WHO IN THE WORLD

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

HITS OF THE WEEK

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

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

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

MEL NIXON, "EVERY LITTLE BEAT OF YOUR HEART" (Chappell, ASCAP). Reminiscent of those great Foundation/Tony Macaulay hits like "Baby Now That I Found You." Good production by Peter Morris and catchy hook make tune a strong contender. Janus 195.

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

NABBY HALL AND SON, "MARGARET" (Hudson Bay, BMI). The "Son" is actually the group behind Hall, and together they have a great sound. Super session man David Spinoza arranged, with production by Rick Talmadge and Stu Ruby. Potent debut. Musicor 1646.

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


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

KRISS KRISTOFFERSON, "JESUS WAS A CAPRI- CORN." Unquestionably Kristofferson's most energetic, and probably his best album yet. Title cut is a terrific John Prine-like outing, and the more characteristic Kristoffersons are also uncommonly good. Monument K2 31909 (CBS).
Papa John Creach's new album on Grunt is Filthy! (FRR-1000)
It includes his new single, “Filthy Funky (Parts 1 & 2)” (630089).
Performing with Papa John are many of his friends, including Hot Tuna, Big Joe Turner and Zulu.
Kirshner To Present Network Rock In Dick Cavett Time Slot

- NEW YORK — In a far-reaching television production deal, several of the world’s top rock stars will be presented to late night network audiences when ABC-TV presents two special 60-minute “In Concert” shows in the Dick Cavett time slot from 11:30 P.M. to 1:00 A.M. on Nov. 24 and Dec. 8, it was announced last week by Don Kirshner, president of Kirshner Entertainment Corporation.

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

"This is the first time in the history of television," Kirshner said, "where we have attempted to respect the needs of modern pop-rock acts and have allowed them to work in concert to an audience with the same sound quality and professionalism they demand for their recordings."

"ABC-TV believes there is a vast television audience not yet tapped who will respond to pure pop-rock contemporary sounds. Bill Graham and the Fillmore East, a larger-than-life experience in the field of contemporary music, were pinpointed because of their Fillmore East and West presentations.

"For more than 25 years Ed Sullivan provided a certain style of variety presentation to a gigantic Sunday night television audience. We are hopeful that these two shows will evolve into a weekly Fillmore of the air."

We begin, of course, with giant (Continued on page 52)

N. C. Court Acts Against Pirates

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

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

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

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

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

Peer-Southern, WB Music In Publishing Pact

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

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

"Happy Talk," a nostalgic portrayal of Hammerstein’s long career, will have a program consisting of a cross-section of this country’s foremost composers. Some of those who will be seen and heard are Rae Allen, Georges Bizet, Nancy Dussault, and Ralph Peer II, Vice President of the Peer-Southern Organization.

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

Elvis Goes Gold

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

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

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

(Continued on page 52)

RCA Names Heckman VP East Coast A&R

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

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

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

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

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

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

MGM Deals AMPL To EMI For $10 Mil

- LOS ANGELES—MGM Inc. has agreed to sell Affiliated Music Publishers Limited, its U.K.-based publishing company to EMI Limited for approximately $10 million, it was announced last week by James T. Aubrey, Jr., MGM president and chief executive officer. Affiliated represents slightly in excess of 100 pieces.
Lawrence Joins Columbia

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

Most recently Lawrence was Director of Publicity for Play-boy Records.

Capitol Restructures Spec. Mkt's Division

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

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

Nolan Crane has been appointed Midwest Regional Sales Manager, and will be responsible for both Premium and *G.C.* (Continued on page 30)

Alman To Head Brown Bag Music

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

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

Komisar Named Music Two Sales Mgr.

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

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

CMA Profits Up 25%

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

Unaudited net income after taxes was $499,000 or 51 cents per share in the like period last year, compared to 397,000 or 41 cents per share in the first nine months of 1972. For the prior nine months of 1972, revenues were $7,009,000 up from $6,952,000 for the first three quarters of 1971.

Medal For Adams

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

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

Lloyd Price Named GSF Dir. Of A&R

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

Lloyd Price

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

Gibson & Stromberg Names Munao

**NEW YORK—Susan Munao has been named Publicist at Gibson & Stromberg here. Prior to joining Gibson & Stromberg Ms. Munao was most recently associated with Levinson and Ross Public Relations as assistant to Al Ross.**

Viewlex Names Hughes

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

Bartz To Prestige

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

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

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

"You're A Lady" by Peter Skellern.

20075
LONDON RECORDS
Produced by Peter Sames
Great Lyricists (I): Alan Jay Lerner

By MIKE SIGMAN

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

Record World spoke to Lerner recently in the bustling offices of Alan Jay Lerner Productions, and he spoke at some length about his views of the theater, his current activities and the state of lyric writing in general: "I think the lyric writer is becoming a forgotten figure for a host of social reasons. Lyric writing is declining as an art form." Asked about the relationship of this to the contemporary trends in rock toward less rhyming, etc., he added: "The whole idea of rock music is very limited, and not good for lyric writing. Rhyming is not the be all and end all of writing. It's the use of language and compression of ideas that's important. Lyric writing is like poetry in this way. This whole idea that you can achieve the proper tension and energy containment by deliberately not obeying the rules is folly. I'm all for breaking the rules when it fits, but not just for the sake of breaking the rules."

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

(Continued on page 39)

CLUB REVIEW

Mathis Wonderful, Wonderful

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

Through the years Mathis has established himself as the room's largest star. He is a master of his art, and this engagement probably will further his reputation. Looking as fit as he did 15 years ago when he became a household word with "Wonderful, Wonderful," Mathis glided through a set mixed with oldies and newies. Along with contemporary standards as "Alone Again (Naturaly)" and "First Time Ever I Saw Your Face" he sang his classics "Misty" and "Maria" plus a medley that included "It's Not For Me To Say," "Chances Are," "A Certain Smile," and "Twelfth of Never."

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

Fred Goodman

Lobo: Big Tree's Big Gun

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

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

(Continued on page 39)

Mom To Dress Up

NEW YORK — Mom's Apple Pie was the theme of last year's event. The announcement was made by Terry Knight, president of Brown Bag Records.

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

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

Uttal To Keynote NARM

PHILADELPHIA — Larry Uttal, President of Bell Records, will keynote the 15th Annual NARM Convention, which convenes February 25, 1973 at the Century Hotel in Los Angeles, California. He will speak on the convention theme, "Partners in Progress." The keynote address highlights the Opening Business Session of the Convention on Monday morning, February 26.

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

Three Cheers For Larry

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

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

By JOHN GIBSON

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

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

RW: Wouldn't you say survived very well?
JW: We were able then, by dint of being lucky enough to sell records that would keep us going, because no bank would give us credit, and by being associated with people like Ray Charles and Chuck Willis. We learned a lot from them. I think I learned more credit, and by being associated with people like Ray Charles and records that would keep us going, because no bank would give us. And that kind of recording I'm not into.

RW: You mean the way he handles a session?
JW: No. We handled the session in that sense. The way Ray lays it down and do his thing. You can watch the thing unfold and write a textbook off that.

RW: You mean the way he handles a session?
JW: Right, sure have. We recorded in New Orleans quite a bit, and each had a separate group of artists because there were too many to handle together. And you come to learn little simple things like the things that are well played out in the studio. But if it's just a bunch of frantic young rock and rollers that don't even know where the next chord change is, that's when the grief comes in. And that kind of recording I'm not into.

RW: Is a certain amount of that necessary to log to become a good producer?
JW: You know, like Ahmet says, "Yeah I know about great producers. A great producer is somebody who's in the booth when there's a great artist outside. That's what makes great producers: great artists." There's been so much hype about that. There's been so much self serving bullshit, the mystique of the producer, you know. But yeah, you log more and more, and you learn more about it. You have to have some way of hearing what's happening out there, and that sounds like a truism, but I'm convinced a lot of people aren't hearing things in the same way that other people are. You can't quantify anything like that. It's very individualistic and very subjective. But again with all this talk about business and the proliferation of the record business, and the problems as we come into the '70's, and people have too many acts, and the distribution problem: not enough is said about music.

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

RW: You think that if you know music, business will follow?
JW: It can follow. If there's enough intelligence, sensitivity and desire. Those three things.

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

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

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

RW: Over these years you've gone through a lot of musical styles and influences and tastes. Have you always been traveling the country finding these "production modules" as you call them?
JW: Right, sure have. We recorded in New Orleans quite a bit we recorded Joe Turner, Ray Charles, Guitar Slim, out on the road.

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

(Continued on page 10)
THE SINGLE FROM THE YEAR'S MOST INSPIRED, NEW ALBUM STINKS:

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

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

“Dead Skunk”:

Inspired words from the man who The New York Times called, “one of the best of our times”:
Loudon Wainwright III.
On Columbia Records
Dialogue

(Continued from page 8)

and it got to a point where his manager says 'hey man you've got an obligation. What are you going to do, let him go, or record him?' I got the idea of taking him to Memphis. We were getting these great records from Stax. I knew the Stax thing the rhythm section, Booker T. and the MG's and I was close to the guys and Jim Stewart. So we did. Head arrangements, and he got along fantastically with the guys, especially with Cropper. So we came down there and I stayed a few days and we cut "Midnight Hour" and "Don't Fight It." And then I left and they stayed and kept cutting. He came down later and did more sessions down there but winners, all hits "99 1/2," "6345789." after "Midnight Hour." "Midnight Hour" really changed things around. It was really a seminal record in rock. Now I was really stuck because I had a taste of this new recording, back to head arrangements, Memphis style, so I went to Muscle Shoals out of desperation. I knew about Ricky's (Hall) operation, I knew he had a rhythm section that was analogous to Memphis.

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

RW: What shape was the studio in?

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

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

JW: Well we're a very A&R minded company and we have a lot of our own producers. I don't think it's healthy to be at the mercy of a lot of outside producers. A lot of my good colleagues in contrast take ads and boast about the fact that they have no house staff and they're very happy to utilize the services of outside producers. I think that's fine, and I like to use outside producers to sell a standard item in multiple units, which are gotten because you're dealing fantastically with the guys, especially with Cropper. So we came down there and I stayed a few days and we cut "Midnight Hour" and "Don't Fight It." And then I left and they stayed and kept cutting. He came down later and did more sessions down there but winners, all hits "99 1/2," "6345789." after "Midnight Hour." "Midnight Hour" really changed things around. It was really a seminal record in rock. Now I was really stuck because I had a taste of this new recording, back to head arrangements, Memphis style, so I went to Muscle Shoals out of desperation. I knew about Ricky's (Hall) operation, I knew he had a rhythm section that was analogous to Memphis.

RW: Any specific proportion?

JW: Very good question. Yeah, somehow we do. Somehow we think it should have a proper proportion, a proper balance with producers. I think that's fine, and I like to use outside producers to sell a standard item in multiple units, which are gotten because you're dealing fantastically with the guys, especially with Cropper. So we came down there and I stayed a few days and we cut "Midnight Hour" and "Don't Fight It." And then I left and they stayed and kept cutting. He came down later and did more sessions down there but winners, all hits "99 1/2," "6345789." after "Midnight Hour." "Midnight Hour" really changed things around. It was really a seminal record in rock. Now I was really stuck because I had a taste of this new recording, back to head arrangements, Memphis style, so I went to Muscle Shoals out of desperation. I knew about Ricky's (Hall) operation, I knew he had a rhythm section that was analogous to Memphis.

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Produced by KENNETH HAMANN
A Good Knight Production

SIDE ONE:
STEREO 90000
(88-10595)
Total 3:52

MOM'S APPLE PIE
DAWN OF A NEW DAY
(Mazzocchi-Force)
Brown Bag Music ASCAP

UNEXPURGATED

DISTRIBUTED BY UNITED ARTISTS RECORDS INC.
THUNDERMUG—Big Tree 154 (Bell) AFRICA (Belsize Park, BM) Disc is huge in Canada, and it now comes south to invade our country. Strong African rhythm influence in the percussion and English harmonies puts this leftfielder in the ballpark.

BETTYE SWANN—Atlantic 2921 TODAY I STARTED LOVING YOU AGAIN (Blue Book, BM) The Rick Hall sound is always refreshing, and Ms. Swann does a fine job on this Merle Haggard-Bonnie Owens tune. Great Swann song.

THE P.J.'S—Roulette 7136 I LIKE THE WAY DADDY RIDE You're on Roulette, ripe for hitsville. This version of the Tommy James hit of 1967 was produced and arranged by Jimmy Wisner.

J.R. BAILEY—Toy 3805 (Neighborhood) A strong African rhythm influence in the percussion and English harmonies puts this leftfielder in the ballpark.

ERIC ANDERSEN—Columbia 45730 BLUE RIVER (Wind and Sand, ASCAP) Title cut from the much acclaimed album is a soft flowing number that features Joni Mitchell singing background.

CRAZY HORSE— Epic 10925 Rock and Roll Band (Witch Creek Almo, ASCAP) Neil Young's former back-up band pops up on a new label, and it could mean their first hit single. Always known for quality material and performance, group could be ready to break.

CHEE-CHEE & PEPPY—Buddah 328 My Love Is Growing (Kama Sutra/Jamesboy, BMI) Fine young singer-writer sometimes sounds like Nilsson, which can't hurt. From important debut album, which was so finely produced by Bob Dorough. Pretty.

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

DELANEY & BONNIE—Alto 6904 SING MY WAY HOME (Delfon/Coffin, BMI) "Though the Nile version which can't hurt. From important debut album, which was so finely produced by Bob Dorough. Pretty.

Davy Jones— MGM 14458 YOU'VE A LADY (WB, BMI) A brand new cut comes up short. Bowie, usually a master of melody and dynamics, has used an ancient riff on this more rhythmic number. Disappointing.

PACHECO—Fania 641 SPANISH POPCORN (Bourne, ASCAP) Here's the Latin version of Gershon Kingsley's international smash. Very similar to the Hot Butter hit, it could still gather huge spins and sales.

DAVE ANTRELL—Amerat 144 (MGM) LOOK FOR LOVE (ASCAP) Fine lyrics highlight this tune about love's realities. Artist also wrote song that could touch many listeners' hearts.

JOHNNY MATHIS— Columbia 45729 SOUL AND INSPIRATION/JUST ONCE IN MY LIFE (Screen Gems/Columbia, BM) The perennial Mr. Mathis hasn't been in the top ten for a while, but this medley of two of the Righteous Brothers biggest hits could be the catalyst to take him back up there.

OTIS REDDING—Atco 1907 MY GIRL (Usbete, ASCAP) The late great Otis wails on Smokey's classic that was a monster for the Temptations in 1965. From "Best of Otis Redding" lp.

PETER NERO—Columbia 45731 I'VE GOT TO GET BACK (Jawem, BMI) Always charting r&B wise, every now and then Z.Z. hits the pop charts as well. This funkful item is prime for crossovers.

BOBBY HATFIELD—Warner Brothers 7649 STAY WITH ME (Ragmar/Creshaw, BMI) The ex-Righteous Brother exposes more of his blue-eyed soul on this powerful Jerry Ragovoy ballad. Richard Perry production is a blockbuster and could give Hatfield his first solo hit.

AL WILSON—Rocky Road 30067 (Bell) BORN ON THE BAYOU (Donora, BMI) Big Al swings on an r&B rendition of the John Fogerty tune. Just like "Lodi" three years ago, artist does justice to Creedence covers. Johnny Rivers produced.

MINI MARTIN—Reprise 1129 SITTING IN LIMBO (Oondora, BMI) Here's an odd combination: Dino (of Dino, Desi and Billy fame) is produced on this gentle rocker by Van Dyke Parks. Programmers take note. Interesting.

FREDDIE CANNON—Metromedia 262 IF YOU'VE GOTTEN THE TIME (Shada, ASCAP) First the Rabbitt" Brook, now Boom-Boom does his rendition of the Miller Beer tune. This one's the uptempo version. Commercial sound.

GOOD THUNDER—Elektra 45820 SENTRIES (Dog Ear, ASCAP) Some good rock and boogie with a new group produced by Paul Rothchild who gave us those early Doors records, Good FM fare.

DAVID AND GOLIATH—Beverly Hills 9387 WHY DO YOU PRETEND (Womar, BMI) It seems the two boys have stopped fighting long enough to make an English pop record. Seriously, tune has that hit Fortunes/Bee Gees sound that could give twosome a giant.

THE DILLARDS—Anthem 51014 (UA) AMERICA (Kittynhawk, ASCAP) Paul Parrish wrote this important lyric message tune, and group does a terrific version. Produced by Richard Podolor, disc could establish act as a major one.

DAVID BOWIE—RCA 0838 THE JEAN GENIE (Vauderville, BMI) After the heroes of Ziggy Stardust this band new cut comes up short. Bowie, usually a master of melody and dynamics, has used an ancient riff on this more rhythmic number. Disappointing.

10 C.C.—UK 49005 (London) DONNA (St. Anns, PRS) Jonathan King has a bizarre sense of humor, and his label continually reflects it. This Frank Zappa-eth production is currently a top record in England and is silly enough to make it here.

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

ALZO— Bell 288 LOOKS LIKE RAIN (Clear Sky, BMI) Fine young singer-writer sometimes sounds like Nilsson, which can't hurt. From important debut album, which was so finely produced by Bob Dorough. Pretty.

DINO— MGM 14458 STAY WITH ME (Ragmar/Crenshaw, BMI) The ex-Righteous Brother exposes more of his blue-eyed soul on this powerful Jerry Ragovoy ballad. Richard Perry production is a blockbuster and could give Hatfield his first solo hit.

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THE SUPREMES
Motown MT 756L
Following up their collaboration with Smokey Robinson, the Supremes come back with an album produced, arranged, and largely written by one of America’s foremost composers, Jimmy Webb. In addition to the Webb material, there’s their current chart single, “I Guess I’ll Miss the Man,” from “Pippin,” and Harry Nilsson’s “Paradise.”

SON OF OBITUARY
GEORGE GERDES—United Artists UAS 5593
Aside from coming up with one of the titles of the year, George Gerdes, who sounds more than a bit like Loudon Wainwright at times (in fact, they used to play in a band together), has released a fine discful of off-beat songs. “Hey Pucky,” about the joys of dog-owning, is a delight. So’s “Intellectual Baby.”

PASS THE CHICKEN & LISTEN
THE EVERLY BROS.—RCA LSP 4781
Everlys’ second effort for the label proves far more productive than the first. Recorded in Nashville and produced by Chet Atkins, it features the patented Everly harmonies on such fine material as Lee Clayton’s “Ladies Love Outlaws” and John Prine’s instant classic, “Paradise.” Fine country pickin’ too.

YESTERDAY .... TODAY .... TOMORROW
THE RAELETS—Tangerine TRC-1515 (ABC)
 Legendary Ray Charles back-up singers prove themselves a top rhythm group in their own right with the first album ever to be recorded by any of the various sets of Raeletts who have backed up Charles throughout the years. “Bad Water,” one of their best recordings ever, is a highlight.

PETALUMA
NORMAN GREENBAUM—Warner Bros. MS 2084
The man responsible for those great flights of imagination “The Eggplant That Ate Chicago” and “Spirit In The Sky,” Norman Greenbaum is back with a delightful, soft-sell album of acoustic goodies. This guy is really good!

AUSTIN ROBERTS
Chelsea CHE-1004 (RCA)
Music man who’s been around (Buchanan Brothers, Arkades) threatens a Mac Davis-like break out in songwriting and artist categories. His album contains the chart single “Something’s Wrong With Me,” plus many other eminently listenable and coverable tunes.

TO THE WORLD
RUDY ROMEO
Tumbleweed TWN 108 (Famous)
Solid commercial outing with numerous melodies and riffs that stick in the mind after just one or two listenings. “If I Find the Time,” “Simple Things,” and “To the World” are just a few of the fine cuts. Also, the first creamy white album we’ve ever seen!

FACES
SHAWN PHILLIPS—A&M SP 3463
Artist-writer’s fourth album is an anthology of his works, recorded over the past four years. Its lush orchestrations and interesting melodies reveal why he has built a loyal cult following, a following which should soon increase greatly. Musicians include Stevie Winwood, Sneaky Pete and Glen Campbell.

360 DEGREES OF BILLY PAUL
Philadelphia International KZ 31793 (CBS)
One of the big reasons Gamble-Huff and their label are cooking, Billy Paul comes out with an all-around winner of an album, from the hit sound of “Me and Mrs. Jones” to interpretations of “Let’s Stay Together” and “It’s Too Late” to powerful new material like “Brown Baby.”

A MINUTE OF YOUR TIME
MARY COOPER—Burnaby BR-15004 (MGM)
You’ll be giving Marty Cooper a lot more than a minute of your time if you give his album half a chance. The music, mostly soft and pretty, will appeal to fans of country, folk and pop styles, and should receive attention from DJs at all kinds of stations. Listen more than once.

STRANGE FRUIT
BILLIE HOLIDAY—Atlantic SD 1614
The timing couldn’t be better for this excellent release of Holiday material, what with the successful Diana Ross movie and various plays springing up all over. The sound is good, and the selections include “As Time Goes By,” “Embraceable You” and many other great standards. Should rack up sales.

NOT INSANE OR ANYTHING YOU WANT TO
THE FIRESIGN THEATRE—Columbia KC 31585
This album, reportedly the last from this great comedy troupe, takes some getting into. Side two has a “revolutionary Shakespierre show,” and he whole disc consists of the kind of avant-garde satire and electronic experimentation Firesign Theatre has always specialized in.

ICARUS
PAUL WINTER/WINTER CONSORT—Epic KE 31643
The Winter Consort has experimented with many sounds during its existence, and here they settle in on a pleasant, pretty, jazzy sound that makes for excellent concentrated listening or just good background music. Produced by George Martin.

THE ELECTRIC COMPANY
ORIGINAL CAST—Warner Bros. BS 2636
Terrific package provides an entertaining and educational trip for kids of all ages. Among those contributing are Mel Brooks, Bill Cosby, Rita Moreno and all the familiar Electric Company people from the Children’s Television Workshop production. The cover is just great too.

(Continued on page 51.)
original soundtrack recordings

JOURNEY THROUGH THE PAST
a film by NEIL YOUNG

available on reprise records and tapes
Herbie Mann Gets Some Things Off His Chest

By MARTIN SNIDER

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

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

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

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

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

Although the sales in jazz records has increased over the past couple of years, the record companies still approach it as something separate from everything else. Mann wants the companies to talk about Aretha Franklin and Herbie Mann in the same breath. Or better yet, r&b and jazz, or rock and jazz. Labeling the "types" of music is confusing and misleading enough. Does one refer to Miles Davis on Weather Report (both Columbia) as r&b, rock or jazz? What happens is that new labels are developed, contemporary or progressive, etc.

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

There was another reason for his visit though. He has a new album he calls "Evolution of Man," which is going to be released this week. It's a record containing music which shows his progression over the past 12 years. Peter Levinson, Mann's publicity specialist asked me to mention that the artist will be performing his Concerto Grosso No. 1 with the Symphony on December 9.

MCA Board To Attend Video Disc Demos

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

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

Correction

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

Bennett Breaks Fairmount Record

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

Feliciano Special

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

Deane To LA

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

Polydor Sets Fall Release

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

Loggins Back

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

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

We expected the new Stylistics album, "Round 2", and their new single from the album, "I'm Stone In Love With You", to explode on to the charts. That is happening! That we expected, but...

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

A repackaged, dynamic moog album, "Switched-On Gershwin" and the first album by the Belgian super group, "Chakachas".

That's the surprise!

Wow! Who would have expected it?

Certainly not us!

Hugo & Luigi
Bud Katzel
More On Cable TV...

By GARY COHEN

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

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

Schubin openly encourages college stations to hook up with their local cable TV operators, and suggested that college stations guarantee themselves a place on the cable network by contacting local government and making inclusion of their station a requirement (cable TV franchising is a local government responsibility, and not the responsibility of the FCC).

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

...And More On Retail

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RECORD WORLD NOVEMBER 11, 1972

MORE ON CABLE TV by GARY COHEN

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

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

Schubin openly encourages college stations to hook up with their local cable TV operators, and suggested that college stations guarantee themselves a place on the cable network by contacting local government and making inclusion of their station a requirement (cable TV franchising is a local government responsibility, and not the responsibility of the FCC).

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Batdorf & Rodney write and play music that's filled with things that remind you of smiles and happy moments. It's music that makes you feel good when you listen to it. Music that's filled with well-blended harmonies and tight musicianship that's really very nice to hear.

And that's what music is all about anyway, isn't it?


Appearing at:
November 5  
Santa Monica Civic Auditorium, Los Angeles, California with Dan Hicks

November 7-9  
My Father's Place, Roslyn, New York

November 10  
Victoria Opera House, Dayton, Ohio

November 12  
The Roanoke-Salem, Civic Center, Salem, Virginia with Poco

November 13-14  
Felt Forum New York with Poco

November 18  
Fairleigh Dickenson College, Rutherford, New Jersey with Flash

November 25  
Coliseum, Los Angeles, California

November 19  
Music Hall Boston with Arlo Guthrie
Progressive Radio Wins Out In Memphis

Memphis may still be "re-covering from the Civil War" according to WMC-FM Program Director Mike Powell, but the city manages to be progressive enough to accord high ratings to a very contemporary radio station like WMC. "We don't present ourselves as a quote, 'progressive, hip, free-form, etc.,' station. We're just a rock and roll station that's good to listen to," as Mike put it recently. From 3 AM to 3 PM the music is 100% lp cut of established albums plus the choice of some newer songs, and from 3 PM to 3 AM it's the complete reverse. Jon Scott and Ron Michaels are free to make choices for the 3 PM to 3 AM times and Mike Powell decides on the rest of the time. The only restrictions on music is not getting involved with obscenity or any form.

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

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

(Continued on page 49)

Bruce Johnson: The Buck Stops Here

By BEVERLY MAGID

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

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

Bruce Johnson: Drake and Chunault have been consultants for 7 or 8 years, and in the beginning, without a lot of competition. I don't mean that there wasn't any competition, but there wasn't the degree that there is today, with the fragmentation of the marketplace with FM's. As a consultant they could suggest, they could have no control, could never make anything happen. A lot of people listened to what they had to say, and did some of the things, and didn't do others. And it worked in the past, despite the fact that a great idea might come from Bill Drake and it only gets done half-way and it worked and the stations grew. We feel now that he must have some line responsibility, because radio changes almost daily, and when it changes, actually you should be six months ahead. We also felt that he was spread pretty thin with all his consulting work, and we wanted him just for our organization. So we decided to bring him on board as vice-president in charge of programming, we brought in Bill Watson, one of his assistants, as national programmer, Bernie Torres at Bill's executive assistant, Betty Breneman, who has been a music director for RKO, and an employee all this time, will be moved into Bill's dept. Bill's dept. is a separate department with the rep company does, and as the regional vice presidents do. It gives us a much closer look at what's going on, it gives Bill a chance to get into the radio stations, although all the moves still have to be approved at the top, just by virtue of the license, still and all he's there, and has a much closer relationship. It's already been beneficial. Since he officially came in Sept. 11th, and we had a meeting in Nassau with all the contemporary general managers, to really get things out on the table, and we really polarized the entire contemporary operation, and right after that changes were being made at every single station in the chain.

"People are very critical of the rating services, albeit the services have a long way to go, still and all want the rating services say is what the people are responding to and how much they like."
THE NEW WAR SINGLE
Top tip of the week: Hurricane Smith on Capitol. Giant in Philadelphia 28-21 WFIL. It was busted by Dean Tyler WIP. Full time HR CKW. Confirmed big phones KJRB Spokane. Daytime play WMAK Nashville. Jim Delevant is a believer because 30 promotion men put it down so now he is on it. It is a hit record—that's all there is to it.


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

ABC Dunhill is red hot. Immediate action on the single by Steely Dan "Do It Again." WKBW Buffalo reports "strong." CKLW Detroit says "big." KJR Seattle says "big." WMAK Nashville confirms many immediate store calls. Also air play on WIBG and WRKO. Both this and the Kracker album are sensational and are causing a lot of talk around the country.

Predictions Frustrated: Dottie West, a record that every jukebox should have—"If It's All Right With You."

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

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

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

New believers: KJR, WPQ, KLIV, WCFL, WMEX, WIBG, WIF.

Jackson 5ive. We are sure you don't need us to tell you that this will be a big smash hit, but we will say it anyway. Chart action on some of the following stations: KXOK, WMAK, KJR, WCFL, KILT, WXLQ, WPQG, WOXY, CKLW, WITX. It is on WBBQ and KJH.

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

Belly Up To The Bar, Boys!

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

New Mercer Rooms

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

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

■ CONCERT REVIEW

Taylor Sparkles In LA Return

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

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

Beverly Magid
Listen to what’s happening at Motown.

"Lady Sings The Blues" is a smashing movie! Miss Diana Ross has turned into this year’s blazing new musical actress!
—Gene Shields, WNBC-TV

"Diana as Billie gives an Oscar-worthy performance..."
—Joyce Haber, Los Angeles Times

"...a production with Academy Award potential for the star performance..."
—Leonard Feather, Los Angeles Times

"Diana Ross should be the biggest superstar to come along since Barbra Streisand..."
—William Wolf, Cue Magazine

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"...Lady Sings The Blues..."
—William Wolf, Cue Magazine

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

Temptations
G 002 L

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

AmericanRadioHistory.Com

Michael Jackson
M 755 L

Stevie Wonder
T 319 L

Stevie's universal appeal—established on his recent tour with the Rolling Stones, and in his last album, "Music of My Mind"—is even stronger in "Talking Book." Listen to the chart-climbing single, "Superstition." Listen to the lead guitar of Jeff Beck on "Lookin' for Another Pure Love." And look at the special message written in braille by Stevie for his blind fans. This is probably the most significant album in Stevie's brilliant career. And we're betting it'll be the most acclaimed.
Matrix
R 542 L
Take three of Motown's best writer/producers. Turn them loose on their own debut album, and you have the pattern for Matrix. Listen. It all fits together.

Supremes
M 750 L
The Supremes, produced and arranged by Jimmy Webb. Unique, different. The smash smash Supremes. Also includes their new single, "I Guess I'll Miss the Man", from the smash Broadway musical "Pippin".

Rare Earth
R 543 L
A concept album unlike any you've ever heard. Based on an unforgettable character named Willy -- who will actually appear with the group during their forthcoming tour. The sound? Rare Earth all the way. Listen to their hit single, "Good Time Sally".

Repairs
M 121 L
When Andrew Loog Oldham produces a group (e.g.: The Rolling Stones), you know it must be exceptional. Repairs is. And here's a very strong follow-up to their debut album, "Already A Household Word". In fact this could be the one to really make them... a household word.
THE A&REPORT
WHO’S CUTTING, WHERE AND WHEN

By JOE X. PRICE

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

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

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

(Continued on page 50)

Dialogue

(Continued from page 10)

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

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

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

JW: Well, there are no two ways when you merge in the industry, the are certain cliche reasons that are always sent up, that are floating like baloons out of cartoon peoples’ mouths. Ok, so official reasons for merging: 1) “to have global facilities at your disposal;” ok, that’s a cosmic reason; 2) “to have the wherewithall to bring product expansion,” with a good business decision; 3) "to build that, it’s very American to expand;" 3) "to utilize the technological synergy that will emerge when we put these things together." But the real reason is C.G., Capitol Gains, the American dream. That’s the real reason every time. Everytime for everybody. But I guess you’re not supposed to say that.

“In the record business today, if you can hack it, if you can fund your own branch operation, it’s mandatory.”

RW: And then the distribution system?

JW: Well by the time Kinney had come in, we acquired Elektra. It became very plain that we had no other course but to open this distribution system. The only reason not to have your own branch system is that you cannot generate sufficient business to build that, it’s very American to expand; 3) "to utilize the technological synergy that will emerge when we put these things together." But the real reason is C.G., Capitol Gains, the American dream. That’s the real reason every time. Everytime for everybody. But I guess you’re not supposed to say that.

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

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

RW: More about Nashville. Why at this time?

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

RW: Hard in what sense?

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

(Continued on page 28)
"In Heaven There Is No Beer"

CLean LIVING

A SMASH SINGLE FROM VANGUARD

Watch for Artie Kaplan's Sensational Album "Confessions of a Male Chauvinist Pig" on Hopi Records (DISTRIBUTED BY VANGUARD)

Coming soon—and unbelievable!

VANGUARD RECORDING SOCIETY, INC.; 71 West 23rd Street, New York, N.Y. 10010
Tony Stratton-Smith
All Things To The Artist

By RON ROSS

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

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

Among the significantly charismatic acts with whom Stratton-Smith is "totally involved" are Lindisfarne and Audience, signed to Elektra in the States, and Genesis, Capability Brown; Spreadeagle, and Monty Python's Flying Circus, who are among the first releases on Charisma Records in this country, distributed by Buddah. It takes forethought and courage to undertake to translate what might seem an exclusively English concept into terms that spell profitability in America, and thanks to Buddah, Charisma appears to be the first such British label on the verge of success on its own terms. Tony Stratton-Smith believes in his artists, believes that they communicate with an audience based on their own terms, and believes fervently that Lindisfarne and Genesis are going to set rock on its ear when they embark on their first major American tours this winter, which, of course, he intends to supervise personally. Bringing English acts to America has become a kind of art," Stratton-Smith told Record World, "and a bad tour can kill a promising band faster than any other problem they will even have to face."

A man with a past, Stratton-Smith is living evidence that good managers are made, not born. Never much taken with pop in early life, he became a music publisher at the suggestion of Antonio Carlos Jobim in 1962, after his first career as a sports writer and sometime biographer had run its course. He says that seeing the Beatles on television in 1963 changed his life, and oddly enough, the first act he managed was Klaus Voorman's first band. After several years of the typical rip-offs and missed opportunities that any band and their managers can face, he left to merge, first with Seven Arts and then with Kinney. They came in and said what do you mean no budget? That's like saying you're existing without oxygen or something. So we worked without a budget. Of course this gave us a big case of the faint hearts to the Warner Brothers accountants after we merged, first with Seven Arts and then with Kinney. They came in and said what do you mean no budget? That's like saying you're existing without oxygen or something. Now as I understand it there are some pro forma budgets submitted to a delegation of gentlemen at the main office, sales projections, budgets, anything they like, we provide them. We don't want to get them unhappy or irritated unnecessarily.

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

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

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

RW: Any particular plan about artists?

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

RW: What is your plan personally in the production?

JW: I doubt very seriously if I'll be cutting too many country and western sessions. That's a very particularized craft. You've gotta make it sound right, and I don't think I would do it right. I might make credible records, but they might not be right for (Continued on page 50)
Image Awards are presented annually by the N.A.A.C.P. Beverly Hills-Hollywood Branch to individuals and organizations in recognition of their artistic excellence and outstanding contributions toward the furtherance of brotherhood and the maintenance of dignity of minorities in the entertainment industry.
Musical Isle Opens 12th Venture Chain

**NEW YORK** — Musical Isle opened a major promotion effort to celebrate the opening of the 12th Venture chain record department, November 12, with a day-long celebration in the Kansas City, Kansas, store, and an across - the - board blockbuster opening lp and tape sale, according to Norm Wiestrom, vice president of the St. Louis Musical Isle branch, which will operate the outlet.

Local celebrities, artists and tradesters are scheduled to be on hand for the grand opening, with radio and television coverage of the affair. The occasion will see a virtual two for one deal for all product. All $5,98 list price will go for two for $6, $9.54 tapes pegged at two for $8.

ALPHABETICAL LISTING OF SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

**NOVEMBER 11, 1972**

**LISTEN TO THE MUSIC**

1. LIVING IN THE PAST... TONY BURGESS/Richard M.NUDELL/Berliner/ASCAP 10
2. DO YOU WANT TO KNOW A SECRET... DION/Aaron/ASCAP 8
3. COME A LITTLE CLOSER... LEO FURIE ROCK/Harry Lewis/ASCAP 7
4. I MIGHT BE YOUR FRIEND... CLARK TERRY/Robert Brown//ASCAP 6
5. JUMBO... THE CLEANERS/Bob Grinter/ASCAP 5
6. A SONG FOR YOU... WILLIE NELSON/Murray & Merson//BMI 4
7. LADIES AND GENTLEMEN... JERRY REED/Kansas Music, BMI 3
8. OH, HOW I DREAD... RALPH SMART/A.E.D./ASCAP 2
9. WHEN I'M ALONE... JIMMY CASTLE/Tom Luisi/ASCAP 1
10. I MIGHT BE SCARED... RONNIE MILSOM/Warner Bros./BMI 1

**NOVEMBER 12, 1972**

**LISTEN TO THE MUSIC**

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2. DO YOU WANT TO KNOW A SECRET... DION/Aaron/ASCAP 8
3. COME A LITTLE CLOSER... LEO FURIE ROCK/Harry Lewis/ASCAP 7
4. I MIGHT BE YOUR FRIEND... CLARK TERRY/Bob Grinter/ASCAP 6
5. JUMBO... THE CLEANERS/Bob Grinter/ASCAP 5
6. A SONG FOR YOU... WILLIE NELSON/Robert Brown//BMI 4
7. LADIES AND GENTLEMEN... JERRY REED/A.E.D./ASCAP 3
8. OH, HOW I DREAD... RALPH SMART/Tom Luisi/ASCAP 2
9. WHEN I'M ALONE... JIMMY CASTLE/Warner Bros./BMI 1
10. I MIGHT BE SCARED... RONNIE MILSOM/Berliner/ASCAP 1

**LISTEN TO THE MUSIC**

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4. I MIGHT BE YOUR FRIEND... CLARK TERRY/Bob Grinter/ASCAP 6
5. JUMBO... THE CLEANERS/Bob Grinter/ASCAP 5
6. A SONG FOR YOU... WILLIE NELSON/A.E.D./ASCAP 4
7. LADIES AND GENTLEMEN... JERRY REED/Robert Brown//BMI 3
8. OH, HOW I DREAD... RALPH SMART/Tom Luisi/ASCAP 2
9. WHEN I'M ALONE... JIMMY CASTLE/Warner Bros./BMI 1
10. I MIGHT BE SCARED... RONNIE MILSOM/Berliner/ASCAP 1
1972 YEAR END ISSUE

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C.B. 49

"Love Jones"
TC-2002

BY THE

Brighter Side of Darkness

Produced by
Clarence Johnson

...Where your friends are!
<table>
<thead>
<tr>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
<th>WKS. ON CHART</th>
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<td>NIGHTS IN WHITE SATIN, MOODY BLUES, Delam 85023 (London)</td>
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**CHARTMAKER OF THE WEEK**

- **WALK ON WATER**, NEIL DIAMOND, Uni 55525 (MCA)

**PRODUCERS AND PUBLISHERS ON PAGE 30**

- **SUPER FLY**, CURTOM MAYFIELD, Curtom 1978 (Buddah)
- **ANNABELLE**, DANIEL BOONE, Mercury 73339
- **I WANNA BE WITH YOU**, RASPBERRIES, Capitol 3471
- **EVERYBODY LOVES A LOVE SONG**, MAC DAVIS, Columbia 45727
- **WE CAN MAKE IT TOGETHER**, STEVE & TEDY, MGM 14383
- **LIVING IN THE PAST**, JETHRO TULL, Chrysalis 2006 (Warner Bros.)
- **ONE LIFE TO LIVE THE MANHATTANS**, Deluxe 139
- **IF YOU LET ME EDDIE KENDRICKS**, Tamla 54227
- **NO BULLDOG**, Decca 32996 (MCA)
- **I FOUND MY DAD**, JOE SIMON, Spring 130 (Polydor)
- **CELEBRATION**, TOMMY JAMES, Roulette 7135
- **DANCING IN THE MOONLIGHT**, KING HARVEST, Perception 515
- **DOWN TO THE NIGHTCLUB**, TOWER OF POWER, Warner Bros.
- **SPECIAL SOMEONE**, HEYWOODS, Famous 0911 (Famous)
- **TO THE NIGHTCLUB**, TOWER OF POWER, Warner Bros.
- **YOUR MAMA DON'T DANCE**, LOGGINS & MESSINA, Columbia 45719
- **WHAT WOULD THE CHILDREN THINK**, RICK SPRINGFIELD, Chelsea 001 (Capitol)
- **ME & MRS. JONES**, BILLY PAUL, Phila. Intl. 3521 (CBS)
- **WORK TO DO THE ISLEY BROTHERS**, T-Neck 936 (Buddah)
- **DON'T EVER BE LONELY (A POOR FOOL LIKE ME)**, CORNELIUS BROTHERS & SISTER ROSE, United Artists 50954
- **YOU OUGHT TO BE WITH ME**, AL GREEN, Hi 2227 (London)
- **SOMETHING'S WRONG WITH ME**, AUSTIN ROBERTS, Chelsea 001 (Capitol)
- **NEVER SAID GOODBYE**, ENGELBERT HUMPERDINCK, Parrot Uni 55352 (MCA)
- **LONG DARK ROAD**, THE HOLLIES, Epic 10920

**NOVEMBER 11, 1972**

**THE SINGLES CHART**

- **BURNING LOVE**, ELVIS PRESLEY, RCA 0769
- **I CAN SEE CLEARLY NOW**, JOHNNY NASH, Epic 10902
- **GARDEN PARTY**, RICK NELSON, Decca 32980
- **FREDDIE'S DEAD**, CURTIS MAYFIELD, Curtom 1975 (Buddah)
- **I'LL BE AROUND**, SPINNERS, Atlantic 2904
- **I'D LOVE YOU TO WANT ME**, LOBO, Bell 147 (Bell)
- **GOOD TIME CHARLIE'S GOT THE BLUES**, DANNY O'KEEFE, Signpost 70006 (Atlantic)
- **I AM WOMAN**, HELEN REDDY, Capitol 3350
- **LISTEN TO THE MUSIC**, DOOBIE BROTHERS, Warner Bros. 7619
- **IF I COULD REACH YOU FIFTH DIMENSION**, BELL 261
- **I BELIEVE IN MUSIC**, GALLERY, Sussex 235 (Buddah)
- **WITCHY WOMAN**, EAGLES, Asylum 11008 (Atlantic)
- **MY DING-A-LING**, CHUCK BERRY, Chess 2131
- **THUNDER & LIGHTNING**, CHI COLTRANE, Columbia 45640
- **YOU DON'T KNOW ME BY NOW**, HAROLD MELVIN & THE BLUE NOTES, Int'l. Lz 3520 (CBS)
- **ELECTED**, ALBERT HAMMOND, Dunhill
- **YOU OUGHT TO BE WITH ME**, AL GREEN, Hi 2227 (London)
- **AMERICAN CITY**, SUITE CASHMAN & WEST, Dunhill 4342
- **SUMMER BREEZE**, SEALS & CROFTS, Warner Brothers 7606
- **ELECTED**, ALICE COOPER, Warner Brothers 7631
- **WITCHY WOMAN**, EAGLES, Asylum 11008 (Atlantic)
- **I DIDN'T KNOW I'VE LEFT THE BLUES**, DANNY O'KEEFE, Signpost 70006 (Atlantic)
- **THE PEOPLE TREE**, SAMMY DAVIS, Jr., MGM 14426
- **I'VE GOTTEN TO BE WITH YOU**, AL GREEN, Hi 2227 (London)
- **SOMETHING'S WRONG WITH ME**, AUSTIN ROBERTS, Chelsea 001 (Capitol)
- **NEVER SAID GOODBYE**, ENGELBERT HUMPERDINCK, Parrot Uni 55352 (MCA)
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THE FM AIRPLAY REPORT

WHO CAME FIRST
PETER TOWNSHEND
Track/Decca

TOP FM AIRPLAY THIS WEEK
WHO CAME FIRST—Peter Townshend
Track/Decca
SEVENTH SOUJRIN—Moody Blues—Threshold
WHISTLE RYMES—John Entwistle—Track/Decca
LOGGINS & MESSINA—Columbia

WNE-WF/New York
GOOD FEelin' TO KNOW—Poco—Epic
GUITAR MAN—Bread—Elektra
LION'S SHARE—Savoy Brown—Parrot
LOGGINS & MESSINA—Col
OLD DANS RECORDS—Gordon Lightfoot—Reprise
RHYMES & REASONS—Carole King—Ode
RISEING—Mark Almond—Col
STONES AROUND WORDS—Melanie—Neighborhood
WHY?—SPRINGFIELD, MASS.
ALL THE YOUNG Dudes—Mott the Hoople—Col
GOOD FEELIN' TO KNOW—Poco—Epic
LION'S SHARE—Savoy Brown—Parrot
LOGGINS & MESSINA—Col
OLD DANS RECORDS—Gordon Lightfoot—Reprise
RHYMES & REASONS—Carole King—Ode
SEVENTH SOUJRIN—Moody Blues—Threshold
THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
WHISTLE RYMES—John Entwistle—Track/Decca
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

WPHD-FM/Buffalo
JOE COCKER—A&M
FACES—Shawn Phillips—A&M
LOGGINS & MESSINA—Col
MOM'S APPLE PIE—Brown Bag
MY REAL NAME IS 'AROLD—JESUS WAS A CARPENTER—HOKUS POKUS—Romar
GUITAR MAN—Bread—Elektra
GOOD FEELIN' TO KNOW—Poco—Epic
I CAN'T GET ENOUGH OF YOU—Santana—Col
PLAINSING—Elektra
SEVENTH SOUJRIN—Moody Blues—Threshold
THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
WHISTLE RYMES—John Entwistle—Track/Decca
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

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

WMAL-FM/Washington, D.C.
CHUCK BERRY'S GOLDEN DECADE—Chess
GUITAR MAN—Bread—Elektra
JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
GOOD FEELIN' TO KNOW—Poco—Epic
I CAN'T GET ENOUGH OF YOU—Santana—Col
GOOD THUNDER—Santana—Col
LAST AUTUMN'S DREAM—Jade Warrior—Col
GRATEFUL DEAD (Ip cuts)—WB
KMET-FM/Los Angeles
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

WMMS-FM/Cleveland
BOOMER'S STORY—Ry Cooder—Reprise
DUSK LEAVE—Atlantic
LOGGINS & MESSINA—Col
MAN WHO SOLD THE WORLD—David Bowie—RCA
MOUNTAIN IN THE CLOUDS—Miroslav Vitous—Atlantic
PLAINSING—Elektra
WHISTLE RYMES—John Entwistle—Track/Decca
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

WTKT-FM/Baltimore
FACES—Shawn Phillips—A&M
IT'S A BEAUTIFUL DAY LIVE—Col
LOGGINS & MESSINA—Col
PROLOGUE—Renaissance—Capitol
SEVENTH SOUJRIN—Moody Blues—Threshold
SLEEPY HOLLOW—Siegel-Schwall Band—Wooden Nickel

KADI-FM/St. Louis
FACES—Shawn Phillips—A&M
GOOD THUNDER—Elektra
I WANNA BE WITH YOU—Shawn Phillips—A&M
JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
MOM'S APPLE PIE—Brown Bag
NOT INSANE—Freiheit Theater—Col
SEVENTH SOUJRIN—Moody Blues—Threshold

WZM-FM/Milwaukee
ALL THE YOUNG Dudes—Mott the Hoople—Col
CANT BUY A THRILL—Steeleye Dan—ABC
DINGLY DELL—Lindisfarne—Elektra
GOOD THUNDER—Santana—Col
JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
MAN WHO SOLD THE WORLD—David Bowie—RCA
SLEEPY HOLLOW—Siegel-Schwall Band—Wooden Nickel
SUNDOWN LADY—Lani Hall—A&M
THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

KFMI-FM/Denver
GIANTS OF JAZZ—Various Artists—Atlantic
HUNGRY TONK STARDUST COWBOY—Jonathan Edwards—ABC
LION'S SHARE—Savoy Brown—Parrot
OVER THE INFLUENCE—Mylon—Col
RECYCLING THE BLUES—Taj Mahal—Col
REUNION—John Henry Kertz—ABC
STAGES OF MY LIFE—Jon WIlcox—Folk Labor
WET WILLIE II—Capricorn
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca
WILL THE CIRCLE BE UNBROKEN—Nitty Gritty Dirt Band—UA

KMET-FM/Los Angeles
ALL THE YOUNG Dudes—Mott the Hoople—Col
CARAVAN—Santana—Col
EAT A PEA—Allman Bros—Capricorn
FULL HOUSE—J. Geils Band—Atlantic
I'M STILL IN LOVE WITH YOU—Al Green—Hi
LOGGINS & MESSINA—Col
RISE & FALL OF ZIGGY STARDUST—David Bowie—RCA
RISING—Mark Almond—Col
SEVENTH SOUJRIN—Moody Blues—Threshold
SUITE FOR LATE SUMMER—Dion—Reprise
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

KZEL-FM/Eugene, Ore.
ALL THE YOUNG Dudes—Mott the Hoople—Col
CYMANDE—Janus
FLY DUDE—Jimmy McGriff—Groove Merchant
GRATEFUL DEAD (Ip cuts)—WB
LAST AUTUMN'S DREAM—Jade Warrior—Vertigo
OVER THE INFLUENCE—Mylon—Col
PLAINSING—Elektra
SWEET SALVATION—Elektra
WHEN I DIED—Gary Davis—Fantasy
WHISTLE RYMES—John Entwistle—Track/Decca
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

KOL-FM/Seattle
A YEAR & A SMILE—Tir Na Nog—Chrysalis
BARNES OF THE VILLAGE—Hop Doo—Rhythm Devils—Blue Thumb
BLUES REISSUES—Various Artists—Fantasy
MOTLEY CARNIVAL—Santana—Col
PLAINSING—Elektra
THE WORLD IS A GHETTO—War—UA
SEVENTH SOUJRIN—Moody Blues—Threshold
WHISTLE RYMES—John Entwistle—Track/Decca

FM SLEEPER OF THE WEEK
ALL THE YOUNG Dudes
MOTT THE HOOPLE

WMMN-FM/Urbana, Ill.
ALBUM III—Loudon Wainwright III—Col
ALL THE YOUNG Dudes—Mott the Hoople—Col
DUFFY POWER—Epic
SEVENTH SOUJRIN—Moody Blues—Threshold
THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
WHISTLE RYMES—John Entwistle—Track/Decca
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

WHYY-FM/Philadelphia
THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
THE HAPPY PEOPLE—Cannonball Adderley
WHISTLE RYMES—John Entwistle—Track/Decca
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

WNL-FM/Long Island, N.Y.
BLUES PIANO—Chicago Plus—Atlantic
CHUCK BERRY'S GOLDEN DECADE—Chess
GUITAR MAN—Bread—Elektra
LION'S SHARE—Savoy Brown—Parrot
LIVING IN THE PAST—Jethro Tull—Chrysalis
MORE OF YOUR LOVE (single)—JESUS WAS A CARPENTER—HOKUS POKUS—Romar
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

CHUM-FM/Toronto
ALBUM III—Loudon Wainwright III—Col
ALIVE & COOKIN—Howlin' Wolf—Chess
BOOMER'S STORY—Ry Cooder—Reprise
DUSK LEAVE—Atlantic
LOGGINS & MESSINA—Col
MAN WHO SOLD THE WORLD—David Bowie—RCA
MOUNTAIN IN THE CLOUDS—Miroslav Vitous—Atlantic
PLAINSING—Elektra
RHYMES & REASONS—Carole King—Ode
SEVEN GREAT GUITAR CONCERTOS—John Williams—Col
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

CHFM Montreal
ALIVE & COOKIN—Howlin' Wolf—Chess
CARAVAN—Santana—Col
Faces—Shawn Phillips—A&M
RICHIE HAVENS ON STAGE—Stormy Forest
LION'S SHARE—Savoy Brown—Parrot
OLD DANS RECORDS—Gordon Lightfoot—Reprise
RHYMES & REASONS—Carole King—Ode
RISEING—Mark Almond—Col
STONES AROUND WORDS—Melanie—Neighborhood
WHY?—SPRINGFIELD, MASS.
ALL THE YOUNG Dudes—Mott the Hoople—Col
GOOD FEELIN' TO KNOW—Poco—Epic
LION'S SHARE—Savoy Brown—Parrot
LOGGINS & MESSINA—Col
OLD DANS RECORDS—Gordon Lightfoot—Reprise
RHYMES & REASONS—Carole King—Ode
SEVENTH SOUJRIN—Moody Blues—Threshold
THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
WHISTLE RYMES—John Entwistle—Track/Decca
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

WMFS-FM/New Orleans
LOGGINS & MESSINA—Col
MOTHER—Bang—Capitol
MOVING ON—John Mayall—Polydor
TURN ME ON, I'M A RADIO—Shawn Phillips—A&M
WALK ON WATER (single)—Neil Diamond—Uni
WHISTLE RYMES—John Entwistle—Track/Decca
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

WZM-FM/Milwaukee
ALL THE YOUNG Dudes—Mott the Hoople—Col
CANT BUY A THRILL—Steeleye Dan—ABC
DINGLY DELL—Lindisfarne—Elektra
GOOD THUNDER—Santana—Col
JESUS WAS A CAPRICORN—Kris Kristofferson—Monument
MAN WHO SOLD THE WORLD—David Bowie—RCA
SLEEPY HOLLOW—Siegel-Schwall Band—Wooden Nickel
SUNDOWN LADY—Lani Hall—A&M
THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
WHO CAME FIRST—PETER TOWNSHEND
Track/Decca

AmericanRadioHistory.Com
THE RETAIL REPORT
A survey of NEW product sales in the nation's leading retail outlets

SALESMAKER OF THE WEEK

LIVING IN THE PAST  
Jethro Tull
Chrysalis

TOP RETAIL SALES THIS WEEK:

- LIVING IN THE PAST - Jethro Tull - Chrysalis
- CARAVAN - Santana - Columbia
- LOGGINS & MESSINA - Columbia
- RHYMES AND REASONS - Carole King - Ode
- PHOENIX - Grand Funk - Capitol
- HONKY TONK STARDUST COWBOY - Jack Clement - Decca

DISC RECORDS / NATIONAL

ALBUM III - Loudon Wainwright - Capitol
CARAVAN - Santana - Columbia
GUITAR MAN - Bread - Elektra
LOGGINS & MESSINA - Columbia
MOVING ON - John Mayall - Polydor
OLD DANS' RECORDS - Gordon Lightfoot - Reprise
RHYMES AND REASONS - Carole King - Ode
SUMMARY BREEZE - Seals & Crofts - WB

WAXIE-MAXIE / BALT. WASH.

ALL THE YOUNG DUDES - Mott The Hoople - Col
BACK STABBERS - O'Jays - Phila. Int.
BARNSTORM - Joe Walsh - Dunhill
CANTAIN A THREAT - Steely Dan - ABC
CATCH BULL AT FOUR - Cat Stevens - A&M
LIVING IN THE PAST - Jethro Tull - Chrysalis
RHYMES AND REASONS - Carole King - Ode
ROCKY MOUNTAIN HIGH - John Denver - RCA
SUMMARY BREEZE - Seals & Crofts - WB
WHY DONTCHA - West, Bruce & Laing - Col

POPULAR TUNES / MEMPHIS

ALL THE YOUNG DUDES - Mott The Hoople - Col
CARAVAN - Santana - Col
FULL HOUSE - J. Geils Band - Atlantic
LOGGINS AND MESSINA - Col
MAN WHO SOLD THE WORLD - John Linnell - RCA
RHYMES AND REASONS - Carole King - Ode
SPACE QUIDITY - David Bowie - RCA
STANDARD WORDS - Melanie - Neighborhood
SUMMARY BREEZE - Seals & Crofts - WB

GARY'S / RICHMOND

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

OAKWOOD / NEW ORLEANS

ALL THE YOUNG DUDES - Mott The Hoople - Col
AT HIS BEST - Eric Clapton - Polydor
CARAVAN - Santana - Col
IT'S A BEAUTIFUL DAY - Full House - Geils Band - Atlantic
LIVING IN THE PAST - Jethro Tull - Chrysalis
LOGGINS & MESSINA - Col
WHY DONTCHA - West, Bruce & Laing - Col

NAT'L. RECORD MART / MIDWEST

AT HIS BEST - Eric Clapton - Polydor
CARAVAN - Santana - Col
CATCH BULL AT FOUR - Cat Stevens - A&M
CHERRY CHERRY - John Denver - Decca
ATOMS,fläche / Earth, Wind & Fire - Col
LIVING IN THE PAST - Jethro Tull - Chrysalis
RHYMES AND REASONS - Carole King - Ode
ROUND 2 - Stylistics
SEVENTH SOJOURN - Moody Blues - Threshold
THE LADY'S NOT FOR SALE - Rita Coolidge - A&M
WHO CAME FIRST - Peter Townshend - Decca

DISCOUNT / CHICAGA, ILL.

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

ONE OCTAVE HIGHER / CHICAGO

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

DISC SHOP / EAST LANSING

ALIVE - Chuck Mangione - Mercury
ALL THE YOUNG DUDES - Mott The Hoople - Col
BODDEN'S SONG - By Cooler - WB
CARAVAN - Santana - Col
RHYMES AND REASONS - Carole King - Ode
SEVENTH SOJOURN - Moody Blues - Threshold
WHO CAME FIRST - Peter Townshend - Decca
WHISTLE RYMES - John Entwistle - Decca

MUSIC ODYSSEY / CALIFORNIA

BODDEN'S STORY - By Cooler - WB
CARAVAN - Santana - Col
LIVING IN THE PAST - Jethro Tull - Chrysalis
THREE DAYS OF FUTURE PASSED - Moody Blues - Deram
WHEREHOUSE / CALIFORNIA

RECYCLING THE BLUES AND OTHER RELATED STORIES - Tom Mahal - Col
RHYMES AND REASONS - Carole King - Ode
RISING - Mark Almond - Col
THE LADY'S NOT FOR SALE - Rita Coolidge - A&M
WAXIE-MAXIE / WASH.

WAXIE-MAXIE / BALT. WASH.

ALL THE YOUNG DUDES - Mott The Hoople - Col
CARAVAN - Santana - Col
CATCH BULL AT FOUR - Cat Stevens - A&M
CLOSE TO THE EDGE - Yes - Atlantic
CROOK SONGS - John Denver - RCA
DAYS OF FUTURE PASSED - Moody Blues - Threshold
WHO CAME FIRST - Peter Townshend - Decca

CUTLER'S / NEW HAVEN

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

WHEREHOUSE / CALIFORNIA

RECYCLING THE BLUES AND OTHER RELATED STORIES - Tom Mahal - Col
RHYMES AND REASONS - Carole King - Ode
RISING - Mark Almond - Col
THE LADY'S NOT FOR SALE - Rita Coolidge - A&M
WHO CAME FIRST - Peter Townshend - Decca
WHY DONTCHA - West, Bruce & Laing - Col

CRYSTAL SHIP / EUGENE, ORE.

CARAVAN - Santana - Col
GREETINGS FROM L.A. - Tim Buckley - Reprise
GUITAR MAN - Bread - Elektra
HONKY TONK STARDUST COWBOY - Jonathan Edwards - Atco
IT'S A BEAUTIFUL DAY - Full House - Geils Band - Atlantic
L.A. REGGAE - Johnny Rivers - UA
LIVING IN THE PAST - Jethro Tull - Chrysalis
LOGGINS & MESSINA - Col
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RHYMES AND REASONS - Carole King - Ode
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<td>ROCK &amp; ROLL MUSIC TO THE WORLD TEN YEARS AFTER</td>
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**ALBUM CROSS REFERENCE ON PAGE 38**
CATCH BULL AT FOUR

A NEW ALBUM BY CAT STEVENS ON A&M RECORDS.
**Gorov To Barnaby**

- LOS ANGELES—Cliff Gorov has been appointed Director of National Promotion for Barnaby Records by Ken Mansfield, President of that label.
Gorov leaves his post as National Promotion Director for Pride Records.

**WARDELL TO UK**

- NEW YORK — It was announced that Don Wardell has been appointed head of promotion for Decca in the United Kingdom.

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<td><strong>AMAZING GRACE (Royal Scots Dragoon Guards)</strong></td>
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**RECORD WORLD NOVEMBER 11, 1972**

- **FLASH SOVEREIGN**
- **RECORD WORLD NOVEMBER 11, 1972**
- **GUITAR MAN BREAD**/Elektra EKS 75042
- **EXILE ON MAIN STREET ROLLING STONES**/Rolling Stones COC 2290 (Atlantic)
- **MOVING ON JOHN MAYALL**/Polydor 5036
- **OT 'N SWEATY CACTUS**/Atco SD 7011
- **A SONG OR TWO CASHMEN & WEST**/Downhill DX5 50126
- **LET'S STAY TOGETHER AL GREEN**/Hi SHL 32070 (London)
- **THE TWO OF US SONNY & CHER**/Atco SD 2804
- **OLD DAN'S RECORD GORDON LIGHTFOOT**/Reprise MS 2116
- **GERONIMO'S CADILLAC MICHAEL MURPHY**/A&M 4358
- **BEST OF MERLE HAGGARD**/Capitol ST 11082
- **LADY'S NOT FOR SALE RITA COOLIDGE**/A&M 4370
- **HEAVY CREAM CREAM**/Polydor 50520
- **A SUNSHINY DAY CHARLIE PRIDE**/RCA LSP 4742
- **ROBERTA FLACK & DONNY HATHAWAY**/Atlantic SD 7216
- **DOS MALO Warmer Brothers BS 2652
- **BARNSTORM JOE WALSH**/Atco SD 2803
- **WIND OF CHANGE PETER FRAMPTON**/A&M 4348
- **BURNING LOVE ELVIS PRESLEY**/RCA CAS 2595
- **HEADS OISIBA/Decca DL 75368 (MCA)
- **IT'S A BEAUTIFUL DAY AT CARNegie HALL**/Columbia KC 31338
- **PROCOL HARUM LIVE IN CONCERT WITH EDMONTON ORCHESTRA**/A&M 4335
- **MY TIME BOB SCAGGS**/Columbia 31384
- **DIAMONDS IN THE ROUGH JOHN PRINE**/Atlantic SD 7244
- **DISTANT LIGHT HOLLYS**/Epic KE 30758
- **THE RISE AND FALL OF ZIPPIE STARDUST AND THE SPIDERS FROM MARS DAVID BOWIE**/RCA LSP 4702
- **LION'S SHARE SAVOY BROWN/Parrot XPAS 71057 (London)
- **CAN'T BUY A THRILL STEELY DAN**/ABC 758
- **HORNY TONK STARDUST COWBOY JONATHAN EDWARDS**/Atco SD 7015
- **EXTRAPOLATION JOHN LAUGHLIN**/Polydor PD 245510
- **WHO CAME FIRST PETER TOWNSHEND**/Decca DL 7 9189
- **DADDY DON'T YOU WALK SO FAST WAYNE NEWTON**/Chelsea CHE 1001 (RCA)
- **BARRA BUSTAISAND LIVE IN CONCERT AT THE FELT FORUM**/Columbia KC 31760
- **MOTORCYCLE MAMA SAILCAT**/Elektra EKS 75029
- **OFFERING LARRY CORRELL/Vanguard VSD 79319**
Alan J. Lerner
(Continued from page 6)

kinds of moods and feelings and ideas. Then I usually give them a kind of mood and feeling to write and ideas. Then I usually give them a kind of mood and feeling to write, and I miss the excitement and the sense of theater that people in the old days, or even the not-so-old days of the 50's and 60's, had when the musical theater was considerably more vital than it is today: "Well, I really mourn their loss. It's funny, I was just talking about that sense of theater that people in the old days had. I miss the stars and I miss the excitement and the whole specialization of theater." And the music business? "I really can't think about that now, because I don't know anything about it: I don't know how it works, it's so entirely different. I do think there's going to be a romantic revival and that form will more and more return, undoubtedly re-vitalized.

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

(Next week: Stephen Sondheim)

College
(Continued from page 18)
circulation of over 70,000 they handled by Thanksgiving. By contrast, Loggins and Messina, in September and October, played at 38 different campus auditoriums, with an average 3,000 to 4,000 students each . . . that alone totals over 70,000 students. They also project reaching a quarter of a million campus concert-goers, but that number seems small, too, compared to the splendid replication of George Brown Associates, 101 Park Avenue, N.Y.C.

The Coast
(Continued from page 10)
out of . . . Halloween Fun: Dr. Hook's Freaker's Ball here last week got nearly everybody out in costume, and debauchery reigned supreme. (Two sheep borrowed especially for the occasion were doing you know what for the amusement of many.) Costumes included: a sanitary napkin, an eight person dragon, three droogs (from Clockwork Orange), a pope (who performed a truly decadent marriage), and one in a trench coat with a sign that said "Lance." Chris Van Neuk took the prize for his costume: he came as Bob Gibson . . . Bread's newest lp said to have crossed the million units mark . . . Exclusive: Look for Black Oak Arkansas to visit Lil Abner in that famous comic strip . . . Norman Greenbaum leaving goat back and is coming back to the biz . . . Reb Foster clientele and AT&T have parted company. Kindred and Laccaro to Jerry Heller; Three Dog Night to no one, officially. Yet Ted Kennedy showed up at the Sam Neely recording session at Western Studios.

New McIlwaine Single

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

Lobo

(Continued from page 6)
Phil Gernhard who now serves as his producer and publisher. Aside from "Me and You" and "I'd Love You to Want Me," Lobo has had two other chart singles with "She Didn't Do Magic" and "I'm the Only One."

Capitol

(Continued from page 94)
Custom Sales in that area. Nolan will headquartered in the Niles, Illinois Distribution Center.

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

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

Mearsa, Leffler, Lynde, Crane, Dominy and Reese will report directly to Mr. Reese. Elton Davis will also continue to report to him as his administrative assistant. Confused?

Gold For Reg

Elton John's "Honky Chateau" lp has received RIAA gold certification. This marks the fourth album Reg has received for Un icon and includes the presentation, are, from left to right: Johnny Musso, Vice-President-General Manager of Uni & Kapp Records; John Reed, Elton's personal manager, Elton John; and Bob Sutton, Vice-President, In Charge of Artist Acquisition and Development.
**SOUL TRUTH**

By DEDE DABNEY

- NEW YORK—PERSONAL PICK: "Dawn Of A Day"—Mom's Apple Pie (Brown Bag)

Although this is going to be a pop hit first, there is the makings of a strong R&B hit. The sound is definitely there, so when you receive this one don't throw it aside—listen to it.

**FOUR STAR ALBUM OF THE WEEK:**

"Round 2"—The Stylistics (Avco).

**DEDE'S DITTIES TO WATCH:**

- "Say What You Want To Say"—Salome Bey (Kilmannock);
- "I've Got To Get You Back"—Z. Z. Hill (UA);
- "Ain't No Love Lost"—J. R. Bailey (Toy);
- "Somebody"—Garnett Mims (GSF).

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

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

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

(Continued on page 42)

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**Staples To Appear With Sly Stone**

- NEW YORK — The Staple Singers have been set to appear in two special Thanksgiving holiday concerts at Madison Square Garden in New York, together with Sly & The Family Stone. The concerts will be held November 23rd and 24th.

**Grooving**

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

THE CHI-LITES
GREATER HITS
BL 754184

JACKIE WILSON
GREATER HITS
BL 754185

TYRONE DAVIS
GREATER HITS
DK 76902

VARIOUS ARTISTS
GREATER HITS
BL 754186

MAIL ORDERS WILL NOT BE ACCEPTED!
SEE YOUR LOCAL DEALER
from their latest lp, "Life And Breath." Food and drink created a cozy atmosphere, in turn everyone had an enjoyable time.

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

Newsmakers: Rocky G, who last week was looking for a job, has decided to go out on his own to do what he has been prolific in for a few years, that being promotion. He has become an independent promotion man for some of the Sussex product: "I Was There" - Paul Faith, Hope & Charity Zulema 1p; "So Much Trouble In My Mind" - Joe Quarterman (GSF); Barbara Mason (Buddah); and Brenda & The Tabulations (Columbia). Album and single Black promotion. For Rocky G, National Independent Promotion you may phone (212) 765-1380.

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

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Despite the airport for using profane language and causing a disturbance it did not affect the business at hand. Wonders never cease.

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

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

Congratulations Connie, you are well deserving of a great job. The latest side on this label is "Roulette" by the Three Degrees on ABC whose product tour for Kracker, a new rock group on ABC whose product is produced by Miller.

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

Barry White (right), composer and producer of the Love Unlimited Hit, "Walking in The Rain with the one I Love," is shown above with close associates as they receive their first gold record.

Above, left to right: Jimmy Barnes, Director of Creative Services (West) for Publisher A. Schroeder International Ltd., Diane Taylor, Mike Maitland, MCA Records Prexy, Linda James, Johnny Muo, General Manager and Vice President of UNI and Kapp Records, Godean James, Larry Nunes of Mo-Soul Productions, and Barry White. Their current single is "Are You Sure?"

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

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

New Airplay

Curtis Mobley—WESC (Charleston); Personal Pick: "Just Passing Through"—Snapper (Atlantic); Requests: "How Do You Mend A Broken Heart"—Al Green (Hi); "Hit Bound"—"I Can See Clearly Now"—J. Nash (Epic); "You'll Lose A Good Thing"—Little Royal (Tri-U); "Give The Drummer Some"—Little Funk (UA); "One Life To Live—Manhattans (De-Luxe); 

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

Curtis To Supervise Butler Workshop

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

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

Miller On Road

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Tripp Release

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

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CONCERT REVIEW
Coryell, Beefheart
Fine At Town Hall

NEW YORK — Larry Coryell (Vanguard) gave a fine performance Saturday night (28) at Town Hall, with such notable musicians as Mervyn Bronson on bass, Harry Wilkenson on drums, Steve Marcus on sax and Mike Mandel on keyboard. "Foray," an extremely dynamic tune was one of the more familiar cuts performed from their latest lp "Offering." Another number which appeared outstanding to many was an intriguing guitar solo by Coryell, appropriately called "Gratitude." One of the most refreshing things about Coryell's performance is that he sincerely appreciates the good response he receives from an attentive audience.

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

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

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

Toni Profera

Stones LP Coming

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

The album, to be issued on Rolling Stones Records and distributed by Atlantic, was recorded during their performances in Texas, Philadelphia and Alabama in June and July.

The set also features Wonder and Jagger in joint vocal choruses on "Satisfaction" and "Uptight," perhaps the best known hits for Jagger and Wonder respectively.

Great North American Names Brandman

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

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

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

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

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

There are two disgraceful practices in the record industry that are ever blossoming. The new racket is records sold on the television. The other is taking albums out of print and dumping them at very low prices so they find their way to the bargain bin. A couple of things that have been bothering me. First of all, this exclusivity nonsense in recording contracts. Obviously a company that invests in the promotion of an artist should have the exclusive right to his or her recordings as leader. But if a musician chooses to work as a sideman, he should be free to do so without written consent or legal transactions from his record company. Under the current structure, the record company can prevent the musician from working and making a living.

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PERET
PERET—Pronto PTS 1003


■ Tunas are becoming very popular in Puerto Rico and New York. This album could nicely sell in those areas. Christmas repertoire! "Las Doce Campanadas," "Que Escandaló," "Un Revidad Navidad" y "La Parranda Brava."

PERET
VOLTEAM EL LECHON
LA TUNA IMPERIAL—Borinquen DC 1232


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

TOMAS FUNDORA

- By TOMAS FUNDORA

(Continued on page 46)
Meet Your DJ

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

Xavier Navarro

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

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

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

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**SUBSCRIBE TO RECORD WORLD**

**LO QUE SE ESCUCHA EN MEXICO EN EL 72**

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

**LADO A**

**EL PADRINO, QUE BUENA VIDA, PLAYAS DE ENSUEÑO, DON PEDRO MARAVILLOSO, DETALLES, Y JESUCRISTO.**

**LADO B**

**FIESTA DE VERANO, TODO ALGUN TIEMPO, SERIA MANANA, SOLO OTRA VEZ, SIN TI, Y MES DE VIAJE.**

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**NUESTRO RINCON**

**LEBRON BROTHERS—Colgate CS 1068**

La unión de talentos de los Hermanos Lebron da su producto. Aquí se lucen ritmos y contagiosamente en "La Madura," "Como Son Las Cosas," "Solamente Tu," "Moros y Cristianos" y "Juro que Fué Verdad" entre otras.

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

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**LATIN PICKS**

(Continued from page 44)
U.K. Picks of the Week for U.S.

SINGLE

GUBBUY 'T JANE—Slade
Publisher: Barn Music—Polydor

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

Y'ARE A LADY—Peter Skellern—Decca

ALBUM

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

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

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

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

B. B. King has arrived for a series of concerts and he was welcomed with a lunch party at Burkes Club, which was also attended by press officer Tony Barrow, Probe Manager Dave Chapman, Johnny Jones of MAM, and of course, Sid Seidenberg, head of SAS Inc. The Stylistics also came in this week and Phonogram completed a highly successful nationwide tour with Mott The Hoople.

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

Junior Campbell, currently enjoying a smash with “Hallelujah Freedom” on Decca, flies to the States with his publishing man

(Continued on page 48)
**INTERNATIONAL HIT PARADE**

**NOVEMBER 11, 1972**

**ENGLAND'S TOP 10**

1. POPCORN
2. HOT BETTER—Mucicir Arias
3. I CHAB DLE LIE FLIENFS
4. RELLO-A
5. MOUTH & NoseN—Phijps
6. CHILDREN OF THE REOLUTION T. REI—Ariols
7. WIG SAM BIM
8. THE SWEET—RCA
9. MAMA WE AR ALL CRAZEE NOW
10. WE BELIEVE IN TOMORROW

**GERMANY'S TOP 10**

1. UN JOUR SANS TOI
2. CRAZY HORSE—Disc'Az
3. LAISSE ALLER LA MUSIQUE
4. STONE CHAIND—Ringo
5. ALONE AGAIN
6. GILBERT O'SULLIVAN—Decca
7. PROUDFOOT—Disc'Az
8. SOLIS SOLEI
9. NANA MOUSUKOPOU—Phihps
10. MAIN DANS LA MAIN

**FRANCE'S TOP 10**

1. THE MAN
2. PYTHON LEE JACKSON
3. VERONIQUE SANSON—Kinney
4. BOBBY DARIN (INCL. "MACK THE KNIFE")
5. RAY CHARLES (INCL. "WHAT'D I SAY")
6. BAND OF THE JILLS—Disc'Az
7. MOUTH & MUCIR—Ariols
8. RICHIE HAVENS—CBS
9. JULIET PERRIN—CBS
10. OUR GIRL TOUS AU PARADIS

**ITALY'S TOP 10**

1. IL PADRINO
2. SANTON & JOHNNY—P.A. (Ricord)
3. VIAGGI DI UN POETA
4. THE MAN
5. CAFE DEIRIK—SIF, Riviera
6. POPCORN
7. VERTICO MARK—CBS
8. NADINE LANGLOIS
9. VICKY LEANDROS—Philips
10. PETER JAMES—Philips

**Polydor Sets Canada Release**

**MONTREAL—Polydor Records Canada has announced their November release schedule of new album product.**

Leading the list is a four volume definitive collection of Cream and the individual band members, including two-record sets: “Eric Clapton At His Best,” “Jack Bruce At His Best,” “Ginger Baker At His Best,” and “Heavy Cream.” Also, a two record “Richie Havens On Stage”; “Extrapolation,” an early album by British guitarist John McLaughlin; and the concert and North American release by European harp master Alan Stivell.

**England**

(Continued from page 47)

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

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

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

The country. A month long tour of the Atlantic Provinces is planned for the near future. . . . "Always Thinking Of You," new single for Fludd features their newest addition, Peter Canany on melotron and piano. . . . Capitol records. Anne Murray's newest single, "Danny's Song," which was penned by Kenny Loggins, for release . . . Andy Kim scheduled for a guest spot on the Jim McKenna show, "Musical Friends" CFCA-TV in Montreal in conjunction with teh release of his new single, "Love's A Poor Boy."
WDIA and WLOK (the market WMC-FM Your friend in Vienna, Robert Stolz!”
then only after he has been dead for a long time .
depressed, and only now begin-
tive politically, where the black
station.
station, they have
to any many commercial.
as Mike says, business has been
so good for the station, they
may have taken on more than
was good for the sound of the
station.
Memphis was described as
approaching Atlanta but with a
little more personality (At-
lantians, don’t call us; dial
Mike directly) still conserva-
tive politically, where the black
population still is economically
depressed, and only now begin-
ing to get some better job op-
portunities. There has been lit-
tle recent racial conflict, ex-
cept for problems over school
busing. The station up to now
has minimized news coverage,
feeling that without a full news
staff, they didn’t want to do
more than run regular news-
casts, which they have recently
eliminated from 9 AM to 3 PM.
What they are going to start
concentrating on more, is lis-
tener oriented news stories, and
the approach to the newscasts
is low-keyed, understated, and
quickly delivered.
From the very beginning,
WMC has completely divorced
itself from the AM affiliate, and
since they have not gotten own-
er go ahead to change the call
letters, they started out by just
ifying themselves as FM-100, giving no call letters at all.
Both radio stations and the TV
affiliates are owned by Scripps-
Howard, which tends to be sta-
dard and conservative, so having
the FM station un-involved with
that image has gotten major
emphasis.
In order to get more into lis-
tener response, the jocks have
the option of taping conversa-
tions with people who call in.
especially in the mornings when
more time is being allotted for
this. One week, the morning
show featured responses about
David Bowie, the next week it
concerned problems in local ed-
ucation.
“I don’t like labels”, says
Mike Powell, “I just want us to
be a good radio station. We
have a good staff, really good
people who are tuned into their
audience, and we maintain a
balance which may be the key.”
Beverly Magid

Bruce Johnson

(Continued from page 20)
amount of listening to both sta-
tions. So we were really robbing
Peter to pay Paul, The FM’s are
supposed to have a different
identity, and now we have
toved to give them a com-
pletely different one, to the
point of changing the call let-
ters.

RW: The FM change in Los
Angeles is to 1950’s oldies. Is
that the trend for the other
FM’s? 
Bj: We don’t know yet. We’ve
sold the Boston FM which was
sold gold format, and we’ve
sold the Memphis one. New
York, which started as an
oldsie format years ago, sort of
drifted into a quasi-progressive
current and oldies format,
and we were watching the
image.
And we were rewarded for this
wisdom with a drop in ratings
which was unparalleled, a
steady drop. We’ve gone back to
this straightened image, and
started playing the hits and
the oldies again, and got away
from the really esoteric stuff,
which was just too difficult to
measure.

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

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

Papale To Chrysalis

■ LOS ANGELES — Michael
Papale, former national pro-
motion director with Playboy
Records, has joined Chrysalis
Records Inc. in Hollywood, in
a similar capacity. He replaces
his former Playboy Records
boss, Ron Goldstein, himself
named Chrysalis general man-
ger only recently.

Prior to his year’s stint at
Playboy, Papale had been na-
tional promotion director with
Stax Volt in Memphis for 18
months. He also had been with
Poly-
dor Records in New York for
half a year as national FM pro-
motion topper.

(Continued from page 20)
Listening Post

(Continued from page 20)

KZL-FM-Denver . . . station was the latest to add the magazine
Phonograph Record to the station. PRM is already distributed by
KD-Los Angeles, KRLD-FM- Dallas KSHF-FM-St. Louis, WAX-
FM-Detroit, KULF-FM-Kansas City, WBBM-FM-Chicago, WOR-
FM-Atlantic City, WNC-FM-Washington D.C. and WMC-Mem-
phis. The magazine, which monthly, is distributed exclusively
by the respective stations in their markets, with their own local
editions. Anyone interested can contact Bill Roberts, Editor
in charge of distribution at 213-461-9141.

The same bet, Betty Bren-
man will not send a list
of songs to Memphis to be played,
but at the meeting of program
directors, which we will be hav-
ing, allow them to contribute
their thoughts on how the music
should be selected, come up
with a set of standards.

RW: Does that mean that
there will still be an RKO
sound?
Bj: No, that wouldn’t neces-
arily be true either. We’re not
going to tell them what to play.
We’re going to tell them how to
find out what to play. We’re going
to improve our research.

(Continued on page 52)

New From Epic

Epic Records’ Filipino rock
group Dakila (foreground) gets a
royal welcome at a coming-out party
thrown for the group at San Fran-
cisco’s Mabuhay Gardens. Sur-
ounding the seven-man band
(left to right) are DJ Pat Siko, Epic
promotional manager-Los
Angeles; Paul Black, Columbia pro-
motional manager -San Francisco;
Costello, Columbia regional di-
ector; Chuck Inman, Columbia
sales manager -San Francisco; and
Bud O’Shea, Epic promotional.
The group’s debut album has just
been released on the Epic label.
Memphis and New York, from
the rest of the chain, but we
want everybody, not necessarily
marching to the same time, but
(Continued on page 52)

Germany

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

(Continued on page 47)
to bringing his bands to America where the business is, Stratton-Smith feels that their initial wealth will stand them in good stead. "Lindisfarne are the kind of band that can play with anyone and make an impression," he explained. The very popular English group has already won over concert halls with the Kinks, generating a steady increase in sales and airplay in their wake. Their latest lp, "Dingly Dell," has just been released by Elektra.

As for Genesis, whose new lp "Foxtrot" broke into England's Top 30 Albums upon release, Stratton-Smith remarked, "If audiences here are smitten with the Kinks, generating a steady increase in sales and airplay in their wake. Their latest lp, "Dingly Dell," has just been released by Elektra."

**Dionne Cancels**

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

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

**A & Report**

(Continued from page 26)

Schmitt A&Ring; Ivory, Is, Sharon Cash, Laurie Kaye Cohen (no kin to Larry), G. G. Shinn, Maxx, Aladdin & Aum and group called South, led by Angel South, former lead guitarist with Chase . . . Jimmy Bowen heads back to Continent to cut Lee Hazlewood and is currently recording for the label himself. His first single, "The Great Campaign" was released recently.

**Dialogue**

(Continued from page 28)

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

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

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

**Rocky Road**

**Appoints Stevenson**

- LOS ANGELES — Johnny Stevenson has been appointed as head of A&R for Rocky Road Records.

- Stevenson was formerly a musician with Rocky Road group Climax, and is currently recording for the label himself. His first single, "The Great Campaign" was released recently.
MONEY MUSIC

(Continued from page 22)

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

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

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

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

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

**Doggins and Messina.** Their concerts in New York and Boston had the people stomping, screaming, sweating and standing on their seats. This single is getting the heavy weight of station action their previous records didn’t have. It jumped 30-21 WIXY. It is charted at: WMEX, WRKO, WRIT. It is on KDBW and WMPH.

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

**James Brown.** If his newest single does not become the top 40 hit he has deserved for a long time, we are going to have Joe Medlin put it on a plate for us to eat. The "Good Foot" album is a G0-RILLA. The "Good Foot" got as high as #7 at WFIL.

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

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

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

**Foghat.** It jumped 10-13 at WTX and went on new at KOL. The label has been, is and will bring this one in all the way.

ALBUM PICKS

(Continued from page 14)

**ROXY MUSIC**

**Bowie Bros., M.S. 2114**

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

**BACK TO NEW ORLEANS**

**Sonnny Terry & Brownie McGhee—**

_Fantasy 24708_ Just one of the specially priced two record sets in a fantastic reissue series that also includes vintage material of Tom Rush, Dave Van Ronk, Memphis Slim, John Lee Hooker, Jimmy Witherspoon, Lightnin' Hopkins, Jesse Fuller and the Holy Modal Rounders.

**GREATEST HITS**

**THE FRIENDS OF DISTINCTION—**


**Concert Review**

Seals & Crofts Highlight Great Performers Series

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

Jim Seals on guitar and electric violin and Dash Crofts on mandolin combine talents to create a pleasant, winsful sound on songs such as "Seldom's Sister," "Irish Linen," the lilting "Tin Town" and the especially poignant "Paper Airplanes." The group can also compose and perform soft rocking songs alongside tunes with infectious melodies, such as "Year of Sundays," and "High On A Mountain." Highlights of the evening were some instrumental numbers with Jim Seals stirring up the mesmerized audience into dancing in the aisles as he switched from guitar to electric violin, as well as the duo’s performing most of the songs from their latest Warner Bros. album, "Summer Breeze." The lyrics to Seals and Crofts compositions display a welcomed optimism, much of it derived from their Bahá’í faith religion. With the refreshing sound of the mandolin infusing their music, Seals and Crofts remain two of our most consistently talented minstrels.

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

Robert Feiden
Bruce Johnson  
(Continued from page 49)  
and also going to do research on our research on the market. I think that it's pretty much up to the local sound. New York for example, is much more subdued than L.A. So we would put the L.A. sound in New York. Which is the mistake that everybody makes, they always want to drop a sound from one city into another, and it's supposed to go like crazy, but it never does. 

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

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

RW: Will you be going into large scale promotions? 
Bj: Oh yes, all the stations will be into promotions on an on-going basis. One of the most sensitive is that the level stays all year long, we don't drop it, we don't stop and start. 

RW: Especially at rating periods. 
Bj: Exactly, you have to be very careful of, but I don't really believe in hypoing anyway, even if it were an accepted practice, which it never will be, but I don't really believe in it, because it's not reality. We can't make programming changes based on inflated numbers. You get caught later on. I just believe in continually promoting to get as much audience as you possibly can, but not do an inordinate amount during rating periods, because then the information that you have, the data is not real. You may make money off of that one book, but 6 months later you're in the soup again, because you believed that nonsense that you created. I've never done it, don't ever intend to it and no one is allowed to do it, and I would crack knuckles if ever catch anybody doing it. 

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

RW: Do you have any long-range plans for RKO Radio, any target dates for doubling the ratings or increasing the revenues? 
Bj: Well, we'd like to do both those things obviously. I've only been aboard for a short time, and although I'm in the middle of a brand plan, I really haven't completed it yet, and probably won't for a couple of more months. 

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

RW: Do you find that being a large radio corporation rather than an individual owner creates more hassle for you with the government? 
Bj: I think that we are more of a target and are more susceptible to this than your local FM, than the individual owners. We probably try harder than everybody else to try and comply with the will of the people. 

Atlantic Scores Gold 

New York — Atlantic's hit recording groups Yes and The Spinners were each certified for a new gold record this week by the RIAA. Yes struck gold with their new album, "Close To The Edge," which is the second ip in a row for English rock and roll group certified for sales of one million dollars. 

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

Kirshner 

(Continued from page 3) 

Neal Stays 

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

The Funky Wexler 

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

Atlantic Records Gold 

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

By DAN BECK

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

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

Mercury felt that country music fans had created enough demand for such multiple Hall releases. A single, "More About John Henry," was shipped on September 7 for radio airplay. The single is obviously a sales instrument for the albums, and quite in character with country marketing procedures.

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

Porter & Dolly Re-Sign With RCA

By RED O’DONNELL

NASHVILLE—MGM artist Roy Orbison has returned from a 164-day round-the-world tour during which he played 350 shows for which, he ing which he played 350 shows for which, he says, he was paid $1 million... (It figures out almost $30,000 per concert from which he had to pay all expenses, including those of a 6-piece English group called "The Love Story"). "It was strenuous," Orbison said, "but it was profitable. I really doubt if I’ll ever consider doing it again." The tour—said to be the longest ever for a Nashville-based entertainer—began May 17 in London and concluded Oct. 28 in Hawaii. "We," he said, "performed in every country, except those behind the Iron Curtain. I’d like to play Russia and Red China someday.

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

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

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

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

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

GLENN BARBER—Hickory K-1653
YES MA'M (I FOUND HER IN A HONKY TONK) (Acuff-Rose, BMI)
Super jukebox item will score with dime-droppers. Catchy steelwork. Barber's self-penned number will bring airplay. Country...Country...Country!

OSBORNE BROTHERS—Decca 33028
MIDNIGHT FLYER (Rocky Top, BMI)
TEARDROPS WILL KISS THE MORNING DEW (Rocky Top, BMI)
Osbornes do a bluegrassy feelin' tune that is in their true tradition. Nice vocals, banjo and harpoon. Uptempo, but smooth.

GILDA—Candy 1025
THE BALLAD OF ROSIE MAE MILLER (Candle, ASCAP)
THERE STANDS A HOUSE (Candle, ASCAP)
Somewhere between a Bobbie Gentry and Nancy Sinatra feel. Storyline is about a poor girl who was driven out of town, but came back the queen of society. Good lesson in this one.

JOHNNY DOLLAR—Gemini 3002
CALL OF THE WINE (First Line, BMI)
A "tryin' to forget her" number. Should pick up jukeboxes as it relates well to anyone who ever had the blues.

L. E. WHITE—Decca 33029
THE CITY OF NEW ORLEANS (Kama Rippa/Turnpike Tom, ASCAP)
SHORT ON LOVE TOO LONG (Twitty Bird, BMI)
Cover of Arlo Guthrie's pop version. L.E. does a fine country treatment on one of the best songs of the year. Should go to the top!

CHERI LEE—Candy 1012
TRUE LOVIN' (Canary, BMI)
HELP ME MAKE A MEMORY (Candlea, ASCAP)
Free movin' ditty by Cheri Lee. A lot of bottom... bass keeps the pace up well. Nice flow and some very good lines.

JIMMY HYDRICK—Candy 1016
A WEAKNESS SHE CAN'T UNDERSTAND (Candle, ASCAP)
THAT'S NO ME (Canary, BMI)
A man's way of living is captured on this disc. Every woman should listen to Hydrick's delivery of an age-old male weakness.

JOHNNY WILLIAMS—Epic 5-10921
SWEET MEMORIES (Acuff Rose, BMI)
Lush ballad makes good programming. A Mickey Newbury song that really creates imagery. Williams treats it with tenderness.

GEORGE JONES AND TAMMY WYNETTE—Epic 5-10923
OLD FASHION SINGING (Altam, BMI)
WE LOVE TO SING ABOUT JESUS (Altam, BMI)
George and Tammy do another one of their patented versions of inspiring religious songs. The song comes from their album, "We Love To Sing About Jesus."

JIMMY PAYNE—Vanguard 35164
WESTERN UNION WIRE (Glasier, BMI)
Uptempo well produced number leads Jimmy Payne and Vanguard back into country. The story told in third person takes some listening, but it's a good radio number. Nice use of telegraph idea. Stop.

HARRISON TYNER—Triune 7203
BLOW A KISS (King Fisher, BMI)
Harrison moves well with this travelin' song. Steel work is fine and production by Royce Clark highlights Tyner's vocal.

JERIS ROSS—Cartwheel 221
THE MIDNIGHT COWBOY (Tree, BMI)
Sexy voiced Jeris purrs this novelty item well. Neat little licks and clever lyrics. The song will be another airplay tune for the young songstress.

COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

WIRE, Indianapolis (Lee Shannon)
WUNI, Mobile (Johnny Barr)
WXDA, Nashville (Joe Lawless)
WKNR, Cincinnati (Jack Renz)
WMNL, Columbus (Ott Moore)
WWL, New Orleans (C. Douglas)
KOOG, Omaha (Bob Guerra)
WGKB, Greensboro (Tim Rowe)
KXYK, San Antonio (Bill Behde)
KLAC, Los Angeles (C. Schreiber)
WENO, Nashville (Johnny K.)
WQYK, Tampa (Bob Hudson)
KFDI, Wichita (Don Powell)
WBAP, Ft. Worth (Art Davis)
KXKC, Sun Bernardino (R. Mitchell)
WCMS, Norfolk (Earle Faulk)
WHO, Des Moines (Billy Cole)
WGMA, H'wood, Fla. (Casey Jones)
KXRN, Houston (Bruce Nelson)
KWMT, Ft. Dodge (Dale Eichor)

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

A moving top contender is Billy "Crash" Craddock's "Afraid I'll Want To Love Her." Crash's first heavy ballad attempt is stirring up charts at WIRE, WRAP, WQYK, WKDA, KXYK, WGBK, and WENO.

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

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

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

Arlene Harden picking up steam at WCMS, WKDA, WENO and KENR with "It Takes A Lot of Tenderness." Mundo Earwood continued to pick up stations on his "Behind Blue Eyes." This week it's WURE, KLAC, WENO and K000. Great sounds from new Capitol signee Larry Garner on "Would You Settle For Roses," taking off at WGMA and KWMT. Brian Collins is getting good play with his re-do of "Gonna Sit Right Down and Write Myself a Letter" at K000 and WGMA. Jimmy "C" Newman has signed with Shannon Records, an affiliate of Jim Reeves Enterprises, and is doing well with his uptempo version of the pop hit "Goodtime Charlie's Got The Blues."

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

Tanya Tucker running into controversy with her "Delta Dawn" follow up. Though Epic starred the "Love's The Answer" side which was picked at WWL, WKDA and WMNI, "Gonna Sit Right Down and Write Myself a Letter" at K000 and WGMA. Jimmy "C" Newman has signed with Shannon Records, an affiliate of Jim Reeves Enterprises, and is doing well with his uptempo version of the pop hit "Goodtime Charlie's Got The Blues."

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Red Steagall getting lots of attention with "Somewhere My Love." This former instrumental movie theme gets an uptempo vocal treatment that's proved successful at WUNI, WQYK, WENO and WHO.

Writer Bill Rice doing well vocally with his "When I Want To Love A Lady" at KFDI, pick at WHO.

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

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RECORD WORLD NOVEMBER 11, 1972
Highlights Of BMI, ASCAP Awards Dinners

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

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

Sherley To Equity Dynamics

NASHVILLE — Nickie Dobkins Sherley has joined Equity Dynamics as Director of Client Services, according to an announcement made last week by Don Knight, President of the Nashville based financial services firm. Mrs. Sherley, who was formerly with Merga Records & Tapes as Executive Secretary to the President & A&R Co-ordinator, has been in the music industry for several years, having worked for Combine Music, RCA, Dot Records & The Richmond Organization.

Glaser Signs Jones

NASHVILLE — Chuck Glaser of Glaser Productions has announced the signing of Mickey Jones to an exclusive production deal. Jones will have his first country release on the Jolly Roger label.

Heavy Action For Louvin

NASHVILLE — Country artist Charlie Louvin, booked through Atlas Artist Bureau, is doing extensive touring. Louvin, a Capitol artist, has a new album released entitled, "The Best Of Charlie Louvin."
SESC Awards Highlight Banquet

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

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

The award for "Most Promising Writer of The Year" went to Hugh King who has written the new Mel Street single, "Lovin' On Back Streets." Other writers honored at the 1972 Awards Banquet were: Raymond A. Smith, Warner Mack, Eddie Noack, Paul Allen and Marshall Grant. In the A&R category, Deco's Owen Bradley was singled out for the honor.

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


Clement Complete Appointments

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

Neesa Named

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

Nashville, Tenn. 37203

Pierce Mounted

NASHVILLE—Little Richie Johnson will handle National Promotion for Webb Pierce. Webb currently is riding the charts with "Valentino of the Hollow." More copies may be obtained by writing Little Richie Johnson, Box 3, Belen, New Mexico, 87002.
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<th>ARTIST/ALBUM</th>
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<td>DON'T SHE LOOK GOOD</td>
<td>BILL ANDERSON</td>
<td>Decca 33002</td>
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<td>MY MAN TAMMY WYNETTE</td>
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<td>IT'S NOT HARD TO SWALLOW HANK WILLIAMS, JR.</td>
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<td>FUNNY FACE</td>
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<td>TOMMY OVERSTREET</td>
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<td>YOU AIN'T GONNA HAVE</td>
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<td>FOOL</td>
<td>LYNN ANDERSON</td>
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<td>SING ME A LOVE SONG</td>
<td>TO BABY</td>
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<td>WHEEL OF FORTUNE</td>
<td>JOHN HORTON &amp; BARBARA ANDERSON</td>
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<td>SEA OF HEARTBREAK</td>
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<td>BABY, BYE-BYE</td>
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<td>SOMEBODY LOVES ME</td>
<td>JOHNNY PAYCHECK</td>
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<td>WHO'S GONNA PLAY THIS OLD PIANO</td>
<td>JERRY LEE LEWIS</td>
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<td>WHITE SILVER SANDS</td>
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<td>RINGS FOR SALE</td>
<td>ROGER M. LEE</td>
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<td>A PICTURE OF ME</td>
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<td>PRETEND I NEVER HAPPENED</td>
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<td>THIS LITTLE GIRL OF MINE</td>
<td>FREDON YOUNG</td>
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<td>THE WORLD NEEDS A MELODY</td>
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<td>IS THIS THE BEST I'M GONNA FEEL</td>
<td>DON GIBSON</td>
<td>Hickory 45K16515</td>
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<td>TRAVEL'IN' LIGHT</td>
<td>GEORGE HAMILTON IV</td>
<td>RCA 74-0776</td>
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<td>WHAT IN THE WORLD HAS GONE WRONG</td>
<td>JACK GREENE &amp; JEANNE SEELY</td>
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<td>THE LAST TIME I CALLED SOMEBODY DARLING</td>
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<td>BOWLING GREEN</td>
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<td>I AIN'T NEVER MEL TILLIS</td>
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Ray Griff, welcome back!


Ray Griff's first Dot single since 1969 is a beauty. "It Rains Just The Same In Missouri". Listen to it. Then listen again, and you'll hear yourself sing right along!

"It Rains Just The Same In Missouri"  
DOA-17440  
B/W "Somewhere Between Atlanta And Mobile"  

AmericanRadioHistory.Com
Johnny Rodriguez

"PASS ME BY"

(IF YOU'RE PASSING THROUGH) b/w

JEALOUS HEART

(MERCURY 73334)

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

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

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

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

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

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

Recording Exclusively For

MERCURY LTD

exclusive representation: the NEAL AGENCY LTD, 2325 Crestmoor Road Nashville, Tenn 37215 (615) 385-0310

THE COUNTRY ALBUM CHART

NOVEMBER 11, 1972

THIS WKS. WK.

1. A SUNSHINE DAY CHARLEY PRIDE— RCA 4742
   WKS. ON CHART 12

2. 5 BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082
   7

3. AMERICA JOHNNY CASH—Columbia 31645
   12

4. 3 WHEN THE SNOW IS ON THE ROSES SONNY JAMES—Columbia 31646
   12

5. 9 I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 75361
   8

6. 8 THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000
   17

7. 7 THE STORY TELLER TOM T. HALL—Mercury 61388

8. COUNTRY MUSIC THEN AND NOW STALER BROTHERS—Mercury 61367
   9

9. 4 RAY PRICE'S ALL TIME GREATEST HITS—Columbia 31364
   11

10. 12 MISSING YOU JIM REEVES—RCA 4740

11. 16 TOGETHER ALWAYS PORTER WAGNER & DOLLY PARTON—RCA 4761
   9

12. 14 TOM T. HALL'S GREATEST HITS—Mercury 61369
   19

13. 15 LADIES LOVE OUTLAWS WAYLON JENNINGS—RCA 4751
   6

14. 14 LIVE AT THE WHITE HOUSE BUCK OWENS—Capitol 11105
   6

15. 24 HERE I AM AGAIN LORETTA LYNN—Decca 75381
   3

16. 50 ME AND THE FIRST LADY GEORGE JONES & TAMMY WYNETTE—Epic 31554
   12

17. 11 LISTEN TO A COUNTRY SONG LYNN ANDERSON—Columbia 31647
   12

18. 13 THE LONESOMEST LONESOME RAY PRICE—Columbia 31546
   16

19. 19 BART DOGGET HEAR SEEDS—Dot 26009—Columbia 31770
   6

20. 20 WHEEL OF FORTUNE SUSAN RAYE—Capitol 11106
   6

21. 17 WOMAN (SENSUOUS WOMAN) DON GIBSON—Hank Williams 166
   11

22. 22 TRADES SONNY JAMES—Capitol 11108

23. 23 IF YOU TOUCH ME JOE STAMPLEY—Dot 26002
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24. 20 JERRY REED—RCA 4750

25. 33 SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 31707
   3

26. 28 WOULD YOU WANT THE WORLD TO END MEL TILLIS—MGM 4841
   5

27. 23 GET TO YOU JERRY WALLACE—Decca 75349
   7

28. 25 ELEVEN ROSES HANK WILLIAMS, JR.—MGM 4843
   17

29. 35 DELTA DAWN TANYA TUCKER—Columbia 31742

30. 37 A PERFECT MATCH DAVID HUTSON & BARBARA MANDRELL—Epic 31705
   3

31. 26 ASHES OF LOVE DICKY LEE—RCA 4715
   24

32. 31 BEST OF JERRY REED —RCA 4729
   21

33. 32 CHEAT ATKINS PICKS ON THE HITS —RCA 4754
   9

34. 30 ROY CLARK COUNTRY—Dot 25997
   17

35. 36 CLASS R FLOYD CRAMER—RCA 4773

36. 36 — GOTT THE ALS OVERS FOR YOU FREDDIE HART—Capitol 11107

37. 27 THERES A PARTY GOING ON JOHNNY MILLER—Epic 31706
   11

38. 35 BLESS YOUR HEART FREDDIE HART—Capitol 11073
   21

39. 41 TRAVELIN LIGHT GEORGE HAMILTON IV—RCA 4772
   4

40. 42 EDDY ARNOLD SINGS FOR HOUSEWIVES & OTHER LOVERS—RCA 4738
   6

41. 45 THE VERY REAL RED SIMPSON—Capitol 11093

42. 52 SEND ME SOME LOVIN HANK WILLIAMS JR. & LOIS JOHNSON—MSM 4853
   3

43. 38 HERE AND NOW DORSEY BURNETTE—Capitol 11094
   8

44. 44 BROWN IS BLUE JIM ED BROWN—RCA 4755
   5

45. 47 THE BILLY WALKER SHOW—RCA 75351

46. 50 DOWN TO EARTH JEANNIE C. RILEY—MGM 4849
   3

47. 47 THE ROADMASTER FREDDY WELLER—Columbia 31769

48. 50 DOLLY PARTON SINGS MY FAVORITE SONGWRITER PORTER WAGONER—RCA LSP 4752
   1

49. 49 CHEAT ATKINS THEN AND NOW—RCA VPL 6079

50. 59 WE LOVE TO SING ABOUT JESUS GEORGE JONES & TAMMY WYNETTE—Epic 31719

51. 48 JUST LIKE WALKIN' IN THE SUNSHINE JEAN SHEPARD—Capitol 11087
   7

52. 39 CONWAY TWITTY'S GREATEST HITS, VOL. 1—Decca 75252
   19

53. 46 BEST OF CHARLEY PRIDE, VOL. 2—RCA 4082
   33

54. 32 CHARRL McDOY—Monument 31610
   1

55. 49 THE WORLD'S GREATEST MELODIES NASHVILLE STRING BAND—RCA 4771

56. 40 IF THIS IS GOODBYE CARL SMITH—Columbia 31606
   12

57. 55 THE WORLD OF FREDDY HARRIET—Columbia 31550
   11

58. 58 MOUTH OF MISSISSIPPI JERRY CLOVER—Decca 75342
   2

59. 64 I'VE GOT YESTERDAY KITTY WELLS—Decca 7-5382

60. 66 I'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 7-5369
   2

61. 44 MARTY ROBBINS GREATEST HITS—Columbia 31361

62. 61 BABY BYE BYE DICKY LEE—RCA 4791

63. 51 LOVE ISN'T LOVE BOBBY LEE TRAMMELL—Smokey 1141
   10

64. 59 LISTEN TO A COUNTRY SONG LYNN ANDERSON—Columbia 31647
   2

65. 60 GOT YESTERDAY KITTY WELLS—Decca 7-5382

66. 58 HERE'S A PARTY GOING ON JODY MILLER—Epic 31706

67. 57 THE STORY TELLER TOM T. HALL—Mercury 61388

68. 56 THE ROADMASTER FREDDY WELLER—Columbia 31769

69. 55 THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Columbia 31332

70. 54 CARY LYN ANDERSON—Columbia 31316
   32
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