The Chi-Lites, Red-Hot Brunswick Records Vocal Group, Reach No. 1 On The Top 100 Singles Chart With 'Have You Seen Her' This Week. Label Reports Disc Has Sold More Than Two Million to Date. The Chi-Lites' Story on Page 3.

HITS OF THE WEEK

THE JACKSON 5, "SUGAR DADDY" (Jobete, BMI). In which the Jackson brothers get back to the happy, uptempo sound that made them superstars. That this one can't miss goes without saying. Flip sums it up. B/w "I'm So Happy" (Jobete, BMI). Motown M 1194F.

THE PARTRIDGE FAMILY, "IT'S ONE OF THOSE NIGHTS (YES LOVE)" (Screen Gems-Columbia, BMI). America's favorite musical TV family, starring Shirley Jones and featuring David Cassidy, will score once more with this Tony Romeo-penned ditty. Bell 45,160.

LED ZEPPELIN, "BLACK DOG" (Superhype, ASCAP). Far and away the best single from this hard and heavy bunch since their monster success with "Whole Lotta Love." Incredible sounds with Robert Plant vocal to match. Edited album cut. Atlantic 45-2849.

ELTON JOHN, "LEVON" (Dick James, BMI). From his new "Madman Across the Water" album comes this John-Taupin tale of one Levon and his son Jesus. It's their "Eleanor Rigby," sort of. Hit prospects high. B/w "Goodbye" (Dick James, BMI). Uni 55314 (MCA).


WILSON PICKETT, "DON'T KNOCK MY LOVE." Wilson Pickett has been hot for a long time, but he's never been hotter than he is now. This new lode of R&B nuggets will make him hotter still. He reprises hits and spins gold out of newies. Atlantic SD 8300.

THE KINKS, "MUSWELL HILLBILLIES." The Kinks are just about as good at rock satire as anyone around. Their vitality comes from an intense anger at the times they live in. Not every group you hear calls for a return to Shakespearean thought. RCA LSP 4644.

A & M's Jerry Moss NARM Keynoter New Book on Disk Biz Proves Fallacious National Tape Starts Retail Chain Bengla Desh LP on Way Seats Added for NMPA Seminar Don McLean Interviewed
ELVIS FOR CHRISTMAS

Specially priced 4-LP gift-boxed set including Something from Elvis' Wardrobe for you!

Plus—a large full-color pullout portrait reproduction of Elvis!

ALL NEW CHRISTMAS ALBUM

SPECIAL CHRISTMAS SINGLE
"Merry Christmas Baby" b/w "O Come, All Ye Faithful" 74-0572

Also available Elvis' new Camden album "I Got Lucky"
CAL-2533

RCA Records and Tapes
Music Machine' Book Never Gets Going

By DAVE FINKLE

The music industry, like most industries, could unquestionably profit from the presence of a phalanx of objective critics, observers who could comment impartially on where the industry is going right and wrong as it lurches on, pointing out where practices have become questionable and where ameliorative.

The trade press, of course, should serve this purpose, and to a large extent does, but even the trade press could benefit from policing by less-involved parties. Nobody's perfect.

The occasion for these remarks is the publication of "The Music Machine" (Nash, $7.95), a book by Roger Karshner that purports to be a report on the industry ("What Really Goes On in the Record Industry", the slogan on the dust jacket says), but is really an insidious and reprehensible exploitation book that will not only delude the public about the music industry, but will obscure from them (and from industryites who might pick up the book for some guidance) the much more palatable and cogent problems the industry faces today.

Karshner, the liner notes report and memory confirms, is a former Vice President of Capitol and has performed various other duties in the business for 18 years, including managing.

There is much more to him. There is a popular definition of what makes an optimist and what a pessimist that goes: an optimist is a fellow who looks at half a glass of water and says it's half full, and a pessimist is a fellow who looks at half a glass of water and says it's half empty. Karshner looks at half a glass of water and says it's empty. This puts him at half a glass of water and says it's empty. This puts him at half a glass of water

1971: The Year Of the Chi-Lites

By GREGG GELLER

NEW YORK—The Chi-Lites, the hottest male vocal group in the business, have been together since 1961. Still, it wasn't until this year that the Brunswick act solidified its hold on the national audience. With the smashing success of the No. 1 single, "Have You Seen Her," it can truly be said that the Chi-Lites are top.

The rise of the Chicago-based (Continued on page 50)

Benga Desh' LP on Way

NEW YORK — The George Harrison Benga Desh Madison Square Garden Concert album (a three-record set) is evidently set for release officially now, the brouhaha over distribution having been settled.

Seats Added For NMPA Seminar

A limited number of seats have been added to the Seminar on Copyrights jointly sponsored by National Music Publishers' Association and Recording Industry Association of America to be held Dec. 8 and 9 at the (Continued on page 50)

Melanie Returns Live Concert Scene to B'way

Bernstein-Reade DeMille Series May Be New Key to Family Entertainment There

By FRED GOODMAN

NEW YORK—History was made Friday night, Nov. 26, as the live concert scene returned to the Great White Way with the opening of the DeMille Theater as a venue for pop acts.

The show had all the earmarks of a Hollywood premiere. A huge spotlight turned outside the theater, a red carpet was laid down and kids waited behind wooden police barricades.

Sid Bernstein, in association with the Walter Reade organization, opened the 1500-seat hall with Neighborhood Records artist Melanie in a two-hour, solo performance. Melanie, with her captivating stage presence and music, fit right into the importance of the event. Her fans, continu-

Moss NARM Keynoter

Jerry Moss

Jerry Moss, President of A & M Records, will be the keynote speaker at the 14th Annual NARM Convention. Moss will address the Convention's Opening Business Session on Monday, March 6, at the Americana Hotel in Bal Harbour, Fla. "The Challenges of Change," the 1972 Convention theme, will be the subject of the Moss address.

Recently honored by the Radio Program Conference as Record Executive of the Year, and last year's recipient (with Herb Alpert) of the NARM Presidential Award, presented to industry executives who have made outstanding contributions to the business, Jerry Moss is uniquely suited for the assignment of keynote speaker on "The Challenges of Change." By his own description of the progress of A & M Records through (Continued on page 37)

ASCAP-Taylor Awards

The Fourth Annual ASCAP-Deems Taylor Awards will be presented in the ASCAP Board Room on the 6th Floor of the Society's new building at One Lincoln Plaza, New York City, on Thursday, Dec. 9 at 3:30 p.m., announces ASCAP President Stanley Adams.

Townsend Consultant To Davis, Schein

Irving Townsend is assuming a newly-created post at CBS as Consultant to both Clive Davis, President of the CBS/Records Group, and (Continued on page 50)

(Continued on page 50)

(Continued on page 50)
Don McLean:
Will He Be Household
Name Like ‘American Pie’?

By MITCHELL FINK

NEW YORK—Don McLean, parking his “Chevy at the lev-ee” in favor of his Saab, stopped by Record World requesting that the major portion of the interview be devoted to other subjects rather than the many-faceted lyrical meanings of “American Pie.” For those out there who haven’t heard it, “American Pie,” the single and the album (United Artists), might possibly make Don McLean’s name a household word, if it hasn’t already. McLean was actually surprised to learn the incredible amount of airplay he’s been getting on “American Pie.” “Believe it or not, I’ve never heard the song on the radio, much less on an FM radio, and I rarely listen to AM. Suffice it to say that I feel I symbolically died and then came alive again somewhere during the recording of that song. I really do feel weird about the response to the lyric.”

He continued: “The single being played over the air is not the same version the buyer receives in the store. The store version is marked ‘Part I and II.’ I would never have given permission to release the edited version now being played, although I’ve been told that some AM stations are playing the entire cut.”

McLean was first heard on record five years ago as back-up singer for “E Pluribus Funk.”

Van der Horst Atlantic Ad-PR Dir.

Brian Van der Horst

NEW YORK—Brian Van der Horst has been appointed Director of Advertising and Public Relations for the Atlantic Recording Corp., announces Bob Rolontz, VP, Advertising and Public Relations.

As Rolontz’ executive assistant, Van der Horst will coordinate all phases of advertising, publicity and corporate public relations for the company’s Atlantic, Atco, Cotillion, Asylum and custom labels, including Capricorn, Rolling Stones Records and Embryo.

Van der Horst has been a music critic and writer for the past six years, for such publications as the New York Magazine, the New York Free Press and Circus Magazine. He is the author of “Folk Music in America” and “Rock Music,” both due to be published next year by Franklin Watts, a division of Grolier, Inc.

Previously VP, Advertising and Public Relations, for the Cannon Group, Van der Horst was also formerly affiliated with 20th Century-Fox, Metroid-Goldwyn-Mayer and Loew’s Theaters. Before joining the entertainment industry, he was a published researcher in the field of marine biology.

Baez Finishes A&M LP

LOS ANGELES—Joan Baez, still in the Top 40 with her "E Street Band" album for Vanguard, has just completed her first LP for Herb Alpert and Jerry Moss’ A&M Records.


Composers, Lyricists Guild on Strike

LOS ANGELES—The Composers and Lyricists Guild went on strike last week here.

The grievance is that motion picture and television producers have failed to bargain for a new contract in good faith.

The chief issue is that the composers and lyricists want to be able to exploit their copyrights when and if producers fail to do so. The guild contends that the publishing subsidiaries of the production companies neither publish nor exploit compositions except to promote the particular productions for which they were created.

Music West Distributes Fantasy, Prestige

Music West, Inc., has been appointed distributor of Fantasy and Prestige Records in the Los Angeles area.

Announcement was made by Saul Zaentz, President of Fantasy, and Eugene Settler, Vice President of Music West.

Adds SQ Licensee

Columbia Records has announced another licensee for its SQ disc system. Sherwood Electronics Laboratories of Chicago will manufacture high fidelity quadraphonic audio equipment which will incorporate the Columbia Records SQ decoding system for discs.

DFK, Stax Team

The combined efforts of DFK and the Stax organization have teamed on the unique fold-out album poster design for Isaac Hayes’ new album, “Black Moses.”

DFK’s VP, Creative Director, David Kreiger; Stax’ Advertising Director, Larry Shaw; and Joel Bredsky jointly conceived and produced the album.
RCA Family Blooms Throughout 1971

NEW YORK—The year 1971 has seen a flowering of new labels under the RCA Records umbrella. As has been the case in the relationship of RCA to Kirshner and Gregor, its established associated labels, the key word will be “communication” with Grunt, Wheel, Daybreak, Wood- en Nickel and Neon, says Mort Hoffman, label divisional Vice President, Commercial Operations. RCA executives and staff will work closely with the individuals involved to insure that each new label realizes its potential to the fullest.

Grunt, the Jefferson Airplane-centered, San Francisco-based label, bowed earlier this year with the group’s highly successful album “Bark,” from which a single, “Pretty As You Feel,” was recently pulled. The label’s second and third albums were released last week. They are “Sunfighter” by Grace Slick and David McRea, and “Don’t Breathe” by James Taylor.

Wheel, the records division of Ringling Bros.-Barnum & Bailey, is represented on the market by its first album and single, both by the Rock Flowers and produced by Wes Farrell. The single, “Number Wonder-ful,” breaks into the top 100 singles chart this week.

Daybreak, a label headed by the well-known arranger and conductor Sonny Burke, has thus far released albums by artists such as Bing Crosby, Count Basie and Frank Sinatra, Jr., though it is stressed that plans call for the recording of acts which fit into other categories than a generally MOR classification.

Wooden Nickel, which sprung from the Chicago-based Dun- wick Productions, now head- quarters in that city as well as Los Angeles. The label has released three albums thus far, each by the Siegel-Schwall Band, David Patton and String Cheese. It is anticipated that the label roster will remain limited in size but high in quality.

British Specialization

Neon is essentially RCA’s own English subsidiary and will specialize in British artists. In the past few years in this country have been three albums, one each by Dando Shaft, Chris MacGregor and Fairweather. As with the other new labels, Neon will add artists to its roster in the near future.

Hoffman stresses that RCA’s function with respect to each of its new labels is to provide the expertise and the manpower that only a major label has at its disposal when it comes to marketing and promotion. Art- istic decisions are generally made by the individual labels, depending on the terms of their arrangements with RCA.

In such a climate the RCA family of labels, new and old, is certain to flourish.

Production Pacts Big Atlantic Factor

The success of the Atlantic family of labels over the past few years has been due to a number of factors, a foremost one being the many production deals made by the firm. The list of hit records by outside pro- ducers at Atlantic is lengthy, and many of the albums and singles turned out these indie producers have earned RIAA-certified gold discs.

Atlantic was among the first to use outside producers (Leiber & Stoller-1955), and it has continued to do so steadily ever since. The firm’s growth during the past five years has been aided greatly by its arrangements with hot indie producers (some with their own labels, others who produce spe- cific artist for the firm); produc- tion deals with many of the key English producers; and pacts with artists who handle their own production work.

Rolling Stones Records

One of the most important production/distribution deals is with Rolling Stones Records which is distributed in the United States by Atlantic. The first record on the Rolling Stones label was produced by Jimmy Miller. The late Brian Jones re- corded “The Pipes of Pan at Joujouka” for the label.

Asylum Records, the new label of Grinnell-Elliott Roberts, has released two LPs to date, both with new and exciting artists. Judee Sills first album was produced by Harry Levy, John Beck and Jim Pons. David Blue was the first Asylum re- homaig on page 37)

Famous Heavily Into Independent Labels

Famous Music Corp., now under the leadership of Tony Martell, is heavily involved in the distribution of independent labels. No less than seven inde- pendents are manufactured, distributed and marketed by Famous Music including Steed, Tumbleweed, Blue Thumb, Just Sunshine, Family, Greene Bot- tle and Neighborhood.

At the moment, Neighborhood is the most prominent of the labels as a result of their best-selling Melanie single, “Brand New Key,” and Melanie album, “Gather Me.” “Gather Me” is Melanie’s first product on Neighborhood which she owns in partnership with her producer-husband, Peter Sche- keryk. Other artists with forth- coming product on Neighborhood are Fat Alice from Dal- las, Five Dollar Shoes and Doreen Rose.

Blue Thumb, the Los Ange- les-based label headed by Bob Krasnow, is one of the most respected of all independents. Forthcoming albums include the original cast recording of “Lenny” and a new LP by Dave Mason, formerly of Traffic. Current Blue Thumb artists include Mark Almond, Dan Hicks and His Hot Licks and Southwind. Blue Thumb top jazz product as well, Gabor Szabo and Hugh Masekela re- cord for them.

(Continued on page 51)

Columbia Racks Up Hits With Custom Labels

NEW YORK—Record World met last week with Ron Alexen- burg, VP of Sales and Distribu- tion, Epic and Columbia Custom Labels, primarily to dis- cuss the progress of the giant firm’s new custom labels.

The companies in question are Monument, Spindizzy, En- trance, TMI, Philadelphia Interna- tional, Rok, Douglass, New Design, Barnaby and Fillmore.

Monument is the Columbia custom label with the longest independent history. Based in Henderson, Tenn., and headed by Fred Foster, Monument has had its biggest success with Kris Kristofferson. His re-pack- aged “Me and Bobby McGee” has achieved over $300,000 in sales from an initial $60,000 prior to re-packaging. Alexen- burg called Kris “A superstar through and through, and prob- ably the hottest in the busi- ness.”

Spindizzy, headquartered in Westcoast, Calif., and headed by David Briggs, has been at- taining national prominence through the talents of Nils Lof- gren and Grin, Grin’s latest LP, “1+1,” with songs from a album by Lofgren, is already experi- encing heavy FM play. “Nils is the most talented 19-year-old kid in the business,” said Alex- enburg. “He’s just incredible.” Briggs produced both Grin al- bums. The label is also excited about the just-released r&b act, Big Mouth.

Entrance is the label of well- known producer Chips Moman. “With respect this year by Cyman- ron and Steve Alaimo, Moman has expanded Entrance to in- clude Tony Wine (“Knock Three Times”), Dorsey Burnett (re- member “Tall Oak Tree?”) and a new singer-composer, John Christopher.”

Track Record Speaks

Memphis-based TMI is head- ed by Steve Cropper, and sports such new acts as Ronnie Stoot, Edgewood (their first LP “Ship of Labor,” is due in late Decem- ber), and unique artist Sarah Fulcher. “Sarah” is the latter’s first TMI release. The label is already experi- enced with Roy Head, and new LPs are about to be released by Watchpocket and David Mayo. Of Cropper, Alex- enburg commented, “His track record speaks for itself.”

The Philadelphia-based produc- tion team of Kenny Gamble and Leon Huff directs the success- ful Philadelphia Interna- tional label. It’s said that the Ebonys are finishing an LP, while the firm’s lead act, “The World Together,” by Bunny Sigler and Dee Dee Sharp, has just been released.

Rak is in London and headed by British producer Mickie Most. They already have three singles in the top ten, and they are “Tom Tom Turn- around,” by New World, “I Be- lieve,” by Hot Chocolate, and “Tap Turns on the Water,” by
Walt Disney Productions' New musical fantasy, a motion picture with live action - animation - magic!

Original Cast Sound Track

Vista STER-5003

Walt Disney Productions Presents

Bedknobs and Broomsticks

Angela Lansbury
David Tomlinson

Music and Lyrics by Richard M. Sherman and Robert B. Sherman Arranged and Conducted by Irwin Kostal

Vista STER-5003

VISTA STER-5003

Walt Disney Productions' "BEDKNOWS and BROOMSTICKS" opened at the Radio City Music Hall in New York on November 11 as the Christmas attraction and is doing great business. The picture opened in 40 key U.S. cities on November 19 with big box office everywhere. World Premiere in London on October 7 was a smashing success. Now in tenth week and continuing to set box office records!

SOUNDTRACK REVIEWS

CASH BOX
"This looks like a major soundtrack offering."

BILLBOARD
"One of a series of three albums hinging on the movie, this LP could be the biggest seller of the three because of its direct relation with the movie."

RECORD WORLD
"This Poppins-esque score has its bright moments and winning songs."

Records now available in stores everywhere!
Ed Silvers: Publishing in Age Of the Superstar

By MIKE SIGMAN

DIALOGUE

Part II

Ed Silvers
President, Warner Brothers Music

Record World: What are you doing with the Dylan material?

Silvers: Absolutely. There is a big demand, and it's just a matter of being able to reach the buyers. We are actively engaged now in a program of spreading our distribution; we're creating our own racks, which will hold just Warner Brothers folios, and through the Kinney distribution system, WEA, we're going to be putting racks into high-traffic record accounts in many major areas, because in many record stores you just can't buy printed music. But because there's such a demand for this type of thing now, we feel that we can't miss with this kind of distribution, which will contain only superstar folios. If this works we'll expand into sheet music and other areas.

Silvers: I don't think there will be a folio of Dylan's greatest hits, because we just weren't able to reach an agreement on this. But we are compiling with Dylan a complete set of Dylan in verse, a hard-bound poetry book, which we're talking to certain book publishers about, and that's certainly planned for next year. We're also doing personality folios on Bill Withers, the Doors and others.

Record World: What are you doing of the Dylan material?

Silvers: We have a segregated area of our publishing operation, Warner Brothers Publications, Inc., and we print, distribute and sell folios, sheet music, educational music and whatever we think will sell. We have print rights for music of acts that we don't publish in total. For example, Dick James Music, which includes Elton John; Skyhill Music, with Leon Russell. We also have the print rights to the old Dylan stuff, plus the Albert Grossman catalogues, which we don't publish. It's an area that the company was always doing well or maintaining an equilibrium in, but again Warner Brothers did not have a true contemporary image until recently when we started to acquire a lot of these superstars.

Record World: What are you doing with the Dylan material?

Silvers: I don't think there will be a folio of Dylan's greatest hits, because we just weren't able to reach an agreement on this. But we are compiling with Dylan a complete set of Dylan in verse, a hard-bound poetry book, which we're talking to certain book publishers about, and that's certainly planned for next year. We're also doing personality folios on Bill Withers, the Doors and others.

Printed Music Comeback?

Record World: It seems that with the return of the pop song, printed music should be able to make a strong comeback.

Silvers: Absolutely. There is a big demand, and it's just a matter of being able to reach the buyers. We are actively engaged now in a program of spreading our distribution; we're creating our own racks, which will hold just Warner Brothers folios, and through the Kinney distribution system, WEA, we're going to be putting racks into high-traffic record accounts in many major areas, because in many record stores you just can't buy printed music. But because there's such a demand for this type of thing now, we feel that we can't miss with this kind of distribution, which will contain only superstar folios. If this works, we'll expand into sheet music and other areas.

Bengla Desh Concert to Be Theatre Pic

In response to published reports that Faberge has cancelled its sponsorship of the tentatively scheduled telecast over CBS on Dec. 4 of George Harrison's Madison Square Garden Bengla Desh concert held on Aug. 1, ABKCO Industries President Allen Klein issued the following statement:

"I had indicated to Faberge that if all the artists collectively decided that the film would be best shown initially as a TV show, we would seriously consider their sponsor-

ship. Three weeks ago, we decided that theatrical motion pictures is the best form in which to properly display the magnitude, drama and excitement of the event."

Fabian Sings Again

HOLLYWOOD — Fabian Forte, popular record star of a decade or more ago, is recording again under indie producer Don Perry. His first single will comprise "Play the Game Again" b/w "Poor Folks."
“BELL WHIPPED UP THE AUDIENCE WITH A GREAT GOSPEL-TINGED DISPLAY. COAXING THE BAND, GROOVING BEHIND THE MIKE, SMASHING HELL OUT OF TAMBOURINES, HE CAME OVER WITH THE MOST EXCITING EARTHY DISPLAY I’VE HEARD...”

Pete Matthews, Melody Maker

And that’s only what one English critic thought of Graham Bell. In Live Sounds Magazine, Jerry Gilbert said, “... He is the most powerful and energetic vocalist in any British band.”

The band, of course, is Bell + Arc, and there have been a lot of good words about them, too:

“They are now indisputably the most exciting new rock band to emerge this year. They combine feverish and spontaneous excitement with musical perfection...”

Jerry Gilbert, Live Sounds

“The band, tight, yet resilient and extremely crisp, are a perfect vehicle for Graham Bell’s distinctive and powerful vocals...”

Jeff Stasts, Melody Maker

With reviews like that we needn’t say another word. Except, maybe: since they always work themselves almost to death—Long live Bell + Arc.

ON COLUMBIA RECORDS AND TAPES

BELL:ARC

Including:

“Sne Elephants To Me”
“So Long Mamma Hg 11 Priest C11 Men”
“Chill on Q: The 11th Prison Keep: A Wise Mind”

© 1970 COLUMBIA RECORDS, PRINTED IN U.S.A.
RAY CHARLES—ABC 11317
WHAT AM I LIVING FOR (Fabeland/Progressive, BMI)
TIED MY TEARS (Unart, BMI)
Ray spices up the old Chuck Willis hit with a touch of country flavoring. Flip merits a spin or two or three, too. He can do no wrong.

THE ASYLUM CHOIR—Shelter 7313 (Capitol)
TRYIN' TO STAY 'LIVE' (Skyhill, BMI)
STRAIGHT FROM THE HEART (Skyhill, BMI)
The Choir's Leon Russell takes the lead vocal here, quoting from Bob Dylan and just generally having a ball. Loose and lively pimpin' piano.

TRIBORO EXCHANGE—Buddah 259
SEVEN LONELY NIGHTS
Pocket Full Of Giants/Giant, BMI
What all and organization continue re-exploring the popular musical styles of the previous decade. This one's got Four Tops written all over it. Grand!

MORDICAI JONES—Polydor 14105
WALKIN' IN THE ARIZONA SUN (Belinda & Family, BMI)
This Jones boy is a member of the Link Wray family of fine artists. They moved to Arizona, an act that undoubtedly inspired this flowing, country-flavored song.

ALZO—Ampex 11052
THAT'S ALRIGHT IF DON'T MIND IT
(Clear Sky, BMI)
Finely crafted pop-rocker from young singer-songwriter's well received "Lookin' On You" album will establish him top 40 in a hurry.

GARY WRIGHT—A&M 1319
FASCINATING THINGS (Iring, BMI)
Former Spooky Toother is starting to make noise as a solo and this rocking cut from his new "Footprints" album will win him new friends.

THE CHAKACHAS—Polydor 15030
JUNGLE FEVER (Saban, BMI)
CHA-CH-A (Saban, BMI)
Latin rhythm instrumental featuring a novelty vocal effects has already caused a stir in some r&b markets. All in good fun.

JOE HAYWOOD—Front Page 1003
IN YOUR HEART YOU KNOW I LOVE YOU
(Sweet Soul, BMI)
I CROSS MY HEART (AND HOPE TO DIE)
(Sweet Soul, BMI)
Producer Bobby Robinson's new label has its first smash in this powerful &b ballad. Singer knows his way around a song. Strong stuff!

JANICE LOVE—DCA 100
FOREVER LOVE (Etude, BMI)
New Washington, D.C.-based label has a winner with its first release. Solid vocal over Motown-type tracks packs instant appeal.

SOMETHING REAL—Mankind 12008 (Nashboro)
YES I DO (Jerry Williams/Gayla Soul/Ecceloreco, BMI)
AIN'T THAT COLD (Jerry Williams/Gayla Soul/Ecceloreco, BMI)
Ideal instrumental to fill time in all radio formats. Effortless playing a sheer delight. Just plain nifty work.

BYRDS—Columbia 4-45514
AMERICA'S GREAT NATIONAL PASTIME
(Kyo & Bad Boy, BMI)
Beware of double entendre in this Skip Battin-Kim Fowley composed cut from the group's new "Farther Along" album. Audition before airplay. Great fun!

POCO—Epic 5-10816
RAILROAD DAYS
(Little Dickens, ASCAP)
Country rocker's latest single cut from "From the Inside" finds them rocking just a touch harder than ever before. Could be the one to break them top 40.

JANE HOLMES—Columbia 4-45517
TRUST ME
(Of-Out-Of-Business, ASCAP)
Singer-songwriter's first for the label is a spirited pop-rocker that will grow on the listener with repeated play. Try some.

SLADE—Cotillion 45-44139
CG I LOVE YOU (January, BMI)
Skinhead group's popularity has reached monstrous proportions on their home turf of England. Snazzy Anglo pop-rock.

MOUNTAIN—Windfall 536 (Bell)
ROLL OVER BEECHFORD
(Arc, BMI)
Crossroads U.S.A. (Bell, BMI)
Leslie, Felix, Corky and Steve in a workout that will not only have Beethoven rolling over, but should set Chuck Berry reelin' and rockin'.

PEACH AND LEE—RCA 74-0587
HOLD ON (Blueberry, ASCAP)
IT'S BETTER (Blueberry, ASCAP)
Pop-rocker by new duo bears some vocal semblance to early Beatles harmonies. Rhythm and lead a mite heavier though. Good show!

GENESIS—Scepter 12341
SECOND COMING
(Empty Pockets, ASCAP)
DOUBLE BUBBLE (Empty Pockets, ASCAP)
Ostensibly a Christmas single, promising new group's effort here could fit well into a religious rock programing format at any time of the year.

BROTHER LOVE—Epic 5-10819
SO I'LL STAY (P.T.L., ASCAP)
STOP AND THINK IF JESUS (P.T.L., ASCAP)
NEAL DIAMOND — (Janus)

SHIRLEY BASSEY—United Artists 50845
FOR THE LOVE OF HIM
(United Artists/Teeger, ASCAP)
Shirley, who had the big vocal hit with "Goldfinger," should repeat that success with this new John Barry-Don Black "James Bond" theme song.

PERCY FAITH—Columbia 4-45525
DIAMONDS ARE FOREVER
(Unart, BMI)
Instrumental theme music from the forthcoming new Sean Connery-starring James Bond flick is sure to be off-recorded. Percy's out first.

SAMMI SMITH—Mega 815-0056
KENTUCKY
(100 Oaks, BMI)
Country gal will cross over pop with this one, her best since "Help Me Make It Through the Night." She wrote it too. Good, solid work.

JACK JONES—Kapp 2154 (MCA)
I'LL SEE YOU THRU (Duchess/Sonkay, BMI)
OF NO CONCERN (Duchess/Sonkay, BMI)
From the group's new "Different Roads" album, a dramatic departure. Ballad with strings a MOR natural with top 40 to follow.

BARBARA FAIRCHILD—Columbia 4-45522
COLOR MY WORLD (Northern, ASCAP)
TELL ME AGAIN (Champion, BMI)
Young country star has a sound that's bound to hit pop sooner or later. This former Pet Clark tune could be the one to click. MOR for sure.

JOHN HOLT—Shelter 7312 (Capitol)
HOLLY HOLY
(Prophet, BMI)
DO YOU WANT ME (Tarka, BMI)
Interestingly produced uptempo rendition of the Neil Diamond favorite sounds a shot with exposure over the air. From Great Britain.

VICKI ANDERSON—Brownstone 45-4204
(Polydor)
I'LL WORK IT OUT (Dynamite/Belinda, BMI)
IN THE LAND OF MILK AND HONEY (Dynamite/Belinda, BMI)
James Brown wrote this lament for the soulstress, a long-time member of his troupe. She gives it her all, and that's plenty. Strong &b stuff.

DETOUR EMERALDS—Westbound W-192 (Janus)
YOU WANT IT, YOU GOT IT (Bridgeport, BMI)
TILL YOU DECIDE TO COME HOME (Bridgeport, BMI)
Follow-up to "Wear This Ring" amply demonstrates why these guys have become &b chart regulars during the past year. Groovy mover.

LOU MONTE—GWP 530
I HAVE AN ANGEL IN HEAVEN
(Romance, BMI)
I REALLY DON'T WANT TO KNOW (Hill & Range, BMI)
Frequent star of the Ed Sullivan TVer in days of yore makes disc return with a delightful ballad that's sure thing MOR-wise.

NANCY—Mercedes JM 3001
TRYING TO KEEP FROM CRYING (Power of Music, BMI)
First release from new label biased in sunny Florida is an uptempo bouncer with wide appeal. Songstress is a promising newcomer.
First Single Released. "The Love You Left Behind." The song, penned by Willie Mitchell and Al Jackson, was produced by Willie Mitchell (shown above with Syl Johnson). It's a highly commercial number with punching funk and drive—a great first outing for Syl Johnson.

"THE LOVE YOU LEFT BEHIND" on
NILSSON SCHMILLSSON
HARRY NILSSON—RCA LSP 4515.
Nilsson, who has always been great, has a new LP. Harry, who has never worried about being commercial, is even indicating he'll make personal appearances to plug disc. Richard Perry produced. Make no mistake about it, this is one of the beauties of the year. Stock heavily.

LIVING
JUDY COLLINS—Elektra EK's 75014.
This is a recording of a personal appearance, and so some of the material is familiar from previous Collins albums. They, of course, are wonderful as is the new material, which includes "Song for Judith (Open the Door)," the new single. Judy's annual piece of beauty.

SUNFIGHTER
PAUL KANTNER, GRACE SLICK—Grunt PTR 1002.
Paul Kantner and Grace Slick, with perhaps Country Joe McDonald, are the most vocal revolutionaries cutting records these days. There will be those who feel the duo sacrifice music to polemics, but there will be as many others who will want to have this album for the collection.

LEONARD BERNSTEIN'S MASS
ORIGINAL CAST—Columbia M2 31998.
The point of Leonard Bernstein's "Mass" (with additional lyrics by Stephen Schwartz and Paul Simon) is that man needs to return to a simpler and more realistic faith. Not only the lyrics but the juxtaposed simple and complicated melodies stress this. Controversial, saleable.

CHOICE QUALITY STUFF/ANYTIME
IT'S A BEAUTIFUL DAY—Columbia KC 30733.
Contrary to evidence given on the jacket, this album is not called "It's a Big Bad Beautiful Day," and dealers and distribs had better take note. Less confusion holds sway in the grooves, where the music is funky, swingy and generally more accessible than on previous LPs.

SHAKE OFF THE DEMON
BREWER AND SHIPLEY—Kama Sutra KS 3657.
Brewer and Shiple are easing themselves into superstardom slowly. This album, which shows all power running, all juices flowing, is their best yet, a natural progression from previous work. The duo, amplified and augmented skillfully, sing songs of love or protest with equal fervor.

KINDRED
Warner Bros. 1931.
Chuck Negron of Three Dog Night, which is a group distinguished as much by its taste in music as by anything else, has exercised that good taste in producing Kindred. Obviously there are echoes of Three Dog Night here, but not enough to be detrimental. Sextet is tops, just tops.

I AM WHAT I AM
RUTH COPELAND—In pursuit SMAS 9802 (Capitol).
Ruth Copeland could become to records what Raquel Welch has become to films. A tempest in person, Ruth doesn't stir up quite the storm in the grooves. One would like to say that her music sounds as good as she looks, it isn't so. There is still, however, magnetism here.

DIFFERENT ROADS
JAKE JONES—Kapp K 3657.
Jake Jones start from a country base, but fan out across a rather wide musical spectrum before they're through. The ballads are the thing here—"I'll See You Through" and "When Your Brother" notably—but the longish "A Suite from the Court Jester" also has merit. Good work.

SHAKEY LEGS
Peanutme PS 6022.
Nothing shaky about the music that Shakey Legs makes. But everything is shaking with that old time rock and roll. Shakey Legs sounds like a group that would look great in person. And as of this album, they also show that they can turn out good song after good song.

COLLABORATION
SHAWN PHILLIPS—A&M SP 4321.
The title refers to the fact that Shawn Phillips worked in tandem here with the lush and creative Paul Buckmaster and the more astringent Peter Robinson on various cuts. Shawn's thoughts wander across a strange interior map and there are fans like the journey there.

BEAUTIFUL LIES YOU COULD LIVE IN
TOM RAPP, PEARSLS BEFORE SWEINE—Reprise 6547.
While waiting for the public to discover him, Tom Rapp is amassing quite a body of work, a veritable oeuvre, one might say. His vision is distinct and unique and every bit as articulate as those who have wider audiences. All tunes, but "Bird on a Wire," of his own contriving.

MORDICALI JONES
Polydor PD 5010.
Sometimes it seems amazing that somebody can get anything at all new and fresh out of the country idiom. But Mordicali Jones, who sings, plays pinno, mandolin and harp, wrings so much that is different out of the country sound that he deserves attention. Link Wray also plays along.

SANCTUARY
DION—Warner Bros. 1945.
Sustaining a career, bridging changes of fashion is probably the most difficult problem an artist faces after first breaking through. Two artists who have done it successfully, although the public has been slow to follow, are Rick Nelson and Dion, whose new album is nifty.

(Continued on page 14)
Charley's latest

with great Pride

RCA Records and Tapes
Three Appointments at Neighborhood

![Denny Zeitler, Les Turpin]

**NEW YORK — Peter Schekeryk, President of Neighborhood Records, has announced three new additions to his staff.**

Appointed Director of Special Projects and A&R is Les Turpin. Turpin was previously associated with WCBS-FM where he was Program Director and on the air. Turpin has been working in the industry for the past 10 years.

Denny Zeitler becomes VP and Director of National Promotion for Neighborhood. Zeitler was previously associated with Chess-Janus as National Promotion Director, and Scepter Records, where he was also National Promotion Director. Zeitler was formerly based in San Francisco where he handled promotion for H. R. Basford Distributors.

Diane Desmond has been named National Promotion Coordinator. Previously, Miss Desmond was associated with Famous Music Corp. where she was National Promotion Coordinator. Miss Desmond began her career in the industry as Assistant National Promotion Coordinator for Famous Music.

**Grand Funk Tours Europe**

**NEW YORK — Grand Funk Railroad has left the U.S. to undertake their second personal appearance tour of Europe which coincides with the world-wide release of "E Pluribus Funk," the group's first album release on their own label.**

A sell-out in advance, reveals the group's success and that the various musicians who have undertaken their second personal tour of Europe which coincides with the world-wide release of "E Pluribus Funk," the group's first album release on their own label. A sell-out in advance, reveals the group's success and that two shows will be guaranteed. It was only last June when riots rocked Munich after tickets to Grand Funk's concert there sold out in one day and the group was not permitted to enter the city.

Their Itinerary continues to West Berlin (9), Hamburg (10) and Frankfurt (11).

In France, Grand Funk will perform one-night-only in Paris (13), before giving the first live rock show at the new Palais de Sport in Lyon (16) which seats 10,000. The tour closes in Amsterdam on Dec. 17.

**Estabrook, Powell Named**

**HOLLYWOOD — Bhaskar Menon, President and Chief Executive Officer of Capitol Industries, Inc., announces that Wesley A. Estabrook has been appointed VP, Resource Planning, CI, based in New York.**

Graham J. Powell has been elected President, Audio Devices, Inc., succeeding Estabrook.

**Rota Scores 'Godfather'**

**NEW YORK—Marvin Cane, Chief Operating Officer of Famous Music Publishing Companies, announces the successful negotiations by Robert Evana, Senior VP in Charge of World Wide Productions for Paramount Pictures, on the signing of Nino Rota to score and compose the music for the Paramount production of "The Godfather," from the novel by Mario Puzo.**

The score will be presented to record companies, record producers and recording artists immediately after Christmas.

**Four Dates and Three Locations**

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**ALBUM PICKS**

(Continued from page 12)

REST ON ME
*Amos AAS 7016 (Bell).*

Kim Carnes, a delectable blonde with a delectable blonde voice, should make permanent waves with this package of sunny songs, "It Takes Time," an echo of "This Old House" and "Put Your Heart in the Hands," could singlehandedly make the country music chart. Jimmy Bowen did the production with his easy way.

**ARTHUR "BIG BOY" CRUDUP CRUDUP THE FATHER OF ROCK AND ROLL**

*RCR LP 573.*

When they talk about the roots of rock and roll, and they do just that quite a bit these days, they have to get around to Arthur Crudup long about the beginning of the discussion. Here is vintage material, much of it familiar from cover versions by Elvis, et cetera. R/R historian's must.

**THE SYLISTICS**

*Atco AP 33023.*

Big production of some big R&B songs. The Stylistics include "Stop, Look, Listen (to Your Heart)" on this album and their fans will be made happy by that and also by "Point of No Return," "Ebony Eyes" and most of the others. No question there's big potential here.

**EVOLUTION THE BEST OF IRON BUTTERFLY**

*Atco SD 35-369.*

Album delivers what it promises. The best of Iron Butterfly includes "In-a-Gadda-da-Vida," "Soul Experience," "Unconscious Power" and other themes that the various musicians who have comprised the group at one time or another popularized. The album title should have pull.

**I'VE BEEN HERE ALL THE TIME**

*LUTHER INGRAM—Koko Kos 2201 (Stax).*

Luther Ingram, who indeed has been here for quite some time, shows that he means to be here for some time longer. His R&B allads are silky and his voice, a cross between Sam Cooke and Johnny Mathis, is also silky. An audience waits for the album and singles from it.

**ALREADY A HOUSEHOLD WORD**

*REPAIRS—Rare Earth R532L.*

Gentle and almost subliminal music from a new group, who are wandering up and down country roads. The competition is strong and louder aggregation might attract more attention, but hopefully Repairs will break through to a market that would love them. A comer, to be sure.

**TO LIVE ANOTHER SUMMER TO PASS ANOTHER WINTER**

*ORIGINAL CAST—Buddah BDS 95004.*

This Israeli import, a revue, featuring music from a new group, who are wandering up and down country roads. The competition is strong and louder aggrega- tion might attract more attention, but hopefully Repairs will break through to a market that would love them. A comer, to be sure.

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FROM ONE CHICANO AND ONE CHINESE,
YOU DON'T GET "WHITE CHRISTMAS."

LOADED WITH CHRISTMAS CHEER FROM ODE RECORDS.
The new Paul Kantner/Grace Slick album, "Sunfighter." (FTR-1002; P8FT-1002; PKFT-1002)
Featuring Papa John Creach, Jorma Kaukonen, Jack Casady, Joey Covington, and many other friends.

SIDE ONE
Silver Spoon
Diana
Sunfighter
Titanic
Look At the Wood
When I Was A Boy
I Watched the Wolves

SIDETWO
Million
China
Earth Mother
Diana 2
Universal Copernican Mumbles
Holding Together

Includes a 16-page libretto with drawings by Grace Slick.

SHIPPING NOW

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© 1971 GRUNT RECORDS
Papa John Creach in his first solo album. (FTR-1003; P8FT-1003; PKFT-1003) Featuring Grace Slick, Jorma Kaukonen, Jack Casady, and many more of his friends. (Papa John tours with Jefferson Airplane and Hot Tuna, and is heard on "Sunfighter," Jefferson Airplane's "Bark," and Hot Tuna's "Hot Tuna Electric—Recorded Live."

SIDE ONE
The Janitor Drives a Cadillac
St. Louis Blues
Papa John's Down Home Blues
Plunk a Little Funk
Over the Rainbow

SIDE TWO
String Jet Rock
Danny Boy
Human Spring
Soul Fever
Everytime I Hear Her Name

SHIPPING NOW
Farrell Organization: 
Total Creative Environment

Wes Farrell

Several years ago, when large corporate structures dominated the record industry, and the terms “one-shot” and “fly-by-night” were used frequently, it was a rare occurrence when an independent broke through with a hit record. This newcomer was then wooed and eventually swallowed up by a large company, eager to add new talent to its ever-expanding rosters. The sad part of this all too common system was that many times creativity took a back seat, and it became a case of “how many” as opposed to “how well” one could produce. Then came a kind of rebellion, “a creative coup d’état,” wherein the independent suddenly became the mainstay of the industry.

Since that time, Wes Farrell, President of the Wes Farrell Organization, has taken the idea of the independent many steps further. He has created both the East and West Coasts a publishing/producing/commercial/management complex he terms “A Total Creative Environment” where some 22 songwriter teams are given the freedom to write for any and all media. The Farrell Organization has not only been responsible for multiple hit records, but owns invaluable copyrights and has conceived and produced tremendously successful national syndicated commercials, and one of the highest rated musicaly oriented series on network television, “The Partridge Family.”

It was Farrell’s dream, now reality, to have a company that

Variety Spices Polydor Indie Pacts

NEW YORK—Polydor Records distributes several important independent labels, among them Sire, Blue Horizon, Spring, Event, Peoples and Brownstone.

Currently, Sire has in release two new albums, Allan Thomas “A Picture” and folk singer Rosalie Sorrels’ “Travelin’ Lady,” Blue Horizon, which specializes in rock and blues, is represented by Fleetwood Mac in Chicago, featuring Otis Spann, Willie Dixon, Shakey Horton and Honeyboy Edwards. Blue Horizon has released a single from the album, “Hungry Country Girl,” featuring Spann with the Mac band.

Sire-Blue Horizon plans future releases, including new albums by the Climax Blues Band (Sire) and Peter Brown (Blue Horizon). Other artists on Sire include the John Dumler Band, Paul Geremia, Peter Kelley and the English group Barclay James Harvest. Blue Horizon’s roster includes Jillybread, Duster Bennett, Bacon Fat and the forthcoming Focus.

Polydor also distributes two recently signed acts, Shazam and Tom Verlaine. The latter has just released his debut album, “Tom Verlaine,” which includes an instrumental - it has the title “Remembering You.”

Selectivity Key at Anthem

HOLLYWOOD—Ted Feigin and Lee Lasscof, the veteran record execs who helmed White Whale Records, are now partners in Anthem Records.

Anthem, a little over three months old, is using the same keynotes that hurtled White Whale into prominence — a highly personalized operation from inception to actual sale, presided over every step of the way by Lasscof and Feigin. Anthem will strive for selectivity of artist, producer and product. It is a joint venture with United Artists and is distributed nationally by UDC.

Right now, the Anthem spot...

Beverly Bremers. This record has been a cause with us for nine months. This week we are fully vindicated in our belief in this girl who recently became the female lead in the Broadway company of "Hair." New believers: WFIL, WCD, WPX-FM New York City, WOKY. Exploded 15-9 KQV Pittsburgh who report it is all older females calling. 10-6 KLLV San Jose where it is the number one request record for phone dedications. Chart debut: KJRS. I think this will be a number one record.

As I am dictating this column, I was just phoned by A&M. They played me a new record by Roger Callaway who wrote the music that is the theme of the television show "All in the Family." It is an instrumental - it has the title "Remembering You." It is being rushed out. We predict this will be another "Winchester Cathedral." This program is not a number one television show, it is a national institution.

Joe Simon, as predicted, is a total smash. Sales are already over 750,000, and it is really just now beginning to explode in the pop market on top of the R&B market where it is a total monster. It was produced by the geniuses, Kenny Gamble – Leon Huff: Exploded 37-16 KLIF Dallas, 33-21 WIXY Cleveland, exploded to #2 WAFE Jacksonville in just three weeks, is a monster 16-12 CKLW Detroit, 23-15 WKNR. Chart debut: WHBQ Memphis at #25, KYA, WPSC. #24 WOR-NYC. New believers: WPX-FM, NYC, WBAW Washington, WPIL, WAYS, KILT, WRKO and WDRB.

Betty Wright. We have been telling you about this record for nearly eight weeks since it was released by Henry Stone in Florida where it became an instant R&B monster. As predicted, it has come through like gangbusters. #2 WAYS Charlotte, came just three weeks, is a monster 16-12 CKLW Detroit, 23-15 WKNR. Chart debut: WHBQ Memphis at #25, KYA, WPSC. #24 WOR-NYC. New believers: WPX-FM, NYC, WBAW Washington, WPIL, WAYS, KILT, WRKO and WDRB.

Partridge Family single should become the biggest single in their history.

(Continued on page 22)
1971 YEAR END ISSUE & Annual Awards

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

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NMC Lease & License Gets 
72 Interstate Disc Departments

**OCEANSIDE, N.Y.—NMC**, one of the country's leading rack jobbers, announced last week that the Lease and License, Ltd., an affiliated company, has acquired the retail record and tape departments of 72 Interstate Department Stores under a 10-year lease agreement.

NMC President Jesse Selter said, "The 72 Interstate Department Stores include 37 White Front and Topps stores in California and 35 Topps Stores in the East and Mid-west with total annual record volume in excess of $15 million dollars."

"At current sales levels," Selter said, "our sub-licensing agreement with LLL should net NMC $500,000 a year. We are confident, however, that LLL can increase the volume of these departments."

NMC will rack job, according to the agreement, all future White Front and Topps stores but will not enter the retail business.

Metromedia Big on Indie Producers

Judging from the numerous independent producers featured on current product released by Metromedia Records, the company clearly has high regard for the role of the independent producer in the contemporary music scene.

For example, the diskery is currently riding high with "I'd Like to Teach the World to Sing," recorded by the Hillside Singers and produced by Al Ham. Ham, who was hired as an independent producer, has a well-respected track-record as a producer, arranger and composer.

Bells Join Lombardo

Polydor Records has announced that the Bells will appear on Guy Lombardo's New Years Eve TV special to originate at New York's Waldorf-Astoria Hotel.

Mercury Scores with New Indie Production and Distribution Pacts

**NEW YORK**—In the fields of independent production and new labels, Mercury Records is maintaining its position as a leader, reveals Charles Fach, VP.

Major recent developments along this line are the new Bull-Angus album, produced by Vinny Testa of Infinity Productions, and the distribution of Moonsong Records, a Birmingham, Alabama-based R&B label headed by Jesse J. Lewis of Showtime Production Co.

"We deliberately keep our roster of talent small," he said, "because we believe in each of our acts and want to give them individual attention at all levels of the business—development, production, promotion and publicity."

"In that respect," he continued, "we have our own management and production company, a promotional and publicity wing and four publishing houses. Bull-Angus is the first group we have signed to manage under Infinite Management Corp."

Testa serves as President of Infinity Productions, Michael Earle is VP and General Manager and Frankie MacCormick is in charge of publicity and artist relations.

Beginning in January of 1972, Mercury Records will distribute Moonsong Records. Lewis has another label, Clintone, distributed by Atlantic.

Poppy Label Re-birth

**NEW YORK**—For all practical purposes Poppy Records, though around for the past two years, and with a number of artistically successful releases to their credit, is a new label.

Poppy's rebirth came with the distribution contract just signed with United Artists/U.D.C. The first two releases through UA/U.D.C. are "Dick Gregory at Kent State" and "Townes Van Zandt High, Low and In Between."

Said Kevin Eggers, Founder of Poppy, "We are now functioning the way a new record company should. We have begun to broaden our artist roster, signing such major traditional performers as Doc Watson and Eric Von Schmidt, and will be introducing new artists Linda Cohen and Crag Anderson shortly. Their unique combination of classical guitar and electronic instrumentation has us very excited. New product by Chris Smither, Doc Watson and Eric Von Schmidt is also set for release soon.

Dyson LP Readied

**Columbia Records**, following reports of Ronnie Dyson's success in England, is readying an album for release in that market, "When You Get Right Down To It."
We said it before and we will repeat it, Paul Williams is, without a shred of doubt, the male Carole King. His album is going to be one of the biggest things to hit our industry. It is already shaping up that way. We believe Williams is a Superstar in both talent and personality and everything else. We cannot wait to meet him in person. He blew our mind on the Johnny Carson show.

The John Lennon Christmas single "Happy Christmas" with Yoko is one of the most beautiful records we have ever heard. There is no question that this is the "White Christmas" of 1970. The acetate is already being played at WRKO, KQV, WKRR, WOKY, WBG, and went right on the charts in Seattle at KJR and KOL.

A GREAT STOCK-ing ITEM!

TINY TIM sings
RUDOLPH THE RED-NOSED REINDEER
Published by:
St. Nicholas Music
(ASCAP)
Dist. by Audio-Fidelity
dee jay copies: BRIT STAR PROMOTIONS, 728 16th Ave., S., Nashville, Tenn.

Grunt Records Heralds Dawn of New Indie Era

SAN FRANCISCO — Grunt Records is Jefferson Airplane’s new record label, and RCA Records, the company for which they formerly recorded, has a new role as Grunt’s manufacturer and distributor. Was the reshuffling of Jefferson Airplane - RCA identities indicative of a new direction and relationship between artists and record companies?

Augie Blume, Head of Grunt Records Promotion, feels that it is.

“I believe the time has come for artists to express their desires for greater freedom and control in recording and making their music available to the public. More and more artists are trying to do the same thing—maybe in different ways. But look at the Beatles, the Stones and Jefferson Airplane: They all want their creative freedom. The Airplane wanted to have a record company staffed with people who they feel will understand their music and try to get it across to the broadest possible audience,” he noted.

“Grunt Records is an artist owned-and-oriented company. We, the employees, do what we can, where we can; not just to sell records, but to convey music which we feel is valuable and needs to be heard.

“I’ve been around for about 13 years promoting music and records; and to tell you the truth I’ve waited 13 years for Grunt Records to become a reality. We are a microcosm. We are a very small entity, throwing off sparks of energy and trying to get some great music out of the public. That’s why all of us are here at Grunt. We care about the music. We want to serve it, do right by it.”

He continued: “If music is the motivation for the whole thing, then the entire concept of the record company changes. There’s nothing wrong with being in business, and there’s certainly nothing wrong with making a profit.

“The key to it is the motivation for going out and making a profit. Is the purpose just to sit there and make money? Well, I’ve seen it done that...”
Chi Set Scores
The set “Chicago Live at Carnegie Hall” zoomed past the 1,000,000 mark during the first 30-day period, and sales have continued to accelerate as the Christmas season moves into full swing.

The only way Columbia Records could press the four million records involved was to anticipate the success of this set by manufacturing a large amount of sets before the usual industry swing, retail recorders, were available. Label expects it to become the largest selling multi-record set in history.

Farrell: Total Creative Environment
(Continued from page 18)

Farrell, VP of the Farrell Organization, heads up the Commercial Management end of the business. Whenever a company is in need of a commercial concept and song for their product, Bedell submits the project to all staff writers, who are then given the option of coming up with a song. Farrell and Bedell also encourage the writers to come up with projects of their own. Bedell feels that more use should be made of the vast untapped creative resources of some of today's up-and-coming writers.

According to Bedell, “If a songwriter can write a hit song, he can certainly create one for commercial use. Why overexpose a good piece of material when an original one can be culled from the same sources?”

Specialization Important Thing

It is interesting to note that in 1971 alone, seven of Farrell’s writers were responsible for five #1 chart singles including: “Knock Three Times,” “Candied,” “I Think I Love You,” “Doesn’t Somebody Want To Be Wanted” and “I’ll Meet You Halfway.” These same writers were also turning out commercials, movie scores and television themes.

Albums in Preparation
As part of its extensive plan to showcase its writers, individual albums, featuring hit and new material, are being prepared by the Farrell Organization. The first writer to be spotlighted will be Tony Romeo, whose specially prepared LP will be sent shortly to more than 1,000 producers, record companies, artists, advertising agencies and motion picture and television executives. With this concept, the Farrell Organization hopes to obtain the greatest mileage in all areas for its staff writers.

The Wes Farrell Organization is constantly expanding and broadening. New writers and copyrights are being sought and the company has plans to branch out more and more into movies, theatre and further into television and recording. Wes Farrell himself never takes on a project unless he is willing to stand behind it 100% plus.

Anthem Key
(Continued from page 18)

The Dillards are currently in the studio and will have their initial Anthem LP ready for a January or February 1972 release. Their producer is Richard Podolor. Another Anthem standard bearer is Liz Damon’s Orient Express, whose premier single and album, “1900 Yesterday,” did well. Liz and group are now touring the United States and leave for an extensive Far Eastern tour in March.
The M.O.R. Chart

DECEMBER 11, 1971

THIS LAST

1. ALL I EVER NEED IS YOU Sonny & Cher—Kapp 2151 (MCA United Artists, ASCAP)
2. STONES NEIL DIAMOND—Uni 53310 (MCA (Prophet, ASCAP)
3. CHERISH David Cassidy—Bell 150 (Beechwood, BMI)
4. BABY, I WANT YOU TO WANT ME—34571 (Screen Gems/Columbia, BMI)
5. THEME FROM "SUMMER OF '42" Peter Nero—Columbia 45-4449
   (Warner Bros., ASCAP)
6. AN OLD FASHIONED LOVE SONG—Donny Osmond—34492 (ABC)
   (Almo, ASCAP)
7. THEME FROM SHAFT—Isaac Hayes—Enterprise/MGM 5038 (Stax/Volt)
   (East/West)
8. AMERICAN TRILOGY—Mickey Newbury—Elektra 45750 (Arcus-Rose, BMI)
9. FRIENDS WITH YOU—John Denver—RCA 74-0567 (Cherry Lane, ASCAP)
10. LET IT BE JOAN BAEZ—Vanguard 35143 (MCA, BMI)
11. TURN YOUR RADIO ON—Ray Starnes—2084 (Columbia)
   (United Ent., BMI)
12. PEACE TRAIN—Cat Stevens—A&M 1291 (Birkin, BMI)
13. LONG AGO TOMORROW—B.J. Thoms—Scepter 12335 (Hidden Valley/IC)
   (Cinema 5, ASCAP)
14. TILL TOM JONES—Parrot 4007 (London) (Chappell, BMI)
15. GET TO BE THERE—Michael Jackson—Motown 1191 (Glenwood, ASCAP)
16. GRANDMA'S HANDS BILL Withers—Sussex 74-0567 (Buddah Interior, BMI)
17. I'D LIKE TO TELL THE WORLD TO SING HILL TIDE—Metromedia 231
   (Shaba, BMI)
18. LOVE LETTER—Carpenters—Capitol 6315 (MCA, BMI)
19. BRAND NEW KEY—Melaney—Neighborhood 4201 (Paramount)
   (Neighborhood, ASCAP)
20. MY BOY RICHARD HARRIS—Donny Osmond—34492 (ABC)
   (Warner Bros., ASCAP)
21. IMAGINE—John—Apple 1840 (MCA, BMI)
22. DESIDERATA—ES CRANE—Warner Bros.—7534 (MCA, BMI)
23. JENNIFER BOBBY SHERMAN—Metromedia 227 (Columbia, BMI)
24. MUSIC FROM ACROSS THE WAY—James Last—Polydor 15208 (Chappell, ASCAP)
25. SENSUOUS WOMAN—Mystic Moods—Warner Bros. 7534
   (Genseg/Nadellian Avenue, ASCAP)
26. I'D LIKE TO TEACH THE WORLD TO SING—Elektra 45752
   (Shabai, BMI)
27. GYPSIES, TRUMPS & THIEVES—Kapp 2146 (MCA Pezo, BMI)
28. DO I LOVE YOU—Paul Anka—Buddah 252 (Spanka, BMI)
29. ONE TIN SOLDIER—Warner Bros.—7520 (ID St. Paul, ASCAP)
30. THEME FROM CANADA COUNTY HENRY MANCINI—RCA 74-0575
   (20th Century, ASCAP)
31. NEVER MY LOVE—Warner Bros.—7520 (ID St. Paul, ASCAP)
32. MOTHER BARBRA—Carpenters—MGM 14314
   (Cinema 5, ASCAP)
33. NO SAD SONGS—Heidi Reddy—Capitol 3231 (Screen Gems-Columbia, BMI)
34. FOUR HUNDRED MILES—MGM 14314
   (MCA, BMI)
35. DIVIDED BY LOVE—Carpenters—Emperor 4286 (ABC)
   (Trousdale/Soldier, BMI)
36. DANNY IS A MIRROIR TO ME—Bobby Goldsboro—United Artists 50846
   (Detail, BMI)
37. LOVE IS ALL—Columbia 4-45497 (Ensign, BMI)
38. I SAY A LITTLE PRAYER—Columbia 4-44517 (MCA, BMI)
39. SCROOPI DIXON—Dennis Coffey & Detroit Guitar Band—Sussex 226
   (Buddah Interior, BMI)
40. IT'S A CRYIN' SHAME—Gayle McCormick—Emperor 4288 (ABC)
   (Trousdale/Soldier, BMI)

Avco Sets Tape Marketing

Avco Records Corp. announced that effective immediately the company will control the complete marketing and distribution of their own tape products on both stereo 8 cartridge tape and cassette configurations. Previously, the label's tape product was manufactured and marketed by another firm. This change will allow Avco Records to focus exclusively on their own product.

Kinks Endure, Entertain at Carnegie

NEW YORK—Supported by a new label and a new album, the Kinks proved themselves once again to be the most enduring and entertaining of pop stars at an all too rare appearance at Carnegie Hall Nov. 21.

The Davies brothers appeared to be on the best of terms, while the band was as tight as anyone could wish, although in the best Kinks manner, hardly a precision team. Hits and misses were then, now and in between—provided the high spots in a set marred only by an inadequate sound system.

Tunes from "Arthur," "Lola Vs. Powerman" and the Money-Go-Round" and the Kinks' newest LP on RCA, "Muswell Hillbillies," were interspersed with perennial favorites like "Waterloo Sunset" and a stray bar or two of "You Really Got Me." And "Dandy." Two songs from "Hillbillies," "Twentieth Century Man" and "Acute Schizophrenia Paranoiac Blues," were a further exploration of the pessimism that has become central to Ray Davies' songs increasingly since "Arthur." It will be interesting to see whether Davies' overwhelming misanthropy goes down well with a generation born of flower power and Woodstock.

Opening the concert were Deca's Grasso Harp, a trio with some classical pretensions whose second Deca LP, "Synergy," has just been released.

Ron Ross

FOO ROCK CROSS-COUNTRY

Rockin' Foo, Uni artists, have just embarked on a major cross-country tour in conjunction with the release of their debut album for the label. The group will appear in 20 cities ranging from New York to Los Angeles and points in between.

Anthony Newley Total Showman

NEW YORK—At last, a nightclub performer who's totally unique. And even if some of his newer material is not as good as the older stuff, he performs it with such enthusiasm and dynamism that it hardly matters. The subject of the above remarks is Anthony Newley, whose Empire Room opening last week (26) was a stunning display of both talent. It was an evening of "Newley Sings Newley," and he sang nothing but self-penned songs, which ranged from the moving "What Kind of Fool Am I" to the more ordinary numbers from the recent "Willie Wonka" film. A medley of tunes from Newley's two big shows of the '60s, "Stop the World!" and "The Roar of the Greasepaint—The Smell of the Crowd!" proved most effective, as Newley used not only his voice but his entire body in a combination of music and theater rarely viewed in a traditional nightclub.

Newley, who records for MGM, also previewed part of the score of a forthcoming show he is working on with Leslie Bricusse. He is a total showman, and judging from the audience's reaction, the nightclub scene could use a few more like him, if there are any.
Grunt & New Era
(Continued from page 21)
way. I've seen the names go up on the vice president's door and in a little while the name comes down and another goes up. What happened to him? I don't know. They transferred him, or they fired him quietly.

Whatever it was, it didn't work. There has to be a better motivation if you're going to have a better record company: that's part of the purpose behind forming Grunt.

Stimulus from Airplane
"The stimulus for forming Grunt Records came from Jefferson Airplane. Stan Monteiro (who now heads Grunt East in New York) and I worked together for a considerable amount of time at RCA Records. Jefferson Airplane was then signed to RCA, and they got to know Stan and I and how we worked.

"It gradually became evident that Jefferson Airplane and Stan and myself were thinking along the same lines. We wanted to see a different kind of record company come into being, able to stay alive and prove to the rest of the industry that you can do it a different way."

"In very realistic terms I think Grunt Records has a good business deal and that all sides will benefit from it. Afterthought Productions, of which Grunt is a part, and Jefferson Airplane; and RCA Records in its capacity as manufacturer and distributor.

"The benefits extend also to all of the RCA people out there on the streets who make it happen by selling and promoting Grunt Records. They're going to get some of the finest music around to work on. It will help them in a lot of ways."

"Nancy Blume, with Grunt Records Marketing, shares her husband's excitement about the new Airplane endeavor: "One of the things which makes Grunt unique is that we have all been part of the old music industry system. We've all been through that experience. We've all been deeply involved in various aspects of music. I could never sell shoes, or any other commodity, but music. What brought all of us at Grunt together was music."

"The result is that we all share a tremendous excitement about the artists and their music. Coming out on the market now is the 'Sunfighter' album by Paul Kantner and Grace Slick; and it opens your ears more each time you listen to it. 'Papa John Creech' is another fantastic LP. Papa John's music extends to so many different kinds of people. He is an amazing artist."

"And there's so much to look forward to in the future." Mrs. Blume went on. "The Jack Bonus album is going to be a joy to work on when it is released. It's the freshness of the .." (Continued on page 39)

MONEY MUSIC
(Continued from page 21)
Sleeper tip: Robert John on Atlantic. It is just 10 years that the "Lion Sleeps Tonight" was a million-seller by the Tokens. Both WBBQ and KOL are betting history will repeat itself with Robert. Wanna know something? We say "Amen" to that three times.

Another sleeper: "Bengla-Gang" was not a hit for T-Rex before. The single seems to be faltering, although their album in their new electrified pop style is breaking. We not only predict that this will be a smash coming out of Seattle, but it will make the group T-Rex the superstars that they deserve to be. Mo Ostin has not stopped screaming what we have just said to everybody.

Rod Stewart destroyed 25,000 people at Madison Square Garden last Friday night. We predict that Rod and the Faces will be bigger than the Beatles. This is the greatest white superstar by far performing on the stage today. We also predict that because of his 22-city tour, his current single will be #1 in New York, Detroit and you name it. In addition, the single coming out of the new monster Faces album on Warner Bros. "Stay With Me" will be every bit as big or bigger than "Magie May" — if you recall we were the first to tell you that was the hit side as opposed to the original A side "Reason to Believe."

The new Rita Collidge album is a super sleeper. She destroyed everybody in her recent appearances at the Troubadour in L.A. We have checked head shops all over the country and the album has surprised the dealers with its brisk sales activity.

Our two super ear picks of the week: "Keep Playing Rock 'n' Roll" by Edgar Winter's White Trash on Epic and "Jail Bait" by Wishbone Ash, Decca, produced in England by Derek Lawrence. The title sounds like a no-no, but the lyric is absolutely clean. The record blew my mind! They have had some .." (Continued on page 39)

Turn on a Smile.
"A Year Every Night"
UNI 55313

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Thank you Bell Records for a Golden Year

The Westfarrell Organization
SALESMAKER OF THE WEEK

Ode

MUSIC
Carole King—Ode

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

SALESMAKER OF THE WEEK

Ode

MUSIC
Carole King—Ode

TOP RETAIL SALES THIS WEEK:

BOB DYLAN'S GREATEST HITS VOL. II—Columbia
E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
THE LOW SPARK OF HIGH HEELED BOYS—Traffic—Island
BLACK MOSES—Isaac Hayes—Enterprise

KORVETTES NATIONAL
AERIE—John Denver—RCA
ANTICIPATION—Carly Simon—Elektra
ASYLUM CHOIR II—Russell/Benno—Shelter
BOB DYLAN'S GREATEST HITS VOL. II—Col
E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
JONATHAN EDWARDS—Capricorn
MUSIC—Carole King—Ode
QUIET FIRE—Roberta Flack—Atlantic
SEASAME STREET 2—WB
THE LOW SPARK OF HIGH HEEL BOYS—Traffic—Island

DISC RECORDS NATIONAL
BOB DYLAN'S GREATEST HITS VOL. II—Col
E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
GATHER ME—Melanie—Neighborhood
KILLER—Alice Cooper—WB
LIVING—Judy Collins—Elektra
MUSIC—Carole King—Ode
MUSWELL HILLBILLIES—Kinks—RCA
QUIET FIRE—Roberta Flack—Atlantic
THE LOW SPARK OF HIGH HEEL BOYS—Traffic—Island
YEAR OF SUNDAY—Seals & Crofts—WB

MUSWELL HILLBILLIES—Kinks—RCA
QUIET FIRE—Roberta Flack—Atlantic
MUSIC—Carole King—Ode
QUIET FIRE—Roberta Flack—Atlantic
YES ALBUM—Atlantic
RECORD BAR DURHAM, N.C.
AMERICAN PIE—Don McLean—UA
BLACK MOSES—Isaac Hayes—Enterprise
BOB DYLAN'S GREATEST HITS VOL. II—Col
GATHER ME—Melanie—Neighborhood
IT'S A BIG BAD BEAUTIFUL DAY—Col
MADMAN ACROSS THE WATER—Elton John—Uni
MUSIC—Carole King—OAM
QUIET FIRE—Roberta Flack—Atlantic
YES ALBUM—Atlantic

MUSIC MUSICAL ROCK
ASYLUM CHOIR II—Russell/Benno—Shelter
BLACK MOSES—Isaac Hayes—Enterprise
DISORDER—Les Crane—WB
E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
LED ZEPPELIN—Atlantic
MADMAN ACROSS THE WATER—Elton John—Uni
MUSIC—Carole King—Ode
QUIET FIRE—Roberta Flack—Atlantic
MEATY BEATY BIG AND BOUNCY—Who—Decca
FOLEY'S HOUSTON
AERIE—John Denver—RCA
BLACK Messiah—Cannonball Adderley—Capitol
BLACK MOSES—Isaac Hayes—Enterprise
BOB DYLAN'S GREATEST HITS VOL. II—Col
E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
MUSIC—Carole King—Ode
QUIET FIRE—Roberta Flack—Atlantic
ROOTS—Curts Mayfield—Curtom
SEASAME STREET 2—WB
THE LOW SPARK OF HIGH HEEL BOYS—Traffic—Island

B'WAY MUSIC—SALT LAKE CITY
BOB DYLAN'S GREATEST HITS VOL. II—Col
E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
FRISCO MABEL JOY—Mickey Newbury—Elektra
IT'S A BIG BAD BEAUTIFUL DAY—Col
LED ZEPPELIN—Atlantic
LIVING—Judy Collins—Elektra
MUSIC—Carole King—Ode
NICE FEELIN'—Rita Coolidge—A&M
STONES—Neil Diamond—Uni
THE LOW SPARK OF HIGH HEEL BOYS—Traffic—Island

WALLACH'S PHOENIX
AERIE—John Denver—RCA
ALL IN THE FAMILY—TV Cast—Atlantic
AMERICAN PIE—Don McLean—UA
CHICAGO AT CARNEGIE HALL—Columbia
CONCERTO—Ravi Shankar—Angel
LIVING—Judy Collins—Elektra
MUSIC—Carole King—Ode
MUSWELL HILLBILLIES—Kinks—RCA
QUIET FIRE—Roberta Flack—Atlantic
SMACKWATER JACK—Quincy Jones—A&M

TOWER RECORDS/SAN FRANCISCO
A NOD IS AS GOOD AS A WINK—Faces
BLACK MOSES—Isaac Hayes—Enterprise
BOB DYLAN'S GREATEST HITS VOL. II—Col
E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
GOOD AND DUSTY—Youngbloods—Racoon
LIVING—Judy Collins—Elektra
MUSIC—Carole King—Ode
MUSWELL HILLBILLIES—Kinks—RCA
QUIET FIRE—Roberta Flack—Atlantic
SUTTER'S MILL—Stan Turnbull—CTI
THOSE'S A RIOT GOIN' ON—Sly and the Family Stone—Epic

VENTURES ST. LOUIS
ALL DAY MUSIC—War—UA
BLACK MOSES—Isaac Hayes—Enterprise
BOB DYLAN'S GREATEST HITS VOL. II—Col
FLOWERS OF EVIL—Mountain—Windfall
IT'S A BIG BAD BEAUTIFUL DAY—Col
JOHN PRINE—Atlantic
LIVING—Judy Collins—Elektra
MADMAN ACROSS THE WATER—Elton John—Uni
MUSIC—Carole King—Ode
QUIET FIRE—Roberta Flack—Atlantic

CRYSTAL SHIP/EUGENE, ORE.
AERIE—John Denver—RCA
AMERICAN PIE—Don McLean—UA
BLACK MOSES—Isaac Hayes—Enterprise
BOB DYLAN'S GREATEST HITS VOL. II—Col
E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
FAMILY ALBUM—Stoneground—WB
FARTHER ALONG—Byrds—Col
IT'S A BIG BAD BEAUTIFUL DAY—Col
LED ZEPPELIN—Atlantic
MEATY BEATY BIG AND BOUNCY—Who—Decca

D.J.'S SOUND CITY/SEATTLE
ALL IN THE FAMILY—TV Cast—Atlantic
AMERICAN PIE—Don McLean—UA
BLACK MOSES—Isaac Hayes—Enterprise
BOB DYLAN'S GREATEST HITS VOL. II—Col
E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
FOLEY'S HOUSTON
AERIE—John Denver—RCA
BLACKMessiah—Cannonball Adderley—Capitol
BLACK MOSES—Isaac Hayes—Enterprise
BOB DYLAN'S GREATEST HITS VOL. II—Col
E PLURIBUS FUNK—Grand Funk Railroad—Grand Funk Railroad
MUSIC—Carole King—Ode
QUIET FIRE—Roberta Flack—Atlantic
ROOTS—Curts Mayfield—Curtom
SEASAME STREET 2—WB
THE LOW SPARK OF HIGH HEEL BOYS—Traffic—Island

LIVING—Judy Collins—Elektra
MADMAN ACROSS THE WATER—Elton John—Uni
MUSIC—Carole King—Ode
QUIET FIRE—Roberta Flack—Atlantic
ROOTS—Curts Mayfield—Curtom
SEASAME STREET 2—WB
THE LOW SPARK OF HIGH HEEL BOYS—Traffic—Island

SUMMER OF '42—Peter Nero—Col
THE INNER MOUNTING FLAME—Mahavishnu Orchestra—Col
THE LOW SPARK OF HIGH HEEL BOYS—Traffic—Island

ROSE DISCOUNT/CHICAGO
BLACK MESSAGE—Cannonball Adderley—Capitol
GEMINI SWEET—Various Artists—Capitol
HERS COMES SONNY AGAIN—Sonny James—Columbia
INSIDE RAMSEY LEWIS—Cadin
JEANNE—Jennie C. Riley—Plantation
LIVING—Livingston Taylor—Capricorn
MUSIC—Carole King—Ode
SALT SONG—Stan Tuner—CTI
THE LOW SPARK OF HIGH HEEL BOYS—Traffic—Island

MUSWELL HILLBILLIES—Kinks—RCA
QUIET FIRE—Roberta Flack—Atlantic
MUSIC—Carole King—Ode
QUIET FIRE—Roberta Flack—Atlantic
NOBODY'S COMING—Bob Dylan—Columbia
OAKWOOD/NEW ORLEANS
BLACK MOSES—Isaac Hayes—Enterprise
CHEEK & CHONG—AG&M
IT'S A BIG BAD BEAUTIFUL DAY—Col
MUSIC—Carole King—Ode
QUIET FIRE—Roberta Flack—Atlantic
STONES—Neil Diamond—Uni
THE LOW SPARK OF HIGH HEEL BOYS—Traffic—Island

A survey of NEW product sales in the nation's leading retail outlets
### THE SINGLES CHART

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

| WK | LAST WK | 53 | 35 | SHE'S ALL I'VE GOT FREDDIE NORTH, Mankind 12004 (Nashboro) | 12 |
| 54 | 75 | LET'S STAY TOGETHER AL GREEN, Hi 2202 (London) | 2 |
| 56 | 66 | LOOKING FOR A LOVE J. GEILS BAND, Atlantic 2844 | 3 |
| 58 | 26 | 39 | Yo-Yo OSMONDS, MGM 14295 | 14 |
| 60 | 34 | LOVE LETTERS, Capitol 3192 | 11 |
| 62 | 32 | ONE TIN SOLDIER, Warner Bros. 7509, MGM 14308 | 13 |
| 63 | 73 | KISS AN ANGEL GOOD MORNING CHARLEY PRIDE, RCA 74-0550 | 3 |
| 64 | 41 | TILL TOM JONES, Parrot 40667 (London) | 8 |
| 66 | 63 | AIN'T NOBODY HOME B. B. KING, ABC 11316 | 7 |
| 67 | 74 | DAISY MAE HAMILTON, JOE FRANK & REYNOLDS, Dunhill 4296 (ABC) | 2 |
| 68 | 64 | FOR LADIES ONLY STEPPENWOLF, Dunhill 4292 (ABC) | 6 |
| 69 | 67 | LOVE IS FUNNY THAT WAY JACKIE WILSON, Brunswick 55461 | 3 |

#### CHARTMAKER OF THE WEEK

1. IT'S ONE OF THOSE NIGHTS (YES LOVE), PARTIDGE FAMILY, Bell 160

#### PRODUCERS AND PUBLISHERS ON PAGE 26

AmericanRadioHistory.com
FM SLEEPER OF THE WEEK:

**MARK/ALMOND 2**

*Blue Thumb (Famous)*

FM SLEEPER OF THE WEEK:

**MARK/ALMOND 2**

*Blue Thumb (Famous)*

**WWW-MF/NEW ORLEANS**

All Day Music—War—UA
ASYLUM CHOIR 2—Shelter
BEAUTIFUL LIES YOU COULD LIVE IN—Pearls Before Swine—Reprise
HAPPY JUST TO BE LIKE I AM—Taj Mahal—ABC/Dunhill
HARLEM RIVER DRIVE—Roulette
LIVE—Miles Davis—Columbia
LIVING GAME—Mick Greenwood—Decca
QUICKSILVER—Robert Franz—Atlantic
YEAR OF SUNDAY—Seals & Crofts—WB

**FM AIRPLAY REPORT**

DECEMBER 11, 1971

**Flashmaker of the Week**

**Carole King Music**

**Carole King**

**Ode (A&M)**

**Top FM Airplay This Week**

**Carole King Music—Carole King—Ode**

A NOD IS AS GOOD AS A WINK—faces—WB
BLACK MOSES—Isaac Hayes—Enterprise
BRING OUT THE SUN—Lamb—WB
FAMILY ALBUM—Stoneground—WB
FATHER ALONG—The Byrds—Columbia
GONNA TAKE A MIRACLE—Laure Naio—Columbia
LOOK AT IT ALL OUT—Bart Malm—New Design
MARK/ALMOND 2—Blue Thumb
MUSWELL HILLBILLIES—The Kinks—RCA
ZOEY FEELIN’—Rita Coolidge—A&M
QUIET FIRE—Robert Flack—Atlantic

**WHCN-FM/Hartford, Conn.**

A NOD IS AS GOOD AS A WINK—Faces—WB
ASYLUM CHOIR 2—Shelter
BRING OUT THE SUN—Lamb—WB
FLOWERS OF EVIL—Mountain—Windfall
GONNA TAKE A MIRACLE—Laure Naio—Columbia
IT'S A BEAUTIFUL DAY—Columbia
LOOKING FOR YOU—Alco—Amex
MARK/ALMOND 2—Blue Thumb
MUSWELL HILLBILLIES—The Kinks—RCA
QUIET FIRE—Robert Flack—Atlantic

**WHY-FM/Springfield, Mass.**

COLLABORATION—Shawn Phillips—A&M
FAMILY ALBUM—Stoneground—WB
GONNA TAKE A MIRACLE—Laure Naio—Columbia
LOOKING FOR YOU—Alco—Amex
MARK/ALMOND 2—Blue Thumb
MUSWELL HILLBILLIES—The Kinks—RCA
QUIET FIRE—Robert Flack—Atlantic

**WMMR-FM/Philadelphia**

CARRY IT ON—Soundtrack—John Beaz—Vanguard
BOB DYLAN’S GREATEST HITS, VOL. II—Columbia
FAMILY ALBUM—Stoneground—WB
FATHER ALONG—The Byrds—Columbia
GROOTNA—Columbia
HUNKY DORY—David Bowie—RCA
IT'S A BEAUTIFUL DAY—Columbia
MUSWELL HILLBILLIES—The Kinks—RCA
ZOEY FEELIN’—Rita Coolidge—A&M
SIEGEL/SCWALL BAND—Wooden Nickel

**WKX-T/FBaltimore**

ALONE AT LAST—Gary Burton—Atlantic
AMERICA—John Fahey—Takoma
CALIFORNIA 99—Jimmy Haskell—ABC/Dunhill
FLOWERS OF EVIL—Mountain—Windfall
LAY IT ALL OUT—Bart Malm—New Design
LIVING GAME—Mick Greenwood—Decca
MUSIC—Carole King—Ode
NICE FEELIN’—Rita Coolidge—A&M
SIEGEL/SCWALL BAND—Wooden Nickel

**WMMS-FM/Cleveland**

A NOD IS AS GOOD AS A WINK—Faces—WB
ASYLUM CHOIR 2—Shelter
BEAUTIFUL LIES YOU COULD LIVE IN—Pearls Before Swine—Reprise
HAPPY JUST TO BE LIKE I AM—Taj Mahal—ABC/Dunhill
HARLEM RIVER DRIVE—Roulette
LIVE—Miles Davis—Columbia
LIVING GAME—Mick Greenwood—Decca
QUIET FIRE—Robert Flack—Atlantic
YEAR OF SUNDAY—Seals & Crofts—WB

**WZM-FM/Milwaukee**

ANTICIPATION—Carly Simon—Elektra
AMERICA—John Denver—RCA
HAPPY JUST TO BE LIKE I AM—Taj Mahal—ABC/Dunhill
HARLEM RIVER DRIVE—Roulette
LIVE—Miles Davis—Columbia
LIVING GAME—Mick Greenwood—Decca
QUIET FIRE—Robert Flack—Atlantic
YEAR OF SUNDAY—Seals & Crofts—WB

**KSAN-FM/San Francisco**

A NOD IS AS GOOD AS A WINK—Faces—WB
ASYLUM CHOIR 2—Shelter
AMERICA—John Denver—RCA
HAPPY JUST TO BE LIKE I AM—Taj Mahal—ABC/Dunhill
HARLEM RIVER DRIVE—Roulette
LIVE—Miles Davis—Columbia
LIVING GAME—Mick Greenwood—Decca
QUIET FIRE—Robert Flack—Atlantic
YEAR OF SUNDAY—Seals & Crofts—WB

**KZEL-FM/Eugene, Ore.**

A NOD IS AS GOOD AS A WINK—Faces—WB
ASYLUM CHOIR 2—Shelter
BEAUTIFUL LIES YOU COULD LIVE IN—Pearls Before Swine—Reprise
HAPPY JUST TO BE LIKE I AM—Taj Mahal—ABC/Dunhill
HARLEM RIVER DRIVE—Roulette
LIVE—Miles Davis—Columbia
LIVING GAME—Mick Greenwood—Decca
QUIET FIRE—Robert Flack—Atlantic
YEAR OF SUNDAY—Seals & Crofts—WB

**KOL-FM/Seattle**

ALONE AT LAST—Gary Burton—Atlantic
AMERICA—John Denver—RCA
HAPPY JUST TO BE LIKE I AM—Taj Mahal—ABC/Dunhill
HARLEM RIVER DRIVE—Roulette
LIVE—Miles Davis—Columbia
LIVING GAME—Mick Greenwood—Decca
QUIET FIRE—Robert Flack—Atlantic
YEAR OF SUNDAY—Seals & Crofts—WB

**KWIR-FM/Detroit**

AMERICAN PIE—Don McLean—UA
A NOD IS AS GOOD AS A WINK—Faces—WB
ASYLUM CHOIR 2—Shelter
BEAUTIFUL LIES YOU COULD LIVE IN—Pearls Before Swine—Reprise
HAPPY JUST TO BE LIKE I AM—Taj Mahal—ABC/Dunhill
HARLEM RIVER DRIVE—Roulette
LIVE—Miles Davis—Columbia
LIVING GAME—Mick Greenwood—Decca
QUIET FIRE—Robert Flack—Atlantic
YEAR OF SUNDAY—Seals & Crofts—WB
Tim Rose Playboy’s First Artist

From left: Playboy Records’ Exec VP Bob Cullen, Tim Rose, manager Ron de Hlasio.

- Tim Rose has been signed to Playboy Records as their first artist, reveals Executive VP Bob Cullen.
  Rose is responsible for two successful records, “Hey Joe,” which he arranged and adapted, and “Morning Dew,” which he co-authored. Cullen states, “The signing of Tim Rose as our first artist on Playboy sets the tone for the company’s future releases. A great deal of our product will be of a contemporary nature in the rock and soft rock fields. We are currently searching for new and young talent, both at home and in Europe. Our entry into the popular music field will be dictated by the market.”

Release dates for Tim Rose and other artists currently under signing negotiations with Playboy Records will be sometime in January, 1972.

Tim is currently working on material with writer-producer Gary Wright of “Spooky Tooth” fame. Rose’s album will be produced by Wright both in Los Angeles and London, England.

CONCERT REVIEW

Faces & Friend Captivate Garden

- NEW YORK — There’s just going to be no stopping the Faces now that they can captivate 20,000 of us at a time as they did in Madison Square Garden last Friday (26), just two years to the day after the Rolling Stones got their ya-ya out on the same stage.

Joshua Television play-by-play screens and a gigantic sign declaring, “A nod’s as good as a wink to a blind horse,” the title of the boys’ just released Warner album, hung from the Garden’s cavernous ceiling, emphasizing its vastness. Yet the Faces closed the hall as few groups have ever been able to. Rod Stewart extending a welcoming hand to every corner of the room, managing to convey the impression that he was always singing for you and your girl, even while his back was turned to you. The Beatles were made of stuff such as this.

While the quietly ironic “Maggie May” was the making of Rod and his friends, the Faces are a rock and roll band, and no doubt about it, one of the very best. Ron Wood’s lead guitar emulates and may someday parallel that of the Stones’ Keith Richards, and with Kenny Jones’ drumming second to none, Ronnie Lane’s thumping bass is a unique delight. Ian McLagan completes the cartoon, tickling the ivories with drunken abandon.

Louder, Heavier

Their music itself was louder and heavier than it’s been, a concession perhaps to the acoustics of the Garden, although more subtle tunes like “Country Comforts” and “Love in Vain” were as effective as they’d ever been, Rod dangling his pink satin legs over the edge of the stage, smiling a bit for the photogs before jumping to his feet to see how Ron or Kenny were doing. Better than just great were the tunes from the new album, among which “Stay With Me” is destined to become a monster single, a full 180° from “Maggie” and such a tour de force of rock and roll that it may make the Faces into a whole new kind of pop phenomenon.

Appearing with the Faces were two lead heavies, Bull Angus and Cactus, sponsored respectively by Mercury and Atco. Although neither group lacked for basic talent, taste was a deficiency in both sets. Bull Angus’ “No Cream for the Mind” showed a certain flair for the bizarre, and Cactus’ re-modelings of blues standards like “Evil” were lively but derivative.

Ron Ross

British Invade Academy of Music

- NEW YORK—Howard Stein staged a miniature British invasion last Wednesday (24) at the Academy of Music as Procol Harum, Yes and guest artists King Crimson rocked on for a near-capacity crowd.

Despite several personnel changes, Procol Harum has retained its unique sound, characterized by Gary Brooker’s piano and B. J. Wilson’s flawless drumming. Covering ground from their last few A & M albums, the band’s set ran the gamut from the furious “Still There’ll Be More” to the melodic “A Salty Dog.”

A rare treat on these shores was King Crimson, in the latest incarnation of Robert Fripp’s show-stopping group. Fripp’s dazzling guitar work and the free form saxophone of Mel Collins were featured on “Cirkus,” “Pictures of the City,” and promotion and left them complete autonomy creatively.”

The formula for working with their independent producers, which Bell has constantly perfected over the years, is explained by Uttal: “The producers whose records we distribute are thoroughly familiar with how we operate. They know exactly whom to be in touch with both to impart vital information and to have their questions answered.”

Uttal further stressed the need for each party to an independent production deal to respect the professionalism of the other. “There is no substitute for the open lines of communication that smooth the way for rapid movement of product through promotion, intelligent shipping, production and ultimate sales. We believe in the records of the producers we distribute. They, in turn, respect the professionalism of our staff.”

In addition to its “open door” policy for independent producers at the office home in New York, Bell Records maintains offices in Los Angeles and London to provide “on the scene” coverage for the growing number of producers they distribute.

“Our excellent relationships with our current producers and the top independents in the United States and in Europe we are now talking to indicate the tremendous growth we foresee for Bell Records,” said Uttal.

CONCERT REVIEW

Bell: The Pioneer Touch

- NEW YORK—Bell Records, an early company to be structured without an A&R department, represents the ultimate in both the application and the success of the concept of total reliance on independent producers.

Lisa and Uttal, Bell’s President, made the original decision to go solely with independent producers “based on cost and overhead as well as the direction the music business was taking. Even then, eight years ago, you could feel the record industry was opening up. Hits were coming from every direction, every type of sound could make it and a well produced record had almost as much chance with an unknown as with an ‘established’ artist.”

“The more production talent you could draw on, the better chance you have for hits. Further, producers would be attracted by a company that was completely devoted to sales and promotion and left them complete autonomy creatively.”

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**CHARTMAKER OF THE WEEK**

**SANTANA**

Columbia KC 30959

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SELLING

LIKE PURE JOY

SELLING SINGLES
“ANYTHING CAN HAPPEN”
&
“YESTERDAY KEEPS GETTING IN THE WAY”
By The SOUNDS OF SUNSHINE #R-913

“LOVE MEANS”
(You Never Have To Say You’re Sorry)
&
“ONE TEARDROP” (Una Lagrima)
By The TURN OF THE CENTURY #R-909

AVAILABLE THROUGH GRT IN CASSETTES AND CARTRIDGES
RANWOOD RECORDS, INC.,
A SUBSIDIARY OF RANWOOD INTERNATIONAL, INC.,
9034 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA
90069 TELEPHONE (213) 278-7222
Osmonds a Shrieking Success at Garden

NEW YORK—The Osmonds sell millions of records and are well known by anyone who has tuned on a Top 40 radio station at any time in the past year. But the Osmond phenomenon would be just another success story unless you consider their live performances.

The Osmonds played Madison Square Garden last Sunday afternoon (28), and the audience reaction was the most phenomenal thing New York has seen since Bob Dylan took the stage at the Bengla Desh concert. It’s very interesting the way the young girls who made up most of the crowd showed their feelings about the Osmonds: they didn’t applaud at all after each song, but that was probably because they had used up all their energy screaming as loud as they could (and in many cases crying the way people reacted to the Beatles in the early years).

Between songs they would recuperate, and then start screaming again when the next number began. Mostly they shrieked for Donny, but the others got some recognition, including eight-year-old Jimmy, who, it seems, has also been earning gold records in Japan, singing in Japanese.

Musically, the MGM group was slick and professional, and Donny’s voice seems to be changing slightly, was in perfect control on his solos. Highlights of the show were Donny’s first-ever performance of “Hey Girl” and the group’s best rock-number, “Yo Yo.”

Opening the show was Heywood, a pleasant enough group who prepared the crowd for their idols with a medley of many of the hit top of the day.

Mike Sigman

[The table content is not legible or relevant to the question.]

December 11, 1971

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<td>STEVIE WONDER’S GREATEST HITS, VOL. 2/Tamla T 313 (Motown)</td>
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<td>4 WAY STREET GOSBY, STILL, NAH, AND YOUNG/Atlantic 2902</td>
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<td>FUTURE GAMES FLEETWOOD MAC/Reprise RS 6465</td>
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<td>THE GREAT BLIND DEGREE RICHIE HAVENS/</td>
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<td>ASYLUM CHOIR II LEON RUSSELL &amp; MARC BENNO/</td>
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<td>SHERRIT WE ALL BE ON THIS FIREPLACE/</td>
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<td>A PARTRIDGE FAMILY CHRISTMAS CARD/Bell 6064</td>
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<td>SMASH YOUR HEAD AGAINST THE WALL JOHN ENTWISTLE/</td>
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<td>LAST NIGHT I HAD THE STRANGEST DREAM MASON PROFFIT/Ampex 10138</td>
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<td>I GOT LUCKY ELVIS PRESLEY/RCA Camden CAL 2533</td>
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<td>CHAPTER TWO ROBERTA FLACK/Atlantic SD 1569</td>
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<td>ALL DAY MUSIC WAR/United Artists UAS 5546</td>
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<td>LAY IN CONCERT JAMES GANG/ABC ABCH 733</td>
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<td>QUICKSILVER QUICKSILVER MESSENGER SERVICE/Capitol SW 819</td>
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<td>RESTRICTIONS Cactus/Atco SD 33-377</td>
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<td>THRU THE YEARS JOHN MAYALL/London 2PS 600, 1</td>
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<td>MEMORIES JOHN MAYALL/Polydor PD 5012</td>
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<td>ONE FINE MORNING LIGHTHOUSE/</td>
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<td>FROM THE INSIDE POCO/Epic KE 30753</td>
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<td>NILSSON SCHMILLSSO HARRY NILSSON/RCA LSP 4515</td>
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<td>KING CURTIS LIVE AT FILLMORE WEST/Atco 33-359</td>
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<td>ANOTHER TIME, ANOTHER PLACE ELGERT HUMPERDICK/</td>
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<td>MIRRO EMIT RHEO/Parrot XPAS 71048 (London)</td>
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<td>CHARLYS PRIDE SINGS HEART SONGS/Capitol Smas 829</td>
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CONCERT REVIEW

Bill Withers Sunny
At Tully Hall

NEW YORK—How does an ex-mechanic and I.B.M. em-
ployee find true peace and un-
derstanding in a world of bul-
lets, demons and hype? Bill Withers (Sussex) must wonder about that every day of his new life. In the long run, ad-
justing will be easy for Bill. All he has to do is continue being himself.

Bill's first major concert ap-
pearance in this city, on an even-
ing of wind and rain (27), was a grand success. Alice Tully Hall, rarely used for contem-
porary music, provided a com-
fortable setting for those for-
tunate enough to spend a few hours with him, and out of the rain.

They came to hear "Ain't No Sunshine" and to count how many "I knows" there are in the song, which sort of says something about the never-
ending power of the hit single. On the record the number of "I knows" reaches 26, but in concert Bill easily doubles that figure, which must say something about his remarkable breath control.

Although four back-up mu-
sician-performers were used, it would be a real treat seeing Bill sing in front of an entire orchestra. His engaging per-
sonality and easy style would make that a night to remember. As it was, its simplicity it won't be easy to forget.

Sure Bill Withers will ad-
just. This has gotta be better than I.B.M. Mitchell Fink

Double Signing

NEW YORK — Bugs Bower, VP of Pip Records, announced two signings: the Leonard Fam-
ily, a group from Toronto, and 18-year-old Tiffany With-
spoon.

Bell Artists Travel

Bell Records has a roster of popular artists who are heating up the personal appearance trail during December: David Cassidy, the Fifth Dimension, Mountain, the Stapleders and Peter Duchin.

Co-Production Deal

Buddy Kaye of Budd Uni-
versal Music Group of Los An-
geles is entering into co-pro-
duction deals with Steve Stev-
enson of the Robert Stigwood office and Eddie Gurren of the Jimmy McHugh office.

By Irene Johnson Ware

The National Association of Gospel An-
ouncers and Affiliates Worldwide was organized at Paschal's Motel in Atlanta and incor-
porated Nov. 3 in Montgomery, Ala.

Officers elected were: President—Frank L. Wilson, WWOC Radio, Portsmouth, Va.; First VP—Duke Henderson, KPRP, Los Angeles; Second VP—Myrtle Francis, WBDR, Ft. Lau-
derdale, Fla.; Third VP—Leroy Phillips, United Record Distributors, Chicago, Ill.; General Secretary—

Irene Johnson Ware

Joan E. Golden, Memphis; Membership Secretary—Mary Holt, WABQ, Cleveland; Treasurer—Joe Lewis, WOKJ, Jackson, Miss.; Chaplain—Rev. Herman Brown, New Orleans; Executive Direc-
tor—Irene Johnson Ware, WGOK, Mobile, Ala.; Assistant Direc-
tor—Rev. Jasper Williams, Jr., Pastor of Salem Baptist Church, Atlanta; Program Coordinators—John Myles (Swan Silvertone Singers), Esmond Patterson (WAOK Radio), Atlanta; and Rev. Herman Brown, New Orleans.

The Board of Directors includes Dave Clark (Stax Records), Duke Henderson, Myrtle Francis, Irene Johnson Ware, John Bowden (Rob Records), Mancll Warwick (Chess), Frank Wilson, Joe Lewis, Ralph Bass (Chess), Shannon Williams (Nashboro) and attorney Charles S. Conley, Chairman of the Board. Conley played an important part in setting up the structure of the organ-
ization. The Association was formed to upgrade gospel music, its presentation by announcers and services by companies and distributors; to achieve a closer relationship between announcers, artists, companies, distributors, etc., and to promote the sales of gospel product.

Very soon we plan to have a national playlist on top gospel records so that gospel announcers can maintain continuity in airplay. We plan to hold seminars in various cities across the country, set up local chapters in as many cities as possible. We will offer group insurance to our membership. All persons affili-
ated with gospel music are welcome to become members of NAGAAW, Inc.

The response to the formation of this organization has been incredible. It took months of praying, planning and hoping, but finally the dream of many is now a reality. We plan to work very closely with churches and ministers, and to give gospel a new day in the lives of all people.

Dave Clark of Stax Records, formerly with Duke-Peacock, has launched a new label at Stax, "The Gospel Truth." The first re-
lease is an album by the Rance Allen Group. This LP, a new sound in gospel produced by Clark and Toby Jackson, was re-
corded in Detroit. The package is a new sound in gospel. It features such selections as "Up Above My Head," "Just My Im-
agination," "What is This," "Greatness of God," "Love Power," "Put Your Hand in the Hand," "Make My Life Shine" and "Everything is Gonna Be Alright." This is a very creative group, so watch for the LP.

Bell'n Brith Lodge

Gets New Home

NEW YORK—Floyd Gliner, President of the Music & Per-
forming Arts Lodge of the Br'n Brith, has announced that the lodge has found a new home, Downstairs at the Upstairs, 37 West 56th St.

The first meeting in the new quarters is to be held Monday, Dec. 6, buffet beginning at 5:45.

The special meeting will feature a prominent person from the music industry.

John Smith, Dave Clark

MEMPHIS — Stax Corporate Manager John Smith announces that Dave Clark, pioneer black promotion man, will head the Stax Organization's newly-
formed Gospel Truth Division.

Clark, who has 19 million rec-
ords to his credit as a promo-
tion man, has handled such gospel groups as the Dixie Hummingbirds, the Mighty Clouds of Joy, the Pilgrim Jubilees and the original Nightingales.

The Gospel Truth Division recently released its first product, a gospel album with an authentic jazz background by the Rance Allen Group.

\'Natural\' LP Rushed

A&M Records is rushing out the original cast album of Mel-
vin Van Peebles' Broadway musical play, "Ain't Supposed to Die a Natural Death."

GOSPEL LP

SERVIN THE LORD

Rev. Willie Morganfield
Jewel LPS 0052

GOSPEL SINGLES

WHO

The Sunset Jubilees
Lewis 2009

ARE YOU SATISFIED

Rev. Willie Morganfield
Jewel 172

FATHER I STRETCH MY HANDS TO THEE

Rev. C. L. Franklin
Jewel 173

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

With the changes that have gone down in radio—Top 40 and progressive—over the last three months, it is interesting to note that you can already hear double quad on many major market stations. You can hear the same record being programmed by Top 40, progressives and MOR stations. Examples are Jan & Dean, Carole King, Carly Simon, “Theme from Shaft,” Lennon/McCartney/Harrison/Beatles, “Truckin’” by the Dead, Bread, Don McLean, etc.

In addition, the “underground” of two and three years ago is now the “pop” of today. The best example is Rod Stewart, with the Band, Lee Michaels, 10 Years After, Leon Russell, Emerson, Lake & Palmer, Poco and even Cat Stevens falling into this category.

Finally, the “middle ground” is a lot wider today than it was two years ago. Groups getting a lot more pop and progressive play are Santana, Van Morrison, Moody Blues, Traffic, R. B. King and Chicago, among others. The progressive stations are more and more into playing records by established artists and not exposing new talent, while the Top 40s (who have been doing this same thing for years) are now into playing established album cuts. Where are the new artists coming from? Who is making the artists of tomorrow? It is the college campus, including the college radio stations.

The purpose of college radio should not necessarily be to sell records, but to establish artists. Whether it be through concert tours on the campus circuit, promotion via a college radio campaign or whatever, it is the college campus that record companies are turning to for breaking and establishing their new artists. One of the record companies that has had much success in this area is Atlantic. The Yes, Jonathan Edwards and the J. Geils Band have been established as viable artists through campus tours or college station airplay. And one of the ways Atlantic accomplishes this artist acceptance is by fast service (the college stations receive mailings the same time as the commercial stations); numerous mailings and reviews; chart listings and programming information enclosed; and periodic reserves of the album. One of the reasons for the heavy airplay on Yes is that every college station in the country has received at least two, and maybe more albums, and requests for further albums for promotional purposes is honored.

Twenty-five albums used in a giveaway is a great promotional tool. People who play albums in their dorms often turn other people on to the same artist or group, and those people will often go out and buy that same album.

(Continued on page 37)
Atlantic Production Pacts

(Continued from page 6)

lease was produced by Bob Raffkin, Henry Lewy and David himself.

Earl McGrath's Clean Records started operations last fall with the first release by a hot new group named Country, which was also the title of the first album. The set was produced by Michael O'Bryant.

Other major Atlantic production/distribution deals are the Syl Sound/Wardell Quezerque label, Stone Flower, for which Sib Stone produces all acts including Little Sister; Le Charles Harper's Win or Lose Records, for whom execs Richard & Bobby Poindecker produce the Persuaders; Tom Couch, Mitch Malouf and Jerry Puckett's Chimneyville label, for whom King Floyd records; Wardell Quezerque's Pelican label, for which Tom Gentry produces many acts as well as King Floyd for Chimneyville; Henry Stone, who produces Betty Wright for the Alston Records label; Phil Walden and Frank Fenter, owners of Capricorn label; Phil Walden and Frank Stone, Quezerque's Pelican label, for Warner Brothers; Don McLean's Atlantic; Delaney Bramlett of Delaney & Bonnie, produces himself and has produced Eric Clapton; Bobby Lane produced his own LP and also did Peggy Scott.

Three of Atlantic's chief executives, President Ahmet Ertegun, Executive Vice President Jerry Wexler and Vice President Nesuhi Ertegun, are producers of many of the acts on Atlantic labels. Executives Tom Dowd and Arif Mardin often collaborate with Wexler to produce various artists, as well as producing on their own. Joel Dorn, David Botondi, and Nigel Slipkin for Warner Brothers.

Don McLean/American Pie

(Continued from page 4)

up lead guitar and back-up vocals to Lisa Kindred on Vanguard. At that first session he met producer Ed Freeman, who, incidentally, was producing his first session. Freeman went on to produce McLean's "American Pie." His first UA album, "Tapestry," was produced by Jerry Corbett, "Those were the days when I wasn't writing. I'm a comparatively new writer, only two or three years. Back then it was school and part-time gigs, but I sure listened. People like Brownie McGhee, Sonny Terry and Josh White played an important role in my development."

He spoke more of his own development: "I don't think songwriters are born. It's learning and growing process. I'm just beginning to focus my expressions and my emotions."

He seems honestly moved and humbled by the public's response to both LPs, but was quick to warn that as far as he's concerned, "American Pie" is a thing of the past. "Next time out I will not refer to it as 'American Pie.' I'm apt to go in a completely different direction, in the words of someone, somewhere, you ain't seen nothin' yet."

Next Project

His next project will be one of two things, a new album of Don McLean material, or a soundtrack album. He stated, "Filmmaker Robert Elfstrom is making a film using 20 of my songs as a script. He'll then shoot visual sequences to coincide with the music, but I will not, repeat, will not, be in the film." Elfstrom, among other things, is responsible for two films, "Johnny Cash: A Man and His World," and the deep psychological drama, "American Pie."

At one time McLean was opening act for Blood, Sweat & Tears (Columbia), Steppenwolf and Three Dog Night (Dunhill) & Sha Na Na (Kama Sutra). Now he's a solo act, so I'm in fact, that he doesn't use backup musicians, "I would rather work completely alone because my act is never on the road. I might decide to do a song at the spur of the moment. With backup musicians I'd lose my concentration. If I ever use any, I'd like to use the boys on 'American Pie.'"

Moss/NARM

(Continued from page 3)

four different phases of change, he has, on a practical level, proven his ability to meet the changes in the industry, as well as in his own company.

Moss describes the four phases of changes as follows: 1) the infant stage, from 1962, during which the company was very small and struggling to establish itself; 2) the second phase which was fully realized in 1969, during which Moss and his brother Herb Alpert and the Tijuana Brass sold over 12 million records; 3) the redefinition period, with expansion into a growing roster of new artists, experiments with other media (television and movies), and the acquiring of studio facilities for the company; 4) the role of talent builders, and as such to discover and develop artists and repertoires.

College Radio

(Continued from page 36)

three—and most times at least two—albums to establish an artist. Even Carole King and James Taylor took two. John Denver, Cat Stevens, Judy Collins, Yes, Allman Brothers and others. Plus there is a great number of artists that could still stand some good exposure: Mason Proffit, John Entwistle, Stark Naked, Boz Scaggs, Kris Kristofferson and Sandy Denny. Where are all these albums going to get their initial play and exposure? For those stations that give initial and continuing exposure to these albums. And there are many more albums in the "could stand some more exposure class." 

Moss/NARM, QuickSilver, SeaTrain, Steve Miller, Tucky Buzzard, Joy of Cooking, Joyous Noise and Head, Hands & Feet. There are still some companies, of course, that are not into full servicing of college stations, and their product certainlly does not get the exposure it deserves—a real shortchange for the artists involved.

People in record company positions—not just national college promotion directors, but record company vice-presidents, presidents and other executives—are becoming more fully aware of the college market, so much so that some of them even take the exposure for granted. And in a day when Top 40 and progressive stations are sounding more alike, it will be imperative that record company promotions follow suit to fully exploit the college market. And these times are upon us now.
Armstrong Nile
At Tully Hall
On Dec. 15

NEW YORK—Jazz Interactions, Inc., will honor the late Louis Armstrong at a special concert at Alice Tully Hall, Wednesday, Dec. 15, at 7:30 p.m.

The concert, free by invitation, will begin with the showcasing of apprentices from Jazz Interactions' Young Musicians' Clinic. The young musicians will be presented in a big-band and small-group format, conducted by saxophonist Frank Foster. The Clinic is designed to help develop professional musicians by giving the young apprentices instruction and practical experience. The teaching staff includes Garnett Brown, Andrew Cyrille, Richard Davis, Frank Foster, Roland Hanna, Joe Newman. Alternate staff includes Bobby Brown, John Colles, Matthew Ge, Connie Kay, Reese Marke- wich, Howard McGhee, Larry Willis. Joe Newman is the Clinic's Director.

Award of $500

The Jazz Instructions Louis Armstrong scholarship, an annual award of $500 for further study of music, will be presented to one of the apprentices from the Clinic. Shortly before his death Armstrong approved the awarding of the scholarship, and it will be presented by Mrs. Louis Armstrong.

The second half of the program will feature the premiere presentation of "Jazz Suite for Pops—1971," written by Thad Jones especially for this concert and for Armstrong.

Michael Cuscuna

Several weeks ago, RCA held a press conference and party to announce the reactivation and first new release of their Vintage Series, now in the capable hands of independent producer Don Schlitten. Among the six vault albums was a long-overdue issue of Arthur "Big Boy" Crudup's most famous songs. Now maybe someone will realize the impact that this man had on the birth of rock and roll. The nicest aspect of the whole affair was the fact that RCA is acknowledging that these great musicians are, in many cases, still quite alive. Crudup himself was the guest of honor, and Roy Eldridge was also present. Despite the lack of shrimp, which the waitresses ate secretly in the kitchen, a good and informative time was had by all. It was a fine beginning to a fine project. Hopefully, RCA won't lose interest again. Their vault is a gold mine.

Some of the freshest music that I've heard in a long while came from Argentine tenor saxophonist Gato Barbieri, who recently did a fine week at New York's Village Vanguard. The gig was linked with the release of Gato's second album on Flying Dutchman.

Gato first came to America as trumpeter in Don Cherry's band. His music is a synthesis of Pharoah Sanders and Santana, but better, more subtle and more original than either one. Both of his albums are admirable representations of his music. Check them out.

Another fine musician is the ambitious Joe McPhee, a versatile saxophonist and trumpeter. Ambitious because both of his albums have been issued by McPhee himself. He rarely gets into New York, so he has drawn little attention to himself. Previously, he has recorded with Clifford Thornton and on Dewey Redman's unissued Blue Note album.

But Joe's own discs give him and his quartet a chance to really stretch out and show their artistry. The albums are only available by mail order to CJR Record Productions, P.O. Box 154, West Park, New York 12493.

The Vault label of Los Angeles has been purchased by the Fantasy-Prestige organization. The pop catalogue, such as some of the Chambers Brothers' best recordings, will appear on Fantasy. The jazz albums will be reissued on Prestige.

Off hand, I can think of two especially fine albums on Vault: "High in the Sky" by the Hampton Hawes Trío and "Ramblin'" by the Jack Wilson Quartet with Roy Ayers. Neither album received much attention because of limited distribution. I am looking forward to their re-release on Prestige.

Some of the Vault material will appear on Fantasy and Prestige early in 1972, although I am not sure exactly what will be issued in that initial release.

Pianist-composer Barry Miles, who issued an outstanding album on his own label several years back and had one fine disc on Poppy last year, has signed with Mainstream Records. He is currently planning his first album for the label, which will have some unusual singing from Barry as well.

Clint Eastwood, star and director of "Play Misty for Me," visited Mercury executives Stan Bly, left, National Promotion, and Mike Gormley, Director of Publicity, while in Chicago on a tour for the film. The title tune, "Misty," was originally recorded by Mercury artist Erroll Garner, who performs a new version of the tune in the film. The single, "Misty," and the album, "Erroll Garner Plays Misty," have been reserved by Mercury.

Salute to Newport

Atlantic stars including Aretha Franklin, Roberta Flack, Gary Burton and Herbie Mann will be contributing talents to "The World of Jazz," a five-hour salute to the Newport Jazz Festival on Dec. 9 at the Boston Garden.

Black Jazz Signing

Henry Franklin, bassist who has performed live and on recordings with Willie Bobo, Hugh Masekela, O. C. Smith and the Three Sounds, has signed his quintet with Black Jazz Records, announced Gene Russell, President.
Grunt Era

(Continued from page 39)

songs. Peter Kaukonen is another Grunt artist who has that quality of today, and tomorrow. "I think there are a lot of people sitting back watching and waiting to see what is going to happen to us, I think that a lot of people don't believe that a record company can exist on a concept that is like this. It's like a family. We really are a group of friends, and as a record company the most compatible, trustful boosters of one another.

"One of Grunt's jobs is to prove to the industry that this sort of thing can work, and that part of the job can be pure enjoyment and serving of the music. Our comptroller is an ex-drummer. Stan Monteiro plays clarinet on both the Papa John Creach and Jack Bonus albums. You won't find that in many companies."

MONEY MUSIC

(Continued from page 24)

albums, but this single is going to make Mike Maitland smile so much that his dentist won't be able to remove that smile. We wish to repeat our pick of last week, title "My Impersonal Life," the Blue Rose, Epic. You must understand that the producer, co-arranger and lead singer is none other than Terry Furlong who was the Grass Roots.

Perhaps the hottest new album in the country is Traffic with that superstar Stevie Winwood. The single just shipped from the LP "Rock and Roll Stew." We predict this single is an instant monster. We hear through our trusty sources along the grapevine that Steve right now is in seclusion putting together his new album --- which represent instant millions for Capitol Records. Ballad sleeper tip: Climax distributed by Bell Records. Don't you ever doubt for one moment that the Master Record Man, Larry Uttal, and his hard-hitting promotion staff led by the invincible Steve Wax, are going to lose this smash. It has already been #1 at all stations in Buffalo and Hawaii. It is near top 5 at WMEX Boston where 36,000 were shipped...and you must remember that this is without any airplay at WRKO. It is now on WIXY Cleveland, WCFL Chicago where there are already reorderers. WDGY Minneapolis, KJR Seattle and WMAK Nashville.

FLASH: The new Fifth Dimension single is from the current album "Together we Found Love." The ABC Tuesday Night Movie of last week "Brian's Song" is probably the most devastating hour and a half ever programmed in the history of television. Its emotional impact on the people of America is unprecedented. The theme song was composed by Michel LeGrand and "Brian Song" from the Soundtrack (which is owned by Bell Records-Screen Gems Music) is being rushed out immediately by LeGrand. It will take many adding machines to keep up with this hit.

Mike at Stereo D

- Loren Becker, President of Stereo Dimension Records, has announced the signing of Mike Quatro to a long-term recording agreement.

According to Becker, "Quatro's 'sound' is a combination classics-rock-ragtime piano done with a wild keyboard instrument which was specially made for him by the Baldwin Piano Company. With 29 microphones and the utilization of a tack piano, organ and moog electronic, it duplicates the sound of a full rock orchestra." He is currently completing his first album.

Game on Air

- Game, Florida-based rock group, will be heard Sunday, Dec. 19, at 5 p.m. on WSHS-FM 103.5 (Fort Lauderdale) in the first live stereo performance broadcast over a Florida radio station. Steve Goldberg produces.

Mercedes Enjoys Growing Pains

- Two-month-old Mercedes Records of Fort Lauderdale, Fla., is experiencing the growing pains of a new company. John and Dee Mercedes are beginning to tell their friends just how much and how many people are a part of a single record. Their observation is coupled with respect for the industry.

Dee Mercedes stated: "We have become aware that there are a lot of unsung heroes at the background of every record and we are grateful that they are all there."

John Mercedes, President, a prominent land developer and builder in Florida and Connecticut, concurs. Mercedes is now planning a recording studio, and is keeping an eye out for good engineers and producers.

They have currently two single releases by artists Nancy, "Trying to Keep from Crying," and Billi Welles and the Outer Realm, "Date with Destiny," both released two weeks ago. Stations have already begun playing these records, including an r&b station in New York and pop stations in Connecticut.

Mercedes Records' National Promotion and Sales Director Barry Feidel, who runs his department from the New York City office, feels that the Mercedes have chosen the right paths for starting their independent company. "While many new companies look to major labels in the beginning for support in national distribution and promotion, the Mercedes chose not to be subsidized by any outside source, therefore remaining completely independent," he noted.

Feidel came to Mercedes after two years with Mercury Records in New York, and a previous record of independent promotion, both on a local and Eastern region basis.

Signed Others

The Mercedes have recently signed artists, too, who are familiar to the record industry scene. One in particular is Gene Stridel who in the past received limited exposure but whom the Mercedes hope to develop into a major artist.

The Mercedes, in addition to independent promotion men's efforts, plan to follow up exposure for their artists with personal appearances. They have been very successful with three of their artists in several shows recently, namely Nancy, the Kintwettes and Billi Welles and the Outer Realm.

Manning Contributions

- NEW YORK --- Friends of Marty Manning have suggested that, due to the economic hardship in which his family finds itself as a result of his sudden death last week, any contributions should be sent directly to his widow, Mary Manning, at 252 Bay Ave., Huntington, N.Y. 11743.
Brunswick to Distrib Dakar

NEW YORK — Brunswick Records' President Nat Tarnopol announced that effective January, 1972, the company will take over the promotion and distribution of its wholly owned subsidiary label, Dakar Records.

For the past three years, Dakar has been distributed by Atlantic Records during which time several best-selling artists have been developed, namely Tyrone Davis and Otis Leavill.

In a continuing effort to keep pace with the level of business now being achieved by the company as a result of the unprecedented success of both singles and albums by the Chi-Lites, Jackie Wilson and Barbara Acklin, Tarnopol also announced a number of appointments within the Brunswick organization.

Pete Garris has been named Executive Vice President in charge of national sales and promotion heading up New York home office; Carl Davis, Executive Vice President of A & R heading up Brunswick's studio complex and offices in Chicago; Melvin Moore, Vice President of promotion heading up in New York and reporting directly to Garris; and Eugene Record, Vice President in charge of recording in Chicago reporting directly to Davis. All appointments are effective immediately and encompass both the Brunswick and Dakar labels.

Fontella on Paula

Stan Lewis, President of Jewel-Paula Record Company, has signed Fontella Bass, Fontella, the daughter of gospel singer Martha Bass, who was accompanist for her mother and traveled extensively throughout the United States. In 1969 Fontella and her family moved to Paris, where she recorded several albums with the Art Ensemble of Chicago. On the domestic scene, Fontella has had numerous successes including "Soul of the Man" and the million-selling "Rescue Me." Her latest record, on Paula, is "Who You Gonna Blame."

Advertisement

Nathan C. Heard (extreme right), author of the best selling novel, HOWARD STREET, is seen going over the final draft of his contract with Stone Lady executives David Sheffield, Pres. center, Chesley Holmes, left and Art Wilson, Asst. V. P.

Heard's contract with Stone Lady promises his first album, HOWARD STREET, will be released soon on Stone Lady Records and Tapes.
"YOU GOT ME WALKING"
BL 754172

"LOVE IS FUNNY THAT WAY"
BR 55461

By JACKIE WILSON

ask any Hooker!
**Seventy 7 Releases New Diskings**

**NASHVILLE —** The Seventy 7 label, helmed by John Richbourg, is moving into high gear with the announcement of forthcoming product releases.

New releases will include a Fenton Robinson LP, set to follow-up his recent success on the singles charts with “The Sky Is Crying.” A new single by Moody Scott, under the production of Tim Drummond, is also pending. Since the inception of the Seventy 7 label in July of this year, all catalog product has been charted nationally in the R&B market.

According to Ed Hall, General Manager of Seventy 7 Records, Richbourg is currently in Muscle Shoals for sessions with the label’s artists.

**Brunswick ‘Party’**

**NEW YORK —** Brunswick Records has rushed out a new single for the holidays, “The Christmas Party of The Eight Reindeer,” sung by a new group the Neighborhood Kids. Disc was produced by Henry Jerome, who negotiated the release through Nat Tarnopol, President of Brunswick. Tune was penned by Jerome and Doris Drummond.

**Millie at Apollo**

**NEW YORK —** Polydor Records announced that Spring Records’ artist Millie Jackson will appear at New York’s Apollo Theater on Dec. 25-30.

**Memnon Talent Set**

**MENLO PARK, CALIFORNIA —** Memnon, Ltd., announces formation of Memnon Talent Corp. Artists signed are singer/actress Donna Sands, group Unwanted Children and No To Co from Poland.

**WPOP Vs. Atlantic Heavies in Toy Bowl**

The first annual Toy Bowl Football Game benefiting needy children will be held in Hartford, Conn., at Dillon Stadium on Dec. 11, featuring the WPOP-radio football team versus the Atlantic Records 11, known as “The Heavies.” The Toy Bowl will be followed by a concert starring Capricorn Records’ Jonathan Edwards. No admission will be charged for the football match; however, tickets for the concert will be given to all who donate a toy for the Toys for Tots Christmas Campaign held annually by the station. The Atlantic line-up includes gridiron greats Jerry Greenberg, Dave Glew, Dick Klime, Vince Farrar, Eddie O’Keefe, along with The Chambers Brothers, Co-runners Jerome Jerome and Doris Drummond.
ALL NEW KING!

THE MANHATTANS —

Good groups come and go but the Manhattans are in the charts every time out. This, their first release under new King, may well be their best ever. Pretested in the South, the record produced immediate reaction.

NEW LABEL

SOUND EXCITEMENT
FOR INSTANT REPLAY
AND SALES ACTION

MPINGO —

This is Mickey Stevenson's first release under his Mpingo distribution deal with new King. The new girl group, Hodges, James, Smith and Crawford will keep his track record intact.

KING RECORDS

New York
Nashville
London
Conozca a su DJ (Meet your DJ)

Oscar Mederos


Con tan amplio historial, Oscar Mederos es hombre de gran inductiva y profesionalismo. Sus funciones a cargo de las oficinas de Spanish Advertising and Marketing Services, en Buenos Aires, fueron también gran base para su conocimiento internacional de los mercados. Actualmente tiene su programa radial diario titulado "Estoy Hecho un Demonio". (Continued on page 45)

By TOMAS FUNDORA

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


Iempaa nombró en Perú a Carlos C. Arana como Jefe de Promoción y Publicidad y a Perico Duran en el Depto. Internacional . . . Se presentarán Los Panchos, esta vez con su nueva voz, Ovidio Hernández, en Buenos Aires y el interior de Argentina. Por allá permanecieron por espacio de dos meses para actuar en "Sábados Circulares" y los carnavales. Así terminarán su gira de 4 meses, que los ha llevado a Puerto Rico, Nueva York, Panamá, Caracas, Guayaquil, Río de Janeiro y Argentina . . . Se pronunció la Alcaldía de Medellín, Colombia, a favor de Fábrica De Discos Fuentes, representada por José María Fuentes, en el caso que se seguía por el uso del nombre Los Corraleros de Majagual, los Legítimos Corra- leros, Los Auténticos Corraleros o simplemente Los Corraleros. De aquí que ni el señor Manuel Cervantes Carretero, puede usar el nombre, ni aún tan siquiera titulándose Los Corraleros de Manuel Cervantes, para denominar ningún grupo musical que no sea el grabado y promocionado por el sello Fuentes. Y esto ya se está aplicando para todas partes, en el mercado internacional . . . Se celebrará el 1er Festival de la Canción de Hollywood en Julio del 1972. Son organizadores, Humberto G. Esquivel, Roberto Angeleri, Juan G. Esquivel, Aldemaro Romero y Raúl Cervantes Ayala. La correspondencia debe ser dirigida por los interesados al P.O. Box 2792, Hollywood, Calif. 90026. También estamos en proceso de organizar el Festival de la Canción de Miami Beach, el enérgico Aldo Leguí, también organizador del Festival de Nueva York, en una producción de Rafael Díaz Gutiérrez . . . Triunfaron Los Sonar's en sus presentaciones en el Gran Baile de Gala organizado por la Asociación de Locutores de Texas y efectuado en la Ciudad de San Antonio, Texas. He oído seis veces el "álbum" de Hugo Henríquez titulado "Te Voy a Regalar un Continente" con arreglos de Hector Garrido. Y sigo disfrutándolo . . . Bueno, las ventas del número que le sirve de título son poco usuales y ha situado a West Side en condición económica bien desahogada. Se esperan que las cifras de ventas de este álbum sean impresionantes. Y es que en ella el cantante ecuatoriano, rinde las baterías que durante años le mantenían alejado del triunfo merecido y al Maestro Hector Garrido se ha situado como un triunfador formidable ante una gran orquesta, con arreglos que hablan muy alto de su talento . . . El "álbum" de Manuel Alejandro lo es una vez por simple curiosidad. Los arreglos del talentoso Alejandro se ven opacados por la protección que el propio intérprete trata de brindarle a (Continued on page 46)
Meet Your Dj

(Continued from page 44)

lado “Hoy America” que se transmite por WHMS Radio, desde Hialeah, Florida, donde cubre una programación totalmente internacional, salpicada de comentarios internacionales. Conociendo de su capacidad de trabajo y desenvolvimiento personal, no dudamos que su programación actual y su dedicación a la radio floridana le llevarán a caminos de éxitos ostensibles. Por su gran labor en pro del mejoramiento de las relaciones entre todas las comunidades latinas de Estados Unidos y su arduo trabajo en el plano internacional, nos llenan de satisfacción nombrarlo a Oscar Mederos, como nuestro Disejockey de la Semana. Su dirección actual es: 438 Brickell Avenue, Miami, Florida 33131.

By VILÓ ARIAS SILVA

Mexico — Un conjunto de música y verbo, con un men saje de amor y con su singular acento gitano Viños Arias Silva y Manuel Alejandro presentó su nuevo disco de larga duración, en el cual muestra su talento como autor, director y arreglista. El “Filo sofía de la Canción” como lo titulan, ha creado 12 temas que cantan al amor, al tiempo y a la juventud. En cada parrafo, clama por la paz mundial y anhela un mundo diferente para humanidad. La aceptación en el mercado ha sido unanime y ya sus temas ganan los primeros lugares de popularidad. De esta forma, el artista exclusivo de RCA, logra un lugar preferencial en México, firmando su bien grande presentación anunciándose ya el “Segundo Festival de la Canción Internacional” que será en Acapulco los días 6-7-8 y 9 de Mayo de 1972, con asistencia de los periodistas de las revistas especializadas en el mundo e intérpretes de todos los países. Rogerio Azcarraga, Director del Festival recorre con tal motivo, Francia, Italia, Inglaterra y España. Entre los artistas invitados figura de antemano Sheila la creadora de “Los Reyes Magos”. Significativo homenaje a Cornélio Reyna ofrecido por José Hernandez Díaz propietario de RCA. De su último exito “Me Sacaron del Tenampa”... Peret, el creador del hit “Borriquito” anuncia su arribo para Enero. Grandes novedades navideñas anuncia Peerless, entre los que están un nuevo LP de Los Sonor’s conteniendo “Cumbia Calé”: LP del Conjunto Africa con números bailables para fin de año, Y también el primer LP que graba su artista exclusivo Enrique Guzmán, el que contiene por el lado 1 “En Ese Mismo Lugar.” “Tuve Aquel Amor,” “La Vieja Cate dral” (que debe ser hit), “Vida de Amor,” “Aire Pur” y “A Veces,” por el lado 2 “Con Tu Amor,” “Imposible,” “Morir de Amor,” “No Perderé,” “Voy Vagando” (augusto otro exito) y “Besitos”... CBS recibió la visita de Walter R. Yetkinoff al directivo de Columbia Records Internacional. Admira las modernas instalaciones, el equipo técnico tan avanzado y el personal altamente capacitado que realiza las nuevas grabaciones en la CBS de México... Nino Bravo en México, su identificación es nada menos que el éxito que lo ha consagrado en todo el mundo “Te Quiero Te Quiero,” canción de Augusto Alguero y Rafael de León... Con dos nuevas creaciones llegó también Julio Iglesias, “24 horas” y “Como el Alamo al Camino”. Los aplausos no se hacen esperar en cada una de sus presentaciones... Nuevas grabaciones de Los Alegres de Terán para completar dos LP, cubriendo de esta forma su programación anual.

Convención sobre Venta y Promoción de Capitol en Guadalajara, con asistencia de John Bush (Presidente y Gerente General), Jorge Alberto Rí ancho (Publicidad) y Luis Gomez Ocariz (ventas)... Eduardo Baptista y José Luengo dijeron presente en el Congreso de la Industria Panameri cana del 9 al 11 de este año que se realizó en Guayaquil, Ecuador... Tony Aguilar, regresó triun-
CONCERT REVIEW

E, L, P & Geils Band
Shake Up Garden

NEW YORK—Two relatively new Atlantic groups sold out Madison Square Garden last Thursday (25) and shook it up thoroughly with very different, but equally effective brands of high energy rock. Emerson, Lake, and Palmer, who record for Atlantic’s Cotillion label, and the J. Geils Band, new and sensationally satisfactory r & b rockers, performed well-paced and exciting versions of numbers from their recent albums.

E.L.P., comprised of ex-Nice star Keith Emerson on organ and the versatile and imaginative Greg Lake and Carl Palmer on bass and drums, are best known and appreciated for their musical fantasy “Tarkus,” which took up an entire side of their last LP. Manipulating synthesizers and all kinds of percussion to great dramatic advantage, the group has an improvisational ability rare in rock, but at the same time they are much more accessible than the more sophisticated jazz bands they resemble.

Full of Action

The J. Geils Band, whose second album, “The Morning After,” has the look of a sizeable chart item, were full of dynamite action and whamam-jamma thrills. Their arrangement of such r & b standards as John Lee Hooker’s “Serve You Right to Suffer” and “First I Looked at the Purse” brought the SRO crowd to its feet. The evening must have repaid the J. Geils Band, new and college mixers where they learned to shake, rattle and roll.

Ron Ross

DESERTE NUESTRO

su debilidad como tal. A más de ello, Manuel Alejandro ha sido un triunfador en temas de amor, que es lo que aconsejo mantener en repertorio como autor. Sus incursiones en temas de tipo político no definen postura y sí conceptos dubitativos y poco arraigados. Se dice y se contradice. Se proyecta y se retrae. Es lo peor que ha oído en tiempo, que ya es mucho decir...

CBS lanzó en Colombia un larga duración de María Antonia con “Jardín de Rosas,” “Los Reyes Magos,” “Si te Vas a Ir,” “Voy a Guardar mi Lamento” y “Si Dios QUIere” entre otras. ¡Buena grabación que merece promoción internacional!

Puchó y sus Latin Soul Brothers acaban de grabar para Right Records el tema “Servir la Sopa” de J. Geils Buck... Lanzará Caytronics las grabaciones de Peret en Estados Unidos. Al mismo tiempo anuncian la firma del grupo Templo 70... “El Borriquito” de Peret está recibiendo promoción en Estados Unidos. Muy floja la versión de Los Graduados y destruirán esta interpretación sin que se apresure Peret... En planes de celebrarse el Festival de Onda Nueva en Caracas, para el 2 de Febrero del 1972... También lanzará Caytronics en Estados Unidos proximamente el “álbum” titulado “Las Primeras 14 grabaciones de Carlos Gardel,” que sin lugar a dudas será un gran vendedor, como todas las grabaciones del eterno vendedor de siempre...

Merc A&R Meet At Ambassador W.

CHICAGO — Chicago’s Ambassador West Hotel will be the scene of Mercury Records’ day-long A&R meeting Monday, Dec. 6.

Mercury’s exec personnel including Jerry Kemper, Dick Nashville; Charlie Fuch, VP A&R, and Roy Dea, Nashville A&R, will attend, along with the entire executive staff out of the company’s Chicago headquarters. The meeting will welcome Mercury’s artist roster, new product and the sales history of past product.

AmericanRadioHistory.Com
Mrs. Baker in U. S.

Barbara Baker, International Manager of Disc A.Z.-Europe No. 1, Paris, is in the United States to acquire product for the European market, as well as the licensing of product originating in Europe. Mrs. Baker can be reached through Kurtz & Vassallo, 508 Madison Ave., New York, N. Y. She will be visiting Los Angeles to conclude deals there the middle of December.

Desde Nuestro

(Continued from page 46)

in July, 1972. All correspondence should be addressed as follows: First Festival of the Song of Hollywood, Box 2792, Hollywood, Calif. 90029. . . . Aldo Legui, one of the organizers of the Festival of New York, is also organizing the Festival of the Song of Miami Beach . . . Los Sonoros were a success during the Gala Ball sponsored by the DJ Association of San Antonio, Texas . . . The album "Te Voy a Regalar un Continente" by Hugo Henriquez, containing most of the winning songs of the Festival of New York sung by this great Ecuadorian voice, is a masterpiece. Arrangements by Garrido and a full orchestra worked the miracle. "Te Voy a Regalar un Continente" is a smash almost everywhere and Hugo is becoming overnight what he should have been since he started his career a few years ago. West Side Records is enjoying great sales with this superb production that speaks highly for New York Latin productions . . . An album by Manuel Alejandro containing several of his new compositions and sung by himself is a very weak production. Alejandro, superb arranger, tried to cover his weakness as an interpreter and his arrangements do not prove anything at all . . . "Green Sauce," an instrumental song written by Ray Rivera and Charlie Buck featured by Maurice Smith and his group in concert at New York's Town Hall, is being recorded by Puchito and his Latin Soul Brothers for Right On Records . . . CBS released in Colombia an album by Maria Antonia containing "Sí te Vas a Ir," "Voy a Guardar me Lamento," "Sí Dios Quiere" and "Jardín de Rosas" that could make it internationally . . . Caytronics will distribute in the states recordings by Peret, whose "El Bombito" is selling everywhere in Latin America after success in Spain. A cover version by Los Graduados from Colombia is being promoted and could damage the original version of Peret if the record is not released immediately by this label. Caytronics also signed as their exclusive artists the Puerto Rican group Trama and . . . Festival of Onda Nueva will take place in Caracas on Feb. 2, 1972 . . . Caytronics will also release next week an album containing the "First 14 Recordings by Carlos Gardel" that will sell big, as do all recordings by this late Argentine singer . . . Promotion and distribution on Musart product is growing weak internationally. On the other hand, Rex Records, in which Memo Acosta, previously with Musart, is involved, is increasing its strength. Perhaps they need another Memo at their side.

Reimo Records

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EDUARDO ZURITA

"naivdad Boricua"

reimo-LPR 1567

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664 10th Avenue, New York, N. Y. 10036
(212) 581-8011

REPUBLIC RECORDS INC.

AmericanRadioHistory.Com
Tremendous Reaction to 'Godspell'

In spite of mixed reviews by London critics for "Godspell," no doubt many of the Stephen Schwartz songs from the show will become outstandingly popular before very long. Tremendous audience reaction at the opening in London's Round House to the performances by David Essex (portraying Jesus Christ) and Julie Covington. Meanwhile, Jesus Christ Superstar" (yet to hit the performances by David Essex (portraying Jesus Christ) and Julie Covington. Meanwhile, "Jesus Christ Superstar"—the rest is musical history. The Germans have now caught the religious bug, and a group of young Berliners are touring German cities and towns with German version of the play. My 14-year-old son, Andre, spends his free time after school playing ping pong in the church around the corner. Next week, I will have the pleasure of presenting one of Europe's most talented all-around artists, Peter Alexander, with the Record World Achievement Award... George Pincus, who inherited his humor from George Burns, has a new hot British group called Smile. Georgie tells us that Uni Records' Russ Regan is excited... The Russian Symphony Orchestra of the Moscow Radio conducted by young genius Gennadi Rosheletswnys touring and performing in Germany.

Part II

Jochum: Conducting Today

By PAUL SIEGEL

Jochum: That's a very difficult question. I believe my favorite Beethoven Symphony is the symphony which I am conducting. However, I especially like the Pastorale Symphony. (Continued on page 49)
**INTERNATIONAL HIT PARADE**

**ENGLAND'S TOP 10**

1. COZ I LUV YOU – Slade – Polytone
2. ERNIE (THE FASTEST MILKMAN IN THE WEST) – Benny Hill – Columbia
3. JEEPSTEEL – T. REX – Fly
4. GYPSIES TRAMPS AND THIEVES – ECW – RCA
5. JOHNNY REGGAE – The Piglets – Bell
6. TOKODOLSHI MAN – John Kongs – Fly
8. TILL – Tom Jones – Decca
9. I WILL RETURN – Springwater – Polytone
10. RUN BABY RUN – Newbeats – London

**GERMANY'S TOP 10**

1. MAMMY BLUE – Richard Sharf/Bellaphon
2. ONE WAY WIND – The Carpenters – Columbia (EMI)
3. SOLEY SOLEY – Middle of the Road – RCA
4. NEAH – Bruce Low – Ariola
5. CHAHARA – Jose Felicianno – RCA
6. TOM-TOM TURN-AROUND – The World – Columbia (EMI)
7. WIE EIN STEIN – Frank Gondi – Philips
8. HAB' ICH DIR HEUTE SCHON GESAGT, DASS – Rico Chien Liebe
9. CHIS ROBERTS – Polytone
10. COPUC – Mireille Mathieu – Ariola

**FRANCE**

By GILLES PETARD

Paris—Jean-Jacques Debout opened his musical “Double V” at the Théatre du Chatellet. Attending the premiere was Madame Pompidou.

French composer Jochum: My wife is not a musician, but she is very musical. Before we were married, as a young girl she was private secretary to a symphonic conductor, and is familiar with our field. She helps me very much in practical things, since I am rather an impractical person. She takes the business part, then I have more time to work on my music.

Siegel: Could you name three composers whom you believe will go down in the history of great composers of symphonic music?

Jochum: For Germany, Hindemith. For the whole world, Stravinsky. From Hungary, Bartok. I believe that Bartok is the greatest of the three composers, because he takes his themes from the endless bottom of a deep, deep well.

Siegel: How you see the future of symphonic music?

Jochum: This is very difficult to answer, because the whole world is currently in a very big evolution, and art and music are basically barometers of the inner life of people. The time must come when the young people who are musicians will return more to the famous musical history of the past, and start from a Gregorian choral up to Richard Strauss and Bartok. Young composers must refrain from copying other great composers, and realize that music is a language that has something to say about life.

**ENGLAND'S POP PARADE**

1. COZ I LUV YOU – Slade – Polytone
2. ERNIE (THE FASTEST MILKMAN IN THE WEST) – Benny Hill – Columbia
3. JEEPSTEEL – T. REX – Fly
4. GYPSIES TRAMPS AND THIEVES – ECW – RCA
5. JOHNNY REGGAE – The Piglets – Bell
6. TOKODOLSHI MAN – John Kongs – Fly
8. TILL – Tom Jones – Decca
9. I WILL RETURN – Springwater – Polytone
10. RUN BABY RUN – Newbeats – London

**CANADA**

By LARRY LEBLANC

Toronto—“‘Turn 21!’ by a Toronto group Fluid has become a major hit for Kinney Music. Produced in San Francisco by Adam Mitchell, the song was written by brothers Ed & Ron Rich (of Capitol Records (Canada), in cooperation with Canadian book publisher M. G. Hurtig, Ltd. has arranged an album promotional insert to publicize Ritchie Yorkie’s forthcoming book, “Axes Chops and Hot Licks”... Cat Stevens was awarded two gold records in Toronto for ‘Teaser and the Firecat’ and ‘Tea for the Tillerman’... Rita Coolidge, Dixie Flyers and Marc Benno currently touring across country... Love Productions announces formation of a new label, Strawberry Records. The new label will be handled by Capitol Records (Canada), Ltd. Alice Cooper was in Toronto last week taping pilot of a new CTV series, ‘The Stage Show’... GRT of Canada has signed country artist Bob Smith. Initial single is ‘Cold Day in October’... GRT’s Joshua has a hit in ‘Bow Down to the Dollar.’ Last week it won the MLS... Uni has released an album by Saddhu Brand which tie-in Western and Eastern influences.

Nevin Grant re-elected Chairman of MLS at annual meeting. Greg Haroldson was appointed Co-chairman... CHSC (St. Catherine’s) has produced an 18-hour special called “The Canadian Rock Anthology”... Roger the Courge from 1954-1971... Best bet for ‘Best New Group’ is James and the Good Brothers and Columbia Records has released the band’s first album... Follow-up to ‘Sweet City Woman’ is ‘Devil You’ by the Stampeder... MWCS label... New single from the Cycle recounts ‘Some Time’... Gene Lees and Dave Bird have set up their own recording company under the Kanta label... Reprise artist Don Scardino returned to the studio with producer Andrew Melzer... MCA’s Russell Thornberry has moved to Toronto from Edmonton... GRG group Flower Travelling Band have finished an album... Summus has released an album by Willie Dunn, the well-known singer-filmmaker... RCA (Canada) has prepared an extensive promo campaign around “All the Right Noises” LP by Fergus Hambleton... King Biscuit Boy’s second album, “Goodnuns,” is due to be released this week... New album by True North’s Syrinx, “Long Lost Relatives,” has released an album by Saddhu Brand which tie-in Western and Eastern influences.

**INTERNATIONAL HIT PARADE**

**FRANCE**

By GILLES PETARD

Paris—Jean-Jacques Debout opened his musical “Double V” at the Théatre du Chatellet. Attending the premiere was Madame Pompidou.

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in a completely different category — Pessimistic Unrealist, one is tempted to call him.

And his book is an anthology of pessimistic, antagonistic reports on all facets of an industry that is complex, flawed and really quite marvelous, a rehash of many of the cliché malpractices that Karshner perceives to exist in the same or subtly different configurations. But although the book is "dedicated to all of the good people in the business," the redundant phrase and the technique and his facility with warped but cunning debater's argument do little to hold the whole scary mess together, this dedication is a hollow disclaimer, and once into his text, Karshner becomes a new kind of monologist, one who sees all evil, hears all evil and speaks all evil.

For example, here is the opening of his chapter on artists, which not only reveals his myopic attitude but also his warped but cunning debater's technique and his facility with the redundant phrase and the cliché: "There are two kinds of recording artists: talented megalomaniacs... and megalomaniacs. That's right. Only two. Don't tell me about all the subtle in-betweens and all the wide divergent personality types. Don't tell me I'm being unfair. Don't tell me I'm generalizing and making a sweeping statement, and all that other pseudo-sense that Karshner knows, because I won't buy it. I know the artist types, and dearies, there are only two only two."

Narrow-Minded, Demeaning

This fulsome writing, which undiscriminately tries to disarm criticism, is narrow-minded and demeaning to all the artists Karshner generalizes about, while trying to wrestle the reader into a position of not understanding what he's talking about.

But does he? Throughout the book, which has no index because it includes no names (or, if names, obvious and cutesy pseudonyms), Karshner recounts incidents in his career, which are meant to be illustrative of the vanity and cardinality that (solely) motivate the citizens of the industry. It would be unfair to question his veracity here, but not out of place to suggest that there is bad logic in inflating his experiences into an accurate picture of the way the industry operates.

Certainly Karshner did no research beyond his own experiences, or at least he did very little in the area this reviewer feels qualified to remark upon. In the chapter on the trades, Karshner implies quite clearly that the charts can be bought for a few dollars a meal and that most trade staffers are sitting around, waiting to be easily hyped by the promise of a few albums.

All But Contemptuous

No one at Record World can recall ever having been interviewed by Karshner or ever having even heard him met. Also the staff of this magazine and, I would suspect, the other trades, is very hip to hype and quite contemptuous of the brash promoter. The way the trades work is not how Karshner perceives it.

I have now armed Karshner with his defense, of course. He can say, "Would you expect me to get a good review in a magazine I, by implication, impugned? I'll leave the answer up to the reader.

While trying to portray the industry as greedy and nonimaginative (why then has the musical advancement and excitement of the past decade spawned such musical advancement and excitement? why have so many true artists been uncovered?), Karshner reveals himself to be, at the very most, voyeuristic (his retelling of a long encounter between a disc jockey and an alleged prostitute), pandering (his driving a promotion man around a big market town to pick up girls), ungalant (his standing by while two conventioners chase a screaming and frightened girl, again an alleged prostitute, down a hotel corridor), trend-hopping (his continuous use of profanity as ersatz honest expression). Karshner knows what he's talking about.

Until recently it was his policy to call a spade a spade and a vanilla bean a vanilla bean, but now he is likely to prove to be a rotten pie-seller ("cuppy pie!" for "kewpie pie!") as his most egregious nonsense. His editor and proofreaders also seem to be inept.

In his chapter on the trades, Karshner tells how he and his wife and children met the trade album and single "revue" to each other over dinner for amusement.

Well, here's another "revue," Roger, for digestion over your next plate of sour grapes. Bon appetite.

The Year of the Chi-Lites

(Continued from page 3)

which has passed 2 million on its way to 3 million in sales.

"Have You Seen Her?" is, of course, a cut from the group's current album, "Give More Power to the People," and wasn't intended to be a single until public demand and r&b airplay made it a hit before its release. The "Give More Power to the People" album, now nearing one million in sales in its own right, contained three other hit singles, its title cut, "We Are Neighbors," and "I Want It." In this session, which was well sold more than 500,000 copies. Record, for the record, played most of the instruments heard on the album.

There will be a new Chi-Lites album ready for release early next year, which, nest assured, will be chock-full of hit singles. Thus will the Chi-Lites success story continue to unfold.

Bengla Desh'

(Continued from page 3)

bution rights in the United States and Canada and record and tape distribution rights outside the United States and Canada. Records should be in stores Dec. 13 or 20.

Menon Statement

The following statement was issued last week by Bhaskar Menon, President and Chief Executive Officer of Capitol Industries. It states: "On Nov. 24, in an attempt to clear certain misunderstandings with respect to the position of the various parties concerned with the proceedings of George Harrison's 'Concert For Bengal Desh,' I issued a comprehensive statement detailing the problems involved and confirming Capitol's determination to swiftly find means of resolving them. Following further discussions with George Harrison, with Allan Klein representing Apple Records, and with Clive Davis of Columbia Records, I am most gratified to announce that all substantive issues have now been resolved."

Townsend Consultant to Davis, Schein

(Continued from page 3)

very Schein, President of the CBS/Columbia Group, it was announced.

Townsend, who joined Columbia Records in 1951, has served during the past 12 years first as Vice President, Columbia Records, West Coast, and then as Vice President, CBS/ Columbia Group, West Coast. Townsend will make available to all divisions of the CBS/Records Group and the CBS/Columbia Group his experienced counsel, and will headquarter at the Columbia Records facilities in Hollywood.
Famous Into Indies

(Continued from page 6)

Tumbleweed is one of the first labels to be led by a promoter in Denver. Its President is Larry Ray who has wide experience in the record business. Head of A & R and producer of many of their albums is Bill Szymczyk, who also served as Executive Vice President. B. B. King and the J. Geils Band. He also produced Albert Collins, an R&B legend whose first album on Tumbleweed, "There’s Gotta Be a Change," has just been released. The album is Collins’ first that has a commercial rock sound. Included among the backup musicians are Dr. John on piano and Jesse Davis on guitar. Arthur Gee, who makes his home in Denver, has also released his first album on Tumbleweed.

Other forthcoming Tumbleweed releases are on the way from Peter McCabe and Danny Holien.

Artie Ripp, who started Kama Sutra Records, has begun another label, Family Records, whose main offices are in Los Angeles and whose product is also distributed and marketed by Famous Music. The first release on Family is by Billy Joel, a piano prodigy from Long Island Sound."There's Gotta Be a Change," the name of his album, is also the name of a Long Island town. Joel was formerly the leader of a hard rock group the Hassels. Mama Lion is comprised of Lynn Carey (the daughter of actor Macdonald Carey) and Neil Merryweather, whose musical talents are legendary in LA. A huge billboard of Miss Carey sucking a baby lion has caused great uproar in Los Angeles, as did their recent Whiskey Au Go Go headlining appearance there. Burton and Kunico are a Family folk-flavored duo whose sound originates in Australia. Kyle is a San Francisco native whose sound originates in Los Angeles and whose product is also distributed and marketed by Famous Music. The first release on Family is by March 9. She will do a concert at Miami on March 11. To kick off the album, Miss Tomlin will be appearing at the NARM Convention in Miami on March 10 and will MC their Awards Banquet March 9. She will do a concert in Miami on March 11, the start of an extensive tour.

Columbia Racks Up Hits

(Continued from page 6)

Ultra-Sonic Dolbys

Hempstead, L.I.—Ultra-Sonic Recording Studios has installed a complete Dolby noise reduction system in their 16 track recording facility. Studio is maintaining its present rates with no additional charge for Dolby recording and mixing.

Tumbleweed Brings Music To Colorado Rockies

DENVER—Since its formation last July, Tumbleweed Records, a Gulf + Western Company, has made giant steps in the creation of a Colorado music scene.

High in the Colorado Rockies, and home to such as Judy Collins, Stephen Stills and Poco, Tumbleweed is headed by Prexy Larry Ray and VP Bill Szymczyk, who worked together at ABC Dunhill.

Ray, who also served at A&M, was associated with Elektra for a time working closely with the Doors and their first hit, “Light My Fire.” Notable performers Szymczyk has been involved include B.B. King and the James Gang.

Tumbleweed, aside from being probably the first Denver-based record company, is totally self-contained. It has its own graphics department headed by Aaron Shumaker: National Merchandising and Promotion, Bob Ruttenberg; Promotion, Mitch Kampf and Wil Siegler; Production, Donna Rabbit; Operations, Allen "Lardo" Blazek, and Lee Keff, Assistant to Vice-President Szymczyk.

Ray and Szymczyk have signed a select group of Colorado artists. The label’s first two albums showcase blues-artist Albert Collins, a cousin of Lightnin’ Hopkins, and Canadian singer-songwriter Marc James (“Suspicious Minds”) has just been signed to the label.

Columbia is performing one of their better years. Layng Martin’s new single, “Come On Over To My House,” follows up “Rub It In.” The Hagers (from “Hey Hawai”) are releasing a country version of the Bill Withers smash, “Ain’t No Sunshine.” Barnaby is headed in Nashville by Mike Shepherd and in California by Andy Williams.

Lily Readies LP

NEW YORK—Polydor Records reveals that Lily Tomlin is putting finishing touches on the material for her new album to be released at Pasadena’s Icehouse after the first of the year for release in March.

To kick off the album, Miss Tomlin will be appearing at the NARM Convention in Miami on March 10 and will MC their Awards Banquet March 9. She will do a concert in Miami on March 11, the start of an extensive tour.

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Indie Producers Give
Chess/Janus Unlimited Scope

The diversity of styles in today's music makes the independent producer a necessity for any label that wants to remain competitive, believes Marvin Schlachter, President of Chess/Janus Records. "At one time there were a limited number of clearly defined categories in popular music. A record company could maintain a staff capable of handling everything. But now, with the complex combinations of rock, soul, country, jazz, classical and any other kind of music, each one requires an expert familiar with all the subtleties," he opined.

"Nowadays, many artist-producer relationships are based on close personal friendships. Among the independent production agreements maintained by Janus Records are such artists as Michael Gately (producer of such solo-acts as Jack Bruce, Joni Mitchell, and Chris Boardman) and Chris Pannum (producer of the Ohio Players, Herb James, and Billy Pittman for Rubbertown Sounds), the Fabulous Counts, Bill Moss & the Celestials and Maddy Moss Chronicles."

Upcoming productions agreements will present Leslie Uggams and the Constellations on Dionne Warwick's Sunday la
day and Chris Pannum produced by Paul Vandebroek, Ron Christie and Emil LaViole for Paul Vandebroek Productions.

Among Fishkin's new projects is a double album on Bearsville (produced by Jim Brown) of Don Covay (self-produced), and Little Anthony & the Imperials (produced by the group for their Horizon Imperial Productions). Chess has Col. Bagshot (produced in London by Martin Hall for Belaize Productions), Power Song (executive producer Gordon Zahnler and producer Marty Cooper for Ivan Tors Music, Inc.).

The Westbound label, distributed by Janus, features an array of artist/producers, including the Detroit Emeralds (through their Katouzian Productions); Denise LaSalle (through her own Crafon Enterprises), the Ohio Players (produced by the Ohio Players, Herb James, and Billy Pittman for Rubbertown Sounds), the Fabulous Counts, Bill Moss & the Celestials and Maddy Moss Chronicles.

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By RED O'DONNELL

Carol Channing says she's coming to Nashville next month to record some country songs — written by local writers. "I'm lyric-oriented and the Nashville musicians-writers are lyric-conscious," she says. "I've always been friendly with the country artists. Somehow, they feel what I'm doing is close to them. For instance, my "I'm Just a Little Girl from Little Rock" is basically a country song," she told Dallas friend Don Safran, who told me... Kris Kristofferson is due in town this week to record the soundtrack for the "Fat City" movie, in which his "Help Me Make It Through the Night" is to be the theme. He'll also be putting the finishing touches and tones to an album for Monument Records, skedded for release in January. Where does Kris live? "I consider Nashville my home-base," he says.

Porter Wagoner is Christmas gift-shopping for his singer Dolly Parton. Last Yuletide Porter Santa Clarused the Pretty Dolly with a Cadillac Eldorado. What do you give a gal who has everything? We'll see... Jimmy C. Newman signed with Monument label and sessioned under direction of Fred Foster... Loretta Lynn back from New York where she accepted an award for National United Givers Fund for her work in promoting the annual campaign. While there she taped an appearance on the David Frost TVer. Loretta is taking the rest of the month off for resting, per physician's orders. Loretta is also preparing for her annual campaign. While there she taped an appearance on the David Frost TVer. Loretta is taking the rest of the month off for resting, per physician's orders... Doug Kershaw's book, "Louisiana Man" (published by Macmillan & Co.), is off the presses. It's semi-autobiographical with photos of Doug and his family, some of which date back to his childhood in the Cajun town this week to record the soundtrack for the "Fat City" movie, in which his "Help Me Make It Through the Night" is to be the theme. He'll also be putting the finishing touches and tones to an album for Monument Records, skedded for release in January. Where does Kris live? "I consider Nashville my home-base," he says.

Ivey CMF Exec Director

- NASHVILLE—The Country Music Foundation, Inc., Board of Directors has announced the appointment of William Ivey to the post of Executive Director of the Foundation.

Ivey, who had worked for a number of months as Library and Media Center Director at the Country Music Hall of Fame, has already assumed the new position. In his work, Ivey will oversee the Hall of Fame, the Country Music Foundation Library and Media Center and other Foundation activities.

Ivey was educated in the Michigan public schools and received a degree in American History from the University of Michigan and his Master of Arts degree in Folklore and Ethnomusicology from Indiana University. He has also completed his dissertation. Ivey was also a professional guitarist, and served for a time as a guitar instructor. He also played bluegrass, and worked for a time as studio guitarist for a production firm in Nashville, Indiana. Ivey also produced and announced two weekly radio series dealing with folk and popular music.

In the academic field, Ivey has worked as an instructor in folk music courses and as a Research Associate in the Indiana University Archives of Traditional Music. Ivey feels that the Country Music Foundation must become a clearing house for information on all aspects of country music.

The extent of the Country Music Hall of Fame's holdings must be increased, and the collection housed in the Country Music Foundation Library and Media Center must be enlarged to the point where it becomes the definitive research center for all students of Country Music," Ivey said.

He plans to work in close cooperation with scholars, journalists, and individuals in the music industry to encourage the study of country music as an important aspect of the American cultural heritage.

Ivey's office is located in the Country Music Hall of Fame building in Nashville.

Peer-Southern Office Open

- NASHVILLE — Peer-Southern's local office will remain open at 1810 Broadway while the company's Southern Ambassador, Vaughn Horton, slips off to Florida to work on a movie based on the life of the late Jimmie Rodgers and a musical production called "The Swinging Preacher."

Loretta Wins Court Decision

- NASHVILLE — Chancellor Ned Lentz last week ruled for Loretta Lynn in a suit brought by the Wil-Helm Agency for breach of contract.

The Wil-Helm Agency had brought a $5 million suit over a contract disagreement with (Continued on page 54)
Music City
On Move

- NASHVILLE — The annual fall personnel realignments have now settled and the following list finalizes this year's version of Music City Musical Chairs:
  - Jack Grady to Tree Publishing;
  - Karen Scott to ASCAP;
  - Meredith Allen to Mercury Promo Department;
  - Ruth Proffer to Pinwheel Studios;
  - Ed Hamilton to Rice Records;
  - Dixie Amia to the West Coast;
  - Ed Crawley to Nashboro;
  - Bernie Kaplan, Buster Sullivan and Alison Mutch to Mega;
  - Karen Penning and Jim Baker to Sunday Music;
  - Vicki Ashley to Famous Music;
  - Paul Lovelace to Decca Country promo;
  - and LaWayne Satterfield to Sumar Talent's P.R. wing.

'Easy Lovin' Million

- NASHVILLE — Freddie Hart's "Easy Lovin'" has been certified a million seller by RIAA.
  - The Capitol record which was produced by now indie producer George Richey and written by Hart remained on Record World's Country Singles Chart for 21 weeks. "Easy Lovin'," joins recent Nashville million-sellers: Jerry Reed's "Amos Moses"; "Help Me Make It Through the Night" by Sammi Smith; Ray Price's "For the Good Times"; Lynn Anderson's "Rose Garden," and Joan Baez' "The Night They Drove Ole Dixie Down."

Loretta Wins Decision
(Continued from page 53)

Miss Lynn, Chancellor Lentz ruled that Miss Lynn had been released from her booking agreement via letter from Wilhelms attorney Larry Westbrook to Miss Lynn's attorney Frank Ratner. No countersuit will be filed.

Charley Featured

Charley Pride (center), country music artist, was the featured performer at a luncheon given by NBC to honor employees who have achieved 25 years of service with the company. He is flanked by Rocco Laginestra (left), President of RCA Records, and Walter Scott, Chairman of the Board of the National Broadcasting Company, Inc.
**The Rubber Room**

RCA 74-0581

*Written and Recorded by Porter Wagoner*

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<td><em>Top Male Vocalist (Singles)</em></td>
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**PORTER WAGONER SINGS HIS OWN**

RCA 74-0586

**COAT OF MANY COLORS**

RCA 74-0538

*Written and Recorded by Dolly Parton*

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<td><em>Top Female Vocalist (Singles)</em></td>
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**PORTER WAGONER SINGS HIS OWN**

RCA 1LSF-4586

**COAT OF MANY COLORS**

RCA 1LSF-4503

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**The Country Album Chart**

December 11, 1971

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<td>EASY LOVIN' FREDDIE HART—Capitol ST 838</td>
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<td>6 WE GO TOGETHER GEORGE JONES &amp; TAMMY WYNETTE—Capitol ST 838</td>
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<td>3</td>
<td>THE WORLD OF LYNN ANDERSON—Columbia 30902</td>
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<td>4</td>
<td>5 THE JOHNNY CASH COLLECTION—HIS GREATEST HITS—Columbia KC 30887</td>
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<td>5</td>
<td>2 SILVER TONGUED DEVIL AND I KRIS KRISTOFFERSON—Monument 30679</td>
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<td>6</td>
<td>6 SOMEDAY WE'LL LOOK BACK MERRY HAGGARD—Capitol ST 835</td>
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<td>7</td>
<td>9 I'M JUST ME CHARLEY PRIDE—RCA LSP 4560</td>
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<td>8</td>
<td>7 ME AND BOBBY McGEE KRIS KRISTOFFERSON—Monument 30817</td>
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<td>9</td>
<td>16 WOULD YOU TAKE ANOTHER CHANCE ON ME JERRY LEE LEWIS—Mercury 61346</td>
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<td>10</td>
<td>10 IN SEARCH OF A SONG TOM T. HALL—Mercury SR 61350</td>
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<td>11</td>
<td>13 THE BEST OF BUCK OWENS—Capitol ST 840</td>
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<td>14 THE WORLD OF MARTY ROBBINS—Columbia 30881</td>
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<td>12 KO KO JOE JERRY REED—RCA LSP 4586</td>
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<td>14</td>
<td>13 PITY PITY PATTER SUSAN RAY—Capitol ST 807</td>
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<td>15</td>
<td>17 COAT OF MANY COLORS DOLLY PARTON—RCA LSP 4603</td>
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<td>16</td>
<td>6 YOU'RE LOOKIN' AT COUNTRY LORETTA LYNCH—Decca DL 75310</td>
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<td>17</td>
<td>15 YOUR MAMA LYN ALICE FAYE—RCA LSP 4609</td>
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<td>18</td>
<td>20 BILL ANDERSON'S GREATEST HITS, VOL. 2—Decca DL 75215</td>
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<td>19</td>
<td>23 HOW CAN I UNLOVE YOU LYNN ANDERSON—Columbia 30925</td>
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<td>26 CHARLIE PRIDE SINGS LOVE SONGS—RCA LP 4617</td>
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<td>21</td>
<td>33 HERE COMES HONEY AGAIN SONNY JAMES—Capitol ST 849</td>
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<td>22 PORTER WAGONER SINGS HIS OWN—RCA LSP 4586</td>
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<td>23</td>
<td>19 I WON'T MENTION IT AGAIN RAY PRICE—Columbia 30510</td>
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<td>27 TAMMY'S GREATEST HITS, VOL. 2 TAMMY WYNETTE—Capitol ST 30733</td>
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<td>25</td>
<td>25 ROSE GILDED LYNNE ANDERSON—Columbia 30411</td>
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<td>18 I WONDER WHAT SHE'LL THINK ABOUT MY LEAVIN' CONWAY TWITTY—Mercury 61346</td>
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<td>27</td>
<td>24 TALK IT OVER IN THE MORNING ANNE MURRAY—Capitol ST 821</td>
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<td>35 FRISCO MABEL JOY MICKEY NEWBURY—Elektra 74107</td>
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<td>29</td>
<td>27 TODAY MARTY ROBBINS—Columbia 30815</td>
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<td>29 THE LAST TIME I SAW HER GLEN CAMPBELL—Capitol 733</td>
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<td>31</td>
<td>— WELCOME TO YOUR WORLD RAY PRICE—Columbia 30878</td>
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<td>28 PICKIN' MY WAY CHET ATKINS—RCA LSP 4585</td>
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<td>34 BEST OF PORTER WAGONER &amp; DOLLY PARTON—RCA LSP 4556</td>
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<td>34</td>
<td>36 IT'S A SIN TO TELL A LIE SLIM WHITMAN—United Artists 6819</td>
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<td>35</td>
<td>30 CLASS OF '71 FLOYD CRAMER—RCA LSP 4590</td>
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<td>36</td>
<td>32 GEORGE JONES SINGS THE SONGS OF LEON PAYNE—Musicor MS 3204</td>
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<td>37</td>
<td>31 LIVE AT THE FAM HOUSETON MEL TULLIS—MCM ST 4789</td>
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<td>38</td>
<td>36 TREAT HIM RIGHT BARBARA MANDRELL—Capitol ST 8467</td>
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<td>40 LIVING AND LEARNING/TAKE ME YOUR MEL TULLIS &amp; SHERRY BRYCE—MCM ST 8466</td>
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<td>43 LOVING HER WAS EASIER EDDY ARNOLD—RCA LSP 4625</td>
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<td>41</td>
<td>— MAGNIFICENT SANCTUARY BAND ROY CLARK—Dot 25993</td>
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<td>42</td>
<td>53 A MAN CALLED TEX TIDWELL—Williams—Monument 30909</td>
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<td>43</td>
<td>45 RANGER'S WALTZ MOMS &amp; DADS—GPN Crescendo 2061</td>
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<td>44</td>
<td>47 CHARLIE FEVER KENNY PRICE—RCA 4605</td>
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<td>45</td>
<td>36 DAVID HOUSTON'S GREATEST HITS, VOL. 2—Capitol ST 30604</td>
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<td>46</td>
<td>41 MARY DON'T MAKE ME CRY DAVID ROGERS—Capitol 30732</td>
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<td>47</td>
<td>41 POEMS, PRAYERS AND PROMISES JOHN DENVER—RCA LSP 4499</td>
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<td>48</td>
<td>42 PICTURES OF MOMENTS TO REMEMBER STAFFER BROTHERS—Mercury 61349</td>
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<td>49</td>
<td>49 HANK THompson's 25TH ANNIVERSARY ALBUM—Dot 2:2000</td>
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<td>50</td>
<td>56 PLEDGING MY LOVE KITTY WELLS—Decca 75313</td>
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<td>51</td>
<td>57 HAVE YOU HEARD DOTTIE WEST—RCA 4606</td>
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<td>47 SOUVENIR SPECIAL CONNIE EATON—Chart CHS 1049</td>
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<td>37 SUPER COUNTRY DANNY DAVIS &amp; THE NASHVILLE BRASS—RCA LSP 4571</td>
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<td>54</td>
<td>38 THE SENSATIONAL SONGY JAMES—Capitol 804</td>
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<td>55</td>
<td>55 GREAT COUNTRY DUETS—Columbia 30896</td>
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<td>56</td>
<td>44 WEST TEXAS HIGHWAY GEORGE HAMILTON—RCA LSP 4509</td>
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<td>57</td>
<td>48 WITH ALL DUE RESPECT TO KRIS KRISTOFFERSON JERRY KENNY—Mercury 61333</td>
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<td>58</td>
<td>46 WHEN YOU'RE HOT, YOU'RE NOT JERRY REED—RCA LSP 4504</td>
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<td>59</td>
<td>50 AWARD WINNERS HANK SNOW—RCA LSP 4501</td>
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<td>63 JERRY CLOWER FROM YAZOO CITY—Decca 75396</td>
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<td>62 FOR THE GOOD TIMES RAY PRICE—Columbia CS 39106</td>
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<td>— CALIFORNIA BLUES THE STONEHAMS—RCA 4431</td>
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<td>63</td>
<td>54 SATURDAY MORNING CONFUSION BOBBY RUSSELL—United Artists 5548</td>
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<td>64</td>
<td>54 OUT OF THE BLUE JOEY MILLER—Capitol ST 835</td>
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<td>50 I NEED SOME GOOD NEWS BAD BOB BARE—Mercury 61339</td>
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<td>66</td>
<td>59 THE AMERICAN WAY OF LIFE TOMMY CASH—Capitol ST 8359</td>
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<td>61 WILL THE REAL DAVID DUKE PLEASE SING DAVID DUKE—Mercury 61351</td>
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<td>68</td>
<td>60 MAN IN BLACK JOHNNY CASH—Columbia 30550</td>
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<td>69</td>
<td>70 HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega M31-1007</td>
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<td>70</td>
<td>71 YOU DON'T THINK TO PRAY SAMMI SMITH—RCA LSP 4513</td>
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<td>71</td>
<td>65 JEANNE C. RILEY'S GREATEST HITS—Plantation PLP 13</td>
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<td>72</td>
<td>68 RAG MILEE HAGGARD—Capitol ST 725</td>
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<td>73</td>
<td>66 LONESOME SAMMI SMITH—Mega M31-1007</td>
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<td>74</td>
<td>72 THE AWARD WINNERS GLASER BROTHERS—MGM 4775</td>
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<td>75</td>
<td>69 RUBY BUCK OWENS &amp; THE BUCKAROOS—Capitol ST 705</td>
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Master purchase out of Oklahoma City. It started on "D.J." Records and the Starday-distributed Metro Country picked it up. Very strong material and excellent vocal work. Good bet!

DICK FLOOD — Nacso 025. SPEAK MY NAME (Hemlock Music, BMI) SLOW IT DOWN (Combine Music, BMI)

If you're playing the marked "A" side, flip it. There's a beautiful hard country ballad on the other side. Don't miss the one. Fine singing.

KENNI HUSKEY — Capitol 3229. WITHIN MY LOVING ARMS (Blue Book, BMI) DICK FLOOD — Nalco 025. strong material and excellent vocal work. Good bet!

JIM KANDY — Edsel G-923. I NEED HELP (Big Swing & Jay Gene, BMI) WITHIN MY LOVING ARMS (Blue Book, BMI) DICK FLOOD — Nalco 025...

16-year-old Miss Huskey gets better with each release (this is her second outing for the Bakersfield arm of Capitol country). Fine record and fine performance.

OLIVIA NEWTON-John — Uni 55304. BANKS OF THE OHIO (Tiflis Tunes, ASCAP)

IT'S SO HARD TO SAY GOODBYE (Gallico Music, BMI) I NEED HELP (Big Swing & Jay Gene, BMI) WITHIN MY LOVING ARMS (Blue Book, BMI) DICK FLOOD — Nalco 025. strong material and excellent vocal work. Good bet!

JIM KANDY — Edsel G-923. I NEED HELP (Big Swing & Jay Gene, BMI) WITHIN MY LOVING ARMS (Blue Book, BMI) DICK FLOOD — Nalco 025. strong material and excellent vocal work. Good bet!

OSBORNE BROTHERS — Decca 32908. TAKE ME HOME, COUNTRY ROADS (Cherry Lane, ASCAP)

TEARS ARE NO STRANGERS (Rocky Top Music, BMI) I NEED HELP (Big Swing & Jay Gene, BMI) WITHIN MY LOVING ARMS (Blue Book, BMI) DICK FLOOD — Nalco 025. strong material and excellent vocal work. Good bet!

SANDY SMITH — Mega 615-0056. KENTUCKY (100 Oaks Music, BMI)

TEARS ARE NO STRANGERS (Rocky Top Music, BMI) I NEED HELP (Big Swing & Jay Gene, BMI) WITHIN MY LOVING ARMS (Blue Book, BMI) DICK FLOOD — Nalco 025. strong material and excellent vocal work. Good bet!

WILBURN BROTHERS — Decca 32909. THE WAR KEEPS DRAGGIN' ON (Sure-Fire, BMI)

BOOMIN' FOOLS (Sure-Fire, BMI) I NEED HELP (Big Swing & Jay Gene, BMI) WITHIN MY LOVING ARMS (Blue Book, BMI) DICK FLOOD — Nalco 025. strong material and excellent vocal work. Good bet!

WE LOVE COUNTRY MUSIC Dn's, ONE-STOPs GET "DOUBLE CLUTCHIN' MAN" S202

BY HOWARD PERKINS Contact Gene Satterfield

SWEET CITIES RECORDS 11354 Woodward, Detroit, Michigan 48227 (313) 773-9059

WYRL Wins CMA Contest

WYRL Wins

CMA Contest

NASHVILLE — Melbourne, Fla., FM outlet WYRL has won first prize in the annual Country Music Association sponsored "Country Music Month" promotion.

Station manager Norm Keller created the winning promotion and Operations Manager Chris Randall submitted the entry.

JOE STAMPLEY — Dot 17400. HELLO OPERATOR (Al Gallico, BMI) HELLO CHARLIE (Al Gallico, BMI)

Sounds like a juke box record, Joe is a wailer and does a nifty sales job on this Norro Wilson Carrol Taylor song. Flip is another "Hello" tune that's even heavier.

SONNY THROCKMORTON — United Artists 50863. I WANNA KISS THE KIDS GOOD NIGHT (Unart Reaction, BMI) LET IT SHOW (Unart Reaction, BMI)

The ladies probably won't identify with "A" side lyric, but the melody and performance are superfine. Strings are a little heavy. "Let It Show" is due a long listen. Record will be interesting to watch.

HANK WILLIAMS, JR. — MGM K14317. AIN'T THAT A SHAME (Travis Music, BMI)

THE END OF A BAD DAY (Hank Williams, Jr. Music, BMI) Hank dropped the tempo way down on this old Fats Domino Pat Boone monster. Good production and a lot of Jim Vienneau. That's the Mike Curb Congregation doing the back-up vocal work.

BOB YARBOROUGH — Sugar Hill 018. WHEN'S THE LAST TIME (Sixteenth Ave., BMI)

Now here's one of those ladies' lyrics, but the melody doesn't hold up as well as Bob's "You're Just More A Woman" hit. Give it a listen, could be good airplay item.
COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

STATION CHECK LIST

WWL, New Orleans (Charlie Douglas)
WIRE, Indianapolis (Lee Shannon)
WHO, Des Moines (Mike Hoyer)
WBAP, Ft. Worth (Art Davis)
WKDA, Nashville (Joe Lawless)
WRCP, Philadelphia (Don Paul)
WCMS, Norfolk (Earle M. Pouk)
WFOB, Portland (Tom Star)
WMVI, Columbus (O. R. Moore)

KOOO, Omaha (Les Sullers)
WMIL, Milwaukee (Bruce Nelson)
WVOJ, Jacksonville (Jack Hansen)
WRIL, Mobile (Johnny Burr)
VIRE, Nashville (Johnny E.)
WYDE, Birmingham (Johnny Grey)
WNGS, Toledo (Jeff Rice)
WAKR, Sacramento (Jay Hofer)
WBCU, San Antonio (Andy Jackson)
WCNV, Fairfield (Fred Slesak)

Two powerhouses from the younger set: Barbara Mandrell and Bobby Wright breaking heavy. Barbara's "Tight My Baby's Comin' Home" especially strong in the Midwest and South; Bobby's "Search Your Heart" hot request item in South, Southwest and Eastern states.

Loretta Lynn is all over local charts with re-titled "One's on the Way."

Pat McKinney's first Mega release getting great initial reaction; it's the country version of Cher's "Gypsies, Tramps and Thieves."

WHO Pick: Gene Davis' "I Need Help" on Metro Country.

Here's a puzzling situation—we notice that records by established country artists, while played heavily on many stations, are often not given numbers on their charts, while new recording acts are immediately charted with an equal amount of play. Examples of this trend are Johnny Wright, Hank Locklin and Hank Snow, who consistently get good play but few numbers. Are we taking the "regulars" for granted?

Ray Stevens red hot with his natural airplay item "Turn Your Radio On."

Hank Williams, Jr., out with a good version of the old Fats Domino smash "Ain't That A Shame"; pick at WUNI, moving at WIRE, WYDE, WENO.

Bobby G. Rice also doing well with the oldie "Suspicion." It's strong in Nashville, Ft. Worth, Norfolk and Omaha.

Jan Howard starting to move with English version of "Love Is Like a Spinning Wheel."

WYDE Pick: Penny DeHaven's "Another Day of Loving."

Mayf Nutter riding a split: "Never Had a Doubt" playing at WHO and WCMS; it's "The Litterbug Song" in Columbus.

Leona Williams' "The Boys and Lucy Brown" very strong in the Texas area.

Bobby Pen's "Hi Heel Sneakers" sneaked onto charts in Milwaukee, Nashville and Ft. Worth.

Johnny Carver enjoying Pick Hit status in Omaha with "I Start Thinking About You."

Osborne Bros. getting heavy play with John Denver's "Take Me Home, Country Roads."

WWL Pick is Nat Stuckey's "Forgive Me You Darling"; also big at WCNW, WBAP.

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Owens Ent. Moves

Buck Owens Enterprises has moved to 1225 No. Chester Ave. The phone is (805) 393-1011.
Many call this the PRETTIEST RECORD OF THE YEAR

Is it right to refer to a record as being pretty? Especially when everything about this record is better than pretty good. Sales are terrific, airplay is heavy, the song and its performance is fantastic with a beautiful production. Come to think of it, this is the Prettiest Record of the Year!!

"HOW DO YOU MEND A BROKEN HEART"
Cartwheel #200
DUANE DEE

P.S. It's movin' in all three trades!

RECORD WORLD 30
Billboard 33
Cashbox 25
Produced by Ron Chansey

THE COUNTRY SINGLES CHART
DECEMBER 11, 1971

1 2 DADDY FRANK (the Guitar Man) MERLE HAGGARD—Capitol 319B
2 3 SHE'S ALL I GOT JOHNNY PAYCHECK—Epic 5-10783
3 4 KISS AN ANGEL GOOD MORNING CHARLIE PRIDE—RCA 74-0550
4 5 LEAD ME ON CONWAY TWITTY & LORETTA LYNN—Decca 32873
5 6 DIS-SATISFIED BILL ANDERSON JAN HOWARD—Decca 32877
6 7 WOULD YOU TAKE ANOTHER CHANCE ON ME JERRY LEE LEWIS—Mercury 72248
7 8 HERE COMES HONEY AGAIN SONNY JAMES—Capitol 3114
8 9 COUNTRY GREEN DON GIBSON—Hickory K16145
9 10 HOME SWEET HOME/MADISON'S PRAYER DAVID HUNSTON—Epic 5-10779
10 11 COAT OF MANY COLORS DOLLY PARTON—RCA 74-0538

RECORD WORLD DECEMBER 11, 1971
1. KISS AN ANGEL GOOD MORNING - Charley Pride
2. HERE COMES HONEY AGAIN - Sonny James
3. SHE'S ALL I GOT - Johnny Paycheck
4. I'M GONNA LEAVE YOU - Bill Anderson & Jan Howard
5. BLACK MOUNTAIN RAG - Chet Atkins
6. I'LL FOLLOW YOU UP TO OUR CLOUD - George Jones
7. WE'VE GOT EVERYTHING BUT LOVE - Stoney Edwards
8. DADDY FRANK - Merle Haggard
9. ROSES AND THORNS - Jeannie C. Riley
10. HOME SWEET HOME - David Houston

RED SIMPSON ONCE OUTSHINED TEX RITTER.

Red grew up in Bakersfield, and was always interested in Country music. Tex Ritter was performing locally, and Red volunteered to shine his boots between shows. In the dark, outside the club, Red shined Tex's favorite green boots BLACK.

Red has come a long way since then — a Navy hitch, playing on a hospital ship and in clubs. After the war he concentrated on writing and began touring with Buck Owens and Merle Haggard. Red travelled all over — from Carnegie Hall to Germany.

You may best know Red as a song-writer — KANSAS CITY SONG and SAM'S PLACE are two of his best known songs. He gave up the road in 1968 to concentrate on writing... Now Red is back, with a fast-rising single soon to be an album.

RED SIMPSON I'M A TRUCK (3236) on Capitol Records.

Produced by Gene Breeden.
Bookings: Cliffie Stone, (213) 469-2339

At Capitol, every month is Country Music Month.
Millions of people have read his books, seen his movies and heard about his Broadway hit:

Now they want to hear his music.

In the history of the entertainment business, no one has communicated a relevant message to as many people in as many different media as Melvin Van Peebles. He's written best selling novels like "A Bear For The FBI." Produced big box office movies like "Watermelon Man" and "Sweet Sweetback." And he just opened a Broadway show called "Aint Supposed To Die A Natural Death" to packed houses and critical raves.

About a year ago, Melvin signed with us at A&M and recorded his first LP, "Brer Soul." Since then he's done two more albums titled "Aint Supposed To Die A Natural Death" and "As Serious As A Heart Attack." And a soon-to-be-released fourth album: the original cast Broadway show set.

In communicating Black culture to everybody everywhere, Melvin Van Peebles is a proven winner. Isn't that where you want to put your money? All on A&M Records and Tapes.