

RECORD WORLD

DECEMBER 30, 1972

WHO IN THE WORLD

The Divine Miss M, Bette Midler, Is This Year's Musical Superstar. Sold Out Concert Engagements Throughout The Country, An Atlantic Album Destined To Be Certified Gold, And Two Up-coming New Year's Eve Concerts At Philharmonic Hall All Testify To This Lady's Incredible Talent And Mass Audience Appeal. Story Inside.



HITS OF THE WEEK

SINGLES

THE 5th DIMENSION, "LIVING TOGETHER, GROWING TOGETHER" (Colgems/New Hidden/J.C., ASCAP). Burt Bacharach and Hal David wrote this lovely, catchy song for the Columbia Pictures musical, "Lost Horizon." Fabulous, familiar ingredients and this top group work well together again in this outstanding song. Bell 45,310.



VAN MORRISON, "GYPSY" (Caledonia/WB Music, ASCAP). From his "Saint Dominic's Preview" album, this superb singer-songwriter delivers in powerful style a r&b influenced tune that is sassy & sinuous. Terrific. Warner Bros. 7665.



THE EMOTIONS, "FROM TOYS TO BOYS" (East/Memphis, BMI). This may indeed be the hot rhythm shaker these girls have been looking for to send them up the charts. Expect vocalizing as culled from their "Songs of Innocence and Experience" lp. Volt 4088 (Stax).



RARE EARTH, "WE'RE GONNA HAVE A GOOD TIME" (Jobete/Stein & Van Stock, ASCAP). From their "Willie Remembers" album, these successful songsmiths make another bid for chart action with a Sly-like funky tune that sparks fine production work throughout. Rare Earth 5052F (Motown).



SLEEPERS

TAMMY WYNETTE, "TIL I GET IT RIGHT" (Tree, BMI). This beautifully talented country lady has a poignant, sensitive ballad entry that could cross over into the pop market. A gem of a song, superbly sung and produced by Billy Sherrill. Epic 10940.



LETTERMEN, "SANDMAN" (WB Music, ASCAP). From group's "Spin Away" lp comes a truly fine tune from the pen of America's Dewey Bunnell. A stunning song with interesting lyrics and most inventive melody line. Capitol 3512.



JOEY SCARBURY, "MEMPHIS NIGHTS" (Darla, ASCAP). Ace producer Mickey Most does wonders with this evocative, super melodious song featuring an exceptional vocal style, somewhat similar to Elton John's delivery of "Country Comforts." Programmers, pay this great new one. Bell 45,314.



JIM PULTE, "SHIMMY SHE ROLL, SHIMMY SHE SHAKE" (Slippery Jack/Stash, ASCAP). Culled from his new album, Pulte swings in with a heavy rock and roller that doesn't stop moving. Programmers should note that this one could shimmy up the charts. Fabulous Skip Taylor production. United Artists 50992.

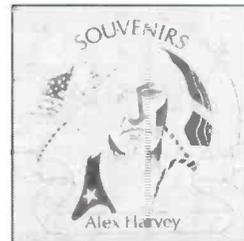


ALBUMS

ROLLING STONES, "MORE HOT ROCKS (BIG HITS & FAZED COOKIES.)" There could be no better musical Christmas surprise than this gift of 25 antique gems from this premiere group. Album features eight previously unreleased tracks in America, such as "Money," "Poison Ivy," and Stones own "Long Long While." A super and must have collectors item! London 2 PS 626/7.



ALEX HARVEY, "SOUVENIRS." This month Alex Harvey is known as the man who wrote Bette Midler's "Delta Dawn," and that's no sneezing matter (so where's the single?), but he is also his own man. The magic of Alex Harvey's songs is the muscular way in which they portray ever-so-slightly aberrated people. Here are more. Capitol ST 11128.



PETE HAMMILL, "FOOL'S MATE." Are the British more interested in the keyboards as rock instruments or does it just seem that way? Whatever the answer, here's a renowned British rock pianist out on his own after gigging with a few groups. Will be of most interest to those who like their blues moody. Charisma CAS 1037 (Buddah).



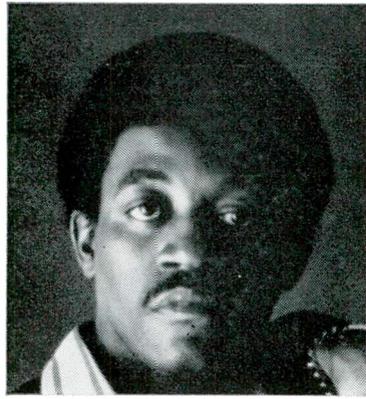
LIGHTHOUSE, "SUNNY DAYS." This is a most appropriately titled album as it brings lots of sunny, solid songs to follow the hits already established for this group. "Silver Bird," "Beneath My Woman," and "Lonely Places" are just some of the fine musical and vocal highlights presented. Evolution 3016 (Stereo Dimension).



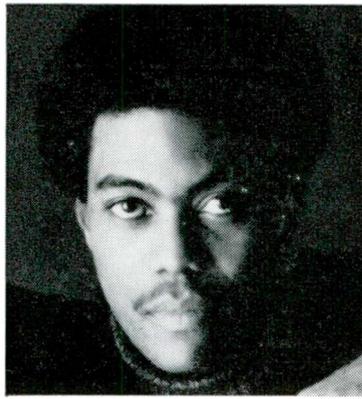
YEAR-END SPECIAL

RECORD WORLD 1972

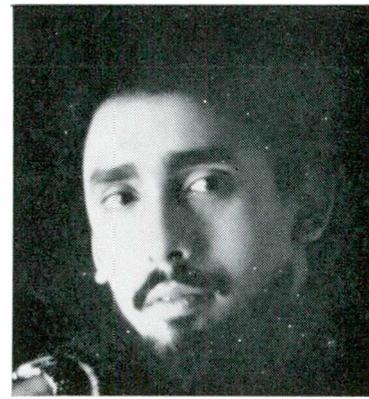
SPECIAL



Luther Simmons

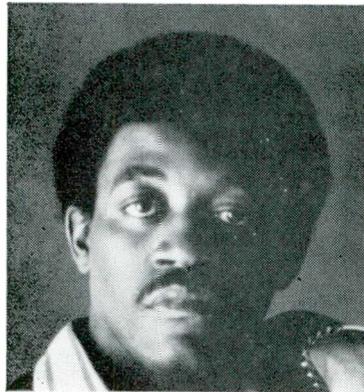


Cuba Gooding

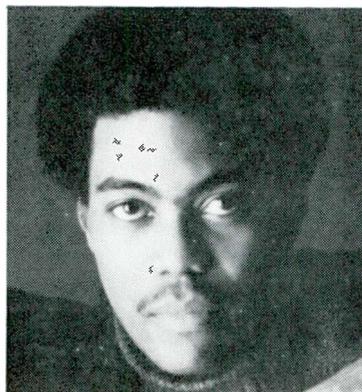


Tony Sylvester

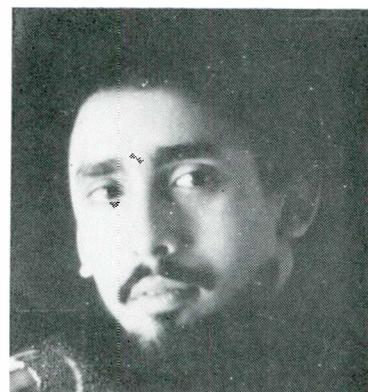
**These three men had a gold single
with "Everybody Plays the Fool."**



Luther Simmons



Cuba Gooding



Tony Sylvester

**These three men are following them
with "You've Got to Take It."**

**Both hit singles and all six men
are on the album.**



LSP 4677 P8S, PK 1904

THE MAIN INGREDIENT
"You've Got to Take It (If You Want It)."
74-0856

RCA Records and Tapes

New York Concert Scene '72

By ROBERT FEIDEN

■ NEW YORK—Several weeks ago, in an exclusive **Record World** Dialogue, concert promoter Ron Delsener attested to the fact that New York was indeed undergoing a depression in attendance at pop and rock concert presentations. Nonetheless, the past year has seen an increasing number of forums for the presentation of contemporary music. Aside from a more frequent and regular use of some concert halls, there has been, as well, an expansion which includes the use of theaters or rooms not previously associated with popular music.

One of the oldest and most consistently successful clubs in New York is Paul Colby's Bitter End, located in Greenwich Village and as much a part of the music scene in New York as any place could be. The list of names of the artists who first appeared

at the Bitter End reads like a who's who of the music business. In the club's twelve year history, almost every major singer and comedian has appeared there. This year alone, such major names as America, Jackson Browne, Lily Tomlin, George Carlin, Cheech & Chong, Bette Midler and Randy Newman have made appearances at the club.

"This has been one of our best years," Paul Colby told **Record World**. "There is a need for a small club. Some groups and artists should play clubs rather than large concert halls. David Clayton-Thomas is an example, and so is Jonathan Edwards who just recently played the Academy of Music and will next be playing here." Indeed, small clubs like the Bitter End are very necessary to present new talent to the public and record company executives alike. Such major attractions as America and Jackson Browne appeared this year at the Bitter End as opening acts, as did Neil Young several years ago when he opened for Joni Mitchell.

Business at some village clubs has faltered and/or been so bad as to force the club to shut its doors, as exemplified by the Gaslight, Gerde's Folk City and the Village Gate. The long lines for David Bromberg and Bobby Neuwirth were a rare reminder of the kind of business a club like Gerde's used to attract. Part of the failure can be explained by the tremendous change in character of the Village area.

(Continued on page 127)

London On Top In Singles, Albums

By FRED GOODMAN

■ NEW YORK — Capping its hottest year since its inception, London Records boasts four chart toppers this week. Not only does the company own the number one and two singles, but also the number one and three albums as well.

The number one single for this last week of 1972 is Al Green's "You Ought To Be With Me" on Willie Mitchell's Hi label. This record marks Green's fifth consecutive gold single. The runner-up single is Gilbert O'Sullivan's "Clair" on Gordon Mills' MAM label. This is O'Sullivan's follow-up to the highly successful "Alone Again (Naturally)" which was a number one, million seller.

In albums the Moody Blues' "Seventh Sojourn" on their own Threshold diskery is number one, their second chart topper within two months. In October, their five-year old "Days Of Future Passed" lp on Deram grabbed the top spot as well. The number three album this week is Al Green's "I'm Still In Love With You," which has been certified gold. His preceding lp "Let's Stay Together," was also a million dollar seller.

1972: Music Was Music

By RON ROSS

■ If no startlingly original or clear-cut trends developed in the music industry during 1972, the year was a consistently profitable one in terms of the kinds of product and artists which have come into prominence in these first years of the seventies. New stars captured the public interest through the fiercely competitive medium of top forty radio, while older, more established artists rose to new heights of popularity by means of their biggest singles ever.

Many of last year's success stories were repeated this year by other artists in their own way. Just as in 1971, r&b superstar Marvin Gaye redefined himself as one of the most popular artists in the country, 1972 was in part the year of Al Green (Hi), who had no fewer than four gold singles to become "Top Male Vocalist" in **Record World's** Year End Pop Singles Awards. Country artist Donna Fargo emerged as the year's "Top New Female Vo-

calist," indicating the universal appeal of country-styled music which had brought Lynn Anderson a greater audience than ever in 1971. The recent moves by Atlantic, Elektra, and other "pop" companies into Nashville for the purpose of developing new talent is further evidence of the increasingly large part country music will play in the pop charts in years to come.

R&B, or rather, records by black artists, continued to be perhaps the strongest single hit-making category. Nine out of **Record World's** top twenty singles were by artists that might have been considered exclusively "r&b" only a few years ago. Al Green scored with "Let's Stay Together" and "I'm Still In Love With You," while Luther Ingram (Koko), the Chi-Lites (Brunswick), Joe Tex (Dial), the Staple Singers (Stax), the Cornelius Brothers and Sister Rose (UA), the O'Jays (Philadelphia Int'l.), and the Main Ingredient (RCA) had some of the biggest singles of the year. Soundtracks from movies designed specifically for

(Continued on page 34)

Extension On Grammy Ballots

It has been announced by George Simon of NARAS that a five day extension has been given to members in sending back Grammy ballots to Haskin & Sells, the accounting firm making the tally. The reason for the extension is because of the seasonal mail delay.

Signing With Style



Shown at the signing of the Stylistics' new contract and presentation of their third gold disk for "I'm Stone In Love With You," are, seated (from left) Avco chiefs Hugo & Luigi, (standing) The Stylistics and at the far right the group's agent Jack Bart, President of Universal Attractions.

Rudman Profiled In New Yorker

■ NEW YORK — **Record World's** Kal Rudman is profiled in this week's **New Yorker** (issue dated Dec. 23), an accolade roughly equivalent in the publishing world to that Rudman attributed, in the piece, to Paul Drew in radio.

The article, written by George W. S. Trow, focuses on a Wednesday about a year ago Trow spent with Rudman in his Cherry Hill home, while Rudman spouted his philosophies of the music business in between calls to and from industryites.

In the course of the story Trow gets a chance to assess the power and politics of the contemporary music business as he sees it.

Trow is the **New Yorker's** record specialist (he did last year's Lily Tomlin item), and he is also supposedly working on a profile of Ahmet Ertegun.

One-Stop COD Policy Spreading

By GARY COHEN

■ NEW YORK — A number of the country's one-stops are leaning toward COD payment for albums ordered from them. With the rash of recent bankruptcies, stores going out of business and the failure of stores to pay their bills when they become due, the one-stops feel they can offer better service on COD shipments and at the same time reduce prices. The price reduction, according to some of the one-stops, comes from less overhead in book-keeping and billing expense, a faster turnover of money, and an additional saving because there is no need to build up a cash reserve for stores that either can't or don't pay their bills or go out of business.

Jesse Cutler First Brut Artist

■ NEW YORK—Brut Records, newly formed division of Fabergé, distributed by the Buddah group, will be producing sound tracks for its motion pictures as well as contemporary records. The first artist to be signed by the label is Jesse Cutler, a young singer and guitarist who writes his own music. His ballad "Rich Man's Son" will be Brut's first single release. The soundtrack from Brut Productions feature film, "Book of Numbers" will also be cut on the label early next year.

Rick Baxter, Vice President of Brut Productions, will head up this new recording wing of the company from offices in New York.

Stephen Schwartz Honored



From left at the recent ASCAP reception at which Stephen Schwartz received plaques honoring the chart successes of his "Day By Day" from "Godspell" and "Corner of the Sky" from "Pippin" are Record World Publisher Bob Austin ASCAP Director and Belwin-Mills President Alan Shulman; ASCAP President Stanley Adams; Stephen Schwartz; Marty Wekser of Jobete, co-publisher of "Pippin."

According to Bruce Bayer of B&R Records & Tapes, part of the Record Center in Colorado, who services a number of customers around the state, COD buying is a necessity. "There's still a danger in servicing one-stop customers who pay COD. You get a guy who buys a few hundred dollars worth of merchandise a day for a week, and by the time his checks clear, he's into you for a few thousand dollars. And we have customers who buy close to a thousand dollars a day. If we ex-

(Continued on page 36)

'Berlin To Broadway' Caster On Paramount

■ NEW YORK — Tony Martell, President of Famous Music Corporation, has announced that Paramount Records will issue the original cast album of "Berlin to Broadway." It will be released as a deluxe two-record set, featuring thirty-six of Kurt Weill's songs, as they are presented nightly at the Theatre DeLys.

The premiere presentation of the album (the most complete recording of Kurt Weill theater songs ever made), will take place on December 27th, which will also commemorate the show's 100th performance.

The first album will be presented to Lotte Lenya on stage after the 100th performance, and the entire audience will be given an album to commemorate the dual occasion.

RIAA Statement On Certifications

■ NEW YORK—In response to numerous inquiries from the trade and the public regarding the policies of the Recording Industry Association of America on gold record awards, Henry Brief, Executive Director, issued the following statement:

"To clear up any misunderstandings that may exist, we want to emphasize that the gold record award is the only authorized award issued by RIAA to recognize sales achievement. RIAA does not certify or issue platinum, silver, diamond or other type awards.

"The establishment of other types of awards has been considered in the past by RIAA and ultimately rejected because they would tend to dilute and demean the prestige enjoyed by the gold record award.

"When RIAA initiated its Gold Record Award certification program in 1958, it did so in response to a chaotic industry situation that prevailed at that time. There was a proliferation of awards with no basis in fact, no method for verification or authentication. As a consequence, the veracity of all award claims was held in disrepute both in and outside the industry.

"The establishment of the RIAA certification program with specific sales achievement criteria and an audit of the company's books by a firm of independent certified public accountants to insure that these criteria have been met, has restored prestige to the gold record award.

"In the past 14 years, RIAA has relied on the voluntary co-

(Continued on page 34)

'I Am Woman' Certified Gold

■ NEW YORK—Helen Reddy's number one single, "I Am Woman," has been awarded a gold record by the RIAA. According to Jeff Wald, her husband and manager, Ms. Reddy is now scheduling concert dates for the coming year; they include the Santa Monica Civic Auditorium, March 18th; the Riviera Hotel, Las Vegas, starting March 21st for two weeks; and Carnegie Hall April 20th.

Ms. Reddy will also host a NOW (National Organization of Women) New York Press Conference on the image of woman in song early next year.



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RECORD WORLD DECEMBER 30, 1972



**We are the music-makers
And we are the dreamers of dreams,
Wandering by lone sea breakers,
And sitting by desolate streams;
World-losers and world-forsakers
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world forever, it seems.**

— Arthur O'Shaughnessy: Ode

THE PEOPLE FROM CAPITOL



Motown Gets Restraint

■ LOS ANGELES — Motown Record Corporation has announced that they have succeeded in having a temporary restraining order issued against William Rokuskie, Sr., William Rokuskie, Jr., Modern Record Marketing, International Record Company and Condor Records. The companies have reportedly been ordered to immediately cease the sale of sound recordings owned exclusively by Motown.

Friday, December 15 Motown and its affiliated publishing companies, Jobete Music Company, Inc. and Stein & Van Stock, Inc. filed complaints in the U.S. District Court for the Central District of California in Los Angeles against William Rokuskie, Sr., William Rokuskie, Jr., Modern Record Marketing, International Record Company and Condor Records.

Motown, Jobete and Stein & Van Stock alleged in the complaints that the named defendants copied, pirated and duplicated a four-album Motown record set entitled "64 Motown Greatest Hits," infringed the copyrights of the compositions contained on the recordings and sold the duplicated tapes to the retail buying public through the mails, all without permission or authority from Motown, Jobete or Stein & Van Stock.

The lawsuit, filed by the law firm of Strote and Straw of Los Angeles, also asked the court for a permanent injunction ordering the impounding and destruction of all copies of the alleged infringing tapes. Motown further indicated that the only company authorized to

NARM Announces Awards Procedure; Minelli To Appear At Banquet

■ BALA CYNWYD, PA.—The process for selecting the annual NARM Awards, presented each year to record manufacturers for the best selling artists and product of the year, has been set in motion, it was announced by Jules Malamud, NARM Executive Director. The NARM Awards are the only industry awards given on the basis of actual dollars spent by the consumer for record and tape product.

Two different groups are in the process of submitting nominees for the best selling music product in nineteen categories. The NARM Selections Committee is comprised of a representative group of NARM Regular Members who handle multi-label product (rack jobbers and retailers). They will submit a list of best selling product in the retail outlets which they operate (retailers), or service (rack jobbers). The 30 members of the Selections Committee represent a geographical cross section of the country, as well as a cross section of the types of merchandisers which comprise NARM's Regular Membership.

As a result of a recommendation of the Manufacturers Advisory Committee following a meeting with the NARM Board of Directors, record manufacturers have been asked to submit their list of best selling product, to provide an authori-

manufacture and sell the "64 Motown Greatest Hits," four-album set, other than Motown, is California International Marketing Company (CIMCO).

tative check list before the final ballot is compiled.

The NARM Awards will be announced and presented at the formal NARM Awards Banquet, on the final evening of the 1973 NARM Convention, February 28 at the Century Plaza Hotel in Los Angeles. Jean Shepherd, radio and television personality and author of "Ferrari in the Bedroom" will serve as Master of Ceremonies and presenter of the awards. Liza Minnelli, Columbia Records artist, will star in the show.

The manufacturers and the NARM Board, after a reevaluation of last year's awards, submitted the 19 categories in which awards will be presented. They are: Best Selling Hit Single Record, Best Selling Album, Best Selling Movie Sound Track or Original Cast Show Album, Best Selling Male Artist, Best Selling Female Artist, Best Selling Male Country Artist, Best Selling Female Country Artist, Best Selling Male Soul Artist, Best Selling Female Soul Artist, Best Selling Group, Best Selling Orchestra and/or Instrumentalist, Best Selling Comedy Album, Best Selling Jazz Artist, Best Selling Classical Album, Best Selling Children's Album, Best Selling Economy Album, Best Selling New Male Artist, Best Selling New Female Artist and Best Selling New Group.

Crewe, Gaudio To Motown

■ HOLLYWOOD — Bob Crewe & Bob Gaudio, the songwriting team responsible for "Dawn," "Big Girls Don't Cry," "Walk Like a Man," and 27 other top chart hits by Frankie Valli and the Four Seasons, have signed an exclusive agreement with Motown Records as writer/producers, it was announced by Suzanne de Passe, Vice-President of Creative Operations.

Under the agreement negotiated, Gaudio has been signed as an exclusive writer/producer on a split publishing arrangement. Jobete Music will administer the Saturday Music Catalogue owned jointly by the writer/producers which includes all of Saturday Music and all the hits by the Four Seasons, dating from 1962.

Crewe and Gaudio will team to co-produce the Four Seasons' next lp, due for release early in 1973. Both will write and produce for other Motown acts.

Diana Ross Cue's Entertainer Of Year

■ NEW YORK—Cue Magazine has named Motown star Diana Ross the winner of their twelfth annual Entertainer of the Year Award, it has been announced by Publisher Edward Loeb. Miss Ross made her dramatic debut this year in Paramount Pictures' "Lady Sings the Blues" becoming an overnight film star as a result of her first movie portrayal.



Diana Ross

"Miss Ross' stunning success in her first film, her worldwide popularity as a recording artist and her brilliance as a night club performer made her unbeatable for our award this year," Loeb said. She joins such previous winners as Neil Simon, Barbra Streisand, Sammy Davis, Jr., Mike Nichols, Pearl Bailey, Danny Kaye and Burt Bacharach and Hal David. Cue originated the Entertainer of the Year Award in 1961.

Several hundred guests will see last year's winner, Neil Simon, present the award to Miss Ross at a gala party at the Tavern-on-the-Green in Central Park on Friday, January 12, from 9 p.m. to 1 a.m.

Pickwick Offers To Acquire Keel Corp.

■ WOODBURY, N.Y. — Pickwick International, Inc. has announced that it has submitted an offer to creditors of Keel Manufacturing Corp., a company in Chapter 11 proceedings under the Bankruptcy Act, under which Pickwick would acquire control of Keel in exchange for an undetermined number of Pickwick shares. Keel is a privately-held, New York-based manufacturer of phonograph records which has pressed records for Pickwick among others, and if the offer is consummated will continue the same business as a subsidiary of Pickwick.

Wonder Bread Builds Success



At the presentation at which Bread received their first platinum album are, seated (left to right) Mike Botts, Larry Knechtel, David Gates, James Griffin; standing, Jac Holzman.

Double Gold *Neil Diamond*

All Original Recordings

I'm a Believer
Monday Monday
The Long Way Home
I'll Come Running
Red Red Wine

Solitary Man
New Orleans
Cherry, Cherry
Some Day Baby
Girl You'll Be a Woman Soon

Oh No No (I Got the Feeling)
Love to Love
Thank the Lord for the Night Time

Shilo
Do It
Kentucky Woman
The Boat that I Row
You Got to Me
You'll Forget
Crooked Street
Shot Down



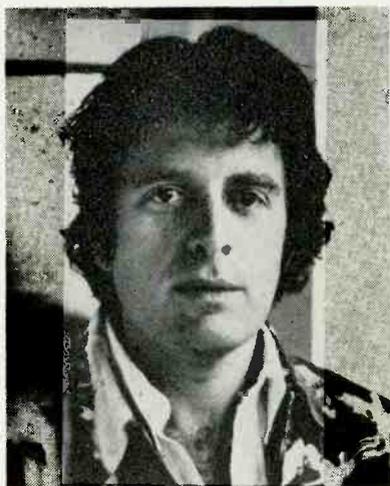
BSD2-227

Available next week on Bang Records

Chris Blackwell—Islander

By JOHN GIBSON

■ January is Island month at Capitol, and at about the same time Island will celebrate in a quiet way the tenth anniversary of the company. Chris Blackwell, who heads the company today, and who founded it ten years ago, is credited by many in the industry as being one of the best record men in the world. In the following dialogue he tells an interesting tale of how the company started (in Jamaica), fills in many gaps about the history of Island, and talks about the West Indian music that his company was founded on and that is, so to speak, "sweeping the nation" today.



Chris Blackwell

Record World: All this current interest in reggae must be interesting to you; you did start this label (Island) in Jamaica, didn't you?

Chris Blackwell: Island was started in Jamaica about 12 years ago.

RW: When did you bring it to England?

CB: 1962.

RW: How are record sales in Jamaica?

CB: Well 150,000 singles has been sold on one occasion, but that is exceptional.

RW: How did you happen to go to Jamaica and become interested?

CB: I lived there, all of my life until 1962.

RW: When you went to England, was the main idea to import Jamaican music to England?

CB: What happened was there were a great deal of people who started out just after me in Jamaica. I think I was the first or second to record Jamaican rock and roll as such. It was sort of rhythm and blues. Very soon after a lot of people got into the market, and at that time the most you could sell of a hit was 10 to 15 thousand in Jamaica. And I found that I was selling up to 30,000 of a record, so I decided that I would go to England and start up there.

RW: And then somewhat quickly got involved with the music in England?

CB: No, that didn't happen for some time, not until 1964, with a Jamaican artist called Millie Small. Everybody that I'd played her record to thought she sounded interesting. So I decided to bring her over, and one of the records that I'd bought years ago in New York, a 78 was "My Boy Lollipop." and I thought it would suit Millie Small. I cut it with her and it was a very big hit, and only when that was a hit did I get involved in the pop market. Up until then I didn't have any idea what was going on, other than rhythm and blues, in fact no white music at all. The first white act I ever signed was Steve Winwood, and that was because he sounded black. He was the first white act that was really what I liked. That was in 1964.

RW: That was part of a group?

CB: Yes. One day somebody rang me up, and said, you should come up to Birmingham, there are two groups you should see. And I said I'll be up this weekend because Millie is doing a TV show, and he met me there and he took me to see these groups, both of whom were fantastic, but the Spencer Davis group was super-fantastic. The other one was the Move.

RW: So you signed one?

CB: Yes, I signed one. I signed the Spencer Davis Group for recording but I didn't get around to signing them for management

until about 18 months after that.

RW: You got a hit on that right away didn't you?

CB: No, didn't have a hit for two years. Their albums sold. They were one of the first groups in England whose albums sold without having a single. They also did great in person, but we didn't have a hit single until 1966, and that was "Keep On Running." That was number one, and the record after that, "Somebody Help Me," was number one too. I leased both of those to Atlantic here and they both died. And then at the end of '67 we released "Gimme Some Lovin'" which was a hit both in England and here, by which time we had left Atlantic and gone with United Artists.

RW: At some time you started amassing a significant amount of pop artists.

CB: That didn't happen until 1968. Island was a management company that released records of the artists it managed. And it was also a record company that specialized in Jamaican records, in fact Traffic was the first white group released on the Island label. The Spencer Davis Group wasn't on Island, it was leased to Philips, because we didn't feel that Island was a strong enough record company to handle it at the time. In '68 we decided to change the direction from being a management company that released the records, to being a record company that managed some of the artists, or any artist that we would sign that didn't already have managers. And the first person to sign on that basis was Terry Ellis with Jethro Tull which was a great success. After that came different things, like Fairport Convention, King Crimson, Free, ELP and Spooky Tooth.

RW: What did you have to do with Cocker?

CB: Denny Cordell signed Joe Cocker and at that time Denny was in partnership with David Platz in a recording production company and it was just about the same time when we were still in management predominantly. I heard Joe Cocker and I thought he was fantastic, and I asked Denny if we could manage him, but it didn't work that well. Since then we've never handled anyone who isn't on the label, it doesn't really work.

RW: So Joe Cocker was never on Island?

CB: No, Denny was always Joe's man and though I think we did a lot for Joe Cocker on a certain level, it was a company managing Joe Cocker, it was Island Artists, which isn't really a satisfactory situation, especially when his record producer was somebody else to whom he related much more. What we should have done, and in fact what we were trying to do, was merge with Denny Cordell at that time. We would have had one unified thing and would have co-managed Joe and released his records. Denny, at that time, couldn't extricate himself from David Platz and that's why that never came about.

"The first white act I ever signed was Steve Winwood, and that was because he sounded black."

RW: As a label, you had a lot of experience with American labels. Were you ever tempted to sign with one label to distribute all your product?

CB: Not really, it seemed to make more sense to be in the open market, as it were. It seemed at the time that certain artists would be more suitable with certain companies, etc. and also it's very hard to make one deal for all your product, because you can't anticipate your growth. When you're starting out you really don't have a cash flow to make albums so supposing you make a deal where you're guaranteed x amount of cash per year for all your product. Well if you were growing very fast, that x per year which may have seemed a lot initially to finance your

(Continued on page 34)

"It's one of the best musical stagings to be seen on Broadway in years!"

—Clive Barnes, *New York Times*

"'Pippin' is extraordinary musical theater. A musical of enormous style, and I hail it!"

—Douglas Watt, *Daily News*

"'Pippin' is a sensational musical comedy. The songs are fresh and exciting. The most innovative show to come on Broadway in many years!"

—Leonard Probst, *WNBC-TV*



M760L



"The best new musical on Broadway!"

—Kevin Sanders, *WABC-TV*



"Triumphant. 'Pippin' is filled with exciting dances and show-stopping numbers that never seem to cease."

—Richard Watts, *New York Post*

Now available on Motown Records.



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By JOHN GIBSON



John Gibson

■ YOU READ IT HERE FIRST, and now, friends, you're going to read it again, the following being what they call a "wrap up" for '72 (a golden year?) . . . January was a fateful month: Bangladesh was open war, both here and in the far east; David Bowie's "Hunky Dory" causing some Changes; and Cyrus In Hollywood was about to bow on L.A. radio. Other than that, the world was pretty

ho-hum through February, at which time things began to bust out. Let's look in on our year then in:

■ MARCH: If boredom sticks out in your mind, you'll surely recall the Grammys. Now is the time to start needling someone that everything about Grammy Awards be better this year . . . RCA announced compatible, discrete four channel records (less than a year later, MCA was announcing the perfected video disc) . . . WB took back the distribution of their tapes . . . the Mar Y Sol Fest announced (a festival that provided the answer to the mass question, "If you were marooned on a desert island, what rock bands would you like to see while you wallowed in your own filth?") . . . Talk about an upcoming summer Stones tour was already starting, with hints that there may be an album before the tour . . . Jim Guercio was rumored to be starting a movie, called "Electra-Glide In Blue" (and as the year is ending he is rumored to have just about finished the thing) . . . America was said to be in England cutting their second album, but as things turned out one sickness or another (like broken arms and legs, and even tonsillitis) put it off for the rest of the year . . . Mike Maitland and Ahmet Ertegun on separate safaris in Africa . . . and March slides into.

■ APRIL: John Eastman comes between Grand Funk and Terry Knight, and lawsuits whip around New York City like the winds off the river. Knight led off with the first press conference in that battle (which, as you know, isn't even settled today) . . . Jay Lasker closes a deal with Jimmy Miller . . . Columbia got Delaney and Bonnie . . . Charlie Greene formed Greene Bottle Records with Famous. But before April can roll around again that's all over with. Check following months for details . . . Paul Simon solos . . . By the second week in the month, Terry Knight had upped the ante in his suits against Grand Funk to a grand \$55 million . . . Jack Anderson charged the radio and record industries with payola again, causing massive industry righteous indignation . . . New York Magazine said some no-no's about Allen Klein and Bangladesh and Klein responded with a suit that made Terry Knight's look like loose change (\$150 million). In April Klein was saying he had no intention of dropping the suit, and was in fact thinking of doing it to someone else, a young man and his publication from San Francisco . . . Mick and Bianca boogied out of L.A. for Tahiti, and Los Angeles rubber necking was at a minimum again . . . The Stones, by the way, were mumbling about doing a closed circuit TV show of part of their upcoming summer tour . . . The movie of the Concert For Bangladesh premiered and some Capitol execs were conspicuously absent . . . Paul McCartney and Wings were said to be recording in London with Glyn Johns. . . . Guess Who cancel Carnegie Hall because of Burton Cummings' laryngitis . . . Creedence release "Mardi Gras," which turns out to be the last lp before the "Greatest Hits" series . . . By mid-April Terry Knight had suspended Grand Funk's contracts, saying it might take weeks or even "years" before the group could record again. It took weeks, but not years . . . The Youth Vote Fever was in the wind by this time, and radio stations and record companies were promoting the idea that 18 year olds should register to vote. KHJ radio was talking about taking over the L.A. Coliseum or Dodger Stadium. Neither came off . . . People close to the Doors tried explaining to the Atlanta Municipal Auditorium folks that the group was not into inciting riots, that past incidents had been caused by the late Jim Morrison, "not the surviving members." Nonetheless, Atlanta held firm and the Doors didn't play . . . Around this time, the record business was faced with the age old problem of getting an act's act into the grooves. This time it was sequins, a trend that

(Continued on page 26)

Retailers Talk About The Problem Of Shoplifting

By GARY COHEN

■ An old joke tells about one retail outlet reporting "heavy product movement." Unfortunately for the store, the product moved out the door via packages and shopping bags, and not via the cash register. An audit of the store turned up a large shortage, and turned out a store manager who never watched the front door.

Shoplifting, though, is not a joke; indeed, it is a serious problem facing all retail operations, including record stores. And to those people who think it is difficult to walk out of a store with an album, think twice. With knee-length and floor-length overcoats, it's easier than you think.

Interestingly enough, the discussion on shoplifting was brought up by Larry Finn of the Circles Record Store in Phoenix. Called for his weekly album sales report, he answered the phone out of breath. He had just finished chasing a shoplifter for a few blocks, with two store clerks in close pursuit behind him. The kid had 20 albums under his coat. Disposition of the case: the shoplifter dropped the 20 albums, was able to run faster and got away. Finn recovered the lp's. Commenting on the attempted theft, Finn added, "we always try to keep someone by the door, to discourage shoplifters from simply walking out the door with albums." Finn also emphasized that it is the responsibility of the clerks in the store to watch and make sure that nobody walks out with albums. And watching cuts down on theft.

Richie Marcus, manager of the Music City store in Boston (near Boston University) told of a few "near fights" with shoplifters, explaining that some of them become belligerent when caught. Employees watch the store for "suspicious looking characters" that might shoplift (in Boston, they call them "boosters.")

Tower Records' San Francisco store does a large volume of business, and they can afford to have a security guard service to guard the store. The security guards, who are armed, are necessary, according to Rick Zitkin, one of the store's managers. "The guards are necessary for watching the store. The clerks try to watch the store, but it's usually so busy that they don't have time

to stand around watching someone they suspect of stealing. So if they feel they have a potential shoplifter, they tell one of the guards, who watches him." Zitkin explains that if necessary, the store will prosecute an offender, but that each case is considered separately. He has also never caught a shoplifter personally, but has been in charge of the store when one was apprehended. Tower has an added problem with tape, as they keep all tapes out in the open (not behind glass); the tapes, however, are kept in a separate department. As a further precaution, customers are not allowed to take tapes out of the tape department; there is a separate register in the tape department. The store keeps personnel in the tape section at all times to watch, help, and to assist customers . . . and the sight of employees often acts as a deterrent. One of Tower's competitors, who prefers to remain anonymous, says that it takes "a lot of futs" to leave the tapes out in the open. But the number of people watching the department—employees and security guards—keeps thefts down to a minimum.

And Mark Lapidus, manager of the new Sam Goody's store on 6th Avenue in New York, (Continued on page 26)

Alice At Alex's



Ho ho, ho! Mascara rocker Alice Cooper (he's the one on the right) and his boa constrictor lady friend and co-performer, Yvonne, visited Santa at Alexander's in midtown recently Manhattan for some Christmas shopping. Alice bought a poker-playing machine, 57 record albums and other assorted goodies. And Yvonne? Well, ladies can never quite make up their minds what they want.

Roberta Flack

WATERGATE 500
WASHINGTON, DC. 20037

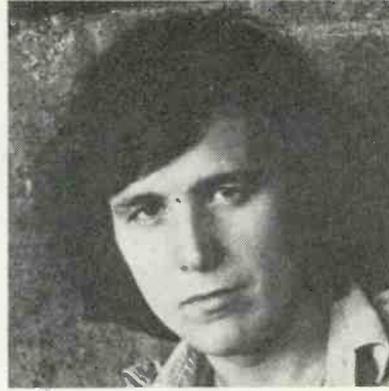
Thank you.



Al Green



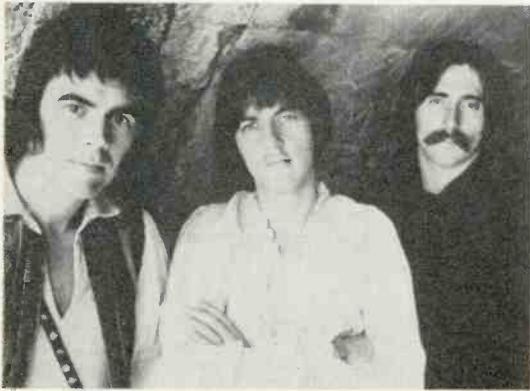
Roberta Flack



Don McLean



The Carpenters



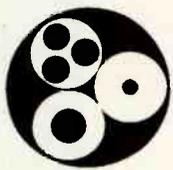
Three Dog Night



The Staple Singers



America



Record World 1972 Year

TOP RECORD

1. **AMERICAN PIE**
Don McLean — UA
1. **THE FIRST TIME EVER I SAW YOUR FACE**
Roberta Flack — Atlantic
2. **WITHOUT YOU** — Nilsson — RCA
3. **ALONE AGAIN (NATURALLY)**
Gilbert O'Sullivan — MAM
4. **LET'S STAY TOGETHER** — Al Green — Hi
5. **IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT)**
Luther Ingram — Koko
6. **DADDY DON'T YOU WALK SO FAST**
Wayne Newton — Chelsea
7. **OH GIRL** — Chi-Lites — Brunswick
8. **HEART OF GOLD** — Neil Young — Reprise
9. **LONG COOL WOMAN** — Hollies — Epic
10. **BRANDY** — Looking Glass — Epic
11. **A HORSE WITH NO NAME**
America — WB
12. **I GOTCHA** — Joe Tex — Dial
13. **I'M STILL IN LOVE WITH YOU**
Al Green — Hi
14. **I'LL TAKE YOU THERE**
Staple Singers — Stax

15. **TOO LATE TO TURN BACK NOW**
Cornelius Bros. & Sister Rose — UA
16. **ROCKIN' ROBIN**
Michael Jackson — Motown
17. **PRECIOUS & FEW** — Climax — Rocky Road
18. **BACK STABBERS**
O'Jays — Phila. International
19. **THE LION SLEEPS TONIGHT**
Robert John — Atlantic
20. **EVERYBODY PLAYS THE FOOL**
Main Ingredient — RCA

TOP MALE VOCALIST

1. **AL GREEN** — Hi
2. **NILSSON** — RCA
3. **BILL WITHERS** — Sussex
4. **LUTHER INGRAM** — Stax
5. **WAYNE NEWTON** — Chelsea
6. **NEIL YOUNG** — Reprise
7. **JOE TEX** — Dial
8. **JOE SIMON** — Spring
9. **NEIL DIAMOND** — Uni
10. **PAUL SIMON** — Columbia

TOP NEW MALE VOCALIST

1. **DON McLEAN** — UA

2. **GILBERT O'SULLIVAN** — MAM
3. **ROBERT JOHN** — Atlantic
4. **JONATHAN EDWARDS** — Atco
5. **GARY GLITTER** — Bell
6. **JIM CROCE** — ABC
7. **JACKSON BROWNE** — Asylum
8. **DANIEL BOONE** — Mercury
9. **DANNY O'KEEFE** — Signpost
10. **RICK SPRINGFIELD** — Capitol

TOP FEMALE VOCALIST

1. **ROBERTA FLACK** — Atlantic
2. **MELANIE** — Neighborhood, Buddah
3. **ARETHA FRANKLIN** — Atlantic
4. **BETTY WRIGHT** — Alston
5. **HELEN REDDY** — Capitol
6. **CAROLE KING** — Ode
7. **CHER** — Kapp
8. **CARLY SIMON** — Elektra

TOP NEW FEMALE VOCALIST

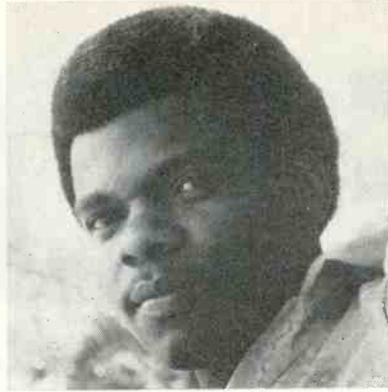
1. **DONNA FARGO** — Dot
2. **MILLIE JACKSON** — Spring
3. **BEVERLY BREMERS** — Scepter
4. **CHI COLTRANE** — Columbia



Michael Jackson



Donna Fargo



Billy Preston



Chuck Berry



Honey Cone



Love Unlimited

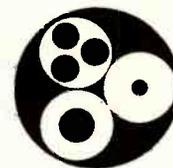


Mouth & MacNeal



The Hillside Singers

End Pop Singles Awards



TOP MALE VOCAL GROUP

1. **THREE DOG NIGHT** — Dunhill
2. **JACKSON 5** — Motown
3. **BREAD** — Elektra
4. **STYLISTICS** — Avco
5. **CHI-LITES** — Brunswick
6. **OSMONDS** — MGM
7. **HOLLIES** — Epic
8. **BADFINGER** — Apple
9. **O'JAYS** — Phila. International
10. **ROLLING STONES** — Rolling Stones

TOP NEW MALE VOCAL GROUP

1. **AMERICA** — WB
2. **LOOKING GLASS** — Epic
3. **CLIMAX** — Rocky Road
4. **RASPBERRIES** — Capitol
5. **DR. HOOK & THE MEDICINE SHOW** — Columbia
6. **GALLERY** — Sussex
7. **EAGLES** — Asylum
8. **COMMANDER CODY & HIS LOST PLANET AIRMEN** — Paramount
9. **MALO** — WB

TOP FEMALE VOCAL GROUP

1. **HONEY CONE** — Hot Wax
2. **SUPREMES** — Motown

TOP NEW FEMALE VOCAL GROUP

1. **LOVE UNLIMITED** — Uni

TOP VOCAL COMBINATION

1. **STAPLE SINGERS** — Stax
2. **CORNELIUS BROS. & SISTER ROSE** — UA
3. **FIFTH DIMENSION** — Bell
4. **SLY & THE FAMILY STONE** — Epic
5. **NEW SEEKERS** — Elektra
6. **PARTRIDGE FAMILY** — Bell

TOP NEW VOCAL COMBINATION

1. **HILLSIDE SINGERS** — Metromedia
2. **GODSPELL CAST** — Bell

TOP DUO

1. **CARPENTERS** — A&M
2. **FLACK & HATHAWAY** — Atlantic
3. **SONNY & CHER** — Kapp

TOP NEW DUO

1. **MOUTH & Mac NEAL** — Philips

2. **ADDRISI BROTHERS** — Columbia

TOP INSTRUMENTALIST

1. **BILLY PRESTON** — A&M

TOP INSTRUMENTAL COMBO

1. **HOT BUTTER** — Musicor
2. **DENNIS COFFEY & DETROIT GUITAR BAND** — Sussex
3. **CHAKACHAS** — Polydor, Avco
4. **APOLLO 100** — Mega

TOP NEW INSTRUMENTAL COMBO

1. **THE JIMMY CASTOR BUNCH** — RCA

TOP FEATURED VOCALIST (From A Group)

1. **MICHAEL JACKSON** — Motown
2. **DONNY OSMOND** — MGM
3. **DAVID CASSIDY** — Bell
4. **ROD STEWART** — Mercury

ENCORE AWARD

- CHUCK BERRY** — Chess

THE YEAR OF AL

The year 1972 brought forth many new musical talents. One, especially. Al Green. The trade magazine Year End Polls show the impact he made in both R&B and POP music:

RECORD WORLD

- #1 TOP MALE VOCALIST—SINGLES (POP)
- #1 TOP MALE VOCALIST—R&B
- #1 TOP R&B RECORD—“LET’S STAY TOGETHER”
(Al Green, Composer/Artist)

CASH BOX

- #1 MALE VOCALIST—ALBUMS (POP)
- #1 MALE VOCALIST—SINGLES (POP)
- #1 MALE VOCALIST—R&B
- #1 SINGLE OF THE YEAR—“LET’S STAY TOGETHER”
(Al Green, Composer/Artist)

BILLBOARD

- #1 TOP SINGLES MALE VOCALIST
- #1 TOP SINGLES ARTIST ON HOT 100 CHART
- #1 TOP SINGLES SOUL ARTIST
- #1 TOP SOUL SONG—“LET’S STAY TOGETHER”
(Al Green, Composer/Artist)

And, during 1972:

1972 NATRA AWARD

- #1 MALE VOCALIST

And from the place where it all began—Memphis:

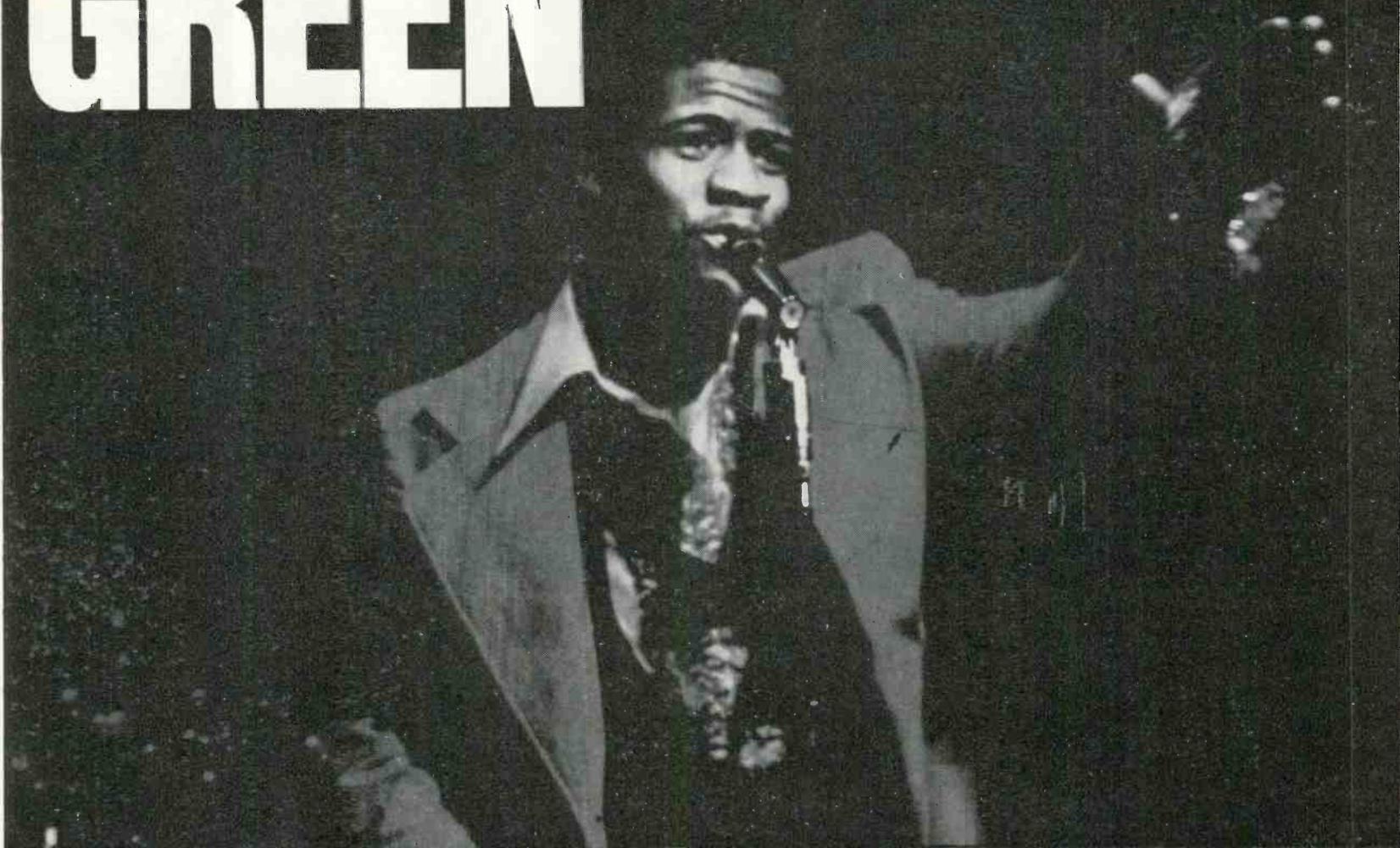
1972 MEMPHIS MUSIC ANNUAL AWARD

- #1 OUTSTANDING MALE VOCALIST

Our sincerest congratulations to a rare and talented new superstar, Al Green.



GREEN



Photos: Lynn Goldsmith



Harvest



Elton John



Don McLean



Carole King



Donna Fargo



Honey Cone



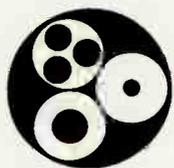
Birtha



Rolling Stones



America



Record World 1972 Year

TOP ALBUM

1. **HARVEST** — Neil Young — Reprise
2. **AMERICAN PIE** — Don McLean — UA
3. **FRAGILE** — Yes — Atlantic
4. **CAROLE KING MUSIC** — Ode
5. **AMERICA** — WB
6. **FIRST TAKE** — Roberta Flack — Atlantic
7. **BIG BAMBU** — Cheech & Chong — A&M
8. **PAUL SIMON** — Columbia
9. **NILSSON SCHMILSSON** — Nilsson — RCA
10. **EXILE ON MAIN STREET**
Rolling Stones — Rolling Stones
11. **CHICAGO V** — Columbia
12. **CARNEY** — Leon Russell — Shelter
13. **☸ ☹ ☺ Ⓛ** — Led Zeppelin — Atlantic
14. **BANGLA DESH** — Various — Apple
15. **NEVER A DULL MOMENT**
Rod Stewart — Mercury
16. **HONKY CHATEAU** — Elton John — Uni

17. THICK AS A BRICK

Jethro Tull — Reprise

18. BABY I'M A WANT YOU

Bread — Elektra

19. JOPLIN — Janis Joplin — Columbia

20. ROBERTA FLACK & DONNY HATHAWAY

Atlantic

TOP MALE VOCALIST

1. { **ELTON JOHN** — Uni
NEIL YOUNG — Reprise
2. **NILSSON** — RCA
3. **PAUL SIMON** — Columbia
4. **LEON RUSSELL** — Shelter
5. **ROD STEWART** — Mercury
6. **CAT STEVENS** — A&M
7. **STEPHEN STILLS** — Atlantic
8. **NEIL DIAMOND** — Uni
9. **AL GREEN** — Hi

TOP NEW MALE VOCALIST

1. **DON McLEAN** — UA
2. **GILBERT O'SULLIVAN** — MAM

TOP FEMALE VOCALIST

1. **CAROLE KING** — Ode
2. **ROBERTA FLACK** — Atlantic
3. **JANIS JOPLIN** — Columbia
4. **ARETHA FRANKLIN** — Atlantic
5. **MELANIE** — Neighborhood, Buddah

TOP NEW FEMALE VOCALIST

1. **DONNA FARGO** — Dot
2. **CHI COLTRANE** — Columbia

TOP FEMALE VOCAL GROUP

1. **HONEY CONE** — Hot Wax
2. **SUPREMES** — Motown

TOP NEW FEMALE VOCAL GROUP

1. **BIRTHA** — ABC

TOP MALE VOCAL GROUP

1. **ROLLING STONES**
Rolling Stones, London
2. **CHICAGO** — Columbia



Roberta Flack & Donny Hathaway



Nash & Crosby



Isaac Hayes



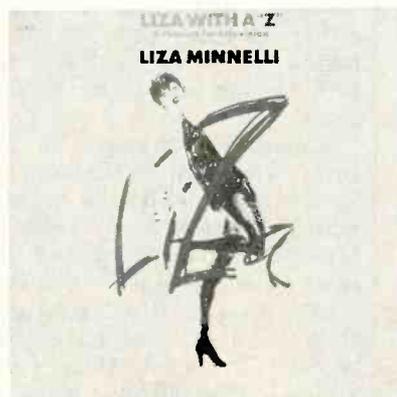
Sly & The Family Stone



Cheech & Chong



Wings



Liza With A "Z"

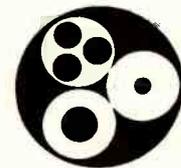


Two Gentlemen of Verona



Super Fly

End Pop Album Awards



3. YES — Atlantic
4. LED ZEPPELIN — Atlantic
5. EMERSON, LAKE & PALMER — Cotillion
6. JETHRO TULL — Reprise
7. GRAND FUNK RAILROAD
Grand Funk Railroad
8. BREAD — Elektra
9. ALLMAN BROTHERS — Capricorn
10. THREE DOG NIGHT — Dunhill

TOP NEW MALE VOCAL GROUP

1. AMERICA — WB
2. MALO — WB

TOP DUO

1. ROBERTA FLACK & DONNY HATHAWAY — Atlantic
2. SIMON & GARFUNKEL — Columbia
3. CARPENTERS — A&M
4. SONNY & CHER — Kapp

TOP NEW DUO

1. NASH & CROSBY — Atlantic
2. CARLOS SANTANA & BUDDY MILES
Columbia

TOP VOCAL COMBINATION

1. SLY & THE FAMILY STONE — Epic
2. PARTRIDGE FAMILY — Bell
3. JEFFERSON AIRPLANE — Grunt
4. FIFTH DIMENSION — Bell
5. STAPLE SINGERS — Stax

TOP NEW VOCAL COMBINATION

1. WINGS — Apple

TOP COMEDY ARTIST

1. CHEECH & CHONG — Ode
2. GEORGE CARLIN — Little David

TOP JAZZ ARTIST

1. ISAAC HAYES — Enterprise
2. MILES DAVIS — Columbia
3. GROVER WASHINGTON JR. — Kudu

TOP ORIGINAL CAST

1. TWO GENTLEMEN OF VERONA
ABC
2. JESUS CHRIST SUPERSTAR — Decca

TOP TV SOUNDTRACK

1. LIZA WITH A "Z" — Columbia

TOP MOTION PICTURE SOUNDTRACK

1. SUPER FLY
Curtis Mayfield — Curtom
2. GODFATHER — Paramount
3. CABARET — ABC

By KAL RUDMAN



Kal Rudman

■ Top tip of the week: Dr. Hook #1 KLEO, exploded 12-9 KYNO in the RKO General Chain, 16-11 WHHY with #2 phones, exploded 29-16 KJRB, confirmed 14-6 KILT with #2 phones, many requests KTLK. Powerhouse new believer: WCFL.

Story of the year: Loggins & Messina! We told you a year ago in this very column that they would be the Super Group of 1972! Kenny Loggins, himself, as he walks on stage to do the opening acoustic numbers ("Danny's Song"; "Long Tail Cat"; "Thinking Of You") receives standing ovations at every concert without exception—before he opens his mouth. "Thinking Of You" (in their new album) would make an excellent follow-up single, according to our sharp-eared radio correspondence. The key to the success of this band: The songs are written by Ken Loggins and Jim Messina; the songs are performed by a group that is one of the most audience-communicative groups to come along in years. Upon leaving the Loggins-Messina concert, 90% of their audiences are out the next morning searching record shops for the 2 L-M albums. The first lp "Sittin' In" is near gold after twelve months, and sales on it have picked up to 15,000 a week. The second lp "Kenny Loggins and Jim Messina," out six weeks, will be near gold in another week. This band is one of the most loved groups by individual people at the radio station level.

Joni Mitchell. We are now prepared to confirm once and for all that this single is a hit and that the huge album sales are not cutting into single sales sufficiently to keep "You Turn Me On, I'm A Radio" from becoming an out-and-out smash. 12-10 WRKO and Robin Mitchell confirms "solid hit," 29-18 WMEX, confirmed 14-8 WRNO, New Orleans, 17-16 WDG, 30-21 WIXY, 35-28 WCAO and on WIBG. Super confirmation: Big jump of 40-35 WCFL, and we now learn that there was a huge original order in Chicago of 13,000 (two deals of 6,500 each) . . . and then a re-order or 19,500 giving a total in that market of 32,500. It is still possible that the confirmed huge sales on the lp might keep the single out of the top 10, but we doubt it. Her loyal fans want her lp. She is a Super Star of Super Stars. Powerhouse new believers: KHJ!, WOKY!, KYNO!

Spinners. Last week this was a top tip. The tip was right on. Look at this list of super stations that jumped right on it! WABC!, WXLO, WBBQ, KJRB, WCOL, WXLW. Chart debut #29 WIBG, 29 CKLW where "rockin'" Rosalie Trombley says "sure top ten!"

Another sleeper that we can finally give you total confirmation on as a proven smash—King Harvest. We have been watching this record and watching it, because of the stock problems, we told you about last week. They finally got records into Boston and Robin Mitchell at long last has been able to chart it at WRKO at #26. Robin says

(Continued on page 64)

Stevie Wonder:**Music's On His Mind**

By ALLEN LEVY

■ It's hard to believe that Stevie Wonder's first hit, "Fingertips" came out almost ten years ago. One of the most enduring performers on the pop scene, Stevie has been putting out hits ever since, and, though he was originally billed as "Little" Stevie Wonder, he's little no more, either in age (he's 23) or in height, (he's almost six feet tall, though a bit on the slim side).

Stevie was brought to Motown when he was about ten by a young friend's big brother, who just happened to be in the Miracles. He was one of Motown's earliest stars, when their sound was a little bit rougher than it is today, and his earliest records reflected that funky style. "Fingertips" was recorded live at the Regal Theatre in Chicago—though that fact didn't appear on the record label, Stevie told me, because Chicago has stringent child-labor laws and Stevie was only 12 when he recorded the tune. "Uptight," another rather frenetic tune in his early style, followed, as did "Nothing's Too Good For My Baby" and "I Was Made To Love Her."

Stevie, though, wanted to change his style, and was able to do so, with his first rather mellow hit, a soul version of Dylan's "Blowin' In The Wind." That record took everyone by surprise, yet it was a pivotal one in Wonder's career because it was a forerunner of the direction his music has continued to take. Increasingly, Stevie Wonder's music has begun to take the contours of a silky soul style with very relaxed arrangements over very beautiful melodies.

1972 was a good year for Wonder, though a little strange, for he was tapped by the Rolling Stones to do their tour, a move which caused a lot of controversy. It was a year in which his music took on a strong electronic tinge (more controversy) and a year in which his songs began to sound more ethereal and spiritual.

When I spoke to Wonder in his hotel room, (he was in town to do the Sickle Cell Anemia Telethon), his room was rather crowded, and Stevie was constantly on the phone, the laughter coming easily (he's a man who laughs a lot, but not uproariously, kind of quietly). He looks tall ("It's the shoes man"), and his hands move



Stevie Wonder

back and forth restlessly, only stopping to rest in his lap when he talks. The room is full of friends, musicians wander in and out, and Stevie's head moves back and forth, like the head of a snake on his long neck, acknowledging a lot of slaps on the back, smiling a lot, only getting serious to answer questions.

The people who surround him seemed to treat him with a mixture of admiration and awe, as if he was some kind of semi-guru. And, indeed, it is true that Wonder gives off an aura of spirituality that is hard to deny. In any case, when we got to talking about his music and this year past, he spoke sincerely and rather eloquently.

I asked him about his experiments with the synthesizer. "The synthesizer," he said, "has allowed me to do things I've wanted to do for a long time but which were not possible till it came along. It's a way to directly express what comes from your mind. That's why I called my last album "Music Of My Mind"—it was the first time I had used the synthesizer to any great extent. It allows me to filter my voice, change tonalities, make a piece of music not only say something melodically and lyrically, but sonically as well."

We got into talking about one of the tunes on his latest album "Talking Book," "Maybe Your Baby": "The tune is like a little drama. At the beginning a guy who is having trouble with his girl still believes in her, and the chorus says, sarcastically, 'Maybe your baby done made some other plans.' Well, the cat doesn't

(Continued on page 60)

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'Berlin To Broadway' . . . A Trip Worth Weill

■ NEW YORK — With the enthusiasm and ensuing success for nostalgia and stage revivals, it was only a matter of time before someone came forth with a compendium of Kurt Weill's music. Luckily for us Weill fans, "Berlin To Broadway With Kurt Weill" at the Theatre De Lys in Greenwich Village fills that bill neatly.

Weill first came to musical prominence in his native Germany in the early 20's with the production of his operas for the Berlin stage: "Three Penny Opera," "The Rise & Fall Of The City of Mahagonny" and "Happy End" with texts by Bertolt Brecht. The enormity of popular success these works enjoyed — especially "Three Penny Opera" — and the social statements they made elevated Brecht and Weill to political heights that became a thorn in the side of evolving fascism in Germany of the late 20's and early 30's. Fleeing Germany with his wife, Lotte Lenya (the original Jenny from "Three Penny"), Weill arrived in Paris, wrote a stage show "Marie Galante" and then in 1935 emigrated to the United States where he composed for the American stage a renowned string of musicals which included — "Johnny Johnson," "Knickerbocker Holiday," "Lady In The Dark," "One Touch Of Venus," "Love Life," "Street Scene" and "Lost In The Stars."

Exceptional Heroines

All of this is covered in this ambitious little show and covered nicely. Margery Cohen and Judy Lander are exceptional as the Weill heroines on both sides of the Atlantic. They change character and country with astounding ease and make one aware what a difficult change and adaptation Weill himself had to undergo to appeal to these audiences of different nationalities. Jerry Lanning — who had an auspicious stage introduction as grown up

Ten Years Cleans Up

■ LOS ANGELES—Ten Years After has experienced the largest yearly gross ever in the United States for personal appearances, according to Derek Sutton of Chrysalis. No figures were given.

Patrick Dennis in the Broadway musical "Mame" — proves his mellifluous baritone is well suited to the many hats he wears and distinguishes himself most in his "September Song." Hal Watters who evens out the foursome is a tenor of admirable control and also quite a good hooper. His moment of the evening is well scored with his singing of "Lonely House" from "Street Scene." Rounding out the cast is a narrator of events played ably the night we saw it by Hal Robinson.

Sets A Dream

The sets designed by Herbert Senn and Helen Pond were a stage dream for a show that had to travel so fast and so far. It is a one set affair of different levels that allowed entrances and exits and evoked just enough flavor to fit each scene supported by noteworthy lighting by Thomas Skelton. Donald Sadder who staged this production has imaginatively created a world that spans three decades and provides his audience with an invaluable glimpse into the man as well as his music.

Good news for ears everywhere is that not only will there be an original cast album on the Paramount label but also it will be a two-disc set giving us the full musical panorama of some of the best stage music of the twentieth century. "Berlin To Broadway With Kurt Weill" is billed as a musical voyage. It is indeed a trip worth its salt.

Joe Fleischman

Robey, Falk & Who?



Co-producers Glen Spreen (second from right) and Tom Werman (right) surrender the only existing acetate of the album by Epic's Robey, Falk and Bod. Receiving the coveted disc are Charlie Lourie (second from left), Director of Epic Merchandising and Product Manager Rick Dobbis (left). The four are pictured in Werman's office.

NMC Sells Some Holdings

■ OCEANSIDE, N. Y.—In a move to divest itself of all involvements unrelated to record and tape rack jobbing, NMC Corp. has announced the sale of its Riverside Records library and its investment interest in Rid-Jid Products Corp.

According to Jesse Selter,

NMC's President and Chairman, the Riverside catalog of approximately 600 master jazz recordings together with a subsidiary's two-thirds stock interest in Orpheum Music Co., Inc. which holds certain music copyrights, were sold to Lo Cele, a Grand Cayman Island firm.

A&Report

(Continued from page 20)

creative lyricist to work with him . . . Dee Irwin has swapped his gig at Ray Charles' Tangerine label for a hitch in ABC/Dunhill's A&R Dept. under A&R chief Steve Barri . . . When Signpost Records is taken over by MCA next month, Signpost's hot-hot artist Danny O'Keefe will not be a part of the package. O'Keefe, whose hit-destined "I'm Sober Now" single was released last week, will remain in the Atlantic Records family . . . Zack Glickman, moving to new office at 5831 Sunset, H'wood 90028 on or about Dec. 20, is looking for good rock 'n' roll, stickly singles material, for Dion.

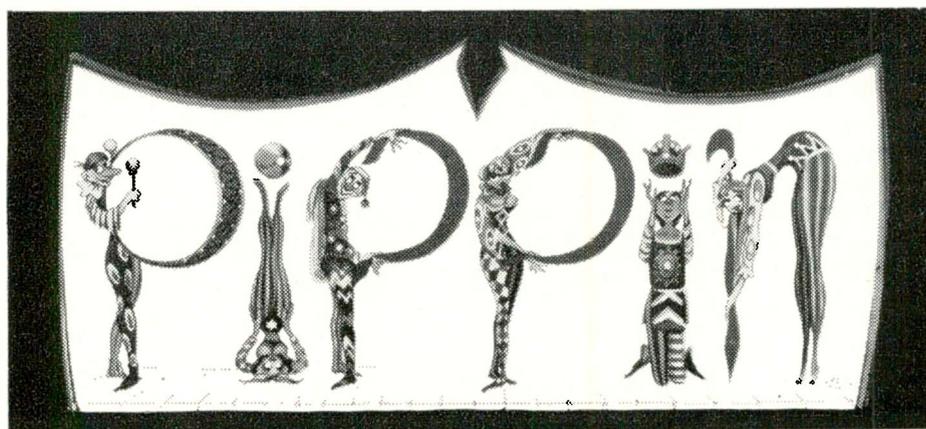
* * *

CAPSULE REVIEW: Publisher Gary LeMel (formerly ace plugger for Sidney Goldstein at E.H. Morris, H'wood) grabbed a mike at Donte's here last Tuesday (12) night and absolutely mesmerized the near-capacity house. It was his first appearance as a singer since 1968, when he completed a long-running Play-boy Club circuit tour and decided to quit as a performer and operate in the administrative end of the business only. But he's back and, from all evidence, hell-bent on re-launching his career as a nitery-record act. In a meticulously-honed 50-minute set, LeMel skillfully runs the gamut from John Lennon's "Imagine," to the Jacques Brel-Rod McKuen blockbuster "If You Go Away," to the tear-jerking "Abraham, Martin and John," to the great Duke Ellington jazz evergreen, "Satin Doll," to name but a few of the highlights. (Donte's being a jazz boite, he couldn't very well eliminate latter ditty.) With the help of an astute backup jazz trio which sequed from rock to jazz to top-40 with the same adeptness as LeMel, plus the ebullient chart-work of Jim Helms, audience reaction was overwhelming, to put it mildly. LeMel is a mellow, more mature performer than he was some seasons back and still holds the reins on some of the most accomplished set of pipes extant. Oh, and, incidentally, you A&R chiefs, LeMel is still at large as a waxer! You can catch him again at Donte's next Tuesday (19), when he'll reprise.

CLEF HANGERS: Indie producer Ernie Altschuler's exciting new instrumental group, Pieces of Eight, just put finishing touches to their first four sides at RCA Studios. Altschuler has a potential monster here in that he shatters all rules and comes out with a totally innovative brassy sound. He's now in process of making an agency deal to put Pieces of Eight out on tour. No, he hasn't finalized a disk deal—as yet! . . . A&R'er-manager Lee Magid putting finishing touches to Della Reese's elpee this week and is already getting nibbles from the majors. Also, Magid is super-high on his new warblerwriter Art Reynolds, who came to him out of Thelma Houston's group . . . Indie A&R'er Jack Pleis taking Harry Belafonte into sesh right after Jan. 1 and is hunting hard for contemporary love ballads (no upbeat, please!) Send dub or tape—chop-chop—to Pleis c/o RCA Records, H'wood . . . Andy Krusoe of Joe Long's Fat Chance Recording and Production Co. in Tarzana reports studio is in process of converting from 8 to 16-track and, even in midst of all the hammering, Asylum's Eagles and J.D. Souther are using the facilities for rehearsals! . . . Criterion Music has signed Jamie Browning as staff writer, reports prexy Mickey Goldsen. Browning is showcasing tonight (18) at L.A. Troubadour . . . Toxey French taking Sharon McMahan, into studio Jan. 2. French just inked her to a Columbia pact. She's self-contained . . . Capitol Records not seeking new material nor new acts till February . . . Dick LaPalm, veepee-general manager of Village Recorders, Santa Monica, has set the following three mixers-engineers on an exclusive basis: Baker Bigsby, Tony Reale and Rob Fraboni. LaPalm, a fellow Chicagoan, had this to say about the A&Report Newsletter "It would be the greatest . . . if only I could understand it."



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Radio Quotes of the Year

(Editor's note: the relatively short life span of 'Radio World' has produced some lively and diversified opinions from some of the most important and controversial figures in radio. As our "end of the

year" radio feature, we herewith present some of the highlights of the year's interviews.)

■ BILL GAVIN . . . Owner & Editor of the Bill Gavin Record Report

"A tight format becomes burdensome and tiresome and carries in it the seeds of its own defeat, because of the dullness of repetition. People who have heard a jock say a certain thing, a certain way at a certain time everyday, it doesn't matter how well he says it, or what a great idea it was in the beginning, eventually the listener is going to get tired of it. This is probably why some stations are finally beginning to look away from a tight, established format, trying to sound a little more human."

ALAN SHAW . . . Vice President, ABC Radio

"It's impossible to predict definitely when you must rely on the public's tastes or fancies. But if I had to project, I would expect that sooner or later, in 10 years anyway, FM will eventually overtake AM. With the sound and fidelity quality it's inevitable. I don't expect to see AM just disappearing. Stations like KFRC, WLS, WABC are still very viable sales forces, but FM has been having major growth, and I feel that the stations playing album rock will be the leaders of FM."

RON JACOBS . . . Program Director, KGB

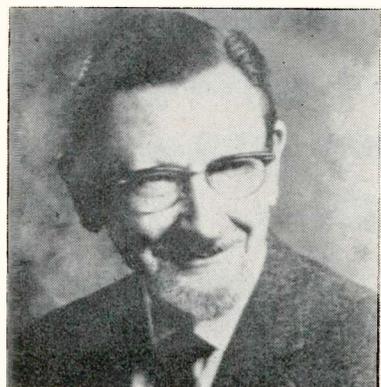
"Drake's thing has always been familiarity, repetitive exposure of something makes it familiar and people gravitate toward something they know. I have gotten off of that, and my thing basically here is that there are as many people who want variety as those who want repetition. If it gets ratings, it'll be terrific and if it doesn't, it'll be bullshit."

KEN DRAPER . . . Programming d/b

"One of the principles in programming, is how does the station relate to the audience you're after, the market it's in. If your radio station can be picked up and moved to another market and nobody noticed the difference, then you're not doing the job. Or if it could have been used a year later, or been picked up a year before, you're not doing your job."

TOM DONAHUE . . . VP and General Manager, KSAN

"I don't think that we're an underground radio station, and progressive is just another 'bullshit' term. If we fit into any of the radio categories, the one we probably fit into best is middle-of-the-road, only it's the middle of another road. I've always felt that there was a lot of dumbness in radio and a tendency to be very imitative and to consider programming as against the other guy instead of for the audience. We all have to compromise some, **everybody who lives in our society today is making compromises**, but what we're trying to do here is just cut down on the number of them."



BILL GAVIN: ". . . Stations are finally beginning to look away from a tight, established format."



NICHOLAS JOHNSON: ". . . The motives of government . . . have been to try . . . to exercise control over the importance of the media to political power."

NICHOLAS JOHNSON . . . FCC Commissioner

"Well you don't do it in 1972 in the United States the same way you would do it in Germany in 1934, but we should make no mistake about the fact that the motives of government are precisely the same. The motives of virtually every ruler at any period of history have been to try and consolidate, hold, and exercise power. Most rulers do that with the realization of the importance of the media to political power."

WARREN DUFFY . . . Broadcaster and producer/manager

"What we have to look for is to give people the freedom to develop new approaches, and that freedom just isn't there. There's just a few enclaves around. I would just hope and encourage young broadcasters to push at all the boundaries."

BILL WATSON . . . National Programmer for RKO Radio

"The conception and the goal and the ultimate sound that we are striving for aren't always achieved, but at least you try for that. So I hear in my head a big bright believable radio station. When I say believable, I mean in all senses of the word. You look for disc jockeys to talk to the people instead of at them, try to make it legitimate excitement, and entertainment."

(Continued on page 78)



LISTENING POST

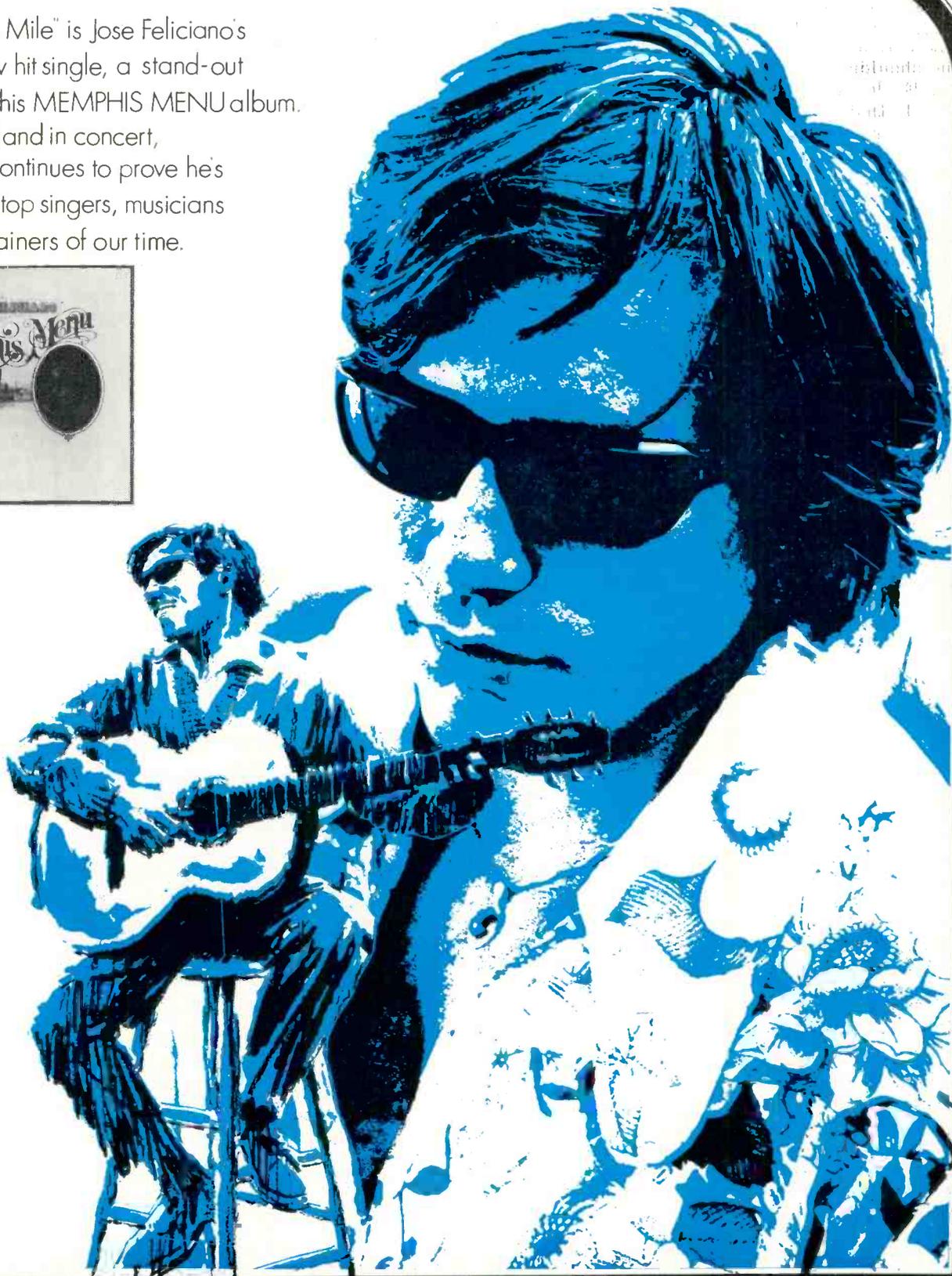


Beverly Magid

■ This was the year that was . . . this was the year that saw John Nesci, a disc jockey in Norfolk, get arrested for playing the Country Joe McDonald cut from "Woodstock" (after much personal harrassment the case was finally dropped) . . . this was the year that saw another even stricter bill on the ballot in California which would have provided rigid censorship of the media (the defeat of that bill was one of the brighter moments of this year's election) . . . this was the year that once again saw Jack Anderson drag out the old payola charges and try to muddy up the waters (once again they've proven unsubstantiated and based on ancient stories) . . . this was the year that had stations all over the country trying out commercial-free periods ranging from an hour to a day to a weekend . . . this was the year where some FM stations began to tighten up their formats and some AM stations predicted a loosening of theirs . . . this was the year where the two industries, music and radio, talked of their coming closer together or their increasing difficulties with each other (depending on who was doing the talking and where) . . . this was the year that broadcasters talked of the need of radio to get more involved in the community (the participation in voter registration and subsequent election campaign was just one super aspect) . . . this was the year that nostalgia swept over music and radio (some stations have become totally oldies-but-goodies) . . . this was the year where everyone said ratings shouldn't matter so much (with the new ARB's coming out you can hear the nail-biting across the country) . . . this was the year the simulcasting rock music on TV and radio brought higher ratings than the usually scheduled network programming . . . this was the year that Record World developed a broadcast section, "Radio World," and let me in to run the transmitter, giving me the chance to send my holiday greetings and wishes for a super New Year on a national basis . . . **PEACE AND PLENTY TO ALL OF YOU OUT THERE IN RADIOLAND!**

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The Coast

(Continued from page 10)

rages still . . . Also, at this early date there was talk of a Neil Young tour. As it turns out, it will happen in early '73, almost a year later . . . The Rainbow Bar and Grill opened with a bang. Bob Gibson even donned an apron and bussed dishes to help get it rolling . . . Elliot Roberts returned from S.F. permanente . . . Lindisfarne, both management and group, got into an option hassell with Doug Weston at the Troubadour that wound up with Weston throwing them out mid-week . . . The Rolling Stones tour was announced for summer; to start June 3 . . . James and Carly were just a new twosome at this point, basking in the sun in Maui, and driving folks at Elektra crazy with idle talk that maybe she shouldn't be doing so much work on the road . . . The celebrated Eagles were just a mention last April, and though there was talk that they had finished their album, no one had yet begun to clamor . . . By the end of April the dog days of winter were upon us. The Rolling Stones released their new single "Tumbling Dice" and were beginning to gear up for really big lp and tour . . . Also, Al Coury was made VP of promotion at Capitol by Brown Meggs. Those were the "celler", as opposed to "stellar," days of Capitol, but Coury made a difference . . . Isaac Hayes got himself an Oscar . . . A Grand Funk ad in RW informed readers that a Danish study found that rock music and deafness have no relationship, thereby dispelling all fears . . . Robert Stigwood and company were winning injunctions right and left against so called pirate productions of "J. C. Superstar" . . . The Associated Press dropped all contemporary music coverage, figuring that the Broadway Theater was more "relevant" . . . Linda Ronstadt was being rumored to be the lead in "Ruby Red," a flick about a country singer. Arthur Penn was to have directed. Have heard nothing on it since . . . WB's Andy Wickham had a magnificent plan to record Jean Claude Duvalier, the son of Hati's much feared Papa Doc. Jean Claude, it seems, is a helluva bongo player and sends the Ton Tons out to round up the country's best musicians for jam sessions in the palace . . . Bruce Johnston left the Beach Boys, and the Beach Boys left the U.S. for Holland, where as far as we know, the surf is never up . . . John Lennon and Yoko Ono were going through mountains of troubles with the emigration department. Seems that the feds wanted the deportation proceedings to begin immediately . . . Remember Jerry Brandt and the Paradise Ballroom? All that was just starting, and using Bernie Cornfeld's IOS money, it managed to continue just past the opening date . . . During the last week in April, the following gave us all the Monday morning grunts: New Terry Knight suit against Grand Funk; Anderson declined to furnish the FCC with payola info; the New York Attorney General's office declared there to be no impropriety with Bangladesh monies; the National Commission On Marijuana and Drug Abuse met in L.A. and queried industry leaders, but not too closely, thank God . . . Barbra Streisand, Carole King, James Taylor, and Quincey Jones played an L.A. Forum date for George McGovern (a triumphant affair, but then November was a long way off); Linda Ronstadt went to Asylum (album still not out); Dr. Irving Newman (Randy Newman's father) took out Donny Osmond's appendix, and fixed Rod Stewart's throat; Alice Cooper rumored to be doing Pristine commercials, in spite of denials from management; The Who began tantalizing MCA that they would be delivering albums soon (albums delivered finally around November); and "Stickball" reported moving incredible numbers of records.

■ **MAY LAMBS:** Elvis Plays New York City for the first time in his career. The move is generally credited as "brilliant" of Col. Tom . . . Knight ups suits against Eastman and Grand Funk . . . K-Tel Records profiled in RW, there being some question at the time as to whether K-Tel's "20 Greatest Hits" was kosher release-wise. Turns out, of course, that it was, and that furthermore the record goes to number one in England . . . Paul Simon, Joni Mitchell and James Taylor perform for McGovern in Cleveland . . . Rolling Stones itinerary secrecy compared to Pentagon Papers by many who want details . . . Sterling Hayden put his railroad car up for sale: \$18 thou . . . Grateful Dead in Europe whooping it up. "Europe On \$5,000 A Day" is considered as an album title, because that's exactly what was going on . . . Alice Cooper's "School's Out" released shrink wrapped in ladies panties as an eye catcher, so to speak . . . Procol Harum's producer, Chris Thomas, announces his next project will be Christopher Milk,

(Continued on page 28)

CONCERT REVIEW

Charisma Showcase A Glittering Success

■ **NEW YORK** — In a rare marriage of musical magic, promotional foresight, and charity, a special Charisma concert (13), sponsored jointly by Buddah Records, which distributes the British label, and WNEW-FM, presented Genesis and String Driven Thing in the best possible light, and at the same time, raised a considerable sum for the United Cerebral Palsy Fund. A capacity audience at Philharmonic Hall was treated to one of the most competently produced and musically unpredictable shows to have been offered in New York City for quite some time, and though promoters are in the habit of criticizing concert audiences for their general apathy and/or rudeness, this particular crowd listened attentively and intently to two relatively little-known bands that require concentration for their originality and sophistication to come across.

String Driven Thing opened the show, and although the lack of a sound check was detrimental to the overall balance of the group's sound, nevertheless, they put themselves over as something quite special. The group is neither "acoustic" nor "electric," but conspicuously drum-less, using the percussive energies of vocalist Pauline Adams and the

violin pyrotechnics of Graeme Smith to drive the music along. Most of S.D.T.'s material came from their first Charisma album, and "Regent St. Incident," "Let Me Down," and the popular favorite "Circus" showed a flair for surreal imagery, vocal sensitivity, and a sense of proportion that allowed Smith's fiddle and Chris Adams' guitar to intertwine and expand during the instrumental breaks. S.D.T. is a quite new band, and certainly unaccustomed to playing before such large audiences in a strange country, so that, although their performance was entirely satisfactory, it would probably be far more fair to judge them once they have another album and some more touring experience behind them. Like all of Charisma's acts, String Driven Thing is an admirably ambitious band, and a tightening of their presentation should only serve to make them that much more impressive.

Genesis, too suffered from the inavailability of a thorough rehearsal, but the difference

(Continued on page 133)

Shoplifting

(Continued from page 10)

agreed that the best precaution against shoplifting is employees who watch the store carefully. "The employees are trained to watch what goes on in the store—we have eyes too." As an added precaution, the store seals all packages and shopping bags as they come into the store. Goody's also keeps its tapes out in the open, but Lapidus explained that there are usually four people in the department to watch and work with customers. He has never caught someone walking out of the store with an album, but on the day he was called, he explained that he caught three 14-year olds trying to put 99¢ stickers on some higher-priced albums. His general view is that by watching, it is possible to keep thefts to a minimum.

But none of the managers and employees believe that the problem is totally under control. Shoplifting is indeed a problem, but it isn't a plague running rampant. The retailer must keep it under control in order to survive, was the way one dealer put it.

So the next time a salesman tells you about "heavy product movement in Duluth, Minnesota," think twice.

A Charisma Christmas



Charisma Records and WNEW-FM presented a special Christmas Concert at Philharmonic Hall last Wednesday, December 13th, for which two British bands—String Driven Thing and Genesis—were flown into the country. Those attending the sold-out concert were asked to bring along a wrapped Christmas gift for an underprivileged child who was a victim of Cerebral Palsy. All proceeds of the concert went to the United Cerebral Palsy Fund. Pictured in front of the tree are (from left) WNEW-FM Program Director Scott Muni; Laura Serrano, representative of the children who are recipients of the gifts; WNEW-FM personality Alison Steele; Alice Davidson, President of the Women's division of United Cerebral Palsy Fund; and Buddah Group co-President, Neil Bogart.



IT'S BEEN A SUPER FLY YEAR FOR CURTIS MAYFIELD AND CURTOM RECORDS

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Best Continuous Performance by a Male Performer for his performances
of songs and recordings such as "I've Been Trying", "Gypsy Woman",
"Amen", "Keep On Pushing", "We're A Winner", "We've Got To Have Peace",
"Mighty Mighty Spade and Whitey", "I'm So Proud"... to name a few.

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SUPER FLY, THE YEAR "SUPER FLY" THE ALBUM ON CURTOM RECORDS

Part of The Buddah Group



The Coast

(Continued from page 26)

much to the surprise of **John Mendelsohn's** legions of detractors . . . **MGM** sold to the Polygram Group. Reports from informed sources that it was for a \$5.5 mil down payment figure denied by the company . . . **Liza Minnelli** signed up by Columbia's savvy front office field manager **Clive Davis** . . . The Rolling Stones announce that there will be no block ticket sales on their upcoming tour . . . **Paradise Ballroom** closes officially after nine days of operation. **Jerry Brandt** not to be found; **Bernie Cornfeld** leaves for Europe . . . **Mick Jagger** and **Allen Klein** meet to straighten out differences. All goes well . . . **The Belkins** bring burlesque to the college circuit in the form of **Miss Tempest Storm** . . . **Randy Newman's** long awaited "Sail Away" being readied at the **WB** lot. **Newman** hankerin' for stardom in the strangest fashion . . . **Glen Campbell** got himself a star on Hollywood Blvd., and considering how long it took **Charlie Chaplin** to get one, that's something . . . **Tony Lawrence** checks into **Burbank** hospital for a little rest and recoup from r'n r. Out in no time . . . **Grand Funk** sues **Knight**, in first turn-around. Looks heavy . . . **Barnaby Records** leaves **Columbia**, eventually goes to **MGM** . . . **Tower Records** in **Berkeley** "trashed" following a **Viet Nam** policy statement from **Prez Nixon**. Seems that **Tower**, at the time, had replaced the **Bank of America** as a symbol of **American imperialism** and aggression. **Russ Solomon** can't make heads or tails of it . . . **Stones** announce "Exile On Main Street" album details, like how many tunes, where it was recorded, etc. In a **RW** **Dialog**, **Marshall Chess** declines to say how much it cost, but does say "it was over \$300,000 and under \$700,000" . . . **Truman Capote** rumored to be going along with the **Rolling Stones** on part of their tour. Turns out to be true, much to **Truman's** woe . . . **Gibson** and **Stromberg** say they're going to take a billboard on the **Strip** with the names of all the people who owe them cash. They get paid before the billboard can go up . . . **George Shadow Morton** calls **RW** to give a brief update on where he's been to these many anums . . . **Phil Spector** begins another round of lectures on the record biz for an experimental college class in **L.A.** . . . **Governor Ronald Reagan** begins a whisper campaign against "underground" radio stations in government circles. By the end of the year, an announcer in **N.C.** is busted for playing a record with profanity . . . **Les Harvey** from **Stone the Crows** band killed by electrocution while performing on stage in **England** . . . **Elton John** escorted through **Houston's** **Manned Space Center** by publicist **Bob Levinson**, **MCA** brass, and an astronaut or two. **Elton** barely suppresses yawns . . . By the end of **May**, **Terry Knight** was denying **Grand Funk's** charges . . . and while **Tower Records** in **Berkeley** was quietly licking its wounds from "trashing," the **Wherehouse** in **L.A.** suffered the loss of one outlet at the hands of an arsonist . . . **WB** promoted **Mo Ostin** to **Chairman of the Board**, and **Joe Smith** to **President** . . . **Columbia** signed **Sonny James** . . . **Neil Young** said to be going out on **Fall** tour. More postponements ahead . . . **Hollywood Happens**: **Motown Records** announces they are leaving **Detroit**, **Woodward Ave.** and all . . . **Mick Jagger** films the entire contract signing procedure with **Ahmet Ertegun**, **Allen Klein**, and various others at **Klein's** **Manhattan** office . . . A new club is being rumored about to compete with the **Troubadour** on the **Sunset Strip**. Months later it turns out to be the **Roxy Theater**, with **Lou Adler**, **David Geffen**, **Peter Asher**, and **Elmer Valentine** at the helm . . . **Dave Mason** and **Mark/Almond** mad at **Blue Thumb** and beginning to negotiate with others. Turns out to be **Columbia** on both counts . . . and so goes may.

■ **MOON LANDING; COKE SPOONS; AND JUNE**: The annual **BMI Awards Dinner** in **New York** produced a picture for all time: **John Lennon** and **Lee Eastman** chatting amicably, while **Donny Kirshner** was caught for the first time without his celebrated smile . . . **Terry Knight** sues **Rogers, Cowan** and **Brenner** for \$14 million over alleged libel . . . **Radio station WCFL** in **Chicago** got hold of 100 tickets to the **Stones** concert there to give away on the air. There had been heavy precautions by the **Stones** people against this, but it turned out to be only the first of several . . . **Elephants Memory** sessions in **New York** with **John** and **Yoko** producing were visited by **Jackie O.** and her cousin **Lee**. Heaviness abounded . . . **David Cassidy** was beginning to make his hard left turn into the underground in these days, making a non-bubblegum album, and poising in the raw for **Rolling Stone's** **Annie Leibowitz** . . . **Marty Kupps** had split **Dunhill**, hot on the

(Continued on page 30)

Divine Miss M Going Strong On All Fronts . . . And It's Only The Beginning

By **ROBERT FEIDEN**

■ **NEW YORK**—Atlantic records calls her "the Divine Miss M." Critics and the public alike have used every superlative and adjective in the book in an attempt to capture with the written word the rare magic that is **Bette Midler**, this year's musical sensation. Not since **Barbra Streisand** has a female vocalist so phenomenally captured the eye and ear of the public.

From a part in the Broadway musical "Fiddler On The Roof" to appearances at **New York's** **Continental Baths** and **Upstairs At The Downstairs** to the **Johnny Carson** show, **Ms. Midler** slowly but surely built an almost hysterical cult following. Anyone who saw **Bette** on her first **Carson** appearances couldn't help but be moved to laughter or tears, depending on the songs she so emotionally interpreted. And **Carson** personally revelled in the funny stories **Bette** told about her appearances at the **Continental Baths** (affectionately known to **Bette** as "the tubs"), where the largely homosexual clientele used to cheer her on by throwing their towels to her. **Carson** was so impressed, in fact, that he took **Bette** with him for his **Las Vegas** nightclub engagement. Upon returning to **New York**, **Bette** played to sold out houses at the **Bitter End**, **Carnegie Hall**, **Philharmonic Hall**, and **Ron Delsener's** **Schaefer Music Festival** in **Central Park**. To be noted is the fact that **Ms. Midler** had yet to release a record album, and her **New York** successes had been repeated in cities such as **Chicago**, **Los Angeles**, and **San Francisco**.

Spotting new, viable talent is an incredible responsibility, but in the often fierce world of competitive bidding at record companies, **Atlantic Records' Presi-**

dent **Ahmet Ertegun** knew talent in capital letters when he saw **Bette Midler**. He signed **Bette** to **Atlantic**, and few records in any label's history have created such advance excitement. People would call the label to find out when the record would be released, and **Vice President of Publicity** and **Advertising** **Bob Rolontz** recalls an ad in **New York** magazine's classified section addressed to **Bette** asking her to do the impossible and release the album that week.

The **Bette Midler** album, "The Divine Miss M," was finally released in **November**, and **Atlantic** **Vice President** and **Director of Marketing** **David Glew** reported that he expected the record to achieve 'gold' status within a couple of weeks. Geographically, the album was an instant smash in **New York** and the other major cities in which **Bette** had performed. Obviously, to see her is to love her, and **Glew** stated that when **Bette** goes out and performs in any given city, there is a marked rise in record sales the very next day. **Glew** also confirmed **Rolontz's** observation that the people who buy **Bette's** album and go to see her are old and young, black and white, gay and straight.

Much of **Midler's** appeal, especially early in her career, was to gay audiences, and her campy approach to some of her material seemed in particular to cater to the many gay members always a part of any **Midler** audience, whether it be the **Baths** or **Carnegie Hall**. The truth is, of course, that the gay audience did find and help call attention to **Bette**, but as **Atlantic's** **Brian**

(Continued on page 134)



Bette Midler: Hubba Hubba

"MR. SOLID GOLD"



1972 WAYNE NEWTON RECORDING AWARDS

*RIAA Certified Million Selling Single—

"Daddy, Don't You Walk So Fast"

Billboard

#10

Top Pop 100 Singles
of the year

#18

Top Single Male
Vocalist 1972

Cash Box

#4

Top 100 Singles of
the year

#12

Top Single Male
Vocalist

Record World

#6

Top Singles of the Year

#5

Top Single Male
Vocalist

Personal Management:

Tommy Amato
9250 Wilshire Boulevard
Beverly Hills, Calif. (213) 278-2824


Records and Tapes
Dist. by RCA Records

The Coast

(Continued from page 28)

heels of Barry Gross' exit. Both are happy together at Mums today . . . The Band's live album from The Academy of Music was being re-titled back and forth between "Point of Reflection" to "Rock Of Ages." 'Rock' eventually won out . . . Erin Fleming and Phil Ramone were busily editing tapes of Groucho Marx for Groucho's first live album on A&M. The album was released in the fall . . . United Artists signs Clara Ward . . . The Rolling Stones tour commences in Vancouver. Shaky start with small riot outside, but things smooth out by the next night in Seattle. As it later turned out, these early dates were very crucial to the success of the Stones tour: if there had been significant trouble, or if any dates had canceled there were fears of a domino like crash of dates . . . Pioneer dj George "Hound Dog" Lorenz died in Buffalo, New York of a heart attack. Lorenz was 52 . . . Sammy Davis, Jr. hit #1 with "Candy Man" . . . Chris Wright and Terry Ellis take a lease on the Rainbow Theater in London and promise to re-open the club . . . Nicky Hopkins begins to gather his own band . . . Asylum signs Batdorf and Rodney . . . David Cassidy runs into some trouble from his TV people regarding his interview in Rolling Stone, confirming rumors that all those little girls weren't really screaming for his voice . . . Gibson and Stromberg take a full page in the Hollywood Reporter congratulating colleague flack Norm Winter on getting Elton John back . . . The Eagles booked on tour with Jethro Tull . . . Carole King plans to go back in the studio by the end of June to begin her new album, which turns out to be "Rhymes and Reasons" . . . Talk going around that London will release the Stones "Circus" album, made as part of a TV special or feature length movie that never came out. Months later, London officially announces the album, called "More Hot Rocks (Big Hits and Fazed Cookies)" Jim Croce's "Don't Mess Around With Jim" released the same week as Elton John's "Honky Chateau" . . . Randy Newman's "Sail Away" makes FM sleeper of the week . . . CBS President Charles T. Ireland dies June 7 at the age of 51 . . . The Osmonds do a command performance for the Queen in London . . . Ringo Starr and George Harrison pose for yet another picture with Pete Bennett . . . Bill Graham's flick "Fillmore" gets an R rating because of Graham's language. Graham fumes publicly . . . Harry Nilsson's "Without You" goes gold . . . Rolling Stones' "Exile On Main St." rockets from #26 to #1 on the lp charts . . . "Honky Chateau," which debuts at #65 eventually knocks it off . . . James Brown gives \$5,000 to Georgia governor on behalf of an anti-drug program . . . Eve Babitz reveals plans for a book on Hollywood. Just before Xmas she finally finishes the tome. Hollywoodites quake in their boots over what it is sure to say . . . AP reports that comedian Vaughan Meader is out of work in Louisville, Kentucky and things look grim for him . . . John and Yoko take a leisurely tour of America. Consider living in San Francisco . . . Elton John begins shopping for a house in Malibu to use the month of July. Norm Winter comes up with Cole Porter's old house, just down the beach from Barbra Streisand, Ryan O'Neal, and Lee Marvin . . . Simon and Garfunkel's "Greatest Hits" released by Columbia at the end of June . . . Mixup in L.A. pressing plant with the new Partridge Family single and infamous "Stickball." Bell rushes out telegrams to radio stations begging pd's to listen to the new Partridge single before they air it . . . Columbia announces 1972 convention in London . . . Clyde McPhatter dies at 41 of an apparent heart attack in the Bronx, N.Y. . . . Marv Schlachter and his wife, Trudi have a son, Christopher. Their third . . . Creedence, Simon and Garfunkel, and the Osmonds go gold . . . Portent Of Things To Come: Delaney Bramlett booked into the Whisky without Bonnie . . . A festival in Rio, at the Maracana Field in December, is billing the Jefferson Airplane, and other heavies. Zoo World News exposes the fiasco as a fraud . . . and so ends the first month of summer.

■ JULY AND HOT FUN: Larry Cohn in as Playboy head; Grand Funk signs new deal with Capitol; CBS wins piracy injunction against Custom Recording, Charles Schafer, Jenny Hightower, and a number of John Does; and MGM makes a deal with the Lowery Group in Atlanta forming MGM South . . . David Geffen picked up management on America . . . Lance Freed goes to work

(Continued on page 48)

Stones Record In Jamaica

■ HOLLYWOOD, CALIF.—The Rolling Stones have finished a month of recording at Dynamic Sounds Studios in Kingston, Jamaica, for their next lp, to be released in the spring. Stones Records and distributed by Atlantic Records.

With producer Jimmy Miller and engineer Andrew Johns, the group laid down over a dozen basic tracks and will complete the new album with vocals and overdubs following their forthcoming tour of Hawaii, Hong Kong, Japan and Australia in January and February. They were joined at the sessions by keyboard players Nicky Hopkins and Billy Preston.

No Interruptions

According to Rolling Stone Records President Marshall Chess, the Stones chose Jamaica to record because the location would allow them to work without interruptions.

Dynamic Sounds Studio, owned by prominent Jamaican band leader and producer Byron Lee, was used by Paul Simon to record his hit single, "Mother and Child Reunion." Other recent visitors included Leon Russell, Roberta Flack and Booker T. Jones. Cat Stevens and Elton John are scheduled to record there in February.

Paul Simon Et Al Granted Injunction

■ NEW YORK — Paul Simon, Charing Cross Music and CBS Records were granted an injunction pendente lite restraining the Edward B. Marks Music Corporation from the manufacture, distribution, sale and exploitation of a phonograph record embodying recorded performances by Paul Simon of "Carlos Domingues" and "He Was My Brother." Also covered are the use of Paul Simon's name in connection with the record, as well as an injunction against the further manufacture, distribution, sale, use and exploitation of an album entitled "The Early Songs of Paul Simon" and the further publication, distribution, sale and exploitation of a songfolio entitled "The Early Songs of Paul Simon." The court order further restrained the defendants from the use of Paul Simon's name in connection with any of his recordings or musical compositions without Simon's prior written authorization.

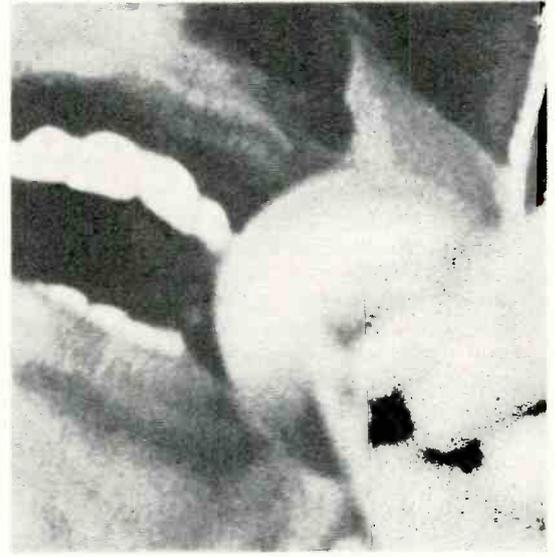
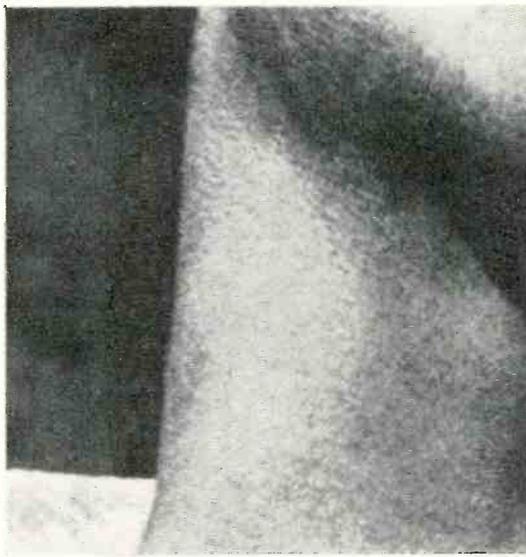
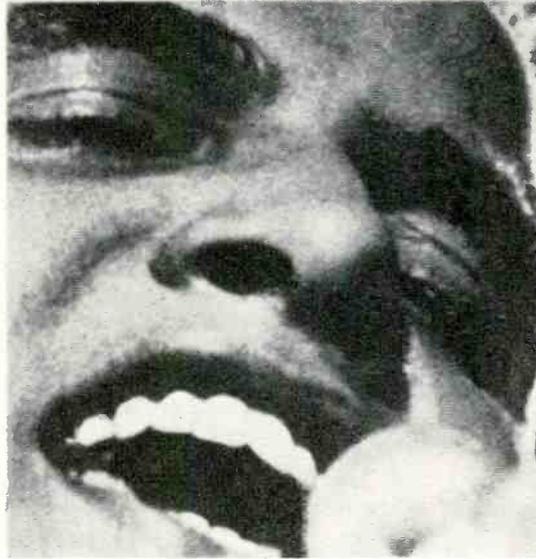
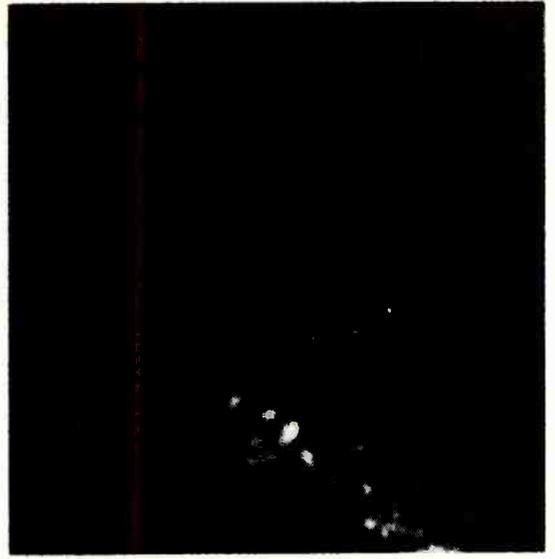
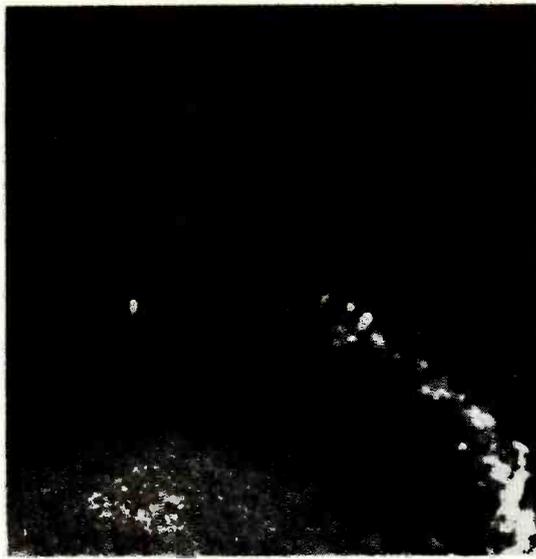
Trial Expected

The New York Supreme Court ruled that the use of Paul Simon's name was unauthorized and the acts complained of constituted unfair competition. A trial will quickly be commenced.

'Garden' Goes Gold

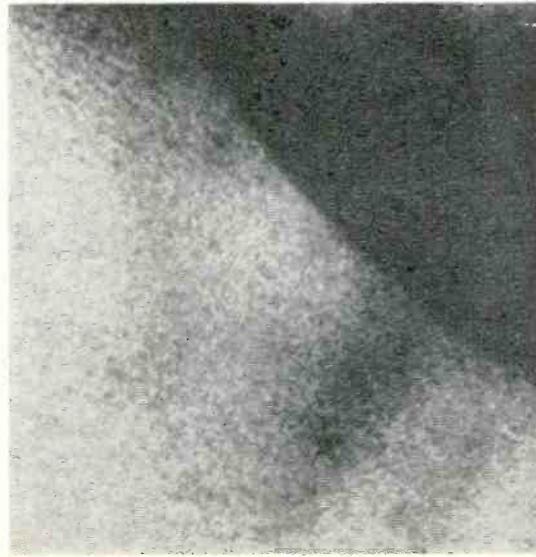


Rick Nelson's latest Decca single release, "Garden Party," has received RIAA gold certification indicating sales of over one million records. Presenting the MCA recording artist with his gold record are (from left to right): Rick Frio, Vice-President and Director of Marketing; Vince Cosgrave, Vice-President and Director of Sales; Nelson; Willy Nelson, Rick's personal manager; and, Pat Pipolo, Vice-President and Director of Promotion. A January 8th release date has been set for Rick's next single, "Palace Guard," which appears on his "Garden Party" lp. The record will be released on the new MCA label.



Personal
 Representative
 Mike Merrick

Exclusively on
RCA Records
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CAMPUS REPORT

1972 — A Year Of Improvements

By GARY COHEN

■ The year 1972 brought many improvements on the campus scene. It was also the first full year of the Campus Report in **Record World**. But that, of course, was just the beginning, as there would be no Campus Report if there were no campus news to report.

1972 brought campus promotion departments to Capitol Records and Motown Records, two of the companies that had not promoted their product on campuses previously. There was also expansion in the departments of A&M, UA and Columbia. And companies with campus programs that expanded, took on added duties, or were formed for the first time, realized the value of working with campus radio, newspapers, and campus record outlets.

Campus retail started to come into its own during the past year. In the last few months, **Record World** reported on the campus retail situation in Michigan, primarily at the University of Michigan/Ann Arbor and Michigan State/East Lansing campuses, and on some of the promotions and product movement experienced there. There were also further developments in campus record co-ops and a story on their problems appeared in the magazine just a few weeks ago. And 1972 was the year in which Merco, leading college bookstore rackjobbers for many years, sold out. They, and other bookstore rackjobbers faced the problems of marketing and distribution of albums — albums that may be regional breakouts, or albums of marginal popularity, and how to get those albums to accounts that could sell them. That specific problem is yet to be resolved.

From the radio viewpoint, this year might be called the year of the Conference. There were campus conventions in Detroit (Wayne State), the I.B.S. Convention in New York, the Central Michigan Conference in Mt. Pleasant, the Stevens Tech get-together on a Saturday afternoon in New Jersey, and the Loyola Conference in Chicago. While it would be impossible to recount all of the specific achievements of each individual conference, suffice it to say that anyone who wants to get an education on what campus radio is, its relation to the community, its

problems in programming, and the way college radio people learn about the industry, should attend every college conference he can. Some meetings are more successful than others, although all are worthwhile. One of the highlights (perhaps the only highlight) of the IBS Convention in New York was the appearance of Loggins and Messina and David Bromberg. Their concert was made into a special album for radio use only, and led to the commercial success of Loggins and Messina. The same was true for Harry Chapin in Detroit, where Elektra Records sponsored a dinner and concert for Chapin and Carol Hall.

1972 was also the year of formation for MICRA, the Michigan College Radio Association. It is the hope of the Michigan college radio broadcasters involved that Micra will lead to more co-operation, communication and feedback between the college community to be dis-radio and record industries in general. They have already formulated plans for a constitution a long questionnaire to be filled out by stations in the state listing all vital information on the station itself and the rest of the college community to be distributed publicly, and they also have plans for a Michigan college radio playlist and newsletter to be distributed to the industry indicating what is being programmed on stations in the state.

The Michigan stations hope they will get more recognition, and, in the end, more advertising dollars for the commercial operations by doing so. But any investment made, they hope to prove, will be a worthwhile one. The stations themselves are some of the most successful college stations in the country, and industry people feel that if any group of college stations has a chance to succeed in a statewide group, it is the Michigan stations. (A sneak preview of 1973: a number of companies are already planning campaigns for the MICRA stations; as soon as all details are worked out we will report on the promotions.)

Another interesting development this year that will cause ramifications on college (and commercial) broadcasting in the coming years, is CATV-Com-

(Continued on page 34)



COLLEGE RADIO AIRPLAY REPORT

DECEMBER 30, 1972

WVBU-FM—BUCKNELL UNIV.

Lewisburg, Pa.
Jim Morrell
NAKED SONGS—Al Kooper—Col
NO SECRETS—Carly Simon—Elektra
RURAL SPACE—Brewer & Shipley—
Kama Sutra
STRING DRIVEN THING—Charisma
WAR HEROES—Jimi Hendrix—Reprise

WGSU-FM—STATE UNIV. COLLEGE

Geneseo, N.Y.
John Davlin
LIVE AT KANSAS STATE—Earl Scruggs—Col
PSYCHICMOTUS—Yusef Lateef—Impulse
STRAVINSKY'S HEAD—Orphic Egg
TALKING BOOK—Stevie Wonder—Tamla
TRANSFORMER—Lou Reed—RCA

WUVA—UNIV. OF VIRGINIA

Charlottesville, Va.
Geoff Allan
BELOW THE SALT—Steeleye Span—
Chrysalis
BROTHER—Lon & Derrek Van Eaton—Apple
GYPSY COWBOY—
New Riders of the Purple Sage—Col
LIMOUSINE—GSF
SEVENTH SOJOURN—Moody Blues—
Threshold
TALKING BOOK—Stevie Wonder—Tamla
TRANSFORMER—Lou Reed—RCA

WPGU-FM—UNIV. OF ILLINOIS

Champaign, Ill.
John Parks
AZTECA—Col
FULL MOON—Douglas
RAINDANCER—Tom Rapp—Blue Thumb
REALLY—J. J. Cale—Shelter
SANDY—Sandy Denny—A&M
URSA MAJOR—RCA

WRCT—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.
Brian Simon
DON McLEAN—UA
HIGH ON A RIDGE TOP—Youngbloods—
Raccoon
MOVING WAVES—Focus—Sire
MUSIC IS MY LIFE—Billy Preston—A&M
ONE—Grunt
REALLY—J. J. Cale—Shelter
THEY ONLY COME OUT AT NIGHT—
Edgar Winter—Epic

WRBB-FM—NORTHEASTERN UNIV.

Boston, Mass.
Donna Hochheiser
AZTECA—Col
GRAND WAZOO—Frank Zappa—Reprise
ONE—Grunt
NO SECRETS—Carly Simon—Elektra
THE DIVINE MISS M—Bette Midler—
Atlantic

WFIB—UNIV. OF CINCINNATI

Cincinnati, Ohio
John Lentz
DON McLEAN—UA
GASOLINE—Chip Taylor—Buddah
GOOD GOD—Atlantic
GOODTHUNDER—Elektra
TRANSFORMER—Lou Reed—RCA

WBCR—BROOKLYN COLLEGE

Brooklyn, N.Y.
Louis Lewow
BACH'S HEAD—Orphic Egg
CONFESSIONS OF A MALE CHAUVINIST PIG—
Artie Kaplan—Vanguard
EXCALIBUR—Tom Fogerty—Fantasy
LIVE AT KANSAS STATE—Earl Scruggs—Col
WHITE ELEPHANT—Just Sunshine

WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.
Ken Smalheiser
FREAKIN' AT THE FREAKER'S BALL—
Shel Silverstein—Col
RURAL SPACE—Brewer & Shipley—
Kama Sutra
SKIP BATTIN—Signpost
THE SECTION—WB
TROUBLE MAN—Marvin Gaye—Tamla

WSRM—UNIV. OF WISCONSIN

Madison, Wisc.
Bruce Ravid
BAD NEWS IS COMING—Luther Allison—
Gordy
DON McLEAN—UA
LADY'S NOT FOR SALE—Rita Coolidge—
A&M
TRANSFORMER—Lou Reed—RCA
WAR HEROES—Jimi Hendrix—Reprise

WLUC—LOYOLA UNIV.

Chicago, Ill.
Jim Benz
CROCODILE ROCK (single)—Elton John—Uni
FLASH CADILLAC—Epic
FOXTROT—Genesis—Charisma
GRAND WAZOO—Frank Zappa—Reprise
REALLY—J. J. Cale—Shelter

WRPI-FM—RENSELAER POLY. INST.

Troy, N.Y.
Joe Tardi
AZTECA—Col
LADY'S NOT FOR SALE—Rita Coolidge—
A&M
LAST SEASON—Mississippi John Hurt—
Vanguard
MOSE IN YOUR EAR—Mose Allison—Atlantic
REALLY—J. J. Cale—Shelter

WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.
Dave Fricke
AN EVENING WITH GROUCHO—A&M
FREAKIN' AT THE FREAKERS BALL—
Shel Silverstein—Col
GOLDEN HITS—Bill Haley—Decca
MOSE IN YOUR EAR—Mose Allison—
Atlantic
PHIL SPECTOR'S CHRISTMAS ALBUM—Apple
VOICE OF THE EAGLE—Robbie Basho—
Vanguard

WFDU-FM—FAIRLEIGH DICKINSON U.

Teaneck, N.J.
Tony Loving
FULL MOON—Douglas
DON McLEAN—UA
MOVING WAVES—Focus—Sire
SANDY—Sandy Denny—A&M
WHITE ELEPHANT—Just Sunshine

Screen Gems-Columbia Music and Colgems Music present



1972=OUR BEST YEAR YET

Starring

(In alphabetical order)

Bodie Chandler • Mac Davis • Barry Devorzon
David Gates • Gerry Goffin • Mark James
Carole King • Barry Mann • Mike Nesmith
Cynthia Weil

Supporting Cast

(In alphabetical order)

Danny Davis • Roger Gordon • Ira Jaffe
Jack Leonard • Irwin Robinson • Jack Rosner
Irwin Schuster • Lester Sill



SCREEN GEMS - COLUMBIA MUSIC, INC./COLGEMS MUSIC CORP.
THE MUSIC DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.

Dialogue

(Continued from page 8)

recordings, after no time at all it would be used up.

RW: In your experience of making arrangements with different labels, have you found that since record companies change faces so often, that you're unhappy with one, and then six months later find that it's a better company?

CB: Yes, well with United Artists, when I first made the deal with them, I was happy with them and then they completely changed management and somebody came in as head of it who was everything I despised in the music business and so therefore it didn't really work too well during that period. By the time that had all changed around, I think we'd decided to go elsewhere. I think one of the things I'm most sorry about was Atlantic, that the two Spencer Davis singles weren't hits, because I've always been a fan of Atlantic's. I felt that maybe we were just unlucky there.

RW: This is confusing to me and perhaps to other people, is Cat Stevens an Island artist?

CB: Yes, he is an Island artist, he's an artist who I signed in England to Island Records and who Island Records releases worldwide except in the USA, Canada, Japan, where we gave the rights to A&M.

"The size (of a roster) is limited by how many people are available to look after the artists . . ."

RW: Does Cat Stevens have a large audience in England?

CB: Yes, his last album was number one in England.

RW: Do you happen to recall who was the biggest selling artist you ever had?

CB: Cat Stevens definitely. He has the widest appeal.

RW: Have you any particular philosophies about what size roster you can have?

CB: The size is limited by how many people are available to look after the artists, produce their records, manage them, etc.

RW: Have you ever signed anyone who you thought was terribly inventive and who you expected to sell only two hundred copies, and turned out to sell millions?

CB: No, but it'll happen one day. I think we might have got an artist like that just recently. We signed a Japanese percussionist called Stomu Yamash'ta and I think he's just really a star, but his music is really weird, as far as general appeal is concerned.

RW: Did you go to Japan to sign him?

CB: No, I didn't sign him as a matter of fact, he was signed by Garrell Redfern, who is one of the people in charge of A&R. I thought his music was a bit weird until I went to see him and then it all came alive.

RW: What was your first experience with Chrysalis?

CB: Asking Spooky Tooth if they'd seen any great bands recently, and they told me they'd seen Jethro Tull, so I rang up Terry Ellis and asked him if he would consider leasing us the record. Basically it was pretty much a long shot, because at that time we hadn't released anything and really he took a great gamble in giving up Jethro Tull. An inspired gamble, and obviously it worked out because we're still together, Chrysalis and Island, obviously in a different way. Chrysalis is now more than a label, it's a record company. We just distribute Chrysalis. They're very strong in their agency, their agency is probably the best in England.

RW: Is your distribution deal with Capitol completely exclusive?

CB: Yes, it is basically. It's whatever we feel we can sell as a record company on Island Records in America, it's distributed through Capitol. If there is for example an artist that we don't feel that we could be successful with in America we are free to lease him to another company here.

RW: So it's your decision, not Capitol's?

CB: Yes, they've left it to us.

RW: Are you satisfied with Capitol and that arrangement?

CB: Yes, it hasn't to date been incredibly successful but I

(Continued on page 36)

Music Was Music

(Continued from page 3)

the black market continued to be highly popular as Curtis Mayfield's "Superfly" score (Curtom) became top soundtrack of the year, and Diana Ross' performances in "Lady Sings the Blues" made for Motown's fastest breaking album ever. The virtual dominance of black-oriented product in the popular media only proved what black producers and artists had been saying for years: they had something to say and to sell that on an absolute basis could compete and attract the mass market with equal impact to any given "pop" artist given the chance.

"Solo" artists were as popular as ever, with Don McLean's "American Pie" (UA) picking off the number one single spot for the year, while Roberta Flack (Atlantic), Harry Nilsson (RCA), and Wayne Newton (Chelsea) had their biggest singles ever, with proportionately successful lps. Gilbert

O'Sullivan made the most of his Beatlish voice to become one of 1972's most popular newcomers to the charts. Neil Young (Reprise), Rod Stewart (Mercury),

(Continued on page 135)

Campus Report

(Continued from page 32)

munity Antenna Television, or cable TV. The reason cable TV affects the college market so, is because many colleges and universities are in markets where there is a lack of TV and radio signals. Cable TV allows signals from outside the normal range to be received and re-transmitted. But another important feature of cable TV is the requirement for programming of local origination. One of the ways this requirement can be satisfactorily fulfilled is by rebroadcasting the local college stations . . . and this is being done in more than 50 markets around the country, and the number is still growing. For a carrier current or FM college station on cable, their potential audience increases by the size of the network's subscribers.

And what can be said about college radio in this country, other than it has improved since its inception, and this past year was no exception. More college stations are going FM, more college radio stations are earning credentials for quality programming and selling records, and more college radio graduates are getting jobs in commercial radio and the record industry. (And worth mentioning is Atlantic Records' new program to find jobs for college radio graduates. Atlantic is making a list of all college radio people looking for jobs, and will distribute the list to their entire commercial station roster.) And college stations have realized the value of working with record companies and local record stores. The co-operation means more dollars and prestige in helping the station. United Artists Records began their Acoustic Road Show on college campuses; it consists of taking a number of UA's acoustic artists on tour for free concerts on college campuses. The concerts visited many campuses, and plans call for visiting more schools next year.

The campus is becoming of increasing importance—for radio and records industry people. And the Campus Report will keep you up-to-date on happenings next year.

RIAA Statement

(Continued from page 4)

operation of companies within the recording industry not only to submit their recordings for certification but to refrain from using gold records to recognize other kinds of achievement.

"We hope this same spirit of cooperation will in the future act to inhibit the bestowal of non-certified sales awards."

He Is Baby



Helen Reddy, Capitol Records recording star and her husband-manager Jeff Wald are shown with their new son Jordan Sommers, who was born last Dec. 12 at Cedars of Lebanon Hospital in Hollywood. The Walds' new baby weighed 8 lb., 4 oz. and was Ms. Reddy's second child.

***WHAT A YEAR!
THANKS RECORD WORLD
FOR MAKING US
#1 TOP NEW FEMALE GROUP-SINGLES
POP AND R&B
NEXT YEAR WE HOPE TO DO EVEN BETTER***



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***“Love
Unlimited”***

One Stop COD Policy

(Continued from page 4)

tended 30 days credit to them, we'd be in a very precarious position with regard to paying our bills. And if anything should ever happen to the store, we would be out a lot of money. COD is definitely preferable to any sort of extended billing." Bayer also says that COD allows them to offer very competitive one-stop pricing.

Sound Unlimited in Chicago maintains roughly the same policy in dealing with stores. According to the organization's Noel Gimbel, there are no steadfast rules that can be ap-

plied in dealing with stores, but most new accounts pay COD unless they are established accounts. But Sound Unlimited offers a twist. "Instead of hitting them with an extra COD charge, we ask them to send us a check when they get the order. This way they don't pay the extra charge for shipping COD." He said some stores open with a number of one-stops, get a thousand dollars credit from each, and then either don't pay their bills, go out of business or fail to pay in some way. But, again, he

(Continued on page 134)

Year Of Gold For London

■ NEW YORK—London Records has racked up the unprecedented total of fourteen gold records—seven lp's and seven singles—during 1972, which has also become the company's biggest single year since its inception in 1947. The year was capped by the biggest October-November-December sales quarter in the company's history as well.

On the lp side, seven sets won gold record certification during the year. Of these, Al Green accounted for two, with "Let's Stay Together" and "I'm Still in Love With You." Tom Jones also accounted for two this year, in the two-lp set, "Live at Caesar's Palace" and "She's a Lady."

Also qualifying were the aforementioned Moody Blues "Seventh Sojourn," which coincidentally becomes their seventeenth gold album, of which three are on Deram, and four are on their own Threshold label. In addition, Engelbert Humperdinck's "Another Time Another Place," also was certified, along with "Hot Rocks," 2-lp Rolling Stones package, which has recently become the Stones' best-selling album ever released in America.

At press time, "More Hot Rocks," the latest Rolling Stones two-lp collection to be

released on London, has received more than enough advance orders to qualify for gold certification.

On the singles front, Al Green racked up a total of five gold singles in 1972. These included "Let's Stay Together," "I'm Still in Love With You," "Tired Of Being Alone," "Look What You Done For Me" and his latest single, "You Ought To Be With Me."

The two other singles qualifying for gold are "Alone Again, (Naturally)," by Gilbert O'Sullivan and "Nights in White Satin," by the Moody Blues.

For more on London's current chart explosion, see story on page 3.

Farber To A&M East Coast Promotion

■ HOLLYWOOD—Ron Farber has been named A&M East Coast regional promotion representative, reports Harold Childs, director of national promotion for the label.



Ron Farber

Farber most recently was New York district promotion manager for Capitol Records, and prior to that post was connected with Ampex and Roulette Records in a promotional capacity.

The 1972-73 Distribution Picture

By GARY COHEN

■ 1972 saw more erosion of the role of the independent distributor as a force in the marketing of records. The trend toward branch distribution continued, with a number of labels leaving the independent distributors. There were enough companies going branch to prompt the National Association of Record Merchandisers (NARM) to express concern over the future of the independent distributor. Indeed, there were statements by some that the independent will either die off entirely, that the indies will have to merge into five or six regional distributors covering more than one market, or that by tightening their belts, the indies can remain a viable force in distribution.

Some of the distributors, though, have begun or continued to diversify into other record areas. They have retail stores, one-stops, rack-jobbing operations, and some of them have begun their own labels. Whatever the case, they do not want to be forced out of the record business entirely in case recent developments cause a negative effect on their role as

independent distributors.

What There Is

At the present, the only major labels without any sort of branch distribution are A&M, Motown, the Buddah Group, Chess/Janus, the Motown group of labels, Bell, Famous, and Mercury. And there are rumors around the industry that when 1973 ends, not all of the aforementioned labels will still be independently distributed. (Of course, that is pure conjecture, as is speculation on who will or will not be independently distributed, or who will or will not be independent distributors.)

What There Isn't

The Columbia Records group has had their own distribution setup for some time, and during the past year, they acquired the Stax/Volt Enterprise labels, which were formerly distributed independently. Columbia also added Gamble and Monument to their label family, and also have Philadelphia International, Spindizzy, Douglas, Mums and Rak, among others.

(Continued on page 132)

Dialogue

(Continued from page 34)

think that's because Island recently hasn't come up with anything very strong, other than Traffic over the last year or so.

RW: Capitol is doing something special very soon?

CB: Yes, we're having Island month in January. We are releasing six albums: Traffic, Free, John Martyn, Amazing Blondell, Mike Harrison and an incredible Jamaican group called The Wailers.

RW: Do you feel at this point closest to the Jamaican music?

CB: No. I like it a lot and this particular group whose leader, Bob Marley, is one of the most fantastic artists I've ever signed. But also there are the other things that I'm involved with personally which are not Jamaican music, Traffic and Free for example.

RW: Free was on A&M, but that has expired, right?

CB: Yes.

RW: Has anything been released on Capitol yet?

CB: No, the first album comes out in January, and their single too.

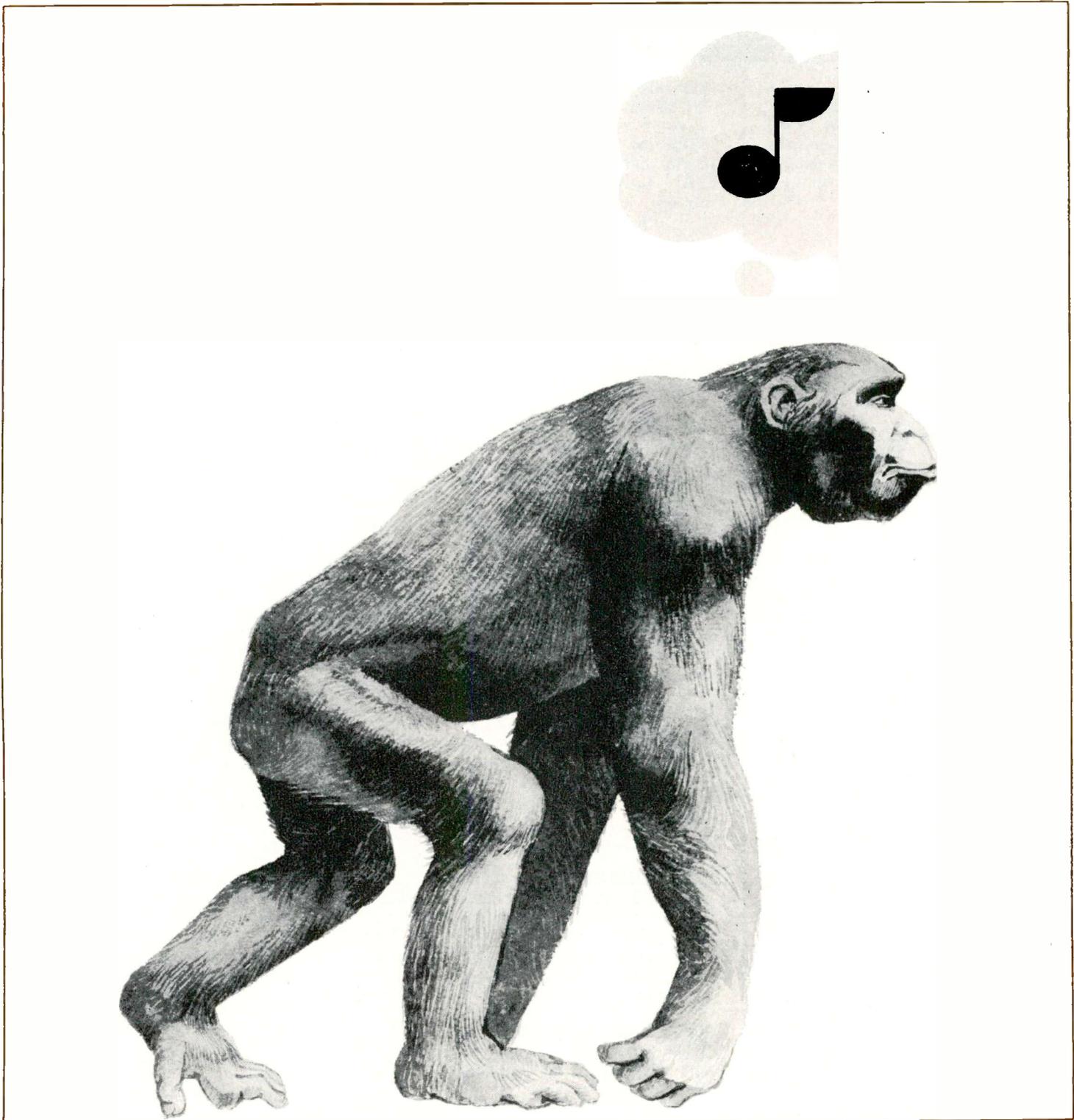
RW: You were in England during the time of the Beatles and Rolling Stones beginnings. Was that in another world from what you were doing at the time?

CB: Well, the Beatles certainly were, yes, but the Rolling Stones, their roots were sort of in the same music that mine were. I was always aware of them, I always liked the Rolling Stones.

RW: Did you ever try to sign them?

CB: No, but I remember actually there were these three African girls that I managed called The Velvets who worked with a band which had Long John Baldry and Nicky Hopkins, and the band was led by a guy called Cyril Davis who with Alexis Kerner was one of the people who started off the rhythm and blues thing in England, and the intermission band was the Rolling Stones. I just wasn't in that business, there was no way I could have ever signed them, because I hadn't had anything to do with any white acts at that time. My only involvement with that Cyril Davis thing was the fact that I managed those three girls.

Who is Needom Carroll Grantham?



TALENT

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SOUNDTRACK—Warner Bros. 7659

DUELING BANJOS (Warner-Tamberlane, BMI)
Eric Weissberg arranged this traditional country cajun instrumental from the soundtrack of the hit film "Deliverance." A unique and superb example of first rate musicianship.

CARLA THOMAS—Stax 0149

I MAY NOT BE ALL YOU WANT (BUT I'M ALL YOU GOT) (East/Memphis, BMI)
One of the queens of soul sets a steamy scorching pace with this "F" for funky fantastic r&b song that might get to the charts.

TIMMY WILLIS—Epic 10934

GIVE ME A LITTLE SIGN (Ardis/Fudge Lips/Fair Shake, BMI)
Strong vocal delivery highlights this disc full of soul which has a discotheque dance beat that should serve as a sign of its potential chart action.

DONALD AUSTIN—Eastbound 603 (Janus)

CRAZY LEGS (Bridgeport, BMI)
This is a very heavy new instrumental that promises to see chart action and deserves programmer attention. A distinctive and soul swinging sound.

PAUL ANKA—Buddah 337

WHILE WE'RE STILL YOUNG (Spanka, BMI)
Arif Mardin produced with usual expertise this Anka-Chouckroun love song with unusual and interesting musical arrangements. Ardent vocal delivery.

RONNIE HAWKINS—Monument 8561 (Columbia)

LONESOME TOWN (Eric, BMI)
This famed singer-guitarist renders a country tinged ballad that is poignant and beautiful as ardently rendered here. Loving Fred Foster production.

ALBERT COLLINS—Tumbleweed 1007 (Famous)

EIGHT DAYS ON THE ROAD (Ragmar/BMI)
A raunchy blues number from this master of blues guitar as expertly produced by Bill Szymczyk. This r&b'er could well cross into the pop market.

MAJOR LANCE—Volt 4085

AIN'T NO SWEAT (Curtom, BMI)
Multi chart maker of the past who once had us all doing "Monkey Time" returns with a sensational r&b song written by fellow soul man Curtis Mayfield. Superb Don Davis production.

FREDDY BECK—BASF 15114

WE BELIEVE IN TOMORROW (Symphony House, ASCAP)
From Verdi's opera "Nabucco" and with the up dating and lyrical help of Record World's own Paul Siegel comes this joyous, optimistic love song. Music, of course, is splendid.

DAVY JONES—MGM 14458

WHO WAS IT? (MAM, ASCAP)
The boy who made David Bowie change his name serves a nifty up tempo song from the pen of hit maker Gilbert O'Sullivan. Lovely and lilting.

BEN THOMAS—Bell 45,297

THE NEAREST THING TO HEAVEN (Mustard, BMI)
A can't miss top of the pop chart item featuring a most melodious chorus refrain that is as catchy as can be. Strong lead vocal, chorus support, sterling strings, and some castanets borrowed from Phil Spector. Great Tony Macaulay production.

ONE'SY MACK—Atlantic 2938

I DO BELIEVE THAT I'M LOSING YOU (Cotillion, Manaster & Styletone, BMI)
Rhythm and blues takes a slow turn with this tune that builds nicely and features a fine new female vocal sound. Topflight production here.

THE TIMES—Capitol 3440

WHEN I LOOK AROUND ME (Beechwood, BMI)
A beautiful melody, a haunting song, with particularly timely and interesting ecology minded lyrics. Large, strong group vocal sound and fine orchestral work.

TONY CHRISTIE—Kapp 2190 (MCA)

AVENUES & ALLEYWAYS (KEC/Welbeck, ASCAP)
From the television series "The Protectors" comes this up tempo, lilting song with provocative lyrics. Emotional and ardent vocal delivery.

DIANNE DAVIDSON—Janus 204

AIN'T GONNA BE TREATED THIS WAY (Audiogram/Mac Gayden, BMI)
Triple treat Dianne wrote, produced, arranged this funky tune that cooks from start to finish. Culled from her "Mountain Mama" lp, this one deserves attention.

LINDA CLIFFORD—Polydor 14159

LOVE IS NOT THE QUESTION (Emro/Curtom, BMI)
Producer Rich Tufo does an exciting job here with a funky rhythm and blues rock and roller. An infectious melody that makes chart potential a worthy question to consider.

BARBARA AND THE UNIQUES—

Abbott 37006 (UA)
HE'S GONE (AND IT'S ALL OVER NOW) (Twin Girl, ASCAP)
Smooth pop ballad could be a big r&b cross over for this new femme group. Excellent production and arrangement by Gerald Sims.

JUDY GREEN—Aware 028

FACE TO FACE (Bold Lad, BMI)
A chugging r&b song that is a knockout from start to finish. Great vocalizing here, and a funky melody that should get you up and dancing. Watch this one.

ORIGINAL CAST-GREASE—Lion 142 (MGM)

ALONE AT A DRIVE-IN MOVIE (Morris/ASCAP)
From the smash hit musical "Grease" comes this very funny and clever parody of a song which perfectly captures that 50's sound.

OHIO PLAYERS—Westbound 208 (Janus)

VAREE IS LOVE (Bridgeport, BMI)
Culled from group's lp "Pleasure," this is a lovely r&b ballad laced in soul and beautifully sung. Varee is very good!

ROY LEE JOHNSON & THE VILLAGERS—Stax 0144

THE DRYER (Muscle Shoals, BMI)
One of the best and heaviest r&b numbers in a long time. Funky and insistent, this melody just doesn't let go—should be disco favorite. Funny lyric idea, and top production.

RIZ ORTOLANI—Bell 45,304

LOVE THEME FROM THE VALACHI PAPERS (Colgems, ASCAP)
From Columbia's very successful motion picture and the pen of the masterful movie scorer Riz Ortolani comes this beautiful, quiet, and nicely understated love theme that builds to a lush finale.

MEDICINE—Capitol 3478

EVERYBODY (Low-Twi, BMI)
Arif Mardin wrote this past winner for himself, and now this group renders a powerhouse version that rocks and rolls in super form. Heavy vocals and top production make this an AM must.

RUDY ROMERO—Tumbleweed TWA-1012

(Famous)
TO THE WORLD (Sea Island Jurogi/Chrissica, BMI)
Self penned tune that is a striking piece of virtuosity as song changes pace from a slow ballad to a toe tapping strutter and back again for a full five minutes of listening pleasure. Outstanding lead vocal production.

JOHN KURTZ—ABC 11351

DRIFT AWAY (Almo, ASCAP)
Culled from his "Reunion" album, this Steve Barri produced song has a wonderful uplifting feel. A very talented vocalist with a wonderful country rock vehicle to insure programmers attention.

CHRISTINE HOLMES—Buddah 335

I AM WHAT I AM (Buddah, ASCAP)
A fine and lovely ballad that steps up the musical melodious pace when the chorus gets going. MOR programmer attention is deserved here.

POPKIN & ELLENBOGEN—Lion 135 (MGM)

LOOK AT ME, I'M SANDRA DEE/WE GO TOGETHER (Morris, ASCAP)
This is a novelty disc that drops the names of Doris Day, Rock Hudson, Troy Donahue & Sal Mineo as it mocks the morality of a decade ago. Quite an off-beat number.

PEACHES & HERB—Mercury 73350

I'M A HURTING INSIDE (Nom, BMI)
After too long an absence from tunesville, those "Love Is Strange" duo return with a pretty r&b ballad that effectively juxtaposes these two fine vocalizers.

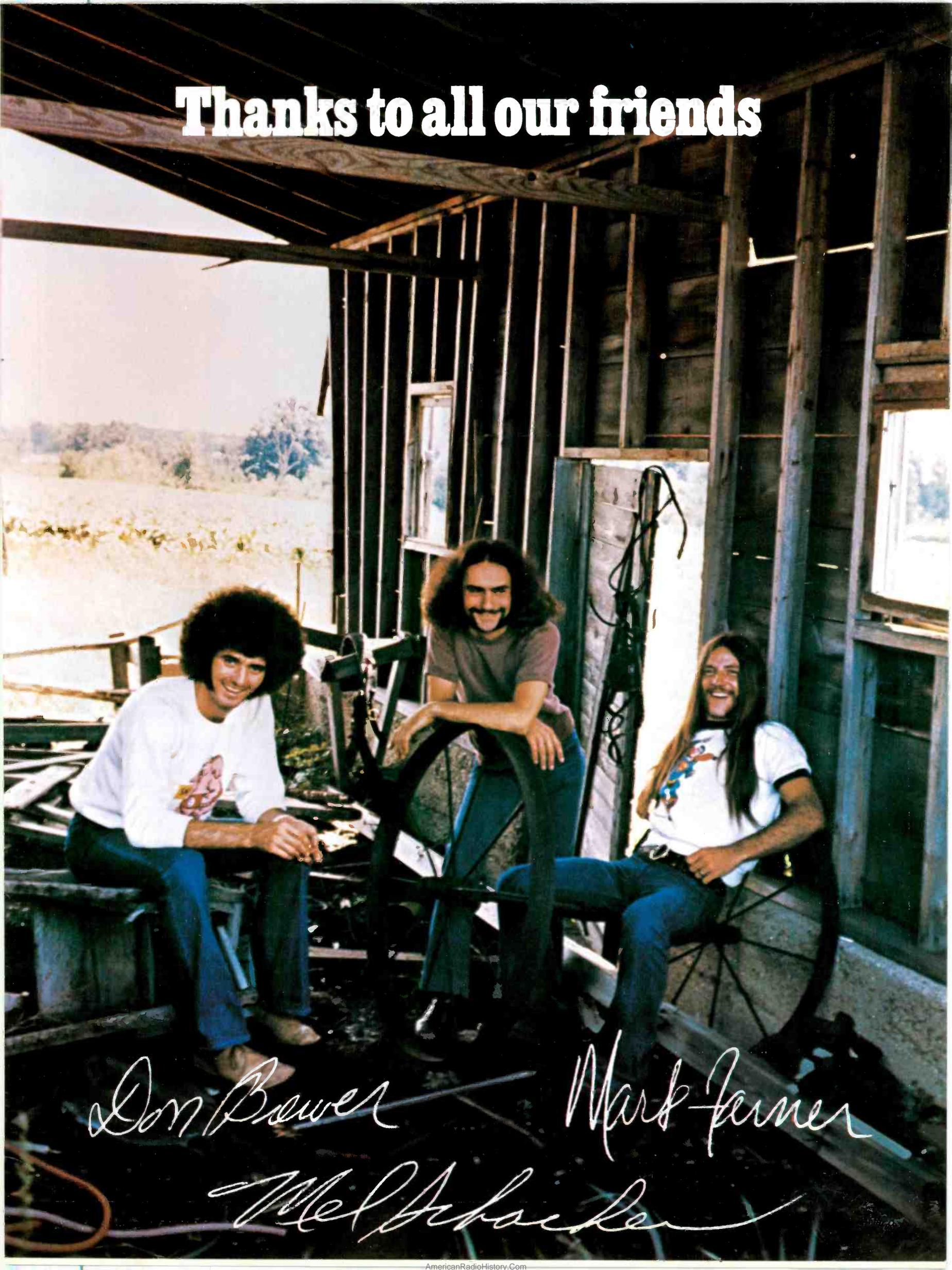
TONY DEVON—Polydor 14134

GOTTA FIND A NEW LOVE (Double Diamond, BMI)
New pop ballad with all the flavoring of a Engelbert Humperdinck waltz, this is an MOR must that just could break artist to the top of the pops. A beautiful song.

THE SHELLS—Johnson 099)

MY CHERIE (Joli, BMI)
Perhaps not as significant as an archaeologists find in ancient Egypt, this newly discovered oldie from the "Baby, Oh Baby" hit makers is a true delight, and rock nostalgia buffs should cherish it. It's the real thing!

Thanks to all our friends



Don Bower

Mark Farmer

Mel Abbacke



Merry Christmas
Joyful New Year

Neil Diamond
and Family



1972: Year of Comebacks And Encores

By FRED GOODMAN

■ Many years of rock & roll have flashed by, but as 1972 comes to a close it will probably be best remembered as the "year of the comeback." Not only did dozens of former superstars re-emerge with hit records, but a plethora of revived rock & roll copyrights enjoyed tremendous success as well. The reasons for this phenomenon seem to be (1) the enduring quality of rock & roll classics; (2) the wave of nostalgia, including the highly successful "Rock & Roll Revival" shows; (3) the lack of enough adequate new material to satisfy the enormous number of artists; and (4) the fact that no real trend or leader (i.e. Beatles or Elvis) has emerged in recent years.

Blaze of Glory

Many of the artists who made huge comebacks this year returned in a blaze of glory with number one, million-selling records. The "King" himself, Elvis (RCA), had his first number one record in some time with "Burning Love." Chuck Berry, one of the founders of r&r, amazed the music world with his suggestive ditty "My Ding-A-Ling" on Chess. Johnny Nash (Epic), who first hit 15 years ago with "A Very Special Love" found his way to the top with his reggae-flavored "I Can See Clearly Now."

The Spinners (Atlantic), with hits in the early and mid '60s, came back with the help of Thom Bell's Philly sound and "I'll Be Around." The O'Jays (Philadelphia International) also went via the City of Brotherly Love with Gamble and Huff to cut right up the charts with "Back Stabbers." The Hollies (Epic), major participators in the English invasion, found the path back to the top with "Long Cool Woman (In A Black Dress)".

Also, two entertainers who have consistently been top attractions in clubs and TV re-emerged in 1972 as potent record sellers. Both Sammy Davis Jr. (MGM) with "Candy Man," and Wayne Newton (Chelsea) with "Daddy Don't You Walk So Fast" had number one singles this year.

Other veteran performers who enjoyed disc success this year were Rick Nelson (Decca) with "Garden Party"; Jimmy castor (RCA) with "Troglodyte (Cave Man)"; Jerry Lee Lewis

(Mercury) with his version of the Big Bopper's classic "Chantilly Lace"; Johnny Rivers (UA) with Huey "Piano" Smith's oldie "Rockin' Pneumonia Boogie Woogie Flu"; and Bo Diddley with "Husband-In-Law."

It is not all coincidence that one of the top records of 1972 was Don McLean's "American Pie" on United Artists. The complex and controversial tune was, for the most part, an elegy for the "good old days" of rock & roll, particularly the magic of the late Buddy Holly.

Perhaps the oddest phenomenon of the year was that of Roberta Flack (Atlantic) and the Moody Blues (Threshold). Ms. Flack took first place in the singles and album race with a three year old album "First Take" and a single from that lp "The First Time Ever I Saw Your Face." The Moodies achieved similar success with their six-year old Deram album and single, "Days Of Future Passed" and "Nights In White Satin" respectively.

In addition to all the former superstars enjoying rekindled careers, many rock & roll classics became hits all over again in this year of the comeback. Donny Osmond (MGM), for instance, had no less than four hits this year with remakes: "Hey Girl" (Freddie Scott); "Puppy Love" (Paul Anka); "Too Young" (Nat King Cole); and "Why" (Frankie Avalon). Donny's Motown counterpart, Michael Jackson, redid the Bobby Day hit "Rockin' Robin," while another Jackson, Jermaine, found a spot on the charts with the old Shep & the Limelites tune "Daddy's Home." In addition, all the Jacksons got together and bopped to Thurston Harris' classic "Little Bitty Pretty One."

Another hit "family," the

Partridges (Bell), jumped on the revival bandwagon with Neil Sedaka's "Breaking Up Is Hard To Do" and Gene Pitney's "Looking Through The Eyes of Love." Moreover, the Partridge's favorite son, David Cassidy, hit with a Rascals tune, "How Can I Be Sure," and a remake of the Association's smash "Cherish."

Meanwhile, another Association classic "Never My Love" saw the top ten again, this time via the Fifth Dimension (Bell).

Robert John (Atlantic) brought back two oldies in 1972 with the Tokens' "The Lion Sleeps Tonight," and the Mystics' "Hushabye." Also Bobby Vinton (Epic) had a couple with "Ev'ry Day of My Life" and the Brian Hyland/Gary Lewis summertime hit "Sealed With A Kiss." Dr. John (Atco) cashed in with the Dixie Cups' "Iko Iko" and Earl King's "Let The Good Times Roll." Jerry Butler (Mercury) did his version of the Flamingos' "I Only Have Eyes For You"; while John Denver (RCA) chose a Buddy Holly oldie "Everyday." Ian Matthews (Vertigo) also joined in the fray with the Crystals' "Da Doo Ron Ron."

Gaye Tunes Revived

Old Marvin Gaye discs provided Lee Michaels (A&M) with a hit in "Can I Get A Witness," and ditto for the Band's version of "Baby Don't You Do It" on Capitol. Fanny (Reprise) did a hard rock rendition of "Ain't That Peculiar." The Four Tops, besides making a comeback of their own with "Keeper of the Castle" on their new affiliation ABC/Dunhill, provided the source for Donnie Elbert's (Avco) "I Can't Help Myself."

The Coasters (King) came back for a spell with the

Clovers/Searchers hit "Love Potion No. 9," while the Manhattans (De-Luxe) did their version of the Jimmy Charles oldie "A Million To One." Meanwhile Rare Earth (Rare Earth) rocked on with Ray Charles' "What'd I Say." The Blue Ridge Rangers (Fantasy) who are, in reality, Creedence's John Fogerty, came on strong with the Hank Williams tune "Jambalaya"; while Commander Cody and His Lost Planet Airmen (Paramount) made the top ten with Johnny Bond's "Hot Rod Lincoln."

Distaff Side

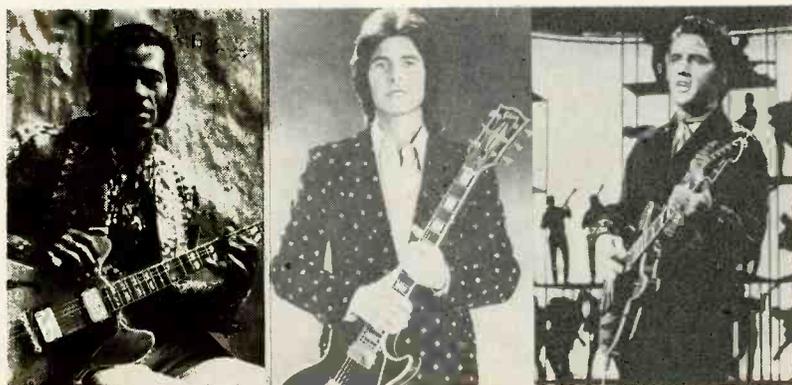
The rock revival bug infected the distaff side as well with a hit version of Lenny Welch's "Since I Fell For You" by Laura Lee (Hot Wax); the Shirelles' "Will You Love Me Tomorrow" by Roberta Flack (Atlantic); Elvis' "In The Ghetto" by Candi Staton (Fame); Bobby Freeman's "Do You Want To Dance" by Bette Midler (Atlantic); Smokey Robinson's "You Really Got A Hold On Me" by Gayle McCormick (ABC/Dunhill); Mary Wells' "My Guy" by Petula Clark (MGM); and Ferlin Husky's "Gone" and Brenda Lee's "I'm Sorry" by Joey Heatherton (MGM).

Instrumentals

The instrumentals were not left out by any means. Emerson, Lake and Palmer (Cotillion) covered the B. Bumble and the Stingers tune "Nut-rocker." Apollo 100 (Mega) shone on the Tornados "Telstar," and Hot Butter (Musicor) has done the Champs biggie "Tequila."

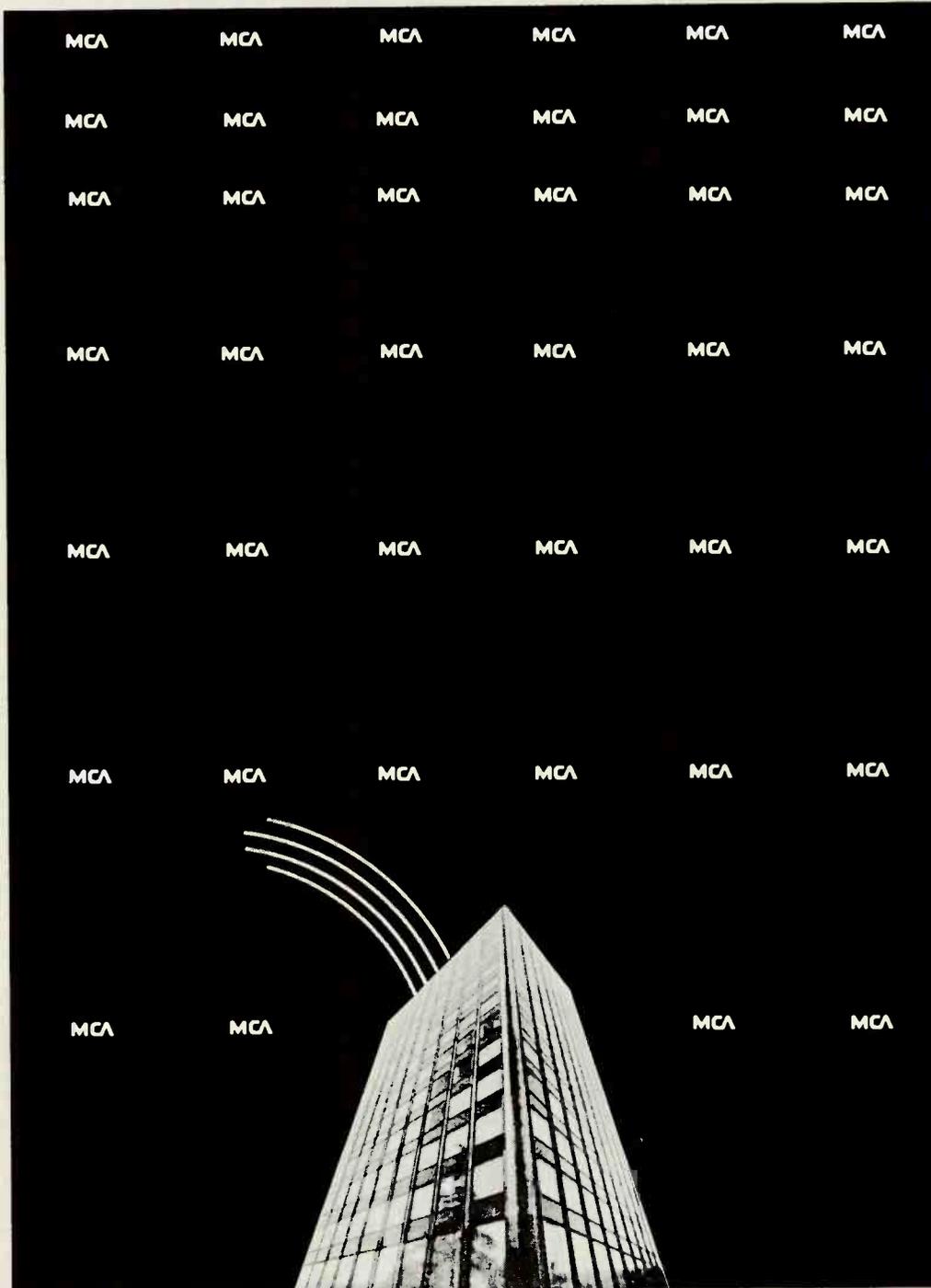
In addition to all the singles activity, many hit albums contained remakes, and companies offered reissues of classic rock albums. Moreover, multitudes of "golden oldie" collections have been solicited on radio and TV by headliners of yesteryear (i.e. Chubby Checker, Fabian).

So as 1972 drifts into memory, rock historians can already look back on it as the "year of the comeback" with both artists and tunes alike returning to the forefront to reclaim some of their former glory. Whether this trend continues or not is one of the big questions for the coming year.



From left, Chuck Berry, Rick Nelson and Elvis Presley, three veteran rock and rollers who at one point this year were all in the top ten.

OUR RAINBOW SHINES WITH PRIDE.



Golden. Glowing. Brightly flowing.
The winners for 1972. Record
World Year End Poll. Number One
Top Male Vocalist, Albums, Elton
John. Top Male Vocalist, Singles,
Neil Diamond. Top Duo, Albums
and Singles, Sonny and Chér.
Top Female Vocalist, Singles,
Chér. Number One Female Vocal
Group, Singles, Love Unlimited.
Top Original Cast Album, "Jesus
Christ Superstar".
MCA Records. Along with Decca,
Uni and Kapp, New Gold. Where
the rainbow ends.

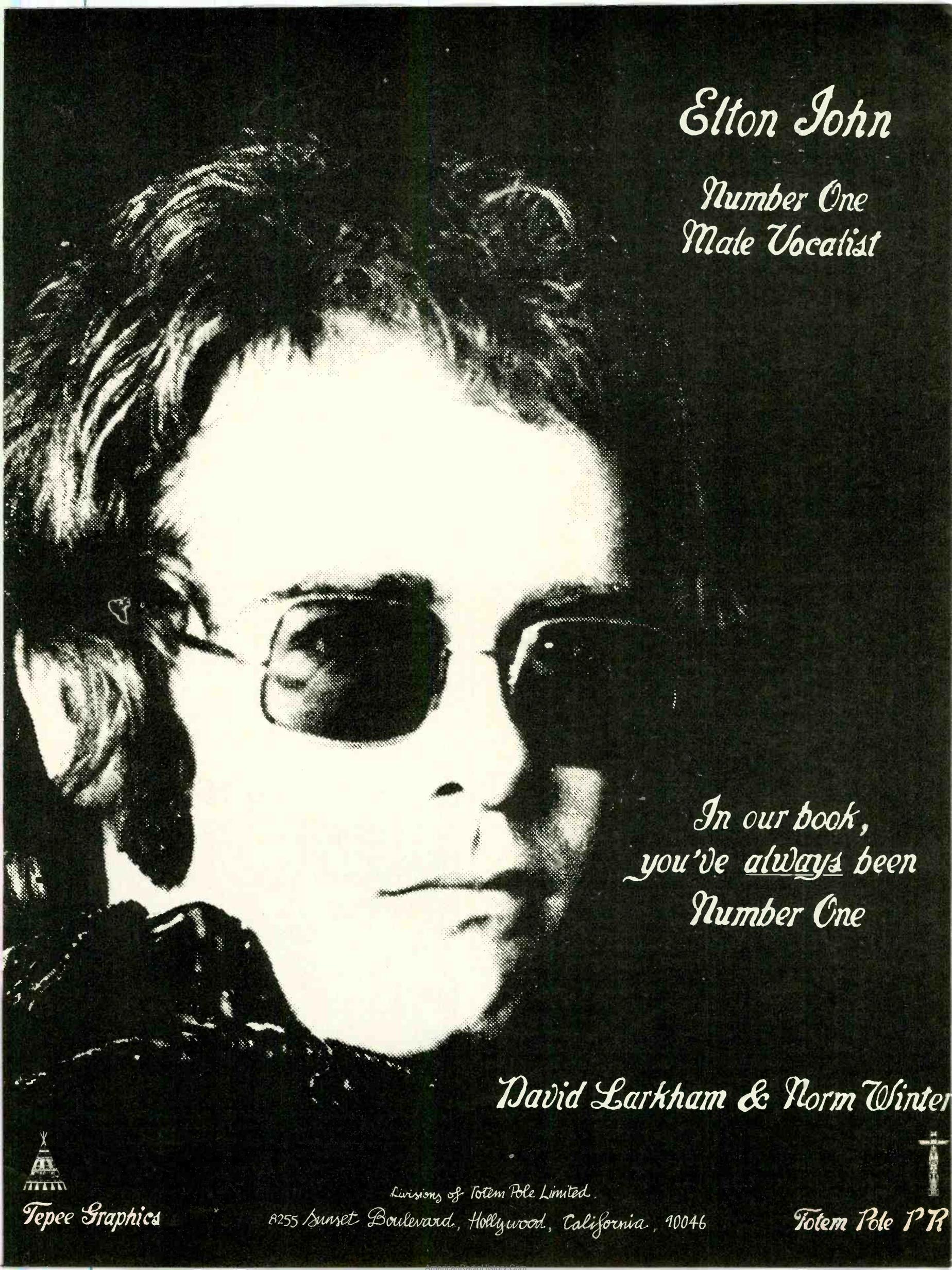
SHINING FOR ALL TO SEE IN '73 MCA RECORDS

CONGRATULATIONS ELTON JOHN FROM THE END OF THE RAINBOW.



You put fire in our gold.
The Record World Year End
Poll has picked you the
Number One Male Vocalist
for albums in 1972. Shine on.

SHINING FOR ALL TO SEE IN '73 MCA RECORDS



Elton John

*Number One
Male Vocalist*

*In our book,
you've always been
Number One*

David Larkham & Norm Winter



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Totem Pole P R

Coast

(Continued from page 30)

at A&M . . . Michael Jackson does a RW Dialogue, marking Record World's entry into the teen and under market . . . John and Yoko bump into Jeff Thomas and Norm Winter on the streets of San Francisco . . . Columbia signs Nicky Hopkins, among others. George Harrison may produce . . . Steppenwolf breaks up, then has second thoughts and goes out on a Rest In Peace tour . . . Word leaks out that Procol Harum has done an album with the Edmonton Symphony in Canada. Future looks rosy for Procol . . . Cheech and Chong's "Big Bambu" makes Salesmaker Of The Week. Lp eventually goes gold . . . During the second week in July "Fillmore: The Last Days," Leon Russell's "Carney," and Neil Diamond's "Moods" are released. Two do real well . . . "Mark, Don, and Mel, 1969-71" goes gold . . . Bill Gavin announces his 7th Annual Radio Programming Conference . . . Clive Davis makes an agreement with David Geffen allowing Roger McGuinn to go on the Byrds "Re-Union" album, which Asylum will release. Sessions occur in the fall; album will be released in mid-January '73 . . . Talk of a Bob Dylan tour going around again. Nothing comes of it by year's end . . . Mrs. Mary Whitehouse, in England, tries to get the BBC to ban the Stones "Exile On Main St.," but fails. She complains of "lavatory talk" on the lp . . . Coast version of J. C. Superstar opens at Universal City. O'Horgan production . . . T. Rex tour of the States announced for September, along with a new album called "The Slider." Massive tour, heavily supported by WB, turns out to be lackluster, but Bolan remains determined to conquer the U.S. . . . Truman Capote, Lee Radziwill, and Terry Southern along for parts of the Rolling Stones tour . . . Harvey Cooper builds his swimming pool in the shape of Bell's logo . . . Motown confirms that the 4 Tops are shopping a deal with another label. Turns out they go with ABC/Dunhill, and Steve Barri produces . . . Chicago leaks plans for their next album, a precedent setting one album set . . . Lots of talk about a girl named Bette Midler, who brings a lot of traditions back to the music business. Her album is still months away, and turns out to be called "The Divine Miss M," a fitting title . . . Harry Nilsson comes back with "Son of Schmilsson," another Richard Perry production, and includes the unforgettable "You're Breaking My Heart So Fuck You" . . . Russ Regan sets up 20th Century Records with independent distribution during the same week he gets his first #1 album at Uni, Elton John's "Honky Chateau" . . . Mick Jagger appears on stage in Washington, D.C. in red, white, and blue "Uncle Sam" suit for July 4th gig . . . Elton John celebrates the 4th with boxes of fireworks at his Malibu Beach house. Groucho Marx attends Elton's party and introduces himself as "Marx Groucho" as an acknowledgement of Elton's name !!! Turnabout Is Fair Play: Bob Krasnow goes into New York to try to sign Sly Stone. Discovers Sly has signed ironclad contract, makes no further moves . . . Singer Phil Ochs and cartoonist Ron Cobb tour Australia together . . . National Organization of Women meets in L.A. to discuss discrimination against women in the record business. They listen to Helen Reddy's soon-to-be-released "I Am Woman" single and give it their hearty support . . . By the end of July, Charlie Koppleman had gone to April/Blackwood, Charlie Greene sued Famous Music for \$25 million, Steve Wax became a Bell V.P., and Arthur R. Taylor elected President of the Columbia Broadcasting System, coming to CBS from International Paper . . . Conventions spark otherwise dull TV . . . George Harrison talking about touring again, but not very loud apparently, because nothing ever happened . . . Shelley Turner leaves the service of the McCartneys in London, amicably referring to them as "The Rams" to her friends . . . Leon Russell movie shot at a Des Moines concert. Eventually scrapped . . . James Taylor said to be planning July and August recording sessions, which is approximately the way it worked out . . . Mama Lion debuted in New York at the zoo with her now famous lion cub. . . At the end of July: Artie Mogull starts Signpost Records as a joint venture with Atlantic (before the year can grind to a close Mogull and Atlantic had parted and Signpost became an MCA company); The Rolling Stones were arrested in Warwick, R.I., following a hassle with a photographer (pictures of one of the Stones and tour p.r. man

(Continued on page 50)

CONCERT REVIEW

Hollies, Billy Preston, O'Keefe Provide Enjoyable Evening

■ SANTA MONICA—Epic recording artists, the Hollies, made their first L.A. appearance in four years when they returned to the Santa Monica Civic Auditorium last Wednesday. Appearing like King Kong and really shaking the audience was A&M recording star Billy Preston. Rounding out the bill was singer-songwriter Danny O'Keefe.

The Hollies, minus former lead singer Allan Clarke, proved before a very small and unappreciative audience that they still possess those rare vocal harmonizations that have made their records so distinct and unique. Their new lead singer, Sweden's Mikael Rickfors, seemed nervous and at times off key. When in tune, Rickfors showed the promise of adding another facet to the heraldic sound of the Hollies.

The group went through a medley of past hits including "Bus Stop," "Carrie Anne," and "On a Carousel" which did not transcend the original sound distinction of lead vocals, only creating moments of nostalgia with their fragrance of sweet background vocals. Their current material, songs from their upcoming album as well as tunes from their current "Distant Light" lp, (Epic) demon-

strated a new direction and complexity to the Hollies music. Their new material not only surpassed all former works, but also proved them as a group of major importance.

Preston Electrifying

Billy Preston (A&M) is an artist to be reckoned with. His Civic performance was perhaps the finest of his career. From the moment he chugged on stage 'till the moment he danced off after a thunderous encore, one could feel the instant karma this entertainer spreads throughout the auditorium. Electrifying in presence, his band cooking up a storm, Preston with the help of the God Squad completely dominated the audience, making it almost virtually impossible for any group who precedes him to cause such a commotion. He performed a variety of numbers including the funky "Outa-Space" and the melodic ballad "That's The Way God Planned It."

Danny O'Keefe opened the show with many of his original compositions and folk tunes. His finest number was his current hit single "Goodtime Charlie's Got The Blues." The evening proved well paced and very enjoyable.

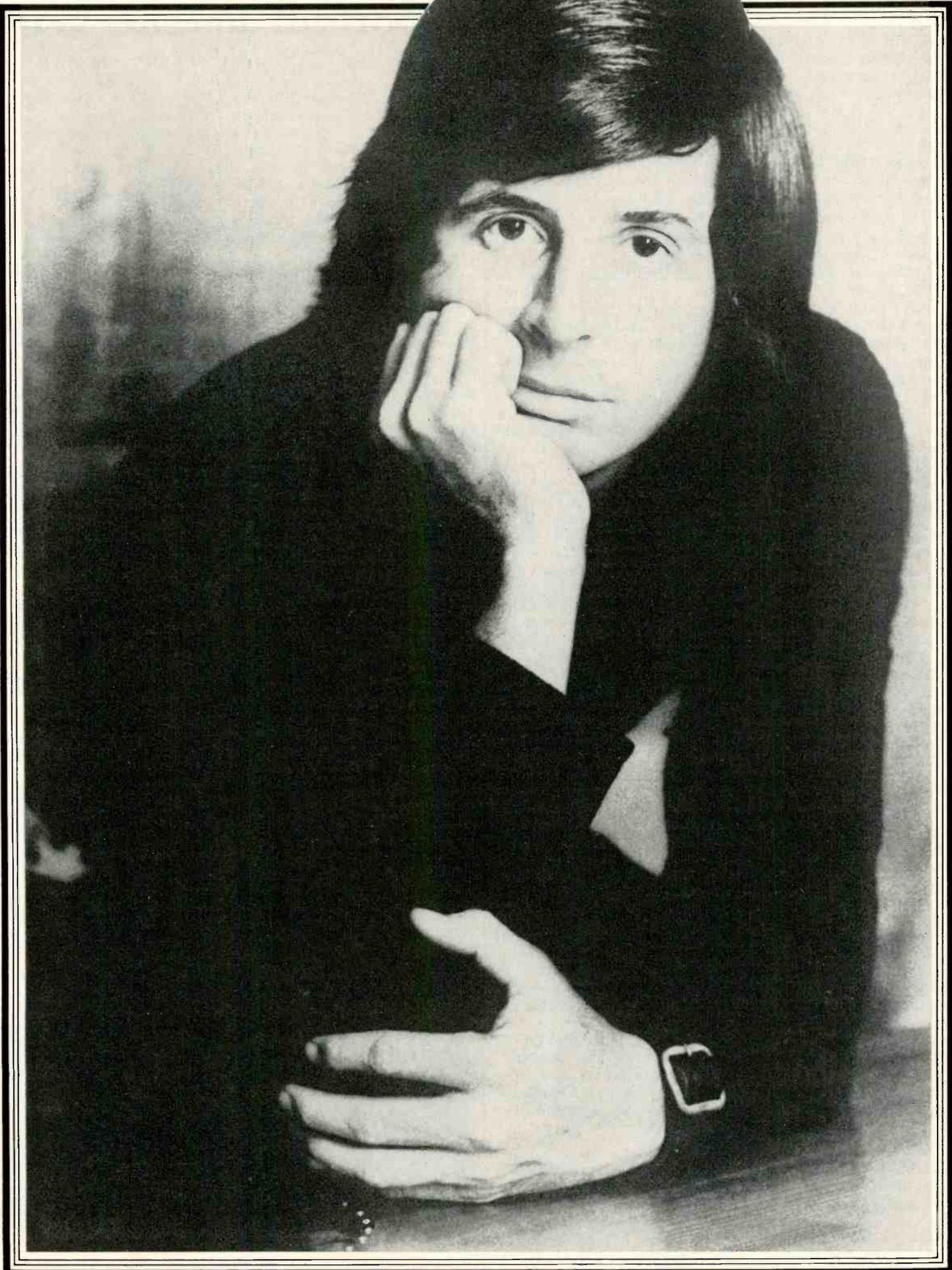
David Gest

Icarus Flying High



Paul Winter (holding sax) and his Winter Consort are introduced by Don Ellis (right) Vice President of Epic A&R at a "coming out" bash held for the group at Columbia Records' 30th Street Studio in New York City. Performing before an audience filled with some of music's biggest personalities, the recently signed progressive rock group went through a host of tunes found on their debut Epic lp, "Icarus," with high-flying results. The group's first Epic single, "Icarus," has just been released.

design: don nichaus



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The Coast

(Continued from page 48)

Gary Stromberg in handcuffs made all the wire services and network news); Larry Nagler becomes Clive Davis' assistant (Nagler returned to his private law practice in Los Angeles by fall); Gerry Goffin was one of many who walked out on '50's revival musical "Grease" in NYC; Jac Holzman jumps up and down for joy that Richard Perry will produce Carly Simon's next album (the record, "No Secrets," turns out to be an instant monster for Xmas sales); Bill Drake rumored to be taking a V.P. spot at RKO; Bob Dylan shows up at a Grateful Dead concert in New Jersey; and Mick Jagger celebrates his birthday July 26 with the final Rolling Stones concert of the summer U.S. tour.

■ **THERE'S ALWAYS AN AUGUST:** Rod Stewart's "Never A Dull Moment" and Van Morrison's "St. Dominic's Preview" re-released . . . Columbia holds London convention; George Harrison, Cat Stevens attend . . . John Lennon lets his "One To One" concerts plans out; Immigration Department still trying to deport he and Yoko . . . Pamela Polland leaves Marin for London, where Gus Dudgeon will produce her second for Columbia . . . Grand Funk recording an album in Nashville, of all places. Turns out to be "Phoenix" and goes gold, of course . . . Poconos Rock Festival in Pennsylvania goes off smoothly in every aspect except torrential rains . . . Ron Jacobs makes KGB an FM and AM simulcaster . . . More back and forth talk with Dave Mason and Mark/Almond about their future labels. Both leave Blue Thumb . . . Zoo World Newservice says the Rolling Stones will gross between \$3 and \$4 million, while Leon Russell's U.S. tour expects to pull about \$2 million . . . Jerry Quarry quits the ring and joins Reb Foster . . . Talk around Honolulu is that Elvis Presley will do a worldwide satellite-broadcast concert there. Months later it is officially announced for January at the Honolulu International Center. RCA and State Department have to do quick negotiations with Russia, among others, to keep satellite from being shot down . . . Clean President Earl McGrath huddles with Judge Philip Mancini in New Haven, Conn. about coming with the label. The judge, it is said, "wants to sing" . . . Long Awaited: Rowan Brothers said to be releasing album in late August. Doesn't come out till later . . . MGM and UDC tie distribution knot . . . Capitol Records showed a profit for the year of \$1,391,000 or \$.30 per share . . . The Rolling Stones cover piece in Life Magazine turns out to be the biggest issue Life had in 2½ years (since the first moon landing). Life, however, expired officially before the year was out . . . Soda Pop Festival is announced. Fizzles finally in the worst way . . . Marjoe makes his first inroads in rock and roll with movie titled after his name . . . Bill Graham buys a house in Switzerland, some say to be close to his numbered bank accounts . . . Carole King's group The City, long defunct, made only one album, and only 2,000 were pressed. It becomes a collector's item in August, years after its release . . . Terry Knight wins a \$1 mil attachment of Grand Funk funds . . . Art Garfunkel in Columbia's L.A. studios working on his solo album. As the year closes, he still is working . . . Cheech and Chong's album "Big Bambu" goes brass in Poland . . . Eddie Carmel, the 9' 1" giant from the Bronx, died in a NYC hospital. Carmel was to have gone on tour with Epic group Gentle Giant . . . Bob Dylan and Zsa Zsa Gabor pose for photo together at Rolling Stones St. Regis Roof party following last date of their concert tour . . . Don McLean's album called "The Pride Parade" and set for release soon. Title changes to "Don McLean" and is released in December . . . Motown distributors alerted to a Marvin Gaye/Diana Ross duo album. Lp never shows . . . Lord Trenchtown set to produce Fanny's next album. Trenchtown normally goes by another name, and is famous for producing Joe Cocker, among others . . . Somehow, we survive August.

■ **SEPTEMBER STRUT:** Charlie Greene forms a new label, Greene Mountain Records; Grand Funk says Terry Knight acts without authority in reserving rights over the name; Knight says name Grand Funk Railroad is his, and eventually sues some 30 halls around the country for violation of trademark when Grand Funk plays the halls . . . David Geffen does a Dialogue, which turns out to be one of the most memorable . . . Johnny Bond punches folks out at radio conference in Los Angeles, then calls RW the next week to say he's got more on his list. Industry trembles . . . Lyndon Johnson appears in newspapers with

(Continued on page 52)

Catalogue Sales Still Important, Retailer Says

By GARY COHEN

■ Mike Gee, Regional Manager for 8 Disc Records stores in Ohio and New York, upon checking his Christmas sales, feels there is still a strong business and a dollar to be made selling catalogue product. And he feels it is true not only in his stores, but throughout the entire Disc chain.

"The major albums by the major artists are used by a number of discount centers as come-ons or loss leaders, and they cut the prices on albums so low that making a profit is difficult. It's especially true with new releases, during the weeks after an album's release." But the discount centers lose out, according to Gee, by not carrying a full or complete stock of catalogue product, and this is where the mama/papa or independent store should excel. "We offer our customers a full line of records and tapes—including pop, rock, r&b, classical, show tunes, children's records and accessories. By offering them all product, we can encourage sales of other Top 100 albums."

Some catalogue artists that do well in his stores are the traditional top sellers: Beatles, Rolling Stones, Simon & Garfunkel and Dylan. Each artist has a number of albums that sell well throughout the year. And some of last Christmas' best sellers still sell now, and are selling well this holiday season—among them Don McLean's "American Pie," Carole King's "Tapestry," Led Zepelin's fourth album, "Teaser And The Firecat" by Cat Stevens, and "Low Spark Of High

Heeled Boys" by Traffic. Gee points out that this list does not include lesser name artists that sell one or two albums at a time, but consistently.

Progressive Play A Key

When a potential customer comes into a store looking for an album that the store does not carry or is out of stock on, he may try once or twice again. If the store is out of it again, the customer might not come in again. Gee also noted that he tries to stock as much new product as possible, even if it is only one or two copies. Especially worth stocking are albums that are getting progressive radio airplay in their markets.

"The potential for catalogue sales is great," is the way Gee sums up his feelings. The Disc Records chain has grown to 30 stores nationally, with headquarters in Cleveland.

Senter Producing Laurie Cohen

■ LOS ANGELES — Jay Senter, producer of Helen Reddy's number one gold record, "I Am Woman," will produce singer-songwriter Laurie Kaye Cohen's first album for Playboy Records, "Under the Skunk."

Behind Cohen are studio men Mike Melvoin, Larry Knechtel, Jim Horn, Mike Deasy, Lee Sklar and Jim Gordon, plus the horn section of Bobby Keys and Jim Price. "Under the Skunk" will be released Feb. 1 to a major advertising and merchandising campaign.

Pal Joey



MGM recording artist Joey Heatherton was recently chosen to headline the annual Radio and TV Society luncheon at the Waldorf-Astoria (14). While in New York, she spent a day visiting radio stations promoting her current single "I'm Sorry" and her album "The Joey Heatherton Album." Pictured with the vivacious Joey are (from left) Gertie Katzman, WNEW; and Frank Sinatra Jr. at NBC Monitor studios.

Thanks everybody, I've never been higher.

John



RCA
RECORDS
AND TAPES

The Coast

(Continued from page 50)

shoulder-length hair. Industry trembles . . . Diane Gardiner returns to Hollywood . . . Phil Spector robbed of \$2,800 on the Sunset Strip . . . Doug Clifford of Creedence releases solo lp; Gibson sticks neck out . . . A&M re-signs Quincy Jones . . . Olivia Newton-John and RW's Fred Goodman pose for pic. All say they make a cute couple . . . By the second week in September Terry Knight was charging "conspiracy" against Grand Funk and Eastmans and asking \$15 mil in damages . . . George Harrison commences sessions in London. Album eventually titled "The Light That Lightened The World" and will be out in early '73 . . . David Geffen's stolen Picasso recovered. Geffen swears off materialism and lets the insurance company keep it . . . Talk begins to crop up that Chrysalis will make a U.S. label deal soon. After much hounding by RW staffers, story comes out that the deal is with Warner Brothers . . . Richard Greene splits Seatrain . . . Riot on Sunset Strip as 1800 try to squeeze into Rainbow Bar and Grill party for Rod Stewart . . . August 4: Ode Records does a \$1.4 million week . . . Chelsea Records gets Marjoe. Some say a match made in heaven; some say not. Sorry: can't say who said which . . . Rumors abound that the Allman Brothers Band is breaking up, and are denied by Phil Walden's Macon office. Within a month Berry Oakley is killed in a motorcycle accident blocks away from the site of Duane Allman's fatal motorcycle accident . . . West Bruce and Laing rumored to be signing with Columbia. Turns out true . . . Warner Brothers signs Bobby Fisher, amid hopes of an album for Xmas buyers. As Xmas passes, Fisher is still not even close to starting his album and is proving to be difficult for the label . . . Grace Slick and Paul Kantner move out of their Bolinas house, and put it on the market for an easy \$195,000 . . . Tony Lawrence enshrined in Esquire's Heavy 100 . . . Columbia releases Johnny Mathis' 50th album, "Song Sung Blue" . . . The Bambu Co. of Spain returns a \$1 million bond to Ode Records. The label put up the money to assure the Bambu company that the use of their name on Cheech and Chong's "Big Bambu" album would not damage the reputation or sales of Bambu products . . . WB sends out a picture of Ringo Starr wearing a T. Rex "Born To Boogie" button. RW's sharp eyed editors note the button has been superimposed . . . Capitol sues Abkco over "Mark Don and Terry" lp, which looks remarkably like Capitol's "Mark Don and Mel" gold album. Abkco changes title to "Funk You" and re-releases album . . . Columbia announces they are closing the Los Angeles recording studios. Difficulties with the local union causing the operation of the studio to be more trouble than Columbia feels they need go through . . . FCC announces plans for public hearings on payola charges from Jack Anderson . . . Ted Atkins exits KHJ in Los Angeles, and Bill Watson climbs in the saddle to coax the station through the hazardous rating period. Watson does well: the station enjoys a rise in the ratings . . . Bob Krasnow does his celebrated Dialogue in Record World, both profane and candid . . . Marshall Chess shops around the Rolling Stones film (made on U.S. summer tour) for TV sale. Big bucks involved; no taker announced as of yet . . . Sly Stone visits Bob Krasnow's office and scribbles in the corner of a large poster of Bob Dylan: "I tried Bob!—Sly" . . . Mark Spitz becomes a very big deal. But as of yet has no recording contract . . . Francie Schwartz publishes her infamous "Body Count," in which she details a quick affair with Paul McCartney some years ago. Really details . . . Donny Osmond grew four inches in '72 and his voice lost an octave in the high range . . . Captain Beefheart calls Mick Jagger, asks Jagger what he's into. "ESP" says Jagger. Beefheart wants to know how he's doing at it; Jagger says great, he really digs it. "Oh yeah?" says Beefheart, "then how come I had to call you?" . . . The Telephone Songbook Vol. I is released, telling readers how to play simple songs on touch tone telephones . . . Neil Diamond considers satellite broadcast from his Winter Garden gig in NYC. Apparently throws the idea out, because it never happens . . . Groucho Marx postpones his L.A. concert on account of fatigue. Marx extremely distressed over the murder of Israeli athletes in Munich, enters hospital to recover . . . Ex Federal Narcotics Agent Charles Garberson joins RIAA to help in fight against pirates . . . Terry Knight unveils Brown Bag Records; no suits

(Continued from page 54)

STAGE REVIEW

'Bar That Never Closes'— An Indefinite Quantity

■ NEW YORK — A diverse amount of criticism has been leveled at the off-Broadway musical "The Bar That Never Closes." It has been the recipient of invectives from ex-crescence to phenomenon depending on who's throwing them.

We wondered what could there possibly be about a little show to bring out so many extremes in critics. It isn't even called "The Dirtiest Show In Town." Thus the only way to find out was to see it.

So with a lucid mind and clear conscience we approached the Astor Place Theatre down in the revived L.E.S. (Lower East Side) theatre district. Once inside we discovered this show is co-produced by Bruce Mailman who also produced "Dirtiest Show." And much of the cast as well as the author/director John Braswell all shared one thing in common—an affiliation with Sarah Lawrence College. It is obvious this is where the stage effort originated.

From its onset "Bar" is a preponderance of women dressed as men at times impersonating men and at other times sliding into female actions. What it's all about is up to anyone's interpretation.

Rushing into a bar coincidentally called "The Bar That Never Closes" the sometimes leading character "Anybody" (Jennie Mortimer dressed as a he) is in the big city, lonely and looking for company. He (she) spots another man (woman) who has just been

picked up by another man (woman) and we're off to everything from subway chases to Divine fornication, which is depicted by the Maker breaking a girl's habit of self-abuse by promising her anything. Also added to this list of attractions is what is probably another stage first—treating an emotional disturbance with an enema.

And there's music to boot! We say to boot because one sequence involves a whip-toting lesbian's adventure in recruiting a group of people for a "Busby Berkely" type performance. Oh, yes, the music. The songs really have little chance to be heard in full. They are interrupted many times by the action intervening. Musically there is little to hang the show on.

Endearing in Mood

At most "The Bar That Never Closes" is endearing mainly in mood rather than content. It takes advantage of a present day attitude to reflect the hopelessness and loneliness big city life offers. And those who indulge receive little in return.

The cast, no matter what they are called upon to perform—and they are called upon—is agile and full of spirit. In addition to Miss Mortimer who leads as Anybody, there are some good performances, especially Nancy Schwartz who plays an aging beauty trying to make a younger pickup in the bar.

Thus "The Bar That Never Closes," without attempting to make any point—or sex—definitely becomes an indefinite entry on the boards of off-Broadway.

Joe Fleischman

The Possible Dream



Jim Quinn, WPLJ Program Director, and Zacherle, heard nightly on WPLJ, enjoy the results of the "WPLJ Dream Machine" contest. Over 212,000 entries were received for a chance at winning the "ultimate quad, stereo home entertainment unit."

Thrasher To GSF Promo

■ NEW YORK — Len Sachs, Vice President of Sales and Promotion for GSF, has announced the appointment of Norman Thrasher as GSF's Southern Regional Promotion Manager. Thrasher joins Connie Thomas (National Promotion Coordinator), Cal Stiles and Stuart Sank, both of whom are regional promotion managers for other parts of the country.

design: bob morgan



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david cassidy



The Coast

(Continued from page 52)

against GFR, but sues CMA and Levinson and Ross for \$3 mil . . . Elton John's Rocket Records, distributed by MCA, announced in RW exclusive . . . Capitol Records looks hot for the first time in years . . . Talks on and off about MCA acquiring Buddah from Viewlex . . . Film director Ringo Starr in the U.S. showing "Born To Boogie" to distributors, shopping for a deal . . . Incessant rumors about Cat Stevens re-signing with a label other than A&M. In the end, A&M wins.

■ **OUTASITE OCTOBER:** First off, October 5 marks the Beatles tenth anniversary in the music business. The same day in 1962 they released their first record on Parlophone, "Love Me Do" . . . UA set to distribute Terry Knight's Brown Bag Records . . . A&M Records celebrates their tenth year; private ownership and independence stressed . . . Rick Sanjek heads Atlantic's new c&w operation in Nashville . . . Sly Stone re-signs with Epic Records . . . Paul McCartney and Wings in the studio at Abbey Road doing what turns out to be "Hi Hi Hi" no doubt . . . Bob Krasnow receives a Clive Davis Appreciation Society T-shirt in the mail anonymously . . . Honk signed to 20th Century Records . . . MCA expecting a single from Elton John called "Crocodile Rock." When it arrives it busts out all over . . . America cancels a tour again, this time on account of Dan Peek's hepatitis. Peek had previously broken an arm in Spain, canceling an earlier tour . . . Randy Newman set for the Philharmonic Hall's "Great Performers" series in NYC. Uncle Lionel Newman said interested in helming the baton; turns out to be Uncle Emil, and a fantastic concert . . . Al Kooper starts a production wing for MCA in Atlanta . . . Jerry Wexler calls the sequin trend "Jewel Box Rock" . . . Clean Records debuts Delbert and Glen at Big Al's on the Sunset Strip. Debauchery reigns supreme . . . The Rowan Brothers throw boffo opening party at Trident in Sausalito. Mucho praise for group . . . Bobby Jameson's sad story of stardom chronicled in RW's October 7 issue. Jameson subsequently makes another attempt at suicide. Succeeds only in maiming himself. Tony Alamo, leader of Hollywood Jesus Freaks, Jameson's first manager . . . Chuck Berry's "My Ding A Ling" goes to top of charts, both lp and singles . . . Ron Jacobs tells about programming with computers at KGB in San Diego. Jacobs' far flung theories subsequently born out in ARB ratings, as KGB goes to #1 in several categories . . . Johnny Mathis threatens to leave Columbia again. Nothing comes of it as of yet . . . David Clayton-Thomas takes Rio Song Fest first prize of 100,000 cruzeiros, or \$17,000 . . . Grace Slick goes topless in Gaelic Park contest. Chuck Pulin snaps photo of year . . . Diana Ross as Billie Holiday in "Lady Sings The Blues" said to be coming out soon. Movie opens to many raves . . . WEA branch in Boston robbed big . . . Corb Donahue gets married to a lovely Leonardo . . . EMI advances \$500,000 to Rick Springfield . . . Jerry Moss criticizes cut outs during series of A&M sales meets; vows A&M will always destroy cut outs rather than undermine the market . . . Congress approves two year copyright extension . . . Terry Knight does RW Dialogue, disclosing stuff about Grand Funk. Mark Farner, Knight says, wouldn't go on his knees on stage for fear of getting his pants dirty . . . President Nixon tries to get Karen and Richard Carpenter to endorse his re-election bid. Carpenters remain mum; Nixon, it turns out, does well without them . . . David Bowie on tour in America; refuses to fly, opting for trains instead . . . Chicago's Robert Lamm hatchets bad piano to death in University gig at Marquette, Michigan . . . Legs Larry Smith does tap dance solo on Elton John's U.S. tour. At conclusion of tour, Elton hands out big presents to people close, including a Rolls Royce to his agent. Item courtesy Earl Wilson . . . Sam Neeley plays prison circuit, including Attica Prison in New York. Gets a note of thanks from H. Rap Brown . . . Rodney Bingenheimer opens the E Club in Hollywood . . . Marshall Chess buys Mary Astor's house; Paul Williams buys Peter Lorre's; Chuck Berry buys Hollywood Moorish castle, and Bo Diddley helps him re-decorate . . . John Phillips starts working on rock musical "Space," then cancels the whole thing . . . Bill Watson of Drake organization interviewed in RW; takes opportunity "to grunt" . . . At the end of October, Clive Davis begins a two part Dialogue in Record World, answering many questions that had been brought up in previous Dialogues. Gen-

(Continued on page 62)

Bunkers' Bash



All in The Family cast members Carroll O'Connor and Jean Stapleton were special guests at an Atlantic Records press party spotlighting the release of the label's second original cast album from the popular television show. From left: Bud Yorkin, of Tandem Production (producers of the series); Dick Krizman, General Manager of Atlantic's West Coast Office; Carroll O'Connor; Jean Stapleton; and George Furness, Atlantic West Coast Promotion Man.

CLUB REVIEW

Steely Dan Shows Promise

■ LOS ANGELES—Steely Dan, a new group making their first major appearance in California, played The Whisky Au Go Go. Although they are competent musicians and have achieved a distinctive sound, they manage to abuse this sound by being somewhat repetitious. Their first, and best number was "Do It Again" which is rapidly climbing the charts and is an excellent tune. It was much appreciated by the audience. Unfortunately the rest of their material did not quite reach the heights of "Do It Again." And were it not for the fine guitar work from Denny Dias, the set could have been one long number. Singer Dave Palmer besides having a good voice, is great to watch. He's lively and energetic—a good front man. The group as a whole is tight and capable and with a greater variety of music could well turn out to be headliners.

Lee Cadorette

Correction

Due to a printer's error, two logos were left off of last week's cover picks. The Melanie single, "Do You Believe" should have shown Neighborhood, and the Seashells' "The Best Part of Breaking Up" should have been Columbia.

UA Readies New Move LP

■ LOS ANGELES—Hot on the heels of the success of the group's hit single, "Do Ya," United Artists has set the release of the fourth U.S. Move album, "Split Ends."

The album is a compilation. UA acquired rights to the Capitol album "Message From the Country" and has extracted five tunes from the album which, combined with the group's last five single sides, will make up "Split Ends." The tunes set for the release are, "Do Ya," "Down On The Bay," "California Man," "It Wasn't My Idea," "The Words Of Aaron," "The Minister," "Ella James," "Message From the Country," "Chinatown," "Tonight," and "Until Your Mama's Gone."

The album concept was a cooperative between UA's Creative Services Dept. and rock-journalists Richard Cromelin and Ben Edmonds of Creem. Stated Martin Cerf, UA's Creative Services Director, "We really wanted to produce the definitive Move lp. Ben came up with the title, Rich wrote the back cover liner notes which deal specifically with "Split Ends" and Ben wrote a feature for the inside of the package which covers the complete history of the Move. Collectively we chose the tunes for the lp."

No Live More

The Move will continue to record as a unit but will not perform together. Rather, Roy Wood, along with former Move member Rick Price, has Wizard, while Jeff Lynne and Bev Bevan remain with the Electric Light Orchestra. Both bands have albums slated for release in January on United Artists.

Special Rolls For Raspberries

■ NEW YORK — The "Raspberries Rolls," a Rolls Royce-inspired, customized Volkswagon fashioned by nationally-recognized automotive wizard George Barris and named in honor of the Raspberries rock group, is about to make its traffic debut.

Presently under protective wraps in Barris' closely-guarded garage facilities in North Hollywood, Calif., the elegantly-appointed auto will feature luxury items galore, including an advanced Quadrasonic sound system. It will be utilized by the Capitol Records group on future concert tours in this country and abroad, beginning sometime after January 1.

RECORD WORLD DECEMBER 30, 1972

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The Year In Musical Theatre: Despite Setbacks Rays Of Hope Still Shine

By JOE FLEISCHMAN

■ In a year when records, concerts, television and films are making healthy strides ahead for music, musical theatre—where it all began—is making very unhealthy strides backward. So much so that its future is very near the edge and for some real reasons.

Primarily Broadway has overpriced itself out of reach for many theatregoers especially the younger people—exactly those whom they should be courting. Producers quickly toss this off by saying increased costs of productions and labor make it necessary to charge prices that all theatregoers—and many actors—agree are outrageous.

New York should indeed take its cue from London theatre where top prices are less than half of New York's. As a result London's West End is full and there's even a waiting list of several shows that can't find theatres. By contrast Broadway has many empty houses with no prospective tenants. That alone should tell someone something.

Not to be overlooked is the fact that New York City has let the Broadway area slide down the drain to the point that Times Square has a new reputation—a nerve center of crime, prostitution, mugging, the works.

This blight alone has kept people away from that area in droves. It seems to be a political as well as economic matter, and until some real effort is made to clean it up en masse, trepidation by walleted and handbagged citizens will prevail. And for good reason.

Probably most damaging of all to Broadway musical theatre this season has been two gigantic financial disasters, with the dubious distinctions of being the most costly shows

ever produced. They were "Dude" and "Via Galactica." It was equally unfortunate that both had musical scores composed by Galt MacDermot who hit so successfully with his music for "Hair" and "Two Gentlemen Of Verona." But what must be said is that his scores for "Dude" and "Via Galactica" were exceptionally able and could have possibly worked if these shows were healthier in other departments of their productions.

That they failed is not the point. What is most significant is that they were over-produced to the tune of almost one million dollars each. Such news alone was sensational enough to be played up in all media when they closed after a handful of performances. Notices like these can only hurt the future of theatre in New York. It scares away producers from future shows. It makes theatregoers wary of investing in the high cost of tickets when they don't know what they're getting. That casts a pall over the entire Broadway scene making it difficult to get other shows backed and produced.

"Pippin" Smashing Success

Fortunately for all one musical on Broadway this season is supporting all hopes that the proper combination of talent and production is still the formula for smashing success. That show is "Pippin" and it's booked as solid as a Chase Manhattan vault. What "Pippin" has going for it is the brilliant direction and choreography of Bob Fosse seasoned with a very infectious score by Stephen Schwartz. Emerging from this is a non-stop evening of fantasy and melody that speeds by so fast, the audience is almost unaware there is no intermission.

The off-Broadway jewel of

this season uncontestably is the musical Noel Coward tribute "Oh Coward" staged by and featuring Roderick Cook. Together with Barbara Cason and Jamie Ross the trio enchants its audience with memorable and new interpretations of the best of Noel Coward's theatre songs. Per Mr. Cook's inventiveness, Coward's music emerges as fresh and beautiful as it always will be.

Looking Ahead

Looking ahead for 1973, Broadway has another big musical entry coming. It's the musical version of the play "Two For The Seesaw" produced by Larry Kasha and Joe Kipness of "Applause" and "Inner City Blues" fame and stars Lainie Kazan. Opening is scheduled in March. And later on in the year the combination of composers John Kander and Fred Ebb together with choreographer/director Bob Fosse and musical star Gwen Verdon will present the musical version of the Roxy Hart story "Chicago." This aggregation is almost guaranteed to build box office.

Thus we seem to be emerging from a shaky year with a few rays of hope for Broadway musical survival. But Broadway is bigger than one season. If it seems down, it's definitely not out. When you think it may be, a lyric from a past hit in the gray canyons of West 46th Street should come to memory—"You Gotta Have Heart."

Hopkin's 'Knock Knock' Out in U.S.

■ NEW YORK—Diligence and patience have paid off for the Peer - Southern Organization, publishers of "Knock, Knock Who's There?" by Mary Hopkin. The Mickey Most-produced record, which reached the number two position on England's charts in 1970 and was a 1970 Eurovision finalist, has finally been released in the United States.

Though other versions of "Knock, Knock Who's There?" have been issued in the U.S., the original Mary Hopkin hit hadn't appeared until the "Those Were the Days" album, a collection of Hopkin's best songs, on Apple Records, was released in the United States.

Coward Hot In Noel Season

■ NEW YORK—In the wake of Sir Noel Coward's 73rd birthday Monday, Dec. 11 it is interesting that the noted author, actor, director, composer, lyricist, producer, playwright, record and supper club star is at the moment very much in vogue in New York and London.

"Oh Coward!" a musical revue of some 50 songs, sketches, and writings is at the New Theater where it has won critical acclaim and is playing to capacity business. It has a cast of three, Barbara Cason, Roderick Cook and Jamie Ross. Bell Records has recorded the original cast album which was in record stores in time for Christmas.

In London at the moment Noel Coward has two productions thriving on the West End. Maggie Smith and Robert Stephens are co-starring in his comedy hit, "Private Lives." Another musical hit is "Cowardly Custard" a revue headed by Patricia Routledge which is delighting London audiences.

Record Action

On the record scene Bobby Short recently recorded 22 songs by Coward on a new two record Atlantic album. Columbia Records has re-issued two albums recorded by Coward in the mid-Fifties—"Noel Coward in Las Vegas" a recording of his celebrated night club act, and "Noel Coward in New York." Parlophone Records, a British import, has issued "Noel, Gertie, & Bea" a group of early recordings of hit songs by Coward, Miss Lawrence and Miss Lillie. Evergreen Records is distributing "Noel & Gertie" a re-issue of scenes and songs from "Tonight at 8:30." Stan-yan Records has recorded an album titled, "Noel Coward's Greatest Hits."

Lubarsky Asst. Polygram Controller

■ NEW YORK—Paul H. Lubarsky has been appointed Assistant to the Controller, Polygram Corporation, it has been announced by Roal H. Kraefft, Vice President and Controller. In his new assignment, Mr. Lubarsky is responsible for setting up books and accounting within Polygram Corporation and for assisting Kraefft in consolidation of accounting methods for Polygram's U.S. operating companies, Chappell Music, Mercury Records, MGM Records and Polydor Records.

The Hits . . .



Scenes from two of the brightest successes in musical theatre this year: "Oh Coward" (left) and "Pippin."



The Music Publishing, Record Business *and TV Industry* has been very good to the Kirshner Music Group. We want to take this opportunity to say "Thank You" to the exclusive recording artists, writers and producers who have written and recorded our songs and been associated with us over the years.

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Nevins-Kirshner Associates
Don Kirshner, President

Lou Adler
Charles Albertine
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A Little Bit You
Herb Alpert
The Animals
Paul Anka
Mike Anthony
Roger Atkins
Baby The Rain Must
Fall
Burt Bacharach
Joan Baez
The Ballad of Cat Ballou
Steve Barri
Jeff Barry
John Barry
Carole Bayer
The Beatles
Elmer Bernstein
Jan Berry
Dewitched
Don Black
Blame It On The Bossa
Nova
Bless You
Born Free
Jimmy Bowen
Tommy Boyce
Breaking Up Is Hard
To Do
Brooks Brothers
Jerry Butler
Sammy Cahn
Calendar Girl
Jamie Carr
Casino Royale
Chairs
Jimmy Clanton
Nat King Cole
I'm Into Something Good
It Hurts To Be In Love
It Might As Well Rain
Until September
Don Costa
Crash Craddock
The Crystals
King Curtis
Ron Dante
Bobby Darn
James Darren
Hal David
Mack David
Skeeter Davis
John Denver
Frank DeVoti
Neil Diamond
Mickey Dolenz
Drag City
Dream Lover
The Drifters
Every Breath I Take
Everybody's Somebody's
Fool
The Farmer's Daughter

1963-1967

**Columbia Pictures-Screen Gems TV
Music and Record Division**
Screen Gems-Columbia Music
Colgems Music-Colgems Records
Don Kirshner, President

Wes Farrell
Arthur Fiedler & The
Boston Pops
George Fico
The Flying Nun
Footsteps
The Four Seasons
Conne Francis
Frankie
Ken Gamble
Snuffy Garrett
David Gates
Gidget
Go Away Little Girl
Gerry Goffin
Jack Gold
Jerry Goldsmith
Al Gorgon
Eydie Gorme
Howard Greenfield
Half Way To Paradise
Arthur Hammerstein
Happy Birthday Sweet 16
Bobby Hart
Hazel
Heart
Her Royal Majesty
Herman's Hermits
Hey Girl
How Many Tears
Leon Huff
Hungry
Hank Hunter
I Dream Of Jeannie
I Go Ape
I Love How You Love Me
I'm A Believer
I'm Gonna Stay Mad At You
I'm Into Something Good
It Hurts To Be In Love
It Might As Well Rain
Until September
It's My Life
It's Your Life
Billy Jackson
Chuck Jackson
Maurice Jarre
Jay And The
Americans
Davey Jones
Tom Jones
Quincy Jones
Laune Johnson
Just For Old Times Sake
Arnie Kaplan
Kenny Karen
Steve Kaniaki
Al Kasha
Buddy Kaye
Jack Keller
Kicks
Carole King

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Richie Adams
All My Loving
All Together Now
All You Need Is Love
Amanillo
Ed Ames
And I Love Her
Another Day
The Arches
Chet Atkins
Joan Baez
The Ballad Of John
And Yoko
Bang Shang A Lang
J. R. Bailey
Mark Barkan
Jeff Barry
Count Basie
Shirley Bassey
The Beachboys
Blue Jay Way
Booker T And
The MG's
Peter Caltendar
Glen Campbell
Can't Buy Me Love
Lana Carrell
The Carpenters
Jamie Carr
Vikki Carr
Tony Christie
Petula Clark
Rudy Clark
Joe Cocker
Come Together
Phil Cody

Bobbie Gentry
Get Back
Marc Gilutin
Giorgio
Barry Green
Give Peace A Chance
The Globetrotters
Bobby Goldboro
Bobby Gordin
Robert Goulet
Earl Grant
Howard Greenfield
Dave Grusin
Rick Hall
George Harrison
A Hard Day's Night
Donny Hathaway
Richie Havens
Give Ireland Back
To The Irish
Hello, Goodbye
Hey Jude
Richard Hill
Cecil Holmes
Lena Horne
Bonnie Howes
I Am A Walrus
José Feliciano
Ike and Tina Turner
Love
Neil Reid
Roberta Flack
Fool On The Hill
Tennessee Ernie Ford
Four Tops
Ron Frangipane
Aretha Franklin
Linda Eastman
David Lanue

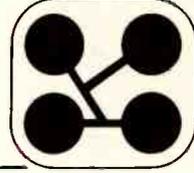
Loving You
Ain't Easy
Rubber Soul
Jingle Jangle
Jack Jones
Andy Kim
Andre Kostelanetz
Lady Madonna
James Last
John Lennon
Let It Be
The Lettermen
Bob Levine
Ramsey Lewis
Harvey Lisberg
London Philharmonic
Orchestra
The Long And
Winding Road
The Look Of Love
Trii Lopez
Lovely Rita
Norman Luboff Choir
Lucy In The Sky With
Diamonds
Tony Macaulay
Henry Mancini
Mantovani
Larry Marks
George Martin
Paul Mauriat
Maxwell's Silver
Hammer
Paul McCartney
Michelle
Mother
Hearns Club Band

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Barry Murray
Mick Murray
Gladys Night And
The Pips
Nowhere Man
Ob-La-Di, Ob-La-Da
Des O'Connor
Yoko Ono
Mary Had A
Little Lamb
The Osmonds
Paperback Writer
Penny Lane
Richard Perry
The Persuaders Theme
Picketty Pickit
Wilson Pickett
Power To The People
Gary Puckett & The
Union Gap
Jimmy Radcliffe
Rambling Rose
Boots Randolph
Lou Rawls
Helen Reddy
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Neil Sedaka
Sgt. Pepper's Lonely
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*And the other creative talents or songs that we unintentionally might have omitted

Three Winners At Carnegie

■ NEW YORK — Tranquility, one of the newer English recording groups signed to Epic Records, opened the show at Carnegie Hall (17), and for a new group on the scene, the response from a typical New York audience was indeed encouraging, if not downright exciting. Doing tunes from their Epic album "Silver," ("Can I See You," "Silver," "Couldn't Possibly Be") the group blended their own brand of country music along with four part harmony and the results were uniformly good.

Also on the bill were Delbert & Glen (Clean Records), bringing some really down home southern blues to Carnegie Hall. In a style reminiscent of early Paul Butterfield, the group did a Bo Diddley number entitled "Before You Accuse Me, Take A Look at Yourself," which really caught the house on fire. Another exceptional tune from their latest lp, (and the only one not written by them) was a William Bell and Booker T. Jones song called "Every Day Will Be Like A Holiday."

And then, the 'Main Man'! Polydor's John Mayall along

with some extremely fine musicians appeared on stage to a house obviously full of fans from way back. Freddie Robinson on guitar, Victor Gasken on bass, Keef Hartley on drums, Fred Clark on sax and Blue Mitchell on trumpet did a cookin' set of songs spotlighting each musician repeatedly so their individual talents could be absorbed again and again. With as many changes as Mayall has been through in the past years, he just keeps getting better and better.

Toni Profera

New McIlwaine Album Recorded

■ NEW YORK — Polydor recording artist Ellen McIlwaine has completed her new album, "We the People." The album, produced by Polydor's A&R Director Peter Siegel, was recorded at New York's Record Plant. The title cut, "We the People," however, was recorded live at Ms. McIlwaine's recent concert at New York's Carnegie Hall.

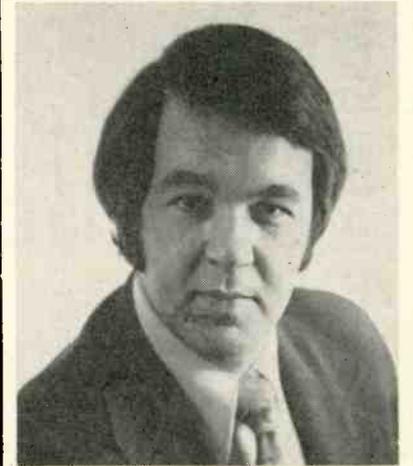
Savage Diamond P Marketing Director

■ HOLLYWOOD — In an expansion move, Diamond P Enterprises, Inc. has announced the addition of George L. Savage as Director of Marketing, effective immediately.

In making the announcement, Harvey Palash, Diamond P President, stated that Savage will establish a sales and marketing arm for the firm's new radio program syndication properties, now in production.

Diamond P Enterprises entered the radio program syndication field in 1971 with the 12-hour Audio Biography Series of radio specials on Burt Bacharach, Jerry Lee Lewis, Glen Campbell and Paul Anka. Four new biographies are currently in production and, as with the other shows, will be distributed via Hap Day Industries, Bos-

ton, and Merrill Barr. Rodeway Inns of America will continue sponsorship support of the new specials in all Rodeway markets in 1973.



George Savage

Sutton Artists Garners Garner

■ NEW YORK — Erroll Garner has signed for exclusive representation in the concert field with Sutton Artists Corporation in New York, it was announced by Larry Bennett and Frank Modica, Jr. co-founders of Sutton Artists Corporation.

Garner, working with rhythm accompaniment, will soon embark on a series of major civic and college concerts in early

1973. The celebrated jazz pianist will re-schedule his annual spring tour of Europe in order that Sutton Artists can make him available for campus concerts during the peak of the spring concert season in colleges. London Records, whose current Garner album is entitled "Gemini," will tie in promotion in support of the forthcoming concert tour.

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Chicago

CONCERT REVIEW

Ronstadt, Eagles In Top Form

■ LOS ANGELES — U.C.L.A.'s Royce Hall was the setting recently for the country-folk bill of Eagles and Linda Ronstadt. Eagles proved that they are now a polished top rock unit that can undertake any kind of tune and develop an instant rapport with their audience.

Eagles, consisting of Bernie Leadon, Don Henley, Glenn Frey and Randy Meisner have tightened up their act considerably since their gig at the Santa Monica Civic. Each member is a fine writer as well as lead vocalist and the unity binding their talents together is now shining through. Bernie Leadon played some amazing banjo work on "Earlybird," one of the highlights of their set.

Outshine Recordings

"Take It Easy" and "Witchy Woman" outshined their recorded versions, conveying a personal freedom and gusty vocals which the album does not carry over. "Dream Baby" provided supreme vocal blendings which reveal them as one of the top country rock groups in the nation. Their music is quite simple but their presentation of songs commands respect.

For an encore they played a

medley of Chuck Berry classics including "Carol" and "Let It Rock" which had the audience dancing in the aisles as well as Joni Mitchell, Linda Ronstadt and the Asylum gang all dancing on the side of the stage.

Linda Ronstadt opened the show with some refined country tunes including "Silver Threads and Golden Needles" and Patsy Cline's classic "I Go To Pieces." Ronstadt has a golden voice with a wide range and she handles any tune like a mother handles a newborn baby. Her delivery is perfect down to the last note, making it difficult to find fault with any song she undertakes. Her interpretation of "Long, Long Time" is a moving journey through a song and time. Just to hear her convey the warmth, emotion and subtlety in that ballad is alone worth the price of an admission ticket.

Her set was beautifully paced and also included a song by her guitarist "Balloon" called "Mail Order Dog"; it's a funny, poetic ditty which one day should become a K-Tel classic! Ronstadt and her gang proved to be in top form, as usual, and hers is an act well worth catching.

David Gest

Bibby MCA VP For Canada

■ UNIVERSAL CITY — Richard Bibby has been appointed a Vice-President for MCA Records (Canada), announced J. K. Maitland, President of MCA Records, Inc. This appointment represents an advancement for the Toronto-based Bibby in addition to his present responsibilities as National Sales Manager for MCA's Canadian operations.

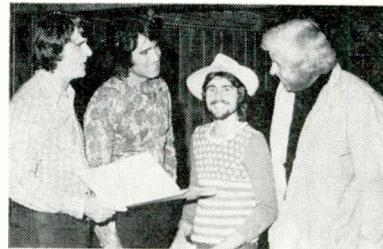
CLUB REVIEW

Bremers A Smashing Success

■ HOLLYWOOD—Considering the fact that it was Beverly Bremer's first appearance before a night club audience, her opening night at the Coconut Grove has to be considered a smashing success.

Ms. Bremers has all the equipment. She is beautiful, possessed with a marvelous voice and is an energetic performer. What she doesn't have is polish and the poise one would expect of a former Broadway star. These things will come however. Her voice is just too good to miss, making her an important club entertainer.

Davy Jones To Japan



Celebrating the release of "Who Was It," David Jones' first single release on the MGM label, are (left to right) arranger-conductor Tommy Oliver, producer Tony Scotti, Jones, and his personal manager Kip Walton. Jones is slated to introduce "Who Was It?" to television audiences across the country on The Merv Griffin Show December 4. He then leaves for his second tour of Japan this year. MGM has also released a Japanese language version of "Who Was It?" cut by Jones in Japan to coincide with his trek there.

War Breaking Out In California

■ LOS ANGELES — United Artists Records' War, have set a series of major gigs in California. The two key stints are at the Santa Monica Civic Center on December 29th with Freddie King and at Bill Graham's Winterland on January 12th and 13th with Elvin Bishop.

Bookings

Surrounding these dates are bookings at the Civic Auditorium in Stockton (12/15), the Albert Good Auditorium in Bakersfield (12/27), and a college concert at Cal Poly University (2/16), plus a command performance for the city's underprivileged children at the Los Angeles Convention Center at the specific request of Mayor Sam Yorty of the City of Angels on December 21st.

Trapeze's Van, Equipment Stolen

■ NEW YORK — Four hours prior to Threshold recording artists Trapeze's appearance at the new Village East Theater (formerly Fillmore East), it was discovered that their van and all their equipment had been stolen from the garage of the City Squire Motor Inn. The loss was estimated at \$30,000.

Trapeze has been touring the states for over ten weeks. Despite the loss, the group performed that night.

Stevie Wonder

(Continued from page 18)

believe them, but as the tune goes on, he begins to doubt more and more and believe in his love less and less, and as he does so I filter his voice so that he starts to sound like that whiny doubting chorus, thus using sound to convey the message as well as the lyrics and the tune."

What about the Rolling Stones tour? "Well, it was a good tour, it was a chance to get my music to a lot more people, but they're simply not where I am in my head. I think we should let it go at that."

What about his current performing act, Wonderlove? "Well, it's designed to show off the music in all its variety. I don't want to pigeonhole my music as top-forty or r&b. And Wonderlove, though it's big and sometimes unwieldy, allows me to do that. I think of my music and Wonderlove as being contemporary music—and it helps me reach as many people as possible."

What about "Talking Book?" "It's a good album. I think it's a more controlled album, in terms of electronics, than "Music of My Mind." It has a little bit for everyone, it seems to me, from top-forty r&b on "Suspicion" to people who like really pretty melodies on "You Are the Sunshine of My Life," to music with a message on "Big Brother."

"Talking Book" represents a sort of consolidation album, an album in which Stevie has learned to control electronics and decided to use them to enhance his music, using them in a supportive way.

Stevie Wonder continues to be one of the most inventive performers on the scene. And it's no wonder at all.

UA Reactivates Silver Spotlights

■ LOS ANGELES — UA's newly reactivated "silver spotlight series" begins in January with the first releases from what may become one of the most extensive lines of oldie 45's extant. The new series will feature as its logo a 1957 Chevy and the initial release will include 130 double-sided hits, with 100 others to follow in April.

The series was assembled by Martin Cerf and Greg Shaw of United Artists' Creative Services Dept., and will be serviced nationally to FM, Top Forty and college radio outlets, along with a lengthy, annotated catalog depicting the history of United Artists and the various labels it's consumed over the years.

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The Coast

(Continued from page 54)

erous reading . . . Charlie Greene settles \$25 million suit against Famous Music. Greene Bottle opens up again on Famous . . . Censorship battle rages over Mom's Apple Pie album cover. Some say slice of life slices too deep; most yuk privately . . . The live Rolling Stones album being readied in the mastering room as of the end of October, but by mid-December it still had not come out, and some are saying privately there are some problems that only Allen Klein can solve, and his willing to do so is a matter of speculation . . . News of a possible strike at Radio City Music Hall that would have canceled James Taylor's concert there, also brings out that Taylor would not have crossed union picket lines . . . Bob Dylan plays on (Sir) Doug Sahm's sessions . . . David Bowie lives it up in the Beverly Hills Hotel, causing panic among more sedate guests . . . Neil Diamond plays at fund raiser for McGovern on Shriver grounds in Maryland. Ethel Kennedy pours beer on his head . . . Munich gold medal winner Keena Rothammer shows up at Tony Bennett opening at the Fairmont Hotel in San Francisco. Cute girl . . . Neil Diamond in the news about his TV specials, which are on again, off again, and at last report, on . . . At Capitol stockholders meeting Sir Joseph Lockwood asks Al Coury how he gets all those records on the air. Coury sighs, and tries to explain . . . Jon Mark of the Mark/Almond band suffers the loss of one finger in a freak accident while on vacation in Hawaii. Later he tries to tour with the band, but it becomes too painful, and the tour is postponed midway . . . The McCartney's suffer another bust in Glasgow, this different from one reported out of Holland . . . No Surprise: During the last of October Fantasy promo director Bob Mercer hands John Gibson a cryptic press release announcing the end of Creedence Clearwater Revival. "Greatest Hits" albums follow fast . . . and that's it for Halloween.

■ NIPPY NOVEMBER: Big News First: Columbia announces distribution deal with Stax. Indies groan . . . WCI sells Record Plant back to founders Stone and Kelgren . . . "Virgin" to open at Villageast, Closes soon . . . Terry Knight says he will not change the Mom's Apple Pie cover; changes it the next week . . . Alice Cooper named Homecoming Queen at University of Houston . . . Much touted Broadway musical "Dude," folds early . . . Alice Cooper set to appear on "All In The Family" episode with Archie Bunker, as a new neighbor . . . Stories beginning to leak out about the Ode production of "Tommy." Turns out to be an Xmas monster, with an all-stellar cast . . . Funky Quarters in San Diego fire bombed out of business . . . Miles Davis breaks arms and legs in accident on Henry Hudson Parkway in New York . . . Don Kirshner presents rock music in Dick Cavett's slot on ABC, and outscores Cavett's ratings. Looks good for rock on prime time TV . . . Tony Lawrence joins Columbia Records on coast as Product Manager . . . Stones begin to make ready for Japan tour. They record in Jamaica, and on the eve of the tour UPI story about a drug arrest threatens to blow the whole thing. Attorneys scurry around New York at this writing to make certain it will all go smoothly. The Stones Japan dates sold out in 5½ hours—53,000 tickets . . . Raquel Welch signed to WB for an album, which Gerry Beckley of America said should be called "Greatest Tits" . . . Raspberries of the Hollies tour. Press conferences to explain why; bad feelings prevail . . . WB announces new East Coast person, a lady: Mary Martin . . . Procol Harum recording their next album, "Grand Hotel" for March release on Chrysalis . . . Something called Osmondmania seems to sweep England during a tour of the Osmond Brothers. Thousands at airport and such . . . Carly Simon's "You're So Vain" released end of November. Instant smash . . . David Geffen sells Asylum Records to WCI; stays on as President in seven year deal. Lotsa \$\$\$, to be sure . . . Berry Oakley from the Allman Brothers Band killed at 24 November 13 . . . Rudolf Friml dies at 92 on November 12 . . . MCA debuts MCA Records, in image change . . . Traffic recording in Jamaica . . . Miss Christine of the GTO's dies in Boston . . . Billy Murcia, drummer of the New York Dolls, dies in London at age of 20 . . . Production of "Tommy" with Ode cast goes onstage at the Rainbow Theater in London on December 9. Peter Sellers subs for Ringo; Keith Moon subs for Richard Harris; all others same as album . . . KGB, bad mouthed by promotion men in Los Angeles, scores 51,000 at charity concert in San Diego, proving they have listeners . . . A couple weeks

Second Music World Opens

By GARY COHEN

■ INFIELD, CONN. — Music World has opened its second store in Connecticut, a 1500 square foot store in Infield, Connecticut, which is between Springfield, Mass. and Hartford, Connecticut. The other Music World, a 3500 square foot store, is located in the Meridan Square Shopping Mall, in Meridan, Connecticut.

Both stores are operated by Howard Ring, who also runs Music Merchants of Boston. In addition to the independent distributor, Ring also operates the three Music World stores in Boston, with two of them located near the campus of Boston University.

The newest Music World was due to open Wednesday, December 20, in the afternoon, but Ring explained that the store was originally supposed to open in early October: "We had some trouble with plumbing, contracting and the opening was postponed and postponed again." The store is fully stocked for the Christmas week-end, but Ring does not anticipate much Christmas business. "We're ready, the store is ready, but we don't expect to have a tremendous Christmas. But the store should do well throughout the year."

later KROQ tries same thing in L.A. Coliseum, scores one-third house, and actually stages the largest narcotics bust in L.A. history: 330 kids arrested on drug charges within the concert facility . . . Paul Simon cancels tour on account of arthritis in left hand . . . and that's it for November.

■ DOWN TO DECEMBER: Cheech and Chong finish feature flick script; turn down network TV series offers . . . Marlene Dietrich attends Alice Cooper costume party in Paris as Myra Breckenridge . . . Plans for Roxy Theater on Sunset Strip announced officially, though word has been on the street for months . . . Sanders One Stop in Chicago bombed, killing four . . . Neil Diamond's last album for MCA comes out; he begins work on his first for Columbia . . . Joe Sutton leaves MCA . . . Artie Mogull brings Signpost to Universal City . . . Gavin Convention convenes in San Francisco . . . Helen Reddy gets a #1 record with "I Am Woman," the first time since 1967 Capitol has had a #1. The last was "Ode To Billie Joe" by Bobbie Gentry . . . Grand Funk said to be doing one of Don Kirshner's "In Concert" shots, but there is trouble that can be traced back to Terry Knight, and things are postponed until after first of year . . . Wes Farrell gets five tunes on the Apollo moonflight, the last in the series . . . BBC bans McCartney's "Hi Hi Hi." Al Coury runs with it nonetheless . . . RCA negotiates with Red China to have Elvis' satellite broadcast in that country. No word on their success as of yet . . . And last week the Robert Stigwood label, RSO Records, was announced; UA sued the Record Club of America; Terry Knight sues more concert halls for trademark violation (they booked Grand Funk); and MCA unveiled the video disc. Also Terry Ellis did his long awaited Dialogue, Alice Cooper shipped a million in cash to London for the picture, Helen Reddy had a baby boy, Bette Midler scored big in Los Angeles, James Taylor was struck with appendicitis, a George Harrison album is due, and Stephen Stills' paternity suit raged on in a Santa Monica courtroom last week. I hope to God this brings us up to date.

KOL-UA Promo



United Artists Records and Radio Station KOL in Seattle have co-operated in an unusual promotion utilizing full-color billboards throughout the Seattle market from now through January 1st. The signs for the new Johnny Rivers album, "L. A. Reggae," are located on main traffic arteries near high schools and colleges, shared 50-50 by KOL, and by UA. These are tied in with the giveaway of Johnny Rivers tee shirts and albums to callers who phone in the correct billboard locations. Pictured at one location are, from left, Steve Breen, Seattle Branch Manager for U.D.C., Tom Murphy, Program Director, Music Director and afternoon drive-time jock at KOL, and Jack Reynolds, Station Manager.

Stations To ATI

■ LOS ANGELES—The Staton Brothers, new band on Epic Records, have signed with American Talent International of Beverly Hills for full representation.

*Record World...
You're a Honey!*



*Love,
Carolyn, Edna,
Shelley -*

HONEYCONE

"NO. 1 FEMALE GROUP... ALBUMS."

"NO. 1 FEMALE GROUP... SINGLES."

—RECORD WORLD, 1972



hot wax

CLUB REVIEW

Manfred Mann A Smooth Pro

■ LOS ANGELES — It's well known that since the days of "Do Wah Diddy Diddy," Manfred Mann has gone through many changes. Just how far these changes have taken them isn't quite as well known in this country, but their current American tour is giving audiences here a chance to find out. Appearing at the Whisky and with a sound that is both airy and melodic, they are smooth and professional. Manfred Mann on organ and synthesizer is the driving force behind the group and mainly responsible for the pleasant lightness that lends itself to the music. Arrangements are first rate, always appropriate with strong vocals and harmonies. The set included selections from their latest Polydor album "Glorified Magnified" and better known numbers like "Captain Bobby Stout" and "The Mighty Quinn."

Lee Cadorette

Ter-Mar Studios: Business Booming

■ NEW YORK—Following an extensive renovation, the Ter-Mar Recording Studios in Chicago has increased its custom recording business over 200% since last June, announced Esmond Edwards, Vice President of A & R for Chess/Janus Records, which owns Ter-Mar.

Ralph Bass was put in charge of Ter-Mar last June, the studio's capacity was increased from 12 to 16-tracks and the board was updated, making it one of the most flexible in Chicago. Outputs for 24 sets of headphones and a new monitoring system utilizing Tanoy speakers from England were installed. Bass, a producer for the past thirty years, feels that the studio's relaxed atmosphere, coupled with its technical excellence, is contributing to the current boom.

Jeff Beck, who begins sessions at Ter-Mar in December, is one of the many artists who've booked the studios since the renovations. Chess/Janus Records has accounted for sessions by Chuck Berry, Howlin' Wolf, the Dells, Bo Diddley and Violinaires. Artists Freddie King, Little Johnny Taylor and Fontella Bass and producers Leon Russell and Tom Washington have also done sessions at Ter-Mar recently.

Seven Named To ASCAP Advisory Committee

■ NEW YORK — Seven new members have been appointed to the Publishers' Advisory Committee of the American Society of Composers, Authors and Publishers, ASCAP President Stanley Adams has announced. They are Robert Gordy of Jobete Music Company, Inc.; Murray Deutch of United Artists Music Co., Inc.; Marvin Cane of Famous Music Publishing Companies; Bill Hall of Jack and Bill Music; Buzz Cason Publications; Robert Bregman of Broude-Bregman Music, Inc. and Steve Lorenz of Lorenz Publishing Co.

They join Mrs. Bonnie Bourne of Bourne Co.; Milton Kramer of Frank Music Corp.; Hans J. Lengsfelder of Pleasant Music Publishing Corp.; Johnny Marks of St. Nicholas Music, Inc. and Stanley Mills of September Music Corp.

International Plans For Lori Lieberman

■ NEW YORK—Capitol artist Lori Lieberman is set to appear at the 3rd Onda Nueva World Festival, to take in Caracas February 14th, 16th and 17th. Her producers, Charles Fox and Norman Gimbel, will write an original song for her to perform. In conjunction with her Festival appearance, Jerry Thomas of Capitol Records International Department, is planning to release singles from her "Lori Lieberman" lp in five languages; French, Spanish, Italian, German and Japanese. She is fluent in French and Italian, having spent a great part of her life in Europe.

Jobete Honored



ASCAP has awarded five plaques to Jobete Music and one to Stein and Van Stock, publishing arms of Motown, for six recordings that have broken into the Top Ten on the music trades' charts. L. to R. at last week's presentation, Jobete West Coast Professional Director Jay Lowy, Jobete V.P. Robert Gordy, the firm's East Coast Professional Director Marty Wekser and ASCAP Director of Operations Paul Marks.

Money Music

(Continued from page 18)

"huge requests, sales starting." It moved 10-9 KAKC, took a big jump of 25-15 at KHJ, though it only moved 22-20 at CKLW Rosalie says "good action." 22 WXLO NYC, exploded 20-14 WOKY, a monstrous jump 25-15 KHJ, dynamite KLIV 20-12 and Dave Sholin says "heavy sales and phones." Bob Roberts, PD, KLEO Wichita, says "good action." Powerhouse new believers: WIXY, WPGC, KXOK, KYNO. Note: Perception Records uses RCA as their distributor in Chicago and WCFL was holding off going on the record because of a stock problem. The problem was quickly resolved and it is now HB at WCFL!

Lobo. We told you last week that this would be an instant home run. Look at what happened in just ONE week!! New: WFIL, WPGC, KQV, WCFL, KJR, WIXY, WHHY. Chart debut: WSGN, WOKY, WMAK (#20), KJRB, KOL, KILT #31 ("big phones"). Jumped 36-29 KLIF, and has already exploded 12-7 KLIV. Label reports: WKBW, WAKY, KNUZ, WMPS, WYSL.

Steely Dan. Four weeks ago in this column we told you that this Latin rock-smash would be a smash, and that's exactly what it is now. We now predict that the lp will be just as huge and that they will become one of the big groups of the year. Powerhouse new believers: KHJ, CKLW, KLEO, KQV, KDWB, KYNO. Chart debut: WHBQ, WMAK. Jumped 39-31 WCFL, 40-35 WCAO, 35-28 WDGY, 27 WIBG, 17-16 KILT ("good phones"), 20-12 WIXY, 7 KOL, 18-10 WBBQ, 9-7 WMEX, 14-10 KJRB, 9-8 KJR, 10-8 WRKO.

Marvin Gaye. This record is #1 r&b in Chicago and probably in every major city in the nation. This is what I like to call a true smash crossover. We predict unequivocally that the heavy pop stations will be on this record shortly. It exploded 38-8 KLIF and 17-13 CKLW. It is charted at WCAO. Believers: KFRC, KILT, KJR, KAKC, WIBG, KTLK, KLIV, WXLW (Indianapolis).

Edward Bear. We have been telling you for some time that this would become a GO-RILLA. It exploded 9-5 CKLW and Rosalie Trombley says "going #1." It is #25 WIBG and Sandy Mirzoeff says "it is getting #3 phones." It is now charted at: KJR, WMAK, KLIF, WSGN, KOL. New believers: WCFL, WIXY, KLIV, WCOL, WXLW.

Blue Ridge Rangers. This is another record that we have been tipping here for a long time. It jumped 40-30 WBBQ, 39-32 KOL, exploded 32-23 WCFL, 36-29 WDGY, 26-21 KJR, a monster with brilliant programmer, Scott Shannon, at WMAK Nashville going 30-15 (PD Shannon is now doing afternoon drive). It is now charted at: WCAO, KILT, WSGN, WPGC. New believers: WIXY, KAKC. Congratulations to heavyweight veteran record executive, Max Cooperstein, for doing a fantastic promotion job on behalf of the Champ, John Fogerty.

Bobby Womack tip coming through like gangbusters. We have been telling you and telling you. This week it took some unbelievable jumps: 21-10 at CKLW and 18-5 at WTIK ("good phones"). #20 WIBG ("pop hit"). It is on KLIF and KJRB. Brilliant PD and DJ, Jay Thomas, reports that it jumped to #23 at WAYS Charlotte.

The hottest new pop album in the nation:
Carly Simon.

(Continued on page 66)

TOP FEMALE VOCALIST - ALBUMS

1. CAROLE KING

TOP COMEDY ARTIST

1. CHEECH & CHONG

PRODUCED BY LOU ADLER

**ODE/OD'/NOVN, MIDDLE FRENCH;
A SONG, A LYRIC POEM
MARKED BY NOBILITY OF FEELING
AND SOLEMNITY OF STYLE.**



ODE RECORDS INC.

DISTRIBUTED BY A&M RECORDS, INC.

MONEY MUSIC

(Continued from page 64)

Other big r&b albums that have monstrous sales include: The O'Jays, Billy Paul, "Lady Sings The Blues" soundtrack.

John Denver. This was a good week for this record. It finally exploded 14-10 KLIF, is a solid smash in Spokane with Steve West where it jumped to #3 and Steve says "this is a solid, legit sell-through." It jumped 18-11 KTLK with heavyweight Tom Bigby. 30-25 WDGY, 30-20 WCOL. On: WIBG, WFIL, WIFE. Gary Shannon, KJR, confirms "solid calls." Marge Bush, WIXY, confirms "good sales." Charted: KILT, WHHY.

Theme from the film "Deliverance" "Dueling Banjos." Mike Green and Robert Mitchell WTIK report "giant #3 phone requests in New Orleans."

Clean Living. It has now exploded 16-5 at KJR Seattle and Gary says "biggest jumper of the week." It is #6 at KLEO Wichita. The demographics on this record have been across-the-board and the action has been instantaneous.

Sleeper of the week. Loudon Wainwright III. Bob Roberts at KLEO reports "that this record is a huge #2, and is behind only the newly confirmed national sales GO-RILLA by Dr. Hook." Dynamite Steve West report tells us "it will be HB at his key barometer station, KJRB Spokane, by the first of the new year."

Top tip of the hottest new superstar in show business in general and the recording industry in particular, Bette Midler. Ahmet Ertegun pulled off the coup of the year in signing her. The lp is the biggest thing since Wheaties. Some heavyweight programmer now has to go out on the limb for the single "Do You Want To Dance." Unfortunately many programmers have pigeon-holed Bette as JUST a nightclub artist. She is much more than that. You cannot afford to have logic-tight compartments in your brain about this performer. If you don't get behind her, you will find that she is behind you. Your audience has fallen in love with her from the Johnny Carson show appearances. When you see her do "Do You Want To Dance" in person, you know immediately that it is a hit. 19-17 KLIF, confirmed 39-30 KILT with "requests." Chart debut: KJR, KOL. Powerhouse new believers: WIXY, WHHY. Cleveland ordered 13,000.

Brighter Side of Darkness. This has exploded 6-2 CKLW, and Rosalie says "it could easily be another Main Ingredient." It is confirmed 27-21 WPGC, and Harv Moore says "#1 r&b in Washington." "Top 5 requests" reported by WXLW in Indianapolis.

Next huge c&w crossover—Joe Stampley on Dot, "Soul Song." It is top 4 with a bullet on the c&w charts and could be #1. We predict that Tony Martell now has a male version of the Donna Fargo as far as crossing over country artists to the pop charts. The record is fantastic. It just went on KLIF at #38 and is on WHHY.

Dottie West. Some time ago we stated that we felt this record had a lot of potential. It is finally making its move in Washington 35-30 WPGC after some stock problems, and it is on WIBG.

Sleeper: Doobie Brothers. It jumped 30-23 at WRKO and is "pulling good phone requests." New believers: KJR, KOL.

Dreaming Of 'Jeanies'



Pictured from left at this year's "Jeanie" Awards co-sponsored by the Florida Federation of Music Clubs and the Stephen Foster Memorial in White Springs, Florida: Dr. Merle Montgomery, President of the National Federation of Music Clubs; Blanche Thebom, Metropolitan Opera star, who served as a judge at the competition; Mrs. Leon Whitehurst, President of the Stephen Foster Memorial; Marshall Williamson, musical director of the Metropolitan Opera Studio at New York's Lincoln Center, a judge; Mrs. Robert Henderson, President of the Florida Federation of Music Clubs, and ASCAP Director Gerald Marks who served as a judge. Seated is Priscilla Warren, the 22nd annual "Jeanie With the Light Brown Hair," winner of the 1973 \$2,000 scholarship.

Sandra Rhodes Cuts for Fantasy

■ BERKELEY, CALIF.— Sandra Rhodes' first single for Fantasy "Where's Your Love Been" and "No One Else Could Love You More," has just been released. Both tunes were written by Sandra and her husband / producer / arranger, Charles Chalmers.

No neophyte to the music business, Sandra and her sister, Donna, have been performing together since they were children and were "The Lonesome Rhodes" for RCA in the late 60's, but were then essentially a country duo. As a teenager, Sandra wrote "How Much Can A Lonely Heart Stand" which was a hit for Skeeter Davis in 1963.

The Rhodes/Chalmers combination is at the very center of the Memphis sound, and they have successfully backed up just about everybody who's ever come out of Memphis—Elvis, Al Green, Mac Davis, ad infinitum.

Sandra's first album for Fantasy will be released early next year.

Bunny Sigler on Philly International. Steve West of KJRB says "this is a great record." It also went on KLIF.

The Sweet on Bell, "Little Millie." This sounds like a hit bubblegum record to me. It just went on CKLW as a HB based on top 3 sales in outstate Michigan at WLAV and WGRD Grande Rapids. It is also on WMAK.

#1 requested lp cut KJR Seattle, Shel Silverstein lp on Columbia, "Sarah Stout Will Not Take The Garbage Out."

Del Vikings on Scepter. Their original hit of "Come Go With Me" was recut 1973 style, and the first key station to try it is WMAK.

Seashells. First key station to try it is WBBQ Augusta.

Clint Holmes on Epic, "Playground In My Mind." This six-month-old record was a smash with superstar PD Dean Tyler at WIP Philadelphia. It is now pulling good phones and sales at key barometer station KLEO Wichita.

Gallery. It is being tested at WIBG and key secondary stations WCOL and WBBQ.

Nolan Porter. It is getting heavy r&b play around the country and is being tested at WIBG and KOL by Marv Helfer of ABC/Dunhill.

Luther Ingram. We say this is a hit record. It exploded 22-16 at WXL0 NYC and went right on the chart at #39 at KLIF Dallas.

War. It exploded 40-13 at KLIF, jumped 38-34 WCAO. New believers: WIXY, KXOK, KYNO, KOL. The album is a home run.

Eric Clapton. Polydor just shipped one of the most played lp cuts in the history of the record industry "Bell Bottom Blues."

Don McLean. First jump is #29 at WSGN. Pic at KXOK and WCAO. New believers: KOL, WIBG, WBBQ, KJRB.

BILLY

Preston

Top Instrumentalist of the Year—Singles

KAREN &

RICHARD

Carpenter

Top Duo of the Year—Singles

Congratulations



A&M RECORDS



101 THE SINGLES CHART 150

DECEMBER 30, 1972

THIS LAST WK. WK.

- 101 — DANNY'S SONG ANNE MURRAY—Capitol 3481 (Gnossos, ASCAP)
- 102 138 FEVER/MY CREW RITA COOLIDGE—A&M 1398 (Jay & Cee, BMI)
- 103 — DUELING BANJOS SOUNDTRACK—Warner Brothers 7659 (Warner Tamberlane, BMI)
- 104 — THE MESSAGE CYMANDE—Janus 203 (Heavy Music, BMI)
- 105 105 I'VE NEVER FOUND A MAN ESTHER PHILLIPS—Kudu 910 (CTI) (East, BMI)
- 106 116 TODAY I STARTED LOVING YOU AGAIN BETTYE SWANN—Atlantic 2921 (Blue Book, BMI)
- 107 108 FOOL ME LYNN ANDERSON—Columbia 45692 (Lowery, BMI)
- 108 103 I JUST WANT TO MAKE LOVE TO YOU FOGHAT—Bearsville 0008 (Warner Brothers) (Arc, BMI)
- 109 110 SO MUCH TROUBLE IN MY MIND JOE QUARTERMAN AND FREE SOUL—GSF 6879 (Access/Avalanche, BMI)
- 110 127 CHOO CHOO MAMA TEN YEARS AFTER—Columbia 45736 (Chrysalis, ASCAP)
- 111 106 ON & OFF ANCOSTIA—Columbia 45685 (Van McCoy, BMI)
- 112 107 WILD HONEY STATE DEPT.—Abbott 37004 (United Artists) (McCoy, BMI)
- 113 117 THAT SAME OLD OBSESSION GORDON LIGHTFOOT—Reprise 1128 (Moose, ASCAP)
- 114 114 HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 17428 (Famous) (Famous/Irqsnd, BMI)
- 115 112 AMERICA DILLARDS—United Artists 51014 (Kitty Hawk, ASCAP)
- 116 — WE SHAWN PHILLIPS—A&M 1402 (Dick James, BMI)
- 117 115 THEME FROM SPIDERMAN WEB SPINNERS—Buddah 327 (Buddah/Vashti, ASCAP)
- 118 140 SHE'S GOT TO BE A SAINT RAY PRICE—Columbia 45724 (Galleon/Norlow, ASCAP)
- 119 120 SLOW MOTION JOHNNY WILLIAMS—Phila. Int'l. 3518 (Columbia) (Assorted, BMI)
- 120 118 GIRL, YOU'RE ALRIGHT UNDISPUTED TRUTH—Gordy 7122 (Motown) (Jobete, ASCAP)
- 121 119 LADY PLAY YOUR SYMPHONY KENNY ROGERS—Jolly Rogers 1001 (MGM) (Chappell, ASCAP)
- 122 123 MARIETTA STATION GLADSTONE—ABC 11340 (Trousdale/Sunnybrook, BMI)
- 123 — I'M GONNA LOVE YOU TOO TERRY JACKS—London 188 (Nor Va Jack/Melody Lane, BMI)
- 124 132 WE DID IT SYL JOHNSON—Hi 2229 (London) (Jec, BMI)
- 125 — SWEET LORAIN URIAH HEEP—Mercury 73349 (WB, ASCAP)
- 126 101 ONE WAY OUT ALLMAN BROTHERS—Capricorn 0014 (Warner Brothers) (Rhinelander, BMI)
- 127 104 HEY MISTER RAY CHARLES—Tangerine/ABC 11337 (Racer, ASCAP)
- 128 125 ALL TOGETHER ROWAN BROS.—Columbia 45736 (Chrysalis, ASCAP)
- 129 145 IF IT'S ALL RIGHT WITH YOU DOTTIE WEST—RCA 0828 (House of Gold, BMI)
- 130 126 GOODNIGHT & GOOD MORNING WHOLE OATS—Atlantic 2922 (Young Ideas/Chappell, ASCAP)
- 131 133 BREAKING UP SOMEBODY'S HOME ALBERT KING—Stax 0147 (South Memphis, BMI)
- 132 130 THE MASTERPIECE JOHNNY PEARSON ORCH.—Mercury 73336 (September ASCAP)
- 133 131 LO AND BEHOLD MARJOE—Chelsea 0170 (RCA) (Dward, ASCAP)
- 134 136 BACK IN YOUR ARMS CLARENCE CARTER—Fame 91006 (Fame/Saico, BMI)
- 135 — SALTY TEARS LYNN BROWN—Laurie 3604 (Razzle Dazzle Music)
- 136 136 SMALL TOWN TALK BOBBY CHARLES—Bearsville 0010 (Warner Brothers)
- 137 129 LOVE STORY NINO TEMPO & APRIL STEVENS—A&M 1394 (Famous, ASCAP)
- 138 137 WHY DO YOU PRETEND DAVID & GOLIATH—Beverly Hills 9387 (Wemar, BMI)
- 139 141 DAIRY QUEEN NORMAN GREENBAUM—Reprise 1134 (Great Honesty, BMI)
- 140 139 EVERY LITTLE BEAT OF MY HEART MEL NIXON—Janus 199 (Chappell, ASCAP)
- 141 142 LIVING TOGETHER, LOVING TOGETHER TONY BENNETT—Verve 10690 (MGM)
- 142 143 HERE I AM MEADOW—Paramount 0187 (Famous) (Gil, BMI)
- 143 — HOT ON THE HEELS OF LOVE WINCHESTER—Metromedia 264 (Sunbeam, BMI/Valando, ASCAP)
- 144 — WHAMMER JAMMER J. GEILS—Atlantic 2429 (Walden Juke Joint, ASCAP)
- 145 — KIND OF WOMAN NANCY SINATRA—RCA 74-0864
- 146 146 LOVE IS HERE FUTURES—Gamble 2502 (Columbia) (Assorted, BMI)
- 147 — SHE GOT ME SHAKIN' FRAGILE LIME—Metromedia 266 (Kirkwood, ASCAP)
- 148 — GO LIKE ELIJAH CHI COLTRANE—Columbia 4-45749
- 149 — COME SOFTLY TO ME NEW SEEKERS—Verve 10698 (MGM) (Corners Home, BMI)
- 150 — ROBOT MAN JAY & THE TECHNIQUES—Gordy 7123F (Motown) (Legacy/Abot/Stone/Diamond, BMI)

New Children's Sets From Peter Pan

NEWARK—Peter Pan Records continues to expand its children's book-and-record program with the forthcoming release of four new album sets, to be known as the "Read 'N Hear" series. They are: "Blinky The Lighthouse Boat, Thumbelina and Hansel and Gretel," "Three Little Pigs, Wizard of Oz, and Little Red Riding Hood," "Puff 'N Toot, Frankie The Brave Fireman and the Ugly Duckling," and "Peter Pan, the Gingerbread Man, and

Snow White and The Seven Dwarfs."

A full color illustrated book is bound into each record jacket. The word by word transcription of the story and the lyrics, printed in large letters, enables a child to listen and read at the same time. A special sound effect alerts the young listener when it is time to turn the page.

The record-book combination sells for \$2.98.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

DECEMBER 30, 1972

- AFRICA Gregg Hambleton (September Productions, Ltd., BMI) 93
- ALIVE The Bee Gees & Robert Stigwood (R.S.O. Music, ASCAP) 33
- ANGEL Rod Stewart (Arch, ASCAP) 62
- ANTHEM Wes Farrell (Pocketful of Tunes/Wherefore, BMI) 63
- BECAUSE OF YOU Miller & Zagarino (Sweet Nana, ASCAP) 73
- BEE TO CANAAN Lou Adler (Colgems, ASCAP) 23
- BIG CITY MISS RUTH ANN Mike Theodore, Dennis Coffey (Cedarwood/Free Breez, BMI) 88
- BOOGIE WOOGIE MAN Chips Moman and Paul Davis (Web IV, BMI) 92
- CLAIR Gordon Mills (Mam Publishing, ASCAP) 2
- CONTROL OF ME Ted Gerow-Les Emmerson (4 Star Music-Galeneye Music, BMI) 98
- CORNER OF THE SKY Sherlie Matthews & Deke Richards (Jobete/Belwin Mills, ASCAP) 30
- COULD IT BE I'M FALLING LOVE Thom Bell (Bellboy, BMI) 66
- COVER OF ROLLING STONE Ron Haffkine (Evil Eye, BMI) 65
- CROCODILE ROCK Gus Dudgeon (Dick James, BMI) 24
- DADDY'S HOME The Corporation (Nom, BMI) 56
- DANCING IN THE MOONLIGHT Berio/Robinson (Unart/St. Nathanson, BMI) 39
- DAYTIME, NIGHT-TIME Pig-Weed Prod. (Spectroscopic, BMI) 76
- DIDN'T WE Richard Perry (Ja-Ma, ASCAP) 95
- DO IT AGAIN Gary Katz (Wingate/Red Giant, ASCAP) 43
- DO YOU WANT TO DANCE Joel Dorn (Clockwork, BMI) 77
- DON'T EXPECT ME TO BE YOUR FRIEND Phil Gernhard (Kaiser-Famous, ASCAP) 83
- DON'T LET ME BE LONELY Peter Asher (Country Road/Blackwood, BMI) 18
- DREIDEL Ed Freeman (Yahweh, BMI) 59
- EVERYBODY LOVES A LOVE SONG Rick Hall (Screen Gems-Columbia/Songpainter, BMI) 40
- FUNNY FACE Stan Silver (Prima-Donna Music, BMI) 9
- HAPPY Bob Crewe (Jobete, ASCAP) 84
- HARRY HIPPIE Womack & Hicks (Chartwell, BMI) 58
- HI HI HI Paul McCartney (McCartney/Maclean, BMI) 32
- I'LL BE YOUR SHELTER Johnny Baylor (East/Memphis/Klondike, BMI) 52
- I AM WOMAN Jay Senter (Buggerlugs Music Corp., BMI) 6
- I CAN'T STAND TO SEE YOU CRY Johnny Bristol (Jobete, ASCAP) 79
- I GOT A BAG OF MY OWN James Brown Prod. (Dynatone/Belinda/Unichappell, BMI) 35
- I'M NEVER GONNA BE ALONE ANYMORE Bob Archibald (Unart/Stagedoor, BMI) 69
- I MISS YOU BABY R. Gerald (Gaucho/Belinda, BMI) 75
- I NEVER SAID GOODBYE Gordon Mills (MAM, ASCAP) 86
- I WANNA BE WITH YOU Jimmy Ienner (C.A.M.-U.S.A., BMI) 8
- I'D LOVE YOU TO WANT ME Phil Gernhard (Kaiser/Famous Music, ASCAP) 61
- IF YOU DON'T KNOW ME BY NOW Gamble-Huff (Assorted, BMI) 53
- I'M STONE IN LOVE WITH YOU Thom Bell (Bellboy/Assorted Music, BMI) 21
- IN HEAVEN THERE IS NO BEER Maynard Solomon (Beechwood, BMI) 54
- IT NEVER RAINS IN SOUTHERN CALIFORNIA Don Altgeld & Albert Hammond 5
- JAMBALAYA John Fogerty (Acuff-Rose, BMI) 46
- JEAN GENIE David Bowie (Vaudeville, BMI) 81
- JESUS IS JUST ALRIGHT Ted Templeman (York-Alexis, ASCAP) 85
- KEEPER OF THE CASTLE Steve Barri, Dennis Lambert & B. Potter (Trousdale/Soldier, BMI) 13
- LAST SONG Gene Martynoe (Eyor, CAPAC) 67
- LET US LOVE B. Withers (Anterior, BMI) 41
- LIVING IN THE PAST Terry Ellis & Ian Anderson (Chrysalis, ASCAP) 16
- LONG DARK ROAD Ron Richards & The Hollies (Xanadu Xongs, ASCAP) 31
- LOOKING THROUGH THE EYES OF LOVE Wes Farrell (Screen Gems-Columbia, BMI) 48
- LOVE JONES Clarence Johnson (Fox Fanfare/Sebans, BMI) 42
- LOVING YOU IS JUST AN OLD HABIT Jimmy Bowen (Keca, ASCAP) 96
- MAMA, WEER ALL CRAZEE NOW Chas Chandler for Barn Prod. (January, BMI) 74
- ME AND MRS. JONES Gamble-Huff (Assorted, BMI) 3
- MELANIE MAKES ME SMILE Danny Janssen (January, BMI) 94
- MORE POWER TO YOU Johnny Baylor (Klondike, BMI) 90
- 992 ARGUMENTS Gamble-Huff (Assorted, BMI) 51
- NO GENE CORNISH & DINO DANELLI (Dirtfarm Music, ASCAP) 50
- OH, BABE WHAT COULD YOU SAY Norman Smith (Chappell, ASCAP) 27
- OH NO, NOT MY BABY James Brown (Screen Gems-Columbia, BMI) 100
- ONE LAST TIME Jimmy Bowen (Blackwood-Address, BMI) 87
- PAPA WAS A ROLLING STONE Norman Whitfield (Stene Diamond Music, BMI) 19
- PEACEFUL EASY FEELING Glyn Johns (Jazzbird-Benchmark, ASCAP) 80
- PIECES OF APRIL Richard Podolor (Antique/Leeds, ASCAP) 20
- RED BACK SPIDER D. Morris (Hadley, BMI) 91
- REELIN' & ROCKIN' Esmond Edwards (Arc, BMI) 36
- REMEMBER (CHRISTMAS) Richard Perry (Blackwood, BMI) 45
- ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU Johnny Rivers (Cotillion, BMI) 4
- ROCKY MOUNTAIN HIGH Milt Okun (Cherry Lane, ASCAP) 38
- SEPARATE WAYS (Press Music Co., Inc., BMI) 29
- SILLY WASN'T I Ashford-Simpson (Cotillion, BMI) 86
- SITTING PAUL SAWWELL-SMITH (Ackee, ASCAP) 15
- SOMETHING'S WRONG WITH ME Danny Jassen & Bobby Hart (Pocketful of Tunes, BMI) 10
- SMOKE GETS IN YOUR EYES Phillips Severn & John Arthey (T. B. Harms, ASCAP) 25
- SONGMAN Steve Barri (Blendingwell, ASCAP) 72
- SUPER FLY Curtis Mayfield (Curton, BMI) 12
- SWEET SURRENDER David Gates (Screen Gems-Columbia, BMI) 17
- SUPERSTITION Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP) 11
- TEQUILA Talmadge, Jordan, The Jeromes & MTL (Jat, BMI) 82
- THE RELAY Glyn Johns & The Who (Track, BMI) 44
- THE WORLD IS A GHETTO Jerry Goldstein (Far Out, ASCAP) 34
- TROUBLE MAN Marvin Gaye (Jobete, ASCAP) 47
- TROUBLE IN MY HOME Gamble-Huff (Assorted, BMI) 49
- TRYING TO LIVE MY LIFE Willie Mitchell (Happy Hooker, BMI) 97
- VENTURA HIGHWAY America (WB, ASCAP) 29
- WALK DN WATER Tom Catalano/Neil Diamond (Porphet Music, ASCAP) 22
- WE NEED ORDER Eugene Record (Julio-Brian, BMI; Hog, ASCAP) 55
- WHAT AM I CRYING FOR Buddy Buie (Low-Sal, BMI) 57
- WHAT MY BABY NEEDS NOW James Brown (Dynatone/Belinda/Unichappell, BMI) 78
- WHY CAN'T WE LIVE TOGETHER Steve Alaimo (Sherlyn, BMI) 28
- WISH I COULD TALK TO YOU Butler/Johnson/Viney (Dotted Lion/Sylco, BMI) 99
- WOMAN TO WOMAN Cordell & Thomas (TRO-Anderson, ASCAP) 64
- YOU CAN DO MAGIC Metz & Linzer (Kama Sutra/Five Arts, BMI) 70
- YOU GOT TO TAKE IT Sylvester/Simmons (Damic, BMI) 71
- YOU OUGHT TO BE WITH ME Willie Mitchell (Jec/Green, BMI) 1
- YOU TURN ME ON, I'M A RADIO Joni Mitchell (Mitchell, BMI) 37
- YOUR MAMA DON'T DANCE Jim Mesina (Wingate/Jasparilla Music, ASCAP) 14
- YOU'RE A LADY Peter James (WB Music, ASCAP) 60
- YOU'RE A LADY Hand Medress, Dave Appell & the Tokens (WB Music, ASCAP) 68
- YOU'RE SO VAIN Richard Perry (Quackenbush, ASCAP) 7

RECORD WORLD DECEMBER 30, 1972



Chuck Berry shook the world in the early fifties with songs like "Maybellene," "Johnny B. Goode" and "Sweet Little Sixteen." It's 1972, and Chuck is still shaking the world. With million-selling new songs like "My Ding-A-Ling," from the "London Chuck Berry Sessions" LP, history-making albums like "Golden Decade," and his latest smash single "Reelin' & Rockin'" (CH 2136). Chess/Janus Records is proud to announce that Mr. Charles Edward Anderson Berry is the first recipient of Record World's Encore Award. It's for all the music Chuck Berry has made, and for all the encores he's received. Now, and forever.

History has a way
of repeating itself.

CHUCK BERRY'S GOLDEN DECADE

2CH-1514



CHESST.M.

Chess/Janus Records, A Division of GRT Corporation, 1301 Avenue of the Americas, New York, N.Y. 10019. Also Available on GRT 8-Track Tapes and Cassettes.

CLUB REVIEW

Nitty Gritty Dirt Band Creates Feel of Magic

■ NEW YORK — One of the most enjoyable, fun evenings of music in New York took place last week when the Nitty Gritty Dirt Band (UA) came to play at Upstairs at Max's Kansas City. Jimmie Fadden, Jeff Hanna, Jim Ibbotson, John McEuen, and Les Thompson form this collective musical tornado of incredible musical talent and versatility. There is something of the feeling of a magic show as one tries to keep up with who is playing what, because this group changes instruments more often than more flamboyant groups change costumes. The effect is startling and delightful.

The Nitty Gritty Dirt Band is stuck with a name which is to me as unfortunate as Tuesday Weld. Both names seem somehow to defy any kind of credibility. But seeing and hearing is believing, and the show at Max's proved beyond a doubt that these guys are phenomenal musicians as well as good time entertainers. Amongst the many instruments played were the banjo, mandolin, washboard, gut bucket, acoustic and electric guitars, drums, accordion and fiddle. Diversity is an understatement. The group through many years has undergone many changes, from their first hit single "Buy For Me The Rain" to Jerry Jeff Walker's "Mr. Bojangles" and Kenny Loggins' "House At Pooh Corner." Perhaps their major development is represented by the group's current United Artists three record album, "Will The Circle Be Unbroken," which certainly is an incredible venture into the world of real and true Nashville music as presented with such top names as Maybelle Carter, Earl Scruggs, Doc Watson, Roy Acuff and Merle Travis amongst many others, they all assembled to document the best country music standards in extraordinary musical fashion. Whoever conceived and approved this milestone project deserves endless credit for evolving a record that is a true landmark in musical history.

At Max's, the group could do no wrong. Every song was brilliantly rendered. These are first class musicians, and they proved so with renditions of Michael Nesmith's "Some of Shelly's Blues," Buddy Holly's rocking "Rave On," Hank Williams' country classics "Honky Tonkin" and "Jambalaya," Jimmy Martin's "My Walkin' Shoes," an Earl Scruggs bluegrass instrumental, Eric Kaz's lovely "Mother Earth," as well as a fun, funky "Alligator Man." Musically, all of the instruments were superbly played; the songs were outstandingly vocalized; and, most important, the group has an incredible stage presence. This was love at first sight. The Nitty Gritty Dirt Band emerges as one of America's foremost musical talents. I hope they return soon.

Preceding the group on stage was Joey George, a most accomplished guitarist who favors the blues tradition, as attested to by his selections of "Buckskin Billy," "Deep River Blues," "Sugar Man," and "Kansas City." Joey tries hard, and often succeeds, but he seems to try too hard. There is a feeling of strain. More live experience should help Joey establish an identity all his own, and this would be most welcome, because he is indeed a first class musician.

Robert Feiden

Van Koevering Moog Music VP

■ BUFFALO — David Van Koevering has been appointed Vice President and Director of Marketing for Moog Music, Inc., it was announced by Dr. Robert A. Moog, President and founder of the Williamsville, N.Y. manufacturer of electronic synthesizers.

Van Koevering had been President of Vako Synthesizers, Moog's distributor to music stores covering three quarters of the United States. While associated with Vako, he developed the sales and marketing program now being used to present the Moog line of electronic synthesizers to the professional, educational and consumer markets. Vako Synthesizers, under the direction of Les Trubey, will continue to distribute Moog synthesizers to music stores in eleven southeastern states.

1972 T-Shirts

■ (1972 seems to have been the year of the promotional T-shirt in the record industry. Below is a partial listing of this year's bumper crop.)

Humble Pie—"Smokin'"
Capitol Records
Manassas
London Records
Birtha Has Balls
El Chicano (Tank Top)
To Live Another Summer
Raspberries
Capricorn Records
Capt. Beyond
Super Fly
Yes
J. Geils Band
Hot Tuna
Nice To Be With You—Gallery
Brownsville Station (with name on back)
Manfred Mann's Earth Band
Slade Alive
Uriah Heep
Elton John
Music People (Columbia)
(Tank Top)
I Love Bette Midler

Gentle Giant
National Lampoon "Radio Dinner"
This Space Available—
Buddah Records
Home
Boone's Farm
Alice Cooper
Jim Croce
Bobby Whitlock
Johnny Rivers
Ashford & Simpson
Moody Blues
Trapeze
Dust
Warner Bros. (Not For Sale)
Flash Cadillac
Lights Out San Francisco
Mark-Almond
NRBQ
Clive Davis Appreciation Society
Funkadelic (America Eats It's Young)

CLUB REVIEW

Westwoods Pleasing In New York Debut

■ NEW YORK — Billed as a "good-time" contemporary vocal group, the Westwoods performed at the Persian Room in the Plaza this past week. The group consists of seven members, two guitars, a bass, drums and all members sing. There are two females and five males. So much for the statistics.

Even though their performance was strictly nightclub (Simon & Garfunkel medlies, some r&b and a lot of MOR) there seemed to be a po-

tential which is yet unexplored in their show. Each member has a good voice and the men of the group did a barber-shop quintet medley consisting of old-time favorites. It is impossible to say how they would act around a younger audience, that will have to be seen.

The group has recorded a single on VMI. They played it and it sounded like it will make the charts. Its release date is yet unknown. Martin Snider

Uni-corny Thanksgiving



Country music superstar Bill Anderson is seen riding a "Unicorn" in the famous Macy's Thanksgiving Day Parade in New York City. The parade was telecast nationally by NBC-TV and Bill sang his song, "Unicorn" to an estimated audience of more than 20,000,000 TV viewers.

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Kim Richmond Composer, orchestras ARRANGER	Robert O. Ragland COMPOSER
Mike Mitchell "the ADVENTURER"	Suede Bond ACTOR

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HOT BUTTER

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'POPCORN'

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THE WORLD IN THE LAST TEN YEARS

SELECTED

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INSTRUMENTAL

COMBO

For Singles

RECORD WORLD

NO. 3 BILLBOARD

NO. 3 CASH BOX

CURRENTLY BREAKING
THE CHARTS

“TEQUILA”

MU1468



THANKS RECORD WORLD FOR MAKING US TOP NEW MALE DUO #2

THE ADDRISI BROTHERS

Harmony **SONG AND DANCE** *Team*

TOPS IN JUVENILE PERFORMERS

STARS OF TELEVISION - RADIO - STAGE

GREAT AUDIENCE APPEAL

★ ★ ★

TELEVISION

.....

RADIO

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BANQUETS

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PARTIES

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CLUBS

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THEATRES

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CAN DO

UP TO

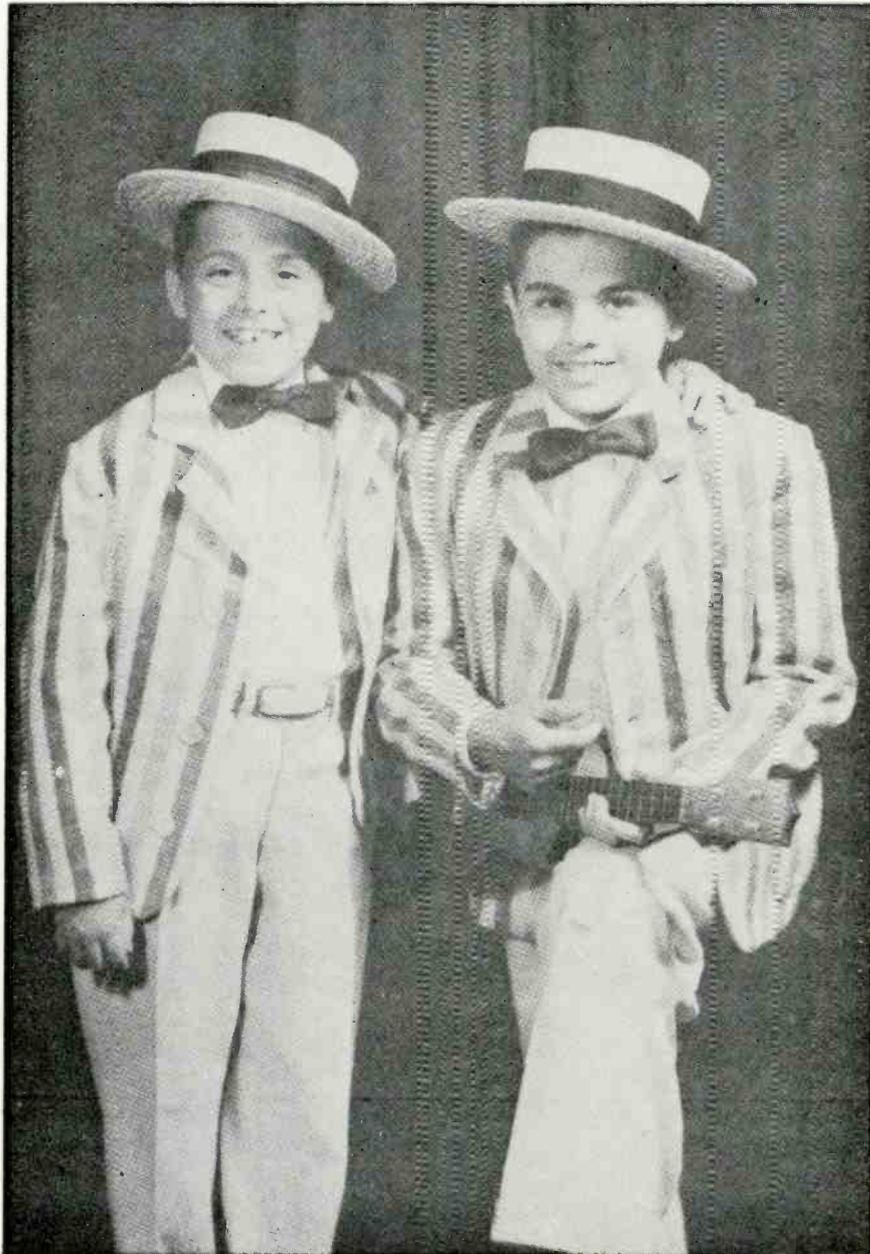
25 MINUTES

with

ENTERTAINING

VARIETY

★ ★ ★



★ ★ ★

SEE

TOMORROWS

STARS

TODAY

.....

CLEAN

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CHARMING

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REFRESHING

.....

SHOW

STOPPERS

★ ★ ★

Richard - age 11 - Captivating Personality Impersonations.

Donald - age 13 - Accomplished Ukelele Player and Extraordinary Tap Routines.

Performed with shows starring ★ Perry Como, ★ Sid Ceasar, ★ Jerry Lester, ★ Jack Kenny, ★ Art Lund, etc.

TELEVISION thru - WBZ - TV, Boston • NBC - TV, New York.

RADIO thru - WMEX - WVOM, Boston • NBC - New York.

IT'S BEEN A LONG TIME COMING

Columbia recording artists, direction by Management III, brochure by POP ADDRISI



THE SINGLES CHART

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

THIS WK.	LAST WK.		WKS. ON CHART
1	2	YOU OUGHT TO BE WITH ME AL GREEN Hi 2227 (London)	11
2	4	CLAIR GILBERT O'SULLIVAN/MAM 3626 (London)	10
3	1	ME & MRS. JONES BILLY PAUL/Phila. Int'l. 3521 (Columbia)	10
4	6	ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU JOHNNY RIVERS/United Artists 50948	12
5	3	IT NEVER RAINS IN SOUTHERN CALIFORNIA ALBERT HAMMOND/Mums 76011 (Columbia)	11
6	5	I AM WOMAN HELEN REDDY/Capitol 3350	16
7	22	YOU'RE SO VAIN CARLY SIMON/Elektra 45824	5
8	8	I WANNA BE WITH YOU RASPBERRIES/Capitol 3473	8
9	12	FUNNY FACE DONNA FARGO/Dot 17429 (Famous)	13
10	9	SOMETHING'S WRONG WITH ME AUSTIN ROBERTS/Chelsea 0101 (RCA)	17
11	23	SUPERSTITION STEVIE WONDER/Tamla 54226 (Motown)	7
12	16	SUPER FLY CURTIS MAYFIELD/Curtom 1978 (Buddah)	8
13	19	KEEPER OF THE CASTLE THE FOUR TOPS/Dunhill 4330 (ABC)	8
14	20	YOUR MAMA DON'T DANCE LOGGINS & MESSINA/ Columbia 45719	8
15	15	SITTING CAT STEVENS/A&M 1396	7
16	17	LIVING IN THE PAST JETHRO TULL/Chrysalis 2006 (Warner Brothers)	8
17	11	SWEET SURRENDER BREAD/Elektra 45818	9
18	25	DON'T LET ME BE LONELY TONIGHT JAMES TAYLOR/Warner Brothers 7655	5
19	7	PAPA WAS A ROLLING STONE TEMPTATIONS/Gordy 7121 (Motown)	11
20	21	PIECES OF APRIL THREE DOG NIGHT/Dunhill 4331 (ABC)	7
21	10	I'M STONE IN LOVE WITH YOU THE STYLISTICS/Avco 4603	13
22	14	WALK ON WATER NEIL DIAMOND/Uni 55352 (MCA)	8
23	27	BEEN TO CANAAN CAROLE KING/Ode 66063 (A&M)	6
24	35	CROCODILE ROCK ELTON JOHN/MCA 4000	4
25	40	SMOKE GETS IN YOUR EYES BLUE HAZE/A&M 1357	8
26	34	SEPARATE WAYS ELVIS PRESLEY/RCA 0815	6
27	41	OH BABE, WHAT WOULD YOU SAY HURRICANE SMITH/ Capitol 3383	6
28	45	WHY CAN'T WE LIVE TOGETHER TIMMY THOMAS/Glades 1703	5
29	13	VENTURA HIGHWAY AMERICA/Warner Brothers 7641	12
30	18	CORNER OF THE SKY JACKSON 5/Motown 1214	11
31	24	LONG DARK ROAD THE HOLLIES/Epic 10920	9
32	51	HI HI HI WINGS /Apple 1857	2
33	29	ALIVE BEE GEES /Atco 6909	8
34	42	THE WORLD IS A GHETTO WAR/United Artists 50975	6
35	36	I GOT A BAG OF MY OWN JAMES BROWN/Polydor 14153	7
36	38	REELIN' & ROCKIN' CHUCK BERRY/Chess 2136	5
37	43	YOU TURN ME ON, I'M A RADIO JONI MITCHELL/Asylum 11010 (Atlantic)	9
38	50	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA 0829	5
39	44	DANCING IN THE MOONLIGHT KING HARVEST/Perception 515	9
40	39	EVERYBODY LOVES A LOVE SONG MAC DAVIS/Columbia 45727	8
41	46	LET US LOVE BILL WITHERS/Sussex 247 (Buddah)	5
42	55	LOVE JONES BRIGHTER SIDE OF DARKNESS/20th Century 2002	5
43	57	DO IT AGAIN STEELY DAN/ABC 11338	5
44	59	THE RELAY THE WHO/Decca 33041	4
45	60	REMEMBER (CHRISTMAS) NILSSON/RCA 0855	4
46	66	JAMBALAYA BLUE RIDGE RANGERS/Fantasy 689	4
47	61	TROUBLE MAN MARVIN GAYE/Tamla 54228 (Motown)	3
48	53	LOOKING THROUGH THE EYES OF LOVE PARTRIDGE FAMILY/ Bell 301	5
49	49	TROUBLE IN MY HOME JOE SIMON/Spring 130 (Polydor)	11
50	52	NO BULLDOG /Decca 32996	10



51	48	992 ARGUMENTS O'JAYS/Phila. Int'l. 3522 (Columbia)	7
52	54	I'LL BE YOUR SHELTER LUTHER INGRAM/Koko 2113 (Stax)	5
53	26	IF YOU DON'T KNOW ME BY NOW HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. 3520 (Columbia)	13
54	31	IN HEAVEN THERE IS NO BEER CLEAN LIVING/Vanguard 35162	11
55	56	WE NEED ORDER CHI-LITES/Brunswick 55489	5
56	67	DADDY'S HOME JERMAINE JACKSON/Motown 1216	3
57	30	WHAT AM I CRYING FOR DENNIS YOST & THE CLASSICS IV/MGM South 7002	10
58	82	HARRY HIPPIE BOBBY WOMACK & PEACE/United Artists 50988	3
59	70	DREIDEL DON McLEAN/United Artists 51100	2
60	63	YOU'RE A LADY PETER SKELLERN/London 20075	6
61	28	I'D LOVE YOU TO WANT ME LOBO/Big Tree 147 (Bell)	15
62	37	ANGEL ROD STEWART/Mercury 73344	7
63	68	ANTHEM WAYNE NEWTON/Chelsea 0109 (RCA)	4
64	65	WOMAN TO WOMAN JOE COCKER/A&M 1370	4
65	74	COVER OF ROLLING STONE DR. HOOK & THE MEDICINE SHOW/ Columbia 45723	5

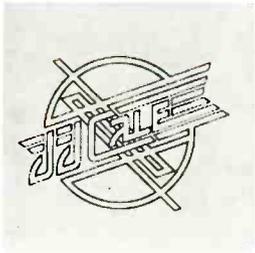
CHARTMAKER OF THE WEEK

66	—	COULD IT BE I'M FALLING IN LOVE SPINNERS Atlantic 2927	1
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67	84	LAST SONG EDWARD BEAR/Capitol 3452	2
68	69	YOU'RE A LADY DAWN/Bell 285	6
69	78	I'M NEVER GONNA BE ALONE ANYMORE CORNELIUS BROS. & SISTER ROSE/United Artists 50996	3
70	72	YOU CAN DO MAGIC LIMMIE & FAMILY COOKIN'/Avco 4602	7
71	76	YOU'VE GOT TO TAKE IT MAIN INGREDIENT/RCA 0856	3
72	85	SONGMAN CASHMAN & WEST/Dunhill 4333 (ABC)	2
73	73	BECAUSE OF YOU KRACKER/Dunhill 4329 (ABC)	4
74	77	MAMA WEER ALL CRAZEE NOW SLADE/Polydor 15053	6
75	75	I MISS YOU BABY MILLIE JACKSON/Spring 131 (Polydor)	5
76	86	DAYTIME, NIGHT-TIME KEITH HAMPSHIRE/A&M 1403	3
77	95	DO YOU WANT TO DANCE BETTE MIDLER/Atlantic 2928	2
78	79	WHAT MY BABY NEEDS NOW JAMES BROWN & LYN COLLINS/ Polydor 14157	3
79	88	I CAN'T STAND TO SEE YOU CRY SMOKEY ROBINSON & THE MIRACLES/Tamla 54225 (Motown)	3
80	89	PEACEFUL EASY FEELING EAGLES/Asylum 11013 (Atlantic)	2
81	81	THE JEAN GENIE DAVID BOWIE/RCA 0838	5
82	83	TEQUILA HOT BUTTER /Musicor 1468	3
83	—	DON'T EXPECT ME TO BE YOUR FRIEND LOBO/Big Tree 158 (Bell)	1
84	124	HAPPY BOBBY DARIN/Motown 1217	1
85	109	JESUS IS JUST ALRIGHT DOOBIE BROTHERS/Warner Bros. 7661	1
86	87	I NEVER SAID GOODBYE ENGELBERT HUMPERDINCK/Parrot 40072 (London)	2
87	113	ONE LAST TIME GLEN CAMPBELL/Capitol 3483	1
88	128	BIG CITY MISS RUTH ANN GALLERY/Sussex 248 (Buddah)	1
89	92	SILLY WASN'T I VALERIE SIMPSON/Tamla 54624 (Motown)	2
90	90	MORE POWER TO YOU TOMMY TATE/Koko 2114 (Stax)	3
91	102	RED BACK SPIDER BROWNSVILLE STATION/Big Tree 156 (Bell)	1
92	134	BOOGIE WOOGIE MAN PAUL DAVIS/Bang 599	1
93	98	AFRICA THUNDERMUG/Big Tree 154 (Bell)	3
94	95	MELANIE MAKES ME SMILE TERRY WILLIAMS/Verve 10686 (MGM)	4
95	96	DIDN'T WE BARBRA STREISAND/Columbia 45739	3
96	99	LOVING YOU IS JUST AN OLD HABIT JIM WEATHERLY/RCA 0822	2
97	97	TRYING TO LIVE MY LIFE WITHOUT YOU OTIS CLAY/Hi 2226 (London)	2
98	—	CONTROL OF ME LES EMMERSON/Lion 141 (MGM)	1
99	100	WISH I COULD TALK TO YOU SYLVERS/Pride 1019 (MGM)	2
100	111	OH NO, NOT MY BABY MERRY CLAYTON/Ode 66030 (A&M)	1

FLASHMAKER OF THE WEEK



REALLY
J. J. CALE
Shelter

TOP FM AIRPLAY THIS WEEK

REALLY—J. J. Cale—Shelter
SANDY—Sandy Denny—A&M
WAVES—Charles Lloyd—A&M
AZTECA—Col

WNEW-FM/NEW YORK

AZTECA—Col
DANCING IN THE MOONLIGHT (single)—
King Harvest—Perception
LAY DOWN (single)—Straws—Import
MORE HOT ROCKS—Rolling Stones—London
REALLY—J. J. Cale—Shelter

WLIR-FM/LONG ISLAND, N.Y.

EXCALIBUR—Tom Fogerty—Fantasy
GARDEN PARTY—Rick Nelson—Decca
STATON BROTHERS BAND—Col

CHUM-FM/TORONTO

CONTINUOUS PERFORMANCE—
Stone The Crows—Polydor
DEMON IN DISGUISE—David Bromberg—
Col
GOOD GOD—Atlantic
HIMSELF—Jack Schechtman—Col
REALLY—J. J. Cale—Shelter
SANDY—Sandy Denny—A&M
WAVES—Charles Lloyd—A&M

WPHD-FM/BUFFALO

AZTECA—Col
EXCALIBUR—Tom Fogerty—Fantasy
FULL MOON—Douglas
1957-1972—Smokey Robinson & The
Miracles—Motown
PORTLAND—Elektra
PHIL SPECTOR'S CHRISTMAS ALBUM—Apple
TROUBLE MAN—Marvin Gaye—Motown
YOU'RE THE MUSIC, WE'RE JUST THE BAND
—Trapeze—Threshold

WHVY-FM/SPRINGFIELD, MASS.

BEST OF THE BYRDS, VOL. II—Col
BROTHER LON & DERREK VAN EATON—
Capitol
DEMON IN DISGUISE—David Bromberg—
Col
FULL MOON—Douglas

MADE IN JAPAN—Deep Purple—WB
SANDY—Sandy Denny—A&M
SANTA CLAUS & HIS OLD LADY (single)—
Cheech & Chong—Ode
STARDANCER—Tom Rapp—Blue Thumb
YOU'RE THE MUSIC, WE'RE JUST THE BAND
—Trapeze—Threshold

WHCN-FM/HARTFORD, CONN.

DELIVERANCE—Soundtrack—WB
ELECTRIC COFFEY—Dennis Coffey—Sussex
IF I NEEDED YOU (single)—
Townes Van Zandt—Poppy
JESU JOY OF MAN'S DESIRING (single)—
Edwin Hawkins Singers—Buddah
MOCK-UP—Caroline Peyton—Bar-B-Q
PRELUDE—Deodato—CTI
REALLY—J. J. Cale—Shelter
SANDY—Sandy Denny—A&M
SITTING IN LIMBO (single)—Dino Martin—
Reprise
TROUBLE MAN—Marvin Gaye—Tamla
WAVES—Charles Lloyd—A&M
WHITE ELEPHANT—Just Sunshine

WMMR-FM/PHILADELPHIA

BABY JAMES HARVEST—
Barclay James Harvest—(Import)
BARNYARD DANCE—Martin, Bogan &
Armstrong—Rounder
COOPER'S LAMENT (single)—Arlo Guthrie—
Reprise
COUNTRY COOKING—Rounder
ENNISMORE—Colin Blunstone—(Import)
GAUDE (single)—Steeleye Span—
Chrysalis
GOOD GOD—Atlantic
HAPPY CHRISTMAS, THE WAR IS OVER
(single)—John & Yoko—Apple
MUD ACRES—MUSIC AMONG FRIENDS—
Various Artists—Rounder
OUTBACK—Joe Farrell Quartet—CTI
REALLY—J. J. Cale—Shelter
SANTA CLAUS & HIS OLD LADY (single)—
Cheech & Chong—Ode
SLIPPING INTO CHRISTMAS (single)—
Leon Russell—Shelter
THE GIFT OF GIVING (single)—
Bill Withers—Sussex

WKTX-FM/BALTIMORE

FULL MOON—Douglas
LIVE AT KANSAS STATE—Earl Scruggs—Col
MADE IN JAPAN—Deep Purple—WB
ROUND & ROUND (single)—Edgar Winter—
Epic
SANDY—Sandy Denny—A&M
SLAYED—Slade—Polydor (Import)
WAVES—Charles Lloyd—A&M
WHITE ELEPHANT—Just Sunshine
WORLD WOVEN—Ides of March—RCA

WMAL-FM/WASHINGTON, D.C.

BAD NEWS IS COMING—Luther Allison—
Gordy
REALLY—J. J. Cale—Shelter
ROCK-A-RAMA—Various Artists—Abkco
SANDY—Sandy Denny—A&M
WAVES—Charles Lloyd—A&M

WSHE-FM/MIAMI

FOXTROT—Genesis—Charisma
GARDEN PARTY—Rick Nelson—Decca
GUITAR MAN—Bread—Elektra
HIGH ON A RIDGE TOP—Youngbloods—WB
HOT AUGUST NIGHT—Neil Diamond—MCA
LADY SINGS THE BLUES—Diana Ross—
Motown
MAGICIAN'S BIRTHDAY—Uriah Heep—
Mercury
TRANSFORMER—Lou Reed—RCA

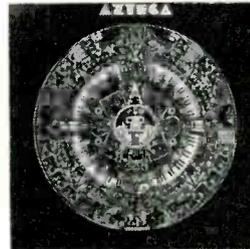
WRNO-FM/NEW ORLEANS

CHILDREN OF THE REVOLUTION (single)—
T-Rex (Import)
CITY COWBOY—Arthur Gee—Tumbleweed
DON McLEAN—UA
HI HI HI (single)—Wings—Apple
REALLY—J. J. Cale—Shelter
THE WORLD IS A GHETTO—War—UA

WKDA-FM/NASHVILLE

ALBUM III—Loudon Wainwright III—Col
CHARADE—Buckwheat—London
CONFESSIONS OF A MALE CHAUVINIST PIG
—Artie Kaplan—Vanguard
LAST AUTUMN'S DREAMS—Jade Warrior—
Vertigo
REALLY—J. J. Cale—Shelter
RURAL SPACE—Brewer & Shipley—
Kama Sutra
SPARROW—Spark
STARDANCER—Tom Rapp—Blue Thumb
SUNNY DAYS—Lighthouse—Evolution
TRANSFORMER—Lou Reed—RCA

FM SLEEPER OF THE WEEK:



AZTECA
Columbia

WMMS-FM/CLEVELAND

FOR THE ROSES—Joni Mitchell—Asylum
HOGWASH—Groundhogs—UA
IN THE CAN—Flash—Sovereign
MUSIC IS MY LIFE—Billy Preston—A&M
NO SECRETS—Carly Simon—Elektra
OCTOPUS—Gentle Giant—Vertigo
SLOPPY SECONDS—Dr. Hook—Col
STARDANCER—Tom Rapp—Blue Thumb
REALLY—J. J. Cale—Shelter
WAVES—Charles Lloyd—A&M

KADI-FM/ST. LOUIS

DEMON IN DISGUISE—David Bromberg—
Col
FACES—Shawn Phillips—A&M
IN THE CAN—Flash—Sovereign
ISLE OF VIEW—Jimmy Sphेरis—Col

REALLY—J. J. Cale—Shelter
SANTA CLAUS & HIS OLD LADY (single)—
Cheech & Chong—Ode
PHIL SPECTOR'S CHRISTMAS ALBUM—Apple
THEY ONLY COME OUT AT NIGHT—
Edgar Winter—Epic

KLZ-FM/DENVER

AZTECA—Col
DELIVERANCE—Soundtrack—WB
DO YOU WANT TO DANCE (single)—
Bette Midler—Atlantic
DON McLEAN—UA
HI HI HI (single)—Wings—Apple
MADE IN JAPAN—Deep Purple—WB
NO SECRETS—Carly Simon—Elektra
RURAL SPACE—Brewer & Shipley—
Kama Sutra

KRLD-FM/DALLAS

CITY COWBOY—Arthur Gee—Tumbleweed
DEMON IN DISGUISE—David Bromberg—
Col
FREAKERS BALL—Shel Silverstein—Col
HIMSELF—Jack Schechtman—Col
MOVING WAVES—Focus—Sire
ONE—Grunt
SLEEPY HOLLOW—Siegel-Schwall Band—
Wooden Nickel
STRING DRIVEN THING—Buddah
SUNNY DAYS—Lighthouse—Evolution
THE NIGHTCLUB YEARS—Woody Allen—UA
TOMMY—Various Artists—Ode

KSAN-FM/SAN FRANCISCO

AZTECA—Col
BARBEQUE OF DEVILLE—Hoo Doo Rhythm
Devils—Blue Thumb
FREAKERS BALL—Shel Silverstein—Col
PRELUDE—Deodato—CTI
REALLY—J. J. Cale—Shelter
TALKING BOOK—Stevie Wonder—Motown
TROUBLE MAN—Marvin Gaye—Tamla
WHY CAN'T WE LIVE TOGETHER (single)—
Timmy Thomas—Glades

KOL-FM/SEATTLE

BAD NEWS IS COMING—Luther Allison—
Gordy
CHARLES FORD BAND—Arhoolie
COOPER'S LAMENT (single)—
Arlo Guthrie—Reprise
EXCALIBUR—Tom Fogerty—Fantasy
LONDON GUMBO—Lightning Slim—Excello
ONE—Grunt
SOUNDER—Soundtrack—Taj Mahal—Col
WHITE ELEPHANT—Just Sunshine

KZEL-FM/EUGENE, ORE.

CONTRAST—Neil Creque—Cobblestone
DANCE OF MAGIC—Norman Connors—
Cobblestone
BAD NEWS IS COMING—Luther Allison—
Gordy
MOTHER/BOW TO THE KING—Bang—
Capitol
PRELUDE—Deodato—CTI
SHIMMY SHE SHAKE (single)—Jim Pulte—UA
WHITE ELEPHANT—Just Sunshine

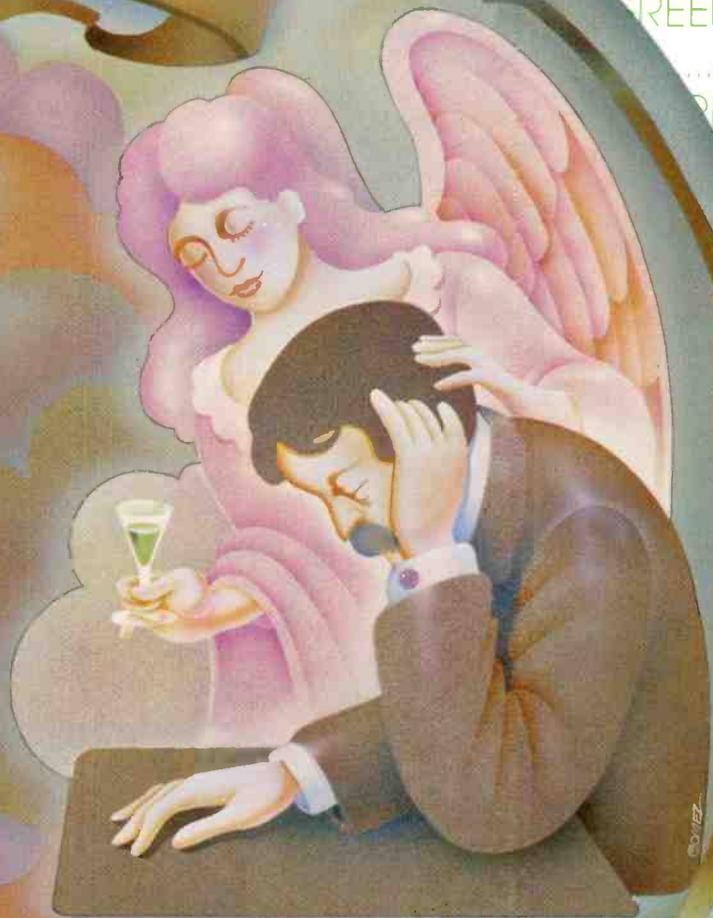


SUSSEX THE SOUND OF SUCCESS



PART OF THE BUDDAH GROUP

**GREENE BOTTLE
RECORDS, INC.**



Greene Bottle Records, Inc.

7033 Sunset Boulevard, Suite 222
Hollywood, California 90028

Distributed by Famous Music • A Gulf + Western Company



The Greene Mountain Record Company

7033 Sunset Boulevard, Suite 222
Hollywood, California 90028

Distributed by Choice Independents

CLUB REVIEW

McLean Perceptive At Troubadour

■ LOS ANGELES—It was this time last year that the world was being inundated with large portions of American Pie (definitely not to be confused with Mom's Apple Pie) and everyone waited to see what United Artist star Don McLean would come up with next. After seeing him perform at the Troubadour recently, my answer would be added growth and development. He reminded me of what minstrels of other eras were supposed to be. His songs give us a picture of what the world is like, and what we ourselves are really like, if we take a close look. He doesn't stop at

just personal experiences, but adds a truly universal feeling and perspective to his lyrics. He's cool, calm and confident, and besides, anyone who could write a beautiful hit song about Vincent Van Gogh rates very high in my book.

The opening act, Columbia artist Dan Fogelberg, tends to be somewhat sad and sorrowful. His style is personal and pleasant. The set was enlivened a bit when he was joined by some of the musicians from another new Columbia group, Pan, and took on some needed spirit.

Beverly Magid

Radio Quotes

(Continued from page 24)

NAPRA . . . National Association of Progressive Radio Announcers

"The field of progressive radio, new as it is, has for too long gone overlooked as a viable institution by the broadcast industry, the record industry, and national media. We can all grow with progressive radio, and it will grow with us, if we pledge ourselves to its future through cooperation."

JOEY REYNOLDS . . . President of Merry Charisma Productions

"Well over the last years we've been selling the audience on more music, we did this. The audience never said that the station that plays more music is the best. We told them, we educated them this way. Consequently we are the victims of our own dilemma, we've got to abide by what we've educated them to believe: that the station which plays the most music is the hippest."

GEORGE BREWER . . . Ass't Director of National Promotion, Columbia Records

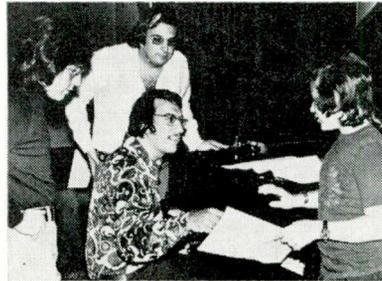
"In my two years in the record business, at least from the record standpoint, the two industries tend to be closer together, or at least a little more appreciative now of the other's problems. Our problem is to get the music out to the people, and theirs is the same problem, but they also have to consider the methods they use to program, the formats for the ratings which is the total picture."

DAVE PELL . . . Music Director KIIS

"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."

Bonaduce Signs With Lion

■ NEW YORK—Danny Bonaduce, fourteen year old actor seen each week on "The Part-ridge Family," has signed his first recording contract with Lion Records, a subsidiary of MGM Records. The deal was negotiated between Mike Lef-ferts of Bergman & Lef-ferts, attorney to Steve Metz of Vic-



Danny Bonaduce

trix Productions, and Clive Fox of Lion Records. Metz will produce Bonaduce for the label. He has completed his first single, entitled "Dreamland," which he produced in association with Norman Bergen and Bruce Roberts. The single will be released within the next two weeks so that it can be performed on the Jack Paar Show January 9th.

10 GSF Albums For January

■ NEW YORK — Len Sachs, Vice President of Sales and Promotion for GSF, has announced that 10 new albums are scheduled to be released in January. This marks the largest quantity of releases since the inception of the company and the initial releases of the newly formed jazz label, Encounter Records, which will be distributed by GSF.

The five albums that will appear on the GSF label are: "Joe Quarterman," "Coldwater Stone," "Classic Example," "Skull Snaps" and "Sound Experience." Quarterman's new album, which follows his current chart single, is produced by Bill Tate and Cotter Wells and the Classic Example album is being produced by Mickey Stevenson.

Encounter Releases

The Encounter albums are "Seldon Powell," "East Coast," "Harold Vic," "Frank Owens" and "Sands of Time." These five albums are being produced by Lloyd Price and Bernard Purdie, the principals of the label.

SYLVIA CLARK . . . National Music Director for Pacific Southern Broadcasting

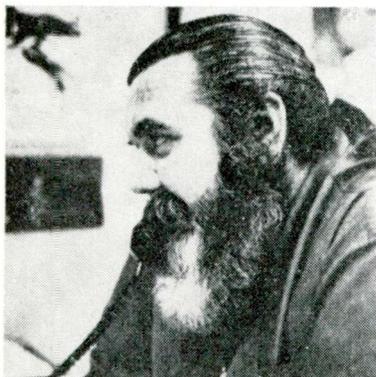
"There's all this idealism about the record industry and radio industry getting together and I know this, but I think that it would really be a miracle if it really happens, although I agree that it should. I know that neither of us could get along without the other. Sometimes I think that we both forget that neither of us would be without the artists."

BRUCE JOHNSON . . . President, RKO General Radio

"I don't really believe in hyping anyway, even if it were an accepted practice, which it will never be, but I don't really believe in it, because it's not reality. We can't make programming changes based on inflated numbers. You get caught later on. I just believe in continually promoting to get as much audience as you possibly can, but not to do an inordinate amount during rating periods, because then the information that you have, the data is not real."

MEATBALL FULTON . . . ZBS Media

"An asleep person, who means well and shouts over the air . . . 'Wake up! Wake up!' . . . wakes up no one. You gotta walk it like you talk it, or you'll lose that beat, 'cause the only thing you really communicate is who you are."



TOM DONAHUE: "What we're trying to do here is just cut down on the number of com-promises."



GEORGE BREWER: "Radio and record industry tend to be closer together, or at least a little more appreciative of the other's problems."

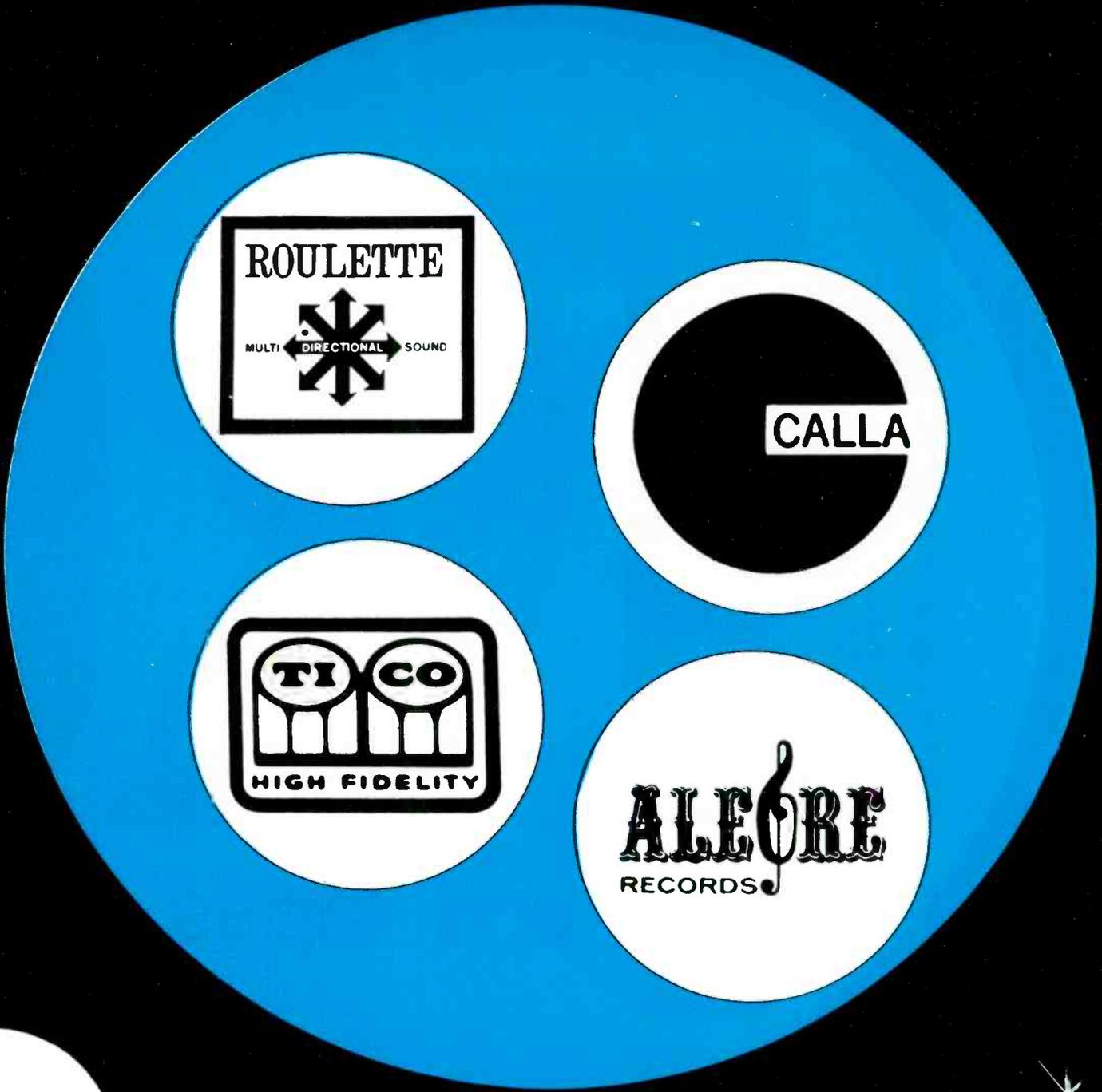


SYLVIA CLARK: "Sometimes I think that both the record industry and the radio industry forget that neither of us would be without the artists."



KEN DRAPER: "If your radio station can be picked up and moved to another market and nobody noticed . . . then you're not doing your job."

A WORLD OF HITS



ROULETTE RECORDS
17 WEST 60th STREET
NEW YORK, NEW YORK 10023

A large, bold, red graphic of the letters 'RT' is centered on the page. The letters are set against a background of interlocking puzzle pieces in a light gray color. The 'R' and 'T' are stylized and blocky.

Records and Tapes

A large graphic of a puzzle. The background is a light gray with a pattern of interlocking puzzle pieces. In the center, the letters 'RCA' are prominently displayed in a bold, red, sans-serif font. The 'R' is on the left, the 'C' is in the middle, and the 'A' is on the right. The puzzle pieces are white with dark gray outlines, and the red letters are solid and appear to be made of a different material or are placed on top of the puzzle.

We've put all the pieces together.

And come up with the key to the puzzle of what makes one record company stand out above the rest. Like everything else, it's simple once you know, and not every company does. But if you do, there's no limit to where you can go. It's the best of both worlds: being able to act with the speed and the personal touch of an independent, yet making full use of major-label bigness.

The key is people. Artists, company people, sales people. Involved and committed people. People with ideas for growth and expansion, not just in product output but in product creativity and artistry as well.

If there's a record puzzle you're looking to piece together, remember who solved it all first.



Many Thanks
and
Best Wishes for a
wonderful New Year
Helen Reddy

SALESMAKER OF THE WEEK



NO SECRETS
CARLY SIMON
Elektra

TOP RETAIL SALES THIS WEEK:

- NO SECRETS—Carly Simon—Elektra
- TROUBLE MAN—Marvin Gaye—Tamla
- HOT AUGUST NIGHT—Neil Diamond—MCA
- FOR THE ROSES—Joni Mitchell—Asylum
- TOMMY—Various Artists—Ode

DISC RECORDS/NATIONAL

- CLEAR SPOT—Captain Beefheart—Reprise
- EUROPE '72—Grateful Dead—WB
- FOR THE ROSES—Joni Mitchell—Asylum
- IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond—Mums
- LIFE GOES ON—Billy Preston—A&M
- NO SECRETS—Carly Simon—Elektra
- SANDY—Sandy Denny—A&M
- SUMMER BREEZE—Seals & Crofts—WB
- THE DIVINE MISS M—Bette Midler—Atlantic
- THE WORLD IS A GHETTO—War—UA

SAM GOODY/EAST COAST

- EUROPE '72—Grateful Dead—WB
- FOR THE ROSES—Joni Mitchell—Asylum
- HOT AUGUST NIGHT—Neil Diamond—MCA
- I AM WOMAN—Helen Reddy—Capitol
- MOVING WAVES—Focus—Sire
- NO SECRETS—Carly Simon—Elektra
- RISE AND FALL OF ZIGGY STARDUST—David Bowie—RCA
- THE DIVINE MISS M—Bette Midler—Atlantic
- TOMMY—Various Artists—Ode
- TROUBLE MAN—Marvin Gaye—Tamla

RECORD BAR/EAST COAST

- HOT AUGUST NIGHT—Neil Diamond—MCA
- I AM WOMAN—Helen Reddy—Capitol
- LOGGINS AND MESSINA—Col
- MY BEST TO YOU—Donny Osmond—MGM
- NO SECRETS—Carly Simon—Elektra
- REALLY—J. J. Cale—Shelter
- THE DIVINE MISS M—Bette Midler—Atlantic
- 360 DEGREES—Billy Paul—Phila. Int.
- TOMMY—Various Artists—Ode
- TROUBLE MAN—Marvin Gaye—Tamla

MUSIC CITY/BOSTON

- FREE—Airtio—CTI
- MOVING WAVES—Focus—Sire
- NO SECRETS—Carly Simon—Elektra

- ROUND 2—Stylistics—Avco
- SANDY—Sandy Denny—A&M
- THE WORLD IS A GHETTO—War—UA
- TOMMY—Various Artists—Ode
- TRANSFORMER—Lou Reed—RCA
- TROUBLE MAN—Marvin Gaye—Tamla
- WAVES—Charles Lloyd—A&M

CUTLER'S/NEW HAVEN

- DEMON IN DISGUISE—David Bromberg—Col
- FOR THE ROSES—Joni Mitchell—Asylum
- HOT AUGUST NIGHT—Neil Diamond—MCA
- IN THE CAN—Flash—Sovereign
- NEWPORT IN N.Y.—Vol. 6—Cobblestone
- NO SECRETS—Carly Simon—Elektra
- THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic
- TROUBLE MAN—Marvin Gaye—Tamla
- WAR HEROES—Jimi Hendrix—Reprise
- WILL THE CIRCLE BE UNBROKEN—Nitty Gritty Dirt Band—UA

KING KAROL/N.Y.

- BACK TO FRONT—Gilbert O'Sullivan—Mam
- CREEDENCE GOLD—Fantasy
- DON McLEAN—UA
- HOT AUGUST NIGHT—Neil Diamond—MCA
- JOE COCKER—A&M
- LADY SINGS THE BLUES—Diana Ross—Motown
- PHIL SPECTOR'S CHRISTMAS ALBUM—Apple
- TOMMY—Various Artists—Ode
- TROUBLE MAN—Marvin Gaye—Tamla
- WAR HEROES—Jimi Hendrix—Reprise

MIDTOWN RECORDS/ITHACA, N.Y.

- FOR THE ROSES—Joni Mitchell—Asylum
- GRAND WAZOO—Frank Zappa—Reprise
- HOMECOMING—America—WB
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- NO SECRETS—Carly Simon—Elektra
- SOLOMON'S SEAL—Pentangle—Reprise
- SUMMER BREEZE—Seals & Crofts—WB
- TALKING BOOK—Stevie Wonder—Tamla
- THE DIVINE MISS M—Bette Midler—Atlantic
- THE WORLD IS A GHETTO—War—UA

WAXIE-MAXIE/BALT.-WASH.

- CYMANDE—Janus
- HURRICANE SMITH—Capitol
- LIFE & BREATH—Whispers—Janus
- LOGGINS AND MESSINA—Col
- NO SECRETS—Carly Simon—Elektra
- REALLY—J. J. Cale—Shelter
- TALKING BOOK—Stevie Wonder—Tamla
- THE DIVINE MISS M—Bette Midler—Atlantic
- THE WORLD IS A GHETTO—War—UA
- TROUBLE MAN—Marvin Gaye—Tamla
- TOMMY—Various Artists—Ode

NAT'L RECORD MART/MIDWEST

- CREEDENCE GOLD—Fantasy
- FOR THE ROSES—Joni Mitchell—Asylum
- HOMECOMING—America—WB
- HOT AUGUST NIGHT—Neil Diamond—MCA
- LADY SINGS THE BLUES—Diana Ross—Motown
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- MY BEST TO YOU—Donny Osmond—MGM
- PARTRIDGE FAMILY NOTEBOOK—Bell
- TOMMY—Various Artists—Ode
- TROUBLE MAN—Marvin Gaye—Tamla

POPLAR TUNES/MEMPHIS

- HOT AUGUST NIGHT—Neil Diamond—MCA
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- LOGGINS AND MESSINA—Col
- MAGICIAN'S BIRTHDAY—Urah Heep—Mercury
- NO SECRETS—Carly Simon—Elektra
- SEVENTH SOJOURN—Moody Blues—Threshold
- THE WORLD S A GHETTO—War—UA
- TRANSFORMER—Lou Reed—RCA
- WILL THE CIRCLE BE UNBROKEN—Nitty Gritty Dirt Band—UA
- YOU ARE THE MUSIC, WE'RE JUST THE BAND—Trapeze—Threshold

GARY'S/RICHMOND

- HOMECOMING—America—WB
- HOT AUGUST NIGHT—Neil Diamond—MCA
- JOE COCKER—A&M
- LOGGINS AND MESSINA—Col
- NO SECRETS—Carly Simon—Elektra
- ROCKY MOUNTAIN HIGH—John Denver—RCA
- SEVENTH SOJOURN—Moody Blues—Threshold
- SUMMER BREEZE—Seals & Crofts—WB
- THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic
- TOMMY—Various Artists—Ode

OAKWOOD/NEW ORLEANS

- BEST OF THE BYRDS VOL. 2—Col
- CLEAR SPOT—Captain Beefheart—Reprise
- FOR THE ROSES—Joni Mitchell—Asylum
- GYPSY COWBOY—New Riders of the Purple Sage—Col
- HOT AUGUST NIGHT—Neil Diamond—MCA
- REALLY—J. J. Cale—Shelter
- STRANGE FRUIT—Billie Holiday—Atlantic
- THE WORLD IS A GHETTO—War—UA
- TRANSFORMER—Lou Reed—RCA
- TROUBLE MAN—Marvin Gaye—Tamla

DISCOUNT/ANN ARBOR

- CATCH BULL AT FOUR—Cat Stevens—A&M
- EUROPE '72—Grateful Dead—WB
- FOR THE ROSES—Joni Mitchell—Asylum
- LIVE AT THE FORUM—Barbra Streisand—Col
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- ONE MAN DOG—James Taylor—WB
- RHYMES AND REASONS—Carole King—Ode
- SEVENTH SOJOURN—Moody Blues—Threshold
- SUMMER BREEZE—Seals & Crofts—WB
- TOMMY—Various Artists—Ode

DISC SHOP/EAST LANSING

- AN ANTHOLOGY—Duane Allman—Capricorn
- DEODATO—CTI
- GARDEN PARTY—Rick Nelson—Decca
- L.A. REGGAE—Johnny Rivers—UA
- MOSE IN YOUR EARS—Mose Allison—Atlantic
- NO SECRETS—Carly Simon—Elektra
- RURAL SPACE—Brewer & Shipley—Kama Sutra
- SANDY—Sandy Denny—A&M
- SKY DIVE—Freddie Hubbard—CTI
- THE DIVINE MISS M—Bette Midler—Atlantic

ONE OCTAVE HIGHER/CHICAGO

- CATCH BULL AT FOUR—Cat Stevens—A&M
- LADY'S NOT FOR SALE—Rita Coolidge—A&M

- LADY SINGS THE BLUES—Diana Ross—Motown
- LIVING IN THE PAST—Jethro Tull—Chrysalis
- MAGICIAN'S BIRTHDAY—Urah Heep—Mercury
- MOVING WAVES—Focus—Sire
- NO SECRETS—Carly Simon—Elektra
- SUMMER BREEZE—Seals & Crofts—WB
- SUPER FLY—Curtis Mayfield—Curtom
- TROUBLE MAN—Marvin Gaye—Tamla

RECORD CENTER/COLORADO

- AN ANTHOLOGY—Duane Allman—Capricorn
- EUROPE '72—Grateful Dead—WB
- FOR THE ROSES—Joni Mitchell—Asylum
- GYPSY COWBOY—New Riders of the Purple Sage—Col
- HOMECOMING—America—WB
- HOT AUGUST NIGHT—Neil Diamond—MCA
- ONE MAN DOG—James Taylor—WB
- RURAL SPACE—Brewer & Shipley—Kama Sutra
- SEVENTH SOJOURN—Moody Blues—Threshold
- TROUBLE MAN—Marvin Gaye—Tamla

CIRCLES/PHOENIX

- AZTECA—Col
- LADY SINGS THE BLUES—Diana Ross—Motown
- 1957—1972—Smokey Robinson & Miracles—Tamla
- NO SECRETS—Carly Simon—Elektra
- PARTRIDGE FAMILY NOTEBOOK—Bell
- SEVENTH SOJOURN—Moody Blues—Threshold
- SUPER FLY—Curtis Mayfield—Curtom
- TALKING BOOK—Stevie Wonder—Tamla
- 360 DEGREES—Billy Paul—Phila. Int.
- TROUBLE MAN—Marvin Gaye—Tamla

MUSIC ODYSSEY/CALIFORNIA

- BELOW THE SALT—Steeleye Span—Chrysalis
- CAN'T BUY A THRILL—Steely Dan—ABC
- CREEDENCE GOLD—Fantasy
- DEODATO—CTI
- DON McLEAN—UA
- GUITAR MAN—Bread—Elektra
- NO SECRETS—Carly Simon—Elektra
- PIPPIN—(Soundtrack)—Motown
- THE DIVINE MISS M—Bette Midler—Atlantic
- TRANSFORMER—Lou Reed—RCA

WHEREHOUSE/CALIFORNIA

- DEODATO—CTI
- HOMECOMING—America—WB
- HOT AUGUST NIGHT—Neil Diamond—MCA
- MARLO THOMAS & FRIENDS—Bell
- NO SECRETS—Carly Simon—Elektra
- REALLY—J. J. Cale—Shelter
- SEVENTH SOJOURN—Moody Blues—Threshold
- SHE IS MY LADY—Grady Tate—Janus
- SUMMER BREEZE—Seals & Crofts—WB
- TROUBLE MAN—Marvin Gaye—Tamla

RECORD FACTORY/SAN FRAN.

- CARAVANSERAI—Santana—Col
- CATCH BULL AT FOUR—Cat Stevens—A&M
- EUROPE '72—Grateful Dead—WB
- FOR THE ROSES—Joni Mitchell—Asylum
- I'M STILL IN LOVE WITH YOU—Al Green—Hi
- JOE COCKER—A&M
- NO SECRETS—Carly Simon—Elektra
- TALKING BOOK—Stevie Wonder—Tamla
- THE WORLD IS A GHETTO—War—UA
- TOMMY—Various Artists—Ode



THE ALBUM CHART

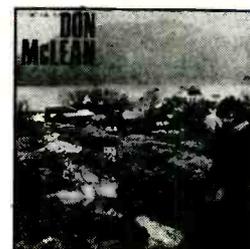
THIS WK.	LAST WK.		WKS. ON CHART
1	1	SEVENTH SOJOURN MOODY BLUES Threshold TH 37 (London)	8
2	2	RHYMES AND REASONS CAROLE KING/Ode SP 77016 (A&M)	9
3	3	I'M STILL IN LOVE WITH YOU AL GREEN/London XSHL 32074	11
4	4	LIVING IN THE PAST JETHRO TULL/Chrysalis 2TS (Warner Brothers)	8
5	5	CATCH BULL AT FOUR CAT STEVENS/A&M SP 4365	12
6	6	SUMMER BREEZE SEALS & CROFTS/Warner Brothers BS 2629	15
7	7	CARAVANSERAI SANTANA/Columbia KC 31610	9
8	13	ONE MAN DOG JAMES TAYLOR/Warner Brothers BS 2660	6
9	8	BLACK SABBATH VOL. 4 /Warner Brothers BS 2602	11
10	18	GUITAR MAN BREAD /Elektra EKS 75042	7
11	16	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA LSP 4731	12
12	12	LOGGINS & MESSINA /Columbia KC 31748	8
13	24	LADY SINGS THE BLUES DIANA ROSS/Soundtrack/Motown M 758 D	4
14	14	CRAZY HORSES THE OSMONDS/MGM SE 4S51	12
15	15	SUPER FLY CURTIS MAYFIELD/Soundtrack/Curtom CR 8-9014 (Buddah)	21
16	21	BURNING LOVE ELVIS PRESLEY/RCA CAS 2595	7
17	9	ALL DIRECTIONS THE TEMPTATIONS/Gordy 962L (Motown)	19
18	10	PHOENIX GRAND FUNK RAILROAD /Capitol SMAS 11099	12
19	11	CLOSE TO THE EDGE YES/Atlantic SD 7244	14
20	37	TOMMY LONDON SYMPHONY ORCH. & GUEST SOLOISTS / Ode SP 99001 (A&M)	4
21	23	ROUND 2 THE STYLISTICS/Avco AV 11006	10
22	25	BARBRA STREISAND LIVE IN CONCERT AT THE FORUM / Columbia KC 31760	7
23	27	THE WORLD IS A GHETTO WAR/United Artists UAS 5652	6
24	34	FOR THE ROSES JONI MITCHELL/Asylum SD 5057 (Atlantic)	5
25	26	NEW BLOOD BLOOD, SWEAT & TEARS/Columbia KC 31780	10
26	30	ROCK ME BABY DAVID CASSIDY/Bell 1109	11
27	35	EUROPE '72 GRATEFUL DEAD/Warner Brothers 3WX 2668	5
28	28	DAYS OF FUTURE PASSED MOODY BLUES/Deram DE S 1 8102 (London)	16
29	29	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT LUTHER INGRAM/Koko KDS 2202 (Stax)	12
30	33	WHY DONTCHA WEST , BRUCE & LAING/Columbia KC 31939	8
31	20	I CAN SEE CLEARLY NOW JOHNNY NASH/Epic KE 31607	9
32	32	LIVE "FULL HOUSE" J. GEILS/Atlantic 7241	10
33	46	HOME COMING AMERICA /Warner Brothers BS 2655	4
34	41	TO WHOM IT MAY CONCERN BEE GEES/Atco SD 7012	8
35	55	360 DEGREES OF BILLY PAUL/Phila. Int'l. 31793 (Columbia)	4
36	56	HOT AUGUST NIGHT NEIL DIAMOND/MCA 2-8000	3
37	45	KEEPER OF THE CASTLE FOUR TOPS/Dunhill DS 50129	7
38	36	THE CHI-LITES' GREATEST HITS THE CHI-LITES/Brunswick BL 754184	11
39	57	NO SECRETS CARLY SIMON/Elektra 755049	4
40	31	I MISS YOU HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l. KZ 31648 (Columbia)	13
41	42	OF A SIMPLE MAN LOBO/Big Tree 2013 (Bell)	8
42	48	STONEGROUND WORDS MELANIE/Neighborhood NRS 47005 (Famous)	7
43	43	SEVEN SEPARATE FOOLS THREE DOG NIGHT/Dunhill 50118 (ABC)	23
44	51	THE MAGICIAN'S BIRTHDAY URIAH HEEP/Mercury SRM 1-652	6
45	39	CLASS CLOWN GEORGE CARLIN/Little David LD 1004 (Atlantic)	12
46	58	TALKING BOOK STEVIE WONDER/Tamla 319 (Motown)	4
47	17	BEN MICHAEL JACKSON/Motown M 757 L	17
48	82	I AM WOMAN HELEN REDDY/Capitol ST 11068	4
49	50	JOURNEY THROUGH THE PAST NEIL YOUNG/Reprise 2XS 6480	6



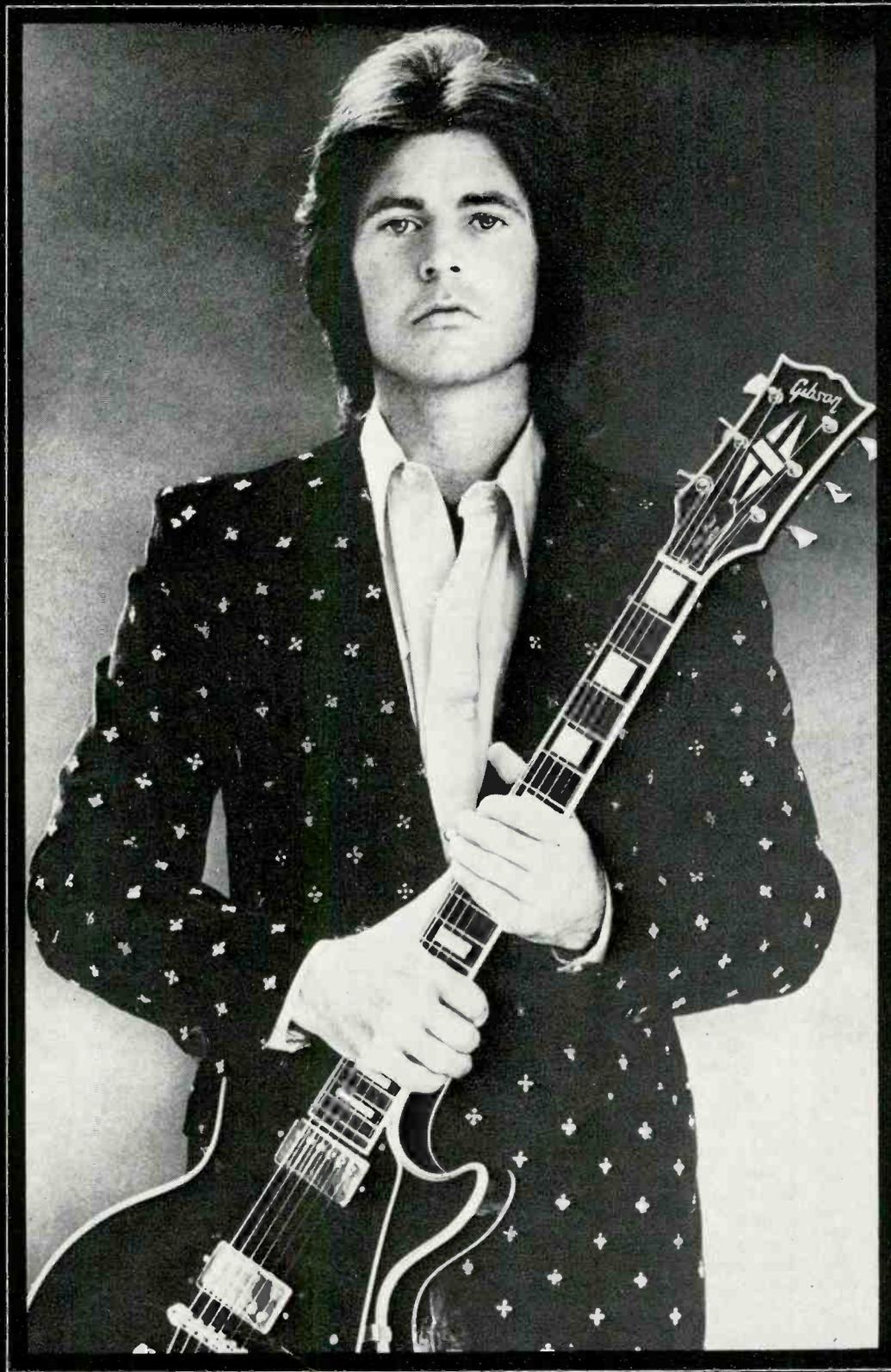
50	60	JOE COCKER /A&M 4368	4
51	49	ROCK OF AGES THE BAND/Capitol SVBB 10045	17
52	54	WHO CAME FIRST PETER TOWNSHEND/Decca DL 7-9189	5
53	22	ROCK & ROLL MUSIC TO THE WORLD TEN YEARS AFTER / Columbia KC 31779	12
54	62	CREEDENCE GOLD CREEDENCE CLEARWATER REVIVAL/Fantasy 9148	4
55	38	CHICAGO V /Columbia KC 31102	24
56	19	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia KC 31770	11
57	74	THE DIVINE MISS M BETTE MIDLER/Atlantic SD 7238	3
58	65	LADY'S NOT FOR SALE RITA COOLIDGE/A&M 4370	26
59	40	TRILOGY EMERSON, LAKE & PALMER/Cotillion SD 9903 (Atlantic)	23
60	71	GOOD FOOT JAMES BROWN/Polydor PD 2-3004	4
61	76	SPACE ODDITY DAVID BOWIE/RCA LSP 4813	4
62	44	MOODS NEIL DIAMOND/Uni 93136 (MCA)	25
63	73	FRESH RASPBERRIES /Capitol ST 11123	3
64	79	AN ANTHOLOGY DUANE ALLMAN/Capricorn 2 LP 0108 (Warner Brothers)	3
65	47	LIZA WITH A "Z" LIZA MINNELLI/Columbia KC 31762	13
66	52	DOS MALO /Warner Brothers BS 2652	7
67	53	TOULOUSE STREET DOOBIE BROTHERS/Warner Brothers BS 2634	14
68	59	NEVER A DULL MOMENT ROD STEWART/Mercury SRM 1 646	31
69	69	OLD DAN'S RECORDS GORDON LIGHTFOOT/Reprise MS 2116	6
70	80	THE PARTRIDGE FAMILY NOTEBOOK /Bell 1111	4
71	89	WAR HEROES JIMI HENDRIX/Reprise MS 21030	2
72	72	GOLDEN DECADE CHUCK BERRY/Chess 2 CH 1514	37
73	61	CARNEY LEON RUSSELL/Shelter SW 8911 (Capitol)	25
74	64	SIMON & GARFUNKEL'S GREATEST HITS /Columbia 31350	27
75	66	THE PARTRIDGE FAMILY'S GREATEST HITS /Bell 1107	18
76	67	GREATEST HITS ON EARTH FIFTH DIMENSION/Bell 1106	16
77	68	ERIC CLAPTON AT HIS BEST ERIC CLAPTON/Polydor PD 3503	9
78	85	MY BEST TO YOU DONNY OSMOND/MGM SZ 4872	2

CHARTMAKER OF THE WEEK

79 107 **DON McLEAN**
United Artists UAS 5651



80	92	MAN OF LA MANCHA SOUNDTRACK/United Artists UAS 9906	2
81	—	BACK TO FRONT GILBERT O'SULLIVAN/MAM 5 (London)	1
82	98	FACES SHAWN PHILLIPS/A&M 4363	2
83	94	GARDEN PARTY RICK NELSON/Decca DL 7-5391 (MCA)	2
84	—	TROUBLE MAN MARVIN GAYE/Tamla T322L (Motown)	1
85	70	PASSAGE BLOODROCK/Capitol SW 1109	11
86	97	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON/Monument 31909 (Columbia)	3
87	63	LONDON CHUCK BERRY SESSIONS/Chess 60020	28
88	96	IT NEVER RAINS IN SOUTHERN CALIFORNIA ALBERT HAMMOND/ Mums 31905 (Columbia)	2
89	91	LYNN ANDERSON'S GREATEST HITS /Columbia KC 31641	3
90	88	HONKY CHATEAU ELTON JOHN/Uni 93135 (MCA)	29
91	93	ALL IN THE FAMILY ORIGINAL TV CAST/Atlantic SD 7232	2
92	95	L. A. REGGAE JOHNNY RIVERS/United Artists UAS 5650	3
93	84	BACK STABBERS O'JAYS/Phila. Int'l. KZ 31712 (Columbia)	16
94	113	THE INCOMPARABLE CHARLEY PRIDE /Camden CAS 2584 (RCA)	1
95	75	RICHIE HAVENS ON STAGE RICHIE HAVENS/Stormy Forest 2 SFS 6012 (MGM)	12
96	99	THE MAN WHO SOLD THE WORLD DAVID BOWIE/RCA LSP 4816	2
97	103	WILLIE REMEMBERS RARE EARTH/Rare Earth R534L (Motown)	1
98	127	GYPSY COWBOY NEW RIDERS OF THE PURPLE SAGE/Columbia Columbia KC 31930	1
99	101	A GOOD FEELING TO KNOW POCO/Epic KE 31601	1
100	77	PURPLE PASSAGES DEEP PURPLE/Warner Brothers 2LS 2644	11



RICK NELSON WISHES TO
THANK EVERYONE FOR A GREAT YEAR.



'Astaire & Rogers' For The Record

By DAVE FINKLE

■ It is astonishing that if one wanted to buy a soundtrack recording of Fred Astaire and Ginger Rogers, the greatest team musical movies ever produced and probably ever will produce, one would find none available. Not one. Not a single. Not a side. Not an inclusion on a pot pourri memorabilia album.

It doesn't even occur to Arlene Croce, whose "The Fred Astaire & Ginger Rogers Book" (Outerbridge & Lazard, \$9.95) has just been published, to include a discography or, more to the point, explain the brevity of one that might be included.

The reason is that in the '30s and indeed well into the '40s, there was a mysterious boundary between movie stars and record stars that was infrequently crossed. Some singing movie stars, Bing Crosby always the exception, were never asked to record (or weren't allowed to by proprietary studios reserving their artists for their own labels, if they had them; try to find a recording of Betty Grable, who topped movie polls throughout the '40s); others, like Astaire, only recorded sporadically; and Rogers, whose singing was thought to be deficient (her voice was hardly less musical than Astaire's, only less stylish), possibly only once—the song "I Used To Be Color-Blind," available on "Hooray for Hollywood," a recent RCA Vintage release.

These regrets are announced now in tandem with the hope that the appearance of Miss Croce's book will provoke some enterprising and devoted a&r man to produce a companion album. He would have to be very devoted, one suspects, since the rights to the soundtracks are still held by RKO (with the exception of "The Barkleys of Broadway," the last A-R movie, which was recorded—four sides anyway—by MGM on 78s), and acquisition of these rights, would entail, it would seem, untangling great balls of corporation red tape.

Until then, however, the Astaire-Rogers fan will have to make do with the few extant Astaire albums or memory while leafing through Miss Croce's valentine, which movie critic Pauline Kael has already called

"the best book that will ever be written on Astaire and Rogers."

Well, that it is, but more because, now that Miss Croce has published her accomplished but flawed book, it's unlikely that any other publisher will want to chance a competitive volume.

My opinion is that other writers who might have had the inclination to write about their dancing idols and now won't or that writers who might not even have had the inclination, like Miss Kael herself, could have prepared a more even-tempered assessment of Astaire and Rogers, might not have wavered so disconcertingly between the adoring, babbling fan and the clinical dance critic, might have found a style—a different task, admittedly—that depended less on similes, might have felt less compelled to try to analyze the plots of each of the 10 films to find why each worked when it did or didn't work when it didn't; trying to distinguish the plots of Astaire-Rogers films one from the other is like comparing the relative quality of a series of overcast days. None of them is good; or memorable; it just so happens that transcendent incidents took place in them, were not dampened by them.

Impressively Researched

The attenuated analyses of the Astaire-Rogers plot formulae and the uneven descriptions of the particular dances (some are sterilized by too many step breakdowns and some insulted by wide-eyed inarticulation: of "The Waltz in Swingtime" she can only muster "What can one say? Two minutes and 45 seconds of unspeakable delight"), these drag on a book that is otherwise informative and impressively researched. Indeed Miss Croce reports on the working relationship Astaire had with Hermes Pan, his assistant choreographer, and Hal Borne, his pianist, with more authority and clarity than even the great Astaire cared to in his recent autobiography, "Steps in Time." It is for this background material—the references to shooting scripts, songs written and not filmed or filmed and then cut, titles never used, studio politics eddying around the production; for the many stills

ASCAP Christmas Songs Riding High Once Again

■ NEW YORK — Santa Claus will be having a very good time this December, but so will Irving Berlin, Johnny Marks, J. Fred Coots, Haven Gillespie and other writer members of the American Society of Composers, Authors and Publishers. The yuletide season is traditionally a boom period for Christmas songs, and this year's performances and disc sales are expected to set new records in this unique area of the music business.

Figures on the fantastic successes of the ASCAP Christmas songs that have become standards around the world are huge. Irving Berlin's "White Christmas" has thus far sold 91 million records, an average of some five million per year. The song has

also generated the sale of some five and a half million copies of sheet music, and is still good for 90 thousand copies annually. According to ASCAP writer Johnny Marks, his "Rudolph the Red-Nosed Reindeer" may well be the biggest selling yuletide bonanza of all time with record sales of 97 million—65 million in the United States and 32 million abroad. Marks, who is also the publisher of this work, calculates that sheet music sales total six million copies. Marks, who has cornered a fair piece of the yuletide season, is also the creative parent of "Rockin' Around the Christmas Tree" which sold five million discs and "Holly Jolly Christmas" — a comfortable one million seller.

Another "monster" is "Santa Claus is Comin' to Town" by J. Fred Coots and Haven Gillespie. That number has accounted for the sales of 30 million records and some 500,000 copies of sheet music, its happy publishers report. There are, in all, more than 5,000 songs on ASCAP's files with titles that include the word "Christmas," but of course, there are also many seasonal favorites bearing titles that do not include "Christmas." Needless to say, more are being written every week.

Duplicate Titles

The titles of these songs vary greatly, although there are quite a few duplications. For example, there are 14 songs titled "Christmas Bells" and the number of songs named "Christmas Carol" exceeds 20. If you are
(Continued on page 94)

Sammy Cahn Honored



ASCAP Director of Public Affairs Jimmy Rule (left), congratulates ASCAP composer Sammy Cahn at the Sweet Adelines Convention in Salt Lake City where some 2,110 ladies honored Cahn by singing a medley of his major hits.

(some of them unflatteringly disfiguring when stretched over two pages); and for the occasional pellucid descriptive passage that the book is most valuable. When Miss Croce sums up Astaire's dancing in the "I Won't Dance" number from "Roberta," by referring to "those ratcheting tap clusters that fall like loose change from his pockets," she crystallizes the effect of every one of Astaire's light-hearted tap solos. When she says that Astaire "epitomized the classless 'aristocratic' American of the 30s, and it is with an ever more anguished sense of his increasing isolation that we have clung to him ever since," she has solidified an essence. (She never quite catches the Rogers air so succinctly, overrating Miss Rogers' dancing ability—yes, Ginger was a good dancer, not so

effortless as Miss Croce maintains, nor so laden as Miss Kael does, but bouyant and clever enough to show during the comedy numbers but never the serious ones that she is working hard—and misinterpreting her acting technique.)

I could quarrel with Miss Croce's opinions of individual dances (e.g., she thinks their carioca in "Flying Down to Rio" only shows promise, where I feel that it embodies everything that was to become their tongue-in-chic trademark), but that is only fan versus fan. More importantly I applaud her for getting down on paper (but not into her egregiously uninspired title) so much of what Astaire and Rogers were and mean.

If we shriners are to have only one book, we could have done much worse.

Lawrence To Score 'Bang The Drum'

■ NEW YORK — Stephen Lawrence has been signed to score the music for the film "Bang The Drum Slowly," the Maurice Rosenfield Production, for release this spring. The film is based on the novel about the people and world of professional baseball.

With two songs already included, "Look Before You Weep," music and lyrics by Orville Stoeber, and the traditional folk song "Streets of Loreda," Lawrence will compose, arrange and conduct all other music for the film which is based on the classic American novel of the same title by Mark Harris. The title is derived from a line in the traditional song "Streets of Loreda," "O, bang the drum slowly and play the fife lowly, / Play the dead march as they

carry me on."

The film stars Michael Moriarty as Henry Wiggen, one of baseball's brightest young pitchers, and Robert DeNiro as the "loser," catcher Bruce Pearson. Directed by John Hancock, the film also stars Vincent Gardenia, Phil Foster, Selma Diamond and Heather MacRae.

Lawrence, whose youthful career includes the scores for the motion pictures "Jennifer On My Mind" and "Hurry Up or I'll Be 30," soon to be released, has composed, arranged and conducted for records, commercials and off-Broadway. He recently arranged and conducted the album, "Free To Be You and Me," just released by Bell records in cooperation with MS. magazine. He also wrote three songs for the album.

CONCERT REVIEW

Steeleye Span: Rousing Good Fun

■ LOS ANGELES—Imagine if you can English traditional music being performed on electric instruments by a long-haired group, and you might expect some staid results. What really happens is rousing fun; good music, well played, liltily sung and well received. Steeleye Span, (Chrysalis) at the Ash Grove recently, coupled modern instruments (electric guitar, bass, fiddle, mandolin and dulcimer) with songs that sang of seduction, sailors, seas, country lanes, and all those ole traditional things, and came off with what could be called contemporary traditionalism. Maddy Prior, the lead singer with a great vocal range, Peter Knight, Rick

Kemp, Tim Hart and Bob Johnson combine so well that you begin to understand what a great time those folks must have had in Shakespeare's time.

Headlining was Loudon Wainwright III (Columbia) who was extensively reviewed in a recent issue.

Beverly Magid

New Heavenly Blue At NEA Convention

■ NEW YORK—New Heavenly Blue, the jazz-pop-rock fusion group on Atlantic Records will make a special appearance at the Annual NEA Convention in Cincinnati on February 18, 19 and 20.

Polydor Liberates Talents Of Female Artists

■ NEW YORK—In these days when members of the female sex are rightfully demanding recognition, Polydor Incorporated finds itself in the position of being the home of many talented members of the fairer sex in the music business.

Any mention of the female entertainers Polydor records must begin with Grammy Award winning comedy artist Lily Tomlin. Ms. Tomlin, an outspoken women's liberationist, won a Grammy for her first Polydor album, "Lily Tomlin/This Is a Recording," which featured her by-now classic comedy character the irrepressible telephone operator, Ernestine. Her second Polydor album, "And That's the Truth," was also a chart item for many months. It featured Ms. Tomlin as a five-year-old brat who always tells the truth—no matter how embarrassing it is. Ms. Tomlin will be in the studio soon to record her third album for Polydor, the new album to be produced, as were the first two, by Irene M. Pinn, one of the few female record producers in the business.

Millie Jackson Hot

Hot pop and soul star Millie Jackson records for Polydor-distributed Spring Records, and in just one short year, this Brooklyn based thrush has become one of the most in-demand singers in the business. Beginning with her very first Spring single, "A Child of God," Ms. Jackson has been a continuing chart performer, with such hits as "My Man, A Sweet Man" and "Ask Me What You Want" hitting both the pop and soul charts. Her current single "I

Miss You Baby" is a chart item, as is her first Spring album, "Millie Jackson".

Lyn Collins, who records for James Brown's People label, which is also distributed by Polydor, has also garnered a considerable following in both pop and soul markets. A featured member of the James Brown Revue, Ms. Collins hit the pop and soul charts with her tough-minded "Think (About It)", and her latest single, "Me and My Baby Got a Good Thing Going". Her first album "Lyn Collins/Think (About It)" contained the title hit plus an extended tune called "Women's Liberation" which attracted much attention for the young thrush, known as the "Female Preacher" for her impassioned soulful vocal style. Polydor has recently released her new single, a duet by Brown and Ms. Collins, entitled "What My Baby Needs Now Is a Little More Lovin'."

Polydor folk-rock singer Ellen

McIlwaine's first album was "Honky Tonk Angel". Produced by Polydor's A & R Director Peter Siegel, the album prompted an extended series of concert appearances that took Ms. McIlwaine, a resident of Woodstock, to every major market in the country. Polydor has just released a single, "I Don't Want to Play", from the singer's forthcoming album "We the People."

Bell on 'Tommy'

Hard-rocking Maggie Bell is lead singer for the celebrated Scottish-English group Stone the Crows. Often compared to the great Janis Joplin, Maggie has kept the group together despite many hassles, and both she and the Crows can be heard on the group's newest Polydor album "Ointuous Performance". A single from the album will be released shortly. Ms. Bell can also be heard in a guest role in the recently released all-star re-

ording of "Tommy" on Ode Records.

Martha Velez, born in the Bronx, now living in the Woodstock area, is out with her second album (the first on Polydor), "Hypnotized." The album was produced by Keith Johnson, one time member of Van Morrison's band (and Ms. Velez's husband) and Richard Gottehrer.

Fredde Lowe, who oddly enough used to work as a receptionist for a record company, is out with her first Polydor single, "We Ain't As Tight As We Used to Be." Ms. Lowe is currently touring with the Joe Frazier Revue.

Black & Decker Produce PR Campaign

■ NEW YORK—David Lucas Associates has produced a new public relations oriented campaign for Black & Decker. The package of six 60-second commercials is designed to promote good will for Black & Decker and to function as public service announcements as well.

In a departure from traditional musical spots, David Lucas Associates' Tom McFaul orchestrated voices for a narrative commercial sans music. Six voiceovers were mixed together through an eight track console to produce an effective vocal montage. Subjects covered by the campaign include pollution, voting, prices, a special holiday message and smiling. The spots have already begun airing throughout the state of Maryland and are projected to run for four, 13 week cycles.



From left, Lily Tomlin, Maggie Bell, Millie Jackson, Lyn Collins, Ellen McIlwaine and Martha Velez.

Season's
Greetings
and
Thank
you
for
Another
GOLDEN
YEAR



The
Wes Farrell
ORGANIZATION

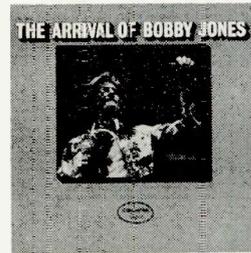
DECEMBER 30, 1972

1. **ON THE CORNER**
MILES DAVIS—Columbia KC 31906
2. **THE ICEMAN'S BAND**
JERRY BUTLER—Mercury SRM 1 648
3. **CHICKEN LICKIN'**
FUNK INC.—Prestige 10043
4. **WORLDS AROUND THE SUN**
BAYETE (Todd Cochran)—Prestige 10045
5. **LEAN ON ME**
SHIRLEY SCOTT—Cadet 50025
(Chess/Janus)
6. **TALK TO THE PEOPLE**
LES McCANN—Atlantic 1619
7. **ALL THE KING'S HORSES**
GROVER WASHINGTON JR.—
Kudu KU-07 (CTI)
8. **ENERGY ESSENTIALS**
VARIOUS ARTISTS—
Impulse ASD 9228 (ABC)
9. **INFINITY**
JOHN COLTRANE—
Impulse AS 9225 (ABC)
10. **LORD OF LORDS**
ALICE COLTRANE—
Impulse AS 9224 (ABC)
11. **THE HUB OF HUBBARD**
FREDDIE HUBBARD—BASF 20726
12. **CYMANDE**
CYMANDE—Janus 3044
13. **LIVE AT FUNKY QUARTERS**
CAL TJADER—Prestige 9409
14. **LIVE AT THE EAST**
PHAROAH SANDERS—
Impulse ASD 9228 (ABC)
15. **M. F. BORN TWO**
MAYNARD FERGUSON—
Columbia KC 31709
16. **COOL COOKIN'**
KENNY BURRELL—Chess 60019
17. **SHE IS MY LADY**
GRADY TATE—Janus 3050
18. **ASTRUD GILBERTO NOW**
ASTRUD GILBERTO—Perception PLP-29
19. **STRANGE FRUIT**
BILLIE HOLIDAY—SD 1614
20. **WHAT COLOR IS LOVE**
TERRY COLLIER—Cadet 50018
21. **THE EVOLUTION OF MANN**
HERBIE MANN—Atlantic SD 2-300
22. **PRELUDE**
EUMIR DEODATO—CTI 6021
23. **CHERRY**
STANLEY TURRENTINE—CTI CTI 6017
24. **JOHNNY HARTMAN TODAY**
Perception PLP 30
25. **THE AGE OF STEAM**
GERRY MULLIGAN—A&M SP 3037

THE ARTISTRY OF BOBBY JONES

Cobblestone 9022 (Buddah)

The tenor saxist who came to quick recognition this past year with Charles Mingus has made a fine debut solo album of seven interesting originals. He plays soprano sax and clarinet as well as tenor and is supported by Charles McPherson, Richard Davis, Jaki Byard, Mickey Roker and others. A solid creative album.



LIBERATED BROTHER

WELDON IRVINE—Nodlew Music 1001

With a powerful rhythm section, keyboard player and composer Weldon Irvine weaves together a strong album of original music. He has contributed to the music of Nina Simone, Freddie Hubbard and many others. Here he gets a chance to step out on his own. Nodlew Music can be reached at Box 38, St. Albans Station, Jamaica, N.Y. 11411.



THE RAVEN SPEAKS

WOODY HERMAN—Fantasy 9416

With a revamped band that includes guitarist Pat Martino and reedmen Frank Tiberi and Greg Herbert, Herman and the Herd tackle some new originals and a couple of pop tunes. No new ground broken. Just solid music that will please Woody Herman fans.



COMMUNICATION '72

STAN GETZ—Verve V6-8807

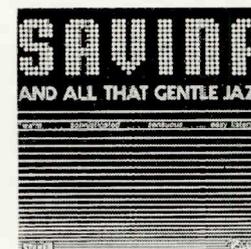
This album is written, arranged and conducted by Michel Legrand. And the former jazz man paints beautiful settings for Getz' horn. Getz sounds in great shape. A smooth, delightful album.



SALVINA AND ALL THAT GENTLE JAZZ

Rave 502

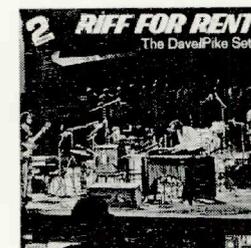
Salvina is a jazz singer in the tradition of Anita O'Day and Lee Wiley. With fine support from Mal Waldron, George Duvivier, Wilbur Ware, Kenny Clarke and others, she breezes easily through a fine set of standards. True to its title, this is gentle jazz.



RIFF FOR RENT

DAVE PIKE—BASF 25112

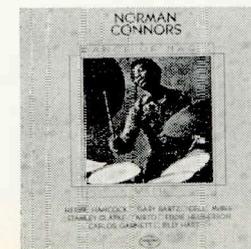
This two record set features Pike's quartet live and in the studio in a beautiful synthesis of rock and jazz. Pike, a leading vibraharp player of the sixties when he was with Herbie Mann, is playing with grace and strength. A great package.



DANCE OF MAGIC

NORMAN CONNORS—Cobblestone 9024

The great young drummer with Pharoah Sanders has made his solo debut with such friends as Herbie Hancock, Gary Bartz, Airto, Carlos Garnett, Cecil McBee and Stanley Clarke, Bassist Clarke and McBee each contribute a tune; Connors wrote two. Lots of excitement and contemporary sounds. Superb.



(Continued on page 133)

CLUB REVIEW

Steig Excels At Jazz Workshop

■ BOSTON — Jeremy Steig played the Jazz Workshop in Boston this past week in place of George Benson (CTI), who canceled because of unknown reasons. I've never seen Benson, so I don't know if Steig was a comparable replacement. I do know the show I saw was pleasing.

Pleasing seems not to project the feeling Jeremy Steig and his fellow musicians gave to the audience. I walked in on the end of the second set, impressed by the music I heard. Playing with Steig were Harry Wilkinson on drums and Mike Mandell on piano and synthesizer. On bass was Chip Jackson. Wilkinson and Mandell are two superb musicians who play with Lary Coryell (Vanguard) in all performances and records. When they came on stage for the third set, grunts of displeasure were heard from the musicians.

Playing three one hour sets in one night is not uncommon for the jazz musician. Despite the long hours (it was now past 12:00 a.m.) each musician played hard. The well-experienced Mandell and Wilkinson seemed to take hold of the show with Jeremy Steig's flute adding the finishing touches.

Jam Session

The performance was obviously a jam, but that is not a negative comment. Few musicians can get on stage and play without having set, practiced numbers. There were moments of uneasiness caused by the musicians not being together on some musical progression, but the experienced Mandell seemed to pull it back together. Steig's selection of flutes for different portions of the jam was excellent. Changing from bass flute to standard then to piccolo added those unique touches which keep the interest of the group and the audience. It had its high points and low, but the talent was there, and it was shown to all.

The group performed as a group, even though Steig stood out front. Chip Jackson held the bottom together, yet depending on Mandell for the direction. I like to see people like this getting together to jam. It is a pleasure for the listener-watcher and I'm sure it is also a valued experience for the musician.

Martin Snider

Fantasy  Prestige  Milestone  Fantasy  Prestige  Milestone 

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The most complete and extensive roster* of jazz talent in the history of the phonograph record industry, encompassing past and present catalogues of Battle, Bluesville, Champion, Debut, Fantasy, Galaxy, Gennett, HRS, Jazzland, Jazz Workshop, Milestone, Moodsville, New Jazz, Offbeat, Paramount, Prestige, Riverside and Swingsville.

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Fantasy



Prestige



Milestone

* Turn Over 

A Cannonball Adderley,
Nat Adderley, Mose Allison,
Gene Ammons, Louis
Armstrong, Art Ensemble of
Chicago, Albert Ayler

B Chet Baker, Gary Bartz,
Bayete (Todd Cochran), George
Benson, Bunny Berigan, Chu Berry,
Bix Beiderbecke, Art Blakey,
Paul Bley, Clifford Brown,
Ray Bryant, Rusty Bryant,
Kenny Burrell, Charlie Byrd,
Donald Byrd

C Benny Carter, Ron Carter,
Paul Chambers, Kenny Clarke,
Buck Clayton, John Coltrane,
Chick Corea, King Curtis

D Tadd Dameron,
Miles Davis, Jack DeJohnette,
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Eric Dolphy

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Ellington, Don Ellis, Bill Evans,
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G Red Garland, Stan Getz,
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Dexter Gordon, Wardell Gray,
Vince Guaraldi

H Jim Hall, Hampton
Hawes, Coleman Hawkins, Fletcher
Henderson, Joe Henderson,
Woody Herman, Earl Hines,
John Lee Hooker, Freddie
Hubbard

J Milt Jackson, Illinois
Jacquet, Blind Lemon Jefferson,
J. J. Johnson, Boogaloo Joe Jones,
Elvin Jones, Philly Joe Jones,
Thad Jones

K Wynton Kelly, King Pleasure,
Roland Kirk, Lee Konitz,
Gene Krupa

L Harold Land, Yusef
Lateef, Hubert Laws, George Lewis,
John Lewis, Meade Lux Lewis,
Johnny Lytle

M Junior Mance, Chuck
Mangione, Herbie Mann,
Shelly Manne, Pat
Martino, Jack McDuff,
Jackie McLean, Charles Mingus,
Blue Mitchell, Modern Jazz
Quartet, Thelonious Monk, Wes
Montgomery, James Moody,
Lee Morgan, Jelly Roll Morton,
Idris Muhammad, Gerry
Mulligan

N Ray Nance, Fats Navarro,
Oliver Nelson, David "Fathead"
Newman, New Orleans Rhythm
Kings, Red Norvo

O Odetta, King Oliver

P Charlie Parker,
Maynard Parker, Houston Person,
Oscar Pettiford, Bud Powell,
Bernard Purdie

Q Paul Quinichette

R Ma Rainey, Django Reinhardt, Max Roach, Sonny Rollins, George Russell, Pee Wee Russell

S Mongo Santamaria, Shirley Scott, George Shearing, Archie Shepp, Zoot Sims, Johnny Hammond Smith, Melvin Sparks, Leon Spencer, Staple Singers, Rex Stewart, Sonny Stitt

T Arthur Taylor, Billy Taylor, Cecil Taylor, Jack Teagarden, Clark Terry, Bobby Timmons, Cal Tjader, Lennie Tristano, Stanley Turrentine, McCoy Tyner

U Phil Upchurch

V Joe Venuti

W Mal Waldron, Lu Watters, Ben Webster, Randy Weston, Mary Lou Williams, Teddy Wilson, Jimmy Witherspoon

Y Lester Young

Z Joe Zawinul

... and also featuring:

Ahmed Abdul-Malik, Pepper Adams, Joe Albany, Joe Alexander, Henry "Red" Allen, Chris Anderson, Lil Armstrong, Dorothy Ashby, Lovie Austin, Sweet Emma Barrett, Ray Barretto, Walter Benton, Karl Berger, Andy Bey, Ran Blake, Peter Bocage, George Braith, Evans Bradshaw, Billy Butler, Jacki Byard, Don Byas, Candido, Al Casey, Eddie Chamblee, Teddy Charles, Serge Chaloff, James Clay, Arnette Cobb, Junie Cobb, Al Cohn, Joyce Collins, Junior Cook, Bob Corwin, Louis Cottrell, Ida Cox, Sonny Criss, Eddie "Lockjaw" Davis, Rusty Dedrick, Kenny Dorham, Jimmy Dorsey, Tommy Dorsey, Kenny Drew, Joe Dukes, Harry Edison, Teddy Edwards, Don Elliot, Booker Ervin, Wilton Felder, Victor Feldman, Tommy Flanagan, Jimmy Forrest, Frank Foster, Bud Freeman, Don Friedman, Matthew Gee, Benny Golson, Paul Gonsalves, Benny Green, Grant Green, Johnny Griffin, Tiny Grimes, Gigi Gryce, Tom Gwaltney, Al Haig, Slide Hampton, Barry Harris, Bill Harris, Roy Haynes, Jimmy Heath, Bob Helm, Horace Henderson, Ernie Henry, Red Holloway, Richard "Groove" Holmes, Elmo Hope, Percy Humphrey, Alberta Hunter, Chubby Jackson, Franz Jackson, Willis Jackson, Bobby Jaspar,

Eddie Jefferson, Bill Jennings, JFK Quintet, Budd Johnson, Carmell Jones, Etta Jones, Jonah Jones, Sam Jones, Clifford Jordan, Taft Jordan, Dick Katz, Roger Kellaway, Bev Kelly, Freddie Keppard, Erik Kloss, Charles Kynard, Tommy Ladnier, Abbey Lincoln, Booker Little, Mundell Lowe, Harold Mabern, Teo Macero, Gap Mangione, Wingy Manone, Dodo Marmarosa, Mastersounds, Ron Matthews, Lenny McBrowne, Freddie McCoy, Fred Mc Dowell, Howard McGhee, Ken McIntyre, Charles McPherson, Gil Melle, Helen Merrill, Hank Mobley, Montgomery Brothers, Buddy Montgomery, Little Brother Montgomery, Wild Bill Moore, Dick Morgan, Mark Murphy, Morris Nanton, Joe Newman, Red Nichols, Sal Nistico, Leo Parker, Don Patterson, Duke Pearson, Billie and Dede Pierce, Dave Pike, Pony Poindexter, Terry Pollard, Billie Poole, Julian Priester, Pucho, Jimmy Raney, Sonny Red, Freddie Redd, Dizzy Reece, Mel Rhyne, Jerome Richardson, Freddie Roach, Jim Robinson, Red Rodney, Willie Rodriguez, Annie Ross, Charlie Rouse, A. K. Salim, Paul Serrano, Bola Sete, Woody Shaw, Horace Silver, Don Sleet, Elmer Snowden, Les Spann, Jess Stacy, Frank Strozier, Joe Sullivan, Buddy Tate, Sam "The Man" Taylor, Jean "Toots" Thielemans, Kid Thomas, Rene Thomas, Walter "Foots" Thomas, Lucky Thompson, Teri Thornton, George Wallington, Cedar Walton, Roosevelt Wardell, Wilbur Ware, Chuck Wayne, Dickie Wells, Dick Wellstood, Frank Wess, Don Wilkerson, Big Joe Williams, Cootie Williams, Lem Winchester, Kai Winding, Phil Woods, Albert Wynn, Larry Young, Attila Zoller.



Fantasy



Prestige



Milestone

Rare Earth's Energy Elicits Exciting Audience Reaction

■ NEW YORK—Head-bopping, toe-tapping, and hand-clapping are all forms of audience participation. Audience participation takes place when an attraction puts the audience in a happy or excited mood. The mood that leads up to audience participation has been lacking at too many concerts as of late. Partly to blame for the lack of mood at many of these concerts has been the audience itself, but the rest of the blame must be attributed directly to the attractions themselves. They simply don't get the audience moving at all. And, when audiences aren't moving, concerts are a bore.

Quite the opposite was the case this week when Rare Earth played at Philharmonic Hall. It was Rare Earth's first concert in New York in more than a year. The last time they were here they played at Madison Square Garden with Sly and the Family Stone. At that concert, they literally stole the show from Sly. This year they proved how truly talented a group they are.

Rare Earth's rhythm section, which is the backbone of their music, consists of Pete Hoorelbeke on drums and lead vocals, Mike Urso on bass, and Ed Guzman on congas and timbales. Add to them Ray Monette on lead guitar, Mark Olson on piano and organ, and Gil Bridges on flute and saxophones and you have the makings of one of the finest groups in the country. All of the members of the group were former Motown session men and all are extremely talented and creative. Quality musicianship and seemingly endless energy are the keynotes to Rare Earth's success.

The set that Rare Earth chose to perform at this concert consisted of "Hey Big Brother," "Born to Wander,"

"I'm Losing You," and "Get Ready." All were former hits. They also did two cuts from a brand new album, "Willie Remembers." "Good Time Sally" and "Got To Get Back Home" are fine additions to an already great set. Also featured was their smash hit, "I Just Want To Celebrate." The last time that this much great music was heard at any one concert was at the Beach Boys show at Carnegie Hall when they started their come-back series of concerts.

The energy that Rare Earth expended proved to be infectious. The audience was up from beginning to end. The audience participated in one of the most delightful nights of music in too long.

At this time of the year, when phrases like "Best New Group" or "Most Promising New Group" seems to be on everyone's lips, Rare Earth should be too.

Dave Stein

Gordy Soundtracking

■ LOS ANGELES—In a deal set by American Variety International management division, Composer Emery Gordy, Jr. will compose and conduct score for "Above San Francisco," 90-minute theatrical documentary produced by McGilroy-Freeman Films with Orson Welles as narrator. Gordy will record the soundtrack at AVI's Hollywood studio.

Franklin Music Wins Award In Jersey; Continues Expansion

■ PHILADELPHIA — Franklin Music Company has been named "Retailer of the Year" by the Echelon Mall Merchant's Association, Echelon, New Jersey. The Award was presented to Albert S. Franklin, President and operator of the four music stores that bear his name. Franklin received the award, the first of its kind to be given by the association, at a ceremony in the community room of the mall.

The Echelon store was chosen for the honor from among 114 merchants who have business establishments at the mall, according to James B. McLean, Echelon Mall manager. McLean said that the presentation of the award marked the first time the shopping center industry, which includes regional enclosed malls over the country, has given a retailer of the year award.

A committee of Echelon merchants chose Franklin Music on the basis of sales volume per square foot of store size, sales increase since the store opened in September 1970, merchandising and management ability,

customer and employee relationship, community and mall participation, in-store and advertising participation, hours of operation and other criteria.

In addition to the store at Echelon Mall, Franklin Music operates three other music stores which sell records, tapes, stereo hi-fi, musical instruments, recorders, radios and portable TV's. The first store was opened in August 1968 with the opening of the Neshaminy Mall in suburban Philadelphia. The other stores are in Echelon Mall (opened September 1970), Plymouth Meeting Mall (also in Philadelphia's suburbs) (October 1970), and Perimeter Mall in Atlanta, Georgia (opened August 1971).

Three new stores, being designed by Stuart Roberts Associates of New York, will be opened in 1973. They are in Exton Mall (Pennsylvania), Oxford Valley Mall (Pennsylvania) and Cumberland Mall (Atlantic, Georgia).

ASCAP Christmas

(Continued from page 86) moved by the tender thought that "Christmas Comes Once a Year" there are nine songs in the ASCAP catalog with that title and if your favorite time of the year is "Christmas Day" there are five songs so named.

How about Christmas in your favorite place? You can enjoy "Christmas in California" or "Christmas in Connecticut" or "Christmas in Hawaii," "Christmas in Holland" and "Christmas in Killarney" or "Christmas in Mexico" or "Christmas in New England" or "Christmas in Paris" or "Christmas in Rio" or in Sicily, Switzerland, or even "Christmas in Jail." There are songs that claim that "Christmas is a Feeling in Your Heart," "Christmas is a Time" and "Christmas is for the Family," "Christmas is Just Around the Corner," "Christmas is Here" and for the cynics—"Christmas is for the Birds." There are seven songs that offer you a "Christmas Lullaby" but you can also enjoy "The Christmas Mambo" or "The Christmas Marching Song" or half a dozen different "Christmas Overtures." There seems to be almost no limit as to where a songwriter's imagination or his or her thought of where the yuletide season may strike. You can enjoy "Christmas on the Farm," "Christmas on the Lone Prairie" or "Christmas on the Range" or more than a score of works about the "Christmas Tree."

Buchanan Cutting

■ NEW YORK—Polydor rock guitarist Roy Buchanan is currently putting the finishing touches on his second album for the label. Produced by Polydor's A&R Director Peter Siegel, the album is being recorded at New York's Record Plant, with stellar sidemen being flown in from Montreal and Nashville for the sessions.

A Chat With Groucho



Gil Friesen, A&M Vice-President, (right) is shown chatting with Groucho Marx about Groucho's recently released A&M album, "An Evening With Groucho." Next to Groucho is Erin Fleming, executive producer of the album. This meeting took place at a party given by A&M Records at the Bistro in Beverly Hills to honor Groucho and his upcoming concert at the Music Center on December 11th.

MJPR Rehires Merle Pollock

■ NEW YORK — Mary Jane Public Relations has re-hired Merle Pollock as account executive. Miss Pollock has been doing free-lance public relations in California for the last two years since leaving MJPR. She will be assisting the firm with the promotions of ABT productions.

We ran this ad last year. And 2000 people joined ASCAP.

**Some people
don't join ASCAP because
they think they
can't get in.
We don't know whether to
be flattered or
annoyed.**

Somewhere along the line, word got out that ASCAP was the Phi Beta Kappa of the music industry. And the only way to become a member was to be elected for outstanding achievement.

A look at our list of members didn't do anything to discourage it: Irving Berlin, Richard Rodgers, Burt Bacharach, Bob Dylan. (You get the idea.)

While we're flattered that many writers have this view of us, we're happy to admit there isn't a shred of truth in it. And if almost all the outstanding writers in the business seem to belong to ASCAP, there's a good reason.

Royalties.

ASCAP collects more royalties for its members.

You see, ASCAP is a performing rights society owned by its members—writers and publishers of music. As a result they're able to look out for their interests better than someone who isn't a writer or publisher. They have to account to no one but themselves.

So who do you have to be to join ASCAP?

Simple.

Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded is eligible.

Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associate member.

Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publications of musical works is eligible.

So if you're thinking of joining a performing rights organization, or have already joined one and are sorry it wasn't ASCAP, get in touch with Dave Combs in New York at (212) 595-3050. Or Herb Gottlieb in Los Angeles at (213) 466-7681. Or Ed Shea in Nashville at (615) 244-3936.

If the line's busy, hang up and call again. After all, there are 30,000 of you and only three of them. **ASCAP** Lincoln Plaza, New York, New York

Obviously it wasn't a single ad that convinced Carole King, Alex Harvey, Rod Stewart and David Blue to join ASCAP.

Or for that matter, Smokey Robinson, Bonnie Raitt, Marvin Gaye and Roberta Flack.

Or Clifton Davis, Jackson Brown and America.

Or Toni Stern, Gladys Knight and Chi Coltrane.

Or Randy Newman, John Fogerty and Doug Clifford.

Or Tom Jans, Mimi Farina and Randy McNeill.

Or almost the entire publishing arm of Motown (97 writers), which some people say was the biggest move of talent in the history of the industry.

But the ad made an important point.

A lot of people who thought they couldn't join ASCAP suddenly discovered they could. And did the first chance they got.

They also discovered that at ASCAP they had a voice in the decisions that affected them. Because ASCAP is run by its own members.

And that makes a difference.

Wishbone Ash: Destined For Stardom

■ HOLLYWOOD—The Palladium (which holds people like a can of sardines!) was the setting recently for a lineup consisting of Hot Tuna, New Riders of the Purple Sage and Wishbone Ash. Hot Tuna appeared to be cold while New Riders seemed to weary the audience. The exception for the night was Britain's Wishbone Ash. Astonishing many, astounding others, the group made this concert well worth attending.

Wishbone Ash's performance left no doubt about the group's talent and creativity, for they are one of the few groups who are destined for the limelight. They not only play tightly-arranged and often intricate rock music but also create melodic and serene arrangements.

Much of the group's appeal lies in their songs. They have a rare inventiveness, apparent mainly in their instrumental numbers which were most satisfying. A brilliant display of guitar mastery was provided by Wishbone's two leading guitarists Andy Powell and Ted Turner. Balancing the sound was Martin Turner on bass and Steve Upton on drums. No doubt these names will become more

familiar to music listeners in the near future, as this group is "superstar" material.

Their unique material ranged from "The King Will Come," which has a very unusually cadenced pattern running throughout, to "Time Was," a rock & roll boogie number. Their show reached a climax when they performed "Warrior," one of their most majestic numbers.

New Riders of the Purple Sage never really got their feet off the ground. Due to a faulty sound system lead vocals were drowned out, and an effective presentation of their country-blues tunes did not prevail. Much of their material, songs from the fifties like "Willy and the Hand Jive" and "Hello Marylou," did stir up an excitement from the audience, however.

The best part of Hot Tuna is, Papa John Creach. His frail body becomes a lightning rod on stage while playing the violin, and his bow slashes faster than a tornado moves. A visual excitement is achieved watching him perform. His bowing techniques as well as the sounds he achieves from electric violin are very extraordinary. David Gest

Mercury's December Release

■ CHICAGO—A seven-album/tape release, featuring new product by Jerry Lee Lewis, the Statler Brothers, Joe Tex and Faron Young, comprises Mercury Records' December release, according to Lou Simon, Senior Vice President/Director of Marketing for the label. Also included is the debut album by Fire and Rain, plus new lp's by Mouth and MacNeal and the Swingle Singers.

The Young album, "This Time the Hurtin's on You," will be part of "Faron Young Month," which will extend through January 31. Advertising, encompassing trades, consumer press and selected 50,000-watt radio stations will be the key part of the program, according to Simon. There will also be posters keyed to the new album, plus his other five in the Mercury catalog.

Fire and Rain's debut album, "Fire and Rain," was produced by Joe Saracino, past producer of Johnny Rivers, Sonny and Cher, and The Ventures. The duo, Manny Feiser and Patti McCarron, has been performing around Los Angeles, where the album was recorded, for two years.

"Who's Gonna Play This Old Piano . . . (Think About It Darlin')," is Jerry Lee Lewis'

first album since his number one country album, "The Killer Rocks On." The two songs that comprise the title are former top ten singles for Lewis. The album was produced by Jerry Kennedy.

"Mouth and MacNeal II" contains their new single, "Hello-A," and is the follow-up to the hit, "How Do You Do."

Joe Tex follows his Top 20 album "I Gotcha" with "Joe Tex Spills The Beans" on Dial Records, produced by Buddy Killen. The lp includes "King Thaddeus" and his new single, "Woman Stealer."

WMMS's Bass Makes Cleveland Bowietown

■ NEW YORK—David Bowie's first American tour started in Cleveland. He played to a sell-out crowd of 3500. Two months later Bowie returned to Cleveland to play one date in an 11,000 seat auditorium. The date sold so fast that a second show was added. It too sold out. Both shows were advertised exclusively on WMMS-FM.

These two facts logically lead one to believe that Cleveland is a Bowie town. It is largely because of one man.

Billy Bass, General Manager and air personality of WMMS-FM in Cleveland, played Bowie from his first RCA album. According to Bass, "When we heard 'Hunky Dory' we knew this was an album and an artist that could offer our station the vehicle to move into more creative radio. The way we programmed 'Hunky Dory' and then 'Ziggy' created a cult in Cleveland. We really believe in his kind of music, and our belief forced others to play him as well."

Whole Ziggy Trip

With "The Rise and Fall of Ziggy Stardust and the Spiders From Mars," Bass took Cleveland on the whole Ziggy trip. He played the album in sets, programming him like the Beatles or Dylan, and according to Bass, "As Ziggy rose, Cleveland did too."

After the first Cleveland gig, Bass continued to jump out on Bowie product, and the rising following couldn't be ignored by the promoters. A direct correlation between WMMS-FM's airplay and Bowie's return to Cleveland was easily discernable. Bass further stated that: "We used the station as an art form, and as far as we could see, we built those two shows."

CAM-USA Copyrights Through Screen Gems

■ NEW YORK—Vittorio Benedetto and Jimmy Jenner of C.A.M.-U.S.A. have announced the publication of sheet music for Raspberries' smash singles, "Go All The Way," and "I Wanna Be With You." Sheet music for Lighthouse's new "Sunny Days" single and Ralph Towner's "Icarus," which has enjoyed tremendous activity recently as the opening theme to the WNEW-TV/FM rock special "Genesis," the title song to the new Paul Winter Consort Epic lp and the GM Canadian ad campaign theme, will also be made available through Screen Gems Publications.

Upcoming Folios

Upcoming folio publications for C.A.M.-U.S.A. copyrights include the complete Lighthouse "Sunny Days" lp, the new Bang "Mother-Bow To The King" lp, the new Paul Winter Consort lp, "Fresh Raspberries," the group's second album which is currently high on the charts and Ralph Towner's "Icarus."

Lucky Wishbone Ash



Near the end of their highly successful fourth American tour, Wishbone Ash, Decca recording artists, were feted at a luncheon at Universal Studios. Pictured at the luncheon were: (back row, left to right) Miles Copeland, the group's manager; Vince Cosgrave, Vice-President Director of Sales; Pat Pipolo, Vice-President and Director of Promotion; Joe Sutton, former Vice-President in Charge of Artist Acquisition and Development; Shelley Hoppers, Promotion; Johnny Musso, Vice-President and General Manager of Kapp and Uni Records; Jeffrey Dengrove, FM and College Promotion; (front row, left to right) Steve Upton, Wishbone Ash's drummer; Martin Turner, bassist; Michele DiGrazia, Publicity Director; Andy Powell, lead guitar. Ted Turner, the other half of Wishbone Ash's twin lead guitar team, is not pictured.

Thanks.

(What more can we say?)



Bread

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INTERNATIONAL FAMILY AGENCY, INC.
A SUBSIDIARY OF MARIN JOSEPHSON ASSOCIATES, INC.

'Contemporary' Music: A Force To Reckon With

By MARTIN SNIDER

■ Throughout this year a form of music has crept up on us, and although it is not yet a great influence, the number of interested persons has been growing steadily. This can be said on the basis of an increased number of concert-goers added to more record sales and releases. Around the beginning of the 60's, jazz had taken an unusual turn, mixing with the upcoming electric music, which was then becoming so popular. The students in the music schools and the musicians off the streets had been exposed to rock and roll.

Many music critics pounded progressive jazz musicians for being too improvisational and electric. The electric piano replaced the standard upright, and electric bass and guitar with more microphones became a part of the average "jazz" group. Then a new breed of concert reviewers became hired by the magazines, generally younger with their environments swimming in rock and roll and rhythm and blues. The audiences began to expand their tastes in music with the expansion of their minds.

There were a couple of record companies who ventured into recording these artists, but no major label became too involved until one "progressive" musician, Miles Davis, broke into the rock spotlight by performing at

the Fillmore East. People applauded, asked for more and started looking for these musicians. Anyone connected with this music was sought out by music-hungry audiences. Since Miles was the one who had the mixture which pleased these people, anyone connected with him was placed in the same clique. Today, a tribute to any progressive (or contemporary) musician is that he "played with Miles." Out of this excitement came Herbie Hancock, Wayne Shorter, Keith Jarrett, John McLaughlin and many more. Names which are known to many, but their music remains unexplored.

The individual involved with this music is difficult to categorize. These groups consist of musically inclined people looking for more than a nice melody. Not that melodies are appreciated less than progressive music, but the progressive takes a step, which though not yet big for the industry, is big for those looking for more musical fulfillment.

A mistake was made somewhere along the line which may have slowed the commercial progress of this music. It seems that once set on a path to progress, and being paid for it, the musician became involved with the advancement of his music. By the time an album is released, shipped and given airplay, the group's concepts be-

come different. The musician will progress faster than the public. This doesn't cut the number of concert goers or the record sales; they both continue to increase, but not as fast as the music's potential allows. The long-time fan is still around, keeping up with the latest developments. But by the time the record company promotes the newest album, it has already progressed too far for the newcomer exposed to accept and appreciate. He is still getting tuned into the album released a couple of years ago. It is almost a word of mouth sales. This is perhaps best exemplified by Miles Davis. With the release of "Bitches Brew" a few years ago (during the Fillmore appearance), although initial sales were high, it took years for it to reach gold status. Sales increase at a steady rate, but on an album released years ago. Miles' newest album, "On The Corner," is selling steadily and will probably reach "Bitches Brew" heights in a shorter length of time, because his audience has since increased. One factor seems to show up: the progressive record buyer is a constant buyer.

Out of this has come another approach, which tends to approach the rock side more than jazz. The Mahavishnu Orchestra (Columbia) is a result

of this influence. John McLaughlin, the billed leader and the most popular of the five members, had a rock and roll background in England. Coming out of England with an album, "Extrapolation," then making another, "Devotion," he played with Miles on his most popular albums ("In A Silent Way," "Bitches Brew," "Live-Evil"), and came into the spotlight with the release of "The Inner Mounting Flame" earlier in the year. It took a lot of touring and a lot of word of mouth to bring the sales above 100,000 and his name into a lot of heads.

Jazz and Rock

McLaughlin's audience comes from the ranks of jazz and rock, bringing more people under the influence of this music. They intermingle with the Herbie Hancock (WB) group, or Miles', and before you know it, everybody's record sales are up. But the potential is still being ignored. Record companies are afraid to get into the picture, waiting for the larger companies like Columbia and Warners to start the ball rolling. Yet even they take each step cautiously and slowly. The success of what they do is very difficult to measure because there are no immediate ways to discover
(Continued on page 100)



In the contemporary forefront: Top row, from left, Herbie Hancock, Miles Davis, Keith Jarrett; Bottom row, Weather Report and the Mahavishnu Orchestra, featuring John McLaughlin.



GRT Introduces 'Les Rogers' Series

■ SUNNYVALE, CALIF. — A new budget-priced 8-track tape line has been introduced by GRT featuring fifty titles in five "oldie-but-goodies" categories. The new line has just been announced by Jack Woodman, Advertising and Sales Promotion Manager for GRT Music Tapes and includes a complete promotion package featuring "the famous 'Music Man,' Les Rogers."

"Retailers who take advantage of this budget package will be working on a very healthy profit margin. There is no recommended retail price, but the line is priced lower than available budget products," he continued. GRT will follow normal return policies and billing procedures for the Les Rogers line.

The line is composed of fifty "easy listening" titles in five categories: classical, jazz, rhythm & blues, and country & western. Some of the artists are Joan Baez, The Kingston Trio, Roger Miller, Buck Owens, Les Baxter, Count Basie, and George Shearing.

"We think the Les Rogers package is just right for retailers with high-traffic locations," Woodman pointed out. "The floor merchandiser occupies less than 2½ square feet of floor space, and the mobile display converts dead air space to selling space."

Contemporary Music

(Continued from page 98)

these results. Sales are up, but whether it's from the efforts of the record companies or word of mouth is hard to determine.

Future Looks Good

The number of "contemporary" musicians increases steadily because existing musicians find this free form of music more self-satisfying. Santana has not only recorded McLaughlin tunes but has now brought the Latin-form into the progressive arena, along with Sly and The Family Stone and Buddy Miles, to name a couple. The public is going to get a greater exposure to this music as these existing musical groups move into new forms.

This past year seems to have brought out an increase in record sales and more recorded contemporary music.

During 1973 we will see an even greater number of contemporary musicians with more money put behind them.

Make Music to Produce Nell Carter

■ NEW YORK — Make Music has completed its first independent production venture not specifically assigned by a label. In association with E. B. Marks Music Corporation and personal manager Marc Pressel, Myrna March and Bert Keyes of Make have produced a master session with Nell Carter and will present it to interested labels as an indication of Ms. Carter's wide range of talent.

Nell Carter was singled out for praise by critics and preview audiences of the recent short-lived Broadway production, "Dude." She previously had been featured in "Jesus Christ Superstar" and has appeared in several other shows in New York, national touring companies and in London.

A songwriter as well as actress and singer, Carter's material, recorded by her on a demo, had been brought to March and Keyes by E. B. Marks for other of their artists. However, they were so impressed by her singing that they wanted to produce her. Joe Auslander, President of E. B. Marks then proceeded to make arrangements with Pressel and Ms. Carter.

While achieving prominence in legitimate theatre projects, Carter also has had considerable exposure in niteries and briefly hosted her own variety TV show in Birmingham, Alabama. Auslander said, "With experience in virtually every entertainment media and a great natural talent, Nell is destined for stardom and I'm confident that Make Music will extend that stardom to the recording field."

Snake Eyes



Paying a visit to Record World recently was Fantasy Records artists Alice Stuart and Snake. The trio from the San Francisco area was in town to tape a Dick Cavett show to be aired January 4. In addition, their album, "Believing" has just been released. Pictured, left to right, are: Bob Gaiters, Fantasy/Prestige promotion man; Karl Severeid, bassist; Alice Stuart, lead guitarist; Bob Jones, drummer; and Record World Assistant Chart Editor Toni Profera. The midget in front is RW's Fred Goodman.



ATLANTA, MACON

By LEE BARRY

■ The Allman Brothers Band have announced plans to continue their career activities following the tragic death of Berry Oakley and are now looking for a new bass guitarist. The band was seen on an ABC TV special at 11:30 p.m. (EST) December 8th where they performed "Wasted Words" from their forthcoming album entitled "Brothers and Sisters."

After December playdates at the University of Georgia, University of Michigan, the Spectrum in Philadelphia, and Hollywood, Florida, it is expected that the Allmans will schedule some early year appearances with the Grateful Dead.

Eddie Biscoe has purchased American Studios from Chips Moman and has moved the offices of Bang and Shout Records and Web IV Music into the facility at 2107 Faulkner Road here. The facility will more than likely be called Web IV Recording Studio.

The Fabulous Fox Theatre is rocking again, with a November 29 through December 5 "Cin-A-Rock" attraction featuring "Free," a film account of the Randall's Island Pop Festival, and appearances by three rock groups at the downtown Atlanta showplace. Live entertainment is being provided by Dr. John, Wet Willie and Buckwheat.

Dixie Dew-ins find Billy Joe Royal opening a month long holiday engagement at the Sahara Hotel in Lake Tahoe, Nevada . . . Al Kooper has moved to Atlanta as have Steve Buckingham, Ron Moody and other members of the New Dixie Line group . . . MGM South recording artist Turner Rice is expecting an early year visit from the fabled stork as are Mr. and Mrs. Mike Clark . . . WUOG-FM has started broadcasting from the University of Georgia campus in Athens . . . Greg Allman is recording a solo album that is scheduled for a March release date . . . Joe South, who has a new Capitol lp entitled "A Look Inside," has moved to Maui, Hawaii . . . Martin Mull has been signed for a January 2-7 engagement at the Troubadour in Los Angeles . . . USA Management and Booking, a division of the Trolley Group, held a recent talent showcase for club and college entertainment buyers featuring the Taxi group and writer-artist Randall Long . . . Georgia alumnus Bill Anderson entertained at half-time of the Georgia-Tennessee football game . . . A second Decca album from the Atlanta Rhythm Section is scheduled for an early year release . . . Work is underway on a new album from Dennis Yost and the Classics IV.

Three Living Legends At Philharmonic Blues Bash

■ NEW YORK — Muddy Waters, John Lee Hooker and Mose Allison will appear together in their Lincoln Center concert debuts at Philharmonic Hall Friday, January 5, at 8 p.m. This rare collective appearance by three masters of the blues, entitled "Blues Variations," will be produced by New Audiences.

Mississippians

Muddy Waters and John Lee Hooker were both born in Clarksdale, Mississippi. Waters, best known for his country, or Delta, blues, left Mississippi for Chicago's South Side. He blended elements of the South with Chicago's ghetto and recorded such classics as "I Got My Mo Jo Workin'," "Tiger In Your Tank," and "Hoochie Koochie Man."

John Lee Hooker left Mississippi in his teens for Memphis and eventually Detroit. He worked in auto plants by day and played guitar on the side. His talents were recognized, and he recorded his first hit, "Boogie Chillen." Hooker now tours Europe twice a year and regularly headlines folk festivals throughout the world.

Country Blues

Mose Allison was also born in Mississippi. A "musician's musician," his laconic country blues style has influenced virtually all well-known white blues and jazz-rock artists. Some of his well-known tunes, such as "Parchman Farm," "Seventh Son" and "Young Man Blues," have been recorded by many pop groups including The Who, John Mayhall, and the Yardbirds.

SH-BOOM, SH-BOOM,

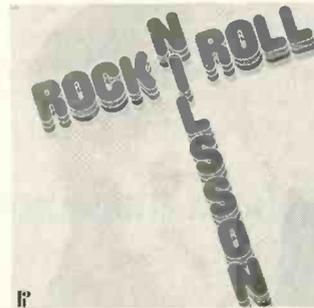
YAAAADA, DADA, DADA, DADA, DADA, DADA,

Ahhh... the sights and sounds of those fantastic fifties are back! Customers are now putting their money where their memories are. Do you remember...checkin' out your big DA before the prom...cruisin' 'round in your friend's hot rod, the one with the louvered hood and flame skirts...rockin' an' rollin' at the school record hop when someone dedicates a "45" just to you! Pickwick remembers...and Pickwick has got records and tapes of the best sounds from the fifties, sounds like Chuck Berry, The Big Bopper, The Five Satins and those "Sh-Boom" boys—The Crew Cuts. Pickwick has a collection of early rock memories that'll make you wanna get your blue suede shoes outta the closet again! For those who'd rather swing to a different sound Pickwick offers a variety of stars & hits to satisfy all: Dean Martin, Beach Boys, Tennessee Ernie Ford, Johnny Cash, Buck Owens, Dionne Warwick, Melanie, Billy Preston, Wayne Newton. Turn yesterday's memories into today's profits...remember us.



CHUCK BERRY
Johnny B. Goode SPC-3327
8-track tape P8-1162

THE ORIGINAL...
on LP record SPC-3311
on 8-track tape P8-1145



Pickwick
Economy Records & Tapes. You'd be a ding-a-ling not to sell them!

A Joyous Jonathan Edwards Pleases Bitter End Crowd

■ NEW YORK — Atco/Cotillion recording artist Jonathan Edwards appeared at Paul Colby's Bitter End in New York last week and provided a most amiable evening of unusually fine music. Accompanying himself on acoustic guitar, Edwards was joined by Bill Keith on banjo and pedal steel and Stuart Schulman on piano and bass. Tall and lanky and sporting new plaid pants and a smile from here to there, Edwards looked very much like an off duty Santa Claus unable to break the habit of spreading good cheer.

Edwards first attracted attention with his hit single, "Sunshine," a happy, joyous song that when performed had the audience hand-clapping. Other highlights from his two albums included "Athens County," a tune with a lilting country flavor highlighted by some grand banjo playing; Darrell Statler's "Honky-Tonk Stardust Cowboy" (the title tune of Edwards latest Atco lp); the talking country blues of "Longest Ride," about a traveling man who finds one night of long missed love with a woman, here musically punctuated by the fine sound of pedal steel; the toe tapping "Don't Cry Blue," with a melodic sing along refrain as Edwards also played harmonica; and the gentle melody of "It's A Beautiful Day," stark in its musical simplicity as evoked by Edwards on acoustic and Schulman on bass guitar. Perhaps the finest number of the evening was a tune composed by M. McKinney titled "Sometimes," a tender and poignant ballad beautifully served by Schulman's fiddle playing and

Edwards' sensitive vocal delivery. The benefits of showmanship have not eluded Edwards, and his set has much humor, particularly his introduction and performance of his mellow rocker, "Everybody Knows Her," which he here sang with some choreography learned from watching the Chilites perform "Have You Seen Her."

Opening for Edwards were Bell recording artists Hod and Marc, whose recent album was produced by the superb Bob Johnston. Gerry Ragni look-alike Marc supplies the lead vocals, while Hod supports on acoustic guitar and occasional harmonies, as well as serving as music writer to Will Jacobs' fine lyrics. Joining Hod and Marc were Michael Epstein on drums and Michael Lewis on bass.

Particularly satisfying was the blues ballad, "The Jazzman," a lovely ballad, "I'd Love Making Love To You," the group's single, the poignant "Notes From A Harbor Town," the lilting "Sweet Lady Evergreen," and a special lovely song, "In Colorado," about a young man's wondering whether or not to leave the city behind. Some bright humor was displayed when the group performed "Calliope Joe" complete with hand-on-legs tap dancing. Hod and Marc represent the kind of music that is perfectly enjoyable, if not spectacular. In person, the group is no less than competent, but there are so many competent groups around one is forced to wonder whether this degree of quality is enough. **Robert Feiden**

'Performance Media' Column Announced

■ TORONTO — An agreement has been reached between Performance Media and Ashbaugh, Auit and Associates for the Scarborough-based public relations and promotion firm to represent Performance Media exclusively in Canada. Performance Media is a newly-established venture, specializing in consumer press in the music field.

A joint venture of Larry LeBlanc and John Watts, prominent Canadian music journalists, Performance Media will first make itself known through a

weekly column to be syndicated to daily and weekly newspapers across Canada. Selected newspapers in the United States and Europe will also be included, bringing the anticipated total of subscribing newspapers to near two hundred.

LeBlanc is the Canadian editor of *Record World* and has numerous other credentials in the music field, including the authorship of a book on music for Clarke Irwin. Watts is editor of *RPM Weekly*, the Canadian music and broadcast industry trade paper.

Finley Outlines Nature Of ITA Seminars

■ TUCSON—"During the past three years, the eight members of the International Tape Association Seminar Committee, and myself, have attended dozens of Seminars. From our experiences, we feel that we are truly qualified to know what the training directors, educator, publisher, audio/visual director in all areas of communications want to learn at a Seminar," stated Larry Finley, Executive Director of ITA.

"The opinions of the committee, and the opinions of dozens of our members, have enabled us to structure a program that we believe will be the most meaningful and all encompassing conference ever held. The ITA third annual Seminar to be held in Tucson, February 11-14 is rightfully titled, 'The Audio/Video . . . Software/Hardware . . . Industry in Perspective,' as

this meeting will not be a series of sales pitches by our members, but nine workshops and meetings that will be an educational experience for those involved in or anticipating becoming involved in the use of audio/video tape and storage information media such as the video disc," he continued.

"The speakers and panelists will relate their experiences, telling of their successes and failures and the reasons why. We have asked the speakers to outline in detail what they have done to offer knowledge to those there, so that they in turn will gain knowledge from the other speakers and panelists."

Finley concluded by saying that the majority of the talks would be visual, with video tape or slide presentations, and the majority of speakers and panelists are from the "user groups."

Joe Gannon Set For Andy Kim Show

■ NEW YORK — Joe Gannon, who recently directed the three-week New York run of the one-man Neil Diamond Show, has been set to design, direct and produce a complete stage production for Andy Kim, whose discs are released through Uni Records.

Gannon's efforts, to be coordinated with Kim's manager and brother, Joe Kim, will also include the blueprinting and production of a one-man show on CBC-TV in Canada by Kim, who

is a Canadian. Musicians already selected for these productions include Jefferson Kewley, congas and percussion, and Allen Lindgren on keyboards and arrangements. Guitar and bass players are currently being lined up.

Initial concerts in Kim's one-man outing are expected to take place in Canada during December, with the hope of bringing the show in for major U. S. showcases later in the winter.

New Directions For Bloodrock

■ NEW YORK—A group that has produced no fewer than six popular albums in three years, Bloodrock, by their own design, are "starting all over" to redefine their group sound. They are anxious to explore the relationship between their music and theatrical entertainment, and they have a sizeable material back-log with which to experiment.

The band has gone from six pieces to five, and they say the new group is more versatile and communicates to an audience on a more adult level. They have become, according to keyboardist Steve Hill, "much more musical." So much so, that perhaps for the first time, "music takes precedence over performance."

"Passage" is the band's sixth lp and their latest. Their last was a very successful double

live album, but "Passage" more accurately reflects Bloodrock's current personnel. They are Steve Hill, Nick Taylor on guitar, Warren Ham on vocals, flute, sax, and harp, Eddie Grundy on bass, and Rick Cobb on drums.



The current edition of *Bloodrock* with *Record World* publisher Bob Austin (fourth from right), Stu Yahm (far left), head of Capitol Records' Artist Relations department and (third from left) Max Kendrick of Capitol.

THE DONORS

FROM
DONNY
HATHA-
WAY

By DEDE DABNEY



Dede Dabney

■ As we said in our introduction to "Soul Truth," "The world of soul revolves around you—the individual." This past year the spectrum cycled on and on with many happenings which included the explosion of r&b that was heard around the world. In the following column we will tie-up the year the way it all occurred. Let's deal with the past today and look forward to a productive year.

Diary Of A Young Column

January

Buddah Records picked up a new label, Music Merchant. To date the label is doing well with the album "Smith Connection." Their introductory single was "Mama's Little Baby (Loves Loving)" by Brotherly Love.

James Gadson, formerly with the Watts 103rd St. Rhythm Band, became a solo artist with his recording of "Let Your Feelings Belong To The One That Turns You On."

"Afro Strut"—Nite-Liters was a big seller for RCA.

A big seller for Motown was "Solid Rock" recorded by the Temptations featuring Damon Harris and Richard Street, their new additions.

Irene Johnson Ware became Vice-President in charge of gospel promotion for Jewel/Paula Records.

The man behind "Let's Stay Together," Al Green, was exposed to his public at the Apollo Theatre. He was introduced as a superstar, January 5th.

Stylistics broke pop with "You Are Everything," which became a million seller. As a result people began to notice the work of Tommy Bell.

Mahalia Jackson, a great lady, passed away January 27th.

That was a very quiet month . . .

February

Linda Jones' recording of "For Your Precious Love" on Turbo distributed by All Platinum became an outright smash!

The Undisputed Truth came out with "What It Is" which was on the Temptations album. Of course it was done differently but it never really took off.

Swiss Movement, a new group from Detroit, recorded for RCA, "Take A Chance On A Sure Thang" and "Take Sometime To Pray." These tunes had a chance.

Billy Taylor made a statement in reference to programming changes at Radio Station WSOK in Savannah—"the people in mind." At that time it was only a rumor about the purchase of WLIB-AM in New York. They finally announced the purchase.

Joe Medlin became director of r&b at Polydor Records. He has done a fantastic job.

We suggested to Stax Records that "In The Rain" by the Dramatics should be their next single. It became a single and a million seller.

Dave Clark's Testimonial was being planned for May 6th at Detroit's Sheraton Motor Inn.

Picked as a Personal Pick was "Ask Me What You

(Continued on page 106)

The Magic Of 'Super Fly' And 'Lady Sings The Blues'

By DEDE DABNEY

■ This was the year that was. . . .

Changing times have caused many movie goers to emerge as curiosity seekers. There's curiosity as to whether Diana Ross would be nominated for an Academy Award and whether Curtis Mayfield would walk away with Mr. Oscar as Isaac Hayes did. All these are relevant questions when creative minds can conceive and still produce.

"Superfly," having been produced on a tight budget with unknown actors and actresses, has already grossed over fifteen million dollars. This film created controversy all over the country due to its subject matter. It was banned in some cities because of those impressionable youngsters who would pop up in the theatre without parental guidance, although this could have happened anywhere. For those who listen to the radio we do have the descriptive lyrics and Curtis Mayfield's excellent production of the album (Curtom).

Pop Crossover

Mayfield wrote many tunes which have gone pop and thus helped to reinforce the bridge which was started by Isaac Hayes. The bridge between white America and black. For the first time many could view the ghetto as only the blacks knew it.

Music being the universal language was the foundation

on which "Superfly" became a million seller. A descriptive, creative film of this kind deserves a lyricist such as Mayfield to put it all to music.

Lady Day

Billie Holiday is a separate case. This songstress was re-born once again in "Lady Sings The Blues" starring Diana Ross. Young and old alike flocked to the theatre to see if Miss Ross could uphold the style which "Lady Day" is synonymous with — she did!!

Billie's songs, sung by Miss Ross (Motown) with the heights of the emotions of depression and happiness bought a certain nostalgia to many.

How unique is this business? Once you could never experience the true Holiday sound, and now the market has been flooded with recordings which companies have re-released and recordings of other artists singing her songs. This is the Billie Holiday syndrome!!!

Big Grosser

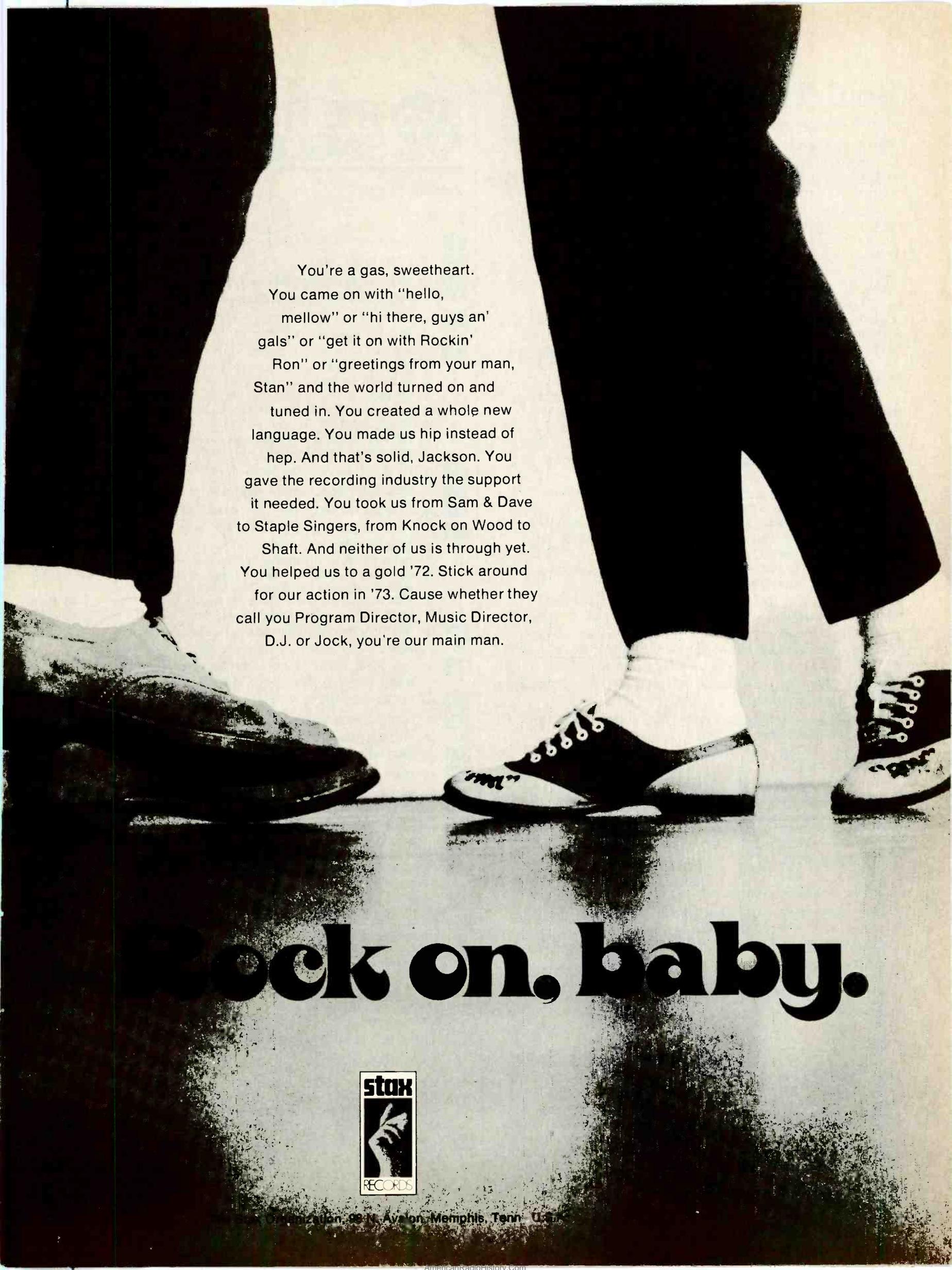
A movie superbly depicting the life, the loves, the artistry of Billie Holiday surpasses any recent black film. It's also another film grossing over fifteen million dollars.

Could it be that today the marriage between soundtrack and movie encourages moviegoers to view what is related on the screen?? We think so . . . for those skeptics the proof is in the sales of the albums in proportion to the box office take.

Staples Of The Industry



Stax recording artists, the Staple Singers, receiving their platinum records for their 2 million seller "I'll Take You There." The awards were presented to them at the near-capacity concert at the Forum in Los Angeles. From left, Yvonne, "Pops," Mavis and Cleo Staples. Presenting award is Christopher Hamilton, son of Forest Hamilton, West Coast Executive of Stax Records.



You're a gas, sweetheart.
You came on with "hello,
mellow" or "hi there, guys an'
gals" or "get it on with Rockin'
Ron" or "greetings from your man,
Stan" and the world turned on and
tuned in. You created a whole new
language. You made us hip instead of
hep. And that's solid, Jackson. You
gave the recording industry the support
it needed. You took us from Sam & Dave
to Staple Singers, from Knock on Wood to
Shaft. And neither of us is through yet.
You helped us to a gold '72. Stick around
for our action in '73. Cause whether they
call you Program Director, Music Director,
D.J. or Jock, you're our main man.

Rock on, baby.



Memphis, 99 N. Avalon, Memphis, Tenn. U.S.A.

Soul Truth

(Continued from page 104)

Want" recorded by Millie Jackson on Spring—it was a hit.

Bunky Shepherd replaced Ron Granger at Tangerine Records. Granger started his own label, Apt.

Ron Early resigned from Mercury Records to take over management at Sam K Records (a retail outlet) in Washington, D.C.

Atlantic Records promoted Barbara Harris to Artist Relations. She marked this one to her list of achievements.

"King Heroin" was a first of its kind for James Brown.

"Two Kinds Of People (I Am)"—New Birth (RCA) and "Everything Good Is Bad"—100 Proof Aged In Soul (Hot Wax) were picks—didn't make too much noise, perhaps just turntable hits.

From the "Motor City" came another "first" in the promotion of Weldon McDougal. It wasn't a first for McDougal but the first for Motown—establishing a Special Projects department.

Rocky G left Roulette Records. He started working for Music Merchants.

An E. Rodney Jones quote: "Kool & The Gang, one of the best groups I've ever heard."

Capitol Records fired Marty Mack but Mack found a job, selling radio time at Station WNJR in Newark, New Jersey.

Rumor had it that Buzzy Willis was leaving RCA. He is still there!!

Brenda & The Tabulations were negotiating with Columbia.

At the Maverick Flats, a popular west coast nitery, on Sunday, February 6th, Rick Holmes of KBCA-FM, celebrated his wedding.

Eddie Morrison of Radio Station WGRT in Chicago was in the hospital.

The Posse, an Eddie Kendricks discovery, was signed to Motown.

Gaylon Crosby left Radio Station WJMO in Cleveland due to a petty altercation.

March

Cynthia Badie Dashiell started working for Capitol Records, in charge of west coast promotion along with Cal Stiles handling east coast promotion.

It became known that Isaac Hayes was nominated for two Academy Awards.

The discovery of a new group, Soul Generation. Their single "Body & Soul."

Allen Orange went with Gambit Records.

Motown Records' Jobete publishing arm left BMI to move to ASCAP. Biggest news in publishing.

"Walk In The Night," a Personal Pick which became a turntable hit.

(Continued on page 108)

Who is Needom Carroll Grantham?

Hayes Floors Tahoe

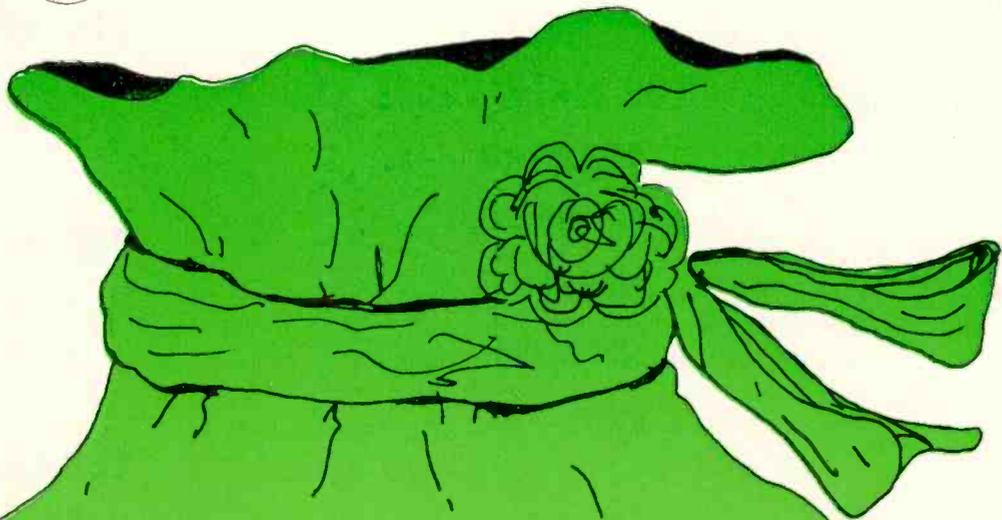
■ LOS ANGELES — Isaac Hayes' nightclub debut at The Sahara Tahoe Hotel, November 23rd through November 26th proved to be that resort's "biggest off-season attraction in the past two years," according to Ron Erickson, Director of Marketing for The Sahara Tahoe Hotel.

RECORD WORLD THE R&B SINGLES CHART

DECEMBER 30, 1972

THIS WK.	LAST WK.	ARTIST	RECORD
1	9	SUPERSTITION	Stevie Wonder—Tamla 54226 (Motown)
2	3	KEEPER OF THE CASTLE	Four Tops—Dunhill 4330 (ABC)
3	12	WHY CAN'T WE LIVE TOGETHER	Timmy Thomas—Glades 1703
4	4	I GOT A BAG OF MY OWN	James Brown—Polydor 14153
5	6	LOVE JONES	Brighter Side of Darkness—20th Century 2002
6	1	ME & MRS. JONES	Billy Paul—Phila. Int'l. 3521 (Columbia)
7	8	SUPER FLY	Curtis Mayfield—Curton 1978 (Buddah)
8	7	CORNER OF THE SKY	Jackson 5—Motown 1214
9	10	TROUBLE IN MY HOME	Joe Simon—Spring 130 (Polydor)
10	2	YOU OUGHT TO BE WITH ME	Al Green—Hi 2227 (London)
11	11	992 ARGUMENTS	O'Jays—Phila. Int'l. 3522 (Columbia)
12	13	WE NEED ORDER	Chi-Lites—Brunswick 55489
13	5	I'M STONE IN LOVE WITH YOU	Stylistics—Avco 4603
14	14	ONE NIGHT AFFAIR	Jerry Butler—Mercury 73335
15	18	I'LL BE YOUR SHELTER	Luther Ingram—Koko 2113 (Stax)
16	25	TROUBLE MAN	Marvin Gaye—Tamla 54228 (Motown)
17	24	THE WORLD IS A GHETTO	War—United Artists 50975
18	21	I MISS YOU BABY	Millie Jackson—Spring 131 (Polydor)
19	19	SO MUCH TROUBLE IN MY MIND	Joe Quarterman & The Free Soul—GSF 6879
20	20	TRYING TO LIVE MY LIFE WITHOUT YOU	Otis Clay—Hi 2226 (London)
21	15	PAPA WAS A ROLLING STONE	The Temptations—Gordy 7121 (Motown)
22	16	PEACE IN THE VALLEY OF LOVE	Persuaders—Win or Lose 225 (Atlantic)
23	17	WORK TO DO	Isley Brothers—T-Neck 936 (Buddah)
24	26	LET US LOVE	Bill Withers—Sussex 247 (Buddah)
25	29	TODAY I STARTED LOVING YOU AGAIN	Bettye Swann—Atlantic 2921
26	22	MAN-SIZED JOB	Denise LaSalle—Westbound 206 (Chess/Janus)
27	43	SILLY, WASN'T I	Valerie Simpson—Tamla 54224 (Motown)
28	28	IT'S TOO LATE	Reuben Bell—Deluxe 140 (Starday/King)
29	34	I WISH I COULD TALK TO YOU	Sylvers—Pride 1019 (MGM)
30	37	I'VE NEVER FOUND A MAN	Esther Phillips—Kudu 910 (CTI)
31	32	BEGGIN' IS HARD TO DO	Montclairs—Paula 375
32	46	HARRY HIPPIE	Bobby Womack & Peace—United Artists 50988
33	—	COULD IT BE I'M FALLING IN LOVE	Spinners—Atlantic 2927
34	38	WHAT MY BABY NEEDS NOW	Brown & Collins—Polydor 14157
35	39	YOU'VE GOT TO TAKE IT	Main Ingredient—RCA 0856
36	36	FEEL THE NEED	Detroit Emeralds—Westbound 209 (Chess/Janus)
37	41	FIRST TIME EVER I SAW YOUR FACE	Jimmy Castor—RCA 0836
38	44	OH NO NOT MY BABY	Merry Clayton—Ode 66030 (A&M)
39	40	REELIN' & ROCKIN'	Chuck Berry—Chess 2136
40	49	WE DID IT	Syl Johnson—Hi 2229 (London)
41	55	BREAKING UP SOMEBODY'S HOME	Albert King—Stax 0147
42	42	YOU CAN DO MAGIC	Limmie & Family Cookin'—Avco 4602
43	58	I CAN'T STAND TO SEE YOU CRY	Smokey Robinson & The Miracles—Tamla 54225 (Motown)
44	31	IF YOU HAD A CHANGE IN MIND	Tyrone Davis—Dakar 4513 (Brunswick)
45	33	MY THING	Moments—Stang 5045 (All Platinum)
46	47	FROM THE LOVE SIDE	Hank Ballard—Polydor 14128
47	48	BRAND NEW KEY	Four of a Kind—Toy 3804 (Neighborhood)
48	—	GIVE ME YOUR LOVE	Barbara Mason—Buddah 331
49	51	AS LONG AS I DON'T SEE YOU	Little Johnny Taylor—Ronn 66 (Jewel/Paula)
50	50	MORE POWER TO YOU	Tommy Tate—Koko 2114 (Stax)
51	52	ONE WAY TICKET TO LOVE LAND	Leon Haywood—20th Century 2003
52	54	I WON'T LET THAT CHUMP BREAK YOUR HEART	Carl Carlton—Back Beat 627
53	53	SOMEBODY LOVES YOU	Whispers—Janus 200
54	56	HOUSE OF MEMORIES	Willie Roundtree—Chelsea 0108 (RCA)
55	—	AFTER HOURS	J. R. Bailey—Toy 3805 (Neighborhood)
56	57	BACK IN YOUR ARMS	Clarence Carter—Fame 91006 (United Artists)
57	—	CRUMBS OFF THE TABLE	Laura Lee—Hot Wax 7210 (Buddah)
58	59	GIRL, DON'T LET ME DOWN	Trumains—Vigor 703 (De-Lite)
59	60	LOVE IS HERE	Futures—Gamble 2502 (Columbia)
60	—	NO MORE CHILD'S PLAY	Donny Mann—Avalanche 30614 (United Artists)

FROM THE
DUKE/PEACOCK/
BACKBEAT/SONG BIRD
 SEASONAL SALES
BAG COMES



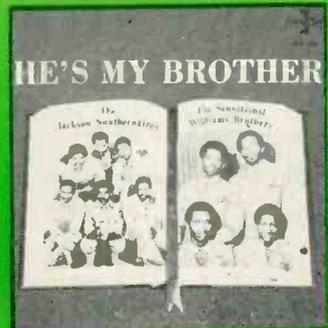
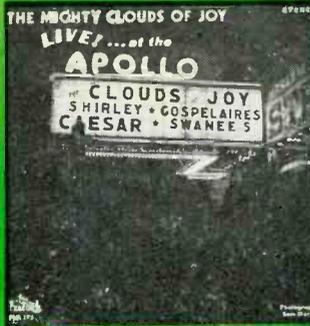
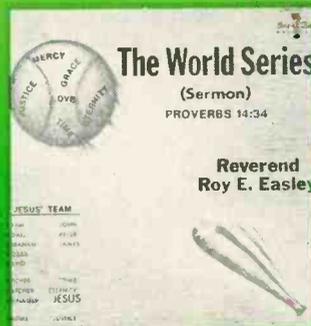
**"I WON'T
 LET THAT CHUMP
 BREAK YOUR HEART"**

Carl Carlton
 Backbeat 627

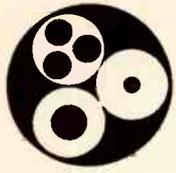


"STING ME BABY"

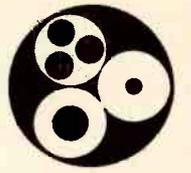
Jo Ann Garrett
 Duke 77026



DUKE/PEACOCK/BACKBEAT/SONG BIRD 2809 Erastus Street, Houston, Texas
 (713) 673-2611



Record World 1972 Year End R&B Awards



TOP R&B RECORD

1. **LET'S STAY TOGETHER**
Al Green — Hi
2. **IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT)**
Luther Ingram — Koko
3. **OH GIRL** — Chi-Lites — Brunswick
4. **I GOTCHA** — Joe Tex — Dial
5. **I'M STILL IN LOVE WITH YOU**
Al Green — Hi
6. **I'LL TAKE YOU THERE**
Staple Singers — Stax
7. **TOO LATE TO TURN BACK NOW**
Cornelius Bros. & Sister Rose
United Artists
8. **ROCKIN' ROBIN**
Michael Jackson — Motown
9. **BACK STABBERS**
O'Jays — Phila. International
10. **EVERYBODY PLAYS THE FOOL**
Main Ingredient — RCA

TOP MALE VOCALIST

1. { **AL GREEN** — Hi
JAMES BROWN — Polydor
2. **JOE SIMON** — Spring
3. **MICHAEL JACKSON** — Motown
4. **BILL WITHERS** — Sussex
5. **BOBBY WOMACK** — United Artists

TOP NEW MALE VOCALIST

1. **LUTHER INGRAM** — Koko
2. **JERMAINE JACKSON** — Motown
3. **BILLY PAUL** — Phila. International
4. **TOMMY TATE** — Koko

TOP FEMALE VOCALIST

1. **ARETHA FRANKLIN** — Atlantic
2. **BETTY WRIGHT** — Alston

3. **ROBERTA FLACK** — Atlantic
4. **DENISE LASALLE** — Westbound
5. **CANDI STATON** — Fame

TOP NEW FEMALE VOCALIST

1. **MILLIE JACKSON** — Spring
2. **LAURA LEE** — Hot Wax
3. **LYN COLLINS** — People

TOP MALE VOCAL GROUP

1. **STYLISTICS** — Avco
2. **CHI-LITES** — Brunswick
3. **JACKSON 5** — Motown
4. **TEMPTATIONS** — Gordy
5. **O'JAYS** — Phila. International

TOP NEW MALE VOCAL GROUP

1. **DRAMATICS** — Volt
2. **PERSUADERS** — Atco
3. **HAROLD MELVIN & THE BLUE NOTES**
Phila. International
4. **BLACK IVORY** — Today

TOP FEMALE GROUP

1. **HONEY CONE** — Hot Wax
2. **SUPREMES** — Motown
3. **EMOTIONS** — Volt
4. **THREE DEGREES** — Roulette

TOP NEW FEMALE GROUP

1. **LOVE UNLIMITED** — Uni

TOP VOCAL COMBINATION

1. **STAPLE SINGERS** — Stax
2. **CORNELIUS BROS. & SISTER ROSE** — UA
3. **FIFTH DIMENSION** — Bell
4. **SLY & THE FAMILY STONE** — Epic

TOP DUO

1. **FLACK & HATHAWAY** — Atlantic
2. **IKE & TINA TURNER** — UA

TOP NEW DUO

1. **JERRY BUTLER & BRENDA LEE EAGER** — Mercury

TOP INSTRUMENTALIST

1. **BILLY PRESTON** — A&M
2. **GROVER WASHINGTON Jr.** — Kudu

TOP NEW INSTRUMENTALIST

1. **MONK HIGGINS** — UA

TOP INSTRUMENTAL COMBO

1. **DENNIS COFFEY & DETROIT GUITAR BAND** — Sussex
2. **CHAKACHAS** — Polydor/Avco
3. **NITE-LITERS** — RCA

TOP NEW INSTRUMENTAL COMBO

1. **JIMMY CASTOR BUNCH** — RCA
2. **JAMES BROWN SOUL TRAIN** — Polydor
3. **LUNAR FUNK** — Bell

SOUL BROTHER No.1

Year after year after year after year

- 1968—No. 1 Male Vocalist for Pop Singles
No. 1 Male Vocalist for R&B Singles
 - 1969—No. 1 R&B Male Vocalist
 - 1970—No. 1 R&B Male Vocalist
 - 1971—No. 1 R&B Male Vocalist
 - 1972—No. 1 R&B Male Vocalist (Cashbox)
 - 1972—No. 1 Top R&B Male Vocalist (Record World)
 - 1972—No. 2 Top New Instrumental Combo (Record World)
- James Brown's Soul Train

And here's three more reasons why he'll be No. 1 next year:

GET ON THE GOOD FOOT PD2-3004

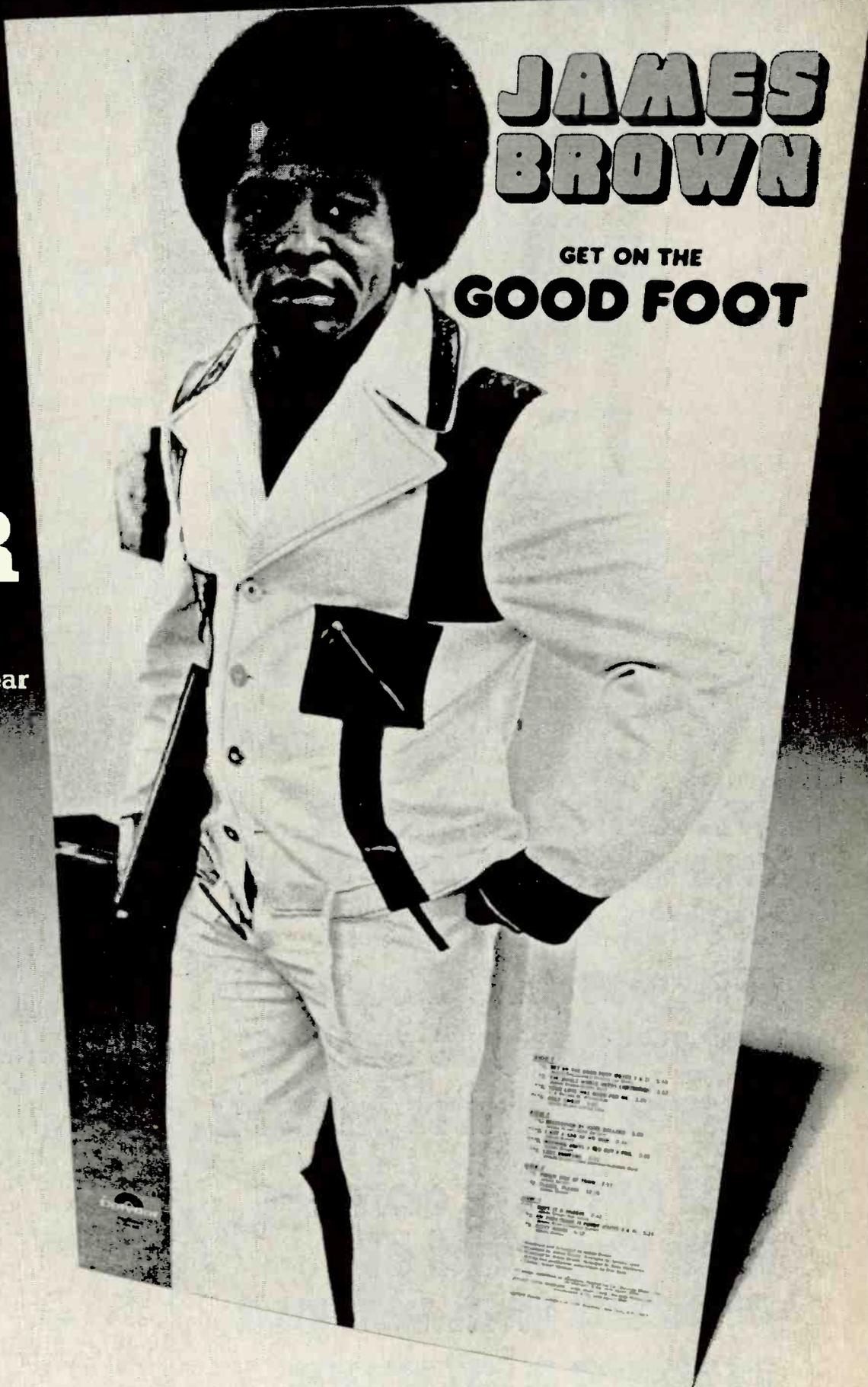
A doubly dynamite album including the million-selling title song.

I GOT A BAG OF MY OWN PD 14153

Another stick of dynamite from the same album.

WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN' PD 14157

A single by James Brown and Lyn Collins that's a super soul session.



JAMES BROWN



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

Rare Earth: Back To The Roots

■ NEW YORK — Rare Earth have another winning lp in "Willie Remembers," which they describe as "good old-time rock and roll." Yet as effective as this slight change of direction was for the Rare Earth label's name-sake group, with three gold lps and one platinum disc plus four top five singles to their credit, Rare Earth are eager to "return to their roots," the r&b sound of tight funkiness they came up with. They realize that their music must please their public as well as themselves, but they are reluctant to stray too far from what they do best.

Whitfield Producing

The group is now living and working in California, and are about to begin their sixth album, to be produced by Norman Whitfield, who Rare Earth praise for his ability "to become a part of the group." Newly booked by American Talent International, Rare Earth are now touring the Northeast and Canada, and will begin a major mid-West tour in January. The band is currently comprised of Ray Monnette, guitar; Ed Guz-



Rare Earth

man, congas; Mark Olson, keyboards; Gil Bridges, flute and sax; Mike Urso, bass; and Pete Hoorelbeke, drums.

Spinners To Buddy Alan For Mgmt.

■ NEW YORK—Buddy Alan Management, Inc. has announced the signing of the hit Atlantic group, The Spinners, to a management contract. Alan has immediate plans to expand The Spinners' activities with respect to night club appearances, concerts, and television.

Soul Truth

(Continued from page 108)

The death of Tommy Smalls saddened many of us who knew and loved him.

Delores Seymour became the assistant to Henry Allen at Atlantic Records

The Temptations visited Record World for an exclusive interview stating that "we change with the times."

Chuck Scruggs left Radio Station KDIA in Oakland, California to become General Manager of Radio Station WDIA in Memphis, Tenn.

Joe Tex had a million seller with "I Gotcha" on Mercury.

Twenty-seven year old Linda Jones passed away Wednesday, March 15th. Her talent is greatly missed.

Grammy Awards time came about, and among the winners were: Aretha Franklin, Lou Rawls, Ike & Tina Turner, Isaac Hayes, and song of the year "Ain't No Sunshine."

Norman Thrasher left SS7 Records to take a position with Jewel/Paula Records.

Columbia Records changed their promotion staff to Chuck Offett, New York; George C, Southwest; Armond McKissick, Philadelphia; Glenn Wright, Cleveland; Bill Craig, Detroit and Lou Willis, west coast along with Fred Ware, South.

Worthy Patterson left Scepter Records to go to Warner Brothers.

Newly discovered by Larry Maxwell was Monk Higgins. He came on the scene with "Gotta Be Funky'" on United Artists.

Jimmy Castor came back strong with his lp "It's Just Begun" on RCA.

March 29th, Carl Proctor died, leaving friends and family saddened.

April

Al Gee formerly of Radio Station WWRL in New York went WPIX-FM in the same city.

Due to medical reasons Cindy Birdsong left the Supremes.

Some of RCA's departments moved to the west coast.

Greg Hines left Radio Station WNJR in Newark, New Jersey to take a part-time position with Radio Station WWIN in Baltimore, Maryland.

Joe Perkins signed to Jewel/Paula Records.

A replacement was found to handle the duties for the late Carl Proctor—George Williams.

Due to one of our features Frankie "M" obtained a position as Assistant Operations Manager at Radio Station KOWH in Omaha.

Radio Station KYAC in Seattle, Washington went on an FM band. It simulcasts with AM until the end of the day, then becomes strictly FM all night.

April 20th the Three Degrees opened at the Copacabana.

Judge Ben Hooks, the first black man appointed by the President to be Commissioner of the FCC, took over his duties.

A first of the Academy Awards was when Isaac Hayes won an Oscar for his soundtrack, "Shaft."

Another Personal Pick was "Love, Love, Love" by J. R. Bailey on Toy. It became a hit!!!

We found this month with changes at Radio Station WRAP in Norfolk. Jack Holmes, Assistant Operations Manager; Leonard Ware, Program

**we'd like to thank
our distributors, our
artists, our writers
and our producers
for putting us on the
charts 13 times in 1972.**

**and we'll be coming
with the kind of
product that will put
us there a lot more
in 1973.**



165 WEST 46TH STREET, NEW YORK CITY 10036

(Continued on page 112)



The powerhouse soul singer who just came in No. 2 in the Top R&B Male Vocalists competition, just released a powerhouse new single.

JOE SIMON
'TROUBLE
IN MY HOME' (SP 130)

**Even when you're on top,
you have to sing harder.**

She's No. 1 in the Top New R&B Female Vocalists category, and proving it all the way with a soul stirring new single.

MILLIE JACKSON
'I MISS YOU BABY'
(SP 131)



Spring Records, Cassettes and 8-Track Stereo Cartridges distributed in the USA by Polydor Incorporated; in Canada Polydor Canada Ltd.

Soul Truth

(Continued from page 110)

Director; Chester "B", Production Manager; and Maurice Ward, Music Director.

"The Magnificent Montague" of Radio Station XEMO was to be syndicated on a national basis.

"I'll Take You There"—the Staple Singers on Stax was certified a million seller.

May

Radio Station WLIB-FM in New York changed its call letters to WBSL.

The Philadelphia chapter of NATRA elected officers.

Radio Station WWRL in New York changed their dj's time slots.

Radio Station WNJR in Newark joined the Mutual Broadcasting, Mutual Black Network. Along with WNJR there are such stations as KCOH, KWK, WABQ, WIGO, KPRS, WERD, WVKO, WRBD, KJET, KYOK, and WWIL.



Dave Clark, Al Bell

Dave Clark Testimonial was held May 6th in Detroit. It was very successful with the help from many people. Shown at left is Dave Clark being presented with a copy of the live autobiography lp titled "Dave Clark Through '72." This copy of the album was presented by

Stax Executive Vice President Al Bell.

May 9th KWK off the air only to return a couple of days later.

This is the month that KoKo Records released Luther Ingram's, "If Loving You Is Wrong, I Don't Want To Be Right." A tune which sold over a million which was "Soul Truth's Personal Pick."

Jack Gibson went to Curtom Records.

Frankie "M" cut down KOWH's playlist in Omaha to 25.

Sonny Taylor replaced Eddie Morrison at Radio Station WGRT in Chicago.

Party For Horton's 25th Year At Peer

■ HOLLYWOOD—Mrs. Monique I. Peer, President of the Peer Southern Organization, recently hosted a dinner party in Hollywood, honoring Roy Horton's 25th anniversary with the Peer Southern Organization. Attending the affair were long time friends Mr. & Mrs. Jimmy Wakely, Mr. & Mrs. Johnny Bond and members and wives of the Hollywood office of Peer Southern. Mrs. Horton and daughter Lola also attended and will be celebrating their own 25th wedding anniversary in Hawaii. Among his many duties as head of the country music department at Peer Southern, Horton recently became Vice President of Country Music Association in Nashville.

A Promotional 'Push'



United Artists songstress Lea Roberts is warmly congratulated by former New York State Democratic gubernatorial candidate Howard Samuels, after her vocal stint during the recent Project Push benefit in New York. Project Push is an organization which helps to develop minority business opportunities.

Mel & Tim signed to Stax Records.

The Chi-Lites were honored at the High Chapparral in Chicago.

George Lorenz passed away May 29th.

June

Earth, Wind & Fire signed with Columbia Records leaving Warner Brothers.

Chuck Young left Motown Records.

Plans for NATRA '72 were in the final planning stages.

JoJo Samuels became Radio Stations WWRL's summer replacement in New York.

"Coldest Days Of My Life" was taken off the album, "A Lonely Man In Town" by the Chi-Lites on Brunswick. This was one of our "Personal Picks."

A benefit show was held for Eddie Morrison of Radio Station WGRT in Chicago.

Mavis Staples won the Memphis Music Award for the top female vocalist. After questioning such an award Stax re-released Miss Staples' solo album.

Barney Ales resigned from Motown Records.

The Jackson 5 received the keys to the city of Philadelphia.

"Power Of Love" by Joe Simon was our "Personal Pick," and went on to become a million seller.

Chuck Mann of Cinema West Productions announced that the "Blues & Soul Awards" would be held July 24th at the Beverly Hilton Hotel.

This month the Chi-Lites performed for President Nixon.

Arlene Schesel was hired by Invictus Records.

Clyde McPhatter passed away June 13th.

It was at this time Deek Duberry was looking for a national distributor for his label—Creative Funk. He finally found Bell Records (or vice versa).

Curtis Mayfield's "Super Fly" was about to be released.

The southern contingent of NATRA decided not to attend the Philadelphia convention.

Chris Turner was relieved of his duties at Radio Station WLOK in Memphis. This was due to promises made to someone leaving Mr. Turner completely out of the picture.

July

Roul Hardy was terminated as a d.j. at Radio Station WBSL in New York but remained as an engineer.

WLIB's new managers took over July 3rd.

Reggie LaVong left Radio Station WHAT in Philadelphia to take a position at Station WNBC in New York.

King Bee, formerly with Radio Station WOOK in Washington, D.C. left to take a position at Radio Station XPRS in Los Angeles.

Radio Station KGFJ in Los Angeles was honored by the Temptations. The black station received a bronze plaque from the group. Shown at left are The Temptations with Roland Bynum and Arnie Schoor.



Temptations Award

Lou Wills was relieved of his duties with Columbia Records.

Bernie Hayes was once again appointed Music

(Continued on page 126)

**Brunswick
Dakar &
BRC Artists**

**Wish You
A Happy
New Year.**



**JACKIE WILSON
THE CHI-LITES
BARBARA ACKLIN
TYRONE DAVIS
THE PROMISES
THE LOST GENERATION
DANA VALERY
LOUIS PRIMA
LIONEL HAMPTON
SOUPY SALES
WILLIE HENDERSON
TYREE GLENN
ARTISTICS
RICHARD PARKER
WILD MAN STEVE
GINJI JAMES
HYSEAR DON WALKER
REVERAND COLEMAN
BOHANAN
JAY JOHNSON**

ENGLAND

By RON McCREIGHT

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

SINGLE

SECRET LOVE—The Fortunes—Capitol
Publisher: Warner Brothers Music

SLEEPER

IF IT WASN'T FOR THE REASON—Miki Antony—Bell
Publisher: Cookaway Music

ALBUM

PILEDRIVER—Status Quo—Mercury

■ **LONDON**—As the Christmas festivities fade into the new year celebrations, we can now reflect upon one of the most vital and active years for the industry in Britain.

Looking back to the beginning of 1972 we find RCA leading a flourishing singles market whilst at the same time, keeping a close eye on the development of their album artists and subsequently undertaking successful campaigns for **David Bowie** and the **Kinks**. Polydor then rapidly topped RCA's supremacy and are still, even now way ahead here with singles, although more recently British Decca have re-emerged as a powerful force too.

The first management reshuffle amongst the major record companies saw the resignation by **Fred Marks** from his position as Managing Director of Phonogram, and he has since taken a similar post with Fantasy. Marks left a big gap at Phonogram and Polygram Chairman **Steve Gottlieb** took control and switched **Roland Rennie** from Polydor to head the creative department of the Philips division.

The summer introduced a change for CBS who brought in **Dick Asher** to head up their operation here. Most significant however was the latest appointment of this kind, this time involving EMI, who brought in the chief of their Dutch company, **Gerry Oord**, to replace **Philip Broadie** as Managing Director of EMI Records. Oord has since undertaken several staff changes to re-gear the company for the coming year.

From the smaller labels Young Blood emerged as potential international giants, although DJM also strengthened their force via the introduction of the JAM label which proved successful. Young Blood chief, **Miki Dallan**, made the important step of re-launching the label through CBS here although he continues to deal successfully with various companies stateside. An impressive roster of artists has been built and the Young Blood logo is beginning to appear in several of the major territories. International hits were achieved with **Python Lee Jackson**, **Mac** and **Katie Kissoon**, **Apollo 100** and **Don Fardon** and recently the company has signed a wealth of new British talent in **Steve** and **Bonnie**, **Shakane** and **Gary Benson**.

1972 has not only been a year during which new British contemporary artists have developed on an international level—most notably **Colin Blunstone**, **Gilbert O'Sullivan**, **David Bowie**, **Osibisa** and **Peter Skellern**—but has also seen the glamor of the superstar image return to the business through our own **T. Rex**, **Slade** and **Gary Glitter** and America's **Osmond Brothers**, **Jackson Five** and **David Cassidy**. All credit again to Polydor who enjoyed an impressive run of hits with **Slade** who have become our most idolized group. The company were also responsible for the recent great success with **Donny**, **Jimmy** and the **Osmonds**, all currently figuring chartwise. More good news for the "Teeny Boppers," the rumor has been confirmed—**Gary Glitter** plays the London Palladium on January 21st and then visits the states.

(Continued on page 118)

GERMANY

By PAUL SIEGEL

SINGLE IMPORT TIP OF THE WEEK

STANDING IN THE ROAD—Blackfoot Sue—Ariola

SINGLE EXPORT TIP OF THE WEEK

ANNABELLE ACH ANNABELLE—Reinhard Mey—Intercord

TELEVISION RECORD TIP FOR

ZDF NETWORK HIT-PARADE



DELTA QUEEN—Ricky Shayne—Ariola

ALBUMS OF THE WEEK

(POP)—**SCHOOL'S OUT**—Alice Cooper—(WEA) Warner Bros.

(CLASSICAL)—**MOZART SYMPHONY Nr. 40/41**—

Conductor **Karl Bohm** and Berlin-Philharmonic Orch.—Polydor



Paul Siegel

■ **BERLIN**—"Time Is Life" is ever more apparent at the closing ledger of 1972, and when we look back at this year, we must all admit that it was one of the fastest moving years in our lives and our virile record and music industry, so close the book gently on '72 and look forward to a happy, healthy and successful 1973 to you and you wherever you are . . . The German Hit Parade charts had 313 single hit records . . . A&R director of Philips/Phonogram is my good, wise and gentle buddy, **Wolfgang Kretzchmar** who after many, many years of dynamic service will be leaving the record company to take over the chores of Managing Director of the Aberbach Music Publishers firm in Hamburg; bon voyage into the land of copyrights! . . . In between being the Editor-in-Chief of the German trade mag, "Musikmarkt", **Juergen Sauermann** will nestle down into the A&R chair at Phonogram/Philips, starting date April 1 . . . The world wide audiences of Armed Forces Radio are paying standing ovations to the great **Ira Cook** dj show beamed out of L.A. under the wise-eyed **Colonel Robert Cranston**, which I listen to every morning in my car radio enroute to work, and most ingratiating is the big band segment, **Glen Gray**, **Tommy** and **Jimmy Dorsey** etc., etc. And enroute to you, Ira, is the album "Big Band Europe" featuring Europe's great songs . . . Glad to hear that my good Polydor buddy, **Michael (Mike) V. Winterfeldt**, who has been leading the Polydor Int'l advisory firm in the USA, will as of January 1, 1973 be back in Hamburg and be the head of Polydor's popular Music Management, Mike welcome home and good luck! . . . Intercord has a very big joy in **Joy Fleming's** latest disc, . . . "Neckar Brücken Blues" (whatever that means) spin it please! . . . **Harry Fox** agency people in New York, I am sure that Harry Fox in Heaven is guiding your path now and in the future and a special commendation for prompt courtesy is **Albert Berman** and of course **Howard Balsam** and their host of colleagues . . . That very nice fella, **Dr. Mike Müller-Blattau** who spearpoints the Chappell dynasty in Germany, wrote me that my column gave him a few hearty laughs, and Mike I know you fellas at Chappell are on the beam 22 hours of the day with your "Long Distance Runner" song by **Gordon Lightfoot**. Also "If You Could Read My Mind" (Better Not!) by the **Spotnicks** on Polydor . . . Mike is excited over the new television series, "Alexander II" with music by **Horst (Black Forester)**

(Continued on page 118)



IT'S A BIRD,
IT'S A PLANE,
IT'S

Wherever you want
your product recorded
and heard, our man on
the spot will open up
the right ears.

No matter how many
places you want your
name known in, we're
the one place to come.

CBS Records International. 
The mild-mannered super-hero.

TIM LEWIS

INTERNATIONAL HIT PARADE

DECEMBER 30, 1972

ENGLAND'S TOP 10

1. LONG HAired LOVER FROM LIVERPOOL
LITTLE JIMMY OSMOND—MGM
2. MY DING-A-LING
CHUCK BERRY—Chess
3. SOLID GOLD EASY ACTION
T. REX—Marc (EMI)
4. HAPPY XMAS, WAR IS OVER
JOHN AND YOKO—Apple
5. CRAZY HORSES
OSMONDS—MGM
6. GUDBYE T' JANE
SLADE—Polydor
7. CROCODILE ROCK
ELTON JOHN—DJM
8. BEN
MICHAEL JACKSON—Tamla Motown
9. WHY
DONNY OSMOND—MGM
10. NIGHTS IN WHITE SATIN
MOODY BLUES—Deram

DECEMBER 30, 1973

GERMANY'S TOP 10

1. WIG-WAM BAM
THE SWEET—RCA
 2. BLAU BLUHT DER ENZIAN
HEINO—Columbia/EMI
 3. ELECTED
ALICE COOPER—Warner Bros. (WEA)
 4. ICH WUNSCH' MIR' NE KLEINE
MIEZEKATZE
WUMS GESANG—Ariola
 5. BOTTOM'S UP
MIDDLE OF THE ROAD—RCA
 6. MEXICO
THE LES HUMPHRIES SINGERS—Decca
 7. IF YOU COULD READ MY MIND
SPOTNICKS—Polydor
 8. FIESTA MEXICANA
REX GILDO—Ariola
 9. MOULDY OLD DOUGH
LIEUTENANT PIGEON—Decca
 10. POPCORN
HOT BUTTER—Musicor/Ariola
- Through the Courtesy of:
"AUTOMATENMARKT/DDO/DER
MUSIKMARKT"
(Compiled by: PAUL SIEGEL)

DECEMBER 30, 1973

FRANCE'S TOP 10

1. LAISSE-MOI VIVRE MA VIE
FREDERIC FRANCOIS—Vogue
 2. LE ROI
GEORGES BRASSENS—Philips
 3. MA JALOUSIE
RINGO WILLY CAT—Carrere
 4. HIMALAYA
C. JEROME—Disc'Az
 5. C'EST MA PRIERE
MIKE BRANT—CBS
 6. QUE MARIANNE ETAIT JOLIE
MICHEL DELPECH—Barclay
 7. JOLIE FILLE
POLARIS—Disc'Az
 8. LAISSE ALLER LA MUSIQUE
STONE/CHARDEN—Barclay
 9. LE LUNDI AU SOLEIL
CLAUDE FRANCOIS—Fleche
 10. CLAIR
GILBERT O'SULLIVAN—Decca
- Through the Courtesy of:
EUROPE No. 1, PARIS RADIO
Program Director: Pierre Delanoe

DECEMBER 30, 1973

TOP 10 LP's IN MIDDLE EUROPE

1. OLYMPIA-PARADE
KURT EDELHAGEN—Polydor
 2. MEIN ACHEL LORBEERBLATT
REINHARD MEY—Intercord
 3. SCHOOL'S OUT
ALICE COOPER—Warner Bros. (WEA)
 4. MEXICO
THE LES HUMPHRIES SINGERS—Decca
 5. SOMETHING LIKE COUNTRY
SPOTNICKS—Polydor
 6. MOODS
NEIL DIAMOND—Philips
 7. NON STOP DANCING 72/2
JAMES LAST—Polydor
 8. HIMSELF
GILBERT O'SULLIVAN—MAM
 9. CARAVANSERAI
SANTANA—CBS
 10. VICKY LEANDROS
VICKY LEANDROS—Philips
- Through the Courtesy of:
INTERNATIONAL RING REVIEW
(By: Sophie Mendel)

CANADA

By LARRY LeBLANC



Larry LeBlanc ■ TORONTO: The Good Brothers are recording their first demo of original material in response to interest from a number of labels . . . RCA has released singles by Timothy, "Rock and Roll Music," and The Andersons, "Feel A Whole Lot Better" . . . Robert Charlebois will sing the theme song for a series of 13 National Film Board films on French Canada. He composed original lyrics and music for the animated titles which feature Charlebois in caricature . . . Copperpenny has returned to the recording scene with a new single on Sweet Plum titled "You're Still The One." Harry Hinde produced the group . . . There's talk of flipping the Claire Lawrence single to "Hungry For The Good" . . . Capitol threw a bash at the Embassy to welcome Richard to the label's fold . . . A&M has signed Ross Holloway who penned the Tapestry hit "The Music Doesn't Seem To Be Going Anywhere". Set for his debut release is "Can't Go There Now" . . . Chilliwack's lp cut "Things Keep Changing" added to CHUM (Toronto) playlist as an album feature . . . Royal Winnipeg Ballet will begin tour of Norbert Vesak's "What To Do Till The Messiah Comes . . ." in Vancouver on Jan. 11. The ballet features recorded material from Phillip Werren, Syrinx and Chilliwack . . . Polydor Records has acquired exclusive Canadian distribution rights to "Why Can't We Live Together" by Timmy Thomas . . . Immediate airplay across country for "Control of Me" by Les Emmer-son, the leader of Five Man Electrical Band . . . Hopi's first lp release is "Confessions of a Male Chauvinist Pig" by Artie Kaplan . . . New Gamma lp by Tex Lecor is titled "Mon monde . . . a vous" . . . Methuen publisher released "Listen! Songs and Poems of Canada," edited by Homer Hogan. The book is a collection of known and unknown Canadian poets and songwriters . . . London Records of Canada will handle distribution of Greg Hambleton's revamped Tuesday label. First two releases will be "Love Is The Answer" by Ram and "She's A Good Woman" by Robert Stanley & The VIPS . . . Quality Records will distribute the Vancouver-based Stamp Records. First release on the new label, headed by Ralph Harding, is the single "Changes In The Weather" by John Laughlin . . . I think "Town of Ferguson" is one of the finest albums I've heard this year. Too many are putting it off as being trite and light. "Drive-in Movie" could be an enormous hit. It's a subtle album and shouldn't be dismissed so easily . . . Strawberry Records has released a Xmas single, the royalties from which they will donate to UNICEF. Titled "The West Meets the East," the disc features "O Come All Ye Faithful," "We Three Kings" and "Angels Heard on High" performed by the Universal Chorus . . . First annual meeting of the Western Canadian Recorded Music Association was held in Edmonton Dec. 13-14 . . . New consumer magazine Touch made its debut this month. Publisher is Bob Sniderman; Peter Goddard

Strong Canadian Showing Expected At MIDEM

■ CANADA — Anne Murray, one of Canada's leading singers, will be a featured performer at MIDEM's evening gala in Cannes, France, January 26, 1973. The gala will mark the climax of the 7th International Record and Publishing Market fair, which runs from January 20 to 26.

Miss Murray has been selected to appear at the gala by the artistic committee of MIDEM in recognition of her contribution to the international music scene. She will perform before an audience of music publishers, impersarios, agents, music directors, artistic directors of recording companies, radio and television programmers, and newsmen from 40 countries.

A Canadian exhibit at MIDEM will enable these same industry representatives to learn more about other Canadian artists and the Canadian music and recording industry.

The Canadian Department of Industry, Trade and Commerce is sponsoring the exhibit to help Canadian music publishers and record companies sell rights to Canadian material on the international market, and persuade their foreign counterparts to publish in Canada.

The Canadian music publishing and recording industry has been developing rapidly in response to increasing market demand and the emergence of many new Canadian artists. Manufacturing and distribution

facilities are more modern and efficient than ever. More and more international artists are making use of these facilities.

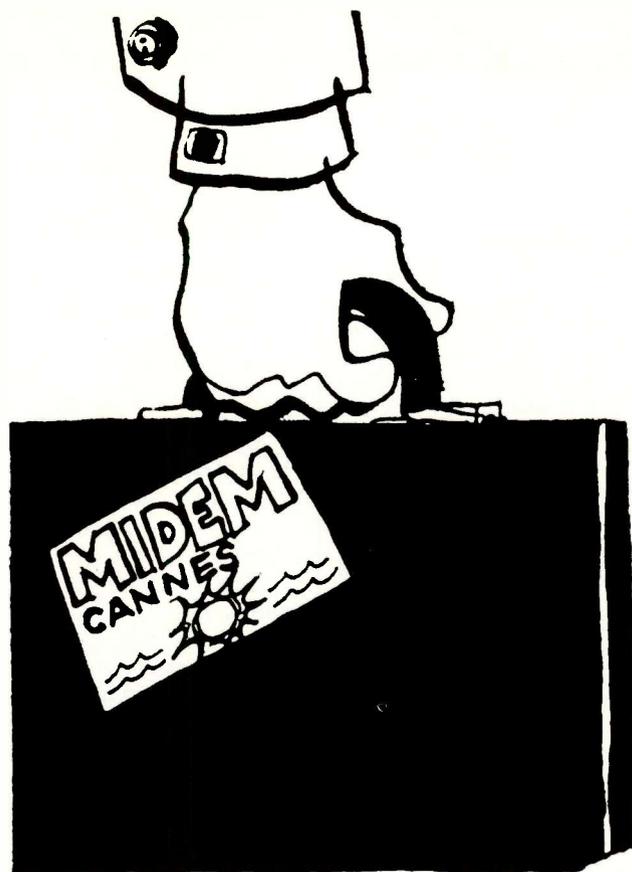
The Canadian exhibit at MIDEM is a follow-up to the successful Maple Music Junket promotion organization last June by the Canadian music industry and the Canadian government. This promotion brought 100 European music writers and broadcasters to Canada to see and hear the Canadian music scene at first hand.

Participants on the Canadian stand (B 291) at MIDEM include: Les Disques Gamma Ltée, 389 ouest, rue St-Paul, Montréal, Québec; September Productions Ltd., P.O. Box 280, Woodbridge, Ontario; Les Productions S.M.C.L. Ins., 562, rue Brouseau, Boleil, Québec; Summerlea Music Limited, Winterlea Music Limited, Much Records Limited, 1369 St. Catherine Street West, Suite 308, Montreal, Québec; Love Productions Limited, 3109 American Drive, Malton, Ontario; Trans-World Records Corporation, 1230 Montée de Liesse, Montreal 384, Québec.

David Jones To Japan

■ HOLLYWOOD — David Jones, whose initial single on the MGM label, "Who Was It?" was just released, has been set for his second concert and night club tour of Japan this year.

is Editor and Bart Scholes is Art Director. Initial printing of Touch is 50,000. It will be a giveaway and is available at most retail outlets in Toronto . . . John Stewart has joined Avenue of America Records as an A&R man . . . Two Valdy songs, "Country Man" and "Good Song," have been picked up by Quincy Jones for filmscore of the film "Getaway."



MEET RECORD WORLD AT MIDEM

Our Special MIDEM issue will carry your ad message to the music/record industry's big worldwide conference.

Issue date:
January 27, 1973.

Ad deadline:
January 15.

Reserve now for best position. Record World's MIDEM Special will be flown to Cannes and distributed throughout the convention.



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LONDON • BERLIN • MILAN • PARIS

Stevens, Sutherlands Superb

■ LONDON — Cat Stevens packed London's huge Royal Albert Hall last Monday (4th) and presented those in attendance with a dynamic ninety minute performance. In support, the Sutherland Brothers proved their great ability and potential. Their own "Sailing" and "The Pie" really are classics of their type and in the short but impressive set they also included oldie classics "Bye Bye Love" and "Not Fade Away". One day superb scene setters the Sutherland Brothers will top bills all over the world in their own right.

Stereo Dimension Intl. Licenses

■ NEW YORK — During the month of November, Stereo Dimension Records reports making the following new licensing arrangements throughout the world: Italy/RCA; Germany, Austria, Switzerland/Bellaphon; United Kingdom, Eire/B&C Records; Spain, Portugal/Hispanavox; Mexico/Gamma; the Philippines/Empire; Brazil/S.O.M.; Argentina/Trova. Agreements which remain in effect include Canada/Quality; Australia, New Zealand/Festival; South Africa/RPM.

Negotiations are under way in those territories which remain open including France, Scandinavia and the Benelux countries.

Mac Davis Set For London Dates

■ LONDON — Columbia recording artist Mac Davis has been set for a series of radio and television appearances here to introduce his new single "Everybody Loves a Love Song." The dates include the Very Lynn TV Show, Radio Luxembourg, Radio One Club for BBC, Tops in Pops and the Reg Varney TV show.

England

(Continued from page 114)

On a more serious level however, we can look forward to the continued emergence of British rock as an international force to be reckoned with and the first important hits for 1973 will be Deep Purple's "Made In Japan" album, Lou Reed's "Transformer" album and The Who's "Relay" single, already a winner on the other side of the Atlantic.

Tommy's Success

Following the great success of Lou Reizner's "Tommy" opera at the Rainbow last weekend (9th), plans are now underway for a movie to be made and for the show to be presented in the U.S.A. shortly. An estimated twenty thousand pounds was raised for charity from the concert which featured The Who, Stewart, Winwood and Maggie Bell, along with the London Symphony Orchestra.

Cat Stevens then emerged and drove straight into his current single, "Can't Keep It In" and "Wild World", before nervously introducing the softer "Lady D'abonville" from the "Mona Bone Jakon" set. The addition of keyboard man Jean Roussel has given Cat an added dimension and the several titles from "Catch Bull At Four" which followed saw him enjoying the creative support of a tight, almost rocking unit during the set, highlighted by the outstanding "18th Avenue," for which Del Newman introduced a string section. The mainly "funky" feel of his performance was superbly punctuated with a few of his more sensitive compositions — "Father And Son", with fine acoustic accompaniment from Alun Davies, "Sweet Scarlet" and "Sad Lisa". He reached a tremendous pitch of excitement on "Bitter Blue", the first of a three part encore, before finally closing with the tuneful "On The Road To Find Out" . . . everyone had the feeling he already had.

Skellern On The Rise



D. H. Toller-Bond, President, London Records, took time out from his schedule last week to greet Peter Skellern, the latest artist to triumph on the British charts with a smash and to follow with rapid-fire hit status in America. The record, "You're A Lady," is just coming off number one in England and is on the rise here on the London label. Skellern, right, is pictured with his manager, John Stirling (left) and Toller-Bond.

Lawrence Welk Inks Bobby Griffith

■ TORONTO — Toronto-based Bobby G. Griffith has become the first entertainer signed by Lawrence Welk's Telekew Productions, Inc. as part of a program instigated by the publishing wing of the Welk Organization designed to create a flow of contemporary material into the companies' catalogs via writer/artist and production involvement.

Already quite well known in Canada through his personal appearances and recordings it is the Welk Organization's objective to spread Griffith's fame into the United States and throughout the world.

The multiangular deal encompasses Griffith's services as an entertainer, record producer, writer and recording artist, all elements of which are brought together in his initial single featuring two of his composi-



Bobby Griffith

tions—"The Sound of Peace" and "My Love, My Love (I'll Keep Loving You)"—set to be released simultaneously by Ranwood Records in the United States and Quality Records in Canada.

Germany

(Continued from page 114)

Jankowski. He'll never live that song up or down . . . Here's a tip to Teddy Stauffler band at Acapulco, there's a tall blonde handsome mustache (without colts) fella shortly vacationing in Acapulco, and if you need a drummer to fill in then call him out at your swimming pool, his name is Siggie Loch, the VIP of WEA (from Kinney-Hamburg), and if there's a tall dark gal at his side, his name is Alice Cooper . . . There's a new label in Germany called, Eurodor and handled by Sophie Mendel . . . Congratulations to Elisabeth Mintangian of Durium Records in Milan for her great artist, Loretta Cocci and her big song, "Vieni Via Con Me" for Canzonissima 1972, send me a disc, Elisabeth for my RIAS dj shows, and I'll play the records forwards and backwards . . . To think that I had the hit master, "Delta Blues" by the Proudfoot and offered it to a New York buddy who turned it down, next time, I'll fly over to the states and press it myself! . . . Fred Jay, talented lyricist has a very scintillating lyric called, "Train To Nowhere Land," recorded by Christian Anders on British Columbia the largest Berlin newspaper is called, "B Z" and one of the most prolific and talented music and man about town reporters is my buddy Peter Auer, so if some of you bunnies have plans to be in Berlin for a concert drop him a note c/o yours truly . . . I think that two of the kindest and nicest ASCAPers are Lou Herscher and his lovable wife, Mary and the song I like best by Herscher's Myriad Melodies is "Little Altar Boy," as recorded by Glen Campbell, Andy Williams and Jack Jones, . . . Connie Schnurr P.R. head of WEA scared the daylights out of me with his holler that 'Dracula' is coming, with a record called, "The Blood Bath" but the ironic part of this thriller is that the artist, Horst Koch laughs and laughs and laughs till we also die laughing . . . I hear that the Rolling Stones will shortly be renamed by Sigi Loch as The Jumping Jacks . . . Dr. Heinz Stein of Superior Records in Munich rushed me his three highlights, Andreas Hofer with "Ein Goldener Wagen", Mike with "Wenn alle Stricke reissen" etc., etc. Good luck, Doctor! Give me the needle . . . My good old (ever young buddy) George LeVaye sent me a very fine Christmas card delving on UNICEF and I think that others should follow George's fine thoughts for others! . . . Incidentally on Christmas cards, if you didn't get my Christmas card, then don't fret, you see I never sent you one, since I would have to quit my dj show at RIAS, this column, stop sleeping and just write Christmas cards from January 1 to December 31, and where the hell would it land when you got it anyhow? Don't tell me, so chums, gals, friends, and enemies. May I wish you all health, happiness, Merry Christmas, and Happy New Year—I mean it, and most of all remember "Faith is a star that never sets" "Mankind has survived from darkness to darkness, this generation will survive, too"! Auf Wiedersehen till next year.

Atlantic Tops With Colleges, Says CRR

■ NEW YORK — The music of Atlantic Records was the number one most reported in programming on college radio stations of all companies in the music industry, from January to November (inclusive) 1972, according to a poll by the College Radio Report.

These statistics appear in the current edition (December 31) of the Report, and were compiled from the front page chart listings of top albums, top upcoming albums, and top singles in the issues of CRR during the eleven months mentioned.

TAPE REFERENCE INDEX

TAPES LISTED BY TITLE, 8-TRACK FIRST

DECEMBER 30, 1972

BLACK SABBATH, Vol. 4 Warner Brothers (MS/MS 2842)
BURNING LOVE (Elvis Presley) RCA CBS/CK 1216
CARAVANSERAI (Santana) Columbia CT/CA 31618
CLASS CLOWN TP/CS (George Carlin) Little David TP/CS 1004 (Atlantic)
JOE COCKER A&M (2T/CS 4368)
FOR THE ROSES (Joni Mitchell) Asylum (CT/CA 5057)
HOME COMING (America) Warner Brothers (MS/MS 2855)
LIVE "FULL HOUSE" (J. Geils) (Atlantic) TP/CS 7241
LIVING IN THE PAST (Jethro Tull) (Chrysalis) MS/MS 1035 (Warner Brothers)
LOGGINS & MESSINA (Columbia) CT/CA 31748

NEW BLOOD (Blood, Sweat & Tears) (Columbia) CA/CT 31780
OF A SIMPLE MAN (Lobo) (Big Tree) MS/MS 2013
ONE MAN DOG (James Taylor) Warner Brothers MS/MS 2868
ROCK ME BABY (David Cassidy) Bell MS/MS 1100
ROCKY MOUNTAIN HIGH (John Denver) (RCA) P&S/PK 1972
SEVEN SEPARATE FOOLS (Three Dog Night) (Dunhill) 8/5 59110
BARBRA STREISAND LIVE IN CONCERT AT THE FORUM (Columbia) CT/CA 31760
SUMMER BREEZE (Seals & Crofts) Warner Brothers (MS/MS 2829)
THE GUITAR MAN (Bread) (Elektra) ET 85047 CT 55047
TO WHOM IT MAY CONCERN (Bee Gees) (Atco) (TP/CS 7012)

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DECEMBER 30, 1972

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101 THE ALBUM CHART 150

DECEMBER 30, 1972

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102	90	HOT ROCKS 1964-1971 ROLLING STONES/London 2PS 60617
103	105	RIISING MARK-ALMOND/Columbia KC 31917
104	122	HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO/Dot DOS 26000 (Famous)
105	121	MUSIC IN MY LIFE BILLY PRESTON/A&M SP 3516
106	106	NOT INSANE OR ANYTHING YOU WANT TO FIRESIGN THEATRE/Columbia KC 31585
107	104	THE SUPREMES/Motown M 756 L
108	109	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
109	131	KILLER JOE LITTLE JIMMY OSMOND/MGM SE 4855
110	112	WHISTLE RYMES JOHN ENTWISTLE/Decca DL 9190
111	111	LION'S SHARE SAVOY BROWN/Parrot XPAS 71057 (London)
112	119	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS DAVID BOWIE/RCA LSP 4702
113	110	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCX 756
114	—	SMOKEY ROBINSON & THE MIRACLES "1957-1972"/Tamla T 320D (Motown)
115	118	ANTHOLOGY STEVE MILLER BAND/Capitol 1114
116	86	BIG BAMBU CHEECH & CHONG/Ode SP 77014 (A&M)
117	130	IN THE CAN FLASH/Sovereign SMAS 1115 (Capitol)
118	142	THEY ONLY COME OUT AT NIGHT EDGAR WINTER/Epic KE 31584 (Columbia)
119	81	SONG SUNG BLUE JOHNNY MATHIS/Columbia KC 31626
120	125	CAN'T BUY A THRILL STEELY DAN/ABC ABCX 758
121	139	THE AMAZING SPIDERMAN/FROM BEYOND THE GRAVE/Buddah BD 5119
122	87	THE SLIDER T. REX/Reprise MS 2095
123	124	A WHITER SHADE OF PALE PROCOL HARUM/A&M SP 4373
124	137	RIGHT OFF! HUDSON & LANDRY/Dore LP 329
125	83	PASSIN' THRU JAMES GANG/ABC ABCX 41750
126	—	REALLY J. J. CALE/Shelter SW 8912 (Capitol)
127	102	EAGLES/Asylum SD 5054 (Atlantic)
128	135	THE BEST OF THE BYRD'S GREATEST HITS, VOL. II/Columbia KC 31795
129	108	RASPBERRIES/Capitol 11036
130	—	CYMANDE/Janus 3044
131	114	ALONE AGAIN (NATURALLY) ANDY WILLIAMS/Columbia KC 31625
132	115	ON THE CORNER MILES DAVIS/Columbia KC 31906
133	133	ALL THE KING'S HORSES GROVER WASHINGTON JR./Kudu KU-07 (CTI)
134	144	SLOPPY SECONDS DR. HOOK & THE MEDICINE SHOW/Columbia KC 31622
135	116	STILL BILL BILL WITHERS/Sussex SXBS 7014 (Buddah)
136	134	DIAMONDS IN THE ROUGH JOHN PRINE/Atlantic SD 7244
137	138	CHARLIE McCOY/Monument KZ 31910 (Columbia)
138	78	LOST AND FOUND HUMBLE PIE/A&M SP 3513
139	117	HIMSELF GILBERT O'SULLIVAN/MAM 5 (London)
140	—	CAN'T YOU HEAR THE SONG WAYNE NEWTON/Chelsea CHE 1103
141	120	GUESS WHO B. B. KING/ABC ABCX 759
142	—	AUSTIN ROBERTS/Chelsea CH 1004 (RCA)
143	143	BITTER SWEET MAIN INGREDIENT/RCA LSP 4677
144	123	MOM'S APPLE PIE/Brown Bag BB 14220 (United Artists)
145	146	SLIDES RICHARD HARRIS/Dunhill 50133
146	147	HONKY TONK STARDUST COWBOY JONATHAN EDWARDS/Atco SD 7015
147	149	TRANSFORMER LOU REED/RCA LSP 4807
148	150	DEMONS & WIZARDS URIAH HEEP/Mercury SRM 1-630
149	128	LONG JOHN SILVER JEFFERSON AIRPLANE/Grunt FRT 1007 (RCA)
150	129	HOBO'S LULLABY ARLO GUTHRIE/Reprise MS 2060

Record World En Venezuela

By WILLY CURBELO

■ La más feliz demostración lograda hasta de lo que el mundo iberoamericano unido puede lograr en el futuro, fué el espectáculo transmitido a veintidós países, telepresenciado por cien millones de personas y escuchado por un número incalculable de radioyentes en todo el mundo, el "Festival de la Cancion Iberoamericana," de la OTI, ganado por Brasil.

Trece interpretes representando cada uno a su país, permitieron realizar un hello evento musical, lleno del mejor colorido y una máxima calidad. Por primera vez se logra ver, como la televisión es adaptada a un festival y no este a la TV, como regularmente nos tienen acostumbrados. El audio es uno de los mejores que hayamos oído aún en estudio, para no hablar de transmisiones vía satélite y la imagen excelente.

Delegación Brasileira

Claudia Regina, Tobias y Baden Powell componentes de la delegación brasileira, lograron acaparar la mayor puntuación del Festival, se dió el caso en que el jurado de un país —Venezuela—le diera todos sus votos. El jurado venezolano estuvo compuesto así: Raul Orteca, director de la transmisión, Luis Guillermo Gonzalez, de Radio Caracas TV, Chelique Sarabia, representando a la Compañía Anonima Nacional Telefonos de Venezuela, Liana Cortijo, de Televisora Nacional, Eladio Larez, animador. Hipolito Silva, de Cade-

na Venezolana de TV y Joaquin Riviera, de VeneVisión. La puntuación general quedó así: Brasil 10, Panamá 8, España 7, Venezuela 6, Puerto Rico 6, Portugal 5, Chile 4, R. Dominicana 4, Bolivia 3, Colombia 3, Perú 3, Uruguay 3, y Argentina 3.

Sin dejar de aceptar el triunfo de Brasil, hay que hacer mención especial a los representantes de Perú, Etpaña y Uruguay, quienes se jugaron el todo por el todo, en busca de la mejor colocación en la competencia. Un fácil segundo lugar para Basilio. Mirla, de Venezuela hizo demasiado por una canción que no era para su conocido estilo, el cuarto lugar obtenido para nuestro país, fué un esfuerzo de la buena interpretación de Mirla Castellano.

El fabuloso éxito de este Festival no es una exclusiva de ningún país, sino el fruto de un efuerzo y de un entendimiento comunes de los pueblos lusoparlantes e hispanohablantes. Este Festival ha sido un gran triunfo para la Organización de Televisión Iberoamericana. OTI.

Segunda Edicion

La segunda edición se realizará en Brasil, el 12 de Octubre de 1973, pero mientras llega este día, preparo mis maletas para viajar a Buenos Aires y lograr para usted la mayor información posible, con caracter exclusiva, del "VI Festival Buenos Aires de la Canción." Para los g'me desean Feliz Viaje . . . les doy las Gracias.



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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

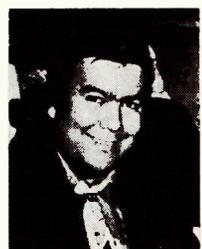


Tomas Fundora

■ Bueno, para qué negarlo? . . . El impacto del momento lo constituye el lanzamiento de Columbia en Estados Unidos, del nuevo grupo Azteca, producido por Coke Escovedo, ex miembro del grupo de Santana. Azteca ha iniciado una jira en extremo fuerte que comienza en este mes. El día 28 estarán tocando en la "San Diego Sports Arena" y en Diciembre 29 y 30 en "San Francisco's Winterland Ballroom." El grupo, integrado por 17 personas, espera acumular un total de expectadores a su favor, antes de que finalice el 1972, que excederá los 75,000 almas. El "álbum" de los Azteca es sin lugar a dudas una obra de arte musical. Coke Escovedo escribe en su contraportada una frase que identifica totalmente el propósito indirecto del disco y dice así: "Azteca es toda nuestra esperanza, ambición, aspiración, expresión y sin embargo, por arriba de todo esto, es nuestra música y nuestra vida. Nuestra motivación no son los logros financieros, ya que nos sentimos agradecidos por el regalo obtenido de la vida. Creemos que nuestra música es un arte y no un producto. Simplemente buena música creada por buenos músicos. Cuando comencé a pensar sobre la formación de Azteca, tuve el sueño de tocar con músicos que fueran serios y que pusieran la música sobre todo otro interés, no egomaniacos ni super-estrellas ni personalidades plásticas. Creo que mi sueño se ha convertido en realidad y espero que Uds. lo considerarán así después de haber oído a Azteca . . . En realidad la grabación es muy buena y habla muy alto del propósito logrado. No obstante ello, Columbia obtendrá ventas millonarias en Estados Unidos y Latinoamérica (en el mundo entero) con Azteca. Ojalá la bonanza propia del triunfo no rompa estos conceptos en Coke ni en los músicos de Azteca. El grupo es latino y expone lo nuestro a su manera. ¡Bella manera de hacerlo! En la atención prestada a la grabación, puedo ver que han dado todo lo más que podían dar, sin prestar atención a la parte comercial del asunto. Con ello se ganan mi simpatía. A Dios gracias, "Mamita Linda," "Ah! Ah!," (Tito Puente) y "Azteca" están en el "álbum." Con ellas hay material de sobra para lograr triunfos comerciales. Aparte de mi felicitación a todos los miembros de Azteca, la labor de arreglos de Coke Escovedo y Tom Harrel, de ingeniería de sonido de Glen Kolotkin, de grabador de George Engfer y de "mastering" de George Horn, merecen mi aplaudo y felicitación. La grabación se produjo en los Estudios Columbia de San Francisco en Septiembre de este año. ¡En Septiembre se hizo algo muy bueno! . . . ¡El tiempo lo dirá!



Yayo El Indio



Polito Vega

Ya hablando de Coke me viene a la mente un grupo de Miami con este nombre, que ha acumulado ventas interesantes, casi sin la promoción debida. Comienza a moverse también en Puerto Rico y si es tratado debidamente, pudiera brindar un éxito interesante. La grabación fué lanzada hace algunos mese al mercado por Sound Triangle de Manuel Matos . . . "Mójate los Labios" en interpretación de Yayo



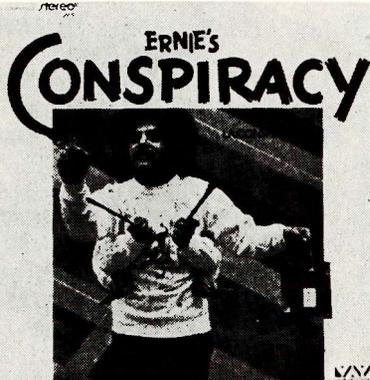
Palmenia Pizarro

(Continued on page 122)



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LATIN AMERICAN HIT PARADE

DECEMBER 30, 1973

New York Latin Soul

By Joe Gaines—WEVD

1. PIRANA
WILLIE COLON—Fania
2. SPANISH POPCORN
PACHECO—Fania
3. MI PROPIO YO
CHAPARRO Y SU ORCH.—Rico
4. JULIA
EL GRAN COMBO—EGC
5. AYE QUE FRIO
OCHO—UA Latino
6. A THOUSAND WAYS
JOE CUBA—Tico
7. PALLADIUM DAYS
TITO PUENTE—Tico
8. PENSANDO EN TI
LOS SATELITES—Discolando
9. MAGDALENA
LA CONCIPIACION—Vaya

DECEMBER 30, 1972

Puerto Rico

By WUNO (Alfred D. Herger)

1. QUE DARIA YO
DANNY RIVERA
2. EL ADIOS
ORQUESTA ZODIAC
3. SI SUPIERAS
LUISA MARIA GUELL
4. AMIGOS NO
AWILDA
5. ALGO DE MI
CAMILO SESTO
6. ALONE AGAIN (NATURALLY)
GILBERT O'SULLIVAN
7. CINTURITA
ORQUESTA POWER
8. MI PROPIO YO
CHAPARRO
9. PORQUE TE QUIERO TANTO
MANOLO GALVAN
10. OLVIDARTE NUNCA
LOS GOLPES

DECEMBER 30, 1972

Chicago

By Discomundo

1. PORQUE?
LOS BABY'S—Peerless
2. JULIA
GRAN COMBO—EGC
3. BUSCATE OTRO CORAZON
LUIS GONZALEZ—Flor Mex
4. NO TENGO DINERO
CORNELIO REYNA—C. R.
5. LOS MATO LA CARNE
YOYITO CABRERA—West Side
6. TE, TE DIGO AHORITA
JOHNNY VENTURA—Mate
7. VERONICA
VICTOR YTURBE—Miami
8. DAMELE BETUN
BILLO'S CARACAS BOYS—Billo
9. EL HIJO DE NADIE
LALO RODRIGUEZ—Musimex
10. CHATITA
MARCO ANTONIO VAZQUEZ—Peerless

DECEMBER 30, 1972

Venezuela

By Villy Curbelo

1. TE AMO COMO ME QUIERES
GRUPO LOBO—Polydor
2. BEN
MICHAEL JACKSON—Palacio
3. EL CISNE
EDGAR ALEXANDER—Top Hit
4. NUEVAMENTE SOLO
LOS TRES TRISTES TIGRES—Top Hit
5. BLANCO Y NEGRO
3 PERROS NOCTURNOS—Odeon
6. MATRIMONIO
LOS TRES TRISTES TIGRES—Top Hit
7. SAFARI SALVAJE
BARRABAS—RCA
8. SATISFACEME MUJER
CHICANO—Suramericana
9. MATRIMONIO
GILBERT O'SULLIVAN—Palacio
10. TU
TRINO MORA—Promus

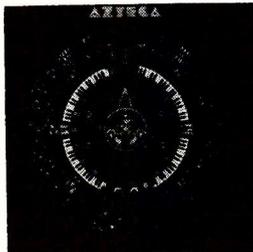
LATIN ALBUM PICKS

AZTECA

Columbia K 31776

Coke Escovedo (del grupo de Santana) y músicos de gran ejecución han creado con Azteca una pieza maestra. Sonido espectacular y una libertad amplia de expresión musical. ¡Muy buenas voces! Llegarán lejos con seguridad. Muy comerciales en "Ah! Ah!", "Manita Linda" y "Azteca." También geniales en "La Piedra del Sol," "Empty Prophet" y "Cain't Take the Funk out of Me." Aplica a todos los mercados.

■ Coke Escovedo (formerly with Santana) and a group of talented musicians had made a masterpiece out of Azteca. Great sound and voices. ¡Spectacular! Real commercials in "Ah Ah," "Mamita Linda" and "Azteca." Geniuses in "La Piedra del Sol," "Empty Prophet," "Ain't Got No Special Woman" and "Non Pacem." Also great in "Love Not then" and "Peace Everybody." Apply to all markets.



SENTIMENTAL

MARTIN BECERRA—

Latin International DLIS 2006

Becerra, muy popular disc-jockey de Los Angeles, California muestra aquí sus cualidades como cantante. Le acompaña el Mariachi Mexico. Sentimentalmente nos dice "Adios Negra Consentida," "A Una Ola," "Viajera," "Rondando tu Esquina" y "Cuando te Perdi" entre otras.

■ Martin Becerra is a very popular d.j. from Los Angeles, California who knows how to sing. Here he proves it! "Usted," "Reina," "No te Conviene Volver" and "Al Pie de un Crucifijo." Mariachi Mexico gives him the backing for it.



LO MEJOR DE LUCHO GATICA

Sabor CS 1609

Lucho Gatica estableció una época hermosa con este repertorio difícil de superar. El maestro chileno en sus millonarios éxitos "No me Platiques," "El Reloj," "La Barca," "Dios no lo Quiera," "Somos," "Amor Mío," "La Puerta" y otras. Un tesoro musical!

■ Lucho Gatica is an era by himself! Here he offers an unforgettable repertoire that mean sales. His bests such as "Encadenados," "Qué Seas Feliz," "Tú Me Acostumbraste" and "Te Quiero Asi." A musical treasure!



Record World En Los Angeles

By FERNANDO A. GONZALEZ

■ El teatro millon dolar de la ciudad de Los Angeles termino su temporada del ano con la presentacion de Jose A. Jimenez, Alicia Juarez, Cesar Costa, Tongolele Yolando del Rio, Nelson Velasquez, Maria-chi Mexico y Chalo Campos, por cierto en este último show se presentó por primera vez la que ya se ganó el titulo en California de "Revelacion 1972 en el Folklore Mexicano." Nos referimos a la jovencita Yolanda del Rio, la cual logró imponerse con solo tres éxitos tremendos que fueron "La Hija de Nadie," "Con Golpes de Pecho" y "Saliendo de Misa." ¡Nuestras felicitaciones! El resumen de la temporada del año se los daremos después de confrontar cantidades para saber cual fue el mejor show del año en California.

Como era de esperarse la Sonora Santanera empaquetó nuevamente el "Hollywood Palladium" por segunda vez en un mes y de esta manera se

despidió de California, interpretando sus mas recientes éxitos "Congoja" y "Sombrita de Coteles." Chalo Campos tiene un sencillo que es doble "Hit," "Cumbian Navidena" y "Elisa." Regresan Los Muecas para despedir el año. Este grupo a destacado por su smash hit "Que Ironía." Con ellos actuaran Rene y Rene, que son muy queridos en este estado. Desde Mexico se nos reportó que Estela Nuñez empieza el año nuevo con la visita de la ciguena. Esperamos sigan sus triunfos y la buena suerte. El mas reciente de sus éxitos es "Iremos de la Mano" del triunfador Juan Gabriel, que no solo se ha destacado como compositor, si no también como intérprete. Actualmente tiene dos éxitos en radio de su propia inspiracion. Ellos son "1, 2, y 3" y el otro es "Sera Mañana." Sandro se deja escuchar nuevamente en radio, esta vez con "Me Juego Entero por tu Amor." Vicente
(Continued on page 122)

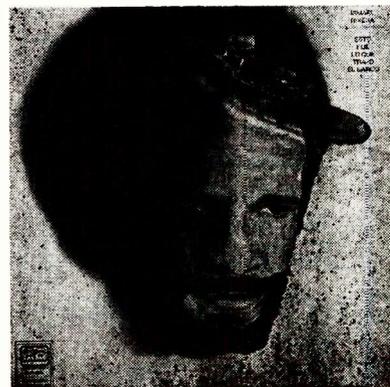
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NUUESTRO RINCON

(Continued from page 120)

el Indio y en grabación Alegre, se está convirtiendo en éxito . . . Mis felicitaciones a **Polito Vega**, popular discjockey de Nueva York, que ha vuelto a cautivar a su audiencia a través de W.B.N.X. (La Grande) después de varios meses de ausencia.

Muy comentadas las actuaciones de **Palmenia Pizarro**, interprete chilena de gran personalidad y talento, en un club nocturno de Miami . . . También triunfó en este centro nocturno esta semana, el cantante español **Tito Mora** . . . Me reporta el amigo **Napoleón Bravo**, de Caracas, algunas de las conclusiones a las cuales se llegaron en el "Congreso Internacional de Locutores" que se celebró en Monterrey, México. "Formación de la Organización Internacional de Locutores (OIDLO). "Decretar como Día Internacional del Locutor el 2 de Diciembre, fecha en la cual se formó OIDLO" y "Declarar" los "ratings" como enemigos de la profesión." **Napoleón** acaba de lanzar su nuevo libro "Cronología e Historia de la Música Popular" con interesante éxito . . . Está preparando **Willie Rosario** un nuevo long playing de "salsa" con **Junior Toledo** en la parte vocal . . . Lanzará Inca proximately al mercado una grabación de la **Tipica 73** . . . Agradezco Postales de Navidad y reciproco a: **Angel I. Fonfrías** de Peer International, Puerto Rico, T. R. Records Inc., **Agustín Hernández** de Peerless, México, **David Last** de Met Richmond, New York, **Kristian**, artista del sello **Mónica**, **Vikki Carr**, **Daniel Gutierrez** de Caytronics Corp., **Cotique Records**, **Club de Admiradoras de Sandro** de Miami, **José M. Vias, Jr.** de RCA Records, N.Y., **Lisa Di Milo** y **Johnny Violin**, de **Mónica Records**, **Pepe García** de G & G Records, Los Angeles, **Miriam** y **Julio E. Méndez** de W.Q.B.A. Radio, Miami, **Mary** y **Raquel Rodríguez** del Club Admiradores de De Raymond, Miami, de "Tex" Fenster, N.Y., **Tania Martí**, desde Perú, **Mateo San Martín** de South Eastern Records, Miami, **Provi García** de Peer Southern, N.Y., **Carlos**, **Mary** e **Ivette Díaz Granados** de Miami Records, de **Mary**, **Elizabeth** y **Emilio García** de Nueva York, **Joe Cain** de Tico-Alegre Records, **Enrique Lebendiger** de Fermata (Brasil), **The Morton Wax Group**

of Companies, **Elizabeth García**, **Joaquín Alfonso Navas** de Discos Belter, España y de **Raúl Marrero** . . . Y ahora . . . ¡Hasta la próxima! . . . ¡y Felicidades!

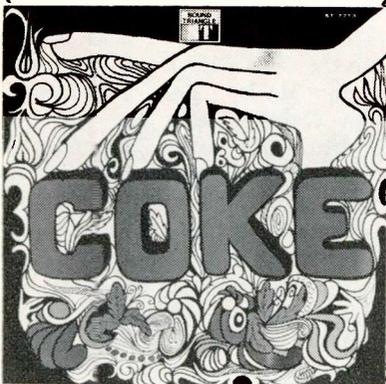
Well, nobody can deny that the impact of this moment is the release by Columbia of the musical group **Azteca**, in Los Angeles, produced by **Coke Escovedo**, formerly a member of **Santana's** group. **Azteca** is beginning a massive touring schedule in December. Playing December 28 in the San Diego Sports Arena and December 29 and 30 in San Francisco's Winterland Ballroom, the 17-piece band is expected to perform before 75,000 fans before the end of 1972. **Azteca** is undoubtedly a great production and a masterpiece in the up-to-date Latin sound. **Mike Escovedo** wrote the backliners notes for their album, which reads: "Azteca is all our hopes, ambitions, aspirations, expressions; however, above all, it is our music and our lives. When I first thought of forming **Azteca**, I had a dream of playing with musicians who were serious and who put music above all else; no egos, no superstars, no plastic personalities. Our motive is not financial gain, for we are grateful for our gift. We feel our music is an art and not a product, just good music from good musicians. I believe my dream has come true, and I hope you will agree after you have listened to **Azteca**" . . . The album is real good and although **Coke** mentioned the fact that their motive is not financial gain, Columbia will enjoy millionaire's sales with **Azteca** and hope success will not brake all these beautiful concepts expressed by **Escovedo** and the musicians who are **Azteca**. The group is Latin and present our thing their way. A beautiful way to do it! When listening to the album I got the feeling that they gave everything they had away with this album, without paying any attention to the commercial part involved in a performance which is suppose to reach the great masses of buyers. Oh! . . . they also put into the cut "Ah! Ah!" (**Tito Puente**), "Mamita Linda" and "Azteca," good material that will fulfill the commercial tasks. They could become smashing hits by **Azteca**. My congratulations to **Coke Escovedo** and **Tom Harrel** as arrangers, **Glen Kolotkin** as Engineer, **George Engfer** as Recordist, **George Horn** as Mastering and mainly to everybody involved directly or indirectly in the creation of **Azteca**. The recording was done at Columbia Studios in San Francisco in September of this year. Great things had been done in September . . . this is one!

By the way, there is a musical group known by the name of **Coke** that is selling pretty well in Miami and moving to other areas. Although the group is selling nicely among Latins, it could also become popular if promoted among Americans. The album was released several months ago by Sound Triangle . . . "Mojate los Labios" by **Yayo el Indio**, is becoming a success in several areas . . . My congratulations to **Polito Vega**, popular discjockey from WBNX, N.Y. that recouped all his popularity after a short period of time although he was away from the mikes for several months.

Palmenia Pizarro from Chile and **Tito Mora** from Spain were a success in Miami, during their performances in a local night club . . . **Napoleon Bravo**, d.j. from Caracas, reported several matters to me in which attendants at the International Congress of Radio Announcers, that took place in Monterrey, Mexico, agreed, such as: "Creation of the International Association of Radio Announcers (Oidlo). "To establish December 2nd as the International D.J. Day (this is the day in which OIDLO was created) and "To declare rankings (hits) as enemies of the profession" . . . **Willie Rosario** is working on a new Latin soul album in which **Junior Toledo** will take care of the vocals . . . Inca will shortly release an album by **Tipica 73**.

I deeply appreciate Christmas Cards from: **Angel Fonfrías** from Peer Southern, Puerto Rico, T. R. Records Inc., **Agustín Hernández**, **Peerless**, **Mexico**, **David Last**, **Met Richmond**, N.Y., **Kristian** from **Mónica Records**, **Vikki Carr**, **Daniel Gutierrez**, **Caytronics Corp.**, **José M. Vias, Jr.** from RCA Records, **Pepe García** from G & G Records, Los Angeles, "Tex" Fenster, **Joe Cain** from Tico-Alegre Records, **Julio E. Mendez** from WQBA, Radio, Miami, **Provi García** from Peer-Southern, **Enrique Lebendiger** from Fermata, **Joaquín Alfonso Navas** from Discos Belter, Spain, **Elizabeth García** from N.J., **Mateo San Martín** from South Eastern Records, **Opalocka, Fla.**, **The Morton Wax Group** of Companies, **Carlos Díaz Granados** from Miami Records, **Lisa Di Mileo** and **Johnny Violin**, **Mary** and **Rachel Rodríguez** from the **De Raymond Fan Club**, Miami, the **Sandro Fan Club** of Miami, **Tania Martí** from Peru, where she is a success and **Raúl Marrero** . . . And that's it!

Ventas Millonarias con:



COKE

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You Turn Me On
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Que Sería de Mí

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501 W. 28 St.
Hialeah, Fla. 33010
Tel. (305) 887-4522

En Los Angeles

(Continued from page 121)

Fernandez vuelve a la carga y esta vez es con "Volver Volver." Latin internacional sacó dos nuevos albums. Uno de las **Hermanas Hernandez** y otro del muy conocido anunciador, maestro de ceremonias y además cantante, **Martin Becerra** con el **Mariachi Mexico**. **Hermes Niño**, colocandose con "Cangrejito Playero." **Manni Perez** conquistando mercado con su canción "El Chamaco Moderno." **Rafael Ríos** con "Así Soy." **Raphael**, pese a lo que se diga, sigue gustando en radio, ahora se le escucha con "El Chacerero."

Elio Roca es otro de los artistas que en el año del 1972 se colocó ya firmemente gracias a los exitos que logró en el año. El mas reciente es "Amar Amando." Grupo nuevo que entra con el pie derecho, "Opus-3" con "Otro Vez Solo" . . . ¡Hasta la proxima!

SUBSCRIBE TO RECORD WORLD

Athenia Industries Plans Entry Into Cassette Mkt.

■ CLIFTON, N. J. — Athenia Industries, Inc., a newcomer to the magnetic tape products industry, is in the final stages of product preparation for its entry into the cassette market. To be included in the initial product line are C-O leader loaded and tape loaded cassettes as well as cassette component parts and certain accessories.

"We will attempt to give our customers one of the best products of its type available, achieving this by maintaining complete control over all manufacture and handling functions. From the injection molds which we manufacture in our plants through to the molding, on to the assembly, and finally the packaging, all functions are completed here in our plant in Clifton, New Jersey. There is a minimum of out of plant and absolutely no out of country fabricating of any part of our cassette," explained Jules L. Sack, Vice President of Marketing and Sales for Athenia.

"In order to capture major shares as quickly as possible, some manufacturers utilize out of country or offshore manufacturing facilities to achieve favorable cost positions. In doing so, several major control

factors are surrendered, quality control and inventory control being two of the most important. By handling material in our own facility, we know our products are of the highest quality; we don't just hope they are," Sack continued.

In further detailing the company's total control concept, Sack explained that Athenia Industries began as a small tool and die shop and grew to a complete mold making facility. The company today not only designs, engineers, and builds its own tooling, but actually molds the products right in its own facility. Athenia does the in-house fabricating for most of the other cassette parts, i.e., precision stamping of the anti-magnetic shield, cutting and finishing steel roller pins, cutting windows from basic stock, and cutting and matching both felt and phosphor bronze for the pressure pad. "When you start with quality, use precision parts and handling, you will finish with quality; but if you begin with anything less, there is a greater risk that you will end up with a substandard product," Sack continued.

VMI Sponsoring College Tour

■ LOS ANGELES—Vegas Music International President Bill Porter has announced that his company will sponsor a 28 state tour of one nighters to be called "Shower of Stars" featuring four of VMI's top attractions.

The college tour will kick off March 6 at Arizona State University in Tempe, Arizona under the supervision of Joe Saliba, Executive Director of Concerts and Artists Promo-

tions for VMI.

The four acts to be featured are Benny Hester, Roy Claybourne, Westwood and Hal Frazier. The unusual aspect of the tour is that VMI will pay all expenses and split the proceeds 50-50 with the college. They will handle the printing of all literature, ad mats, promo spots, press kit material, slicks and provide record product on the four acts on the bill.

Knauer to Speak At ITA Seminar

■ TUCSON — Virginia H. Knauer, Special Assistant to the President for Consumer Affairs, will be a luncheon speaker at the International Tape Association third annual seminar to be held in Tucson, February 11-14, 1973. This will mark Mrs. Knauer's fourth appearance before the ITA group.

The seminar, titled "The Audio/Video . . . Software/Hardware . . . Industry in Perspective," has already attracted registrations from industry leaders, training directors, publishers, educators, and user groups, according to Larry Finley, Executive Director of the Tucson-based ITA.

In addition to Mrs. Knauer, Oscar P. Kusisto, President of Motorola Automotive Products and Board Chairman of ITA; and Dan Denham, VP of 3M Company Magnetic Products Division and President of ITA, will deliver luncheon addresses.

Earl Nightingale, whose radio and TV program is heard and viewed on over 1,000 stations, will deliver the keynote address. Dr. Walter Fahey, Dean of the College of Engineering at the University of Arizona, will address the group and show a video-tape demonstrating how the Microcampus program is produced.

Finley stated that the ITA Advisory Board Seminar Committee has structured the panels so that "users," for the most part, would participate by telling the attendees of their success stories and how they accomplished it. Question and Answer periods will follow each session.

Complete information can be obtained from ITA, World Tape Center, Tucson, Arizona 85706.

Chicago Playing Ellington TVer

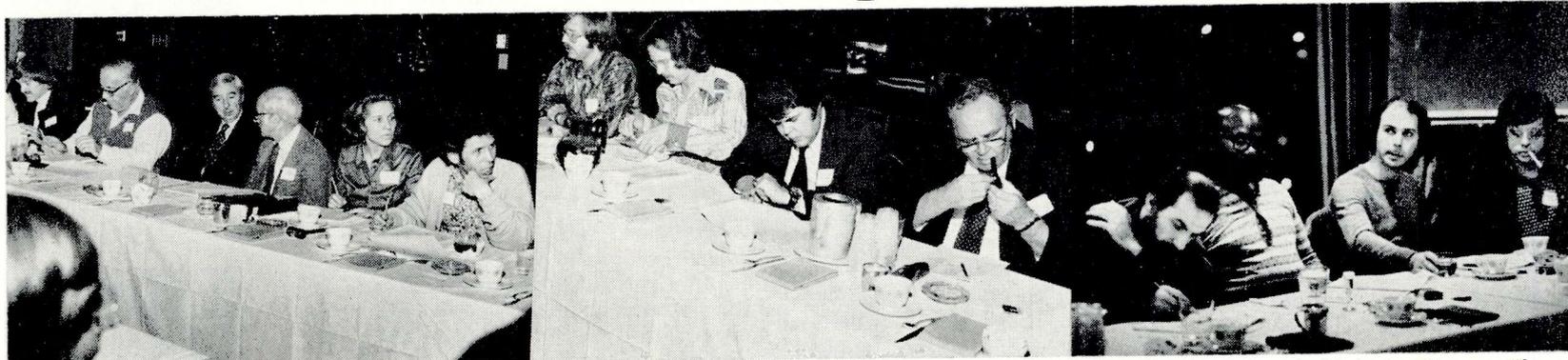
■ LOS ANGELES — Chicago makes their television variety debut when they join in the upcoming Tandem Productions special tribute, "Duke Ellington . . . We Love You Madly," to be broadcast February 11th over the CBS Television Network from 9:30 to 11:00 p.m. Also appearing on the show will be Quincy Jones (producer), Count Basie, Peggy Lee, Sarah Vaughan, Tony Bennett, Roberta Flack, Aretha Franklin, Ray Charles, Sammy Davis, Joe Williams, and Billy Eckstine. All will perform works composed by Duke Ellington.

Chicago will perform the Ellington composition, "Jump For Joy," which has been rearranged to reflect the group's musical personality by Chicago composers James Pankow and Robert Lamm. In another segment, some of the legendary members of Duke Ellington's band will sit-in with Chicago for an informal jam session, aural proof of ability of Ellington's music to span the generations.

It was this factor—the influence Duke Ellington's music has had upon Chicago, and, thereby, upon contemporary music—that led to the group's enthusiastic acceptance of the personal request made by Quincy Jones for them to appear on the special.

"Our participation in this tribute to Mr. Ellington symbolically weds the music of the present and future to that of the past half-decade," states composer-trombonist James Pankow. "That Chicago was chosen as the contemporary musical act that best represents this wedding is an honor for each of us in the group."

At L. A. NARAS Screenings . . .



November 28, NARAS held its final screening session to determine the proper category placement for the thousands of entries eligible for the record industry's Academy Grammy Awards to be held March 3. Simultaneous meetings were held in all five chapter cities (L.A., N.Y., Chicago, Nashville, and Atlanta) on the same day with expert members of both the Academy and record labels attending. Pictured at the L.A. meeting are (left to right) musicians Don Ellis and John Scott Trotter,

NARAS national President Wesley Rose, music historian George Simon, NARAS National Manager Christine Farnon, and L.A. chapter President Lincoln Mayorga. Also present were (from left) Chan Daniels (Capitol), Bill Yaryan (Atlantic), Corky Mayberry (Atlantic), and Clifflie Stone (Clifflie Stone Productions). Other notables at the L.A. session included (far right photo, from left) Dan Bourgoise (UA) composer/arranger Harold Battiste, producer/engineer Bruce Botnick, and producer Mike Post.

Year In Classical Marked By Steady Growth, Repackagings

By ERIC KISCH

■ NEW YORK — Since the "Classical Section" is only a few weeks old, it may be presumptuous to present an end-of-year roundup. However, as I have been observing the industry scene for considerable time, I feel that a reasonable perspective is possible. In any case, here are some ideas I'd like to get off my chest before the old year is out.

By and large, it has been a year of steady growth with few if any spectacular leaps that have changed basic trends. Rising recording costs have led to drastic curtailment of recording activities in the U. S. and a realignment of orchestras and conductors among the various companies. With the singular exceptions of the Bernstein "Carmen" (due on DGG early in 1973) and the Metropolitan Opera Gala for Sir Rudolph Bing, all operas and large scale choral works were recorded overseas. Few new recordings by U. S. orchestras appeared in 1972, and this trend can be expected to continue in 1973 and beyond.

Much activity was devoted to

BASF Debuts In Classical Field

■ BEDFORD, MASS. — BASF Systems, a division of BASF Wyandotte Corporation, began marketing records in the U.S. in June of 1972. Since then, the bulk of all record releases have been in the field of jazz, international and pop.

In January 1973, BASF will debut their classical line. Highlighting the initial release will be the beginning of a series of historic recordings embodying German opera repertory from the early 1940's, previously unavailable in recorded form. The first three recordings in this series will feature highlights from three operas—"Carmen" featuring Elisabeth Hongen, Josef Hermann and conducted by Karl Bohm; "Othello" featuring Helge Rosvaenge, Maria Reining, Hans Reinmar—conducted by Karl Elmendorff; and "Capriccio," which will be of special interest as it is the world premiere cast of Strauss' last opera featuring Viorica Ursuleac, Franz Klarwein, Hans Hotter, Georg Hann, Georg Wieter and conducted by

repackagings. Columbia's "Greatest Hits" series was followed by similar series on RCA Red Seal and Victrola. Then came the "Basic Library of Music America Loves Best," and the latest entry, London's "Orphic Egg" series. The aim of these series is to attract new market segments to the classics and, by and large, they have sold very well. However, a broader question remains: will the buyer of these "hit" records buy other classical albums? Some serious research needs to be done here, for it is fair to say that the long run future of classical music rides on the answer—as does the profitability and wisdom of present company policies!

As freely admitted by record company executives, the future also depends upon the development of new talent with star appeal and strong selling power. Among the younger conductors, Zubin Mehta, Daniel Barenboim, Claudio Abbado, Andre Previn and Michael Tilson-Thomas are developing large followings. Among the seasoned "veterans,"

(Continued on page 130)

its co-librettist, Clemens Kraus.

Releases from BASF/Harmonia Mundi will include "Ave Maria Kaiserin," Aachener Domchor led by Rudolf Pohl; "El Siglo De Oro" featuring characteristic works of the most important masters of the school of Montserrat, based on Gregorian melodies; "Bach—Three London Symphonies," performed on original instruments by the Collegium aureum; "Francois Couperin's Pieces de Clavecin," Gustav Leonhardt; "Haydn—Missa In Angustiis (Nelson-Messe)," Benita Valente, Ingeborg Russ, Karl Markus, Michael Schopper; "Elly Ameling Sings Songs of Johannes Brahms"; "Pergolesi—La Serva Padrona," Maddalena Bonifaccio, Siegmund Nimsgern, Collegium Aureum; "Beethoven—Sonatas Op. 78, 109, 110, Bagatellen Op. 126," Jorg Demus. Rounding out the initial release will be two BASF recordings by the renowned Austrian conductor, Robert Stolz — "Blumenlieder" featuring Anneliese Rothenberger and "Galakonzert" featuring Heinz Hoppe.

SEA HAWK

(The Classic Film Scores of Erich Korngold). RCA LSC 3330.

New recording of scores to such great movies as Robin Hood, Captain Blood, The Sea Hawk, King's Row, etc., The music stands successfully on its own without the video, not surprising since Korngold was a noted composer in Austria before he came to Hollywood. This album will do well in both "classics" and "soundtracks" sections. A sleeper that is moving strongly.



VERDI: REQUIEM

Freni, Ludwig, Cossutta, Ghiaurov, Vienna Chorus, Berlin Philharmonic Orch., conductor Herbert von Karajan.

DGG 2707.065. (2 records).

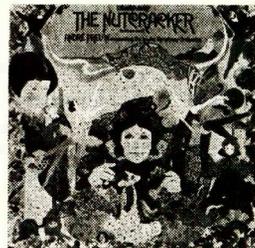
Gleaming, ultra-refined performances of this Verdi blockbuster by a top quartet of singers and maestro Karajan. Will have broad appeal to the legions of Karajan fans.



TCHAIKOVSKY: THE NUTCRACKER

(Complete ballet). London Symphony Orchestra, conductor Andre Previn. Angel SB 3788 (2 records).

First new recording of this holiday favorite in some years. Bright sonics plus firm clear and stylish performances by Previn and the virtuoso LSO. With colorful cover art plus Angel's special puzzle promotion this is already becoming a best seller.



SCARLATTI: 23 SONATAS

Anthony di Bonaventura. Connoisseur Society CS 2044 (2 records).

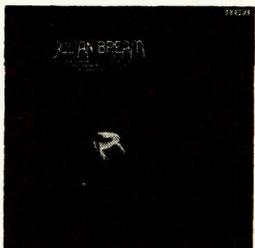
A varied and fascinating selection from this Italian/Spanish master's vast output. American-born pianist Anthony di Bonaventura convincingly exploits the sonorities of the modern concert grand, and the sonics are A-1. Should have broad appeal but requires ear exposure. Recommended for in-store play and audio-department demonstration.



THE WOODS SO WILD

Julian Bream, luteist. RCA LSC 3331.

Consummate artistry and playing by Julian Bream in this selection of Elizabethan lute music. Includes the centuries-old best seller "Greensleeves." A must for classical connoisseurs as well as those clearing their heads of decibel-fatigue. Already selling well in many areas, this has the potential of starring in the charts.



(Continued on page 130)

Boulez Records In Quad

By ERIC KISCH

(Columbia Records taped Pierre Boulez and the New York Philharmonic last week (18) in quad. Record World was invited to attend the sessions, and the following report shows how classical music recording is coming to grips with the new medium.)

■ **NEW YORK** — The scene: New York's Manhattan Center, an old ballroom that has seen better days, but whose spaciousness and warm acoustics make it appropriate for the widely spread-out orchestral layout required in quad recording. The work being recorded was Bartok's "Concerto for Orchestra," a virtuoso piece demanding top caliber playing and conducting.

The orchestra was laid out in a 360 degree pattern, and 26 microphones fed the sound into 8 channels. Boulez conducted from a podium in the middle of the floor, using two desks and scores as he turned in different directions to direct the various orchestral sections. What could have been chaos went off so smoothly that one thought this was the way it was done every day. Maestro Boulez led with a firm beat that cut right through the complex rhythms of this orchestral showpiece, and the orchestra responded with snap and precision.

Since the Concerto was on the Philharmonic's current program, the orchestra was familiar with the music and Boulez's conception of how it should go. A minimum of instructions and rehearsals were necessary before the takes. These were made in long sections, followed by a few brief "inserts" before going on

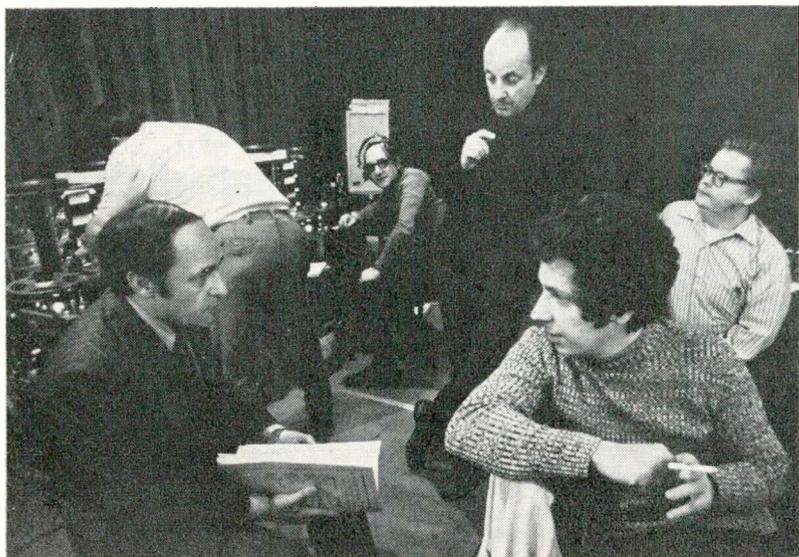
to the next section.

Because of the complexities of the quad set-up, two three-hour sessions had been scheduled. With Boulez's efficiency, the work was finished and "in the can" half an hour before the end of the second session.

Meanwhile, in another part of the building, Tom Shepard, the producer of the record, watched Boulez's every move on closed circuit TV. He sat in the center of a heavily draped room, the focal point of four KLH monitor speakers, listening intently to make sure that every note was properly played and correctly recorded. Beside him, an engineer hovered over the pots of the 26 microphones and the recording meters of the eight channels that were being fed into two huge tape recorders. These custom built machines take 1" tape and run at 30 inches per second for top fidelity and ease of editing. The atmosphere in the room was one of unhurried professionalism, mixed with excited tension generated by the playing on the main floor of the hall.

For this listener, watching from the balcony, the 360 degree layout provided a remarkable clarity which was appropriate for this particular work. It was a highly involving experience, which on the basis of some playbacks, should be well duplicated on the final disc or tape, due on the market by July, 1973.

In terms of economics, such a recording doesn't come cheaply. The sessions cost around \$20-25,000, to which about \$5,000 in engineering costs must be added. It will take sales of a lot of records to cover that expense.



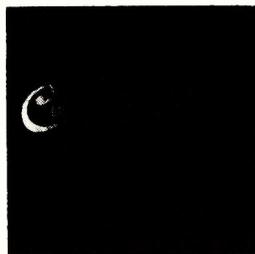
Pierre Boulez (left) and Thomas Shepard discuss recording strategy during the December 18 Columbia Masterworks session in which the New York Philharmonic under Boulez recorded Bela Bartok's "Concerto for Orchestra" in "surround sound." Shepard, who produced the session, is Co-Director of Columbia Masterworks along with Thomas Frost, center, standing.



CLASSICAL RETAIL REPORT

DECEMBER 30, 1972

CLASSIC OF THE WEEK



MAHLER: SYMPHONY NO. 8
SOLTI
London

BEST SELLERS OF THE WEEK

MAHLER: SYMPHONY NO. 8—Solti—London

BERLIOZ: BENVENUTO CELLINI—Colin Davis—Philips

OFFENBACH: TALES OF HOFFMANN—Sutherland—London

OFFENBACH: TALES OF HOFFMANN—Sills—ABC

PUCCINI: MANON LESCAUT—Caballe—Angel

SAM GOODY'S/NEW YORK

OFFENBACH: TALES OF HOFFMANN—Sutherland—London

OFFENBACH: TALES OF HOFFMANN—Sills—ABC

ROSSINI: STABAT MATER—Kertesz—London

MAHLER: SYMPHONY NO. 8—Solti—London

SCHUMANN RECITAL—de Larrocha—London

WAGNER: TRISTAN AND ISOLDE—Karajan—Angel

BACH: CANTATAS—Harnoncourt—Telefunken

LAURITZ MELCHIOR—Columbia/Odyssey

MAHLER: SYMPHONIES—Bernstein—Col

CHOPIN RECITAL—Michelangeli—DGG

SAM GOODY'S/PHILADELPHIA

HENRY VIII SOUNDTRACK—Angel

SEA HAWK (KORNGOLD)—RCA

PUCCINI: LA VILLI—Maliponte, Morell—RCA

BACH: CELLO SUITES—Casals—Angel

KATIA RICCIARELLI—RCA

CRUMB: BLACK ANGELS—CRI

MAHLER: SYMPHONY NO. 1—Leinsdorf—London

STRAVINSKY: RITE OF SPRING—Bernstein, LSO—Columbia

BACH: WELL TEMPERED CLAVIER VOL. II—Gould—Columbia

STRAUSS: DIE FLEDERMAUS—Boskovsky—Angel

RICH'S/ATLANTA

TCHAIKOVSKY: THE NUTCRACKER—Previn—Angel

BEETHOVEN: THE NINE SYMPHONIES—Boehm—DGG

HOLST: THE PLANETS—Steinberg—DGG

HOLST: THE PLANETS—Mehta—London

METROPOLITAN OPERA GALA—DGG

BACH: BRANDENBURG CONCERTOS—Newman—Columbia

RECORD CITY/WASHINGTON, D.C.

HOLST: THE PLANETS—Steinberg—DGG

ART OF JOSEPH SZIGETI—Columbia

HANDEL: MESSIAH—Boult—Vox

LEONTYNE PRICE: FIVE GREAT SCENES—RCA

BERLIOZ: BENVENUTO CELLINI—Colin Davis—Philips

WAGNER: RING OF THE NIEBELUNGEN—Furtwaengler—Seraphim

OFFENBACH: TALES OF HOFFMANN—Sutherland—London

MUSIC FOR DOMRA—Melodiya/Angel

VAN CLIBURN: FAVORITE DEBUSSY—RCA

PHILADELPHIA—Ormand—Columbia

KING COLE/MIAMI

DE LOS ANGELES/DE LARROCHA: RECITAL—Angel

MAHLER: SYMPHONY NO. 8—Solti—London

PUCCINI: MANON LESCAUT—Caballe—Angel

BERLIOZ: BENVENUTO CELLINI—Colin Davis—Philips

CHOPIN RECITAL—Michelangeli—DGG

VIVALDI: FOUR SEASONS—I Musici—Philips

MOZART IN CHELSEA—Philips

MELODY/DALLAS

BACH'S GREATEST HITS—Columbia

CLOCKWORK ORANGE—Carlos—Columbia

STRAUSS: ALSO SPRACH ZARATHUSTRA—Steinberg—DGG

OFFENBACH: TALES OF HOFFMANN—Sutherland—London

OFFENBACH: TALES OF HOFFMANN—Sills—ABC

MAHLER: SYMPHONY NO. 8—Solti—London

CHOPIN I LOVE—Rubinstein—RCA

DONIZETTI: LUCIA—Sutherland—London

DISCOUNT/SEATTLE

MAHLER: SYMPHONY NO. 8—Solti—London

PUCCINI: MANON LESCAUT—Caballe—Angel

BERLIOZ: BENVENUTO CELLINI—Colin Davis—Philips

SMETANA: TONE POEMS—Kubelik—DGG

WOODS SO WILD—Julian Bream—RCA

SEA HAWK (KORNGOLD)—RCA

OFFENBACH: TALES OF HOFFMANN—Sutherland—London

OFFENBACH: TALES OF HOFFMANN—Sills—ABC

WURST OF P.D.Q. BACH—Vanguard

24 HISTORIC ORGANS—Biggs—Columbia

PHIL HARRIS/LOS ANGELES

OFFENBACH: TALES OF HOFFMANN—Sills—ABC

SEA HAWK (KORNGOLD)—RCA

PUCCINI: MANON LESCAUT—Caballe—Angel

SMETANA: TONE POEMS—Kubelik—DGG

SHOSTAKOVITCH: SYMPHONY NO. 5—M. Shostakovitch—Angel/Melodiya

WAGNER: RING OF THE NIEBELUNGEN—Furtwaengler—Seraphim

MAHLER: SYMPHONY NO. 8—Solti—London

VERDI: REQUIEM—Karajan—DGG

DE LOS ANGELES/DE LARROCHA: RECITAL—Angel

BACH: CANTATAS—Harnoncourt—Telefunken

RAFF: SYMPHONY NO. 3—Candide

MARTIN: PIANO CONCERTO NO. 2; VIOLIN CONCERTO—Candide

WHEREHOUSE/SAN FRANCISCO

STRAVINSKY: RITE OF SPRING—Tilson Thomas—DGG

MAHLER: SYMPHONY NO. 8—Solti—London

DONIZETTI: LUCIA—Sutherland—London

CHOPIN I LOVE—Rubinstein—RCA

VERDI: LA TRAVIATA—Sills—Angel

SAN FRANCISCO OPERA GALA—London

TCHAIKOVSKY: THE NUTCRACKER—Previn—Angel

BELLINI: NORMA—Sutherland—London

Soul Truth

(Continued from page 112)

Director to Radio Station KWK in St. Louis.

A new r&b station was founded in Puscumbia, Alabama, Radio Station WRCK.



July 24th, the first Blues & Soul Awards were held at the Beverly Hilton Hotel in Los Angeles. It was successful, with of course some problems which were expected. Stax Records walked away with the majority of the awards.

Seen at left is Dede Dabney receiving the Female Humanitarian Award.

"How Could I Let You Go"—The Spinners first tune on Atlantic was a "Personal Pick" along with the flip side. July 31st, George (Boo-ga-loo) Frazier was wounded in a shooting incident but pulled out of it like a trooper.

August

Arthur Takeall left Radio Station WJIZ in Albany, Ga. to take a position at Radio Station WWWS in Saginaw, Michigan.

Randy Cain, who had left the Delfonics, returned to the group only to leave once again.

Ed (Lord Gas) Richardson was hired by Columbia to replace Sam Beasley for Baltimore-Washington.

Fred Ware was honored as promotion man of the year by Columbia Records at their London meeting.

The Record World R&B special was quite successful with acknowledgements in the way of awards which introduced the NATRA convention. This year the convention was static ridden and without harmony. Ringling Brothers and Barnum & Bailey prevailed with the awards dinner. Hopefully next year's will be more productive.

Eddie Gilreath left Motown to take a job with Warner Brothers.

Radio Station KUXL in Minneapolis changed their format from r&b to pop.

There was appointed a new Music Director at Radio Station WERD in Miami, Gloria Porter.

This was the month that Stax was honored. In turn they honored the Watts community by sponsoring Wattstax '72. A concert composed of all the Stax artists was held in Los Angeles. It was quite a success.

September

As a result of the NATRA convention a meeting was held in Atlanta to form a new organization. The outcome was the formation of BAMA, Broadcasters And Musical Arts.

Curt Shaw, President of NATRA left Radio Station WABQ in Cleveland. Succeeding Mr. Shaw was Ernest James.

Marlon Scott became Music Director of Radio Station KDIA in Oakland, California.

Formerly of Radio Station WDAS was LeBaron Taylor. Taylor left the Philadelphia station to take a position at Atlantic Records as their Director In Charge Of R&B A&R.

Changes were made at Radio Station KYAC in Seattle, Washington, Frank Barrow succeed Tom Henry as Program and Music Director.

William Griffin succeed Smokey Robinson of the Miracles. Griffin hails from Baltimore and happens to have been referred to the group by Damon Harris, recent addition to the Temptations.

Theus Brandon started working for Tangerine Records.

"Superfly" became a million seller by Curtis Mayfield on Curtom.

Harry Coombs started with Gamble-Huff based in Philadelphia.

Carriage Trade III formed as a firm dealing with record promotion, record producing, public relations and artist management. Responsible for founding the company were, Tommy Bee, Hank Stewart, and Lou Wills.

It was rumored that Holland, Dozier and Holland were negotiating with Motown Records.

Hillary Johnson resigned from Capitol as mid-west regional promotion man. He started with UA the 15th of this month.

The O'Jays' "Back Stabbers" sold over a million copies.

Personal Pick: "Me & Mrs. Jones" by Billy Paul sold a million and hasn't stopped.

It was reported that the Staple Singers were leaving Stax, not so!!

Aki Aleong started with Polydor Records as Tommy Noonan's assistant.

September 15th, William "Boy" Brown was seriously injured as a result of a confrontation with police in Beaumont, Texas. It has left him paralyzed from the waist down.

Gene Chandler left Mercury Records to record for Curtom Records.

London Records named Emmet Garner as National R&B Promotion Director.

September 27th was the start of Black Expo '72 held at the International Amphitheatre in Chicago.

October

Al Jefferson's Testimonial was cancelled due to extenuating circumstances.

Leaving James Brown was Bobby Byrd with the blessings of Brown. Bobby Byrd is still with Man's World Booking Agency which is a division of James Brown Productions.

Stax Records presented \$2,000.00 in cash awards to artists ranging in categories from painting to crafts. The presentation took place at Black Expo '72.

Bunky Shepherd formed the William "Boy" Brown

(Continued on page 128)

Candi's Candy



Pictured from left, Sam Beasley, United Artists Records promotion staffer, Milt Garland, owner of Modern Music in Baltimore, and Tom Schoberg, UA's Baltimore promotion chieftain, digging the Candi Staton Fame lp and the Candi Staton candy, part of the twelve thousand pounds distributed nationally by UA to push the Staton package on the Fame label.

Better Days With Butterfield

■ NEW YORK — Better Days, a new group which includes Paul Butterfield, is set to make its album debut on Bearsville Records in January. The album, which features Ronnie Barron, Geoff Muldaur, Amos Garrett, Billy Rich and Christopher Parker as well as Butterfield, is simply titled "Better Days."

Bearsville and Warner/Reprise, which distributes the label's products, have planned a major campaign on the group with special promotions and materials to back-up the group's forthcoming national tour. The tour is set to commence shortly after the release of the album.

N.Y. Concert Scene

(Continued from page 3)

According to Paul Colby, "Top acts still can fill a Village club, particularly in the warmer weather when people don't mind going anywhere. But in the winter, people prefer not to go to the Village."

If an 'Oscar' or 'Grammy' were to be given to the best new club in the city, top honors would have to go to Upstairs at Max's as so successfully booked and managed by the extremely likeable Sam Hood. In the past, others have tried turning Max's upstairs room into a viable club, but none met with success until Sam Hood came along. Obviously, his past experience in booking the Gaslight helped, but when asked why his club was now so successful, Hood modestly and candidly stated, "It's been mostly good luck. This is my eleventh year in booking clubs, and at Max's I've had the opportunity to book what I like, for the most part. That was the situation with Dan Hicks and His Hot Licks. I never thought we'd end up having to turn away almost 2,000 people." And yet, several months later when that same group played Carnegie Hall, the results were disastrous, again confirming Paul Colby's belief that certain acts should play clubs rather than larger halls.

As compared to the Bitter End, Hood felt that at Max's, "we have more flexibility. We can gamble more often with unknown talent. We have the downstairs restaurant to help support us. I don't know if it's because we're a new club or what, but we've built up a regular following that doesn't seem to exist in the Village. The Bitter End is more 'uptown.' I like the rough edges. Some acts are too slick for me personally. That was the case with someone like Johnny Nash." As for his audiences, Hood feels that the notorious regular Max's crowd has very little to do with the audiences his acts attract. Rather, many of the Upstairs at Max's guests will go to the restaurant downstairs either before or after a show for dinner. Not to be overlooked is the fact that Upstairs at Max's is somewhat unique in being the only New York club of its kind where one can order liquor.

For the future, Hood has his eyes on the country, and bringing some of it into the city. Time will tell if this is a rare act of courage or as shrewd, inspired, viable business decision. Here again, Hood is going with

his personal taste—and luck. In January, he will be presenting Waylon Jennings, and he dreams of one week having the pleasure of presenting Tammy Wynette, for which occasion he would see that the club had a 'posher' ambience.

Medium-sized Hall Needed

Recently, Columbia Records President Clive Davis spoke of the need in New York for a club that would sit approximately 500 people to be used for those artists for whom the Bitter End or Max's was too small, but who could not fill a Carnegie Hall. Colby shares this feeling, as does Hood, who stated, "A city of 8,000,000 should be supporting two or three more clubs." The problem seems to be in finding an appropriate location, preferably in mid-town Manhattan and accessible to public transportation.

With the demise of Bill Graham's Fillmore East, Howard Stein's week-end presentations at the Academy of Music exist as the only large presentations of several acts on a bill on a regular basis. During the first year of operation, the establishment suffered many complaints as to the physical condition of the theater and the more than usual very late starts for second shows and long delays between acts setting up. The audience at such an auditorium seems somehow very different than most others. Maybe it's the nature of the acts, which usually are heavy rock and rollers. In any case, the young audiences at the Academy seem to be made up of a large share of people who have substituted quaaludes for their daily ration of Vitamin C. Some acts have been known to complain that playing to an Academy audience is like performing for a bunch of zombies. Of course, this is one area beyond management control.

As for the other areas of concern, this year has seen many improvements at the Academy itself undertaken by Stein. Terry Holmes, Stein's very able assistant, spoke of some of these changes. "When we realized how successful last year was, we decided to invest some money to make the Academy more comfortable for the artists and the audiences. For the artist's dressing rooms, we undertook a lot of scraping, plastering and painting. We also hired two ladies to cater food for the groups to have backstage. These young girls find out what the groups especially like from the group's managers. Inside the theater itself, we have installed several ramps leading into the audience. Of

course, the artist chooses whether to use these ramps or not. There are mirrored lights on the ceiling which can be effectively used. And we cleaned the carpeting, painted the entire place, and put new seats in where needed. Most importantly, particularly during the winter, we don't want to let our customers stand for a long time in the snow outside waiting to come in for the second show. The key thing is running on time. We keep the third act because we feel it is necessary to introduce new acts to the public. We've become stricter backstage—about the amount of guests allowed, because we found that crowds of people backstage delayed set changes. We have made the groups realize that there is another audience waiting. Many groups are not used to playing two shows a night. Also, as you work in a place, you become more comfortable and are able to tighten it up." Also deserving mention is Ms. Lila Schulman, whose exceptionally courteous manner and helpfulness has done more for the Academy than merely promote public relations. If you want to see Yes, Traffic, Procol Harum, the Byrds, T. Rex, the Band, and many other star attractions, the place you will often find yourself is the Academy, and this year, thanks to the aforementioned improvements, a visit there is often a welcomed change of pace.

Felt Forum

A new major forum this year has been the Felt Forum at Madison Square Garden. This 4500 seat auditorium came into its current prominence due to an agreement entered into between the hall and Ron Delsener wherein the Forum promised to undertake certain improvements and Delsener in turn guaranteed them 30 dates. As reported previously in *Record World* (16), Delsener is not yet completely pleased with the Forum because many of the improvements asked for have not been granted. The floor layout is full of so many aisles that inconsiderate or unruly members of the audience have free room for crushing in mobs to the front of the hall where they remain standing and thereby block the view of the seated members in the orchestra which encompasses the majority of the house. There seems to be little or no effort at security-enforced control. Added to that, the sound at the Forum is still quite poor.

Among the major first class halls in the city, Carnegie Hall has been frequently used and the reasons seem obvious. The place itself is beautiful and comfortable, and something about the

very atmosphere of the room seems to keep the audience under respectable control. Dressing rooms and reception areas backstage are splendid, and the bar-café in the lobby provides an informal meeting spot for press, artists, managers, and audience members during intermission or intolerable first acts. The security is enforced without a feeling of imposition, and the sound is quite good. This year, however, there are fewer pop-rock-folk concerts there than before. Reliable sources say that the Hall management made it indirectly clear that they did not wish to tolerate some of the audience behavior and potential hazards of rock concert presentation. The manner of indirection is purported to be a clause in the Hall's contracts which is unique in stipulating a list of violations which, upon occurrence, can give the Hall the authority to stop a performance at any point. This leaves to the promoter the job of screening acts for the Hall, and such a process of decision must be an educated guess at best, except when the act booked is the Carpenters by any other name. Hopefully, these restrictions will be lessened, because Carnegie Hall exists as a most ideal forum for any act and audience.

Great Performers

This year also saw the expansion of Philharmonic Hall's very successful Great Performers series, which has presented such artists as Kris Kristofferson, Tom Rush, Gordon Lightfoot, as well as 'ordinary' concerts such as the recent three sold out appearances by Cat Stevens. Lincoln Center is always a nice place to be, and the Hall offers very good sound, particularly further back in the orchestra section. Like Carnegie Hall, concerts here tend to have a more civilized atmosphere. Del Hendricks, booking manager for Philharmonic and Alice Tully Hall, commented on choosing acts: "I often rely on the past experience of our licensees like Ron Delsener or Howard Stein. They seem to know instinctively what kind of act is acceptable to us at Lincoln Center. Our only concern is in protecting our property. We want all kinds of people to come here, but certain acts do tend to attract 'hard core' audiences."

Perhaps the most major event in rock concert presentation in New York took place earlier this year when Radio City Music Hall was used as the forum for an environmental center benefit concert. Chase, Todd Rundgren, McKendree Spring and Billy

(Continued on page 132)

Soul Truth

(Continued from page 126)

Fund.

Capitol Records lost Cal Stiles only to have GSF Records hire him.

Radio Station WJBE in Knoxville, Tenn. relieved 16 year old veteran, Jim Taylor of his position which was Program Director.

The question arose as to the status of Curt Shaw as President of NATRA. We had stated that being president you must be an on the air personality—Mr. Shaw was not holding any position on the air.

Four Tops' new album was released: "Keeper Of The Castle" on ABC/Dunhill. A concept album done with the sensitivity which only the "Tops" can do.

Tom Draper replaced George Morris at RCA as National Promotion Director.

BAMA's General Meeting ended up in producing a Hall Of Fame, support of a tip sheet, "Mel's Point Of View," and a collection of money for William "Boy" Brown.

Wade "Butterball" Graves became the new program and music director for Radio Station WCHB in Detroit.

Promoted to assistant Program Director was Jim Raggs at Radio Station WDAO in Dayton, Ohio.

October 13th due to his endorsement of President Nixon, James Brown was picketed in Baltimore, Maryland. Along with Brown receiving static was Jim Brown, actor and Sammy Davis, Jr.

This was the month that was—it was rumored that Wattstax '72, the film, was to be distributed by CBS/Cinema Center, not only that the biggest deal of the year—STAX RECORDS WOULD BE DISTRIBUTED BY COLUMBIA RECORDS. It came about—big, real big.

Johnson Publications bought Radio Station WGRT in Chicago effective upon approval of the FCC.

Curt Shaw sent a rebuttal stating the fact that he is an on the air personality, that NATRA never filed a constitution in Philadelphia. After contacting the television station which Mr. Shaw stated he was working for we found that, in fact he is a part-time reporter for the show "Black On Black."

October 27th Radio Station WAOK in Atlanta went on strike.

Monday, October 30th Chess/Janus held a cocktail party in behalf of the Whispers to expose their new album "Life & Breath."

November

Delta Ashby, The Ambassador of Goodwill, and Bobby Womack joined forces. Bobby hired Delta to set up interviews etc., also to let everyone know he was coming their way.

From Stevie Wonder's "Talking Book" lp came his new single "Superstition."

Buddy Miles went to Columbia.

Sussex's European publishing—handled by United Artists.

A new album filled with new, original material written with sensitivity and emotion was "Baby Won't You Change Your Mind." Black Ivory recorded it for Today Records.

Jack Gibson was relieved of his duties with Curtom Records.

From Motown, Alonzo King was hired to handle mid-west regional promotion.

At 'Push' Seminar....



Black businessmen gathered recently at a special reception hosted by John H. Johnson, President of Johnson Publishing Co., Inc. to open Operation PUSH's Cross Fertilization of the Black Economy Seminar held in Chicago, December 6 and 7. Welcoming the seminar participants (from left) are Al Johnson, President of Al Johnson Cadillac in Chicago and Co-Chairman of the Cross Fertilization Seminar; A. Romeo Horton, President of the Bank of Liberia; Rev. Jesse L. Jackson, President of Operation PUSH; Al Bell, Executive Vice President of Stax Records, Memphis, Tenn.; and Alvin Boutte, President of the Independence Bank of Chicago and Co-Chairman of the Cross Fertilization Seminar.

A new public relations firm based in New York was founded by Modeen Broughton and Rose Brown, Ro-Deen.

More research was done in reference to NATRA. NATRA, being a non-profit organization, could not function without a tax number. In order to receive a tax-number as a non-profit organization you must produce a constitution and by-laws which therefore contradicts Curt Shaw's previous statement.

Another strong rumor was that the Isley Brothers will be going to Columbia Records along with their T-Neck label.

New Orleans might be the next site for the NATRA convention. Arrested for causing a disturbance and using profane language was one of NATRA's directors; this took place at the New Orleans's Airport.

Marvin Gaye produced the soundtrack to the movie "Trouble Man."

Rocky G went into independent promotion.

New national promotion coordinator and consultant for GSF Records was Connie Thomas.

Promotion for J-City Records is handled by Mercedes Greene.

Replacing Jack Gibson at Curtom Records was George Morris.

Stax songwriter Raymond Jackson passed away. He was responsible for such hits as "Who's Makin' Love" and "If Loving You Is Wrong," also featured guitarist on The Staple Singers "Respect Yourself," and "I'll Take You There."

Matt Parsons left Mercury Records.

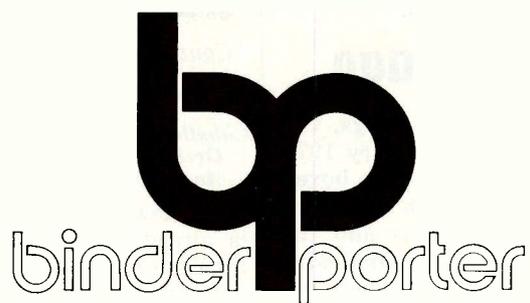
Enlightening and educating the mind was the Wattstax film.

Harold Burnside left Stax in Philadelphia to obtain a position with Warner Brothers.

A serious situation took place at Radio Station WAOK in Atlanta when Dwayne Jones along with approximately 150 persons took over that station. He was an on the air personality still on the log.

November 18th, Polydor Records lost a young man who was handling New York regional promotion.

(Continued on page 132)



1973 SCHEDULE

RICK SPRINGFIELD (II)

Producer: Robie Porter Arranger: Del Newman Trident Studios London

ACE TRUCKING CO.

Producer: John Florez Crystal Studios Hollywood

THE RETURN OF DADDY COOL OR HANNAFORD WILSON & FRIENDS

Producer: Robie Porter Armstrong Studios Melbourne

MUSHROOM

A New Musical Experience Words & Music By John Aman
Producers: Steve Binder, Robie Porter

NAMATH & CO.

A One Hour Television Musical-Comedy Special
Starring: Joe Namath with Various Guest Stars
Produced & Directed by Steve Binder

I AM A RAINBOW

A Film-Television-Recording Project
Book-Words & Music by Dorothy Wayne & Richard Loring



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Daniel Barenboim Completes Bruckner Symphony In Chicago

■ NEW YORK—Polydor International's recording of Bruckner's Symphony No. 4 in E-Flat Major ("Romantic") with Daniel Barenboim conducting the Chicago Symphony Orchestra has been completed on schedule at Chicago's Medinah Temple. The disc is scheduled to be released early in 1973 on Deutsche Grammophon.

A German engineering crew, headed by A&R Producer Gunter Breest and Sound Engineer, Klaus Scheibe, was flown to the United States especially for the recording, which was completed in just two sessions. During the morning session, Barenboim reviewed several short passages of Bruckner's mystical work as well as the scherzo, and recorded the first three movements of the Symphony. In the afternoon the finale, plus final corrections were taped.

This recording marks the second phase of an extensive recording agreement between Barenboim and Polydor International which was recently signed in London. Barenboim's first recording, taped this past summer at the Edinburgh Festival in Scotland, will include Brahms' German Requiem, Op.

45 and Four Serious Songs, Op. 121. Scheduled for January 1973 release, this two-record, boxed edition was taped with the Edinburgh Festival Chorus and the London Philharmonic Orchestra and with Edith Mathis and Dietrich Fisher-Dieskau as the soloists.

Also slated for Barenboim will be at least ten other recordings that will utilize his multi-talents as conductor, pianist, chamber musician and accompanist. Among works scheduled are Brahms' "Double Concerto," Op. 102, again with the Chicago Symphony Orchestra and with Pinchas Zukerman and Jacqueline du Pre as soloists, Beethoven's "Triple Concerto," Op. 56 with Zukerman, du Pre and the English Chamber Orchestra and a recording of Mendelssohn's Piano Concertos as well as three discs of Mendelssohn's chamber music (with Barenboim, Zukerman and du Pre as soloists). Also in the planning stages is Brahms' "Variations and Fugue on a Theme by Handel" and other works for solo piano. Additionally, Mr. Barenboim will accompany Dietrich Fisher-Dieskau in various song recitals.



Daniel Barenboim (center) at recording session.

Waverly Consort Keeping Active

■ NEW YORK—The Waverly Consort, one of the world's leading ensembles in medieval, Renaissance and baroque music, are scheduled for several concerts and television appearances during the coming weeks.

In concert, they will be performing at the Central Presbyterian Church December 21st and 22nd and at Alice Tully Hall on January 13th. The programs will include "Las Cantigas de Santa Maria" and selec-

tions of Tudor music.

Their current television appearances include the John Bartholomew Tucker Show (CBS) on December 19th and the Today Show (NBC) on December 25th.

An ensemble of six, their recent album release on Vanguard Records is "Las Cantigas de Santa Maria," a series of tales recreating the miracles performed by the Virgin Mary.

Classical Album Picks

(Continued from page 124)

PUCCINI: MANON LESCAUT

Caballe, Domingo, New Philharmonic Orchestra, conductor, Bruno Bartoletti. Angel SBLX 3782.

First new Puccini Manon in many years is already racking up impressive sales. Soprano star Caballe and tenor Domingo are top drawers and lack of duplication makes this a perfect gift album.



THE KUBELIK LEGACY, VOLUMES I & II

Chicago Symphony Orchestra, conductor Rafael Kubelik, Mercury MG-3-4500 and MG-3-4501. (3 records each)

Reissues by Mercury of great Kubelik recordings of the 1950s. Famous performances, high current interest in Kubelik following his appointment as Met Opera music director, remastered sound and special price all combine to make these sets winners.



Classical Wrap-up

(Continued from page 124)

Bernstein, Ormandy, Boehm, Solti and Karajan accounted for a large percentage of total output. (Indeed, Karajan, on the strength of this year's releases alone, constitutes an "industry" of considerable magnitude, matched only by the efforts of baritone Dietrich Fischer-Dieskau). On the "middle ground," Colin Davis, Rafael Kubelik and Antal Dorati are expanding their repertoires and stand every chance of making it to the top.

Among the singers, divas Sutherland, Sills, Caballe, Horne, tenors Domingo, Pavarotti, Gedda and other top stars continue both the duplication of existing repertoire and the exploration of the previously unrecorded. With everyone getting into the act, it has been hard to keep up with the releases, although the vocal and opera buffs are still well below the saturation point. The release of the "legendary" Furtwaengler "Ring" on Seraphim and another inexpensive set on Westminster means that there are now four complete "Ring" cycles in the catalogue. Clearly, Wagner is very "in" these days, as is early Verdi. I expect they will be into the seventies, what the "bel canto" was to the sixties.

Back to Bach

One of the most fascinating developments in the past year has been the strong showing of early music records—Bach and beyond. Musical eras, once the province of specialists and musicologists, have become accessible to vast publics via TV series

such as "The Six Wives of Henry VIII," "Elizabeth R" and "Civilisation." Large numbers of younger record buyers are turning to the pre-baroque eras for aural relief from today's stresses and cacophonies. The complete Monteverdi "Madrigals," a 5 record set from Philips, sold far more than expected, and the de-luxe Telefunken Bach Cantata series has regularly shown up in the retail reports. My feeling is that there won't be a rush like the baroque craze in the early sixties, but this is an area that has more sales potential than presently thought of.

Quadraphony became official in 1972 when Schwann began to list four-channel records and tapes. Classical releases in this medium have been slow in coming. But what did come was highly praised—and sold well. Giant EMI (Capitol/Angel) has opted for the Columbia SQ Matrix system. Many companies are holding off at present although most, if not all, tapings in the last year were in quad. As soon as the battle of the systems is decided, we can expect a rush of releases.

Finally, 1972 has seen a revised attitude to selling classical product. Better stocking and merchandising have paid off in increased sales and profits so that the weak sister of the industry is being given a new look. There is a greater sense of realism about what can and cannot be expected from classical sales. A minority they may be, but no longer are they suffering from "benign neglect."

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Soul Truth

(Continued from page 128)

Thirty year old Jay Wright passed away of a heart-attack. He is survived by his wife and three children.

Burke Johnson was appointed Program Director of Radio Station WPDQ in Jacksonville. This station's format has been changed from pop, MOR to R&B.

United Artist hired Jack Gibson to handle public relations for their group War.

Retiring from radio was Jimmy Byrd to take the position of product manager of contemporary and R&B at RCA Records.

Ed Burke of Radio Station WBOK in New Orleans resigned as Program Director. At that time the station went on strike.

Radio Station KDIA in Oakland gained Bernie McCain from Radio Station WWRL in New York, as their new Program Director.

Dave JoJo Samuels went to Radio Station WDIA in Memphis as their new P.D. replacing Lee Armstrong.

Peaches and Herb left Columbia Records and signed with Mercury Records.

Guy Colston, formerly with Radio Station WLIB in New York obtained a job with Radio Station WHAT in Philadelphia.

Scheduled for January 13th and 14th, BAMA will hold a board of directors meeting in Greensboro, North Carolina. February 24th and 25th another general meeting will be held in Atlanta on board meeting will be held in New Orleans. A March 24th and 25th.

December

Added to the cast of M*A*S*H was Cream Records, Renny Roker.

Herbie Hancock signed with Columbia Records.

Wilson Pickett was rumored to have bought out his contract from Atlantic and was negotiating with Mercury Records.

As an extra sideline it was to our understanding that Motown Records was going into the wig business.

Bobby Womack wrote the movie score "Across 110th St."

Greg Hall resigned from CTI Records.

Radio Station WVON had a Christmas show December 2nd with the proceeds going toward Christmas baskets for needy families in Chicago.

Al Jefferson's Testimonial will be held February 16th at the Mariott Twin Bridges in Washington, D.C.

Spring Records hired Earl "The Pearl" Monroe to handle their Special Projects department.

Suzanne dePasse was promoted to vice president at Motown Records.

Radio Station XPRS walked out December 1st. This is one of the R&B stations in the Los Angeles area.

Weldon McDougal was promoted to a newly created position of Director of Artist Relations and Special Projects.

Norman Thrasher resigned as promotion man for Jewel/Paula Records to assume a position with GSF Records.

The Glories now known as the Quiet Elegance will be appearing at New York's Copacabana with the Temptations. Wonders never cease.

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Concert Scene

(Continued from page 127)

Preston were the major acts to appear that night, and the possible potential of using this magnificent theater for other shows was quite apparent. Anyone who has seen a stage show at the Music Hall knows of the many special affects that can be made use of in that auditorium which is in effect a national landmark. Ron Delsener certainly saw that hall's potential, because he entered an agreement with them to produce popular music shows at midnight. The results thus far have been tremendous. The hall sold out and served just as well for James Taylor in an intimate mood as it did for the heavy rocking of West, Bruce & Laing. There was little, if any, physical damage to the hall. Again, as mentioned in Delsener's Record World Dialogue, he intends to be most careful in what acts he lets play the hall because he is so concerned about gently easing the hall into *this* new field of production and safeguarding the many valuable physical assets contained within the theater. Special guards were posted throughout the lobby and basement of the theater to protect some of the most valuable objects. Already, for the future, Ron has booked David Bowie for a Valentine's Day special elaborate concert at Radio City Music Hall. This most prestigious of forums should in itself be an added inducement for many other artists to appear in concert there. The only problem or inconvenience experienced by audiences thus far is caused by the general admission ticket policy which sells tickets with no specific seat location. This first come-first seated policy has resulted in long, long lines for hours outside the theater by the fans craving front row seats.

Another breakthrough of sorts was achieved by Neil Diamond's three sold out weeks of appearances at the Winter Garden Theater. Ticket prices were high, but the fans paid as they always seem to do when they really want to see an act. The theatre atmosphere was quite conducive to Diamond's splendid showmanship. Less successful was José Feliciano's engagement at the Palace theater. For the future, Alice Cooper is planning an extravaganza in March or April at the Shubert Theater to be staged by a major director-choreographer soon to be announced, and with lighting purportedly being designed by the brilliance that is Chip Monck. For years, many have said the theater is dead. Alan Freed used to promise that

Distribution Picture

(Continued from page 36)

(While a number of the labels mentioned for Columbia and the other companies did not *switch* from independent to branch distribution, it is important to note that they chose not to go with an independent from the beginning. There are a number of instances where this is true, and talks with presidents of branch-distributed custom labels indicate that the fear of independent distribution led them to sign with a branch set-up) Columbia has 20 sales offices and branches around the country: N.Y., Hartford, Philadelphia, Baltimore/Washington, Boston, Atlanta, Dallas, St. Louis, Miami, Houston, Cleveland, Cincinnati, Minneapolis, Chicago, Detroit, Denver, Los Angeles, San Francisco, Honolulu, and Seattle. While the sales offices do not stock product, there is either a warehouse or pressing plant nearby. They have no independent distributors. (The areas of branch distribution are generally the same for all companies).

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rock and roll would never die. Will rock acts indeed save Broadway? Consider the possibilities.

New York concerts in the summer take to the outdoors, and that means Ron Delsener's Schaefer Beer sponsored concerts at Central Park, which are the best buy in town, and Howard Stein's top group presentations at Gallic Park. The biggest forums have been saved for last, namely, Madison Square Garden, and the now frequently used Nassau Coliseum. On his last recent tour, Leon Russell played Nassau and passed New York City entirely. These halls are both very, very big, and for many, only the Rolling Stones or a Bangla Desh can tempt them out of their houses to enter these enormous arenas. At the Garden, the television screen services supplied by Joshua White are most welcome as the big screen brings the artist to full view of the thousands of audience members too far away from the stage to see clearly.

Who to book? Where to play? The problem is perhaps best summed up by Paul Colby, who stated that "there are 52 weeks in a year, which means for many clubs finding 52 acts to play. Good acts. That's not easy."

Sutton Announces Mann Appearances

■ NEW YORK—Sutton Artists Corporation in New York has set Herbie Mann and the Family of Mann for nine concert appearances in various locales during the spring and summer of 1973 with George Wein's Festival Productions.

The flutist is currently represented on the jazz charts by his new Atlantic album, "The Evolution of Mann," a compilation of his hits during his more than thirteen years with the label.

Charisma Concert

(Continued from page 26)

here is between music and an act that is quite extraordinary and what one can only imagine would be perfection. Genesis have been popular on a local level in Britain for several years, as well as many critics' and musicians like Keith Emerson's favorite band, but each of their succeeding Charisma albums has gathered critical acclaim and excited popular interest, until, with the release of "Foxtrot" this fall, the band became heavy chart contenders in their own country. Both "Foxtrot" and Genesis' last lp, "Nursery Cryme," have generated an unusual amount of FM airplay in this country, especially on such English product-oriented stations as WNEW-FM in New York, so the Philharmonic audience knew, at least musically, what to expect. No one that has really listened to Genesis on record and understood their peculiar but delightfully eccentric points of view could have been disappointed by their first American performance.

The band opened with three of their most sweepingly powerful and unique numbers: "Watcher of the Skies" from "Foxtrot," and the Victorian epics "Musical Box" and "Fountain of Salmacis" from "Nursery Cryme." Peter Gabriel, the group's lead singer, is a most engaging front-man, using ironic monologues, several costume changes, and a fascinating vocabulary of mimic gestures to reinforce the impact of his quavering and expressive voice. His sense of theatre is matched only by his sense of humor; he manages to be extremely intelligent and yet readily accessible as an entertainer.

Despite the act's theatricality, Genesis are also one of the

Return of Liberace

■ LOS ANGELES—In a major international deal, Ray Harris, Executive Vice-President of American Variety International has completed negotiations with Jeff Kruger of Ember Records in London for European release of Liberace product from AVI's music and recording division.

First release in England of Liberace's new album, "Candlelight Classics," featuring a classical rendition of the theme from "The Godfather," is being rushed to coincide with the pianist's Command Performance in London this month.

most creative and workmanlike bands in rock. Tony Banks uses his keyboards and mellotron with stunning dramatic effect, while Steve Hackett's lead guitar virtuosity will help define new directions for the instrument once he gains the recognition his incredibly well-modulated playing deserves. Michael Rutherford is an outstanding guitarist, as well as a most individualistic bassist, as unique in his way as Paul McCartney or John Entwistle. In Rutherford's hands the bass is not merely a rhythm instrument but another voice for the band. Phil Collins is an excellent and exceedingly musicianly drummer, although the non-ideal sound situation worked against him somewhat more than the other members of the group. After a super sci-fi rendering of "The Return of the Giant Hogweed," Genesis returned to the stage, encouraged by a standing ovation to perform the "Knife," long a showstopper in their English show, from their first Charisma lp, "Trespass."

Charisma is shaping up as an intriguing and forward-looking label concept whose conscientiousness and ambitiousness is more than we have come to expect from many record companies with a new product to sell. The success of this benefit concert is a tribute to the flexibility and energy of Budadah as a parent company and the feeling WNEW-FM has for its listenership and the community. If rock is to continue to be the highly profitable commodity we have come to take for granted it is, then more projects like the Charisma showcase will have to be undertaken to keep the cultural batteries charged.

Ron Ross

Sam Neely: A Regular Guy

■ LOS ANGELES — Sam Neely's second single, "Rosalie" has just been released by Capitol. Neely is one of the hottest artists Capitol has at the moment, and has in some way been responsible for the resurgence of the label.

"Rosalie" is off Neely's soon to be released second album for Capitol. He recorded it in Los Angeles, thousands of miles away from where he recorded his first, his home Corpus Cristi, Texas.

Neely refers to his home as just plain "Corpus," and he's happy just to stay there. He likes Los Angeles and New York for the excitement, but he thinks if he were to live there he wouldn't be excited anymore when he meets a star. And he doesn't want that to happen.

Neely is an interesting case in rock and roll. Unlike most singers who spend years schlepping around the big city trying to make it big, Neely spent his schlepping time in the woods, and you don't have to scratch very deep beneath the surface to find a simple man.

He doesn't take the attention he's getting for granted, and it

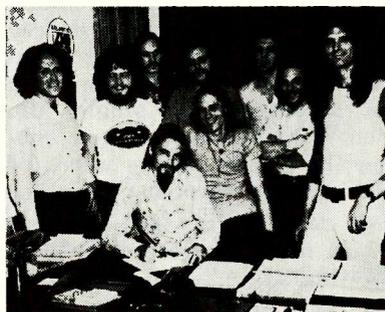
continually surprises him when he gets it. Imagine what he felt like when Senator Ted Kennedy recently showed up at one of his recording sessions. "That was really something," Neely says shaking his head.

Sam started his singing career long ago when he was growing up in Texas. He wanted to be a guitar player, but before you can do that you have to have a guitar, so he asked his father for one. "We were having some rough years then," he says, "and when my birthday came my dad said he just couldn't get the guitar for me. I said it didn't matter but I could feel my eyes getting red. He told me to go get his boots for him out of the closet and when I opened the closet door there was this guitar and a little old amplifier." Needless to say, you know who has never forgotten that day.

Neely played and played, working in the day time with his father on a heavy duty crane in Texas, and working at night (this is years after that first guitar) in little clubs around Corpus. He came to be the big star in the Corpus Cristi club that launched Tony Joe White, among others (Rogue's). And that was when his producer, Rudy Durand, noticed him and they cut an album there, from which came "Lovin' You Just Crossed My Mind."

Neely, to no one's great surprise, is back in Corpus for Christmas. He's got a new Revox four channel in his house, and he's starting writing tunes for another album.

Good God!



Good God, a contemporary rock and jazz group was recently signed to an exclusive recording contract with Atlantic Records. From left to right above are Mark Meyerson, Atlantic's A&R Coordinator; Michael Cuscuna, Atlantic producer; William Eid, manager of the group; John Ransome, Hank Ransome, Greg Scott, Zeno Sparkles and Cotton Kent.

Mathis Singing In Bing's Flick

■ LOS ANGELES — Johnny Mathis, Columbia recording star, has been set by producer Mort Briskin to sing the title from Bing Crosby Productions' motion picture, "Walking Tall," to be released by Cinerama.

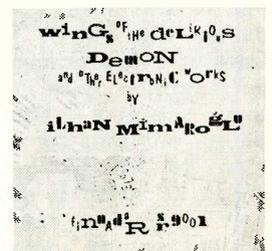
Jazz LP Picks

(Continued from page 90)

WINGS OF THE DELIRIOUS DEMON AND OTHER ELECTRONIC WORKS

ILHAM MIMAROGLU—*Finnadar 9001* (Atlantic)

The question of what is jazz aside, this is a beautiful album from Mimaroglu, who last year collaborated with Freddie Hubbard on "Sing Me A Song Of Songmy." The title tune is a magnificent 15 minute excursion based on the sounds and timbre of the clarinet. It is gorgeous. There are 6 fine shorter pieces as well. A great album.



Divine Miss M

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Van der Horst pointed out, "the current bohemia always discovers these people first." Today, with her enormous critical and popular acclaim firmly established, Bette is not at all dependent on any one trend or group for appeal. As evidenced on her album, she can be funny and campy as she parodies the Shangra Las' "Leader of the Pack" or incredibly tender and moving as she sings John Prine's "Hello In There."

It is entirely appropriate that the man who recognized all that Bette Midler was and could be should succinctly and accurately express the feelings behind her appeal. Ahmet Ertegun told *Record World* that Bette is "one of the most important singers to have emerged this year on records, and one of the most talented people I've ever worked with. She has a very special combination of humor and pathos which has been the mark of many great geniuses in entertainment, such as Charlie Chaplin. She has a true feeling for her time and the people living in it and this is reflected in her interpretations of the songs she has picked to sing and the way she does them, as well as vividly seen in her personal appearances. She can fill people with glee, laughter, tears, and sentiment. Bette is not an overnight flash sensation. She is one of our biggest stars and receives innumerable offers from all the media, including television, motion pictures, and the theater."

Bob Rolontz added in explaining what he felt to be part of the Midler appeal: "Bette was willing and happy to do interviews, and she did a great deal, considering that there was no record out. She made many personal friends among the critics,

and she would call and thank them for their articles. She was gracious. Everyone has always tried to help her because of the response she gives back."

Bette's album was very long in the making, and the credit notes on the back cover list many names of people who became involved in getting the album ready for release. About the delay, Rolontz commented, "Bette is a perfectionist. Also, she had many interruptions while recording when she had to do live appearances out of New York. This was her first time in a studio, and the major concern was to get as much of Bette Midler live on record as one could possibly get. Some of the cuts were ultimately done with a live audience of friends, and this worked very well. So much of Bette's act is theatrical. She's an actress and gets very involved with her tunes."

Next on the busy Miss M's schedule are two New Year's Eve concerts at New York's Philharmonic Hall, and tickets are scarce, if still available at all. Ertegun revealed that Bette would be doing a spring concert tour, as well as starting a new album at the beginning of the year which would probably be produced by some combination of the people who produced her first album. In the meantime, both "The Divine Miss M" album and the single, "Do You Want To Dance," are climbing the charts. In the words of David Glew, "You have four or five records like this a year which make the record business exciting again." And that's true for her fans too—the many thousands now, and those to be added in the future as Bette's career enters the other realms of entertainment." Happy New Year, Bette.

One Stop COD Policy Spreading

(Continued from page 36)

doesn't make it a blanket rule—"each instance is dependent on the person you are dealing with." Gimbel said he hasn't been hit with an account closing up on him while owing him money, but knows other one-stop operators who have been owed money by stores that went out of business. And in some cases, the stores had credit lines of a few thousand dollars outstanding with more than one supplier. Gimbel also points out that for a new one-stop trying to get started, credit is often a problem. "A new operation can't get the credit (on the one-stop level) that is necessary for the operation to allow each account a

thousand dollar line in merchandise or money; the investment required is enormous." He concludes by stating that the best way for both the one-stop and the store to function is on a COD basis in the beginning, and to build up credit from there.

Molaman Record Distributing, a Los Angeles one-stop, maintains a total COD policy with all accounts. According to Molaman's Steve Gabor, the COD procedure is necessary because "the mark-up percentage on albums wholesale is so low, that if you get burned for \$1, you have to sell \$20 or \$30 in

(Continued on page 135)

Soul Truth

(Continued from page 132)

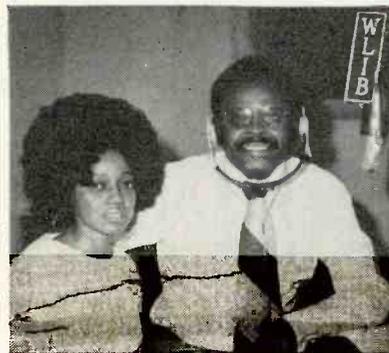
Personal Pick: "I May Not Be All You Want (But I'm All You Got)"—Carla Thomas (Stax). The Memphis sound still prevails with this production by Al Bell and Johnny Baylor. Miss Thomas interprets the lyrical content beautifully. A long overdue triumph for this artist.

DEDE'S DITTIES TO WATCH: "From Toys To Boys"—The Emotions (Volt); "Give Me A Little Sign"—Timmy Willis (Epic); "The Dryer"—Roy Lee Johnson (Stax); "Crazy Legs"—Donald Austin (Eastbound); "Right Here Is Where You Belong"—Jerry Washington (Excelllo); "I Will Always Love You"—New Cymbals (DeLite); "He's Gone (And It's All Over Now)"—Barbara & The Uniques (Abbott).

Good sales are showing up at Waxie Maxie in Washington, D.C. on "The World Is A Ghetto" album by War on UA.

Frankie "M" of Radio Station KOWH in Omaha, Nebraska would like your help with reference to making sure the one stops in his area receive product from your company. He has been forced to take off many tunes which are very important, and for that matter he has not gone on many also. If there are any questions do not hesitate to call Frankie at 402 - 422 - 1600.

"Time Is Love" by Black Ivory on Today is beginning to show up. Many stations are picking it up with positive thoughts and ideas.



One'sy Mack, a new artist, has recorded a tune written by Ace Adams of "Honky Tonk" fame. After five years of trying Adams has signed with Atlantic Records, where Miss Mack has just finished recording "I Do Believe I'm Losing You." This was the first on the Aristo label picked-up by Atlantic. Shown here is Miss Mack with Radio Station WLJB's D.J., Eddie O'Jay.

Another hit side is "The Message" by Cymande on Janus. Taken from the album of the same name, is selling across the board.

Ronnie Dyson will be coming out with a new tune produced by Thom Bell, who will be producing for Columbia. Also producing for Columbia will be former Motown producer Johnny Bristol. The Manhattans will also be recording for the label.

Distribution Picture

(Continued from page 132)

Capitol Records also operates with no independent distributors. They have 13 branches around the country, and among the labels they distribute are Island, Shelter, Grand Funk Railroad, Apple, Harvest, and Invictus. (Shelter had been distributed by Blue Thumb at one point).

RCA Records has also moved to an exclusive branch set-up with their Music Two operations. There are 12 Music Two branches to service the country.

RCA distributes Grunt, the Airplane/Hot Tuna/Papa John Creach label, along with Chelsea, Daybreak and Wooden Nickel Records.

The Warner-Elektra-Atlantic Distributing Corporation was formed to distribute the product of all of the combined WEA labels. Warner Brothers & Reprise had been indies until the formation of WEA, and they now distribute Bearsville (which

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COD Policy

(Continued from page 134)

merchandise just to make up the dollar you lost. The whole industry is credit conscious — you really have to be careful." And West Coast Music Sales, Jack Miller's L.A. one-stop, is another firm that uses a COD only policy. They send out a mailer with the top albums and singles, both pop and r&b, and the list includes the list price and dealer cost. Anyone who wants to order from the list can — COD, of course. According to Miller, "the percentage of markup is so low that they have to pay cash for the merchandise — that's why our prices are so low. And no matter how we ship the merchandise — UPS, truck or air — their is still an extra expense involved."

Mighty Fine Distributing's John Iott, a one-stop veteran, also maintains a COD ordering policy for his San Francisco firm. "We aren't large enough — we don't have enough financial reserve to be able to grant each store we deal with credit. The average record store has a 30% going-out-of-business factor; you can't afford to get burned. And even with COD, you sometimes get bad checks or a skip." The type of store is also a factor in determining the store's potential credit rating. "Many small stores are on a shoe string — how do you collect from them? Even if you only get hung for 10%, how can you handle it if a store has a five thousand dollar credit limit?"

And finally, Norman D. Cooper, one-stop operator from Philadelphia, indicated that he is trying to convert his customers from billing to COD, although he admitted some difficulty in doing so. The customers who have been reliable and reasonably prompt in payment can continue having an open line of credit, according to Cooper. "But those who bounce a check or fall behind in their payments, we ask them to start paying cash for the merchandise they order." The cash procedure makes it easier to keep track of merchandise. "And when someone runs out on you owing you a lot of money, you have to turn around and get it back somehow from your regular customers."

Apparently, the days when a one-stop extended credit to a retail outlet — anywhere from five hundred to twenty five thousand dollars in credit — might be coming to an end. The larger, more established outlets, not faced with either credit or cash problem have not experienced the same difficulty

Distribution Picture

(Continued from page 134)

had been previously handled by Ampex) and Palladium (formerly indie). Warners picked up Capricorn Records from Atlantic, and Chrysalis Records recently signed with them. (Chrysalis takes Procol Harum with them; they had been on A&M). Elektra also had been independent until WEA, as was Atlantic. But the most interesting facet in the Atlantic move was that in many markets, Atlantic, Atco and Cotillion distribution was split up among two or three distributors — one had Atlantic, another had Atco, and a third had Cotillion. So Atlantic's move to branch hurt more than one indie in a market in a number of cases. (Atlantic now distributes the Rolling Stones label, along with David Geffen's Asylum label. Both have issued a number of hit albums and singles). WEA has 8 branches around the country.

In the last year, the United Distributing Corporation has become an important force. Beginning with UA, they first added Polydor and DGG, and then the MGM family of labels. UA, Polydor, and MGM also have a number of distributed labels, and they now all fall under the branch set-up. UDC has six branches — Los Angeles, N.Y., Chicago, Atlanta, Cleveland, and Dallas, in addition to sales office in many other markets.

That completes the labels that are exclusively branch-

as the small one-stop operator, and have not started converting their operations to COD. But the number of one-stops with merchandise and/or credit "in the street" is dwindling.

Some of the owners contacted feel that the only way to compete with the giants is to offer albums at low prices (around three dollars wholesale) to buyers who are willing to provide cash on delivery. Retailers seem to be willing to do this in ever-increasing numbers, especially when ordering Top 100 or known catalogue product. Then they will order from another one-stop, pay a slightly higher price (perhaps) and get lesser name product that may not sell — the rationale being that it is easier to return something you haven't paid for. If a one-stop asks for money that a retailer owes him, the retailer can usually get a return on merchandise that he hasn't paid for, certainly more easily than on merchandise he has already paid for.

distributed; the rest are those that have some independent distribution and some branches. The first is London, which has 7 branches and 18 independents. The unique aspect of London's branch set-up is that in addition to their own labels, they act as distributors for A&M, ABC, Buddah, Mercury, CTI, Famous, and Abkco in some of their branches. They also serve as an all-label tape supplier, the only branch operation to do so.

ABC Records has 4 branches — in N.Y., Chicago, Boston, and Los Angeles. The other 15 distributors are indie. MCA Rec-

Music Was Music

(Continued from page 34)

and Elton John (Uni) capitalized on previous years' successes to become bigger stars than ever before.

Cheech and Chong (Ode) had their "Big Bambu" comedy album in the top ten for weeks, reaffirming the trend toward topical and relevant humor discs indicated by the popularity of the "All In The Family" album of 1971. A new deluxe version of "Tommy" (Ode) was released in time to become a huge Christmas item, just as the "Bangla Desh Concert" set of 1971 had created tremendous excitement.

"Pop" newcomers that hit big made the most of the appeal of countrified rock to the mass market: "Eagles (Asylum), Loggins & Messina (Columbia), and America (WB) all employed a highly commercial folk-rock sound to drive their point home. Arlo Guthrie (WB) and Rick Nelson (Decca) had their biggest singles with country flavored records. Conspicuous exceptions were Raspberries (Capitol) and Todd Rundgren (Bearsville) who scored with singles and albums heavily influenced by Beatle-like harmonies and arrangements.

English groups continued to be immensely popular in terms of both album sales and drawing power in live appearances. Yes (Atlantic) became rock's newest super-group, while the Moody Blues (Threshold), Jethro Tull (Chrysalis), Procol Harum (Chrysalis), Faces (WB), and Uriah Heep (Mercury) enjoyed an unprecedentedly successful year. Something of an "underground" emerged strangely enough, as English superstars like T. Rex (WB), David Bowie (RCA), and Slade (Polydor) attempted to

New National Lampoon Album

■ NEW YORK—After the success of "Radio Dinner," an album on the Banana label, distributed by Blue Thumb and recorded by the National Lampoon, the youth oriented satiric magazine is preparing a second lp based on a new play called "Lemmings," which is being produced and directed by Lampoon editor Tony Hendra.

ords has 6 branches and 20 sales offices around the country and one independent distributor in Hawaii. For all purposes, then, MCA can be considered a full-branch set-up too.

exploit their English triumphs and heavy press by means of introductory tours of the States.

Perhaps one of the most significant trends of 1972 was the development of new chart-breaking independent companies like Hi, Spring, and Philadelphia International who combined strong and individualistic product with the power of national distribution through corporate tie-ins with London, Polydor, and Columbia respectively. Hi never slackened in its ability to promote Al Green, while Spring brought both Joe Simon and Millie Jackson more brightly than ever into the public eye. Philadelphia International broke three important artists in less than half a year with chart smashes by the O'Jays, Harold Melvin and the Blue Notes, and Billy Paul entering the top ten almost right on top of each other.

In almost an ideal sense, 1972 created a free market in the record world. There were no rigidly set criteria, no sure formulae for what would go over. This situation rendered the formerly dogmatic top forty radio stations more open to new artists, "album" artists, and veteran artists who had previously failed to capture their rightful share of the national audience. Records were promoted by a wider variety of means than ever before, most notably by television and films, while the creativity of independent producers and companies was inspirational to the rest of the industry. More than ever before, "Music was Music was Music," and 1972 should ultimately prove to have sown the seeds of a greater renaissance of sales and imaginative-ness than we had ever dreamed possible.

Larry Butler: Hits Are His Happiness

By DAN BECK

■ NASHVILLE—What can a producer do after cutting hits on a legendary figure such as Johnny Cash? Larry Butler has been doing it for quite awhile, but the 30-year-old producer has set even more goals for himself. "I want to be able to work with different acts on different labels," he commented over the noise of interior decorators at his new office located behind the United Artists office on 17th Avenue South here.

"I don't want to be weighed down with the chain of command and paperwork that staff production requires. I want to produce!" he added. "Johnny (Cash) and I are still together, I will still produce his records. I left House of Cash because I wanted to work with additional acts, and Johnny completely understands; he's that

kind of man. Despite the rumors, we are still very close." He left a marked impression of his genuine respect for Johnny Cash, while pointing out the creative need for producing other artists.

When questioned about the future, Butler was quick and confident in his reply. "I want to cut bigger hits on Johnny Cash and other artists. I want ten gold albums, then twenty!" What artists he was interested in cutting aroused a curious excitement as he quipped, "I'd like to produce people like Jean Shepard. She can cut hits!"

Butler began his career some nine years ago as a writer and studio pianist, through the aid of Buddy Killen. He became a staff producer for Capitol under Kelso Herston. Later he developed an involvement with the House of Cash that included producing, writing, performing, and administrative work for the Hendersonville operation.

Butler believes that independent production is the key to success, at least for him. He surmised: "There is not much of a gamble for a record company to hire an independent producer. Number one, there is no expense account turned in, and number two, there is no salary paid every week, just product!"

Throughout the conversation, Butler covered points from "the psychological freedom" of indie production, to "an indie must be able to take care of business." He later referred to avoiding worrying about finan-

(Continued on page 142)

Phoenix Hosts First Meeting Of New CMA Board

■ NASHVILLE — The Camelback Inn in Phoenix, Arizona is the site for the First 1973 Quarterly Meeting of the Board of Directors and Officers of the Country Music Association. January 4 and 5 are the dates for the Board Meeting, with January 3 also promising to be a busy day with fourteen of CMA's thirty-one committees meeting.

Thursday, January 4, CMA Officials will host a luncheon at the Inn for its members in the immediate four-state area, Arizona, New Mexico, Utah and Nevada. Also, other people engaged in the music industry in and

around the Phoenix area will be invited. CMA's West Coast Committee will co-host the luncheon.

Among many topics of discussion scheduled for the two-day meeting will be plans for various projects for the coming year and evaluation of completed projects. The First International Country Music Fan Fair, which took place in the spring of 1972, will be reviewed, and plans for the 1973 Fan Fair, dates of which are June 6-10, will be presented to the Board.

Chairman of the TV Committee, Irving Waugh, will relate the
(Continued on page 142)

RECORD WORLD NASHVILLE REPORT

By RED O'DONNELL



Red O'Donnell

■ Isn't it about time I wished all of you friends and neighbors a Merry Christmas? So there.

Speaking of Christmas, Porter Wagoner again played a bountiful Santa for his pretty singer Dolly Parton: Gifts this Yule included: White gold earrings with a one-carat diamond in each ring. ("She has diamond rings on all her fingers, so now she has diamond rings in her ears," says Santa Porter) . . . And that isn't all: He also gifted her with a royal blue 1973 Eldorado (Cadillac) with blue velvet interior (to match Dolly's eyes) and equipped with a sliding sun-roof . . . Strictly custom-built just like its recipient?

Roy Clark's gift to friends: Large pails of popcorn . . . "Directly from the Hee Haw cornfield," he contends. Evangelist Billy Graham remembered Johnny Cash too with a large bucket of popcorn.

Alvand C. (Dunk) Dunkleberger came up with Yuletide tune with title that is a bit off-color: "Rudolph the Green-Nosed Reindeer." A bit of sly humor from United Artists singer Billy Bob Bowman (nee Biff Collie): "Don't feel bad if your hair falls out. Think how bad it would be if it ached like a tooth

(Continued on page 143)

Stuckey Goes The United Way



United Talent, Inc. has announced an exclusive booking contract with Nat Stuckey, RCA recording artist. Shown welcoming Nat to the company, are left to right, Conway Twitty, Loretta Lynn, Mr. Stuckey, and Jimmy Jay.

COUNTRY PICKS OF THE WEEK

SINGLE TAMMY WYNETTE, "TIL I GET IT RIGHT" (Tree, BMI). Tammy caresses this Red Lane and Larry Henley song with country love and style. Mellow and meaningful, the story line hits the emotions. Another chart topper for the Epic artist who does everything just right. Production tastefully surrounds the voice, building nicely with strings to capture the full impact. Add another to her hit list! Epic 5-10940.

SLEEPER KENNY VERNON, "FEEL SO FINE" (Travis/Big Bopper, BMI). Vernon gets it on with this speedy ditty. Fine arrangement and instrumentation makes it flavorful. Vernon rolls right through it with spirit. Earl Ball's extra wrapped up a great package just in time to hit in '73. Will break in more places than a fluorescent light bulb. Capitol 3506.

ALBUM "DON'T SHE LOOK GOOD," BILL ANDERSON. The "Georgia Journalist" has another hit elpee on his hands. Potential singles are available with strong songs like "Sugar In Your Coffee" and "Watching It Go." Along with the title tune, "If Only You'd Happened To Me (A Long Time Ago)," "Calgary" and "Gotta Keep Moving" make this a super tough country collection. This will definitely be "Whispering Bill's" giant. Has all the potential to later be renamed a "greatest hits" album. Decca DL7-5383.



By MARIE RATLIFF

Station Check List

WBAP, Ft. Worth (Art Davis)	WWL, New Orleans (C. Douglas)
WXCL, Peoria (Lee Ranson)	WWVA, Wheeling (Bob Ward)
KWMT, Ft. Dodge (Dale Eichor)	WAME, Charlotte (Edd Robinson)
WUNL, Mobile (Johnny Barr)	WPOR, Portland (Al Diamon)
WKDA, Nashville (Joe Lawless)	WMQM, Memphis (Les Acree)
WINN, Louisville (Barb Owen)	KVOO, Tulsa (Mike Jackson)
WENO, Nashville (Johnny K.)	WCMS, Norfolk (Earle Faulk)
WHYD, Columbus (Jimmy Deer)	KENR, Houston (Bruce Nelson)
KFDI, Wichita (Don Powell)	WHO, Des Moines (Billy Cole)
KKYX, San Antonio (Bill Rohde)	KRAK, Sacramento (Jay Hoffer)
KCKC, San Bernardino (Bob Mitchell)	

■ Johnny Bush is riding a strong wave of picks and spins with his remake of the Webb Pierce smash of two decades ago, "There Stands The Glass." It's the pick at KKYX; ultra-heavy at WHO, KENR, WKDA, WMQM, KWMT, WWVA, KCKC.

Top play on Tammy Wynette's lp-culled "Til I Get It Right" at KCKC, WKDA, WXCL, KWMT, KVOO, WHYD, KENR.

Stonewall Jackson really has a hit sound in the grooves this time!! "I'm Not Strong Enough" is plenty strong enough to take the "Wall" back to the top of the national charts.

Dolly Parton reaping picks at WPOR, WWVA and WBAP on "My Tennessee Mountain Home," good moves at KVOO, WMQM, WAME.

Earl Richards threatening to break nationally with his version of the R. B. Greaves tune "Margie, Who's Watchin' The Baby." Heavy action reported at KKYX, KENR, WENO, WKDA, KWMT.

Teen-ager Pam Miller (daughter of Eddie Miller) getting set to establish herself on charts with the MGM-labeled "We're Just Hanging On" picked at KIKK, moving at WCOF.

"Laugh-In's" new addition Jud Strunk picking up play along the East Coast! His "Daisy A Day" heard often at WPOR, WWVA, WCMS.

"Midnight Cowboy" riding herd on playlists at WMNI, WCOF, WENO and WHO for Jeris Ross.

Buck Owens gives out with some of his best on "In The Palm Of Your Hand," grabbing requests at WENO, WBAP, KLAC, WHO, KFDI, KVOO, KWMT.

Outstanding chart climbers: Cal Smith, Connie Smith, David Houston, Johnny Cash, Bobby G. Rice.

Great sounds from Tompall & the Glaser Brothers on "A Girl Like You"; moving at WBAP and KCKC.

Stations are warming up to "Great Balls Of Fire" by the New Grass Revival! It's playing at KFDI and WENO.

Connie Eaton doing very well with "Love Is So Illusive" on the Chart label at WCMS.

Jeannie Seely's ode to the unlikely "Farm In Pennsylvtucky" taking off at WKDA and KCKC.

There's a raunchy re-make on the Vic McAlpin-ed "Plastic Saddle" by John L. Sullivan and Shirley Adams, it's seeing action at KKYX.

KRAK Pick: Harrison Tyner's "Blow A Kiss" on Triune.

Sammi Smith's "Toast of '45" lighting phones at KENR, WINN.

Cinnamon Heats Up Quickly

■ NASHVILLE — Cinnamon Records, one of this city's newest country music labels, is already showing up nationally with its first two releases.

"Love Don't Live Here" by Stan Hitchcock moved on to Record World's Country Singles Chart at 75 with a bullet last week. This is Cinnamon's first release.

In a move to strengthen the label's position in country music, Cinnamon has signed Frankie Ford, a top rock star of the late 1950's who has switched over to the country field. His first release, "When I Stop Dreaming" b/w "I'm Proud of What I Am," has already been shipped. The record is getting widespread airplay and sales have developed in several key markets.

Johnny Morris, label president, stated to Record World, "We are very excited over the outcome of negotiations with Frankie Ford and his manager, Ken Keene. Frankie was a giant in the rock and roll field, and we are confident that he will emerge as a country music giant. He's a very talented artist."

Cinnamon Records has retained the services of Country Collage, headed by George Cooper III to handle national promotion of all Cinnamon product. Nationwide distribution has been set up through NSD, P.O. Box 1262, Nashville, Tn. 37212.

Early Success



Tanya Tucker, Columbia Recording artist whose first single, "Delta Dawn," jumped to number one on country charts across the nation, was presented with a plaque from Record World for the feat. The talented Las Vegas, Nevada songstress who turned 14 during her recent engagement at the Flamingo Hotel as a special guest on the Judy Lynn Show, received the plaque on stage from Miss Lynn. Shown here admiring the award, from left, are Tanya; World Champion Skydogger Buckskin Jack; Miss Lynn; and Union Plaza Singing star, Jay Chevalier.

Tape Of CMA Show To Country Foundation

■ NASHVILLE—A video tape copy of the top-rated 1972 Country Music Association Awards Show was donated to the Country Music Foundation to be placed in the archives in the Library and Media Center of the Country Music Hall of Fame and Museum. Roy Smith, General Manager of 21st Century Productions, presented the tape of the hour-long network television special which was aired live from the Grand Ole Opry House in Nashville October 16th.

Larry Butler

(Continued from page 136)

cial stability.

Butler called the songwriters "absolutely the most important people in town," and added that "the song is the most essential part of hits." His belief is that along with the song, "the artist and the musicians and arrangement" totally comprise a hit recording.

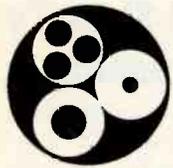
Nashville as a recording center arose as the topic for discussion. When asked where it was going, the producer quipped, "Up! Nashville is in the position now to cut any type of hit anyone wants. Nashville is ready, and it's going to bust wide open!"

"You can walk into the studio here, and see me on piano, Jerry Kennedy on guitar and Kelso Herston on guitar. Technically, we are supposed to be in competition," Butler added to explain his concept of why Nashville is on the grow.

He footnoted this last statement by explaining why he performed on his own productions and why he plans to continue the practice. "I like working in the middle of it. I'm not behind the glass. I get a better feeling of who to use by working with them. I also can see new trends; I'm going to play on more of my sessions."

Son Born To Jerry, Susan Raye Wiggins

■ BAKERSFIELD, CALIF. — Jerry Wiggins, drummer for Buck Owens' Buckaroos and Susan Raye Wiggins, popular Capitol songstress, have announced the birth of their son, Cale Ryan Wiggins. Cale was born December 3, 1972, at Memorial Hospital in Bakersfield, California at 5:38 a.m. He weighed in at 7 lbs. and 2 oz., sporting a full head of hair.



Record World 1972

Country Singles Awards

TOP 10 SINGLES

1. **KISS AN ANGEL GOOD MORNING** — Charley Pride — RCA
2. **HAPPIEST GIRL IN THE WHOLE USA**
Donna Fargo — Dot
3. **MY HANG UP IS YOU**
Freddie Hart — Capitol
4. **EASY LOVIN'** — Freddie Hart — Capitol
5. **ONE'S ON THE WAY**
Loretta Lynn — Decca
6. **SHE'S ALL I GOT**
Johnny Paycheck — Epic
7. **WOULD YOU TAKE ANOTHER CHANCE**
Jerry Lee Lewis — Mercury
8. **NEVER ENDING SONG OF LOVE**
Dickey Lee — RCA
9. **IT'S FOUR IN THE MORNING**
Faron Young — Mercury
10. **THE YEAR CLAYTON DELANEY DIED**
Tom T. Hall — Mercury

TOP MALE VOCALIST

1. **CHARLEY PRIDE** — RCA
2. **FREDDIE HART** — Capitol
3. **MERLE HAGGARD** — Capitol
4. **JERRY LEE LEWIS** — Mercury
5. **CONWAY TWITTY** — Decca
6. **SONNY JAMES** — Capitol/Columbia
7. **JOHNNY PAYCHECK** — Epic
8. **TOM T. HALL** — Mercury
9. **BUCK OWENS** — Capitol
10. **WAYLON JENNINGS** — RCA

MOST PROMISING MALE VOCALIST

1. **DICKEY LEE** — RCA
2. **RED SIMPSON** — Capitol
3. **MEL STREET** — Royal American

TOP VOCAL GROUP

1. **STATLER BROTHERS** — Mercury
1. **TOMPALL & GLASER BROS.** — MGM
2. **JACK BLANCHARD & MISTY MORGAN** — Mega
3. **CARTER FAMILY** — Columbia
4. **COMPTON BROTHERS** — Dot
5. **WILBURN BROTHERS** — Decca

MOST PROMISING VOCAL GROUP

1. **KENDALLS** — Dot
2. **COMMANDER CODY & HIS LOST PLANET AIRMEN** — Paramount

TOP INSTRUMENTAL GROUP

1. **DANNY DAVIS & NASHVILLE BRASS** — RCA
2. **BAKERSFIELD BRASS** — Capitol
3. **NASHVILLE STRING BAND** — RCA

MOST PROMISING INSTRUMENTAL GROUP

1. **MOMS & DADS** — GNP Crescendo

TOP FEMALE VOCALIST

1. **LYNN ANDERSON** — Columbia
1. **LORETTA LYNN** — Decca
2. **TAMMY WYNETTE** — Epic
3. **SUSAN RAYE** — Capitol
4. **DOLLY PARTON** — RCA
5. **JODY MILLER** — Epic
6. **CONNIE SMITH** — RCA
7. **JEANNIE C. RILEY** — MGM
8. **BARBARA MANDRELL** — Columbia
9. **SAMMI SMITH** — Mega
10. **JAN HOWARD** — Decca

MOST PROMISING FEMALE VOCALIST

1. **DONNA FARGO** — Dot
2. **TANYA TUCKER** — Columbia
3. **JEANNIE PRUETT** — Decca

TOP DUO

1. **CONWAY TWITTY/LORETTA LYNN** — Decca
2. **PORTER WAGONER/DOLLY PARTON** — RCA
3. **GEORGE JONES/TAMMY WYNETTE** — Epic
4. **BILL ANDERSON/JAN HOWARD** — Decca
5. **HANK JR./LOIS JOHNSON** — MGM

MOST PROMISING DUO

1. **JOHNNY PAYCHECK & JODY MILLER** — Epic
2. **GARY & RANDY SCRUGGS** — Vanguard

TOP COMEDIAN

1. **JERRY CLOWER** — Decca
2. **DON BOWMAN** — Mega
3. **ARCHIE CAMPBELL** — RCA

MOST PROMISING COMEDIAN

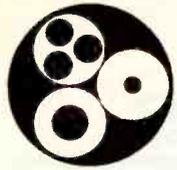
1. **URAL ALBERT** — Sugar Hill
2. **JOE BEE** — Stop

TOP INSTRUMENTALIST

1. **JERRY REED** — RCA
2. **CHET ATKINS** — RCA
3. **ROY CLARK** — RCA
4. **FLOYD CRAMER** — RCA
5. **JERRY SMITH** — Papa Joe's

MOST PROMISING INSTRUMENTALIST

1. **CHARLIE McCOY** — Monument
2. **KOSSI GARDNER** — RCA



Record World 1972 Country Album Awards

TOP 10 ALBUMS

1. **EASY LOVIN'**
Freddie Hart — Capitol
2. **CHARLEY PRIDE SINGS HEART SONGS** — RCA
3. **BEST OF CHARLEY PRIDE** — RCA
4. **I'M JUST ME** — Charley Pride — RCA
5. **THE REAL McCOY**
Charlie McCoy — Monument
6. **SOMEDAY WE'LL LOOK BACK**
Merle Haggard — Capitol
7. **HOW CAN I UNLOVE YOU**
Lynn Anderson — Columbia
8. **IN SEARCH OF A SONG**
Tom T. Hall — Mercury
9. **ONE'S ON THE WAY**
Loretta Lynn — Decca
10. **KILLER ROCKS ON**
Jerry Lee Lewis — Mercury

TOP MALE VOCALIST

1. **CHARLEY PRIDE** — RCA
2. **FREDDIE HART** — Capitol
3. **MERLE HAGGARD** — Capitol
4. **SONNY JAMES** — Capitol/Columbia
5. **JOHNNY CASH** — Columbia
6. **JERRY LEE LEWIS** — Mercury
7. **TOM T. HALL** — Mercury
8. **KRIS KRISTOFFERSON** — Monument
9. **JOHNNY PAYCHECK** — Epic
10. **CONWAY TWITTY** — Decca

MOST PROMISING MALE VOCALIST

1. **RED SIMPSON** — Capitol
2. **DICKEY LEE** — RCA
3. **TONY BOOTH** — Capitol

TOP DUO

1. **PORTER WAGONER/DOLLY PARTON** — RCA

2. **CONWAY TWITTY/LORETTA LYNN** — Decca
3. **GLEN CAMPBELL/ANNE MURRAY** — Capitol
4. **BILL ANDERSON/JAN HOWARD** — Decca
5. **BUCK OWENS/SUSAN RAYE** — Capitol

MOST PROMISING DUO

1. **GEORGE JONES/TAMMY WYNETTE** — Epic
2. **MEL TILLIS/SHERRY BRYCE** — MGM
3. **BUCK OWENS/BUDDY ALAN** — Capitol
4. **LESTER FLATT/MAC WISEMAN** — RCA

TOP INSTRUMENTAL GROUP

1. **DANNY DAVIS & NASHVILLE BRASS** — RCA
2. **NASHVILLE STRING BAND** — RCA
3. **BAKERSFIELD BRASS** — Capitol

MOST PROMISING INSTRUMENTAL GROUP

1. **MAGIC ORGAN** — Ranwood
1. **MOMS & DADS** — GNP Crescendo

TOP VOCAL GROUP

1. **STATLER BROTHERS** — Mercury
2. **TOMPALL & GLASER BROTHERS** — MGM
3. **OSBORNE BROTHERS** — Decca

MOST PROMISING VOCAL GROUP

1. **COMMANDER CODY & HIS LOST PLANET AIRMEN** — Paramount
2. **EARL SCRUGGS & FRIENDS** — Columbia

TOP FEMALE VOCALIST

1. **LYNN ANDERSON** — Columbia
2. **LORETTA LYNN** — Decca

3. **TAMMY WYNETTE** — Epic
4. **SUSAN RAYE** — Capitol
5. **DOLLY PARTON** — RCA
6. **DONNA FARGO** — Dot
7. **JODY MILLER** — Epic
8. **SAMMI SMITH** — Mega
9. **KITTY WELLS** — Decca
10. **CONNIE SMITH** — RCA

MOST PROMISING FEMALE VOCALIST

1. **CONNIE EATON** — Chart
2. **DONNA FARGO** — Dot
3. **BARBARA FAIRCHILD** — Columbia

TOP INSTRUMENTALIST

1. **CHET ATKINS** — RCA
2. **FLOYD CRAMER** — RCA
3. **JERRY REED** — RCA
4. **JERRY SMITH** — Decca
5. **BOOTS RANDOLPH** — Monument

MOST PROMISING INSTRUMENTALIST

1. **CHARLIE McCOY** — Monument
2. **KOSSI GARDNER** — RCA

TOP COMEDIAN

1. **BEN COLDER** — MGM
2. **DON BOWMAN** — Mega

MOST PROMISING COMEDIAN

1. **JERRY CLOWER** — Decca

RECORD WORLD COUNTRY FROM THE CONTINENT

By MURRAY KASH



Murray Kash ■ LONDON — The Up Country Tour, has just ended starring **George Hamilton IV**, and the **Stoneman Family**, along with British acts such as **Lyn and Graham McCarthy**, **Pete Sayers**, the **Country Fever**, and your correspondent as MC . . . The tour included 22 cities around Great Britain, with London's Royal Albert Hall as the number one date . . . The above-mentioned bill along with a special guest appearance of **Sammi Smith** at the London show, was received by enthusiastic audiences . . . **George Hamilton IV** is well known to British audiences due to his two BBC-TV series, and his appearances at every one of the International Festivals of Country Music at Wembley Pool. Some of the highlights of his act, were his rendition of "Country Music In My Soul," "Amazing Grace," and some **Mickey Newbury** material . . . The **Stoneman Family**, who made such an impact at the Wembley Pool show last Easter have made a host of new fans in this country as a result of this tour. Their combination of talent and showmanship brought roars of approval at every show. In conjunction with the tour, Promoter **Mervyn Conn** has launched a new label, Nashville International, with album releases by contract artist, **Pete Sayers**, ("Bye, Bye Tennessee"), and that talented wife and husband team **Lyn and Graham McCarthy**. As a result of Nashville International's tie-up with **Brad McKuen's** Mega Records, albums by **Glen Sherley** and **Sammi Smith** ("I've Got To Have You") are also due for release this month . . . **George Hamilton IV** has stayed on in London after the tour to do a TV guest spot on the **Harry Secombe** Show and several other shows . . . The CMA of Great Britain is due to have this year's Awards Dinner at the Inn on the Park, on Monday, November 27th. That afternoon, the CMA will be holding its first Radio and TV Seminar on Country Music, with speakers from TV, Radio (BBC and Commercial), a Record Company, and a Music Publisher. The response to this Seminar both in and out of the profession has been quite formidable . . . TV Times, which is the British equivalent of the TV Guide, has been inundated with letters from viewers asking for a TV show devoted to country music . . . Two Country Music Albums in the Top Fifty are **Johnny Cash's** "Starportrait," and **Faron Young's** "Four In The Morning." Faron's single of the title song has been in the British Charts for over four months! Latest reports are that Faron is due to do a three city tour that will include London, Glasgow and Dublin, next February.

Halsey Company Gets Overstreet, Trask

■ NASHVILLE — John Hitt, Vice President in charge of talent and booking for the Jim Halsey Company of Tulsa, Oklahoma, last week announced the signing of Dot recording artists, **Tommy Overstreet** and **Diana Trask** for exclusive management and booking. Arrangements were made in Nashville last week by **Bob Taylor**. Taylor, formerly with the **Buddy Lee Agency**, has been with the company since April and is in charge of one-nighters.

Owens' 'Toys For Tots' '72 Set

■ BAKERSFIELD, CALIF. — A stellar cast of country music performers will headline as **Buck Owens** presents his Seventh Annual "Toys for Tots" Benefit Show on December 16, 1972 at 8:00 p.m. in the Bakersfield Civic Auditorium. The benefit show, which is held in conjunction with the U. S. Marine Corps Reserve, will star Bakersfield's own **Buck Owens** and will feature the **Buckaroos**, **Freddie Hart**, **Tony Booth** and many other country stars.

CRISTY LANE
COMING SOON!

RECORD WORLD COUNTRY SINGLE PICKS

DAVID HOUSTON—Epic 5-10939

GOOD THINGS (Algee, BMI)

Good things are going to happen for David on this **Billy Sherrill**, **Norro Wilson** and **Carmol Taylor**-inked item. Tougher than a Christmas turkey held over to New Year's. Fits Houston well and will be a charter on heavy airplay.

JEANNIE SEELY—Decca 33042

FARM IN PENNSYLTUCKY (Tree, BMI)

BETWEEN THE KING AND I (Tree, BMI)

Jeannie tells her story of becomin' a Southern gal in a song for herself. Catchy lyric and rolling melody will spread this one like wild ivy.

ROY DRUSKY—Mercury 73356

I MUST BE DOIN' SOMETHING RIGHT (Ben Peters, BMI)

ALWAYS YOU, ALWAYS ME (Funny Farm, BMI)

He sure is doin' something right! It's on the grooves of Roy's latest. Fine feel that will get the title strip printers printing for talkin' juke-boxin'.

CLINT HOLMES—Epic 5-10891

PLAYGROUND IN MY MIND (Vanlee/Emily, ASCAP)

Reserviced disk is showing interesting action that everybody should find. MOR with a real twist. Children's chorus makes for happy listening.

DICK FELLER—United Artists 50984

THE SUM OF MARCIE'S BLUES (House of Cash, BMI)

ANY OLD WIND THAT BLOWS (House of Cash, BMI)

Funky cut and unique and entwining lyrics. A record shop seller and fine mixture of instrumentation.

THE BOONE FAMILY—MGM 14476

PAY THE PIPER (Screen Gems-Columbia, BMI)

Pat and family have on their dancing shoes (white bucks!?) for delivering a message. Uptempo but still in the style Boone had in the 50's.

LAMAR MORRIS—MGM 14448

YOU CALL EVERYBODY DARLING (Mayfair, ASCAP)

A nice shuffle that makes for easy listening. Will pick up airplay MOR. Fine smooth delivery by Morris.

BILLY MIZE—United Artists 50991

MIDDLE TENNESSEE COUNTRY BOY'S BLUES (Mark Three, BMI)

GOODTIME CHARLIE'S GOT THE BLUES (Cotillion/Road Canon, BMI)

Billy Mize looks to be on his way as an artist. This song will hit the turntables and bend more ears than a windstorm in an Iowa cornfield.

ANN J. MORTON—Chart 5183

HOUSEWIFE'S UNION (Wiljex, ASCAP)

WELCOME HOME (Wiljex, ASCAP)

Women's lib is movin' country. Look out boys, cause you'll be hearing about it on the radio with numbers like this.

JENNY HASTINGS—Mother 1052

BEFORE YOU SEE YOUR MOMMY CRY (Saturday, BMI)

WHERE ARE YOU (Mother's, BMI)

Country from New Jersey, as **Jenny Hastings** comes up with this tender tune. Nice story and good feel to boot.

BOBBY MACK—Ace of Hearts 0462

THE HEARTACHES CAUSED BY YOU (Golden Horn, ASCAP)

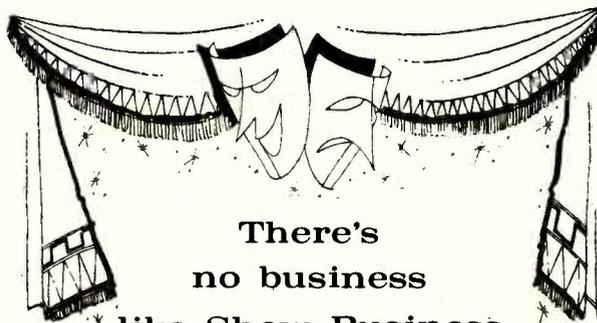
IT'S TIME TO MOVE ALONG (Golden Horn, ASCAP)

Solid production with Mack's powerful vocals. Song from Mack's own ink fits his delivery style well.

THE COUNTRY ALBUM CHART

DECEMBER 30, 1972

THIS WK.	LAST WK.		WKS. ON CHART
1	1	HERE I AM AGAIN LORETTA LYNN—Decca 75381	10
2	3	GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 11107	8
3	2	BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082	14
4	4	A SUNSHINY DAY CHARLEY PRIDE—RCA 4742	19
5	6	MY MAN TAMMY WYNETTE—Epic 31717	7
6	7	LYNN ANDERSON'S GREATEST HITS—Columbia 31641	7
7	5	THE HAPPIEST GIRL IN THE USA DONNA FARGO—Dot 26000	24
8	9	CHARLIE McCOY—Monument 31910	8
9	8	I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 75361	15
10	11	WHEEL OF FORTUNE SUSAN RAYE—Capitol 11106	13
11	12	SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 31707	10
12	14	BURNING LOVE ELVIS PRESLEY—RCA 2595	7
13	17	GLEN TRAVIS CAMPBELL—Capitol 11117	6
14	10	LADIES LOVE OUTLAWS WAYLON JENNINGS—RCA 4751	13
15	13	TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 4761	12
16	25	IT'S NOT LOVE MERLE HAGGARD—Capitol 11127	3
17	19	BORROWED ANGEL MEL STREET—Metromedia 5001	8
18	18	DELTA DAWN TANYA TUCKER—Columbia 31742	11
19	20	HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 26003	6
20	22	LONELY WOMEN MAKE GOOD LOVERS BOB LUMAN—Epic 31746	6
21	23	THE ROADMASTER FREDDY WELLER—Columbia 31769	8
22	15	IF YOU TOUCH ME JOE STAMPLEY—Dot 26002	11
23	16	LIVE AT THE WHITE HOUSE BUCK OWENS—Capitol 11105	13
24	27	DOLLY PARTON SINGS MY FAVORITE SONGWRITER—RCA LSP 4752	9
25	21	STORYTELLER TOM. T. HALL—Mercury 61368	15
26	26	AMERICA JOHNNY CASH—Columbia 31645	19
27	30	EXPERIENCE PORTER WAGONER—RCA 4810	6
28	31	TURN ON SOME HAPPY DANNY DAVIS—RCA 4803	4
29	36	THIS MUCH A MAN MARTY ROBBINS—Decca 7-5389	4
30	33	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON—Monument 31909	6
31	29	TOM T. HALL'S GREATEST HITS—Mercury 61369	26
32	32	COUNTRY MUSIC THEN AND NOW STATLER BROTHERS—Mercury 61367	16
33	24	MISSING YOU JIM REEVES—RCA 4751	16
34	44	ROY CLARK LIVE—Dot 26005	3
35	39	PENNY ARCADE MAGIC ORGAN—Ranwood 8100	4
36	38	WE LOVE TO SING ABOUT JESUS GEORGE JONES & TAMMY WYNETTE—Epic 31719	9
37	35	RAY PRICE'S ALL TIME GREATEST HITS—Columbia 31364	18
38	51	INCOMPARABLE CHARLEY PRIDE—RCA 2584	2
39	34	A PERFECT MATCH DAVID HOUSTON & BARBARA MANDRELL—Epic 31705	10
40	28	TRACES SONNY JAMES—Capitol 11108	12
41	41	BEST OF CHARLIE RICH—Epic 31933	6
42	42	I AIN'T NEVER MEL TILLIS—MGM 4870	5
43	43	I'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 75382	9
44	45	WRAPPED AROUND HER FINGER GEORGE JONES—RCA 4801	6
45	—	A PICTURE OF ME GEORGE JONES—Epic 31718	1
46	56	I'VE GOT A WOMAN'S LOVE MARTY ROBBINS—Columbia 31628	3
47	53	A SWEETER LOVE BARBARA FAIRCHILD—Columbia 31720	5
48	37	WHEN THE SNOW IS ON THE ROSES SONNY JAMES—Columbia 31646	19
49	50	BEST OF HANK SNOW—RCA 4798	7
50	60	NASHVILLE PACKAGE—Mercury 61375	2
51	46	BABY BYE BYE DICKEY LEE—RCA 4791	8
52	48	BABY DON'T GET HOOKED ON ME MAC DAVIS—Columbia 31770	13
53	63	LONESOME 7-7203 TONY BOOTH—Capitol 11126	2
54	40	SEND ME SOME LOVIN' HANK WILLIAMS, JR. & LOIS JOHNSON—MGM 4857	10
55	49	TO GET TO YOU JERRY WALLACE—Decca 75349	25
56	54	ME AND THE FIRST LADY GEORGE JONES & TAMMY WYNETTE—Epic 31554	19
57	55	LISTEN TO A COUNTRY SONG LYNN ANDERSON—Columbia 31647	19
58	65	EARL SCRUGGS LIVE AT KANSAS STATE—Columbia 31758	2
59	47	CHET ATKINS NOW AND THEN—RCA VPX 6079	9
60	—	BEST OF DOTTIE WEST—RCA 4811	1
61	57	THE LONESOMEST LONESOME RAY PRICE—Columbia 31546	24
62	52	THE BEST OF SAMMI SMITH—Mega M31-1019	7
63	—	WHY IS ROY ACUFF—Hickory 162	1
64	62	MOUTH OF MISSISSIPPI JERRY CLOWER—Decca 75342	27
65	58	WOMAN (SENSUOUS WOMAN) DON GIBSON—Hickory 166	18
66	59	ASHES OF LOVE DICKEY LEE—RCA 4715	31
67	64	ELEVEN ROSES HANK WILLIAMS, JR.—MGM 4843	24
68	61	JERRY REED—RCA 4750	26
69	66	WOULD YOU WANT THE WORLD TO END MEL TILLIS—MGM 4841	12
70	67	CLASS OF '72 FLOYD CRAMER—RCA 4773	11
71	69	BLESS YOUR HEART FREDDIE HART—Capitol 11073	26
72	71	BEST OF CHARLEY PRIDE, VOL. 2—RCA 4082	40
73	68	THE VERY REAL RED SIMPSON—Capitol 11093	15
74	73	THE REAL McCOY CHARLEY McCOY—Monument 31329	38
75	70	CHET ATKINS PICKS ON THE HITS—RCA 4754	16



There's
no business
like Show Business
and
there's no Greater Joy
than to wish you . . .



sincerely
**The
LeGarde
Twins
Tom & Ted**

By EDDIE BRIGGS



Eddie Briggs

To celebrate its 10th Anniversary of playing country music for all of northern California, Manning Slater's 50,000 watt powerhouse KRAK presented Ray Price, Ferlin Huskey, Del Reeves and Donna "Happiest Girl" Fargo. Members of the Sacramento Symphony Orchestra accompanied Price in his portion of the show. KRAK GM and PD Jay Hoffer assigned morning personality Bill Jones to emcee the show and started proceedings with a behind the curtain reading of a Proclamation from the Mayor of Sacramento, Richard Marriott, saluting the station for its outstanding community service record. During intermission, station owner Slater blew out the candles on the 10th anniversary cake.

We hope the year-old son of KLAC-Los Angeles manager Bill Ward is feeling better, ditto personality Harry Newman . . . Bakersfield's Merle Haggard set an all-time adult attendance record last week (7,500 paid) at Fresno's Selland Arena Convention Center. With "Hagg" was his regular road show plus Johnny Tillotson and Don Bowman. Two shows were played in Santa Clara (near San Francisco) when two shows were sold out.

One of the most interesting station promotions we've ever seen in many moons is the weekly newsletter sent to various dj's and PD's and record companies by KBUY-Fort Worth's Jonathon Fricke. He's a real livewire and his weekly newsletters regarding KBUY and country music are eagerly awaited every week. Interested? Write him at KBUY, P.O. Box 2049, Fort Worth, Texas 76101 . . . Big Bob Young, another livewire, is moving from KHEY-El Paso to new all-country KRMN-Shreveport, La. . . . Steve Stebbins of Americana Corporation, Woodland Hills, Calif., has added four more artists for bookings: Ray Sanders, The LeGarde Twins, Honey Shane and Cora Lee . . . The LeGarde boys will entertain at a special luncheon for the International Fair Manager's Convention at the Stardust Hotel, Las Vegas, December 13, after which they will fly to New Zealand and Australia for a 10 day concert tour under the auspices of Stardom Incorporated of Los Angeles. While in Australia, the LeGardes will get to visit their mother who is now 79 years young. It will be their first Christmas in their native Australia in 7 years.

Top ranked Corky Mayberry is now working weekends at 24-hour KFOX in sunny Long Beach. Corky joins such well-known personalities as Charlie Williams and Don Hinson . . . Corky is national country promotion man for Atlantic Records based in Hollywood . . . Larry Daniels of Buck Owens KTUF-KNIX-FM in Phoenix and Jon Fricke, KBUY-Ft. Worth attended the Bill Gavin Radio Conference in San Francisco . . . Autry Inman's new single for Nashville's Million Records shipped last week . . . The Hal Southern Singers, Joanie Hall, Billy Armstrong and Harold Hensley finishing up some background won some new Gene Autry recordings in Hollywood . . . Pat Roberts is doing very well with his first Dot single, "Rhythm of the Rain." The younger brother of ace Pacific coast talent booker Jack Roberts recently wound up PA's through California and Texas with stopovers in St. Louis and Atlanta . . . Recently on the Coast, Tom T. Hall, Del Reeves, Hank Thompson, Doug Kershaw and Nat Stuckey.

Please add San Diego's all-country FM'er KOZN to your record mailing list. Address is 630 Ash Street, San Diego, Calif. 92101.

Items for this column are welcome. Please mail to 4510 North Arthur, Fresno, California 93705.

Pierce Back On the Road

■ NASHVILLE — Webb Pierce is going back on the road with a full show including Webb Pierce and The Entertainers, Gordon Terry, Koko the Clown and Debbie Lynn Pierce.

Pierce has just purchased a new GM custom bus to carry

his show. He also will be able to promote his new single release, "Let the Children Pick the Flowers," which will be released momentarily.

Pierce has made numerous syndicated television shows lately, signaling his return to active road work.

Heaven Breaks Loose!



If Heaven is a chart record, then this group is justifiably happy! Celebrating their current chart record "All Heaven Breaks Loose" (Columbia) are from left: writer Gayle Barnhill, head of Chappell/Nashville Henry Hurt, writer Rory Bourke, director of professional activities Buddy Robbins, singer David Rogers and producer Pete Drake. Robbins flew in from New York to congratulate Gayle and Rory on their record which reached 41 in Record World this week.

Air Force Show Features C&W Stars

■ NASHVILLE — A cavalcade of country artists gathered at Music City Recorders last week in a series of sessions for the United States Air Force Shows. Sgt. Perry Bullard and Sgt. Les Paul produced the shows, with Scotty Moore handling engineering.

(Continued on page 143)

CMA Meeting

(Continued from page 136)

progress being made on CMA's upcoming hit parade type TV show. The show is sponsored by the American Gas Association and is slated for taping February 4 through 8 and airing February 18 on the NBC Network.

The Anti-Piracy Committee will present recommendations on various steps CMA can take to prevent the illegal sale of tapes and records in the U.S.

Jim Schwartz, Chairman of the Record Merchandisers Committee, will report on various projects his committee has planned for 1973. Ideas and plans in the area of record merchandising and increasing the sale of country music product will be proposed.

The reviewing of the Hall of Fame Election Rules is another item on the agenda.

Archie Campbell Show Set For Syndication

■ NASHVILLE — It was announced here last week that TV and recording star Archie Campbell is set to host his own syndicated weekly TV show.

"BABY IT'S SO HARD TO BE GOOD"

ERNEST TUBB—Decca 7-5388

E. T. just keeps giving the real country fans the purest of real country music. The title tune, "Baby, It's So Hard To Be Good," other new songs, a couple of oldies and a combination of some fantastic writers (Harlan Howard, Hank Cochran, Marty Robbins) make Ernest Tubb as fresh and vital as ever!



THE NASHVILLE PACKAGE OF ORIGINAL COUNTRY HITS

VARIOUS ARTISTS—Mercury 61375

Literally a "package" of Mercury hits. Features gems like "Dang Me," "Foggy Mountain Breakdown," "It's Four In The Morning," "White Lightning," "Come Sundown," "Clayton Delaney," "King of the Road" and others, all by Mercury's original artists. A fine collection of "bests" from Roger Miller, Tom T. Hall, George Jones, Faron Young, Bobby Bare, Statler Brothers, etc.



HANK THOMPSON'S GREATEST HITS, VOLUME I

Dot 26004

Hank's collected some of his best songs over the years and packed them into one elpee. "Oklahoma Hills" marks nostalgia, while clever tunes like "Smoky the Bar" and "Squaws Along The Yukon" mix among ballads. A fine combination for the collector!



NASHVILLE REPORT

(Continued from page 136)

and you had to have it pulled out, one strand at a time?"

Latest Don Gibson-Sue Thompson duet on Hickory: "Cause I Love You" . . . Don wrote it. Roger Miller back in the city for Mercury recording session. Roger keeps saying he's going to move back to Nashville from Hollywood, but so far no sight of van.

Ben Peters back in song-writing groove after surgery. Jim Ed Brown's RCA single of "Unbelievable Love" and Roy Drusky's new Mercury release "I Must Be Doing Something Right," are Big Ben compositions. (Curly Putman did a 'co' job on the former).

Birthdays: Skeeter Davis, Rose Lee Maphis, Rex Allen and Van Stoneman.

Bob Dylan signed for role in the "Pat Garrett and Billy the Kid" movie, which stars James Coburn and Kris Kristofferson.

Munich's Intertel-TV signed deal with West Coast producer Snuff Garrett for two country music specials for international syndication. First will be taped next month in Fort Worth; the second in Nashville in April.

Bill Anderson will spend part of holidays reaching decision on replacement for Jan Howard, who has left his show to perform as single act. "I've received about 100 applications for the job, several from 'name' artists," Bill advises. Incidentally, Anderson and his Po' Boys were asked to accompany Bob Hope on his annual overseas tour to entertain GIs—but the invitation arrived too late. "We had only 48-hours notice," Bill said, "and couldn't re-arrange our schedule."

Jack Barlow will spend New Year's Eve in Brazil. He's booked for a show in the National Guard Armory that night at Brazil, Indiana. The Hee Haw series will have a new "regular," beginning with the mid-January shows. Tennessee Ernie Ford will be seen in cameo spots weekly.

Hank Thompson starts his 26th year as a country and western artist come 1973—with a new look: A chinny, chinny chin beard and mustache, non-bushy and neatly trimmed.

Dennis Weaver, star of NBC-TV's "McCloud" series, strums the guitar, writes songs, records songs and grows his own organic vegetables, but says, "I have no outside hobbies." Dennis' hobby is putting people on?

Singer Jim (Kid Cuz'n) West's daffynition of Grand Opry diva who uses strong language: An off-coloratura soprano. Publisher Jim Pelton says a knotty problem is a boat race between two yachtsmen. Mega artsis Sammi Smith's new single is "Toast of 45" . . . (With a title like that it should have no difficulty hitting with a bullet????). Meanwhile the label's big (385 lbs.) president Brad McCuen is giving and receiving toasts for the best month (\$68,000-plus in net earnings for November) since the company was formed in 1970.

Buddy Poe has left the Nashville-based gospel group, Sego Brothers and Naomi, to form the Royal Masters Quartet in Birmingham, Ala. Howard White of Wilderness Music prouced a session here at Jack Clement Studio for the Canadian Sweethearts (Bob Regan and Lucille Starr) . . . Two duets and two singles with Miss Starr . . . The Sweethearts out of Quebec province, have been active in the Las Vegas and Reno-Lake Tahoe circuit for the past year.

Hank Williams, Jr. has become father for first time: The MGM artist's wife Gwen gave birth to an 8 lb. 2 oz. son last week at St. Thomas Hospital here . . . The heir will be christened Sheldon (after Hank's paternal grandfather) but will be called Hank III.

Lorna Luft, youngest daughter of the late Judy Garland and half-sister of Liza Minnelli, was at Sound Shop Studio for the first recording session of her 20 years of life. "I'm not excited," she said as he prepared to go to work on the Epic singles. "I'm terrified."

The sessions were produced by Chips Moman and Glen Spreen. The material, non-country, was described as "songs that girls of Lorna's age will associate with." Epic producer Steve Paley, who came down from New York with Miss Luft, said, "We are recording here because we think Nashville musicians are the best there are." She is expected to return for additional recording in the near future, it was reported.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

DECEMBER 30, 1972

A PICTURE OF ME WITHOUT YOU Billy Sherrill (Al Gallico/Algee, BMI) 2	MOVE IT ON OVER (Fred Rose, BMI) 69
AFRAID I'LL WANT TO LOVE Ron Chancey (Little David, BMI) 20	MY HEART CRIES FOR YOU Ken Mansfield (Anne-Rachel/Gladys/Massey, ASCAP) 71
ALL HEAVEN BREAKS LOOSE Pete Drake (Unichappel, BMI) 38	NEON ROSE Jim Vienneau (Tomake, ASCAP) 32
ANY OLD WIND THAT BLOWS Larry Butler (House of Cash, BMI) 35	OLD DOGS, CHILDREN, ETC. Jerry Kennedy (Hallnote, BMI) 19
BEHIND BLUE EYES Walter Boyd (Sunbeam/Moondo, BMI) 50	OLD FASHIONED SINGING Billy Sherrill (Altam, BMI) 40
BLUE TRAIN Bob Ferguson (Acuff-Rose, BMI) 60	ONE LAST TIME Jimmy Bowen (Blackwood/Addrisi, BMI) 57
CATFISH JOHN Jerry Bradley (Jack Music, BMI) 15	PAINT ME A RAINBOW Bobby Bare (Window/Empher, BMI) 41
CAUSE I LOVE YOU Rose & Gant (Acuff-Rose, BMI) 61	PASS ME BY Jerry Kennedy & Roy Dea (Hallnote, BMI) 14
COMIN' AFTER JINNY Joe Allison (Central, BMI) 63	PRETEND I NEVER HAPPENED Ronny Light (Willie Nelson, BMI) 5
DANNY'S SONG Brian Ahern (Gnossos, ASCAP) 66	PRIDE'S NOT HARD TO SWALLOW Jim Vienneau (Passkey, BMI) 30
DO YOU KNOW WHAT IT'S LIKE Joe Johnson (Taj, ASCAP) 23	PROUD MARY Steve Stone (Jondora, BMI) 49
DON'T LET THE GREEN GRASS FOOL YOU O. B. McClinton (Assorted Music, BMI) 42	RATED X Owen Bradley (Sure-Fire, BMI) 25
DOWNFALL OF ME Kelso Herston (Marson, BMI) 44	RHYTHM OF THE RAIN George Richey (Warner/Tamerlane, BMI) 31
EVERYBODY NEEDS LOVIN' Bob Ferguson (Al Gallico/Algee, BMI) 37	SATISFACTION Owen Bradley (Tree, BMI) 39
FOOL ME Gleen Sutton (Lowery, BMI) 1	SEPARATE WAYS (Press, BMI) 55
GOODBYES COME HARD FOR ME Merle Haggard (Shade Tree, BMI) 59	SHE CALLED ME BABY Joe Allison (Central, BMI) 47
GOT THE ALL OVERS FOR YOU Earl Ball (Blue Book, BMI) 9	SHE LOVES ME (RIGHT OUT OF MY MIND) Billy Sherrill (Young World/ Center Star, BMI) 16
HEAVEN IS MY WOMEN'S LOVE MGB Productions (Famous/Irenside, ASCAP) 10	SHE NEEDS SOMEONE Owen Bradley (Hello Darlin', SESAC) 17
HELLO WE'RE LONELY Jerry Kennedy (Hallnote, BMI) 45	SHE'S GOT TO BE A SAINT Don Law Prods. SHE'S MY ROCK Earl Ball (Ironside, ASCAP) 26
HOLDIN' ON Billy Sherrill (Algee/Altam, BMI) 34	(Galleon/Norlow, ASCAP) 3
I LIKE EVERYTHING ABOUT LOVIN' YOU Bill Walker (Wiljek, ASCAP) 65	SHE'S TOO GOOD TO BE TRUE Jack Clement (Pi-Gem, BMI) 18
I REALLY DON'T WANT TO KNOW (Hill & Range, BMI) 21	SHELTER OF YOUR EYES Allen Reynolds (Jack, BMI) 48
I WONDER IF THEY EVER THINK OF ME Ken Nelson (Blue Book, BMI) 24	SING ME A LOVE SONG TO BABY Jim Vienneau (Venomous/Two Rivers, ASCAP) 8
IF IT'S ALL RIGHT WITH YOU Jerry Bradley (House of Gold, BMI) 51	SOMEWHERE MY LOVE Joe Allison (Robbins, ASCAP) 28
IN THE PALM OF YOUR HAND (Blue Book, BMI) 74	SOUL SONG Norris Wilson (Al Gallico/Algee, BMI) 7
IS THIS THE BEST I'M GONNA FEEL Don Grant (Acuff-Rose, BMI) 12	TEDDY BEAR SONG Jerry Crutchfield (Duchess, BMI) 73
IT RAINS JUST THE SAME IN MISSOURI Ray Griff (Blue Echo, ASCAP) 53	THE CITY'S GOING COUNTRY Owen Bradley (Sure-Fire, BMI) 70
KATY DID Bob Ferguson (Warden, BMI) 11	THE LORD KNOWS I'M DRINKIN' Walter Haynes (Stallion, BMI) 46
LISTEN Glenn Sutton (Moss-Rose, BMI) 29	THANKS TO YOU FOR LOVIN' ME Joe Johnson (4 Star, BMI) 54
LONELY WOMEN MAKE GOOD LOVERS Glenn Sutton (Young World, BMI) 52	TO KNOW HIM IS TO LOVE HIM Billy Sherrill (Vogue, BMI) 33
LOVE DON'T LIVE HERE Tommy Allsup (Combine, BMI) 68	UNBELIEVABLE LOVE Bob Ferguson (Tree, BMI) 56
LOVE IS THE LOOK YOU'RE LOOKING FOR Bob Ferguson (Neely's Bend, BMI) 62	WE KNOW IT'S OVER Jerry Kennedy (Newkeys, BMI) 43
LOVE SURE FEELS GOOD (Blue Book, BMI) 64	WHITE SILVER SANDS George Richey (Sharina, BMI) 4
LOVE'S THE ANSWER/JAMESTOWN PERRY Billy Sherrill (Algee, BMI) (Tree, BMI) 13	WHOLE LOTTA LOVIN' Jim Vienneau (Travis, BMI) 22
LOVIN' ON BACK STREETS Mel Street & Dick Heard (Contention, SESAC) 6	WHO'S GONNA PLAY THIS OLD PIANO Jerry Kennedy (Blue Echo, ASCAP) 27
MAKIN' HEARTACHES Joe Johnson (4-Star, BMI) 75	YES, MA'AM Wesley Rose (Acuff-Rose, BMI) 67
MIDNIGHT COWBOY Scotty Moore (Tree, BMI) 72	YOU LAY SO EASY ON MY MIND Howard & Heard (Americus, ASCAP) 58
MIDNIGHT FLYER Owen Bradley (Rocky Top, BMI) 72	YOU TOOK ALL THE RAMBLIN' Atkins & Reed (Vector, BMI) 36

Perry Como's scheduled sessions at RCA (with Chet Atkins producing) have been postponed until "after the first of the year." Como opened a two week engagement at the Las Vegas Hilton the past weekend and it is reported he will be here in early January. Lynn Anderson will sing at President Nixon's inaugural party scheduled for Thursday, Jan. 18. Danny Davis and the Nashville Brass were previously announced as performers at the function.

Happy Wilson, long time song and music man for Central Songs and Capitol Records, has resigned from the companies and says he has no plans, would like to "get caught up on my fishing."

Airforce

(Continued from page 142)

ists were: Billy Ed Wheeler, Peggy Sue and Sonny Wright, Paul Richey, Dave Dudley, Jerry Wallace, Karen Wheeler, Bobby Bare, Anthony Armstrong Jones, Charlie Walker, Jan Howard, Archie Campbell, Charlie McCoy, The Four Guys, Dallas Frazier, Susan Haney, Karen O'Donnal, Cheri Lee, Jerry Balfast, Perry Bullard, Webb Pierce and Charlie Louvin.

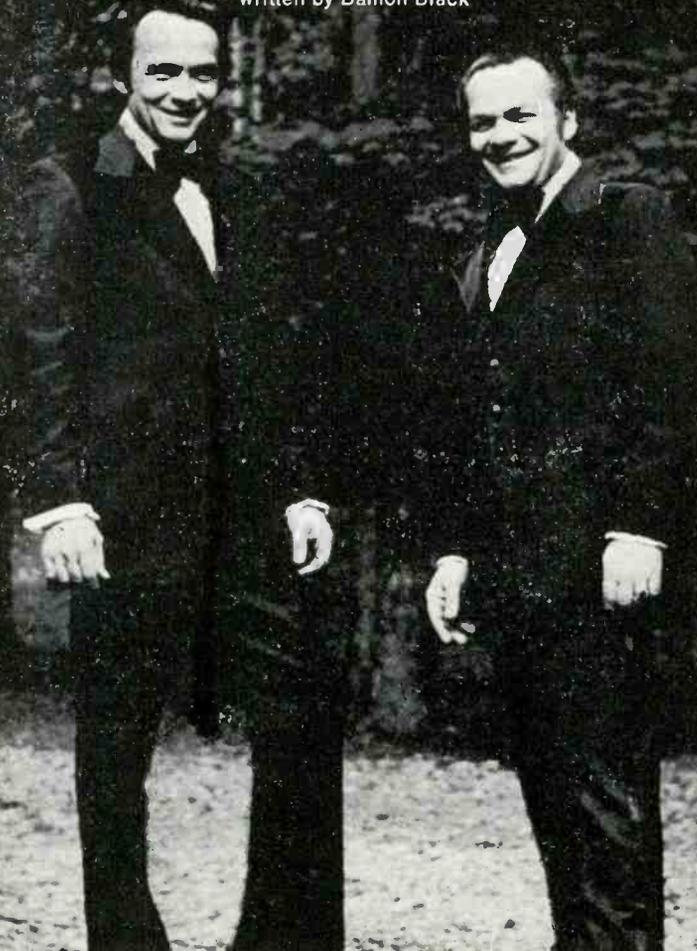
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SAYS
"END OF THE
WORLD"
IS A HIT!
JIMMY SNYDER
on
American Heritage
Records

A Big New Single from
Teddy and Doyle

The Wilburn Brothers

"The City's Goin' Country"

written by Damon Black



The Wilburn Brothers can be seen each week on their nationally syndicated television show, "The Wilburn Brothers Show."

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THE COUNTRY SINGLES CHART

THIS WK. LAST WK.

WKS. ON CHART

2	FOOL ME LYNN ANDERSON—Columbia 5-45692	12
3	A PICTURE OF ME (WITHOUT YOU) GEORGE JONES—Epic 5-10917	10
8	SHE'S GOT TO BE A SAINT RAY PRICE—Columbia 4-45724	8
5	WHITE SILVER SANDS SONNY JAMES—Columbia 45706	11
6	PRETEND I NEVER HAPPENED WAYLON JENNINGS—RCA 74-0808	11
9	LOVIN' ON BACK STREETS MEL STREET—Metromedia Country 901	8
7	SOUL SONG JOE STAMPLEY—Dot 17442	8
1	SING ME A LOVE SONG TO BABY BILLY WALKER—MGM 14422	12
4	GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 3453	11
7	HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 17428	14
11	KATY DID PORTER WAGONER—RCA 74-0820	8
12	IS THIS THE BEST I'M GONNA FEEL DON GIBSON—Hickory 45K16515	11
13	LOVE'S THE ANSWER/JAMESTOWN FERRY TANYA TUCKER—Columbia 4-45721	6
14	PASS ME BY JOHNNY RODRIGUEZ—Mercury 73334	8
15	CATFISH JOHN JOHNNY RUSSELL—RCA 74-0810	9
16	SHE LOVES ME (RIGHT OUT OF MY MIND) FREDDY WELER—Columbia 4-45723	6
17	SHE NEEDS SOMEONE TO HOLD HER CONWAY TWITTY—Decca 33033	5
18	SHE'S TOO GOOD TO BE TRUE CHARLEY PRIDE—RCA 74-0802	13
19	OLD DOGS, CHILDREN AND WATERMELON WINE TOM T. HALL—Mercury 73346	5
20	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME BILLY "CARSH" CRADDOCK—ABC 11342	7
21	I REALLY DON'T WANT TO KNOW CHARLIE McCOY—Monument 7-8554	8
22	WHOLE LOTTA LOVIN' HANK WILLIAMS, JR. & LOIS JOHNSON—MGM 14443	6
23	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME JERRY WALLACE—Decca 33036	4
24	I WONDER IF THEY EVER THINK OF ME MERLE HAGGARD—Capitol 3488	3
25	RATED X LORETTA LYNN—Decca 33039	3
26	SHE'S MY ROCK STONEY EDWARDS—Capitol 3462	8
27	WHO'S GONNA PLAY THIS OLD PIANO JERRY LEE LEWIS—Mercury 73328	12
28	SOMEWHERE MY LOVE RED STEAGALL—Capitol 3461	7
29	LISTEN TOMMY CASH—Epic 5-10915	9
30	PRIDE'S NOT HARD TO SWALLOW HANK WILLIAMS, JR.—MGM 14421	15
31	RHYTHM OF THE RAIN PAT ROBERTS—Dot 17434	12
32	NEON ROSE MEL TILLIS—MGM 14454	3
33	TO KNOW HIM IS TO LOVE HIM JODY MILLER—Epic 5-10916	9
34	HOLDIN' ON BARBARA MANDRELL—Columbia 4-45702	10
35	ANY OLD WIND THAT BLOWS JOHNNY CASH—Columbia 4-45740	3
36	YOU TOOK ALL THE RAMBLIN' OUT OF ME JERRY REED—RCA 74-0857	2
37	EVERYBODY NEEDS LOVIN' NORRO WILSON—RCA 74-0824	7
38	ALL HEAVEN BREAKS LOOSE DAVID ROGERS—Columbia 4-45714	7
39	SATISFACTION JACK GREENE—Decca 33008	3
40	OLD FASHIONED SINGING GEORGE JONES & TAMMY WYNETTE—Epic 5-10923	5
41	PAINT ME A RAINBOW WYNN STEWART—RCA 74-0819	7
42	DON'T LET THE GREEN GRASS FOOL YOU O. B. McCLINTON—Enterprise 1	41
43	WE KNOW IT'S OVER DAVE DUDLEY & KAREN O'DONNAL—Mercury 73345	4
44	DOWNFALL OF ME SONNY JAMES—Capitol 3475	5
45	HELLO WE'RE LONELY TOM T. HALL & PATTI PAGE—Mercury 73347	3
46	THE LORD KNOWS I'M DRINKIN' CAL SMITH—Decca 33040	3
47	SHE CALLED ME BABY DICK CURLESS—Capitol 3470	6
48	SHELTER OF YOUR EYES DON WILLIAMS—JMI 12	4
49	PROUD MARY BRUSH ARBOR—Capitol 3468	6
50	BEHIND BLUE EYES MUNDO EARWOOD—Royal American 65	10
51	IF IT'S ALL RIGHT WITH YOU DOTTIE WEST—RCA 74-0828	5
52	LONELY WOMEN MAKE GOOD LOVERS BOB LUMAN—Epic 5-10915	17
53	IT RAINS JUST THE SAME IN MISSOURI RAY GRIFF—Dot 17440	9
54	THANKS TO YOU FOR LOVIN' ME JERRY WALLACE—United Artists 50971	6
55	SEPARATE WAYS/ALWAYS ON MY MIND ELVIS PRESLEY—RCA 74-0815	2
56	UNBELIEVABLE LOVE JIM ED BROWN—RCA 74-0846	2
57	ONE LAST TIME GLEN CAMPBELL—Capitol 3483	2
58	YOU LAY SO EASY ON MY MIND BOBBY G. RICE—Metromedia Country 902	3
59	GOODBYES COME HARD FOR ME KENNY SERRATT—MGM 14435	4
60	BLUE TRAIN GEORGE HAMILTON IV—RCA 74-0854	2
61	CAUSE I LOVE YOU DON GIBSON & SUE THOMPSON—Hickory 1654	2
62	LOVE IS THE LOOK YOU'RE LOOKING FOR CONNIE SMITH—RCA 74-0860	1
63	COMIN' AFTER JINNY TEX RITTER—Capitol 3457	6
64	LOVE SURE FEELS GOOD SUSAN RAYE—Capitol 3499	1
65	I LIKE EVERYTHING ABOUT LOVIN' YOU BOBBIE ROY—Capitol 3477	2
66	DANNY'S SONG ANNE MURRAY—Capitol 3481	1
67	YES, MA'AM GLENN BARBER—Hickory 1653	3
68	LOVE DON'T LIVE HERE STAN HITCHCOCK—Cinnamon 750	3
69	MOVE IT ON OVER BUDDY ALAN—Capitol 3485	2
70	THE CITY'S GOIN' COUNTRY WILBURN BROS.—Decca 33027	1
71	MY HEART CRIES FOR YOU DOYLE HOLLY—Barnaby 5004	2
72	MIDNIGHT COWBOY JERIS ROSS—Candy 1037	2
73	TEDDY BEAR SONG BARBARA FAIRCHILD—Columbia 4-45743	1
74	IN THE PALM OF YOUR HAND BUCK OWENS—Capitol 3504	1
75	MAKIN' HEARTACHES GEORGE MORGAN—Decca 33037	1

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