WHO IN THE WORLD

Don Kirshner, Right, Is Bringing
Legitimate Rock To Network TV
For Two Shows Via His
"ABC In Concert," Airing
Nov. 24 And Dec. 8. If Ratings
Prove As Expected, Rock & Roll
May Become A Late Night
Viewing Fixture. See Story Inside.

HITS OF THE WEEK

CARLY SIMON, "YOU'RE SO VAIN" (Quackenbush, ASCAP). Carly's most commercial song yet as produced by Richard Perry with back-up vocals by Mick Jagger. Brilliant lyric and melody, and stunning string arrangements by Superwoman Simon. Elektra 45824.

RITA COOLIDGE, "FEVER" (Jay & Cee, BMI). From her just released "The Lady's Not For Sale" LP. Rita turns in a low key but high powered adaptation of this past smash for the McCoys and Peggy Lee. A&M 1398.

CHUCK BERRY, "REELIN' & ROCKIN' " (Arc, BMI). From the 1p "London Sessions," this raunchy rock and roller should do every bit as well as the incredibly successful "My Ding-A-Ling." An absolute smash. Chess 2136.

TIN TIN, "TALKING TURKEY" (Casseroles, BMI). A very heavy rocker marks this group's first effort for Polydor. Should talk turkey with the charts in a big way. Curious, interesting lyrics. Polydor 15055.


DO DIDDLY, "HUSBAND-IN-LAW" (Moonsong, BMI). With a "Shaft"-like drive, this funky soul song keeps right on moving. Funny, inventive lyric should bring Do back to the charts. Chess 2134.

THE EDGAR WINTER GROUP, "THEY ONLY COME OUT AT NIGHT." Unquestionably the best and most commercial effort the talented Edgar has ever produced. The highlight is the single, "Round and Round," one of the best individual tracks of the year. Lots of other good stuff too. Epic KE 31584.

JONI MITCHELL, "FOR THE ROSES." Time will tell if Joni's first album for the label becomes her most successful, but one listening will tell that it's one of her best, and that's saying something! Sitting in on various cuts are Steve Stills, Graham Nash and James Burton. Asylum SD 5057. (Atlantic).

JAMES TAYLOR, "ONE MAN DOG." Taylor's long-awaited album features no less than 18 selections and contains some interesting departures from his earlier work. If past performance is any guide, it's headed straight for the number one spot. Warner Bros. BS 2660.

THE CHYLITES, "WE NEED ORDER" (Julio-Brian/Hog, ASCAP). Outstanding production juxtaposes strings, throbbing drums, and horns. Should bring this song to chart life, and that's an order! Brunswick 55489.

DOBBY WAMACK & PEACE, "HARRY HIPPIE" (Chartwell, BMI). A super single with a novel humanistic lyric idea laced by a musical blues-tinged ballad. Programmers should watch this one grow and go. United Artists 50988.

JONI MITCHELL, "FOR THE ROSES." Time will tell if Joni's first album for the label becomes her most successful, but one listening will tell that it's one of her best, and that's saying something! Sitting in on various cuts are Steve Stills, Graham Nash and James Burton. Asylum SD 5057. (Atlantic).

PAUL WILLIAMS, "LIFE GOES ON." If you liked Paul Williams' previous album, you'll love this one. The consistent stream of superfine songs complemented by terrific backup musicians and singers makes it the best album of its kind this year. A&M SP 4367.

David Geffen Sells His 50% Of Asylum Records To WCI; Stays On As Prexy In 7-Year
Deal

Commissioner Johnson Calls On Broadcasters

Eddy Arnold To MGM

Friml Dies; Oakley Killed, Jameson Jumps . . . And Lives

Dialogue: WB's Stan Cornyn
The "Sunny Side of the Street" it ain't.

Dottie West's new single "If It's All Right With You" is not a happy song but it's a beautiful song. And Dottie West is singin' it. RCA Records and Tapes
FCC's Johnson Says Broadcasters Must Lead Fight For Freedom

BOSTON — Nicholas Johnson, outspoken Federal Communications Commissioner, told broadcasters last week that they must lead in the fight to preserve free expression.

Addressing a Fall Conference sponsored by the National Association of Broadcasters, Johnson warned against “government by television” and told the radio and TV executives in attendance:

“President Nixon’s Office of Telecommunications Policy has come to stand for the Office of Television Politics...a not very-subtle part of the Nixon Administration’s program for controlling the media image of the President.”

—Mr. Nixon and Vice President Agnew “viciously attack their only effective critics—the network newsmen—and...the same heavy hand could come down on your station tomorrow.”

NAB Assails Justice Dept.

WASHINGTON — The National Association of Broadcasters said last week the Justice Department has “misstated the law and misconceived the facts” in proposing a time limit on exclusive licenses for non-network programs.

NAB said in comments filed with the Federal Communications Commission that exclusivity practices “are critically necessary to successful programming” by commercial television stations; that all parties except Justice and cable interests agree that a fixed rule limiting their duration “would be contrary to the interests of all concerned, including the public.”

The Association said the Justice Department “misstated the Anti-Trust doctrine” and used “false premises” in reaching its conclusion that exclusivity agreements are unreasonable and a time limit would reduce the cost to broadcasters.

It said the department was “naive and illogical” in arguing that, since new, first-run non-network programs are licensed for one season, it was unreasonable to permit exclusivity beyond one year for subsequent runs of such material.

(Continued on page 47)

Geffen Sells Asylum To WCI In 7-Year Deal

NEW YORK — Warner Communications, Inc. last week announced that it had acquired the Asylum Record label and had entered into a 7-year employment agreement with David Geffen, President of Asylum Records.

Previously Asylum Records was engaged in a joint venture with Atlantic Recording Corporation, a subsidiary of WCI, and the Asylum label was distributed through the Warner Distributing Company. No changes in operation are contemplated. Atlantic will continue to release all Asylum product. Geffen will keep his title as President of the label he formed.

WCI had already owned 50% of the label, so the sale of Geffen’s 50% gives WCI 100% ownership.

Details of the reported stock transaction were not disclosed.

Bell Reveals Mammoth ‘Lost Horizon’ Campaign

NEW YORK — Gordon Bos- sin, Bell Records’ Marketing Vice President has stated that Bell Records has launched the most comprehensive exploitation program ever put behind a film soundtrack for Ross Hunter’s musical production of “Lost Horizon” for Columbia Pictures.

The four phase, all-out advertising, publicity and promotion campaign is now being launched and will continue through the movie’s opening and nationwide distribution.

(Continued on page 47)

Jameson Jumps

LOS ANGELES — 27 year old singer Bobby Jameson made another attempt on his own life last Sunday, November 12. Jameson jumped from a broadcasting tower on top of the Pantages Theater in Hollywood. His fall to the roof of the theater was not fatal, though injuries to his legs were serious.

This is the second time in recent months that police have been called to try to bring Jameson down from some height before he jumped. The other incident was from a 12th story window on the Continental Hyatt House July 1. Jameson has since been profiled in Record World.

Condition Good

Jameson was admitted to County General Hospital shortly after his jump Sunday. He went to surgery on Wednesday, November 15, and the hospital says his condition is “good.”

Col-Epic In Chart Surge

NEW YORK — Columbia, Epic and the Philadelphia International labels are flooding Record World’s charts this week with both album and single releases. Leading the deluge of 21 artists making the singles charts is Epic’s Johnny Nash with his “I Can See Clearly Now” release. Following closely are Harold Melvin (Philadelphia Int’l) at #5 with “If You Don’t Know Me By Now,” Chi Coltrane at #4 with “Thunder and Lightning,” Albert Hammond at #7 with “It Never Rains In Southern California,” Chicago’s “Dialogue I & II” at #23, Billy Paul’s “Me and Mrs. Jones” at #31, The Hollies’ “Long Dark Road” at #48, B5&T’s “So-long Dixie” at #59, the O’Jays “992 Arguments” at #65, Loggins and Messina’s “Your Mama Don’t” at #69, and many others.

(Continued on page 47)

Berry Oakley Killed

MACON, GA. — Funeral services for Allman Brothers band bass guitar player Berry Oakley were held in Macon, Georgia, last week (13) two days after he was killed in a motorcycle accident.

It was just about a year ago that Duane Allman, the band’s lead guitarist, was also killed on a motorcycle. The accidents happened less than three blocks apart and both Allman and Oakley were held in Macon, Georgia, last week (13) two days after he was killed in a motorcycle accident.

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(Continued on page 47)
CBS Declares Cash Dividend; Stock Dividend Discontinued

- NEW YORK — The CBS Board of Directors last week declared a cash dividend of 36.5¢ per share on CBS common stock payable on December 8 to shareholders of record at the close of business on November 22. This represents a 1.5¢ per share increase over the 35¢ quarterly dividend paid previously.

The CBS Directors voted to discontinue the 2% stock dividend. They concluded that previous needs for cash conservation and the administrative costs involved in the distribution of a stock dividend no longer justify continuance of the stock dividend policy.

The CBS Board also declared a fixed cash dividend of 25¢ per share on CBS preference stock payable on December 29 to shareholders of record at the close of business on November 22.

Martin To Head WB East Coast A&R

- NEW YORK — Mary Martin has been appointed Executive in charge of East Coast A&R for Warner Bros. Records.

Polyidor Names Ganim

- NEW YORK — Polyidor Incorporated has announced that Bob Ganim has been appointed Director of National Promotion of Ganim, who has already assumed his new post, will be based in New York. He was previously Midwest Regional Promotion Manager for Polyidor.

Screen Gems-Col Appoints Brown VP

- NEW YORK — Jerry Brown has been appointed vice president of financial affairs for Screen Gems-Columbia Publications, it was announced by Frank J. Jackson, vice president of the company.

Since 1970, Brown had held the same title for Screen Gems-Columbia Music, Inc. He had formerly been vice president of the Roosevelt Music Co., which was acquired by Screen Gems-Columbia Music in 1968.

Mercury Ups Ashton

- CHICAGO—Jack Ashton has been appointed to the post of National Promotion, Albums, for Mercury Records and will be based in the label's home office.

Ashton was formerly regional promotion manager for Detroit, Cleveland, Cincinnati, Buffalo and Pittsburgh and was re-named National Promotion Manager of the Year at the label's promotion meeting in Nashville. He will report directly to Stan Bly, National Promotion Director.

Mcie To VP Mk't At Famous

- NEW YORK—The appointment of Andy Miele to Vice President and Director of Marketing has been announced by T.G.J. Martell, President of Famous Music Corporation.

Miele, who has been in the music industry for twenty years, has an extensive background in promotion and marketing. Prior to his appointment at Famous Music, he was Director of Marketing at MGM, Project Three Records, and at Polyidor. He was National Sales Manager and Promotional Director at United Artists.

G+W Ups Dividend

- NEW YORK — The board of directors of Gulf + Western Industries, Inc., last week named Mieserius to the position of Vice President of Gulf + Western's regular common stock dividend in the past nine years. The January 1 payment will be the company's 24th consecutive quarterly cash dividend.

CBS Directors voted to declare the highest first nineteen months in the company's history, an increase of 20% over those of the same period in 1971.

Unaudited net income for the nine months ended September 30, 1972, was $14,980,000 or $1.52 per share on 8,243,126 average number of common shares outstanding; gross revenues were $22,154,000 and provision for Federal, State and foreign income taxes was $5,400,000. Net income and provision for income taxes previously reported for the nine months of 1971 have been adjusted by $2,475,000 or $.30 per share to reflect three-fourths of the 1971 investment tax credit.
Ronnie Aldrich's most important LP to date, "Come To Where The Love Is.


In fact, two of the selections are so outstanding we've put them on a single for immediate release. "Theme From 'Lost Horizon'" (the first instrumental recording of what is sure to become a Bacharach/David standard) b/w "Jenny's Theme" (the theme from heralded new film "Young Winston").

Ronnie Aldrich, the master of the twin pianos, weaves the spell of love as no other artist can. And "Come To Where The Love Is" is the finest example.

The LP: "Come To Where The Love Is"  SP 4490

The single: Theme From "Lost Horizon"  45-90015

(b/w) "Jenny's Theme"  SP 4490

Ronnie Aldrich Is Love.
Rudolf Friml
Dead At 92

- NEW YORK—Rudolf Friml, world famous composer of thirty-three operettas and a charter member of the American Society of Composers, Authors and Publishers, died in Los Angeles' Presbyterian Hospital last week (12) at the age of 92. Maestro Friml, who had been ill for some time, had entered the hospital on October 5th.

Mr. and Mrs. Rudolf Friml at his 90th birthday party.

Friml had lived in Los Angeles for many years, having moved west after a brilliantly successful career in the New York musical theatre. His last visit to New York was on December 7, 1969 when he was honored by his ASCAP colleagues with an all-star "birthday party" at the Shubert Theatre, an event that he described as "the musical highlight of my life." He is survived by his fourth wife, Kay, sons Rudolf Friml, Jr. and William Friml, and daughter Lucille.

Don Kirshner Outlines Plans For Rock On TV

- Don Kirshner is bringing rock music to late night prime time television November 24 and December 8 in the slot on ABC that is normally filled by the Dick Cavett Show. If the shows are well received by TV viewers across the nation both ABC and Kirshner expect they could become regular attractions, though just how regular Kirshner isn’t saying now.

The groups involved on the shows are Alice Cooper, Poco, Seals and Croft, The Allman Brothers, Blood, Sweat and Tears, Bo Diddley, Chuck Berry, and Curtis Mayfield.

The death of Allman bassist Berry Oakley last week raised some speculations as to whether the Allman segment would be used, but Kirshner says the band is definitely on. "It’s history," he said last week, "there’s no reason not to run it. In fact, The Allman segment and the entire second show will be dedicated to Oakley."

The two shows were taped at Hofstra University in New York November 1 and 2. Kirshner acknowledges that most rock acts are reluctant to play network television, but he got full co-operation on this project because both the record companies and the acts “wanted to see a place for rock on late night TV.”

Considerable trouble and expense was gone to by ABC to insure quality of sound, both in the recording and the reproduction. The seven ABC owned and operated FM radio stations in Los Angeles, Detroit, Chicago, New York, San Francisco, Pittsburgh, and Houston will simulcast the show in stereo, plus there will be more hi-fi simulcasts in other markets. An ABC executive confirmed that the cost had been “considerable,” but declined to say exactly how much.

(Continued on page 48)

MUSICAL ISLE OPENS NASHVILLE ONE-STOP

- NEW YORK — Musical Isle of America’s Memphis branch is opening a one-stop outlet in Nashville, according to Sid Melvin, head of the Memphis operations of the firm. MIA is part of the mass merchandising division of United Artists.

The new Nashville one-stop is to be helmed by Hele Hall, a well-known Music City programmer and trade personality and most recently with Music City Distributors. She was also associated for a number of years with Hermitage Music.

Full Juke Service

Melvin said that the new firm will offer a full service to juke box operators in the area, ranging from simply over-the-counter order filling to complete programming of routes with title strips. "No matter what the operators’ needs, we’re there to provide the most popular records to maximize their profits," Melvin asserted.

In another expansion move, Melvin also noted that John Langlois, a former branch manager for Handleman and associated earlier with Transcontinental Music, has joined MIA as district sales manager, working out of Atlanta.

Farrell-Mook Deal To Include Mendes’ Pub Firms

- The recently announced alliance between The Wes Farrell Organization and David Mook’s Damont Corporation will now encompass the administration of Sergio Mendes’ music publishing firms. Rodra Music, Inc., and Berna Music, Inc., throughout the U. S. and Canada.

While emphasis will be placed on securing additional recordings and other commercial usages for the Rodra-Berna compositions, special attention will be given to the songs written by two artists on Atlantic Records and produced via Mendes’ production company, Serrich Productions. They are the group, Macondo, and Angelo. A promotional campaign is also being planned to develop and exploit the Rodra-Berna compositions which will be included in Sergio Mendes’ debut album on Bell Records.

Col Releases “1776” Caster

- NEW YORK — Spurred on by the opening week response of "1776" at the Radio City Hall in New York, Columbia Records has announced the release of the soundtrack of the Peter Hunt-directed, Jack Warner produced film in its Masterworks Series. The film, based on the award-winning Broadway musical by Sherman Edwards (music and lyrics) and Peter Stone (book) was given a staggering $1,000,000 advance, with first week, pre-Thanksgiving gross at $240,000.

 virtually the entire Broadway cast and nearly all of the creative artists were brought to Hollywood by producer Jack L. Warner for the new motion picture and soundtrack.

RCOA, Capitol Get Together

- HOLLYWOOD — Capitol Industries, Inc. and Record Club of America, Inc. have announced the conclusion of long term contractual arrangements under which Record Club of America has been manufacturing albums, carriages and cassettes from the vast catalog of Capitol Records, Inc. for release by Record Club of America in its mail order clubs in the U. S. A. and Canada. RCOA will pay Capitol minimum royalties over a period of years in excess of $1,000,000.

Atlantic Inks One Of Its Own

- NEW YORK—Atlantic Records has signed its own west coast regional promotion director John Fisher to an exclusive recording contract. His first single, "Handle With Care," was released last week.

Fisher has held many positions in the recording industry, among them, posts with Merit Records Distributors and the Warner - Elektra - Atlantic Distributing Corporation. He is familiar to television audiences as the sonorous在那里 country and western voice of the Datsun commercials produced by Chuck Blore Productions in Los Angeles—who also aided in making the first demos for John's record.

Previous to John’s service in the recording industry, he was a professional athlete, and played in the minors with the Yankees and before that, semi-professional football.

Heavies All

The heavies turn out for the big party thrown by WXLO-FM (for-you) and WJZ-FM, New York. (From left to right): Bill Drake, Pete Bennett and Ron Ruth. A good time was had by all.
From AMERICA, who began 1972 with "A Horse With No Name," comes a warm new album to climax the year. The album is HOME-COMING, and it contains America's new single, "Ventura Highway."

From NEIL YOUNG comes a two-record-set sound track to his forthcoming film, JOURNEY THROUGH THE PAST, an anthology of well-loved Neil Young (along with such friends as The Buffalo Springfield and Crosby, Stills, Nash and Young) classics and specially-collected film music. Includes "Rock and Roll Woman," "Ohio" and "Find the Cost of Freedom."

From JAMES TAYLOR comes a year-in-the-making new album. He calls it ONE MAN DOG and it's filled with such wonders as Jair's new single, "Don't Let Me Be Lonely Tonight."

From THE GRATEFUL DEAD comes their comprehensive three-album set of all-new live-recordings made during the Dead's recent European tour. Specially low-priced, EUROPE '72 contains a full-color booklet and 15 minutes' worth of such Dead classics as "Truckin'" "Morning Dew" and "Sugar Magnolia."
MCA Records presents its first album: Neil Diamond's "Hot August Night" Recorded live at Los Angeles' Greek Theatre. A magnificent two record package of one of the most memorable performances of his career. New Diamond gold from the end of the rainbow.

MCA2-8000

MCA RECORDS
Music Firms Charge Piracy

**NEW YORK** — Eight music companies are seeking a federal-court injunction against El Zarape Recording Co. Inc., which they charge has pirated at least 94 of their copyrighted musical compositions.

Plaintiffs are Peer International Corp., Editorial Mexicana de Musica International S.A.; Promotoria Hispano Americana de Musica S.A., Sam Fox Publishing Co., Inc., Sunbury Music Inc., Editorial RCA Victor S.A. de C.V., Blue Book Music Co., and Edward B. Marks Music Corp. The eight firms filed the suit on behalf of 3,500 music publishers who use the Harry Fox Agency Inc. to handle licensing of the rights to reproduce their copyrighted compositions.

El Zarape and Johnny Gonzalez, principal stockholder, are named as defendants in the suit filed Thursday in U. S. Dist. Judge Robert M. Hill's court. The companies are seeking at least $5,000 in damages for each infringement of their copyrights and the profits made by El Zarape.

**Columbia Gold**

**NEW YORK** — Columbia recording group Santana's "Caravanserali" album has been certified gold by the RIAA signifying over one million dollars in sales in a period of little more than one month. The band's three previous albums have also been certified gold albums. Chicago's hit single, "Saturday in the Park," has also been declared gold by the RIAA signifying sales of over one million units.
IN THE GREAT AMERICAN TRADITION OF
LENNY BRUCE, HENRY MILLER, CHARLIE CHAPLIN,
THE SMOTHERS BROTHERS, D.H. LAWRENCE, HAIR, JOHN AND YOKO, RALPH GINSBERG,
FRANCIS SCOTT KEY, LOLITA, I AM CURIOUS YELLOW, THE BEATLES, PETE SEEGER,
JOHN GARFIELD, OH CALCUTTA, THE KAMA SUTRA, DAVID HARRIS, SUSAN B. ANTHONY,
JEAN GENET, THE STORY OF O, JOHN PETER ZENGER, GROVE PRESS, DALTON TRUMBO,
DANIEL ELLSBERG, THE BERRIGAN BROTHERS, XAVIER HOLLANDER,
JOHN SINCLAIR, GEORGE ORWELL, FANNY HILL, JAMES JOYCE, PATRICK HENRY

DISTRIBUTED BY UNITED ARTISTS RECORDS, INC.
Bridging The Gap: A Record World Forum

By BEVERLY MAGID

The importance and the advantages of getting the broadcasting and record industries together seems self-explanatory, but the problems of communication have always seemed to get in the way. We thought that talking to men who have been in both areas of operation would be a good way to find out what it's like to change sides, and what advantages or problems it raised. So we gathered together Record World's Spence Berland, and Promotion Men Dick Weber of Big Tree, Jim Jeffries of Bell Records, Red Schwartz of United Artists Records, George Brewer of Columbia Records and John Rosica of Bell Records, all of whom started out in broadcasting, and former producer Dave Pell, now Music Director for Radio Station KIIS. Record World's Mitchell Fink was with the group in New York, and Beverly Magid was in Los Angeles.

Beverly Magid: Everyone here has been on both sides of the fence; radio and records. The feeling is that both industries should be working together, but that doesn't always exist. Having been in both areas, what do you think of the possibilities of the fields being more closely knit, even though motivations are so different?

George Brewer: In my two years in the record business, at least from the record standpoint, the two industries tend to be closer together, or at least a little more appreciative now of the others' problems. Our problem is to get the music out to the people, and their's is the same problem, but they also have to consider the methods they use to program, the formats for the ratings, which is their total picture. So we do have some contradictory things that do stand between us in that respect, but with FM radio for instance, their understanding of the problem is a little bit more realistic. Consequently, I think that we have a little more of the relationship that you were talking about, with FM rather than AM, but I don't really see it as a problem now.

BM: Then you would see the contradictory aspects as just part of two businesses working together?

GB: That's right.

Spence Berland: There's a basic problem with records and the broadcasting industry. The record industry is totally reliant on the broadcasting industry for exposure of its product, which is a very unique situation. I don't think that there's another industry in the world which is totally dependent on the good will of a second industry to be able to merchandise and market its product to the public the way the record industry does today. At most of the conferences I've been at antagonistic situations exist. Sure promotion men and PD's and MD's and jocks will have a good time and rap. But most of the conventions I've been to come down to the small town jock saying "How come you don't send us any records?" And then the promotion men say "Well you don't play them anyway, you're on that idiotic tight playlist." There's really a great deal that can be done towards communication in these things, but it hasn't been done as yet.

Red Schwartz: I take just a slight exception to that. I think that both industries are inter-dependent upon each other. Radio, without the music we produce in the recording industry, would have to resort to all-talk shows. If we in the record industry don't supply the music, then they in radio can't play it. Perhaps that's the antagonistic or underlying attitude you were referring to. I think that we in the music industry selfishly want those in radio to play more records, top 40 AMers. Now those in FM have come along a bit and even they are more programmed than they were before. Top forty AM, which produced the bulk of single sales and top FM, which produced the bulk of album sales, have been so tightly formatted or programmed that the antagonism is the 26 or the 31 record playlist. There is product so much better than what's being played, that I think the radio stations should expand in some areas and prove that's right, and in some areas prove that the short playlist is right. So I don't know if that's antagonism.

John Rosica: I think that it's an individual problem more than an industry problem. I think that it may be at radio's end with an unknowable un receptive programmer, or music director of

(Continued on page 16)
Bette Midler
The Divine Miss M
On Atlantic Records and Tapes

SD7238

November 17th
The Tonight Show, NBC-TV

November 28 through December 3
The Boarding House
San Francisco

December 5 through 10
The Troubador
Los Angeles

December 13 through 16
Bijou
Philadelphia

December 31
Philharmonic Hall
New York
Stan Cornyn: Free Wheeling With A Purpose

By JOHN GHISON

Stan Cornyn is the Vice President at Warner Brothers Records heading Creative Services, a department he instituted. The Creative Services Department, and Cornyn in particular, is generally credited for the highly visible, free-wheeling “image” of the company, though Cornyn believes that an image is something that is accrued rather than created. Nonetheless, the process of “accruing” that image is the full time job of a department of 40 or more people. Cornyn discusses Creative Services and the record industry in the following dialogue:

Record World: You made a speech at a NARM convention a couple of years ago.

Stan Cornyn: Titled the “Rock Morality,” for want of a catchier title.

RW: There was a quote from that speech headlined that said “the record business has all the grace, finesse and tact of a rhinoceros in heat.” Am I remembering correctly?

SC: I would probably qualify it by saying “sometimes.” I don’t think the record business is about to compete in class and sophistication with some other areas of endeavor in our world such as the college industry or perhaps even the art world. Besides, any industry, no matter how nice and sophisticated it looks from the outside, I’m sure there’s devility and misappropriation of energy on the inside. I think that’s particularly true in the record industry. From my scant knowledge of it, it bounced out of the war years and in California it seems to have begun on a street called Pico Blvd, which is where a lot of the juke box merchants and one stops are, and that was a different world. It was a lot of scam and a lot of traditions built up in those days that are no longer valid. Those traditions were built up in record companies too, which clearly I am part of. I remember when I started with Capitol Records, when I was about, oh 3′ 6″, it was a natural world to walk into because nobody was questioning it, but artists were about the least important thing you contended with all day long in your work.

RW: How?

SC: I was very close to an art department where if Peggy Lee wanted to see what her cover looked like, or even perhaps know what the title of her album was before it hit the streets, the tower started to revolve. That was just not done in those days. Well, unfortunately the tower began to revolve enough that it began to screw itself into the ground, and I know that is absolutely not the way to approach life these days as a record company. First of all artists are the most important thing around. It’s very difficult for someone who is not an artist to admit that there’s someone more important than him. We meet many artists, and as long as we have the presumption that they are artists and that they have a valid statement to make, I think I would rather be on their side than on the side of the man who sells the tickets. I don’t think ticket takers have much of a place in history, and in a sense record companies are ticket takers, or ticket sellers to art.

RW: Does your comment, two years old now, still apply today?

SC: Less and less. The economics of this industry move very quickly. I really think that this attitude cannot be one that you change as often as you change from a Nehru suit to Levis. You cannot change philosophy by either putting on beads or taking them off, or letting your hair grow or not. I see a terrible amount of snooping, because people are seemingly unable to trust their own creative instincts, so snooping, or copying abounds. In that speech I was talking about what I thought was clearly going to be the most ridiculous example of follow-the-leaderism possible, which is everybody’s going to be going into Jesus music, which was inconceivable to me at that point, and it happened. I was floored. I made the point that I thought at the next convention if this were to happen that there would be guys wandering around in flowing white robes and saying ‘hey Jesus baby when’d you get in’ and I was told that that afternoon there was a guy in the lobby in flowing white robes, not saying that, but he was promoting another Jesus Christ Superstar take-off. There must be an enormous amount of insecurity in this business. And this has been coupled with the fear of the unknown which started around 1967 when kids with long hair seemed to be gaining insights and power and seemed to be the future, so you were no longer dealing with the known. The center of the universe didn’t happen to be in Sammy Rickland at that time. It happened to be elsewhere and this was a lot of people for a loop and they’re still being thrown. They’re scrambling, recovering, and coming to the office without ties now. But it does not mean that much has changed. I would hope that it does.

RW: You don’t think that kind of attitude, creative free-wheeling, has become institutionalized?

SC: The institutions sure are trying. Some of them. It’s very difficult to bend an institution, but this has happened in history repeatedly, that the artists have become more important than their sponsors. As recent as the last 20 years this has clearly happened in films. The studio structure existed for the tyrants at the top and contract players were a dime a dozen.

“...I’m trying to stop record companies from using artists and start artists using record companies and I think that’s putting priorities in the right perspective.”

RW: Anything like that happening in the record biz?

SC: No. As a matter of fact, executives are being put into slavery isn’t sense.

RW: What sense?

SC: Well, one of the things that each of us, at least at Warner Brothers, faces all the time is they came to you with an issue that happens to be in an area that I deal in all the time, which is advertising, and you have to abandon a lot of principles which are larger and more important to your operation. And there are no longer good principles. Let us say that Elvis Presley records for Warner Bros. Records, and his manager, Col. Parker, comes in and says ‘well contract time is just around the corner and you’d probably like to have Elvis for another five years, but we really think before we start talking contract with you that we’d like to have seven billboards on the Sunset Strip this month.’ Alright, there are three ways of approaching that problem: 1) you can tell Col. Parker that he is an idiot, which he would probably not appreciate too much, 2) you can say ‘baby you’ve got it. I love it!’, or 3) you can try to make sense. I find the natural tendency has been to take one of the first two alternatives, either cave in or tell somebody to fly a kite, and those are easy ones to do, but the truth is in the middle somewhere. And taking the time to deal with artists and managers as human beings who also have their fears and their problems is the most important thing happening in this business. That is a genuinely big step forward. I don’t see it happening a lot. Record companies have not done it willingly. For one thing it costs a lot of money.

RW: Which record companies are not inclined to do it willingly?

SC: You’ve noticed that? That’s right. We and other companies are still stuck with minor dilemmas about every thirty seconds about what to do. You can get rid of those dilemmas if you can get rid of all kinds of fears. If you can get rid of the fear that you might be treading into unknown areas, in terms of spending (Continued on page 25)
In two very short weeks, "On the Corner" has sold just about as many albums as "Bitches Brew" did in a month. "Bitches Brew" was the biggest selling Miles Davis album. Until now.

On Columbia Records® and Tapes
JIM JEFFRIES: "I feel that there may not be too many radio people left, but enough to be a thorn in my side, who feel that . . . oh gee, here he comes with his stack of records."

DICK WEBER: "... the MOR's are getting as tight as the top 40's."

Bridging The Gap (Continued from page 12)

which there are plenty), or with a promotion man who is unknowable and unprofessional (of which there are also plenty). I think that the problem has always been in that area. The best thing that can happen is that the non-professional radio guy deals with the non-professional promotion guy and they can both go down together. In addition, what makes it an industry problem? Is radio management continuing to give the non-professional promotions and with our knowledge of that side of the business, we can somehow, sometimes talk him into going on our record, because we know how to approach him in that situation.

Dick Weber: All the people in this discussion have been in radio and we have one advantage that most promotion guys don't have. When a PD says, "Well, we're going through an ARB," or "We're about to go on the radio," we can appreciate that and with our knowledge of that side of the business, we can somehow, sometimes talk him into going on our record, because we know how to approach him in that situation.

BM: Dave Pell is the only one here who made the move in the opposite direction. A unique position, yes?

Dave Pell: It's kind of interesting, because now I'm seeing all the guys I've worked with for years on a different basis. Now the guys are hitting on me and saying, "Hey Dave, we've played golf together. What can you do to help?" I'm having such a good time, because when I was a producer and involved with different artists on the other side of the fence, I had to listen to all those demos, listening to new acts, and now my job at KIIS is really listening to the finished record. And I'm still using the same music taste that I had, or hoped I had years ago. The pros who do come in and call on you with something valid to say, are of professional caliber. The only facet that bothers me is the fact that there are still people who have no idea what's coming in, and there's no way in the world that you can hear everything. It ends up that you go to the record of the guy you know. It's funny listening to the Vikki Carrs and all the people that I've been involved with over the years, and having to say . . . hey, it doesn't work, or it's lousy.

DW: Would you say that your experience in the record business has helped you with your evaluation and impression toward record people?

DP: I've enjoyed the professional promotion man, but I also completely go about my own tastes in music and my own thoughts of music and the validity of the song.

DW: What would be the difference if you hadn't been in the record business?

DP: I don't know how anybody becomes the PD or music director of a station without really knowing what they're doing, and knowing music. Guys come in and say, "Give us a valid answer every time you play a record." I don't know how you could do this job without a background in the record business.

GB: Everybody says that when you come from radio that you can probably function better. When I came into the record business, I was surprised at the amount of work that promotion people had to do that wasn't directly related to calling on a radio station. Also, I was astounded at the caliber of the people I was working with, and I think that one of the problems that I had, and a great majority of the radio people had in dealing with record companies and individuals, was a lack of honest respect for the man and what he's doing. Consequently, I'm now in a position to see what our people do, and probably can relate better to that. Generally the caliber in our industry is very high.

BM: All of us here are in large cities. Do you find the same sort of record promotion and in radio that you're talking about throughout the country?

GB: That's another generalization. It would be difficult to say that it's true throughout the country. But I know that some of our most professional people are in areas which would be considered secondary markets. They're excellent people, but because they're not in the top cities, it doesn't mean that they're not as professional as those in LA or New York. We tend to be very chauvinistic about large cities and say . . . Hey, we're here so we're the best . . . and that goes for people in radio too. They happen to like where they are, but that doesn't make them less professional. In many instances they're more professional. That not only goes for their clients, but also with the artists, with accounts. They're very knowledgeable, bright people.

BM: I wasn't inferring that it's better here, in fact you might have less opportunities to experiment, because things tend to be more rigid here.

GB: Yes, but the connotation is generally that if you're that good, then you should be in New York or Los Angeles.

DW: Also, certain people are stronger in certain areas.

JR: I can show you three major markets, which I won't even name, where you can't even hire one professional person right now, and they are major markets. And there's not one available.

Listening Post (Continued from page 121)

of a progressive gig anywhere out of the reaches of Norfolk. Contact him at 703-822-4600. Don't let him fight the battle alone. It's our fight too.

KROQ-Los Angeles ... Stevie Wonder, the Raspberries and the Bee Gees have been added to the roster for the station's concert on November 25 at the LA Coliseum Center.

KGB-San Diego ... The official count was 51,778 people attending the 1st annual KGB Charity Ball benefit held at the San Diego Stadium. Appearing were Foghat, Boone's Farm, Jesse Colin Young, Quicksilver, J. Geils Band, Dr. Hook & The Medicine Show and with use of two stages, the concert was one of the smoothest running operations ever seen. Within 90 minutes of the ending, all the fans had cleared out of the stadium and neatly stacked all trash. Who said the Woodstock spirit is dead? . . . Complaints and inquiries on equal time and Fairness Doctrine matters totaled well over three thousand during the month of October, more than ten times the number received during the comparable period in the 1968 general election.

KSHE/FM ... St. Louis ... To celebrate its fifth anniversary of progressive rock, the station had a live concert featuring Peter Allen, Mason Proffitt, Rory Gallagher and John McLaughlin and the Mahavishnu Orchestra.

WCLF-Chicago ... In conjunction with the University of Illinois, Chicago Circle the station will be programming on Sundays "City Elements," which will deal with such topics as "The Changing City Family," "Drugs In The Primary School," "Growing Old In Chicago," and "Marriage & Women's Liberation."

FCC-Columbus Ohio . . . A petition by Columbus Broadcasting Coalition to deny the applications by Great Trails Broadcasting Corp. for renewal of licenses for WCOL and WCOL-FM has been denied, and the renewals granted by the FCC. The Coalition is considering legal action.

Listening Post (Continued on page 23)
Duane Allman playing with Hourglass; Clarence Carter; Wilson Pickett; Aretha Franklin; King Curtis; John Hammond; Boz Scaggs; Delaney, Bonnie and Friends; Eric Clapton; Derek and the Dominoes; and The Allman Brothers Band. A Two Record Set Including a 20 Page Booklet.
SINGLE PICKS

LEON RUSSELL—Shelter 7328 (Capitol)
SLIPPING INTO CHRISTMAS (Skyhill, BMI)
CHRISTMAS IN CHICAGO (Skyhill, BMI)

Pedal steel guitar slips into an early Xmas on this mellow Russell blues tune, and for those who'd rather be in Chicago, the flip side has a funkier tone. Either way, a tasty present from Leon.

Millie Jackson—Spring SPR 131 (Polydor)
I MISS YOU (Gayla/Gayla, BMI)

Culled from her "Millie Jackson" album, Ms. Jackson of "My Man, A Sweet Man" recent fame comes back with another prospective top of the charts rocking rhythm track. Top production.

Manna—Columbia 45733
WE CAN MAKE IT (Portofino, ATV, ASCAP)

New group with a single culled from their just released LP has a very solid sound with this song of togetherness. Top instrumental work. Just might make it.

Ellen McIlwaine—Polydor 14152
I DON'T WANT TO PLAY (Sing Song, ASCAP)

A wonderful country funk of a song by this very talented lady who is long due for success. Exceptional lyrics, production and arrangements.

Casey Kelly—Elektra 45826
YOU CAN'T SEE THERE FROM HERE (Portofino/Avonelles, ASCAP)

A fun, bouncy rocker of a song with a catchy chorus delivering the philosophical message with humor and intelligence. From Casey's album, this one could see chart action.

The Everly Brothers—RCA 74-0849
Lay It Down (Acuff-Rose, BMI)

From their new album, "Pass The Chicken And Listen" comes this often rendered Gene Thomas tune, here nicely understated with production by Chet Atkins.

Ten Years After—Columbia 4-45736
Chop Chord ACAP
From the hit album "Rock and Roll Music To The World" comes this hard driving Alvin Lee rocker. Minimal lyric, but its rhythm track. Top production.

Gladstone—ABC 11340
Maritetta Station (Trousdale/Sunnybrook, BMI)

A fun, up tempo melody line enhanced by a nice group vocal sound may take Gladstone to #1 success stations around the country.

Ides of March—RCA 74-0850
Mother America (Bald Medusa, ASCAP)

Culled from their "World Woven" LP, this song by the "Vehicle" hit group presents them in a new, refreshing sound with an up tempo patriotic song.

Barbara Mason—Buddah 331
Give Me Your Love (Camad, BMI)

The "Yes, I'm Ready" girl may be ready for another chart entry with this fine Curtis Mayfield soul song delivered with a breathy, sultry vocal.

James Taylor—Warner Brothers 7655
Don't Let Me Be Lonely Tonight
(Country Road/Blackwood, BMI)

Sweet Baby James is back with a new single from his just released "One Man Dog" album, and his many fans should stay with James again with this superb liltting ballad featuring stunning Peter Asher production work and a terrific saxophone finale.

Bill Withers—Sussex 2247 (Buddah)
Let Us Love (Interior, BMI)

The Skin Of A Fox (Pocket Full Of Tunes/Memphis, BMI)

Another solid self-penned r&b number from the man who has found sunshine on the charts several times this year. Backed by a low key Xmas ballad entry.

Gordon Lightfoot—Reprise 1128
That Same Old Obsession (Moose, ASCAP)

A beautiful ballad by one of the more consistently gifted writer-performers around. Single is culled from Lightfoot's recent LP, "Old Dan's Records."

Pat & The Benders—Gambo 2504 (CBS)
Don't Say You Love Me (Unless You Really Mean It) (World War Three, BMI)

Another super r&b song from the fabulous pens of Gamble & Huff. This ballad builds nicely to a strong finish.

Plysong—Elektra 45821
Yo-Yo Man (Martin Cooper, ASCAP)

A country flavored tune from Ian Mathews's new group has a plesure lyric and a catchy melody as sung by a man with one of the best voices around.

Al Kooper—Columbia 45735
Jolie (Mans Bones/Sea Lark, BMI)

With this lush ballad from his new "Naked Songs" LP, Al Kooper again strives for the chart position his talent so deserves. Beautiful backing by female chorus.

Pat Lundy—RCA 48-1036
Friend Of Mine (I Wanna Thank You So Much) (Chappell, ASCAP)

Ms. Lundy has a chance at both the r&b and MOR charts with this nice and easy chorus. Suggestive, good natured lead male vocal with a sweet, innocent attitude this happy song could do it again.

Flash Cadillac & The Continental Kids—
Epic 10930
Muleskinner Blues (Blue Yodel No. 8) (Peer International, BMI)

In 1960, the Fendermen had a hit with this rollicking yodel song, and as a novelty this happy song could do it again.

Comstock Ltd—Bell 45,271
Beginning To Feel The Pain (Screen Gems-Columbia/Songpainter, BMI)

A beautiful Mac Davis ballad given a full and powerful vocal delivery. Programmers should note for MOR and AM air play. Could make it.

Garnet Mimms—GSF 5887
Somebody, Someplace (Muscle Shakes Sound, BMI)

This artist had a good share of chart hits in the sixties, and this new funky soul record has a commercial good sound as produced by the Lloyd Price Group. Could make everybody boogie everywhere.

Joeocker & A&M 1370
Woman To Woman (Anuder, ASCAP)

Joeocker and Chris Stainton co-authored this funky number with Stainton's band offering exciting musical support as Cockers, alternately falsetto and gruff, sings it for all its worth, and that could be a good deal.

Elephant's Memory—Apple 1854
Liberation Special (Pocket Full of Tunes/Frankwood, BMI)

John and Yoko's back up band have a hard, hard rocker here as produced by the aforementioned Lennons. This is a powerful band, and it will be interesting to see if they can make it on their own.

Paul Winter—Winter Consort—Epic 10129
ICarus (Jasper, ASCAP)

From their "ICarus" LP comes this beautiful, original instrumental sound by the Paul Winter Consort as most creatively produced by George Martin. A definite MOR, and more.
**ALBUM PICKS**

**EUROPE '72**
**THE GRATEFUL DEAD—Warner Bros. 3WX 2668**
Deluxe three record package recorded live at various gigs on the Dead's last European tour is one of the most colossal live albums ever released. The Dead are a full-fledged institution now, and needless to say this set's sales will soar in short order.

**JACK SCHECHTMAN**
**Columbia KC 31339**
Jack's debut album shows him to be much, much more than just another good singer/songwriter. The irresistible commercial melody of "Sing and Sway," the soft beauty of "Cherry Mountain" and the haunting arrangement of "Blind Faith" leave no doubt that he's a major talent who could break big with the right exposure.

**TRANSFORMER**
**LOU REED—RCA LSP-4807**
Reed has benefited well from his association with David Bowie, who produced this disc along with Spider from Mars Mick Ronson. The results are much better than Reed's previous solo outing, and some cuts, like "Vicious," are downright fantastic. An album to watch.

**2ND ALBUM**
**ALL IN THE FAMILY—Atlantic SD 7232**
Follow up to the hugely successful first "All In the Family" album is again a collection of highlights from the number one TV series in the nation. Included are the Sammy Davis episode, "Archie and Maude," "Change of Life," and much more. With the show as strong as ever, the album should go places.

**JOE COCKER**
**A&M SP 4368**
First release in quite some time from one of the true originals in rock & roll is highlighted by many of the tunes he's been singing on his tour. Included are "Woman to Woman," "Midnight Rider," the great "High Time We Went," and many original songs.

**SILVER**
**TRANQUILITY—Epic 31989**
Given the recent lack of product from romantic-rock groups like CSN&Y, Tranquility has the opportunity, the sound and the talent to fill an important musical gap with this album. The swirling harmonies and soft, pretty music make for pleasurable listening, and the uptempo changes of pace are just right.

**SKIP BATTIN**
**Signpost SP 7408 (Atlantic)**
Former Byrd has written an albumful of tunes with rock & roll bad boy Kim Fowley and recorded them with the help of friends like Roger McGuinn and Clarence White. The music has a good-timey feel, and the lyrics are often effectively satirical.

**HOMECOMING**
**AMERICA—Warner Bros. BS 2655**
Group which staged the most fantastic chart invasion since the Beatles last year are back at it again with "Ventura Highway," and their second album, "Homecoming" features the single and numerous other eminently listenable tracks, such as "Cornwall Blank." Another chartbuster.

**DUANE ALLMAN—AN ANTHOLOGY**
**Capricorn 2EP 0108 (Warner Bros.)**
There are anthologies and there are anthologies, but few compilations can compare with this one. The late Allman Brother laid down a wealth of incredible music in his short life, and the best of it is here in this beautifully put together double record set.

**IF YOU'RE LONELY**
**ERIC JUSTIN KAZ—Atlantic SD 7246**
Eric Kaz has been writing for people like Tracy Nelsen and Bonnie Raitt for some time, and now offers a lush, beautiful fully arranged solo album. The title cut and "Tonight, The Sky's About to Cry" are exceptional cuts, but the whole album is just fine.

**JEREMY SPENCER AND THE CHILDREN**
**Columbia KC 31990**
Jeremy Spencer, formerly of Fleetwood Mac fame, left that group to get into Jesus, among other things, and has now emerged with a fine bunch of songs that should soon be the delight of FM and AM programmers alike. "War Horse," "Can You Hear the Song" and a few other cuts have real staying power.

**AN EVENING WITH GROUCHO**
**GROUCHO MARX—A&M SP 3515**
Two record set recaptures the humor and nostalgia of Groucho's Carnegie Hall performance of last year. There's a medley of Marx Brothers films and Dick Cavett's introduction, but mostly there's Groucho singing Harry Ruby, Irving Berlin and Yip Harburg songs and telling stories as only he can do.

**THE BEST OF THE BYRDS—GREATEST HITS, VOLUME II**
**Columbia KC 31795**
There are many classics on this compilation of latter Byrds material. "Wasn't Born To Follow," "You Ain't Goin' Nowhere," "Chesnut Mare" and "He Was A Friend of Mine" are among the best things the Byrds have recorded, and the rest is worthy listening too. A good collection.

**CONTINUOUS PERFORMANCE**
**STONE THE CROWS—Polydor PD 5037**
Scottish blues-rockers, featuring Maggie Bell's by now classic vocalizing and some of the heaviest instrumental sounds around, are back, and with items like "Good Time Girl," they're sure to continue their characteristically excellent airplay and sales picture. Dig it.

(Continued on page 46)
ODE RECORDS

presents

THE LOU REIZNER PRODUCTION

of

TOMMY

Written by

PETE TOWNSHEND and THE WHO

as performed by

THE LONDON SYMPHONY ORCHESTRA

and

CHAMBRE CHOIR

with

GUEST SOLOISTS

[in order of appearance]

PETE TOWNSHEND
SANDY DENNY
GRAHAM BELL
STEVE WINWOOD
MAGGIE BELL
RICHIE HAVENS
MERRY CLAYTON
ROGER DALTREY
JOHN ENTWISTLE
RINGO STAER
ROD STEWART
RICHARD HARRIS
Mark-Almond Forced To Cancel

NEW YORK—The Mark-Almond Band was forced to cancel their November 20th engagement at Lincoln Center's Alice Tully Hall due to severe pain sustained by group leader Jon Mark, from his recently injured left finger.

Manager Art Linson has terminated all future concert bookings for the rock-jazz group from England until such time as the wound has healed sufficiently.

through Handelman and 14,000 through Merit Distributors.


Cracker. Congratulations to Rolling Stones producer, Jimmy Miller, Dave Chackler and Matty the "Mudinger" Singer who broke it in Philadelphia at WFIL and WIBG.

Three Dog Night. We do not understand the hesitation of so many big stations about going on a Three Dog Night record. "Black And White" went #1.

Super sleeper: Mary Hopkin. We look for this record to break for Charlie Niccio in two or three weeks. It is on the Canadian list at CKLW, WBBQ and sharp-eared John Rook and Tom Bigby put it on KTLK Denver.

Sleeper: Dr. Hook. #29 KYNO Fresno and Betty Brennan of the RKO radio chain reports, "#1 phones and the biggest selling new record in the area."

The new James Taylor single and the new Carly Simon single are sure monsters.

Stevie Wonder. We are very much alone on this record too, because the last one did not make it. However, we predict that it will develop over a period of months the same as "Poppa Was A Rolling Stone" did. There are tremendous sales on it r&b in Chicago, Philadelphia, Detroit and Dallas. It has gone pop at WIBG, KLIF and WCOL. Mark our words!

The new Bill Withers is "Let Us Love."

Sleeper tip: "Dead Skunk In The Middle Of The Road" by Loudon Wainwright III. Bob Roberts of KLEO tells us, "This record is the hottest adult sound in Wichita. We saw Wainwright do it in person and the audience loved it and sang along. Scott St. James of KSD St. Louis confirms.

Bulldog. CKLW Detroit confirms at #29. Rosalie Trombley says, "It looks very good and is pulling top phones." #35 KILT with heavy phones, 12-7 WBBQ 14-12 KAKC, 20-18 KLIV, 28-19 WKBW, 19 WRKO.

Powerhouse new believer: WCFL Chicago.

Jethro Tull. Why do the big stations hesitate about going on this artist? This is the hottest act from England since the Beatles and they are selling out every stadium and concert hall they play.

Joe Cocker. The "A" side was a stuffer, the "B" side "Woman To Woman" can be a giant. Rosalie Trombley at CKLW reports, "In Detroit it has sold 24,000

Mercury Signs Fire & Rain

CHICAGO—Through a deal with Joe Saraceno of Dana Music Co., past producer of Johnny Rivers, the Ventures and Sonny and Cher, Mercury Records has signed Fire and Rain to an exclusive, long-term recording contract, according to Irwin H. Steinberg, President.

Fire and Rain, consisting of Manny Freiser and Patti McCarron, have been performing in and around the Los Angeles area since 1970.

and could hit #1 in Detroit next week. It goes on WIBG Philadelphia next week. The record is 90% instrumental and is perfect for overall sound at any pop station. We were all alone when we predicted "Poppa Was A Rolling Stone" by the Temptations last September would become a hit . . . and when we predicted that the "B" side of the Spinners (which is now #1 at half the stations in the country) would become a hit and now it is # 1 at half the stations in the country . . . and we predicted nine weeks ago that the Hurricane Smith would become a smash. We are all alone on this one now, but we guarantee you it will become a GO-RILLA!

Dean Tyler and WIP starts 'em and Jay Cook at WFIL explodes and charts 'em. Hurricane Smith jumped 16-13 at WFIL. The adventurous and brilliant Jay Cook explains to us, "We are getting great phones from females ages 18-40. It is extremely rare to get a lot of requests from 35-year-old women. The same is also true for 'I Never Said Good-Bye' by Engelbert Humperdinck (written, produced and arranged by the music genius CKLW Detroit and Mike Randell at WBBQ. New believers: KLIF, KJR, WMEX.

The side on the new Bill Withers is "Let Us Love."

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More Solid Gold

NEW YORK—Another Evening O’ Solid Gold has been scheduled on Friday, December 11 at Madison Square Garden following the sellout of the December 1 concert. Ken Roberts is presenting the Four Seasons, the Four Tops, Jay & The Americans and Martha Reeves, former lead singer in Martha & The Vandellas, at 8 p.m. on both evenings.

MONEY MUSIC

By KAL RUDMAN

Super tip of the year: "Why Can't We Live Together" Timmy Thomas on Glade. This record is owned by brilliant Miami record distributor, Henry Stone. In areas where this record is being played on the key r&b stations, it is outselling any other record, be it pop or r&b, by a margin of 5 to 1. It exploded 10-11 CKLW and could hit #1 in Detroit next week. It goes on WIBG Philadelphia next week. The record is 90% instrumental and is perfect for overall sound at any pop station. We were all alone when we predicted "Poppa Was A Rolling Stone" by the Temptations last September would become a hit . . . and when we predicted that the "B" side of the Spinners (which is now #1 at half the stations in the country) would become a hit and now it is # 1 at half the stations in the country . . . and we predicted nine weeks ago that the Hurricane Smith would become a smash. We are all alone on this one now, but we guarantee you it will become a GO-RILLA!

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Joe Cocker. The "A" side was a stuffer, the "B" side "Woman To Woman" can be a giant. Rosalie Trombley at CKLW reports, "In Detroit it has sold 24,000

More Solid Gold

NEW YORK—Another Evening O’ Solid Gold has been scheduled on Friday, December 11 at Madison Square Garden following the sellout of the December 1 concert. Ken Roberts is presenting the Four Seasons, the Four Tops, Jay & The Americans and Martha Reeves, former lead singer in Martha & The Vandellas, at 8 p.m. on both evenings.

FLO-FEEL RECORDS THANKS YOU Program Directors - D.J.'s - Distributors Throughout the U.S. for Including Our New Release "I THINK I'M GONNA FALL" #79-022A

"YOU NEED LOVIN', SO DO I " by Jimmy Dockett

FLO-FEEL RECORDS P.O. Box A.A. Corona, Elmhurst, N.Y. 11373 (212) 699-6574

22 RECORD WORLD NOVEMBER 25, 1972
professional person who's not working for someone like Columbia or a large company, which is another problem. Radio has the same problem. Who trains the music director, who gives him that background and gets him established professionally and with the changes in our distribution where do you get the training for young promotion people? The small distributor was the place. SB: Somehow at all conventions, that tends to be the first topic that gets brought up. But you have a question for the rest of you, and you may have been in promotion, but the word validity keeps coming up in the discussion. Now there isn't anybody here today who hasn't had a record that he thought was a smash in his hands and couldn't convince anybody else. Where's the validity? How do you do that? RW: I just want to get back to something. Spence said before about secondary market radio people being antagonistic towards record people because of no service. Today, I think that all secondary or tertiary markets receive service in some form or other. There may be a station here or there who doesn't get service, but most radio people really do get serviced.

JS: I don't think that record people because of no service. Today, I think that all secondary or tertiary markets receive service in some form or other. There may be a station here or there who doesn't get service, but most radio people really do get serviced.

JS: I think that everyone will have to admit, that if you have that record today, that it's harder to get that record played. JS: I think that everyone will have to admit, that if you have that record today, that it's harder to get that record played. JS: I think that everyone will have to admit, that if you have that record today, that it's harder to get that record played. JS: I think that everyone will have to admit, that if you have that record today, that it's harder to get that record played. JS: I think that everyone will have to admit, that if you have that record today, that it's harder to get that record played. JS: I think that everyone will have to admit, that if you have that record today, that it's harder to get that record played. JS: I think that everyone will have to admit, that if you have that record today, that it's harder to get that record played. 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WRCT To Go FM

By GARY COHEN

Brad Simon, Music Director for WRCT-Mellon University in Pittsburgh, one of the Campus Report's regular reporters, announced that his station will become WRCT-FM, in early 1973. Funds for FM broadcasting equipment have been raised, and their potential audience will be 100,000, with 40,000 of them record buying students—other colleges in their area are University of Pittsburgh, Duquesne University, and Point Park College.

Station News

WRPI-FM reports tremendous phone response to the new Spider Man lp on Buddah. Donna Hochheiser of WRBB-FM reports the following upcoming concerts in Boston: Kinks, Beach Boys, Bread, Poco, New Riders, and a number of jazz concerts. She also reports that the recent West, Bruce & Laing concert was fantastic.

Book on College Concerts Released

LOS ANGELES—"Dancing On The Seats," a "how to" guide on promoting and producing college concerts, by Andrew Meyer, Director of College Promotion and Artist Tours at A&M Records, has been released by Watson-Guptill Publications.

Who is Needom Carroll Grantham?

Ultrasonic WLIR (FM) Shows

HEMPSTEAD, NEW YORK—Ultrasonic Recording Studios and radio station WLIR (FM), Garden City, have been presenting live rock concerts every week for more than one year. This is the only live weekly rock radio concert series in the country and is sponsored exclusively by the Dr. Pepper Company. At a recent week's concert (7) groups Black Kangaroos played for the studio and radio audiences.

The concerts originate at Ultrasonic Recording Studios where a fifty member studio audience is invited each week. The studio engineers mix the concert to stereo for broadcast over WLIR (FM).

COLLEGE RADIO AIRPLAY REPORT

NOVEMBER 25, 1972

WNMH-FM—MUIHLENBERG COLLEGE Allentown, Pa.
BRETHREN—Flying Dutchman
EARTHSANP—Incredible String Band—Reprise
EL PAMPERO—Gato Bambieri—Flying Dutchman
LION'S SHARE—Savoy Brown—Parrot
SOMETHING INSANE—Foreign Theater—Col
FRANCO COUNTRY—Billie Holiday—Atlantic
WHISTLE RYMES—John Entwistle—Decca

WSU-FM—STATE UNIV. COLLEGE
Geneseo, N.Y.
John Davlin
ANTHOLOGY—Steve Miller Band—Capitol
CIRCUS MAXIMUS—Vanguard
ON THE OTHER SIDE—Miles Davis—Col
Piano Music of ERIC SATIE—Frank Glasser—•X
WELLS—Pianist—Terraplane—Decca

WAMU—AMERICAN UNIV.
Washington, D.C.
Bruce Bessaman
ALL THE YOUNG DUDES—Mott The Hoople—Col
NERVOUS ON THE ROAD—Brinkey Schwartz—UA
SHRED—Wackers—Elektra
SOPHOMORIC—Congress Of Wonders—Fantasy
WINDMILLS—Rich Roberts—A&M

KCLC—LINDEWOOD COLLEGE
St. Charles, Mo.
Chuck Lackner
GUITAR MAN—Bread—Elektra
Glorified MAGNIFIED—Manfred Mann—Polydor
RHYMES AND REASONS—Carole King—•X
SPREAD THE WORD—The Persuasions—Capitol

WBCR—BROOKLYN COLLEGE
Brooklyn, N.Y.
Louis Lewew
DEMON IN DISGUISE—David Bromberg—Capitol
FLIRTY—Papa John Creach—Grunt
LIVING IN THE PAST—Jethro Tull—Chrysalis
SEVENTH SOJOURN—Moody Blues—Threshold
WINDBLUES—Rick Roberts—A&M

WRB-BF—NORTHEASTERN UNIV.
Boston, Mass.
Donn Gagne
THE LADY'S NOT FOR SALE—Rita Coolidge—•A&M
THE SHIP—Elektra
THIRD DOWN, 110 TO GO—Jesse Winchester—Bearsville
WHISTLE RYMES—John Entwistle—Decca
WHO CAME FIRST—Peter Townsend—Decca

WYBR-FM—CORNWELL UNIV.
Ithaca, N.Y.
Ken Shumacher
BEYOND THE VALLEY—Chrysalis
FLIRTY—Papa John Creach—Grunt

JESUS WAS A CAPRICORN—
Kris Kristofferson—Monument
THE SUPREMES—Motown
THE WORLD IS A GHETTO—War—UA

WCBB-FM—UNIV. OF MICHIGAN
Ann Arbor, Mich.
Stu Goldenberg/Chris McCabe
CHARLIE MCCOY—Monument
LA FAMILIA—Kot-Kot—Dunhill
PASS THE CHICKEN AND LISTEN—
Every Bros.—RCA
SON OF OTTOBER—George Gerdes—UA
SOPHOMORIC—Congress Of Wonders—Fantasy
TEEGARDEN & VAN WINKLE—Westbound

WLUC—LOYOLA UNIV.
Chicago, Ill.
Jim Bert
ALL THE YOUNG DUDES—Mott The Hoople—Col
LION'S SHARE—Savoy Brown—Parrot
THE SECTION—WB
THIRD DOWN, 110 TO GO—
Jesse Winchester—Bearsville

WRPI-FM—RENESSAER POLY.
Troy, N.Y.
Joe Tardi
BOOTLEG EP—Blue Oyster Cult—Col
GIANTS OF JAZZ—Various Artists—Atlantic
LION'S SHARE—Savoy Brown—Parrot
NOT INSANE—Foreign Theater—Col
FRANCO COUNTRY—Billie Holiday—Atlantic

WRCT—CARNegie-MELLON UNIV.
Pittsburgh, Pa.
Brad Simon
CLEAR SPOT—Capt. Beefheart—Reprise
FLIRTY—Papa John Creach—Grunt
IF YOU ARE LONELY—Eric J. Kaz—Atlantic

IN SEASON—White Duck—Uni
LIFE GOES ON—Paul Williams—A&M
TALKING BOOK—Stevie Wonder—Tamla

WSCP—CENTRAL MICHIGAN UNIV.
Steve Stadler
FULL HOUSE—J. Geils Band—Atlantic
LIVING IN THE PAST—Jethro Tull—Chrysalis
PROLOGUE—Renaissance—Capitol
WHISTLE RYMES—John Entwistle—Decca
WHO CAME FIRST—Peter Townsend—Decca

WDBU—FAIRLEIGH DICKINSON U.
Teaneck, N.J.
Tanner Levin
A GOOD FEELING TO KNOW—Poco—Epic
DEMON IN DISGUISE—David Bromberg—Col
FLIRTY—Papa John Creach—Grunt
FOX TROT—Genera Charisma
FRESH—Raspberries—Capitol
TRACKS—McKendree Spring—Decca

WAER—SYRACUSE UNIV.
Syracuse, N.Y.
Terry Yaken
A GOOD FEELING TO KNOW—Poco—Epic
DEMON IN DISGUISE—David Bromberg—Col
ONE MAN DOG—James Taylor—WB
JOURNEY THROUGH THE PAST—
Neil Young—Reprise
EUROPE '72—Grateful Dead—WB

RECORD WORLD NOVEMBER 25, 1972
Dialogue
(Continued from page 14)

money, you can get rid of the fear that each dollar you spend has to be directly related to income. If you can get rid of the fear that you'll make complaints looking at your balance sheet at the end of every year and will not understand it.

RW: Hasn't there always been a traditional clash between creative departments and accounting departments? Don't they regard you as spend-kings?

SC: I deal all day long in tens and hundreds of thousands of dollars in creative services with areas that I cannot justify. Areas that I cannot make rules about. Who can say how much advertising pulls in? I think anybody who can make a quantitative analysis that we put this ad in such and such a paper and did so much business off it, or placed a radio spot... that's nonsense. You have to deal intelligently in an area where there are no absolutes.

RW: Does that basically mean winging it?

SC: I don't know what winging it means. I don't think I believe in it. I believe in using your head. Using your emotions once in a while, using head more, approaching artist development in the most sensitive possible, I think. Rather than being afraid that an artist is going to try to rip you off. Example: Alice Cooper a few years ago taught Warner Bros. Records some pretty good lessons. Alice's management was deeply interested and had a career plan for the group. We, on the other hand, didn't know much about the group because they were not directly signed to Warner Bros. Time. They opened on Straight Roads. We knew something was going on, but that something probably added up to 20,000 albums per release, at that time. Alice Cooper's management was quite restive, feeling they weren't getting action out of this record company. That management was correct. We turned around bit by bit, but what we did was match that management faith by faith. If they said trust us for seven billboards on the Sunset Strip, which they didn't, it's the correct way to go. We said ok, we don't understand what you're doing right now, but you've got it, we're with you. On most of the steps they were right. It wasn't a challenge system, that if they had made a mistake we'd withdraw our support, but they seemed to know what they were doing. We still may not be cognizant of everything they're doing; it's not our job to have the total management function and be involved there, but they have strong management, they know what they're doing, we're fully co-operative and we fund much of what they do. Up and to the point where we have just run as a major campaign for them to introduce a star which we normally don't do, because singles come out quite frequently, but we did one of the old fashioned gimmick campaigns with promotion men dressed in uncle sam suits calling on stations for "Elected" and Alice Cooper's just been named a Homecoming Queen and we are rushing down there with badges and pennants and confetti. Being open to that, and going along with the artists and their ideas often pays off and sometimes doesn't. But if we weren't open to it, we'd be a dead ass record company and that's no fun.

"I don't think ticket takers have much of a place in history, and in a sense, record companies are ticket takers, or ticket sellers to art."

RW: And it also doesn't make money. Right or wrong?

SC: Very right. It doesn't make long range money. If you save $2,000 on a trade ad, you've saved $2,000. You haven't spent that $2,000. Some people feel very proud of having saved that, and sometimes it's very right to have saved it, because sometimes a trade ad is an idiotic request from an egomaniac, but on the other hand it sometimes pays off in pretty good dividends. A lot of executives just duck the flack all the time. They're aware that if we put in an ad on a single by such and such an artist then the other artists on the label come around and say do you did it for him, how about me? It's a very difficult question to answer, to answer easily. We answer as sensibly as we can. If the same or as good a reason exists then we'll do it for you.

I don't mean to paint a picture that what we do is sit around with a lot of money waiting for artists to come in with merchant-

Bridging The Gap
(Continued from page 28)

having someone coming perhaps directly from sales to promotion, who's not sure about the breakdowns, or doesn't know about the breakdowns? I know he will learn, but you coming from radio, especially so recently are more aware of a demographic breakdown and can relate to the radio station.

GB: But those are isolated instances, when you talk about breakdowns. I would estimate that 80% of the records you bring are flat hit records or non-hit records, and it's difficult to put them into that perspective of saying, "You should play this because it's doing great with housewives.

RS: I was thinking of one of our records, which I got one of the stations to play as an album cut in the evenings. He didn't want to play it individually, but it was perfect for him in the evenings, and now I've got to tell you it's on the charts, because it's been carried to other stations and proven a seller.

GB: I think where that's helped most is with MOR, where in the last 3 years you've really seen the emergence of a really contemporary format and with the success of a few, there's one or two in every market, and a lot of that was education in the convincing of the radio station that the housewives wanted to hear what the competing top 40 in town was playing.

DW: I agree with you about the MOR's, except that the MOR's are getting as tight as the top 40's. But I think that the greatest advantage for me being a promotion man going in or out of radio, is that if you maintain a rapport with the people in the business, they'll hold you a little bit more than the average promotion man, because you're still one of them in their minds.

Mitchell Fink: I'd just like to get back to one thing that Dave Pell said before. Regarding the frustrations of people who become self-appointed producers and A&R people, who do all these things up front, make suggestions, etc. The record goes out to a station, the programmer can only put in 35 or 40 records and he can't put this one in because it's a new female artist and he already has Carole King, and Carly Simon. Now, how do you fight those frustrations? How do you go about changing that since you also know the other side?

ATTENTION DIRECTORS, PROGRAMMERS,
DISTRIBUTORS & DISC JOCKEYS

Singing along with "Joe" and Corey Records for the first two-sided Christmas Smash of the Decade

DALLAS COREY with the Nashville Hillview Baptist Children's Choir

"IT'S GONNA BE A MIXED UP XMAS"
B/W
"THE BIRTH OF CHRISTMAS"

One Side for Kids — One Side for Adults
Two new Christmas hits by a new writer-artist on a new label

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This content is from AmericanRadioHistory.com
Saxophonist Cannonball Adderley, far right, is stepping high for his new TV talk-variety show, "70 Minutes". Joining in the high-flying fun from left to right are Cannonball's co-host on the show, Emily Yancy and dancers Jimmy Foster and Damita Jo Freeman.

**Miles To Promote New LP**

**NEW YORK —** Miles Davis is planning a nationwide tour to promote his newest Columbia LP, "On The Corner." The tour has been set largely as a result of strong initial sales and FM airplay of the Teo Macero-produced chartclimber.

Davis is still recuperating from injuries suffered in a recent auto mishap. However, sales of more than 50,000 during the first week of the album's release coupled with renewed sales activity of an earlier lp, "Bitches Brew," have prompted the artist to set appearances.

Currently rehearsing for the tour, Davis will share the concert stage this time with his newest ensemble, which includes Roy Bailey on tabla, James Mtume on percussion; Milt Hinton on bass, Carlos Garnetti on tenor sax, Bala Krishna on sitar, Reggie Lucas on guitar, Al Foster on drums and Cedric Lawson on organ.

**Jones Feted**

**SANTIAGO, CHILE—Drummer Elvin Jones was the Guest of Honor at a U.S. Embassy reception hosted by U.S. Ambassador Davis and attended by some 500 U.S. and Chilean dignitaries in Santiago last month. The reception, which marked the climax of the Chilean segment of his current international tour, followed Jones' command performance before an overflow audience of more than 3,000 at Santiago's UNCTAD (United Nations) Building.

The noted percussionist has performed in concerts throughout South America and Europe since October 2, playing in Temuco, Valparaiso and Santiago, Chile; Bogota, Colombia; Warsaw, London, Paris, Brussel, Amsterdam, Budapeset, Helsinki, Bucharest, Vienna, Berlin, Bel-

**Panasonic Unit Showcased**

**LOS ANGELES —** Panasonic's new 4-channel, discrete car/home stereo tape player was displayed at the Automotive Parts and Accessories Convention in a specially constructed quad sound chamber, and in an automobile installation. The CX-601 plays standard 2-channel cartridges as well as the special 4-channel tapes. The big sound difference is that in the two extra dimensions of music created by the four speakers. The CX-601 opens the door to the stereo sound of the future.

**By MICHAEL CUSCUNA**

The results of this election should not make us despair. Nixon's landslide is simply the result of his appealing to the basest emotions and fears of a confused people. And he will usurp more power, violate more peoples' rights, make friends with more fascist countries and try to install himself as emperor as a result.

That re-election should drive people back into the streets. Humanitarianism and social progress are not dead. Those of us in the music business should once again become vocal. Yet we have not raised our voices loud enough when the FCC indulged in political censorship with its intimidating tactics.

Charlie Parker among others died for Nixon's sins and Faubus and Joe McCarthy's. Anyone who professes to love artistic music, especially blues, rock and black music cannot stand by silently. We need to be vocal and our power at every outrage. We cannot let the cruelty and bigotry of capitalism continue to destroy people in so many ways.

It is time to become active again. If John Coltrane or Fred McDowell or Jim Hendrix has given you just one minute of pleasure, do something in their memory to help further the welfare and self-respect of all the people.

United Artists has just released a special series of recordings from the period during which Alan Douglas was the jazz producer for the company. The new packaging is excellent and each album contains a helpful discography of the artist's work on all labels. The series includes "Coltrane Time" by John Coltrane and Cecil Taylor, "Matador" by Kenny Dorham, "Inside Betty Carter," "Undercurrent" by Bill Evans and Jim Hall, "Wonderland" by Charles Mingus, "Lady Love" by Billie Holiday, "Three Blind Mice" by Art Blakey and "Moody's Mood For Love" by King Pleasure. A fine collection.

Strata-East, a musicians' co-operative record company, has released two more new albums. The first is "Music Inc. Live At Slugs," Music Inc. being co-led by Charles Tolliver and Stanley Cowell. Also released is an exciting album by percussionist Mtume with saxophonists Gary Bartz and Charles Garnett, violinist Leroy Jenkins and others. Both albums can be purchased by mail from the Jazz Composers Orchestra Association, 1841 Broadway, New York City.

Half Note Begins New Sunday Policy

**NEW YORK —** The Half Note, newly located at 149 West 54th Street, here inaugurated a new Sunday policy beginning last week (16) with The Duke Pearson 17-piece band from 6:00 P.M. to Midnight. Pearson played several engagements at the Half Note's former location in downtown New York.

Commencing this week (20-25), the Dizzy Gillespie Quintet, fresh from a European concert tour, will be featured for one week. Also appearing on the bill are singing duo Jackie Paris and his wife Ann Marie Moss.

November 27 - December 2, Woody Herman & His Thundering Herd will be starring along with the guitar duo of Chuck Wayne and Joe Puma.

**NOVEMBER 25, 1972**

1. ALL THE KINGS HORSES
   GROVER WASHINGTON, JR. —Gershon K-2017

2. CHICKEN LICKIN'
   FUNK INC.—Prestige 10043

3. LORD OF LORDS
   ALICE COLTRANE—Impulse AS 9224

4. TALK TO THE PEOPLE
   LES McCANN—Atlantic 1619

5. WORLDS AROUND THE SUN
   BAYETE (TODD COCHRAN) — Prestige 10040

6. OFFERING
   LARRY CORYELL—Vanguard VSD 79319

7. FREE AGAIN
   GENE AMMONS—Prestige 10040

8. THE HUB OF HUBBARD
   FREDDIE HUBBARD—EAST 20726

9. I SING THE BODY ELECTRIC
   JOHN COLTRANE—Impulse AS 9225

10. THE ICEMAN'S BAND
    JERRY BUTLER—Mercury SM 1 648

11. CHERRY
    STANLEY TURRENTINE—CTI CTI 6017

12. THE AGE OF STEAM
    GERRY MULLIGAN—A&M SP 3077

13. COOL COOKIN'
    KENNY BURRELL—Chess 60019

14. INFINITY
    JOHN COLTRANE—Impulse AS 9225

15. FLY DUDE
    JIMMY McCARTHY—Groove Merchant GM 509

16. HEATING SYSTEM
    JACK McDUFF—Ceder 6017

17. SOUL ZODIAC
    CANNONBALL ADDERLEY — Capitol SVBB 11023

18. LEAN ON ME
    SHIRLEY SCOTT—Cedot 50025

19. BRUBECK ON CAMPUS
    DAVE BRUBECK QUARTET—Columbia KC 31298

20. LIVE AT THE EAST
    MAXNARD SANDERS—Impulse 8220

21. M. F. BORN TWO
    MAYNARD FERGUSON—Columbia KC 31709

22. ENERGY ESSENTIALS
    VARIOUS ARTISTS—Impulse ASD 9228

23. LIVE AT FUNKY QUARTERS
    CAL TREAD—Prestige 9409

24. SHE IS MY LADY
    GRAND TAYE—Janes 3050

25. UPENDO MI JAMOJA
    RAMSEY LEWIS TRIO—Columbia KC 31352

26. NOVEMBER 25, 1972

**THE JAZZ WORLD LP CHART**

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AmericanRetroHistory.com
Dialogue
(Continued from page 25)

disting and advertising campaigns. In re-orienting our attitudes we have adjusted our efforts. We have for instance in creative services a brilliant giant named Bob Reghehr who has taken over Artists Relations. Artist Relations was historically the department you called up if you thought you could con the record company into getting a limousine to pick you up at the airport and it ended there. Bob is head of a department of 10 people, 1972, they’re flying around too much, usually on airplanes. The era of hand-holding for artist relations is something that we’re no longer interested in. We’re interested in total career development, and some need more and some need less assistance than others. But we have been able to support artists’ tours from initiating them to participating in the promotion all the way to coming up with every sort of function that a lone individual who can sing needs, when that is needed. We are not interested in replacing management or booking agencies or anything else, but there are certainly times in the career of an artist when he needs a booking agency and a booking agency isn’t interested in him, And if nobody is interested in that booking agency function, Bob Reghehr is. As increasingly the rest of the music industry is giving up its prerogative to work hard. And I mean specifically shifting the responsibility for functions and the expense for functions into record companies. We are prepared to take them on. There was a time when record companies had an important role in what happened with records. Now they don’t. They used to take out trade ads for songs. When was the last time you saw one of those? So publishers have given up something. They’re no longer interested in that sort of thing, which is a fairly sweeping statement, but I’ll stand by it.

RW: Who else?

SC: Managers. Booking agencies seem to rely heavily on record companies to support engagements. They turn to a record company and say “we’ll put your act on the bill if you’ll pick up $500 in advertising costs.” Ok. We’ll talk. It’s very important that we take these roles on. If we try to stick by the old rules, we’re going to be a rhinoceros.

RW: In heat?

SC: Well it’s harder as they get older, some of these rhinoceros. What they’re going to do is turn out to be rhinoceros in irrelevance. And there is nothing I could imagine worse than to be one of those.

RW: I thought our recent “revolution” did away with all those problems.

SC: I think it’s just a start. A lot of people say “Whew boy, glad we got through that revolution.” I really don’t think we’ve gotten through any revolution at all. And the way it is continuing to go requires that executives have a high tolerance for artists, not only in what they record, but in how it’s presented to the public. Largely removing ego from record company staffers, as you would say in trade language. It is crucial to get rid of it. There’s no point when it interferes with the people who should have ego and have a priority on ego, who are the artists. This is true in A&R where they used to go down and hand songs to artists, and the success of their appearances and the excitement which the radio station, and the radio station cannot listen because of “Virgin” was rehearsing for the opera’s first preview on Nov. 17, at the Village East, formerly the Fillmore East.

Generation Studio Openings

NEW YORK—Allegro Sound Studios, Inc, will in the future be known as Generation Sound Studios. The change in name comes as a result of its sale to Famous Music, which is also the parent company of Aura Recording, Inc. located at 136 West 52nd Street.

Bridging The Gap

(Continued from page 25)

DP: First of all, I think that you’ve got to make such a good record that it has to be listened to. When you walk in there and see a promoter and he brings in a record that is so fantastic and he has no cop-outs and he says, “this record is a bitch, wait till you hear this gal, she’ll knock your head off.” If it’s valid it will happen, you can’t keep a good record down. There’s no way you can hide a hit record.

BM: Isn’t it frustrating for the promotion men that go into the radio station, and the radio station cannot listen because there is a quota?

GB: We’ve got a group which is demonstrative of that problem, Loggins & Messina. They started with everybody raving who had seen them live, loved the album, loved their songs, they didn’t have a hit. But they kept playing regularly on the road, and the success of their appearances and the excitement which they instilled into an audience led to an incredible following. And it’s taken a little over a year of perseverance, working with shows, with FM’s, MOR’s and certain top 40’s. The group has probably done more to break their singles than the record company, although it is the guidance of the record company. Now they’re starting to break through. I think that with a new act, they must be very talented, with a lot of charisma, more things going for them than just the sound that comes out of the studio. As Dave said, I don’t think that a hit record will be lost. We can all point to records that we thought should have been hits, that might have hit here or there, but we couldn’t spread it, but the percentage of that happening, and a lot of us will go back after about 6 months and admit that maybe it really didn’t have it. I really don’t see that kind of problem with the radio station, as long as we maintain a level of professionalism both with our people and with the acts that we sign, and in the product we release on the street.

On The Dotted Line

NEW YORK—Tony Martell, President of Famous Music Corporation and Father John O’Reilly, principal author of “Virgin,” the new rock opera, have returned from a promotional tour of Chicago, Los Angeles, and San Francisco, and report that “Virgin,” was enthusiastically received by radio, television, and the press.

In all three cities luncheons and presentations were attended and attended by persons from the media, as well as distributors. Interviews were held with all the major radio and television hosts, and the album was played in its entirety on several of the leading radio stations.

Back in New York, the cast of “Virgin” was rehearsing for the opera’s first preview on Nov. 17, at the Village East, formerly the Fillmore East.

Rivermont Move


The company headed by Bobby Burns and Carl Friend will produce masters for lease to several major recording labels and operate two music publishing companies.

‘Virgin’ Promo Hits The Road

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Songwriter-guitarist Jesse Ed Davis, left, signs Epic recording contract as Don Ellis, center, Vice President of the label’s A&R department, and Manager Joel Manion, look on. Davis, one of rock’s most in-demand sidemen, was an original member of the Taj Mahal troupe and a featured performer in both the Bangs Bash concert and film. His first solo LP for the Epic label is currently in the planning stages.

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HOLLYWOOD — In the great, never-ending music business game of musical chairs, former Playboy Records exec Bob Cullen and Dick Ettinger have now joined Motown Records-West—former as Creative Dept. topdog, (under exec veep Suzanne De Passe) and latter as business affairs chief. Additionally, Bob Crewe and Jonny Geasko of The Four Seasons have joined the firm, along with The Williams Twins, who are looking for material.

Davy Jones (MGM) is an interesting coupling wrongfully managed Ray Stevens & The Brady Bunch, who, interest- ingly enough, are scheduled to appear on variety shows, including Jonathan Winters and Dean Martin, on which they'll appear during the holiday weeks. Don Davis, who was a chief of A&R for this ex-Monkee, whose effulgent disemboguements suit the funkiness of the lyrics and the overall anarchistic feel to the production, A&R'ed is Tony Scotti and Tommy Oliver did the neat chart, MGM, turn it over! * * *

CLEFT HANGERS: Jay Colonna, proxy of new-formed Here After Enterprises (6404 Hollywood Blvd., H'wood 90028) has inked his first act, super-singer Dave Rene. Colonna produced and Rene performed on the current Billboard chart top-10 hit, "(Another Half of Rene & Rene)"

JOE X. PRICE

CARROLL BURNETT needs material for a straight musical elpee she'll groove under Wednesday's Child Prods., prez, Jackie Mills, right after first of the year, reports Mills' right arm Meyrick Smith. Ditto Andy Williams' twin nephews, The Williams Twins (Andy and David). Boys have a Christmas lp coming out but Mills needs a couple strong songs for followup single, preferably bubblegum. And for Pat Upton, former lead singer with Spiral Staircase, Mills is seeking heavy ditties on order of Upton's big hits, "I'm Not a Monster" (written by C. Carson Parks) looks like another "Cab Driver"-type single, a 10-day junket to N. Y. and points east for client confabs. Congrats, David!

CAPSULE REVIEW: "You're A Lady" b/w "Who Was It?"

Fig You

Prine Breaks Cellar Door Record

NEW YORK — Atlantic singer-songwriter John Prine's recent appearance at Washington, D.C.'s club, The Cellar Door, was a standing-room-only engagement. Club manager Jack Boyle comments that "John has broken all records here, and we only wish that the house was three times bigger. He's that's the amount of people who came. We scheduled a live radio concert just to take care of the overflow in some way. John is one of the easiest artists to work with in the world."

John's album, "Diamonds In The Rough," has also been generating strong sales.
1972 YEAR END ISSUE

Issue date: December 30, 1972
Ad deadline: December 20
Four-color closes: December 15
Reserve now for best position.

NEW YORK: 200 West 57th St., N.Y., N.Y. 10019
HOLLYWOOD: 6290 Sunset Blvd., Hollywood, Calif. 90028
NASHVILLE: 805 16th Ave. So., Nashville, Tenn. 37203
(212) 765-5020
(213) 465-6179
(615) 244-1820

& Annual Awards
Chuck Berry Month Winners Announced

NEW YORK — The results of the largest and most extensive promotion undertaken by Chess/Janus Records, the Chuck Berry Month in October, have been announced by Executive Vice President Stan Hoffman. Thirty distributors, salesmen, promotion men and their wives will receive an all-expense paid weekend in London over the Thanksgiving holidays. They'll be accompanied by several Chess/Janus execs.

The winning couples will fly to London on November 22, stay at the Britannia Hotel and return on the 26th. Among the special activities planned for their guests by Chess/Janus are dinner at the posh Elizabethan Room, a sightseeing tour of London and tickets to the West End hit play “Time and Time Again.”

ALPHABETICAL LISTING SINGLES CHART
PRODUCER, PUBLISHER, LICENSEEE

NOVEMBER 25, 1972

MAN SIZED JOB Cranial Productions (Orders/Bridgeport Music, BMI)
101 A WHITE SHOE SHADE OF PALE PROCOL HARUM—A&M 1344 (Iving, BMI)
55 MANDY JONES GROUP (Politely Assorted, BMI)
102 THE COVER OF “ROLLING STONE” DR. HOOK—Columbia 45/52 (Evil Eye, BMI)
51 MATT BLUE JONES NIcholson (Telmates Music, BMI)
103 I’VE NEVER FOUND A MAN ESTHER PHILLIPS—Kudu 910 (CTI, BMI)
56 MY TROUBLE SATIN FINGLES (Face, ASCAP)
104 I KNOW WRIGHT’S WONDERWHEEL—A&M 1344 (Iving, BMI)
60 RUSHAR’S WOMAN M. A. SHARP (Rushar, BMI)
105 I FEEL THE NEED DETROIT EMERALDS—Westbound 209 (Chess/Janus
85 SITTING ON THE THUNDER AND LIGHTNING Toxey & Markin (Jordan, ASCAP)
120 ROCKY MOUNTAIN HIGH JOHN DENVER—RCA 0287 (Cherry Lane, ASCAP)
89 THERE’S A CHILD IN ME PATTY LOVELESS—MCA 2189 (MCA, BMI)
122 SLOW MOTION JOHN CHEERRY—Phila. 01518 (CBS, BMI)
95 HENRY MANN’S JUNIORS—MCA 2227 (MCA, BMI)
123 JUNE BUG—the North Carolina & Al Swearengen (Mad, BMI)
125 CHUCK BERRY SAVIOUR—RCA 0292 (Cherry Lane, ASCAP)
129 HAD ENOUGH JAMES GANG—ABC 11336 (Iving, BMI)
135 CAROLINE THOSE TIME CLIMAX—Rodney Road 30064 (Bell)
139 I’M GONNA BE YOUR BROTHER LEE HANCOCK—ABC 11334 (Iving, BMI)
147 BILL WEAVER—TMI 0070 (CRA)
149 I’M SORRY JOEY HEATHERTON—MGM 14344 (Champion, BMI)
201 YOU MADE ME DO THE PEOPLE—Lion 122 (BMI, BMI)
202 ALL TOGETHER ROWAN BROS.—Columbia 45/728 (Great Spirit, BMI)
205 PARADISE JACKIE DE SHANNON—Atlantic 2895 (Racer, BMI)
206 WE’LL BE YOUR SHIELD LIMBARD (Koko 2113 (Sonet)
207 MELANIE MAKES ME SMILE TERRY WILLIAMS—Verve 10686 (MGM)
214 POCAHONTAS—ABC 11335 (Iving, BMI)
215 YEARES A RAY CHARLES—ABC 11334 (Iving, BMI)
220 SOUTHERN NIGHTS—ABC 11338 (Atlantic, BMI)
224 SONG IN THE YEAR—ABC 11338 (Atlantic, BMI)
226 BUSY BEE SMITH—RCA 0292 (Cherry Lane, ASCAP)
230 THERE’S A CHILD IN ME PATTY LOVELESS—MCA 2189 (MCA, BMI)
232 CHAIM—ABC 11333 (Iving, BMI)
233 HAD ENOUGH JAMES GANG—ABC 11336 (Iving, BMI)
234 GREGORY BLAKE & DAVE ELLIS—ABC 11333 (Iving, BMI)
235 JIMMY CLACKSON—ABC 11332 (Iving, BMI)
240 SORROW LADY—ABC 11332 (Iving, BMI)
241 I’LL BE YOUR SHIELD LIMBARD (Koko 2113 (Sonet)
247 DAVE MARKS—ABC 11335 (Iving, BMI)
252 VARIOUS ARTISTS—ABC 11332 (Iving, BMI)
253 VARIOUS ARTISTS—ABC 11332 (Iving, BMI)
255 ROLLING STONE—ABC 11332 (Iving, BMI)
256 BUCK OWENS & NELSON—ABC 11332 (Iving, BMI)
257 RONNIE JIMMY CLARK & THE CHARIOTS—ABC 11332 (Iving, BMI)
258 RAY CHARLES—ABC 11332 (Iving, BMI)
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277 VARIOUS ARTISTS—ABC 11332 (Iving, BMI)
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303 ROLLING STONE—ABC 11332 (Iving, BMI)
304 BUCK OWENS & NELSON—ABC 11332 (Iving, BMI)
305 RONNIE JIMMY CLARK & THE CHARIOTS—ABC 11332 (Iving, BMI)
306 RAY CHARLES—ABC 11332 (Iving, BMI)
307 CHUCK BERRY—ABC 11332 (Iving, BMI)
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<td>I LOVE YOU MORE THAN YOU'LL EVER KNOW</td>
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<td>KING HARVEST</td>
<td>Perception 515</td>
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<td>I FOUND MY DAD/TROUBLE IN MY HOME</td>
<td>JOE SIMON</td>
<td>Spring 139</td>
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<td>YOUR MAMA DON'T DANCE</td>
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<td>LIFE TO LIVE THE MANHATTANS</td>
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<td>I TURN YOU ON, I'M A RADIO</td>
<td>JONI MITCHELL</td>
<td>Asylum 11010</td>
<td>Atlantic</td>
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<td>ONE NIGHT AFFAIR</td>
<td>JERRY BUTLER</td>
<td>Mercury 73335</td>
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<td>JAMES BROWN</td>
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<td>CHORUS THE HOOPLE</td>
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<td>SMOKE GETS IN YOUR EYES</td>
<td>BLUE HAZE</td>
<td>A&amp;M 1357</td>
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**CHARTMAKER OF THE WEEK**

1. BEEN TO CANADA
   Carol King
   Ode 66036 (A&M)

2. ANGEL ROD STEWART
   Mercury 73344

3. DOWN TO THE NIGHTCLUB
   POWER OF LOVE
   Warner Brothers 7635

4. WHAT WOULD THE CHILDREN THINK
   RICK SPRINGFIELD
   Capitol 3466

5. SEPARATE WAYS
   ELVIS PRESLEY
   RCA 0815

6. SUNDAY MORNING SUNSHINE
   HARRY CHAPIN
   Elektra 45811

7. I RECEIVED A LETTER
   DELBERT & GLEN
   Clean 60003 (Atlantic)

8. GOOD TIME SALLY
   RARE EARTH
   Rare Earth 5048 (Motown)

9. YOU CAN DO MAGIC
   LIMMIE & FAMILY
   Cookin' 4602

10. MISTY BLUE
    JOE SIMON
    Sound Stage 17-1508 (CBS)

11. OH BABY, WHAT WOULD YOU SAY
    HURRICANE SMITH
    Capitol 3383

12. WEDDING SONG
    (THERE IS LOVE)
    PETULA CLARK
    MGM 14431

13. DO YA MOVE
    United Artists 50928

14. DAY AND NIGHT
    WACKERS
    Elektra 45816

15. THE WORLD IS A GHETTO
    WAR
    United Artists 50975

16. YOU'RE A LADY
    PETER SKELLEN
    London 20075

17. LOVIN' YOU
    LOVIN' ME
    CANDI STATION/Fonzie 91005

18. YOU'RE A LADY DAWN
    Del 265

19. WONDER GIRL
    SPARKS
    Bearsville BSV 0006 (WB)

20. THE PEOPLE TREE
    SAMMY DAVIS, JR., MGM 14426

21. MAMA WEER ALL CRAZEE NOW
    SLADE
    Polydor 15053

22. SUITE: MAN & WOMAN
    TONY COLE
    20th Century 20001

23. I RECEIVED A LETTER
    DELBERT & GLEN
    Clean 60003 (Atlantic)

24. DOWN TO THE NIGHTCLUB
    POWER OF LOVE
    Warner Brothers 7635

25. WHAT WOULD THE CHILDREN THINK
    RICK SPRINGFIELD
    Capitol 3466

26. SEPARATE WAYS
    ELVIS PRESLEY
    RCA 0815

27. SUNDAY MORNING SUNSHINE
    HARRY CHAPIN
    Elektra 45811

28. I RECEIVED A LETTER
    DELBERT & GLEN
    Clean 60003 (Atlantic)

29. GOOD TIME SALLY
    RARE EARTH
    Rare Earth 5048 (Motown)

30. YOU CAN DO MAGIC
    LIMMIE & FAMILY
    Cookin' 4602

31. MISTY BLUE
    JOE SIMON
    Sound Stage 17-1508 (CBS)

32. OH BABY, WHAT WOULD YOU SAY
    HURRICANE SMITH
    Capitol 3383

33. WEDDING SONG
    (THERE IS LOVE)
    PETULA CLARK
    MGM 14431

34. DO YA MOVE
    United Artists 50928

35. DAY AND NIGHT
    WACKERS
    Elektra 45816

36. THE WORLD IS A GHETTO
    WAR
    United Artists 50975

37. YOU'RE A LADY
    PETER SKELLEN
    London 20075

38. LOVIN' YOU
    LOVIN' ME
    CANDI STATION/Fonzie 91005

39. YOU'RE A LADY DAWN
    Del 265

40. WONDER GIRL
    SPARKS
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<table>
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<tr>
<th>Flashmaker of the Week</th>
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<tr>
<td>Europe '72: The Grateful Dead - Warner Brothers</td>
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<th>Top FM Airplay This Week</th>
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<td>Europe '72: The Grateful Dead - WB</td>
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<td>Joe Cocker &amp; A&amp;M</td>
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<td>An Anthology - Duane Allman - Capricorn</td>
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<td>Talking Book - Stevie Wonder - Tamla</td>
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<th>WNEW - New York</th>
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<td>An Anthology - Duane Allman - Capricorn</td>
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<td>Joe Cocker &amp; A&amp;M</td>
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<td>Excerpt 5 - Phillips</td>
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<td>Europe '72: Grateful Dead - WB</td>
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<th>WNCN - Hartford, Conn.</th>
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<td>An Anthology - Duane Allman - Capricorn</td>
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<td>Aztec Two-Step - Elektra</td>
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<td>Faces - Shawn Phillips - A&amp;M</td>
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<td>Gasoline - Chip Taylor - Buddah</td>
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<th>WKX - Baltimore</th>
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<td>Skip Battin - Signpost</td>
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<td>Joe Cocker &amp; A&amp;M</td>
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<td>Europe '72: Grateful Dead - WB</td>
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<th>WFMK - Greensboro</th>
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<td>The World Is a Ghetto - War - UA</td>
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<td>Talking Book - Stevie Wonder - Tamla</td>
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<th>WYES - Memphis</th>
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<td>Joe Cocker &amp; A&amp;M</td>
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<td>Europe '72: Grateful Dead - WB</td>
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<th>WDEF - Dayton</th>
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<td>Good Feelin' To Know - Poco - Epic</td>
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<td>It's A Beautiful Day Live - Col</td>
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<th>WWHX - Gizelle</th>
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<td>For the Roses - Joni Mitchell - Asylum</td>
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<th>WNCI - Cincinnati</th>
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<td>Elvin B. Bragg</td>
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SALESMAKER OF THE WEEK

Journey Through the Past
Neil Young
Reprise
Poco

ONE MAN DOG
James Taylor
WB

SEVENTH SOJOURN
Moody Blues

 Threshold

TOP RETAIL SALES THIS WEEK:

ONE MAN DOG
James Taylor
WB

SEVENTH SOJOURN
Moody Blues

 Threshold

DISC RECORDS/NATIONAL

A GOOD FEELING TO KNOW
Poco-Epic

LADY SINGS THE BLUES
Diana Ross
Motown

ONE MAN DOG
James Taylor
WB

SEVENTH SOJOURN
Moody Blues

 Threshold

A GOOD FEELING TO KNOW
Poco-Epic

LADY SINGS THE BLUES
Diana Ross
Motown

ONE MAN DOG
James Taylor
WB

SEVENTH SOJOURN
Moody Blues

 Threshold

SAM GOODY/EAST COAST

A GOOD FEELING TO KNOW
Poco-Epic

ONE MAN DOG
James Taylor
WB

SEVENTH SOJOURN
Moody Blues

 Threshold

RECORD BAR/EAST COAST

CARAVANSEAL—Santana—Col

JOURNEY THROUGH THE PAST—Neil Young—Reprise

ONE MAN DOG—James Taylor—WB

SEVENTH SOJOURN—Moody Blues—Threshold

CUTLER'S/NEW HAVEN

A GOOD FEELING TO KNOW
Poco-Epic

CARAVANSEAL—Santana—Col

JOURNEY THROUGH THE PAST—Neil Young—Reprise

ONE MAN DOG—James Taylor—WB

SEVENTH SOJOURN—Moody Blues—Threshold

SALES REPORT

THE RETAIL REPORT

A survey of NEW product sales in the nation's leading retail outlets

Joe Cocker
A&M

Journey Through the Past—Neil Young—Reprise

ONE MAN DOG—James Taylor—WB

SEVENTH SOJOURN—Moody Blues—Threshold

NAT'L. RECORD MART/MIDWEST

LIVE AT THE FORUM—Barbra Streisand—Col

At his best—Eric Clapton—Polydor

ONE MAN DOG—James Taylor—WB

SEVENTH SOJOURN—Moody Blues—Threshold

Discount/Ann Arbor

LADY SINGS THE BLUES
Diana Ross—Motown

ONE MAN DOG
James Taylor—WB

SEVENTH SOJOURN—Moody Blues—Threshold

Ventiures/Missouri

A GOOD FEELING TO KNOW
Poco—Epic

 ONE MAN DOG—James Taylor—WB

SEVENTH SOJOURN—Moody Blues—Threshold

DECCA

MUSICLAND/MINNEAPOLIS

CARAVANSEAL—Santana—Col

JOURNEY THROUGH THE PAST—Neil Young—Reprise

ONE MAN DOG—James Taylor—WB

SEVENTH SOJOURN—Moody Blues—Threshold

WHEREHOUSE/CALIFORNIA

ALONE AGAIN NATURALLY
Esther Phillips—Kudu

ONE MAN DOG—James Taylor—WB

SEVENTH SOJOURN—Moody Blues—Threshold

MUSIC ODYSSEY/CALIF.

EUROPE '72—Grateful Dead—WB

ONE MAN DOG—James Taylor—WB

SEVENTH SOJOURN—Moody Blues—Threshold

MUSIC BOX/STOCKTON, CAL.

CATCH BULL AT FOUR—Cat Stevens—A&M

ONE MAN DOG—James Taylor—WB

SEVENTH SOJOURN—Moody Blues—Threshold

CRYSTAL SHIP/EUGENE, ORE.

A GOOD FEELING TO KNOW
Poco—Epic

ONE MAN DOG—James Taylor—WB

SEVENTH SOJOURN—Moody Blues—Threshold

Back in Benson, Nebr.
Carpenters Set For Radio Special

NEW YORK — The Carpenters are set to star in the second of NBC Radio Network’s “Project One” specials which will air on more than 250 stations across the country on Mar. 25, 1973.

The one-hour radio network special, which was taped recently (11) at Purdue University, is the second of such shows produced by NBC Radio. The first starred Three Dog Night.

TAPE RECORD WORLD NOVEMBER 25, 1972

RECORD WORLD NOVEMBER 25, 1972

THE ALBUM CHART ARTISTS CROSS REFERENCE

THE ALBUM CHART

THE ALBUM CHART

TAPE RECORD WORLD NOVEMBER 25, 1972

THE ALBUM CHART ARTISTS CROSS REFERENCE

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THE ALBUM CHART
Who is Needom Carroll Grantham?

By DEDE DABNEY

NEW YORK: PERSONAL PICK: "Harry Hippie"—Bobby Womack (UA) This single is from Bobby's latest lp, "Understanding." An artist who has a knack for meaningful monologues, lyrics and melody. Chalk this one up for Bobby Womack, the communicator.

DEDE'S DITTIES TO WATCH: "Give Me Your Love"—Barbara Mason (Buddah); "Song for Jim"—Honey & The Bees (Bell) "Don't Burn Me"—Paul Kelly (WB); "I Can't Make You Stay"—Lamar Thomas (Lady J); "Frustrated Woman"—Grantham?

RECORD WORLD NOVEMBER 25, 1972

World

NOVEMBER 25, 1972

SINGLES CHART

1 1 IF YOU DON'T KNOW ME BY NOW Arnold Melvin & The Bluenotes—Phila. Intl. 3520 (CBS)
2 2 ONE LIFE TO LIVE The Manhattanns—De-Luxe 139 (Starway/King)
3 3 PAPA WAS A ROLLING STONE The Temptations—Gordy 7121 (Motown)
4 4 I'M STONE IN LOVE WITH YOU Stylistics—Avco 4603
5 5 MAN-SIZED JOB Denise LaSalle—Westbound 206 (Chess/Janus)
6 6 YOU OUGHT TO BE WITH ME Al Green—Hi 2227 (London)
7 7 ME & MRS. JONES Billy Paul—Phila. Intl. 3521 (CBS)
8 8 FREDDIE'S DEAD Curtis Mayfield—Curton 1975 (Buddah)
9 9 BABY SITTER BETTY WRIGHT—Alston 9125 (Capitol)
10 10 I LOVE YOU MORE THAN YOU'VE EVER KNOWN Donny Hathaway—Atco 6903
11 11 I'LL BE AROUND The Spinners—Atlantic 2904
12 12 SLOW MOTION Johnny Williams—Phila. Intl. 3518 (CBS)
13 13 PEACE IN THE VALLEY OF LOVE Persuaders—Win or Lose 225 (Atlantic)
14 14 CORNER OF THE SKY Jackson 5—Motown 1214
15 15 KEEPER OF THE CASTLE Four Tops—Dunhill 4330 (ABC)
16 16 WORK TO DO Isley Brothers—T-Neck 936 (Buddah)
17 17 LOVE JONES Brighter Side of Darkness—20th Century 2002
18 18 THEME FROM THE MEN Isaac Hayes—Enterprise 9125 (Capitol)
19 19 I FOUND MY DAD Joe Simon—Spring 130 (Polydor)
20 20 MAMA TOLD ME NOT TO COME Wilson Pickett—Atlantic 2905
21 21 ONE NIGHT AFFAIR Jerry Butler—Mercury 362
22 22 I GOT A BAG OF MY OWN James Brown—Polydor 14153
23 23 HONEY I STILL LOVE YOU Mark IV—Mercury 73319
24 24 WOMAN DON'T GO ASTRAY King Floyd—Chess/Janus 443 (Atlantic)
25 25 TOP DOGGIN' ME Johnny Taylor—Stax 0142
26 26 992 ARGUMENTS O'Jays—Phila. Intl. 3522 (CBS)
27 27 WHY CAN'T WE BE LOVERS Holland & Dozier—Invictus 9125 (Capitol)
28 28 USE ME Bill Withers—Sussex 241 (Buddah)
29 29 ON AND OFF Anastasia—Columbia 45685
30 30 I CAN SEE CLEARLY NOW Johnny Nash—Epic 10902
31 31 TOO LATE Reuben Bell—De-Luxe 140 (Starway/King)
32 32 JUST AS LONG AS WE'RE IN LOVE Dellas—Cadet 5694 (Chess/Janus)
33 33 TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay—Hi 2226 (London)
34 34 BEGGIN' IS HARD TO DO Montclairs—Paula 375
35 35 IT AIN'T NO USE Z. Hill—Mankind 12015 (Nashboro)
36 36 SO MUCH TROUBLE IN MY MIND Joe Quarterman & The Free Soul—GS 6879
37 37 LOVIN' YOU, LOVIN' ME Candi Staton—Fame 51005 (UA)
38 38 YOU MADE ME We The People—Lion 122 (MG)M
39 39 SUPERSTITION Stevie Wonder—Tamla 54226 (Motown)
40 40 WHY CAN'T WE LIVE TOGETHER Timmy Thomas—Glades 1703
41 41 HEY MISTER Ray Charles—ABC 11337
42 42 SO FAR AWAY Crusaders—Blue Thumb 217 (Famous)
43 43 KING THADDENS Joe Tex—Dial 1006 (Mercury)
44 44 THANKS I NEEDED THAT Glass House—Invictus 9129 (Capitol)
45 45 SUPER FLY Curtis Mayfield—Curton 1978 (Buddah)
46 46 I WANT TO BE PART OF YOU, GIRL Ted Taylor—Ronn 65 (Jewel/Paula)
47 47 READY MADE FAMILY Creative Funk & Diane Jenkins—Creative Funk
48 48 LET ME TOUCH YOUR MIND Ike & Tina Turner—United Artists 50955
49 49 YOU CAN DO MAGIC Lummie & Family Cookin'—Aoco 4602
50 50 IF YOU HAD A CHANGE IN MIND Tyronne Davis—Dekar 4513 (Brunswick)
51 51 MY THING Moments—Stang 5045 (All Platinum)
52 52 FEEL THE NEED Detroit Emeralds—Westbound 209 (Chess/Janus)
53 53 I'LL BE YOUR SHELTER Luther Ingram—Koko 2113 (Stax)
54 54 TODAY I STARTED LOVING YOU AGAIN Bettye Swan—Atlantic 2921
55 55 I NEVER FOUND A MAN Esther Phillips—Kude 910 (CTI)
56 56 GIRL YOU'RE ALRIGHT Undisputed Truth—Gordy 7122 (Motown)
57 57 ONE WAY TICKET TO LOVe LAND Leon Haywood—20th Century 2003
58 58 GRAND CENTRAL SHUTTLE Johnny Griffin Inc.—RCA 6005
59 59 DEDICATED TO THE ONE I LOVE Tempress—We Produce 1808 (Stax)
60 60 I CALL IT TROUBLE Barbara Acklin—Brunswick 55486

Gold For Heep

CHICAGO — Uriah Heep's fourth album "Demons & Wizards" has been certified gold by the RIAA signifying sales in excess of one million dollars.

The announcement came in the middle of Uriah Heep's third American tour and on the eve of the release of the group's new album, "Magician's Birthday", also on Mercury.

(Continued on page 58)
Brunswick Proudly Presents

BARBARA ACKLIN
With Her New Record

"I CALL IT TROUBLE"
B/W

"LOVE, YOU ARE MINE TODAY"

BL 55486

SEE YOUR LOCAL DISTRIBUTOR
Stars Turn Out For Expo '72

- Hal Neely, President of Starday-King Records, announced last week the release of the second series of the Old King Gold catalogue, which is a collection of thirty-one rock and R&B singles originally released in the fifties, all of which reached Top 10 status and are currently considered collectors items the world over.


Thirty-one singles plus most of the big names in blues from the forties and fifties are scheduled to follow in the next few months. Following the shutdown of King’s Cincinnati operations all the original masters were transferred to the new King archive vaults in Nashville. These masters are now being separated and listened to and as soon as the collection is catalogued, a nine album series will be released. These nine albums will also be a part of the Old King Gold collection.

Starday-King To Issue Rock & Soul Classics

New Airplay

- Maurice Ward-WRAP (Norfolk); "Super Smash"—Steve Thompson (Spring); "Superstition"—Stevie Wonder (Tamla); Hit Bound; "Sobbin’, Someone"—Stevie Wonder (Tamla); "Me & My Baby"—L. Collins (People); "Let Me Touch Your Mind"—Ike & Tina Turner (UA); #12—"I Found My Dad"—Joe Simon (Spring); #18—"So Much Trouble"—Free Soul (GSF); #23—"One Night Affair"—J. Butler (Mercury); #26—"King Thaddeus"—Joe Tex (Dakar); #34—"Why Can’t We Live Together"—Timmy Thomas; #35—"Everybody Gonna Give—Lee Fields (Sound Plus).

JIM GATES-WKK (St. Louis): "Best Record"—"Me & Mrs. Jones"—B. Paul (P.I.R.) & "You Ought To Be"—Al Green (Hi); Station Pick: "Love Jogging"—Bob & Earl; Brighter Side Of Darkness (20th Century); Personal Pick: "Albert King (LP)"—Stax; "Beggin’ Is Hard To Do"—Montclair (LP—Paula); Requests: "Silly"—V. Simpson (Motown); Sales: Gene Anderson (Hi) Mixed Emotions; Additions: "I Call It Trouble"—Charlie Young (Soulman).
THE TRUTH SHALL MAKE YOU FREE

St. John: 8:32

AMÖ 27

KING HANNIBAL

Already selling BIG in these markets:
ATLANTA • MIAMI • HOUSTON • CHICAGO • CHARLOTTE
CINCINNATI • CLEVELAND • DETROIT • PHILADELPHIA
ST. LOUIS • WASHINGTON/BALTIMORE • NEW ORLEANS

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125 SIMPSON STREET, N.W., ATLANTA, GEORGIA 30313
National Entertainment Associates • P. O. Box 77336 • Atlanta, Georgia 30309 • (404) 971.3140

AMERICAN RECORD COMPANY
Conozca a su DJ (Meet your DJ)

By EMILIO GARCIA

El Sábado de "cartridges," animando ante el microfóno una de las audiciones diarias de su programa musical, encontramos en plena actividad en uno de los estudios de la WHOM, Rafael Pineda, nuestro "DJ de hoy.

Rafael Pineda es uno de los "disc jockeys" de la radio hispana de Nueva York que han logrado alcanzar enorme popularidad. Su agilidad y talento lo han situado en una posición ventajosa, ganándose una vasta audiencia entre el público hispano de la urbe neoyorquina.

Un entrevistado que se identifica al comienzo de sus labores como "el anfitrión musical" de la emisora, el día 20 de diciembre de 1937, y desde entonces en la radio como locutor cuando apenas tenía 15 años de edad, en la emisora CMDX Radio Baracoa.

Desde entonces, Rafael Pineda ha jugado durante los últimos siete años, bajo las órdenes del Sr. Ralph Constantino, director de programas de esta importante emisora. Actualmente tiene a su cargo la animación de un programa de cuatro horas, desde el cual lanza al aire los éxitos musicales de mayor arrastre en el mundo del riesgo, así como las novedades que aparecen en el mercado y que se ajusten a su programación.

Además desde hace siete meses interviene en programas noticiosos del Canal 41 (WXTV) y en diferentes ocasiones ha hecho gala de sus dotes como maestro de ceremonias en eventos espectaculares.

Pineda, como siempre, con la amabilidad y talento que lo caracteriza, se puso a la disposición de Record World, para contestar unas cuantas preguntas que le formulamos.

¿Crees que has habido revolución en los programas musicales que se difunden a través de la radiodifusión en estos tiempos modernos?

(Continued on page 41)
NOVEMBER 25, 1972

New York

Latin Soul

By Joe Gaines—WEVD

1. PIRANA
   WILLIE COLON—Fania
2. JULIA
   THE GRAN COMBO—EGC
3. SPANISH POPCORN
   PANCHO—Fania
4. AMOR Y PAZ
   ORCH. LA SELECCION—Boricuense
5. PENSAMIENTO
   LOS SATELITES—Discolada
6. ATE QUE FRIO
   OCTO—UA Latino
7. PALLADIUM DAYS
   TITO PUENTE—Tico
8. ZORBA
   PRIMITIVO SANTOS—Solo
9. QUITATE TU
   CIA PARIAN ALL STARS—Fania
10. FREE AGAIN
   LA LUPE—Tico
11. MI PROPIO YO
   TITO PUENTE—Tico
12. COCINANDO
   RAY BARRETTO—Fania
13. LA OPORTUNIDAD
   ISMAEL ALBERTINO CON HARLOW—Fania
14. A THOUSAND WAYS
   JOE CRUZ—Tico
15. MAGALENA
   LA CONSPIRACION—Vaya

Meet Your DJ

(Continued from page 40)

... de la radio hispana de Nueva York?

Yo diría que sí, pues ante nada los programas musicales de nuestra radio hispana están muy de acuerdo con la época que vivimos.

Entre los diferentes géneros musicales, ¿cuál es el que más te gusta impulsar?

Todos los géneros los impulso con el mismo interés, pues en todos hay buenas grabaciones, realizadas por magníficos intérpretes.

Pero, ¿tienes predilección por algún tipo en particular?

Podría decir qué tengo predilección por las baladas.

¿Cuál es el género que más solicitan en tus programas?

La pregunta es difícil de contestar, porque la “salsa” goza de la preferencia de un incalculable número de seguidores, y lo mismo ocurre con los temas románticos; bien sean en arreglos de bíker o de balada. Además, el “merengue” está en plena efervescencia, como nunca.

Después de los éxitos logrados por “Sílvia Juantia” y “Te Digo Aborita,” que se situaron en los primeros lugares de popularidad, este ritmo dominicano está en su mejor momento.

Y en cuanto a la música moderna, ¿cuáles son las voces femeninas más populares?

Podría mencionar a Sophy, Yolanda Monge, Hilda Murillo y Lissette. Está última “pega” entre los oyentes todo lo que graba.

Record World

In New York

By EMILIO GARCIA

■ NUEVA YORK—Procedente del Canadá, después de éxitos actuaciones en España, Portugal y África del Sur, se espera en Nueva York al sensational gal y Africa del Sur, se espera a su Banda, para presentarse el próximo 24 de noviembre, en actuación única, en el prestigioso “Pablo Meloni Hall” de esta ciudad.

Antes de su debut, la Caytronics Corp, que procesa y distribuye sus discos en los Estados Unidos, ofrecerá un concurso de prensa en su honor, al cual asistirán los miembros de la prensa especializada, destacados “disc jockey,” y personalidades de la industria del disco.

Roberto Carlos, cuya popularidad alcanza niveles internacionales, es autor junto con Erasmo Carlos, de la canción “Amada Amante,” uno de los éxitos de mayores ventas este año en el mercado del disco hispano de los Estados Unidos y en Puerto Rico.

¿Y entre las voces masculinas?

Hay muchos; pero últimamente se están destacando mucho Camilo Sesto, Danny Rivera, Roberto Carlos, Fausto Rey, Sabib, De Raymond, Nelson Ned, Sergio Denis, Kristian, Ello Roca y otros intérpretes que me escapan de la memoria.

¿Qué nos podemos comentar sobre la popularidad de Sandro, (Continued on page 42)

LATIN AMERICAN HIT PARADE

NOVEMBER 25, 1972

Tampa

By WSOL (Woody Garcia)

1. SOMOS NOVIO
   VIVIK CARR
2. CON LOS CINCO SENTIDOS
   DE RAYMONDO
3. ELESSIS
   CHICO AVELLANET
4. MARIA TERA
   RODOLFO HOYOS
5. LA VIDA ES NUESTRA
   LOS PANCHOS
6. MI RICO SON
   CELIA CRUZ—TITO PUENTE
7. QUE SEAS FELIZ
   RAFAEL VAZQUEZ
8. CUENTAME
   FORMULA V
9. TRES NOTAS
   BETTY MISSIEGO
10. NO VOLVERA AQUEL AMOR
    DE RAYMONDO

Record World

In Los Angeles

By KALI

1. LA CULEBRA
   LOS BARBAROS—Raf
2. TU SERAS
   LOS MUSICALES—Harmony
3. NO TEMO DODER
   CORONADO—ARV
4. EL BUCERO
   ALBERTO VAZQUEZ—Gas
5. DOS COCAS
   JOHNNY JETS—Peerless
6. LA DOCTORITZA—DIJSTE
   RAY BARRETTO—Kubaney
7. CARCEL PERPETUA
   JOHNNY JETS—Peerless
8. EMILIANO
   ANTONIO AGUILAR—Musart
9. ESPEA
   BLUE ANGELS—Fania
10. SI LAS FLORES
    LA MENTIRA
   ANGELES NEGROS—Parrandos

Record World

In Redlands, California

By KCAL

1. MIL NOCHES
   LOS BARRIOS—CR
2. VERDAD AMARGA
   KEN Y SENE—East End
3. MI CRUZ
   GRIJALDO REYES—Cal/Cartronics
4. UNA NOCHE DE AMOR
   HERNANDO RAZA—Cal/Caytronics
5. CARIFESTO
   PABLO BELTRAN RUZ—Cal
6. SCORPIA
   FERNANDO RIOS—Peerless
7. EL PASEITO
   FERNANDO RIOS—Peerless
8. CON GOLPES DE PECHO
   YOLANDA DEL RIO—Cal
9. CORAZON Y SUS CONTENITOS
   HERMANAS HYUERN—Cal/Caytronics

NUESTRO RINCON

(Continued from page 40)

Trini no me entusiasmó... Patty no me dijo nada y Mariano, al piano y ahora cantando también, me lució con posibilidades inmensas... Leo Dan, siempre exitoso, a punto de salir hacia Argentina. ¡Bello aperturamiento!... Enrique Cáceres es a más de gran talento, un excelente guía y amigo... Aldo Legui, de gran triunfo y aceptación con su Expodisc 73 y el Festival Internacional de la Canción de Miami Beach... Juan Torres fue espectacularmente bueno en sus presentaciones en el “Cocktail Party” que Musart hubo de brindarle en un bello salón hoteleiro. Lleno hasta los topes, pero bien atendido todo el mundo.

Las reuniones de todos los ejecutivos de Caytronics con los directivos de RCA Mexicana y CBS de México fueron muy exitosas. Felicito a todos los ejecutivos de las tres empresas relacionadas por sus altos conceptos en cuanto a lo que es promoción, venta y distribución de un producto discográfico. En especial a los buenos amigos Louis Couttolene, Jr. y Guillermo Infante de RCA y Manuel Villareal y Armando de Llano de CBS. Joe Vias también presente en RCA de paso a Miami y las Antillas... Entretanto, en Estados Unidos, una firma distribuidora de dos grandes etiquetas mexicanas, en gesto despechado y desafiante, está cambiando dos discos de sus producciones por uno de las grandes etiquetas que han ido a una estabilización de precios, para ofrecerlos en los mercados a precios inferiores, en un esfuerzo por desacreditar la labor de saneamiento y mercadotización de los distribuidores de esas marcas con mentalidad de futuro. Con ello solo logrará desacreditar las ya desacreditadas marcas no mencionadas y verse forzados a mentir en las verdaderas liquidaciones de royalties a las fuentes originales. Bueno. todo quedará a la vista... Y ahora... ¡Hasta la próxima!

I attended to the “Annual Gala Dinner” that Amprofon (Mexico... (Continued on page 42)

Tico-Alegre

A Division Of Roulette Records Inc.

"ESTO FUE LO QUE TRAJO EL BARCO"
Ismael Rivera

&

"DIME PORQUE"

Ismael Rivera

Tico 608

Tico 603

N.Y. Dist.: Skyline Distributors, 636 10th Ave., N.Y.C. 10036 (212) 541-9835
Puerto Rico Dist.: Allied Wholesale, Calle Cerra 610, Santurce, P.R. 00927 (809) 725-9255
Miami Dist.: Sixties and Discos Inc., 1160 S.W. 1st St., Miami, Fla. 33130 (305) 375-1540

This LP includes The 2 Hits

"INCOMPRENDIDO"
Tico 608

&

"DIME PORQUE"

Tico 603
(Continued from page 41)

can Association of Record Manufacturers) offered on November 16th to all his members. From the table of Augustín Hernandez from Peerless I watched everything that was going on. Everybody dressed in tuxedos and looking the best regarding elegance and distinction. “Hacienda de Los Morales,” where the Gala Dinner took place is of a great and rare beauty. Sola showed everybody how good a performer she is (A shame the amplifiers were working so loud.) (I couldn’t understand a word of what she was singing). Victor Yturbe “Piruli” proved me how popular he is among all Mexicans, including owners and executives from competitive labels. Sonia and her mother performed in a duo. It was beautiful! Los Aragon offered a day to dance all night. Good group . . . but, too loud! Amprofon executives are: Luis Baston, President, Luis Arturo Gil, Vice President, Ing. Rafael Farias, Secretary, Ing. Helinz Klinckwort, Treasurer and John Bush, vocal. I deeply appreciate the introduction words by President Baston, when presenting this editor to the competition. In a way, it was something kind of great honor, due to the criticism this writer offered two years ago, directed to the Mexican record industry. Today, Mexico is going ahead in all markets and reacted to my criticism improving certain conditions among their executives. That speaks very highly about the Mexican industry. Thanks!

While in Mexico, I was present the debut night at “El Patio” of Alberto Cortes. Door to success or fiasco, depending on the writer offered two years ago, directed to the Mexican record industry, “El Patio” was fully crowded, showing how popular Alberto is among all Mexicans, including owners and executives from competitive labels. Thanks!

In the meantime, a distributor representing two great Mexican labels in the States, is swapping two of their productions for one of their competitors that already went to a stabilization of prices in the States. This gives them the opportunity to offer their competitors in the market that is mainly in the west coast. And by the same token, it could become a risky situation that could work both ways, because when a Mexican label is offered two by one on the east coast, swapped by any label of their competitors that already went to a stabilization of prices in the States, is swapping two of their productions for one of their competitors that already went to a stabilization of prices in the States. This gives them the opportunity to offer their competitors in the market that is mainly in the west coast. And by the same token, it could become a risky situation that could work both ways, because when a Mexican label is offered two by one on the east coast, swapped by any label that is strongly selling on the east coast, it could work like a boomerang and work against the frustrated label in their original market that is mainly in the west coast. And by the same token, how can they really pay their royalties to the foreign label that granted them the rights to release their records in the States. Well, perhaps everything will stay among partners . . . or aren’t they?

My congratulations to all executives from Caytronics, CBS Mexico and RCA Mexicana involved in meetings with both companies (separately) regarding the future of their distribution and promotion in the states. Caytronics is representing both companies now in the USA. Since I attended to all their meetings, I can visualize a great future for Mexican productions in this territory. I want to congratulate Louis Couttolene, Jr. and Guillermo Infante from RCA and Manuel Villareal and Armando de Llano from CBS for their optimism and aggressiveness showed in those meetings. Joe Vias was also in RCA via Miami and the Antilles . . .

Meet Your DJ

(Continued from page 41)

Raphael y Marco Antonio Muñiz?

Son tres figuras sumamente consagradas y se mantienen en la cima de la popularidad. ¿Cuál es a tu juicio la melodía romántica que más impacto ha causado entre el público durante el año? “Amada Amante,” de los compositores Roberto Carlos y Erasmo Carlos. ¿Y en la versión de que interpretan? Bueno, en las versiones de Danny Rivera y Nacho Sana-bría.

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BERLIN — Here's a toast to a very wise American public relations minded record co., GSF Records in New York for their colorful & informative bulletin, "Happenings" which they mail around the world . The next big record happening in Germany will be the CBS party in Berlin for their artist, Ivan Rebroff, who kicks off his concert tour of 60 cities from Berlin. Have you heard Julie Rogers' version of "Hava Nagila" called, "Now"? ... It's a great record! ...

Major Bill Smith of Fort Worth, Texas is due for a smash chart hit ... I hear that Bernard Chevy's MIDEM 1973 is sold out and that there's no more office space left. Well, Bernard, my suggestion is that you ask Eddie Barclay to rent his fabulous yacht to house all of your customers . One of the nicest people in show biz is Germany's, Gerhard Wendland, who charms in his vocal delivery on the new Phonogram/Philips single, "Du wirst alle Jahre schöner" ("Ev'ry Year You Grow More Beautiful") ... Freddy Breeks' big BASF English single, "Say It Stronger" being released shortly titled, "Ennismore" on Epic will be huge and long awaited!

The annual onslaught on the Christmas market is underway with a boom of singles and albums set for release during the next two weeks. EMI offers Mary Hopkin's "Mary Had A Baby," Hurricane Smith's "My Mother Was Her Name," The Shadows' "Apache," (released as a maxi single to compete with Popcorn's up-dated version of "Apache"), Jake Thackray's "Remember Bethlehem" and two certain chart busters through Tamla, Jackson Five's "Lookin' Through The Windows" and Michael Jackson's "Ben." They also lead the way in the novelty field with another from last year's Christmas chart topper, Benny Hill, Jon Pertwee's "Who Is The Doctor," Clive Dunne's "Let's Take A Walk," and Blackfoot Sue, ("Sing Don't Speak"—Jam). Blue Mink's "Stay With Me," (Regal Zonophone), is breaking at last, Colin Blunstone's "Miracles" (Epic), is already a hole seller, as is Lynsey de Paul's "Getting A Drag," (MAM).

In the album field Cube give good value with their latest in the "Doubleback" series—two lp sets at £2.40, from Tyrannosaurus Rex and Procol Harum. Dutch band Focus have their third set facing competition from Dick Emery's, "You Are Aweful." Strongest chart contenders however, come from Rod Stewart (Mercury), T. Rex (EMI), Slade (Polydor), Joe Cocker (Cube Records have floated "Woman To Woman" making "Midnight Rider" the top side), Joni Mitchell, whose Stateside hit "You Turn Me On, I'm A Radio" is released on Asylum through EMI, David Cassidy ("Rock Me Baby"—Bell), the Hollies ("Magic Woman Touch"—Polydor), and Blackfoot Sue, ("Sing Don't Speak"—Jam). Blue Mink's "Stay With Me," (Regal Zonophone), is breaking at last, Colin Blunstone's "Miracles" (Epic), is already a hole seller, as is Lynsey de Paul's "Getting A Drag," (MAM).

By RON McCREIGHT

By PAUL SIEGEL

ALBUMS OF THE WEEK

(POP)—A GOLDEN HOUR OF HUGO WINTERHALTER—Hugo Winterhalter—Musicor/Ariola
(CLASSICAL)—Tchaikovsky: Complete works for Piano—Werner Haas/Eliahu Inbal—Philips
RECORD WORLD NOVEMBER 25, 1972

INTERNATIONAL HIT PARADE

NOVEMBER 25, 1972

ENGLAND'S TOP 10

1. CLAPTON
2. MY YING-A-LING
3. LEADER OF THE PACK
4. LOOP DE LOU
5. MOLLY OLD DOUG
6. WHY
7. CROCODILE ROCK
8. DANCE
9. I'M STILL IN LOVE WITH YOU

NOVEMBER 25, 1972

GERMANY'S TOP 10

1. WIG-WAM BAM
2. EINE NEUE LIEBE IST WIE EIN NEUES LEBEN
3. PREMIUM MARCUS
4. POPCORN
5. BOTTOMS UP
6. MAMA BLUTEN DER ENZIAN
7. CHILDREN OF THE REVOLUTION
8. LES HUMPHRIES SINGERS
9. SCHOOL'S OUT
10. HELLO

NOVEMBER 25, 1972

FRANCE'S TOP 10

1. LAISSE ALLER LA MUSIQUE
2. ON IRA TOUS AU PARADIS
3. LES MATINS D'HIVER
4. DELTA QUEEN
5. PROFROID-Frug'A
6. PARLE PLUS BAS
7. BANDE ORIGINALE
8. YOU'RE A LADY
9. BANDE ORIGINALE
10. LES ROMANTIQUES OUI DISPARO

NOVEMBER 25, 1972

BELGIUM'S TOP 10

1. HIGHWAY SHOES
2. I'M STONE IN LOVE WITH YOU
3. CHILDREN OF THE REVOLUTION
4. POPCORN
5. THE SWEET
6. WHEEL ALL CRAZIE NOW SLADE
7. SCHOOL'S OUT
8. AIN'T GON'T TO
9. CATS
10. ALL THE YOUNG DUIDES

BY LARRY LEBLANC

TURON - U.A. artist Claude Valade has potential double-sided hit with "De N'est Pas Un Matin Pour Se Dire Adieu" (Bobby Goldsboro, "With A Little Help From My Friends") and "Non, Mon Amour" (Never My Love) by Don and Dick Addrisi. Both songs were arranged by Richard Gregoire, produced by Ben Kaye and Cyrille Beaulieu and recorded at the Andre Perry Studios in Montreal. "Anne's Special" is the title of Anne Murray's first television special this season which was shown Friday, Nov. 17 at 9:00 P.M. on CBC-TV. Guests were Glen Campbell and R. G. Brown. Root Records' president, Jury Krytiuk has just completed arrangements with West Records of Hollywood for Canadian representation of their product for November includes "L'Enfant," the first lp from ten year old Robin, and "D'Arcy," first album from Montrealer D'Arcy on Absolue Records. Fluid single "Always Be Thinking of You" taking off nationally with play listing and chartings across the country. WEA artist Veronique Sanson's single "Amoreuse" now R. G. Brown Boot Records' president, Jury Krytiuk has just completed arrangements with West Records of Hollywood for Canadian representation of their product for November includes "L'Enfant," the first lp from ten year old Robin, and "D'Arcy," first album from Montrealer D'Arcy on Absolue Records. Fluid single "Always Be Thinking of You" taking off nationally with play listing and chartings across the country. WEA artist Veronique Sanson's single "Amoreuse" now R. G. Brown Boot Records' president, Jury Krytiuk has just completed arrangements with West Records of Hollywood for Canadian representation of their product for November includes "L'Enfant," the first lp from ten year old Robin, and "D'Arcy," first album from Montrealer D'Arcy on Absolue Records. Fluid single "Always Be Thinking of You" taking off nationally with play listing and chartings across the country. WEA artist Veronique Sanson's single "Amoreuse" now. Larry Page (left), managing director of Penny Farthing Records is seen presenting Belaphon's Branko Zivanovic a gold record for the success of the Daniel Boone hit, "Beautiful Sunday," in all German speaking countries. Location was at Belaphon's new office in Vienna.

At Grand Opening

Westinghouse Canada To Market RCA Selectavision

NEW YORK - Westinghouse Canada, Ltd. plans to market the new RCA Selectavision MAG Tape System for color-television recording and playback over conventional TV receivers, it was announced today.

The Canadian firm joins two other major consumer-electronics companies, Bell & Howell and Magnavox, in declaring its intention of marketing the color video player developed by RCA. The product is scheduled to be available in late 1973.

Bell & Howell is expected to manufacture the precision tape transport component of the system for RCA, and plans to make it available to others in the industry.

RCA Selectavision Mag Tape System plays prerecorded, tapes, records and plays back regular "off the air" TV programs, and, with an associated home TV camera, records and plays back "home movies." Initially a black-and-white camera will be available for instant playback of home movie scenes. A low-cost color TV camera is under development by RCA for future introduction.
your competitors are at midem
vos concurrents sont au midem
your clients are too!
vos clients aussi!

and you?

1973

MIDEM
7th international record and music publishing market
January 20/26, 73
Palais des Festivals, Cannes, France
ALBUM PICKS

(Continued from page 20)

NAKED SONGS

AL KOOPER—Columbia KC 31723

Kooper's latest is a soul-bearing collection of self-penned tunes combined with great outside material like John Prine's "Sam Stone," and Sam Cooke's "Touch the Hem of His Garment." As usual, Kooper's keyboard work is flawless, and the background singing is also excellent.

THERE'S A SONG IN THIS

UNCLE JIM'S MUSIC—Rapp KS-3670

(MCA)

There's a lot more than one song in this countrified brew of Uncle Jim's Music. The tunes, strongly influenced by the Buffalo Springfield and its spin-offs, range from foot-stompin' good-time numbers like "Greatest Story Ever Told" to pretty ballads like "New Song (Think It Over)."

JIM BAILEY

United Artists—AS-5642

That incredible impersonator of Peggy Lee, Judy Garland, Barbra Streisand et al. does them all here, with the added bonus of a taste of the real Jim Bailey on side two. Album comes complete with pictures of Bailey dressed as those great ladies.

A TEAR AND A SMILE

TIR NA NOG—Chrysalis CHR 1006

(Warner Bros.)

Acoustic duo whose sound falls somewhere into the British folk scene (Fairport Convention, etc.) should turn some American ears with their first outing in this country. The songs are soft, sweet and melodic, and should make for fine late-night FM programming.

MASTER PIECES

APOLLO 100—Mega M51-5005

Group that smashed with "Joy" a year ago, offers a collection of instrumentals built around favorites like "Popcorn," "Amazing Grace" and "Beethoven 9." Though many of the tunes are old, the productions are strictly contemporary.

SARAH IS NO LADY

SARAH—Cream CR-9010

As the title of this disc implies, Sarah, the group, is an all-male contingent. They make religious-rock music, and make it well. Some of the more interesting things on the album are "Hammer Me Down," with the vocal help of daughter Robin, goes through "Theme From Star Trek," "Jennie's Theme" from "Young Winston," and other popular or soon-to-be-popular tunes.

THE MASTERPIECE

THE CHARLES RANDOLPH GREENE SOUNDS—Ranwood R-8105

In addition to the successful single from the TV series "The Masterpiece Theatre," Greene, with the vocal help of daughter Robin, goes through "Theme From Star Trek," "Jennie's Theme" from "Young Winston," and other popular or soon-to-be-popular tunes.

Dialogue

(Continued from page 27)

went to Jack Warner and said "Dad I need another half mil," Dad may not feel like reaching in his wallet at that point. Short sighted is milking a hundred artists and not looking to risk more to gain risk. Sometimes beyond reason to gain more. Nobody knows the absolute rules about what is reasonable in these matters. If Alice Cooper's management comes to me and says ok the next album you think you should spend $50,000 in television then hey. I'm going to wince, but I'm going to listen. And that to me is long range, and that's where you should be as a record company.

RW: What does Creative Services encompass?

SC: In about 1968 there was no such thing in this company as Creative Services. I was Director of Merchandising working in the marketing wing, which was a traditional wing that involved promotion, sales, merchandising and advertising. At that time because I had been the only one who had stood at the corner of Haight and Ashbury in the whole company, the company said we need more freaks.

RW: House freaks?

SC: Yes. So they allowed me to be their sort of institutionalized freak and they hired one from the outside, Andy Wickham. And we were the two longhairs around here. We felt we could get away with something, so we started to experiment and have some fun. That was the birth of creative services. Somewhere along the line creative services moved up from the marketing wing and became an entity to itself with myself and a shared secretary, shared with the art director, until today there are 40 people in creative services, and we are, in about a week, going to challenge the accounting department to a tug of war out on Warner Blvd. and have it out once and for all. See who's really running this place.

RW: Would you be willing to say how much money you do spend?

SC: We spend. I'd be very willing, though I'm not sure. We really don't work very well that way. We spend whatever makes sense. There has not been one year since I've had a budget that I've spent less than about 25% over my budget, usually more. There is no way that I can budget whatever good ideas you might come up with next year, that you haven't thought of before you made your budget. If it's a good idea and it looks like it might make sense, go ahead and do it. We got some money. I've heard stories of people asking for ads from other record companies and the ad department says, well we've run out of our budget for this quarter. What kind of nonsense is that? You've got a record to sell. let's sell it. Sometimes we spend too much, other times we spend too little. If you ask any number of managers or artists they would say "they don't spend enough." 'We just try to make sense out of what we're doing. Budget is secondary. I can't always say, excitement this week is going to cost $17.75. I don't know if that answers your question, but it really doesn't have importance to me.

RW: Do you think of your approach to promoting artists as low key?

SC: I have a psychological aversion to the concept of hype. I know it is sometimes a very fashionable thing in some circles to say, "I hype better than he hypes." My view is that anybody can hype better, and if hype is what it takes, well we'll come out with a cow at no small expense paint the side of the World Trade Center in New York, 100 stories high, with the World's Greatest Phallus. And that's gonna cause a lot of reaction. And that's hype. People are not going to stop talking about that! I would rather be known as a bad ticket taker.

RW: Is there an equal sign between hype and excitement?

SC: "Hype" has a connection of being over blown and unjustified. Hype has about it an air of some desperation to me. First of all I deal with too many people that I respect too much to go out and make distortions out of them. I cannot perceive going out and hyping James Taylor. I can, and do, go out to bring James Taylor's art to the public in the best way possible, and that does not mean the most outlandish way possible. I think you can hype a starlet, but don't mess around with Rosalind Russell. I think you can hype crap, but I do not view most of the artists on this label as crap.
Oakley (Continued from page 3)

Oakley were 24 years old. Oakley was killed Saturday afternoon when his motorcycle bounced off a bus he was trying to pass. He was thrown from his bike but got to his feet and refused medical attention, saying that the only thing wrong was a blood pressure of 70 to 40. Unfortunately he suffered severe internal damage to his head and he was home less than an hour when he began convulsing. He died an hour after arriving at a local hospital.

The band played at Oakley's funeral, just as he had at Dunn's, one year and 10 days before.

The band had been working on their new album, called "Lightning Rod," up until Oakley's death and two concerts this Friday night in Houston with the Grateful Dead have been called off. (Zoo World News)

Eddy Arnold (Continued from page 3)

albums per year.

In making the disclosure, Arnold said:

"Many people may question why I have left a fine company like RCA Victor after 27 successful years. Truthfully, it was one of the most difficult decisions of my life and I regret leaving the many friends I have there.

"For one thing, I have consistently tried to produce 'good music' records and MGM is now the leader in this field. Also, Mike Curb and Don Costa will personally produce my records and I welcome that.""

Oh Coward (Continued from page 3)

radio stations, will receive comprehensive information kits on the movie, it's background and innovative marketing techniques that will break new ground in merchandising motion picture soundtrack albums.

The Coast (Continued from page 10)

will be hung next to a painting of Judy Garland when Alice and the boys open their five day gig at the Palace Theater in Feb... From Zoo World: Paul Simon's present plans for touring off due to problems in his left hand. Could be arthritis or bursitis. Can't close his left hand.

CONCERT REVIEW

Loggins & Messina: A Smash!

- NEW YORK—On the basis of their first two Columbia albums and their recent two sold out concert appearances at Lincoln Center's Philharmonic Hall, it would appear that Loggins and Messina are a shoe-in as one of the major super groups of the '70's. No question about it, the group is a smash success.

Rusty Loggins opened the set alone with just his guitar. In rapid succession he beautifully played a series of his acoustic songs, including the charming, innocent "House At Pooh Corner," a lovely "Danny's Song," and "Lady of My Heart," and a lilting "Whiskey." As Loggins was playing "Long Tail Cat," the rest of the group slowly started to join him on stage, beginning with a drummer, and, after the introduction of Jim Messina, the rest of the band entered with saxes, obonk, and recorder. From that moment on, the entire hall rocked to some of the best played music to be heard in a very long time.

The group is very much an equal partnership, as proven when Jim Messina sang some of his own tunes, such as the gentle rocking "Nobody But You," "Holiday Hotel," and "Listen to A Country Song." Standouts of the night were the "Trilogy," particularly Messina's "Peace of Mind," the extraordinarily musical "Vahella" featuring some jumping jamming, and the co-authored "Your Mama Don't Dance," the most stand up and boogie song of the evening. Excellent musicians and adroit harmonizers, Loggins and Messina also have a winning stage presence which all adds up to a fabulous night of music.

Elektra's Casey Kelly opened the bill, and he has improved very much since his summer Central Park appearances. More at ease on stage, Kelly sang mostly selections from his recent album, including the bouncy "Silver Meteor," a rocking "Poor Boy," and a funny and accurate rocker "You Can't Get There From Here." Other songs in a different mood were "Escaping Reality," a lovely song, and "Making Believe," a ballad with a message that rings true as it details two lost, empty lives, and the fun, country blues flavored "Resign Yourself To Me."

A trademark of Kelley's live performances is the clever medley of Beach Boy hit songs with the lyrics changed to reflect the complete opposite extreme of the original. Of the part of the evening was great fun, and Casey Kelly seems like the talented good guy so many would like to see succeed.

Robert Feiden

Johnson Warns Broadcasters (Continued from page 3)

fight with sling shots.

Recalling that H. G. Wells, author of such books as War of the Worlds, once wrote that "human history becomes more and more a race between education and catastrophe," Johnson told the broadcasters: "It is you who provide the education for our nation; you who will bear some measure of the responsibility for whatever catastrophe may befall us in our ignorance. Now, more than ever, America needs your independence, courage, and leadership."

He said "First Amendment" and "freedom" are words that "we sometimes throw around very carelessly" and only take on real meaning when used in defense of unpopular ideas or to resist challenges successfully.

He chided broadcasters for failing to do more. While it was "well and good to run full-page ads" to interest newspapers in broadcasting's problems, he said, the industry could have spoken out on FCC station fines for alleged obscenities, about efforts to censor song lyrics on records, and subpoena of news men's records, cuts in PBS funds, etc.

The Commissioner, whose term expires next June, described himself as "the senior minority member of the FCC... confronting retirement at the age of 38." He thanked the broadcasters for giving him a "chance to say goodbye."

"Actually," he quipped, "my departure ultimately may come to be viewed by the broadcasters as a mixed blessing. After all, you won't have Nick Johnson to kick around Richard Nixon anymore."

Fluff Off

At the press luncheon, hosted by Roulette Records last week in the Hotel Plaza to introduce Fluff, the disc jockey for rock group honors, Record World was well represented in this tabling of (left to right) staffers Tony Pre ferra, Marlena Filaburza, President Joe Fleischman, and Associate Editor Mike Sigman. Behind them are Roulette Executive V.P. Joe Rasly and Art Fabhemus, who organized Fluff and is the producer of the new quintet's Roulette recordings.
CONCERT REVIEW

Dawson, Happy & Artie Score At Town Hall

NEW YORK — During the past year, with two Kama Sutra albums and many New York concert appearances, Jim Dawson has developed quite a loyal following. In concert at Town Hall Dawson once again showed why he is the songman so many people love. In a time when so much music is loud or hard, Dawson's melodic love songs are most refreshing. These are timeless songs, and all so very good, that I often wonder why other major performers have not recorded his compositions. Jim Webb and Paul Williams, as great as they are, shouldn't have the market to themselves.

Among the lovely songs Dawson performed were "When You Finally Come Around," the poignant "Stephanie," a moving "Saturday Airplane," and "Down From the Mountain." Dawson also did very well with Bob Dylan's "Your Cheating Heart," and Joni Mitchell's "Michael From Mountains," as well as Dylan's "I Shall Be Released." Dawson's encore was, of course, "Songman," one of the most beautiful sing-along songs ever, and his fans sang the chorus of this anthem of brotherhood along with him. Special treats were several new songs from a forthcoming album, and these were every bit as good as one would hope.

Opening the bill were Happy and Artie Traum, two of the most accomplished folk singers and writers performing today. Their two albums available on Capitol are indispensable to any good, basic record collection. When Rob Dylan recorded some of his own songs for the first time on the second volume of his "Greatest Hits," he used Happy Traum to accompany him on vocals, bass, and banjo. Alternating on lead vocals, Happy and Artie sang many of their own songs, including the haunting "Scavengers." "Refugees," "Farmer's Almanac," and a stunning new one, "Pickpockets, Perjurers, and Thieves." Many of these songs were highlighted by Happy's superb harmonica.

Also performed was "Going Down To See Bessie," as funky as a song can be, written for the Traums by Robbie Robertson of The Band, and Dylan's "When I Paint My Masterpiece" and, for an encore, "You Ain't Going Nowhere," the best rendition this song has ever had. Happy and Artie also excel, and really get going on some blues numbers, such as "Deep River Blues," "Jackhammer Blues," and — the jumping joy of "Alligator Man." Robert Feiden

Kirshner (Continued from page 6)

As to the ratings he needs to keep the show on the air on a regular basis, Kirshner said they would have to be good, though he wasn't sure just how good. "I think it's not a question of competing with Carson," Kirshner said. "These are probably people who won't be watching Carson anyway." Kirshner wanted to emphasize the acts' belief in the show and ABC's belief in the show: the acts' belief can be measured by the fact they did it for scale, and ABC's "is the slot." "I don't want to speak for ABC," he said, "but I think Friday is the best night for rock music." Kirshner also said the late night slot has a fairly sophisticated audience, consequently Chuck Berry's "My Ding-a-ling" is in the show (though Alice Cooper's hatchet work on a toy doll is out.)

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Screen Gems-Col Issue Nostalgia Songbook

NEW YORK — "Rock and Roll Revival!" is the new songbook release from Screen Gems-Columbia Publications, part of the company's contribution to the '50s and '60s revival. Alumni of sock hops and senior proms of the era will fondly scan the list of titles included in the folio, such as "Venus In Blue Jeans," "Stupid Cupid," "Surf City," "The Loco Motion," "Calendar Girl," and "Happy Birthday Sweet Sixteen."

Arranged for the piano, voice and guitar, the songbook is priced at $2.95.

WB Music Reps Bowen-Bones


Bowen has been a well-known figure on the music scene over the last decade. As an artist he recorded the rock & roll classic, "Party Doll!" He has produced numerous million-selling records for countless artists, including Frank Sinatra, Dean Martin and Kenny Rogers & The First Edition. His current activities include recording Lee Marvin and Bert Kaempfert.

Howe has produced all of the Fifth Dimension hits.

CONCERT REVIEW

Tull, Giant Score In Garden Concert

NEW YORK — Columbia's Gentle Giant, a six man group sounding like a good combination of Flock, Jethro Tull and Moody Blues, opened the show at the Garden (13) for Warner Bros', very hot Jethro Tull.

Individually, the group proved to be extremely talented and versatile. Many instruments were played at different times by all the members of the group. Their second tune was a dynamic one which included violon and cello, and their third number was "Funny Ways," containing a horn section and also a xylophone. The highlight of their set was "Nothing At All," a hard rock type number featuring percussive vocals by Malcolm Mortimore.

The group ended with "Plain Truth" a driving, exciting song, sounding reminiscent of the now disbanded Flock (also Columbia, and favorite of mine) in which the violinist plays jazz/rack riffs throughout, with the entire band going full blast behind and around him.

A great act, definitely worth seeing.

Headlining the bill was the ever so phenomenal Jethro Tull! For myself, and many others there that evening, this was most definitely the concert of the year!!

For more than 2 hours of total stupification, Ian Anderson and Company leaped around the stage in a frenzy of wild antics putting together, musically and theatraically, one of the most entertaining shows to be seen anywhere in a long time.

Act 1 of this brilliant performance was "Thick As A Brick," to be followed by "Aqualung" more than an hour and a half later. The audience was ecstatically captivated. The group was extremely appreciative, and gracious. Beautiful rapport. An evening to be remembered.

Toni Profera

Sack Named Athena VP

CLIFTON, NEW JERSEY—Jules L. Sack has been named Vice President of Marketing and Sales for Athenia Industries, Inc. Athenia is currently involved in the final pre-production stages for its entry into the cassette market, including in its line CO and tape loaded cassettes as well as cassette component parts and accessories.

AmericanRadioHistory.Com
COUNTRY PICKS OF THE WEEK

**SINGLE**

**MERLE HAGGARD**

"I wonder if they ever**

**THINK OF ME** (Blue Book, BMI)

Haggard delivers another brilliant number that has to be a knockout! This one is crammed full of social imagery and songs like this that make music more than just entertainment but an experience in living. In his true genius, Haggard throws a twist that makes this beautiful ballad a giant. Should receive a good deal of publicity for its timely message and its importance to an American cause. Capitol 3488.

**BOBBY G. RICE**

"You lay so easy on my mind." (Americus, ASCAP). Rice provides a performance that should send him soaring. The stylized delivery fits square in the middle of the Rice library. Sweet and simple, the Rice, Rils and Fields melody perfectly fits the mood of the lyric. This is the kind of tune that really works. Required listening for those who are learning to write. I would have it! Metromedia Country 902.

"This much a man." Marty Robbins.

A tasty morsel of music by Marty on this A-side. Along with the album title song, self-penned "Franklin, Tennessee," "You Don't Really Live" and "Making The Most Of A Heartache." All have the target. - American Radio History.
JOHNNY PAYCHECK—Cutlass 8138
BILLY JACK WASHBURN (Chex Music, BMI)
Early disc on Paycheck tells an ironic tale about two young travelers. It's a long number, but the story is interesting and fine treatment by Johnny.

BUDDY ALAN—Capitol 3485
MOVE IT ON OVER (Fred Rose, BMI)
MAGIC MAN (Blue Book, BMI)
Old Hank Williams tune receives clean performance by Buddy. This will make you believe in country all over again!

STEVE NORMAN & CONNY VAN DYKE—Barney 5007
FOR THE SAKE OF THE CHILDREN (Kirkwood, BMI)
Duo gets into this ballad. Steve and Conny do it with feeling and strong vocal work. Many listeners will relate to the message.

JONIE MOBY—Capitol 3454
I'VE BEEN THERE (Mandina, BMI)
I'LL BE LEAVING YOU AGAIN (Keca, ASCAP)
Melodic uptempo theme is done well by Miss Jonie. Happy-go-luck feel on "I've Been There" will get it there on turntables.

JIM MUNDY—Hickory 1655
SHE GOT THE FORTUNE (Milene, ASCAP)
IT'S GETTIN' WHERE YOU CAN'T TRUST NOBODY (Milene, ASCAP)
Interesting story of "makin' it" in music. Mundy treats the ditty well. Airplay will be big on this great programming item.

VIRGIL WARNER—Capitol 3484
BILLY JACK'S OLD LADY (Gary S. Paxton Music, BMI)
WISHFUL THINKING (Jay Music, BMI)
Movin' number with a lot of fine lyric. Beat and tough licks on the axe will catch the ears of jocks. Lotsa life in this one!

Stan Hichcock—Caprice 1004
OLD HOLIDAYS (Buzz Cason Publ., ASCAP)
Fine mellow treatment by Hichcock on Buzz Cason's ballad. It should be received well on the boxes, as well as on the airwaves. Check out this one!

Mel Tillis—MGM 14454
NEON ROSE (Tomake, ASCAP)
IT'S MY LOVE (And I'm Gonna Give It) (Sawgrass, BMI)
Interest in "Neon Rose" and "It's My Love" is dropping, but "Neon Rose" should get the most attention. A strong possibility for "It's My Love," but not as much as "Neon Rose."

Wendej, Adkins—50 States 9
WOMAN, WOMAN OH SO SWEET (Hiltop Acres, ASCAP)
UMM...I LIVE YOU HONEY (Hiltop Acres, ASCAP)
Potent lines to this country story. Flows like "Gentle On My Mind." Adkins is backed by fine production that sharp deejays will pick up.

DENNY LEE—Goldrush 1000
YESTERDAY'S GONE (Unart, BMI)
IT'S SO NICE TO BE WITH YOU (Interior, BMI)
Bouncy disc heightened by Denny Lee's tasteful delivery provides pleasant listening. Fine fiddle work makes it something special for travelin' the turntables.

DOYLE O'DELL—Ranwood 934
LOUISIANA LADY (Lamont/Ranwol, BMI)
GIVE SOMEONE ELSE THE WELFARE (Lamont/Ranwol, BMI)
Soft, laid-back instrumentation makes this rolling melody nice. O'Dell delivers the story with true honesty.

ANNE JANE ALLEN—Stampede 101
YOU'RE SUCH GOOD LOVIN' (Adventure, ASCAP)
THE SWEAR ON YOUR CHINNY CHIN CHIN (Touchdown, BMI)
Fine production by Chuck Chellman and a fresh performance by Anne Jane. This will be a real surprise package for deejays; it's got everything a good uptempo songs needs.

By MARIE RATLIFF
Station Check List

NASHVILLE—Twitty Fever is again sweeping the country; this time it's "She Needs Someone To Hold Her" that's a pick for Conway at KENR, WIRE and WGBH; strong mover at KFDI, WUBE, WBAP, WWVA, WKDA, KENR and WGBH.

Tom T. Hall enjoying unusual success with three singles moving up! While "More About John Henry" moves toward the Top Twenty, the just released lp out "Old Dogs, Children and Watermelon Wine" is breaking big at WUBE, WENO, WHO, WWVA, WKDA, KENR and KCKC; also just out—his duet with the "Singing Rage" Patti Page called "Hello We're Lonely" getting instant action at WENO.

Speaking of duets, we're into another blitz: Out together for the first time, in addition to Tom T. Hall and Patti Page, are Dave Dudley & Karen O'Donnell on Mercury with "We Know It's Over" playing at KCKC, WKDA and WENO; Stev Norman and Connie Van Dyke on Barnaby with "For The Sake of the Children" spinning at WCMS; Justin Tubb and Norma Gallant on Cutlass with "Heaven 7-7203," (a variation of the Justin-penned "Lonesome 7-7203").

Still strong split on Tanya Tucker: "Jamestown Ferry" reported at WCMS and WCNW; "Love's The Answer" at WHO, WWVA, WBAP and WUBE; while WENO is programming both. The Doug Kershaw version of "Jamestown Ferry" also picking up action at KCKC and WENO.

WWVA Pick: Merle Haggard's P.O.W. contribution, "I Wonder If They Ever Think Of Me." Super-tough!! Top play action on Freddy Welker, Johnny Rodriguez, Billy "Crash" Croddock, Mando Earwood.

Stoney Edwards moving rapidly with "She's My Rock," pick at WWVA, heavy at WBAP, KKNX, WWYQ, WENO. Don Williams edging into the hit column with his "Shelter of your Eyes" on MJM. It's hot at KENR, WKDA, WUNI, WWYQ.

KHEY's Bob Young is moving to Shreveport to head new 24-hour country outlet KRMK. Charlie Russell will take over the music at the El Paso station. Double market action in Nashville on the just-released Carl Richards version of "Margie, Who's Watching the Baby," written and recorded also by rab rockers R. B. Greaves. Richards' record is the pick at country WENO and WWVA, and spinning at pop outlet WMKN.

Our congrats to Bob Hudson who just made it through Year One at WWYQ. Norio Wilson headed for his biggest to date with "Everybody Needs Lovin." It's pick at WEEP; heavy at KFDI, WKDA, WENO, WWYQ. "Sweet Memories" happening for Johnny Williams at WBAP, WWYQ. Attention is being called to lp cut

(Continued on page 51)
Talbot, Mrs. Preston, Austin

Elected to Top CMA Posts

■ NASHVILLE — Joe Talbot, President of Precision Record Pressing Company in Nashville, has been elected Chairman of the Board of the Country Music Association. Mrs. Frances Preston, Vice President of Broadcast Music, Inc., was elected to serve as President. Bob Austin, Publisher of Record World in New York, was elected Executive Vice President. They were chosen by the Board of Directors of the Association at a meeting November 10, 1972 at Commerce Union Bank in Nashville.

Talbot has been active in CMA for many years, serving last year as Executive Vice President and as a member of the Music City Pro-Celebrity Golf Corporation which of CMA is a co-sponsor.

Mrs. Preston, a past Chairman of the Board and one of last year's Directors-dates, is also President of the Country Music Foundation, the organization that operates the Country Music Hall of Fame and Museum.

Other officers elected for the coming year are: Vice President — Roy Horton, General Manager of Nashville's Southeastern Music Organization in New York; Vice President — Harold Hitt, President of Metropolitan Music in Nashville; Vice President — Wade Pepper, President of Country Music Sales and Promotion for Capitol Records in Atlanta; Vice President — Bill Lowery, President of Lowery Music in Atlanta; Vice President — Bill Denny, President of Cedarwood Publishing Company in Nashville; Vice President — Harry Jenkins, Vice President and General Manager of Sunbury-Dunbar Publishing Company in New York; Secretary — Hutch Carlock, President of Music City Record Distributors in Nashville; Asst. Secretary — Reid A. Anderson, Executive Secretary, Merle Haggard Enterprises in Bakersfield; Treasurer — Ron Bledsoe, Vice President of Columbia Records in Nashville; Asst. Treasurer — Bud Wendell, Manager of the Grand Ole Opry in Nashville. Sgt. At Arms — Jack Wiedermann, President of Metromedia Country Records in New York.

Richey Inked

Paul Richey, left, signs an exclusive booking agreement with the Sandy Laverty Talent Agency. Shorty Lavender, President, and John McMeen, Vice President, listen as Richey's Dot recording of "Good Time Charlie's Got The Blues," which is currently hitting heavy on the jukebox as the signing takes place. Paul will have a Bee Haw TV appearance aired the week of December 16.

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**Top 10 Country Songs**

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**Tracks from Various Artists**

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**More Hits**

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**Additional Hits**

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**Special Note:** The chart includes a variety of country music hits from different artists, spanning various genres and styles.
THE WHO

THE RELAY

(Peter Townshend)


THE WHO

NEW SINGLE B/W WASP MAN (Keith Moon)

Decca 33041