WHO IN THE WORLD

With Over A Decade Of Hitmaking Behind Them, Atlantic's Spinners (Right) Have Their First Gold Single "I'll Be Around" In The Top Ten And A Thom Bell Produced Album On The Way. See Story Inside.

HITS OF THE WEEK

SINGLES

ELVIS PRESLEY, "SEPARATE WAYS" (Press, BMG). From the MGM picture, "Elvis On Tour," this poignant ballad about an impending divorce will keep Elvis' chart topper record together as always. RCA 74-0815.

WHOLE OATS, "GOODNIGHT AND GOOD MORNING" (Young Ideas/Shapell, ASCAP). A terrific chart buster of a song by this most refreshing of new groups. Taken from their recently released album, this incredibly rhythmic track features the best vocal harmonies around. Atlantic 2922.

CAT STEVENS, "SITTING" (Ackee, ASCAP). A much awaited new single from the Cat to coincide with his smash current tour. Magnificently produced up tempo tune, this is one of his best, and should jump right to the top. A&M 1396.

JOSE FELICIANO, "ONE MORE MILE" (Screen Gems-Columbia/Sweet Glory, BMI). An infectious rhythm dominated by horns and strings highlights tune culled from Jose's "Memphis Menu" album. Best effort in a long time, and may bring him to the charts one more time. RCA 74-0841.

CAROLE KING, "BACK TO CANAMA" (Colgems, ASCAP). From her new album, "Rhymes and Reasons," this lilting song again displays the rare intelligence behind any Carole King composition. Livelyly produced by Lou Adler. Ode 66063 (A&M).

DAVE ELLINSON, "PEACEFUL EASY FEELING" (Jazzbird-Benchmark, ASCAP). Soft, lovely, and gentle, this Eagles recorded ballad has a rare melodic quality and should be a strong contender for chart action. Bell 45-278.

LUTHER INGRAM, "I'LL BE YOUR SHELTER (IN TIME OF STORM)" (East/Memphis/ Kondike, BMI). Coming off the major smash of "If Loving You Is Wrong, I Don't Want To Be Right," Luther hits with another number one R&B song. Funky & soulful! Gimme shelter! Koko 2113 (Stax).

KRACKER, "BECAUSE OF YOU (THE SUN DON'T SET)" (Sweet Nana, ASCAP). From their just released "La Familia" album, group could crack the charts with this rocker. Particularly interesting instrumental work as outstandingly produced by Jimmy Miller. Dunhill 4329 (ABC).

RASPBERRIES, "FRESH." And "fresh" is just the word for these guys, whose Beatleseque charm and energy is captivating the country. The great new single, "I Wanna Be With You," is here, and much, much more. A smash! Capitol ST-11123.

POCO, "A GOOD FEELING TO KNOW." Country-rockers offer perhaps their best album ever here. It's a clean, fresh breath of spring that will tide us all over through the winter. The possibilities for their first hit single are numerous. Epic ME 31601.

STEVIE WONDER, "TALKING BOOK." A beautiful and funky album from one of the foremost talents of our time. With the likes of Jeff Beck and Buzzy Feiton sitting in, and a new set of Wonder-tunes, it can't miss. Tamla T319L.

ALBUMS

Today it takes straight ahead music, honest lyrics, deep feelings and built-in imagination to establish an important new act.

Introducing the Everly Brothers.

"Lay It Down" 74-0849 is the new single from their brand new album "Pass the Chicken and Listen." Produced by Chet Atkins. Recorded in Nashville.

The Everly Brothers are part of The RCA Experience.
Motown Scoring Heavily With Musical Film, Show

LOS ANGELES — Just into their second decade as a major independent record company, Motown has also begun to see some success with their adjacent show business ventures. As in the days of the first bloom of the “Motown sound,” Berry Gordy, Jr. is at the helm of the company, guiding the company through the transition period of moving headquarters and moving the careers of his stars into new areas.

The recent successes of Motown’s adjacent entertainment enterprises are not to be scoffed at. “Lady Sings The Blues” has met substantial critical praise and is rivaling “Love Story” at the box office. As Christmas approaches, film industry experts consider it to be one of the biggest season draws. In Los Angeles alone, “Lady Sings The Blues” is doing a minimum of $5,000 a day at the Pantages Theater.

Motown is also involved in Broadway, with the hit musical “Pippin.” While other rock-oriented musicals are doing well, “Pippin” is scoring big box office and looks to be in for a long run.

Additionally, “Corner Of The Sky,” a Pippin tune, is the new Jackson 5 single and is shaping up as a monster.

The soundtrack from “Lady Sings The Blues” Sings The Blues,” which was released last Friday, has been the most requested record at Tower in Los Angeles for a couple of weeks, as well as at the Motown distributor in Los Angeles, Eureka Record Distributors. Berry Gordy, Jr., who was the executive producer on “Lady Sings The Blues,” has also led Motown into television during the past few years with several Diana Ross, Supremes and Jackson 5 projects. Other than his work in the entertainment business, Gordy himself has maintained a very low profile, eschewing personal publicity, opting instead for attention for his projects. If nothing else, that is highly unusual in Hollywood, and while the attention continues to focus on Gordy, he maintains a Howard Hughes—like silence.

ABC/Dunhill Forms C&W Division; Gant To Head, Cartwheel Absorbed

NASHVILLE — Jay Lasker, president of ABC/Dunhill Records last week announced the entrance of ABC/Dunhill Records into the country music field. Included with Lasker’s announcement of the establishment of a new country music division were several other announcements of signings, a label deal, and the addition of several new employees in sales, promotions and production.

Under the new arrangements, the country division will function as an autonomous unit within the framework of ABC/Dunhill Records. The country division will have its own production, A & R, sales and promotion personnel, as well as its own offices in Nashville. Although the country division will report to the corporate offices in Los Angeles, there will be little administrative crossover between the two branches.

Heading the newly created country division will be Don Gant, former assistant to the president of Acuff-Rose. In addition to heading the division, Gant will be actively involved in the acquisition of new talent and the production of country product. In the past, Gant has produced such Nashville artists as Don Gibson, Roy Orbison and Mickey Newbury.

Working with Gant will be Tom McEntee who has been hired by ABC/Dunhill to serve as the director of promotion for the new country division. McEntee was formerly in a similar capacity with MGM Records.

Another addition to the ABC/Dunhill family of labels is Cartwheel Records, an independent Nashville based company. 80% of the records released so far on Cartwheel have appeared on the C & W trade charts. Included in the Cartwheel releases.

Bell Set to Release “Oh Coward” Cast LP

NEW YORK — Bell Records announced last week that the label will release the original cast album of the smash hit musical “Oh Coward.”

The original cast album of “Oh Coward!” will be produced by Brooks Arthur in a unique recording session. Arthur will reproduce the stage performance with total fidelity to the mood and movement of the actors while giving the performers’ voices the full clarity available only in the studio.

Brooks Arthur has produced albums for Astrud Gilberto and served as consultant in both audio and production on “Purlie.” One of the industry’s top engineers, he has “worked the board” on over 200 hits including an incredible twelve in a row for Neil Diamond.

ABC/Dunhill announces that Gant To Head, Cartwheel Absorbed

It was learned that J. McElwee has left MGM Records to become Director of Sales, Country division, at ABC/Dunhill. McElwee held a similar post at MGM. (Details next week.)

London Hatches Orphic Egg

NEW YORK — The initial release on London Records’ new label Orphic Egg is being shipped this week. Orphic Egg was conceived by London to provide the youth/contemporary market with classical music in a form they can easily relate to and enjoy.

Orphic Egg product, all previously recorded but not necessarily previously released, will be selected with the “untutored classical consumer” in mind. Material from the vast London catalog as well as from many of the Decca-affiliated companies all over the world has been made available for use by Orphic Egg producer John Davidson.

The Orphic Egg packaging is contemporary in design with liner notes written by well-known, classical-oriented rock critics. A prospective buyer, therefore, will not only be attracted by the look of the package but will be provided with an explanation, or description, of the product in “contemporary language.” Further, Orphic Egg product will be shipped in a self-contained colorful browser box so that it can be displayed separately from other classical product.

The initial release, called “The Composer’s Head Series,” consists of eight lps — “Bach’s Head,” “Beethoven’s Head,” “Mahler’s Head,” “Mozart’s Head,” “Prokofiev’s Head,” “Ravel’s Head,” “Stravinsky’s Head,” and “The Musical Head,” a potpourri of material from the other seven. Subsequent releases (Continued on page 44)
Bennett's Manager Disputes Davis

NEW YORK—Derek Boulton, Personal Manager to Tony Bennett, has taken issue with some of Clive Davis’ remarks in a recent Record World Dialogue. Boulton has interpreted Davis statements as meaning that Tony Bennett had been dropped by the Columbia label. According to Boulton, “this is a complete fabrication.”

Dot Appoints Foglesong

NEW YORK—Tony Martell, President of the Famous Music Corporation, has announced the appointment of Jim Foglesong to the position of Vice President of A&R for Dot Records in Nashville. Fogleson will continue to head up the administrative and publishing chores for Famous in Nashville in addition to his A&R responsibilities, reporting directly to Martell.

Bell Names Phillips Ass't VP Of A&R

NEW YORK—Bell Records has named Jud Phillips Assistant to Dave Carrico, Vice President of A&R for the label.

Prior to joining Bell, Phillips was doing independent production in Memphis through Phillips Recording and for TMI Records. Phillips has been an assistant to TV producer Jack Goode in Los Angeles, he did freelance engineering and jingle production and he produced an album by New Heavenly Blue for RCA in Chicago. He’s also been chief engineer in Nashville West, The Sound Factory and Dimension Recorders in Los Angeles. He began as an engineer at Sam Phillips Recording in Memphis.

Bell Names Phillips Ass't VP Of A&R

Greenberg To Avalanche GM

LOS ANGELES — The appointment of Stu Greenberg to the position of General Manager of Avalanche Records, the disc arm of the United Artists Music Group, was announced today by Murray Deutsch, President of UA Music publishing organization. Greenberg has been with United Artists in various capacities in the field of contemporary music for the past 3½ years. He has been involved in publishing and recording.

Bakersfield Tourney Nets $25,000

BAKERSFIELD, CALIF — The Buck Owens Celebrity Invitational Golf Tournament was held last weekend and raised a projected $25,000 for cancer. An estimated 200-360 people attended every day, with 650-700 in attendance for the Saturday night talent show. The celebrity winners of the tournament were Dennis Raston and Bobby Murcer. Other winners were Peter Marshall, Bob Morris, Efrem Zimbalist and May Nutter. The winning foursome was John Brock, Jack Land, Sam Tobias and Joe Madden.

Among those performing at the talent show were Buck Owens, Susan Raye, the Bakersfield Brass, Stormy Winters and Charley Pride. MC was George Gero. Among the many other celebrities in attendance were Johnny Bench, Mickey Mantle, George Culver and Jim Gilliam. Pictures next week.

Chappell Initiates Writers Workshop

NEW YORK — Chappell & Co., Inc., international music publisher will open a New York writers workshop in mid-November.

The workshop will occupy an entire 5th floor loft in Chelsea. It is considered to be the first time a major music publishing company has set up such extensive off-premises operations. The 2500 square feet of workshop space, divided into studios and a large rehearsal area, will be utilized for the development of both new and current Chappell writers.

The aim of the workshop is to create an atmosphere conducive to an artist’s growth, allowing him to progress through self-motivation while receiving long-term guidance from professionals in the industry. Chappell will provide all services necessary to the writers accepted into the workshop. This includes everything from technical aid with music and lyrics, making of demos and promotion of songs to rehearsal space, helping put an act together and eventually, even placing it on a label.

Further artistic development is expected to result from the communal nature of the workshop with a creative exchange evolving between current Chappell artists, either already published and/or recording, and newer writers.

The workshop will operate on a virtually open-door policy with accommodation to as many writers as possible. Further, the workshop will encompass every conceivable type of music and act—from pop, rock and R&B to show, Latin, C&W and classical.

The workshop is located at 13 East 16 Street (between 6th Avenue and Union Square), close to Greenwich Village.

Jim Foglesong

Most notable of Foglesong’s accomplishments is the signing and cultivation of singer/songwriter Donna Fargo who gave Dot its first single to become a certified gold record in the label’s long and eventful history. “Funny Face,” the follow-up single from Donna’s album also hit the number one position in all the country charts and crossed over high into the pop charts.

Foglesong started his career in the music industry in September 1961 at Columbia Records as a musical assistant in the Engineering Department. In the fall of 1953, he was assigned to help establish the new Epic label. In 1954, he began producing for the Epic and Columbia labels and in the next few years produced such artists as Roy Hamilton, Bobby Vinton, Lester Lamin and the Merrill Staton Choir. For Columbia he produced Robert Goulet and Julie Andrews among others. In 1964, he moved to RCA, where he was hired by the late Steve Sholes as an Executive Producer.
Jonathan Edwards' second album is a reflection of his past two years on the road—the first as a struggling, relatively unknown singer, the second as one of the most recognized performing and recording artists of the year. His ups, downs and changes, and some sensitive insights into those things that are real—along with a damn good time—are captured for you on HONKY-TONK STARDUST COWBOY.

On Atco Records and Tapes
**Great Lyricists (II): Stephen Sondheim**

By MIKE SIGMAN

Including Stephen Sondheim in a "Great Lyricists" series may seem like something of a misnomer. For a while his lyrics to "West Side Story," "Gypsy" and "Do I Hear A Waltz?" contain examples of some of the finest lyric writing in the English language has ever seen, Sondheim, who got much of his musical training from Milton Babbitt, and who hasn't done just lyrics for anybody since 1965, is as much tunesmith as wordsmith.

The fact is that Sondheim wasn't even happy about the above-mentioned lyric writing assignments. As he put it in a recent conversation with Record World, "When I did write just lyrics, it was for experience, in the case of 'West Side Story', when I needed the money; in the case of 'Gypsy', I was supposed to do the music, but Ethel Merman wouldn't allow it, and in the case of 'Do I Hear A Waltz?' it was for an odd standing favor to Richard Rodgers and Arthur Lawrence. Otherwise, I certainly don't intend to do it again."

Actually, though, many people still think of him as a lyricist, a situation which dates back to his collaboration with Leonard Bernstein on "West Side Story" at the age of 25. "Arthur Lawrence had heard a score I did for a project that fell through, and when 'West Side Story' came around and they lacked a lyric writer, Arthur asked me if I'd be interested. And though I wasn't much interested in doing just lyrics I wanted very much to get some active professional experience. It was Oscar Hammerstein who persuaded me to go ahead and do it, even (Continued on page 36)

**Pirates Seized In Arizona Bust**

PHOENIX — In the first action taken under Arizona's Anti-Piracy Law, agents of the Arizona Department of Public Safety raided three booths at the Arizona State Fair here last week (6), seized more than 2,000 bogus tapes and cited the operators for violating the Anti-Piracy Statute.

In addition, a subsequent search of the home of one of the booth owners uncovered several hundred thousand pirated labels and parts for more than 50,000 cartridges and cassettes.

The defendants — two men, a woman and a juvenile — were ordered to appear in the Arizona Superior Court in Phoenix on November 15, at which time a bond and a trial date will be set. They were identified as: Ann Kaiser of Southwest Electronics, Phoenix; Robert Pezzopane and Edward Cox, Jr., of De Don Music Co., Newport Beach, Calif., and a juvenile, not otherwise identified, who was operating a booth said to be owned by Goldman Enterprises, Los Angeles. The tapes were turned over to the custody of his father.

One thousand tapes were seized at the Southwest Electronics and Goldman Enterprises booths. Fewer than 100 were taken from the De Don booth which featured stereo playing equipment.

**The Spinners: Overnight Success? Ho!**

By RON ROSS

In the time honored tradition symbolized ultimately by such Detroit r & b institutions as the Miracles, Atlantic's Spinners have paid their dues. Their Thom Bell-produced RIAA gold smash "I'll Be Around" has jumped to two with a bullet in the Singles Chart, but the Spinners are veterans of three labels for whom they have turned out hits at regular intervals for over 50 years.

Their first release for Tri-Phi, "That's What Girls Are Made For" went top thirty in 1961. Moving to Motown some years later, "I'll Always Love You" became their next top forty hit, while in 1970, Stevie Wonder wrote and produced "It's A Shame," which was solidly top twenty and in the charts for fifteen weeks.

For the original group, which in the fifties went the route of local talent contests and radio shows, are still together after years of touring with most of the great names of soul. They have performed with Marvin Gaye, James Brown, and the Supremes, the Temptations, the Miracles, and Stevie Wonder, Gladys Knight and the Pips and the Vandellas. They have played clubs and theaters from coast to coast, and such prestigious venues as Philharmonic Hall in New York. They are currently (Continued on page 36)

**Crested Butte Designs Self Contained LP**

DENVER, COLO. — A newly designed plastic packet container for lp disks promises to revolutionize methods for record shipment and storage. The Disc-Pak, a product of Crested Butte Records, is a self-contained disc packet, record sleeve and self-mailer all in one. Crested Butte President, J. Carlos Schidlovski, believes his company's major packaging innovation will "save the industry millions on wrapping problems alone."

The new package has sturdy rib supports that prevent inserted disks from rubbing, bending or shifting in their containers. Made of polypropylene, and mass-produced by plastic mold insertion, they add a 3-dimensional graphics capability to record packaging. Schidlovski also points out that, "outer cardboard crating becomes completely unnecessary since Disc-Paks can be mailed directly after they are shrink wrapped."

The new packaging, which according to Schidlovski is competitive with current pricing, has these advantages: (1) The rib design of the Disc-Pak provides a place or any place so jumping and alive with charged energy. Much of the audience was on its feet for the entire show, cheering this super of super groups on and on. I kept wondering what the Rockets might have thought.

With Leslie West on guitar, Corky Laing on drums (together from Mountain) and the incredibly talented Jack Bruce from Cream, this dynamic trio soared through some of the new songs from their "Why Dontcha" album, including the title tune and "The Doctor," both of which featured Leslie West's hard driving vocals. Recollections from the Mountain days included the classics "Don't Look Around" and "Mississippi Queen."

Highlights of the evening for me were any numbers putting the spotlight on Jack Bruce, particularly his wonderful harmonica solo on "Train Time," the standard blues number so well recorded and performed by Cream. Other older Cream hits comprised "Politician," and, for the evening encore, "Sunshine of Your Love," which literally stole the show. Although this reviewer personally does not choose the kind of music this group makes as his favorite, I can still acknowledge its power and the particular talents of the individual group members. Anyway, the most important thing is that the audience loved the show, and it would seem that Columbia Records has signed another winner, bullets and all. Robert Feiden

**Concert Review**

**A Super WBFL**

NEW YORK — In conjunction with the long awaited release of Columbia Records, West, Bruce & Laing album, Ron Del-sener presented the group at a midnight concert at Radio City Music Hall (6). I've rarely seen that place or any place so jumping and alive with charged energy. Much of the audience was on its feet for the entire show, cheering this super of super groups on and on. I kept wondering what the Rockets might have thought.

With Leslie West on guitar, Corky Laing on drums (together from Mountain) and the incredibly talented Jack Bruce from Cream, this dynamic trio soared through some of the new songs from their "Why Dontcha" album, including the title tune and "The Doctor," both of which featured Leslie West's hard driving vocals. Recollections from the Mountain days included the classics "Don't Look Around" and "Mississipi Queen."

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At a press reception in New York, Capitol Records' Rascals are presented with the first RIAA-Certified Gold Record for "Go All The Way." Shown from left are Jimmy Jenner, the group's producer, Jim Warne, Wally Bryson, Dave Smalley and Eric Carmen, Rascals and Herb Belkin, Capitol Vice-President and General Manager.
The FRESH new album from RASPBERRIES... includes their new single, I WANNA BE WITH YOU (3473).

Production and Sound by Jimmy Ienner
So You Wanna Play
The Ratings Game

New we are in the midst of another ARB season in which station managers shake and program directors quack, while attempting to maintain an appearance of cool. What other industry besides the communications industry can put itself through such changes (sometimes literal as well as figurative) on the basis of a small sampling of people?

The rating services consist mainly of ARB and Pulse, which have been the two major services, and C. E. Hooper Inc., which has recently revamped its operation and is beginning to pick more clients (they’re up to 70 clients at the moment). They all use form sampling of some sort, with ARB and Pulse obtaining their samplings from MetroMail (a division of Metromedia), which chooses the designated names from telephone lists. ARB uses the names directly, while Pulse has the telephone star system. Hooper does their own sample choosing, and all use the various census tracts and zip code area data.

Pulse relies on the personal interview, and sends interviewers unannounced in person after 6 PM to question each member of a household about their radio preferences for the preceding 24 hours. They may see 4000 to 5000 people in a large market down to 500 people in smaller areas. The only areas they cannot cover in person due to local ordinances prohibiting strangers walking on the streets, are Beverly Hills, and a small area in Marin County in Calif. Shaker Heights, Ohio and Coral Gables, Fla.

ARB, after an initial letter requesting the household’s cooperation, will then telephone to ascertain whether or not they will cooperate. If the answer is yes, the person is mailed a diary which they are requested to fill out for a week, indicating their radio habits. In a large market ARB will poll up to 1400 (1000 in the metro area, the others in total survey area) and in smaller markets the minimum number is 800. Since the return rate of acceptable diaries (those correctly filled in) is 50%, they survey a greater number, and any discrepancies in the sample is compensated with a computer system of weights and balances, which is designed to take care of any under-or over-sampling.

(Continued on page 27)

Tom Donahue: A Talk With ‘Big Daddy’

By BEVERLY MAGID

SAN FRANCISCO — Tom Donahue has been called the Big Daddy of the underground radio, but it’s a title he doesn’t seem to take seriously. “I’m not taking credit for those beginnings, let everybody else do that. In many ways, people have been experimenting with different aspects of this kind of radio for years. As an approach to radio, it is if anything, old fashioned. Maybe he considers it old fashioned, but after launching the ‘underground’ change at KMPX in San Francisco, Ralph Gleason wrote that he had ‘instigated the most fundamental change in American radio since TV turned it into music, news and sports.’ You might have to sign the guest list at KJH before the guard will even announce your presence, but at KSAN the usual visitor is soon integrated into the life style of the station which deceptively seems more casual. While we were sitting there, one staff member was reminded that he was on television, but after a few minutes came back to report that his program didn’t come on for another half-hour. Still with all this air of informality, the station is constantly programming involved radio specials such as the recent Bill Graham Fillmore Weekend, and with a small but dedicated news staff.

(Continued on page 27)

A Change Is In The Wind

What happens when all the figures are in? That’s as important, as what the numbers were, and how they were collected and by whom. Numbers on a page are only a relative indication of what’s going on, and the less we get hung up on this number syndrome, the healthier we are going to get as an industry. People we’ve talked with as recently as yesterday as well as a couple of years ago, have always maintained that ratings should only be considered a gauge of what’s happening, that important programming decisions can’t be made on the basis of a few decimal points. Yet station shake-ups occur regularly due in great part because of this, being #1 often means that you don’t try anything new or take any risks so as not to jeopardize that position, imitation becomes more important than being truly innovative in order to get a higher number in most markets already so fragmented that no dominant trend could be easily deciphered from merely reading a book. In a society that is changing from day to day, the communications industry must be allowed to reflect those changes, but how can they if everytime they institute a new one, they must first worry how it’s going to look in that book? Experimentation can’t be a way of life, but it must continue to rear its head when needed, and new answers must be found to accommodate new questions. This can happen only when a reasonable ebb and flow occurs, when we realize that numbers are only a game, and you can read almost any result you want into and out of them.

(Continued on page 27)

LISTENING POST

KGB-San Diego... The first annual KGB Charity Ball was held Nov. 12 at the San Diego Stadium (first time a rock & roll event was licensed in the history of the stadium) to benefit the United Crusade of San Diego. The tickets were $1.01 and the artists appearing were Quicksilver, Dr. Hook & His Medicine Show, J. Geils Band, Foghat and Jesse Colin Young.

WNEW-FM-New York... From November 3 thru Election Day, the station ran their version of the “Political Follies,” programming all the campy campaign songs they could find. They discovered that political musical extravaganza has been a part of the American way of life since the early 1800’s, and there was even a female presidential candidate, Victoria Hubbard, who ran onportion reform and women’s liberation in the mid-1800’s. Some of the 40 corny ditties included “Keep Cool, Keep Coolidge,” and “Get On The Raft With Taft” along with some of the later songs for Kennedy and Johnson.

FCC-Lorain, Ohio... Grant of the application of Lake Erie Broadcasting Co. for a new FM broadcast station has been proposed as an Initial Decision by FCC Administrative Law Judge Frederick W. Denniston. The coming application of Lorain Community Broadcasting Co. would be denied.

WTAE-Pittsburgh... In conjunction with its new programming policies, the station has dropped its long-standing Cash Call Contest. Also, there are various Penna. state lotteries being heavily promoted that would dilute audience interest in the contest.

Hollywood... Gary Horowitz, President of Wakeford Orloff, Inc. has been named chairman of a Los Angeles Creative Screening Panel for the 13th annual International Broadcast Award sponsored by the Hollywood Radio and Television Society. The

(Continued on page 27)
This is the ad you will be seeing in magazines such as ROLLING STONE, NATIONAL LAMPOON, CREEM, ROCK and FUSION to announce the introduction of an exciting new concept in music. Orphic Egg.

By JOHN GIBSON

MEMBER SPECTOR'S XMAS LP?: The now famous Phil Spector Xmas album (with Spector himself intoning the last cut) is being re-released this Christmas. It will probably be out before Thanksgiving, on Apple. For Some Reason Nicky, the Apple Will Confirm; Harrison and McCartney singles next week? A Harrison album in January? Probably... Reports about Jimmy Webb going to Asylum have been confirmed by David Geffen... Also, Geffen says Crosby, Stills and Nash are together again. Album recording starts in January and maybe a tour... Flash Cadillac has been signed to Epic and an album is complete. The group has sold 25,000 Flash t-shirts (sold), so even if there's no gold lp, there might be the possibility of a gold t-shirt... MCA has a double Neil Diamond album coming... Purity Strikes Again: Yes, it has been confirmed that within the past six months Donny Osmond's voice is an octave lower... Art Linson is producing his first film, which stars Elliott Gould and is called "Cherry Berry The Rockin' Robin," about a famous, frantic rock dj of the '50s making a comeback in the '70s. Spring start; screenplay by John Kaye... ABKCO and Immediate will be distributing "Ogden's Nut Gone Flake," the old Small Faces, with Mark Marriot album... Jon Mark is on the road with Mark/Almond, doing concerts three days a week, but not too much guitar playing.

IN PRODUCTION: New Stones album of old tapes being readied around ABKCO, Brian Jones vintage... Glyn Johns producing Tim Davis for Metromedia... Steely Dan picked up an Elton John date on November 18 in Virginia... At the door to the studio at Village Recorders where ABC's Ed Michel works says Home of The Quad Father... The original owner of the acre that Black Oak Arkansas is subdividing in Heaven Arkansas was Grover Cleveland. He sold it in 1895 and BOA and Bob Levinson are parceling generous square inches to anybody who wants one for as long as they last... Denny Dougherty is back in the studio with Jack Gold; and John Phillips is also cutting for Columbia, working for quite a while now on a single. No one at Columbia has heard it yet... Blind Item: What major record trade magazine is moving into swank new quarters in New York City? It's raining and blowing in New York again, and once again the Gulf and Western building is awaying back and forth like a tulip. The Central Park side is even leaking a little water... Johnny Rivers to Atlanta this week to open Wednesday's on Thursday. Elton John packing them in at the Atlanta Stadium the previous evening... About Keith Earl's "Willie Remember," he is taking old time bit player and Hollywood-ologist Willie on the road with them to do the intro on stage and lecture about His Nix Stix Pix and such things... Columbia Epic New Signings: Buddy Miles, Jesse Ed Davis, and Herbie Hancock.

ATTENTION TONY LAWRENCE: When Playboy did their "Bubbling Under Esquire's Heavy 100" it was said that Terry Knight had a mailbox that said "Place Lawsuit Here." Knight has now changed it to "Place Retractions Here," meaning of course, the full page in the new Creem magazine. Also the Mark Don and Terry album has been changed, little wise, to "Punk You"... The Buddies are beginning to pick up steam after a shaky start. Audiences not minding the personnel changes as much as first thought... When James Taylor played Radio City last Saturday night, some raucous fool hollered out, "Where's your wife?" Taylor said, "I don't know. Where's yours?" and went on with the show. (In case you missed the news, with all the wire service stories it hardly seems possible. Carly Simon became Carly Taylor last week.)... Yoko working on a new lp, said to be Yoko's "Blonde on Blonde" by those very close. Take it for what's worth... Has Badfinger changed labels? Some say it's better in Burbank... Jan. Release: Beach Boys " Holland," with a 7-inch single of Brian's Fairy Tale; George Parsons; the Faces "Oo La La;" Diane Warwick produced by Holland Dozier and maybe Holland. All on WB... Billy Murcia of the New York Dolls died Monday November 6 in London during the group's tour there. Murcia was 20. The chief inspector of the Chelsea police ruled the death as accidental... The Blue Oyster Cult is sending press and radio a fake bootleg record for a little promotion before their "Mono Caine" album is ready. Mono Caine is the drug taken to bring on invisibility in H. G. Wells' "Invisible Man."

Columbia Pacts James/King Production Deal

NEW YORK — Columbia Records has announced the signing of Tommy James and Bob King to an exclusive production agreement. James, formerly of Tommy James and the Shondells, and King have worked together since James' first gold single, "Hanky Panky," stormed the nation's charts in 1966. While working on the Roulette label, the pair produced two gold lps and fourteen million-selling singles including "I Think We're Alone Now;" "Mony, Mony;" "Draggin' the Line;" "Crystal Blue Persuasion;" "Mirage;" and "Crimson and Clover" (which sold over 5½ million copies).

Their first project for Columbia is lawrence Reynolds, whose "Love Can Be A Drag" single has just been released. Following Reynolds, they will produce a singles session with songstress Patti Austin sometime this month.

Bell In Production Deal With Garrett

NEW YORK — Larry Utall, President of Bell Records last week announced the signing of a long-term record production deal with veteran producer Snuff Garrett.

The agreement calls for Snuff Garrett to produce on behalf of Garrett Music Enterprises all the new artists they find and develop. His product will be released on the Bell label and will include a special Snuff Garrett logo. Garrett has produced such artists as Jim Nabors, Bobby Vee, Gene McDaniels, Gary Lewis and Brian Hyland. He also produced the hit Cher single, "Gypsies, Tramps and Thieves" and other Sonny & Cher records.

The first single on Bell, "The Night The Lights Went Out In Georgia" by Vicki Lawrence, will be released immediately.

Slap It Down

Stirring it up recently at Record World was Epic recording star Johnny Nash, (2nd from right) who has some of the great comebacks of the year with his number one single "I Can See Clearly Now." Adding to the brew of hands is (left to right) Columbia Director of Special Projects Logan Westbrooks; Record World R&B Editor Dade Nahoney; and Editor Mitchell Pink.

Another Bust: Oregon

NEW YORK—Fifteen retail business firms in Oregon have been charged with selling pirate copies of legitimate musical tapes and records in a class-action suit filed by two record companies.

Most of the retailers operate tape and record shops. There are also two automotive supply stores, a convenience food market, a men's clothing store and two boutiques. The retailers are charged with unfair business competition in a civil suit brought by Warner Brothers Records, Inc and A & M Records, Inc, on behalf of all other legitimate recording companies.

Judge William M. Dale of the Circuit Court of Oregon, Multnomah County, issued a temporary restraining order restricting the defendants from making or selling pirate tapes. He also ordered each of the defendants to appear November 20 to show cause why an injunction should not be granted.

Elephant Set

NEW YORK—Just Sunshine Records has announced the upcoming release of "White Elephant," produced and arranged by Michael Mainieri for Wine Cellar Productions. The double lp set is slated for release in mid-November, and features famed session men Hugh McCracken, David Spinoza, Marren Bernhardt, Natalie Pavone, Randy Brecker, Michael Brecker, Frank Vicari, George Young, Donny Coyer, Jon Pierson, Tony Levin, Steve Gadd, Donald McDonald, and vocals by Ann Sutton, Sue Manchester, and Nick Holmes.
SHOW ME YOUR BADGE!

Their debut single
BB-90001

Distributed by United Artists Records, Inc.
**Commissioner Johnson Takes The Stand**

By BEVERLY MAGID

Since 1966 when he was appointed by President Lyndon Johnson as one of the seven Commissioners of the FCC, Nicholas Johnson has become a maverick of the Establishment. He has been the one voice raised in dissent over the policies of our government towards broadcasting and communications. Before becoming a Commissioner he was head of the Maritime Administration, a partner in the law firm of Covington & Burling and once was a Professor of Law at the University of Calif. at Berkeley. He has written two books "How To Talk Record World: What are your feelings concerning the payola charges made by Jack Anderson regarding the broadcasting and record industries?"

Nicholas Johnson: "I've never talked to anybody in the record industry who's in favor of payola as a way of doing business. I think that most of the companies feel—from a profit and loss standpoint, as well as a standpoint of ethics—that they would much rather do business in other ways, and let the records be judged on their merits. As far as I've been able to figure out from the responsible members of the record industry that I know, I think that they are fully cognizant of the problem, they're aware of the harm that could come to the record industry from these kinds of practices. They're desirous of ferreting it out and bringing it to a halt, because their own self-interest is at stake as well as the broader public interest."

**RW:** Do you agree that the radio and record industries should be allowed to police themselves without the FCC having to be brought in?

**NJ:** Well, in the first instance, I think it simply has to be a matter of self-policing. We don't have enough enforcement officials to conduct such a campaign, even if we had the desire to do it. That doesn't mean that we won't occasionally get involved in an investigation, if the facts are brought to us. But the standards here have got to be evolved by the industry and enforced by the industry, if this is really to be curbed.

**RW:** How involved should government agencies get? They're ostensibly to protect the public interest, but isn't there that ever present danger, that what they think is best for the public isn't necessarily so?

**NJ:** The difficulty, of course, is that the agencies that are set up that are supposed to represent the public interest, tend to get captured by the very industries that they are supposed to regulate. I mean that it's a little ironic for an administration that takes $400,000 and then settles an anti-trust case against ITT, and takes over $300,000 and then raises the price of milk, and supports the oil industry in their efforts to get an extra nickel a gallon for every gallon of gasoline as a result of the oil import quota program that President Nixon's own advisors told him to scrap—to me it's a little difficult, when the Administration picks up some $10,000,000 that they refuse to disclose the source of, at a time when they're handing out corporate benefits—it's a little silly for them to complain about a little payola in the record industry.

**RW:** It's hard for radio stations not to be concerned every time the FCC raises an interested voice, because no matter how many guarantees you get, there's always the question of what happens at license renewal time?

**NJ:** Well, I think that we ought to make clear that payola is not in anybody's interest. It's a function of a system that has gone out of control, a sort of jungle market place. It's in the best interest of the record industry, the artists, composers, broadcast stations, of the advertisers, everybody, that the choices of the record stations be made on the merit of the product. It's a horrible thing for an artist to have to depend on somebody getting out there and pushing his product as the only way for him to get his art distributed throughout the country. So that system doesn't really serve anybody, and I think everyone concerned with the music, the record industry, the broadcast industry, would agree that it's something that ought to be discouraged.

**RW:** Recently there have been more citizen groups petitioning directly about what kinds of format changes they want at the stations, what kind of music programming, and there's even one group forming in L.A. that wants to take over the license of a station, because they think the classical music standards have changed too radically. What kind of room is there for more direct public control?

**NJ:** Well, there has been more citizen involvement in all aspects of broadcasting. When it's done in a responsible manner then it's a very healthy influence. It tends to give the broadcaster a better sense of what the interests of his audience are, and a better opportunity to serve his community. One of the problems in which citizen participation has taken place is the license renewal procedure. As a matter of law, no one owns a radio station. The airwaves belong to the public, and the licenses expire at the end of a three year period. At that time any citizen can participate in the renewal process. And, as I say, if it's not done for purposes of harassment or blackmail, I think that's a healthy influence. It tends to take power out of Washington and place it back in the cities where the stations are operating. I think that's a constructive direction for participatory democracy to go. Another area is that of Fairness Doctrine complaints. One of the most dramatic was probably that of John Banzhaf and his request that there be announcements pointing out the health hazards of cigarette smoking, along with the cigarette commercials. Another area is proposed rule making such as that of the three housewives from Boston, called Action For Children's Television, that the commercials on children's television be limited. And another area, as you mentioned, is that of format changes. It raises some very difficult questions. On the one hand, the broadcaster needs to have, and should have, a considerable flexibility as to what he's going to program. I don't think that we want the FCC selecting what records he's going to play. Indeed on one occasion when the FCC did try to involve itself in the lyrics of the songs, I disagreed, and I urged that it was not the FCC's business. But, on the other hand, there is sometimes the tendency on the part of the station to want to be one of a number of stations programing the same kind of music, rather than wanting to appeal to..."
THEY ONLY COME OUT AT NIGHT
A New David Clayton-Thomas

David Clayton-Thomas left Blood, Sweat & Tears about a year ago to spend a few months in Oregon and clear his head. He wasn't into the same thing as B, S & T, and after a year and a half of "I'm quitting," he did. His last year with the group had been so much pressure, he needed three months in the wilderness to get himself straight.

"After a while, every gig became 'crucial' and it had to be just right," he said. "I couldn't even talk to the audience. It was a nine man group and no one person was to be the center of attention. Everybody else got their message across with their instrument, but my instrument was my mouth. The pressures from within the group, and the political pressures from outside became too great."

David contacted some old friends of his from New York, L.A. and Canada and got his own group together. He plays when he wants to play, says what he wants to say, and even plays the guitar, which was forgotten.

Club Review

A Fault Free Liza

Liza Minnelli has earned her spats at the top and proves it in spades in her incredible performance at the Riviera hotel. Miss Minnelli puts on an absolutely spectacular display of vocal and dancing versatility that dispels any notion that her rise to stardom is based in any way, shape or form on her family tree.

Standing Ovation

Liza's performance is virtually fault free and her vocal and musical material runs a wide gamut ranging from the light and bouncy "Yes" and "Play A Simple Melody Harvest Moon" to the soulful "Nuneral If You" and the haunting "God Bless The Child."

Music Maximus

Palomar Tie

New York — Frank Mili- tary, Nan Pearlman and Jay Meganston of Music Maximus, Ltd. have just entered into a deal with Palomar Pictures, International, which entails the worldwide publishing administration of the musical scores for forthcoming Palomar films.

Some of the motion pictures involved include the Tony Award winning "Sleuth" which will star Sir Laurence Olivier and Michael Caine; the Neil Si- mon, Elaine May film "The Heartbreak Kid," which has a title song by Cy Coleman and Sheldon Harnick and is scored by Garry Sherman.

Dialogue

(Continued from page 12)

what might be a larger audience, but one with a more specific taste. And what broadcasters have found is that when they have changed from a progressive rock, or a classical format, or all-news, or even a country and western format, they are very possibly courting a great outcry from loyal listeners, who aren't particularly anxious to lose that service they've come to like.

RW: But many stations worry about ratings, because that's the only way they can sell their time, by trying to be number one and appeal to the most people.

NJ: If you've got three stations in a town of half a million people, each one of them is going to appeal to that whole city. But if you've got access to 50 radio stations, as you do in a number of large cities, particularly in the East where you've got neighboring city signals that you can pick up, the fair share or proportionate share of that audience is 2%. Now if you can appeal to a segment of the audience which is 10% of that audience, and you can get even half of that audience to listen to your station, you've now got 5% of the people in that city, which is 2½ times as much as your proportionate share if you try to appeal to all of them. There's also a lot of music which just doesn't get played at all. Radio tends to be just an extension of the record industry. It tends to push the records which are now being pressed, and are currently popular, but some stations are getting away from that, even those all music stations. We have a black-oriented station here in Washington, D.C., that won't play anything but music by black artists, but they'll play from all periods of history, and all different kinds of music. And it's a very popular station. So one of the things that you can do, when you have these thousands of stations that we have in the United States, you do have an opportunity for greater diversity and experimentation. Now if you are the number one station in the market, there's not much point in experimenting, because you've pretty well got it figured out, but if you're the number seven or eight station in a market, it seems to me, you've got very little to lose by trying something different. And there is a tendency among all businessmen, no matter what the industry, to want to follow the leader. They tend to want to do what the guy on top is doing, and if you can knock the guy on top out of his position, you're doing fine. But you may be better off, if you can't, trying to do something else that is as innovative in your time as what he originally did in his, and you may just beat him out.

"...if you're the number seven or eight station in a market, it seems to me, you've got very little to lose by trying something different."

RW: There has been recently some upset over a record like Chuck Berry's "Ding-A-Ling," and here in California, there's a Proposition on the ballot which would bring about even greater censorship than ever before. How can we protect ourselves from so much protection in the industry?

NJ: Well this is an age-old struggle between the creative artists and those who fear them, or those who have something politically or economically to gain from attacking them. It's just one of those things that is going on, and has been going on, two thousand years ago—Jesus got himself into a little trouble on this score too. There tends to be almost an inverse relationship between the freedom of a medium and the effectiveness of a medium. In other words, you can sing songs in nightclubs that you couldn't put on records, and you can put songs on records that you couldn't put on the radio, and you can put songs on radio that you can't put on television. The same thing goes in print, or in drama. There are things you can do on stage that you can't do on television.

RW: But yesterday's obscenity is today's colloquialism.

NJ: The point I'm making is that there is necessarily continual confrontation. If you don't have this conflict in society, then you know that the artist is not doing his job. If you're

(Continued on page 45)
it's not that simple to be this good

big tree 2013/stereo

an incredible album!
and another incredible hit single!

"I'd love you to want me"

Produced by Phil Gernhard on BIG TREE #147
Included in "OF A SIMPLE MAN" Album
WINDMILLS
RICK ROBERTS—A&M SP-4372
Former Flying Burrito Brother is out on his own, but gets accompaniment from David Crosby, Jackson Browne, Chris Hillman, Marc Benno and other West Coasters on his fine debut solo effort. Listen to "Drunk and Dirty" and "In a Dream" for an idea of what's going on here. David Anderle produced.

SLOPPY SECONDS
DR. HOOK AND THE MEDICINE SHOW—
Columbia KC 31622
Second batch of Shel Silverstein goodies from the "Sylvia's Mother" gang is characterized by more of the delightful tongue-in-cheek intensity of that monumental single. "Carry Me, Carrie," "The Cover of 'Rolling Stone'" are among the highlights. Produced by Ron Hasskine.

SHREDDER
THE WACKERS—Elektra 75046
"Hot Wacks" made quite an impression on those who loved the mid-sixties rock & roll sound (and who didn't?), and "Shredders" features several songs ("I'll Believe In You," and "Coming Apart") that would have done a middle Beatle or early Bee Gees album proud. Also a catchy reggae "Day & Night." 

FILTHY
PAPA JOHN CREAM—
Grunw FTR-1099 (RCA)
More fancy and funky fiddlin' (and singin' too) from the senior member of Hot Tuna. Musicians sitting in include Blue Mitchell, Big Joe Turner, Harmonica Fats, and, on "Walking the Tou-Tou," the rest of Hot Tuna. The whole thing is a fine bluesy workout, and a good time is had by all.

NOLAN
ABC/Dunhill ABC 766
Artist who had several action singles under different names offers a couple of those near-hits ("Keep On Keepin' On," "I Like What You Give"), plus Randy Newman's "Burn Down the Cornfield" and Van Morrison's "Crazy Love" on his first for the label. The album is quite good, and the name Nolan Porter should soon be well known.

FOXTROT
GENESIS—Charisma GAS 1058 (Buddah)
Ultra-progressive group, featuring some totally original and highly intriguing sounds, is bound to catch on in America sooner or later. This set has some excellent music on it, especially "Watcher of the Skies." Heavy FM action is in order, with sales to follow.

THROUGH THE EYES OF LOVE
RAY CHARLES—
Tangerine ABCX-765/TRC (ABC/Dunhill)
Charles offers a collection of great songs here, including Tony Joe White's "Rainy Night In Georgia," Paul Williams' "A Perfect Love," Delaney & Bonnie's "Never Ending Song of Love" and the Gershwine's "Someone To Watch Over Me." Should do as well as the ever-popular Charles usually does.

WILL THE CIRCLE BE UNBROKEN
VARIOUS ARTISTS—United Artists EAR 9801
Fantastic package—a three record set with beautiful graphics featuring the Nitty Gritty Dirt Band with some of the greatest all-time country artists, from Maybelle Carter to Earl Scruggs to Doc Watson to Roy Acuff. The songs are fabulous, and this is a must-have album.

THE MAGICIAN'S BIRTHDAY
URIAH HEEP—Mercury SRM 1 652
The Heep showed great promise, musically and commercially, with their last album, and this, their fifth, should be even bigger. The sounds are progressive, hard and heavy, topped off by the title tune, based on a short story by group leader Ken Hensley. Should be burning up FM airwaves in short order.

ALONE AGAIN, NATURALLY
ESTHER PHILLIPS—Kudu KE 49
Soulstress continues to produce some of the best records of their kind. On this one, she gives new dimensions to Bill Withers' "Use Me," the Gladys Knight hit "I Don't Want To Do Wrong" and several more. Great voice, great musicians.

THE WORLD IS A GHETTO
WAR—United Artists UAS-5652
War has successfully invaded and conquered a broad segment of the public taste with its highly musical blend of soul, jazz and pop stylings. This set contains six pieces, featuring their new single (the title track), and the funky "Cisco Kid." Should do big business.

WILLIE REMEMBERS
RARE EARTH—
Rare Earth RKS 434 (Motown)
Consistently hot performing and recording group get into a hard and often good timey rock & roll bag on this, their first studio album in some time. They've built up quite a following over the past two years, and if "Good Time Sally" makes it as a single, this could be their biggest yet.

TRACKS
McKENDREE SPRING—Deeco DL 7-5385
Perhaps McKendree's best album yet, "Tracks" features the Moody Bluesish "Don't Keep Me Waiting," a sweet version of Dylan's "The Man In Me" and a remake of what is reportedly Fran McKendree's favorite McKendree Spirit song, "Friends Die Easy." Big lush arrangements and fine instrumentation.

IT NEVER RAINS IN SOUTHERN CALIFORNIA
ALBERT HAMMOND—
Mama KZ 31905 (CBS)
With the title track shaping up as a smash single and a successful stint as opening act on the Moody Blues tour giving him exposure, Albert Hammond may break out big with this album. Best thing other than the single is "If You Gotta Break Another Heart," the covering of which has already begun.

(Continued on page 45)
This is John Batdorff

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

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


Appearing at:

November 5  Santa Monica Civic Auditorium, Los Angeles, California with Dan Hicks
November 7-9  My Father's Place, Roslyn, New York
November 10  Victoria Opera House, Dayton, Ohio
November 12  The Roanoke-Salem, Civic Centre, Salem, Virginia with Poco

November 13-14  Felt Forum New York with Poco
November 18  Fairleigh Dickinson College, Rutherford, New Jersey with Flash
November 25  Coliseum, Los Angeles, California
November 19  Music Hall Boston with Arlo Guthrie

With love,

Mark Roddrey
Artists
Jazz

Michael All Jazz

NEW YORK—Because of the huge success of his three-week experiment back in August to bring jazz to his Michael's New Pub, 211 E. 55th St., owner Gil Wiest has decided to make it a permanent jazz room. He has installed a new $20,000 sound system and has purchased a new $10,000 Steinway piano.

CLUB REVIEW

Erroll Garners Praise At St. Regis

NEW YORK—An Erroll Garner concert can be described by such words as "jazzy," "artful," and "eclectic." But the tone and message of his current stint at the Maisonette Room of the St. Regis Hotel really adds up to just one word: entertainment.

Improvisational

From the enigmatic overtures to familiar standards to the incomparable interpretations of his own tunes to the exciting interplay with the rest of his four-piece band, Garner's show is a delight. His versions of songs like "Yesterday," "The Look of Love," and several other Bacharach tunes, and his own "Misty" are so original and unusual that sometimes one forgets what songs he's playing. Somehow, though he leads you back to the main theme in such a way that all the mysterious improvisations make sense.

Garner has a new album out, his first for London Records, called "Gemini." It's quite good, and fans who missed him at the Maisonette should pick up a copy.

Mike Sigman

UNIVERSE

HAMPTON HAWES—Prestige 10046

Pianist Hawes has always been a brilliant contributor to the jazz world with many fine albums on Contemporary etc. But this surprising disc is truly exciting and innovative. With such strong comrades as Harold Land and Chuck Rainey, he combines his own style with a whole new texture and style that is more contemporary. The result is a result is a truly innovative album of the year.

MOUNTAIN IN THE CLOUDS

MI罗斯LAV VITOUS—Atlantic 1622

Miroslav's Embryo album has been remixed with an unreleased track added. Excellent music that preceded Weather Report. Included is Joe Henderson, John McLaughlin and Herbie Hancock. It should get a great deal more attention this time around.

BLUE'S BLUES

BLUE MITCHELL—Mainstream 374

With guest John Mayall, pianist Joe Sample and a well rounded septet, trumpeter Mitchell presents a set of five solid originals that provides plenty of good blowing. Mitchell is a most underrated and sensitive player. A fine record.

DEVOTION

JOHN MCLAUGHLIN—Douglas KZ 31506 (Columbia)

A re-release of his great first American album with the amazing organ of Larry Young and rock drummer Buddy Miles. Included are some of the guitarist's best tunes such as "Marbles" and "Dragon Song."

BLACK IS THE COLOR

JOE HENDERSON—Milestone 9040

This disc includes Airdo, Dave Holland, Jack DeJohnette and Ron Carter among others, but its strong point is Henderson's masterful improvising and overdubbing with himself. This is his best album, a truly important record that should grab new listeners for the reedman.

MANNEKIND

SHELLY MANNE—Mainstream 375

Mannes and his young new sextet present six new tunes penned by pianist Mike Wofford and guitarist John Morel. The fresh talent inspires this fine drummer's playing and makes for a fine album of contemporary music.

THE GIANTS OF JAZZ

VARIOUS ARTISTS—Atlantic 2-905

This is the amazing all-star group of Art Blakey, Dizzy Gillespie, Al McKibbon, Thelonious Monk, Sonny Stitt and Kai Winding. The set of nine tunes is culled from one of their London shows. The masterpiece is Dizzy's amazing version of "Tin Tin Deo," but the whole album is full of fine playing from six of the masters.

November 18, 1972

1. TALK TO THE PEOPLE
LES McCANN—Atlantic 1619

2. ALL THE KING'S HORSES
GROVER WASHINGTON, JR.—Roku KU-07 (CTI)

3. CHICKEN LICKIN'
FUNK INC.—Prestige 10043

4. FREE AGAIN
GENE AMMONS—Prestige 10040

5. OFFERING
LARRY CORVELL—Vanguard VSD 79319

6. WORLDS AROUND THE SUN
BAYETTE (TOODO COCHRAN)—Prestige 10045

7. I SING THE BODY ELECTRIC
WEATHER REPORT—Columbia KC 31352

8. THE HUB OF HUBBARD
FREDDIE HUBBARD—BSF 20726

9. THE AGE OF STEAM
GERRY MULLIGAN—ASM SP 1037

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

11. HEATING SYSTEM
JACK McGUIFF—Cdad 6017 (Chess/Jonas)

12. LORD OF LORDS
ALICE COLTRANE—Impulse AS 9224 (ABC)

13. SOUL ZODIAC
CANNONBALL ADDERLEY—Capitol SVB 11025

14. CHERRY
STANLEY TURRENTINE—CTI-CTI 6017

15. COOL COOKIN'
KENNY BURRELL—Chess 60019

16. INFINITY
JOHN COLTRANE—Impulse AS 9225 (ABC)

17. FLY DUDE
JIMMY McGUIFF—Groove Merchant GM 509

18. FLUTE-IN
BOBBI HUMPHREY—Blue Note B4379 (UA)

19. LEAN ON ME
SHIRLEY SCOTT—Cdad 50025 (Chess/Jonas)

20. BRUBECK ON Campus
DAVE BRUBECK QUARTET—Columbia KC 31298

21. LIVE AT THE EAST
PHARADAH SANDERS—Impulse 8320 (ABC)

22. UPENDO MI JAMAO
RAMSEY LEWIS TRIO—Columbia KC 31352

23. M.F. BORN TWO
MAYNARD FEGERSON—Mercury SRR 1 648

24. LIVE AT FUNKY QUARTERS
CAL TZADER—Prestige 9409

25. SHE IS MY LADY
GRADY TATE—Janos 3505

Record World November 18, 1972
JIMMY SMITH—"BLUESMITH"
(V6-8809)
Jimmy makes a soulful return to his roots. His ensemble includes: Teddy Edwards, Leroy Vinnegar, Ray Crawford, Donald Dean and Victor Pantoja. Amen to all concerned.

THE BEST OF BILLIE HOLIDAY
(V6-8808)
Lady Day sings her classics, "Strange Fruit", "Solitude", "My Man" and others.

THE OSCAR PETERSON COLLECTION
(2-V6S-8810)
A specially priced 2 record set, Oscar Peterson wailing with a big band and playing pretty with a lush string section, includes "Cubana Chant", "Ruby" and many more.

ELLA AND LOUIS
(2-V6S-8811)
Specially priced 2 record set includes material by Porter, Gershwin, Berlin, etc. Ella and Louis front Oscar Peterson, Ray Brown, Herb Ellis, Buddy Rich and Louis Bellson.

PRIME CUTS
GENE AMMONS/SONNY STITT
(2-V6S-8812)
Specially priced 2-record set featuring Jug and Sonny blowing some classic blues, like "Walkin'", "Blues Up and Down" and others. Straight ahead choice cuts.

GREAT JAZZ. ALIVE AND KICKIN' ON VERVE RECORDS

DISTRIBUTED BY
MGM RECORDS, INC.
Final Conference Details

By GARY COHEN

- Final details have been worked out for the upcoming college radio conference in Chicago, sponsored by WLU\C/Loyola University, to be held November 17-19. A number of ideas for restructuring the weekend have come from people involved in college radio, and people who have had experience in planning and attending conferences around the country.

At this point, the WLUC Conference will probably be the college radio meeting of the year, with over 300 college radio people expected. Most major record companies with campus programs—Warners, Elektra, Capitol, UA, Columbia, Atlantic, A&M, and Capricorn among others—will present to participate in the discussions and provide the relaxation. Total projected attendance is around 500 people.

Some changes in the Conference program were accomplished thanks to Judy Mullen—WLUC's Station Manager and Conference organizer, Stu Goldberg—program director of WCBN-FM and co-organizer of the recent Central Michigan Conference, and this reporter. Thanks to Stu's Conference Call Maker, the three of us discussed some problems in the schedule and came up with decent solutions. For example, the Saturday afternoon session was supposed to be one large meeting with everybody in one room, but that has been changed to smaller sessions which, we feel, will be more conducive to learning. These sessions will not have speakers or professional people leading them; rather, there will be "instigators" to get the conversation and discussions started. This will be in addition to the opening session, chaired by Sam Sutherland, Campus Editor of Billboard, which will include a general discussion on how each person's college station has grown during the past year, what kind of co-operation each station has received from local community media and record industry people, and how minority groups participate in programming. In both instances resources people will be available for participation in the talks.

The second change concerns the entertainment. Since the decision was wisely made to limit the number of groups appearing to two, other companies had requested time to make their show presentations. So the schedule has been set up to allow three hours free time on Saturday afternoon—from 4:30 until dinnertime at 7:30—when attendees can be taken to other performances, meetings with artists, studio visits, etc. All outside affairs must end by 7:30 so that dinner can begin on time. After dinner and entertainment, hospitality suites will be opened up but they cannot be opened until after the entertainment has been concluded.

Sunday's first session scheduled for 11:00, will be on station financing and budgeting. The afternoon sessions will again be broken down into small sessions, on music, news & public affairs, programming, station management, sales, etc. Commercial radio people from Chicago will participate at these gatherings.

The importance of communication and planning between people at WLUC, and people outside the station, can't be stressed enough. This is one of the major shortcomings of IBS: the lack of involvement by IBS of college radio people around the country who have had experience in planning college radio conferences. The cooperative planning, including the participation of those who have run successful radio conferences in the past is a key requirement for a successful college conference. It is a requirement that IBS has failed to meet.

The Conference should be worthwhile. If you haven't registered yet, there is still time to do so. The cost is $5 and special rates are available at the Holiday Inn. (The Holiday Inn, incidentally, has reserved all rooms for the Conference, so if you call up to reserve a room, tell them you're with the Conference; otherwise they'll tell you they're booked up.) To register call Judy Mullen at WLUC—(312) 388-9582.

WRCU-FM, one of our regular reporters from Colgate University, reports increased activity (Continued on page 43)
THE WORLD IS A Ghetto—War—United Artists UAS 5652

The group who gave the term "Afro-rock" its original meaning now forces us to broaden the definition. On their latest, their musical scope is matched only by their abilities to synthesize, organize and relate in the most artistic and commercial sense. Without a doubt, this is the album to etch them into the rock pantheon of supergroups. Every cut is its own reason why. There is not a weak spot to be found, and the strengths are blinding. See the light and know this is a War to which everyone will come.

Cash Box — November 11, 1972

...The new single by the same name.
#50975
Jukin' Bone Does It Themselves

**NEW YORK —** In these days of big city promoters dominating the rock tour scene, it is refreshing to see a group do the promoting themselves. This do-it-yourself tour is the brainstorm of RCA group Jukin' Bone, a five-man group whose second album, “Way Down East,” has just been released along with a single “Cara Lynn.”

The concept is unique in that the group, instead of using managers and promoters, are booking themselves into cities of 50-250 thousand people, areas where very few live shows are presented. This move also insures the group that they will be the headline act instead of opening for some big name act in larger cities. Also there will be a large radio campaign with spots produced by the group. In addition, the local djs’ will play the album weeks in advance of concert.

The tour begins Nov. 17 in Sioux City, Iowa, with followings in towns like Sioux Falls, South Dakota and Racine, Wis. In fact there are at least 30 dates booked already. These five guys from Skaniales, N.Y. (Indian for “long leg”) are positive that this fresh approach to touring will facilitate the breaking of new artists. If the plan indeed works, Jukin’ Bone could start a whole new trend in the rock concert industry.

Fred Goodman

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Uttal Smiles As British Operation Grows

**BY A STAFF REPORTER**

**LOS ANGELES —** Larry Uttal is grinning these days about the progress of the English arm of Bell Records. January 1 of this year Bell made the English operation an independent label. Pror to that the label had been distributed by others.

In that time, Uttal says, Bell has become one of the most viable independent labels in England. He says an industry survey showed the English Bell label to be the #3 singles company after only six months.

Uttal says Bell spent two years developing English producers so the company wouldn’t have to rely on American product. Last January he had said he wanted to foster an “indigenous” English label.

Uttal also says the size of the English market is expanding. “Gary Glitter was #2 in England and we sold close to 500,000 records,” he says, “so on top records they can represent 40% of the American market, but the fringe doesn’t sell near what others does.”

Uttal also considers England a hot spot to secure product for the American market, but “I wouldn’t want to rely on foreign product totally. It should be supplemental.”

His reasoning is, “there is a fair price,” which means the group can get a fair price in the studio and you can still make a profit on the record.

Uttal also says the label is “a band.”

Hex-Up production associate for the English Beck, Jack N. Jukin’ Bone are to release their debut album this week. The group is being managed by Rick Santelli, manager of the group.

Epic’s Hollies receive gold record awards for their entire catalog and a half-selling single “Long Cool Woman (in a Black Dress).”

Long Cold Gold

**Jukin’ Bone Does It Themselves**

**By Kal Rudman**

- **Breakout smash of the week:** Donna Fargo. Over 400,000 crossing from c&w to the same as the last one. Big phones KJRB, "hit" WIXY #25, "hit" KTGL Denver, 13-8 WMUK, chart debut #38 KILT sales, debut #40 KLIF, #12 WDGY, KJR says "good sales," chart and sales WBBQ, KDWB, WHYY.

Super left-field pick of the week: "Country Road" High Voltage Columbia. We believe this will become a hit record because it is perfect for a discotheque. The group is white, the track is black. The brass is the best thing since Chicago. There is no question in my mind that Columbia will bring this home in record time, and will probably break it rb.

Super tip of seven weeks ago confirmed: We told you long ago that Dean Tyler would break the Hurricane Smith at WIP Philadelphia. After WFL went on it, sales zoomed to 45,000. Jay Cook, PD, confirms that they are getting big teen requests as of last week, which means that this is an across-the-board demographic GO-RILLA. The artist is 49 years old and was a recording engineer on many of the Beatles albums.

Confirmation: The Stevie Wonder is an out-and-out smash rb and nothing in the world can stop it from going pop. It is now fully confirmed in Chicago. So far, it is being played at: WCOL, WBBQ, WRNO and WIBG.

**James Taylor** "Don’t Let Me Be Lonely Tonight” is his first single in the last two years. We predict an out-and-out smash.

Pick of the week: "Do You Want To Dance" Bette Midler on Atlantic. She is already a superstar in New York and on TV via the Johnny Carson show. Her biggest fan is Neil Bogart.

Joel Dorn, who cuts Roberta Flack, cut an incredible album that has huge advance orders. This girl is a superstar of superstars and can become as big as Judy Garland. We saw her do her show at the Bitter End and she is not to be believed.

**Bulldog.** We predicted this would be a hit from the day it was released. Congratulations to Joe Sutton, Don Anti, Pat Pipolo and the MCA promotion staff for refusing to concede defeat and staying with this record as long as necessary until they got the great listings that came in this week. Rosalie Trombley put it on CKLW and says "great." It exploded 24-12 WBBQ, 9-2 WHYY, 25-20 WRKO, 28 WRBW, 27 KLIF. Powerhouse new believers: WIXY and KILT.

Confirmed smash: Jackson Five. It exploded rb in Chicago and is a giant at a long list of pop stations.

The next rb giant we predict will cross to top 40: "Why Can’t We Live Together" Jimmy Thomas on Glade. Miami distributor, Henry Stone, has hit the jackpot once again as he did with Betty Wright and others in the past. Sales are just about #1 rb in Chicago and it exploded pop at (Continued on page 23).
MONEY MUSIC

(Continued from page 22)

CKLW 26-18. We guarantee that this artist is starting his career with a million seller.

Our old tip gets stronger every week: Delbert & Glen on Atlantic. We predicted "I Received A Letter" would be a hit before it even came out of the album. It is still on WFL, KOL and WDGY.

Powerhouse new believers: KJR, WKBW, KILT.

We continue our predictions on Steely Dan. KJR Seattle reports a jump of 36-26. Gary Shannon says "the LP is huge and the single is catching up."

Powerhouse new believers: KOL, KJRB and KILT as an LP cut.

Raspberries. We are still convinced that this will be just as big a hit as the last one. Chart debut: WCFL, WPQX, WIBG. Powerful new believers: WXYY, WMAR, KTLK, WXIX, KOL, WBBQ, KJR.

Sleepers: "Knock Knock Who's There," Mary Hopkins. They couldn't release this record from the album a couple of years ago. We think this time around, it will be a home run.

The new Chuck Berry "Rockin' and Reelin'" from the LP.

Powerful new Carly Simon (Mrs. James Taylor) "Balled Of A Vain Man." We say both husband and wife will have a hit single of their own. It is nice to keep it all in the family.

Hottest act in the business: Jethro Tull. They sold 200,000 albums as imports from England before Warner Brothers even got it out. They sold out Chicago Stadium for two days in a row, 20,000 people a day! The single is now breaking. It is #1 WHYY, 16-8 KLIB, 29-21 WKBW, chart WRKO, new: KXOK, WDGY, WPQX.

Powerhouse new Jonathan Edwards "Stop And Start It All Again."


Breaking as a hit Blue Haze on A&M.

Sleepers hit that needs more promotion before it gets lost: Eric Clapton, 16-8 WRKO, 30-26 KOL, 40 KJR. Powerful believer: WPQX.

Best cut in the LP of the fantastic group Lounging and Messina: Side two, cut one "Thinking of You" should be the next single.

Lighthouse. This old tip of ours has bullets in all three trade charts.

John Denver. The album is a smash and many sharp programmers tell us the single can make it.

Carole King. We prefer the "B" side and the company is working both sides.

Grand Funk Railroad. We predicted this would be their first single hit in a long time when it came out and the trade charts confirm.

Rick Springfield. Jim Taber tells us he is looking very strong in Dallas.

Hit being lost: Engelbert Humperdinck. It is pulling #1 phones for Dean Tyler at WIP Philadelphia. This is a soap opera on a 45 record.

Congratulations to Lou Adler who has created audio theater by creating a two-set album of the rock opera, "Tommy" in which he uses the following big stars from the world of rock to play each part: Steve Winwood, Richie Havens, Nery Clayton, John Entwistle, Ringo Starr, Rod Stewart, Richard Harris and the narrator is Peter Townshend of the WHO, who wrote this classic. The London Symphony Orchestra is conducted by David Mersham. Adler spent two years putting this together . . . It is total excitement, and will revolutionize the art of rock totally.

—By A STAFF REPORTER

LOS ANGELES — Reaction to the comments of Roy Silver of CMA on the advantages of signing with a major agency have come sharp and fast. (See Nov. 4 issue)

Marshall Resnick and Ben Bernstein, who book Neil Diamond, Sam Neely and others out of Los Angeles, took exception to every point made in support of major agencies.

Bernstein was especially interested in putting away the idea that the "sheer number" of people a major agency has working can be an advantage. "The number of people at a major agency has absolutely nothing to do with the quantity of work, and especially nothing to do with the quality," Bernstein said flatly. (Bernstein himself worked at William Morris for almost eight years in Los Angeles.)

In the major agency situation, Bernstein said, "agents become so called heavies not by the number of bookings they do, but by who they bring into the office. He maintains that the full resources of a large agency seldom go to work for any particular client. Instead he says valuable time is wasted "hyping your own associates in Chicago and New York and Los Angeles," and that momentum and enthusiasm is lost.

—Sinatra Jr. To Grill

NEW YORK — Frank Sinatra, Jr. returns for his third engagement at the Rainbow Grill from November 27th through December 10th, following a record-breaking appearance at the Frontier Hotel in Las Vegas.

Toasting

Grunt Records' Peter Kaukonen meets up with RCA VP Mort Hoffman at a party for the artist at RCA's New York headquarters to celebrate the release of Peter's first album, "Black Kangaroo." In the background Frank Mancini is seen courting Ann Sternberg.

—Resnick, Bernstein On The Small Agency

Resnick and Bernstein feel that the small "independent" agencies can go for "longevity" just as effectively as the majors. As to the crossovers some artists would like to make into motion pictures or television, Bernstein admits the majors accomplish that "occasionally." "But," he said, "more importantly the majors wind up accidentally or purposely knocking out their own people for the sake of another of their clients. A major office can't possibly satisfy all the needs and all the wants of all the people they represent."

Over and over Resnick and Bernstein both claim that this is an age of specialization, and argue for split representation, equating an independent's concentration with quality. "They (the majors) are in the quantity business," Resnick said bluntly.

Resnick also claims that more and more good agents are leaving the majors because they can't work fluidly within their own company, and that they are constantly taking the good artists with them. He says that 70% of the talent working today is represented by "Independent" agencies, also that most of the contracts of big acts with major agencies stipulate that if the particular agent who signed them leaves, the act goes too.

Bearsville Ups Nathan

NEW YORK — Marc Nathan has been appointed to the post of Promotion Coordinator for Bearsville Records. The announcement was made by Paul Fishkin, Director of Operations. In the past, Nathan has assisted Fishkin in promotion for the company but will now be responsible for all radio promotion activities while Fishkin will be devoting more of his time to administrative areas.

CHRISTMAS IN NOVEMBER?

It's not too early to be thinking about Christmas Programming.

Send $5.00 for a listing of 94 Christmas records that were CHART HITS from 1942 through 1971.

Write:

"THE MUSIC DIRECTOR"
P.O. Box 117, Chestnut Hill, Ma 02167

www.americanradiohistory.com
SPYDER'S GANG—Scepter SJ-12365
YESTERDAY, TODAY AND TOMORROW (Cap-Orion, BMI)
Exciting: Donna production has an up tempo, sing along sound which just might mean a successful future. Song keeps moving from start to finish.

BONNIE RAITT—Warner Brothers 7645
TOO LONG AT THE FAIR (Catalan, BMI)
A very moving and lovely blues ballad by Joel Zoss as interpreted by Bonnie Raitt, one of the best singers around. Taken from her latest Warner Bros. lp, song features excellent production work.

WILD CHERRY—Brown Bag 90001 (UA)
SHOW ME YOUR BADGE (Brown Bag Music, ASCAP)
Another potent entry from Terry Knight and his label. This is a funky song which really cooks its way along, and its 'do your own thing' kind of message should find broad appeal.

BUZZY LINHART—Kama Sutra KA 561 (Buddah)
IF YOU HAD THE BIGGEST HEART (...Lander and Roberts, ASCAP)
This Hammond and Hazlewood tune just might be the first commercial chart entry for Buzzy. A very elaborate production should find many friends for the talented scatter.

CRUSADERS—Motown 5028 (Motown)
SPANISH HARLEM (Progressive, BMI)
The new standard Drifters hit comes to life once again in a top instrumental version that fascinatingly combines funkiness with progressive jazz.

ALUN DAVIES—Columbia 157312
I'M LATE (With Disney Music, ASCAP)
From the "Daydo" album, this calypso accented song from "Alice In Wonderland" is an interesting novelty side. Produced by Cat Stevens, and sounds very much like him.

IT'S A BEAUTIFUL DAY—Columbia 4 44928
WHITE BIRD (Davin, ASCAP)
Song has had consistent FM airplay in its various album forms, and this edited single version is beautiful and delicate instrumentally, and compellingly sung.

SOUVENIR—
Great Western Gramophone 5021 (Columbia)
The debut single of Drifters/Denise Music, BMI! The debut of a new label with a beautiful ballad entry featuring top vocal harmonies. Many may want to remember this one.

PHILIP CODY—Kirshner 63-5026 (RCA)
NEW ORLEANS (Rockmasters Inc., BMI)
Past hit for Gary "U.S." Bonds could bring song all the back up into the charts. Instantly and hand clapping, this melody just builds and builds.

GLENN YARBROUGH—Pride 1020 (MGM)
BACK ROADS (Kip Music, BMI)
A proven power male vocalist, Yarbrough has another chance at the charts with a very nice ballad sound. Good melody.

SIMON & GARFUNKEL—Columbia 4 45663
AMERICA (Charing Cross, BMI)
A more commercial, elaborate production than appeared on the "Bookends" album could assure top sales for this group once more, and who would be surprised? A natural.

BOXTOPS—Hi 2730 (London)
SUGAR CREEK WOMAN (Rise Bridge, BMI)
A funky, throbbing beat keeps this record moving, and may mean a return to the charts for the group of so many past hits. Programmers should give full attention.

MEADOW—Paramount PAA 0187 (Famous)
HERE I AM (Gigi Music, BMI)
Tender ballad that could see action with the MOR audience. A refreshing and pretty song in the mold of "I Don't Know How To Love Him."

ROXY MUSIC—Reprise 1124
VIRGINIA PLAIN (Pro-Total, BMI)
Load and heavy, this is a bizarre song that enjoys big success in England, where the group is currently among the many emerging glam rock stars to shine on. Could make it here.

MIKE HUGG—Verve 10691 (MGM)
BLUE SUEDE SHOES AGAIN (Hudson Bay Music/Carlin, BMI)
In this age which reverses nostalgia, this ex-member of Herman's Hermits sings a lovely ballad which builds with images and symbols of a decade ago.

HOO DODDY RHYTHM DEVILS—
Blue Thumb GTA 220 (Famous)
TOO HOT TO HANDLE (Song Music, ASCAP)
Heavy rocker which chugs right along marks the voodoo-swamp rock, Dr. Hook sound of this single, culled from the group's "The Barbecue of Devils" album. Could be hot.

KENNY ROGERS AND THE FIRST EDITION—
Jolly Rogers J 1001 (MGM)
LADY, PLAY IT (Chappell & Co., BMI)
From their forthcoming album "Backroads," this single finds the established group comfortably at home with their own label and a fine ballad.

THE DYNAMICS—Black Gold WW-5
VOYAGE THRU THE MIND (Million Seller, BMI)
Very good r&b side that could establish a new group. Excellent production, with particular emphasis on some pretty funky horns.

GAYLE McCORMICK—Decca 33030
NEAR YOU (Blue Street, BMI)
A beautiful Boz Scaggs ballad that builds to a strong climax. Taken from Ms. McCormick's "Flesh and Blood" album, this tune could see some MOR activity.

RENEE ARMAND—A&M 1390
RAINING IN L.A. (Almo Music/Iving Music, BMI)
Pretty and promising: this songstress and released from her "The Rain Book" album. Top flight production work by Jim Gordon.

JONATHAN EDWARDS—Atco 45-6911
STOP AND START IT ALL AGAIN (Castle Hill, ASCAP)
That 'Sunshine man' is back again with another foot tapping folk song with exceptionally fine lyrics. From his recently released lp, the song could start chart action again for the ole' "stardust cowboy."

B. B. KING—ABC 11339
SUMMER IN THE CITY (Hudson Bay, BMI)
From B.B.'s "Guess Who" album, a nifty blues version of the Lovin' Spoonful hit, and it should hit again. A terrific job, and a welcome early summer surprise.

GLEN CAMPBELL—Capitol 3483
ONE LAST TIME (Blackwood Music, BMI)
Another excellent Addrisi brothers penned tune with elaborate and solid production work by Jimmy Bowen. Expect MOR action with this one.

SHIRLEY JONES—Bell 45,253
AIN'T LOVE EASY (Daniel Music, Ltd., BMI)
Lovely ballad by Carol Hall receives a delicate and tender delivery here as produced by Don Howe, who always seems to make hits look easy.

Mickey Hart—Warner Bros. 7644
BLIND JOHN (Boiling Thunder, ASCAP)
Grateful Dead member comes up with a song sounding very much like a Jefferson Airplane single, and no wonder, since Grace Slick and Paul Kantner add powerful vocal support. An exciting and very interesting song, superbly produced.

GARLAND GREEN—Cottillion 45-44162
LOVE IS WHAT WE CAME HERE FOR (Cottillion/Assorted, BMI)
A tender r&b ballad with fine production could bring this artist to the pop charts. Lush string and horns arrangements.

COUNTRY GAZETTE—United Artists 50982
KEEP ON PUSHIN' (Tickson Music, BMI)
From their highly original "A Traitor In Our Midst," this song shows Gene Clark composition just might bring progressive bluegrass some cosmopolitan attention.

O. C. SMITH—Columbia 4 45555
DON'T MISUNDERSTAND (Leo Frat, ASCAP)
From MGM's "Shaft's Big Score" this MOR ballad that could mean success again for the man who became a star with "Little Green Apple."

THE GUILD—Elektra 45823
WHAT AM I DONNA DO (Cicogna, ASCAP)
Carole King standard last year saw chart action as recorded by Gayle McCormick, and "Shadows" could do it again. Powerful vocal and an excellent production by Gary Usher.

CRAIG NORBACK—Color A-1001
PRAY FOR ME (Graham/Norback, BMI)
Swinging and up beat gospel rock in the tradition of "Oh Happy Day," the song builds nicely. Could see some chart activity.
Issue date: December 30, 1972
Ad deadline: December 20
Four-color closes: December 15
Reserve now for best position.
Sondheim (Continued from page 6)
you don't concentrate enough. Instead of using their own eyes, they expect a close up up to be chosen for them; instead of using their ears, they expect the sound to be hyped up.”

Does this kind of disparaging view of today's audiences cause Sondheim to write condescendingly to achieve success? “No, I would have written more hits if that were true. The only standards I have are from 'West Side Story' and 'Gypsy.' But most of the stuff I write is not popular. I don't really know what makes things popular and what doesn't; I certainly don’t intend to write what people call esoteric or cerebral.

Sondheim's current project, and the thing that seems to be consuming all his time these days, is a musical version of Ingmar Bergman's 'Smiles of a Summer Night.' As he described it, "It's essentially an operetta in feeling, although there's a great deal of dialogue in it; it's conventional in form with a few little quirks, because I believe in content dictating form and that's what the content calls for. And it's light and romantic and hopefully funny, certainly the script written by Hugh Wheeler is very witty. We go into several December Spencers I've written about half the score." There's no record deal yet, he added, because there isn't enough done to show it to anyone.

Speaking of records, Sondheim is happy with all the cast albums that have been done on his shows, except 'Follies.' "'Follies' is one of the worst records I've ever come across. They (Capitol) absolutely refused point blank to have it on a two record set, and we didn't have it in the contract. That's a sham and a shocker and something that I will regret bitterly and I'm very angry about. On the other hand, among the best show albums I've ever heard are 'West Side Story,' 'Gypsy' and 'Company.'"

On the subject of the future, Sondheim, who has never written an individual pop song, doesn't plan to: "No, never. I'll do another play. I hope. I love the stage, even in its moribund state. TV and a lot of this stuff like individual songs or going into pop as far as I'm concerned don't suit my talent, which is to earn a living, but I wouldn't get the pleasure out of them that I get from the stage. The stage is the only place in the performing medium where you can place the audience and have you happen to be part of a rock group which I'm not likely to be.”

Mercury Moves Along

Top Row: (l. to r.): Status Quo with Steve Gottlieb and Roland Rennie (Creative Director Phonogram);illy Gaft, Irwin Steinberg, Charlie Fach; Jimmy Horowitz. Bottom Row: Steve Gottlieb (Chairman Phonogram); Sally Angie, Recording Artist, Philips U.K. and Irwin Steinberg; Henry Buckle (Mercury Artist); Nick Maney (Mike Gil Ass.); Charlie Fach.

Lion Opens Detroit Office

- LOS ANGELES — Clive Fox, President of Lion Records, announced the opening of an office in Detroit in conjunction with Henry Baskin, Detroit entertainment attorney. The office has been set up for the purpose of talent acquisition and general development of current artists on the roster based in the Midwest, coordinating through MGM's home office in Los Angeles.

Lion Records has recently signed Detroit based female vocalist Vee Allen, rock group Frijid Pink, Jerry Baker, author of the book "Plants Are Like People," and Chicago based group, Answera To Love, produced by Mel Collins. Pride Records, another division of MGM headed by Mike Viner; has recently signed Chicago based vocalist Hettie Lloyd, Billy Butler and Infinity, and Detroit singer Patricia Coiefield.

Spinners (Continued from page 6)

engaged in a nationwide tour of night-clubs and concerts.

In 1972, the Spinners left Motown for Atlantic, teaming up with the man almost single-handedly responsible for the uniquely smooth "Philadelphia Sound," Thom Bell, who has also arranged the Stylistics and the Delphonics with historical results. He is currently writing material for the Spinners' first Atlantic lp due to be released at the beginning of next year.

Despite their association with the groovy Philadelphia, the Spinners are still Detroit based, and consist of Henry Fambrough, Billy Henderson, Pervis Jackson, Bobby Smith, and Philip Wynne who joined them in May, 1971.

Elektra To Release Two Lps In Nov.

- NEW YORK — Elektra Records will be releasing two albums in November. The first of these is by Carly Simon, entitled "No Secrets." This is the third album for Ms. Simon, who was recipient of a Grammy for the Best New Artist of 1971. The album was made at Trident and Air Recording studios in London, under the direction of producer, Richard Perry.

The other release for November is the debut album of a new duo, "Portland." The duo consists of Bill Lamb and Gary Ogan, two young men who hail from Portland, Oregon. They have worked together for the past four years in the Northwest, playing coffeehouses and college concerts.

Crested Butte (Continued from page 6)

vents warpage—solving a major industry problem. The outer container body is sturdy and will not lose shape even with rough handling. (2) Because of the characteristics of the material used, both time and money are saved. The Disq-Pak, containing the product, can be shrink wrapped and labeled for mailing in one easy step, which eliminates the cost of unnecessary cardboard now used in the industry. (3) Its 3-dimensional capabilities give it a graphic flexibility.

Disq-Pak is the exclusive property of Crested Butte Recorders. According to Schidlow, this packaging technology will also be used by the computer industry in the mailing and storage of memory disks. He announced he is "currently negotiating with major record and computer companies on different aspects of the design application."
Big Daddy
(Continued from page 8)
they often scoop the newspapers with their stories. Donahue thinks that news and information that we provide to the audience is a vital aspect of the success of the radio station,” Donahue said. “We don’t attempt to cover all the news. We try to cover that aspect of national, international and local news that we think our audience is most interested in. We use a variety of news sources and services, Zodiac News, Earth News, and now we’re getting Reuter. We think that they’ll give us better service than we could get from UP or AP. The first story about our Cambodian intervention from this station, even before Washington had released it, because we had called the North Vietnamese delegation in Paris and been given the story.”

Like many others in progressive radio, Donahue hates the label, considers it just another “bullshit” term. “I don’t think that we’re an underground radio station. If we jump into any of the radio categories, the one we probably fit into best is middle-of-the-road, only it’s the middle of another road.”

Surely no other MOR station had quite so much musical freedom as KSAN. “Our only guideline as far as the music is concerned is whether we like it or don’t like it, and we think that’s the audience’s guideline too. We’re criticized for playing as much black music as we do, and we do, but not with the idea of playing a lot of r&b. I think that’s just a reflection of top 40 hang-ups about playing so many up-tempo, so many slow songs and an X number of black records. That’s the wrong gauge, the only gauge should be, is it a good record. There’s no list at the station, well, we have a list but it’s a backwards list. Just a record at the end of the week of what we’ve played.”

Donahue believes that KSAN’s success with the 18-34 program will continue.

Listening Post
(Continued from page 8)
selections made here will later be considered by an international board of judges which will choose one trophy winner in each category and grand sweepstakes winners for radio and television.

WCBS/FM-New York . . . With their solid gold format making strong shoswings in the recent Pulse ratings their current line-up is as follows . . . 6-10AM Jack Miller (from WDBC), 10AM-2PM Bill Brown (has been at CIS for 3 yrs.), 2-6PM Dick Heatherton (from KLIF and WFIL), 6-10PM Bobby “Wizard” Wayne (also with CBS for 3 yrs.), 10PM-2AM Don K. Reed (another CBSer), 2-6AM John Vidaver (with CBS and Music Director at WNEW/WM), Weekends Ed Osborne, Program Director John Gehron.

WMAL-Washington, DC . . . Station celebrated its 47th anniversary last week . . . John Lyon will be hosting an old fashion “Hootenanny” on Sunday nights featuring folk, country and blue grass music.

FCC-Cahoun, Ga. . . . The application of John C. Roach for a new AM broadcast station to operate on 900kHz, with power of 1 kw, daytime only, was denied in a Supplemental Initial Decision by Administrative Judge Millard F. French. Judge French concluded that Roach’s own testimony at the remanded hearing established that he misrepresented material facts in testimony and exhibits introduced earlier in the proceeding and that he was “not qualified to be a licensee of this Commission.”

KMET-Los Angeles . . . On Saturday, Nov. 11, KMET re-created KFWB as it was in its early rock years of 1958-1961 and had the highest ratings in LA broadcasting history. The line-up was made up of all the original air personalities, with the exception of the late Al Jarvis . . . Midnight-6AM Ted Quillin (now at WOR), 6-9AM Gary Owens (now at XERF), 9-11AM Dick Heatherton (from KLIF and WFIL), 11AM-2PM Steve Haines, 2PM-6PM Rainy Wynn, 6-11PM John Barrett, 11PM-2AM Joe Yocum, 2AM-6AM Gene Weed (now at the Film Factory), 6-9PM Bill Urban, 9PM-2AM B. Mitch Reed (now at KMET), 9PM-Midnight Bill Ballance (now at KGUS) with the news being handled by the original News Director, Pat McGuiness, Charlie Arlinton, Hal Goodwin, and Bill Angel.

Conference Headquarters, 114 Sanson Street, San Francisco, Calif. 94104.
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<th>NOVEMBER 18, 1972</th>
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<td><strong>WB/Reprise Strikes Gold</strong></td>
<td><strong>101</strong></td>
<td><strong>101 PEACE IN THE VALLEY OF LOVE THE PERSUADERS—Win or Lose 225 (Atlantic) (Callion/Win or Lose, BMI)</strong></td>
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<td><strong>BURBANK</strong></td>
<td><strong>102</strong></td>
<td><strong>MAMA WEER ALL CRAZEE NOW SLADE—Polydor 15053 (Barn/Jammary, BMI)</strong></td>
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| Five Warner Bros. albums have been certified by the R.I.A.A., bringing to 34 the total of gold albums on Warner Reprise this year. Among those were Deep Purple, who received their first gold album for "Machine Head," which was released earlier this year. Black Sabbath piled up their fourth in a row with "Volume 4." Jethro Tull, now in the middle of a U.S. tour, scored twice when the votes were counted. "Living in the Past," their first album on the Chrysalis label, shipped gold, and "Stand Up," their second album on Warner Bros., has gone gold after two years. Alice Cooper, whose albums "Killer" and "School's Out," have both been certified gold this year, has scored again with "Love It To Death." The group's third album on the label.

**ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE**

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<td>Ty Hunter (Sundown, ASCAP)**</td>
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**NOTE:** Due to the significant number of entries, the full list has been omitted for clarity. For more information, please refer to the source.!
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51. I'm in Heaven There is No Beer (Living) (Vanguard) | 51 | 59 | 5 |
52. I Love You More Than You'll Ever Know (Donny Hathaway) | 52 | 54 | 4 |
53. Long Dark Road (The Hollies) (Epic) | 53 | 62 | 3 |
54. Living in the Past (Jethro Tull) (Chrysalis) | 54 | 69 | 2 |
55. Super Fly (Curtom) (Warner Brothers) | 55 | 64 | 2 |
56. Why Can't We Be Lovers (Holland & Dozier/Helen) (Motown) | 56 | 58 | 1 |
57. Loving You Just Crossed My Mind (Sam Nelly) | 57 | 29 | 12 |
58. I Wanna Be With You (Raspberries) (Capitol) | 58 | 66 | 2 |

**ChARTMAKER of THE WEEK**

59. SITTING CAT STEVENS (A&M) | 59 | 59 | 1 |

60. So Long Dixie (Blood) | 60 | 60 | 7 |
61. Pieces of April (The Three Dog Night) | 61 | 61 | 1 |
62. Everybody Loves a Love Song (Mac Davis) | 62 | 67 | 2 |
63. I Found My Dad/Trouble in My Home (Joe Simon) | 63 | 73 | 1 |
64. Annabelle (Mercury) | 64 | 65 | 4 |
65. Keeper of the Castle (The Four Tops) | 65 | 89 | 2 |
66. No Bull Dog (Decca) | 66 | 72 | 4 |
67. Dancing in the Moonlight (King Harvest) | 67 | 75 | 5 |
68. One Life to Live (Deluxe) | 68 | 70 | 3 |
69. Alive Bee Gees | 69 | 76 | 2 |
70. If You Let Me Eddie Kendricks | 70 | 71 | 8 |
71. Special Someone (Family) | 71 | 77 | 6 |
72. Your Mama Don't Dance (Loggins & Messina) | 72 | 79 | 2 |
73. Celebration Tommy James | 73 | 74 | 4 |
74. You Turn Me On | 74 | 71 | 1 |
75. 992 Arguments (O'Jays) | 75 | 109 | 3 |
76. One Night Affair (Jerry Butler) | 76 | 84 | 2 |
77. Down to the Nightclub (Warner Brothers) | 77 | 78 | 4 |
78. What Would the Children Think (Rick Springfield) | 78 | 80 | 3 |
79. I Got a Bag of My Own (James Brown) | 79 | 81 | 4 |
80. Lies J.J. Cale | 80 | 82 | 2 |
81. Sunday Morning Sunshine (Harry Chapin) | 81 | 83 | 4 |
82. Smoke Gets in Your Eyes (Ezra Zaleski) | 82 | 80 | 2 |
83. Supperstition (Stevie Wonder) | 83 | 86 | 2 |
84. Good Time Sally (Rare Earth) | 84 | 86 | 2 |
85. Misty Blue (Joe Simon) | 85 | 85 | 2 |
86. S.T.O.P. (Stop) (The Lorelei) | 86 | 88 | 2 |
87. Wedding Song (Petula Clark/MGM) | 87 | 87 | 1 |
88. You Can Do Magic (Diane & Family Cookin'/Avco) | 88 | 106 | 1 |
89. Angel Rod Stewart/Mercury | 89 | 114 | 1 |
90. Do Ya Move (United Artists) | 90 | 93 | 3 |
91. I Received a Letter (Glen, Clean) | 91 | 91 | 3 |
92. I Never Said Goodbye (Engelbert Humperdinck) | 92 | 92 | 3 |
93. Lovin' You, Lovin' Me (Candi Staton) | 93 | 94 | 3 |
94. Wonder Girl (Sparx) (Bearsville) | 94 | 98 | 2 |
95. I Guess I'll Miss the Man Supreme (Warner Brothers) | 95 | 95 | 2 |
96. Redwood Tree (Van Morrison) (Warner Brothers) | 96 | 96 | 2 |
97. Deteriorata (National Lampoon) | 97 | 97 | 2 |
98. The People Tree (Jimi Hendrix) | 98 | 99 | 2 |
99. Suite: Man & Woman (Tony Cole) | 99 | 99 | 2 |
100. Mama Told Me Not to Come (Wilson Pickett) | 100 | 105 | 1 |

**PRODUCERS AND PUBLISHERS on PAGE 28**
SALESMAKER OF THE WEEK

LOGGINS AND MESSINA
Columbia

TOP RETAIL SALES THIS WEEK:

LOGGINS AND MESSINA—Columbia
SEVENTH SOJOURN—Moody Blues—Threshold
LIVING IN THE PAST—Jethro Tull—Chrysalis
WHO CAME FIRST—Peter Townshend—Decca
RHYNES AND REASONS—Carole King—Col
LIVE AT THE FORUM—Barbra Streisand—Columbia

DISC RECORDS, NATIONAL

ALIVE AND LIVING IN PARIS—Jacques Brel—Col
ALL THE YOUNG DUDES—Mott The Hoople—Col
FACE—Shawn Phillips—A&M
LIVE AT THE FORUM—Barbra Streisand—Col
LOGGINS AND MESSINA—Col
OLD DAN'S RECORDS—Gordon Lightfoot—RCA
PLAINSONG—Elektra
THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
THE SECTION—WB
WHO CAME FIRST—Peter Townshend—Decca

SAM GOODY, EAST COAST

ALBUM III—Loudon Wainwright—Col
CARAVAN—Santeria—Col
CATCH BULL AT FOUR—Cat Stevens—AS&M
LIVE AT THE FORUM—Barbra Streisand—Col
LOGGINS AND MESSINA—Col
RHYMES AND REASONS—Carole King—Col
SEVENTH SOJOURN—Moody Blues—Threshold
WHISTLE RHYMES—John Entwistle—Decca
WHO CAME FIRST—Peter Townshend—Decca
WHY DON'TCHA—West, Bruce & Laing—Col

MUSIC CITY, BOSTON

ALL DIRECTIONS—Temptations—Gordy
BLUE'S BLUE'S—Blue Mitchell—Mainstream
FACES—Shawn Phillips—A&M
HEADS—Chuck—Decca
I'M STILL IN LOVE WITH YOU—Al Green—Hi
RADIO DINNER—National Lampoon—Banana
TALKING BOOK—Stevie Wonder—Tamla
THE ART ENSEMBLE OF CHICAGO—Prestige
THE LADY'S NOT FOR SALE—Rita Coolidge—A&M
THIS IS MY STORY—Sonny Boy Williamson—Chess

ALAN ROUNDTREE—Chrysalis

ALL THE YOUNG DUDES—Mott The Hoople—Col
DIAMONDS IN THE ROUGH—John Prine—Atlantic

LIVING IN THE PAST—Jethro Tull—Chrysalis
LOGGINS AND MESSINA—Col
ON THE CORNER—Miles Davis—Col
RHYMES AND REASONS—Carole King—Col
TALPAK BOOK—Steve Wonder—Tamla
THE WORLD IS A GHETTO—War—UA
WHISTLE RHYMES—John Entwistle—Decca
WHO CAME FIRST—Peter Townshend—Decca

GARY'S/RICHMOND

CARAVAN—Santeria—Col
FULL HOUSE—J. Geils Band—Atlantic
GUITAR MAN—Bread—Elektra
I CAN SEE CLEARLY NOW—Johnny Nash— Epic
LOGGINS AND MESSINA—Col
PURPLE PASSAGE—Deep Purple—WB
SEVENTH SOJOURN—Moody Blues—Threshold
WHO CAME FIRST—Peter Townshend—Decca
WHY DON'TCHA—West, Bruce & Laing—Col
WILD TURKEY—Chrysalis

OAKWOOD/NEW ORLEANS

ALL THE YOUNG DUDES—Mott The Hoople—Col
AN EVENING WITH GROUCHO—AS&M
BOOMER'S STORY—By Cooker—Reprise
LIVING IN THE PAST—Jethro Tull—Chrysalis
LOGGINS AND MESSINA—Col
MOVING ON—John Mayall—Polydor
SEVENTH SOJOURN—Moody Blues—Threshold
WET WILLIE II—Capricorn
WHY DON'TCHA—West, Bruce & Laing—Col

NAT'L RECORD MART/MIDWEST

ANTHOLOGY—Steve Miller Band—Capitol
HOT LIPS—Diggs—Decca
LIVING IN THE PAST—Jethro Tull—Chrysalis
LOGGINS AND MESSINA—Col
RHYMES AND REASONS—Carole King—Col
ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
SEVENTH SOJOURN—Moody Blues—Threshold
SKYLAND—Capitol
THE WORLD IS A GHETTO—War—UA
WHO CAME FIRST—Peter Townshend—Decca

DISCOUNT/ANN ARBOR

ALBUM III—Loudon Wainwright—Col
ANTHOLOGY—Steve Miller Band—Capitol— A&M
BARNSTORM—Joe Walsh—Dunhill
CATCH BULL AT FOUR—Cat Stevens—A&M
LIVING AT THE FORUM—Barbra Streisand—Col
LOGGINS AND MESSINA—Col
NOT INSANE—Foreign Theater—Col
OLD DAN'S RECORDS—Gordon Lightfoot—A&M
RHYMES AND REASONS—Carole King—Col
SEVENTH SOJOURN—Moody Blues—Threshold
WHY DON'TCHA—West, Bruce & Laing—Col

VENTURES, MISSOURI

DIAMONDS IN THE ROUGH—John Prine—Atlantic
GUITAR MAN—Bread—Elektra
HEAVY CREAM—Polydor
IF YOU TOUCH ME—Joe Stampley—Dot
L.A. REGgae—Johnny Rivers—WB
LIVE AT THE FORUM—Barbra Streisand—Col
LOGGINS AND MESSINA—Col
ROCKFISH CRESSING—Mason Profit—WB
RHYMES AND REASONS—Carole King—Col
THE WORLD IS A GHETTO—War—UA

RECORD CENTER/COLORADO

ANTHOLOGY—Steve Miller Band—Capitol—A&M
GLORIFIED MAGNIFIED—Manfred Mann— Polydor
GUITAR MAN—Bread—Elektra
LIVE AT THE FORUM—Barbra Streisand—WB
LIVING IN THE PAST—Jethro Tull—Chrysalis
LOGGINS AND MESSINA—Col
ROCKY MOUNTAIN HIGH—John Denver—RCA
WHISTLE RHYMES—John Entwistle—Decca
WHO CAME FIRST—Peter Townshend—Decca

MUSIC ODYSSEY, CALIFORNIA

ANTHOLOGY—Steve Miller Band—Capitol
KEEPER OF THE CASTLE—Four Tops—Motown
LIVING IN THE PAST—Jethro Tull—Chrysalis
LOGGINS AND MESSINA—Col
MUSIC ODYSSEY—Capitol
ONE OCTAVE HIGHER/CHICAGO

CARAVAN—Santeria—Col
CATCH BULL AT FOUR—Cat Stevens—AS&M
CHESS—Music Minus One—Firesign—Threshold
HELEN REDDY—Capitol
LOGGINS AND MESSINA—Col
NOT INSANE—Foreign Theater—Col
SEVENTH SOJOURN—Moody Blues—Threshold
STICK IT—Buddy Rich—RCA
THE SECTION—WB
THIRD DOWN—Jimi Hendrix—ABC
WHO CAME FIRST—Peter Townshend—Decca

MUSIC BOX, STOCKTON, CAL.

ALL THE YOUNG DUDES—Mott The Hoople—Col
CARAVAN—Santeria—Col
CATCH BULL AT FOUR—Cat Stevens—A&M
I CAN SEE CLEARLY NOW—Johnny Nash—Epic
LED ZEPPELIN—Atlantic
LOGGINS AND MESSINA—Col
RHYMES AND REASONS—Carole King—Col
ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After—Col
ROWAN BROS.—Col
SUMMER BREEZE—Seals & Crofts—WB
A survey of new product sales in the nation's leading retail outlets

SPACE GHOST—David Bowie—RCA
THE WORLD IS A GHETTO—War—UA
THIRD DOWN, 110 TO GO—RCA
WHO CAME FIRST—Peter Townshend—Decca
WHY DON'TCHA—West, Bruce & Laing—Col

NOVEMBER 18, 1972

www.americanradiohistory.com
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<th>No.</th>
<th>Week</th>
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<td>CATCH BULL AT FOUR</td>
<td>A&amp;M SP 4365</td>
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<td>SUPERFLY CURTIS MAYFIELD/SOUNDTRACK/Custom CR 8-5014</td>
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<td>ALL DIRECTIONS THE TEMPTATIONS/Gordy 962L (Motown)</td>
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<td>DAYS OF FUTURE PAST MOODY BLUES/Deram DE S 1 8102</td>
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<td>CLOSE TO THE EDGE YES/Atlantic SD 7244</td>
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<td>PHOENIX GRAND FUNK RAILROAD/Capitol SMAS 11099</td>
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<td>BEN MICHAEL JACKSON/Motown M 757 L</td>
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<td>ROCK OF AGES THE BAND/Capitol SYBV 10045</td>
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<td>BABY DON'T GET HOOKED ON ME WAG DAVIS/Columbia KC</td>
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<td>NEVER A DULL MOMENT ROBB STIDWELL/Mercury SRM 1 646</td>
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<td>I'M STILL IN LOVE WITH YOU AL GREEN/London XSHL 32074</td>
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<td>CARNEY LEON RUSSELL/Shelter SW 4911 (Capitol)</td>
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<td>THE PARTRIDGE FAMILY'S GREATEST HITS/Bell 1107</td>
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<td>LONDON CHUCK BERRY SESSIONS/Chees 6002</td>
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<td>LIZA WITH A &quot;Z&quot; LIZA MINNELLI/Columbia KC 31762</td>
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<td>BIG BAMBOO CHEECH &amp; CHONG/Ode SP 77014</td>
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<td>THREE SEPARATE FLOCKS THREE DOG NIGHT/Dunhill 50118 (ABC)</td>
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<td>CRAZY HORSES THE SMOKY MOUNTAIN 4551</td>
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<td>ROCKY MOUNTAIN HIGH JOHN DENVER/LRC SP 4731</td>
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<td>LIVING IN THE PAST JETHRO TULL/Chrysalis 2TS (Warner Brothers)</td>
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<td>LOST AND FOUND HUMBLE PIE/A&amp;M SP 3513</td>
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<td>HOB'S LULLABY ARLO GUTHRIE/Reprise MS 2060</td>
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<td>BERTER SWEET MAIN INGREDIENT/RCA 4677</td>
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<td>LONG JOHN SILVER JEFFERSON AIRPLANE/Grunt FRT 1007 (RCA)</td>
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<td>I MISS YOU HAROLD MELVIN &amp; THE BLUE NOTES/Phil. Int'l KZ 31648 (CBS)</td>
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<td>DEMONS &amp; WIZARDS URIAH HEEP/Mercury SRM 1 630</td>
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<td>RASPBERRIES/ Capitol 11036</td>
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<td>BACK &amp; ROLL MUSIC TO THE WORLD TEN YEARS AFTER/ Columbia KC 31779</td>
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<td>BROTHER BROTHER BROTHER ISLEY BROTHERS/T-Neck TNS</td>
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<td>UNDERSTANDING BOBBI WODDAM/United Artists UAS 5577</td>
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<td>HONKY CHATEAU ELTON JOHN/Uni 93135 (MCA)</td>
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<td>JERMAINE JERMAINE JACKSON/Motown M 752L</td>
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<td>(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT LUTHER INGRAM/Koko KDS 2202</td>
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<td>MOODS NEIL DIAMOND/Uni 93135 (MCA)</td>
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<td>EVERYBODY'S IN SHOW BIZ THE KINKS/RCA UPS 6056</td>
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<td>THE CH-LITES' GREATEST HITS THE CH-LITES/Brswick BL 75184</td>
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<td>49</td>
<td>49</td>
<td>PASSIN' THRU JAMES GANG/ABC ABCX 41750</td>
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</tbody>
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**CHARTMAKER OF THE WEEK**

178 148  BARBARA STREISAND LIVE IN CONCERT AT THE FELT FORUM Columbia KC 31760

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www.americanradiohistory.com
THE ALBUM CHART ARTISTS CROSS REFERENCE

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ARGENT 13
BANJO 12
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CHUCK BERRY 18
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BEE GEES 148
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BLOOMSDALE 75
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JOHN McLAUGHLIN 69
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GREG GILBERT 65
JIMMY HARRISON 118
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MARGE HIDDEN 115
HUMBLE BURK 13
JOHN McLAUGHLIN 67
JAMES BROWN 119
JERRY JAXON 49
JERRY JAXON AIRPLANE 43
JOE LYNCH 18
...
By DEDE DABNEY

**NEW YORK—PERSONAL PICK: "Love Train"—O'Jays (P.I.R.) Driving rhythm and a throbbing beat makes the O'Jays album complete. May we urge the company to release this pulsating number, their next million selling single.**

**DEDE'S DITTIES TO WATCH: "Let Me Do My Thing"—People's Choice (Phil-A-Soul); "Don't Misunderstand"—O. C. Smith (Columbia); "Love Is What We Came Here For"—Garland Green (Cotillion); "Voyage Thru The Mind"—The Dynamics (Black Gold); "Me And My Baby Got A Good Thing Going"—Lyn Collins (People); "I Miss You Baby"—Willie Jackson (Spring); "Don't Say You Love Me"—Fat Bill & The Blenders (Gamble); "Strange Fruit"—Billie Holiday (Atlantic); "We Did It"—Syl Johnson (Hi); "Same Old Feeling"—Dorothy Moore (Avco); "When I'm With You"—The Moonglows (RCA).**

**THREE STAR ALBUM OF THE WEEK: "TALKING BOOK"—Stevie Wonder (Tamla). Alien forces infiltrated the minds of the personnel at Radio Station WAOX in Atlanta causing them to go on strike. Everything has now been straightened out. Although the problems have been solved, too many lost their jobs.**

**The new title of the Chi-Lites next single is (Continued on page 36)**

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**Boy Brown Fund Growing**

**NASHVILLE—Bunky Shippeard, president, Cutlass Records, Inc., announced last week that several record companies, individually or radio personnel have generously contributed to the William (Boy) Brown Fund.**

Brown, a disc jockey for the past 15 years, affiliated with Beaumont's (Tex.) KJET Radio for 10 years and serving as Executive V.P. of the Southern Chapter of NATRA, was injured the week of September 18 and confined to Beaumont's Baptist Hospital paralyzed from the neck down. He has since been transferred to the Houston Rehabilitation & Therapy Clinic where prognosis is indefinite at this time.


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**November 18, 1972**

**The R&B Singles Chart**

**THIS WK.**

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<thead>
<tr>
<th>No.</th>
<th>Artist &amp; Title</th>
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<tbody>
<tr>
<td>1</td>
<td>IF YOU DON'T KNOW ME BY NOW—Harold Melvin &amp; The Blue Notes</td>
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<td>2</td>
<td>ONE LIFE TO LIVE—The Manhattan—Deluxe 139 (Starday/King)</td>
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<td>FREDDIE'S DEAD—Curtis Mayfield—Curtom 1975 (Buddah)</td>
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<td>4</td>
<td>PAPA WAS A ROLLING STONE—The Temptations—Gordy 7121 (Motown)</td>
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<td>I'M STONE IN LOVE WITH YOU—Stylistics—Avco 4603</td>
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<td>MAN-SIZED JOB—Denise LaSalle—Westbound 206 (Chess/Janus)</td>
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<td>7</td>
<td>BABY SITTER—Betty Wright—Insona 4614 (Atlantic)</td>
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<td>I'LL BE AROUND—the Spinners—Atlantic 2904</td>
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<td>SLOW MOTION—Johnny Williams—Phil. Intl. 73518 (CBS)</td>
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<td>HONEY I STILL LOVE YOU—Mark IV—Mercury 73319</td>
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<td>11</td>
<td>Me &amp; Mrs. Jones—Billy Paul—Phil. Intl. 3041 (CBS)</td>
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<td>I LOVE YOU MORE THAN YOU'LL EVER KNOW—Donny Hathaway—Atco 6903</td>
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<td>YOU OUGHT TO BE WITH ME—Al Green—Hi 2227 (London)</td>
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<td>WOMAN DON'T ASTRAY—King Floyd—Chimneyville 443 (Atlantic)</td>
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<td>WHY CAN'T WE BE LOVERS—Holland &amp; Dozier—Invictus 9125 (Capital)</td>
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<td>ME &amp; BILL—Wlthers—Sexton 241 (Buddah)</td>
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<td>DEDICATED TO THE ONE I LOVE—Temples—We Produce 1808 (Stax)</td>
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<td>PEACE IN THE VALLEY OF LOVE—Singers—Win or Lose 225 (Atlantic)</td>
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<td>THEME FROM THE MEN—Isaac Hayes—Enterprise 9058 (Stax)</td>
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<td>I FOUND MY DAD—Joe Simon—Spring 102 (Polydor)</td>
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<td>WILLIE TOLD ME NOT TO CONE—Wilson Pickett—Atlantic 2909</td>
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<td>WORK TO DO—Isley Brothers—T.N.C. 936 (Buddah)</td>
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<td>LOVE JONES—Brighter Side of Darkness—20th Century 2002</td>
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<td>KEEPER OF THE CASTLE—Four Tops—Dunhill 1430 (ABC)</td>
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<td>CORNER OF THE SKY—Jackson 5—Motown 1214</td>
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<td>ONE NIGHT AFFAIR—Jerry Butler—Mercury 362</td>
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<td>STOP DOGGIN' ME—Johnnie Taylor—Stax 0142</td>
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<td>THAT'S HOW LOVE GOES—Jermaine Jackson—Motown 1201</td>
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<td>I GOT A BAG OF MY OWN—James Brown—Polydor 14153</td>
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<td>LET ME TOUCH YOUR MIND—Ike &amp; Tina Turner—United Artists 50555</td>
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<td>ON AND OFF—Anacostia—Columbia 56855</td>
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<td>TOO LATE REBORN—Deluxe 140 (Starday/King)</td>
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<td>JUST AS LONG AS WE'RE IN LOVE—Cedel 5964 (Chess/Janus)</td>
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<td>INDECENT TO PROVEN GUILTY—Honey Cone—Hot Wax 7208 (Buddah)</td>
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<td>BEGGIN' IS HARD TO DO—Montclair—Paula 375</td>
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<td>TRYING TO LIVE MY LIFE WITHOUT YOU—Otis Clay—Hi 2226 (London)</td>
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<td>IT Ain't No Use 2, Z., Hill—Manhood 12015 (Nashboro)</td>
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<td>LOVIN' YOU, LOVIN' ME—Canid Staton—Fame 91005 (UA)</td>
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<td>992 ARGUMENTS—O'Jays—Phil. Intl. 3522 (CBS)</td>
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<td>YOU MADE ME We The People—Lion 122 (MGM)</td>
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<td>I CAN SEE CLEARLY NOW—Johnny Nash—Epic 10902</td>
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<td>ENDLESSLY Mavis Staples—Vol. 01052</td>
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<td>KING THADDEUS Joe Tex—Dial 01006 (Mercury)</td>
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<td>THANKS I NEEDED THAT—Glass House—Invictus 9229 (Capitol)</td>
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<td>FAR AWAY Crusaders—Blue Throat 217 (Famous)</td>
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<td>WHY CAN'T WE LIVE TOGETHER—Timmy Thomas—Glades 1703</td>
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<td>READY MADE FAMILY—Creative Funk &amp; Diane Jenkins—Creative Funk</td>
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<td>SO MUCH TROUBLE IN MY MIND—Joe Quarterman &amp; The Free Soul—GSF 6879</td>
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<td>I WANT TO BE PART OF YOU—Girl Todd Taylor—Ronn 65 (Jewel/Paula)</td>
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<td>IF YOU LET ME Eddie Kendricks—Tamla 54222 (Motown)</td>
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<td>WILD HONEY—State Department—Abbott 37004 (UA)</td>
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<td>YOU CAN DO MAGIC—Limmie &amp; Family Cookbook—Avco 4602</td>
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<td>53</td>
<td>WE CAN'T MAKE IT TOGETHER Fully Guaranteed—Apt 26014 (ABC)</td>
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<td>54</td>
<td>HEY MISTER Ray Charles—ABC 11337</td>
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<td>FEEL THE NEED—Detroit Emeralds—Westbound 209 (Chess/Janus)</td>
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<td>SUPERFUNK—Curtis Mayfield—Curtom 1978 (Buddah)</td>
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<td>SUPERSTITION—Stevie Wonder—Tamla 54226 (Motown)</td>
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<td>58</td>
<td>GRAND CENTRAL SHUTTLE—Johnny Griffin—RCA 8085</td>
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<td>59</td>
<td>ONE WAY TICKET TO LOVE—Leon Haywood—20th Century 2003</td>
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<tr>
<td>60</td>
<td>I'VE NEVER FOUND A MAN Esther Phillips—Kudu 910 (CTI)</td>
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</tbody>
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**Jewel Records**

729 Texas Street
Stevens-Ia 77101
Phone: 316-422-1782

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**AmericanRadioHistory.com**
THE CHI-LITES

5th

Big Hit
in a row

"WE NEED ORDER"

BR 55489
Coasters inked

■ BEVERLY HILLS — The Coasters have recently signed an exclusive personal management contract with T. C. Management of Beverly Hills, California.

Martin Pichinson, President of T. C. Management explained that he will be looking for a recording contract as soon as the group completes their tour of the south.

Tower records—Sunset Blvd., welcomes Grady Tate and the release of his new Janus album, "She Is My Lady." Shown here (left to right) Don Graham, (Chess/Janus); Don Newkirk, (salesman, Record Merchandising), Grady Tate and Charlie Shaw. (Manager, Tower Records.)

Shaw, Stuart Co-producing Wattstax film

■ LOS ANGELES — Larry Shaw and Mel Stuart have been given co-producer credits on "Wattstax," motion picture based on the "Wattstax '72" concert and other related Black material being produced by the Stax Organization and Wolper Pictures, Ltd.

Soul Truth

(Continued from page 34)

"We Need Order" on Brunswick. The Eugene Record should prove to be another monster.

"Get On The Good Foot" by James Brown. His latest album has some new material showing a change in style. The cuts are: "Your Love Was Good For Me" and "Dirty Harri."

During the NATRA Board of Directors meeting in New Orleans it was decided that one thousand dollars would be donated to William "Boy" Brown.

Bob Garner, President of The Southwest Chapter reported that this chapter had plans for a forthcoming benefit show for Brown.

Thanksgiving Day's show at New York's Palace Theatre has been canceled. That show included The Chi-Lites, Harold Melvin & The Bluenotes, and the O'Jays.

Radio Station KATZ in St. Louis is looking for a jock. Please send tapes to Donnie Brooks at that station.

"Friend Of Mine" by Pat Lundy will be released on RCA this week. Be on the lookout for it.

DeLuxe recording stars The Manhattans will appear at the Apollo Theater November 15th. Atlantic's R&B A&R department is really getting itself together. Proof is "Love Is What We Came Here For" by Garland Green and "Darling Please Take Me Back" by Dee Ervin.

George Morris formerly of RCA will be working out of New York at the Buddah Group Custom Records.

Seen here is the Wattstax Team. They're responsible for the successful creation and execution of Wattstax-72 held in Los Angeles this past summer. From left to right are Gary Holmes, concert director; Dave Tatum, Willie Davis Distributing Co. (local distributors for Schlitz); Tony Rushing, Watts Summer Festival board chairman; Willie Davis, Willie Davis Distributing Co.; Tommy Jacquette, Watts Summer Festival executive director; Forest Hamilton, Stax Records executive; and Ed Wright, president, Edward Windsor Wright Corporation.

Precision timing should be the name of the group "Swiss Movement." Fresh from the studio comes their new album on RCA, soon to be released.

Bobbi Silver is the young lady who has replaced Larry Cohen of Jamie/Gudyn Records in Philadelphia. Good luck Bobbi! We know you will do the job.

"Soul Of A Blackman" is the title of a single by a new group, Whozit?. Give this one a listen to.

New Airplay

DONNIE BROOKS—KATZ (ST. LOUIS) Personal Pick: "Don't Let Me Down"—Trumains (Vigor); Station Pick: "Superstition"—Stevie Wonder (Tamla); Requests: "Me & Mrs. Jones"—Billy Paul (P.I.R.); Sleeper: "I Miss You Baby"—Millie Jackson (Spring); Additions: "I Love You More"—D. Hathaway (Atco); "My Thing"—Moments (Stang);

(Continued on page 43)
Big Daddy

(Continued from page 27)

audience is greatly due to their disc jockeys who are a part of the community that they're playing for, DJs who really know and are involved with their music and communicate their particular musical passions to the listeners. "We feel the responsibility of turning people on to new records. I really think that musical excitement is an important part of the radio station. It makes the audience want to learn about the act, or how their music relates to somebody else. It is an important part of our presentation, and by necessity in a list or top 40 station, it is very hard to program one record against another with any kind of reason or flow. In the other situation, you must take the record because its number came up."

To stay in touch with the audience wants and also what is happening at the station, Tom Donahue and his wife Rachel are on the air every Saturday evening. "It gives you a good feeling of what's going on. There's nothing like being on the air to tell you what's working or not working in sales, traffic, music, engineering. I'm always leaving it on for everybody Monday."

Although he believes in research, he disputes its relying on it too much as he thinks Ron Jacobs might be doing in San Diego, at KGB. "Jacobs and I are radio people. That I respect a great deal. I think he did an incredible job when he was with Drake, and I think that there were times that he didn't get nearly as much programming as he should have for the degree that he shaped up that whole top 40 philosophy and the mechanics of it. But I think that he got caught up in too much with the numbers and machines and has forgotten the human element of what he's doing. According to what he emphasized in his recent Record World interviews."

When it comes to numbers, Donahue feels that ratings can't be taken literally except over a long period of time. "Over a period of time they do show you a pattern, but of course one book isn't going to mean anything. Besides, you'll know if a station is making it or not. There are a lot of stations today that are propped up by their images. They were once great stations that people wanted to listen to, but no longer. Now they're selling yesterday's list.

Rather than going for commercial-free hours or days, KSAN has always just limited their commercial load to no more than 8 an hour. Recently Donahue and his staff have been getting more control over the spots themselves, getting the opportunity to produce them at the station. "Too many commercials are a negative, but at the same time I think that it's legitimate and a way of transferring information. The society we live in is built on selling something to each other to some degree. It's the basis of our economy, and if these spots are an outlet for what they have for sale, then we have a problem in the society. But a commercial should be designed to sell the product to a particular audience. Very often an agency will send the same spot to the top 40 station, the MOR station, the so-called underground, the rock & roll station and the good music station. Very rarely can advertisements be the same for all audiences, so we have to educate them how to sell their products."

Tom Donahue has definitely declined being designated as the forerunner of any particular type of radio station. "Lord no, the best that it can get you as I see it, is being asked to do whiskey ads. I've always felt that there was a lot of responsibility in radio, and a tendency to be very imitative and to consider programming as against the other guy instead of for the audience. We all have to compromise some, everybody deals with a little. Anyone who lives in our society today is making compromises, but what we're trying to do here is just cut down on the number of them."

Epic Re-Hires Stevens

■ NEW YORK — Rick Stevens has been appointed to the position of Associate Product Manager for Epic Records and the Columbia Customs labels. After serving as part of Epic's College Rep. Department, Stevens left the company and formed Magic City Productions. At that time, he also formed Concert Media, an advertising firm.

Ratt, Siebel

Score At Max's

■ NEW YORK — Warner Bros. recording artist Bonnie Ratt and Elektra's Paul Siebel shared a week long, solid rating performance at Max's Kansas City. Bonnie Ratt, whose superb new album "Give It Up," has just recently been released, is the rare kind of singer-songwriter who is as good at interpreting other peoples songs as she is when singing her own outstanding compositions. Accompanying Bonnie as she alternated from acoustic guitar to dobro were Bill Dicey on harp and the especially skillful Freebo on bass.

A most versatile performer, Bonnie is equally adept at singing the blues, folk songs, love songs, any kind of songs, although from her personal selection of music and material it seems clear that this lady perhaps most of all enjoys singing the blues. Of her own material, Bonnie was particularly moving when ardently singing "Nothing Seems To Matter," a really beautiful love song. In a similar mood was the tender rendering of Eric Kaz's poignant "Love Has No Pride," and a stirring delivery of an old standard, "Since I Fell For You." Getting up to the blues, Bonnie Ratt had terrific impact with a number as recent as Stevie Winwood's "Can't Find My Way Home," and such older blues songs as Sippie Wallace's "Woman Be Wise and Don't Advertise Your Man,"

Meadow

Signed

Paramount Records recently announced the signing of Meadow, a group managed by Gil Enterprises. Shown with Gil Prey, George Pincus (front, left) is Chuck Gregory, Vice-President of A&R for Paramount. Grouped in the background (L. to R.): Producer/Arranger, Lou Hemsey, and Meadow; Chris Van Cleave, Laura Branigan, Walker Daniels and Stephen Tree. Their first single, set for release in the near future, is "Here I Am" b/w "Something Borrowed, Something Blues."

CMA Lists

On PSE

■ NEW YORK — Creative Management Associates, Inc. announced that its common shares will be listed on the Pacific Coast Stock Exchange effective Nov. 1, 1972, in addition to its present listing on the American Stock Exchange.
NAVIDAD Y AÑO NUEVO

TRIO LOS PANCHOS—Cayronics CYS 1338


TRAIGO MI SALSA...PA' TU LECHÓN
JOHNNY VENTURA U SU COMBO—Mate 005


BRINDIS DE NAVIDAD

SANTOS COLON—Fania SLP 00434

Bella grabación con temas navideños en la voz de Santos Colon y con arreglos de Calandrelli. "Navidad de Neve," "Triste Navidad," "Navidad sin Ti," "Valsa de Navidad" y "Noche de Paz."


By TOMAS FUNDORA

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

La más grande redada a empresas piratas de la cual tengo conocimiento, fue efectuada a las empresas Melody Recordings, Inc., American Cartridge Recordings and National Cine- matics Inc. y Audiostape Inc., todas radicadas en el Estado de New Jersey. En un movimiento dirigido por la firma de abogados Abeles & Clark, en representación de The Harry Fox Agency y la Recording Industry Association of America (RIAA), el Juez Frederick Lacey de Newark, armó a los alguaciles federales el gran operativo que comenzó a operar para proceder al embargo de las operaciones de estas empresas, que en su totalidad sobrepasó los 5 millones de dólares. La cantidad de material pirateado en existencia en estas empresas era para quitarle la respiración a cualquiera. Así se va adelantando en este problema de las cintas pirateadas y por menos, por el momento, podemos volver a dormir tranquilos.

Recibió La Lupe su "Álbum de Oro," por ventas superiores a un millón de dólares de ventas, de manos de Joe Cain, Director de Tico y Alegre. Paquito Navarro, de WHOM Radio de Nueva York, también estuvo presente en la entrega realizada a La Lupe en el famoso "Cheetah" de la Ciudad de los Rascacielos... Va aumentando su poder de ventas el nuevo cantante Kristian, a través de su larga duración titulado "Grande, Grande, Grande" que Mónica Records acaba de poner a la venta. Kristian va situando como éxitos sus interpretaciones de "Te Amo Tanto Tanto" y "Vaya con Dios" en una producción de Augusto Monsalve... Seeco lanza esta semana el "Álbum" titulado "Festejando la Navidad" interpretado por Celia Cruz y "Felicitaciones a la Banda Alla," otro "álbum" interpretado por varios cantantes entre los que se cuentan Joe Valle, Daniel Santos, Vicentico Valdés, Bobby Capó y otros. Con ello demuestra Seeco que está "viva y coleando"... Logra el sello Rico un primer lugar en los Hit Parades de Puerto Rico by moviéndose a Nueva York con "Mi Propio Yo" interpretado por Chaparro y sus Estrellas. Con ello Rico se coloca en la misma postura de su sello filial, Neliz Records, que de cada "álbum" que lanzan de su estrella José Miguel Class, logra ventas fantásticas. Bueno, si las situaciones de Rico por tan importantes ventas con Chaparro!... Raúl Martí de México ha logrado gran impacto a través de su excelente labor en el Festival OTI de México. A más de obtener plena exposición radial, el gran público ha situarlo como ganador. Veremos que hace Capitol internacionalmente con este nuevo triunfador... Lanza International esta semana el nuevo larga duración del siempre vendedor Roberto Yanés, que ha triunfado en sus actuaciones en el Alameda Room de Nueva York. El título del "épope" es "Cuando Dices Amor." Roberto seguirá, presentándose en Puerto Rico, Miami, Chicago y otras ciudades norteamericanas... Junior González es el nuevo cantante de Larry Harlow. Ismael Miranda, su anterior vocalista regresó grabando para Fania Records con su propio conjunto.

EXÍTOS

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R & J Dist.: 108 Sherman Ave., New York, N.Y. 10034 (212) 942-8185
Allied Wholesale: Calle Cerra #610, Santurce, P.R. 00927 8009 788-1912

(Continued on page 40)
Noviembre 18, 1972

**New York Latin Soul**

**By Joe Gaines—**WEDV

1. **PIRANA**
   I **COLOM—**Fania
2. **JULIA**
   J **PROMO—EGC
3. **AMOR Y PAÍS**
   ERTA—Boricuha
4. **SPANISH POPCORN**
   P———Fama
5. **PENSANDO EN TI**
   LOTE DE FELICES—Discolando
6. **QUE VIDA ES LA VIDA**
   Román—Rico
7. **AYE QUE FRIÓ**
   ——Fama
8. **PALLADIUM DAYS**
   TITO FUENTE—Tico
9. **ZORBA**
   R•••••••V SANTOS—Sello
10. **FREE AGAIN**
    LA LUPE—Tico
11. **UP ON THE ROOF**
    L**••••**—Fania
12. **QUITATE TU**
    ——Fania
13. **YA NI TE ACUERDAS**
    B••••••••—Fama
14. **COMANDANDO**
    RAY BARRETTO—Fania
15. **DIME PORQUE**
    ISMAEL RIVERA—Tico

**Record World In Spain**

**By MARIANO MENDEZ VIGO**

Muy buena música amigos: Resulta curioso que dos componentes de los máximos conjuntos rivales en los últimos años 60, se hallan unidos para colaborar en un tema, Mother America. Se trata de una buena canción escrita por el batería de los Brincos, Fernando Arbez, e interpretada por el cantante de los Bravos, Mike Kennedy. Un buen tema que aparecerá en los próximos meses en USA y en España, seleccionado del LP que llevará—por título genérico “Made in USA” . . . Rudy Hernandez, la guapísima cantante venezolana, ha hecho su presentación en el mundo discográfico español con dos temas superconocidos: “Fui” y “Bo
del bonete”.

Julian Granados ha sido elegido recientemente para representar a España en el “Festival Mundial de la Canción de Tokio,” que tendrá lugar en aquella capital los días 17, 18 y 19 del próximo Noviembre. De las mil canciones presentadas al Comité de la Yamaha, solo fueron seleccionadas treinta y seis y entre ellas el “Sunday Morning” de Julian Granados.

Rocio Jurado se marchó por dos semanas a Venezuela, para actuar en televisión y hacer varias gafas. Lleva un vestuario fabuloso, treinta y tantos trajes, en sus colores favoritos: rosa, turquesa y negro, y un futuro aterrazo: actuaciones en

(Continued on page 40)

Noviembre 18, 1972

**Nueva York (Música Popular)**

**By Emilio García**

1. **TE DIO A Horita**
   JOHNNY VENTURA—Male
2. **PENSANDO EN TI**
   LOS SATELITES—Discolando
3. **EL AUSENTE**
   JOSE MIGUEL CLASS—Neliz
4. **OLVIDATE NUNCA**
   Hilda Mervilgo—Remo
5. **VIEJO CON VIEJA**
   LOS AMERICANOS—OB
6. **SINA JUANCA**
   RAFAEL SOLANO—Kuban
7. **BIKE PORQUE**
   ISMAEL RIVERA—Tico
8. **JUGUETE**
   JOSE “CHEO” FELICIANO—Yaya
9. **ALGO DE MI**
   CAMILO SESTO—Pronta
10. **FALSAED**
    LISSETTE—Boricuha

**El Artista De La Semana**

**Raul Marti**

By VILO ARIAS SILVA

MEXICO—Raul Marti surgió como una figura del canto en el reciente Festival de Canciones, y se ubica decididamente entre los preferidos, de una corriente renovadora de jóvenes interpretes, que se ha iniciado en la República Mexicana.

Su primera producción, es nada menos que un bien logrado LP, que contiene los tres temas que lo dieron a conocer, “Que Frias Noches,” “Con Amor,” y “Una Rosa en la esquina” (versión muy escuchada en todas las radios del País), y obras de indiscutible calidad como “Noche de Ronda.”

La formación musical de Raul Marti, se inició desde muy corta edad, en su tierra natal Durango; en donde su pasatiempo predilecto constituía en refugiarse en su pequeña alcoba, al lado de su inseparable amiga la guitarra, la cual aprendió a tocar a los 8 años de edad.

Su pasión por la música, lo llevó a formar su propio conjunto musical, en el cual toca el requinto. Pero su destino le tenía señalado un lugar en el canto, y más adelante, integró otro grupo musical, como vocalista.

Como todo adolescente, que

(Continued on page 43)

Noviembre 18, 1972

**Argentina**

**By Luis Pedro Toni**

1. **TE QUIERO, NOS QUEREMOS**
   HI-PI MARCELLO—RCA
2. **PORQUE TE QUIERO**
   LAUREANO BYZUELA—CBS
3. **AMAR AMANDO**
   GINAMARIA Hidalgo—Microfónica
4. **ME JUEGO ENTERO POR TU AMOR**
   SANDINO—CBS
5. **PODEROSO**
   J••••••••—RCA
6. **ALONE AGAIN**
   GILBERT O’SULLIVAN—EMI
7. **LAS VEGAS**
   TONY CHRISTIE—RCA
8. **AMOR JUVENIL**
   DANNT OSMOND—Philips
9. **FALSAED**
   LIOSETTE—Boricuha
10. **DE MI MADRE**
    JORGE CAPRINQ—CBS

(Continued from page 38)

Grabaron en Puerto Rico Las Imperiales, cuarteto vocal femenino que será puesto dentro de poco a promoción y venta. Las obras son de sabor navideño . . . Firmaron Las Montiel contrato de exclusividad con Discos Gas de México. Extracto de carta recibida de Compañía Colombiana de Discos, S.A. y firmada por Humberto Moreno lo siguiente: “Agradezco su importante comentario sobre la producción del disco del cantante colombiano Christopher, representante de nuestro país al próximo Festival Iberoamericano de la Canción. Sobre la carátula, tiene Ud. toda la razón, y con anterioridad estabamos trabajando en su corrección, por lo tanto le envío la nueva que espero le agrade”. . . Muy buena portada para esta gran producción que espero obtenga éxitos interesantes. Entre tantos que se molestan ante mis críticas, generalmente constructivas, la postura de Codiscos y de Humberto Moreno es de altura y habla muy loablemente de ellos.

Fruko y sus Tesos, producción de salas colombiana, es ya éxito en varias áreas, incluyendo Colombia. Es una grabación Fuentes . . . Siempre es agradable recibir correspondencia del buen amigo Polidoro García, de “El Virrey” de Perú, sobre todo al anunciar su próximo lanzamiento del “álbum” de Los Violines de Lima, “India Bella”. . . Daniel Gutiérrez ha sido nombrado Gerente Internacional de Prensa y Difusión de Caytronics Corp. Daniel, conocedor amigo de lo bueno y perro de presa del gran talento, es un enérgico ejecutivo que merece todo nuestro apoyo. Mientras tanto, Camilo Sesto con su “Algo de Mi” va adquiriendo características de éxito impresionante en la etiqueta Pronto, también de la gerencia de Caytronics. Camilo es producción de Arista de España, que está dando amplias demostraciones de su gran agresividad y fuerza de ella . . . Y ahora . . . Hasta la próxima! . . . Fué impresionante el éxito del recital que Sandro ofreciera el pasado 12 de Octubre en el Luna Park. El espec

(Continued on page 40)

**Nuestro Rincon**

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(Continued on page 40)
LATIN PICKS
(Continued from page 38)

EL AUSENTE
JOSE MIGUEL CLASS (El Gallito de Ma-
nati)—Neliz NLP 2636

Vuelve el Gallito, acompañado por el
Mariachi Jalisco con arreglos de
Rafael Santana. "El Ausente," "Písas,
Gallina," "El Rosario que me Diste,
Sacate esa Espina" y "El Golpe Tra-
idor," Ventas fuertes en Nueva York
y Puerto Rico.

José Miguel Class again and now with
Mariachi Jalisco with arrangements by
Rafael Santana. "Quien Quiere un Corazón,
Lo que Tú me Nagáske," "Pronto Me Voy de tu Lado" and "De

Martí
(Continued from page 39)

aspira con grandes triunfos en una
profesión, su sueño fue siempre intentar en una graba-
dora de prestigio; y su incor-
poración a Capitol, cristalizó
esas ambiciones. Pero las cual-
idades que ha mostrado, lo han
impulsado rápidamente a ocu-
par el lugar que ostenta, ubi-
carse como uno de los favoritos
de esta renovación de interpre-
tes.

El difícil camino, recién se
inicia para Raul Martí el intér-
prete que nació en un Festival.
Su prueba de suficiencia, ya la
lagró con resultados netamente
positivos, y su imagen se pro-
yecta hacia una fama no muy
lejana.

NUESTR0 RINCON
(Continued from page 39)

La Lupe received a "Gold Album" representing one million dol-
lar in sales, from Joe Cain, Director of Tico-Alegre Records.
Paquita Marro, top Latin disc jockey in New York was also
present at the "Cheetah" that night... Kristian is starting to
move nicely his album "Grande Grande Grande" which Monca
released several weeks ago. "Vaya Con Dios" and "Te Amo Tanto Tanto" are the winners... Seeco is releasing for the festivities
new albums. "Festejando la Navidad" by Cella Cruz and "Felicicaciones a la Bandera" by Allan are two new albums as
Vicente Valdés, Bobby Capó, Daniel Santos and Joe Valle
Rico Records is smashing in Puerto Rico with "Mi Proprio Yo"
by Chaparro and his Stars and is starting to move nicely in New
York. It is the first time in which a Rico production is shown
in most of the Hit Parades in Puerto Rico, where his affiliated
label Neliz is always shown, via his singing star José Miguel
Class.... Raul Martí is being strongly promoted in Mexico.
Raul was a winner at the Festival OTI that took place several
weeks ago in the city. Let's see how Capitol treats this artist
internationally. He deserves the best!... International is re-
leasing this week "Cuando Dices Amor" a new album by the
great singer Roberto Yañez, who was a success at the Alamed
Room in Manhattan and who will perform very shortly in Puerto
Rico, Miami, Chicago and other American cities... Junior Gon-
zalez is the new voice of Larry Harlow. His previous singer
Ismael Miranda will stay as a Fania exclusive artist but record-
ing with his own group.

Las Imperiales, a new quartet from Puerto Rico will be shortly
promoted thru an album containing Christmas repertoire.
Compañía Colombiana de Discos is releasing the album by Chris-
topher with a new cover. Humberto Moreno from the firm wrote
us a letter, acknowledging our point of view and criticism regard-
ing their previous one, mentioned several weeks ago in one of
my columns. Well, Humerto, that speaks very highly about
you and your company. When others get real mad at me when
they criticized, you accept it and do your best to remedy the cause of
criticism. Hope everybody would act the same way!

Fruko y sus Tesos, Colombian Latin soul, is selling big in Cen-
tral America, Colombia and moving to other areas. That's good!
... Polidoro García from El Virrey, Peru is announcing us their
new release "India Bella" an album by Los Vientos... Daniel Guitzner was named "International Manager of Press
and Public Relations" for Caytronics Corp.... Camilo Sesto is
smashing all over with "Algo de Mí." Pronto, a label also owned by
Caytronics is achieving great sales in Puerto Rico with this
singer, who has also been promoted in Miami and New York.
... Sacha's recital at Luna Park, was a great impact. Although the recital was televised by Channel 13 in Argen-
tina, more than 20,000 were present at the Luna Park... TR
Records released this week "The Dynamic Julio Angel" in Latin Rock. Great cover and ditto production!

40
**U.K. Picks of the Week for U.S.**

**SINGLE**

**COME SOFTLY**—New Seekers
Publisher: E. H. Morris—Polydor

**SLEEPER**

**SING DON'T SPEAK**—Blackfoot Sue
Publisher: Beano Music—Jam

**ALBUM**

**LIFEBOAT**—Sutherland Brothers—Island

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**RON McCREIGHT**

LONDON—A reported three and a half million pounds has been paid by EMI for the Francis, Day and Hunter publishing group. In addition to F. D. & H., Robbins Music and Feldman's Music are included in the group put up for sale by MGM earlier this year. EMI already own the KPM publishing concern but all the newly acquired companies will continue to operate independently, with EMI group director, Len Wood, controlling as Chairman of the F. D. & H. board. Meanwhile, Robbins' Alan Holmes has announced the formation of a new subsidiary company, Sammy Music, to handle material by new group, Sammy, recently signed for recording by Philips. On the other hand, KPM's Jimmy Phillips announced the acquisition of Lady Casey Music which includes all material composed by David Clayton-Thomas.

Good week for "teeny boppers" with the Osmonds and Jackson Five coming in for promotional visits. Memorable scenes at Heathrow Airport with both acts arriving within minutes of each other and at the Churchill Hotel where they are all staying. Press, Radio and T.V. execs were delayed in departing from EMI's welcoming party for the Five due to the physical enthusiasm outside the Inn On The Park. Similar scenes at Broadcasting House after the Osmonds' guest appearance on Radio One's Jimmy Young show.

Former Polydor promotion manager, Adrianudge, has been appointed General Manager of Intersong Limited as from January 1st when Dave Carey departs. Paul Rodriguez continues as Professional Manager.

EMI's "Harvestmobile" Road Show was launched with a mammoth bonfire night (5) concert at the east-end of London avenue, The Sundown. Acts on the tour will appear on EMI's contemporary label, Harvest, and include Barclay James Harvest, Roy Wood's Wizzard, ELO, East of Eden, and the Edgar Broughton Band. Also 'breaking the ice' this week were Mervyn Conn, with his new Nashville International label, distributed by Pye, releasing new British acts and all Mega product here, and MCA's new harmony group Blackwater Junction. MCA's Derek Everett and David Howells hosted a fine presentation party at the Commonwealth Institute, Kensington and the group displayed their talents to the audience with great effect. Blackwater Junction have been formed by former Brotherhood Of Man singer, John Goodin and although the single, "Catch Me" is strictly MOR the band have established a refreshing contemporary sound through their vocal and instrumental arrangements. Yet another successful MCA capture are soon to see the light of day!

Colin Blunstone has been busily promoting his superb smash, Epic single, "I Don't Believe In Miracles." Blunstone made his debut with a new band at London's Marquee Club before under-(Continued on page 42)

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**GERMANY**

By PAUL SIEGEL

**SINGLE IMPORT TIP OF THE WEEK**

WALK ON WATER—Neil Diamond—Phonogram (UNI)

**SINGLE EXPORT TIP OF THE WEEK**

IN THE NIGHT—Peter Rubin—BASF

**TELEVISION RECORD TIP FOR:**

(ZDF NETWORK HIT-PARADE)

BLAU BLUTZ DER ENZIAN—Heino—Columbia

**ALBUMS OF THE WEEK**

(POP)—BIG HITS FROM ISRAEL—The Amranim—Ariola/Musicor

(CLASSICAL)—MAHLER—Symphonies 5 & 6—Chicago Symphony Orch.—Decca

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BERLIN—CBS P.R. man, Klaus Wunderlich has invited the entire trade to an Ivan Rehroff party in Berlin loaded with vodka and Russian eateries, as their CBS star starts his concert tour, plus a TV show which will include my buddy Al Martino... Lorenzen & Pratt are a very active and successful team for Record Artists Management and artist bookings, their telephone in Hamburg is 225566... Chappell Publishers have loads of great music which should be programmed more often on Radio and TV, and I hear their latest big one will be follow-up of "Godfather" called "Godmother"... TV producer Truck-Branss and TV production pro, Wolfgang Rademann deserves a special award for the new TV show starred by that great recording artist, Anneliese Rothenberger filled with magical camera shots plus a slew of great artists such as Mireille Mathieu, Johannes Heesters plus a very, very exciting Japanese Concert Pianist Hiroko Nahamura etc., etc.—Wonder who the BASF P.R. man was in the USA, who dreamed up that exciting BASF upside down ad which created a positive d.j. reaction, especially with yours truly, and Hans-Jochen Versemann, and I predict many charts hits in 1973. BASF USA... The prolific German Trade Magazine "Schallplatten" Music-Verlag Sybill Ptach has a very easy readable type loaded with trade news and photos especially their Hildegard Kneif mosaic photos... Well, well it's happened, Germany's top trade magazines, Autometnsmarkt based in Braunschweig, Germany, and Musikmarkt based in Munich have both as 2 on the national singles charts, "Popecorn" with Musicor's Hot Butter just like I predicted months ago... Here's wishing the USA BASF Record Co. group very good luck in releasing Europe's Freddy Beck hit recording called, "Say It Stronger" b/w "We Believe in Tomorrow" and may the good luck cash register ring on many BASF sales headed by Juergen Böker, Herb Held and Woody Howard. In fact this record could be a big Christmas sales product... Sounds like Saul Zaentz and Brank Zivanovic have a sales hit record again with "Molina" by the Creedence Clearwater Revival released on Bellaphon here... CBS pocketing the coin taken in by their artist, Danyel Gerard vocalizing "Meine Stadt" (My Town), congrats to Rudy Wolpert CBS proxy based in Frankfurt... Ariola zooming up the charts again with T. Rex and thanks to the power-house press and distributional setup headed by Friedrich Schmidt and his lovely "gal Friday" Sigrid Mitsche... Electrola's director Wilfried Jung on a lightening trip from Electrola headquarters in Cologne to EMI in London... Pepe Naumann—talented arranger-composer is doing a magnificent job on Reinhard Mey's(Continued on page 43)
Canadian Talent

1. CLAIR - GILBERT OSULLIVAN-JAM
2. MOUDY OLD DOUGH - LIEUTENANT PIGEON-Dooce
3. DONNA - 10 C.C.-UK
4. ELECTED - ALCE COOPER-Warner Brothers
5. LOOP OF LOVE - SHAG-UK
6. MY DING-A-LING - CHUCK BERRY-Chess
7. IN A BROKEN DREAM - PYTHON LEE JACKSON-Yeowd Blood
8. LEADER OF THE PACK - SHANGRI-LAS-Kama
9. GOODBYE TO LOVE - CARPENTERS-A&M
10. HALLELUJAH FREEDOM - JUNIOR CAMPBELL-Denom

By LARRY LEBLANC

TORONTO — The Edmonton Symphony Orchestra will present two concerts featuring Canadian artists. The first December 13, will feature Spring and Tom Northcott performing their pieces “Song Cycle” and “And God Created Women.” Bob Buckley of Spring is responsible for the orchestrations. Brent Titombe and Bob Carpenter will be the featured artists on the January 19 show. On both occasions the orchestra will be conducted by Tommy Banks. Robert E. Lee and The Brigade will entertain at the United Appeal’s final Achievement luncheon, Wednesday, Nov. 15. Stampeder awarded the Edison Award in Holland for their album “The Stampeder.” The presentation will take place in February. Group has picked up good press in its tour of Europe and plan another tour in 1973. Also coming up is a tour of Japan in April. United Artists Records completed the recording of its first totally Canadian album, “Aerogramme” by Karl Erikson and celebrated with an informal dinner party at Sam The Chinese Man’s in Toronto. Crowbar has added a Three-piece horn section to their permanent line-up. New members are Pierre Rochon (trumpet), Nick McGowan (saxes) and Henry Soltys (trombone). Crowbar left for TV and live dates beginning on Nov. 10 in England. After Prime Minister Pierre Trudeau’s quotations from Desiderata on national TV this week, WEA is reserving both the album and the single. The Wackers album “Shredder” recorded at Andre Perry Studios in Montreal released this week by WEA’s ... Jesse Winchester into the University of Waterloo for a date. Polydor busing press and radio people to Hamilton on Nov. 10 to see Isac Hayes. Encore Productions presents Arlo Guthrie at the O’Keefe Centre Nov. 16 and Uriah Heep at Massey Hall Nov. 28. Thundermug into Manhattan Nov. 14, 15, 16 to record their album to be entitled “Orbit.” The group’s single “Africa” has been released on Big Tree Records in the U.S. as well as in Europe on the EMI labels. Downchild Blues Band appeared on Larry Green’s Music City on City TV Toronto Nov. 5. . . . Atkinson, Danso and Ford with Brockie and Hilton on Columbia debut at the Nickleodeon Room Toronto Nov. 6. Polydor announced they will distribute all product on the Potato label. The first release will be the “Irish Rovers, Live at CBC-TV Vancouver” and will be released in mid-November. The album contains all new material, including two Canadian folk songs especially arranged by leader Will Millar. A&M’s Valdy winner of the record of the year award in the 1972 RIAFF Communications Canadian Talent Awards with “Rock and Roll Song.” Polydor’s Frank Mills recording in both Montreal and Toronto . . . Bob Roper formerly with Crowbar taking over Capitol promotion from Dave Bergler who has joined Capitol in Vancouver . . . Stephen Penny Farthing Signs Int’l Deals

LONDON — Label President Larry Page announced last week the completion of major long-term distribution deals for Penny Farthing Records in Japan, Scandinavia, and Holland.

Effective immediately, Victor Musical Industries, Inc. of Japan will distribute all Penny Farthing product in that country. The first release under this agreement will be the Daniel Boone album “Beautiful Sunday.” Page also announced plans to visit Japan early next year to coincide with the release of the first album by The Larry Page Orchestra.

Polydor Scandinavia will distribute Penny Farthing Records in Sweden, Denmark, Finland and Norway. The first release will be “Annabelle” by Daniel Boone as a follow up single to “Beautiful Sunday,” which recently dominated this area’s Top Three listings.

In Holland, Penny Farthing Records will be distributed by Durco N.V. The first release under this new agreement will be “Dreams Are Ten A Penny” by Kincade.

England

(Continued from page 41)

taking several club dates in the North. Unfortunately that his van caught fire en-route but he still made Manchester to tape Granada T.V.’s “Lift Off” pop show and then returned south for a press meeting.

A wealth of potential hit singles just on release in anticipation of the busy Christmas market — Blackfoot Sue’s follow up on JAM, Audience’s “Raviole” on Charisma, Donny Osmond’s “Why,” a new one from Stone The Crow and the New Seekers all on Polydor as well as Tony Ashton, former A.G. & D. member in a quieter mood on Purple and certain number one’s from Slade (Polydor) and T. Rex (EMI). Watch also for albums from Plainsong (Elektra) and Southernland Brothers (Island).

Decca (UK) Promotion Manager Don Wardell has left the company to head up Johnathan King’s U.K. Records in New York. Wardell will front the U.K. label in the States and Canada with Fred Ruppert remaining as Promotion Manager and Shirley Jones in his assistant in the U.S.

J. Haselton new audio equipment specialist at RCA’s Toronto Studios . . . Daffodil Records’ “A Foot in Coldwater released a new single titled “(Isn’t Love Kind) In My Life” Nov. 6 . . . Fergus album titled “The Town of Fergus” to be released this week on Capitol . . . Gary & Dave concluding recording at Toronto Sound of album set for Feb. release. . . Gordon Lightfoot has been able to replace the guitar stolen while on tour . . . Cliff Edwards formerly of the Bells has released his first single on Polydor entitled “Auntie Mom and Uncle Dad.” . . . London Records getting good campus play on the Nana Mouskouri British Concert set . . . Our condolences to WEA’s Tom Williams on having his tonsils out.
Spain
(Continued from page 40)
pretending temazas pop for the sello Philips.
Anne Murray, the canadiense que en 1971 fue distinguida por Record World como la mejor nueva estrella del mundo, ha visitado recientemente para demostrar en varios programas de televisión su gran clase y su peculiar estilo ... Cotto Yenny and Robie's Song son dos últimos discos aparecidos en España y con los que está obteniendo un apreciable éxito de ventas y programaciones ... El sello Apple, propiedad de los Beatles, ha pasado desde este mes, a ser distribuido en su totalidad por EMI-ODEON S.A. en todo el territorio nacional. Lo mismo ocurre con todas las nuevas producciones de la interpreté americana Melanie y de su sello Neighborhood.

Ford vs. Ford

NEW YORK—Ford Records has appealed a recently unfavorable decision by the U.S. Court of Customs and Patent Appeals to the United States Supreme Court.

The litigation was instituted by the Ford Motor Company in 1964 to block the record company from obtaining a trade mark.

Ford Record's president, Sherman Ford, Jr., said that the Appeals Court decision stated that there would be confusion if the trade mark were granted to the record company.

Contesting this in his appeal, Ford Stated he does not see where the confusion could possibly exist as the auto manufacturer is not releasing any records and never has on a label bearing the name Ford.

Germany
(Continued from page 41)
successful records ... One of the most honest and enterprising P.R. journalists in entire Europe is Hans-Joachim Cabus, and when he issues a press release, you can bet your bottom dollar and your mother-in-law thrown in, that you can rely on his word, 'cause this fella's got guts and character, that make this reporters heart beat twice as fast. ... Hor zu TV and Radio Magazine has issued a hot lp album produced by Electrola called, "Michael Jary" the king of the hit songs and I remember one night in Hamburg I spent at a midnite party of Michael Jary and Zarah Leander vocalizing while Mike accompanied Zarah on his grand piano, and at 4 o'clock in the wee hours of the morning, they both made roast duck, which we ate for breakfast. ... Ilke Maranthe and Betty Swann wrote me a rave letter about my broadcast voice ... well honey, invite me for the weekend and I'll lift you a few lullabies ... Roy Silver did you get home to L.A. safely? ... Art Talmadge, how was the Chinese food in Hong Kong? ... Dr. Laci Veder thank you for your picture postcard enroute with your lovely Barbara, sorry that I had to stay in Berlin ... Peter Horton due for a smash hit record on Polydor ... Eddie Barclay in Paris has his French ear to the railroad track of hits after "Popcorn" cash, with Delta Queen ... Glad to hear that Esther Ofarim is back in the biz swingin' with her new Electrola lp album called, "Esther."

Turkey Shoot

CBS Records International has moved into Turkey. The company has recently signed a licensing agreement with Grunberg Ticaret, which will make the CBS-worldwide catalogue available to the Turkish company. Seen here at the contract signing are (from left): Norman Black, Director of Business Affairs & Administration for CBS Records International European Operations, Leon Grunberg, Chief of Grunberg Ticaret and Peter delougoum, Vice President of European Operations for CBS International.

College
(Continued from page 20)
tivity at the station. First, Phil Proctor from Firesign Theater called the station as part of Firesign's promotion for their new Columbia album, "Not In..." Music Director Rich Ferdinan reports that during the half-hour phone conversation, the station's staff was broken up by some of the routines. WRCU used the program during election week. Then, Buzzy Linhart visited the station, was on the air, and played a number of songs during a one hour program.

WCBN-FM, University of Michigan at Ann Arbor, is running a special, self-produced six hour program on Miles Davis. The station's local Columbia rep has supplied them with the Miles Davis (25 lps) catalog on Columbia, and copies of all Davis albums are in the local record stores. It's another example of college station and record company co-operating.

Up Against The Wall, Fred!

Record World Assistant Editor Fred Goodman is seen up against the wall with some of podom's finest. At left, Fred is pictured with Capitol star Helen Reddy and her husband/manager Jeff Wald. (Wald holds a copy of Helen's latest lp "I Am Woman"). The center photo shows F. G. with Columbia group Willie. The Marcon-based contingent's current lp is "Wet Willie." At right is Decca artist Gayle McCormick, whose new album "Flesh And Blood" is starting to make noise. With Gayle and Fred is Record World Associate Editor Mike Sigman.

Soul Truth
(Continued from page 36)
"Give Me Your Love"—B. Mason (Buddah); "Try My Love"—Joe Simon (Cot); "We Did It"—Syl Johnson (HI).

CURTIS MOTLEY—WSCC (CHARLESTON) Personal Pick: "What We Came Here For"—G. Green (Cotillion); Requests: "Endlessly"—Mavis Staples (Stax); "Welcome Home"—Ricko Lewis (Enjoy); Additions: "Danger It & Doing It"—B. Byrd (Brownstone); "Make Love To Me"—The Minx (Mercury); "Trouble In My Home"—Joe Simon (Spring); "I Started Loving You Again"—Bettye Swann (Atlantic).

SAM MOORE—WGOK (MOBILE) Personal Pick: "Love You"—G. Green (Cotillion); Station Pick: "Voyage"—Dynamics (Black Gold); Requests: "Me & Mrs. Jones"—B. Paul (P.I.R.); "Super Cool"—Lonnie Youngblood (Turbo); #1—"I'll Be Around"—Spinners (Atlantic); #5—"Guilty"—Al Green (Hi); #5—"Step Into My World"—Magic Touch (Black Falcon); #10—"Girl Don't Let Me Down"—Trumain (Vigor).

Czech Bounces

Karel Gott (left), Czechoslovakia's #1 singer, shares a happy party line with veteran music publisher Ivan Megal.

B & E Maranta Tie

WYCOFF, N. J.—B & E Trading and Sid Goldstein will handle distribution and pressing of Maranta Records. Clancy Morales, president of Maranta Records, and producer of the albums projects, said that Goldstein and B & E will handle the first and probably second package of his budget series, a Latin-Rock project, to be started by a Puerto Rican band, The Challenger's.
Beaver & Krause: Electronics Is Their Business

- LOS ANGELES—To Beaver and Krause electronic music was not just a fad. They have just released their third album on WB, "All Good Men," (though it is their fifth album of electronic music.) They got together as a team working on Jac Holzman's "Zodiac" album on Elektra, several years ago, and they then did the Nonesuch Guide for Holzman, which was a standard reference for electronic music. Since then, it's been concept music albums, one for Limelight (Mercury) and three for WB.

Beaver and Krause are a curious combo in the biz: Paul Beaver was on Okinawa during the war (the big one—WWII), and road managed some USO tours. Did Okinawa influence his music? "Sure, I was playing the hibachi during that period."

Decided About Moog

As for Bernie Krause, he'd been a musician who suddenly got taken with the idea of electronic music. "I read about a guy in New York who was making $5,000 a second on a Moog. Right then, I decided that was for me."

Krause went to Mills College, the only place on the west coast that had a moog (obviously though, there wasn't $5,000 a second there.)

Krause and Beaver got together with the making of Zodiac. "We discussed electronic More Money?

Joe-vial Xmas

The recent announcement by BMI of its increased rates to writer affiliates, effectives with performances occurring after January 1, 1972, found the BMI award-winning writing team of Holland-Dozier-Holland visiting the music licensing organization's new computer facility. Recently installed in new headquarters at 46 West 57th Street, New York City, the modern system will speed all phases of the BMI operation in service to writers and publishers. Visiting the computer room are (l. t. r.) Eddie Holland, BMI president Edward M. Cramer, Lamont Dozier and Brian Holland.

Paul Williams Opens Up

- LOS ANGELES—Paul Williams was 32 years old last week. It's been eight years since he played the boy wonder in "The Loved One," it's been four years since he started writing songs, two years since he got his first hit song ("Out In The Country"), and about eight months since his last album on A&M.

Now, he's got another album ready, "Life Goes On," and he's going out on the road playing live dates. Why? "Well," he draws for a reasonable answer, "I was aware that I had a certain animal magnetism that made me a natural sex symbol. I just saw it happening. It couldn't be denied." He also acknowledged that when he first began songwriting he thought he could be quite content to just plunk out songs. Since that time he's become captivated by the idea of performing.

Williams is a very successful songwriter. One doesn't need a peek at his bank account to tell that. In the past two years lots of his songs have been hits ("It's Only Just Begun" was a Crocker bank advertisement in the west some time before the Carpenters did it.) On top of that, the red Bugati didn't come from a paper route. "I was never caught up in the idea that I like to call the Volkswagen bus syndrome," he says.

Talk Shows

Williams also has turned the interesting trick of making the big talk shows (the Carson show, for one, has had him on six or seven times in the recent months) before he became a big star as a performer. He thinks that kind of exposure will do him a lot of good out on the road. "The exposure is incredible, especially back in the Midwest, where a lot of people live for that show.""I started writing songs because I was bored. I was out of work so much, though I might as well." That exercise in boredom at the late age of 27 has now paid off handsome-ly. Williams' next album for A&M is the one he expects to break big. He used name musicans, including Russ Kunkel, Lee Sklar, David Spinosa, Craig Doerge, and Mike Utley. It's out now.

John Gibson

Oh Brian!

Visiting Record World recently were Delbert & Glen, a new duo from Texas whose debut album on Clean Records was just released. A single, "I Received A Letter," has also been released. The two-some, whose music is a cross between r&B and c&w, are currently on tour including a stint at Max's. Pictured left to right are: Record World Assistant Editor Fred Good man; Glen Clark; Delbert McClinton; and Atlantic publicity man Brian Van der Horst. Atlantic distributes Clean Records.

Stars Turn Out

Columbia Records' Los Angeles Irish Brigade hit town recently for Liza Minnelli's opening at the Riviera. Pictured left to right are: Terry McPollow, Columbia Promotion Manager for singles; Frank Mooney, Field Sales Manager; Chuck Fitztagard, Associate Di rector National Promotion West Coast; Lisa Minnelli, Del O'Costello, Regional Sales Director; Lucille Ball, and Paul Rappaport, Columbia Promotion Manager for albums.

Jobete Fete

Left to Right: Ira Howard (Bel vin-Mills General Professional Manager); Robert Gordy (Jobete Vice-President); Rod Bristow (Editor Soul Sounds Magazine); Ted Williams (ASCAP).

London

(Continued from page 3) will expand on this series as well as introduce other composers and musical concepts not previously accepted by the youth/contemporary market.
Dialogue (Continued from page 14)

got a time when there are no efforts at censorship, you've either reached the millenium in terms of a free society, or else it's a time when you've got a lot of repression going on. There's nobody resigning in protest at Pravda or Investia over the lack of his freedom. I don't think that those people want to say much more than what the papers are saying. And when that happens in American television, then you know that those writers aren't trying to say much. And the same goes for the radio business. I think that if there is some controversy, that's a sign that some people are trying to do some good. By good, I mean giving the artists the freedom they need in a free society. There is always going to be a lag, whether it's 2 years or 20. I don't know. Each one of those is going to be confronting efforts at repression, but those efforts are going to come in different years.

RW: Of course there are still those magic words which you can't say on the air.

NJ: It depends on how you want to swear. If you want to swear in middle class, you can do all the swearing you want. But if you want to swear in black, or in young, then you're in trouble.

RW: Also there can be the problem, that if you get too liberal on the air, that you can have a crack-down or budget cuts, such as happened to Public Broadcasting this year.

NJ: Well, you don't do it in 1972 in the United States the same way that you would do it in Germany in 1934, but we should make no mistake about the fact that the motives are precisely the same. The motives of virtually every ruler at any period of history have been to try and consolidate, hold, and exercise power. Most rulers do that with the realization of the importunate to politicians know that, and they want to control the prime-time network shows as well as the early evening news. They do want to imprison themselves in the lyrics of songs—as Vice-President Agnew did early on in the Administration, and the FCC followed up with later. That's no accident. That's a deliberate pattern. What we're seeing now, practically with the passage of the years and the development of new technology—television after radio—is that the amount of power which is vested in the President, the power to mold public opinion and the power to suppress dissent, has really already jumped the twelve years that we thought remained between this year and 1984.

RW: What about the book you've just written, does that concern itself with this kind of issue?

NJ: "Test Pattern for Living" is about the impact of radio and television on the lives of the American people, and what the individual can do to discover or re-discover his own sense of identity and individuality. It starts with a song—Mason Williams contributed the sheet music to "Godsend" as his "Foreword"—and there are many song lyrics included among the dozens of quotes I use, because I think music is relevant to what's going on today. It deals with all phases of our living, and how the corporate state tends to dominate our lives, and how we can break out of that corporate trap—without giving up everything in the city and going off to live on the farm. It's sort of a practical day to day manual that carries forward the kinds of ideas that were in "Greening of America" or Toffler's "Future Shock," but instead of being a philosophical exegesis, it's just about books of practical advice.

Janis Schacht
To De Nave PR

NEW YORK — Connie de Nave announced that Ms. Janis Schacht has joined her New York office as a staff writer. Ms. Schacht is a feature writer for rock music and a contributing editor to Circus Magazine, has for the past 18 months been associated with Chappell Music, and prior to that worked with the A&R department of Polydor Records. In her new position with the de Nave office she will handle all press releases.

Withers Cancels Chicago Concert

CHICAGO — Bill Withers was forced to cancel his concert at McCormick Place in Chicago over the weekend upon learning his mother had suffered a heart attack in New York. The Sussex Records Star rushed to Manhattan immediately.

The Chicago date will be made up after Withers' return from Europe later this season, or early in 1973.

KILLER JOE
LITTLE JIMMY OSMOND—MGM SF 4855

Little Jimmy Osmond is even younger, and consequently his voice is even higher, than brother Donny. And his first album is a delightfully produced collection of pre-pre-teen sounds. A number of the cuts, especially "Killer Joe," could hit as singles.

LEAD FREE
B. W. STEVENSON—RCA LSP 4794

A new group of countryish B. W. Stevenson songs, plus a fine interpretation of Dave Loggins' "Touch of Pennsylvania," "Gypsies," "Jackson" and "Like What You Do," the latter sounding like a strong single, are among the fine selections.

NOTHIN' LIKE A SUNNY DAY
ROBERT THOMAS VELLIN—
United Artists UAS-5656

Though there's nothing on the cover to indicate it, Robert Thomas Villene is Bobby Vee, one of the more prolific hit-makers of the past fifteen years. His album is quite a departure from his pop past. Most of the songs were written by Velline, and fine production helps create an effective mood.

SUITE FOR LATE SUMMER
DION—Warner Bros. BS 2642

Dion Dimucci, who's been through quite a few changes in his time, seems to have settled in on a nice groove here. The sound is basically acoustic, soft and pretty, the kind that could catch on with college and FM audiences.

IN SEASON
WHITE DUCK—Uni 73140 (MCA)

There are many groups trying to re-capture the early-to-middle Beatles sound these days, but White Duck is among the most successful. "Carry Love" sounds like something straight out of "Yesterday and Today," while many other tracks have a more original sound. Pretty vocals.

LA FAMILIA
KRACKER—ABC/Dunhill DSX-50134

With their new single, "Because of You (the Sun Don't Set)", showing signs of breaking out, things look bright for this group's debut LP, which is packaged like a cigar box. The music is quite diverse and should please a broad range of musical tastes.

THIS IS MY STORY
DONNY BOY WILLIAMSON—
Ches 2CH10027

Double record package of the music of the great Mississippi bluesman is one of the best in the label's great reissue series. Williamson was a true great, from his harmonica playing to his vocals to his songwriting, and hopefully this collection will give his unique blues sound the public attention it deserves.

www.americasinfrastructure.com
Country Music Labels Roar With Expansion

By DAN BECK

NASHVILLE—New divisions, changes, expansion and new firms have suddenly surfaced in country music, causing a near deluge. Major labels and independents alike are actively engaged in opening new offices in the Nashville area. Record World has compiled a score sheet to keep the industry "up" on the horserace. This information is based solely on major operation changes or expansion.

The expansion trend has developed from realization by music executives that the country market is a success on Nashville, Tennessee. The ABC-Dunhill, Metromedia, and Atlantic ABC-Dunhill

ABC-Dunhill absent from the country scene for close to three years began operations last week under the direction of Don Gant, formerly with Acuff-Rose. Gant will be assisted by Diane Petty in the publishing wing of the Nashville office. Tom McEntee will head up the promotion department. ABC has signed Lefty Frizzell and Ferlin Husky. Both performers are 20-year veterans to the industry. At this time, the only other definite artist is Billy "Crazy" Craddock of Cartwheel. ABC has purchased the entire Cartwheel operation, but the details of the remainder of the roster have not been disclosed.

Atlantic

Atlantic's move into country is reportedly to be a slow and steady process, aimed at long-range objectives. Executive Vice President Jerry Wexler announced early in October the appointment of Rick Sanjek as Nashville chief. Since that time, Sanjek has been negotiating with artists and has been working his staff, although no announcements have been made as of this issue. Supposedly, Sanjek will have offices at 16th and Edgehill in Nashville.

Metromedia Country

Metromedia Country, a division of Metromedia, has also entered the C&W field full force. General Manager Dick Heard plans to have "a small select roster and really work with the product." The artists include Mel Street, Bobby G. Rice, Rex Goadin and Buddy Floyd. Metromedia Country has charted Street's "Lovin' On Back Streets" in only one month of operation. Heard's staff includes administrative assistant Nicky Matheny and country promotion head Carleton Branson. Publishing and other administrative activities will continue to be handled in the New York office. Metromedia Country will distribute through independents. Heard commented that the label will consider leasing masters. The company's Nashville offices are located at 1310 16th Avenue South.

Other Label Action

Chart Records was purchased from Slim Williamson by his son, Cliff, and arranger-Conductor Bill Walker. Cliff Williamson now serves as President of the organization and Walker directs A&R.

Vanguard has recently formed an agreement with the Glaser Brothers of Nashville to produce country product. Vanguard's country acts are (Continued on page 50)

COUNTRY PICKS OF THE WEEK

TOM T. HALL, "OLD DOGS, CHILDREN AND WATER - MELON WINE." (Hallnette, BMI). Already receiving airplay from the Country Music Network album, this Tom T. story was forced out as a single. Hall may have a monster as he creates an old folk song in lyric with "Old Dogs" is still in "The Story-teller" delivery style, but it has captured all of his feeling in one minute. A definite program in MGM and pop as well. Atlantic. Also will be received well by jukebox programmers. Mercury 73346.

KENNY SERRATT, "GOODBYES COME HARD FOR ME," Shade Tree, BMI. Serrat being a young, promising style with this Tommy Collins number. Haggard production is in his true style and form. Gut string work adds that touch to make it special. Lyric has a tasteful touch of humor, although it is a ballad. This number should ride the tunables well and will have the qualities to make laps on the jukeboxes. A fine performance that really reflects feeling in Kenny Serrat. MGM 14435.

GUY MAN," TAMMY WYNETTE, A superb slice filled with some fine love songs. Producer Billy Sherrill has mixed ballads and uptempo tunes with style. Tammy's vocal touch makes her finest album to date. "1'll Get It Right," "You Can't Hang On," and "Good Lovin'" balance a package containing Tammy's "My Man" and hits like "Hold On (To The Love I Got)" and "The Happiest Girl in the Whole USA." Epic 31717.

NASHVILLE REPORT

BY RED O'DONNELL

NASHVILLE—If you read this column religiously (or sacriligiously) you know that Johnny Cash is cutting down on personal appearances next year—from approx. 150 to about 75 annually... This means that three acts, Mother Maybelle and the Carter Family, Carl Perkins and the Statler Bros., will be on the show, are going to be free to accept bookings individually or collectively... The three, I'm told by Cash's manager Saul Holiff, will be appearing with Johnny "from time to time"—but not on a permanent basis. For instance, when Cash takes off in March, 1973 for a three-week tour of Australia, New Zealand, Japan and Hawaii, only his wife June Carter and his Tennessee Three band will be aboard. Cash's future plans call for a more concert type approach, which will enable him to come on stage earlier than in the past and do more of his lengthy repertoire. Heretofore Cash has been on stage only about 1½ hours of his 2½-hour show. Come 1973, he'll be performing the entire show—1½ or 2 hours.

The Carters, Statlers and Perkins have been with Cash for eight years. There seems to be a lotta Cash in this report: Ray Cash (74), father of Johnny, is on his first trip out of this country. The genial gentleman is accompanying his youngest son Tommy Cash and his Tomcats band on their 10-day tour of Germany, Italy and Spain which began the past weekend. Incidentally, Ray is the only daddy of a performer that I know of who has an unlisted phone number. I wanted to call Ray—whom I have always found to be cordial and courteous—and talk with him about the overseas trip, but was told politely and firmly by his daughter Joanne: "We cannot give out that number."

Larry Butler, who has been working at House of Cash, performing on Johnny's shows and producing his recording sessions, this week resigns to function as an independent producer.

Butler says he'll continue to direct disk sessions for Johnny and the Carter Family—and use the House of Cash studio for some of his independent productions. Yes, things have been happening the past month at the Cash Compound or Hyannisport South (vote for one) in Hendersonville.

You can keep up with the Joneses (like George) and I'll keep up with the Smiths (like Sammi)... Sammi's going to be in Hollywood next week taping an appearance on ABC-TV's daytime version of "The Dating Game."

Speaking of the home screen, Lynn Anderson is a guest on Dean Martin's Nov. 23 colorcast and his Christmas special program Dec. 21 (NBC-TV).

Plenty of rumors on Music Row: Like Eddy Arnold moving to MGM after all those years (more than 25) and Shelby Singleton in a deal with Warner Bros.

Charley Pride after working for 45 weeks is taking a seven-week break (Continued on page 50)

www.americanradiohistory.com
Inva Tucker definitely has a y question at this point is which ove Is The Answer" is the one at WFOR, WINN and WXCL; a heavy on "Jamestown Ferry" is being QM and KENR are on it heavily, O and WCMS are playing both sides, UK cited much heavier request 1k on the "Ferry" side. WILL's Tom s were ready to flip it to "Ferry" taped a fine Doug Kershaw version g. which they decided to go on, he "Love" side on Tanya.

his first upper-berth in the egal is waltzing all over the somewhere My Love." A big mover at KHEY, KWJJ, WINN, WXCL.

Columbus signee, Sonny James his Capitol outing "Downfall ocked at KHEY and WHO; moving KENR. Now showing as a definite "Sonny Rodriguez." "Pass Me By." ticking up strong following on Right Out Of My Mind)" at WBAP, and WOAI. Kike Earwood is a Houston: "Behind Blue Eyes" is i and KENR; also reported heavy H.

k continues to build a strong the ballad "Afraid I'll Want To y now at WWL, WKDA, WHO, KENR, WIL, big is Dick Curless" remakc of the g smash "She Called Me Baby." It's strong at WXCS, WKDA and WHO. New Mac White's "Blue Eyes Crying in n commercial Records, pick at WMQM; oz's "Gabriel's Horn" picked at 1's "Get Up Heart on the Candy picked on Tyner's "Blow A Kiss" on Truine and Diane Kolby's "Death of the WINN.

Johnny Paycheck's great success Records have released an old called "Billy Jack Washburn," ck at KWJJ. Convy Van Dyke, new is making big noise both as a nd in tandem with Steve Norman, ut Butter Angel" getting good and WXCL; while the duet with Stank of the Children," is also as well as KHEY.

Enjoying revived popularity with his version of the oldie "Memphis" at WWCL; as is Wynne Newton with Can't You Hear" on Chelsea. With "Leavin' On Your Mind" still climbing charts, Capitol has a new single on Bobbie Roy called "I Like Everything About Lovin' You" it's WWDA's pick!

New talent to watch: Dottie Lou, moving with "Every Fool Has a Rainbow" on the Black Gold label at WHO; Lou Monti, strong at WWCL with "She's Got To Be A Saint" om Jamie; Blue Ridge Rangers, picked at KENR with Jambalaya" on Fantasy; Jerry Javey, hot at WMQM with Here's to You, Darling" on Raintree.

To clear up conflicting agent listings for Hotline correspondent Jack Reno, he advises us is exclusively with Shorty Lavender Talent.

Former Louisiana Hayride star Tony Douglas moving toward a firm re-entry to hit status with his Thank You For Touching My Life it's a heavy play item at KFDI and WBAP.

Glenn Barber getting top play on Yes, Ma'm (I Found Her In A Honky Tonk) at WKDA, WWCL and WHO. George Jones & Tammy Wynette doing well with Old Fashioned Singing, taken from their new gospel album We Love To Sing About Jesus at WFOR, KKTC and WIL.
Norman Named Chief Of Sponsored Events

NASHVILLE—Jack Norman, Jr., has assumed the Presidency of Sponsored Events, Inc.

Norman, who is active in private law practice as well as country music show promotions for many years, will direct the activities of Sponsored Events across the U.S. Tom Price, Vice President of Sponsored Events will remain with the firm, as well as Bob Eubanks who coordinates West Coast promotions in Los Angeles and other West Coast cities with E. J. Preston.

King Joins Lee

NASHVILLE — Buddy Lee announced the addition of Claude King to the agency's talent roster. King currently records for Columbia. He has been with the label since 1961.

Ashworth Fills

NASHVILLE — Audie Ashworth has been named assistant to Capitol's Nashville Executive Director Joe Allison. Ashworth will work in all phases of production and A&R administration. He will also maintain liaison with Capitol's pop music A&R departments and will survey Nashville's output for product with pop potential. Ashworth will continue production work with J. J. Cale on Shelter Records.

ABC Country

(Continued from page 3)

wheel acquisition is Billy "Crash" Craddock.

Working with Gant on production of the country product will be Ron Chancey, current producer of all Cartwheel artists. As Cartwheel is absorbed into ABC/Dunhill, Chancey will work with artists already signed to Cartwheel as well as any other artists the country music division might sign.

Husky Signed

Signed to ABC/Dunhill Records were country singers Ferlin Husky and Lefty Frizzell. Both Husky and Frizzell are country recording artists whose reputations have been established through years of recording and performing.

In addition to the activity in the recording field, ABC/Dunhill will mount an extensive drive into country music pub-

Moore To Nat'l Sound

NASHVILLE—Scotty Moore has been named general manager and production head of National Sound Productions and Recording Company, Inc. The announcement was made by the firm's president Will Runyon.

The new Nashville operation includes National Sound Studio; Candy Records and its subsidiary label, American National Records; Candle Music, ASCAP; Canary Music, BMI; Music City Recorders; and two other publishing houses now being formed.

Moore had previously been general manager and one of the owners of Music City Recorders. He also was production chief for the Sam Phillips Organization in Memphis, a position he held for four years. Moore was a member of the original Elvis Presley group in the 1950's.

Tellet Signs Muckey

NASHVILLE—Bobby Mackey of Cincinnati, Ohio, has signed a recording agreement with Lefty Frizzell's and Ralph Spencer's Tellet Country Records label. Mickey is the label's first artist and is produced by Eddie Noack.

Tellet is headquartered in Cliffside, North Carolina, with Noack handling activities in Nashville. Plans are being made for the construction of a studio in Cliffside and the creation of publishing houses in all three performance societies.

Tree Acquires Green Grass

NASHVILLE — Curly Putman, who for the last several years has headed the successful publishing firm, Green Grass Music, has announced he is returning to Tree Publishing in order to devote full time to writing. He has sold his interest in the Green Grass catalogue to Tree, and has signed a long term exclusive writers contract with the firm.

Putman and Tree formed Green Grass Music in March of '84, and named the publishing company after the award winning, "Green Grass of Home," penned by Putman.

In addition to Putman, Green Grass writers Johnny Carver, Ray D. Willis, Pat Daisey, Steve Pippin, Mike Kosser, Jerry Mathews, Rafe Van Hoy, Johnny Slate, Tommy Thompson and Sherry Pond will become writers for Tree.

Quiet Cash Party

Triumphant after packing London's Royal Albert Hall three consecutive nights, Columbia Records' Johnny Cash takes time to relax in the city's Curzon Club. Joining Cash after his sell-out performances are wife June Carter and Epic recording artist Donovan (both seated, right), Dick Asher, Managing Director of CBS (standing, left) and Donovan's spouse Linda (seated, left).

Glen & Gary

Ron Chancey, Tom McEntee, Diane Petty, and chief Don Gant getting the ABC-Dunhill Nashville operation together.

Open Door Policy

ABC/Dunhill will operate with a completely open door policy with regard to new song writers and will also move to acquire existing country and western catalogues.

Brenda Lee Recovering

NEW ORLEANS — Singer Brenda Lee has been removed from the critical list at a New Orleans hospital following extensive surgery performed last Tuesday, October 24th. Miss Lee's physician described the two-hour operation as a highly critical one, "involving the removal of massive adhesions as well as extensive internal repair surgery. No malignancy was involved and Brenda is expected to return to her home in Nashville for recuperation within the next ten days to two weeks. A full recovery without complication is expected."

The 27 year old entertainer was taken ill during her recent headlining engagement at the Fairmont-Roosevelt Hotel in New Orleans. Following completion of the engagement, she entered the New Orleans hospital for surgery. Her hospitalization forced the cancellation of a planned five-week European tour that had been scheduled to commence on October 16th.

Miss Lee is expected to resume a full schedule of career activities in January.

Stallion Pubberty To Tree

NASHVILLE — Bill Anderson, Decca recording artist and award winning song writer, has announced Tree Publishing Company is assuming management of his Stallion Music publishing catalogue. Anderson began his professional songwriting career as a Tree writer, and it was through TreeFitting Vice President, Buddy Killen that Anderson got his first recording contract with Decca Records in August of 1958.

Anderson formed Stallion Music in 1968 and has won many awards for songs in the catalogue.

Fox To Light Agency

NASHVILLE — The Don Light Agency has announced the appointment of Noel Fox. He has joined the agency as executive head of the Fair and Country Concert Department.

Formerly with the Oak Ridge Boys as bass singer, he brings a decade of knowledge and experience in gospel and country music. Also joining the rapidly growing agency is Mrs. Joyce Becker. Formerly with Silverline Music, Mrs. Becker will assist Fox and also handle the accounting for the talent house.

RECORD WORLD NOVEMBER 18, 1972
Watch out. This 45 is loaded. With airplay, promotion and sales. And when the song is as strong as "Don't Let the Green Grass Fool You," McClinton has a sure as shootin' hit.

"Don't Let the Green Grass Fool You." ENA-9059. It's aimed straight for the top.
CONCERT REVIEW

Sensitive Songs From Hod & Marc

LOS ANGELES—It wasn’t really a formal performance, more of an informal introduction, held at the home of John Rosica, Bell Record’s Executive Director of West Coast Operations. About fifty interested music and press people gathered to hear the warm and sensitive song stylings of new artists Hod David and Marc Allen.

Their music and lyrics are in the personal style which is so “in” today, but done with the added ingredients of sincerity, somehow letting you know that they’ve really been to all the emotional depths they sing about. Marc does most of the lead singing, with Hod joining in on harmonies and doing the guitar playing. The songs came from their new Bell album, and the whole evening served to whet my appetite for more from Hod and Marc. Incidentally, John and Marilyn Rosica are available for weddings and bar mitzvahs. Have pool will travel.

Beverly Magid

NASHVILLE REPORT

(Continued from page 46)

weeks vacation, just loafing around his Dallas home with wife Rozene and their three children . . . Charley’s had another fantastic year . . . One of the most popular entertainers around Laredo, he’s his personal appearances are sellouts and his RCA recordings are best sellers . . . A real Superstar and a Super nice guy.

Info Red: Andy Williams will again host NARAS’ Grammy Awards show Saturday, March 3, 1972 which originates at the Tennessee Theater in downtown Nashville, and will be aired on CBS TV.

Kris Kristofferson hasn’t written any hit songs lately but he seems to be doing okay in films. He’s been tapped to play the Billy the Kid role in director Sam Peckinpah’s “Pat Garrett and Billy the Kid” movie. Kris’ co-star hasn’t been cast.

Singer Jimmy (Kid Cuz’n) West suggests this theme for a loveick swain: “A pretty girl is like a malady.”

Birthdaying: Dolores Smiley, Gordon Lightfoot. Alex Houston and his dummy Eimer have recorded a Christmas album titled “Peter Cotton Claus” on the Willex label of Omaha, Neb. . . . The song was written by Kent Westberry, Alex’s next-door neighbor in suburban Hendersonville. The package (also produced by Westberry) includes such Yule standards as “Santa Claus Is Coming To Town,” “Rudolph The Red Nosed Reindeer” and “Frosty The Snowman.”

Linier notes were penned, or rather, typed, by Charley Pride whose road show Alex and Eimer have been regulars for three years.

Decca artist Warner Mack again hospitalized for tests; second time within past month. He’s suffering with severe headaches and the Docs are trying to find out what causes ’em.

Publisher Jim Pelton reports: “My teen-age son Jack flunked a high school geography exam. He listed the main cause of the Boer War as ennui.”

The Country Cavaliers (Albert Good & James Marvell) en route to an engagement in Salt Lake City killed a deer—without firing a shot. They were driving along a Utah road and accidentally hit the buck with their car when it wandered into their path.

The election is over but the memories linger on for Danny Davis and the Nashville Brass, Hank Williams, Jr. and Billy Walker they entertained at the White House’s election night victory party.

Bobby Goldsboro is scheduled for a visit to the Tonight show Tuesday (14).
PERSONALITY?
SHEB WOOLEY'S GOT IT!
ON MGM RECORDS
"PERSONALITY"
K-14444
THIS LAST WKS. ON CHART
WK
61 2 BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082 8
59 1 A SUNSHINY DAY CHARLEY PRIDE—RCA 4742 13
52 5 I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 75361 9
47 4 AMERICA JOHNNY CASH—Columbia 31645 10
43 3 THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000
40 2 HERE I AM AGAIN LORETTA LYNN—Decca 75383 4
36 1 TOM T. HALL'S GREATEST HITS—Mercury 61369 20
29 14 LIVE AT THE WHITE HOUSE BUCK OWENS—Capitol 11105 7
27 13 COUNTRY MUSIC THEN AND NOW STAPLER BROTHERS—Mercury 61367
20 12 IN THE SCHNEDLER WAYLON JENNINGS—RCA 4751 7
11 11 TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 4761 6
09 10 MISSING YOU JIM REEVES—RCA 4710 10
07 08 LADIES LOVE OUTLAWS WAYLON JENNINGS—RCA 4751 17
04 05 HERE I AM AGAIN LORETTA LYNN—Decca 75383
03 04 I'VE GOT SOMEDAY I'M GONNA CRY JERRY REED—RCA 4734 4
02 03 ME AND THE FIRST LADY GEORGE JONES & TAMMY WYNETTE—Ep. 3155 13
01 02 THE LONESOME LONESOME LONESOME RAY PRICE—Columbia 31546
21 01 MY MAN TAMMY WYNETTE—Ep. 31717
19 03 CHET ATKIN PICKS ON THE HITS—RCA 4754 10
18 03 TRAVELIN' LIGHT GEORGE HAMILTON IV—RCA 4772
17 03 WOODY ARNOLD SINGS FOR HOUSEWIVES AND OTHER LOVERS—RCA 4738
16 03 I'M NOT THE SAME NELLIE BLY HANK WILLIAMS, JR.—MGM 4843
15 03 TO GET YOU JERRY WALLACE—Decca 75349
14 03 ASHES OF LOVE DICKIE LEE—RCA 4715
13 03 SEND ME SOME LOVIN' HANK WILLIAMS, JR. & LOIS JOHNSON—MGM 4857
12 03 BEST OF JERRY REED—RCA 4729
11 03 CLASS OF '72 FLOYD CRAMER—RCA 4773
10 03 THE ROADMASTER FREDLEY WELLER—Columbia 31769
09 03 — MY MAN TAMMY WYNETTE—Ep. 31717
08 03 CHET ATKIN PAYS OFF THE HITS—RCA 4754
07 03 TRAVELIN' LIGHT GEORGE HAMILTON IV—RCA 4772
06 03 WOODY ARNOLD SINGS FOR HOUSEWIVES AND OTHER LOVERS—RCA 4738
05 03 I'M NOT THE SAME NELLIE BLY HANK WILLIAMS, JR.—MGM 4843
04 03 TO GET YOU JERRY WALLACE—Decca 75349
03 03 ASHES OF LOVE DICKIE LEE—RCA 4715
02 03 SEND ME SOME LOVIN' HANK WILLIAMS, JR. & LOIS JOHNSON—MGM 4857
01 03 BEST OF JERRY REED—RCA 4729
21 01 MY MAN TAMMY WYNETTE—Ep. 31717
19 03 CHET ATKIN PAYS OFF THE HITS—RCA 4754
18 03 TRAVELIN' LIGHT GEORGE HAMILTON IV—RCA 4772
17 03 WOODY ARNOLD SINGS FOR HOUSEWIVES AND OTHER LOVERS—RCA 4738
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03 03 ASHES OF LOVE DICKIE LEE—RCA 4715
02 03 SEND ME SOME LOVIN' HANK WILLIAMS, JR. & LOIS JOHNSON—MGM 4857
01 03 BEST OF JERRY REED—RCA 4729
JO ANN SWEENEY—MGM 14457
I'LL TAKE IT (Eddie Miller, BMI)
THINK IT OVER CAREFULLY (Permanent, ASCAP)
Strong performance by this new artist. It looks like a big push will be on to establish Jo Ann, and if this song is an indication, she is going a long way. Smooth and powerful. Eddie Miller number should carry well MOR.

WILBURN BROTHERS—Decca 33027
THE CITY'S GONIN' COUNTRY (Sure-Fire, BMI)
Wilburn Brothers contemplate progress, as this number tells the tale of 4-lane highways that were dirt roads. The arrangement is tastefully done with a mixture of banjo and brass.

BOBBIE ROY—Capitol 3477
I LIKE EVERYTHING ABOUT YOU (Wilijex, ASCAP)
I WANTED TO SAY IT (Blue Band, BMI)
Bouncy melody and background vocals highlight Miss Roy on this ditty. Fine production work by Bill Walker gives the tune a very happy feel. Bobbie will do well in MOR radio.

BETTY AMOS—Candy 1018
A MAN WITH A GENTLE LOVE (Canary, BMI)
WON'T YOUR LEAVING WAIT TILL THE MORNING (Canary, BMI)
Uptempo, happy song brings back the idea of a contented housewife. Women's libbers will find it hard to argue with this one.

DAVE DUDLEY AND KAREN O'DONNAL—Mercury 73345
WE KNOW IT'S OVER (Newkeys, BMI)
GETTIN' BACK TOGETHER (Newkeys, BMI)
Initial release as a d/c. Dave and Karen got off well. Has some of the feel of recent Jack & Misty songs. Harpoon highlights a tight little number with a good beat.

MAC WISEMAN—RCA 744834
EIGHT MORE MILES TO LOUISVILLE (Hill & Range, BMI)
LET TIME BE YOUR FRIEND (Jack Music, BMI)
Real country flavor here. Simple idea that comes off well. Grandpa Jones penned number rolls along with a grassy feel. Great airplay tune.

JIM EASTERLING—Candy 1026
IF IT'S NO LOVE (IT'S THE NEXT BEST THING) (Canary, BMI)
SHE WAS MISSING SOMEONE (Canary, BMI)
Piano and guitar work add to a good song idea. Easterling's first Candy release is sweet.

CONWAY TWITTY—Decca 33033
SHE NEEDS SOMEONE TO HOLD HER (Hello Darlin' Music, SESAC)
THIS ROAD THAT I WALK (Twitty Bird, BMI)
Another Conway ballad destined for the charts. Story idea easy for listeners to find identity. Programming this one is a winner. Conway sure knows how to hit the jukeboxes.

SKEETER DAVIS—RCA 74-0827
A HILTBILLY SONG (Crestmoor, BMI)
ONCE (Crestmoor, BMI)
Skeeter tells the story of her country career in this self-penned number. Moves well with a sing-along chorus. Production features a large variety of country instruments. The hillbilly filly adds a soft touch of emotion that makes for good listening.

JERRY JAYE—Raintree 2001
HERE'S TO YOU DARLING (Jack & Bill, ASCAP)
Jaye does a number that will hit the airwaves as well as the jukeboxes. He moves it well and is supported by a nice production job by Larry Rogers.

DICK CURLESS—Capitol 3470
SHE CALLED ME BABY (Central Songs, BMI)
WAIT A LITTLE LONGER (4-Star, BMI)
Dick treats a Harlan Howard ballad with a fine bluesy rendition. The Curless style is infectious on a number styled to fit him. Boxes will do it with this one!
Billy Walker continues on the hit scene
'Sing Me A Love Song To Baby'

MGM #1-422

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