
GRANT GREEN—Blue Note 8413
(United Artists)
17. **COOL COOKIN'**
KENNY BURRELL—Chess 60019
18. **FREE AGAIN**
GENE AMMONS—Prestige 10040
19. **ALL THE KING'S HORSES**
GROVER WASHINGTON, JR.—
Kudu KU-07
20. **THE ICEMAN'S BAND**
JERRY BUTLER—Mercury SRM 1 648
21. **OFFERINGS**
LARRY CORYELL—Vanguard VSD 79319
22. **THE HUB OF HUBBARD**
FREDDIE HUBBARD—BASF 2072
23. **TALK TO THE PEOPLE**
LES McCANN—Atlantic 1619
24. **LEAN ON ME**
SHIRLEY SCOTT—Cadet 50025
25. **FUNK INC.**
Prestige 10031

JAZZ

By MICHAEL CUSCUNA



Michael Cuscuna

Testament Records has an exquisite catalog of blues albums by such artists as Fred McDowell, Johnny Shines, Otis Spann, early Muddy Waters, Robert Nighthawk and so on. They have now entered the field of contemporary jazz with the release of "Dialogues For Piano and Reeds" (T-4401) by pianist and composer Pete Robinson. The album includes 9 originals, one tune by Ornette Coleman and one by Gil Melle. Robinson, former leader of the group **Contrband**, is aided by three creative L.A. reedman in various combinations. A brilliant album from a brilliant label.

Forthcoming on Testament is a fascinating album of fife and drum music, a form of unique blues and improvisations found in the South. This unusual music is the only real link between African and American forms of Black music. It makes for interesting and enjoyable listening. There is currently some fife and drum music available in Atlantic's Southern Folk Heritage series and on Blue Thumb's blues anthology Memphis Swamp Jam. But watch for the Testament record (T-2223).

* * *

Lonnie Liston Smith, former pianist and composer with **Pharaoh Sanders** among others, has organized his own group, completed a program for N.E.T. television and just now signed a contract with Douglas Records, distributed by Columbia.

* * *

I was out at Ann Arbor Blues and Jazz Festival on assignment of recording it for Atlantic Records. It was three days of very stimulating and enjoyable music. And there was so much of it!

The audiences of 20 to 30 thousand came primarily to see the great number of blues acts offered, but several jazz giants were also featured including Miles Davis, Sun Ra, Archie Shepp and Pharaoh Sanders.

The three jazz acts that excited me the most were not so well known, but were strongly received at the event. The **Contemporary Jazz Quintet** with pianist Kenny Cox and trumpeter Charles Moore has undergone some personnel changes and musical changes since their two Blue Note albums. Their program flowed beautifully with music that moved inside and outside with logic and grace.

The Art Ensemble of Chicago with Roscoe Mitchell, Lester Bowie, Joseph Jarman, Malachi Favors and Don Moye, is, to these ears, the most exciting and important group to come along since the classic Ornette Coleman and John Coltrane quartets. They covered every phase of music from African drum chants to total freedom with taste and creativity.

The **New Delta Creative Ensemble** consists of alto saxophonist Marion Brown and three Chicago musicians: trumpeter Leo Smith, trombonists-bassist Lester Lashley and saxophonist Maurice McIntyre (Kalaparusha). Their music was fragmented and played almost on a free association basis. Leo Smith, by the way, will soon be releasing his first album as a leader on his own label.

* * *

That ever magnificent blues label Arhoolie has just released two incredible albums. The first is by Clifton Chenier, recorded live at an actual French Creole dance, (Arhoolie 1059). It is Chenier's sixth for the label and most exciting yet. For those who may not have heard him yet, Chenier sings and plays a type of cajun music mixed with the black blues of the Southwest, a style known as Zydeco. The other is a great live Joseph Spence album.

High Airplane Gross

LOS ANGELES—Grunt Records artists, the Jefferson Airplane, grossed \$875,000 on their recent tour. The fifteen (15) dates on the tour included the Spectrum in Philadelphia, Cobo Hall in Detroit, the Auditorium Theatre in Chicago and the Hollywood Bowl in Los Angeles.

Goody Names Seaman

NEW YORK—The Sam Goody organization announced last week the appointment of Tom Seaman to the post of Merchandising Manager. Seaman comes to the Goody organization from a similar post with Record Hunter stores and TRH Distributors.

CLUB REVIEW

Harry Does It With Stories

NEW YORK—Harry Chapin is in the process of reviving one of the oldest forms of music, the ballad, and after taking in his show at the Bitter End, I can only hope that his recent success continues.

I viewed, listened, remembered and was engrossed in stories about the man who climbed a tower in Texas and began sniping away at people, about a masochistic young lady from Chapin's collegiate days, and about the depths of loneliness that can cripple one's self-ideal.

Harry and his group perform serious music, yet also have the good sense of blending this with light-hearted ditties by guitarist Ron Palmer as well as an occasional swing to old-time rock and roll. Chapin's group, along with the aforementioned Palmer, includes bass player John Wallace whose high pitched voice can be remembered from the smash single "Taxi" and Tim Scott whose cello gives the group its distinctive sound. "Sniper and other Love Songs," their second Elektra album contains some of the finest vocal lyrical work that can be found this side of Randy Newman.

Elektra also showcased Aztec Two-Step in the New York area to open the Chapin show. Two-Step consists of two young acoustic guitarists who present Simon and Garfunkel type music. Their sound is pleasant to hear and the crowd enjoyed them. However, they seem to lack a certain something that will set them apart from the crowd. It could be lack of experience or just a comparison to the performance of Harry and his group.

Lenny Beer

UA Releasing 'La Mancha'

LOS ANGELES—United Records has scheduled the "Man Of La Mancha" soundtrack for shipment Nov. 1.

"Man Of La Mancha" stars Peter O'Toole and Sophia Loren. Arthur Hiller's film co-stars James Coco, Harry Andrews and John Castle, was produced by Hiller from a screenplay by Dale Wasserman, adapted from his stage play. Music for the stage play and film are by Mitch Leigh with lyrics by Joe Darion. Music was adapted and conducted by Laurence Rosenthal for the road show presentation.

BMI Ups Writers Payments

NEW YORK—Broadcast Music, Inc. has revamped its distribution system, bringing payments to writers up to a par with publishers.

BMI writers had at one time to make their own performance money deals with BMI publishers, and later, when BMI signed up writers directly, their pay-

off was generally less than the publishers' per performance. It has been a long-standing goal of BMI to establish parity between writers and publishers. According to Edward M. Cramer, president of BMI, the new system reflects the increase of income that higher fees from local radio licensees will bring in. As a result, some writers can expect as much as a 60 per cent increase in their payments.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

OCTOBER 14, 1972

A LONELY MAN Eugene Record (Julio-Brian, BMI)	49
A PIECE OF PAPER - RHB Prod. (Sunnybrook/4 Star, BMI)	38
ALL THE YOUNG DUDES David Bowie (Moth Music, BMI)	52
AMERICAN CITY SUITE Steve Barri (Blendingwell Music, ASCAP)	50
BABY DON'T GET HOOKED ON ME Rick Hall (Screen Gems-Columbia, BMI)	12
BABY SITTER Willy Clark & Clarence Reed (Sherlyn Music, BMI)	66
BACK STARBERS Gamble-Huff Prod. (Assorted, BMI)	2
BEN Corporation (Jobete, ASCAP)	5
BEST THING Bill Trant & John Ryan (Harvey Wall Banger, BMI)	87
BEAUTIFUL SUNDAY (Page Full of Hits, ASCAP)	51
BLACK & WHITE Richard Podolor (Templeton, ASCAP)	6
BURNING LOVE (Combine, BMI)	11
CAN'T YOU HEAR THE SONG Wes Farrell (Dick James, BMI)	47
CARRY ME, CARRIE Ron Haffkne (Evil Eye, BMI)	68
CITY OF NEW ORLEANS Warrenner & Pilla (Kama Rippa/Turnpike Tom, ASCAP)	21
CDORADO Bill Szymczyk (Fat-Mama Music/Famous Music, ASCAP)	80
DANCE, DANCE, DANCE Oavid MacKay (Cotillion/Broken Arrow, BMI)	85
DINAH FLO Boz Scaggs (Blue Street, ASCAP)	91
DON'T DO IT The Band (Jobete, BMI)	48
DON'T EVER BE LONELY Bob Archibald (Unart/Stagedoor, BMI)	20
DON'T HIDE YOUR LOVE Sonny Bono & Snuff Garrett (Kirshner/ATV, BMI)	45
ELECTED Bob Ezrin (Ezra Music, BMI)	59
EVERYBODY PLAYS THE FOOL Silvester & Simmons (Giant Enterprise, BMI)	1
FREDDIE'S DEAD Curtis Mayfield (Curton, BMI)	18
FROM THE BEGINNING Greg Lake (Tro, BMI)	34
FUNNY FACE Stan Silver (Prima-Donna Music, BMI)	67
GARDEN PARTY Rick Nelson (Matragun, BMI)	19
GO ALL THE WAY Jimmy Tenner (C.A.M./U.S.A., BMI)	4
GOOD FOOT James Brown (Dyanatone/Belinda/Unichappell, BMI)	9
GOOD TIME CHARLIE Arif Mardin (Cotillion/Road Canon, BMI)	24
GUESS WHO Joe Zagarino (Michele, BMI)	63
GUILTY Palmer James & Curtis Rodgers (Toasted Music/Screen Gems-Columbia, BMI)	62
HEY, YOU LOVE Hans van Hemert (Day Glow Music, ASCAP)	82
HONEY I STILL LOVE YOU A Roy C. Production (Alaga Inc./Johnson-Hammond Music, BMI)	98
I'LL BE AROUND Thom Bell (Bellboy, BMI)	32
I AM WOMAN Jay Senter (BiggerHugs Music Corp., BMI)	46
I BELIEVE IN MUSIC Theodore & Coffey (Songpartner, BMI)	28
I CAN SEE CLEARLY NOW Johnny Nash (Cayman, ASCAP)	27
I'D LOVE YOU TO WANT ME Phil Gernhard (Kaiser/Famous Music, ASCAP)	35
I JUST WANT TO MAKE LOVE TO YOU Dave Edmonds (Arc, BMI)	93
IF I COULD REACH YOU Bones Howe (Hello There, ASCAP)	26
IF YOU CAN BEAT ME ROCKIN' Ronald Dunbar (Gold Forever, BMI)	89
IF YOU DON'T KNOW ME BY NOW Gamble-Huff (Assorted, BMI)	64
IF YOU LEAVE ME TONIGHT Joe Johnson (Leeds, ASCAP)	40
IF YOU LET ME Frank Wilson (Stone Agate Music, BMI)	79
I'LL MAKE YOU MUSIC Steve Metz, David Lipton & Norman Bergen (Dramatis Music, BMI)	60
I'M STONE IN LOVE WITH YOU Thom Bell (Bellboy/Assorted Music, BMI)	73
I'VE GOT TO HAVE YOU (Buckhorn, BMI)	75
LADY ELFANOR John Anthony (R&M Music, ASCAP)	78
LET IT RAIN Belaney Bramlett (Cotillion/Delbon/Casserole Music, BMI)	58

LISTEN TO THE MUSIC Ted Templeman (Warner/Tamelaine, BMI)	23
LOVING YOU JUST CROSSED MY MIND Rudy Durand (Seven Iron, BMI)	3
MAN SIZED JOB Crajon Productions (Ordena/Bridgeport Music, BMI)	69
MIDNIGHT RIDER Denny Cordell & Nigel Thomas (No Exit, BMI)	33
MISTY BLUE John Richbourg (Talmont Music, BMI)	95
MONEY BACK GUARANTEE Dallas Smith (4 Star, BMI)	54
MOSQUITO Dors (Alchemical Music Co., BMI)	84
MY DING-A-LING Esmond Edwards (Isalee, BMI)	3
NATURE PLANNED IT Frank Wilson (Stone Agate, BMI) (Jobete, ASCAP)	57
NIGHTS IN WHITE SATIN Tony Clarke (Essex, ASCAP)	10
DNE MORE CHANCE Bill Gillian (Cookaway, BMI)	71
OPERATOR Terry Cashman & Tommy West (Blendingwell/Wingate, ASCAP)	81
PLAY ME Catalano & Diamond (Prophet, ASCAP)	25
PDOR BOY Richard Sanford Drahoff (Portofino/Avoyelles, ASCAP)	76
PDPORN D. Jordan, R. Talmadge, S. & B. Jerome (Bourne, ASCAP)	8
POWER OF LOVE Staff (Assorted/Gaucha/Belinda, BMI)	36
ROCK ME BABY Wes Farrell (Pocketfull of Tunes, BMI) (Every Little Tune, ASCAP)	30
ROCK 'N ROLL SOUL Grand Funk Railroad (Cram Renraff Co., BMI)	61
ROCKIN' PNEUMONIA & THE ROOGIE WOODIE FLU Johnny Rivers (Ace, BMI)	83
RUNNING BACK TO SASKATOON Jack Richardson (Dunbar/Cirrus/Sunspot/Expressions, BMI)	99
SATURDAY IN THE PARK J. W. Guercio (Big Elk, ASCAP)	13
SING A SONG Richard Perry (Screen Gems-Columbia/Summerhill Songs, BMI)	94
SLAUGHTER Billy Preston (Irving/Web, BMI)	42
SO LONG DIXIE Bobby Colomby (Screen Gems-Columbia/Summerhill Songs, BMI)	77
SOMETHING'S WRONG WITH ME Danny Jassen & Bobby Hart (Pocketfull of Tunes, BMI)	70
SPACEMAN Richard Perry (Blackwood, BMI)	43
SPEAK TO THE SKY Robie Porter (Porter/Binder, ASCAP)	14
SPECIAL SOMEONE John Madera (Home Grown Music/Heywoods Music, BMI)	97
STARTING ALL OVER AGAIN Reckett & Hawkins (Muscle Shoals, BMI)	17
SUNNY DAYS Jimmy Tenner (C.A.M./U.S.A., BMI)	90
SUMMER BREEZE Louie Shelton (Dawn Breaker Music, BMI)	53
SWEET CAROLINE Bobby Womack (Stonebridge, ASCAP)	39
TAKE ME BAC 'OME Chas. Chandler (January Music, BMI)	88
THINK James Brown (Dyanatone/Belinda/Unichappell, BMI)	56
THAT'S HOW LOVE GOES Johnny Bristol (Jobete Music, ASCAP)	44
THEME FROM THE MFN Isaac Hayes & Onzie Horne (East Memphis/Incense, BMI)	74
THUNDER AND LIGHTNING Toxey French (Chinick, ASCAP)	31
TIGHT RDPE Denny Cordell & Leon Russell (Skvhill, BMI)	21
TOAST TO THE FOOL Arthur Snyder (Conquistador, ASCAP/Groovesville, BMI)	55
TOGETHER ALONE Peter Schekeryk (Neighborhood, ASCAP)	65
USE ME Bill Withers (Interior, BMI)	7
VENTURA HIGHWAY America (WB, ASCAP)	86
WE CAN MAKE IT TOGETHER Mike Curb & Don Costa (Kolob Music, BMI)	72
WEDDING SONG Mike Curb & Don Costa (P.D. Foundation, ASCAP)	100
WHY Curb & Costa (Debmar, ASCAP)	16
WHY CAN'T WE BE LOVERS Holland Dozier/Holland (Gold Forever, BMI)	96
WITCHY WOMAN Glyn Johns (Kicking Bear/Benchmark, ASCAP)	29
WITH PEN IN HAND Bob Montgomery & Bobby Goldsboro (Oetall Music, BMI)	92
WOMAN OON'T GO ASTRAY Elijah Walker (Malaco/Roffignac, BMI)	41
YOU WEAR IT WELL Rod Stewart (Three Bridges/HG, ASCAP)	15



101 THE SINGLES CHART 150

OCTOBER 14, 1972

THIS LAST WK. WK.

101	—	IT NEVER RAINS IN CALIFORNIA ALBERT HAMMOND—Mums 76011 (CBS)
102	105	I AIN'T NEVER SEEN A WHITE MAN WOLFMAN JACK—RCA 0108 (Four Star, BMI)
103	119	ANYWAY THE WIND BLOWS THE GRASSROOTS—Dunhill 4325 (ABC) (Trousdale/Soldier, BMI)
104	143	I GOT A THING ABOUT YOU BABY BILLY LEE RILEY—Entrance 7508 (Swamp Fox, ASCAP)
105	106	MY MIND KEEPS TELLING ME EDDIE HOLMAN—GSF 6873 (Access Music/Nahloh, BMI)
106	—	THE SLIDER T. REX—Warner Brothers 1122 (Wizard Artists, Ltd.)
107	111	SONG SELLER THE RAIDERS—Columbia 45688 (Canopy Music, ASCAP)
108	—	SUNDAY MORNING SUNSHINE HARRY CHAPIN—Elektra 45811 (Story Songs, ASCAP)
109	110	LONELY BOY DONNY OSMOND—MGM 14424 (Spanka, BMI)
110	112	I JUST WANT TO BE THERE INDEPENDENTS—Wand 11249 (Butler, ASCAP)
111	113	HEY LITTLE GIRL BUCKWHEAT—London 184 (Sciun, ASCAP)
112	—	SMOKE GETS IN YOUR EYES BLUE HAZE—A&M 1357 (T. B. Harms, ASCAP)
113	116	NO TEARS, IN THE END GROVER WASHINGTON, JR.—Kudu 909 (CTI) (Antisia, ASCAP)
114	114	WHO HAS THE ANSWERS ANDY KIM—Uni 55332 (MCA) (Joachim, BMI)
115	124	S.T.O.P. (STOP) THE LORELEI—Columbia 45629 (Hael, BMI)
116	—	DO YA MOVE—United Artists 50928 (Anne-Rachel Music) (Tiflis Tunes, Inc., ASCAP)
117	118	SLOW MOTION JOHNNY WILLIAMS—Phila. Int'l. 3518 (Assorted, BMI)
118	—	INNOCENT TIL PROVEN GUILTY HONEY CONE—Hot Wax 7208 (Buddah) (Gold Forever, BMI)
119	121	WONDER GIRL SPARKS—Bearsville BSV 0006 (Warner Brothers)
120	115	MAGNOLIA JOSE FELICIANO—RCA 74-0768 (Moss Rose, BMI)
121	122	BOUNCE IN YOUR BUGGY SHA-NA-NA—Kama Sutra 555 (Broadside, BMI)
122	—	SO FAR AWAY THE CRUSADERS—Blue Thumb 217 (Screen-Gems, Columbia, BMI)
123	126	LITTLE WILLY THE SWEET—Bell 251 (Buddah, ASCAP)
124	—	TALL ORDER FOR SHORT GUY JONATHAN KING—JK 49002 (Main Stay Music, BMI)
125	127	DETERIORATA NATIONAL LAMPOON—Blue Thumb 218 (Famous) (Coney Island/White Fish, ASCAP)
126	136	ONE LIFE TO LIVE THE MANHATTANS—DeLuxe 139 (Fort Knox/Nattahnam, BMI)
127	128	I'LL ALWAYS HAVE YOU THERE DOUG GIBBS—Oak 108 (Playboy, ASCAP)
128	130	WAITIN' FOR ME AT THE RIVER POT LIQUOR—Janus 195 (Flypaper Music, BMI)
129	129	SEA SIDE SHUFFLE TERRY DACTYL—UK 49003 (London) (Stainless, BMI)
130	132	SULTANA TITANIC—Epic 10810 (April, ASCAP)
131	—	IN HEAVEN THERE IS NO BEER CLEAN LIVING—Vanguard 35162 (Beechwood, BMI)
132	134	DON'T ASK ME WHY ALZO—Bell 247 (Clearsky, BMI)
133	133	EVERYBODY LIKES IT STEVE KARMEN ORCHESTRA—Audio Fidelity 179 (Sandlee, ASCAP)
134	—	LONG JOHN SILVER JEFFERSON AIRPLANE—Grunt 0506 (RCA)
135	—	(BUT I COULD) REACH THE WISDOM OF SOLOMON MANCINI & FOX—Event 210 (Polydor) (Double Trouble, BMI)
136	140	(WIN, PLACE & SHOW) SHE'S A WINNER THE INTRUDERS—Gamble 4019 (Assorted, BMI)
137	—	SIXTY MINUTE MAN THE TRAMPS—Buddah 321 (Fort Knox, BMI)
138	139	YES, I'LL SAY IT SWALLOW—Warner Brothers 7613
139	—	THE PEOPLE TREE SAMMY DAVIS, JR.—MGM 14426 (Taradam, BMI)
140	141	HARD LIFE, HARD TIMES (PRISONERS) JOHN DENVER—RCA 0801 (Cherry Lane, ASCAP)
141	148	LEAVIN' IN THE MORNING GARY PUCKETT—Columbia 4-45678 (Famous Music, ASCAP)
142	142	WHO IS THE LEADER OF THE PEOPLE EDWIN STARR—Soul 35100 (Jobete, BMI)
143	144	SAM STONE AL KOOPER—Columbia 45691 (Cotillion, BMI)
144	146	I KNOW WRIGHT'S WONDERFUL—A&M 1344 (Irving Music, BMI)
145	145	PARADISE JACKIE DE SHANNON—Atlantic 2895
146	—	SINCERELY MOONGLOWS—RCA 0759 (Arc-Music, BMI)
147	150	WHAT AM I CRYING FOR DENNIS YOST & THE CLASSICS IV—MGM South 7002 (Low-Sal, BMI)
148	—	ROBERTA BONES—Signpost 70008 (Atlantic) (Ace, BMI)
149	—	DOWN TO THE NIGHTCLUB TOWER OF POWER—Warner Brothers 7635 (Kuptillo Music, ASCAP)
150	—	BROWN GIRL EXUMA—Kama Sutra 557 (Buddah Music/Inagua ASCAP)




THE SINGLES CHART

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

THIS WK. LAST WK.

WKS. ON CHART

1	4	EVERYBODY PLAYS THE FOOL MAIN INGREDIENT RCA 0713		14
2	2	BACK STABBERS O'JAYS/Phila. International 3517 (CBS)		15
3	5	MY DING-A-LING CHUCK BERRY/Chess 2131		11
4	7	GO ALL THE WAY RASPBERRIES/Capitol 3348		14
5	8	BEN MICHAEL JACKSON/Motown 1207		11
6	1	BLACK & WHITE THREE DOG NIGHT/Dunhill 4317 (ABC)		11
7	20	USE ME BILL WITHERS/Sussex 241 (Buddah)		8
8	9	POPCORN HOT BUTTER/Musicor 1458		18
9	11	GOOD FOOT, PART 1 JAMES BROWN/Polydor 14139		12
10	16	NIGHTS IN WHITE SATIN MOODY BLUES/Deram 85023 (London)		10
11	17	BURNING LOVE ELVIS PRESLEY/RCA 0769		8
12	12	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia 45168		15
13	3	SATURDAY IN THE PARK CHICAGO/Columbia 45657		12
14	14	SPEAK TO THE SKY RICK SPRINGFIELD/Capitol 3340		11
15	19	YOU WEAR IT WELL ROD STEWART/Mercury 73330		8
16	24	WHY DONNY OSMOND/MGM 14424		9
17	23	STARTING ALL OVER AGAIN MEL & TIM/Stax 0127		14
18	21	FREDDIE'S DEAD CURTIS MAYFIELD/Curtom 1975 (Buddah)		8
19	25	GARDEN PARTY RICK NELSON/Decca 32980		9
20	26	DON'T EVER BE LONELY (A POOR FOOL LIKE ME) CORNELIUS BROTHERS & SISTER ROSE/United Artists 50954		7
21	22	CITY OF NEW ORLEANS ARLO GUTHRIE/Reprise 1103		10
22	28	TIGHT ROPE LEON RUSSELL/Shelter 7825 (Capitol)		7
23	27	LISTEN TO THE MUSIC DOOBIE BROTHERS/Warner Bros. 7619		6
24	29	GOOD TIME CHARLIE'S GOT THE BLUES DANNY O'KEEFE/Signpost 70006 (Atlantic)		7
25	13	PLAY ME NEIL DIAMOND/Uni 55346 (MCA)		11
26	31	IF I COULD REACH YOU FIFTH DIMENSION/Bell 261		7
27	42	I CAN SEE CLEARLY NOW JOHNNY NASH/Epic 10902		6
28	30	I BELIEVE IN MUSIC GALLERY/Sussex 235 (Buddah)		10
29	32	WITCHY WOMAN EAGLES/Asylum 11008 (Atlantic)		8
30	33	ROCK ME BABY DAVID CASSIDY/Bell 260		8
31	35	THUNDER & LIGHTNING CHI COLTRANE/Columbia 45640		6
32	37	I'LL BE AROUND SPINNERS/Atlantic 2904		9
33	41	MIDNIGHT RIDER JOE COCKER/A&M 1370		6
34	36	FROM THE BEGINNING EMERSON, LAKE & PALMER/Cotillion 44158		7
35	47	I'D LOVE YOU TO WANT ME LOBO/Big Tree 147 (Bell)		4
36	6	POWER OF LOVE JOE SIMON/Spring 128 (Polydor)		15
37	46	LOVING YOU JUST CROSSED MY MIND SAM NEELY/Capitol 3381		7
38	38	A PIECE OF PAPER GLADSTONE/ABC 11327		9
39	39	SWEET CAROLINE BOBBY WOMACK & PEACE/United Artists 59046		7
40	40	IF YOU LEAVE ME TONIGHT, I'LL CRY JERRY WALLACE/Decca 32989		8
41	43	WOMAN DON'T GO ASTRAY KING FLOYD/Chimneyville 443 (Atlantic)		6
42	44	SLAUGHTER BILLY PRESTON/A&M 1380		7
43	49	SPACEMAN NILSSON/RCA 0788		5
44	50	THAT'S HOW LOVE GOES JERMAINE JACKSON/Motown 1201		5
45	45	DON'T HIDE YOUR LOVE CHER/Kapp 2184 (MCA)		6
46	53	I AM WOMAN HELEN REDDY/Capitol 3350		5
47	52	CAN'T YOU HEAR THE SONG WAYNE NEWTON/Chelsea 0105 (RCA)		4
48	55	DON'T DO IT THE BAND/Capitol 3433		4
49	59	A LONELY MAN CHI-LITES/Brunswick 55483		4
50	62	AMERICAN CITY SUITE CASHMAN & WEST/Dunhill 4342		4

51	15	BEAUTIFUL SUNDAY DANIEL BOONE/Mercury 73281		19
52	61	ALL THE YOUNG DUDES MOTT THE HOOPLE/Columbia 45673		3
53	66	SUMMER BREEZE SEALS & CROFTS/Warner Brothers 7606		5
54	54	MONEY BACK GUARANTEE 5 MAN ELECTRICAL BAND/Lion 127 (MGM)		7
55	57	TOAST TO THE FOOL DRAMATICS/Volt 4082		10
56	58	THINK LYN COLLINS/People 608 (Polydor)		9
57	60	(IT'S THE WAY) NATURE PLANNED IT FOUR TOPS/Motown 1210		5
58	63	LET IT RAIN ERIC CLAPTON/Polydor 15049		4
59	70	ELECTED ALICE COOPER/Warner Brothers 7631		3
60	64	I'LL MAKE YOU MUSIC BEVERLY BREMERS/Scepter 12363		4
61	69	ROCK 'N ROLL SOUL GRAND FUNK RAILROAD/Grand Funk Railroad 3363 (Capitol)		4
62	77	GUILTY AL GREEN/Bell 258		4
63	65	GUESS WHO B. B. KING/ABC 11330		9
64	84	IF YOU DON'T KNOW ME BY NOW HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. LZ3520		2
65	83	TOGETHER ALONE MELANIE/Neighborhood 4207 (Famous)		2
66	71	BABY SITTER BETTY WRIGHT/Alston 4614 (Atlantic)		6
67	81	FUNNY FACE DONNA FARGO/Famous DOA 17429		2
68	68	CARRY ME, CARRIE DR. HOOK & THE MEDICINE SHOW/Columbia 45667		6
69	88	MAN SIZED JOB DENISE LaSALLE/Westbound 206		2
70	72	SOMETHING'S WRONG WITH ME AUSTIN ROBERTS/Chelsea 0101 (RCA)		6
71	73	ONE MORE CHANCE OCEAN/Kama Sutra 557		5
72	74	WE CAN MAKE IT TOGETHER STEVE & EYDIE/MGM 14383		3
73	79	I'M STONE IN LOVE WITH YOU THE STYLISTICS/Avco 4603		2
74	97	THEME FROM THE MEN ISAAC HAYES/Stax 9058		2
75	75	I'VE GOT TO HAVE YOU SAMMI SMITH/Mega 615-0079		8
76	85	POOR BOY CASEY KELLY/Elektra 45804		3
77	93	SO LONG DIXIE BLOOD, SWEAT & TEARS/Columbia 45661		2
78	80	LADY ELEANOR LINDISFARNE/Elektra 45799		6
79	96	IF YOU LET ME EDDIE KENDRICKS/Tamla 54222		3
80	82	COLORADO DANNY HOLIEN/Tumbleweed 1004		6

CHARTMAKER OF THE WEEK

81	117	OPERATOR JIM CROCE Dunhill 11335 (ABC)		1
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82	138	HEY, YOU LOVE MOUTH & MacNEAL/Philips 40717 (Mercury)		1
83	—	ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU JOHNNY RIVERS/United Artists 50948		1
84	86	MOSQUITO THE DOORS/Elektra 45807		2
85	87	DANCE, DANCE, DANCE NEW SEEKERS/Elektra 45805		2
86	—	VENTURA HIGHWAY AMERICA/WB 7641		1
87	89	BEST THING STYX/Wooden Nickel 0106 (RCA)		4
88	90	TAKE ME BAC 'OME SLADE/Polydor 15046		3
89	92	IF YOU CAN BEAT ME ROCKIN' LAURA LEE/Hot Wax 7207 (Buddah)		2
90	102	SUNNY DAYS LIGHTHOUSE/Evolution 1069		1
91	95	DINAH FLO BOZ SCAGGS/Columbia 45670		2
92	94	WITH PEN IN HAND BOBBY GOLDSBORO/United Artists 50938		5
93	109	I JUST WANT TO MAKE LOVE TO YOU FOGHAT/Bearsville 0008		1
94	99	SING A SONG BARBARA STREISAND/Columbia 4-45686		2
95	108	MISTY BLUE JOE SIMON/Sound Stage 1508		1
96	98	WHY CAN'T WE BE LOVERS HOLLAND & DOZIER/Invictus 9125 (Capitol)		2
97	123	SPECIAL SOMEONE HEYWOODS/Family 0911		1
98	100	HONEY I STILL LOVE YOU MARK IV/Mercury 73319		2
99	—	RUNNING BACK TO SASKATOON GUESS WHO/RCA 0803		1
100	149	WEDDING SONG (THERE IS LOVE) PETULA CLARK/MGM 14431		1

FLASHMAKER OF THE WEEK

CATCH BULL AT FOUR



CATCH BULL AT FOUR
CAT STEVENS
A&M

TOP FM AIRPLAY THIS WEEK

- CATCH BULL AT FOUR—Cat Stevens
A&M
- FULL HOUSE—J. Geils Band—Atlantic
- HEADS—Osibisa—Decca
- DIAMONDS IN THE ROUGH—
John Prine—Atlantic
- ROCK & ROLL MUSIC TO THE WORLD
—Ten Years After—Col

WNEW-FM/NEW YORK

- CATCH BULL AT FOUR—Cat Stevens—A&M
- ELECTION YEAR RAG (single)—
Steve Goodman—Buddah
- GUNHILL ROAD—Kama Sutra
- L.A. REGGAE—Johnny Rivers—UA
- NEW BLOOD—Blood, Sweat, & Tears—Col
- NO. 1 RECORD—Big Star—Ardent
- PHOENIX—Grand Funk Railroad—Capitol
- STONEGROUND WORDS—Melanie—
Neighborhood
- TRAVIS WAMMACK—Fame
- VOL. 4—Black Sabbath—WB

WLIR-FM/LONG ISLAND, N.Y.

- AT HIS BEST—Jack Bruce—Polydor
- BANDSTAND—Family—UA
- BARBEQUE OF DE VILLE—
Hoodoo Rhythm Devils—Blue Thumb
- BATDORF & RODNEY—Asylum
- CATCH BULL AT FOUR—Cat Stevens—A&M
- DIAMONDS IN THE ROUGH—John Prine—
Atlantic
- ELECTION YEAR RAG (single)—
Steve Goodman—Buddah
- FULL HOUSE—J. Geils Band—Atlantic
- ROCK & ROLL MUSIC TO THE WORLD—
Ten Years After—Col
- WATERFALL—If—Metromedia

CHUM-FM/TORONTO

- BATDORF & RODNEY—Asylum
- CATCH BULL AT FOUR—Cat Stevens—
A&M
- DIAMONDS IN THE ROUGH—John Prine—
Atlantic
- FULL HOUSE—J. Geils Band—Atlantic
- GIVE IT UP—Bonnie Raitt—WB
- HEADS—Osibisa—Decca
- I LEAD A LIFE—Ben Sidran—Blue Thumb
- MURRAY McLAUCHLAN—Epic
- ROCK & ROLL MUSIC TO THE WORLD—
Ten Years After—Col
- HANS STAYMER BAND—GRT (Canada)

CHOM-FM/MONTREAL

- ALL THE YOUNG DUDES—Mott the Hoople—
(Import)
- AMON DUUL II—UA
- BANDSTAND—Family—UA
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CLOSE TO THE EDGE—Yes—Atlantic

- DINGLY DELL—Lindisfarne (Import)
- GLORIFIED MAGNIFIED—Manfred Mann's
Earth Band—Polydor
- MAR Y SOL—Various Artists—Atlantic
- STRANGE AFFAIR—Help Yourself—UA
- THREE FRIENDS—Gentle Giant—Col

WHCN-FM/HARTFORD, CONN.

- BALLAD OF SHIRLEY GOODNESS & MERCY—
Balderdash—Uni
- BATDORF & RODNEY—Asylum
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CLASS CLOWN—George Carlin—Little David
- DOBRO—Mike Aldridge—Takoma
- THE FARM BAND—Mantra
- FULL HOUSE—J. Geils Band—Atlantic
- ON OUR WAY—Teagarden & Van Winkle—
Westbound
- ROLL 'EM, SMOKE 'EM—Patto—Island
- SOUTHSIDE REUNION—Memphis Slim—WB

WMMR-FM/PHILADELPHIA

- BROTHER—Lon & Derek Van Eaton—Apple
- CATCH BULL AT FOUR—Cat Stevens—A&M
- FULL HOUSE—J. Geils Band—Atlantic
- LIGHTS OUT SAN FRANCISCO—
Various Artists—Blue Thumb
- PHOENIX—Grand Funk Railroad—Capitol
- RISING—Mark Almond—Col
- ROCK & ROLL MUSIC TO THE WORLD—
Ten Years After—Col
- ROWAN BROTHERS—Col
- STONEGROUND WORDS—Melanie—
Neighborhood
- WHOLE OATS—Atlantic

WMAL-FM/WASHINGTON, D.C.

- A TRAITOR IN OUR MIDST—
Country Gazette—UA
- AKIDO—Mercury
- ALBUM III—Loudon Wainwright III—Col
- BLACK HEAT—Atlantic
- CLOSE TO THE EDGE—Yes—Atlantic
- DIAMONDS IN THE ROUGH—John Prine—
Atlantic
- FULL HOUSE—J. Geils Band—Atlantic
- HEADS—Osibisa—Decca
- HEAVY CREAM—Polydor
- ROCK & ROLL MUSIC TO THE WORLD—
Ten Years After—Col

WKTK-FM/BALTIMORE

- ANTHESIS—Gypsy—RCA
- AT CROOKED LAKE—Crazy Horse—Epic
- BATDORF & RODNEY—Asylum
- BLACK HEAT—Atlantic
- CATCH BULL AT FOUR—Cat Stevens—A&M
- DIAMONDS IN THE ROUGH—John Prine—
Atlantic
- ELECTION YEAR RAG (single)—
Steve Goodman—Buddah
- FULL HOUSE—J. Geils Band—Atlantic
- HEADS—Osibisa—Decca
- MURRAY McLAUCHLAN—Epic

WBUS-FM/MIAMI

- BANDSTAND—Family—UA
- BATDORF & RODNEY—Asylum
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CLASS CLOWN—George Carlin—Little David
- DINGLY DELL—Lindisfarne—Elektra
- ENERGY ESSENTIALS—Various Artists—
Impulse
- FULL HOUSE—J. Geils Band—Atlantic
- HEADS—Osibisa—Decca
- JOHN, I'M ONLY DANCING (single)—
David Bowie (Import)
- ONTENUOUS PERFORMANCE—
Stone the Crows (Import)

WRNO-FM/NEW ORLEANS

- CLASS CLOWN—George Carlin—Little David
- HEADS—Osibisa—Decca

- GENUINE JOHN (COLORS)—Chuck Rainey—
Cobblestone
- L.A. REGGAE—Johnny Rivers—UA
- PHOENIX—Grand Funk Railroad—Capitol
- ROCK & ROLL MUSIC TO THE WORLD—
Ten Years After—Col
- SQUAW—Budgie—Kapp
- VOL. 4—Black Sabbath—WB
- WATCH ME (single)—Labi Siffre—Bell
- WET WILLIE II—Capricorn

WMC-FM/MEMPHIS

- BUSTIN' OUT—Pure Prairie League—RCA
- CATCH BULL AT FOUR—Cat Stevens—A&M
- CAN'T BUY A THRILL—Steely Dan—ABC
- DIAMONDS IN THE ROUGH—John Prine—
Atlantic
- HEADS—Osibisa—Decca
- JOHN, I'M ONLY DANCING (single)—
David Bowie (Import)
- LIGHTS OUT SAN FRANCISCO—
Various Artists—Blue Thumb
- PNEUMA—Michael White—Impulse
- WATERFALL—If—Metromedia
- WET WILLIE II—Capricorn

KOCY-FM/OKLAHOMA CITY

- AZTEC TWO STEP—Elektra
- BATDORF & RODNEY—Asylum
- BUSTIN' OUT—Pure Prairie League—RCA
- CLOSE TO THE EDGE—Yes—Atlantic
- DIAMONDS IN THE ROUGH—John Prine—
Atlantic
- HEADS—Osibisa—Decca
- PHOENIX—Grand Funk Railroad—Capitol
- RISING—Mark Almond—Col
- ROCK & ROLL MUSIC TO THE WORLD—
Ten Years After—Col
- WOLFMAN JACK—Wooden Nickel

FM SLEEPER OF THE WEEK:



HEADS
OSIBISA
Decca

WMMS-FM/CLEVELAND

- A TRAITOR IN OUR MIDST—
Country Gazette—UA
- ALL THE YOUNG DUDES—Mott the Hoople—
(Import)
- BANDSTAND—Family—UA
- BULLDOG—Decca
- CATCH BULL AT FOUR—Cat Stevens—A&M
- DAYDO—Alun Davies—Col
- DEVOTION—John McLaughlin—Douglas
- FULL HOUSE—J. Geils Band—Atlantic
- ICARUS—Paul Winter Consort—Epic
- ROCK & ROLL MUSIC TO THE WORLD—
Ten Years After—Col

KADI-FM/ST. LOUIS

- CATCH BULL AT FOUR—Cat Stevens—A&M
- GOLDEN NUGGETS—Various Artists—Elektra
- I LEAD A LIFE—Ben Sidran—Blue Thumb

- NEW BLOOD—Blood, Sweat, & Tears—Col
- PHOENIX—Grand Funk Railroad—Capitol
- RISING—Mark Almond—Col
- ROCK & ROLL MUSIC TO THE WORLD—
Ten Years After—Col
- SNIPER & OTHER LOVE SONGS—
Harry Chapin—Elektra
- SHIP—Elektra
- TAJ MAHAL—Col

KFML-FM/DENVER

- A TRAITOR IN OUR MIDST—
Country Gazette—UA
- CATCH BULL AT FOUR—Cat Stevens—A&M
- DIAMONDS IN THE ROUGH—John Prine—
Atlantic
- EXPECTATIONS—Keith Jarrett—Col
- FULL HOUSE—J. Geils Band—Atlantic
- ICARUS—Paul Winter Consort—Epic
- THE NEXT ALBUM—Sonny Rollins—
Milestone
- ROCK MY SOUL—Elvin Bishop—Epic
- SPREAD THE WORD—Persuasions—Capitol
- WET WILLIE II—Capricorn

KSAN-FM/SAN FRANCISCO

- CARNEY—Leon Russell—Shelter
- FULL HOUSE—J. Geils Band—Atlantic
- GREETINGS FROM L.A.—Tim Buckley—WB
- I CAN SEE CLEARLY NOW—Johnny Nash—
Epic
- LIGHTS OUT SAN FRANCISCO—
Various Artists—Blue Thumb
- MY TIME—Boyz Scaggs—Col
- THE SLIDER—T. Rex—Reprise
- STILL BILL—Bill Withers—Sussex
- SUPERFLY—Curtis Mayfield—Curtom
- WOMAN TO WOMAN (single)—Joe Cocker—
A&M

KMET-FM/LOS ANGELES

- AT CROOKED LAKE—Crazy Horse—Epic
- BANDSTAND—Family—UA
- CATCH BULL AT FOUR—Cat Stevens—A&M
- DIAMONDS IN THE ROUGH—John Prine—
Atlantic
- DINGLY DELL—Lindisfarne—Elektra
- FULL HOUSE—J. Geils Band—Atlantic
- GOOD & CHEAP—Eggs Over Easy—A&M
- HEADS—Osibisa—Decca
- ROCK MY SOUL—Elvin Bishop—Epic
- ROLLING THUNDER—Mickey Hart—WB

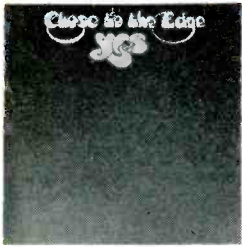
KZEL-FM/EUGENE, ORE.

- BANDSTAND—Family—UA
- CAN'T BUY A THRILL—Steely Dan—ABC
- CLASS CLOWN—George Carlin—Little David
- DIAMONDS IN THE ROUGH—John Prine—
Atlantic
- DINGLY DELL—Lindisfarne—Elektra
- HEADS—Osibisa—Decca
- ON OUR WAY—Teagarden & Van Winkle—
Westbound
- SOUTHSIDE REUNION—Memphis Slim—WB
- SUNDAY WALK—Jean Luc Ponty—BASF
- WATERFALL—If—Metromedia

KOL-FM/SEATTLE

- ALREADY HERE—Redbone—Epic
- THE BALLAD OF SHIRLEY GOODNESS &
MERCY—Balderdash—Uni
- CATCH BULL AT FOUR—Cat Stevens—A&M
- FULL HOUSE—J. Geils Band—Atlantic
- HEADS—Osibisa—Decca
- MOVING ON—John Mayall—Polydor
- MARTIN MULL—Capricorn
- NEW BLOOD—Blood, Sweat, & Tears—Col
- ROCK MY SOUL—Elvin Bishop—Epic
- SOUTHSIDE REUNION—Memphis Slim—WB

SALESMAKER OF THE WEEK



CLOSE TO THE EDGE
YES
Atlantic

TOP RETAIL SALES THIS WEEK:

CLOSE TO THE EDGE—Yes—Atlantic
PHOENIX—Grand Funk—Capitol
CATCH BULL AT FOUR—
Cat Stevens—A&M
DIAMONDS IN THE ROUGH—
John Prine—Atlantic
ROCK AND ROLL MUSIC TO THE
WORLD—Ten Years After—
Columbia

DISC RECORDS NATIONAL

BARNSTORM—Joe Walsh—Dunhill
BATDORF & RODNEY—Asylum
CATCH BULL AT FOUR—Cat Stevens—A&M
CLASS CLOWN—George Carlin—Little David
CLOSE TO THE EDGE—Yes—Atlantic
DAYS OF FUTURE PASSED—Moody Blues—
Deram
GIVING IT UP—Bonnie Raitt—WB
HURWOOD EDGE—Tim Weisburg—WB
SING THE BODY ELECTRIC—
Weather Report—Col
PHOENIX—Grand Funk—Capitol

HARVARD COOP CAMB., MASS.

CLOSE TO THE EDGE—Yes—Atlantic
DEVOTION—John McLaughlin—Douglas
DIAMONDS IN THE ROUGH—John Prine—
Atlantic
EVERYBODY'S IN SHOW BUSINESS—
Kinks—RCA
FULL HOUSE—J. Geils Band—Atlantic
GIVING IT UP—Bonnie Raitt—WB
NEVER A DULL MOMENT—Rod Stewart—
Mercury
RICHIE HAVENS ON STAGE—Stormy Forest
SOLOMON'S SEAL—Pentangle—Reprise
SUMMER BREEZE—Seals & Crofts—WB

MUSIC CITY BOSTON

CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
DAYS OF FUTURE PASSED—Moody Blues—
Deram
FULL HOUSE—J. Geils Band—Atlantic
GIVING IT UP—Bonnie Raitt—WB
HURWOOD EDGE—Tim Weisburg—A&M
LIVING IN THE PAST—Jethro Tull (Import)
SUMMER BREEZE—Seals & Crofts—WB
SUPER FLY—Curtis Mayfield—Curtom
TOULOUSE STREET—Doobie Bros.—WB

CUTLER'S NEW HAVEN

BATDORF & RODNEY—Asylum
CLOSE TO THE EDGE—Yes—Atlantic
GREETINGS FROM L.A.—Tim Buckley—WB
PHOENIX—Grand Funk—Capitol
RAMATAM—Atlantic
RASPBERRIES—Capitol
ROCK AND ROLL MUSIC TO THE WORLD—
Ten Years After—Col

ROCK OF AGES—Band—Capitol
SOLOMON'S SEAL—Pentangle—Reprise
SPREAD THE WORD—Persuasions—Capitol

MIDTOWN RECORDS ITHACA, N.Y.

ALL THE KING'S HORSES—
Grover Washington—Kudu
CLOSE TO THE EDGE—Yes—Atlantic
EXTRAPOLATION—John McLaughlin—
Polydor
GIVING IT UP—Bonnie Raitt—WB
HOBO'S LULLABY—Arlo Guthrie—Reprise
NEW DIRECTIONS—Temptations—Gordy
ROCK OF AGES—Band—Capitol
SUMMER BREEZE—Seals & Crofts—WB
SUPER FLY—Curtis Mayfield—Curtom
TOULOUSE STREET—Doobie Bros.—WB

RECORD BAR 'EAST COAST

BATDORF & RODNEY—Asylum
CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
DANNY O'KEEFE—Signpost
DEVOTION—John McLaughlin—Douglas
HURWOOD EDGE—Tim Weisburg—A&M
LIZA WITH A Z—Liza Minnelli—Col
PASSAGE—Bloodrock—Capitol
PHOENIX—Grand Funk—Capitol
ROCKY MOUNTAIN HIGH—John Denver—
RCA

NAT'L RECORD MART/MIDWEST

BLACK SABBATH VOL. 4—WB
CLOSE TO THE EDGE—Yes—Atlantic
CRAZY HORSES—Osmonds—MGM
GIVING IT UP—Bonnie Raitt—WB
LOST AND FOUND—Humble Pie—A&M
PASSAGE—Bloodrock—Capitol
PHOENIX—Grand Funk—Capitol
RICHIE HAVENS ON STAGE—Stormy Forest
ROCK OF AGES—Band—Capitol
SWEET LIGHTNING—RCA

POPLAR TUNES/MEMPHIS

BARNSTORM—Joe Walsh—Dunhill
BUSTIN' OUT—Pure Prairie League—RCA
CLOSE TO THE EDGE—Yes—Atlantic
HELP YOURSELF—Strange Affair—UA
I'LL PLAY THE BLUES FOR YOU—
Albert King—Stax
MARTIN MULL—Capricorn
MY TIME—Boz Scaggs—Col
RORY GALLAGHER LIVE—Polydor
SLADE ALIVE—Polydor
SUNDOWN LADY—Lani Hall—A&M

GARY'S/RICHMOND

CLOSE TO THE EDGE—Yes—Atlantic
DADYD—Alun Davies—Col
DAYS OF FUTURE PASSED—Moody Blues—
Deram
HOT LICKS, COLD STEEL & TRUCKERS
FAVORITES—Commander Cody—
Paramount
LIVING IN THE PAST—Jethro Tull (Import)
LOST AND FOUND—Humble Pie—A&M
PHOENIX—Grand Funk—Capitol
RADIO DINNER—National Lampoon—
Banana
ROCK AND ROLL MUSIC TO THE WORLD—
Ten Years After—Col
TOULOUSE STREET—Doobie Bros.—WB

OAKWOOD/NEW ORLEANS

BACK STABBERS—O'Jays—Phila. Int.
BANDSTAND—Family—UA
BLACK SABBATH VOL. 4—WB

CLASS CLOWN—George Carlin—Little David
CLOSE TO THE EDGE—Yes—Atlantic
HEADS—Osibisa—Decca
LIZA WITH A Z—Liza Minnelli—Col
ONE—Manchild—Capitol
PHOENIX—Grand Funk—Capitol
ROCK AND ROLL MUSIC TO THE WORLD—
Ten Years After—Col

SWALLEN'S CINCINNATI

BUSTIN' OUT—Pure Prairie League—RCA
CHI COLTRANE—Col
DAYS OF FUTURE PASSED—Moody Blues—
Deram
INTRODUCING THE ICE MAN BAND—
Mercury
IT MAKES ME GLAD—Glass Harp—Decca
LOVING YOU JUST CROSSED MY MIND—
Sam Neely—Capitol
ROCKY MOUNTAIN HIGH—John Denver—
RCA
RORY GALLAGHER LIVE—Polydor
ROY BUCHANAN—Polydor

DISCOUNT RECORDS CHAMPAIGN

BOSS BLUES HARMONICA—Little Walter—
Chess
CLOSE TO THE EDGE—Yes—Atlantic
EXPECTATIONS—Keith Jarrett—Col
GREETINGS FROM L.A.—Tim Buckley—WB
HYPNOTIZED—Martha Velez—A&M
I LEAD A LIFE—Ben Sidran—Blue Thumb
INFINITY—John Coltrane—Impulse
RADIO DINNER—National Lampoon—
Banana
SEVENTY SECOND BRAVE—Keef Hartley—
Deram
SPREAD THE WORLD—Persuasions—Capitol

MUSICLAND MINNEAPOLIS

BARNSTORM—Joe Walsh—Dunhill
CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
DANIEL BOONE—Mercury
DANNY O'KEEFE—Signpost
FIVE DOLLAR SHOES—Neighborhood
GARY GLITTER—Bell
PASSIN' THRU—James Gang—ABC
PHOENIX—Grand Funk—Capitol
SUPER FLY—Curtis Mayfield—Curtom

VENTURES/MISSOURI

CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
DANIEL BOONE—Mercury
GARY GLITTER—Bell
LOST AND FOUND—Humble Pie—A&M
NEW BLOOD—Blood, Sweat & Tears—Col
PHOENIX—Grand Funk—Capitol
RISING—Mark/Almond—Col
SLADE ALIVE—Polydor

DAVID'S/WICHITA

AT CROOKED LAKE—Crazy Horse—Epic
BARNSTORM—Joe Walsh—Dunhill
BOBBY CHARLES—Bearsville
CLOSE TO THE EDGE—Yes—Atlantic
DIAMONDS IN THE ROUGH—John Prine—
Atlantic
GIVE IT UP—Bonnie Raitt—WB
I LEAD A LIFE—Ben Sidran—Blue Thumb
PHOENIX—Grand Funk—Capitol
RICHIE HAVENS ON STAGE—Stormy Forest
ROCK AND ROLL MUSIC TO THE WORLD—
Ten Years After—Col

RECORD CENTER/COLORADO

AT CROOKED LAKE—Crazy Horse—Epic
BALLAD BOOK—Joan Baez—Vanguard
BLACK SABBATH VOL. 4—WB
CAN'T BUY A THRILL—Steely Dan—ABC
CATCH BULL AT FOUR—Cat Stevens—A&M
DIAMONDS IN THE ROUGH—John Prine—
Atlantic
FULL HOUSE—J. Geils Band—Atlantic
I CAN SEE CLEARLY NOW—Johnny Nash—
Epic
IRREPRESSIBLE IMPULSES—Impulse
ROCK AND ROLL MUSIC TO THE WORLD—
Ten Years After—Columbia

WHEREHOUSE/CALIFORNIA

ALL THE KING'S HORSES—
Grover Washington—Kudu
BACK STABBERS—O'Jays—Phila. Int.
BLACK SABBATH VOL. 4—WB
CATCH BULL AT FOUR—Cat Stevens—A&M
CLOSE TO THE EDGE—Yes—Atlantic
CRAZY HORSES—Osmonds—MGM
DIAMONDS IN THE ROUGH—John Prine—
Atlantic
EN ESPANOL—Vicki Carr—UA
PHOENIX—Grand Funk—Capitol
ROCKY MOUNTAIN HIGH—John Denver—
RCA

MUSIC ODYSSEY/CALIFORNIA

BACK STABBERS—O'Jays—Phila. Int.
BEN—Michael Jackson—Motown
CATCH BULL AT FOUR—Cat Stevens—A&M
DAYS OF FUTURE PASSED—Moody Blues—
Deram
DIAMONDS IN THE ROUGH—John Prine—
Atlantic
EVERYBODY'S IN SHOW BUSINESS—
Kinks—RCA
ROCK OF AGES—Band—Capitol
ROCK AND ROLL MUSIC TO THE WORLD—
Ten Years After—Col
SUPER FLY—Curtis Mayfield—Curtom
TOULOUSE STREET—Doobie Bros.—WB

TOWER RECORDS/SAN FRANCISCO

CATCH BULL AT FOUR—Cat Stevens—A&M
CHERRY—Stanley Turrentine &
Milt Jackson—CTI
DIAMONDS IN THE ROUGH—John Prine—
Atlantic
FULL HOUSE—J. Geils Band—Atlantic
LONG JOHN SILVER—Jefferson Airplane—
Grunt
PHOENIX—Grand Funk—Capitol
RISING—Mark/Almond—Col
RORY GALLAGHER LIVE—Polydor
ROCK AND ROLL MUSIC TO THE WORLD—
Ten Years After—Col
SUPER FLY—Curtis Mayfield—Curtom

CRYSTAL SHIP EUGENE, ORE.

ALL THE KING'S HORSES—
Grover Washington—Kudu
BATDORF & RODNEY—Asylum
BLACK HEAT—Atlantic
CLASS CLOWN—George Carlin—Little David
CLOSE TO THE EDGE—Yes—Atlantic
DIAMONDS IN THE ROUGH—John Prine—
Atlantic
FREDDIE ROBINSON AT THE DRIVE IN—
Enterprise
ROCK AND ROLL MUSIC TO THE WORLD—
Ten Years After—Col
ROLLING THUNDER—Mickey Hart—WB
SUPER FLY—Curtis Mayfield—Curtom

OCTOBER 14, 1972



THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART

1	1	NEVER A DULL MOMENT ROD STEWART Mercury SRM 1 646	10
2	3	CARNEY LEON RUSSELL /Shelter SW 8911 (Capitol)	14
3	4	SUPER FLY CURTIS MAYFIELD/Soundtrack/Curtom CR8-8014 (Buddah)	10
4	5	SEVEN SEPARATE FOOLS THREE DOG NIGHT/Dunhill DSD 50118 (ABC)	12
5	2	BIG BAMBU CHEECH & CHONG /Ode SP 77014	16
6	10	ALL DIRECTIONS THE TEMPTATIONS/Gordy 962L (Motown)	8
7	7	HIMSELF GILBERT O'SULLIVAN/MAM 5 (London)	9
8	8	CHICAGO V /Columbia KC 31102	13
9	9	LONG JOHN SILVER JEFFERSON AIRPLANE/Grunt FRT 1007 (RCA)	9
10	11	LONDON CHUCK BERRY SESSIONS /Chess 60020	17
11	6	TRILOGY EMERSON, LAKE & PALMER/Cotillion SD 9903 (Atlantic)	12
12	12	SAINT DOMINIC'S REVIEW VAN MORRISON/Warner Brothers BS 2633	10
13	14	ROCK OF AGES THE BAND/SVBB 10045	6
14	17	DAYS OF FUTURE PASSED MOODY BLUES/Deram DE S 1 8102 (London)	5
15	13	MOODS NEIL DIAMOND/Uni 93196 (MCA)	14
16	16	ALL TOGETHER NOW ARGENT/Epic KE 31556	15
17	27	BEN MICHAEL JACKSON/Motown M 757 L	6
18	20	JERMAINE JERMAINE JACKSON/Motown M 752 L	8
19	19	TOO YOUNG DONNY OSMOND/MGM SE 4854	11
20	15	SON OF SCHMILSSON NILSSON/RCA LSP 4717	12
21	21	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCX 756	15
22	30	THE PARTRIDGE FAMILY'S GREATEST HITS /Bell 1107	7
23	24	BROTHER, BROTHER, BROTHER ISLEY BROTHERS/T-Neck TNS 3009 (Buddah)	10
24	25	THE SLIDER T. REX/Reprise MS 2095	8
25	26	BEGINNINGS RICK SPRINGFIELD/Capitol 11047	9
26	35	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia KC 31770	4
27	18	CARLOS SANTANA AND BUDDY MILES LIVE /Columbia KC 31308	15
28	28	HONKY CHATEAU ELTON JOHN/Uni 93135 (MCA)	18
29	41	BACK STABBERS O'JAYS/Phila. Int'l. KZ 31712 (CBS)	5
30	31	CORNELIUS BROTHERS AND SISTER ROSE /United Artists UAS 5568	10
31	33	RASPBERRIES /Capitol 11036	8
32	22	DEMONS & WIZARDS URIAH HEEP/Mercury SRM 1-630	15
33	23	STILL BILL BILL WITHERS/Sussex SXBS 7014 (Buddah)	20
34	49	GREATEST HITS ON EARTH FIFTH DIMENSION/Bell 1106	5
35	36	MOTORCYCLE MAMA SAILCAT/Elektra EKS 75029	8
36	38	LIVE AT THE PARAMOUNT GUESS WHO/RCA LSP 4779	7
37	56	CLOSE TO THE EDGE YES/Atlantic SD 7244	3
38	32	DISTANT LIGHT HOLLIES/Epic KE 30758	12
39	34	SIMON & GARFUNKEL'S GREATEST HITS /Columbia 31350	16
40	40	FOXY LADY CHER/Kapp KRS 5514 (MCA)	12
41	53	BITTER SWEET MAIN INGREDIENT/RCA LSP 4677	5
42	37	DADDY DON'T YOU WALK SO FAST WAYNE NEWTON/Chelsea CHE 1001 (RCA)	17



CHARTMAKER OF THE WEEK

43 — **CATCH BULL AT FOUR**
CAT STEVENS
A&M SP 4365

CATCH BULL AT FOUR



44	42	SCHOOL'S OUT ALICE COOPER/Warner Brothers BS 2632	15
45	43	HAPPIEST GIRL IN THE WHOLE U.S.A. DONNA FARGO/Dot DOS 26000 (Famous)	11
46	47	HOBO'S LULLABY ARLO GUTHRIE/Reprise MS 2060	10
47	39	A SONG FOR YOU CARPENTERS/A&M SP 3511	15
48	48	UNDERSTANDING BOBBY WOMACK/United Artists UAS 5577	13
49	52	FLYING HIGH TOGETHER SMOKEY ROBINSON & THE MIRACLES/Tamla T 318 L (Motown)	7
50	45	EXILE ON MAIN STREET ROLLING STONES/Rolling Stones COC 2-2900 (Atlantic)	19
51	29	ELVIS RECORDED AT MADISON SQUARE GARDEN /RCA LSP 4744	15
52	63	SUMMER BREEZE SEALS & CROFTS/Warner Brothers BS 2629	4
53	44	FULL CIRCLE THE DOORS/Elektra EKS 75638	10
54	54	EAGLES /Asylum SD 5054 (Atlantic)	16
55	46	FILLMORE: THE LAST DAYS VARIOUS ARTISTS/Fillmore Z 3X 31390 (CBS)	14
56	62	EVERYBODY'S IN SHOW BIZ THE KINKS/RCA UPS 6065	5
57	50	LET'S STAY TOGETHER AL GREEN/Hi SHL 32070 (London)	5
58	55	LOOKIN' THROUGH THE WINDOWS JACKSON 5/Motown M 750L	21
59	73	LIZA WITH A "Z" LIZA MINNELLI/Columbia KC 31762	2
60	57	FLASH /Sovereign SMAS 1040 (Capitol)	17
61	60	GODSPELL ORIGINAL CAST /Bell 1102	26
62	59	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2-906	17
63	58	ROBERTA FLACK & DONNY HATHAWAY /Atlantic SD 7216	23
64	51	THERE IT IS JAMES BROWN/Polydor PD 5028	12
65	67	LOOKING GLASS /Epic KE 31320	9
66	66	NICE TO BE WITH YOU GALLERY/Sussex SXB 7017 (Buddah)	7
67	68	IN TIME ENGELBERT HUMPERDINCK/Parrot XPAS 71056	6
68	80	TOULOUSE STREET DOOBIE BROTHERS/Warner Brothers BS 2634	3
69	93	NATURE PLANNED IT FOUR TOPS/Motown M 748 L	2
70	84	I MISS YOU HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. KZ 31648 (CBS)	2
71	—	CRAZY HORSES THE OSMONDS/MGM SE 4S51	1
72	—	CLASS CLOWN GEORGE CARLIN/Little David LD 1004 (Atlantic)	1
73	118	LOST AND FOUND HUMBLE PIE/A&M SP 3513	1
74	75	UPENDO MI PAMOJA RAMSEY LEWIS TRIO/Columbia KC 31096	9
75	131	PASSIN' THRU JAMES GANG/ABC ABCX 41750	1
76	78	AL GREEN /Bell 6076	5
77	64	MUSIC OF MY MIND STEVIE WONDER/Tamla T 314 (Motown)	25
78	69	SOUL ZODIAC CANNONBALL ADDERLEY/Capitol SVBB 10025	11
79	79	PORTRAIT OF DONNY DONNY OSMOND/MGM SE 4820	20
80	70	LAYLA DEREK & THE DOMINOS /Atco SD 20704	18
81	71	THICK AS A BRICK JETHRO TULL/Reprise MS 2007	23
82	72	OBSCURED BY CLOUDS PINK FLOYD/Harvest ST 11078 (Capitol)	15
83	101	GUESS WHO B. B. KING/ABC ABCX 759	1
84	—	PHOENIX GRAND FUNK RAILROAD/Capitol SMAS 11099	1
85	87	RADIO DINNER NATIONAL LAMPOON/Banana/Blue Thumb BTS 38 (Famous)	3
86	89	HOT LICKS, COLD STEEL & TRUCKER'S FAVORITES COMMANDER CODY & HIS LOST PLANET AIRMEN/Paramount PAS 6031	2
87	65	HISTORY OF ERIC CLAPTON /Atco SD 2-803	27
88	128	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT LUTHER INGRAM/Koko KDS 2202	1
89	90	CHEECH & CHONG /Ode 77010 (A&M)	3
90	92	RARE HENDRIX JIMI HENDRIX/Trip TLP 9500	3
91	—	ROCK & ROLL MUSIC TO THE WORLD TEN YEARS AFTER /Columbia KC 31779	1
92	102	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA LSP 4731	1
93	81	SEALED WITH A KISS BOBBY VINTON/Epic KE 31642	10
94	97	ROY BUCHANAN /Polydor PD 5033	2
95	95	AMERICA JOHNNY CASH/Columbia 31645	26
96	96	A SUNSHINEY DAY CHARLEY PRIDE/RCA LSP 4742	2
97	74	HOW DO YOU DO MOUTH & MacNEAL /Philips PHS 700-00 (Mercury)	13
98	127	RICHIE HAVENS ON STAGE RICHIE HAVENS/Stormy Forest 2 SFS 6012 (MGM)	1
99	77	PROCOL HARUM LIVE IN CONCERT WITH THE EDMONTON SYM. ORCH. /A&M 4335	24
100	100	A LONELY MAN CHI-LITES/Brunswick BL 754179	24



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THIS LAST
WK. WK.

101	109	DANNY O'KEEFE/Signpost SP 8404 (Atlantic)
102	104	BEST OF OTIS REDDING/Atco SD 2-801
103	103	MANASSAS STEPHEN STILLS/Atlantic SD 2-903
104	85	I WROTE A SIMPLE SONG BILLY PRESTON/A&M SP 3507
105	106	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
106	76	SOME TIME IN NEW YORK CITY JOHN & YOKO/PLASTIC ONO BAND/Elphants Memory/Apple SVBB 3923
107	132	SLADE ALIVE/Polydor PD 5508
108	114	VIKKI CARR EN ESPANOL/Columbia 31470
109	110	FOGHAT/Bearsville BR 2077
110	112	EAST BAY GREASE TOWER OF POWER/San Francisco SD 2-4 (Atlantic)
111	111	THE GODFATHER ORIGINAL SOUNDTRACK/Paramount PAS 1003 (Famous)
112	117	MAR Y SOL VARIOUS ARTISTS/Atco SD 2-705
113	116	LIVE RORY GALLAGHER/Polydor PD 5513
114	122	CHI COLTRANE/Columbia KC 31275
115	—	I'LL PLAY THE BLUES FOR YOU ALBERT KING/Stax STS 3009
116	61	THE OSMONDS/MGM 2 SES 4826
117	119	LOVING YOU JUST CROSSED MY MIND SAM NEELY/Capitol ST 11097
118	121	CAPTAIN BEYOND/Capricorn CP 0150 (Warner Brothers)
119	120	RAMATAM/Atlantic SD 7236
120	—	SUPERPACK, VOL. II CHER/United Artists UA UXS 94
121	123	SHAFT'S BIG SCORE SOUNDTRACK/MGM 1 SE 36 ST
122	124	A SONG OR TWO CASHMAN & WEST/Dunhill DSX 50126
123	134	ALL THE KING'S HORSES GROVER WASHINGTON JR./Kudu KU-07
124	136	I'LL MAKE YOU MUSIC BEVERLY BREMERS/Scepter SPS 5102
125	125	WAKA JAWAKA FRANK ZAPPA/Reprise MS 2094
126	126	THE TWO OF US SONNY & CHER/Atco SD 2 804
127	129	GERONIMO'S CADILLAC MICHAEL MURPHEY/A&M 4358
128	83	NOW SAMMY DAVIS, JR./MGM SE 4832
129	—	PASSAGE BLOODROCK/Capitol SW 1109
130	91	FIRST TAKE ROBERTA FLACK/Atlantic SD 8230
131	82	JOPLIN IN CONCERT JANIS JOPLIN/Columbia CZX 31160
132	105	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS DAVID BOWIE/RCA LSP 4702
133	—	OT 'N' SWEATY CACTUS/Atco SD 7011
134	108	COME FROM THE SHADOWS JOAN BAEZ/A&M 4339
135	98	EAT A PEACH ALLMAN BROTHERS/Capricorn 2 CP 0102 (Warner Brothers)
136	113	GLADSTONE/ABCX 751
137	141	WIND OF CHANGE PETER FRAMPTON/A&M 4348
138	86	BLOODROCK LIVE/Capitol SVBB 10038
139	—	LIVE "FULL HOUSE" J. GEILS/Atlantic 7241
140	99	DONNY HATHAWAY LIVE/Atco SD 33836
141	—	ALONE AGAIN (NATURALLY) ANDY WILLIAMS/Columbia KC 31625
142	—	A BEGINNING TYRANNOSAURUS REX/A&M SP 3514
143	115	ALZO/Bell 6079
144	148	MY TIME BOZ SCAGGS/Columbia KC 31384
145	94	AMAZING GRACE ROYAL SCOTS DRAGOON GUARDS/RCA LSP 4744
146	—	DIAMONDS IN THE ROUGH JOHN PRINE/Atlantic SD 7244
147	135	REAL McCOY CHARLIE McCOY/Monument 31329
148	137	DR. HOOK & THE MEDICINE SHOW/Columbia C 30898
149	133	GRAHAM NASH/DAVID CROSBY/Atlantic SD 7220
150	130	IF AN ANGEL CAME TO SEE YOU, WOULD YOU MAKE HER FEEL AT HOME BLACK OAK ARKANSAS/Atco SD 7008

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OCTOBER 14, 1972	LIVE AT THE PARAMOUNT (Guess Who) RCA PX 2056, P8S 2056
A SONG FOR YOU (Carpenters) A&M 8T/CS 3511	NEVER A DULL MOMENT (Rod Stewart) Mercury (MC-8-1-646) (MCR-4-1-646)
AMAZING GRACE (Royal Scots Dragoon Guards) RCA P8S/PK 2088	PHASE III (Osmonds) MGM, NA
BABY DON'T GET HOOKED ON ME (Mac Davis) (CT/CS 31770)	RASPBERRIES Capitol 8XT/4XT 11036
BEGINNINGS (Rick Springfield) Capitol 8XT/4XT 1047	ROCK OF AGES (The Band) Capitol 8XBB/4XBB 10045
BIG BAMBU (Cheech & Chong) Ode 8T/CS 77014	SAINT DOMINIC'S PREVIEW Van Morrison (M8/M5 2633)
CARLOS SANTANA & BUDDY MILES LIVE Columbia CS/CT 31308	SCHOOL'S OUT (Alice Cooper) WB L8/L5 2623
CARNEY (Leon Russell) Shelter 8XV/4XV 8911	SEVEN SEPARATE FOOLS (Three Dog Night) Dunhill 8/5 50118
CHICAGO V Columbia CT/CS 31102	SIMON & GARFUNKEL'S GREATEST HITS Columbia CA/CT 31350
CLOSE TO THE EDGE (Yes) Atlantic TP/CS 7244	SON OF SCHMILSSON (Nilsson) RCA P8S/PK 1954
DADDY DON'T YOU WALK SO FAST (Wayne Newton) Chelsea P8CE/PKCE 1001	STILL BILL (Bill Withers) Sussex Sus M8/M5 7014
EAGLES Asylum TP/CS 5054	TRILOGY (Emerson, Lake & Palmer) Cotillion TP/CS 9903
EXILE ON MAIN ST. (Rolling Stones) Atlantic 8/52-0900	THE OSMONDS LIVE MGM 2SE 4826
ROBERTA FLACK & DONNY HATHAWAY Atlantic 8/5 7216	THE PARTRIDGE FAMILY'S GREATEST HITS Bell 8/5 1107
HONKY CHATEAU (Elton John) Uni 93135	YOU DON'T MESS AROUND WITH JIM (Jim Croce) ABC 8/5 756
JACKSON 5'S GREATEST HITS Motown M8-1741, M 75-741	

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By DEDE DABNEY



Dede Dabney

NEW YORK: — Personal Pick: "I Want To Be A Part Of You Girl" — Ted Taylor (Ronn), Soft and sensuous sound which is a change in this artist's style. This one should go all the way for the family of Jewel/Paula. Don't sleep it for you'll be the only one in the country not playing it.

FOUR STAR ALBUM OF THE WEEK: "All The King's Horses" — Grover Washington (Kudu).

Cal Stiles is no longer with Capitol Records he is now working with Heart 'N Soul Records which currently has "Lonely Am I" by T. L. Davis. The title of the new Joe Simon single is "I Found My Dad" on Spring. We got a sneak preview and it is definitely out of sight.

"Black Heat" is the title of a new album from the house of Atlantic by the group Black Heat. It is already happening in Washington where the following cuts are being played: "Chips Funk," "The Jungle" and "Chicken Heads." This album features David Newman. Great Lp.

Jim Taylor has been released from his position at Radio Station WJBE in Knoxville, Tenn. The reason for this latest termination of employment was for economic reasons. Questions have arisen due to this "how can a man with 16 years experience be replaced by a man with only a few years in back of him." That's right, Mr. Taylor was replaced by someone else — economic reasons?

From the company of Perception comes a new lp titled "Where Are You Going" by Shirley Horn. Also, from this company we know about the Black Ivory, they are now in the studio cutting a new album titled "Baby Won't You Change Your Mind." Perception is elated with the new releases by Johnny Hartman and Astrud Gilberto.

Questions have been arising in reference to the status of NATRA and the present president. We understand that the current president, Curt Shaw is no longer an on the air personality therefore making him ineligible to hold that office. The first vice president, Boy Brown, is now in the hospital and incapable of functioning correctly, making it expedient for the second vice president, Miss Ernestine Mathis, to immediately assume the duties of president even if only for an interim period. This situation should be answered promptly to the members of this respected organization.

Disc-jockey, Joe Gunn, formerly with Radio Station KBPI in Denver is now looking for a job. He has six years experience, you may reach him at A.C. 303 - 388 - 7544. We had the opportunity of hearing a very excellent master. Produced by Buddy Scott and sung by Pat Lundy. Anyone interested in picking up this master may reach Buddy at A.C. 212 - 586 - 5125.

From the stable of Tangerine comes "Love" by Madeline Quebec. Ray Charles' new single is titled "Hey Mister" and the new album will be "Through the Eye of Love."

Mercury Records will be releasing "One Night Affair" by Jerry Butler in the very near future. Also the new Joe Tex titled "King Thaddeus."

Being released in two weeks is the new Four Tops album titled "Keeper Of My Castle." This is on their new label, ABC, and is guaranteed to blow your mind.

(Continued on page 34)

OCTOBER 14, 1972

THIS WK.	LAST WK.	
1	1	MY DING-A-LING Chuck Berry—Chess 2131
2	3	I'LL BE AROUND The Spinners—Atlantic 2904
3	4	FREDDIE'S DEAD Curtis Mayfield—Curton 1975 (Buddah)
4	5	USE ME Bill Withers—Sussex 241
5	6	BEN Michael Jackson—Motown 1207
6	2	GOOD FOOT, PT. 1 James Brown—Polydor 14139
7	8	(WIN, PLACE OR SHOW) SHE'S A WINNER The Intruders—Gamble 4019
8	9	WOMAN DON'T GO ASTRAY King Floyd—Chimneyville 443 (Atlantic)
9	13	HONEY I STILL LOVE YOU Mark IV—Mercury 73319
10	10	OPEN HOUSE AT MY HOUSE Little Johnny Taylor—Ronn 64
11	7	THINK Lyn Collins—People 608 (Polydor)
12	12	SWEET CAROLINE Bobby Womack—United Artists 50964
13	18	WHY CAN'T WE BE LOVERS Holland & Dozier—Invictus 9125 (Capitol)
14	15	DON'T EVER BE LONELY Cornelius Brothers & Sister Rose—United Artists 50954
15	16	FOOL'S PARADISE Sylvers—Pride 1001
16	20	MY MIND KEEPS TELLING ME Eddie Holman—GSF 6973
17	19	I'LL ALWAYS HAVE YOU THERE Doug Gibbs—Oak 108
18	30	ONE LIFE TO LIVE The Manhattans—DeLuxe 139
19	25	SLAUGHTER Billy Preston—A&M 1320
20	21	SLOW MOTION Johnny Williams—Phila. Int'l. 73518
21	11	CLOSE TO YOU Jerry Butler & Brenda Lee Eager—Mercury 73301
22	24	GUESS WHO B. B. King—ABC 11330
23	23	TOAST TO THE FOOL Dramatics—Volt 1206
24	26	A LONELY MAN Chi-Lites—Brunswick 55483
25	27	HOW CAN YOU MEND A BROKEN HEART Spoonbread—Stang 5043
26	28	NATURE PLANNED IT Four Tops—Motown 1210
27	29	IF YOU CAN BEAT ME ROCKIN' Laura Lee—Hot Wax 7207
28	31	BABY SITTER Betty Wright—Alston 4614 (Atlantic)
29	32	MAN-SIZED JOB Denise LaSalle—Westbound 206
30	41	GUILTY Al Green—Bell 45258
31	—	DEDICATED TO THE ONE I LOVE Temprees—We Produce 1808 (Stax)
32	33	I JUST WANT TO BE THERE Independents—Wand 11249
33	48	IF YOU DON'T KNOW ME BY NOW Harold Melvin & The Bluenotes—Phila. Int'l. 3520
34	34	HOLD ME, THRILL ME Lea Roberts—United Artists 50896
35	39	STOP DOGGIN' ME Johnnie Taylor—Stax 0142
36	36	I'M SO TIRED Bobby Bland—Duke 477
37	37	JOYFUL PROCESS Funkadelic—Westbound 205
38	40	S.T.O.P. (STOP) The Lorelei—Columbia 45629
39	55	THAT'S HOW LOVE GOES Jermaine Jackson—Motown 1201
40	42	MAY THE BEST MAN WIN Ollie Nightingale—Pride 1002
41	14	MY MAN, A SWEET MAN Millie Jackson—Spring 127 (Polydor)
42	—	I'M STONE IN LOVE WITH YOU Stylistics—Avco 4603
43	—	THEME FROM THE MEN Isaac Hayes—Enterprise 9058 (Stax)
44	47	I WISH IT WOULD RAIN Johnny Adams—Atlantic 2905
45	—	ENDLESSLY Mavis Staples—Volt 01052
46	46	NO TEARS IN THE END Grover Washington—Kudu 909 (CTI)
47	51	I'LL LOVE YOU MORE THAN YOU'LL EVER KNOW Donny Hathaway—Atco 6903
48	50	MUST BE GOIN' OUT OF MY HEAD Ferguson, Davis, & Lee—GRT 51 (Chess/Cadet)
49	58	PEACE IN THE VALLEY OF LOVE Persuaders—Win or Lose 225
50	53	IF YOU LET ME Eddie Kendricks—Tamla 54222
51	52	TIME Jackie Moore—Atlantic 2830
52	54	KEEP ON RUNNING Stevie Wonder—Tamla 54223
53	17	EVERYBODY PLAYS THE FOOL Main Ingredient—RCA 74-0731
54	22	IF I COULD REACH YOU 5th Dimension—Bell 45261
55	—	YOU MADE ME We The People—Lion 122 (MGM)
56	—	INNOCENT TIL PROVEN GUILTY Honey Cone—Hot Wax 7208 (Buddah)
57	60	PAPA WAS LIKE A ROLLING STONE The Temptations—Gordy 7121
58	35	STARTING ALL OVER AGAIN Mel & Tim—Stax 0127
59	38	THIS WORLD Staple Singers—Stax 137
60	—	IT AIN'T NO USE Z. Z. Hill—Mankind 12015

YES, We Have a Few Hits Too!

LONELY MAN
The Chi-lites

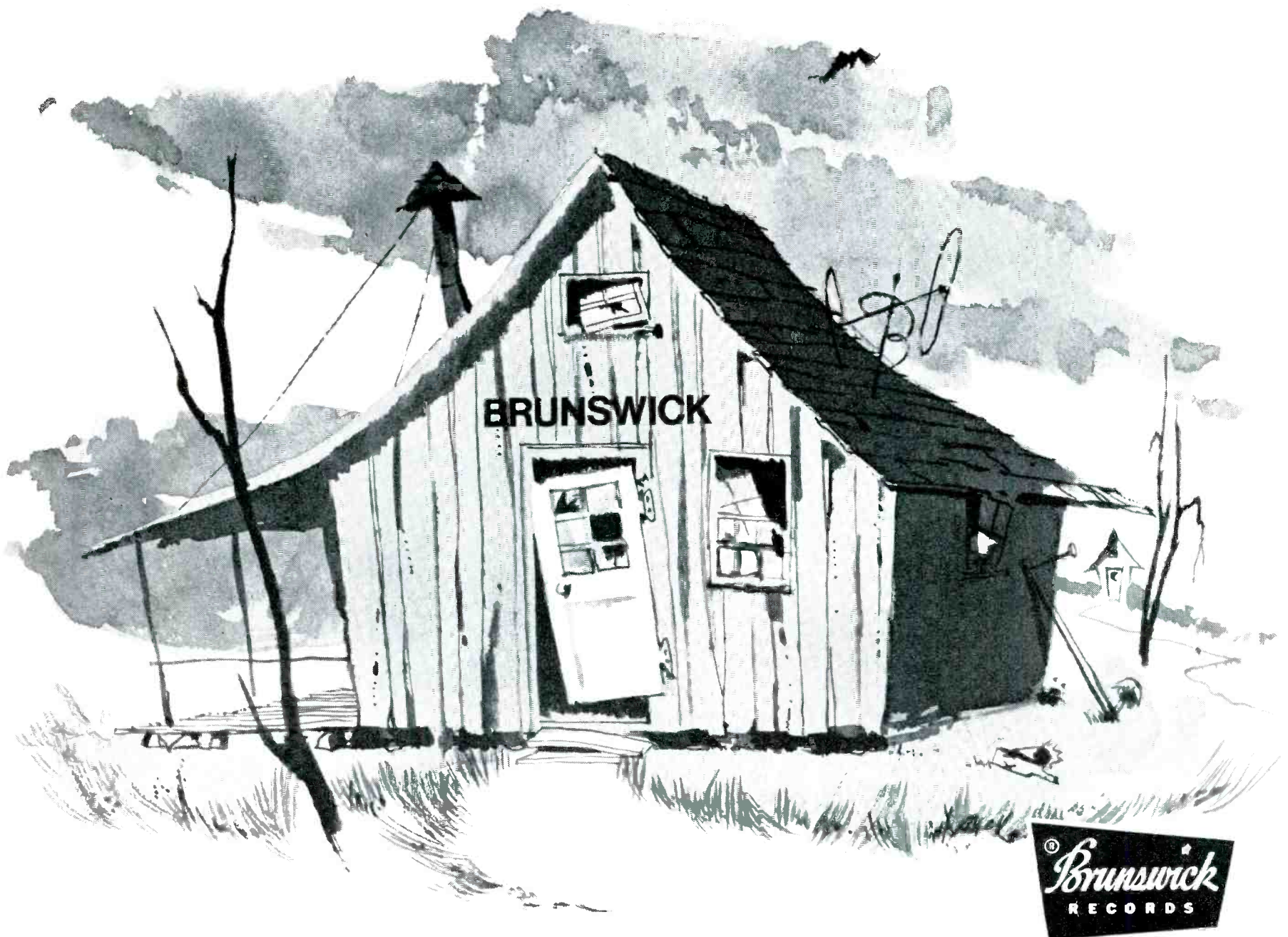
BR 55483

SOULFUL AUTUMN
Lionel Hampton

BR 55488

IF YOU HAD
A CHANGE IN MIND
Tyrone Davis

DK 4513



A Busy Billy Taylor

By DEDE DABNEY

■ NEW YORK—Billy Taylor is a former music director for the David Frost Show, General Manager and former program director for radio station WLIB in New York. Secretary for New York State Council for Culture Resources, former disc jockey for radio station WNEW and co-owner of radio stations WLIB and WSOK in Savannah, Georgia. Whew!

Being one of the owners of 'LIB and 'SOK, Taylor in a recent interview informed us that there are no future plans for any other new acquisitions. When he was appointed General Manager of WLIB, it came as a complete surprise to him. There were built in problems he had to overcome. When appointed to his new position, WSOK was number one, Taylor states "it is due to the hard work of Ben Tucker." Program format has played an important factor. Expanding the minds of the community by playing total Black music which consists of a jazz show, gospel and classical, not to mention r&b. Saturday mornings the children of Savannah produce their own show."

Bill Taylor, not being anti-



Billy Taylor

union, believes that unions do at best—representation, but at worst make it hard for the individuals. He belongs to four unions himself. Being a performer—he must.

The pay scale situation was one pressing question in our minds due to the fact that he had a station in the south. Taylor answered, stating that the low pay was not limited to the south but all over and was not only affecting radio but also TV and said when financially possible the low pay situation would be overcome.

Rising payola situations was another question. Taylor said, "Curbing payola would be to pay decent salaries. There is too much attention being paid to this problem and not enough to the other."

Regarding the recent appointment of Judge Ben L. Hooks, Taylor states that he is "impressed by what has been said, but he cannot do it by himself. Hooks is a diplomat and handles himself for all people, he does not seem to be partial to either black or white, which is excellent for a man in his position."

To Billy Taylor, WLIB is a specific challenge. He deals with situations as they occur. He also stated that he has a "good team," in praising the staff.

In closing Taylor stated that, "I believe in communication—period, as I communicate, so can anyone else."

GSF Signs Sub Pub Deal

■ NEW YORK—GSF Records has announced the signing of a sub publishing affiliation with the well-known French publisher, S.E.M.I.

The deal, between Erstwhile and Access Music, the publishing arms of the label, and S.E.M.I. of France, will cover the overseas territories of France, Belgium and Luxembourg.

Soul Truth

(Continued from page 30)

New Airplay

CHARM WARREN — WJMO (Cleveland); Personal Pick: "Me & Mrs. Jones" — Billy Paul (P.I.R.); Station Pick: "We Can't Make It" — Fully Guaranteed (Apt); Requests: "Beggin' Is Hard" — Montclairs (Paula); Sleeper: "Let Me Touch" — Ike & Tina Turner (UA); Additions: "Free Of Your Love" — Bill Brandon (Moonsong); "Stone In Love" — Stylistics (Avco); "This Child" — Zulema (Sussex); "We Ain't As Tight" — Fredde Lowe (Polydor); "Beer Cans" — True Reflection (Atlantic); "You Can Do Magic" — Family Circle (Avco).

DEAN REYNOLDS — WSOK (Savannah); Personal Pick: "If You Had A Change Of Mind" — T. Davis (Dakar); Station Pick: "Wild Honey" — The State Dept. (Abbott); Hit Bound: "Girl Don't Let Me Down" — Trumains (Vigor); Requests: "I Hope You Really Love Me" — Family Circle (Sky); #1 — "Use Me" — Bill Withers (Sussex); #2 — "Everybody Plays The Fool" — Main Ingredient (RCA); #3 — "Guilty" — Al Green (Hi); #4 — "I'll Be Around" — Spinners (Atlantic); #5 — "Slow Motion" — J. Williams (P.I.R.); #8 — "One Life To Live" — Manhattans (Starday-King); #12 — "Good Foot" — James Brown (Polydor); #13 — "Backstabbers" — O'Jays (P.I.R.); #17 — "I Wish It Would Rain" — J. Adams (Atlantic); #18 — "If You Don't Know Me" — Harold Melvin & The Bluenotes (P.I.R.).

FRANKIE M — KOWH (Omaha); Power Play "Endlessly" — Mavis Staples (Volt); #1 — "Good Foot" — James Brown (Polydor); #7 — "Are You Sure" — Staple Singers (Stax); #10 — "I Wish It Would Rain" — J. Adams (Atlantic); #12 — "I'm So Tired" — B. Bland (Duke); #19 — "Man Sized Job" — D. LaSalle (Westbound); #23 — "Soul Sister" — A. Toussaint (Reprise); #25 — "How Can You Mend" — Spoonbread (Stang).

Davis Singing Theme

■ NEW YORK — T. L. Davis is singing the theme song, "Lonely Am I These Days," from the newly released film, "Toys Are Not For Children." "Lonely Am I," was just released three weeks ago on the Heart and Soul label.



Cathy Lynn, T. L. Davis

Cathy Lynn, who wrote the music for the score, is the winner of six gold record awards. T. L. Davis, is the brother of Clifton Davis, and is an extremely diversified singer. Along with some of his credits he won Air Force All World, popular and classical music awards two years in a row.

Jackson Family Hosts Party

■ LOS ANGELES—As a way of saying 'thank you' to the friends of The Jackson 5 who have contributed to their success, Mr. and Mrs. Joseph Jackson hosted a garden cocktail dancette at the family house last week just after the group had concluded a record breaking summer concert tour. A 12 foot buffet was served, and a huge J-5 figure composed of roses and tinted carnations floated in the midst of the oval pool. The guests were also entertained by an impromptu basketball game between The J-5 and The Temptations, with the younger group emerging as the victors.

Among the guests at the party for Michael, Marlon, Jermaine, Tito, Jackie and Little Brother Randy were: Flip Wilson, Mr. and Mrs. Dick Clark, Marvin and Anna Gaye, Gwen Gordy, The Temptations, Wolfman Jack, and Lou Rawls, Jr.

New Gospel LPs

Rev. C. L. Franklin
Presents His Choir
New Bethel Baptist
Church Radio Chorus

Jewel LPS 0059

"THE STARS OF FAITH"

Jewel LPS 0060

"TAKIN THE THRU- WAY WITH GOD"

Rev. C. L. Moore

Jewel LPS 0061

"DO YOU KNOW THE MAN FROM GALILEE"

Bell Jubilee Singers

Jewel LPS 0062

DJ's write for samples on
Station Letterhead.
Available on Ampex Tapes.
Contact your nearest Jewel Dist.



Campus Report

(Continued from page 22)

Cincinnati had given programming time to WFIB, the University's carrier-current, rock music programmer. The rock programming at that time was an experiment, to see what kind of reaction the programming would have on WGUC's audience. And the experiment has worked out well—so well that instead of just having the weekends to program, WGUC-FM will be programmed with rock on a nightly basis.

The two stations, though, are located on different parts of the campus, and it is becoming increasingly difficult to carry records from one location to the other. It is requested, therefore, that you place the FM station on your rock mailing lists, in addition to your classical mailing lists. Address to: Rip Pelley, c/o College Programming (Pop), WGUC-FM, University of Cincinnati, College Conserv-

atory of Music, Cincinnati, Ohio 45221. Your co-operation is appreciated.

Concert Review

Gunhill Road (Kama Sutra) and Poco (Epic) appeared at Colton Auditorium of Queens College for two shows this past October 1. Gunhill Road, who had some troubles with equipment (which makes it an official college concert) performed material from their new album, along with "42nd Street" from their debut and their new album. They received a most enthusiastic response from the audience after their set.

Poco, their show and performance down pat (I saw them once before in New Orleans), got the expected response from the audience, but their performance lacked a spark. Even Rusty Young didn't use his chair on his electric dobro. But the audience felt (by their applause) that the concert was worthwhile . . . and that's what counts.

MONEY MUSIC

(Continued from page 18)

Delegates "Convention '72." This quickly followed the Chuck Berry as the hot phone request record. A number of stations are reporting unbelievable phone action such as: KJR, WLPL, KJRB, KOL, WCOL, WMAK.

America. It jumped right on the big stations such as: KFRC, WIBG, WCFL, WCOL, WRKO, CKLW and KJRB.

Dennis Yost and the Classics Four. Action is starting in the south. WHHY Montgomery is on it; so is WMAK Nashville and they are getting phone requests. New believer: WOKY Milwaukee.

Hot r&b record: "Me And Mrs. Jones" Billy Paul. The first big pop station to go with it is WTIK New Orleans. When you stop to think about how many people there are named Jones, you can get an idea how big this record could become. Gamble-Huff are cutting one hit after another.

Mott The Hoople. It moved 15-14 at WRKO Boston and 30-28 at WOR-FM. It is on: WIXY, KXOK, KJR, KOL, WPDQ.

Melanie. It is getting good secondary station play and went on the chart at WPDQ Jacksonville.

Wayne Newton. KJRB Spokane reports that it is starting to move. It is on: WRIT, WCOL, WDG, WOKY, KTLK.

Heywoods. It moved to #6 at WCOL and is on KJR and WHHY feels it is ready to break.

Donny Hathaway. It moved 28-21 at WTIK and went on the chart at KOL and KJRB. R&b sales are excellent.

Cher. WMAK Nashville moved it 28-19 and feel it is a hit. It is also on KHJ.

Richard Harris. WIP Philadelphia is getting fantastic phone reaction and it is now being played top 40 at WIBG.

Denise LaSalle. There are good r&b sales and it is now moving at CKLW 26-21.

Temptations. This is one of the hottest selling singles on the street. We have been talking

(Continued on page 42)

CLUB REVIEW

Bravo Bassey

■ NEW YORK—Shirley Bassey is easily one of the finest nightclub performers today. Three standing ovations and innumerable "bravos" greeted her opening at New York's Empire Room. For almost an hour, Miss Bassey, looking smashing and sporting a tasty new act; sang, chided and mugged for an enthusiastic packed house of first-nighters.

Opening with "Where Am I Going," the Bassey repertoire ran the gamut from standards ("Then I'll Be Happy" and "Johnny One-Note") to special material ("Shirley" and "I'd Like To Hate Myself in the Morning" a song she termed " . . . My very favorite wicked number"). Audience pleasers included "Something," "I Capricorn," the title piece from her most recent United Artist lp, and two well deserved encores; "Big Spender" and "The Lady is a Tramp."

Shirley Bassey is one of the reasons the term "singer's singer" was coined. She can make you smile one minute and the

Tate Push



Chess/Janus Records and Warner Brothers Music will be launching a promotional effort for Grady Tate's debut lp on Janus, "She Is My Lady." Several tunes published by Warner's Music are featured in the album. Seated, left to right: Esmond Edwards, Chess/Janus Executive Producer, Grady Tate, Henry Marks, Warner Bros. Music Professional Manager.

Enter Dean Licata

■ NEW YORK — Sa! Licata, Vice President of Blue Thumb, and his wife, announce the birth of a son, Dean Christopher, on October 1, 1972. The couple's second child weighed in at 7 lbs., 11 oz.

next she is tearing at your guts with dynamite renderings of "I Who Have Nothing" and "My Life." **Karen Austin**

A & Report

(Continued from page 20)

Passing Parade. This week's acts were not firmed as of this writing, though the aforementioned Steve Schwartz looks certain. Any rate, it'll happen at Cap every Thursday at 9 PM. Moreover, Cap does not have first refusal; there are no strings whatsoever. Everyone in the business is invited—to do business! It's a real boone to tunesmiths.

* * *

As reported exclusively in The A&Report Newsletter of Oct. 3, **Eddie Wenrick** has been terminated by N.Y.-based Vanguard Records' Seymour Solomon as label's coast A&R chief. In all probability, Vanguard will discontinue its A&R department on the west coast and maintain only a small sales staff. Wenrick, a free agent for the moment at least, says he will continue to be involved in shaping the career of super chirp **Linda Nichols** (he's seeking a label deal for her as well as material in the Streisand bag) and wishes to be contacted at his home—4831 Cahuenga Av., No. H'w'd, CA 9-1601, 213-980-7992.

* * *

Clef Hangers: Honk, hot rock foursome out of Orange County have cemented a handsome dinking deal with 20th Century and have just put finishing touches to their debut epee, reports group's hard-working manager Terry Wright. . . . Radio jingle tycoon **Chuck Blore**, erstwhile program director of KFVB (before station adopted its present all-news format) is now upper echelon on KIIS hierarchy and is the man responsible for the hiring of former A&R man **Dave Pell** as station's music director, it has been disclosed. . . . Publisher **Buddy Kaye** has abandoned his 6th St. address and has moved his Budd Universal Music Group over to "Brill Building West — 6430 Sunset Bl., H'w'd 90028. . . . **Corky Mayberry**, A&R chief of Atlantic Records' new-formed country dept., back from roundtables in Gotham with label brass **Jerry Wexler** and **Jerry Greenburg**. It's reliably reported (see A&Report Newsletter #6) that **Rick Sanjec** of BMI-Nashville will be heading up the new division once they move it to Music City. . . . Voice-over **King Gary Owens** says this of the A&Report: "It's positively the most inegrevious thing I've ever read. . . . And getting inegrevious by the week!" Thank you Gary. (Wod he say?)



LATIN AMERICAN ALBUM PICKS



DESDE NUESTRO RINCON INTERNACIONAL

LA SOMBRA DEL OLVIDO

FALANA—Igloo 012

En producción Peer, Falana hace viva demostración de su gran fuerza interpretativa en esta grabación. Excelente repertorio encabezado por "El Pordiosero," "La Sombra del Olvido," "El Silencio," "Mi Hermana Está Triste" y "Como una Rosa."



■ Produced by Peer in the great way! Falana is a superb talent and here he proves it. Excellent musical arrangements. "Soledad sin Amor," "El Silencio," "Mi Poncho Viejo," "No te Demores mi Amor."

AQUI LLEGO!

REY ROIG Y SU SENSACION—

Mericana MYS 107

Encabeza Rey Roig una banda que también está en algo. "Sabroso Tumbao," "Traigo Salsa," "Allaca" y "Son Sabrosón" entre otras. Tropico, ritmo y salsa.

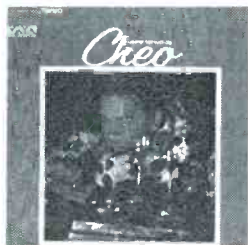


■ Reg Roig and his Sensacion offer here a spicy, rhythmical and danceable repertoire that could make it everywhere. "Cali Cose," "La Bola," "Qué Lastima," "Merengue Mezclao" and "Aquí Llegó."

LA VOZ SENSUAL DE CHEO

CHEO FELICIANO—Vaya VS 12

Gran producción con arreglos de Callandrelli. Gran respaldo para la romántica interpretación de Cheo de "Juguete," "Ansias de Amar," "Nuestras Vidas," "Contigo a la Distancia" y "Hay que Mentir."



■ Great production with arrangements by Callandrelli. Superb backing for the extraordinary romantic voice of Cheo Feliciano. "Te Contaré," "Hay que Mentir," "Ansias de Amar," "Como Rien." others.

(Continued on page 38)

FANIA

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'OUR LATIN THING'
('NUESTRA COSA')

SLP 00431 Compatible Stereo

== Dual Dimensional Sound ==

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By TOMAS FUNDORA

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



Tomas Fundora

Reestructura su cuerpo ejecutivo la CBS colombiana. Luis Aguado se mantiene en la gerencia general, bajo cuya dirección, CBS ha logrado revitalizar su posición en el mercado colombiano. Gabriel Muñoz ha pasado a dirigir la división de productos de CBS y Alberto Suárez L. ha ocupado la dirección de la división del producto Otros Sellos (área que maneja programación, promoción y ventas de los sellos que recibe CBS en concesión en Colombia). Al mismo tiempo, CBS ha lanzado en el mercado colombiano dos simples de Raul y Billy Pontani, artistas nacionales. La interpretación de Billy de "Alguien Cantó Una Canción" tiene proyección internacional. Al dorso trae este disco "Gritemos al Mundo" ambos con arreglos de Quique Fernández, que merece reconocimiento. De Raul han lanzado "Ay Destino Ay mi Amigo" y "Ella no Dice Nada." Les deseo a los buenos amigos de CBS la mejor suerte en el desempeño de sus nuevos cargos . . . Mericana Records acaba de lanzar su long playing de Herminio Ramos, nuevo intérprete de "música de la montaña" de Puerto Rico, que ha logrado impacto previo con un sencillo en el cual se incluyó "Compañero de la



Marife Detriana

Barra" del cual se vendió en primera instancia la cifra de 33,000 ejemplares . . . Pronto está de plácemes con su artista Camilo Sesto, que con su "Algo de Mí" va tomando gran fuerza en Nueva York, Puerto Rico y Miami. Camilo, artista original de Ariola, España, se va convirtiendo en un fuerte éxito en toda Suramérica y se espera que inicie prontamente una jira que reafirme su posición.

Rogelio López de Parnaso y su Irupé de viaje por Europa. ¡Agradezco postal! . . . El estreno de "Our Latin Thing" ("Nuestra Cosa") en Puerto Rico ha sido comparado con el de "El Padrino." Más de mil jóvenes lograron quebrar las barreras instaladas por la policía,



Billy Pontani

en su apasionamiento por las estrellas invitadas al estreno. Jerry Masucci recibió condecoración por la ciudad por su esfuerzo como productor de esta película. Todas las Estrellas Fania asistieron la noche de la "premiere" que se celebró en el Radio City de San Juan . . . Ya han aceptado para asistir al "Festival de Onda Nueva de Caracas" los siguientes artistas: Astor Piazzola, Agostinho dos Santos, Tito Puente, Chico O'Farrill, Frank Sinatra Jr., Lalo Schifrin, Elmer Bernstein, Carmen Sevilla, Augusto Algueró, Waldo de los Ríos, Manuel

Alejandro, Paul Mauriat, Michel Legrand y otros que seguiremos mencionando . . . Por tercer año consecutivo la ciudad de Rosario, Argentina hizo su entrega del "Monumento de Cristal" a las figuras más destacadas de la Radio y la Televisión, a través de la revista Rosario TV. El jurado reunido en esta oportunidad resolvió entregarle a Ben Molar este galardón, por su amplia labor realizada con su producción "14 con el Tango." ¡Felicidades Mauricio! . . . Rico Records panzará al mercado dentro de las próximas semanas "El Ausente," un long playing de José Miguel Class en el sello Neliz, "Más Navidad Jibara" por el Mariachi Jalisco, "Papa Primi" de Primitivo Santos y se encuentran grabando nuevas producciones de Orquesta La Protesta, Orquesta Colon y la New Generation. Rico Records abrirá



De Raymond

(Continued on page 37)

LATIN AMERICAN HIT PARADE

OCTOBER 14, 1972

New York Latin Soul

By Joe Gaines—WEVD

1. AMOR Y PAZ
ORCH. LA SELECTA—Borinquen
2. COCINANDO
RAY BARRETTO—Fania
3. JULIA
EL GRAN COMBO—EGC
4. UP ON THE ROOF
RALFI PAGAN—Fania
5. YA NI TE ACUERDAS
BOBBY CRUZ—Vaya
6. PIRANA
WILLIE COLON—Fania
7. PUD DA DIN
JOE CUBA—Tico
8. DIME PORQUE
ISMAEL RIVERA
9. PA LA OCHA TAMBO
EDDIE PALMIERI—Tico
10. AYE QUE FRIO
OCHO—UA Latino

OCTOBER 14, 1972

Nueva York (Musica Popular)

By Emilio Garcia

1. TE DIGO AHORITA
JOHNNY VENTURA—Mate
2. SINA JUANICA
RAFAEL SOLANO—Kubaney
3. PENSANDO EN TI
LOS SATELITES—Discolando
4. OLVIDARTE NUNCA
HILDA MURILLO—Remo
5. NO TENGAS TEMORES
CARLOS PIZARRO—Mayra
6. AMADA AMANTE
DANNY RIVERA—Velvet
7. FALSEDAD
LISSETTE—Borinquen
8. EL AUSENTE
JOSE MIGUEL CLASS—Neliz
9. ALGO DE MI
CAMILO SESTO—Pranto
10. TENGO QUE DEJARTE
PAQUITIN SOTO—West Side

OCTOBER 14, 1972

Los Angeles

By KWKW

1. CONGOJA
SANTANERA—Caytronics
2. VOLVAMOS A EMPEZAR
SOCIOS RITMO—Capitol
3. MARIPOSA TORNASOL
CHELO SILVA—Caytronics
4. HOY
SOLITARIOS—Peerless
5. MALDITA HERMOSURA
RUBEN VELA—Bego
6. MUCHACHA DE LUNA
ROBERTO JORDAN—RCA
7. CON GOLPES DE PECHO
YOLANDA DEL RIO—RCA
8. TUS DISGUSTOS
HNOS. VILARR—CR
9. CORAZON YA ESTAS CONTENTO
HNAS. HUERTA—Caytronics
10. NI CONTIGO NI SIN TI
ESTELA NUNEZ—RCA

OCTOBER 14, 1972

San Antonio

By KCOR

1. ME HE QUEDADO SOLO
JUAN GABRIEL—RCA
2. POR QUE
LOS BABYS—Peerless
3. CHILITO PIQUIN
LOS SOCIOS DEL RITMO—Capitol
4. NO SE HA DADO CUENTA
ROBERTO JORDAN—RCA
5. NO TENGO DINERO
JUAN GABRIEL—RCA
CORONADO—ARV
6. A TU RECUERDO
LOS ANGELES NEGROS—Capitol
7. AMADA AMANTE
ROBERTO CARLOS—CBS
MARCO A. MUNIZ—RCA
8. DOS CORAZONES ERRANTES
JUAN OCHOA—Musart
9. AMORCITO CHIQUITITO
LOS JOHNNY JETS—Peerless
10. TEMA DE GODFATHER
NOE PRO—ARV
ANDY RUSSELL—Orfeon

NUESTRO RINCON

(Continued from page 36)

proximamente en la Décima Avenida de Nueva York sus facilidades de distribución. Montilla y 4 Points de Spanish World Records también han confiado a **Ralph Cartagena** la distribución de sus líneas en el área neoyorkina . . . Invitado el cantante Español De **Raymond** para actuar especialmente para el **Presidente Nixon**, en su residencia de Key Biscayne, en La Florida . . . Se rumora insistentemente un cambio de fecha en la celebración del "Festival de la Canción y la Voz de Puerto Rico." Una fecha posterior a la celebración de las elecciones en Puerto Rico luce con más probabilidades de acierto . . . Se lanza Caytronics Corp. con gran fuerza a la recuperación de los mercados del producto RCA en Estados Unidos. El nuevo producto, bajo el logo Arcano estará a disposición del mercado el 1ro. de año. De momento, Caytronics rebajará las fuertes existencias almacenadas del producto RCA a través de sus fuerzas distribuidoras. Gran movimiento ví en sus instalaciones en Nueva York. **Rinel Sousa** ha sido ratificado con plenos poderes para dirigir promoción y distribución en la costa este de Estados Unidos, vendiendo a todos los distribuidores y subdistribuidores que lo estimen conveniente, a través de la ya clasificada como triunfante organización distribuidora del producto Caytronics, Basta ye de "quítate tú para ponerme yo" y todo el mundo a trabajar . . . Según se rumora, los sellos Gas y Rex serán distribuidos en Nueva York por empresa formada por el director de una distribuidora de esa ciudad y una muy fuerte personalidad de la Babel de Hierro. Me alegro, pero mientras tanto, qué hará Elena? . . . Con su frustración!

Pasé un rato interesante con **Joe Gaines** en Nueva York. **Symphony Sid** se retira a Islamorada en la Florida. Ambos son figuras muy fuertes en la música "latin soul" de Nueva York, a través de los micrófonos de WEVD . . . **Marife de Triana** es gran figura de España. Cualquiera que pueda oír sus grabaciones pudiese constatarlo. Lo único malo del asunto es que tendría que ir a buscarlas a España y el traslado cuesta un poco más que un long playing. ¡Lástima! . . . Y ahora . . . ¡Hasta la próxima!

CBS Colombiana is re-organizing their executive forces as follows: **Luis Aguado**, keeps his post as General Manager, **Gabriel Muñoz** will be directing the CBS Product Division and **Alberto Suarez L.** will be directing the Other Labels Division, responsible for promoting and selling product produced by other labels and whose rights to be released in Colombia had been granted to CBS. They just released two singles performed by national artists. **Billy Pontoni** singing "Alguien Cantó una Canción" b/w "Gritemos al Mundo" seems with international possibilities (arrangements by **Quique Fernández**) and "Ay Destino Ay mi Amigo" b/w "Ella no Dice Nada" by **Raul**. CBS in Colombia under the direction of **Luis Aguado**, had been meeting its goals. Mericana Records released an LP by **Herminio Ramos**, "jibaro"

(Continued on page 38)

Record World in Venezuela

By WILLY CURBELO

■ También Venezuela se une a la gran ola de festivales que cada día se producen en diferentes puntos de nuestra geografía. Al Sur Este de Venezuela, acaba de realizarse el "I Festival de la Voz Bolivariana" con la participación de Peru, Bolivia, y Panama, Venezuela, se esperaba la representación de Colombia la cual no pudo asistir por la poca colaboración de los consulados destacado en ese país. **Record World** en mi persona, logra estar otra vez presente en acontecimientos musicales, para llevarle así y con carácter de exclusividad a nuestros lectores, una idea de lo sucedido en el "I Festival de la Voz Bolivariana."

Ciudad Bolívar, capital del Estado Bolívar fué escogida como la sede de la competencia musical. La organización presentó bastante falla y la atención la podemos catalogar como "Pésima," por otra parte

no entendemos a que se debió un cambio de nombre del referido festival. Inicialmente lo titulaban, sus organizadores como "I Festival Artístico Bolivariano" quedando más tarde como "I Festival de la Voz Bolivariana."

El jurado estuvo presidido por el conocido periodista peruano **Guido Monteverde** seguido por el Teniente Coronel **Pedro Amaral** (presidente de la organización) **Enrique Araos**, **Norberto Diaz**, **Alfonso Espinoza**, **Andres Chavel** y el conocido director de la revista Venezuela Gráfica **Nelson Zurita**. Un trabajo difícil pero muy aceptado, la clasificación como punto principal fué la voz.

Siete cantantes quedaron para la final, ellos fueron **Pepe Miranda**; de Perú, **Norah Zapata**; de Bolivia, **Luis D'Ubaldo**; de Venezuela, **Tania Libertad**; del Perú, **Miguel Fernández**; de Panamá, **Marcela Troesh**; de Panamá y **Mirna**; de Venezuela.

(Continued on page 38)

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Artista de la Semana (Artist of the Week)

By VILO ARIAS SILVA

■ MEXICO — El idolo de la juventud mexicana, que tiene en la popularidad su más fiel compañera, es sin lugar a dudas **Roberto Jordán**. Que de no haber sido por el canto, hubiera vestido dignamente los colores de algún equipo profesional de fútbol, deporte que fué su pasión de adolescente.

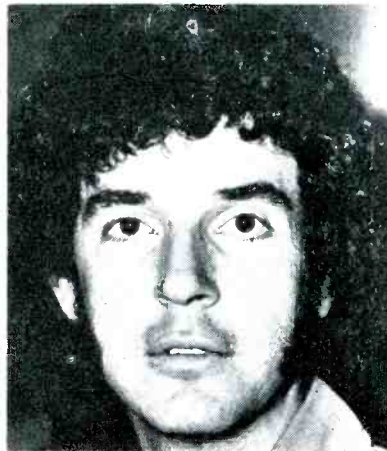
Infinidad de temas ha colocado en los primeros lugares de las listas de éxitos, como "1, 2, 3, detente," "Hazme Una Señal," "Amor de Estudiante," "Rosa Marchita," "No se ha dado Cuenta," y su reciente grabación "El Soñador," que como las anteriores, comienza alcanzar elevadas cifras en ventas, constituyendolo en el intérprete favorito de México.

Natural de Los Mochis, Sinaloa; destacó desde muy temprana edad, como un correcto estudiante del Tecnológico de México, donde tiempo mas tarde se graduaba como un competente profesional en la especialidad de Administración de Empresas.

Su ingreso en la vida artística, fué por esas cosas del destino, que ubica a los hombres en el camino menos esperado.

Una tarde, llegó invitado a una reunión; en la cual por solicitud de amigos presentes, interpretó varios temas en Inglés; actuación que prácticamente le abrió las puertas de la grabadora RCA ya que uno de los presentes estaba muy ligado con el prestigiado sello. La firma del contrato fué de inmediato y a los pocos días grabó su primer disco "Ninguna como Tú," tema que marcó la transformación de **Guillermo Roberto Perez Flores** en la vida normal y **Roberto Jordán** en la triunfal del canto.

Su permanencia en el sello RCA la define como de muy satisfactoria, y manifiesta "Me



Roberto Jordán

siento muy a gusto, y agradecido por la ayuda que en todo momento me han facilitado, primero para alcanzar el lugar que ostento, y posteriormente para mantenerlo, que es lo mas difícil," claramente por sus palabras, se aprecia a un intérprete que ha llegado al lugar soñado, pero que sigue conservando la sencillez y el don de gente que lo caracterizaba cuando tenia ilusiones de futbolista.

Roberto Jordán, se ha constituido de esta forma, en el joven cantante que agrada a la juventud, que marcha de acuerdo con la época en la renovación de sus interpretaciones, y que se ubica como el baladista mejor vestido del momento. Su profesionalismo, crece en cada actuación, y su dominio del escenario es más completo, cualidad que pocos artistas pueden exhibir.

Sus proyectos son muchos, pero su mirada está puesta en ampliar el campo de acción a un nivel internacional, interpretando sus propias composiciones, que como lo declara "Estoy con la onda moderna, y sé como piensa la juventud, por eso aseguro que mi producción será de gran impacto cuando aparezca en el mercado."

LATIN ALBUM PICKS

(Continued from page 36)

DE PASEO EN CAGUAS

HERMANOS LOPEZ ORCHESTRA—
Rico RLP 711

La Orquesta de los Hermanos Lopez está vendiendo bien en los mercados "Latin Soul." Aquí ofrecen un excelente repertorio salpicado por temas de los inolvidables. "El Modesto," "Buena Paga," "Los Sueños," "Donde Estabas Tú," "Lagrimas Negras," more.

■ Contagious and spicy sound! Orchestra Hermanos Lopez is selling nicely and picking up. "Lagrimas Negras," "Los Gusto," "Que Cosas," "Leña" and "Donde Estabas Tú." Danceable repertoire!



NUESTRO RINCON

(Continued from page 37)

singer that smashed with a previous single with "Compañero de la Barra" which sold over 33,000 copies several weeks ago . . . Pronto is enjoying great sales with **Camilo Sesto** performing "Algo de Mí" already a hit in New York, Miami and Puerto Rico. Camilo, an artist from Ariola, Spain, is also making it big in all Latin America. If things keep going the same way, he will sell millions of records in several months . . . **Rogelio Lopez** and his **Irupe** are in Europe. Thanks for your post card Roger! . . . Premiere of "Our Latin Thing" in Puerto Rico had been compared with the one of the "Godfather." Thousands of fans broke all barricades placed by the police in order to maintain the public away from all the Fania All Stars that attended the premiere. **Jerry Massuci** was awarded by the city for his production of this film that is smashing at the Radio City Theater in San Juan. Well, congratulations Jerry! . . . Up to this date the following acts have accepted the invitation to perform at the 3rd. Onda Nueva World Festival, to take place in Caracas on February 14, 16 and 17, 1973: **Astor Piazzolla, Agostinho dos Santos, Tito Puente, Chico O' Farrill, Frank Sinatra Jr., Waldo de los Rios, Manuel Alejandro, Elmer Bernstein, Carmen Sevilla, Augusto Alguero, Paul Mauriat, Frank Pourcel, Michel Legrand** and others . . . Rosario TV extended this week in Rosario, Argentina, the "Monumento de Cristal Award" to **Ben Molar**, for his great production of "14 con el Tango." Congratulations Mauricio! . . . Rico Records will release in several weeks the following lps: "El Ausente" by **José Miguel Clas**, on Neliz label. "Más Navidad Jibara" by **Mariachi Jalisco**, "Papa Primi" by **Primitivo Santos** and they are producing new albums by **New Generation Orchestra, Orchestra La Protesta** and **Orchestra Colon**. Rico Records will inaugurate their new distributorship facilities on 10th Avenue, Manhattan in several weeks. **Ralph Cartagena** will also distribute Montilla and 4 Points for Spanish World Records in New York . . . **De Raymond**, Spanish singer now performing in Florida, has been invited to perform for **President Nixon** in Key Biscayne . . . It seems that the "Festival of the Song and Voice of Puerto Rico" will be postponed. A date, after election day in Puerto Rico seems more acceptable, financially speaking . . . Caytronics Corp. is strongly going ahead with the RCA product distribution in the states. After January 1st the new product will be distributed under the new logo Arcano, but till that moment the stock of product carrying the RCA logo will be distributed aggressively thru Caytronics distributional facilities in order to decrease the stock already in RCA warehouses. **Rinel Sousa** received full charge of the east coast promotional and distributional forces, in which he had been proving great activity with the distribution of the Caytronics previous releases.

It seems that a VIP from New York will establish a new firm in New York that will distribute Gas and Rex labels from Mexico. An actual executive in charge of a distributorship presently established in New York looks like his partner. Well, that sounds great! . . . **Symphony Sid** departed via Islamorada, Florida, last week. **Joe Gainé's** looks like the one who is strongly promoting all Latin soul productions thru WEVD mikes . . . And that's it! . . . Oh, no, I heard **Marife de Triana** in an album released in Spain. She is great! A shame that her recordings are not being released in the states.

VENEZUELA

(Continued from page 37)

Desde un comienzo se veía claramente quienes iban a ocupar los primeros puestos en la noche final. Lo que hizo levantar cierta polémico entre los interpretes venezolanos.

La segunda noche logró acaparar la mayor emoción del evento, cada cantante hizo lo imposible por poner muy en alto el nombre de su país. Pero no había otra alternativa. El triunfo de Venezuela era un hecho y todos estaban conscientes de ese triunfo que se produciría en pocos minutos. **Pepe Miranda** de

Perú logró ocupar la colocación del segundo finalista, con un premio de Bs. 5.000,00. Bs. 7.000,00 para el primer finalista, en la persona de **Luis D'Ubaldo** de Venezuela y la "Voz Bolivariana" para **Mirna** de Venezuela con un premio de Bs. 10.000,00.

Cadena Venezolana de Televisión (CVTV) fué la planta televisora encargada de enviar la imagen, mientras que Radiofusora Venezuela en combinación con Radio Angostura (Emisor local) y treinta y tres emisoras de radio llevaron cuanto sucedió en Ciudad Bolívar.

ENGLAND

By RON McCREIGHT

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

SINGLE

CLARE—Gilbert O'Sullivan
Publisher: MAM—MAM

SLEEPER

HALLELUJAH FREEDOM—Junior Campbell
Publisher: Camel Music—Deram

ALBUM

HEADS—Osibisa—MCA

■ LONDON—An active week at Polydor, commencing with their most promising rock act, **Stone The Crows**, re-signing for a further three years. This coincides with the release of their new album, "Ointinuous Performance", which has received instant high acclaim. The group's managers **Peter Grant** and **Mark London** look well set to break the **Crows** on an international level with Polydor's assistance, although the deal does exclude North America. The company have also announced that their other recent signings, **The Hollies**, have chosen a **Cook Greenaway** song for their next single. 'A' side is "If It Wasn't For The Reason", which will be released by Polydor on October 20th, with an album following in November. An extensive promotion campaign has commenced for another of Polydor's rock bands, **Rare Bird**. Manager **Peter Rice** has set an extensive U.K. tour which covers fifty dates through till December, whilst their album, just out, includes an additional "mini" album as well as a poster, all for the normal price! Polydor's hectic week closes with yet another important announcement—the signing of **Sacha Distel** for most English speaking countries excluding the States.

Miki Dallon has done it again! **Mac and Katie Kissoon's** "Sing-along" has broken in France, Holland and Belgium, hot on the tail of their "Freedom" hit, whilst **Python Lee Jackson's** "Broken Dream" has rocketed here and also looks well set in France. Dallon's International Manager at Young Blood, **Jan Olofsson**, has just completed negotiations with Dutch T.V. producer **Lex Derooi** for a Mac and Katie Kissoon special, to be titled "Sing-along With Mac and Katie". The special to be taped in Holland and the U.K. will be shown upon completion throughout Benelux, whilst other T.V. companies throughout the world make their bids.

MCA's press officer **Peter Robinson** has been appointed to a newly created post of Marketing Co-ordinator, by Managing Director **Derek Everitt** Robinson will be assuming responsibilities previously handled by A & R Manager **David Howells**, as will production co-ordinator **Alan Crowder**, who will now also liaise with MCA's licensees. These changes leave Howells free to concentrate on his A & R activities.

Stephen James presented **Elton John** with a gold disc for his "Rocket Man" single and a silver disc for his "Elton John" album last week. The presentation was made in the Dick James London office immediately prior to John's departure to commence another extensive Stateside tour.

RCA will issue shortly **David Bowie's** "The Man Who Sold The World" album previously issued here twenty months ago on Mercury, which was our U.K. album pick of the week at that time. This follows RCA's purchasing of both this album and "Space Oddity" and the initial 10,000 copies will be imported from America.

British Decca have reissued **Carol King's** biggie from the sixties, "It Might As Well Rain Until September", on the London
(Continued on page 40)

GERMANY

By PAUL SIEGEL

SINGLE IMPORT TIP OF THE WEEK

CHILDREN OF THE REVOLUTION—T. Rex (Ariola)

SINGLE EXPORT TIP OF THE WEEK

BLAU BLUHT DER ENZIAN—Heino (Columbia/EMI)

TELEVISION RECORD TIP FOR:

(ZDF NETWORK HIT-PARADE)



GEH ZUM TEUFEL KLEINER ENGEL—
Gianni Morandi (RCA)

ALBUMS OF THE WEEK

(POP)—RUSSIA BETWEEN DAY AND NIGHT—James Last (Polydor)

(CLASSICAL)—BRUNO WALTER CONDUCTS MAHLER SYMPHONY Nr. 1 B Major (CBS)



Paul Siegel

■ BERLIN—Last night I spent a wonderful evening sitting on stage with other **Melanie** enthusiasts as this prolific talented girl went thru her repertoire before a packed house in the Hamburg Music Hall. The lady at the Hamburg Airport Record Shop was amazed when a South African tourist from Johannesburg asked her for **Henry Mancini's** lp which she didn't have, so Teldec, Hamburg rush some over . . . The hard competitive fight for top honors on the German charts was finally won by the original "Popcorn"—**Hot Butter Single** into the **Number One Slot**, & I hate to say, I told you so, but I did! And so, **Rick Talmadge** of Musicor, New York is on a European tour to his licensees and they're all seeing him with open arms and filled pockets of money!, while father **Art Talmadge** plus Mrs. "T" flew off from New York on a tour for pleasure in the Far East, first stop Tokyo . . . Very sorry to report the passing of a very great European operetta and popular music composer & conductor **Friedrich Schröder** in Berlin, he is survived by his wife **Lieselotte Schröder** and family . . . EMI's Dr. **Laci Veder** has been re-elected head of the phono association and a new phono academy has been formed in Berlin to further the development of sound & photo engineering . . . **Mireille Mathieu** and her mgr., **Johnny Stark** have started a new German concert tour . . . So what! . . . The three German finalists for the **Grand Prix Radio TV Int'l Luxemburg 1972** are **Costa Cordalis**-producer **Fred Weyrich** . . . **Peter Kirsten**: **Peter Horton Horst-Heinz Henning**: **Lena Valaitis** . . . The event kicks off on **October 19**, and I wish you "all" good luck! . . . **Hans J. Versemann** of BASF Germany is a real globe trotter, returning from Brazil to Germany, and then flying off again to the USA, & back to give the good news of good starting sales and distribution . . . Well here's hoping their hit chart artist, **Freddy Breck** hits the international charts with "We Believe In Tomorrow" & "Say It Stronger" . . . Here's **A Gallon Of Gold** to British producer **Fritz Fryer** for his listenable lp album with **Roy Young** not only for his boogie piano but guitar voice in a liquid wine flow especially the way he scintillates "Song Without End" & I'm picking the cut "Wild Country Wine" to make the charts via the discotheques . . . Seems like a political battle shaping up for new elections in Germany between **Brandt**, **SPD Party**, and **Barzel**, opposition **CDU/CSU Party**. . . My good friend at Philips/Phonogram, **Wolfgang Kretzchmar** A&R man about town is going "All-Out" for the new **Gerhard Wendland** Philips single, & I hope it's a big comeback in the German charts for G.W. . . . **Kurt Richter**, Managing Director of Telefunken-Decca
(Continued on page 40)

INTERNATIONAL HIT PARADE

OCTOBER 14, 1972

ENGLAND'S TOP 10

1. HOW CAN I BE SURE
DAVID CASSIDY—Bell
2. CHILDREN OF THE REVOLUTION
T. REX—EMI
3. MOULDY OLD DOUGH
LIEUTENANT PIGEON—Decca
4. WIG-WAM BAM
SWEET—RCA
5. TOO YOUNG
DONNY OSMOND—MGM
6. YOU'RE A LADY
PETER SKELLERN—Decca
7. MAMA WEER ALL CRAZEE NOW
SLADE—Polydor
8. I DIDN'T KNOW I LOVED YOU
GARY GLITTER—Bell
9. IT'S FOUR IN THE MORNING
FARON YOUNG—Mercury
10. COME ON OVER TO MY PLACE
DRIFTERS—Atlantic

OCTOBER 14, 1972

GERMANY'S TOP 10

1. POPCORN
HOT BUTTER—Musicor/Ariola
2. HELLO-A
MOUTH & MacNEAL—Philips
3. ICH HAB DIE LIEBE GESEHN
VICKY LEANDROS—Philips
4. EIN NEUE LIEBE IST WIE EIN
NEUES LEBEN
JURGEN MARCUS—Telefunken
5. ROCK AND ROLL PART 2
GARY GLITTER—Bell (Polydor)
6. SILVER MACHINE
HAWKWIND—United Artists
7. ICH FANG FUR EUCH DEN
SONNENSCHIN
TONY MARSHALL—Ariola
8. VIVA ESPANA
IMCA MARINA—Columbia/EMI
9. LET'S DANCE
THE CATS—Columbia/EMI
10. SCHOOL'S OUT
ALICE COOPER—Warner Bros. Kinney
(WEA)

OCTOBER 14, 1972

FRANCE'S TOP 10

1. UNE BELLE HISTOIRE
MICHEL FUGAIN—CBS
2. ALONE AGAIN
GILBERT O'SULLIVAN—Decca
3. UN JOUR SANS TOI
CRAZY HORSE—Disc'Az
4. LE PETIT PRINCE
GERARD LENORMAN—CBS
5. POPCORN
HOT BUTTER—Barclay
6. SOLEIL SOLEIL
NANA MOUSKOURI—Philips
7. MY REASON
DEMIS ROUSSOS—Philips
8. LA RENCONTRE
MICHEL JONASZ—Disc'Az
9. DON'T MESS AROUND WITH JIM
JIM CROCE—Vertigo
10. THAT'S ALL RIGHT
ELVIS PRESLEY—RCA

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

OCTOBER 14, 1972

JAPAN'S TOP 10

1. SAYONARA WO SURUTAMENI
BILLY BANBAN
2. TABI NO YADO
TAKURO YOSHIDA
3. LOVE THEME FROM THE GODFATHER
ANDY WILLIAMS
4. ANATA DAKEDO YIYI
KENJI-SAWADA
5. HITORI JA NAIRO
MARI AMACHI
6. DOONIMO TOMARANAI
RINDA YAMAMOTO
7. MEBAE
MEGUMI ASAKA
8. HIMAWARI NO KOMICHI
H. CHERISH
9. FURIMUKANAIDE
HONEY NIGHTS
10. SEKISHOKU ELEGY
MORIO AGATA

Through the Courtesy of:
TOKIO RECORD & MUSIC MARKET
by: Takuro Asaoka

CANADA

By LARRY LeBLANC



Larry LeBlanc

■ TORONTO—The Poppy Family into Vancouver's Aragon studio for recording . . . David Wiffen is recording with Brian Ahearn at Eastern Sound . . . Gordon Lightfoot set for a three-month tour in U.S. and Canada to tie in with new album and a new single . . . At a recent taping for "The Ian Tyson Show" guests included the Edwin Hawkin Singers, Dr. Music, Porter Wagoner & Dolly Parton & The Wagonmasters, and Gene MacLellan . . . The Stampeders have a busy schedule for singles. Rich Dodson goes solo with "Julia Get Up"/"Stoneblind," The Stampeders follow with "Johnny Lightening," and drummer Kim Berly will also release a solo single. Meantime, the trio tour Europe . . . Concept 376 has added a promotion department to handle PR for the booking firm and the agency's bands . . . Pinky has formed a new group named Sweet Lorraine . . . Dusty Shoes, signed with Much Productions, will be produced by Harry Hinde . . . Truck has signed with Capitol of Canada. A single, "October In Canada"/"Rain" will be released this week. It was produced by Thunder Sound by Dennis Murphy . . . New Sweet Plum label held a reception for artists Harry Marks and Lori Zimmerman at Sam The Chinese Man . . . Chad Allen has completed an lp at Century 21 in Winnipeg . . . WEA's Tom Williams gave a run-down on the company's upcoming product. Among the goodies are the new Jesse Winchester lp "3rd Down, 110 To Go"; "Devil's Elbow" by Doug Kershaw; "Morning Bugle" by John Hartford; and jazz rendition of Vivaldi's 4 Seasons by the Norio Maeda Trio. WEA has quite a Canadian catalog, too . . . April Wine has moved from playlists to charts with single "Drop Your Guns" . . . CHUM (Toronto) has introduced "The CHUM Report," a general look at Canadian trends. Extra reading for promo men . . . Bob Hamilton in Toronto this week . . . Lighthouse will tour in B.C., northwest U.S. and California. The last stop of the tour will be the Whiskey in L.A. . . . Many American secondary markets are on Lighthouse single "Sunny Days" and there seems to be more interest from majors . . . I'm surprised "Geronimo's Cadillac" is having trouble breaking here . . . I think I can safely predict "Sign of the Gypsy Queen" as the forthcoming single for A&M's Lorence Hud . . . CKFH (Toronto) has dropped their printed chart . . . Bob Ruzicka's "Storm Warnings" is #3 on CHED (Edmonton) . . . Gamma has released a double lp titled "Les Grand Success de Robert Charlebois" . . . First release by Fludd for Daffodil label will be a single titled "Always Be Thinking Of You." It was produced by Lee de Carlo and Brian Pilling. Fludd continues to work on their first album for Daffodil which will be released in early November . . . New Edward Bear lp was produced by Gene Martynec for Capitol . . . Bill Amesbury has completed lp sessions at Thunder Bay studios for Ahd Records . . . GRT will be releasing solo albums by

(Continued on page 41)

Heavy CBC Activity

By LARRY LeBLANC

■ TORONTO—CBC Radio presents an impressive array of starstudded talent when Showcase '72 debuts on Sunday, October 8. The series will be pre-released on CBC-FM, Fridays at 11 p.m. starting October 6.

Names such as Ray Charles, Oscar Peterson, Kris Kristofferson, Benny Goodman, Gene Krupa, and Lionel Hampton are sprinkled throughout the schedule which features variety concerts taped live at various summer festivals across Canada. From the CBC Winnipeg Festival, Sarah Vaughan and the Peter Appleyard Quartet lead off the Series from the Centennial Concert Hall.

Sergio Mendes and Brazil '77, The Travellers, Kris Kristofferson, Rita Coolidge, Lionel Hampton and The Sound Invention headline three concerts from Ottawa's National Arts Centre, part of the CBC Ottawa Summer Festival.

The Oscar Peterson Trio was the big attraction at Edmonton's Jubilee Auditorium, and

a country and western special with Gordie Tapp, Myrna Lorrie, Gary Buck, Vic Mullen and the Hickorys, was staged at Charlottetown's Confederation Centre.

And from Toronto, five concerts formed the CBC Summerfest '72, which took place in the open-air Forum at Ontario Place: The Ray Charles Show, The Bill Evans Trio and the Russ Little Orchestra, Catherine McKinnon and Friends: The Family Six, David Wiffen, Don Harron and the Don Gillis Orchestra; The Association and Christopher Kearney; the Boss Brass, led by Rob McConnell.

To top it off, the CBC also co-sponsored three big band concerts at the Bandshell during the Canadian National Exhibition. These featured Guido Basso's "In the Mood" Orchestra, fronted by three jazz greats, Benny Goodman, Gene Krupa and Les Elgart.

Vancouver is represented by two shows from the Queen Elizabeth Theatre, by gospel singer Marion Williams and the Paul Horn Quintet, and guitarist Oliver Gannon with trumpeter Clark Terry and the Ron Johnson Trio.

England (Continued from page 39)

label. Currently enjoying a prolonged run of hits, recently extended through the Lieutenant Pigeon and Peter Skellern singles, Decca look well set to sustain their success through this reissue and with an excellent offering from ex-Marmalade member, Junior Campbell—"Hallelujah Freedom". Meanwhile Decca's hottest new artist of the moment, Peter Skellern, has been signed for publishing to Warner Brothers Music, by their General Manager Tony Roberts.

Germany (Continued from page 39)

(Teldec) . . . Happenings In The Show Biz Picture Of Germany In The Near Future Are . . . Ariola's Leningrad Symphony Ork conducted by Soviet biggies to tour Germany . . . Pink Floyd due in town . . . Also the Humble Pie . . . Al Martino flying in for the Ivan Rebroff TV spectacular . . . Visitor from USA was Rick Tamadge hot buttering his way thru Europe, Benelux, and Scandinavia.

Dialogue

(Continued from page 25)

Monck: I'm going to do the lighting for Bette Middler's New Years Eve midnight concert at Philharmonic Hall. And I just heard that I have to devise a diving board kind of structure that will go into the audience for Marc Bolan of T. Rex to use on some West Coast dates. And there is the Rolling Stones tour in February of '72 which will take them to New Zealand, Australia, Hawaii, and Japan. We're building all new equipment because of new restrictions having to do with weight and light. Some of these shows will be outdoors during the day.

RW: There has been a great deal of rumors recently about some major groups touring the United States by train. Can you say anything about this?

Monck: The Rolling Stones, possibly the Who, and one or two other major acts will be returning to an older mode of transportation to tour this country. This one vehicle or vehicles will carry 8 to 12,000 seats, and will also hold the structure itself. It won't be a tent, because canvas is too big a liability. The structure would probably be like an egg supported by two 75 foot cranes with 25 foot jibs, and would be let down over the audience after they were seated. It would be fairly solid and toned in a modern and conceivable fashion where one would not get a hysterical bounce by pointing a speaker at a round wall. It would be fun to do a carney kind of thing that disperses energy and that all people of all ages could go have fun. If this tour does work out, we hope to involve the services of a very major motion picture director to direct and film the total event.

RW: In retrospect, would you have done anything differently on the last Stones tour?

Monck: I'd get up earlier. Get started earlier. On the last night in New York, which was Mick's birthday, I had a couple of hundred chickens with parafin on their toes in the roof of Madison Square Garden. I wanted to drop them on the audience, but the Garden wouldn't let me. I love to involve the audience. I think it's fun. I begged a company in California to build me a giant Mattel silly string gun so Mick and Keith could have silly string shot out as far back as the back of the theater just by pulling a trigger. There must be something we can throw back and forth at each other to get rid of the tension or pleasure we're all feeling.

RW: Are there any groups or individuals you haven't worked with yet whom you might want to work together with on a project?

Monck: Jimmy Reed. I don't know where he's at or what he is doing now, but his tape is incredible. I enjoy him as an artist.

RW: Do you go to many rock concerts when you're not specifically working on one?

Monck: No. I much more enjoy sitting down with people. I have no records. I've never lived with a system in my house. I have perhaps a favorite cassette tape a week and only one stays in my car.

RW: What other ideas for the future?

Monck: I'd like to do a three dimensional sculpture of the tree of life in Central Park. I'd like to take it out of the concert area. I'm doing a new Record Plant studio in Sausalito where we are using mirrors, lasers, prisms, and lenses to make a pleasant, comfortable, and adjustable surround or toy—a totally adjustable audio and visual surround. Sometimes I think that if I were not to do another show, I could go around with my workboxes on a boat from one boat yard to another lifting the vessels out of the water on tripods and painting their bottoms for \$150 a day, and then just putting them in the water again!

Canada

(Continued from page 40)

Skip Prokop and Paul Hoffert at the end of the month. Both are members of Lighthouse . . . Terry Jack's "Concrete Sea" now approaching Gold Award for single sales in Canada . . . The Canadian Recording Manufacturers' Association has officially changed its name to the Canadian Recording Industry Association . . . Humphrey & The Dumprucks have an album completed for release . . . U.A. Carl Erickson lp will be produced at RCA Studios by Willi Morrison and Ian Guenther.

Blues Concert Planned

■ TORONTO — Leon Redbone, the legendary Canadian blues and folk singer, will be joining Toronto's Downchild Blues Band and American blues singer Robert Junior Lockwood at the St. Lawrence Centre for the Performing Arts for a concert on the evening of October 21st. Despite Redbone's acclaim as a blues musician and singer, he has thus far shied away from American record company deals.

EMI Sets \$\$ Deal With Rick Springfield

■ LOS ANGELES — Binder-Porter, managers of Rick Springfield, announced last week that a million dollar deal with EMI Records has been set for the young Australian. L. G. Wood, Chairman of EMI and Parent Board Director, flew into Los Angeles last week to close the deal for Gerry Oord, newly appointed Managing Director of EMI.

For world-wide rights, EMI is advancing \$500,000 on a two year contract with one year option and a guarantee of \$1,000,000. (The deal is between EMI, Binder-Porter and Sparmac Records of Australia.)

In Search Of A Song

■ CHARLOTTETOWN — Prince Edward Island celebrates its Centennial next year and the search is on to find a suitable 'Centennial '73' theme song for the Island province.

The P.E.I. Centennial Commission will be awarding \$1000 in prize money to the Canadian composer, amateur or professional whose song is chosen as the theme for P.E.I.'s 100th anniversary celebrations.

Entries are due October 31, 1972 and the Centennial Commission at P.O. Box 1973 in Charlottetown will supply the rules and regulations to anybody interested in participating.

Steiner Dead At 38

■ LOS ANGELES — Jerome Howard Steiner, age 38, who began his career at GAC and later became Vice President of the motion picture department at CMA, died of a cardiac arrest last week (September 29th) at Memorial Hospital in Culver City.

Survivors include his widow, Joanne Sommers Steiner, two daughters, Carolyn age 9 and Nancy age 7, a son Jason, 19-months and a brother, Richard Steiner.

All Out Aquarius Effort For April Wine LP

■ MONTREAL — Aquarius Records and their distributors London Records are teaming in a joint marketing campaign for April Wine's latest lp "April Wine on Record."

The recent release of "Drop Your Guns" means that three singles have been drawn from "April Wine on Record." As a result, Aquarius' president Terry Flood feels that the time is right for an all-out national campaign to promote the lp. Mike Doyle and Alice Koury of London Records lent their support to this argument at a recent London sales meeting in Toronto.

As a starting point, Aquarius Records is undertaking extensive radio advertising campaigns in Toronto and Montreal. Similar radio advertising campaigns will likely be run in every major Canadian market.

Co-ordinating the efforts of distribution and sales people in Montreal and Toronto will be Aquarius' Keith Brown. On the national level, London's Dick Riando will mobilize his sales and distribution force to see that "April Wine on Record" is being well marketed at point of sale. Across the country, sales aids, including posters, stickers, easel backs, slicks, tee shirts and rack cards are being assembled for the effort.

Elephant Bash



Apple hosted a bash recently honoring Elephant's Memory and their first album release for the label. Shown left to right: group members Adam Ippolito and Rick Frank; Yoko and John Lennon, Gary Van Seyoc (Elephant), Al Steckler, Apple A&R; Wayne "Tex" Gabriel and Stan Bronstein (Elephants), and Toby Mamis. Apple publicity. Not shown: Mignon, a six month old baby elephant, who also attended the party at the Mercer Arts Center.

Blue Thumb Signs Adams

■ NEW YORK — Bob Krasnow, President of Blue Thumb Records has announced that Arthur Adams has been signed to the label and a forthcoming lp titled "Private Tonight" will be released shortly.

KZEL

(Continued from page 8)

ed in hearing first. Being out of a major city, as he puts it, means you get less hype from the record companies, and you've got to listen to all the music yourself, and make the decisions accordingly. The only music not played, are bad records, and that's decided "in the head, heart and stomach of each of the guys." There's an open request line for listeners, and the staff having lived in town for several years and all being in their early and mid twenties feel they have a great rapport with their listeners. In fact, the sales and air staff are all young, and have a communal feeling about working at the station. The line-up is Tom Krumm 9 A.M. to noon, Matt McCormick 12:30 to 3:30 P.M., Gary Palmatier 3:30 to 6 P.M., Bill Stater 6:30 to 10 P.M., Stan Garrett 10 P.M. to 2 A.M., and either John Rochelle or Eileen Fields 2 to 7:30 A.M. News runs at noon and 6 P.M.

for thirty minutes and from 7:30 A.M. to 9 A.M. Sunday mornings it's classical music only, otherwise it's "24 hours of rock and roll with emphasis on the new songs, but anything can be played."

Garrett feels that their format works in their particular situation and might be difficult to maintain in a major market area. "But even though you might not be number one, you could still make a good living for your station." Still he realizes that you would get caught up in the hassle of the big scene and the pressure of the ratings, and that the station's complete freedom thrives in a smaller place like Eugene. "Sometimes even I think that we're spreading ourselves too thin and would like to consolidate a little, but generally my feeling is the freer the better." The station is also very much into public affairs, and programs extensive coverage of local issues.

The town itself is predominately young and liberal, owing
(Continued on page 43)

MONEY MUSIC

(Continued from page 35)

about "Poppa Was A Rolling Stone" for a long time. CKLW reports it very strong in sales. It is on: KLIF, KOL, KILT, WTIK, WIBG, WRIT, WCOL.

Wolfman Jack. KOMA Oklahoma City reports excellent phone requests.

Boz Scaggs has been shooting for a hit single for quite a while. It just jumped 18-10 at barometer station WBBQ Augusta who say it is definitely a hit. There is also activity starting at KJRB Spokane.

Helen Reddy. This record has been out since May. This week a number of heavyweight stations went with it: WCFL, KHJ, WHBQ, WRKO. It should be the women's lib theme song.

James Brown. It is nice to see soul brother #1 cooking on top 40 stations once again. It has been a giant in New York City, and the action at WABC inspired other stations. It moved 29-22 at WFIL Philadelphia, 20-17 KXOK St. Louis and KLIF Dallas reports it is starting to sell pop. It just went on WTIK New Orleans.

Bones. It is selling well in New Orleans and is on WCFL Chicago.

Eddie Kendricks. As usual he has a huge r&b hit but is having difficulty getting pop stations. It moved 16-13 at CKLW.

Lighthouse. CKLW Detroit reports good sales. WCOL Columbus reports good phone requests. There is excellent secondary market play, and it is right on the verge of breaking.

There is a lot of advance talk about Marjoe. Wes Farrell is pulling out all stops.

Isaac Hayes. WPDQ and WRNO went on it. With the movie "The Men" going for it, there is a lot of interest.

Cashman & West. It moved 27-20 at WRKO, WIBG reports big sales on the lp. It went on WLS, KXOK, WIXY, WDG. They are now getting some of the recognition they have deserved for a long time.

Ron Jacobs

(Continued from page 9)

Stones, and it's all happening just the way it should except these guys are coming back and sayin' why are these insurance salesmen liking the Osmonds. I said, ask them! So the next day it turns out they're buying these records for their kids. We tried to get as much information as we could, and then I cross tabulated station preferences among people with certain artistic preferences. Then I'd wanted to know what percentage of people over 16 are listening to the radio, every hour Monday through Friday, plus Saturday and Sunday. So what I've got so far, is by the hour each day, whether it's cool to play any certain song with the majority of people. But how old is the audience and what's the dominant age group?

RW: What is the reason for all this complication?

RJ: Our system for getting the music on, what categories to play when, was an attempt to throw away play-lists, at the same time obviously we're getting more complicated, and we're getting more titles. When I got out of KHJ and thought about a guy with a mimeographed piece of paper and a grease pencil, this is not the state of the art for 1972. I was obsessed with the whole idea that this playlist thing doesn't have to be, that it's an unnecessary, superfluous thing that's going down.

RW: How do you do it?

RJ: I came up with a system where the physical handling of the record would be the system. Even at KHJ the best we had was a prototype hour that we worked out to perfection and then ran it over and over again, just drawing on a really small selection of current single titles and a pretty small selection of the Golden Book, and didn't pay that much attention to rotation and just assumed that no one would mind hearing "even of destruction" coming up every 2½ hours for the 13 weeks that it was on the air. And since no one complained and since we were number one, what difference does it make if you can't stand to hear the record after the first week yourself? Those guys don't think in terms of 168 hours a week, and then 7 days consisting of 24 hours, when you're through with that you can start talking about individual hours. But to take the same hour and run it over and over again is insane, that's like a television channel that shows stock market reports. We're not

using a playlist, we don't have engineers, the guy just plays what's supposed to be played next, and when he's through with it, he puts it in the back. The main thing is you've got a lot of different categories and you don't have any pattern from hour to hour that resembles itself, because our minimum pattern is a 24 hour pattern, and then we can vary that from day to day by just moving the elements around. . . . Drake's thing has always been familiarity, repetitive exposure of something makes it familiar and people gravitate toward something they know. I had gotten off that and my thing basically here is that there is as many people who want variety as those who want repetition.

RW: What specifically makes you think so?

RJ: There's this big vacuum space between 1966 and now where the top 40 guys haven't been keeping track of song titles other than singles, and the FM guys have just been saying 'far out, let's play that side.' So what we've been trying to do, is organize what's been sold and what we know people have been into. What we're into is 'progressive oldies'. Which is a contradictory term, but yet the only possible definition. It's for the people in that 18 to 34 bracket, the people we're trying to move in time with.

RW: How many areas are there? What are the basic breakdowns in categories?

RJ: First thing we assume with the dominant audience is that they're 16 and above and there's no way we're going to get people below 16, they'll grow up into us anyway, because they're going faster all the time. We're not going to reach down below 16. So the dominant audience is really in the 16 to 24 range, because 25 to 34 is this big lump that becomes 25+.

RW: So the stations got to be going through changes every hour that reflect the change in the dominant audience.

RJ: Yeah, but we're getting to a point where we're getting so specific that if I tell you it might get ripped off and I won't be able to capitalize on it successfully.

RW: That sounds like Nixon's "secret plan" to end the war.

RJ: Yeah, but if it gets ratings, it'll be terrific and if it doesn't, it'll be bullshit.

By LEE BARRY

■ The Allman Brothers Band, who recently received their gold records for the "Eat A Peach" album at a barbecue on their farm in Macon, begin recording their fifth lp this week. The band will go back on tour in November. Current negotiations between Phil Walden and Associates and Out of Town Tours indicate that a late year tour may feature the Allman Brothers and Grateful Dead in several six hour concerts, two hours for each band and two hours for jamming.

One of the more unique concert experiences these days is an evening with Martin Mull who practically takes each and every audience into his own living room for an informal rap session. Mull appears on stage with his sofa, end tables, lamps, carpets, coffee table and guitar. Performing without a backup band, Mull sits on his sofa rapping and singing a few songs. The Capricorn Records artist will be appearing at Max's in Kansas City on October 11 through 16. A single record, "Ventriloquist Love" and "Livin' Above My Station", has been pulled from his first album entitled "Martin Mull".

A complete remodeling job costing more than \$100,000 has been completed at LeFevre Sound Corporation here by Dan Flickinger and Associates of Hudson, Ohio and Business Design Associates of Atlanta. The completely redesigned and retuned control room features a fully integrated 24 input, 24 output Flickinger quad-rasonic console with simultaneous mixing outputs to a 1, 2, 4, 8, 16 or 24 track recording program. Other additions to the studio include a full dolby system and a moog synthesizer. Interior decoration was by Business Design Associates.

Great World of Sound, a New York corporation involved in independent production and music publishing, has moved its administrative headquarters to Atlanta. After test marketing its productions on the Great World of Sound label in Georgia, Florida, Pennsylvania, Michigan and Louisiana, the firm attempts to lease successful masters to major labels as it has done with "Miss Papline" by Henry Brigg on Decca.

Dixie Dew-ins find Ronnie Hammond replacing Rodney Justo as lead vocalist with the Atlanta Rhythm Section, who will have their second album released by Decca on November 6 . . . Cymaron has finished an American Studio session with Chips Moman and a new single, "Start Again", from the pens of Stephen Hartley Dorff and Richard Mainegra has been released . . . "Duane Allman: An Anthology", an album containing musical highlights of the late guitarist career, is now scheduled to be released on October 29th . . . Cowboy, recently reformed by Tommy Talton and Scott Boyer, are considering changing their name prior to the February release of their third album, "Revenge" . . . "Ton Ton Macoute", the Johnny Jenkins album released in 1970 to rave reviews but few sales, will be re-released in February by Capricorn Records . . . The Allman Brothers Band will have a new single, "One Way Out", released from their "Eat A Peach" album . . . The auspicious name of the week if the new MGM South single "The Clay Street Pentecostal Tabernacle Church Of God In Christ" as recorded by US . . . "Wet Willie II" is the title of the just released album from the group of the same name . . . The recently formed Callaway-Walters Production Firm has signed a contract with LeFevre Sound Corporation for 500 hours of studio time . . . Phadera, a seven piece rock group, have signed a booking contract with Entertainment, a division of Bill Lowery Talent . . . Elmo Ellis, vice president and general manager of WSB Radio, has been named Publicity Chairman for the Annual Scottish Rite Freshman Football Classic between the University of Georgia Bullpups and the Georgia Tech Baby Yellow Jackets. The Thanksgiving Day contest annually attracts upwards of 50,000 persons to Grant Field here.

Cook/Greenaway To Produce For Bell

■ NEW YORK—Bell Records' President Larry Uttal last week announced the signing of a long-term contract for Roger Greenaway and Roger Cook to produce

the Drifters for Bell Records on an exclusive, world-wide basis.

Under the agreement negotiated with The Drifters' manager Faye Treadwell, Greenaway and Cook will again collaborate with producer Billy Davis, with whom they co-wrote "I'd Like To Teach The World To Sing."

Sir Doug's Heavy Background

■ NEW YORK — Back in the mid-60s the Sir Douglas Quintet had a steady string of hits, of which "She's About A Mover" and "Mendocino" are still golden oldies. Sahn, who hails from Texas, has co-produced with Jerry Wexler the first recording by Louie and the Lovers, the hot Tex-Mex group who signed with Atlantic last week. That single, "El Paso" (the old Marty Robbins hit) is getting action for the group. Sahn and Wexler are recording an album together with the boys which will be released in November.

This week Atlantic is releasing a hot master called "No Tengo Dinero" by the group Coronado. Atlantic purchased the master from Falcon Records of McAllen, Texas, where the disc has been getting action in many Texas cities. The recording was brought to the attention of Wexler by Sahn a few weeks ago.

CONCERT REVIEW

Ike and Tina Sensational

■ LOS ANGELES—One of the most vital aspects of the Ike and Tina Turner Revue is undoubtedly the exciting stage show put on by Tina Turner and the Ikettes. A revolving stage, such as the one at the Valley Music Theatre in Woodland Hills, was an unfortunate choice for such a show. For at least half of the show it was impossible to see anything but the backs of the band members and the mountain of equipment assembled behind them. However, the poor staging arrangements did not detract from the quality of the show itself which was excellent.

Tina Turner is the show. From the moment she stepped on stage until the end of her fabulous non-stop performance, she was sensational. Backed by the very capable Family Vibes, led by Ike Turner on guitar and occasional vocals plus the multi-talented Ikettes, Tina set the mood for excitement and kept it throughout the entire show with her powerful vocals and wild choreography. Performing some well known numbers like "Proud Mary," "Honky Tonk Woman," "I've Been Loving You Too Long" and introducing her new single "Let Me Touch Your Mind," Tina Turner and indeed the whole show was totally professional and thoroughly enjoyable.

Lee Cadorette

Polydor Int. Inks 'Carmen'



Polydor International announced the signing of the Metropolitan Opera production of "Carmen" with the Metropolitan Opera Orchestra conducted by Leonard Bernstein and starring Marilyn Horne in the title role and James McCracken as Don Jose, Tom Krause as Escamillo, Adriana Maliponte as Micaela and Donald Gramm as Zuniga. The album, with the original opening night cast, is to be released on Deutsche Grammophon.

The agreement was signed at the offices of Amberson Productions. Those present were (l. to r.): Dr. Hans Hirsch, Manager, A & R, Classical Division, Polydor International; Schuyler Chapin, Acting General Manager, Metropolitan Opera Association; Jerry Schoenbaum, President, Polydor Incorporated and Leonard Bernstein.

KZEL

(Continued from page 42)

mainly to its being a college town with the University of Oregon and several community colleges right there. Even the local police force is noted for being one of the youngest and best educated in the country. Garrett says that some of the best hype for the station has come from the cops, who seem to be regular listeners. "There's a mellow spirit here, a natural living, people just don't fight it. At the station we take seriously our commitment to program for the public need, interest and necessity. We all know each other at the station, are good friends and hang around with each other and with the people in the town. It's a good place to live. Winters are wet and cold, summers warm, but spring and fall are unbelievable."

The station is arranging with the city to move their transmitter to the top of a hill and will be up to 100,000 watts, so KZEL-FM will be able to spread their mellowness to a lot more people very soon.

Beverly Magid

(Continued from page 16)

HOD & MARC

Bell 6070

Hod David and Marc Allen Trujillo create a lovely blend of sensitive lyrics and soft, melodic tunes, and perform them with ability and feeling. "In Colorado," and "I'd Love Making Love To You," are beautiful cuts which should get widespread FM airplay. A very pretty record.

SHE IS MY LADY

GRADY TATE—Janus JLS 3050

Not only does Grady Tate have some fine production backing up his eminently soulful voice on this disc, but his choice of material is impeccable. The title track, three Allen Toussaint songs, Barry Mann's "When You Get Right Down To It" and Ashford-Simpson's "I Just Wanna Be There" are among the outstanding selections.

MEMPHIS MENU

JOSE FELICIANO—RCA LSP-4656

Always a master interpreter of other people's songs, José has recently been getting more into his own tunes. Here he has written five of the ten cuts, some of which are excellent. Still, his readings of J. J. Cale's "Magnolia" and Mark James' "One More Mile" are also unique and outstanding.

SOUTH SIDE REUNION

MEMPHIS SLIM—Warner Bros. BS 2646

These sessions feature, in addition to Memphis Slim's piano and vocals, the guitar and vocals of Buddy Guy and the harmonica of Junior Wells. When you get these three together, plus some other fine sidemen, the result can only be some of the best blues around.

PAINTED POETRY

ROBERT JOHN GALLO—Mandala 3005 (Starday-King)

Bob Gallo was one of the moving forces behind the fabulous success of the Four Seasons, and now he's brought his talents to solo recording. The album is truly a solo effort, having been written, produced, arranged and performed by Gallo. The results aren't Four Seasony, but they are entertaining.

BUBBLE ROCK IS HERE TO STAY

UK UKS 53101 (London)

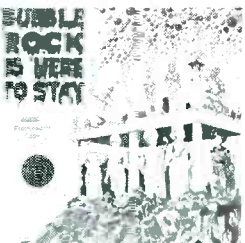
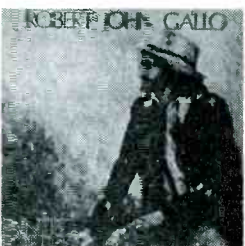
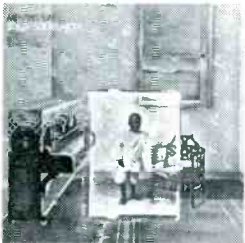
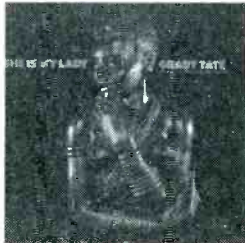
On the cover of this bizarre package it says, "There is no artiste on this album. The songs are the stars." The album consists of rock & roll standards done in mind-boggling ways, like "It's My Party" gay and heavy, and "Mr. Tambourine Man" with, (what else), 15 tambourines. Unique, to say the least.

SLEEPY HOLLOW

THE SIEGEL-SCHWALL BAND—Wooden Nickel WNS 1010 (RCA)

Popular Chicago bunch turn in another discful of the best in contemporary blues-rock. Should receive immediate, heavy FM attention. Vocals and instrumentation blend extremely well. Produced by the group, with supervision by Bill Traut. Several potential singles here.

hod & marc



Unauthorized Dup

(Continued from page 3)

right expert named Nimmer, and he's ready to take on lawsuits. "We absolutely feel we are right on this question," Heilman says, "and we are prepared and able to go to court on it."

Heilman says his retail prices are as high as the major labels, so "we cannot be beaten on unfair business competition." In fact, he says, "Let's get down to the nitty gritty. If the FBI is investigating, well, find a law (that we're violating) and we'll be happy to suffer the consequences. However that's not really the case. The case is you should go to the people manufacturing the goods, Omega, for one, in Atlanta, Georgia, and put Omega out of business, because we are simply a distributor. We don't manufacture anything."

Heilman did confirm, however, that his company compiled the tapes to be copied, that his company put the order in to Omega, that his company paid Omega for the job, and that all this Omega was doing was custom duplicating for his company.

"The astounding fact is," Heilman kept saying over and over in one way or another, "if the statutory royalties are paid, you violate no federal copyright law."

"We're not afraid to spend money in advertising," Heilman said, pointing to his advertising budget. "We're in Gentleman's Quarterly, Hot Rod, Car Craft, Penthouse, Oui, you name it, we're there." Furthermore, "We're not above filing any anti-trust suits if record companies bring pressure against the magazines we advertise in. We are not shy." No kidding.

Lastly, Heilman said that he thought to sell product like his line at \$2.99 or cheaper would "bastardize the artists' names", and "if the music industry raises their prices to \$6.98 or \$7.98, we'll also raise our prices accordingly."

RIAA President Stanly Gortikov had only scant information on Heilman's operation, but promised the RIAA "is following through on it."

Welding To Playboy

■ LOS ANGELES — Playboy Records Executive VP Larry Cohen, has named Pete Welding as his assistant. The appointment is effective immediately.

Welding comes to Playboy from two years as West Coast A&R Director, Epic Records. Before Epic, he did graduate work at UCLA in Ethnomusicology and Folklore and was Assistant Editor of Downbeat for four and a half years before that.

Bowie

(Continued from page 6)

no sense of strain or pretention. The band is the sharpest, tightest, and tastiest trio since the original Beck group, sans Nicky Hopkins and Rod Stewart. They could be a hit band on their own, but it is greatly to Bowie's credit that he turns them on enough for them to add new dimensions to his older songs as they perform them today. Previously, they had used Cream's "I Feel Free" to knock the audience over with their virtuosity, not coincidentally allowing Bowie time to slip off-stage and change outfits. Now the extended bizarre personal odyssey "Width of A Circle" is the vehicle, and like the Who's medley from "Tommy" or the Stones' live version of "Midnight Rambler," it is hard to believe a show can go on from there.

But Bowie had some Lou Reed to get across, so "like bringing coals to Newcastle," he lit into "Waiting for the Man" and "White Heat," driving those songs harder than the Velvets, who lived them, ever could. When the audience stood and laughed, whistled, stomped, and generated for David, who had in a short hour and a half become a rocking Reality the like of which we just don't hear anymore, there was nothing left to do but boogie on with "Round and Round." A smile, a sincere "thank you," and away.

People have been talking about David Bowie for years, and even now that he is here and turning his cult into a superstar's following, there are those who will write him off as a hype, because they can't cope with the energy, the confusion, the politics, and perhaps their disappointment because tickets were scarce and nobody was patted into self-importance for liking David Bowie. Bowie's show is his own best justification; no more need be said, and eventually as with Alice and Jagger, words will be superfluous. For the time being, we should note that David Bowie sold 4300 seats in Memphis on a Sunday night, that his "All the Young Dudes" as performed by Mott and Hoople is bulleting up the charts, and that Ziggy Stardust is one of the year's biggest albums in Britain. David Bowie is the cat's p.j.s. **Ron Ross**

CTI

(Continued from page 3)

retail list price on all sales of the album, and exemplary damages in the amount of \$500,000.



RECORD WORLD COUNTRY

Atlantic Opens C & W Office

■ NEW YORK—Jerry Wexler, Executive Vice President of Atlantic Records, announced last week that Rick Sanjek had indeed been named to head the firm's Nashville office. The opening of a Nashville office is another step in Atlantic Records entry into the country music field. Sanjek's title is Director of Country A&R and General Manager of the Nashville office.

Sanjek, formerly co-director of Writer Administration in BMI's Nashville office, has been involved with country music and country songwriters for the past two years. Before joining BMI he was an elementary school teacher in New York

City. As a teenager he used to play the guitar with a country band in the New York area.

Wexler said "The opening of a Nashville office is a most important event for Atlantic Records. It indicates the enthusiasm we feel for country music and its future as a major part of our firm's activities. Rick Sanjek, who I've known for many years, has a good rapport with country writers, musicians and singers and will do a fine job of guiding our way in this field."

Wexler, and Atlantic execs Bob Rolontz, Mark Meyerson and Dick Kline will be attending the Country Music Convention in Nashville later this month. At that time there will be an announcement about additional staff members for the Nashville office. Negotiations are now underway for talent for Atlantic's country roster.



Pictured, from left, are Kinky Friedman, Tompall Glaser, Chuck Glaser, Jim Glaser, Bill Carlisle, Roger Friedman, and seated, Dave Wilkes of Vanguard Records. Jimmy Payne, also a part of the Glaser Productions-Vanguard Records deal was out of town when picture was made.

will continue to record in Nashville, and their product will be geared primarily for the Country Market.

P.M. EDT Monday, October 16.

This is the sixth year for the prestigious awards. Unlike some of their peer shows the CMA Awards are presented within an hour format, and constitute a full Country showcase "special."

Glen Campbell is to host this year's proceedings, with a guest roster of 26 of Country Music's
(Continued on page 49)

Vanguard-Glaser Deal Announced

■ NASHVILLE — Vanguard Records and Glaser Productions have entered into a Country Market Production deal involving three Nashville acts. The Nashville based Glaser Brothers are producing Jimmy Payne, Bill Carlisle and the Carlises, and Kinky Friedman & The Texas Jewboys. The deal was concluded between Chuck Glaser, Tompall Glaser, and Jim Glaser of Glaser Productions, and Vanguard's Seymour Solomon, Maynard Solomon and Dave Wilkes.

This agreement marks a complete entry into the country field by Vanguard. These artists

CMA Awards Set

■ NASHVILLE—For the fifth consecutive year the annual Country Music Association Awards are being brought to network TV by Kraft Foods, live and in color from the stage of the Grand Ole Opry House in Nashville, Tennessee and airing this year on CBS from 10-11

COUNTRY PICKS OF THE WEEK

SINGLE SONNY JAMES, "WHITE SILVER SANDS" (Sharina, BMI). It sounded good in the Fifties and it sounds even better today. Producer George Richey gives the "Country Gentleman" a new sound and feel that will assure another Top Ten record. Columbia 4-45706.

SLEEPER O. B. McCLINTON, "DON'T LET THE GREEN GRASS FOOL YOU," (Assorted Music, BMI). The Memphis cowboy is off and running with this super-fine piece of material. This should put O. B. into the spotlight where he belongs. Enterprise 9059.

ALBUM "I'VE GOT YESTERDAY," KITTY WELLS. Country's first female superstar will turn her many fans on with cuts like "It's Gonna Take A Little Bit Longer," "Delta Dawn," "The Happiest Girl," "Funny Face," and the Don Gibson standard "I Can't Stop Loving You." Decca 7-5382.



NASHVILLE REPORT

By RED O'DONNELL



■ If motel-hotel reservations are any indication Nashville is going to have the largest visiting contingent ever for the annual Grand Ole Opry Birthday Celebration and Country Music Dee-Jay Convention . . . No space available even at the hosteleries opened in the far suburban areas since 1971 fete.

The local V.F.W. Post (3595) presented Decca artist Jan Howard with a "Gold Star Mother" plaque . . . The singer's son (Jimmy) was killed while on duty with the Army in Vietnam in Oct. 1968 . . . The president of Dot artist Tommy Overstreet's International Fan Club really and truly loves him, and has since the day he was born. She is his mother Dorothy (Mrs. Thomas) Overstreet of Houston, Tex.

Mac Davis, the Lennon Sisters and Jim Nabors taped appearances on the first three shows of Bobby Goldsboro's syndicated television series, production of which began last weekend at CBS Television City, Hollywood. The all pop music program begins airing next January in 100 major markets. It's a project of Music City's Show Biz, Inc., which produces several country music TV syndies. (Bob Montgomery is the musical director but the other members of the crew are West Coasters). Birthdaying: Dottie West, Anita Kerr, Melba Montgomery, Kenny Rogers.

Singer Jimmy (Kid Cuz'n) West's daffynition of crusading ecologist: A rubble rouser.

Dolly Parton's next RCA LP is to be titled "My Tennessee Mountain Home," and is composed of songs she wrote about things that happened to her, her family and friends during her childhood and pre-Nashville life in her hometown of Sevierville, Tenn. (Sevier County) . . . Pronounced "s-e-v-e-r-e." . . . Sounds like a human interest package?

Singer-writer Liz Anderson & her husband Casey (Lynn Anderson's parents) sold their local home (a showplace) and bought a 150-acre ranch in Pleasantville, Tenn., a community about 40 miles west of Nashville. The property has a spring in the front yard that produces 300 gallons of cool water a minute (They measured it). Plans for immediate future include construction of a 1600-foot landing strip for their private plane which transports to most of her engagements. "We're going to call it Anderson International Airport," says Casey, the plane's pilot.

Conway Twitty Jr. (actually Mike Jenkins), 19-year-old son of the Decca songstar, makes his local debut with the United Talent Agency's show Oct. 20 during the dee-jay convention. He'll be introduced by dear old Daddy-O (who is Harold Lloyd Jenkins) . . . Following his Nashville premiere, Conway Jr. will shove off on an Oct. 25-Dec. 10 tour with other United talent—including some engagements with Conway, Sr.

Porter Wagoner's new single is "Katy Did," but it's about a girl named Katy, not the grasshopper-like insect. (Delay that call for Orkin).

Didja know that Samantha Eggar, who plays Anna in the "Anna and the King" tele-series on CBS, is a former steady girl friend

(Continued on page 49)

Metromedia Launches New Country Label; Heard GM

NEW YORK—Jack Wiedemann, President of Metromedia Records, announced last week the launching of a new label. The label will be called Metromedia Country; and will be located in Nashville, with offices at 1310 16th Avenue South. Metromedia has appointed Dick Heard General Manager of the new label.

"Dick comes to us with an impressive list of credits," Wiedemann said, "and we are proud to announce his appointment as operating head of our new label." Heard comes to the Metromedia family of companies from Royal American Records, a label he founded in 1968 and has been President of for the past four years. Mickey Matheny is also joining Metromedia as Heard's administrative assistant.

At the same time as the new label announcement, Metromedia indicated that it had acquired the recording contracts of two country artists. Mel Street, who's recent single

"Borrowed Angel" went to the top of the charts, will immediately be releasing his new album titled after his smash single. His next single "Lovin' On Back Streets" will also be released immediately. The other prominent artist is Bobby G. Rice who has had a consistent string of chart hits, and will be releasing his next single immediately. Other product plans presently being formulated will be announced in the near future.

Metromedia Country goes to market with a brand new label design. The label will be distributed independently from the present Metromedia distribution system. However, the national staff of the parent label will be totally involved in the marketing and promotion of all Metromedia Country product.

Bryant To BMI

NASHVILLE — Del Bryant has joined the writer administration staff of Broadcast Music, Inc. and will report to Roger Sovine, Director of Writer Administration. His appointment was announced by Frances Preston, Vice President of the Nashville office.

The son of songwriters Felice and Boudleaux Bryant, he has worked for the past three years in writing, publishing and promotional capacities for the House of Bryant complex.

Bryant attended the University of Miami and is a veteran of the Air National Guard. He is married to the former Jennifer Lynn Evers. They have a son, Tremayne Boudleaux Bryant, age 2. He is a member of the Country Music Association, Nashville Songwriters Association, NARAS and Memphis Music, Inc.

Jr. Inked



Marty Robbins, Jr., son of the famous Country artist and song writer, has recently signed a writer agreement with BMI. Pictured with Robbins are Francis Preston (r), Vice-President of the Nashville Office of BMI, and Roger Sovine (l), Director of Writer Administration, who were present at the signing.

RECORD WORLD COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

Station Check List

KLAC, Los Angeles (C. Schreiber)	WHO, Des Moines (Billy Cole)
WQYK, Tampa (Bob Hudson)	WCMS, Norfolk (Earle Faulk)
WWL, New Orleans (C. Douglas)	WPOR, Portland (Al Diamon)
WRCP, Philadelphia (Jack Gillen)	WINN, Louisville (The Phantom)
WVOJ, Jacksonville (Ed Couzens)	KOOO, Omaha (Bob Guerra)
WGMA, Hollywood (Casey Jones)	KENR, Houston (Bruce Nelson)
KKYX, San Antonio (Bill Rohde)	WMNI, Columbus (Ott Moore)
WIRE, Indianapolis (Lee Shannon)	WENO, Nashville (Johnny K.)
KWMT, Ft. Dodge (Dale Eichor)	WKDA, Nashville (Joe Lawless)
WCNW, Fairfield (Fred Slezak)	WGBG, Greensboro (Tim Rowe)
	WUNI, Mobile (Johnny Barr)

Waylon Jennings has a corner on the heavy chart action this week — "Pretend I Never Happened" is happening as a pick at WVOJ, KENR, WENO, WUNI, WHO; strong at KLAC, WKDA, WIRE, KWMT.

Undisputable top play on Tom T. Hall's "More About John Henry." Incidentally, Tom's protege and front man for the Storytellers, Johnny Rodriguez, debuts on Mercury with a single shipped last week.

As predicted in Hotline, there's a country cover on Danny O'Keefe's "Good Time Charlie's Got The Blues." O'Keefe's version is a pick at KOOO and a top mover at WINN, WUNI and WENO, while the cover, which will be on Dot by Paul Richey, is being shipped this week.

Royal American (the folks who brought you "Borrowed Angel") is keeping up a good track record on masters; their just-obtained "Behind Blue Eyes" by Mundo Earwood is already #1 at KENR, hot at WENO and WCNW.

ESCFI (Eastern States Country Music Inc.) of Wheeling, West Virginia, points out that they have no affiliation with the Northeast Country Music Association of New Jersey; although that was ESCFI's original name. However, the membership is considering moving their convention site in '73 to another city.

Fresh new hit sounds from Pam Gilbert! "Sweetest Tasting Thing" has a strong start at WCMS, WKDA, WHO and WENO. Henson Cargill's "Red Skies Over Georgia" has been particularly acclaimed by the City of Atlanta and is picked at KKYX, moving at WRCP, WKDA and WGBG.

KBYG in Big Spring, Texas has made the switch to country and needs records. Send to Jim Baum, P.O. Box 1713. Music City legend and super-producer Jack Clement has made a record on himself! It's a remake of the Cash hit "The One on the Right" and it's getting good response at KOOO, WGBG.

New faces to watch: "New York City" by the Gatlins playing at WPOR; "Jesus Is Coming Soon" by the First Nashville Jesus Band most requested at KENR; Liz Madison's "Too Many Playthings" on MGB picked at WRCP. Veteran artist Doye O'Dell set to re-enter the recording field in a big way with "Louisiana Lady." It's the pick at KLAC.

Super Sleeper: Carole Sands' "One More Chance." Jay Douglas is the new music director at Lynchburg's WWOD. Claude King is fixing to swamp the charts with his best in ages: "He Ain't Country." A natural hit!

Eddie Bond's "Caution" is a strong mover at KENR and WMNI. Ray Griff's Dot debut "It Rains Just The Same In Missouri" climbing at WCMS, WKDA and WIRE. The Four Guys, long time performing group, are

(Continued on page 49)

MARTHA GLENN

"WILD WILD LOVIN'"

b/w

"DON'T HANG AROUND"

Delta 1033

JOHNNY AUSTIN

"HER BODY IS JUST AS LONELY AS HER MIND"

b/w

"THIS GIRL COULD BE YOU"

Delta 1034

Radio Stations Send Charts & for
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807 17th Avenue South
Nashville, Tenn. 37203



WEEKLY SALES REPORT

Label: Deluxe 139

Artist: The Manhattans

Title: 'One Life To Live'

Total Sales: 351,711
(Through 10/2/72)

distributed by

STARDAY/KING



COUNTRY SINGLE REVIEWS

JODY MILLER—Epic 5-10916

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

Another oldie reworked for the country market. Should be hot.

JIMMY DICKENS—United Artists 50941

(WAY DOWN IN) ALABAMA (Dixie Jane, BMI)

Tater has his finest outing in a while. Production by Biff Collie.

LYNDA K. LANCE—Triune 7202

I'VE JUST GOTTA FEEL LIKE A WOMAN TONIGHT (Mamazon,, ASCAP)

This country act is bubbling under and she'll surface soon. Jerry McBee song is a gas!

JERRY WEST—Candy 1007

ROCKIN' ROBIN (Recordo, BMI)

I FORGOT WHERE I WAS GOING (Canary, BMI)

This label is going to be one to watch. Jim Hurley produced this C&W rocker.

GEORGE BUTLER—Million 0

SHE CALLS ME BABY, BABY (Central, BMI)

BETTY LOU (Belle Meade, ASCAP)

Excellent redo of the Harlan Howard standard. Good programming.

CLAUDE KING—Columbia 4-45704

HE AIN'T COUNTRY (Belldale/Armstead, BMI)

Here's one that should do well on the airwaves. Norro Wilson production.

MARCY & MARGIE—Decca 33011

WHAT'S A LITTLE DIRT (Press, BMI)

A PRETTY COUNTRY SONG (4-Star, BMI)

New girl duo act that Decca's promo people are high on. Producer is Joe Johnson.

SHOTGUN—Jonel 1860

MONAKI JONES (Moss Rose, BMI)

SHE'LL BE GONE IN A WHILE (As'akece, BMI)

Songplugger/writer Brown Ellis has a self-penned goody this time out.

CAROLE SANDS—Columbia 4-45676

ONE MORE CHANCE (Al Gallico/Algee, BMI)

Very good song and production from George Richey and friend. Fine new sound.

JOHNNY RODRIGUEZ—Mercury 73334

PASS ME BY (IF YOU'RE ONLY PASSING THROUGH) (Hallnote, BMI)

JEALOUS HEART (Acuff-Rose, BMI)

New find from T. Hall. Mercury is super interested in breaking this act.

SANDY POSEY—Columbia 4-45703

HAPPY, HAPPY BIRTHDAY BABY (Arc, BMI)

Fantastic record on the standard. Producer Richard Perry has got something for all markets.

Just For Eddy



Eddy Arnold, right, listens attentively to the classical piano team of Arthur Whittmore and Jack Lowe in a private run-through of some of the tunes they will record later this month for the Country Music Hall of Fame. The recording session will take place in Columbia Studios in Nashville under the direction of Frank Jones and will feature twelve country music "standards" supplied to the artists by SESAC, ASCAP and BMI. Their classical arrangements will be a "first" for the Hall of Fame and for country music. The team will perform, live, in Nashville that week at the SESAC Awards Banquet in The Woodmont Country Club (Oct. 19).

Ashworth Moves to Capitol Country

■ NASHVILLE — Audie Ashworth, former Moss-Rose Publishing exec and producer of Shelter's J. J. Cale, has joined the Nashville staff of Capitol Records. Ashworth will assist Nashville chief Joe Allison with administrative duties.

Bogash Joins Central Songs

■ NASHVILLE—Bert Bogash, formerly with Billboard Publications, has joined the Central Songs staff in Nashville. Bogash will assist long time Central exec Happy Wilson.

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I Don't Love You Anymore
When I Stop Dreaming
What Are Those Things
(With Big Black Wings)

Love Has to Die (All By Itself)
Hey Daddy
Will You Visit Me on Sundays?
Here's a Toast to Mama

The Kind of Man I Am
Think I'll Go Somewhere
and Cry Myself to Sleep
See the Big Man Cry

**Charlie has spent a lifetime
singing great country songs...**

**Now hear his best,
in his new Capitol album.**

ST-11112



Ray Griff Rejoins Dot

NASHVILLE — Dot Records has announced the signing of Ray Griff, singer and writer, to a long term contract. Having just completed a successful agreement with Royal American Records where he had solid hits with "Patches" and "The Morning After Baby Let Me Down", Ray is actually returning to Dot where he had several hit records in 1968 and 1969.

In making the announcement, Jim Foglesong, Dot's head of A&R and Administration said, "We had to compete with many labels who, naturally, were after Ray. We are delighted that he chose Dot. We feel that we have added one of Nashville's most creative singer-writers and another winner to our growing list of hitmakers. His first Dot single, under the new contract, is already in preparation and will be released very soon."

Canadian-born Griff, who also plays piano, has written most of his own hits as well as many

for other country performers. Best known of his compositions are "Step Aside", "Baby", "Canadian Pacific", and "You Better Move On". Among others, his songs have been recorded by such people as Faron Young, Eddy Arnold, Jim Reeves, Jerry Lee Lewis, and Wayne Newton.

The contract was negotiated through Carla Scarborough of Blue Echo Music and Frank Ratner, Nashville attorney.

Mac Allen Joins Acuff-Rose

NASHVILLE — Howard "Howdy" Forrester, Manager of Acuff-Rose Artists Corporation announces the addition of Mac Allen to his staff. Mac has been active in many phases of the music industry, having been affiliated with WKDA-AM-FM, Nashville as Operations Manager; KQXI, Denver as Program

(Continued on page 49)

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

OCTOBER 14, 1972

A PERFECT MATCH Billy Sherrill (Flagship, BMI)	23
A WORLD WITHOUT MUSIC Bob Ferguson	14
ALL I HAD TO DO BO Bob Ferguson (Chaplin, ASCAP)	53
BABY BYE BYE Allen Reynolds/Dickey Lee (Jack, BMI)	51
BABY DON'T GET HOOKED ON ME Rick Hall (Screen Gems-Columbia/Songpainter, BMI)	7
BOWLING GREEN Steve Stone (Bowling Green, BMI)	64
CLAUDETTE Henry Hurt (Acuff-Rose, BMI)	34
DON'T MESS AROUND WITH JIM Don Gant (Blendingwell/Wingate, ASCAP)	49
DON'T PAY THE RANSOME Jerry Kennedy (Cedarwood, BMI)	17
DON'T SHE LOOK GOOD Owen Bradley (Passkey, BMI)	11
FOOL ME Glenn Sutton (Lowery, BMI)	59
FOR MY BABY Walt Haynes (Eden, BMI)	50
FUNNY FACE Stan Silver (Prima Donna, BMI)	2
GARDEN PARTY Rick Nelson (Matragun, BMI)	43
LOWWORM Joe Allison (Edward B. Marks, BMI)	54
HEAVEN IS MY WOMAN'S LOVE MGB Productions (Famous/Ironside, ASCAP)	46
HERE WE GO AGAIN Bob Montgomery (Dirk, BMI)	60
HOW COULD YOU BE ANYTHING BUT LOVE Bill Walker (Blue Crest/Hill & Range, BMI)	56
I AIN'T NEVER Jim Vienneau (Cedarwood, BMI)	9
I CAN'T STOP LOVING YOU Owen Bradley (Acuff-Rose, BMI)	10
I JUST COULDN'T LET HER WALK AWAY Steve Stone (Glenwood, ASCAP) (Central, BMI)	31
I TAKE IT ON HOME Billy Sherrill (House of Gold, BMI)	25
WONDER HOW JOHN FELT Billy Sherrill (Algee, BMI)	74
(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT McDill & Webster (East Memphis/Klondike, BMI)	66
IF IT AIN'T LOVE Bob Ferguson (Blue Crest, BMI)	3
IF YOU LEAVE ME TONIGHT, I'LL CRY Joe E. Johnson (Leeds, ASCAP)	12
I'LL NEVER PASS THIS WAY AGAIN Jimmy Bowen (Vegas Music Int., BMI)	41
IT'S A MATTER OF TIME (Gladys, ASCAP)	44
IT'S NOT LOVE Ken Nelson (Tree, BMI)	6
I'VE GOT A WOMAN'S LOVE Bob Johnson (Fred Rose, BMI)	29
JUST LIKE WALKIN' IN SUNSHINE Earl Ball (Central, BMI)	42
LEAVIN' ON YOUR MIND Bill Walker (Cedarwood, BMI)	62
LONELY WOMAN MAKE GOOD LOVERS Glenn Sutton (Young World, BMI)	35
LONESOME 7-7203 (Cedarwood, BMI)	48
MISS PAULINE (Spiral Staircase)	75
MISS PAULINE Leon F. Maltrus 7 Henry Briggs (Spiral Staircase, BMI)	71
MISSING YOU Atkins & Ferguson (Valley, BMI)	27
MY MAN Billy Sherrill (Algee, BMI)	13

MORE ABOUT JOHN HENRY Jerry Kennedy (Hallnote, BMI)	69
NOTHING CAN STOP MY LOVING YOU Larry Rogers (Fort Knox, BMI)	61
ONEY Larry Butler (Passkey, BMI)	4
PRIDE'S NOT HARD TO SWALLOW Jim Vienneau (Passkey, BMI)	24
RHYTHM OF THE RAIN George Richey (Warner/Tamerlane, BMI)	73
RINGS FOR SALE (Tree, BMI)	33
SEA OF HEARTBREAK Ronnie Light (Shapiro-Bernstein, ASCAP)	32
SECOND TUESDAY IN DECEMBER Jack & Misty (Birdwalk, BMI)	63
SHE'S TOO GOOD TO BE TRUE Jack Clement (Pi-Gem, BMI)	52
SING ME A LOVE SONG TO BABY Jim Vienneau (Venomous/Two Rivers, ASCAP)	70
SMILE, SOMEBODY LOVES YOU Roy Dea (Full Swing, ASCAP)	28
SOMEBODY LOVES ME Billy Sherrill (Jack 7 Bill, ASCAP)	58
SWEET COUNTRY MUSIC Jerry Bradley (Speckled Bird/Outrageous, BMI)	72
SYLVIA'S MOTHER (Evil Eye, BMI)	21
TAKE IT EASY Doug Gilmore (Benchmark, ASCAP)	55
THE CLASS OF '57 Jerry Kennedy (House of Cash, BMI)	8
THE LAST TIME I CALLED SOMEBODY DARLIN' Jerry Kennedy (Blue Crest/Hill & Range, BMI)	20
THE LAWRENCE WELK HEE HAW Joe Allison (Happy-Go-Lucky, ASCAP)	18
THE WORLD NEEDS A MELODY Larry Butler (Tree, BMI)	47
THINGS (Ailey Street/Venture, ASCAP)	57
THIS LITTLE GIRL OF MINE Jerry Kennedy (Dixie Jane/Court of Kings, BMI)	1
THIS MUCH A MAN Marty Robbins (Mariposa, BMI)	37
TOGETHER ALWAYS Bob Ferguson (Owepar, BMI)	19
TRACES Kelo Herston (Low-Sal, BMI)	26
TRAVELIN' LIGHT Bob Ferguson (Acoustic, BMI)	39
UNEXPECTED GOODBYE Don Gant (Acuff-Rose, BMI)	38
WASHDAY BLUES Bob Ferguson (Owepar, BMI)	22
WHAT EVERY WOMAN WANTS TO HEAR Joe Wright (Vanio, BMI)	65
WHAT IN THE WORLD Owen Bradley (Tree, BMI)	16
WHEEL OF FORTUNE (Valando, ASCAP)	40
WHEN THE SNOW IS ON THE ROSES George Richey (Miller, ASCAP)	36
WHISKEY RIVER Jerry Bradley (Willie Nelson, BMI)	5
WHO'S GONNA PLAY THIS OLD PIANO Jerry Kennedy (Blue Echo, ASCAP)	68
WRAPPED AROUND HER FINGER Pappy Daily (Glad/Altam, BMI)	67
YOU AIN'T GONNA HAVE OLE BUCK TO KICK AROUND NO MORE (Blue Book, BMI)	30
YOU BABE Glenn Sutton (Blue Crest, BMI)	45
YOU GOTTA CRY GIRL Jerry Kennedy (Six Days, BMI)	15

RECORD WORLD THE COUNTRY ALBUM CHART

OCTOBER 14, 1972

THIS WK.	LAST WK.		WKS. ON CHART
1	1	A SUNSHINY DAY CHARLEY PRIDE—RCA 4742	8
2	3	AMERICA JOHNNY CASH—Columbia 31645	8
3	4	LISTEN TO A COUNTRY SONG LYNN ANDERSON—Columbia 31647	8
4	2	THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000	13
5	7	ME AND THE FIRST LADY GEORGE JONES & TAMMY WYNETTE—Epic 31554	8
6	5	THE LONESOMEST LONESOME RAY PRICE—Columbia 31546	12
7	9	WHEN THE SNOW IS ON THE ROSES SONNY JAMES—Columbia 31646	8
8	10	RAY PRICE'S ALL TIME GREATEST HITS—Columbia 31364	7
9	6	TO GET TO YOU JERRY WALLACE—Decca 75349	15
10	14	THE STORYTELLER TOM T. HALL—Mercury 61368	4
11	15	COUNTRY MUSIC THEN AND NOW STATLER BROTHERS—Mercury 61367	5
12	12	WOMAN (SENSUOUS WOMAN) DON GIBSON—Hickory 166	7
13	8	ROY CLARK COUNTRY—Dot 25997	13
14	16	MISSING YOU JIM REEVES—RCA 4740	5
15	11	BLESS YOUR HEART FREDDIE HART—Capitol 11073	15
16	26	BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082	3
17	22	JERRY REED—RCA 4750	15
18	23	I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 75361	4
19	19	ASHES OF LOVE DICKEY LEE—RCA 4715	20
20	21	THERE'S A PARTY GOING ON JODY MILLER—Epic 31706	7
21	30	TOM T. HALL'S GREATEST HITS—Mercury 61369	4
22	25	MARTY ROBBINS GREATEST HITS—Columbia 31361	7
23	18	BEST OF JERRY REED—RCA 4729	17
24	13	CONWAY TWITTY'S GREATEST HITS, VOL. 1—Decca 75252	15
25	17	BEST OF BUCK OWENS & SUSAN RAYE—Capitol 11084	12
26	29	ELEVEN ROSES HANK WILLIAMS, JR.—MGM 4843	13
27	35	BABY DON'T GET HOOKED ON ME MAC DAVIS—Columbia 31770	2
28	43	LIVE AT THE WHITE HOUSE BUCK OWENS—Capitol 11105	2
29	20	ELVIS LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY—RCA 4776	11
30	45	LADIES LOVE OUTLAWS WAYLON JENNINGS—RCA 4751	2
31	24	IF IT AIN'T LOVE CONNIE SMITH—RCA 4748	12
32	28	THE WORLD OF FREDDIE HART—Columbia 31550	7
33	32	BEST OF CHARLEY PRIDE, VOL. 2—RCA 4082	29
34	36	CHET ATKINS PICKS ON THE HITS—RCA 4754	5
35	37	IF THIS IS GOODBYE CARL SMITH—Columbia 31606	3
36	40	TRACES SONNY JAMES—Capitol 11108	2
37	49	WHEEL OF FORTUNE SUSAN RAYE—Capitol 11106	2
38	—	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 4761	1
39	39	HERE AND NOW DORSEY BURNETTE—Capitol 11094	4
40	27	THE REAL McCOY CHARLIE McCOY—Monument 31329	27
41	41	LOVE ISN'T LOVE BOBBY LEE TRAMMELL—Souncot 1141	6
42	31	THIS LITTLE GIRL OF MINE FARON YOUNG—Mercury 61364	10
43	33	THE BEST OF JOHNNY BUSH—Million 1001	10
44	38	GOD BLESS AMERICA AGAIN LORETTA LYNN—Decca 75351	16
45	42	HANK WILLIAMS, JR. GREATEST HITS, VOL. 2—MGM 4822	18
46	34	CAB DRIVER HANK THOMPSON—Dot 25996	13
47	55	EDDY ARNOLD SINGS FOR HOUSEWIVES & OTHER LOVERS—RCA 4738	2
48	—	WOULD YOU WONT THE WORLD TO END MEL TILLIS—MGM 4841	1
49	44	DIANA TRASK SINGS ABOUT LOVIN'—Dot 25999	9
50	52	THE VERY REAL RED SIMPSON—Capitol 11093	4
51	53	JUST LIKE WALKIN' IN THE SUNSHINE JEAN SHEPARD—Capitol 11049	3
52	60	CLASS OF '72 FLOYD CRAMER—RCA 4773	2
53	46	THE KEY'S IN THE MAILBOX TONY BOOTH—Capitol 11078	14
54	48	I'M YOUR WOMAN BOBBIE ROY—Capitol 11086	9
55	61	THE WORLD'S GREATEST MELODIES NASHVILLE STRING BAND—RCA 4771	3
56	47	THIS IS JERRY WALLACE—Decca 75294	27
57	—	BROWN IS BLUE JIM ED BROWN—RCA 4755	1
58	57	THE WORLD OF THE STATLER BROTHERS—Columbia 31557	5
59	50	A THING CALLED LOVE JOHNNY CASH—Columbia 31332	25
60	51	BUCK OWENS LIVE AT THE NUGGET—Capitol 11039	24
61	56	SO MUCH LOVE ANITA CARTER—Capitol 11085	6
62	62	MOUTH OF MISSISSIPPI JERRY CLOWER—Decca 75342	16
63	54	THAT'S WHY I LOVE YOU LIKE I DO SONNY JAMES—Capitol 11067	18
64	58	YELLOW RIVER COMPTON BROTHERS—Dot 25998	6
65	63	CRY LYNN ANDERSON—Columbia 31316	28
66	65	SOMEONE TO GIVE MY LOVE TO JOHNNY PAYCHECK—Epic 31554	18
67	59	THE WILLIE WAY WILLIE NELSON—RCA 4760	10
68	64	THE KILLER ROCKS ON JERRY LEE LEWIS—Mercury 1-637	24
69	66	WHAT AM I GONNA DO BOBBY BARE—Mercury 61363	19
70	69	CHARLEY PRIDE SINGS HEART SONGS—RCA 4617	47
71	68	WHY DON'T WE GO SOMEWHERE AND LOVE SANDY POSEY—Columbia 31594	12
72	67	STONEY EDWARDS—Capitol 11090	10
73	71	THE ORIGINAL TRAVELIN MAN DAVE DUDLEY—Mercury 61375	19
74	72	THE DAY THAT LOVE WALKED IN DAVID HOUSTON—Epic 31385	23
75	70	BALLADS OF LOVE PORTER WAGONER—RCA 4734	16

CMA

(Continued from page 45)

best-known stars as performers and award presenters. Solo vocal spots will be filled by Donna Fargo, Merle Haggard, Ray Price and Jerry Reed. Group numbers include a "Country Girl" production segment with Lynn Anderson, Loretta Lynn, Dolly Parton, Dottie West, and Tammy Wynette; and a "Hall of Fame" feature with Hall of Fame members Roy Acuff, Bill Monroe, Tex Ritter, and Ernest Tubb. Rounding out the starlit sequence will be Chet Atkins, Bobby Goldsboro, Tom T. Hall, Freddie Hart, George Jones, Anne Murray, Minnie Pearl, Charley Pride, Jeannie C. Riley, Connie Smith, Conway Twitty, Porter Wagoner and Faron Young.

CMA Awards will be presented in ten categories of achievement; Entertainer of the Year, Song of the Year, Best Male Vocalist, Best Female Vocalist, Best Instrumentalist, Best Single, Best Album, Best Vocal Duo, Best Vocal Group and Best Instrumental Group. This year's Entertainer of the Year nominees are Merle Haggard, Freddie Hart, Loretta Lynn, Charley Pride, and Jerry Reed. Past winners have been Eddy Arnold, Glen Campbell, Johnny Cash, Merle Haggard and Charley Pride.

A highlight of the show will be announcement of CMA's top honor, election to the Country Music Hall of Fame, for the winner of this year's specially balloted selection from a panel of nominees which includes Paul Ackerman, Chet Atkins, Governor Jimmie Davis, Pee Wee King, Minnie Pearl and Kitty Wells. This tribute is extended annually to a member of the Country Music Industry whose professional life has represented a major artistic, historic, and/or commercial contribution to the growth and acceptance of Country Music. Previous electees have been: Roy Acuff, Eddy Arnold, Gene Autry, Original Carter Family, Jim Denny, Red Foley, J. L. Frank, George D. Hay, Uncle Dave Macon, Bill Monroe, Jim Reeves, Tex Ritter, Jimmie Rodgers, Fred Rose, Uncle Art Satherley, Steve Sholes, Ernest Tubb, Hank Williams, Sr., and Bob Wills.

Philip Productions of New York is handling the show for Kraft Foods, with Joe Cates as executive producer and Walter C. Miller and Chet Hagan as co-producers. CMA Awards Committee co-chairmen are Jack Stapp of Tree International, music publishers, and Irving Waugh of WSM Radio-TV, Nashville.

NASHVILLE REPORT

(Continued from page 45)

of songwriter Kris Kristofferson? . . . They were a regular two-some for almost a year about a year ago . . . Darrell Glenn, who heads up Billy Walker's music publishing companies, contends he's absolutely been running in circles here of late. "But that way," he says, "I at least know I can't get lost." Danny Davis and Nashville Brass' current engagement at pcsh private The Club in Birmingham is their third in past sixth months. . . .

Publisher Jim Pelton memos: "I finally got my three hundred pound kid brother to join Weight Watchers. I told him, 'Make it easy on me. I want to tell people you ain't heavy . . . you're my brother.'" I hear that Loretta Lynn is being paged to do a dramatic, non-singing role in NBC-TV's "Hec Ramsey" series, which stars Richard Boone. Gag on Music Row, U.S.A.: Shelby (Law-suit) Singleton is suing himself?

Hee Haw co-star Roy Clark tapped to play role of lover in an ABC-TV "Love, American Style" episode . . . He'll be in Hollywood Nov. 8-9 for the taping. Speaking of Hee Haw, production of the syndicated series is scheduled to begin here at WLAC-TV studios the latter part of this month.

Back to Roy Clark: He has a busy fall-winter upcoming. Co-hosting the Mike Douglas TVer for a week, starting Oct. 13; a Nov. 8-9 for the taping. Speaking of Hee Haw, production of the shots on the Flip Wilson show in early 1973 and a visit to Nashville Oct. 20 to emcee the Dot Records luncheon during the Opry celebration. By the way, now that Joe Allison has moved in as executive producer at Capitol, Jim Fogelsong is going to produce Roy's disk sessions.

Tennessee Gov. Winfield Dunn appointed singer-picker-actor Joe Heathcock a colonel on his staff. Joe played the sheriff in "The Last Picture Show" movie, and has begun filming a similar part in the "Addie Pray" motion picture that stars Bobby Darin. I hear the condition of fine old fiddler Bob Wills is weakening. Bob suffered a stroke more than a year ago and is confined to his home.

Nifty Nitty Party



Following The Nitty Gritty Dirt Band's recent Nashville concerts, Woodland Sound Studio hosted a party in honor of their soon to be released album "Will the Circle Be Unbroken." The album, a three record set, was recorded at Woodland Sound Studio several months ago, and features such country greats as Roy Acuff, Earl Scruggs, Mother Mabelle Carter, Mel Travis, and Doc Watson. Pictured left to right at Woodland Sound Studio are Dirt Band members Jimmie Fadden, Rick Horton (engineer), John McEuen, Jim Ibbotson; front: Rex Collier (engineer), and Les Thompson.

Growing Pains

■ DALLAS, TEXAS — Galaxy Sales Co., a San Antonio-based musical record distributor, has opened a warehouse at Manana/Dunn Business Park, a development of Dunn Properties of Texas, Inc., Dallas. The company's new 2,400 square-foot warehouse and distribution center is located at 10859 Shady Trail, Suite 101, Dallas.

Mac Allen

(Continued from page 48)

Director, and WHOO, Orlando as Production Manager. He was with Storz Broadcasting in Miami and the Broadcasting Division of Time-Life, and has served as Program Chairman for the annual Country Music Seminar for the past two years. Also, he has acted as agent for various groups.

COUNTRY HOT LINE

(Continued from page 46)

starting to cut it into the grooves too! Their first Cutlass release "Sweet Yesterday" drawing kudos at WGBG, WKDA, WCMS.

Linda K. Lance, new to the Triune label, is already looking like a winner with "I've Just Gotta Feel Like A Woman Tonight." It's spinning at WCMS, WPOR and WPXE. Don Gibson looking to repeat his #1 "Woman Sensuous Woman" success with "Is This The Best I'm Gonna Feel." Heavy initial action. Ernie Rowell's "It's The Real Thing" blooming into a heavy play item.

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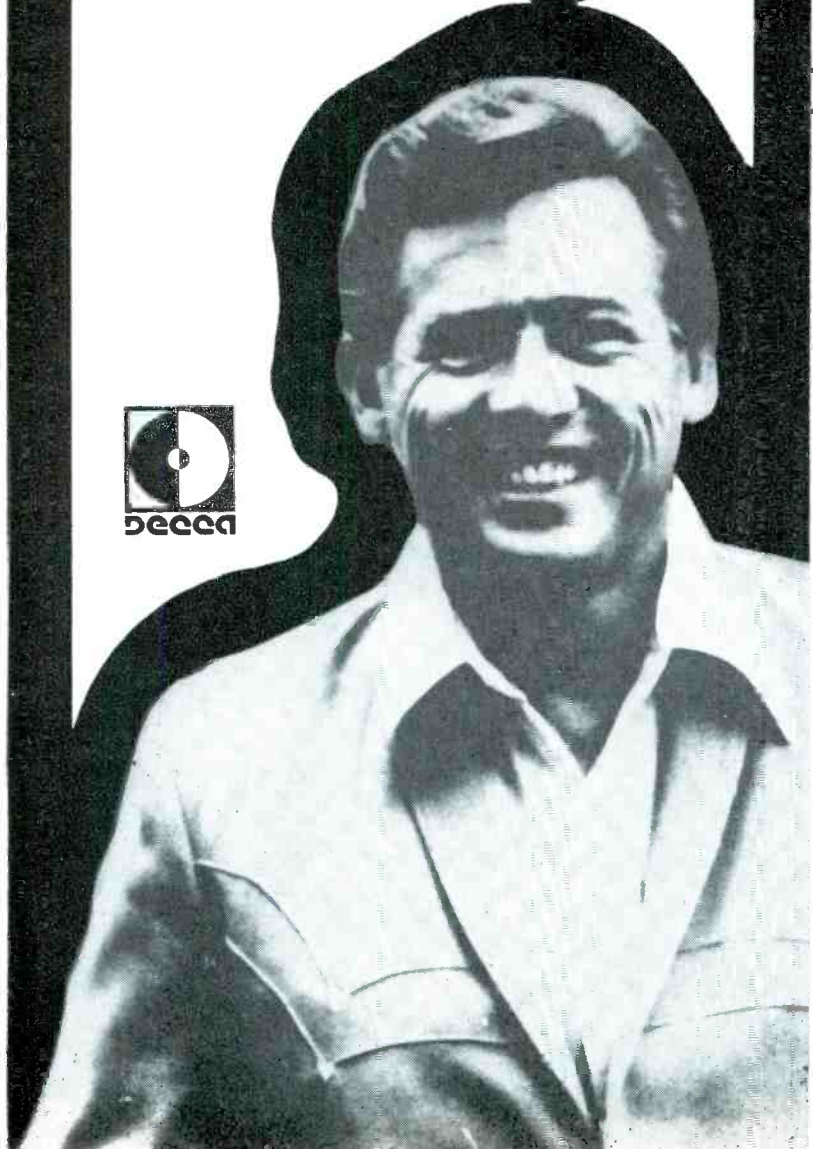
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	4	THIS LITTLE GIRL OF MINE	FARON YOUNG—Mercury 73308	13
2	5	FUNNY FACE	DONNA FARGO—Dot 17429	7
3	3	IF IT AIN'T LOVE	CONNIE SMITH—RCA 74-0752	12
4	1	ONEY	JOHNNY CASH—Columbia 4-45660	8
5	6	WHISKEY RIVER	JOHNNY BUSH—RCA 74-0745	13
6	12	IT'S NOT LOVE	MERLE HAGGARD—Capitol 3419	6
7	10	BABY, DON'T GET HOOKED ON ME	MAC DAVIS—Columbia 4-45618	11
8	9	THE CLASS OF '57	STATLER BROTHERS—Mercury 73315	9
9	2	I AIN'T NEVER	MEL TILLIS—MGM 14418	9
10	8	I CAN'T STOP LOVING YOU	CONWAY TWITTY—Decca 32988	13
11	18	DON'T SHE LOOK GOOD	BILL ANDERSON—Decca 33002	7
12	11	IF YOU LEAVE ME TONIGHT, I'LL CRY	JERRY WALLACE—Decca 32989	13
13	24	MY MAN	TAMMY WYNETTE—Epic 5-10909	5
14	14	A WORLD WITHOUT MUSIC	PORTER WAGONER—RCA 74-0753	11
15	16	YOU'VE GOTTA CRY GIRL	DAVE DUDLEY—Mercury 73309	12
16	17	WHAT IN THE WORLD HAS GONE WRONG WITH OUR LOVE	JACK GREENE/JEANNIE SEELY—Decca 32991	9
17	19	DON'T PAY THE RANSOM	NAT STUCKEY—RCA 74-0761	9
18	20	THE LAWRENCE WELK-HEE HAW COUNTER REVOLUTION POLKA	ROY CLARK—Dot 17426	8
19	23	TOGETHER ALWAYS	PORTER WAGONER & DOLLY PARTON—RCA 74-0773	7
20	21	THE LAST TIME I CALLED SOMEBODY DARLIN'	ROY DRUSKY—Mercury 73314	9
21	22	SYLVIA'S MOTHER	BOBBY BARE—Mercury 73317	8
22	15	WASHDAY BLUES	DOLLY PARTON—RCA 74-0757	10
23	32	A PERFECT MATCH	DAVID HOUSTON & BARBARA MANDRELL—Epic 5-10908	5
24	33	PRIDE'S NOT HARD TO SWALLOW	HANK WILLIAMS, JR.—MGM 14421	4
25	30	I TAKE IT ON HOME	CHARLIE RICH—Epic 5-10867	7
26	27	TRACES	SONNY JAMES—Capitol 3398	8
27	7	MISSING YOU	JIM REEVES—RCA 74-0744	13
28	28	SMILE, SOMEBODY LOVES YOU	LINDA GAIL LEWIS—Mercury 73316	8
29	34	I'VE GOT A WOMAN'S LOVE	MARTY ROBBINS—Columbia 4-45668	6
30	39	YOU AIN'T GONNA HAVE OLE BUCK TO KICK AROUND NO MORE	BUCK OWENS—Capitol 3429	4
31	36	I JUST COULDN'T LET HER WALK AWAY	DORSEY BURNETTE—Capitol 3404	7
32	37	SEA OF HEARTBREAK	KENNY PRICE—RCA 74-0781	5
33	38	RINGS FOR SALE	ROGER M'LLER—Mercury 73321	5
34	35	CLAUDETTE	COMPTON BROTHERS—Dot 17427	8
35	40	LONELY WOMEN MAKE GOOD LOVERS	BOB LUMAN—Epic 5-10905	6
36	13	WHEN THE SNOW IS ON THE ROSES	SONNY JAMES—Columbia 4-45644	13
37	43	THIS MUCH A MAN	MARTY ROBBINS—Decca 33006	4
38	26	UNEXPECTED GOODBYE	GLENN BARBER—Hickory 45K1645	11
39	44	TRAVELIN' LIGHT	GEORGE HAMILTON IV—RCA 74-0776	5
40	57	WHEEL OF FORTUNE	SUSAN RAYE—Capitol 3438	3
41	47	I'LL NEVER PASS THIS WAY AGAIN	GLEN CAMPBELL—Capitol 3411	6
42	42	JUST LIKE WALKIN' IN SUNSHINE	JEAN SHEPARD—Capitol 3395	9
43	50	GARDEN PARTY	RICK NELSON—Decca 32980	7
44	51	IT'S A MATTER OF TIME	ELVIS PRESLEY—RCA 74-0769	6
45	46	YOU BABE	LEFTY FRIZZELL—Columbia 4-45652	8
46	53	HEAVEN IS MY WOMAN'S LOVE	TOMMY OVERSTREET—Dot 17428	3
47	63	THE WORLD NEEDS A MELODY	CARTER FAMILY—Columbia 4-45679	2
48	61	LONESOME	7-7203 TONY BOOTH—Capitol 3441	3
49	52	OOH-N'T MESS AROUND WITH JIM	BOBBY BOND—Hickory 45K1649	5
50	54	FOR MY BABY	CAL SMITH—Decca 33003	4
51	65	BABY, BYE, BYE	DICKIE LEE—RCA 74-0798	2
52	70	SHE'S TOO GOOD TO BE TRUE	CHARLEY PRIDE—RCA 74-0802	2
53	58	ALL I HAD TO DO	JIM ED BROWN—RCA 74-0785	4
54	59	GLOWWORM	HANK THOMPSON—Dot 17430	3
55	55	TAKE IT EASY	BILLY MIZE—UA 50945	6
56	56	HOW COULD YOU BE ANYTHING BUT LOVE	FERLIN HUSKY—Capitol 3415	5
57	60	THINGS	BUDDY ALAN—Capitol 3427	5
58	—	SOMEBODY LOVES ME	JOHNNY PAYCHECK—Epic 5-10912	1
59	—	FOOL ME	LYNN ANDERSON—Columbia 4-45692	1
60	64	HERE WE GO AGAIN	JOHNNY DUNCAN—Columbia 4-45674	3
61	62	NOTHING CAN STOP MY LOVING YOU	PATSY SLEDD—Mega 615-0085	7
62	69	LEAVIN' ON YOUR MIND	BOBBIE ROY—Capitol 3428	2
63	73	SECOND TUESDAY IN DECEMBER	JACK BLANCHARD & MISTY MORGAN—Mega 615-0089	2
64	75	BOWLING GREEN	HANK CAPP'S—Capitol 3416	2
65	67	WHAT EVERY WOMAN WANTS TO HEAR	CLAUDE GRAY—Million 18	4
66	66	IF LOVING YOU IS WRONG	JACKIE BURNS—JMI 8	4
67	74	WRAPPED AROUND HER FINGER	GEORGE JONES—RCA 74-0792	2
68	—	WHO'S GONNA PLAY THIS OLD PIANO	JERRY LEE LEWIS—Mercury 73328	1
69	—	MORE ABOUT JOHN HENRY	TOM T. HALL—Mercury 73327	1
70	—	SING ME A LOVE SONG TO BABY	BILLY WALKER—MGM 14422	1
71	—	MISS PAULINE	HENRY BRIGGS—Decca 33005	1
72	72	SWEET COUNTRY MUSIC	BUD BREWER—RCA 74-0765	3
73	—	RHYTHM OF THE RAIN	PAT ROBERTS—Dot 17434	1
74	—	I WONDER HOW JOHN FELT	DAVID HOUSTON—Epic 5-10911	1
75	—	MISS PAULINE	BILLY BOB BOWMAN—United Artists 50957	1



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