

RECORD WORLD

WHO IN THE WORLD

SEPTEMBER 30, 1972

Recording And Performing Sensation Three Dog Night, Right, Having Racked Up Six Gold Singles And Eight Gold Albums, Are Off For Their First Major Foreign Tour. Group Recently Achieved A Ratings Triumph With Their 'Three Dog Night . . . Night' TV Special. Story Inside.



HITS OF THE WEEK

SINGLES



THE STYLISTICS, "I'M STONE IN LOVE WITH YOU" (Bellboy/Assorted, BMI). Long awaited single finally arrives, and it's breathtaking. Exquisite vocals featuring Russell Thompkins, Jr. on lead are all part of a brilliant Thom Bell production. Stone smash! Avco 4603.

SLEEPERS



SAMMY DAVIS JR., "THE PEOPLE TREE" (Taradam, BMI). "Mr. Wonderful" follows up his biggie, "Candy Man," with another Bricusse-Newley kiddie ditty. Culled for his new "Portrait" album. It grows on you. MGM 14426.

ALBUMS

"ROWAN BROTHERS." New San Francisco duo is simply about the best new American group to emerge so far this year. With people like Jerry Garcia and Bill Kruetzman sitting in, they have debuted with a magnificent album. Columbia KC 31297.



ALICE COOPER, "ELECTED" (Ezra, BMI). Alice gets our vote on this timely rocker. Producer Bob Ezrin has included tapes of the Democratic convention and a campaign speech by Alice. Can't lose. Warner Brothers 7631.



LOVE UNLIMITED, "ARE YOU SURE" (January/Savette, BMI). Female trio comes out of the rain to perform this beauty which has the early 60's sound to it. Smooth vocal blend accentuates terrific Barry White production. A sure thing. Uni 55349 (MCA).

LUTHER INGRAM, "IF LOVING YOU IS WRONG." In addition to the title track, one of the best and fastest-selling singles in recent years, there are several potential follow up smashes here, including "I'll Be Your Shelter" and "I'm Trying to Sing A Message to You." Big sales in store. Koko KOS-2202 (Stax).



ISAAC HAYES, "THEME FROM 'THE MEN'" (East/Memphis/Incense, BMI). Instrumental is gentler and more conventional than "Shaft." Tune is theme from a new TV adventure series, and Hayes' popularity could make both record and show click. Enterprise 9058 (Stax.)



LANI HALL, "HOW CAN I TELL YOU" (Irving, BMI). Ms. Hall, late of Brasil 66, solos on this Cat Stevens opus. From her album, "Sun Down Lady," cut is produced by Herb Alpert. Stunning debut. A&M 1385.

"CANDI STATON." Mrs. Clarence Carter, having made some waves with her version of "In the Ghetto," sings that and some dynamite new stuff on this terrific package. Singles galore. Produced by Rick Hall. Fame FAS 1800 (United Artists).

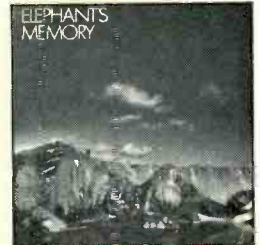


THE KINKS, "SUPERSONIC ROCKET SHIP" (Davray, PRS). Raymond Douglas Davies tries his hand at space rock and comes up with a refreshing cutie that's a cinch to please. From the new lp, "Everybody's in Showbiz." Blast off! RCA 0807.



DUNCAN BROWNE, "JOURNEY" (Rak, ASCAP). Singer/songwriter from England comes to these shores with a tune that's already top 20 in his homeland. McCartney-esque sound with solid production by label head Mickie Most. RAK 4511 (CBS).

"ELEPHANT'S MEMORY." Five man group has rocked hard for several years, but their association with John and Yoko, who produced this disc, should now bring them all the recognition they deserve. Great saxwork by Stan Bronstein, Apple SMAS 3389.



A RECORD WORLD SPECIAL



THE BRITISH ARE COMING... AGAIN!!!

OLD FIRST PART PARTY

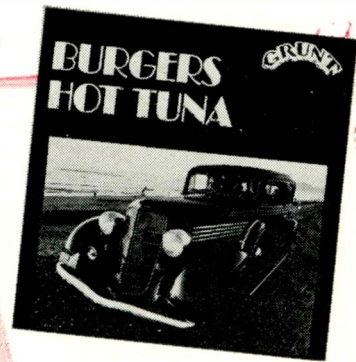
LET'S GO HOME



FTR-1007



FTR-1006



FTR-1004



FTR-1003

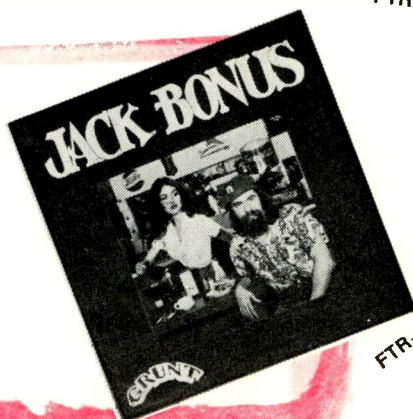


FTR-1001



FTR-1002

GRUNT
Records and Tapes



FTR-1005

GRUNT RECORDS

Radio World: A New Feature

■ This week Record World begins a new weekly feature section, "Radio World," spearheaded by our new Radio Editor, Beverly Magid. All radio news should be sent to our West Coast office. See page 16.

RIAA Names Garberson Special Agent To Aid Piracy Fight

■ LOS ANGELES — To accelerate anti-piracy investigation and enforcement in the west, RIAA has announced the appointment as Special Agent of Charles F. Garberson, former special agent for the Intelligence Division of the Internal Revenue Service. Garberson will headquarter in the Los Angeles office of RIAA President, Stanley

Gortikov, who announced the appointment as "another stage to exploit the control opportunities in the new Federal Copyright legislation."

Prior to his nine-year service with the I.R.S. Gargerson served for twelve years as Narcotics Agent for the Federal Bureau of Narcotics in California and Arizona. He is a law graduate of Balboa University in San Diego.

Gargerson will concentrate his anti-piracy efforts in the western states and will be responsible for all investigation and contact with Federal and local law enforcement agencies. He will coordinate intelligence and litigation with Jules Yarnell who

(Continued on page 75)

ABKCO Answers Capitol

■ NEW YORK — ABKCO Records Inc., has replied to the action taken by Capitol Records in which Capitol alleged improper copying of a phonograph jacket in connection with Abkco's "Mark, Don & Terry" album.

Capitol obtained an ex parte order temporarily restraining Abkco from manufacturing, selling or distributing phonograph records which are encased in such alleged copied album jackets. Abkco management stated that Capitol's action is, in its opinion, without merit, and that it will be vigorously opposed.

Drake Joining RKO

■ LOS ANGELES — Agreements have been completed which will bring Bill Drake into RKO General Broadcasting as Vice President in charge of programming. Drake will give up his radio consulting ties, with Gene Chenault continuing as Management Consultant for RKO stations.

Bill Watson will become National Program Director for RKO. Bernie Torres will be Drake's Administrative Assistant with Betty Breneman and her staff also working directly with Drake.

Polydor: A New Marketing Concept

By BARRY MESH

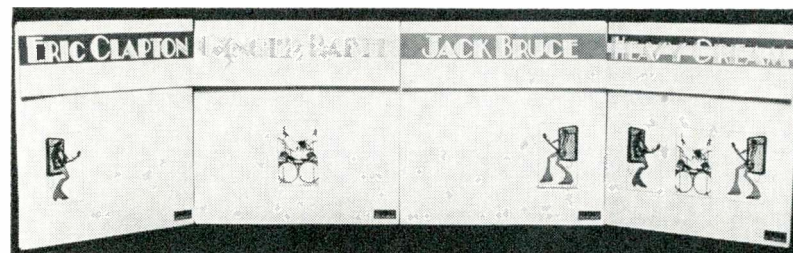
■ NEW YORK—Polydor Records is about to introduce a fascinating new marketing concept to the American public which will consist of four two record sets of albums.

The first will be titled "Eric

records which will be displayed in stores in the building manner described above.

"This four ply merchandising, —advertising concept forces what I call side by side merchandising," says Tom Noonan, Di-

(Continued on page 75)



A black and white photo of Polydor's two-record sets

Clapton At his Best" and will be embossed in red. The second set will be "Jack Bruce At His Best" designed in the same manner and embossed in white, followed by "Ginger Baker At His Best," embossed in blue.

Now, what do the cumulative efforts of these three musical giants equal?—"Heavy Cream," also a two record set embossed in red, white and blue. A total of four double sets of

Honor for Clive Davis Set for Oct. 6th

■ NEW YORK—The music industry and allied trades are expected to turn out in huge numbers for the dinner honoring Clive Davis, President of Columbia Records, set for Friday evening Oct. 6th at the

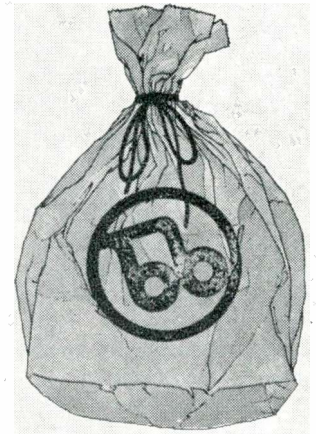
(Continued on page 75)

Knight Unveils New Brown Bag Label

■ NEW YORK—Terry Knight has formally announced the formation of his new label Brown Bag Records, a division of Terry Knight Enterprises, Ltd. According to Knight, a world-wide distribution deal has been set and the identity and details of the distributor will be announced next week.

Brown Bag was conceived and designed by Craig Braun and Tom Wilkes whose cover and logo credits include the Rolling Stones' "Sticky Fingers" and "Hot Licks" logo; Alice Cooper's "School's Out" and the "Big Bambu" package from Cheech and Chong.

"The entire concept was created as the absolute antithesis of Terry Knight's high-pressure image of the last three years" Craig Braun commented. "It's absolute grass-roots. Everything from the dust jackets, singles sleeves, business cards, envelopes and letterhead to the actual label itself is made of



Brown Bag Logo

authentic brown bag paper. Knight even insisted that the paper be bio-degradable. It was an incredible undertaking."

Knight provided further details: "All Brown Bag product will be given to the consumer in brown paper bags.

"The essence of the concept was to design a label that would be compatible to all of our art-

(Continued on page 75)

Elton John Label, Production Deal?

■ NEW YORK — According to reliable sources, Elton John will start his own label production company with Uni Records in the near future. The company will be distributed in the United States and Canada by M.C.A.

Those purported to be involved in the production team with Elton John are his lyricist, Bernie Taupin; his producer, Gus Dudgeon, and David Brown.

Schein Exits CBS

■ NEW YORK—Harvey Schein, President of CBS Columbia Group, in charge of non-record activities such as Musical Instruments, Creative Playthings, Mail Order and General Diversification, has tendered his resignation as of October 1, it was learned last week. Schein will become the President and Chief Executive Officer of a firm which

(Continued on page 75)

Knight Sues CMA, Levinson & Ross, Cavaliere For \$3 Million

■ NEW YORK — Terry Knight as President, Director and Chief Operating Officer of GFR Enterprises, Ltd., has filed a \$3 million damages suit in the United State Federal Court for the Southern District of New York (19) against Creative Management Associates, Inc., (CMA); its vice-president Roy Silver; CMA employees Robert Salmaggi and Vincent Romeo; the public relations firm of Levinson and Ross; Robert Levinson, Al Ross and Andrew Cavaliere. Each have been charged with trademark infringement and unfair competition on 5 counts.

Knight's suit, on behalf of himself as a shareholder of GFR Enterprises, Ltd., and in the right of GFR Ltd., and on behalf of all other shareholders of the corporation similarly situated, demands 8 counts of judgment, as follows:

1. Enjoining the defendant from promoting, advertising or using the service marks and

trade names "Grand Funk" and "Grand Funk Railroad" in the musical entertainment field in connection with entertainment services rendered to the general public, or in connection with any other business enterprises, or causing or inducing same;

2. Enjoining the defendants from representing that Mark Farner, Donald Brewer and Melvin Schacher have any rights in connection with the service marks and trade names "Grand Funk" and "Grand Funk Railroad" other than for the exclusive benefit of GFR Enterprises, Ltd., or causing or inducing same;

3. Enjoining the defendants from causing or inducing Farner, Brewer and Schacher to enter, or entering in their behalf, into contracts and arrangements relating to entertainment services under the service marks and trade names "Grand Funk" and "Grand
(Continued on page 69)

CBS Promotions Announced

■ NEW YORK — CBS this week has announced the following promotions and appointments, all effective immediately: Columbia has appointed Julian Rice to the newly created position of Director of Merchandising Planning. In his new role, Rice will be responsible for the development and implementation of new merchandising and retail advertising concepts. He most recently served as Associate Director of Retail Advertising.

In addition, Columbia has appointed Frank Shargo to the position of Associate Product Manager. In his new position, Shargo will be responsible for coordinating album releases and creating merchandising and advertising concepts for various assigned artists. He was formerly Manager of National College Promotion.

Jack Grossman Robert Hall Tie

■ NEW YORK — Robert Hall Villages, a new chain of contemporary full-line department stores has negotiated an agreement with Jack Grossman Enterprises, of Woodbury, Long Island, N. Y., under which the Grossman firm will operate retail record and tape facilities in
(Continued on page 69)

Also the company appointed Ron McCarrell and Arnie Handwerker to the positions of Manager, College Promotion and Supervisor, College Promotion, respectively. In these capacities, they will be responsible for the overall direction of Columbia and Epic/Columbia Custom Labels college rep program.

In addition, LeRoy Smith has been named to the position of Regional R&B Promotion Manager for Special Markets. He will be responsible for the promotion and marketing of Columbia and Epic/Columbia Custom Label r&b singles and albums on the west coast.
(Continued on page 72)

Hensler Named Assistant To Polygram President

■ NEW YORK—Guenter Hensler, Polydor International executive in charge of head office regional management for North America, has been appointed assistant to Robert E. Brockway, President of Polygram Corporation, New York.

After working as a trainee for Electrola in Cologne, Germany, then graduating from Cologne University in 1964 with a thesis on the record industry, Hensler spent four years

Monteiro To Epic

■ NEW YORK — Stan Monteiro will be the new National Promotion Director for Epic/Columbia Custom Labels, effective October 2. Monteiro will be leaving his current post as National Promotion Director for Metromedia Records.

DiNoble Motown Natl Promo Chief

■ LOS ANGELES—Al DiNoble, who for the past five years has served in various positions with the Sales and Promotions Departments at Motown, has been appointed National Promotion Director for Motown Records and its affiliate labels, it was announced last week by Marketing Vice-President Abner.

Prior to joining the Motown family, DiNoble spent three years with Merit Music distributing company in Detroit where he was in charge of regional promotion for various lines handled by the distributor.

As Director of Promotion, DiNoble will co-ordinate all promotional activity between regional men and local distributors. The new Director of Promotion reports directly to Vice-President Abner, and will be headquartered at the label's West Coast home offices.

Bell Adds Two Regional Reps

■ NEW YORK — Bell Records announced last week the appointment of Judd Siegal as Midwest Regional sales Representative and Dick Fitzsimmons as Eastern Regional Sales Representative for Bell Records.

Siegal will operate out of Chicago and include in his coverage area, Chicago, Detroit, Cleveland, Pittsburgh, Minneapolis, St. Louis and Cincinnati, Boston based Dick Fitzsimmons will be responsible for the territory that includes Boston, Hartford, New York, Philadelphia, Baltimore and Washington, D.C.

in New York working for Vox Productions, Inc.

He returned to Europe in 1968 to join the Deutsche Grammophon Gesellschaft which became Polydor International January 1, 1972. He headed DGG's International Classical Exploitation department in Hamburg before becoming regional manager for the United States and Canada in April 1971.



200 W. 57th St., New York, N.Y. 10010
Area Code (212) 765-5020

PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID PARNES

VICE PRESIDENT, ADVERTISING JOE FLEISCHMAN

MITCHELL FINK/EDITOR
MIKE SIGMAN/ASSOCIATE EDITOR
Fred Goodman/Assistant Editor
Ron Ross/Assistant Editor
Robert Feiden/Assistant Editor
Barry Mesh/Chart Editor
Toni Profera/Assistant Chart Editor
Dede Dabney/R&B Editor
Gary Cohen/Campus Editor
Michael Cuscuna/Jazz Editor
Irene Johnson Ware/Gospel Editor
Kal Rudman/Contributing Editor
Mitchell Kanner/Art Director
Winnie Horton/Production

WEST COAST

SPENCE BERLAND
WEST COAST MANAGER
John Gibson/News Editor
Beverly Magid/Radio Editor
6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6179
Eddie Briggs/Country Report
45-10 No. Arthur, Fresno, Calif. 93705

NASHVILLE

JOHN STURDIVANT
Vice President
SOUTHEASTERN MANAGER
Chuck Neese/Southeastern Editor
Marie Ratliff/Editorial Assistant
Red O'Donnell/Nashville Report
806 16th Ave. So., Nashville, Tenn. 37203
Phone: (615) 244-1820

LATIN AMERICAN OFFICE

TOMAS FUNDORA/MANAGER
Carlos Marrero/Assistant Manager
1160 S.W. First St.
Miami, Fla. 33130
(305) 373-1740
(305) 379-7115
(305) 821-1230 (night)

ENGLAND

NOEL GAY ORGANISATION
24 Denmark St.
London, W.C.2, England
Phone: 836-3941

GERMANY

PAUL SIEGEL
EUROPEAN EDITOR
Tauntzienstrasse 16, 1 Berlin 30, Germany
Phone: Berlin 2115914

FRANCE

GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France
Phone: 520-79-67

CANADA

LARRY LE BLANC
870 Milwood Rd., Apt. 42,
Toronto 17, Ontario, Canada
Phone: (416) 421-9260

SUBSCRIPTIONS: ONE YEAR (52 ISSUES)
U.S. AND CANADA—\$35; AIR MAIL—\$65;
FOREIGN—AIR MAIL \$70. SECOND CLASS
POSTAGE PAID AT NEW YORK, N.Y., AND AT
ADDITIONAL MAILING OFFICES. DEADLINE:
PLATES AND COPY MUST BE IN NEW YORK
BY 12 NOON FRIDAY.

Copyright © 1972 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 27, No. 1319

RECORD WORLD SEPTEMBER 30, 1972



The best thing you can hear
sneaking up the charts is the
“BEST THING”.



WNS-1008

“Best Thing”⁷³⁻⁰¹⁰⁶ is Styx’ first single from Styx’ first album.



Manufactured and Distributed by RCA Records

Capitol Hot

■ LOS ANGELES— A lean Capitol Records is on the move again. For the first time since October of 1970 the label has a top 10 record, "Go All The Way," by the Raspberries.

Also, all of Capitol's singles moved up this week, with "Speak To The Sky" going from 20 to 18 ●; "Tightrope" from 46 to 33 ●; "Lovin' You Just Crossed My Mind" from 58 to 53 ●; "I Am Woman" from 72 to 63 ●; "Don't Do It" from 80 to 78; "Rock and Roll Soul" from 91 to 88 ●; and Holland and Dozier's "Why Can't We Be Lovers?" debuted at 111 ●.

Capitol now has 9 albums in the top 100, four with bullets. The label's last #1 record was in August of 1967, more than five years ago, which was Bobbie Gentry's "Ode To Billie Joe" (this, of course doesn't take into account Apple for instance).

Al Coury, Capitol's aggressive promotion V.P. is determined to score some of those things that have eluded the label for so long. "We're working hard," says Coury, "there's no short-cuts. The fact is we work."

Coury says he's hired new promotion men in the last six weeks, filling in the "holes" he saw in his system. "Capitol now has the best promotion staff in the entire business," he says flatly. If that statement seems a little grandiose bear in mind that Coury knows the realities of the turn around the company has had to make. "Face it: three to four months ago we were at the bottom of the barrel, but now I think the industry has to recognize that this is a successful record company."

"My immediate goal," Coury goes on, "is to get three records in the top 10 in two to three weeks. With a little luck, we'll have three in the top 10 and one will be #1, probably the Raspberries."

High Osmond Gross

■ LOS ANGELES — The Osmonds climaxed a 40-city summer concert tour recently by filling Anaheim Stadium with 29,832 people, who contributed 155,548 at the boxoffice.

Ballpark attendance exceeded by some 5,000 projections for the date, according to the promoters, Dick Clark Enterprises, who priced seats from \$4-6.

Osmonds now will be in Los Angeles readying for their first headline engagement in Las Vegas, at Caesar's Palace, opening Thursday, Sept. 28.

RCA Achieves New 25 Min. Quad Disc

■ NEW YORK—RCA Records last week announced it has achieved its goal of a 25-minute-per-side discrete four-channel record. The disc will be demonstrated this week at the New York Hi-Fi Show and currently is being shipped to RCA distributors.

The first album to be released with 25 minutes to each side is titled "The Fantastic Philadelphians, Volume II,"

and contains performances of the great classical dances played by the Philadelphia Orchestra conducted by Eugene Ormandy.

RCA Records has recently begun recording all its new product in four-channel sound, and it has announced that by mid-1973, all new releases will be compatible stereo-discrete four-channel recordings sold at a single price.

Pie Re-signs



Pictured from left to right at the recent resigning meeting twixt A&M Records and Humble Pie were: Front: Greg Ridley, Steve Marriott (group members); Dee Anthony (group manager), Clem Clempson, and Jerry Shirley (group members). Back: Bill Anthony (Co-manager), Chuck Kaye (vice president, publishing/A&R for A&M), and Gil Friesen (vice president, administration/creative services-A&M).

Lobo Single Scoring

■ NEW YORK — According to Oscar Fields, Vice President of Sales for Bell Records the new Lobo single "I'd Love You To Want Me" released on the Big Tree label has garnered "unprecedented sales in three, widely dispersed major markets simultaneously." Distributors in Los Angeles, Detroit and Hartford placed orders in excess of 75,000 singles in one day.

"I'd Love You To Want Me," released less than two weeks ago, is already on its way up the charts.

Fauser Lands New Post

■ NEW YORK — Robert C. Fauser has been named to the newly created position of National Sales Manager at WOR-FM, New York City, it was announced last week by Goff Lebahar, General Sales Manager. This appointment will become effective October 1, 1972.

Mr. Fauser has been an Account Executive with the station for the past two and one-half years.

Indie Promo Men Retained

■ LOS ANGELES — Screen Gems-Columbia Music, Inc., has retained independent record promoters Tony Richland, Lu Fields, Tim Riley and Paul Gallis to work on the newly-released Ed Ames single on the RCA-Victor label, "Question Me An Answer" b/w "Lost Horizon," it was announced by Danny Davis, vice president in charge of promotion for the division.

Harrington BMI Counsel

■ NEW YORK — The appointment of Gerard Harrington, Jr., to the newly created position of Counsel to Broadcast Music, Inc., was announced last week by Edward M. Cramer, president of the music licensing organization. In this post, Harrington will be in charge of all legal work, with all legal personnel under his supervision.

Harrington joins BMI from the firm of Buringham Wright White & Lord, where he was active as an international lawyer.

Ormandy Month At Columbia

■ NEW YORK — Columbia Masterworks has announced that October will be "Eugene Ormandy Month," and that Columbia will be releasing a number of new recordings from Ormandy and the Philadelphia Orchestra.

The new recordings include a specially-priced set of the four Brahms Symphonies; recordings of Schubert's Fourth and Sixth Symphonies; and Stravinsky's Firebird Suite (with a reissue of the Petroushka Suite).

At the same time, Columbia Masterworks will offer a re-

Chappell Wins



ASCAP President Stanley Adams (right) presents 5 awards for recent Chappell top 10 chart songs to Jacques R. Chabrier (left), President of the publishing company. The songs ("The Love We Had," "Just As Long As You Need Me," "Jungle Fever," "Till," "The Way Of Love") are representative of several major areas of Chappell's catalogue strength — the Jerry Butler writers workshop, international intersong companies and standards.

Jackson Ties With Music Maximus

■ NEW YORK — Record producer and songwriter Bill Jackson has made a publishing agreement with Jay Morgenstern, Frank Military and Nan Pearlman of Music Maximus, Ltd. whereby Music Maximus, Ltd. will be administering and co-publishing all previous, current and future material written or published by Jackson.

Jackson was with Columbia Records' a&r department for three years before leaving to do free lance record production. While with the company, he produced Ronnie Dyson, Aretha Franklin, Mongo Santamaria, Peaches and Herb, the Tymes and Patti Austin.

In the immediate future for Jackson is the upcoming Broadway production, "The Black Wizard of Oz." He will act as musical supervisor of the production and will be writing a half dozen for the show.

West Signs Valenti

■ HOLLYWOOD—George Clements, president of West Records has announced the signing of Vince Valenti to the label. Valenti is the sixth artist West Records now carries on the label. Others being Jimmy Sullins, Dan Yessian Quintet, Randy Van Horne Singers, Carlton Dinnall, and George Clements.

Recording of Beethoven's Fifth Symphonies, previously recorded by Ormandy as part of the Nine, but never released individually. The albums "Quiet Night" and "William Tell Overture" will also be released.

QS

REGULAR MATRIX

look who else is going the QS way



For full details,
contact your nearest Sansui office now.

SANSUI ELECTRONICS CORP.

Sansui Electronics Corp.

New York

55-11 Queens Blvd., Woodside, N.Y. 11377. Tel.: (212) 779-5300. Cable: SANSUILEC NEW YORK
Telex: 422633 SEC UI.

Sansui Electric Co., Ltd.

**Los Angeles
Tokyo**

333 West Alondra Blvd Gardena, Calif. 90247. Tel.: (213) 532-7670
14-1, 2-chome, Izumi Suginami-ku, Tokyo 168, Japan. Tel.: (03) 323-1111. Cable: SANSUIELEC.
Telex: 232-2076

Sansui Audio Europe S.A.

Belgium

Diacem Building Vestingstraat 53-55 2000 Antwerp. Tel.: 315663-5. Cable: SANSUIEURO ANTWERP
Telex: ANTWERP 33538

Vernitron Ltd.

**Germany, W.
U.K.**

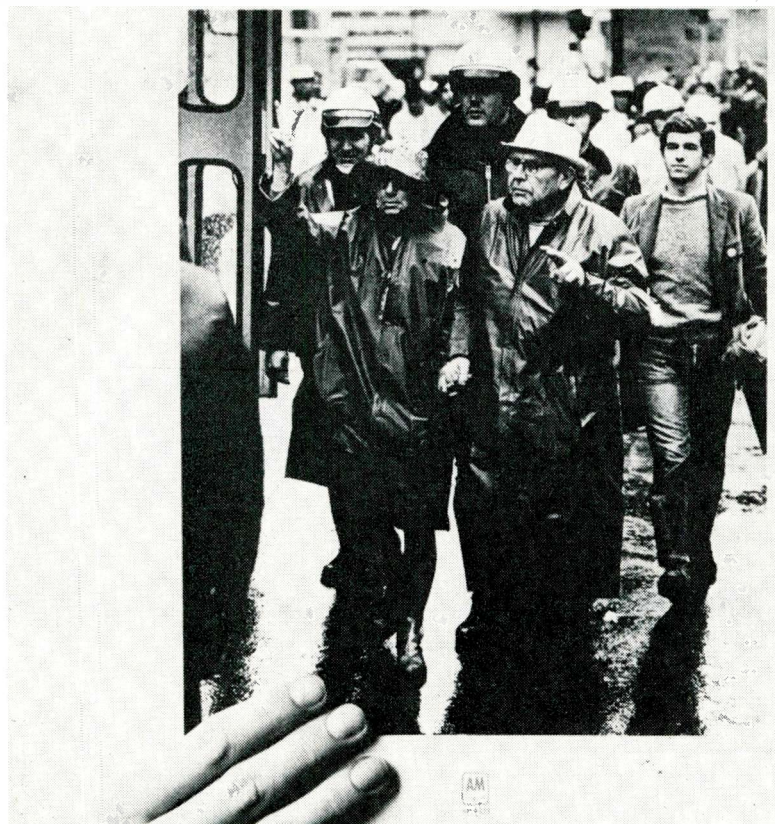
6 Frankfurt am Main, Reuterweg 93. Tel.: 33538
Thornhill Southampton S09 50F. Southampton 44811 Cable: VERNITRON SOTON Telex: 47138.

With one milestone we're

Come From The Shadows

Joan Baez

"Come From The Shadows" is our first album from Joan Baez—an epic event in our short history. It's also our first quadraphonic release.



Stereo.

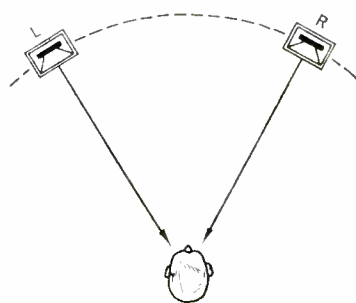
For our first quad release we've chosen the Sansui QS decoding system because we feel, at this time, there is no better system.

Our records will be capable of the finest four-channel reproduction, while remaining fully compatible with conventional stereophonic equipment.

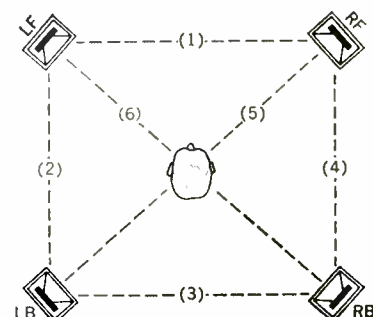
We're not releasing just a quad album. We've had a special anti-static vinyl developed for us. It's dust repellent and has a built-in lubricant that reduces surface noise and prolongs record life.

It's a significant improvement in record quality.

And a necessary one because when a quad album 'pops' the whole room 'pops'.



The sound in front of you.



The sound around you.

announcing another.



Quad.

Every phase of manufacturing will be subjected to rigid quality controls including a limit on the amount of albums pressed from each stamper. And each album will be packed in a special protective inner sleeve. In this way we hope to maintain the best possible sound with unheard-of consistency.

With "Come From The Shadows" goes a bit of our future. And our future never sounded so good.



Present.



Present perfect.

On A&M Records and Tapes.

■ This page will be devoted each week to your opinions. We welcome letters on all subjects pertinent to our industry. There may be a time when your thoughts differ from ours editorially. You are welcome to express them here.

John Hammond Looks Back (I)

By MIKE SIGMAN

■ John Hammond is Director of Talent Acquisition for Columbia Records, the company he has been associated with almost continuously since 1932. His career, still very active, has included the discovery of many of the greatest American artists, from Billie Holiday to Bessie Smith to Aretha Franklin to Bob Dylan. The following interview is the first of a two part series in which he recalls the joys and some of the confrontations of his life in the music business, even the bitterest of which were recounted with a laugh and a twinkle in his eye.



John Hammond

Record World: You've somehow survived in a very distinguished position at a giant record company, on and off, for some 40 years. How did you do it?

John Hammond: I think the way I've done it is by offending everybody. In my time I think I've offended just about everybody I've worked with. I was headstrong, and I liked jazz at a time when nobody else did and I liked chamber music at a time when nobody else did; and those are my two sort of special fields in music.

RW: Let's start from the beginning. How did you get into the record business?

Hammond: I've been a collector all my life, since before I was ten. I had at one time about 33,000 records. Every nickel that I had went into buying records and hearing everything. While I was still in Yale I went up to Harlem and heard a piano player that I liked and there was no way to get him recorded because everybody was broke. Columbia was in such bad shape it was ridiculous, but I had always liked Columbia so I went down there, plunked down 250 bucks, hired a studio for three hours and made two 12 inch records of this piano player called Garland Wilson. And while I did that I got to know Ben Silvan and everybody else at Columbia because they were so flabbergasted that anybody would do that for a not that good black piano player.

Then I somehow persuaded them that I should record Fletcher Henderson's band, which hadn't been recorded for some years. It would only cost 300 dollars, and I would make the very best conceivable records. Boy was I a dope! I scheduled the session at 10:00 and at 12:30 the last of the band showed up. We only had time to cut three sides, but he records were great.

By this time it was 1933, and I was writing for Melody Maker, which was my idea of what a trade/consumer paper should be, because they had really rough critics. But I was the first American correspondent they ever had that went to Harlem, and I came to the attention of Columbia Gramophone in England and they figured that maybe for a very cheap price they could get jazz records made in America. And Columbia knowing nothing about jazz anyway, they thought maybe I could do something for them. So I gave them a huge list of people I wanted to record, most of whom I didn't even know. Just people I liked, like Benny Goodman, whom I had met once. The black people I knew, but I didn't know the white people that well. I got all the groups together and supervised the damned things for nothing. I must have made 150 sides on that contract.

RW: You weren't making any money on this?

Hammond: Not a nickel. I had a small income, and I lived on

that. If there was anything left over I'd lend it to musicians, who were always broke in those days.

So here I was, age 21, a nut, a fanatic; people didn't take me terribly seriously, and also they didn't have to pay me, and that's terribly important. And that's the dreadful thing that's happened to me all my life in the record business—I've never gotten properly compensated I don't think; but in any case I completed enough for about a two year supply of releases.

RW: What next?

Hammond: Next I went up to Irving Mills, this was in '34, and he asked me how much I wanted and I gulped and said a hundred a week, and he said fine we'll put you on at half time for fifty. I supervised all his recordings and was associate editor of his house organ, Melody News and nearly got fired when I reviewed records that were other than his records.

Then of course for several years I worked on getting together the Teddy Wilson-Billie Holiday sessions for the American Records Company, but none of this was for pay. The only time I got paid really was when I was Sales Manager for Columbia Masterworks in 1937.

But again, I was a Columbia nut from the very beginning, and had a curious relationship—I was considered a radical of course, because I would write for the Nation and the New Republic, and even at one time I reviewed musical events and malpractices in the music business for the New Masses, though I was not a Communist. But I was considered a disturber of the status quo, and I was always a fanatic on race, and that made me a little more of a dangerous nut.

But I was stirring things up almost everywhere, and I do think I had a lot to do with integrating bands, like the Goodman Trio, Quartet, Sextet and the rest; occasionally it was a reluctant Benny, but he was the guy who let it happen. Nobody else had quite that amount of prominence that people wanted to see him so much that they could overcome the prejudices.

Then I got my first real paying job in 1939, at \$125 a week. The New Yorker did a profile on me, and so Columbia raised my salary. But I think they hired me for sound commercial reasons—they wanted Goodman, Basie and a strong jazz field, and I provided a lot of this for them. I worked there until 1942, when I took a leave of absence.

"I was considered a disturber of the status quo, and I was always a fanatic on race, and that made me a little more of a dangerous nut."

The last thing I did before going into the army was I was casting director for Carmen Jones, which was one of the most fascinating things I've ever done, because it showed me the discrimination in the symphonic and operatic fields. The show was a great hit. I did it for Billy Rose, again without a dime from Billy Rose except my expenses.

RW: After the army?

Hammond: I went back to Columbia, and Wallerstein wasn't that anxious to give me a job. He had Basie, Ellington, he had pretty much whom he wanted. But I was getting pretty restless anyway, so I told Ted I was quite qualified supervising things other than jazz. And I said there's no reason why I shouldn't get into the classical things, and he said yes there is, because you brought (Goddard) Lieberman into the company and he's

(Continued on page 20)

"When you get Jim Gordon on drums, Joe Osborn on bass, Larry Knetchel on piano, Michael O'Martian on piano, Jim Webb on piano and organ, Larry Carlton and Dean Parks on guitars, Miss Bobbye Hall on congas, plus Johnny Rivers on guitar and vocal...you've got the greatest Reggae Band in the world."

Johnny Rivers

**L.A.
REGGAE**



"L.A. Reggae," Johnny's latest LP, contains the hit single, "Rockin' Pneumonia" #50960.

"L.A. Reggae", UAS-5650, 8 Track: U-8460, Cass: K-0460

See and hear Johnny Rivers and the L.A. Reggae Band at the Troubadour, October 17-22.





SINGLE PICKS

T. REX—Reprise 1122

THE SLIDER (Wizard Artists Ltd.)
ROCK ON (Warrior Music)

Marvy Marc Bolan bangs a gong once again in the title cut from his latest hit album. Group should slide right up the charts with this sexy crowd pleaser.

TERRY WILLIAMS—Verve 10686 (MGM)

MELANIE MAKES ME SMILE (January, BMI)

Artist's first solo effort for label is a catchy swinger about favorite gal in the same vein as "Love Grows Where My Rosemary Goes." First Edition member's looks and voice are perfect for teens.

JOHNNY CYMBAL AND PEGGY CLINGER—

Chelsea 0106 (RCA)

GOO BLESS YOU ROCK 'N' ROLL

(Pocket Full of Tunes/Every Little Tune, ASCAP)

Cymbal of "Mr. Bassman" fame and Clinger of the Clinger Sisters get together for this tight rhythm number. Label chief Wes Farrell again produces masterfully.

LIONEL HAMPTON—Brunswick 55488

SOULFUL AUTUMN (Julio-Brian, BMI)

Jazz great offers this timely instrumental and, all programmers, watch out! This should be an across-the-board monster. Terrific production and arrangement. Good vibes.

DELANEY BRAMLETT—Columbia 45696

OVER AND OVER (Nekkid, BMI)

I'M NOT YOUR LOVER, I'M YOUR LOVEE

(Nekkid/Albert Hall, BMI)

Delaney's first record sans Bonnie is an FM must, although Top 40's could soon follow suit. Bonnie's energy is missed, however.

THE SANDPIPERS—A&M 1388

THE WORLD IS A CIRCLE

(Colgems/New Hidden Valley/J.C., ASCAP)

SO GOOD AT LOVIN' YOU (Hasting, BMI)

Tune is from the much-heralded Bacharach-David score from the forthcoming film, "Lost Horizon." Group is aided by the Mitchell Singing Boys chorus which gives disc pre-teen appeal.

IF—Metromedia 258

WATERFALL (Pelew/Famous, ASCAP)

Title cut from group's debut lp for label is Jethro Tull-ish in sound and could help break this important act. Good shot.

THE CATS—Fantasy 685

LET'S DANCE (Jobete, ASCAP)

I'VE BEEN IN LOVE BEFORE (Jobete, ASCAP)

Another Dutch invasion is upon us, and this group from Tulip Land is ready to hit on these shores. Production is like vintage Drifters.

LOUIE & THE LOVERS—Atco 6902

EL PASO (Elvis Presley/Noma, BMI)

It was 1959 when Marty Robbins had a number one record with this Western tale. To most teens this will be a new song, thus it could well repeat success.

GARY BONNER—Verve 10687 (MGM)

EVERLASTING LOVE (Rising Sons, BMI)

Robert Knight's hit of 1967 is given a powerful reading by Bonner. The writer of "Happy Together" and "She'd Rather Be With Me" comes shining through on what may be his first hit as an artist.

THE JAMES GANG—ABC 11336

HAD ENOUGH (Pamco/Straight Shooter, BMI)

From their brand new lp "Passin' Thru" this driving item is one of the group's most commercial outings to date. Can't get enough.

FERRANTE & TEICHER—United Artists 50963

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX, ETC. (UA, ASCAP)

TRANQUILLO (Fresco, ASCAP)

The love theme from the Woody Allen flick is typical fare for the piano duo. Success of the film could mean same for disc.

AMOS FACE—Big Tree 148 (Bell)

I NEED LOVE (Famous, ASCAP)

LAY IT ON THE LINE (Ensign, BMI)

Amos Face is actually John Farber who wrote tune as well. The song sounds like Carole King, so what could be wrong?

SUSIE QUATRO—RAK 4512 (CBS)

ROLLING STONE (Rak, ASCAP)

BRAIN CONFUSION (Rak, ASCAP)

Mike's sister sings a travelin' tune penned by fellow RAK-er Duncan Browne. Mickie Most is building up a great legion of talent for his label, and Susie is right up there.

WILLARD POSEY REUNION—Fame 91004 (UA)

MEDLEY: CISSY STRUT/AMERICAN WOMAN

(Marsaint/Dunbar, BMI)

Interesting combination of Meters and Guess Who hits of the past is a throbbing instrumental that just never lets up.

TIM HARDIN—Columbia 45695

OO THE OO (Arc, BMI)

Folker Hardin switches gears with this Willie Dixon oldie. Percussive track is tough support for singer's powerhouse vocal. Could do.

PETER KAUKONEN—Grunt 0507 (RCA)

PRISONER (Plurkantz-Krundle, BMI)

DYNAMO SNACKBAR (Plurkantz-Krundle, BMI)

Jorma's brother wrote and produced heavy thumper taken from his "Black Kangaroo" album. It's got an outside chance to break Top 40 but will sell the album, nonetheless.

LEGENDARY MASKED SURFERS—

United Artists 50958

GONNA HUSTLE YOU (Screen Gems-Columbia, BMI)

SUMERTIME, SUMMERTIME (Templeton, ASCAP)

Amazing! Dean Torrence of Jan and Dean fame has updated the lyrics of "New Girl In School" for this phantom production. If you love the California surf sound, this is for you.

BARRY GOLDBERG—Reprise 1120

MOCKINGBIRD (Saturn, BMI)

JACKSON HIGHWAY (Muffy/Andalusian, BMI)

Tune that was a biggie for Inez Foxx in 1963 comes back via Goldberg and Clydie King. Superbly produced by Russ Titleman and Gerry Goffin, song could take off again.

FREDDE LOWE—Polydor 14145

WE AIN'T AS TIGHT AS WE USED TO BE

(Delightful, BMI)

New female singer is delightful on her initial release. Tender Billy Terrell-Ray Dahrourge tune is treated with the utmost care.

DONNY HATHAWAY—Atco 6903

I LOVE YOU MORE THAN YOU'LL EVER KNOW

(Sealark, BMI)

Soulful interpretation of the Al Kooper blues number is right on target. Hathaway is due to have a huge solo smash and this could be the one. Produced by Jerry Wexler and Arif Mardin.

THE BROTHERHOOD OF MAN—

Deram 85081 (London)

SAY A PRAYER (Belwin-Mills, ASCAP)

FOLLOW ME (Burlington-Hiller, ASCAP)

Group that attained prominence with "United We Stand" two years ago, perform another colossally produced choral work. Hook is strong, disc should receive much airplay and sales.

YOUNG HOLT UNLIMITED—

Cotillion 44160 (Atlantic)

OH GIRL (Julio-Brian, BMI)

YES WE CAN (Marsaint, BMI)

Lovely instrumental cover of the Chirlites hit is very appealing. Contingent that had "Soulful Strut" in 1968 is ripe for another hit. Produced magnificently by Michael Cuscuna.

PUNCH—Bell 272

I HEARD YOU SINGING YOUR SONG

(Screen Gems-Columbia/Summerhill, BMI)

Vocal combination does Barry Mann's tune about friend Carole King. Breezy production by Bones Howe. A pop/MOR must.

PETER NOONE—Bell 266

SHOULD I (Buddah, ASCAP)

Singer hasn't done much since his days as Herman with the Hermits. Tune has a Cat Stevens touch to it, with a production similar to Dawn. A top 40 natural.

WHITE WITCH—Capricorn 0012 (WB)

AND I'M LEAVING (No Exit, BMI)

From their debut lp comes group's first single, a potent entry with AM/FM appeal. Rock ballad could prove a winner.

DEON JACKSON—Shout 254 (Bang)

I'LL ALWAYS LOVE YOU

(Mr. T./Silent Giant/Web IV, BMI)

Vocalist that hit with "Love Makes The World Go Round" in 1966 has been relatively quiet since. With this soul swinger he may start making noise again.

DON COVAY—Mercury 73311

THE OVERTIME MAN (Ragmop, BMI)

DUNGEON NUMBER 3 (Ragmop, BMI)

The author of "Mercy Mercy," "Chain of Fools" and "Seesaw," among others, comes forward to perform this clever tune with real flair. Could be a overnight smash.

LEON HAYWOOD—20th Century 2003

ONE WAY TICKET TO LOVE LAND (Jim-Edd, BMI)

Singer also produced, arranged and wrote this r&b item that could be label's ticket to hit land. Good, tight performance all around.

T.L. DAVIS—Heart & Soul 1131

LONELY AM I (Music Creators, ASCAP)

CATHY (Music Creators, ASCAP)

Cathy Lynn wrote, produced, and arranged this theme from film "Toys Are Not For Children," and it's stunning. Lavish strings accentuate lovely lyric and melody.

LOVE



UNLIMITED

Are You Sure

UNI 55349

Sure, as Love Unlimited's
Diane, Linda, Glodean can ever be.
Winner, Record World's Top New Female Group
(Singles) 1972 DJ Poll.



Love Unlimited
Produced by Barry White



ALBUM PICKS

CAN'T BUY A THRILL

STEELY DAN—ABC ABCX 758

Six member group of veteran rock and rollers has turned out a superb album, which, if it catches on, could turn out to be one of the most important records of the year. "Do It Again" and "Midnite Cruiser," are highlights. Beautiful music.



OF A SIMPLE MAN

LOBO—Big Tree 2013 (Bell)

Lobo is hot again, and his hit single, "I'd Love You To Want Me," is featured here, along with "A Simple Man" and nine other original compositions. "There Ain't No Way" sounds like a good prospect for the next single. Outstanding lyrics.

AN EVENING WITH RICHARD NIXON

Ode SP-77015 (A&M)

This is the show as it appeared on Broadway, with impersonations of political figures arguing pro and con about Nixon's career. All of Nixon's words in the play were taken from actual speeches he has made. Written by Gore Vidal.



SILVERHEAD

Signpost SP 8407 (Atlantic)

Silverhead is headed by the silvery Michael Des Barres, who looks as much like a pop star as anyone. More importantly the music is first-rate rock & roll, hard and heavy, A definite FM smash, and maybe more. Most songs written by Des Barres.

BATDORF & RODNEY

Asylum SD 5056 (Atlantic)

John Batdorf and Mark Rodney have been knocking out audiences all over the country, and this record will do the same for buyers who like soft, sweet harmonies and pretty tunes. "Poor Man's Dream" is an outstanding cut, but so are most of the others. Fine guitar counterpoint.



BUSTIN' OUT

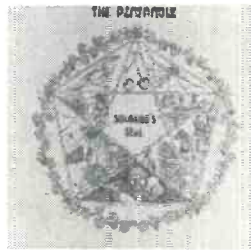
PURE PRAIRIE LEAGUE—RCA LPS 4769

Despite many predictions of its demise, country-rock keeps truckin' along as a viable form, musically and commercially. Pure Prairie League, not restricting themselves to that genre, perform country, rock and just plain music with the best of them. String arrangements by Mick Ronson.

SOLOMON'S SEAL

THE PENTANGLE—Warner Bros. MS 2100

Bert Jansch, John Renbourn Danny Thompson, Terry Cox and Jacqui McShee keep refining their unique blend of traditional English folk, jazz and other contemporary stylings, and this offering will certainly increase their already large following on these shores. "The Cherry Tree Carol" is especially delicate and beautiful.



LIGHTS OUT: SAN FRANCISCO

Blue Thumb BTS 6004 (Famous)

A diverse collage of musical styles, including the mystical "Dinah," by Fadil Sah Shahin, Dan Hicks and His Hot Licks' "20/20 Vision," John Lee Hooker's "Lights Cut" and Clifford Coulter's "Voco." Two record set will score well in pop and r&b markets.

SONG SUNG BLUE

JOHNNY MATHIS—Columbia KC 31626

The mellifluous voice of Johnny Mathis makes songs like the title cut, "Alone Again (Naturally)," "Play Me," and "Make It Easy On Yourself" sound great all over again. Tasteful arrangements allow Mathis' voice to be experienced in the fullest.



CELEBRATION

Mowest—MW 119L

As its title suggests, this album is a celebration. The group obviously takes great joy in singing songs like "Lean On Me" and "You're All I Need to Get By." The harmonies are perfect, the arrangements slick and everything works just fine. Who could ask for more?

POEMS FOR MY DAUGHTER AND OTHER LITTLE PEOPLE

RED BUTTONS—Golden LP-277

"Ho Ho Hee Hee" man may not be best known for his recording achievements, but that hasn't stopped him from turning in a perfectly charming albumful of children's poems that will be the delight of homes and classrooms all over the country before long. Singing too!



GIVE TOMORROW'S CHILDREN ONE MORE CHANCE

OCEAN—Kama Sutra KSBS 2064 (Buddah)

Group is currently scoring with the single "One More Chance," and that's included here along with fresh interpretations of Robbie Robertson's "Whistle Stop," Steve Stills' "Helplessly Hoping" and several other interesting tunes. Fine pop-rock sounds.

BENNY

BENNY HESTER—VMI 72001

Benny Hester, about whom not much is said on this album cover, speaks through his music, which is generally pretty, sensitive and appealing. Backup musicians include James Burton and Jim Horn. Sounds that will perk up anyone's day.



POPCORN

GERSHON KINGSLEY'S FIRST MOOG QUARTET

Gershon Kingsley, of course, is the writer of the huge worldwide hit, "Popcorn," and here he reprises it almost identically to the original. He also leads his moogs through a Handel piece, "Bei Mir Bistu Shein," and several other originals. Great fun.

JIM CROCE

Has A New Single
Called

'Operator'

ABC-11335



Better Get Some
Because You Just
"Don't Mess Around With Jim"



Revolution In Burbank

By BEVERLY MAGID

■ BURBANK—There have been staff changes, format switches, but a whole new station rising from the ground hasn't happened to major market Los Angeles area in many a moon. The beginning of September on the same spot where once stood the country station KBBQ, KROQ was born.

With Johnnie Darrin as Program Director, the line-up reads like west coast radio Who's Who . . . 5:30-9 AM . . . Charlie Tuna, 9 AM-noon . . . Sam Riddle, noon 3 PM . . . Jay Stevens, 3-6 PM . . . Jim Wood, 10-1 AM . . . Jimmy Rabbit, and 1-5:30 AM . . . Steve Sands. Leo McElroy heads the news staff which also includes J. Paul Huddleston and Paul Oscar Anderson. "It's the first time that a new station has gone on the air with already established and known personalities," said Darrin. "Our staff represents almost every major station in the area, KHJ, KDAY,

KRLA, KGBS and KFRC from San Francisco." Since they have to establish new call letters in the public's ear, it should make the station's job much easier having already well-known jocks. "I found that listeners will tune in their favorite personality no matter what station he's on."

"Free-formatted" . . . that's the way Darrin describes the programming. That is to say, there is a playlist of about 30 singles, plus additions and album cuts, but no one is restricted within their own program. "No station that is tightly formatted could possibly hire such a variety of personalities as we have. We're interested in playing hit music but with personality. We're gearing our programming according to the time of day and the audience listening."

Johnnie Darrin doesn't like labels, and doesn't want KROQ to be that easily pinpointed. He wants to take the best of all situations and appeal to a wide

(Continued on page 73)

Beverly Magid Named Record World Radio Editor

■ NEW YORK — Bob Austin and Sid Parnes, Record World's Publisher and Editor In Chief respectively, announce the appointment of Beverly Magid as Radio Editor of the publication, effective immediately.

This week Record World begins a new feature section, "Radio World." All radio news should be sent to Ms. Magid at our West Coast office, 6290 Sunset Blvd., Hollywood, Calif.

Ms. Magid was most recently West Coast Director for the publicity firm, Tomorrow-Today. She was formerly head of the New York office of the Bob Hamilton Radio Report, and in the past wrote freelance articles on music for Circus, Words and Music and Changes.



Beverly Magid

Joey Reynolds: A Legend In His Own Mind

By BEVERLY MAGID

■ *The great thing about talking to "wildman" Reynolds, is that you can just turn on the recorder and let him roll, the bad thing nobody can see him. He's been in radio, record production, the jingle business and currently heads a firm called Merry Charisma which is involved in radio, television and movies.*

Record World: Why don't we start with your background.

Joey Reynolds: I was working for the Bank of America in New York City and I came to work one day in a Charlie Chaplin getup, blazer, white bucks and straw hat, and for the first time in fifteen years, the president of the bank was in from California and he called me into his office after my rude performance. They had been awarding the gold watches for 25 year service. He also did not appreciate my putting toilet paper into the suggestion box, asking them to play rock and roll on the elevators, and for heckling the foreigners we had working for us from behind the Iron Curtain, because it's a Foreign Exchange Bank, threatening to send barbed wire to one of the Hungarian relatives. So he told me he was going to give me my break in show business . . . he fired me.

RW: When was all this?

JR: 1902 . . . most people think that I am very old . . . and I am. I went back to Buffalo and I had an idea for a television show, so I went to an ad agency and happened to run into a radio station manager who thought I'd be a good salesman, although the agency was not interested in the TV show. So he hired me to sell time at a daytime station, which I did and I got be on the air from 6:00 until signoff, which was 6:05 or 6:08, depending on the season. I sold radio time to an amusement park in Canada which was right across the river. It was the first time in broadcast history that we had an international broadcast through the telephone lines without permission from the governments. So they caught me, and that ended my sales career. Then I sent a tape of Jerry Stevens who's now the program director of WJMR in Philadelphia, taped it off of KBNY in Buffalo and sent it to Ashland, Ohio and said it was me. They had an \$80 a week job and they hired me, because of the tape.

RW: What station was that?

JR: WNCO in Ashland, Ohio. The tape was so good they hired me. I got there, got off the plane and I didn't know

(Continued on page 17)

LISTENING POST

By BEVERLY MAGID

■ LOS ANGELES—This is the first week for the magazine's new radio baby, and like all newborn we get very hungry all the time. The more information you feed us about what you and your station are doing, the more we love it and thrive. So if you don't want to have a starving baby on your conscience, keep those letters and cards and calls coming dear friends in Radioland!

WAYS-Charlotte, N.C.—The station having gone through its recent changeover the line-up reads as follows 6-10 AM . . . Jay Thomas, also PD (was at WAPE), 10-2 PM . . . John Lodge (was at WDRQ), 2-6 PM . . . Tom Dooley (was at WFIL), 6-10 PM . . . Jim Madison (was at WNOR), 10-2 AM . . . Mitch Braswell (has been at WAYS), 2-6 AM . . . Andy Wilson (was at WDRQ, also George Wilson's son) . . . To gain a little attention the station decided to take their programs anywhere possible, so Tom Dooley did his show from a hot air balloon and Jay Thomas perched on top of one of their publicity billboards.

WFIL-Philadelphia—In cooperation with Cream Records, the station has been helping returning veterans get jobs, through Half Step a local organization which helps obtain employment for vets. WFIL had the various members on their weekly program, Crossfire, giving pertinent information.

WPLJ-FM-New York—Will have the latest in their series of live concerts at the RCA Studios, Jackson Browne on the 27th.

CKLW-Windsor—Just had the grand opening for the new building housing both the AM and FM stations. Around for the festivities was the Chief of the CRTC (Canadian counterpart of FCC), Pierre Jeneau.

FTAE-Pittsburgh—Al "Jazzbo" Collins, morning man for past 2½ years (30 years in radio) has left under mutually amicable circumstances. Replacement will be announced shortly . . . David Fentress (who does a weekly TV program in Baltimore) and

(Continued on page 17)

Joey Reynolds

(Continued from page 16)

how I was going to live up to the tape. So I turned the radio on and heard . . . "when you care enough to hear the very best, dial WNCO . . . The Mutual Network, Ashland Ohio" . . . and I said oh oh, I'm not going to have any problems living up to this. And it turned out, they had never listened to the tape, they took anybody that called. And I was that body, and so I went on the air. From there I went to Wheeling, where I was arrested for cohabitating with two girls, because I had brought two girlfriends from Ashland to visit me for a weekend. The Polish landlady didn't understand our language, so she called the police. That started my criminal career. Since I got arrested, I lost my gig there & went to Miami. And I spent 8 months there one week, lying in the sand, which is about how much money I had. When I left that station they changed the call letters . . . It became a black station, they took off all the Diana Ross records, and became serious. Then I went to WBNY in Buffalo where Art Shore gave me the name Joey Reynolds, because he wanted me to sound kind of Jewish, Irish, Christian . . . and my real name is Pinto. Anyway I went from Ashland, to Wheeling, to Buffalo and also New York. I was at WMCA for one hour. The manager came in and said why don't you try doing an hour show instead of 6 ten-minute shows and that was the end of that. From there I was in WNDR in Syracuse, WPOP in Hartford, and WTRY in Troy, and WKBW in Buffalo.

"The audience never said that the station that plays more music is the best. We told them, we educated them this way."

RW: What was the longest gig?

JR: I worked for the Buckley chain for four years. WDRC in Hartford, and WIBG in Philadelphia, but prior to that 3 years in Buffalo.

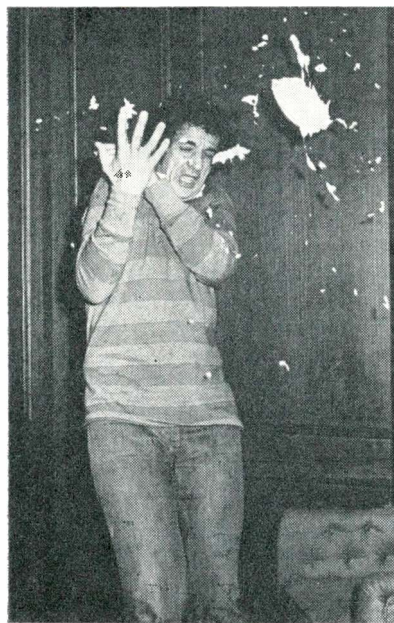
RW: The shortest?

JR: The hour for MCA in New York. My best job was WINF in Manchester, Conn. when I was between Buckleys. I had produced a record, "She's Not There" and it was a hit, so I had to leave the air because I owned the publishing on the stuff in the album and that was illegal at the time. But I could be on an all-talk station, so I

went to WINF which was a suburban Hartford station and I was on the air from 2 to 4 in the afternoon, for 50 minutes because there was CBS news for 10 minutes on the hour. And I received \$200 a week, plus 15% of anything I sold and \$1.50 for every commercial I read. So I was making about \$400.00 a week for about 2 hours of work. That was the best job.

RW: What were some of the more fun things you did at the stations?

JR: When I burned the tower at WXYZ in Detroit. ABC fired me because they wanted me to get out of the record business and I said I would, when they did. And they said they weren't in the record business and I pointed out all the Tommy Roe records on WABC and we got into a bit of a fight and I was asked to resign.



Joey has dessert.

RW: Did you manage to produce and be on the air at the same time?

JR: Yes, and I was also using that as a wedge to sell my masters to the record companies. I've never been adverse to payola, because the moral of that story is Take A Senator To Lunch, and with all the lobbying going on in this country if you want to take it on a national scale, I don't see anything wrong with being paid for services rendered, as long as you are not deceiving the public. I don't really think that music directors in this country are easily influenced by record companies. They're going to play what they're going to play and a trip to China is not going to influence them. But there is a reasonable area of experimentation, and a reasonable area of favors, because we're human beings, and if you're influenced

(Continued on page 73)

Listening Post

(Continued from page 16)

Al Boal (from WTAE-TV) are doing morning news together.

WLS-Cincinnati—The station will be kicking off a safety program aimed at protecting kids from the usual Halloween madness that has prevailed the last couple of years. Besides jock announcements warning kids about possible Halloween hostilities (such as lurking strangers, etc.), the station's helicopter cop will be landing in local schoolyards and talking personally to the children. Remember the old days when it was fun to go trick or treating, and you didn't have to be armed for combat?

KSAN-San Francisco—Sports commentator Diana Walters will present "Sports Dope" regularly KSAN-FM on Saturdays. According to Ms. Walters, the press generally seems to support the conservative point of view in most controversies and she wants to get behind the scenes and present the players' side of the story.

RKO-GENERAL-Los Angeles—Dwight Case, Area Vice President for ASI Communications and Vice President and General Manager of KROY has been named Regional Vice President for the radio division of RKO-General by Bruce Johnson, Vice President, Radio. Case will have the responsibility of supervising the management of KHJ-AM and KHJ-FM.

KILT-Houston—John Young (from WMAK) now doing noon to 3 PM . . . Barry Kay who was leaving to be PD at KTSA has decided to stay on at KILT.

KIIS-Los Angeles—Dave Pell is the new Music Director at the station. Most recently he was the A&R administrator at Motown Records. He also handled the same duties at Liberty Records and for the last 8 years has produced the west coast segment of the Grammy Awards for NARAS. According to Sonny Melendrez, new PD at the station, by October 10th listeners to the station will be having "eargasms" as a result of the exciting new programming being setup. This may be the only x-rated radio station in the country.

WABC-New York—The jocks took to the streets of ole New York, driving through key locations of Manhattan, Brooklyn,

(Continued on page 73)

BMI's 35,000 PEOPLE HAVE MOVED

TO 40 WEST 57th STREET, N.Y., N.Y. 10019
TELEPHONE (212) 586-2000

By JOHN GIBSON



John Gibson

■ **THE BEATLES TEN BIG ONES:** The Beatles first sessions for Parlophone Records were held ten years ago last September 4 thru 11th. The first record was released October 5, 1962 ("Love Me Do"), which makes it time for the first 10 year re-union, right . . . Hot NY Report: the stories flying around about MCA possibly acquiring Buddah from Viewlex are dated. Talks were on about a manufacturing and distribution deal, but now off . . . First In Nine: **Johnny Rivers** first manager since the early days with **Bobby Roberts** (that's 9 years ago) is **Ron Strassner**, who also handles **Rare Earth**. Rivers and **Mike Stewart**, by the way, are once again closer than this . . . **Toxey French**, who just did **Chi Coltrane's** lp for Columbia, now has a gospel group and is looking for gospel songs. Here that up there? . . . How About A Nice Quiet Place In Bolinas?: If you're house hunting, there's **Paul Kantner** and **Grace Slick's** house in Marin. Going for an easy \$195 thou.

David Geffen was being very close mouthed last week. All he'll say is he's signing some very big acts. Hold on to your acts, men, there's a gust coming . . . If got ptomaine poisoning two days before their Whisky opening here, and had to postpone. No truth to the rumor the damage was done at Pink's . . . **Guess Who** recording in Rome . . . In Regard to **Alice Cooper's** Laggard Promotional Campaign: You can expect in the near future **Alice Cooper Sheets** (will fit waterbeds), complete with the picture of **Alice** and his boa. She or He who can submit the rankest slogan to **Gibson and Stromberg** will win something, possibly **Lydia Woltag** . . . **Ringo Starr** in this country showing "Born To Boogie," the **Marc Bolan** flick he directed. In the distribution race, **Fox** and the big **WB** seem to be front runners . . . **Don Hunter** claims to have a new supergroup, called **Gypsy**. First lp? "Antithesis" on **RCA**, last week.

■ **MARVIN TO TOUR:** Motown's elusive **Marvin Gaye** has announced his intentions to tour the next month or so. **Syreeta** will be second on the bill . . . These constant and incessant rumors about **Cat Stevens** are becoming too much to bear. Now they say Stevens will re-sign with **A&M**. Lotsa dinero . . . Whip Some Stull On Me?: **Bill Siddon's** new artist is **Mike Stull**. Label deal forthcoming . . . The city of **Chicago** has their own answer to **Cheech and Chong: Tim and Tom**, a b&w comedy team, who do socio-politico-thnico-dopeo oriented comedy, I'm told . . . Capitol has gotten **Grand Funk's** "Phoenix" out fairly calmly, and "no law suits in sight," said one in the Tower . . . **Chicago** and **Dallas** next blitzkrieg for **Alan Parker**. His L.A. showcase will be something special, they say at **MCA**, not the usual **Troubadour** and **Whisky** dates.

Sparks hits a European tour in three weeks for three months. They are **Roy Silver's** do-or-die project . . . I know You'd Want To Be The First To Know: **Bobby Fisher** is in the studio for **WB**. The packaging for his album will include a chess board and a how-to booklet, and the record will be all about how to win, and anything that can tell you that is worth the sheckels . . . When **Paul Wasserman** took **Bob Regehr**, **Marc Bolan**, **Alice Cooper**, and **Gary Stromberg** to see **Joey Heatherton** at the **Waldorf** last week, he didn't know they weren't planning on ties (**Alice** was in a trench coat and not much else, and **Stromberg** was lovely in the height of fall fashion, a football jersey). They weren't allowed in to see **Joey**.

Chrysalis releases first singles next week from **Jethro Tull** and **Wild Turkey**. First albums on Oct. 16 from **Tull**, **Steeleye Span**, **Wild Turkey**, and **Tir Na Nog**. All available at your local **WEA** outlet.

■ **JAMES TO RETURN?:** Talk of an October 25 **James Taylor** concert in or around the **Shrine Auditorium** in L.A. Also debut a mysterious band called **The Section** . . . **The Grateful Dead** and the **Allman Brothers** to play together at various dates. Also, are the **Dead** planning their own label? . . . **Randy Newman** might have to have his tonsils out . . . **Billie Wallington** in and out of

AContinued on page 29)

Col Continues Gold Surge

■ **NEW YORK** — Columbia's claim on gold surged on this week with it's ninth R.I.A.A. certified gold record in the last nine weeks. The latest in the long line of gold is **Mac Davis' single, "Baby Don't Get Hooked on Me."** A week before that it was the **Hollies' Epic hit, "Long Cool Woman (In a Black Dress)"** and before that it was **O'Jays', "Back Stabbers"** on **Philadelphia International**. The gold singles streak started with **Dr. Hook's, "Sylvia's Mother"** and **Looking Glass', "Brandy"** on **Epic**.

Meanwhile four Columbia albums have also been certified gold during the same period. The latest is **Andy Williams', 17th gold for Columbia, "Love Theme from the Godfather."** Other recent gold albums were "Chicago V," "Santana-Miles Live" and "Simon and Garfunkel's Greatest Hits."

Wiedenmann Elected

■ **NEW YORK**—**Jack F. Wiedenmann**, President, **Metromedia Records** has been appointed to the Board of Directors of the **Country Music Association Nashville**. Meanwhile, **Wiedenmann** is due in **Los Angeles** from his **New York headquarters** this week for confabs in conjunction with several proposed acquisitions for his firm.

Lily Special

■ **NEW YORK** — "Laugh-In's" **Lily Tomlin** will star in her own one-hour comedy variety special to be aired on the **CBS Television Network** early in 1973. The program, which will be taped in December, will also serve as a series pilot for the 1973-74 season.

After Gig



Richie Havens is seen at **Ultra-Sonic Recording Studios** following his recent concert there. The concert is part of the weekly series sponsored by the **Dr Pepper Company** and broadcast live in stereo over **WLIR (FM)**. Left to right: **Mike "Eppy" Epstein**, producer of the series, **Richie Havens**, **Mike Colchamiro**, director of the series, and **Ultra-Sonic's John Bradley**.

Major Nonesuch Promo Campaign

■ **NEW YORK** — The **Elektra Sales Department** and the **W-E-A branch operations** began a major 60 national promotion campaign for **Nonesuch Records** some weeks ago. The campaign, which will run until **October 31**, is based on the theme, "Explore the World of **Nonesuch**" and has been designed the label's classical and **Explorer Series** releases to a larger consumer audience.

The promotion includes a discount program and dating benefits. In addition, **Nonesuch** has produced several tools for merchandising the **Nonesuch program**, including 2 pre-packs containing best-selling releases, a poster and banner for in-store displays and a counter display of a specially designed container to hold the pre-packs. The promotion also includes cooperative advertising with dealers throughout the **United States**.

Little Lou, Randy



Lou Rawls, Jr. (l) and **Randy Jackson (r)** sit on the sidelines and watch the older fellows play badminton at party hosted by the **Jackon family**.

Hardin Release Set

■ **NEW YORK** — "Painted Head," a new album by singer-composer **Tim Hardin**, is scheduled for release by **Columbia Records** on **September 28th**. Recorded in **London** earlier this year, "Painted Head" features back-up work by such musicians as **Peter Frampton** and sessionman **Jean-Alain Roussel** on keyboards.

Hawes Debut

■ **BERKELEY**—Pianist **Hampton Hawes**, a veteran jazz artist with a debut **Prestige** album scheduled for early **October** release, is the subject of a 3,000-word article in the **October** issue of **Harper's Magazine**.

The **Hawes** album, "Universe," is his first **American** album release in three years.



people pleasers

More than 51 million persons thrilled to Dennis Yost's stirring rendition of The Star-Spangled Banner at the All-Star baseball game. That's nothing new for this Atlanta brave. He's given you big league performances with the exciting sounds of "Spooky," "Stormy," "Traces," "Everyday With You Girl," "Change of Heart" and so many more. Now swinging for MGM South Records, Dennis Yost and the Classics IV have a people-pleasing new single, "What Am I Crying For?"

"what am i crying for?"

MGM South (7002)

a people pleasing single from

Dennis Yost and the Classics IV



The
Lowery
Group

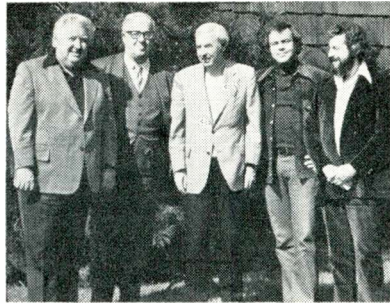
of Music Publishing
Companies

NARAS Activities Stepped Up

■ NEW YORK — Plans for a NARAS Hall of Fame, the acceptance of a new NARAS credo, reaffirmation of the Academy's educational goals and programs, the addition of three categories to the Grammy Awards, and the re-election of Wesley Rose as national president, highlighted the three-day meeting of the National Board of Trustees of the Record Academy (NARAS), held at the Hilton Inn in Tarrytown, New York, from September 15 through 17.

The re-election of Nashville's Rose, who has been playing an important role in the nationalization of the Academy, was accompanied by the renewal of Atlanta's Bill Lowery and New York's Phil Ramone and the elections of Chicago's Paul Rowland and Los Angeles' Lee Young as national vice-presidents, and the election of John Scott Trotter, outgoing treasurer, to the newly-created post of secretary/treasurer.

Though still in the planning stages, the NARAS Hall of Fame is intended to bring special recognition to specifically significant recordings, many of which may have been released even before the advent of the



NARAS national officers for 1972-1973; from left, Vice-President Bill Lowery, Secretary/Treasurer John Scott Trotter, President Wesley Rose, Vice-Presidents Paul Rowland and Phil Ramone. Lee Young was also elected a national vice-president.

Grammy Awards. Paul Weston and Frank Jones were appointed to form a committee to implement the creation of the Hall of Fame.

The new NARAS credo, written by Los Angeles chapter president Lincoln Mayorga, was unanimously accepted by the Trustees. Shorter and even more affirmative than the original credo which it replaced, it pledges the Academy, in one of its sections, "to foster creative leadership and technical progress, and to give formal recognition to high artistry and

(Continued on page 69)

Dialogue

(Continued from page 10)

perfectly capable of doing the job in the Masterworks department. So at that point there was a little record company starting called Keynote and they wanted me to sit on their board; and I thought maybe I could do both and I agreed. Wallerstein came in purple with rage. He said, "I'll give you a choice—get off the board or leave Columbia." So he fired me, but we remained good friends, because I had the most respect for him of anybody in the record business. He was a genius, Little Napoleon, not much more than five foot one, incredible guts and knew the record business from a to z. So I went not to Keynote, which couldn't pay me, but to Majestic at a great deal more money than I was making at Columbia. Things were rough at Majestic, the President of the company was former Mayor Jimmy Walker, and he was sort of a front for a lot of odd money.

"Fortunately, though I've offended so many people along the way, most of them remain my good friends."

After a few months there, I came in as President of Keynote. I said what the hell I'll see what I can do even though I'm not a businessman, but I was good enough businessman to merge Keynote with Mercury, which was another struggling record company, and headed by a marvelous guy named Irving Green. Mercury had just gotten started in '45 with very questionable financial backing, and they needed catalogue and they needed respectability. I got them into the classical business, because I knew that Mercury had to get away from the gangster image that they had. I brought in Mitch Miller as recording director, and of course Mitch's days with Mercury were fabulous, with hit after hit by Frankie Lane, Vic Damone, Patti Page, etc.

And fortunately, though I've offended so many people on the side along the way, most of these people remain my good friends.

RW: How long did you stay with Mercury?

Hammond: After about three or four years, I got married again, and I didn't want to knock myself out recording a whole bunch of things that didn't interest me. At this time there wasn't much market for jazz, and things became very difficult for me at Mercury because Mitch Miller had packed up and left for Columbia; he had been offered exactly four times as much as he was making at Mercury.

So for about the next four years—and I'm such a dope—I recorded for Vanguard. I learned a lot, because the President of Vanguard was a guy named Seymour Solomon, who was one of the greats. Now I had written an article about how terrible the techniques were at that time for recording jazz musicians, when they separated musicians all over the place, and there were too many mikes and no impact.

So I got a call, and Seymour said, "put up or shut up, John. We're a little company, but if you want to make good jazz records we'll make technically the best jazz records that you will ever have heard. And when I asked him where his studio was, he said that the best acoustics in New York were at the Brooklyn Masonic Temple.

RW: How were you paid?

Hammond: I don't know how many hundreds of sides I made, but I think I charged a hundred dollars a session for supervising, so I maybe made a thousand a year. I didn't take any royalties, although I should have. But the Vanguard presence, and the Vanguard balance and the Vanguard close attention to detail was almost unique in the business. They spent an amazing amount of money on new equipment. They bought every new mike that came out. In fact, we were making stereo records there in '56-'57.

RW: About this time, then, you returned to Columbia.

Hammond: Leiberson got me to come back to the company in '58 to supervise mainly reissues at a decent salary. Then we signed Ray Bryant, whom I had worked with at Vanguard, and had quite a big hit with him. Then in '60 I latched on to Aretha Franklin, and in '61 I latched on to Bob Dylan.

(Next week: Aretha, Dylan and the present.)

**BMI's
35,000
PEOPLE
HAVE
MOVED**

**TO 40 WEST 57th STREET, N.Y., N.Y. 10019
TELEPHONE (212) 586-2000**

CLUB REVIEW

Joey A Knockout

■ NEW YORK—It was to most people's surprise that Joey Heatherton had a hit single earlier this year with her first MGM record, a revival of "Gone." But no one seemed the least bit surprised, just delighted, as the sexy, exciting entertainer put on a dynamite show at her Empire Room opening at the Waldorf here last week (13).

Joey, in addition to cutting a fantastic figure in her dancing numbers (in which she was aided by two talented male singer-dancers), displayed a powerful, versatile voice that allowed her to move easily from belting out "Gone" to singing in a child's voice on "Candy Man." Other effective numbers included a medley of old-fashioned love songs and a great singing-dancing-acting production number of "Fankie and Johnny." Although she seemed a bit nervous in her between-songs banter, once each number got underway she was as relaxed and involved as any night club entertainer we've seen. Her standing ovation was well deserved.

Mike Sigman

Crested Butte Is Born

■ DENVER, COLO.—J. Carlos Schidrowski, President of the newly formed label Crested Butte Records, operating out of Denver, has announced an expansive first-line national distributor network covering the entire country. Schidrowski and the first act to be signed to the new label, the Chirco Visitation, are both transplanted New Yorkers who feel that Denver can be a viable center of activities for a record company with the right marketing philosophy. Crested Butte's first release, scheduled for later this month, will consist of the Chirco Visitation's album and single, "Older Than Ancient, Younger Than New."

Grossman Exec Appointments

■ NEW YORK — Jack Grossman, President of Jack Grossman Enterprises, Inc. announced the appointment of Spiros J. Cularis as Vice-President-Warehouse and Distribution, and Elliot Setton as Director of Operations. Setton will report to Irving Freedman, Vice-President-Operations. Both of the above executives were associated with Grossman for approximately ten years in his previous business affiliations.

Garner Signs With London

■ NEW YORK — Erroll Garner, world-renowned pianist-composer, has signed an exclusive recording contract with London Records, according to Walt Maguire, vice president for pop & r of the company. The deal was negotiated by Maguire with Martha Glaser, Garner's long time personal manager and producer. Discs will be produced through Garner's Octave Records production firm and will be distributed by London in the U. S. and Canada under the new pact.



Walt Maguire, Erroll Garner

The Garner deal marks London's third signing of a major jazz personality in the past year. Earlier additions to the label, in the persons of both Benny Goodman and Stan Kenton, have produced substantial album chart activity.

Garner's first album under the London deal, is titled, "Gemini," and features the artist on both piano and harpsichord. All tracks in the album feature Garner's augmented rhythm section. In addition to a group of popular standards, the program includes two new compositions.

Legal Hassles Aside

■ NEW YORK — Grand Funk Railroad returns to the concert circuit in October, with a non-stop schedule that carries the trio from the Pacific Northwest to a holiday season finale at New York's Madison Square Garden. There are 38 appearances on the itinerary, almost all of them auditoriums and arenas played in the past to SRO crowds.

The Capitol lp, "Phoenix," is scheduled for release in late September. A single from the album, "Rock and Roll Soul," was issued by the label a week ago.

Grand Funk begins its tour on Wednesday, October 11, at the Seattle Arena. The final concert on the schedule is planned for Saturday, December 23, at Madison Square Garden.

RECORD WORLD MONEY MUSIC

By KAL RUDMAN



Kal Rudman

■ Temptations. The sales on the album have been unbelievable. The single "Poppa Was A Rolling Stone" is now out and it is a natural. Top 40 stations have been eagerly awaiting this edited version.

Several stations have flashed that a novelty record about the election is bringing immediate

phone reaction that reminds them of the reaction to the Chuck Berry. It is called "Convention '72" by the Delegates on Main Street . . . Immediate super air play on "Elected" by Alice Cooper which shows that predictably the presidential election makes great sense to radio stations in what they put on the air. CKLW reports immediate top 10 phones on the Alice Cooper and this rocker went right on big stations such as: WRKO, WTIIX, WIBG, WMEX, KOL, KILT and KJR.

A long time ago we wrote in this column that perhaps the Helen Reddy and the Mac Davis should be played back to back because between the two, they cover everybody's philosophy. We all know what a giant the Mac Davis became. Now the Helen Reddy, which was released about last May, is shaping up as a possible top 5 national hit. It is already #1 at WMAK Nashville, WPGC Washington and WBBQ Augusta. It jumped 20-15 at KLIF Dallas who reports big phone requests. It took a 14-place jump at KILT Houston 34-20 and exploded 27-16 at WCOL Columbus, WRIT Milwaukee reports big phone requests, there is strong action in Seattle where it jumped 40-31 at KJR and went on the chart at KOL. WRIT Milwaukee reports strong requests. It is #11 at WVIC in Lansing. It was added new at such key stations as WOKY Milwaukee, WDGY Minneapolis, WIXY Cleveland and KFRC San Francisco.

Harold Melvin and the Blue Notes. Big pop sales confirmation. It took a giant jump 24-15 at CKLW Detroit who report that it is huge. It is cooking at WFIL and WIBG in Philadelphia and went on the chart at WTIIX New Orleans. It was just added to KHJ in Los Angeles and KJRB Spokane feels that it will be a smash.

It looks like the Grand Funk Railroad will be the next record of Capitol's to start taking big jumps that would greatly increase their album sales. "Rock and Roll Soul" went on KHJ Los Angeles, KILT Houston and WMEX Boston went on it and WHHY Montgomery is reporting good phone reaction. In fact, the "B" side "Flight Of The Phoenix" is pulling good phones at WHHY and even at some r&b stations. Grand Funk cooks on this instrumental side . . . The Glen Campbell is moving up the trade charts and is now starting

(Continued on page 29)

WHEN YOUR MUSIC HAS TO BE SEEN!
PHOTOGRAPHY FOR CONCERTS • PROMOTION
PUBLICITY PHOTOS • ALBUM COVERS
EXECUTIVE PORTRAITS

SHOOT 'EM UP PHOTOGRAPHY
1650 BROADWAY NEW YORK, NEW YORK 10019 (212) 247-2159

Video Tape: The Future?

By GARY COHEN

■ The video tape field is becoming an important area on the college campus. And the primary reason behind the growth of its importance is the Video Tape Network. An afternoon with John Lollos, Director of the Video Tape Network, explained the purpose and workings of the network.

VTN is an association of over 210 college affiliates who show programs supplied by the network. Programs presented have been chosen for their topical interest to college students (Lenny Bruce, "Reefer Madness") and because they probably would not be shown on local TV in the college market areas. And because the material presented is unique to the network, the affiliated stations are receiving programming that could not be duplicated on local TV. (There are also no problems with commercials).

Video tape on campus has come a long way, according to Lollos. Universities around the country rushed out during the TV boom and bought millions of dollars worth of receiving equipment and broadcasting equipment. "The material they obtained is highly technical—in most cases college students can't touch it. The colleges bought the entire package of what was available . . . whether they needed the equipment or not." Hence, the reason why colleges will not permit students to "fool around" with millions of dollars worth of equipment.

The video stations on campus then, did not function because the equipment was too technical for students to handle, because the students were not trusted to handle such expensive equipment, and because the campuses did not start with the right equipment. And if it would break it probably could not be fixed. Video on campus did *not* grow like campus audio (radio).

A few years ago, a half-inch tape remote machine could conceivably cost a half million dollars. But like everything else, video-tape equipment began to be mass-produced, and you could soon pick up a Sony Video tape play back machine for around \$795. All of a sudden video tape became accessible to the average campus. The rise in video tape equipment has led to a rise in video-tape programming. And

the quality on these video-tape machines and programs has been developed to the point where it is comparable to regular commercial TV programming.

Any college campus can join the network. The campus is asked to set up as many TV's as they can around the campus in high traffic areas, because ". . . no American is used to going out of his way to find a TV set." The minimum investment for a school is around \$1500 for a year (including equipment) and most schools run a full 30 weeks of unlimited programs for around \$6000. Affiliates are allowed—actually they are encouraged—to run each tape as many times as they can during the week. VTN also helps college students produce their own programs on campus, giving them some of the technical advice necessary in producing video programs. The network itself is about one year old, and has grown from 3 to 210 stations in that year. Lollos hopes the number of affiliates doubles again this coming year.

In addition to the films they have presented, VTN did a special on Seatrain (Capitol) and are working on some special projects for Columbia Records. Lollos plans on doing rock shows that are well-produced, but he wants to keep them in their proper perspective relative to the rest of the programming on the network. Doing video rock shows are difficult because "it's hard enough trying to get the video and sound co-ordinated, let alone video, sound, and music. But music programs don't go over as well as some of the other programs we have."

Some of the major campuses that belong to the network are: Southern Illinois in Carbondale, Univ. of Wisconsin, Univ. of Missouri, Mankato State, Stony Brook (N.Y.), Univ. of Conn. at Storrs, Providence College, Univ. of Rhode Island, Rider College, Univ. of Bridgeport, Fairleigh Dickinson Univ. B u c k n e l l, Northwestern, and others.

John Lollos and some 200 other campus affiliates believe video tape is the idea of the future that has come today. A year of further development should put video tape among the top media in reaching the campus market.

More information on VTN is available from John Lollos, Video Tape Network, 115 E. 62nd Street, N.Y.C. 10021.



COLLEGE RADIO AIRPLAY REPORT

SEPTEMBER 30, 1972

WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.
Dave Fricke
AMBUSH—Marc Benno—A&M
BLACK KANGAROO—Peter Kaukonen—Grunt
EXTRAPOLATION—John McLaughlin—Polydor
OF RIVERS AND RELIGION—John Fahey—Reprise
MY TIME—Boz Scaggs—Columbia

WRSU—RUTGERS UNIV.

New Brunswick, N.J.
Charlie Hutler
BUZZARD LUCK—Ballin' Jack—Columbia
MOUSETRAP—Spencer Davis—UA
PILOT—RCA
RAW VELVET—Bobby Whitlock—Dunhill
SMOKIN' O.P.'S—Bob Seger—Palladium

KCLC-FM—LINDENWOOD COLLEGE

St. Charles, Mo.
Chuck Lackner
AUTUMN 67, SPRING 68—The Nice—Charisma (Import)
BABY DON'T GET HOOKED ON ME—Mac Davis—Columbia
BEST OF OTIS REDDING—Atco
OF RIVERS AND RELIGION—John Fahey—Reprise
RAW VELVET—Bobby Whitlock—Dunhill

WRCT—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.
Brad Simon
APRIL WINE—Big Tree
BARNSTORM—Joe Walsh—Dunhill
KAPTAIN KOPTER & TWIRLYBIRDS—Randy California—Epic
CLOSE TO THE EDGE—Yes—Atlantic
GIVE IT UP—Bonnie Raitt—WB
LIVE ON STAGE—Richie Havens—Stormy Forest
ROLLING THUNDER—Mickey Hart—WB
THOSE WERE THE DAYS—Mary Hopkin—Apple

WVBR—CORNELL UNIV.

Ithaca, N.Y.
Ken Smallheiser
BANDSTAND—Family—UA
BLACK KANGAROO—Peter Kaukonen—Grunt
CLOSE TO THE EDGE—Yes—Atlantic
GIVING IT UP—Bonnie Raitt—WB
'OT 'N' SWEATY—Cactus—Atco

WFDU-FM—FAIRLEIGH DICKINSON U.

Teaneck, N.J.
Tony Loving
BEGINNING—T. Rex—A&M
BUTTERFLIES—Joy Unlimited—BASF

Format Change

■ NEW YORK — WCHP of Central Michigan University in Mt. Pleasant, has changed its format, according to station Music Director Doug Jones. The station has dropped its jingles and is now playing two and three records together. Jones reports the station is playing a lot more album cuts than before, and is using familiar album cuts like singles. Jones' goal is to play music that

EVERYBODY LIVES TO SING—Orphan—London
INFINITY—John Coltrane—Impulse
SILVER MACHINE—Hawkwind (single)—UA

WLVR—LEHIGH UNIV.

Bethlehem, Pa.
Bruce Tole
BLUE RIVER—Eric Andersen—Columbia
CHI COLTRANE—Columbia
FABLES—England Dan & John Ford Coley—A&M
TOULOUSE STREET—Doobie Brothers—Reprise
VELVET TURNER GROUP—Family
WIND OF CHANGE—Peter Frampton—A&M

WLPI—LA. TECH.

Ruston, La.
Andy Fullerton
BABY DON'T GET HOOKED ON ME—Mac Davis—Columbia
HIMSELF—Gilbert O'Sullivan—Mam
HOT LICKS, COLD STEEL & TRUCKERS—Commander Cody—Paramount
LONG JOHN SILVER—Jefferson Airplane—Grunt
WHO WILL SAVE THE WORLD—Groundhogs—UA

WPGU-FM—UNIV. OF ILL.

Champaign, Ill.
John Parks
GUESS WHO—B. B. King—ABC
RAMATAM—Atlantic
ROAD—Natural Resources
ROCKY MOUNTAIN HIGH—John Denver—RCA
THE SHIP—Elektra

WCHP—CENTRAL MICHIGAN UNIV.

Mt. Pleasant, Mich.
Doug Jones
A SONG OR TWO—Cashman & West—Dunhill
ARGUS—Wishbone Ash—Decca
GO ALL THE WAY—Raspberries (single)—Capitol
LONDON CHUCK BERRY SESSIONS—Chess
STYX—Wooden Nickel

WLVC-FM—LOYOLA UNIV.

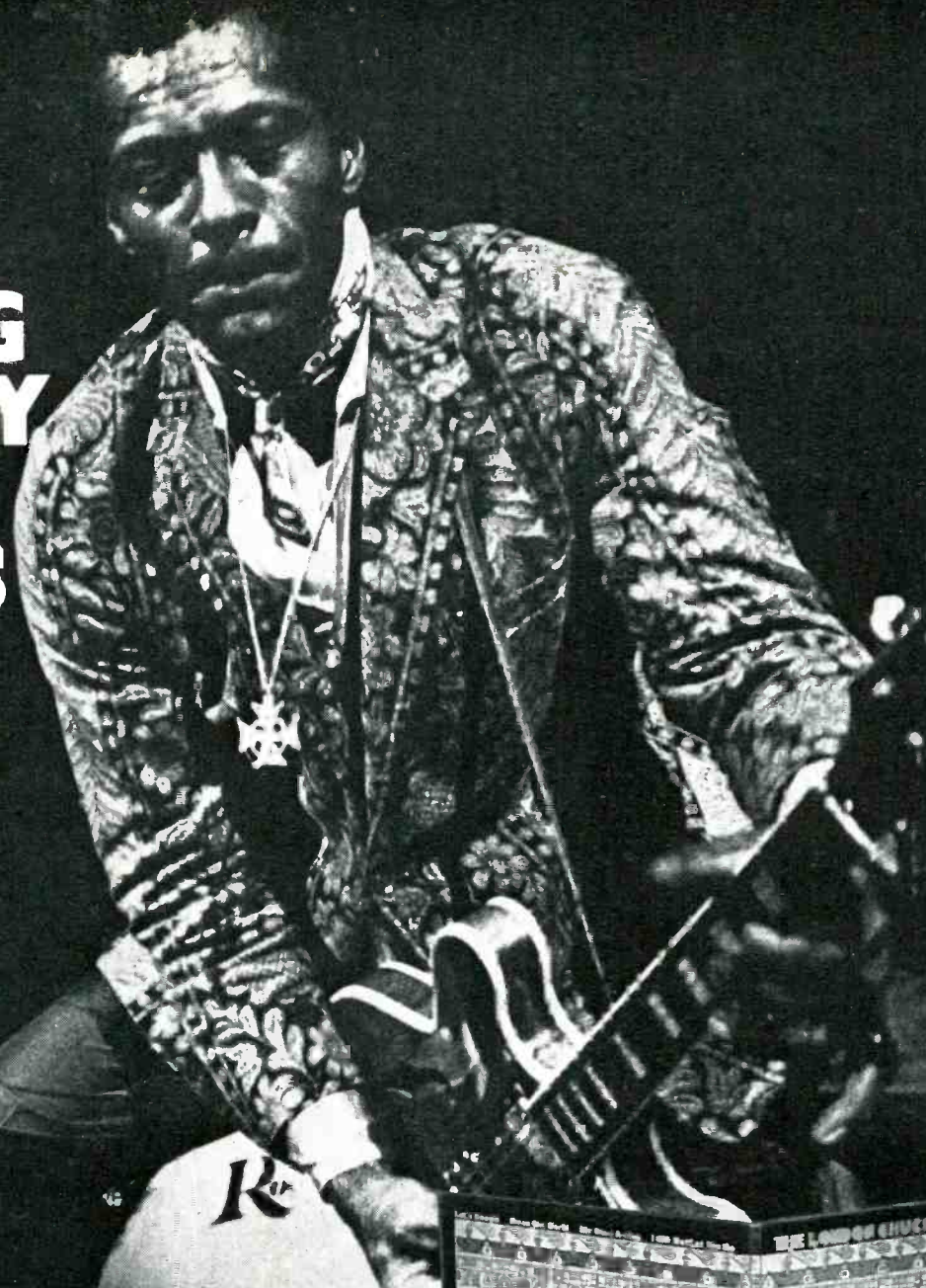
Chicago, Ill.
Jim Benz
ROY BUCHANAN—Polydor
CARNIVAL IN BABYLON—Amon Duul II—UA
EVERYBODY'S IN SHOW BIZ—Kinks—RCA
RISE AND FALL OF ZIGGY STARDUST—David Bowie—RCA
ROLLING THUNDER—Mickey Hart—WB
RORY GALLAGHER LIVE—Polydor

Kosoff To Dick James

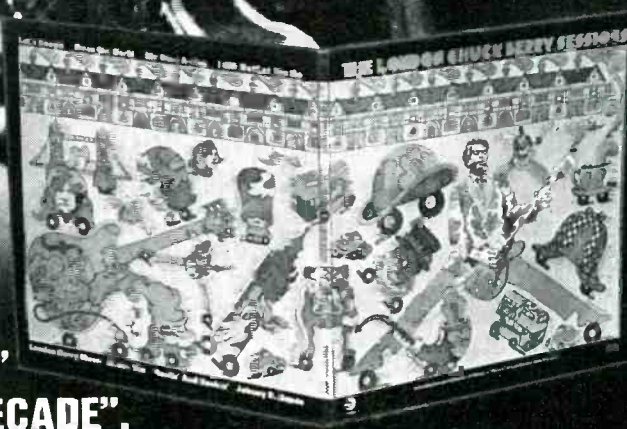
■ NEW YORK — Louis Ragusa, General Manager of Dick James Music, Inc., announces the appointment of Steve Kosoff to the post of East Coast Professional Manager.

is familiar to the audience—music that does not cause listeners to tune out. But the station has definitely moved away from Top 40 to a more progressive format.

PEOPLE HAVE BEEN CELEBRATING "CHUCK BERRY MONTH" FOR 17 YEARS



Chuck Berry's Golden Decade
2CH 1514

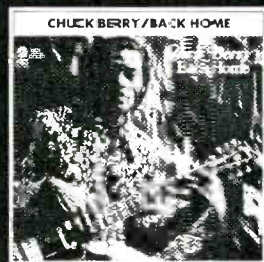


The London Chuck Berry Sessions
CH 60020

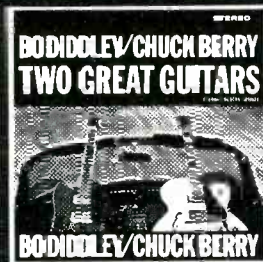
And with the advent of
**"THE LONDON
CHUCK BERRY SESSIONS"**
and **"CHUCK BERRY'S GOLDEN DECADE"**,
they might be celebrating it for another 17.
History has a way of repeating itself.



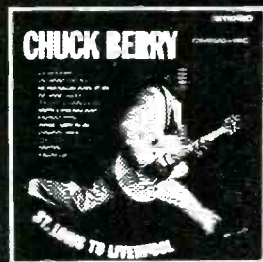
Chuck Berry/San Francisco
Dues/CH 50008



Chuck Berry/Back Home
CH 1553



Bo Diddley/Chuck Berry
Two Great Guitars/CK 2391



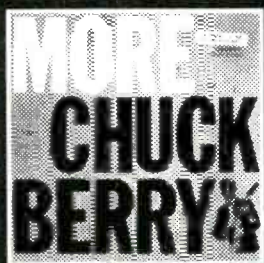
Chuck Berry/St. Louis To
Liverpool/CH 1488



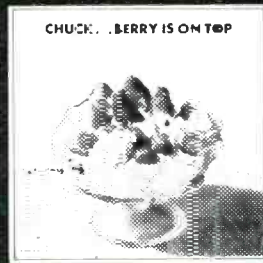
Chuck Berry's Greatest Hits
CH 1485



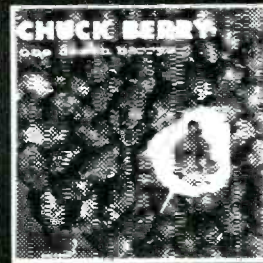
Chuck Berry/On Stage
CH 1480



More Chuck Berry/CH 1465



Chuck Berry Is On Top
CH 1435



Chuck Berry/Cre Dozer
Berry/CH 1432



After School Session with
Chuck Berry/CH 1426

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



CHESS T.M.

By JOE X. PRICE



Joe X. Price

■ **HOLLYWOOD** — Corky Mayberry, newly named head of Atlantic's fledgling country division here in town, reports new wing is really cooking with four (count 'em) just-acquired masters: Bobby Austin's "Knoxville Station," originally released on Jerry and Sam McBee's Nashville-based Truine label, now on Atlantic; Jackie De Shannon's orig, "Paradise," now on Atlantic; Danny O'Keefe's "Good Time

Charley," on subsid Signpost label; and the fourth by David Elliott, "Down To My Last Dime," also on Signpost. Mayberry, a veritable stranger to the record business, is a former deejay and erstwhile program director of country AM'er, KBBQ in Burbank. Until such a time as his boss Jerry Wexler gives him the green light on opening offices in Nashville, he'll be reachable at Atlantic's Hollywood hq., 6515 Sunset Blvd., Hollywood 90028, (213) 461-4591.

* * *

Steve Stevenson of the Robert Stigwood Organization in L.A. reports play "Jesus Christ Superstar" is doing great biz in a half-dozen countries around the globe and firm is now planning putting together a mobil unit to hit small theatres around the U.S. for short runs—like a week at a time. It's still only in the talking stages but speculation is it'll come off before year's end . . . Stevenson flatters us by averring that "at least three" of the 11 cuts on *The Staple Singers'* upcoming elpee will be from A&Report Newsletter contributors. "I was delighted with the amount of on-target material I received for them this time, Joe," he said, and added A&R'er Al Bell is set to etch Staples first week in October.

* * *

Hire-Fire-Retire Dept.: Tom Berman, coast A&R chief for Polydor Records here, has been terminated. As of Sept. 29, label's coast office will shutter and will operate exclusively out of Gotham. So A&R'er-superb Berman is available as of now! . . . Erstwhile A&R heavyweight Dave Pell (Liberty, Motown) is no longer available for that specialty gig; he's just been hired as Musical Director for L.A.'s hot new AM'er KIIS . . . As reported in *The A&Report Newsletter* of Sept. 18, Lindy Blasky has definitely shed his gig with E. B. Marks ASCAPubbery and swapped it for a hitch with ABC/Dunhill's pub division . . . Dennis Katz, A&R V.P. at RCA Records, N.Y., has resigned and no replacement has been named as yet—or if so, no one's talking . . . Dan Greer, MGM/Sounds Of Memphis topper in Memphis, has hired two new producers—Robert Owens and John Wolf; latter will groove new chirp out of Jackson, Miss., Jeanette Quinn, as soon as he gets correct goods—"in semi-jazz-pop" bag, ala Roberta Flack. He's at: 904 Rayner St., Memphis 38114. Hurry!

* * *

Super-warbler Dave Rene, formerly half of Rene & Rene, is a single again (departed as leader of rock group, Unity) and needs material desperately, both uptempo and ballads, in Tom Jones bag, for waxing sesh set for mid-October under indie A&R'er Gary LeMel. Submit care of The Joe X. Price A&Report, 8833 Sunset Blvd., L.A. 90069, (213) 461-7161. Muy fastisimo!

* * *

Capitol Records has just released *The Persuasions'* newest elpee "Spread The Word," and group is in L.A. with label's Dave Dashev, their A&R'er, kicking off a 26-city tour of U.S. While Persuasions are not currently hurting for material for recording, they could certainly use some new stuff for incorporation into their nitery act, according to Dashev, who asks that you submit to him care of Cap, 1370 Avenue of the Americas, N.Y., N.Y. 10019.

* * *

Errol Sober, newly named professional manager of Playboy Records' publishing wing, reports Harold Beatty is about to be inked as label's first writer and there's still room for at least two more staffers. He also wanted it made perfectly clear (sorry about that, Dick) that the label is prepared to negotiate the larger deals for established tunesmiths as well. "The budget is there," sezze, and is eagerly awaiting contact by talented songwriters,

'Liza' Soundtrack Scoring

■ **NEW YORK** — The tremendous success of Liza Minnelli's recent network TV special has already spurred more than 100,000 sales for the show's Columbia soundtrack album, "Liza With a 'Z'," in the two weeks since its release.

As quickly as the critical acclaim from TV critics began, so, too, did consumer response for the album. Initial sales have been particularly heavy in New York, Los Angeles, Chicago and Miami. Much credit for the initial sales spurt can be credited

to the heavy advertising bought by Columbia to tie in with the show and album's release. In addition to considerable radio airtime, tie-ins were made with a number of important consumer publications including TV Guide.

Liza's one-woman show, produced by Bob Fosse and Fred Ebb, was presented last May at New York's Lyceum Theater. A wide range of songs is performed, including a medley from "Cabaret," and renditions of blues, ballads, spirituals and rock numbers.

Denver Sell Out

■ **NEW YORK**—RCA recording artist John Denver's Carnegie Hall debut on September 30th is a complete sell-out, according to Jerry Weintraub and Sid Bernstein, of Management Three, the concert's promoters.

Slick Knick



Don Kirshner, executive producer of ABC-TV's forthcoming "The Jerry Lucas Super Kids Day Magic Jamboree" three-hour special, looks on as Lucas, star center for the New York Knicks, makes his singing debut on the show. Lucas will sing two songs written by Ron Dante for the special which will air Friday, November 24, from 10:00 A.M. to 1:00 P.M.

R & R Revival Wows Vegas

■ **NEW YORK** — Richard Nader, Executive Producer of the Rock & Roll Revival, announced last week that attendance for his most recent 7-day presentation at the Flamingo Hotel in Las Vegas equaled that of the previous, two-week engagement. Attendance at the August 29 to September 4 show represented a 100% increase over his two-week engagement last June.

More than ten thousand people saw Bill Haley & The Comets, the Platters, the Coasters, the Dovells and special guest star Chubby Checker, who did two shows nightly in the Nevada Room of the Flamingo Hotel. Three other hotels have made offers to Nader for his Rock & Roll Revival but his current plans are to return to the Flamingo with another Revival show Thanksgiving weekend and four more times during 1973.

known or not. Playboy: 8560 Sunset Blvd., L.A. 90069. Sooner the better!

* * *

CLEF HANGERS: Joe X. Price (thass a familiar name) set as guest speaker at American Guild of Authors & Composers meeting evening of Oct. 3 at Motion Picture Film Editors Board Room, 7715 Sunset Blvd., L.A. Subject: The Joe X. Price A&Report, natch! . . . Andy Williams' two pubberies, Berwill (BMI) and Willber (ASCAP) are "busting at the seams," according to Barnaby Records topper Ken Mansfield. The reason? Two newly acquired Nashville catalogs . . . Creedence Clearwater Revival guitarist-vocalist Tom Fogerty producing a Blue Ridge Rangers elpee with engineer Russ Gary this week in Berkeley to follow recent single release, "Blue Ridge Mountain Blues," b/w "Have Thine Own Way, Lord," on the Fantasy label. Also for Fantasy, Fogerty is working on his second album since leaving Creedence last year. As with his first album released last spring, Fogerty covers vocals, guitar and production. Also on sesh are: Merl Saunders, keyboard; Jerry Garcia, guitar; John Kahn, bass guitar and Bill Vitt, drums . . . Chess-GRT group, The Dells, etching in Chicago this week under A&R supervision of Charles Stepney; Dells are self-contained . . . There's a new Reprise act emerging, also self-contained, called Rebecca; sliced first cuts last week in Hollywood under co-producers Ted Templeman and John Kale . . . ABC/Dunhill act Henry Gross will carve first of month at Electric Ladyland, Brighton, Mass., under A&R'er Dave Palmer. It's his second elpee for label.



101 THE SINGLES CHART 150

SEPTEMBER 30, 1972

THIS WK.	LAST WK.	TITLE	Label
101	101	GET IT ALL MANDRILL—Polydor 14142 (Mandrill, ASCAP)	
102	112	SO LONG DIXIE BLOOD, SWEAT & TEARS—Columbia 45661 (Screen Gems-Columbia/Summerhill Songs, BMI)	
103	103	SOMEBODY'S ON YOUR CASE ANN PEEBLES—Hi 2219 (London) (Jec, BMI)	
104	105	TOUCHING ME OVATIONS—Sounds of Memphis 708 (MGM) (Sounds of Memphis, BMI)	
105	106	TOY TRAIN THE DOVE—Vanguard 35140 (Blue Book, Bresnahan, BMI)	
106	107	WHAT ARE HEAVY CY COLEMAN CO-OP—London 173 (Notable, ASCAP)	
107	108	DINAH FLO BOZ SCAGGS—Columbia 45670 (Blue Street, ASCAP)	
108	—	IF YOU DON'T KNOW ME BY NOW HAROLD MELVIN & THE BLUE NOTES—Phila. Int'l. LX3520 (Assorted Music, BMI)	
109	111	I AIN'T NEVER SEEN A WHITE MAN WOLFGANG JACK—RCA 0108 (Four Star, BMI)	
110	135	WHEN THE SNOW IS ON THE ROSES SONNY JAMES—Columbia 45644	
111	—	WHY CAN'T WE BE LOVERS HOLLAND & DOZIER—Invictus 9125 (Capitol) (Gold Forever, BMI)	
112	114	MISTY EYES JOE SIMON—Sound Stage 1508 (Talmont, BMI)	
113	116	I JUST WANT TO MAKE LOVE TO YOU FOGHAT—Bearsville 0008 (Warner Brothers) (Arc, BMI)	
114	115	THE BIG PARADE MICHAEL ALLEN—Lion 120 (MGM) (Kirshner, BMI)	
115	117	WHO HAS THE ANSWERS ANDY KIM—Uni 55332 (MCA) (Joachim, BMI)	
116	129	IF YOU CAN BEAT ME ROCKIN' LAURA LEE—Hot Wax 7207 (Buddah) (Gold Forever, BMI)	
117	119	MAGNOLIA JOSE FELICIANO—RCA 74-0768 (Moss Rose, BMI)	
118	120	NO TEARS, IN THE END GROVER WASHINGTON, JR.—Kudu 909 (CTI) (Antisia, ASCAP)	
119	—	MY MIND KEEPS TELLING ME EDDIE HOLMAN—GSF 6873 (Access Music/Namloh, BMI)	
120	122	SLOW MOTION JOHNNY WILLIAMS—Phila. Int'l. 3518 (Assorted, BMI)	
121	148	MAN SIZED JOB DENISE LA SALLE—Westbound 206 (Chess/Janus) (Ordena/Bridgeport, BMI)	
122	123	RITA ARTHUR CONLEY—Capricorn 0006 (Warner Brothers) (Jerry Williams/No Exit, BMI)	
123	125	BOUNCE IN YOUR BUGGY SHA-NA-NA—Kama Sutra 555 (Broadside, BMI)	
124	—	WONDER GIRL SPARKS—Bearsville BSV 006 (Half Music, ASCAP)	
125	126	WAITIN' LINE SPYDER'S GANG—Scepter 12349 (Cam-USA/Cap-Orion, BMI)	
126	127	SPECIAL SOMEONE HEYWOODS—Family 0911 (Home Grown/Heywoods, BMI)	
127	128	LITTLE WILLY THE SWEET—Bell 251 (Buddah, ASCAP)	
128	130	S.T.O.P. THE LORELEI—Columbia 45629 (Hael, BMI)	
129	—	I JUST WANT TO BE THERE INDEPENDENTS—Wand 11249 (Butler, ASCAP)	
130	131	I'LL ALWAYS HAVE YOU THERE DOUG GIBBS—Oak 108 (Playboy, ASCAP)	
131	132	SEA SIDE SHUFFLE TERRY DACTYL—UK 49003 (London) (Stainless, BMI)	
132	134	IF YOU'RE GONNA BREAK ANOTHER HEART CASS ELLIOT—RCA 74-0764 (Landers-Roberts, ASCAP)	
133	133	EVERYBODY LIKES IT STEVE KARMEN ORCHESTRA—Audio Fidelity 179 (Sandlee, ASCAP)	
134	—	WAITIN' FOR ME AT THE RIVER POT LIQUOR—Janus 195 (Flypaper Music, BMI)	
135	137	DON'T ASK ME WHY ALZO—Bell 247 (Clearsky, BMI)	
136	136	THEN AGAIN MAYBE GARY LEWIS—Scepter 12359 (Stein & Van Stock, ASCAP)	
137	138	KIDS THESE DAYS TOM RUSH—Columbia 45669 (Tom Rush, BMI)	
138	141	ONE LIFE TO LIVE THE MANHATTANS—DeLuxe 139 (Fort Knox/Nattahnam, BMI)	
139	139	YES, I'LL SAY IT SWALLOW—Warner Brothers 7613	
140	—	FUNNY FACE DONNA FARGO—Famous DOA 17429 (Prima-Donna Music, BMI)	
141	142	(WIN, PLACE & SHOW) SHE'S A WINNER THE INTRUDERS—Gamble 4019 (Assorted, BMI)	
142	143	WHO IS THE LEADER OF THE PEOPLE EDWIN STARR—Soul 35100 (Jobete, BMI)	
143	144	HARD LIFE, HARD TIMES (PRISONERS) JOHN DENVER—RCA 0801 (Cherry Lane, ASCAP)	
144	145	I GOT A THING ABOUT YOU BABY BILLY LEE RILEY—Entrance 7508 (Swamp Fox, ASCAP)	
145	146	SAM STONE AL KOOPER—Columbia 45691 (Cotillion, BMI)	
146	147	PARADISE JACKIE DE SHANNON—Atlantic 2895	
147	—	I KNOW WRIGHT'S WONDERWHEEL—A&M 1344 (Irving Music, BMI)	
148	—	SING A SONG BARBRA STREISAND—Columbia 4-45686 (Jonico Music, ASCAP) (Screen Gems-Columbia, BMI)	
149	—	SUNNY DAYS LIGHTHOUSE—Evolution 1069 (C.A.M.-U.S.A., BMI)	
150	—	LEAVIN' IN THE MORNING GARY PUCKETT—Columbia 4-45678 (Famous Music, ASCAP)	

Keller To April/Blackwood

■ HOLLYWOOD—Jack Keller has been named General Manager of April/Blackwood, the music publishing wing of CBS Records as announced by Charles Koppelman, Vice President of April/Blackwood.

Keller was with Screen Gems-Columbia Music for 12 years prior to this appointment. He has been involved in songwriting

for the past 15 years. His Top Ten hits include; "Easy Come, Easy Go," "Run To Him," "Venus In Bluejeans" and "Everybody's Somebody's Fool." Keller's other credits include writing the theme songs to "Bewitched" and "Here Come The Brides" as well as production and writing of the Monkees first three albums. Keller replaces Erol Sober.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

SEPTEMBER 30, 1972

A LONELY MAN Eugene Record (Julio-Brian, BMI)	64
A PIECE OF PAPER - RHB Prod. (Sunnybrook/4 Star, BMI)	40
ALL THE YOUNG DUDES David Bowie (Moth Music, BMI)	85
AMERICAN CITY SUITE Steve Barri (Blendingwell Music, ASCAP)	72
ALONE AGAIN (NATURALLY) Gordon Mills (M.A.M., ASCAP)	38
BABY DON'T GET HOOKED ON ME Rick Hall (Screen Gems-Columbia, BMI)	3
BABY SITTER Willy Clark & Clarence Reed (Sherlyn Music, BMI)	87
BACK STABBERS Gamble-Huff Prod. (Assorted, BMI)	2
BEN Corporation (Jobete, ASCAP)	11
BEST THING Bill Trant & John Ryan (Harvey Wall Banger, BMI)	95
BEAUTIFUL SUNDAY Larry Page (Page Full Of Hits, ASCAP)	15
BLACK & WHITE Richard Podolor (Templeton, ASCAP)	1
BURNING LOVE (Combine, BMI)	28
BUZY BROWN Tim Davis (Hilaria Music, ASCAP)	80
CAN'T YOU HEAR THE SONG Wes Farrell (Dick James, BMI)	59
CARRY ME, CARRIE Ron Haffkine (Evil Eye, BMI)	69
CITY OF NEW ORLEANS Waronker & Pilla (Kama Ripa/Turnpike Tom, ASCAP)	25
COLORADO Bill Szymczyk (Fat-Mama Music/Famous Music, ASCAP)	84
DON'T DO IT The Band (Jobete, BMI)	66
DON'T EVER BE LONELY Bob Archibald (Unart/Stagedoor, BMI)	31
DON'T HIDE YOUR LOVE Sonny Bono & Snuff Garrett (Kirshner/ATV, BMI)	47
EASY LIVIN' G. Bron (WB, ASCAP)	34
ELECTED Bob Ezrin (Ezra Music, BMI)	79
EVERYBODY PLAYS THE FOOL Silvester & Simmons (Giant Enterprise, BMI)	5
EVIL WAYS G. Santana & B. Miles (Sah Music, BMI)	68
FEEL ALRIGHT Terry Manning & Cargoe (Koala & Biruees, BMI)	91
FOR EMILY Paul Simon (Charing Cross, BMI)	61
FREDDIE'S DEAD Curtis Mayfield (Curtom, BMI)	23
FROM THE BEGINNING Greg Lake (Tro, BMI)	43
GARDEN PARTY Rick Nelson (Matragun, BMI)	30
GERONIMO'S CADILLAC Bob Johnston (Mystery, BMI)	50
GO ALL THE WAY Jimmy Tenner (C.A.M.-U.S.A., BMI)	8
GOOD FOOT James Brown (Dynatone/Belinda/Unichappell, BMI)	12
GOOD TIME CHARLIE Arif Mardin (Cotillion/Road Canon, BMI)	35
GUESS WHO Joe Zagarino (Michele, BMI) ..	81
GUILTY Palmer James & Curtis Rodgers (Toasted Music/Screen Gems-Columbia, BMI) ..	97
HAPPIER THAN THE MORNING SUN Steve Tyrell & Al Gorgoni (Black Bow Music/Stein & Van Stock, ASCAP)	94
HAPPINESS TRAIN Jimmy Bowen (Open Air/NMC, BMI)	86
HONKY CAT Gus Dudgeon (Dick James, BMI) ..	7
I'LL BE AROUND Thom Bell (Bellboy, BMI)	46
I AM WOMAN Jay Senter (Bugglerugs Music Corp., BMI)	63
I BELIEVE IN MUSIC Theodore & Coffey (Songpainter, BMI)	32
I CAN SEE CLEARLY NOW Johnny Nash (Cayman, ASCAP)	49
I WILL NEVER PASS THIS WAY AGAIN Jimmy Bowen (Vegas Music Int'l, BMI) ..	78
I'D LOVE YOU TO WANT ME Phil Gernhard (Kaiser/Famous Music, ASCAP)	71
IF I COULD REACH YOU Bones Howe (Hello There, ASCAP)	36
IF YOU LEAVE ME TONIGHT Joe Johnson (Leeds, ASCAP)	42
IF YOU LET ME Frank Wilson (Stone Agate Music, BMI)	99
I'LL MAKE YOU MUSIC Steve Metz, David Lipton & Norman Bergen (Dramatic Music, BMI)	76
I'M STILL IN LOVE WITH YOU Willie Mitchell (Jec, BMI)	16
I'VE GOT TO HAVE YOU (Buckhorn, BMI)	77
KEEP ON RUNNING Stevie Wonder (Stein & Van Stock/Blackbow Music, ASCAP)	83
LADY ELEANOR John Anthony (R&M Music, ASCAP)	82
LET IT RAIN Delaney Bramlett (Cotillion/Delbon/Casserole Music, BMI) ..	73
LISTEN TO THE MUSIC Ted Templeman (Warner/Tamelaire, BMI)	54
LONG COOL WOMAN Richards & Hollies (Yellow Dog, ASCAP)	29
LOVING YOU JUST CROSSED MY MIND Rudy Durand (Seven Iron, BMI)	53
MEAN LITTLE WOMAN Troupe One Productions (Low-Twi, BMI)	93
MIDNIGHT RIDER Denny Cordell & Nigel Thomas (No Exit, BMI)	45
MONEY BACK GUARANTEE Dallas Smith (4 Star, BMI)	56
MY DING-A-LING Esmond Edwards (Isalee, BMI)	14
MY MAN, A SWEET MAN Raeford Gerald (Gaucho/Belinda, BMI)	28
NATURE PLANNED IT Frank Wilson (Stone Agate, BMI) (Jobete, ASCAP)	62
NIGHTS IN WHITE SATIN Tony Clarke (Essex, ASCAP)	19
ONE MORE CHANCE Bill Gillian (Cookaway, BMI)	89
PLAY ME Catalano & Diamond (Prophet, ASCAP)	13
POOR BOY Richard Sanford Orloff (Portofino/Avoyelles, ASCAP)	100
POPCORN D. Jordan, R. Talmadge, S. & B. Jerome (Bourne, ASCAP)	10
PDP THAT THANG Isley Bros. (Triple 3/Eden Music Corp., BMI)	24
POWER OF LOVE Star (Assorted/Gaucho/Belinda, BMI)	6
ROCK & ROLL, PART 2 Mike Leander (Duchess, BMI)	17
ROCK ME BABY Wes Farrell (Pocketful of Tunes, BMI) (Every Little Tune, ASCAP) ..	41
ROCK 'N ROLL SOUL Grand Funk Railroad (Cram Renruff Co., BMI)	88
RUN TO ME Bee Gees/Robert Stigwood (Casserole Lupis, BMI)	9
SATURDAY IN THE PARK J. W. Guercio (Big Elk, ASCAP)	4
SLAUGHTER Billy Preston (Irving/Web, BMI) ..	52
SOMETHING'S WRONG WITH ME Danny Jassens & Bobby Hart (Pocketful of Tunes, BMI) ..	74
SPACEMAN Richard Perry (Blackwood, BMI) ..	57
SPEAK TO THE SKY Robie Porter (Porter/Binder, ASCAP)	18
STARTING ALL OVER AGAIN Beckett & Hawkins (Muscle Shoals, BMI)	26
STOP DOGGIN' ME Don Davis (Groovesville Music/East Memphis Music, BMI)	67
SUMMER BREEZE Louie Shelton (Dawn Breaker Music, BMI)	70
SWEET CAROLINE Bobby Womack (Stonebridge, ASCAP)	39
TAKE ME BAC 'OME Chas. Chandler (January Music, BMI)	98
THINK James Brown (Dynatone/Belinda/Unichappell, BMI)	60
THAT'S HOW LOVE GOES Johnny Bristol (Jobete Music, ASCAP)	58
THUNDER AND LIGHTNING Toxey French (Chinick, ASCAP)	44
TIGHT ROPE Denny Cordell & Leon Russell (Skyhill, BMI)	33
TOAST TO THE FOOL Arthur Snyder (Conquistador, ASCAP/Groovesville, BMI) ..	5
TROUBLE E. Walker (East Memphis Music/Low Beam, BMI)	92
USE ME Bill Withers (Interior, BMI)	22
WE CAN MAKE IT TOGETHER Mike Curb & Don Costa (Kolob Music, BMI) ..	90
WHATEVER TURNS YOU ON Rick Hall (Fame, BMI)	75
WHY Curb & Costa (Debmarr, ASCAP)	27
WITCHY WOMAN Glyn Johns (K'cking Bear/Benchmark, ASCAP)	37
WITH PEN IN HAND Bob Montgomery & Bobby Goldsboro (Detail Music, BMI)	96
WOMAN DON'T GO ASTRAY Elijah Walker (Malaco/Ro. gnac, BMI)	48
YOU DON'T MESS AROUND WITH JIM Cashman & West (Blendingwell/Wingate, ASCAP)	51
YOU'RE STILL A YOUNG MAN Ron Capone (Kuptilo, ASCAP)	65
YOU WEAR IT WELL Rod Stewart (Three Bridges/HG, ASCAP)	21

RECORDS ARE MADE TO BE BROKEN!!!

WE'RE BREAKING A FEW!!!



	Billboard	Cash Box	Record World
--	-----------	----------	--------------

Go All The Way Raspberries-3348	7★	7●	8
------------------------------------	----	----	---

Speak To The Sky Rick Springfield 3340	15★	19●	18●
----------------------------------------------	-----	-----	-----

Tightrope Leon Russell-7325	26★	32●	33●
--------------------------------	-----	-----	-----

Lovin' You Sam Neely-3381	47★	53●	53●
------------------------------	-----	-----	-----

I Am Woman Helen Reddy-3350	58★	64●	63●
--------------------------------	-----	-----	-----

Don't Do It The Band-3433	59★	60●	66●
------------------------------	-----	-----	-----

I'll Never Pass This Way Again Glen Campbell 3411	61	68	78
------------------------------------------------------------	----	----	----

Rock N' Roll Soul Grand Funk-3363	75★	79●	88●
--------------------------------------	-----	-----	-----

Why Can't We Be Lovers Holland/Dozier 9125	98	97	111●
-----------------------------------------------------	----	----	------





THE SINGLES CHART

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

THIS WK.	LAST WK.		WKS. ON CHART
1	4	BLACK & WHITE THREE DOG NIGHT Dunhill 4317 (ABC)	9
2	2	BACK STABBERS O'JAYS/Phila. International 3517 (CBS)	13
3	1	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia 45168	13
4	5	SATURDAY IN THE PARK CHICAGO/Columbia 45657	10
5	10	EVERYBODY PLAYS THE FOOL MAIN INGREDIENT/RCA 0713	12
6	8	POWER OF LOVE JOE SIMON/Spring 128 (Polydor)	13
7	7	HONKY CAT ELTON JOHN/Uni 55343 (MCA)	7
8	9	GO ALL THE WAY RASPBERRIES/Capitol 3348	12
9	11	RUN TO ME BEE GEES/Atco 6896	11
10	12	POPCORN HOT BUTTER/Musicor 1458	16
11	19	BEN MICHAEL JACKSON/Motown 1207	9
12	14	GOOD FOOT, PART 1 JAMES BROWN/Polydor 14139	10
13	15	PLAY ME NEIL DIAMOND/Uni 55346 (MCA)	9
14	18	MY DING-A-LING CHUCK BERRY/Chess 2131	9
15	16	BEAUTIFUL SUNDAY DANIEL BOONE/Mercury 73281	17
16	3	I'M STILL IN LOVE WITH YOU AL GREEN/Hi 2216 (London)	18
17	6	ROCK & ROLL, PART 2 GARY GLITTER/Bell 237	11
18	20	SPEAK TO THE SKY RICK SPRINGFIELD/Capitol 3340	9
19	21	NIGHTS IN WHITE SATIN MOODY BLUES/Deram 85023 (London)	8
20	22	BURNING LOVE ELVIS PRESLEY/RCA 0769	6
21	25	YOU WEAR IT WELL ROD STEWART/Mercury 73330	6
22	37	USE ME BILL WITHERS/Sussex 241 (Buddah)	6
23	29	FREDDIE'S DEAD CURTIS MAYFIELD/Curtom 1975 (Buddah)	6
24	24	POP THAT THANG ISLEY BROTHERS/T-Neck 935 (Buddah)	13
25	26	CITY OF NEW ORLEANS ARLO GUTHRIE/Reprise 1103	8
26	30	STARTING ALL OVER AGAIN MEL & TIM/Stax 0127	12
27	32	WHY DONNY OSMOND/MGM 14424	7
28	28	MY MAN, A SWEET MAN MILLIE JACKSON/Spring 127 (Polydor)	10
29	13	LONG COOL WOMAN HOLLIES/Epic 10871	15
30	31	GARDEN PARTY RICK NELSON/Decca 32980	7
31	36	DON'T EVER BE LONELY (A POOR FOOL LIKE ME) CORNELIUS BROTHERS & SISTER ROSE/United Artists 50954	5
32	33	I BELIEVE IN MUSIC GALLERY/Sussex 235 (Buddah)	8
33	46	TIGHT ROPE LEON RUSSELL/Shelter 7825 (Capitol)	5
34	34	EASY LIVIN' URIAH HEPP/Mercury 73307	10
35	41	GOOD TIME CHARLIE'S GOT THE BLUES DANNY O'KEEFE/ Signpost 70006 (Atlantic)	5
36	42	IF I COULD REACH YOU FIFTH DIMENSION/Bell 261	5
37	45	WITCHY WOMAN EAGLES/Asylum 11008	6
38	17	ALONE AGAIN (NATURALLY) GILBERT O'SULLIVAN/MAM 3619 (London)	15
39	40	SWEET CAROLINE BOBBY WOMACK & PEACE/United Artists 59046	5
40	47	A PIECE OF PAPER GLADSTONE/ABC 11327	7
41	48	ROCK ME BABY DAVID CASSIDY/Bell 260	6
42	44	IF YOU LEAVE ME TONIGHT, I'LL CRY JERRY WALLACE/Decca 32989	6
43	49	FROM THE BEGINNING EMERSON, LAKE & PALMER/Cotillion 44158	5
44	50	THUNDER & LIGHTNING CHI COLTRANE/Columbia 45640	4
45	65	MIDNIGHT RIDER JOE COCKER/A&M 1370	4
46	52	I'LL BE AROUND SPINNERS/Atlantic 2904	7
47	55	DON'T HIDE YOUR LOVE CHER/Kapp 2184 (MCA)	4
48	54	WOMAN DON'T GO ASTRAY KING FLOYD/Chimneyville 443 (Atlantic)	4
49	56	I CAN SEE CLEARLY NOW JOHNNY NASH/Epic 10902	4
50	53	GERONIMO'S CADILLAC MICHAEL MURPHEY/A&M 1368	7
51	23	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC 11328	14



52	57	SLAUGHTER BILLY PRESTON/A&M 1380	5
53	58	LOVING YOU JUST CROSSED MY MIND SAM NEELY/Capitol 3381	5
54	60	LISTEN TO THE MUSIC DOOBIE BROTHERS/Warner Brothers 7619	4
55	64	SPACEMAN NILSSON/RCA 0788	3
56	67	MONEY BACK GUARANTEE 5 MAN ELECTRICAL BAND/Lion 127 (MGM)	5
57	59	TOAST TO THE FOOL DRAMATICS/Volt 4082	8
58	66	THAT'S HOW LOVE GOES JERMAINE JACKSON/Motown 1201	3
59	68	CAN'T YOU HEAR THE SONG WAYNE NEWTON/Chelsea 0105 (RCA)	2
60	61	THINK LYN COLLINS/People 608 (Polydor)	7
61	62	FOR EMILY, WHENEVER I MAY FIND HER SIMON & GARFUNKEL/ Columbia 45663	6
62	63	(IT'S THE WAY) NATURE PLANNED IT FOUR TOPS/Motown 1210	3
63	72	I AM WOMAN HELEN REDDY/Capitol 3350	3
64	73	A LONELY MAN CHI-LITES/Brunswick 55483	2
65	27	YOU'RE STILL A YOUNG MAN TOWER OF POWER/Warner Brothers 7612	11
66	78	DON'T DO IT THE BAND/Capitol 3433	2
67	69	STOP DOGGIN' ME JOHNNIE TAYLOR/Stax 0142	3
68	70	EVIL WAYS CARLOS SANTANA & BUDDY MILES/Columbia 4-54666	3
69	71	CARRY ME, CARRIE DR. HOOK & THE MEDICINE SHOW/ Columbia 45667	4
70	75	SUMMER BREEZE SEALS & CROFTS/Warner Brothers 7606	3
71	87	I'D LOVE YOU TO WANT ME LOBO/Big Tree 147	2
72	88	AMERICAN CITY SUITE CASHMAN & WEST/Dunhill 4342	2
73	89	LET IT RAIN ERIC CLAPTON/Polydor 15049	2
74	76	SOMETHING'S WRONG WITH ME AUSTIN ROBERTS/Chelsea 0101 (RCA)	4
75	77	WHATEVER TURNS YOU ON TRAVIS WAMMACK/Fame 91001 (United Artists)	9
76	98	I'LL MAKE YOU MUSIC BEVERLY BREMERS/Scepter 12363	2
77	79	I'VE GOT TO HAVE YOU SAMMI SMITH/Mega 615-0079	6
78	80	I WILL NEVER PASS THIS WAY AGAIN GLEN CAMPBELL/Capitol 6566	5

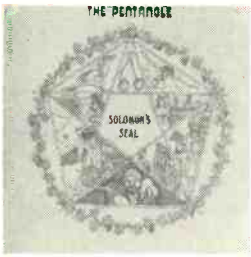
CHARTMAKER OF THE WEEK

79 — ELECTED
ALICE COOPER
Warner Bros. 7631



80	81	BUZZY BROWN TIM DAVIS/Metromedia 253	4
81	82	GUESS WHO B. B. KING/ABC 11330	7
82	83	LADY ELEANOR LINDISFARNE/Elektra 45799	4
83	84	KEEP ON RUNNING STEVIE WONDER/Tamla 54223	3
84	85	COLORADO DANNY HOLIEN/Tumbleweed 1004	4
85	109	ALL THE YOUNG DUDES MOTT THE HOOPLE/Columbia 45673	1
86	86	HAPPINESS TRAIN SUGAR BEARS/Big Tree 143 (Bell)	4
87	90	BABY SITTER BETTY WRIGHT/Alston 4614 (Atlantic)	4
88	91	ROCK 'N ROLL SOUL GRAND FUNK RAILROAD/Grand Funk Railroad 3363 (Capitol)	2
89	95	ONE MORE CHANCE OCEAN/Kama Sutra 557	3
90	140	WE CAN MAKE IT TOGETHER STEVE & EYDIE/MGM 14383	1
91	92	FEEL ALRIGHT CARGOE/Ardent 2901 (Stax)	6
92	93	TROUBLE FREDERICK KNIGHT/Stax 0139	2
93	110	MEAN LITTLE WOMAN TOMMY ROE/MGM South 7001	1
94	99	HAPPIER THAN THE MORNING SUN B. J. THOMAS/Scepter 12365	2
95	96	BEST THING STYX/Wooden Nickel 0106 (RCA)	2
96	97	WITH PEN IN HAND BOBBY GOLDSBORO/United Artists 50938	3
97	100	GUILTY AL GREEN/Bell 258	2
98	104	TAKE ME BAC 'OME SLADE/Polydor 15046	1
99	121	IF YOU LET ME EDDIE KENDRICKS/Tamla 54222	1
100	124	POOR BOY CASEY KELLY/Elektra 45804	1

FLASHMAKER OF THE WEEK



SOLOMON'S SEAL
PENTANGLE
Reprise

TOP FM AIRPLAY THIS WEEK

- SOLOMON'S SEAL—Pentangle—Reprise
- CLOSE TO THE EDGE—Yes—Atlantic
- MAR Y SOL—Various Artists—Atco
- GIVE IT UP—Bonnie Raitt—WB

WNEW-FM/NEW YORK

- ALL THE YOUNG DUDES (single)—Mott the Hoople—(Import)
- BATDORF & RODNEY—Asylum
- CAN'T BUY A THRILL—Steely Dan—ABC
- CLOSE TO THE EDGE—Yes—Atlantic
- ELEPHANT'S MEMORY—Apple
- FULLHOUSE—J. Geils Band—Atlantic
- GIVE IT UP—Bonnie Raitt—WB
- RAW VELVET—Bobby Whitlock—Dunhill
- ROLLING THUNDER—Mickey Hart—WB
- SOLOMON'S SEAL—Pentangle—Reprise

WLIR-FM/LONG ISLAND, N.Y.

- A TRAITOR IN OUR MIDST—Country Gazette—UA
- ALL THE YOUNG DUDES (single)—Mott the Hoople—Col
- BLACK KANGAROO—Grunt
- TOM T. HALL'S GREATEST HITS—Mercury
- HYPNOTIZED—Martha Velez—Polydor
- MY TIME—Boz Scaggs—Col
- URSA MAJOR—RCA
- ROLLING THUNDER—Mickey Hart—WB
- SOLOMON'S SEAL—Pentangle—Reprise
- WAR HEROES—Jimi Hendrix—(Import)

CHUM-FM/TORONTO

- BEST OF OTIS REDDING—Atco
- EVERYBODY'S IN SHOW BIZ—The Kinks—RCA
- LIVE AT SOLEDAD PRISON—John Lee Hooker—ABC
- MAR Y SOL—Atco
- MY TIME—Boz Scaggs—Col
- PASSIN' THRU—James Gang—ABC
- ROCKIN' PNEUMONIA (single)—Johnny Rivers—UA
- ROCKY MOUNTAIN HIGH—John Denver—RCA
- SOLOMON'S SEAL—Pentangle—Reprise
- STYX—Wooden Nickel

CHOM-FM/MONTREAL

- A SONG OR TWO—Cashman & West—Dunhill
- BEST OF OTIS REDDING—Atco
- GREETINGS FROM L. A.—Tim Buckley—WB
- LIKE A SEED—Kenny Rankin—Little David
- LIVE AT THE BUMP & GRIND—Mainline—GRT (Canada)
- PASSIN' THRU—James Gang—ABC
- SMOKIN' OP'S—Bob Seger—Palladium

- JOHN DAVID SOUTHER—Asylum
- SOLOMON'S SEAL—Pentangle—Reprise
- TOULOUSE STREET—Doobie Brothers—WB

WHCN-FM/HARTFORD, CONN.

- A TRAITOR IN OUR MIDST—Country Gazette—UA
- BARNSTORM—Joe Walsh—Dunhill
- CAN'T BUY A THRILL—Steely Dan—ABC
- CAPTAIN COPTER—Randy California—Epic
- CLOSE TO THE EDGE—Yes—Atlantic
- GIVE IT UP—Bonnie Raitt—WB
- LOST & FOUND—Humble Pie—A&M
- ROCKY MOUNTAIN HIGH—John Denver—RCA
- ROLLING THUNDER—Mickey Hart—WB
- SPREAD THE WORD—The Persuasions—Capitol

WMMR-FM/PHILADELPHIA

- BEER CANS ON THE MOON—Ed Sanders—Reprise
- BURLESQUE (single)—Family—UA
- CAPTAIN COPTER—Randy California—Epic
- LINDA HOPKINS—RCA
- KANSAS CITY BOMBER (single)—Phil Ochs—A&M
- MAR Y SOL—Atco
- NUTRINO NEWS NETWORK—Marshall Effron—Polydor
- ROLLING THUNDER—Mickey Hart—WB
- SAM STONE (single)—Al Kooper—Col
- STRANGE AFFAIR—Help Yourself—UA

WMAL-FM/WASHINGTON, D.C.

- A TRAITOR IN OUR MIDST—Country Gazette—UA
- CAN'T BUY A THRILL—Steely Dan—ABC
- CLOSE TO THE EDGE—Yes—Atlantic
- EVERYBODY'S IN SHOW BIZ—The Kinks—RCA
- GIVE IT UP—Bonnie Raitt—WB
- RICHIE HAVENS ON STAGE—Stormy Forest
- HEY LORRETTA (single)—Fat City—Paramount
- MAR Y SOL—Atco
- ROLLING THUNDER—Mickey Hart—WB
- SOLOMON'S SEAL—Pentangle—Reprise

WKTK-FM/BALTIMORE

- CAN'T BUY A THRILL—Steely Dan—ABC
- CLOSE TO THE EDGE—Yes—Atlantic
- GIVE IT UP—Bonnie Raitt—WB
- I LEAD A LIFE—Ben Sidran—Blue Thumb
- LIVE AT SOLEDAD PRISON—John Lee Hooker—ABC
- LORD OF LORDS—Alice Coltrane—Impulse
- MANNA—Col
- MAR Y SOL—Atco
- RICHIE HAVENS ON STAGE—Stormy Forest
- SOLOMON'S SEAL—Pentangle—Reprise

WMC-FM/MEMPHIS

- BURLESQUE (single)—Family—UA
- BUSTIN' OUT—Pure Prairie League—RCA
- CLOSE TO THE EDGE—Yes—Atlantic
- GIVE IT UP—Bonnie Raitt—WB
- HURTWOOD EDGE—Tim Weisberg—A&M
- LORD OF LORDS—Alice Coltrane—Impulse
- MANNA—Col
- MY TIME—Boz Scaggs—Col
- RAW VELVET—Bobby Whitlock—Dunhill
- WATERFALLS—John Klemmer—Impulse

WRNO-FM/NEW ORLEANS

- CLOSE TO THE EDGE—Yes—Atlantic
- ELECTED (single)—Alice Cooper—WB
- RICHIE HAVENS ON STAGE—Stormy Forest
- MAR Y SOL—Atco
- MY TIME—Boz Scaggs—Col
- PAPA WAS A ROLLING STONE (single)—Temptations—Gordy

- PASSIN' THRU—James Gang—ABC
- ROCKY MOUNTAIN HIGH—John Denver—RCA
- SHE (single)—Kyle—Family
- SOFT MACHINE 5—Col

WBUS-FM/MIAMI

- BARNSTORM—Joe Walsh—Dunhill
- CLOSE TO THE EDGE—Yes—Atlantic
- MAGNIFIED, GLORIFIED—Manfred Mann's Earth Band—Polydor
- MAR Y SOL—Atco
- MEMPHIS MENU—Jose Feliciano—RCA
- MY TIME—Boz Scaggs—Col
- ROLL 'EM, SMOKE 'EM—Patto—Island
- SEVENTY-SECOND BRAVE—Keef Hartley Band—Deram
- SO LONG DIXIE (single)—Blood, Sweat & Tears—Col
- SOLOMON'S SEAL—Pentangle—Reprise

WMMS-FM/CLEVELAND

- BEER CANS ON THE MOON—Ed Sanders—Reprise
- BEST OF BILLY HOLLIDAY—Verve
- BLACK KANGAROO—Peter Kaukonen—Grunt
- BUSTIN' OUT—Pure Prairie League—RCA
- I'LL PLAY THE BLUES FOR YOU—Albert King—Stax
- LIGHTS OUT SAN FRANCISCO—Various Artists—Blue Thumb
- LIVING TIME—Bill Evans with George Russell Orch.—Col
- MAR Y SOL—Various Artists—Atco
- OF RIVERS & RELIGION—John Fahey & His Orch.—WB
- ROLLING THUNDER—Mickey Hart—WB

FM SLEEPER OF THE WEEK:



CAN'T BUY A THRILL
STEELY DAN
ABC

WKDA-FM/NASHVILLE

- BARNSTORM—Joe Walsh—Dunhill
- BEACH BOYS LIVE—(Import)
- EXTRAPOLATION—John McLaughlin—Polydor
- HELLO L.A., GOODBYE BIRMINGHAM—(lp cut)—Bobby Whitlock—Dunhill
- MADE IN ENGLAND—Atomic Rooster—Elektra
- PASSIN' THRU—James Gang—ABC
- PYTHON LEE JACKSON—GNP Crescendo
- RADIO DINNER—National Lampoon—Blue Thumb
- SLADE ALIVE—Polydor
- TOO MANY SAVIOURS (single)—Richard Harris—Dunhill

KADI-FM/ST. LOUIS

- BATDORF & RODNEY—Asylum
- CAN'T BUY A THRILL—Steely Dan—ABC
- HARRY CHAPIN—Elektra
- CLOSE TO THE EDGE—Yes—Atlantic
- GREETINGS FROM L.A.—Tim Buckley—WB

- IF—Metromedia
- MEMPHIS MENU—Jose Feliciano—RCA
- PASSIN' THRU—James Gang—ABC
- PHASE 2—Jimmy Castor—RCA
- STYX—Wooden Nickel

KFML-FM/DENVER

- A TRAITOR IN OUR MIDST—Country Gazette—UA
- BARNSTORM—Joe Walsh—Dunhill
- EXTRAPOLATION—John McLaughlin—Polydor
- I LEAD A LIFE—Ben Sidran—Blue Thumb
- I'LL PLAY THE BLUES FOR YOU—Albert King—Stax
- LORD OF LORDS—Alice Coltrane—Impulse
- MANCHILD—Capitol
- OUTER TIME/INNER SPACE—Ahmad Jamal—Impulse
- SPREAD THE WORD—The Persuasions—Capitol
- YOU WERE ON MY MIND—Ian & Sylvia—Col

KMET-FM/LOS ANGELES

- BATDORF & RODNEY—Asylum
- CAN'T BUY A THRILL—Steely Dan—ABC
- CAPTAIN COPTER—Randy California—Epic
- GIVE IT UP—Bonnie Raitt—WB
- I'LL PLAY THE BLUES FOR YOU—Albert King—Stax
- LIGHTS OUT SAN FRANCISCO—Various Artists—Blue Thumb
- MAR Y SOL—Atco
- MEMPHIS MENU—Jose Feliciano—RCA
- SOLOMON'S SEAL—Pentangle—Reprise
- SPREAD THE WORD—The Persuasions—Capitol

KSAN-FM/SAN FRANCISCO

- ALL DIRECTIONS—Temptations—Gordy
- BEER CANS ON THE MOON—Ed Sanders—Reprise
- ROY BUCHANAN—Polydor
- EVERYBODY'S IN SHOW BIZ—The Kinks—RCA
- I CAN SEE CLEARLY NOW—Johnny Nash—Epic
- I LEAD A LIFE—Ben Sidran—Blue Thumb
- I'M SO TIRED (single)—Bobby Bland—Duke
- LIGHTS OUT SAN FRANCISCO—Various Artists—Blue Thumb
- MY TIME—Boz Scaggs—Col
- ROLLING THUNDER—Mickey Hart—WB

KZEL-FM/EUGENE, ORE.

- DAYDO—Alun Davies—Col
- KRENG CAFFEY—Decca
- GOOD & CHEAP—Eggs Over Easy—A&M
- RICHIE HAVENS ON STAGE—Stormy Forest
- HYPNOTIZED—Martha Velez—Polydor
- LORD OF LORDS—Alice Coltrane—Impulse
- NOBODY'S BLUES BUT MINE—Bessie Smith—Col
- ROLL 'EM, SMOKE 'EM—Patto—Island
- SOFT MACHINE 5—Col
- WATERFALLS—John Klemmer—Impulse

KOL-FM/SEATTLE

- CAPTAIN COPTER—Randy California—Epic
- CRAZY HORSE—Epic
- EXTRAPOLATION—John McLaughlin—Polydor
- GIVE IT UP—Bonnie Raitt—WB
- HI FI SNOCK UPTOWN—Michael Hurley—Raccoon
- BIG WALTER HORTON—Alligator
- LIVE AT THE EAST—Pharoah Sanders—Impulse
- JIM PULTE—UA
- THE RAIN BOOK—Renée Armand—A&M
- SOLOMON'S SEAL—Pentangle—Reprise

MONEY MUSIC

(Continued from page 21)

to pick up a number of key top 40 stations. It won't take much more top 40 action to break it open.

"Roberta" by Bones on Asylum is getting good phone reaction at WTIK New Orleans and there are strong indications that it is being closely watched by other key stations in the South.

Lobo. Trade charts are reflecting heavy sales. His album has been released and we think it will be one of the biggest selling albums of the year because of the many strong cuts it contains. His stage performance is exciting and he could very well become the next Neil Diamond.

The new America "Ventura Highway" sounds like an automatic and it should be going on the stations as fast as the Lobo did.

Chi Coltrane. This seems to be a good year for the establishing of careers for exciting female artists. We believe that Chi will be an important album artist. She writes excellent songs. WMAK Nashville reports strong sales and a jump of 22-16, 23-18 KILT, it exploded 16-6 at WBBQ Augusta, there is good action in Philadelphia on the single and the album with a move of 25-20 at WFIL. It is 17 at KLIF Dallas and was added new on WCFL Chicago, KJR Seattle and WPGC Washington.

Buckwheat. The record has done very well in Oklahoma City and is getting a shot at WMEK Boston.

Speaking of female artists, Cher has been trying to break through for quite a while and this week things opened up. She was added to KHJ and WMAK and came on the chart at KXOK in St. Louis at #22 . . . The new Melanie just shipped so there is no shortage of female artists.

Cashman & West. It moved 29-20 at WMEK in Boston. Stations playing it in Philadelphia such as WIBG, WIP and WIFI report good phone requests. It came on the chart at #29 at KHJ and is #25 at WOR-FM. Album sales have been excellent.

Eagles. For a little while some key stations held back on adding it but that problem is over. It should climb rapidly up the charts in the next few weeks. It pulls good phone reaction. It jumped 31-17 at KJR Seattle, 15-13 WRKO Boston, 37-29 WDGY Minneapolis, 21-18 WMEK Boston. It is on: CKLW, WCFL, KHJ, WIBG, WOR-FM, KXOK and WRFM.

A very catchy record that is being overlooked is "Playground In My Mind" by Clint Holmes. Dean Tyler at WIP has been reporting very strong reaction and it just came on the chart at #29 at WMEK Boston. We are told that the Epic staff plans to spread this record the way they did the Johnny Nash.

Heywoods. This group has been on tour with the Osmonds and as a result has been in the top 10 on a lot of secondary markets. It exploded 17-11 at WCOL Columbus and now WHHY Montgomery confirms that it is a definite hit. The first major to give it a shot is KJR Seattle and this is the kind of record they usually break fast.

Lighthouse. A lot of key secondaries are playing the record. WBBQ Augusta reports that it is starting and WCOL Columbus is very high on it. Tex Meger at WRIT Milwaukee feels it is very

(Continued on page 30)

UA All Out For Roman

By SPENCE BERLAND

■ HOLLYWOOD—At the party to introduce Murray Roman's new comedy lp "Busted," United Artists Records did everything possible to give you that "just pinched" feeling. Upon arrival guests were promptly frisked, given a number (remember whether you are odd or even; it's important) and ushered into "the yard" where, if you stood in one spot too long, you were nudged with a nightstick held by a solemn faced "guard" and politely ordered to move along (prisoners can't stand in one spot too long you know).

While all this was going on you were being serenaded by Murray Roman's Wind Band and being given orders and insults from the "guard." When it was made known that the even numbers were to be allowed on the chow line first there was a hearty cry of police brutality, screw, bull, etc. from those unfortunate enough to be holding odd numbers.

Finally Murray Roman, backed very ably by Stu Gardiner and Clarence Blue came out and did his number (pardon the pun). The material was all from the album and his album, of course, is about the time he was busted and spent 18 months in prison (for what?). Finding humor in such an unfunny topic is not easy but Roman brings it off in grand style. The material is a riot (pardon this pun also, please) and coupled with a fitting and well planned musical background it comes off as a unique and thoroughly entertaining package.

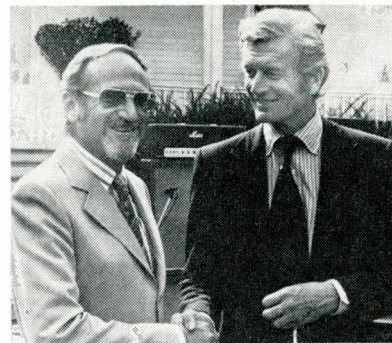
The Coast

(Continued from page 18)

L.A. on a secret mission . . . Joy Of Cooking: Happy Smith of Joyous Noise replaces Jeff Neighbor on bass. Jeff is going into the classical big with the Joffrey Ballet Co.

John Mandelsohn Reports From England: 1) the country is full of foruners, 2) clothes are awful in England, 3) the Christopher Milk lp, produced by Chris Thomas, will be released on WB next week . . . Earl McGrath's throwing a big hoot for his stars Delbert and Glen at Big Al's here next week. Larry Rivers (Famous American Artist) will be there filming it all for something, Ahmet Ertegun is expected, Jerry Greenburg just returned from a minor surgery and can't make it (receiving cards and flowers in his NY office, thanks), and lots of other heavies including naked girls . . . Moved: Lyman Family to New Orleans; Al Kooper to Atlanta . . . Diana Gardiner and Tootsie Matisse seen at Jack LaLanne's (health spas, I think they are called) getting rid of those lbs. . . . What's Eve's New Habit?: Eve Babitz tutoring collage stuff at Immaculate Heart College . . . Michael Ochs into management . . . Remember Topper?: Colin Higgins at 20th working on a TV series about a phantom rock group (they died, but not really, or something). You'll see that one next fall, no doubt.

Thanks Alot



Mayor John Lindsay extends warm thanks to Bell Records President Larry Uttal on behalf of the wounded veterans entertained on the lawn of Gracie Mansion by Bell artists Brownsville Station and singing duo Hod & Marc. The occasion was a barbeque cook-out hosted by Mayor and Mrs. Lindsay on September 14 for approximately 250 guests including 175 wounded men from St. Albans Naval Hospital and the Bronx, Brooklyn and Manhattan V.A. Hospitals.

Hook Tries Again

■ NEW YORK — A second batch of acetates of Dr. Hook's second album for Columbia Records will be shipped from San Francisco shortly, the first batch having literally gone down the drain.

First shipment was being sent to Clive Davis, president of Columbia, in Hollywood, when a TWA cargo jet made a forced landing in San Francisco Bay, and broke its fuselage. Acetates were lost in the crash landing.

Oh yes, before I forget, pre-recorded orders, messages, and comments by "Warden" Wolfman Jack were received so well that it is now rumored that the Wolfman is planning to take a civil service test for you know what.

Gold For Gold



The Osmonds were visited by the Carpenters, Karen and Richard, before taking the stage for their final concert of the year at Angels Stadium in Anaheim, Calif. Next step is Las Vegas, where they open a headline engagement at Caesars Palace on Thursday, September 28, to an audience that will include U.S. Olympic gold medal winners. The Osmonds, from left: Merrill, Donny, Alan, little Jimmy, Jay and Wayne.

ABC Active

■ LOS ANGELES—The atmosphere at ABC/Dunhill records is charged with excitement these days due to a series of major recent success by artists signed with the label. As a result of a number of chart records and heavy demand for airplay of new releases, Marv Helfer, Vice President of ABC/Dunhill, stated that his company would take a greater, more aggressive approach to the marketing, packaging, and recording of their product.

Croce Hot

Among the artists responsible for the new excitement at ABC/Dunhill are: chart topper Jim Croce, whose hit single and album "You Don't Mess Around With Jim" is now joined by the release of a second single, "Operator;" the "American City Suite" single by Cashman and West, marking the debut of Croce's producers as recording artists for the label; "Guess Who," the new album and single by veteran bluesman B.B. King; "Black and White," Three Dog Night's latest gold single from their certified gold album, "Seven Separate Fools"; the James Gang's "Passin' Thru" album, and "Barnstorm," the first solo effort by Joe Walsh, formerly a member of the Gang.

New artists launched by the ABC/Dunhill label in the last month are Gladstone, Steely Dan, and the all female group, Birtha. There is also optimism for upcoming single and album releases by Bobby Whitlock, The Four Tops, the Grassroots, Richard Harris, Danny Hamilton, and Fully Guaranteed on the Apt label.

Stars Set To Honor Uttal At UJA Dinner

■ NEW YORK—Shirley Jones and David Cassidy will join The Music Division of the United Jewish Appeal in honoring Larry Uttal as the UJA "Man of the Year" by entertaining at the Dinner-Dance to be held at the New York Hilton on Saturday, October 28th.

In the seven years since its inception, the annual UJA "Man of the Year" Dinner-Dance has become the major charitable event supported by the music business.

Latest On Groucho

■ LOS ANGELES — Groucho Marx will headline a concert date later this season, possibly in December if he feels up to it, according to promoters Steve Wolf and Jim Rissmiller of Concert Associates. An original Sept. 24 engagement at the Los Angeles Music Center was postponed due to Groucho's hospitalization.

No definite date could be set, Wolf said, because the Music Center is heavily booked. And a decision had to be made by Marx himself as to his availability.

It had been reported earlier that Groucho was confined to Century City Hospital in West Los Angeles due to fatigue. He had gone there for a routine check-up, although he had been somewhat over-tired the past couple of weeks.

CLUB REVIEW

Engaging Whitlock

■ NEW YORK — Bobby Whitlock, one of rockdom's premier sidemen, has come to the fore as a solo artist. He performed last week (12) at Max's and thrilled the SRO crowd with some good old rock and roll.

His style, a unique blend of the raucous goodtime music of Delaney and Bonnie with the phrasing of Eric Clapton, carried Whitlock through a thoroughly engaging set. Selections were mostly from his new lp, "Raw Velvet," including "Think About It" and "Bustin' My Ass."

London Records country-rock group Orphan opened the show. The New England-based act offered a great variety of tunes from their debut album, "Everybody Lives To Sing." Highlights were the single "Lonely Day" and a toe-tapping rendition of the Beatles' "What Goes On." Fred Goodman

A & M Sales Meet Set

■ HOLLYWOOD — More than 23 key executives and department heads will take to the road for A&M Records in October for that company's second annual series of regional sales meetings, reports Bob Fead, vice-president in charge of sales and distribution.

The traveling road show presentation (the second in the company's history) will be held in conjunction with A&M's Tenth Anniversary celebration being observed this month, says Fead. Regional meetings will be held in Los Angeles on Oct. 9; Chicago, Oct. 10; New Orleans, Oct. 11, and Washington, D. C., Oct. 12.

The main purpose of these meetings, says Fead, is "not only to introduce A&M's new Fall product but also to reminisce a bit on our past 10 years, and let our friends know a bit of our plans for the coming year."

Highlighting the meetings will be a special film presentation, created by Chuck Braverman (creator of A&M's award winning "Listen to Your World" promotion film in 1971) which

will serve to introduce new artists and product; a special audio/visual presentation by Ode Records of their forthcoming album release; and remarks by Jerry Moss and Bob Fead. Participating in all meetings will be members of A&M's field promotion staff as well as 23 executive and department heads from the company's Los Angeles office.

Included in the home office teams are: Jerry Moss, president of the company; Herb Alpert, executive vice-president; Lou Adler, president of Ode Records; Gil Friesen, vice-president, administration, creative services; Bob Fead, vice-president sales and distribution; Chuck Kaye, vice-president, A&R, publishing; Marshall Blonstein, vice-president, promotion and sales (Ode); and Abe Somer, A&M attorney. Also Marv Dorfman, national sales manager; Mel Fuhrman, director of Eastern sales; Harold Childs, promotion director for A&M; Bob Elliott, head of A&M's tape division; Jolene Burton A&M controller; Bob Garcia, director of publicity; and Andy Meyer, A&M college promotion director.

MONEY MUSIC

(Continued from page 29)

strong. The word is that a lot of stations are looking at it closely. The group has been sensational in their personal appearances and they sell a lot of albums.

Austin Roberts. This record proves that persistence will often pay off. This is the week that major market stations confirmed that he will finally come through. It jumped 24-14 at WMEX and came on the chart at WRKO at #25. It is still #1 at WCOL Columbus and jumped 9-6 at KJRB Spokane. It is on the chart at WRIT Milwaukee, KJR Seattle and WHHY Montgomery. New believers include KILT Houston and WIBG Philadelphia.

There is very good reaction to the new Guess Who and they should have no difficulty.

Tommy James. WCOL Columbus stayed with this record and it jumped 20-15 and is now pulling top 10 phones.

Spinners. This was the big week for key top 40 stations to become believers. It went on: WIXY, KXOK, WOKY, KHJ, WOR-FM, KJR, WCOL and WBBQ. It is #1 at CKLW and jumped 33-23 at WCFL Chicago.

Mancini and Fox. The first key station to report enthusiasm to us is WOKY Milwaukee. A number of other people are very high on the lyric.

Donny Hathaway. This one is shaping up fast as a powerhouse r&b record and went on WTIK and KJRB.

Albert Hammond. It jumped right on WRKO, KOL and WLS. It looks like he will become one of the hot names of the year.

Dennis Yost. Good reaction is being reported in the south and some key stations expect to be going with it.

A RECORD WORLD SPECIAL



THE BRITISH ARE COMING... AGAIN!!!

The British Are Coming

By RON McCREIGHT

■ LONDON—This is a proud day for the British record/music industry with the advent of this special, one which marks the re-establishment of our talent in the most competitive market in the world.

In the first half of 1972 no less than 37 British singles appeared in the *Record World* top 100 and more recently a British song held the number one slot for seven out of the past eight weeks. This current breakthrough coincides with the beginning of an exciting new era which appears to be international—an era of showmen. Yes, "showbiz" is back. Naturally, we feel we led the way in bringing back the intensity of excitement that can only be projected through the kind of live performances with which some of our newest rock giants specialize and then extend on

record.

Bowie Most Notable

The most notable of these giants is the truly remarkable David Bowie who is finally hitting home with the guidance of manager Tony Defries and the marketing of RCA. However this latest onslaught probably began some three years back during the world wide "discovery" of the singer/songwriter and headlining the attack was one of our most determined pioneers, the man who played such an important part in our initial breakthrough with the Beatles, publisher Dick James. For several months he struggled with his then new discovery in the U.K., before deciding that it may be faster to try him out on a nation more prepared to listen. Elton John then exploded on to the American scene opening the

(Continued on page 44)

English Activity Reflected On Single Album Charts

By MIKE SIGMAN

■ Are the British coming again, or have they always been with us (at least since the first great invasion in 1964), merely resurfacing in our consciousness at periodic intervals? The question is really academic. The fact is that British artists are selling tremendous numbers of records and selling out concert halls all over America, and that the prospects, based on recently released albums and singles and forthcoming tours, are for ever-increasing in popularity and musical importance for Brit-ishers in this country.

Having barely recovered from the Rolling Stones tour, New York and the rest of the country is currently rocking to tours by The Faces, Slade, T. Rex, Argent, Flash and others, while looking forward to The Moody Blues, Elton John and David Bowie, to name but a few. And it's not so much that there are more British groups around than previously, but that the special excitement they provide, individually and if thought of as a group, is some-

how unique in the record and concert business.

This week, as usual, the single and album charts are chock-full of British (and a few Australian) artists. Pacing the onslaught on The Singles Chart is Elton John's "Honky Cat" at 7; followed by the Bee Gees' "Run to Me," 9; Daniel Boone's "Beautiful Sunday," 15 with a bullet; Gary Glitter with "Rock & Roll Part 2," 17; "Speak to the Sky," Rick Springfield, 18 with a bullet; "Nights in White Satin," Moody Blues, 19 with a bullet; "You Wear It Well," Rod Stewart, 21 with a bullet; the Hollies' "Long Cool Woman," which hit the top five a few weeks ago, now at 29; "Easy Livin'," Uriah Heep, 34; Gilbert O'Sullivan's "Alone Again (Naturally)," one of the biggest records in recent years, this week at 38; Emerson Lake & Palmer's "From the Beginning," 43 with a bullet; "Midnight Rider," Joe Cocker, 45 with a bullet; rounding out the top 100 are fast-rising singles by Helen Reddy, Eric Clapton, Lindisfarne, Mott the Hoople and Slade.

(Continued on page 52)

British Rock: A Decade Of Boogie Under Our Belts

By RON ROSS

■ Pop music, like any natural, organic, and financially lucrative phenomenon, abhors a vacuum. In the years following the payola scandals of the late fifties, it seemed as if Philadelphia, and more particularly American Bandstand, was trying on its perpetual succession of contrived and musically inane dance crazes to bear the entire weight of what had once been rock and roll upon it swinging and swaying shoulders. With the egregious exception of the twist, all the Avalons, Rydells, and Fabians, or even Orlons, Dovells and Little Evas in the world could not hope to equal the excitement once generated by the first rock superstars like Elvis, Chuck Berry, Little Richard, the Coasters, the Clovers, and all of the hundreds of one shot groups who in the finest tradition of "free" enterprise had their moment of glory, contributed to the early monumentality of rock and roll, and then disappeared. While the quality twisted the night away, the kids seemed to be losing interest, and who could blame them?

Beatlemania

Yet in the early winter of 1964, Beatlemania re-infected America with rockin' pneumonia and in the ensuing British invasion the Liverpool lads brought on as the night follows

day has developed into as rich, diverse, and profitable a staple of pop as any native American genre like r&b. In fact, for consistency, promotability, accessibility, and immediate acceptance on a number of levels, British rock remains unique as a more or less identifiable mainstream in pop, and as it is now ten years since "Love Me Do" hit the English charts, and Marc Bolan has created a whole new generation of rock-heads in the Isles, with David Bowie and Slade not far behind for sheer vitality and familiar originality, it behooves record wise folk back in the U.S.A. to look into just what has happened to British pop in the past decade.

Perhaps the most reassuring thing about British pop from the point of view of the record world is that most of its practitioners have little in mind but to be just that: popular. It is music that from the first hand-claps of "I Want to Hold Your Hand" has seduced, beguiled, and joked its listeners toward a new definition of entertainment, of easy identification paradoxically coupled with titillating glamour. Even if the Beatle-boys were from a land we associated more with Robin Hood than Little Queenie, they were, after all, just what we had been looking for: four adorable, professional, and ambitious, very young men who

(Continued on page 32)

Vast Retail Market For English LP's

By ROBERT FEIDEN

■ NEW YORK — For many years now there has been a thriving consumer market for imported English albums. In some cases, the album may be one which is unavailable in America or out of print here, and, as well, many English groups release their newest albums in England several weeks before the American distributed record becomes available. The cost of an English pressing is high. Albums can sell for as much as eight dollars, and singles or ep's cost approxi-

mately two dollars.

The Village Inn in New York is perhaps the largest supplier of English product in the city. Norman Issacs, the manager of the store, stated that "the interest in imports has always been strong. Some people come in here regularly once or twice a week looking for imports. These people read the English music papers, such as *Melody Maker* and *Disc*, so they know just what is being released in England, and they call us on the phone or come right over to place an order or make a purchase."

(Continued on page 46)

FACES FOR '72



Upper row: Wham Bam Thank You Ma'am (left to right) — T. Rex (WB), David Bowie (RCA), Slade (Polydor), Flash (Capitol). 2nd row: The Groups — Family (UA), Genesis (Charisma), Electric Light Orchestra (UA), Mott the Hoople (Col). 3rd row: Mellowed Wine in New Bottles — Manfred Mann's Earth Band (Polydor), Uriah Heep (Mercury), Argent (Epic), Foghat (Bearsville). Bottom row: Solo-stars — Peter Frampton (A & M), Dave Edmunds (Mam), Rory Gallagher (Polydor), Peter Hammill (Charisma).

British Rock

(Continued from page 31)

had the advantage of knowing that with the possible exception of the early Motown groups, they were the best thing to hit rock since Little Richard hung up his rock and roll shoes. They had such a back-log of British product that it seemed like the hits would never stop coming and to the extent that they almost immediately inspired such popsters as Herman's Hermits, the Dave Clark 5, the Hollies, Manfred Mann, the Searchers, etc. etc., the Beatles by mere example created one of the most flexible styles—primarily vocal, harmonic, and largely beat conscious—since the twelve bar

blues.

And meanwhile, such chaps as the Rolling Stones, the Animals, Them, the Yardbirds, the Kinks and the Who, were thinking that there was a whole treasury of r&b, blues, and other down-and-dirty ditties that couldn't fail to provoke a response from teens who had come to think that Cliff Richard or Chubby Checker was the hottest things could get.

It took a bit longer for the blues oriented British groups to get their point across, because they were playing music that had been almost forgotten in the country of its origin, but once again the freshness and energy they brought to their versions of tunes they them-

selves loved provided a uniquely convincing argument for broadening musical horizons around the world.

Group Oriented

Trying to sum up ten years of flash, fancy, and fun is a task that no one has really accomplished even given the space of an encyclopedia volume, but a few well-chosen generalizations could help focus on a few of the guiding principles of British rock. First of all, and to this author's mind, best of all, English rock is group-oriented. The Beatles, as much as they revered the memory of Chuck and Elvis, knew better (as apparently Marc Bolan does not) than to try to exalt one of

their number to that kind of legendary status. For most of us teens, the Beatles were the first group we'd ever thought of as playing their own instruments and writing their own material, the first group to inspire us to buy an album as well as singles, the first group at whose concerts attendance seemed a matter of life and death; indeed the first group in which every member was as important as any other, and we were anxious to know anything we could about them all. The Beatles taught a whole generation how to be fans, but they did it as a group, gave us something for everybody, and created a synergism that was more
(Continued on page 46)

**HOLY
SHIT!**

**THE
BRITISH
ARE
COMING
AGAIN!**

ATOMIC ROOSTER: Hatched from the psychedelic remnants of The Crazy World Of Arthur Brown, Atomic Rooster, after two successful Elektra LPs (*Death Walks Behind You*/EKS-74094 and *In Hearing Of*/EKS-74109), have proven to be a revolutionary force in the futuristic keyboard milieu. Headed up by lunatic organist-extraordinaire, Vincent Crane, Rooster is currently crowing over a brand new album, *Made In England* (EKS-75039), along with a brand new lead singer, none other than England's foremost blue-eyed soul brother, Chris Farlowe. Watch out for The Big Bird later this Fall, when Atomic Rooster will be winging over the U.S.A. for a mammoth cross-country tour. **AUDIENCE:** Discovered by Tony Stratton-Smith (the man who also found The Nice & Lindisfarne), Audience first rocketed to international fame with what had to be the catchiest single of 1971 - "Indian Summer." In the short year since, Audience has released two highly-praised Elektra LPs produced by Gus Dudgeon, *The House On The Hill* (EKS-74100) and recently, *Lunch* (EKS-75026), which featured super-sax men Bobby Keys and Jim Price burning up the grooves, and the group has completed two extensive tours of Europe and their American debut tour with The Faces. Audience...just a bunch of happy British performers making themselves heard by another even happier (and ever-increasing) audience. **JOHN KONGOS:** The primitive rock power of John Kongos was unleashed last summer on the unsuspecting airwaves of two continents. The pulsating sound of wild African-like drums, then more drums, and yet more, combined with the relentless tribal chant of "He's Gonna Step On You Again" drove Kongos right up the charts and left many listeners hanging on for dear life. On his debut LP, *Kongos* (EKS-75019), John's South African origins and influences were made clearly visible, prompting one reviewer to remark, "If you like old Tarzan films, you'll love John Kongos." Produced by Gus Dudgeon, there's no predicting what he and Kongos will conjure up next - so keep an ear to the ground. **LINDISFARNE:** For a group that doesn't sound a bit like T. Rex, Lindisfarne's mercurial rise to stardom has been nothing less than Lindisfarntastic. Among other things, Lindisfarne have been voted England's best new group by Melody Maker, Disc, and Record Retailer, and have seen their first two albums, *Nicely Out Of Tune* (EKS-74099) and *Fog On The Tyne* (EKS-75021), as well as their captivating single, "Lady Eleanor," soar SIMULTANEOUSLY to the very top of the English charts! Fresh from their very successful debut American tour with the Kinks, Lindisfarne recently went into the studio with production mastermind Bob Johnston, and have emerged with *Dingy Dell* (EKS-75043), their just released Elektra LP, which is destined to prove something of a revelation to Lindisfarne's listeners on both sides of the Atlantic. And Lindisfarne's 2nd U.S. tour is scheduled to begin in November.

THE NEW SEEKERS:

Peter, Paul, Marty,

Eve & Lynn -

three guys and two beautiful gals who have, in less than a

couple of years,

showed us all what they've done to their

song (Ma), won a Gold

Record for teaching the

world to sing (in perfect

harmony), collected a string

of hit singles (both here and in

England), performed before the

Queen, represented their country in the

1972 Eurovision Song Contest (where they won

2nd prize), recorded three Elektra albums (*Beautiful*

People/EKS-74088, *We'd Like To Teach The World To*

Sing/EKS-74115, and *Circles*/EKS-75034), and starred

as regulars on the ABC-TV musical variety show "WOW!"

(Which is precisely our reaction to their phenomenal career!)

PLAINSONG: With Plainsong, Ian Matthews has at

last touched the final stepping stone to where he and his

music have long been headed. For years acclaimed for his

work with Fairport Convention, Matthews Southern Comfort,

and a brief solo stint, Ian recently formed his new four-man

unit, aptly named Plainsong, with fellow musicians Andy Roberts,

Dave Richards, and Bob Renga. Plainsong's gentle acoustic sound

will soon make its world wide debut on Elektra with their first

album, *In Search Of Amelia Earhart*, along with an extensive concert

tour of the U.S., beginning October 24th.



elektra records, 15 columbus circle, new york, n.y. 10023

British Acts Rock Steady At Atlantic Records

By ROBERT FEIDEN

■ NEW YORK—"What resurgence?," asked Bob Rolontz, Director of Publicity of Atlantic Records, in response to our question about the resurgence of British rock and roll in America. "It hasn't resurged. It has always been there. The groups have changed. It used to be the Beatles, the Dave Clark Five, Herman's Hermits, and Gerry and The Pacemakers."

Indeed, those were the old days, or years, when British and American rock were both much simpler and more innocent. Today, Atlantic's top English talent is represented by the more complex and hard driving acts, such as the progressive sound of Yes, and Emerson, Lake and Palmer; the heavy rock sound of Led Zeppelin (lately laced with a softer acoustic touch); the genius of Eric Clapton, a British man

(Continued on page 50)



Top Row: The Rolling Stones, BeeGees, Emerson, Lake & Palmer. Bottom Row: Yes, Led Zeppelin.

Epic's One World Of Music

By FRED GOODMAN

■ NEW YORK — One of the leaders of the British rock phenomenon, then and now, has been Epic Records. Early in the game, Epic boasted the Dave Clark Five and the Yardbirds, groups that formed a solid foundation for the decade to follow.

Epic is now experiencing a rekindling of the British flame which is burning up the American charts. This year has seen the reemergence of the Hollies and Jeff Beck as potent chart-busters. The Hollies single, "Long Cool Woman," was released in England but was not

successful. When it was released in America it was nearly a top ten record overnight. Their album "Distant Light" is also a giant. Likewise The Jeff Beck Group album has been riding the charts for almost half a year.

The case of Argent is just the opposite. The group tried two years in the States with very little reaction. This year the single, "Hold Your Head Up," hit big in England, then crossed the ocean to become a top ten record here as well. Their album "All Together Now" is reflecting the same success.

(Continued on page 48)

Noonan Spells Out Polydor's British Success

By BARRY MESH

■ NEW YORK — Polydor Records is enjoying a whirlpool of British success due largely in part to the great English names they have behind them: Eric Clapton, Jack Bruce, Ginger Baker, John Mayall, Slade, Rory Gallagher, Manfred Mann, and Stone The Crows. An impressive list of talent any record company would be proud to display.

At the present time, the label is breaking two new English

giants relatively unknown to the American public, Slade and Rory Gallagher. Both of them have just recently enjoyed their American debuts to an overwhelming favorable reception. Also of interest to note is that with the addition of Roy Buchanan, a great American bluesman, Polydor is now breaking three new artists at the same time in concert and with albums, all of which look as if they are all headed for a

(Continued on page 53)

Burbank And England: Tie Line Of \$

By JOHN GIBSON

■ BURBANK — Warner Bros./Reprise just finished a rather substantial label deal with Chrysalis of England, but the Burbank label will not be leaving the exploitation of England up to Chrysalis. Most of the signings of English acts have been out of WB's English office (one of their biggest was America), and label execs expect it to continue.

Bob Regehr, WB's director of artist relations, said that outside Alice Cooper, James Taylor, and a couple others, "most of the big money makers are English." This, obviously, means that WB and Chrysalis will be in competition in some cases over an act, and Regehr thinks the situation is "healthy," though he says "there won't be as much competition as you might think" because "Ellis will probably want a particular kind of act for his

label, just as we want a particular thing for us."

Regehr thinks that England in general pays more attention to music, and "an act tends to be known faster there than here. There's more press coverage, more television, though not as much radio." Consequently, "I think when you bring an English act here, you have that one kind of benefit of coming in with a group that has some kind of reputation and following. The competition here is fantastic to break a new act, and while it's hard economically to build an act here, it's easier for an act to be able to afford to build there."

Black Sabbath, as an example, broke in this country by touring. They had very little airplay originally, and the label had to assist in their first tour. "But from that point on," says Regehr "They've been more

(Continued on page 50)

RCA British Experience: Beginning To Grow



Top Row: David Bowie, The Kinks. Bottom Row: Brian Auger's Oblivion Express, Royal Scots Dragoon Guards.

By RON ROSS

■ NEW YORK — A company long known for consistent hit-makers like Henry Mancini and Jose Feliciano, as well as Big Scores like Elvis and the Airplane, RCA has in the past year begun a conscious attempt to strengthen the company roster with proven theatrical progressive rock acts, among whom English superstars the Kinks and David Bowie figure prominently.

According to former A & R exec Dennis Katz, "We appreciated that much of the best current rock was coming out of

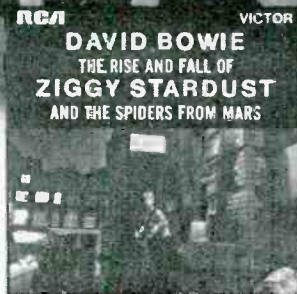
England and so we made a concerted effort at improving RCA's credibility and attractiveness to progressive acts by signing the Kinks to a worldwide deal as one of the first steps in our program. We were thinking not only of the Kinks' status as a premier British act, but of the weight they would lend to our ability to draw new talent. There was a great deal of shock value in that signing that worked to our advantage." The Kinks' latest chart making album is aptly entitled "Everybody's In Show-Biz," a specially

(Continued on page 48)

BRTANNIA RULES THE AIR WAVES



VPS-6065 P8S/PK-5122



LSP-4702 P8S/PK-1932



LSP-4703 P8S/PK-1933

Being the days when the sun never sets on the British musical empire. Three mighty cornerstones of which, The Kinks, Brian Auger's Oblivion Express and David Bowie, constitute a direct line of succession: from some of the oldest British rock to some of the very newest. In the best old English tradition.

British rock is part of The RCA Experience. **RCA Records and Tapes**

ELEPHANT'S MEMORY



Elephant's Memory
backed John & Yoko on
Sometime In New York City.
John & Yoko produced
the Elephants' first album
on Apple.

Two Good Turns, Deserved.



Apple
SMAS-3389

BROTHER

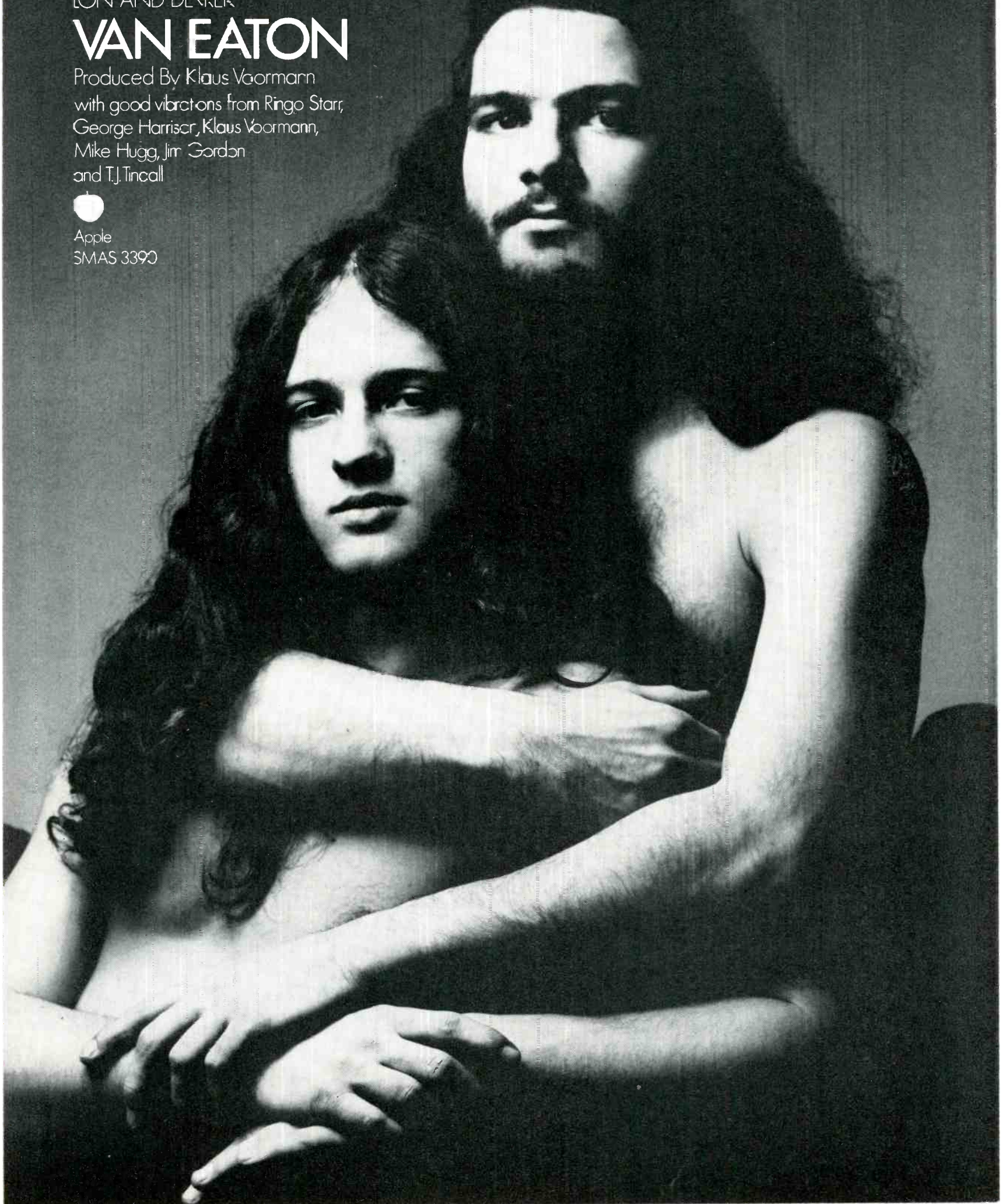
LON AND DERREK

VAN EATON

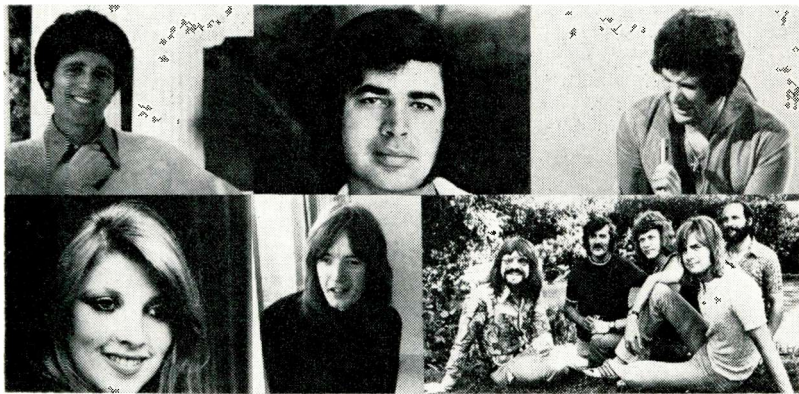
Produced By Klaus Voormann
with good vibrations from Ringo Starr,
George Harrison, Klaus Voormann,
Mike Hugg, Jim Gordon
and T.J. Tincal



Apple
SMAS 3390



London's British Sounds: Together (Naturally)



Top Row: Gilbert O'Sullivan, Engelbert Humperdinck, Tom Jones. Bottom Row: Lynsey DePaul, Savoy Brown's Kim Simmonds, Moody Blues.

By MIKE SIGMAN

■ No record company is in closer touch with the British music scene as it relates to this country than London Records, which is owned by British Decca and which releases a tremendous amount of product which has already been tested out in England.

As Walt Maguire, London's Vice President, A&R, who sat down with *Record World* after returning from one of his periodic trips to England, put it: "We maintain a very close liaison with British Decca. This tight teamwork is very important to us, as we have to decide which British records to release here. Sometimes we try with songs that don't make it there and could make it here."

Perhaps the greatest rise to fame and fortune that took place under the London umbrella this year was Gilbert O'Sullivan (MAM). As everyone within earshot of a radio must know by now, "Alone

Again (Naturally)" became one of the biggest smashes in recent years, causing an incredible resurgence in sales of Gilbert's "Himself" album, which was rereleased to reflect the artist's new, clean-cut image. Asked about the image change, Maguire commented, "Gordon Mills has once again shown that he is not only a top producer but also a top manager. Actually, the American people never really saw Gilbert as he originally was, and Gordon was already working on changing the image when the single broke." Maguire and London are also expecting big things from another Mills client, Lynsey De Paul, whose British hit "Sugar Me" has just been released here. And of course, Tom Jones and Engelbert Humperdinck (both on Parrot) continue to be giants in their fields.

Another earth-shaking development for London is the forthcoming American tour of the Moody Blues (Threshold). (Continued on page 54)

British Rock: An Elektra Specialty

By MITCHELL FINK

■ NEW YORK—As is so often the case, music dominates any conversation with Elektra's President, Jac Holzman. British specials and Dialogues notwithstanding, it has been and remains music that Holzman is usually all about.

Admittedly an "old folkie," there is understandable frustration in his voice as we begin discussing Lindisfarne, a British act with hits to their credit in Eng'and, yet coupled with that familiar plaguing condition of not being able to catch on as quickly here. The group has released two albums State-side, "Nicely Out Of Tune" and "Fog On The Tyne," both beneficiaries of genuine critical acceptance, but somehow coming

up fairly empty when U.S. sales figures are studied.

Perhaps Holzman offered the answer. "As we've seen in the past," he stated, "England is once again ahead of us, this time in being able to accept amplified acoustic music. Groups like Pentangle and the Incredible String Band, both folk oriented, did well over there but never made it here. Lindisfarne began as a folk oriented group, but in their latest album, "Dingly Dell" (part of the label's September release), the group is switching to a harder, flashier sound. It's a different direction, one I feel that stems from the natural evolution of the group. The harder sound will help them gain American (Continued on page 48)

Capitol Pairing Down For Worthy Results

By JOHN GIBSON

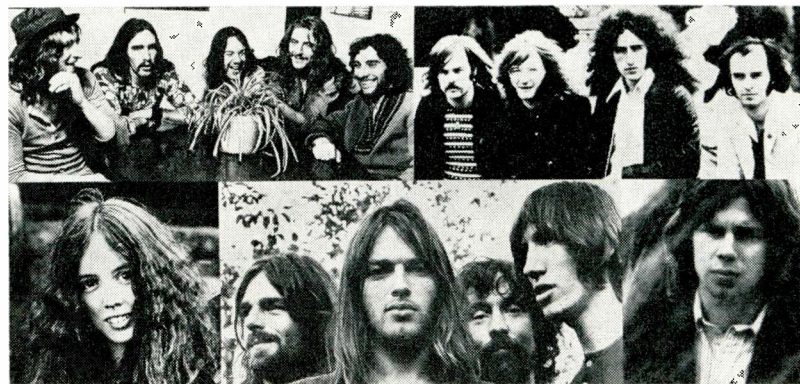
■ LOS ANGELES — Capitol Records kicked off the English invasion of this country in 1964 by bringing the Beatles to America, and eight years later the label, like most everyone else, is still dependent on England for much of its product.

Through various arrangements with distributed labels, including Island, Apple, and Sovereign, the Capitol roster includes Heads, Hands and Feet, Claire Hammil, Pink Floyd, Badfinger, Traffic, the Fortunes, Jim Capaldi, Nick Drake, The

Grease Band, Mike Harrison, Flash, C. M. Goodwin, Earl Jordan, Spontaneous Combustion, The Beatles individually and catalog, the Plastic Ono Band, Ronnie Spector, and Yoko Ono.

But the Capitol roster has been trimmed in the last few months from 176 plus to 60, according to Herb Belkin, general manager of A&M, and Belkin says the approach to the artist roster is now "zero population growth." Belkin says it might also get smaller rather than

(Continued on page 53)



Top Row: Heads, Hand & Feet, Flash. Bottom Row: Claire Hamill, Pink Floyd, Nick Drake.

Columbia Cautiously Rides English Bandwagon

By FRED GOODMAN

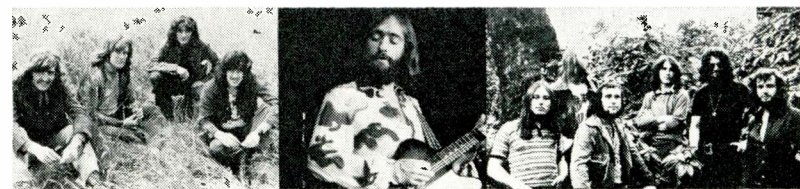
■ NEW YORK — The upsurge of British-based product on the American record scene is a relatively new phenomenon at Columbia Records. Due to its extremely diverse artist roster of MOR, American contemporary, jazz and country, Columbia, for the most part kept out of the huge English push of the mid-60's.

The signing and subsequent success of hard rock group Ten Years After last year began the label's move toward some British representation on the roster. According to Kip Cohen,

Columbia won't do that." Columbia has signed and will continue to sign what Cohen refers to as "class acts."

For example, the recent signings of the Mark-Almond band and Dave Mason show the label's stride to boost their English rolls with highly talented and respected artists, though in the past they may not have been prime money makers. Another fine group, Mott The Hoople may give Columbia its first hit British single with "All The Young Dudes."

Cohen, formerly managing director of the Fillmore East, believes the stage is a great



Ten Years After, Dave Mason, Gentle Giant.

Vice President of Columbia A & R, the company will still keep the number of British groups down. "We're not going to crap shoot," Cohen said, "other companies have signed tons of English bands hoping some out of the crowd will hit.

proving ground for acts from across the sea. He is looking forward to Soft Machine's tour this fall especially in the light of the well-received Gentle Giant tour which has just ended. As far as recordings are (Continued on page 54)



A NEW ALBUM FROM



"CLOSE TO THE EDGE"
ON ATLANTIC RECORDS AND TAPES



EMI Meetings



At the EMI Sales Conference: Top Row, from left, Hurricane Smith opens the Conference by lighting EMI's Olympic flame which starts off the theme carried through — 'EMI The Pacemakers'; Sir Joseph Lockwood; Sir Ian Jacob; Gerry Oord; Philip Brodie; L. G. Wood; all members of the Board of EMI Ltd.; Artie Mogull, head of the new Signpost label and Mauri Lathower, Vice-President of Capitol A & R in Los Angeles chatting with Gerry Oord (new Managing Director EMI Records), at the cocktail party prior to the EMI Sales Conference dinner; Philip Brodie, former Managing Director of EMI Records, starting Sept. 18 as head of EMI Europe.

Bottom Row, from left, David Geffen; L. G. Wood; Ron White; Artie Mogull; Gerry Oord making his maiden speech for EMI Records at the Sales Conference. J. Lasker, President ABC/Dunhill presenting ABC/Dunhill product, which is available on the Probe label in England; The grand finale with all of the EMI Marketing staff, headed at the microphone by Ron White at the end of the Sales Conference.

UA's British Turnaround

By RON ROSS

■ NEW YORK—From its Liberty-Imperial-World Pacific days when the Spencer Davis Groups, the Hollies, the Swinging Blue Jeans, and Billy J. Kramer kept the hits happening, the United Artists family of labels has had a considerable knack for discovering and promoting unusually interesting British rock acts.

At the same time, UA's newly formed Creative Services Department, under the auspices of Martin Cerf and Bill Roberts, put together a collection, "The Beast of the Bonzos," the warm response to which convinced the legendary Bonzo Dog Band that they might indeed find cause to stay together. Family and the Move, equally renowned "critics" band in the States, having become dissatis-



Groundhogs, Hawkwind, Help Yourself

Since the company is international in scope there are several important aspects to its approach to English bands, perhaps the most advantageous of which is the ear and eye of British A & R man Andrew Lauder, who first brought to UA both the Groundhogs and Cochise. In January of 1971, UA underwent something of a reorientation in its approach to A & R, and Lauder was encouraged to bring up more possibilities for American release.

fied with their American labels, were also snapped up by UA. Shortly thereafter, major promotional campaigns were launched for Family's "Fearless" and the Electric Light Orchestra's "No Answer," the first album by the newly incarnated Move.

Making Public Aware

Since then, UA has employed a wide variety of means to make the record consuming public aware of British prod-
(Continued on page 52)

Apple Family Tree Branching Out

By FRED GOODMAN

■ NEW YORK—An issue dedicated to British rock music would not be complete without a look at the Beatles and their company, Apple Records. Since

they started it all back in late 1963 John, Paul, George and Ringo have had the most influence on the music of the past decade. Apple, since its inception in 1968, has been
(Continued on page 53)

Kempfer-Stocker On Follow-up

By RON ROSS

■ NEW YORK — Gargoyle International, headed by former disc jockey and performer Neil Kempfer-Stocker, attempts to place foreign, especially British, masters, acts, and catalogues with American licensees. While any music business lawyer can supervise a contractual agreement between two record companies, Gargoyle offers complete and expert followup services to help coordinate the promotion of British product with personal management, recording company, and concert promotion interests in the States, yet "exposing British talent in the U.S.A., even during the present neo-British boom we are experiencing, is unfortunately more difficult than it should be, given the number of high quality acts virtually unknown in this country." Kempfer-Stocker pointed out in a recent *Record World* interview.

"To many A & R people at various American firms insists that an act must have a top five British hit before it can be considered for release state-side, he said, which is far too conservative an approach to insure a flow of creative product from there to here. I have even encountered one executive of a newly formed record company who refuses to release product unless he holds world rights to it. This firm would have a much harder time doing business if their foreign licensees held this narrow position."

On the other hand, British managers or International execs at U.K. firms often hope to obtain release of a single in Ameri-

Dick James Accent Is On Expansion

By JOE FLEISCHMAN

■ NEW YORK—At Dick James Music the accent is on expansion and diversification, according to Louis Ragusa, DJM's New York General Manager. Ever since the British pubbery under the aegis of Dick James in London launched the career of rock phenomenon Elton John a few years ago, growth has been the keynote of this bustling organization.

Today on the eve of a massive 45 city Elton John concert tour beginning September 26, Dick James Music reflects on its expansion and new directions. Among these facets the publishing arm of Dick James Music is currently high on the charts with Elton John's single "Honky Cat" on Uni and Wayne Newton's "Can't You Hear The Song" on Chelsea. Also Cookaway Music, another DJM subsidiary, is cooking with "One More Chance" by Ocean on Kama Sutra and also co-published "Long Cool Woman," the Hollies' big hit on Epic.



Bernie Taupin, Elton John

The roster of writers at DJM is one of the strongest represented by Elton John with Bernie Taupin; Roger Cook & Roger Greenaway; Arnold, Martin & Morrow; Philip Goodhand-Tait; Hookfoot; Shawn Phillips; Stepley & Markstein.

DJM management includes Elton John, Hookfoot and Philip Goodhand-Tait. Elton John whose tour we've highlighted is currently in production with a new album to be released on Uni in January, 1973, which has a tentative title now "Don't Shoot Me, I'm Only The Piano Player." And Hookfoot is currently working on a new A&M album to be released soon in conjunction with their national
(Continued on page 44)

ca without a guarantee of follow-up material. The trend has been, therefore, to insist that a working group, as opposed to a one-shot collection of studio musicians, be available to promote their record. "Likely exposure riot (pardon this pun also, *(Continued on page 74)*

Six weeks ago, Columbia and Epic met in London to discuss business. Very big business.

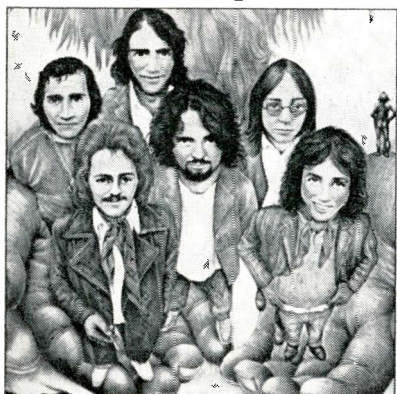
And now, look who's popping out all over the United States - singles, albums, tours: all geared to take the country by storm.



MOTT THE HOOPLE



TEN YEARS AFTER



GENTLE GIANT



ARGENT



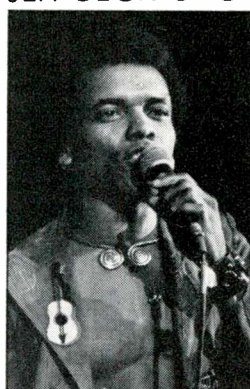
JEFF BECK GROUP



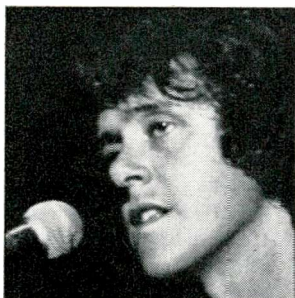
THE HOLLIES



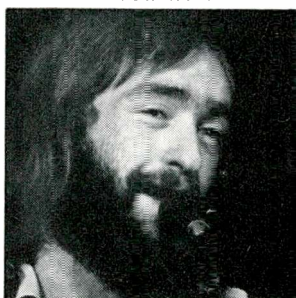
MARK-ALMOND



JOHNNY NASH



DONOVAN



DAVE MASON

And look who we're waiting for, Donovan and Dave Mason.

On Columbia and Epic Records



A&M: Both Feet In England



Top Row: Strawbs, Cat Stevens. Bottom Row: Joe Cocker, Sandy Denny, Humble Pie.

By JOHN GIBSON

■ LOS ANGELES — A & M Records has been involved with English product heavily for several years now, using English artists as a base for their transition from a Herb Alpert, MOR oriented label, to a leader in the success of rock and progressive music.

Joe Cocker led it off for the label in 1968, but in 1969 the real explosion began for A&M.

Today a quick look at the catalog shows a fairly bulky array of English artists: Blodwyn Pig, Joe Cocker, Sandy Denny, Fairport Convention, Free, Hookfoot, Humble Pie, Procol Harum, Spooky Tooth, Cat Stevens, Strawbs, Gary Wright, Mick Abrahams, Supertramp, The Move, Micheal D'Abo, and reggae Jimmy Cliff.

Since September of 1969 A&M has had an English office in London, manned by a head of Euro-nean Operations, a head of the English office, a publicity director, an art director, and other assistants. This office functions as a mini-label there, signing acts, and working on their development somewhat independently of the home office.

MCA Firms English Ties

By JOHN GIBSON

■ LOS ANGELES — Mike Maitland and Joe Sutton have just returned from a trip to London, a run they make quite frequently. Despite some real high points of success with English acts (The Who, Elton John), Maitland is not entirely satisfied and is not planning to take a break from the job.

"I want to expand further into the more contemporary scene in England," he said last week. "We're not as deep into

Sign and Build

By and large, A&M would rather sign a group or artist there and build, as opposed to the practice of signing big artists off other labels, ones that come "pre-developed," a company man said. Part of this comes from the fact that it's cheaper and easier to sign and produce an English act and get it going in England, than to do it with an American act here. Money goes farther there, plus there is that mysterious effect of an English mystique and reputation on an American audience.

Product forthcoming, before Christmas, from A&M and England, will be a Joe Cocker lp, a re-release of Procol Harum's first album "Whiter Shade Of Pale," Cat Stevens' long awaited "Catch Bull At Four," a Rick Wakeman solo lp, and albums by Sandy Denny and Gary Wright.

For their success in England A&M men credit the arrangements of some years with Island, the original deal with Tarantula Productions (Denny Cordell), and "our English office, which earned respect on its own by signing some big acts like Humble Pie, and Mike D'Abo."

it as we should be. It's a long term project, proving to people we can deliver. The Who, Jesus Christ Superstar, and Elton John have been the best examples, and right behind them are Osibisa and Wishbone Ash."

Consolidated Labels

When Maitland first came in as head of MCA's music companies, he immediately began a restructuring of the English operation. About the time the Uni, Kapp, and Decca labels

(Continued on page 46)

Charisma Provides Core For Buddah's British Expansion

■ NEW YORK — The Buddah Group's involvement with English contemporary music is quite recent. The English Invasion of the mid-Sixties was approximately simultaneous with the emergence of the Buddah and Kama Sutra labels. It made good sense, during those early years, for the young company to consolidate its identity on the American scene, before expanding in other directions. Buddah has approached the British creative market with understandable caution.

The initial contacts were in the form of discriminating agreements with independent producers, like Steve Rowland, for an American distribution set-up. In 1972, Buddah made its first major deal involving an established English company, by signing an agreement with Tony Stratton-Smith to distribute the artists on his Charisma label in the United States and Canada.

The agreement between Charisma and Buddah is, however, considerably more than just an understanding for distribution. Charisma is a management company and agent as well as a record label — a corporate set-up which is permissible under British Law — and thus it can act as totally self-contained, all inclusive operation for control of releases artists tours and concert packages.

Recently honored as British Manager of the Year, Tony Stratton-Smith is a particularly respected figure on the English music scene, and is acting as the eyes and ears of The Buddah Group in England.

Other Deals

While Charisma is the core and mainstay of Buddah's British affiliations, independent agreements will continue to be made with other producers. At the present moment Buddah has deals with: AIR Productions for



Monty Python, Roger Cook, Capability Brown.

Artists released to date on the Charisma Label included Genesis' album "Nursery Cryme," "Another Monty Python Album," Van Der Graaf Generator's album "Pawn Hearts," "From Scratch," the debut lp by Capability Brown and Spread-eagle's "The Piece of Paper."

the distribution of artists Roger Cook and Christine Holmes; Shel Talmy for a new group, Muscles; Steve Rowlands, who has produced Rodriguez and the Family Dogg for the label, continues his association as the producer of Capability Brown's

(Continued on page 54)

Mercury Riding The Heep

■ NEW YORK — Mercury was there before in the glory days with artists like Wayne Fontana and the Mindbenders ("Game of Love"), the Springfields ("Silver Threads and Golden Needles"), the Throggs ("Wild Thing" and "Love Is All Around"), Dusty Springfield ("Wishin' and Hopin'"), "I Only Want to Be With You," "You Don't Have to Say You Love Me," "The Look of Love"), the Walker Brothers ("The Sun Ain't Gonna Shine Any More," "Make It Easy on Yourself"), the Silkie ("You Got to Hide Your Love Away"), the Mindbenders ("Groovy Kind of Love"), and the New Vaudeville Band ("Winchester Cathedral").

In the decade that has passed since that initial British blitzkrieg, the British Isles have

supplied Mercury with some of its strongest artists, and at no time has this been more true than right now.

British performers are central to the current success of Mercury. From the greatest of established stars, Rod Stewart, to the newly prominent Uriah Heep, to the fast-rising Danial Boone, the British artists studying the Mercury lineup distinguish it both commercially and artistically.

Rod Stewart's latest lp, "Never A Dull Moment," is currently resting at Number 1 on Record World's Album Chart. More has been clearly outlined in this issue's History of the Past Decade. Stewart resolves all the contradictions of rock—he ties it all together in one glittering pop star bundle.

(Continued on page 52)

BRITISH SOUND STERLING TURNS INTO AMERICAN GOLD



SLADE / SLADE ALIVE! / PD 5508

MANFRED MANN / GLORIFIED MAGNIFIED / PD 5031

JOHN MAYALL / MOVING ON / PD 5036

JOHN MCLAUGHLIN / EXTRAPOLATION / PD 5510

RORY GALLAGHER / LIVE! / PD 5513

ERIC CLAPTON / AT HIS BEST / PD 3503 (Specially-priced 2 Record Set)

GINGER BAKER / AT HIS BEST / PD 3504 (Specially-priced 2 Record Set)

JACK BRUCE / AT HIS BEST / PD 3505 (Specially-priced 2 Record Set)

HEAVY CREAM / PD 3502 (Specially-priced 2 Record Set)

The above nine albums are some of Britain's finest hours.

A wealth of great sounds that convert into profits.

Also look for the forthcoming albums by
such royal subjects as Stone The Crows and John Bryant.

In America, the value of the British Sound is worth its weight in gold.

GOOD BRITISH VIBRATIONS ON



Polydor Records, Cassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated, in Canada by Polydor Canada Ltd.
USE THE POWER (R) REGISTER AND VOTE

Coming Again

(Continued from page 31)
doors for many others.

Of course a few of our all time "greats" regularly represented us in the **Record World** charts; there always was and always will be McCartney, Harrison, Lennon, Starr, Clapton, Mayall, Zeppelin, The Stones and the Gibb Brothers, but these names had become taken for granted to the extent that many perhaps even started to believe they were Americans anyway.

In addition several more of our better acts including Fleetwood Mac, Procol Harum, The Hollies, Joe Cocker and Badfinger enjoyed spasmodic success mainly in the Singles Chart, but at least kept the British flag flying. All these acts are now maintaining a great degree of success on both sides of the Atlantic.

Nevertheless, Britain had

Mega Mixes With British

■ NASHVILLE — Mega Records moved into heavy pop sales, over 900,000 with Apollo 100's version of "Joy." According to Mega president Brad McCuen, the master purchase established Mega as an all-market label and removed them from the ranks of being a "one-woman label" (which had been established by million-copy seller Sammi Smith).

McCuen became aware of the master through Tara, International representative Dick Broderick, and picked up the Apollo 100 master after Dunhill Records had passed it up.

The Bach instrumental which was an English project, was released in October but didn't hit the charts until the first week in January. Several stations picked the instrumental up as a "holiday season" record. Promo man Ed Kaminski is credited with breaking the record with help from stations in albums have been sold with tapes in the Boston market.

To date, over 151,000 "Joy" albums have been sold.

DJM

(Continued from page 40)

tour. Blackfoot Sue, another DJM group currently near the top of the charts in England will have their hit album "Standing In The Road" ready for release soon on A&M here.

In the near future, greater DJM expansion is indicated by soon to be opened West Coast office in Hollywood.

much more to offer and Elton John arrived in the States with a vast collection of strong melodies superbly put down on record by another revolutionary, Gus Dudgeon. Although John's stage antics played a major part in his initial success, which is happening again with Bowie, it was really in the studio where he scored most heavily. Dudgeon was our first successful independent who was willing to risk everything in achieving the high standard of recording quality only before associated with our American competitors. This perhaps gave several other aspiring independents, all with an ear for a great artistic talent, the necessary encouragement. Cat Stevens then emerged here for a second time and quickly established himself as a strong rival with the addition of new producer, Paul Samwell-Smith. A great deal of time and trouble was taken in the preparation of the first album for his "re-

launch" and this paid off instantly in America and now of course, he is recognized internationally, along with Elton John as one of our greatest ever singer/songwriters.

Increased Rates

The stifling effect that the ever increasing rates of purchase tax on records and ever decreasing opportunities for new talent to be heard on radio, caused many other eyes in our industry to turn upon America. Several other producers, frustrated by the never ending problems found themselves cutting purely for the international market and with America well in mind. Not the least successful of these is producer Miki Dallon, who this year led the way for us with Apollo 100's string of hits and Python Lee Jackson. The extent of Dallon's success is underlined by the re-launch of his own Young Blood label here, through CBS and by his now consistent high chart placings throughout the

world. The Young Blood setup is now totally unreliant on the British market and their most vital division is heir International Department headed by Jan Olafson.

MCA Scores

From the major American companies who have recently set up here, MCA probably has scored heaviest with home grown talent exported back across the Atlantic. This last twelve months has seen two new bands, signed to MCA U.K., establishing themselves as international stars—Osibisa and Wishbone Ash. Great credit is due to Derek Everett and David Howells for this, and there is more to come. Roy Young, Budgie and Mick Greenwood represent a healthy future and not forgetting Vigrass and Osborne who are signed directly to Uni but are yet to break in their home country.

This gradual increase in renewed status for some British
(Continued on page 48)

MGM: Careful Looking

■ LOS ANGELES — MGM has just signed two English acts. One they're not talking about yet; the other is Mike Hugg, who used to be with the Manfred Mann band, and will be coming with a single and album in October. Hugg's first single is "Blue Suede Shoes Again," and the label will be promoting heavy.

Aside from that, MGM is looking in England, but they're not signing everything in sight, by any means. With the new affiliations with Polydor, Phonogram, and Philips, the label expects to have an open line to England and will con-

tinuously screen potential signings.

"There's great talent there," and MGM spokesman said last week, "but I don't know if we could be labeled as conspicuously going after English acts. If we see the right one, yes. If we see a specific act and Mr. Curb goes for them, of course we'll try to sign them. But we do the same thing in Germany, France, nearly anywhere worldwide."

"It so happens," he continued, "that we've signed two in the last month. We'll be working to bring those home with a heavy promotion campaign." Look for some names later.

The London Sessions: A New Institution



Muddy Waters, Howlin' Wolf, Chuck Berry, Rick Grech

By BARRY MESH

■ NEW YORK — Chess/Janus Records is the company responsible for bringing us the "London Sessions," a series of albums recorded by four of their top artists, namely, Chuck Berry, Howlin' Wolf, Muddy Waters and one forthcoming by Bo Diddley.

The most successful lp to date is the Chuck Berry set which consists of a live side recorded at the Lanchester Arts Festival in Coventry, England

and includes the controversial sexually explosive, "My Ding-A-Ling," which is rapidly becoming a top ten single despite the refusal of some sexually phobic, mentally anesthetized radio program directors to play the record. The other side has some first-rate live updated versions of the old Chuck Berry classics.

"The first set of Sessions to be recorded was by Howlin' Wolf and I believe it marked
(Continued on page 74)

Glittering Bell Just A Beginning

■ NEW YORK — Gary Glitter has successfully "glowed" for Bell Records as he has made his contribution to the current trend of new English artists on the American charts.

Rather than airplay, Gary Glitter gained attention and success in the small clubs and discotheques of Hamburg, and Frankfurt. He also made personal appearances at home in London, including one memorable show with Tom Jones.

At present, under the production guide of Mike Leander, Bell has released "Rock & Roll, Parts 1 and 2" which has already climbed among the top ten selling singles on **Record World's** Singles Chart.



Gary Glitter

The very successful English label, Penny Farthing is now being distributed exclusively by Bell Records in the United States. Penny Farthing product will now be available worldwide. This month brings the first releases of the label distributed by Bell.

HEY! HEY! HEY! IT'S A BEAUTIFUL DAY!

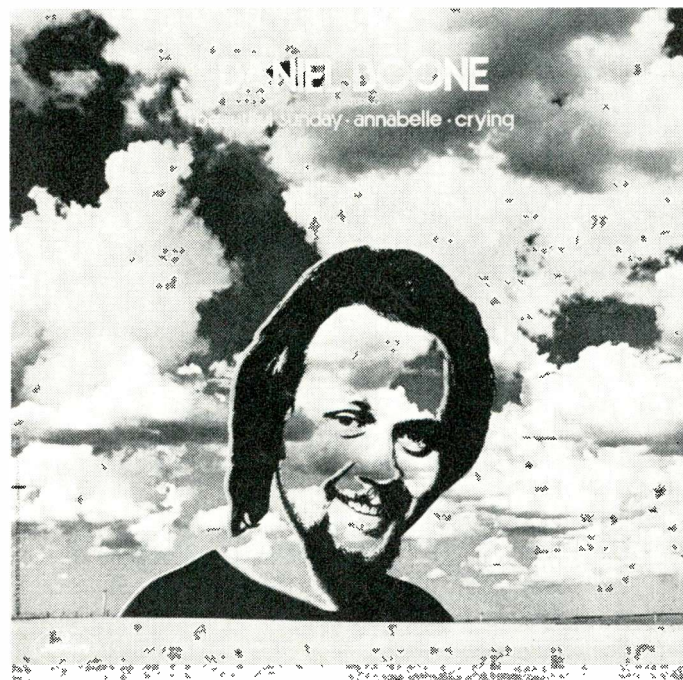
Still climbing after 3 million worldwide sales

15

Record World Singles Chart

September 30, 1972

and now . . .



DANIEL BOONE Mercury SRM 1-649

THE LARRY PAGE GROUP OF COMPANIES

Page Full Of Hits

Penny Farthing Records

Sterling-McQueen Ltd.

Page International Records

Tally-Ho Music

White Dove Music

Drill Music

200 West 57th St. Suite 1004
New York, N.Y. 10019 (212) 586-3873

4 Tilney St. Park Lane
London, W1Y 5LE, England

British Rock

(Continued from page 32)

than the sum of its parts. Their example brought back rock and roll clothes in a big way, did a lot for Ed Sullivan's ratings and not coincidentally re-established TV as a major means of breaking new talent, and in general made rock something to be seen as well as heard.

Moving on to further oversimplifications, British pop can be divided into roughly three chronological periods. The first—the pop period—extended from late 1963 to just before "Rubber Soul" in 1966. Singles were the rule—big ones and lots of them as British groups dominated the charts around, in between, and more often than even such hitmakers as the Beach Boys or the Supremes. Because it was still a singles game, one-shot Britishers like the Searchers, the Honey Cone, Billy J. Kramer, and Sandi Shaw abounded during this period.

Beatles & Stones

From 1966 to 1968, just as the Stones and the Beatles had represented different but parallel trends, the trend toward original songwriting, psychedelia, and new styles of production and instrumentation was countered by the new and dynamic blues interpreters schooled mainly by John Mayall. The former trend, and trends are the name of the game in British rock. It taught us to listen carefully and to take our music more seriously, while the later, largely as a result of the efforts of Eric "Slowhand" Clapton, hipped us to possibilities of virtuosity that we had never thought possible. As the music became more sophisticated in every respect, we became album buyers, and perhaps the greatest lps of British rock, such as "Revolver," "Sgt. Pepper," "Aftermath," "Bluesbreakers," "Are You Experienced?" and "Satanic Majesties' Request" marked a tremendous period of creativity.

The Jimi Hendrix Experience, despite its leader's negligence and American citizenship, combined both the past and future of British rock in a uniquely thrilling form. His trio's foppish outrageousness related right back to the first collarless jackets as well as forward to satin-smooth flash, while the idea of a trio was outrageous and experimental in itself, although the Who had always been a trio instrumentally. Hendrix played blues that was much more than blues, just as

the Stones had on their first three albums, and miraculously, despite Hendrix' incredible individual charisma and talent, the Experience was a group, with the virtuosity and flair of each member constantly reasserting the precision and power of the trio as a unit. While there was never really a question of the subjugation of the egos of Noel Redding and Mitch Mitchell to that of Hendrix, neither was there the self-destructive rivalry that existed between the members of Cream.

1968-1971 was a period in which the personnel and styles of the previous five years were reshuffled and cast anew, often with extraordinary results. For the first time pop musicians, no longer mere anonymous background voices, were free to seek new combinations as often as they liked, taking their public with them from group to group. The Yardbirds gave birth to both the basic concept of Cream, with its never to be duplicated improvisational drive, and Led Zeppelin and the Jeff Beck Group, with their cocky new breed of lead singer, monstrous dynamics, and larger than life, bolder than ever before, sexuality. The Moody Blues returned to reduce psychedelia down to a highly popular "good music" approach to getting off. Hendrix, the Stones, and the Beatles, continued to contribute albums sporadically but with great impact, while the Who and the Kinks finally came into their own by squeezing great singles from their greatest albums ever and making tour after tour of the States.

Woodstock Helped

Woodstock made a monster of Alvin Lee and Ten Years After, and in the wake of Cream, Jethro Tull emerged as a sure-shot for superstardom. With the proliferation of very very big new acts like the Bee Gees, Traffic, and Joe Cocker, and then later, Black Sabbath, Deep Purple, Humble Pie, and the rest of the heavy metal kids—bands that soon came to spend most of their time on airplanes and in Holiday Inns in America—British rock lost some of its special flavor. Genius bands like the Move, Family, the Pretty Things, the Bonzo Dog Doo Dah Band, the original Small Faces, the Nice et al, all of whom were well respected in England, were finding it hard to translate their peculiarly British points of view into American sales, although almost any British act worth noting eventually has at least a token release in the U. S.

(Continued on page 50)

MCA

(Continued from page 42)

were consolidated here, he opened an English office in London, headed by Derek Everett, who previously had been the head of marketing for CBS in England. Through Everett's office came Osibisa, Wishbone Ash, Budgie, and Tony Christie, the latter two very big European sellers.

Maitland also had his job cut out for him with The Who. Relations between the group and Decca were not good, and when he took office, Maitland set out to win them over. After a year, and two million sellers for The Who, they were convinced and MCA has the group for another three years. "That was one of the most important

in Maitland's words, "scramble like anyone else." Decca U.K.'s arm in the U.S. is London Records, so all Decca U.K. and U.S. share is the name. Derek Everett and David Howles, the two A&R men in London, sign acts for either U.S. (and Canada) rights, or just U.K. and Europe, or both. "But we try to keep the roster low," says Maitland.

MCA's current roster shows 14 English acts: Wishbone Ash, Budgie, Osibisa, The Who, Mick Greenwood, Olivia Newton John, Tony Hazzard, Tony Christie, Roy Young, Elton John, Nigel Olsson, Parrish and Gurr, Vigrass and Osborn, and Stackridge.

The label is expecting product from the Who, in various forms, very shortly. Peter



Top Row: Elton John, Mick Greenwood, Olivia Newton John, Wishbone Ash. Bottom Row: The Who, Parrish & Gurr, Osibisa.

turning points for our company artistically. They could have gone anywhere, but they stayed. We were really thrilled about that because it was a tough one."

Maitland is also particularly proud of the Superstar project, one that reached epic proportions in sales and influence.

There is also the re-signing of Elton John. Originally, that was a one record deal, but Elton has signed again to a long term agreement.

MCA's London office has to,

Townshend's album focusing on Meher Baba should be out within a month, and solo albums from John Entwistle and Roger Daltry are also coming. The Who should be delivering an album to the label before the end of the year.

Finally, Uni is expecting a new Elton John album to be released either December 1, or January 1. Elton's newest is called "Don't Shoot The Piano Player," and like his last ("Honky Chateau") was done in the south of France.

Retail - Imports

(Continued from page 31)

chase or an inquiry about forthcoming British product."

According to Issacs, there are several reasons why a great many young people are willing to pay the higher price for an import copy of an album. First, "English pressings sound better and cleaner, particularly on good stereo equipment, and people are willing to pay extra for a premium record. Secondly there is a definite "I have it and nobody else does" attitude. Also, "it may be four or five months before an American pressing comes out.

"There has been a new Jethro Tull album available in England for a least a month, and Warner Brothers is not expected to re-

lease it over here until Christmas. Donovan has an album that has been available in England now for a long time, and because of various legal reasons regarding label affiliations, this record will probably never be available in America. We have been selling many copies of that record. There are also three Hendrix albums that we sell that have never been released here." Issacs also stated that he felt that "the English album covers are more interesting and better done. In America, many record companies still consider music just a teen fad, and they don't put the same seriousness into it as they do in England." An apt example is the American cover art for Mercury Records release of David Bowie's "The

(Continued on page 50)

"The British are coming!"



Publishing

Dick James Music, Inc. (BMI)

"Honky Cat" — Elton John — UNI

"Can't You Hear The Song" — Wayne Newton — Chelsea

Cookaway Music, Inc. (BMI)

"One More Chance" — Ocean — Kama Sutra

"Long Cool Woman" — Hollies — Epic

Writers

Elton John with Bernie Taupin

Roger Cook & Roger Greenaway

Arnold, Martin & Morrow

Philip Goodhand-Tait

Hookfoot

Shawn Phillips

Stepley & Markstein

Production

Elton John

Bernie Taupin

Nigel Olsson

Hookfoot

Philip Goodhand-Tait

Blackfoot Sue

Butterscotch

Management

Elton John

Hookfoot

Philip Goodhand-Tait



DICK JAMES MUSIC, INC.

Louis Ragusa, Gen. Mgr.

1780 Broadway, New York, N.Y. 10019 (212) 581-3420

Epic

(Continued from page 34)

Another phenomenon that is happening at Epic is the Johnny Nash story—an American artist going to England to hit there, then to come back and hit here. "I Can See Clearly Now" the reggae rage that smashed in England is now rapidly climbing the American charts. Nash was signed by Dan Loggins, an American working for CBS in London. Loggins, along with Dave Margerison and Mike Smith, the head of A&R for CBS (UK), heavily considers American Top 40 in choosing what product to release. They all work hand in hand with Don Ellis, Director of A&R for Epic in the U.S.



Top Row: Johnny Nash, Jeff Beck Group. Bottom Row: Hollies, Argent.

In addition, Epic's British roster includes Donovan, who rejoined the label recently; Colin Blunstone, whose debut album "One Year" met with fine critical acclaim; a new group called Ellis, produced by Who lead singer Roger Daltry; Tranquility; and Home.

Another important addition is Mickie Most's RAK label which CBS will distribute. Most is the man greatly responsible for the success of Herman's Hermits, Donovan, and Jeff Beck, and he

Coming Again

(Continued from page 44)

artists was quickly spotted by several younger managers, who even more rapidly acted upon their observations. The first of this new generation were John Gaydon and David Enthoven who were responsible for King Crimson, originally T. Rex, and then Emerson, Lake and Palmer. Billy Gaff has enjoyed remarkable success with the Faces, Rod Stewart and Atomic Rooster, all with different record companies behind them.

Terry Ellis and Chris Wright broke through with Jethro Tuli and then formed their own Chrysalis label; Gerry Bron

brings his label to CBS with an international line-up including C.C.S., Julie Felix, Susie Quatro, The Aztecs, and Duncan Browne. When asked about the current resurgence of British-based items on American charts Most said, "It's actually a counter-reaction. In 1969, the American groups (i.e. Crosby, Stills, Nash; Chicago, Santana) had a comeback after the 5-year domination of British groups. Now that most of the groups have broken up or faded, the cycle starts all over again."

Ron Alexenburg, Vice President, Epic/Columbia Custom Labels, sees differently. "There really is no British resurgence taking place per se. Radio is constantly looking for something exciting to play; maybe the next

Beatles or Rolling Stones," he stated. Moreover, rock musicians are coming together helping each other on albums and singles. This "one world of music," as Alexenburg calls it, is what is appealing to the record buyers today.

With this universal conception of music today, Epic's outlook is bright. With all the talented and knowledgeable people concerned, the label should play a major part in the music of the next decade.

established Uriah Heep and formed Bronze Records; Tony Edwards and John Colletta overwhelmed us all with Deep Purple and formed their Purple label. However, perhaps the most remarkable achievements have been made by two of our longer established managers—Gordon Mills and Robert Stigwood. Both were in at the beginning and are even stronger today, as part of this current wave of England's success. Mills will always be remembered for Jones and Humperdinck but has revealed a truly original talent in Gilbert O'Sullivan. Stigwood's Bee Gee's and Cream were only the beginning

(Continued on page 50)

Elektra

(Continued from page 38)

recognition, as their second U. S. tour commences in November. Then, hopefully more people will want to hear their first two albums."

According to Holzman the group will not succumb to the high decibal level game. "Too many groups cover up with volume. That shouldn't happen with Lindisfarne."

Elektra is especially excited about their new group, Plain-song, made up of Ian Matthews, Andy Roberts, Dave Richards and Bob Ronga. "Ian is the so-called 'name' in the group," said Holzman, "but he is not the leader, by any means. Plain-song is a total cooperative effort. Amplified acoustic again, a group with tremendous interpretative ability."

Atomic Rooster managed by Billy Baff, Audience, John Kongos and the New Seekers round out Elektra's family of British acts.

Summing up, Holzman stated: "English artists have legitimate cases of paranoia, because they have to worry about two record companies, British and U. S. The burden of responsibility rests with the American label to go out of their way to keep the English artist aware of everything happening from

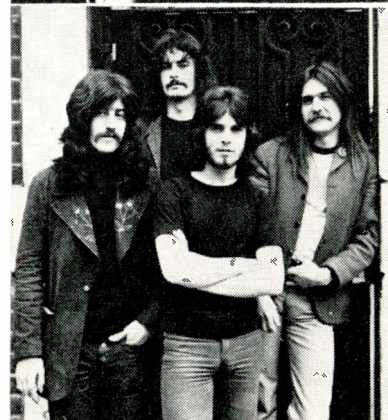
RCA

(Continued from page 34)

priced two-record set.

Thus the sensationalism inherent in the best British pop by definition was assimilated into a conscious and dramatic overall policy with respect to glam and glitter, definitely the trend to watch and hopefully to profit from in '72. The same policy at RCA has also been responsible for breaking perhaps the most important new talent of the year, David Bowie. Bowie had already produced a fine pop album on Deram in 1967 and two more avant garde lps for Mercury in 1969-1970. But aside from his British top five hit single, "Space Oddity," the very personification of Glamour for the Seventies had yet to break very largely in even his native England.

After receiving stupendous notices for his very perceptive as well as commercially charming "Hunky Dory," his debut disc on RCA, Bowie tore England up as his next lp, "The Rise & Fall of Ziggy Stardust and the Spiders from Mars," with its companion single "Starman," raced up the British charts and stayed there. Bowie is on the verge of his first



Top: Lindisfarne; Bottom: Plain-song

week to week. They must understand the difference between markets, and since the artist is only here for short spurts of time, activities on every level must be coordinated to the last possible degree. Then, and only then, do we do justice to our British acts."

major American tour, set for next month, and his name and/or picture appear weekly on the covers of such widely-read British music mags as *Melody Maker* and *Disc*. A versatile artist, Bowie is producing Lou Reed's second solo album for RCA in England, and has produced and written a top five single for rockers Mott the Hoople, who recently signed with CBS internationally.

Other British acts on RCA who have yet to attract the attention they deserve are Pilot and Brian Auger's new group sans Julie Driscoll. Pilot combines the stylish work of Rod Stewart regulars Micky Waller and Martin Quittenton, who co-wrote the smash "Maggie Mae" with Stewart. Vocalist and guitarist for the group is American Bruce Stevens, lately of Blue Cheer. Pilot's first album, released by RCA this summer, was produced by Bowie's engineer and co-producer Ken Scott, who has worked with George Hamilton and Elton John among others.

Brian Auger will release his fourth album on RCA this January, coincidental with a tour

(Continued on page 54)

Family

The British band with a great new album, "Bandstand", a fast-climbing single, "Burlesque," and an American tour with Elton John. Welcome to the USA, Family!

**1972 Concert Tour
with Elton John**

September 26
Barton Hall
Cornell University
Ithaca, N.Y.

September 27
Boston Music Hall
Boston, Mass.

September 29
New Haven Arena
New Haven, Conn.

September 30
Spectrum Arena
Philadelphia, Pa.

October 1
Memorial Auditorium
Rochester, N.Y.

October 2
Montreal Forum
Montreal, Can.

October 5
Maple Leaf Garden
Toronto, Can.

October 6
Cobo Hall
Detroit, Mich.

October 7
Memorial Auditorium
Buffalo, N.Y.

October 9
Nassau Coliseum
Nassau, N.Y.

October 11
Horton Field House
Illinois State University
Normal, Ill.

October 12
Civic Culture Center
Wichita, Kansas

October 13
Field House
University of Kansas
Lawrence, Kansas

October 14
The Hilton Coliseum
University of Iowa
Ames, Iowa

October 15
Auditorium Arena
Denver, Colo.

October 18
HIC Arena
Honolulu, Hawaii

October 20
Seattle Arena
Seattle, Wash.

October 21 & 25
Community Theatre
U.C. Berkeley
Berkeley, Ca.

October 22
Anaheim Convention Center
Anaheim, Ca.

October 23
The L.A. Forum
Inglewood, Ca.

October 27
Tucson Civic Plaza
Tucson, Ariz.

October 28
Civic Assembly Plaza
Phoenix, Ariz.

October 29
San Diego Sports Arena
San Diego, Ca.

November 1
Gallagher Hall
State University
Stillwater, Okla.

November 2
Assembly Center Southwest
Tulsa, Okla.

November 3
Fair Grounds Arena
Oklahoma City, Okla.

November 4
Memorial Auditorium
Kansas City, Kansas

November 5
Municipal Auditorium
Dallas, Tex.

November 8
Coliseum
Texas A & M University
College Station, Tex.

November 9
Municipal Auditorium
San Antonio, Tex.

November 10
Assembly Center
Louisiana State University
Baton Rouge, La.

November 11
Mid South Coliseum
Memphis, Tenn.

November 12
Memorial Auditorium
Nashville, Tenn.

November 14
Memorial Coliseum
University of Alabama
Tuscaloosa, Ala.

November 15
Atlanta Coliseum
Atlanta, Ga.

November 16
Charlotte Coliseum
Charlotte, Ga.

November 17
Civic Center
Charleston, W. Va.

November 18
The Coliseum
Hampton Roads, Va.

November 19 & 20
Carnegie Hall
New York, N.Y.

November 21
Baltimore Civic Center
Baltimore, Md.

November 22
State Farm Arena
Harrisburg, Pa.

November 24
Jackson Coliseum
Jacksonville, Fla.

November 25
Jai Alai Arena
Miami, Fla.

November 26
Bay Front Center
St. Petersburg, Fla.



"Bandstand"

L.P.: UAS-5644
8 Track: U-8452
Cassette: K-0452

"Burlesque"

b/w "The Rocking R's"
#50591

On United Artists  Records & Tapes



British Rock

(Continued from page 46)

And despite a Rolling Stones tour every three years so glamorous it makes us pinch ourselves, the situation hasn't improved all that much. Fabulous singles like the Move's "Do Ya," the Kinks' "Lola," the Who's "Pinball Wizard," or even Badfinger's "Day After Day" are the exceptions that prove the rule: somehow British rock has become too big, too melodramatic, too straight-forward and strangely, too Americanized, to reflect the spontaneity, the vitality, the irony, and the unabashed bounciness that British popsters can bring off like nobody else. An English band needs its English following to stay in touch; after all the Airplane doesn't spend half its time in Europe. But all too often, international success for a British band leads to a certain neutrality, a commerciality and an eagerness to please that has lost the sparkle of surprise.

Thus it is with great anticipation that some of us greet the onslaught of glam-rock as T. Rex, David Bowie, and Slade embark on major tours of the States this fall. All three acts had huge singles in England, have produced outstandingly creative albums, and have thousands of teens all over England fainting or flirting in the aisles. Folkies and funkier

Warners

(Continued from page 34)
than self supporting."

WB's English office was set up about 2½ years ago. Ian Ralfini heads the office and is assisted by, among others, one of the ex-fifth Beatles, Derek Taylor. The company in England is set up to run as an English label, not just an office of the American company. Therefore, product may be released in England and not in America, depending on a Burbank decision.

Britishers like Lindisfarne and Brinsley Schwarz may also be in our future, while the Faces as fronted by Rod Stewart, in their boozy camaraderie continue to stand for a lot of what is fun in English rock. The Who will be back, and the next year will witness solo albums by Pete Townsend, John Entwistle, and Roger Daltrey, as well as Joe Cocker and wizard Roy Wood.

The above sketch is shamefully incomplete and subject to endless argument. At the very least where are Petula Clark, the Incredible String Band, Fleetwood Mac, Pink Floyd, Argent, the individual Beatles, the nouveau-psychedelic bands like Hawkwind and Genesis, folk-masters like Bert Jansch and Sandy Denny?

The list of what's been left out is embarrassingly long. But hopefully, all of these great artists are somewhere between the lines. The strange thing about British pop, from the earliest days on, is that one act suggests another, and then another, so that for many of us, British rock has become a little like eating nothing but fish and chips and loving it. The following special articles on various facets of British pop will flash out an account we'd rather leave flash than tedious, so in the interest of present time, which is what rock is all about, boogie on, mates.

WB's English roster includes Curved Air, Roger Saunders, Matthew Ellis, John Renbourn, Nazareth, Pentangle, Bert Jansch, John Baldry, Faces, Deep Purple, Black Sabbath, Alexis Korner, Roxy Music, Colosseum, Dick Heckstall-Smith, T-Rex, Foghat (Bears-ville), Fleetwood Mac and Quiver. On Chrysalis, the newly launched label, there are Jethro Tull (an lp and single "Living In The Past" expected very soon), Procol Harum ("Grand Hotel," their latest, expected around the first of the year), Tir Na Uog, and Seeleye Span.

Atlantic

(Continued from page 34)

playing American blues even better than any of our own home grown artists; the Bee Gees, whose gentle melodic sound captures the romance and sentiment of another generation, and, of course, the best and biggest of them all, the Rolling Stones.

In the mid to late sixties, 'American rock and roll or 'popular' music went through a period of decline, leaving a vacancy sign for the music world to see, and the English acts were quick to come and fill the void. With the phenomenal success of the Beatles, and their influence in America spreading from fashion through a more liberated cultural state of mind, it really seems quite natural that we should be so ready to assimilate more and more music from a country that had turned almost all of young America into Beatlemania. America had not yet seen the full emergence of folk-country music which was foreshadowed by the Byrds and the Buffalo Springfield, or the major adoption of rhythm and blues as so successfully initiated by Atlantic's Aretha Franklin, who was to give the word 'soul' new meanings.

Today, English acts seem as popular as ever before, and this despite the success of such American talent as singer-composers Laura Nyro, Carole King, James Taylor, the entire Crosby, Stills, Nash and Young family, and a whole new world of Black artists, all the way from the Motown sound to newcomers Al Green, Roberta Flack, and Donny Hathaway, the latter two also Atlantic acts.

Greater Impact

Rolontz feels that the impact and acceptance of English acts in the United States is larger than it had been for several reasons. First, says Rolontz, "the money to be made is to be made over here, and all the English acts therefore aim to come here. This is their ultimate ambition—to make it in the United States." Secondly, "almost all British acts are 'sight' acts, showmanship acts in the British music hall tradition. Our finest American acts don't do it. Vaudeville died here in 1932." Such Atlantic acts as Led Zeppelin, Yes, and Emerson, Lake and Palmer do indeed display a remarkable amount of energy on stage, but this is more in the realm of musical pyrotechnics.

The ambiguous sexuality approach of such English acts as

T. Rex, David Bowie, and Ray Davies of the Kinks, which has proved so successful, is now about to be adopted by Silverhead, an English group on the Signpost label (distributed by Atlantic). "They are an incredible live performing act," states Rolontz, and advance publicity releases and photographs of lead singer Michael Des Barres (an authentic Marquis) indicate that this group of self proclaimed "jewel sexuality" may well indeed give Atlantic the kind of British act which has been popular to date.

Rolontz also feels that the fact that most British acts tour constantly has a great deal to do with their better stage presence and thus their larger success. In addition, Rolontz is quick to credit Frank Barsalona of Premier Talent for helping to break many British acts in live performances.

Traveling Erteguns

There is always the question as to just how a record company finds new talent, especially outside of this country.

Both Ahmet Ertegun and Nesuhi Ertegun are always traveling in Europe. They have always been very knowledgeable about picking talent. "Ahmet signed Yes, The Bee Gees, and made the deal with the Rolling Stones for Warner's communications to distribute Rolling Stones Records. Yes took four albums to break in a big way and we kept working with them all the way" stated Rolontz. "Jerry Wexler signed Led Zeppelin to Atlantic and they broke with their first lp. On the other hand, "we had Slade when they were skinheads, and we couldn't get a hit with them. Now they seem to be making it. Mott The Hoople was ours for several albums and didn't do much. Now they are at Columbia and with the help of David Bowie as their producer they may break through. It is very hard to predict, and today it takes longer to break an act in."

Mark Meyerson, coordinator of A&R for Atlantic Records, helped to further explicate some of Atlantic's sources for British talent. Until May 1, 1972, Atlantic had a deal with Polydor in England whereby Polydor distributed Atlantic in England and Atlantic had the right of first refusal to any Polydor product. Now Atlantic is distributed by WEA in England.

Possible Stigwood Deal?

In the past, England's Robert Stigwood had supplied Atlantic with some superb British talent such as Cream and the
(Continued on page 74)



Top Row: Faces, Jethro Tull. Bottom Row: Foghat, Marc Bolan, Black Sabbath.

WHEN YOU THINK BRITISH

. THINK



Coming Again

(Continued from page 48)

of a great run, highlighted by the recent success of Tim Rice and Andrew Lloyd-Webber's "Superstar" — another giant step forward for Britain.

Apart from our singer/songwriters we have also enjoyed even further success in the rock field and once again younger management teams have been involved. Harry Simmons turned to the States with Savoy Brown and in spite of his incredible success in doing so, has never been able to break them here. Bill Shepherd is the newest of this new generation and besides clinching agency for the move and ELO is about to hit you all with two new sensational acts, Home and Quintessence.

An impressive line up of new independent producers are also about to play their part in the re-establishment of British contemporary music amongst the world's greatest and credit

must go to Glyn Jones for the Who, Roger Bain for Black Sabbath and Ian Samwell for America. Greater recognition is due shortly for Noel Walker (watch out for Blackfoot Sue) and Dave Williams. Several new labels mostly headed by former independents are also about to install themselves in the American record industry, these include producer Henry Hadaway's Satril Records, The Fortunes' long time manager, Terry King's Kingdom Records and most of all Jonathan King's U.K. Records.

King makes no secret about his intentions of establishing U.K. as quickly there as he has here. It is also no secret that he was our most successful independent last year and has now proved himself all over again by having his first hit on U.K. within a few short months, Terry Dactyl's "Seaside Shuffle." Make no mistake Jonathan King will be the first Englishman to make his mark, amongst the many ready to enter this exciting new era.

UA

(Continued from page 40)

uct. There are schedules of pre-release advertising, reviews of English albums are included in extensive amusing, and educational promotional packages, and mini-lps, such as the one presenting Cochise, are prepared. Promotional items are sent to racks, 2800 UDC accounts around the country, some 500 "head" shops, and FM and college disc jockeys.

Recently UA began a mailing list for juke box programmers to circulate such potential smashes as the Move's recent top ten English single, "California Man." All of these efforts are supplemented by the usual heavy underground print concentration and radio advertising, with copy written by such prominent pop pundits as John Mendelsohn, Richard Cromelin, Jim Bickhart, Greg Shaw, Ed Ward, Lester Bangs, Dave Marsh, and Ben Edmonds.

UA has also promoted a number of successful radio concerts with the help of Boston's WBCN-FM, St. Louis' KSHE-FM, Denver's KFML-FM, Memphis' WCM-FM, and Dallas' KRLD-FM, all of this to sell what Cerf calls "meaningful inspired music with mass appeal," an unbeatable combination to be sure. His department is currently working on "Strange Affair," the first American release of Help Yourself, and "Amon Duul II," the second lp by Germany's premier underground band, both groups having been signed by UA England. Expected soon is the second stu-

dio album by space-rockers Man, while in a mellower mood, Brinsley Schwarz's "Silver Pistol" has helped to establish yet another UA England band in this country.

English groups sell albums through live appearances and a UA representative personally attends to each touring act while it is in the States. The Groundhogs performed fifteen gigs in America this summer, and with the additional help of hundreds of free T-shirts distributed in each market, came through with a chart lp in "Who Will Save the World?" The next similar project will revolve around Family's 60 date tour with Elton John, for which a Family '72 notebook will serve to re-introduce the group and promote their new lp "Bandstand." Some 3,000 special posters will call attention to their concert in each market. Thus far UA has published 120,000 such posters to promote touring groups.

Surely UA's policy, guided by the intra-company Product Development Group, puts its money where its a&r ear is, demonstrating an admirable consistency and a willingness to take a chance. If much of what is good in progressive rock is coming from the U.K., a great deal of good British rock is coming from United Artists. UA's approach lets people know what they're getting, and in a business that too often specializes in unfulfilled expectations, it's nice to know that some folks who count still believe that what you see is what you get.

Mercury

(Continued from page 42)

Uriah Heep's fourth and latest lp, "Demons and Wizards," along with its explosive live performances, has brought the group immense popularity. And Heep is still climbing.

Daniel Boone is a newcomer to America, but he's well known on the English pop scene as a writer and session man. His European hit, "Daddy Don't You Walk So Fast" became a giant American hit when covered by Wayne Newton. Boone had an American hit of his own soon after—"Beautiful Sunday." His first album, just released, as well as the single,



Top Row: Rod Stewart, Daniel Boone. Bottom Row: Andy Bown, Barron Knights.

Retail - Imports

(Continued from page 46)

Man Who Sold The World" album—the American jacket features a relatively ordinary cartoon like drawing and design, whereas the British version of the same record has perhaps one of the most provocative and interesting photographs of Bowie ever taken.

Issacs also pointed out that the import record buyer is not necessarily a wealthy person. "Some of the kids who buy imports are poorer than most," stated Issacs, "and they are very into music and just don't want to wait for the American copy to become available."

There is no one group or artist responsible for the bulk of import sales. "There are so many different people recording now. It no longer is a case of just one record, which is the way it was with an album like the Beatles "Sgt. Pepper." A relatively unknown group in America by the name of Genesis is

was produced by Larry Page. Another Page-produced act, the Barron Knights, are now on Mercury with a new single, "You're All I Need."

Gaff Masters, Rod Stewart's management, have brought several new performers to Mercury: Jade Warrior, which was well received on its first U.S. group specializing in Afro-style tour this summer; Akido, a percussive music with a first album produced by Faces' Ronnie Lane; and Andy Bown, once co-leader with Peter Frampton of the now-heralded Herd. Bown and Jade Warrior will each have a new lp out soon, the Jade Warrior record on the Vertigo label.

selling a good amount of albums. They do very well in record sales and live appearances in England, and their latest album is available in the U.S. on the Charisma label, which is distributed by Buddah, but their first two records are only available from England." On the whole, Issacs feels that there has been a growth in "accumulated" sales of British product.

Joe Greenspan, owner of the Discophile record shop in New York's Greenwich Village, was rather more succinct in trying to explain the large amount of import sales from his prestigious record shop, "it really is just snob appeal. As for the 'better pressing' rationale, the truth is that most of these kids don't own good enough equipment to discern the difference. These buyers are mostly kids to whom money means nothing. They collect every edition of every record released. It's become the newspaper business. Everyone wants the latest edition."

Chart Activity

(Continued from page 31)

If the singles charts seem full of Britishers, the album charts are inundated. No fewer than 24 of the top 100 albums are by British artists, including three of the top seven and ten of the top 26. Britain is represented by the number one album (Rod Stewart's "Never a Dull Moment"), this week's

Chartmaker of the Week, "Close to the Edge," by Yes, and albums by ELP, Gilbert O'Sullivan, Van Morrison (Irish), Hollies, Argent, Moody Blues, Uriah Heep, Elton John, T. Rex, Rick Springfield, Rolling Stones, Flash, Eric Clapton, Pink Floyd, The Kinks, Derek & The Dominos, Jethro Tull, Engelbert Humperdinck, Procol Harum, Royal Scots Dragoon Guards, David Bowie and Graham Nash (with David Crosby).

Apple

(Continued from page 38)

dedicated to upholding the tradition of quality and good taste for which the owners have been known.

The latest direction the label has taken is one of diversification. Since the "break-up," Beatle freaks have had four separate artists on four different levels to deal with. In addition, each Beatle, in his own right, has branched out into diverse fields of creativity.



John

Paul

George

Ringo

This past year John Lennon produced David Peel and Elephant's Memory, two New York-based acts, in addition to his

Polydor

(Continued from page 34)

long stay in the charts.

Recently we visited the office of Tom Noonan, Director of Marketing for Polydor to discuss his views on the success of their English acts in concert and in the charts. The following is the result of that conversation.

Record World: Tom, do you find a bigger response to your English groups here or to the American groups in England?

Tom Noonan: That's a toughie in this regard. We have not had that much experience this year with American acts in England or Europe. The answer to your question is that it depends on the act, naturally. If we sent an unknown act to England, the reception would be the same as if an unknown act came here.

RW: How about a hit act here? For example, How well do Joe Simon or Millie Jackson go over in England?

Noonan: It's funny you should ask that question. We're putting something together for

own recordings. With wife Yoko he has performed at several benefits recently including the One To One show in the Garden and The Jerry Lewis telethon. The Garden concert was recorded and filmed. The Lennons plan to return to the studio shortly.

Meanwhile George Harrison is producing Cilla Black for the label and a Louisiana cajun group, the Sundown Playboys. George will also be cutting a new solo album next month.

Ringo Starr, who had two hit singles in the past year, is

making movies; one with T. Rex in concert, and another with Harry Nilsson in a spoof

(Continued on page 74)

them right now to tour England. They're both known over there and it will be a very important tour for them and for us. The reception to a hit act is the same over there as it is here.

RW: Just within the last month you've had Slade and Rory Gallagher come over from England. Neither of them are that well known in this country. What has the response been like so far?

Noonan: Even though both Slade and Rory Gallagher are touring this country not as headline acts, we are getting incredible response in terms of airplay, sales and the publicity it generates.

RW: How would you rate the importance of having "working acts"?

Noonan: To be honest with you, appearing before 2000 or even 18,000 people in Kansas City, does not sell records for you, per se. Now lets say the act appears and they really tear it up. That's great, but then the crowd sees the headliner who

(Continued on page 54)



Top Row: Manfred Mann's Earth Band, John Mayall, Bottom Row: Stone The Crows, Slade.

Capitol

(Continued from page 38)

larger. "All of this goes back to not biting off more than we can chew. We can now pay more attention to those things that we really believe in. Personal relationships were impossible with that large roster, and now our relationships are better than they've ever been." Belkin said that in the last six months the label has bowed out of several English deals, mutually, and out of necessity.

Capitol, however, still gathers material from all over the world to carry on the selection process, and one of the biggest sources is the parent company, EMI, in England. Secondly, "there's the relationship people here have with English acts, producers, agents, and whatever to find acts," says Belkin.

Is it cheaper for Capitol to find and break English acts than a home grown act? "I don't see that," says Belkin. "They may be easier to break somewhat, with the English mystic, but it's a fortune. I could subsidize a tour for what it costs to get them here."

Belkin says he Beatle catalog still rings up "unbelievable" sales. "When we have a catalog wide sale, we can't get enough

product."

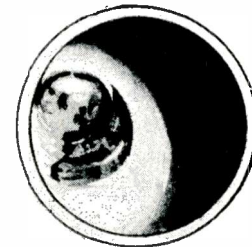
As far as individual Beatles go, George Harrison sold very well, but he hasn't been around for a while. Ringo Starr also hasn't been around. The label is very happy about the way McCarthy's albums have been moving (and Belkin says there is something new "in the offing"), and "the Lennons album is still going. (Sometime In New York)".

But there are still some question marks behind any discussion of the "Beatle Phenomena": "No one knows how they could have grown," says Belkin. "With the break-up of the group the music business started wandering around looking for something new. It's a big problem. Those guys were bigger than life as a group. Individually they're life size."

Capitol signed a distribution deal with Island some 18 months ago, and should be getting all Island product. Instances where they don't (one being Cat Stevens), are where rights were withheld from Island and sold separately, according to Belkin.

Capitol is expecting product before Christmas on Heads, Hands and Feet, Flash, and possibly Paul McCartney.

Music
Publishers



Records
Tapes

Young Blood International

Producers Of

Indian Reservation	Don Fardon
Chirpy Chirpy	Mac & Katie Kissoon
Joy	Apollo 100
In A Broken Dream	Python Lee Jackson
Telstar	Apollo 100
I've Found My Freedom	Mac & Katie Kissoon
Follow Your Drum	Don Fardon
Sing Along	Mac & Katie Kissoon

138 New Bond Street/London W149FB

Tel: 01-493-9681

Polydor

(Continued from page 51)

they really came to see. When that crowd leaves, I question in my mind how many of them would say, "Wow, I have to get that Rory Gallagher lp." However, where it does help to have a working act as we're finding out now with Slade and Rory and have found out with the American acts who work consistently, is that it's a great hook that you can now go on the air with your time buys and in the newspapers with ads plugging the concert and the album. Our job is not to fill the concert hall but to sell the album. Also you can get dealers interested and get your product into position to sell off the appearance.

RW: Another highly successful English group, Stone The Crows, is also practically unknown here. What future plans do you have for them and how important a factor do you feel American exposure is for English groups? Also, do you believe the hit status of a group is largely dependent on American exposure?

Noonan: To answer your last question first, absolutely! The United States constitutes fifty percent of the entire world record sales and in order for any recording artist to be a truly international artist, you must go after your major markets and the United States is the number one major market in the world. England has also been an incredibly important market to us as has Japan. In respect to Stone The Crows, I understand they have just completed one of the best albums they have ever done. Any future plans in regard to an American tour will depend largely on the success of that album.

RW: You mentioned that Japan is an important market for your records. It continues to baffle us why American and English records do phenomenally well in Japan while the success of Japanese records in English speaking countries is completely nil. How do you account for that?

Noonan: That's true. Did you know that we've only had one Japanese hit in our entire history and that was, "Sukiyaki," by Kayu Sakamoto which was a million seller on the Capitol label. But to answer your question, we Americanized Japan in the post war era, to put it quite simply. American domination was so strong through those

years, there is hardly any aspect of their culture untouched by our influence. That also accounts for their fascination, expertise and domination of electronic manufacturing and has projected Japan further ahead quicker in photography, tape and records than most other countries.

RW: Couldn't there be a distinct disadvantage in touring if a group does not go over well? Have you ever had a case of a successful British group literally dying after a devastating concert tour here?

Noonan: That has never happened to a Polydor group to my knowledge but don't forget that we're still a fairly new company. But I believe that if you're big in your own country, I don't think a tour in another country where you didn't make it is going to affect your popularity in your own country. We've had many American acts go overseas and not make it and it did not affect their popularity here.

RW: How important a role does marketing play on a national and international level?

Noonan: There is one thing about American ingenuity that you don't get around the world. I think it's very interesting that in Europe—in French, in German, in Italian, in most European languages, they do not have a word for marketing. It's almost uniquely American and most countries are really impressed with our methods of marketing and our promotional and advertising ideas. They respect us because we are a very active and viable country. We were ten years ahead of them with rack-jobbers and one-stops and all these things do leak over. This is why we talk about Europe Americanizing. They're just starting with supermarkets. Their whole distribution and marketing set-up is different than ours and they're just beginning to catch up. You know, when there is a need in America, it's usually filled and so began the tremendous upsurge of underground press and it's just sensational now. You yourself know all too well how fast the word can spread about a new hit artist. Once they reach a certain level of acceptance, it's instantly known by the hip record buyers around the country. In respect to radio, there too was a need and so came the birth of FM radio programming which really helped us. Again, FM radio and the underground press have been tremendous communicators for our industry and has helped make it the multi-billion dollar industry it is today.

RCA

(Continued from page 48)

of the States. Auger's newest ensemble has a jazzy sound that blends elements of Traffic-like mystery and solid swinging improvisation. Auger's music has a style to it which is distinctly British and appealing in its lack of pretention.

With the Kinks gaining new ground in America with every tour and David Bowie well-established as Queen of Glam in Britain, RCA has a convincing nucleus of what may soon become a singularly exciting cross-section of British rock. The company has managed to make the most of this hard core by borrowing Ken Scott to produce Pilot, and Bowie to produce Lou Reed. Most importantly, Bowie and the Kinks have that certain flair which has made the Stones, the Beatles, and the Who, the unique phenomena they were and are, and it is that special kind of excitement which will continue to make British pop a profitable and forward looking genre for many years to come.

London

(Continued from page 38)

This just happens to coincide with the resurgence of "Nights in White Satin" as a top twenty hit, and the consequent rise of "Days of Future Passed" again on the album chart. And not coincidentally, the Moodies will be coming out with a new album, which will receive an extensive promotional push in each city they play. Other Threshold artists slated for American releases and tours are Trapeze and Asgar.

Still another major breakthrough occurred recently for London with the establishment of the Jonathan King's UK label, which London distributes. As Maguire said, "Jonathan has been so successful in England with pop hits, and now his idea is to give hits not just to England but throughout the world. And we've had immediate action on Jonathan's own 'It's A Tall Order for a Short Guy' and 'Seaside Shuffle,' by Terry Dactyl and the Dinosaurs." King has also produced an album called "Bubble Rock Is Here to Stay," which features various voices singing the gamut of songs from "Satisfaction" to "It's My Party." Also scheduled for American release is the music of female vocal group, the Angelettes.

And as if all the above weren't enough, the London

Buddah

(Continued from page 42)

album, and Magic Lantern whose single "Country Woman" Buddah released this spring. As an outgrowth of the association with Charisma, Buddah has also signed an agreement with B&C Records, distributors of Charisma in England, to handle their group "English Bulldog" in America, as well as other product in the future.

Buddah is also expanding its English publishing affiliations. The label recently acquired the North American rights to Micky Most's RAK Catalogue, Island Record's Creedmore Catalogue, and the publishing rights to Tony Kelly.

The agreement with Charisma will include expanded operations in the United States on behalf of the Charisma artists, including the organization of American tours starting with Genesis in the coming year. In addition, the label has been involved with the opening of the Monty Python's film "And Now For Something Completely Different."

Columbia

(Continued from page 38)

concerned, Jeremy Spencer, formerly of Fleetwood Mac, has formed a group and will be in the studio shortly. Murray Head, Judas on the original "Jesus Christ, Superstar" lp, is now with Columbia. His first record will be a concept album entitled, "Nigel Lives," scheduled for November release.

Another important factor in the label's budding British roster is the strong communication link between the New York and London offices. Cohen and Clive Davis, Columbia Records President, are constantly in touch with their counterparts at CBS in London. One of the reasons the Columbia convention was held in London this year was to emphasize the company's added dimension of English rock.

With all the major companies fighting to out-British each other, it's refreshing to see Columbia not feeling the need to haphazardly jump on the English bandwagon.

family keeps coming with new or forthcoming releases from Keef Hartley, Savoy Brown (who will also be touring), Peter Skelleren, Lieutenant Pigeon, Miller Anderson, Chris Yoldin, Keith Cross and Peter Ross, Caravan, Wooden Horse and Michael Blount, among others.

1973

your competitors
are at midem
your clients are too!..

vos concurrents
sont au midem
vos clients aussi!..

and
you?

MIDEM

7th international record and music publishing market
january 20/26.73
Palais des Festivals. CANNES. France

INTERNATIONAL REPRESENTATIVES

FRANCE :

Christian JALLABERT
3, rue Garnier
92200 NEUILLY
Tél. 747.84.00 +
Telex 21 550 Systeme
Paris - Ext. 171

U.S.A. :

John NATHAN
250 West 57th st.
suite 1103
NEW YORK N.Y. 10019
Tel. (212) 489.13.60
Telex : 235 309 OVMU

GREAT-BRITAIN :

Rodney BUCKLE
25 Berkeley House
15 Hay Hill
LONDON W 1
Tel. (01) 493.55.63

GET AWAY FROM IT ALL... COME TO OUR ISLANDS!



**THIS ISLAND IS
50% FREE**



(latitude: SMAS-9320)

**...and people
are still raving
about their first
trip to these
Islands...**



(latitude: SW-9316)

(latitude: SMAS-9318)

(latitude: SW-9317)

(latitude: SW-9315)

(latitude: SW-9321)



**Our NEW
DISCOVERY...**



Roll 'em Smoke 'em Put Another Line Out

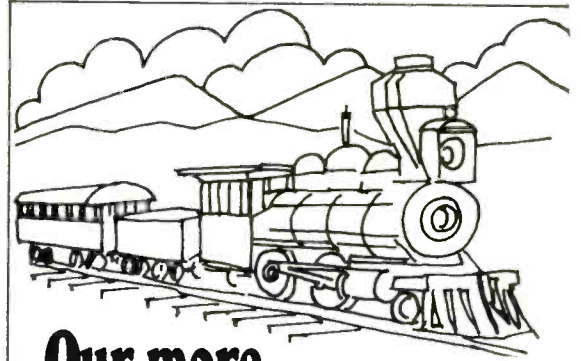
PATTO

(latitude: SW-9322)

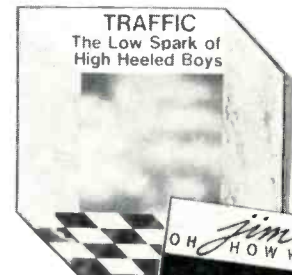
- On tour with Joe Cocker:
- September 19
University of Iowa (Ames)
 - September 21
Kansas City, Missouri
(Municipal Auditorium)
 - September 22
Houston, Texas (Hofheinz Pavilion)
 - September 23
San Antonio, Texas
(Municipal Auditorium)
 - September 25
San Francisco, California (Civic Arena)
 - September 27
Long Beach, California
(Long Beach Arena)
 - September 28
Hollywood, California
(Hollywood Bowl)
 - September 29
Honolulu, Hawaii (H.I.C. Arena)



island records
available from capitol records



**Our more
traveled Islands...**

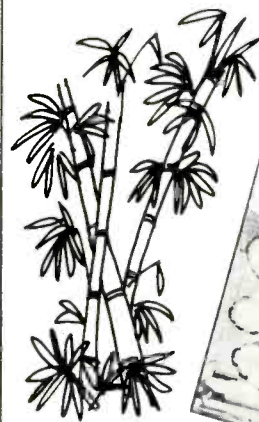


(latitude: SW-9306)

(latitude: SW-9314)



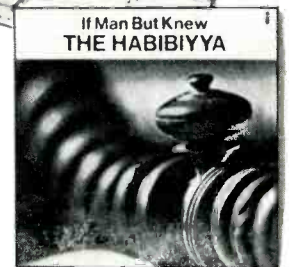
(latitude: SW-9304)



**Our more
exotic
Islands...**



(latitude: SMAS-9319)



(latitude: SW-9305)

SALESMAKER OF THE WEEK



LOST AND FOUND
HUMBLE PIE
A&M

TOP RETAIL SALES THIS WEEK:

LOST AND FOUND—Humble Pie—A&M
EVERYBODY'S IN SHOW BIZ—Kinks—RCA
PASSIN' THRU—James Gang—ABC
ROCK OF AGES—The Band—Capitol
CLOSE TO THE EDGE—Yes—Atlantic
ROCKY MOUNTAIN HIGH—John Denver—RCA

DISCOUNT RECORDS/NATIONAL

BABY DON'T GET HOOKED ON ME—Mac Davis—Col
BACK STABBERS—O'Jays—Phila. Int.
EVERYBODY'S IN SHOW BIZ—Kinks—RCA
EXTRAPOLATION—John McLaughlin—Polydor
LOST AND FOUND—Humble Pie—A&M
MARK, DON & TERRY—Abkco
PASSIN' THRU—James Gang—ABC
RICHIE HAVENS ON STAGE—Stormy Forest
ROCK OF AGES—The Band—Capitol
ROCKY MOUNTAIN HIGH—John Denver—RCA

DISC RECORDS/NATIONAL

BABY DON'T GET HOOKED ON ME—Mac Davis—Col
CLOSE TO THE EDGE—Yes—Atlantic
EVERYBODY'S IN SHOW BIZ—Kinks—RCA
EXTRAPOLATION—John McLaughlin—Polydor
GIVING IT UP—Bonnie Raitt—WB
LOST AND FOUND—Humble Pie—A&M
MY TIME—Boz Scaggs—Col
'OT 'N' SWEATY—Cactus—Atco
RICHIE HAVENS ON STAGE—Stormy Forest
SOFT MACHINE 5—Col

KORVETTES/NATIONAL

BACK STABBERS—O'Jays—Phila. Int.
CLOSE TO THE EDGE—Yes—Atlantic
CRAZY HORSES—Osmonds—MGM
EVERYBODY'S IN SHOW BIZ—Kinks—RCA
I'M STILL IN LOVE WITH YOU—Al Green—Hi
FULL HOUSE—J. Geils Band—Atlantic
LOST AND FOUND—Humble Pie—A&M
'OT 'N' SWEATY—Cactus—Atco
PASSIN' THRU—James Gang—ABC
PHASE TWO—Jimmy Castor Bunch—RCA

RECORD BAR/EAST COAST

ALL THE KINGS HORSES—Grover Washington—Kudu
CLOSE TO THE EDGE—Yes—Atlantic
DAYS OF FUTURE PASSED—Moody Blues—Deram
KAPT. KOPTER & THE TWIRLY BIRDS—Randy California—Epic
LOST AND FOUND—Humble Pie—A&M
MY TIME—Boz Scaggs—Col
'OT 'N' SWEATY—Cactus—Atco
PASSAGE—Bloodrock—Capitol
PASSIN' THRU—James Gang—ABC
ROCKY MOUNTAIN HIGH—John Denver—RCA

SAM GOODY/N.Y. - N.J.

CLOSE TO THE EDGE—Yes—Atlantic
EVERYBODY'S IN SHOW BIZ—Kinks—RCA
GIVING IT UP—Bonnie Raitt—WB
LIZA WITH A 'Z'—Liza Minnelli—Col
LOST AND FOUND—Humble Pie—A&M
MADE IN ENGLAND—Atomic Rooster—Elektra
MARK, DON & TERRY—Abkco
RAW VELVET—Bobby Whitlock—Dunhill
ROCK OF AGES—The Band—Capitol
ROLLING THUNDER—Micky Hart—WB

KING KAROL/N.Y.

ALL DIRECTIONS—Temptations—Gordy
CLOSE TO THE EDGE—Yes—Atlantic
EVERYBODY'S IN SHOW BIZ—Kinks—RCA
EXTRAPOLATION—John McLaughlin—Polydor
LOST AND FOUND—Humble Pie—A&M
PHASE TWO—Jimmy Castor Bunch—RCA
ROCK OF AGES—The Band—Capitol
SLADE ALIVE—Polydor
SOFT MACHINE 5—Col
SOLOMEN'S SEAL—Pentangle—Reprise

HARVARD COOP/CAMB., MASS.

ALL THE KINGS HORSES—Grover Washington—Kudu
EVERYBODY'S IN SHOW BIZ—Kinks—RCA
EXTRAPOLATION—John McLaughlin—Polydor
GIVING IT UP—Bonnie Raitt—WB
GUESS WHO—B. B. King—ABC
I'LL PLAY THE BLUES FOR YOU—Albert King—Stax
LIZA WITH A 'Z'—Liza Minnelli—Col
LORD OF LORDS—Alice Coltrane—Impulse
RICHIE HAVENS ON STAGE—Stormy Forest
ROCK OF AGES—The Band—Capitol

HARMONY HUTS/WASH. - BALT.

A BEGINNING—Tyrannosaurus Rex—A&M
CLOSE TO THE EDGE—Yes—Atlantic
EVERYBODY'S IN SHOW BIZ—Kinks—RCA
IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT—Luther Ingram—Koko
I'LL MAKE YOU MUSIC—Beverly Bremers—Scepter
LOST AND FOUND—Humble Pie—A&M
LOVE MEN—Temprees—We Produce
PASSIN' THRU—James Gang—ABC
RICHIE HAVENS ON STAGE—Stormy Forest
ROCKY MOUNTAIN HIGH—John Denver—RCA

GARY'S/RICHMOND, VA.

BABY DON'T GET HOOKED ON ME—Mac Davis—Col
EVERYBODY'S IN SHOW BIZ—Kinks—RCA
EXTRAPOLATION—John McLaughlin—Polydor
GUESS WHO—B. B. King—ABC
LOST AND FOUND—Humble Pie—A&M
MARK, DON & TERRY—Abkco
MAR Y SOL—Various Artists—Atco
MY TIME—Boz Scaggs—Col
PASSIN' THRU—James Gang—ABC
ROCKY MOUNTAIN HIGH—John Denver—RCA

POPLAR TUNES/MEMPHIS

BABY DON'T GET HOOKED ON ME—Mac Davis—Col
CLOSE TO THE EDGE—Yes—Atlantic
I'LL PLAY THE BLUES FOR YOU—Albert King—Stax
MARTIN MULL—Capricorn
MY TIME—Boz Scaggs—Col
RICHIE HAVENS ON STAGE—Stormy Forest

ROCK OF AGES—The Band—Capitol
RORY GALLAGHER LIVE—Polydor
SLADE ALIVE—Polydor
VINEGAR JOE—Atco

SPEC'S MUSIC/HIALEAH, FLA.

BABY DON'T GET HOOKED ON ME—Mac Davis—Col
BACK STABBERS—O'Jays—Phila. Int.
BOONS FARM—Col
CLOSE TO THE EDGE—Yes—Atlantic
EVERYBODY'S IN SHOW BIZ—Kinks—RCA
MARK, DON & TERRY—Abkco
PASSAGE—Bloodrock—Capitol
PASSIN' THRU—James Gang—ABC
RICHIE HAVENS ON STAGE—Stormy Forest
ROCK OF AGES—The Band—Capitol

ROSE DISCOUNT/CHICAGO

ALONE AGAIN (NATURALLY)—Andy Williams—Col
BEST OF THE BEST OF MERLE HAGGARD—Capitol
BEST OF VICKI CARR—UA
IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT—Luther Ingram—Koko
LIZA WITH A 'Z'—Liza Minnelli—Col
LOST AND FOUND—Humble Pie—A&M
LOVING YOU JUST CROSSED MY MIND—Sam Neely—Capitol
PASSAGE—Bloodrock—Capitol
SPONTANEOUS COMBUSTION—Triad—Capitol
TOGETHER ALWAYS—Porter Wagoner & Dolly Parton—RCA

VENTURES/ST. LOUIS

ALONE AGAIN (NATURALLY)—Andy Williams—Col
EVERYBODY'S IN SHOW BIZ—Kinks—RCA
I'LL MAKE YOU MUSIC—Beverly Bremers—Scepter
MARK, DON & TERRY—Abkco
'OT 'N' SWEATY—Cactus—Atco
PASSAGE—Bloodrock—Capitol
PASSIN' THRU—James Gang—ABC
ROAD—Natural Resources
ROCK OF AGES—The Band—Capitol
ROCKY MOUNTAIN HIGH—John Denver—RCA

MUSICLAND/MINNEAPOLIS

ALL DIRECTIONS—Temptations—Gordy
BACK STABBERS—O'Jays—Phila. Int.
DANNY HOLIEN—Tumbleweed
IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT—Luther Ingram—Koko
LOST AND FOUND—Humble Pie—A&M
MARK, DON & TERRY—Abkco
MUSIC IS THE MESSAGE—Cool and the Gang—Pickwick
MY TIME—Boz Scaggs—Col
ROCK OF AGES—The Band—Capitol
ROCKY MOUNTAIN HIGH—John Denver—RCA

NAT'L RECORD MART/MIDWEST

EVERYBODY'S IN SHOW BIZ—Kinks—RCA
GIVING IT UP—Bonnie Raitt—WB
GREATEST HITS ON EARTH—5th Dimension—Bell
LIZA WITH A 'Z'—Liza Minnelli—Col
LOST AND FOUND—Humble Pie—A&M
MADE IN ENGLAND—Atomic Rooster—Elektra
MANCINI GENERATION—Henry Mancini—RCA
PHASE TWO—Jimmy Castor Bunch—RCA
RICHIE HAVENS ON STAGE—Stormy Forest
ROCK OF AGES—The Band—Capitol

DAVID'S/WICHITA

BABY DON'T GET HOOKED ON ME—Mac Davis—Col
BARNSTORM—Joe Walsh—Dunhill
BLACK KANGAROO—Peter Kaukonen—Grunt
IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT—Luther Ingram—Koko
LOST AND FOUND—Humble Pie—A&M
MADE IN ENGLAND—Atomic Rooster—Elektra
MARK, DON & TERRY—Abkco
MAR Y SOL—Various Artists—Atco
PASSIN' THRU—James Gang—ABC
WOLFMAN JACK—Wooden Nickel

RECORD CENTER/DENVER

CLOSE TO THE EDGE—Yes—Atlantic
DAYDO—Alun Davies—Col
ELEPHANTS MEMORY—Apple
EXTRAPOLATION—John McLaughlin—Polydor
HURTWOOD EDGE—Tim Weisberg—A&M
KAPT. KOPTER & THE TWIRLY BIRDS—Randy California—Epic
LORD OF LORDS—Alice Coltrane—Impulse
LOST AND FOUND—Humble Pie—A&M
MY TIME—Boz Scaggs—Col
ROCKY MOUNTAIN HIGH—John Denver—RCA

B'WAY MUSIC/SALT LAKE CITY

ALONE AGAIN (NATURALLY)—Andy Williams—Col
BABY DON'T GET HOOKED ON ME—Mac Davis—Col
BACK STABBERS—O'Jays—Phila. Int.
EXTRAPOLATION—John McLaughlin—Polydor
GAP MAGIONE—Mercury
GUESS WHO—B. B. King—ABC
MANCINI GENERATION—Henry Mancini—RCA
MY TIME—Boz Scaggs—Col
RICHIE HAVENS ON STAGE—Stormy Forest
ROCKY MOUNTAIN HIGH—John Denver—RCA

TOWER RECORDS/SAN FRANCISCO

ALL DIRECTIONS—Temptations—Gordy
ALL THE KINGS HORSES—Grover Washington—Kudu
BACK STABBERS—O'Jays—Phila. Int.
DAYS OF FUTURE PASSED—Moody Blues—Deram
EXTRAPOLATION—John McLaughlin—Polydor
I CAN SEE CLEARLY NOW—Johnny Nash—Col
I LEAD A LIFE—Ben Sidran—Blue Thumb
LIZA WITH A 'Z'—Liza Minnelli—Col
MY TIME—Boz Scaggs—Col
ROCK OF AGES—The Band—Capitol

D.J.'S SOUND CITY/SEATTLE

AT HOME WITH THEIR GREATEST HITS—Partridge Family—Bell
BABY DON'T GET HOOKED ON ME—Mac Davis—Col
BACK STABBERS—O'Jays—Phila. Int.
CASEY KELLY—Elektra
FOG ON THE TYNE—Lindisfarne—WB
GREATEST HITS ON EARTH—5th Dimension—Bell
MANCINI GENERATION—Henry Mancini—RCA
PASSIN' THRU—James Gang—ABC
ROCKY MOUNTAIN HIGH—John Denver—RCA
SLADE ALIVE—Polydor



THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART

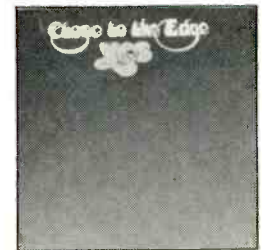
1	1	NEVER A DULL MOMENT ROD STEWART Mercury SRM 1 646	8
2	2	BIG BAMBU CHEECH & CHONG/Ode SP 77014 (A&M)	14
3	3	CARNEY LEON RUSSELL/Shelter SW 8911 (Capitol)	12
4	4	TRILOGY EMERSON, LAKE & PALMER/Cotillion SD 9903 (Atlantic)	10
5	5	CHICAGO V/Columbia KC 31102	11
6	6	SEVEN SEPARATE FOOLS THREE DOG NIGHT/Dunhill DSD 50118 (ABC)	10
7	8	HIMSELF GILBERT O'SULLIVAN/MAM 5 (London)	7
8	9	SUPER FLY CURTIS MAYFIELD/Soundtrack/Curtom CR8-8014 (Buddah)	8
9	11	LONG JOHN SILVER JEFFERSON AIRPLANE/Grunt FRT 1007 (RCA)	7
10	7	MOODS NEIL DIAMOND/Uni 93196 (MCA)	12
11	18	ALL DIRECTIONS THE TEMPTATIONS/Gordy 962L (Motown)	6
12	10	CARLOS SANTANA AND BUDDY MILES LIVE/Columbia KC 31308	13
13	14	SAINT DOMINIC'S PREVIEW VAN MORRISON/Warner Brothers BS 2633	8
14	15	LONDON CHUCK BERRY SESSIONS/Chess 60020	15
15	12	SON OF SCHMILSSON NILSSON/RCA LSP 4717	10
16	45	ROCK OF AGES THE BAND/SVBB 10045	4
17	17	DISTANT LIGHT HOLLIES/Epic KE 30758	10
18	19	ALL TOGETHER NOW ARGENT/Epic KE 31556	13
19	13	TOO YOUNG DONNY OSMOND/MGM SE 4854	9
20	34	DAYS OF FUTURE PASSED MOODY BLUES/Deram DE S 1 8102 (London)	3
21	33	JERMAINE JERMAINE JACKSON/Motown M 752 L	6
22	23	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCX 756	13
23	25	DEMONS & WIZARDS URIAH HEPP/Mercury SRM 1-630	13
24	24	HONKY CHATEAU ELTON JOHN/Uni 93135 (MCA)	16
25	26	BROTHER, BROTHER, BROTHER ISLEY BROTHERS/T-Neck TNS 3009 (Buddah)	8
26	31	THE SLIDER T. REX/Reprise MS 2095	6
27	27	STILL BILL BILL WITHERS/Sussex SXBS 7014 (Buddah)	18
28	16	SIMON & GARFUNKEL'S GREATEST HITS/Columbia 31350	14
29	20	ELVIS RECORDED AT MADISON SQUARE GARDEN/RCA LSP 4744	13
30	21	DADDY DON'T YOU WALK SO FAST WAYNE NEWTON/Chelsea CHE 1001 (RCA)	15
31	40	BEGINNINGS RICK SPRINGFIELD/Capitol 11047	7
32	22	A SONG FOR YOU CARPENTERS/A&M SP 3511	13
33	44	BEN MICHAEL JACKSON/Motown M 757 L	4
34	36	CORNELIUS BROTHERS AND SISTER ROSE/Unitel Artists UAS 5568	8
35	43	RASPBERRIES/Capitol 11036	6
36	38	MOTORCYCLE MAMA SAILCAT/Elektra EKS 75029	6
37	48	THE PARTRIDGE FAMILY'S GREATEST HITS/Bell 1107	5
38	28	SCHOOL'S OUT ALICE COOPER/Warner Brothers BS 2632	13
39	39	HAPPIEST GIRL IN THE WHOLE U.S.A. DONNA FARGO/Dot DOS 26000 (Famous)	9
40	47	LIVE AT THE PARAMOUNT GUESS WHO/RCA LSP 4779	5
41	41	FOXY LADY CHER/Kapp KRS 5514 (MCA)	10
42	42	FULL CIRCLE THE DOORS/Elektra EKS 75638	8
43	29	EXILE ON MAIN STREET ROLLING STONES/Rolling Stones COC 2-2900 (Atlantic)	17
44	83	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia KC 31770	2
45	30	FILLMORE: THE LAST DAYS VARIOUS ARTISTS/Fillmore Z 3X 31390 (CBS)	12
46	46	LET'S STAY TOGETHER AL GREEN/Hi SHL 32070 (London)	3
47	67	BACK STABBERS O'JAYS/Phila. International KZ 31712 (CBS)	3
48	51	HOBO'S LULLABY ARLO GUTHRIE/Reprise MS 2060	8



49	49	UNDERSTANDING BOBBY WOMACK/United Artists UAS 5577	11
50	32	EAGLES/Asylum SD 5054 (Atlantic)	14
51	53	THERE IT IS JAMES BROWN/Polydor PD 5028	10
52	59	GREATEST HITS ON EARTH FIFTH DIMENSION/Bell 1106	3
53	35	LOOKIN' THROUGH THE WINDOWS JACKSON 5/Motown M 750L	19
54	62	FLYING HIGH TOGETHER SMOKEY ROBINSON & THE MIRACLES Tamlia T 318 L (Motown)	5
55	37	FLASH/Sovereign SMAS 1040 (Capitol)	15
56	50	ROBERTA FLACK & DONNY HATHAWAY/Atlantic SD 7216	21
57	52	GODSPELL ORIGINAL CAST/Bell 1102	24
58	54	THE OSMONDS/MGM 2 SES 4826	15
59	55	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2-906	15
60	75	BITTER SWEET MAIN INGREDIENT/RCA LSP 4677	3
61	56	MUSIC OF MY MIND STEVIE WONDER/Tamlia T 314 (Motown)	23


CHARTMAKER OF THE WEEK

62 — CLOSE TO THE EDGE
YES
Atlantic SD 7244



63	57	HISTORY OF ERIC CLAPTON/Atco SD 2-803	25
64	58	OBSCURED BY CLOUDS PINK FLOYD/Harvest ST 11078 (Capitol)	13
65	85	SUMMER BREEZE SEALS & CROFTS/Warner Brothers BS 2629	2
66	71	EVERYBODY'S IN SHOW BIZ THE KINKS/RCA UPS 6065	3
67	68	LOOKING GLASS/Epic KE 31320	7
68	70	NICE TO BE WITH YOU GALLERY/Sussex SXB 7017 (Buddah)	5
69	60	SOUL ZODIAC CANNONBALL ADDERLEY/Capitol SVBB 10025	9
70	61	LAYLA DEREK & THE DOMINOS/Atco SD 20704	16
71	63	THICK AS A BRICK JETHRO TULL/Reprise MS 2007	21
72	74	IN TIME ENGELBERT HUMPERDINCK/Parrot XPAS 71056	4
73	64	HOW DO YOU DO MOUTH & MacNEAL/Philips PHS 700-00 (Mercury)	11
74	65	SOME TIME IN NEW YORK CITY JOHN & YOKO/PLASTIC ONE BAND/ELEPHANTS MEMORY/Apple SVBB 3923	12
75	66	PROCOL HARUM LIVE IN CONCERT WITH THE EDMONTON SYM. ORCH./A&M 4335	22
76	76	SEALED WITH A KISS BOBBY VINTON/Epic KE 31642	8
77	80	UPENDO MI PAMOJA RAMSEY LEWIS TRIO/Columbia KC 31096	7
78	69	JOPLIN IN CONCERT JANIS JOPLIN/Columbia CZX 31160	21
79	72	PORTRAIT OF DONNY DONNY OSMOND/MGM SE 4820	18
80	84	AL GREEN/Bell 6076	3
81	73	NOW SAMMY DAVIS JR./MGM SE 4832	21
82	77	AMAZING GRACE ROYAL SCOTS DRAGOON GUARDS/RCA LSP 4744	14
83	78	I WROTE A SIMPLE SONG BILLY PRESTON/A&M SP 3507	20
84	79	BLOODROCK LIVE/Capitol SVBB 10038	14
85	81	FIRST TAKE ROBERTA FLACK/Atlantic SD 8230	27
86	107	TOULOUSE STREET DOOBIE BROTHERS/Warner Brothers BS 2634	1
87	82	DONNY HATHAWAY LIVE/Atco SD 33836	29
88	86	A LONELY MAN CHI-LITES/Brunswick BL 754179	22
89	87	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FRM MARS DAVID BOWIE/RCA LSP 4702	12
90	92	SPICE OF LIFE JERRY BUTLER/Mercury SRM 2-7502	4
91	105	RADIO DINNER NATIONAL LAMPOON/Banana/Blue Thumb BTS 38 (Famous)	1
92	89	MANASSAS STEPHEN STILLS/Atlantic SD 2-903	23
93	90	IT'S JUST BEGUN JIMMY CASTOR BUNCH/RCA LSP 4640	20
94	—	CHEECH & CHONG/Ole 77010 (A&M)	1
95	91	COME FROM THE SHADOWS JOAN BAEZ/A&M 4339	17
96	101	AMERICA JOHNNY CASH/Columbia 31645	1
97	94	GRAHAM NASH/DAVID CROSSBY/Atlantic SD 7220	24
98	88	EAT A PEACH ALLMAN BROTHERS/Capricorn 2 CP0102 (Warner Brothers)	32
99	99	DR. HOOK & THE MEDICINE SHOW/Columbia C 30898	18
100	102	RARE HENDRIX JIMI HENDRIX/Trip TLP 9500	1

When Albert King sings "I'll Play The Blues For You," no one gets left out.



Albert King's blues are legendary because everybody can dig it. From jazz to rock to soul. "I'll Play The Blues For You", his latest, features the famous talents of The Bar-Kays & The Movement, and the Memphis Horns. Why does Albert King have such a huge audience? Because everybody knows he's playing just for them.

(STS-3009) **ALBERT KING**

I'LL PLAY THE BLUES FOR YOU



Stax Records, A Division of The Stax Organization, 58 North Avalon, Memphis, U.S.A.



TAPE REFERENCE INDEX

TAPES LISTED BY TITLE, 8-TRACK FIRST

SEPTEMBER 30, 1972

A SONG FOR YOU (Carpenters) A&M 8T/CS 3511
 AMAZING GRACE (Royal Scots Dragoon Guards)
 RCA P8S/PK 2088
 BABY DON'T GET HOOKED ON ME (Mac Davis)
 (CT/CS 31770)
 BEGINNINGS (Rick Springfield)
 Capitol 8XT/4XT 1047
 BIG BAMBU (Cheech & Chong) Ode 8T/CS 77014
 CARLOS SANTANA & BUDDY MILES LIVE
 Columbia CS/CT 31308
 CARNEY (Leon Russell) Shelter 8XVV/4XVV 8911
 CHICAGO V Columbia CT/CS 31182
 DADDY DON'T YOU WALK SO FAST (Wayne Newton)
 Chelsea P8CE/PKCE 1001
 EAGLES Asylum TP/CS 5034
 ELVIS RECORDED AT MADISON SQUARE GARDEN
 RCA P8S/PK 4776
 EXILE ON MAIN ST. (Rolling Stones)
 Atlantic 8/52-0900
 FILLMORE: THE LAST DAYS (Various Artists)
 Fillmore CS/CS 2637
 ROBERTA FLACK & DONNY HATHAWAY
 Atlantic 8/5 7216
 FULL CIRCLE (Doors) Elektra
 (T 85038) (TC 55038)
 HONKY CHATEAU (Elton John) Uni 93135

JACKSON 5'S GREATEST HITS
 Motown M8-1741, M 75-741
 LET'S STAY TOGETHER (Al Green) Bell 8/S 6076
 LIVE AT THE PARAMOUNT (Guess Who)
 RCA PX 2056, P8S 2056
 NEVER A DULL MOMENT (Rod Stewart) Mercury
 (MC-8-1-646) (MCR-4-1-646)
 PHASE III (Osmonds) MGM, MA
 RASPBERRIES Capitol 8XT/4XT 11036
 ROCK OF AGES (The Band)
 Capitol 8XBB/4XBB 10045
 SAINT DOMINIC'S PREVIEW Van Morrison
 (M8/M5 2633)
 SCHOOL'S OUT (Alice Cooper) WB L8/L5 2623
 SEVEN SEPARATE FOOLS (Three Dog Night)
 Dunhill 8/5 50118
 SIMON & GARFUNKEL'S GREATEST HITS
 Columbia CA/CT 31350
 SON OF SCHMILSSON (Nilsson)
 RCA P8S/PK 1954
 STILL BILL (Bill Withers) Sussex Sus M8/M5 7014
 TRILOGY (Emerson, Lake & Palmer)
 Cotillion TP/CS 9903
 THE OSMONDS LIVE MGM 2SE 4826
 THE PARTRIDGE FAMILY'S GREATEST HITS
 Bell 8/5 1107
 YOU DON'T MESS AROUND WITH JIM (Jim Croce)
 ABC 8/5 756



101 THE ALBUM CHART 150

SEPTEMBER 30, 1972

THIS WK.	LAST WK.	ARTIST	TITLE	RECORDING COMPANY
101	110	A SUNSHINEY DAY CHARLEY PRIDE/RCA LSP 4742		
102	111	HOT LICKS, COLD STEEL & TRUCKER'S FAVORITES COMMANDER CODY & HIS LOST PLANET AIRMEN/Paramount PAS 6031		
103	93	BUMP CITY TOWER OF POWER/Warner Brothers BS 2616		
104	117	ROY BUCHANAN/Polydor PD 5033		
105	—	I MISS YOU HAROLD MELVIN & THE BLUENOTES/Phila. International KZ 31648		
106	106	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)		
107	123	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA LSP 4731		
108	137	NATURE PLANNED IT FOUR TOPS/Motown M 748 L		
109	112	BEST OF OTIS REDDING/Atco SD 2-801		
110	97	CLOSE UP TOM JONES/Parrot XPAS 71055 (London)		
111	96	THE GODFATHER ORIGINAL SOUNDTRACK/Paramount PAS 1003 (Famous)		
112	113	EAST BAY GREASE TOWER OF POWER/San Francisco SD 2-4 (Atlantic)		
113	116	GLADSTONE/ABCX 751		
114	—	FOGHAT/Bearsville BR 2077		
115	119	ALZO/Bell 6079		
116	135	GUESS WHO B. B. KING/ABC ABCX 759		
117	139	VIKKI CARR EN ESPANOL/Columbia 31470		
118	133	LIVE RORY GALLAGHER/Polydor PD 5513		
119	134	DANNY O'KEEFE/Signpost SP 8404 (Atlantic)		
120	132	RAMATAM/Atlantic SD 7236		
121	126	CAPTAIN BEYOND/Capricorn CP 0150 (Warner Brothers)		
122	125	LOVING YOU JUST CROSSED MY MIND SAM NEELY/Capitol ST 11097		
123	—	MAR Y SOL VARIOUS ARTISTS/Atco SD 2-705		
124	129	SHAFT'S BIG SCORE SOUNDTRACK/MGM 1 SE 36 ST		
125	127	A SONG OR TWO CASHMAN & WEST/Dunhill DSX 50126		
126	131	WAKA JAWAKA FRANK ZAPPA/Reprise MS 2094		
127	128	THE TWO OF US SONNY & CHER/Atco SD 2 804		
128	96	MARK, DON & MEL 1969-1971 GRAND FUNK RAILROAD/Grand Funk Railroad SAAB 10042 (Capitol)		
129	100	CRUSADERS 1/Blue Thumb BTS 1001 (Famous)		
130	98	IF AN ANGEL CAME TO SEE YOU, WOULD YOU MAKE HER FEEL AT HOME BLACK OAK ARKANSAS/Atco SD 7008		
131	141	GERONIMO'S CADILLAC MICHAEL MURPHEY/A&M 4358		
132	103	JAZZ BLUES FUSION JOHN MAYALL/Polydor PD 5027		
133	142	LOST AND FOUND HUMBLE PIE/A&M SP 3513		
134	—	RICHIE HAVENS ON STAGE RICHIE HAVENS/Stormy Forest 2 SFS 6012 (MGM)		
135	—	CHI COLTRANE/Columbia KC 31275		
136	136	PHLORESCENT LEECH & EDDIE KAYLON & VOLMAN/Reprise MS 2099		
137	138	REAL McCOY CHARLIE McCOY/Monument 31329		
138	104	PET SOUNDS/CARL & THE PASSIONS—SO TOUGH BEACH BOYS/Brother/Reprise 2MS 1083		
139	108	COLOURS OF THE DAY/THE BEST OF JUDY COLLINS/Elektra EKS 75030		
140	109	AMERICA EATS ITS YOUNG FUNKADELIC/Westbound 2020 (Chess/Janus)		
141	114	MACHINE HEAD DEEP PURPLE/Warner Brothers 2607		
142	143	HOLD ON TO ME BONNIE KOLOC/Ovation OVQD 14-26		
143	115	HARVEST NEIL YOUNG/Reprise MS 2032		
144	146	WIND OF CHANGE PETER FRAMPTON/A&M 4348		
145	145	A NIGHT ON THE TOWN BROWNSVILLE STATION/BTS 2010		
146	—	ALL THE KING'S HORSES GROVER WASHINGTON JR./Kudu KU-07		
147	147	EARLY FACES SMALL FACES/Pride PRD 0001 (MGM)		
148	118	JEFF BECK GROUP/Epic KE 31331		
149	120	THE BEST OF JERRY REED/RCA LSP 4729		
150	122	MOVE ALONG GRASS ROOTS/Dunhill DSX 50112 (ABC)		

THE ALBUM CHART ARTISTS CROSS REFERENCE

SEPTEMBER 30, 1972

CANNONBALL ADDERLEY 69
 ALICE COOPER 38
 ALLMAN BROTHERS 98
 ALZO 115
 ARGENT 18
 JOAN BAEZ 95
 BAND 16
 BEACH BOYS 138
 JEFF BECK 148
 CHUCK BERRY 14
 BLACK OAK ARKANSAS 130
 BLOODROCK 84
 DAVID BOWIE 89
 JERRY BUTLER 90
 JAMES BROWN 51
 BROWNSVILLE STATION 145
 ROY BUCHANAN 104
 CAPTAIN BEYOND 121
 CARPENTERS 32
 VIKKI CARR 117
 JOHNNY CASH 96
 CASHMAN AND WEST 125
 JIMMY CASTOR BUNCH 93
 CHEECH & CHONG 2, 94
 CHER 41
 CHICAGO 5
 CHI-LITES 88
 ERIC CLAPTON 63
 JIM CROCE 22
 COMMANDER CODY 102
 JUDY COLLINS 139
 CHI COLTRANE 135
 CORNELIUS BROS. & SISTER ROSE 34
 CRUSADERS 129
 MAC DAVIS 44
 SAMMY DAVIS 81
 DEEP PURPLE 141
 JOHN DENVER 107
 DEREK & THE DOMINOS 70
 DR. HOOK 99
 NEIL DIAMOND 10
 DOOBIE BROS. 86
 DOORS 42
 EAGLES 50
 EMERSON, LAKE & PALMER 4
 FIFTH DIMENSION 52
 FLACK & HATHAWAY 56
 ROBERTA FLACK 85
 FLASH 55
 FOGHAT 114
 FOUR TOPS 108
 PETER FRAMPTON 144
 ARETHA FRANKLIN 59
 FUNKADELIC 140
 RORY GALLAGHER 118
 GALLERY 68
 GLADSTONE 113
 GRAND FUNK RAILROAD 128
 GRASS ROOTS 150
 AL GREEN 46, 80
 GUESS WHO 6
 ARLO GUTHRIE 48
 DONNA FARGO 39
 DONNY HATHAWAY 87
 RICHIE HAVENS 134
 HOLLIES 17
 HUMBLE PIE 133
 ENGELBERT HUMPERDINCK 72
 ISLEY BROTHERS 25
 MICHAEL JACKSON 33
 JANIS JOPLIN 78
 JACKSON 5 53

JERMAINE JACKSON 21
 JEFFERSON AIRPLANE 9
 JETHRO TULL 71
 JIMI HENDRIX 100
 ELTON JOHN 24
 JOHN & YOKO 74
 TOM JONES 110
 KAYLON & VOLMAN 136
 CAROLE KING 106
 B. B. KING 116
 KINKS 66
 BONNIE KOLOC 142
 RAMSEY LEWIS 77
 LOOKING GLASS 67
 MAIN INGREDIENT 60
 MAR Y SOL 123
 JOHN MAYALL 132
 CURTIS MAYFIELD 8
 CHARLIE McCOY 132
 HAROLD MELVIN 105
 THE MIRACLES 54
 MOODY BLUES 20
 VAN MORRISON 13
 MOUTH & MacNEAL 73
 MICHAEL MURPHY 131
 GRAHAM NASH/DAVID CROSBY 97
 NATIONAL LAMPOON 91
 SAM NEELY 122
 WAYNE NEWTON 30
 NILSSON 15
 O'JAYS 47
 DANNY O'KEEFE 119
 GILBERT O'SULLIVAN 7
 ORIGINAL CAST: GODSPELL 57
 DONNY OSMOND 19
 OSMONDS 58
 PARTRIDGE FAMILY 37
 PINK FLOYD 64
 ELVIS PRESLEY 29
 BILLY PRESTON 83
 CHARLEY PRIDE 101
 PROCOL HARUM 75
 RAMATAM 120
 RASPBERRIES 35
 OTIS REDDING 109
 JERRY REED 149
 T. REX 26
 ROLLING STONES 43
 ROYAL SCOTS DRAGOON GUARDS 82
 LEON RUSSELL 3
 SAILCAT 36
 SANTANA & MILES 12
 SEALS & CROFT 65
 SIMON & GARFUNKEL 28
 SMALL FACES 147
 SONNY & CHER 127
 SOUNDTRACKS:
 SHAFT'S BIG SCORE 124
 THE GODFATHER 111
 RICK SPRINGFIELD 31
 ROD STEWART 1
 STEPHEN STILLS 92
 THE TEMPTATIONS 11
 THREE DOG NIGHT 6
 TOWER OF POWER 103, 112
 URIAH HEPP 23
 VARIOUS ARTISTS: FILLMORE 45
 BOBBY VINTON 76
 GROVER WASHINGTON 146
 BILL WITHERS 27
 STEVIE WONDER 61
 BOBBY WOMACK 49
 YES 62
 NEIL YOUNG 143
 FRANK ZAPPA 126

THE JAZZ WORLD LP CHART

SEPTEMBER 30, 1972

1. **ETHIOPIAN NIGHTS**
DONALD BYRD—Blue Note BST 8483
(United Artists)
2. **BLUE MOSES**
RANDY WESTON—CTI CTI 6016
3. **RAMADAN**
JASON LINDH—Dix 3000
(Metronome-CTI)
4. **MISSISSIPPI GAMBLER**
HERBIE MANN—Atlantic SD 1611
5. **UPENDO MI PAMOJA**
RAMSEY LEWIS TRIO—
Columbia KC 31096
6. **I SING THE BODY ELECTRIC**
WEATHER REPORT—
Columbia KC 31352
7. **ATTICA BLUES**
ARCHIE SHEPP—Impulse AS 9222 (ABC)
8. **HEATING SYSTEM**
JACK McDUFF—Cadet 60017
(Chess/Janus)
9. **THE AGE OF STEAM**
GERRY MILLIGAN—A&M SP 3037
10. **FLUTE-IN**
BOBBI HUMPHREY—Blue Note
BST 84379 (United Artists)
11. **INTENSITY**
CHARLES EARLAND—
Prestige PR 10041
12. **SOUL ZODIAC**
CANNONBALL ADDERLEY—
Capitol SVBB 11025
13. **CHERRY**
STANLEY TURRENTINE—CTI CTI 6017
14. **PEACE & RHYTHM**
INDIRIS MUHAMMAD—Prestige 10036
15. **FUNK INC.**
Prestige 10031
16. **BRUBECK ON CAMPUS**
DAVE BRUBECK QUARTET—
Columbia KG 31298
17. **SHADES OF GREEN**
GRANT GREEN—Blue Note 8413
(United Artists)
18. **WORLDS AROUND THE SUN**
BAYETE (TODD COCHRAN)—
Prestige 10045
19. **COOL COOKIN'**
KENNY BURRELL—Chess 60019
20. **FREE AGAIN**
GENE AMMONS—Prestige 10040
21. **ALL THE KING'S HORSES**
GROVER WASHINGTON, JR.—
Kudu KU-07 (CTI)
22. **WHITE RABBIT**
GEORGE BENSON—CTI CTI 6015
23. **THE ICEMAN'S BAND**
JERRY BUTLER—Mercury SRM 1 648
24. **CRUSADERS 1**
Blue Thumb BTS 6001 (Famous)
25. **THE GREAT CONCERT**
CHARLES MINGUS—Prestige 34001

Big Golden Release

■ NEW YORK — Golden Records has announced an 8 album release, the greatest in its history, according to label head Al Massler.

Ho-Ho, Hee-Hee

Heading the list is a recording of original poetry by Red Buttons called "Love Daddy." A musical history of Thomas Jefferson narrated by Richard Kiley titled, "Tall Tom Jefferson" is also included. Another record features Kiley both narrating and singing the role of Don Quixote in "Man of La Mancha."

Other product in the release include: "Songs Of Woody Guthrie"; "Fruit and Vegetable Alphabet Songs," "What Can The Difference Be;" "The Marching Band from Animal Island"; and "Christmas Songs That Tickle Your Funny Bone."

Grunt Sponsors Radio Special

■ SAN FRANCISCO — Grunt Records sponsored a radio mystery serial called "The Fourth Tower of Inverness." The serial, produced by ZBS Media, was distributed free to all college stations participating in the ZBS College Radio Network. There are 65 7 min. episodes which were broadcast daily, plus a specially edited 40 min. Sunday show which will wrap up the previous week's action. "The Fourth Tower of Inverness" was heard on approximately 350 college radio stations around the country.

I'll Take Manhattan



Visiting Record World recently was Deluxe recording artists, the Manhattans. Currently on tour with James Brown, the group is enjoying success with their single "One Life To Live," with their album "A Million To One" due this week. In addition they have taped a syndicated TV show, "Soul Street." Pictured above are standing left to right: Group members Gerald Alston, Sonny Bivins; WBLS dj LeMar Renee; group member Blue Lovett. Kneeling are: Blue Herferth of Seed Promotions; and Kenneth Kelly of the Manhattans.

Three Dog Strikes Gold

■ NEW YORK — Dunhill recording group Three Dog Night has just struck gold for the fourteenth time with their current single release, "Black and White." This latest number 1 chart single is the group's sixth million selling 45, and is released from their current "Seven Separate Fools" record album, which is the eighth consecutive Three Dog Night lp to be certified Gold by the Record Association of America (RIAA).

Three Dog Night's first major tour outside America has just begun in England, and will continue with a 26 concert date schedule in Switzerland West Germany, Italy, New Zealand, Australia and Japan. In conjunction with the group's appearance in England, "Tulsa

Turnaround" has been released there as the first single from their "Fools" album. Just prior to leaving for England, the group achieved a rating triumph with their "Three Dog Night . . . Night" ABC-TV special. According to a newly issued 70 city Nielsen survey, the show had a larger audience share nationally than any of its competition.

The American sensation that is the group Three Dog Night is comprised of vocalists Danny Hutton, Chuck Negron and Cory Wells; guitarist Michael Allsup, organist Jimmy Greenspoon, Joe Schermie on bass and Floyd Sneed on drums. Together, these seven musicians have broken just about every concert record, and won assorted awards and honors.

Sunday Moving To Memphis

■ MEMPHIS — Dionne Warwick's record company, Sondag Records, is moving to Memphis.

Sondag Records' new address is: Suite 1116, Executive Plaza, 3003 Airways Blvd., Memphis, Tenn. 38131. (901-332-1784).

Mazur To ABC/Dunhill

■ LOS ANGELES—Marv Helfer, vice president of ABC/Dunhill Records, this week announced the appointment of Ruby Mazur as art director for the company. Mazur's appointment marks the first time in its history that ABC/Dunhill has had an in-house art and creative graphics department.

The Monster

Wa'Honk'a
"Expressway To Your Heart"
TR-001

Transcript Records
921 Highway 35, Middletown, N.J. (201) 671-4535



SOUL TRUTH

By DEDE DABNEY



Dede Dabney

■ NEW YORK—PERSONAL PICK: "We Ain't As Tight As We Used To Be"—Freddie Lowe (Polydor). Solid emotion with an infectious track causes one to stand up and listen to a new artist on Polydor Records. Dynamite lyrics sung by a young lady makes this one a tune strictly for the females.

"Let It Crawl"—Society's Bag (Warner Brothers). To coin a phrase used by one of New York's local disc-jockeys "hunks of funk to separate the good stuff from the junk." Get on this one—you won't regret it.

DEDE'S DITTIES TO WATCH: "I Love You More Than You'll Ever Know"—Donny Hathaway (Atco); "Nobody Can Love Me The Way You Do"—Freddie Waters (Ref-0-Ree); "Let Me Touch Your Mind"—Ike & Tina Turner (UA); "I Hope You Really Love Me"—Family Circle (Sky); "Yes We Can"—Young-Holt Unlimited (Cotillion); "So Far Away"—The Crusaders (Blue Thumb); "I Know It's Not Right (To Be In Love With A Married Man)"—Veda Brown (Stax).

FIVE STAR ALBUM OF THE WEEK: "All Directions"—The Temptations (Gordy).

On Friday, September 15th, the recipient of NATRA's Tommy Smalls Award and the vice president of the organization, William "Boy" Brown had a confrontation with police in Beaumont, Texas. As a result of this "Boy" Brown suffered a broken neck leaving him paralyzed from the neck down.

William "Boy" Brown was on Radio Station KJET up to that date. We cannot possibly know the date he will return to the airwaves. Let's all pray for his speedy recovery and remember it is better to give than to receive. He is in Baptist Hospital, telephone number (713) 835-9384.

Gene Chandler who is now on Curtom Records will have a new release in October along with the Impressions. Irene J. Ware has left Jewel-Paula Records to devote all her time to her radio show at station WGOK in Mobile, Ala. Larry Maxwell phoned to inform us that he is flipping the Monk Higgins, the title is "Two In One."

The Manhattans on the DeLuxe label has gone pop. Also the Rueben Bell on the same label is beginning to show up across the board. For those of you who were about to take off the Kool & The Gang because of the lyrics, surprise, the lyrics have been changed to suit the season. With deep regret we would like to inform you that Connie Thomas is no longer with Radio Station WNJR.

A tune produced by Van McCoy, who happens to be pretty creative, is titled "Wild Honey" on the Abbott label. Just released, this ditty is showing up at many stations. If you like honey, it should be on the top of your list.

The new organization BAMA (Broadcasters And Musical Arts) will have their first general meeting October 7th and 8th in Atlanta. We will

(Continued on page 64)



THE R&B SINGLES CHART

SEPTEMBER 30, 1972

THIS WK.	LAST WK.	ARTIST	RECORD LABEL
1	2	GOOD FOOT, PT. 1	James Brown—Polydor 14139
2	9	MY DING-A-LING	Chuck Berry—Chess 2131
3	6	I'LL BE AROUND	The Spinners—Atlantic 2904
4	4	THINK	Lyn Collins—People 608 (Polydor)
5	8	FREDDIE'S DEAD	Curtis Mayfield—Curtom 1975 (Buddah)
6	1	EVERYBODY PLAYS THE FOOL	Main Ingredient—RCA 74-0731
7	19	USE ME	Bill Withers—Sussex 241
8	16	BEN	Michael Jackson—Motown 1207
9	3	MY MAN, A SWEET MAN	Millie Jackson—Spring 127 (Polydor)
10	12	(WIN, PLACE OR SHOW) SHE'S A WINNER	The Intruders—Gamble 4019
11	13	OPEN HOUSE AT MY HOUSE	Little Johnny Taylor—Ronn 64
12	17	WOMAN DON'T GO ASTRAY	King Floyd—Chimneyville 443 (Atlantic)
13	14	CLOSE TO YOU	Jerry Butler & Brenda Lee Eager—Mercury 73301
14	15	SWEET CAROLINE	Bobby Womack—United Artists 50964
15	5	POWER OF LOVE	Joe Simon—Spring 128 (Polydor)
16	21	MONEY I STILL LOVE YOU	Mark V—Mercury 73319
17	7	STARTING ALL OVER AGAIN	Mel & Tim—Stax 0127
18	22	DON'T EVER BE LONELY	Cornelius Brothers & Sister Rose—United Artists 50954
19	10	THIS WORLD	Staple Singers—Stax 137
20	11	BACK STABBERS	O'Jays—Phila. International 3517 (CBS)
21	23	I'LL ALWAYS HAVE YOU THERE	Doug Gibbs—Oak 108
22	27	FOOL'S PARADISE	Sylers—Pride 1001
23	25	SLOW MOTION	Johnny Williams—Phila. Int'l. 73518
24	26	IF I COULD REACH YOU	5th Dimension—Bell 45261
25	29	TOAST TO THE FOOL	Dramatics—Volt 1206
26	32	MY MIND KEEPS TELLING ME	Eddie Holman—GSF 6973
27	28	GUESS WHO	B. B. King—ABC 11330
28	30	NATURE PLANNED IT	Four Tops—Motown 1210
29	31	SLAUGHTER	Billy Preston—A&M 1320
30	34	A LONELY MAN	Chi-Lites—Brunswick 55483
31	35	HOW DO YOU MEND A BROKEN HEART	Spoonbread—Stang 5043
32	33	ONE LIFE TO LIVE	The Manhattans—De Luxe 139
33	40	WHY CAN'T WE BE LOVERS	Holland & Dozier—Invictus 9125 (Capitol)
34	39	IF YOU CAN BEAT ME ROCKIN'	Laura Lee—Hot Wax 7207
35	18	I'M STILL IN LOVE WITH YOU	Al Green—Hi 2216 (London)
36	38	HOLD ME, THRILL ME	Lea Roberts—United Artists 50896
37	—	MAN-SIZED JOB	Denise LaSalle—Westbound 206
38	—	I JUST WANT TO BE THERE	Independents—Wand 11249
39	41	GET IT ALL	Mandrill—Polydor 14142
40	45	BABY SITTER	Betty Wright—Alston 4614 (Atlantic)
41	43	S.T.O.P. (STOP)	The Lorelei—Columbia 45629
42	56	JOYFUL PROCESS	Funkadelic—Westbound 205
43	46	PLAY IT BY EAR	Sam Russell—Playboy 5013
44	—	STOP DOGGIN' ME	Johnnie Taylor—Stax 0142
45	47	SINCERELY	Moonglows—RCA 0759
46	48	I'LL FIND A WAY	Black Ivory—Today 1511
47	49	NO TEARS IN THE END	Grover Washington—Kudu 909 (CTI)
48	52	I WISH IT WOULD RAIN	Johnny Adams—Atlantic 2905
49	51	YOUR LOVE	Z. Z. Hill—United Artists 50908
50	—	GUILTY	Al Green—Bell 45258
51	53	COME BACK CHARLESTON BLUE	Donny Hathaway & Margie Joseph—Atlantic 6899
52	54	MAY THE BEST MAN WIN	Ollie Nightingale—Pride 1002
53	—	I'M SO TIRED	Bobby Bland—Duke 477
54	57	TIME	Jackie Moore—Atlantic 2830
55	36	POP THAT THANG	Isley Brothers—T-Neck 935 (Buddah)
56	58	KEEP ON RUNNING	Stevie Wonder—Tamla 54223
57	20	I MISS YOU	Harold Melvin & Bluenotes—Phila. International ZS 73156 (CBS)
58	37	TOO LATE TO TURN BACK NOW	Cornelius Brothers & Sister Rose—United Artists 50910
59	42	I WANNA BE WHERE YOU ARE	Michael Jackson—Motown 1202
60	24	THE COLDEST DAYS OF MY LIFE	Chi-Lites—Brunswick 55478

THE CHI-LITES

GREATEST HITS



BL 754184

Brunswick
RECORDS

Stax Aids Cancer Fund

■ MEMPHIS — Stax Records has provided assistance on several levels to the Cancer Care Fair sponsored recently by the Memphis Chapter of the American Cancer Society. In addition to providing artists who made personal appearances and albums used in a fund-raising auction, Stax offered a recording contract to the winner of the Fair's talent competition.

Among the artists from the Stax Organization appearing at the fair were country singer O.B. McClinton and rock group Cargoe. Also onstage were Dave Peel, Jim Mundy, Natchez Trace, Eddie Bond and the Endeavors.

Winning Contract

All funds raised at the fair, which was held in the Youth Activities Building of the Mid-South Fairgrounds, went to the American Cancer Society. The three-day fair was held as a unique alternative to the usual telethon. It also marked the first time the Stax Organization has offered a contract, good for one record, to the winner of a talent competition.

New Gospel LPs

Rev. C. L. Franklin
Presents His Choir
New Bethel Baptist
Church Radio Chorus

Jewel LPS 0059

"THE STARS OF FAITH"

Jewel LPS 0060

"TAKIN THE THRU- WAY WITH GOD"

Rev. C. L. Moore

Jewel LPS 0061

"DO YOU KNOW THE MAN FROM GALILEE"

Bell Jubilee Singers

Jewel LPS 0062

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



Nashboro Plans Big Fall Release

■ NASHVILLE — Nashboro Records, cashing in on the resurgence of blues and gospel on the worldwide market has scheduled a thirteen album release to coincide with its Sales Symposium September 28th, 29th, and 30th, to be held in Nashville, Tennessee.

Bud Howell, President of Nashboro, noted the company doubled its business in the preceding fiscal year ending June 30th and the ambitious fall release is aimed at keeping the momentum going.

Featured in the package to be presented to the family of Nashboro dealers who come to Nashville as guests of the company is the "The Excello Story," a thirty-two cut album of all the great songs which have appeared on the Excello label through the years. Continuing the "story" line will be a tribute album called "The Brother Joe May Story" saluting the great gospel singer who died recently.

Other highlights of the release are "The Montreux Blues Festival" recorded live at Montreux, Switzerland; Bessie Griffin, also live at Montreux; Lightnin' Slim and Jimmy Dawkins, both recorded in London; Spiritual albums by Reverend Cleophus Robinson, Reverend Morgan Babb, The Brooklyn All-Stars, Isaac Douglas and The New York City Choir, Harrison Johnson's Los Angeles Community Choir; and a Bettye Swann album on the Abet label.

London Names Garner National R&B Promo

■ NEW YORK — Emmett J. Garner has been named national r&b promotion manager for London Records. Garner will cover the entire country and will be responsible for the promotion of all r&b product from London as well as the Memphis-based Hi label.



Emmett Garner

He was formerly associated with Metro Distributors and Royal Disc Distributors in Chicago and with Buddah Records.

Soul Truth

(Continued from page 62)



A show presented by Cable Music Ltd. in Mobile, Ala. starred Isaac Hayes was held at The Municipal Auditorium. Shown here left to right is Rose Williams, Isaac Hayes, Craig Bryant of Cable Music Ltd. Record World's Irene J. Ware, and Ricky Williams of

Radio Station WGOK in Mobile, Ala.

Have more information as to where the meeting will be held next week.

A new radio station in St. Croix, Virgin Island is WVIS. They would appreciate new releases from your company. You may send them to Joseph Bahr 7-A Estate Whim, Fredericksted, St. Croix, U.S. Virgin Islands, 00850. "Beggin' Is Hard To Do" by the Montclairs on Paula has been making a lot of noise across the country.

New Airplay

ANDRE PERRY—WHUR-FM (Washington): Personal Pick: "Push On Jesse Jackson"—Pacesetters (Kent); Station Pick: "I'll Be Around"—Spinners (Atlantic); Requests: "Why Can't We Be Lovers"—L. Dozier (Invictus); Sleeper: "Must Be Goin' Out Of My Mind"—Ferguson, Davis & Lee (GRT); Additions: "Let Me Down Easy"—Chairman Of The Board (Invictus); "Cabbage Alley"—Meters (Reprise); "I Love You More"—D. Hathaway (Atco); "Lonely Man"—Chi-Lites (Brunswick); "Slaughter"—Billy Preston (A&M).

MAURICE WARD—WRAP (Norfolk): #3—"I'll Be Around"—Spinners (Atlantic); #13—"Slow Motion"—Johnny Williams (P.I.R.); #27—"Sincerely"—Moonglows (RCA); Hit Bound: "A Lonely Man"—Chi-Lites (Brunswick); "Ready Made Family"—Creative Funk; "If You Beat Me Rocking"—Laura Lee (Hot Wax); Super Smash: "Freddie Is Dead"—Curtis Mayfield (Curton).

JIM GATES—KWK (St. Louis); #1 selling: "I'll Be Around"—Spinners (Atlantic); "Use Me"—Bill Withers (Sussex); "That's The Way"—Jermaine Jackson (Motown); "Ben"—Michael Jackson (Motown); "Dedicated To The One"—The Temprees (We Produce); lp cut: "Get Down"—The O'Jays (P.I.R.); Requests: "Beggin' Is Hard To Do"—The Montclairs (Paula); "Mixed Emotions"—Gene Anderson (Hi); "Don't Let Your Baby"—Jackson 5 (Motown); "Hey Man"—Four Tops (Motown); "Shelter In Time Of Storm"—Luther Ingram (KoKo); Best New Record: "Let A Boy Do A Man Sized Job"—Denise LaSalle (Westbound).

Chess/Janus Appoints Frost

■ NEW YORK — Al Riley, National Promotion Director, last week announced the appointment of Bob Frost as Midwest Promotion Director for Chess/Janus Records.

First, experienced in both AM & FM radio programming, was Musical Director for radio station WANT in Richmond,

'Good Foot' Gold

■ NEW YORK — Polydor Inc incorporated has announced that James Brown's Polydor single "Get On The Good Foot" has been certified a million-selling gold record by RIAA.

Va. for 2½ years and on the air for WBLK-FM in Buffalo and, most recently, WLIB-FM in New York.

PUSH EXPO

Black & Minorities
Business & Cultural
Trade Exhibition

72

September 27 through October 1, 1972
International Amphitheatre, Chicago, Illinois

HARAMBEE SAVE THE CHILDREN

The overall plan for PUSH EXPO is to reveal Black business and to express Black culture. But much more important is its specific purposes as expressed in the following 10-point list of objectives:

1. To achieve self-determination and attain justice through democracy
2. To centralize Black strength
3. To communicate Black production
4. To create Black awareness, self-awareness and collective appreciation
5. To interchange information (we must define the goals of Black people, systematize and synchronize them.)
6. To connect Black heads, Black bodies and Black souls
7. Nationalize our particular concerns for the good of the commonwealth (the ability to move simultaneously and collectively is vital.)
8. To honor and create Black giants
9. To finance the Black movement
10. Develop an international consciousness (for if we see ourselves apart from the world, we are in trouble)

ACTIVITIES:

International: PUSH African/Afro-American Day will see African and Afro-American brothers in discussions and dialogs about "International Apartheid: The Price of Being Black."

Cultural: "Man, Woman, and Child" is the theme of the pictorial essay exhibit of PUSH EXPO/72. Works by Africans and Afro-Americans — contemporary and ancient — will be on display . . . paintings, sculpture, photographs, and all manner of creative expression will be here.

Economic: Black economic development is a major thrust of PUSH Expo '72. More than 500 Black businesses from around the country will exhibit their manufactures and services. And EXPO will open with a National Businessmen's breakfast during which participants, white and black, will address themselves to ways and means of alleviating Black business development problems.

Political: Elected and appointed Black officials from both political parties and from across the nation will gather to discuss our common agenda.

Jail EXPO: Running concurrently with PUSH Expo, Jail EXPO will see entertainers performing for our locked-up brothers and sisters, and their art and artifacts will be for sale at PUSH Expo.

Education: A group of prominent Black educators from across the nation will come together to discuss how to make the American educational system more effective for training Black children.

Rev. Jesse L. Jackson, president
Thomas N. Todd, executive vice president



Rev. Jesse Jackson calms Expo '71 audience whose overwhelming reception brought Flip Wilson to tears.



Quincy Jones



Roberta Flack

Jackson Five



Bill Withers



Sammy Davis, Jr.



Nancy Wilson



Isaac Hayes



Ozzie Davis and Ruby Dee, recipients of the 1972 Dr. Martin Luther King, Jr. Award.



ENTERTAINMENT SCHEDULE

Wednesday, September 27	7:30 P.M.
DR. MARTIN LUTHER KING JR. AWARDS NIGHT	
Ozzie Davis, Ruby Dee Roberta Flack, Donny Hathaway, Quincy Jones, Cannonball Adderley, George Kirby Newark Boys Choir	
Thursday, September 28	10:00 A.M.
SESAME STREET	
Thursday, September 28	12:30 P.M.
SESAME STREET	
Thursday, September 28	7:30 P.M.
Sammy Davis, Jr. Chi-Lites, Staple Singers Gladys Knight and The Pips, The Independents	
Friday, September 29	10:00 A.M.
SESAME STREET	
Friday, September 29	12:30 P.M.
SESAME STREET	
Friday, September 29	7:30 P.M.
Smokey Robinson, The Supremes, The Temptations, Thelma Houston	
Saturday, September 30	2:00 P.M.
Jackson Five Review	
Saturday, September 30	8:00 P.M.
Bill Withers, Jerry Butler, Ramsey Lewis, Redd Foxx, Zulema	
Sunday, October 1	2:00 P.M.
GOSPEL SHOW Albertina Walker, Rev. Clay Evans, Rev. T. L. Barrett, Jackie Verdell, Jimmy Jones, Marion Williams Peoples Choir of Operation PUSH Mount Zion Baptist Church Choir Fellowship Baptist Church Choir Thompson Community Singers Vernon Park Church of God Cosmopolitan Community Church Fountain of Life Baptist Church Choir Conducted by: Rev. James Cleveland Assisted by: Rev. Billy Jones Rev. Milton Brunson Orchestra Conducted by: Quincy Jones Assisted by: Gene Barge	
GUEST ARTISTS: Roberta Flack, Johnny Taylor, Soul Stirrers	
Sunday, October 1	7:30 P.M.
Isaac Hayes, Nancy Wilson, Luther Ingram, The Independents	
Monday, October 2	7:00 P.M.
"Don't Bother Me, I Can't Cope," A New Musical Entertainment by Micki Grant at Dr. King's Workshop, 50th & Drexel	

Dr. King's Workshop, Operation P.U.S.H. national headquarters, Chicago, Illinois. Scene of weekly meetings where thousands gather proclaiming, "Nation Time . . . I Am Somebody!"

Record World in Brazil

By MIGUEL VACCARO NETTO

■ SAO PAULO—Roberto Carlos who's making around Cr\$ 200,000.00 monthly (around US\$ 35,000.00) announced that up to the end of this year he will put in the market his own label, but that he will continue in the recording company CBS, which made him an international singer, since his label will be distributed by CBS. The only thing missing is the label name, but the first stage, concerning agreements, etc., has already started. As Roberto Carlos always does the right things, I applaud this enterprise, which will give a chance for new people. You are welcome Roberto!

There are incredible things in the recording business—the factory Rozemblit, which has closed their doors, sometime ago, with a debt of several millions, including the non-payment of author rights, has re-

turned to the market, this time disguised with a name with American characteristics to make confusion. How many losses will we still have with Rozemblit?

Guanabara—And continue in the market the proliferation of the "pirate recordings," I mean, songs recorded in cassettes and cartridges, gathering European and American hits and sold in a clandestine way and, naturally, with no authorization of the recording companies, bringing losses for everybody working in the record field. How long do we have to stand this?

Sao Paulo—The president of Fermata-RGE group, my good friend Enrique Lebendiger, intends to develop the labels under his control. He's planning a complete remodeling in the production and a modernization in the working system of the promotion department: new agreements, including important European and American

(Continued on page 68)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



Tomas Fundora

■ Gran conmoción está recibiendo el mercado de discos latinos en Estados Unidos en estos días. El anuncio de la distribución de RCA por Caytronics Corp. ha creado un revuelo total. Y es que Caytronics cambiará totalmente las políticas de distribución de ese producto, y aunque al principio se verá forzada a suministrar discos de la etiqueta a cuantos distribuidores le situen órdenes, la realidad demostrará que Caytronics no podrá ir a una distribución múltiple, engendro de mentes enfermas y que al final, nunca ha dado resultado positivo dentro de los mercados latinos. Por otra parte, la firma del catalogo EMI Sabor Records, Inc., una firma recientemente creada por Morris Levy, presidente de Roulette Records, ha causado más revuelo aún. Morris, iniciador de todo el gran proceso de acrecentamiento de las producciones latinas en Estados Unidos con sus etiquetas Tico y Alegre, ha sido en todo momento un gran creyente de la fuerza y pujanza del producto latino en Estados Unidos. Ahora, con la firma que le concede la distribución exclusiva de EMI en esta gran zona, salta de nuevo a la palestra. Stan Silverberg, previamente con Capitol estará al frente de Sabor. Silverberg fue Director International A&R de Capitol y ha sido el productor de la grabación "Viva" de Trini Lopez en Castellano. Silverberg estará radicado en Los Angeles. Las producciones EMI firmadas por Sabor Records incluirán grabaciones originadas en España, Brasil, Chile, México y también algunas producciones Argentinas. Joe Cain, Director de Tico y Alegre, muy conocedor del movimiento promocional y distributivo latino estará también involucrado en la etiqueta desde sus oficinas un Nueva York. Entre tanto, pequeños y grandes distribuidores latinos que hasta ahora solo han cooperado a que la industria haya sido de proporciones suicidas, están mirando con "ojos de mira quien viene" a lo que se les avecina. Dentro de poco la industria discográfica latina en Estados Unidos habrá cambiado por completo . . . y para mejor!



Sandro

Terminó de filmar Sandro en Buenos Aires, su séptima película, cuyo título es "Destino de un Capricho" en la cual comparte el rubro estelar con Mirtha Massa, ex-Miss Universe . . . Debutarán este mes en el Hotel San Juan de Puerto Rico, los siempre bien acogidos Chavales de España, artistas exclusivos del sello Ansonia . . . Exitosa la jira del Conjunto Africa en Norteamérica. El grupo mexicano actuó en Los Angeles, San Francisco, Sacramento, Tucson, Glendale, Chicago, Dallas y San Antonio . . . Grabaron Olga y Tony un long playing de tangos para el sello Borinquen . . . Fuentes acaba de lanzar en Colombia una pieza antológica colombiana titulada "Los Guadales" en la voz de Tizziano y original del compositor Jorge Villamil . . . De carta recibida de Juan José V. Laveaga F., Presidente de Discolandias Laveaga de México, extracto lo siguiente: "Lo felicito al motivar tan grandemente a la industria del disco latino. Para nosotros en México, nuestro país, hemos pugnado por ser agresivo ante el grupo tan cerrado de la Industria del Disco, por ello lo comprendo más a usted. Con gusto podemos ofrecerle, nuestro Canal de distribución en toda la República Mexicana, para aquellas marcas que quisieran introducirse en nuestro país y con ello demostrarle a la industria del disco, que hay muchas cosas por



Olga & Tony

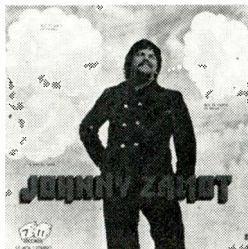
(Continued on page 67)



JOHNNY ZAMOT



OYE NICOLA LA GUERRA SE Vol. 2



JOHNNY ZAMOT SE Vol. 1

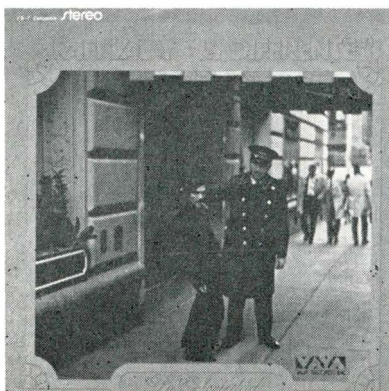
Available on 8-Track & Cassette
West Side Sound Dist., 693 Tenth Avenue, New York, N.Y. 10036



LA SOCIEDAD

La Diferente

VS-7 Compatible Stereo



DUAL DIMENSIONAL SOUND

R & J Dist.: 108 Sherman Ave., New York, N.Y. 10034 (212) 942-8185
Allied Wholesale: Calle Cerra #610, Santurce, P.R. 00927 (809) 725-9255

LATIN AMERICAN HIT PARADE

SEPTEMBER 30, 1972

New York Latin Soul

By Joe Gaines—WEVD

1. AMOR Y PAZ
ORCH. LA SELECTA—Borinquen
2. COCINANDO
RAY BARRETTO—Fania
3. UP ON THE ROOF
RALFI PAGAN—Fania
4. PUD - DA - DIN
JOE CUBA—Tico
5. AGUANILE
WILLIE COLON—Fania
6. YA NI TE ACUERDAS
BOBBY CRUZ—Vaya
7. JULIA
EL GRAN COMBO—EGC
8. PA LA OCHA TAMBO
EDDIE PALMIERI—Tico
9. DIME PORQUE
ISMAEL RIVERA—Tico
10. AY QUE FRIO
OCHO—UA Latino

SEPTEMBER 30, 1972

Miami

1. YO TE QUIERO A TI
BETTY MISSIEGO—Audio Latino
2. CONTIGO Y AQUI
ELIO ROCA—Miami
3. DON GOYO
GRAN COMBO—EGC
4. ANTES DE AMARTE YO
LOS GEMELOS DEL SUR—Parnaso
5. VACACIONES DE VERANO
FORMULA V—Miami
6. LA MACHACA
P. JIMENEZ—Velvet
7. CON LOS CINCO SENTIDOS
DE RAYMOND—Audio Latino
8. AH AH OH, NO
WILLIE COLON—Fania
9. EL GRAN AMANECER
BETTY MISSIEGO—Audio Latino
10. VAGABUNDO
LA LUPE—Tico

SEPTEMBER 30, 1972

Mexico

By Vilo Arias Silva

1. POP CORN
HOT BUTTER—RCA
2. PORQUE
LOS BABY'S—Peerless
3. VERONICA
VICTOR YTURBE—Polydor
4. IREMOS DE LA MANO
ESTELA NUNEZ—RCA
5. DOMINGO MARAVILLOSO
DANIEL BOONE—Musart
6. HOY
LOS SOLITARIOS—Peerless
7. VIDA
LOS SONADORES—CBS
8. EL SONADOR
ROBERTO JORDAN—RCA
9. MIENTEME
VICTOR YTURBE—Polydor
10. JAMAICA
LOS BABY'S—Peerless

SEPTEMBER 30, 1972

Washington, D. C.

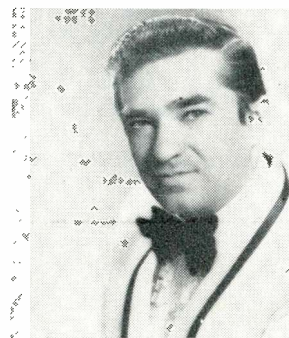
By WFAN

1. YO NO SOY ESA
MARI TRINI
2. DIME PORQUE
ISMAEL RIVERA
3. NOSTALGIA DEL PRIMER AMOR
NELSON NED
4. TE PIDO Y TE FUEGO
VICTOR YTURBE
5. DESPUES DE TI
VICKY LEANDROS
6. TODO LO TENGO
ARMANDO MANZANERO
7. A TU RECUERDO
ANGELES NEGROS
8. SERA SERA
SOFIA
9. CANCION PARA UNA ESPOSA TRISTE
MAITEN MONTENEGRO
10. THE FALLING RAIN
BOBBY CRUZ

Artista de la Semana (Artist of the Week)

■ Nació Enrique Cáceres en Mérida, Yucatán, un día dos de Mayo. Sus primeros pasos como cantante fueron dados a la edad de ocho años en que comenzó a interpretar canciones infantiles en radio. Después pasó a formar parte del Trío Monterrey, haciendo su primera grabación cuando contaba 13 años. El número exitoso fué "Ojos Cafés" que se mantiene como "standard" en la radio mexicana. Después se mantuvo cantando como solista a través de la estación radial XEW de México, en programaciones nocturnas. De ahí, pasó a formar parte del Trío Los Tecolines, con los cuales obtuvo el "Disco de Oro," trofeo otorgado por los comentaristas de Radio y T.V. Los éxitos fueron "Cerezo Rosa," "Abril en Portugal" y "Eso" entre otras. En el 1960 hubo de desligarse de Los Tecolines para ingresar en el Trío Las Sombras. También en el 1961 hubo de obtener el Disco de Oro por "Noche no te Vayas," "Mía," "Empiezo a Extrañarte" y "Me Quieres Olvidar." Entre ambos tríos, logró Enrique acumular un aproximado de 24 trofeos. Viajó con ambos el Caribe, Centro y Suramérica. Estando con el Trío Las Sombras, fué nombrado como "La Mejor Primera Voz de Mexico" en un concurso periódico celebrado en México. En el 1966 fué llamado por el Trío Los Panchos para formar parte del mejor Trío de América. Con Los Panchos ha disfrutado también del Disco de Oro por cinco años consecutivos y ha recorrido prácticamente todo el mundo.

Enrique Cáceres lleva 27 años de profesional. Entre los éxitos de Los Panchos en los cuales ha participado Enrique



Enrique Cáceres

se cuentan "Que no te Cuenten Cuentos," "Volví la Espalda," "En tu Boca," "La Nave del Olvido," "Háblame" y todas las interpretaciones de las canciones de Armando Manzanero. Compitió por primera vez en un Festival internacional al competir en el "Festival de los Dos Mundos, realizado en la Ciudad de Oporto, Portugal, donde compitió con artistas europeos, Centro y Suramericanos. Obtuvo el trofeo como el "Cantante Masculino" el Festival.

Enrique Cáceres ha sido lanzado recientemente como solista, pasando Ovidio Hernández a tomar su lugar en Los Panchos. Sus interpretaciones de "Deja que te Ame" de su inspiración y "Hoy que te has ido" de Lissa Rossel han sido sus primeros éxitos como solista. Después de acompañar a Los Panchos en su última jira internacional, terminó de grabar su long playing en Buenos Aires y México, que acaba de poner a la venta CBS en la Ciudad de Los Palacios. En Estados Unidos, Miami Records lanzó a la venta con éxito inmediato un "extended play" con "Dime que Tú me Quieres como te Quiero," "El Ultimo Café," "El Paria" y "No, No Puedes Dar tu Amor." Las campañas

(Continued on page 68)

NUUESTRO RINCON

(Continued from page 66)

hacer en este mundo de la grabación" . . . Gracias amigo Laveaga y para si alguien desea cerrar filas con usted, ahí va su dirección: Monterrey 78, Col. Roma, México 7, D.F. . . . Y ahora . . . ;Hasta la próxima!

The signing of an agreement between Caytronics Corp. and RCA for the exclusive distribution of the RCA product by Caytronics in the states had created a great commotion in the Latin market, mainly, because Caytronics will change completely the way of operating the distribution and promotion of the RCA product in this area. Although Caytronics will be forced in a way at the beginning, to sell to all distributors that order the RCA product from them, multiple distribution in Latin product

(Continued on page 69)



felicita a sus artistas exclusivos

Betty Missiego y De Raymond
por haber sido ganadores del
"Disco de Oro de Miami."



Marfer S.A.

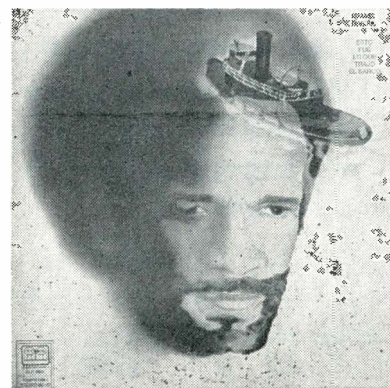
Paseo Alto de la Virgen del Puerto, 7
Madrid 5, Spain

Tico-Alegre

A Division Of
Roulette Records Inc.

"ESTO FUE LO QUE
TRAJO EL BARCO"
Ismael Rivera
con sus
Cachimbos
CLP-1305

This LP Includes The 2 Hits
"INCOMPENDIDO"
Tico 608
&
"DIME PORQUE"
Tico 603



N.Y. Dist.: Skyline Distributors, 636 10th Ave., N.Y.C. 10036 (212) 541-9835
Puerto Rico Dist.: Allied Wholesale, Calle Cerra 610, Santurce, P.R. 00927 (809) 725-9255
Miami Dist.: Sanido y Discos Inc., 1160 S.W. 1st St., Miami, Fla. 33130 (305) 373-1740

LO QUE SE ESCUCHA '72
EN MEXICO EN EL

"HOY"

SU MAS RECIENTE GRABACION DE



LOS SOLITARIOS

Brazil

(Continued from page 66)

labels. Useless to say that the several publishing companies of same group are increasing their catalogues in order to compete with the big international groups, such as RCA.

Sao Paulo—Some of the record stores in the south part of this city, specially in Augusta street, are already selling (in the importation basis), the more recent LP of the "Rolling Stones" (considered the biggest hit in sales even exceeding the Beatles in Europe). The price for each album is never less than Cr\$ 200.00 (US\$ 35.00).

Caceres

(Continued from page 67)

promocionales con "No, No Puedes Dar tu Amor" le han colocado a la cabeza como solista. Caytronics Corporation tiene su long playing programado para dentro de un mas aproximadamente.

Enrique Cáceres obtuvo el "Disco de Oro de Miami" la semana pasada, horas antes de sufrir un accidente automovilístico que le mantiene al borde de la muerte en su bella ciudad mexicana. "Algo me dice que debía quedarme unos días más en Miami" . . . Tomás!, pero tengo que cumplir mi contrato en México. Así partió Enrique hacia México. ¡Ojalá se hubiera quedado un poco más!

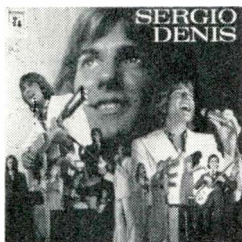
Artista de gran talento, mexi-

cano de pura cepa y hombre humilde y desinteresado, Enrique ah sido un baluarte cargado de amor por, paray hacia México, en todo cuanto sitio ha aparecido. Su voz privilegiada ha llevado su mensaje a través de toda Latinoamérica. Hacemos votos en Record World, al situarle como nuestro "Artista de la Semana" porque se restablezca prontamente y pueda seguir dando su mensaje de "No, No Puedes Dar tu Amor," porque simplemente, ya su público no podrá darle amor a nadie más que a Enrique . . . se lo han dado todo.

Si en el transcurso de escribir estas notas y su publicación, algo irremediamente terrible le sucediera a Enrique Cáceres, la vida y sus designios hubieran probado una injusticia terrible . . . ¡Ojalá Dios no lo permita!

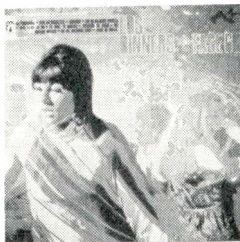


CAYTRONICS



SERGIO DENIS

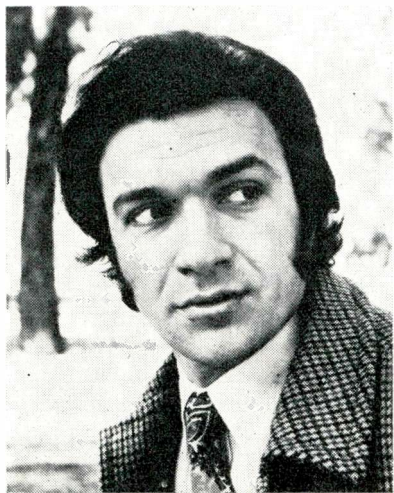
CYS-1329



LOS DINNERS

CYS-1331

Caytronics Corp., 240 Madison Ave., N. Y. (212) 889-0044



MIAMI RECORDS felicita a su artista exclusivo ELIO ROCA por haber obtenido el "Disco de Oro" en el "Festival del Disco de Oro de Miami" y por haber sido su "Yo Quiero Dibujarte" premiada como la "Canción del Año."

**MIAMI RECORDS
DISTRIBUTING CORP.**

2819 N.W. 7th Ave. MIAMI, Florida 33127
(305) 635-7925

RECORD WORLD LATIN AMERICAN ALBUM PICKS

CANTA EN ESPANOL

ROBERTO CARLOS—Caytronics CYS 1334

Grabación cargada de éxitos de Roberto Carlos. Entre otras "Un Gato en la Oscuridad," "Amada Amante," "Jesucristo," "Yo te Amo, Yo te Amo," "La Palabra Adios" y "Nunca Más te Dejaré Triste Amor." Vendiendo bien!

■ Most of the great sellers of Roberto Carlos are included in this package. "Amada Amante," "Un Gato en la Oscuridad," "Jesucristo," "Del Otro Lado de la Ciudad," "Rosa, Rosa," others. Recorded in Spanish.



MARCO ANTONIO MUNIZ

RCA Victor MKL 1945

Nueva grabación de Marco Antonio en la cual se presentan "Amada Amante," "Desde Cuando," "Si yo Fuera Rico," "Ama" y "Quiero Abrazarte Tanto" entre otras. Excelente presentación de album doble lanzado en México.

■ New album by Marco Antonio in which he performs "Amada Amante," "Separados," "María Madrugada," "Qué puedo Esperar" and "Que Coraje Da."

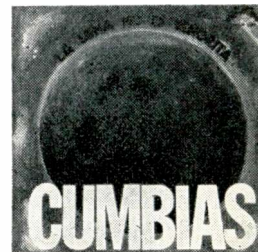


LA LUNA NO ES SENORITA

MARABU EL UNICO—Discos del Topo 104

Cumbias a lo norteño. Grabación producida en San Antonio, Texas. "Playa Brisa," "El Gato Micifú," "Sospechita," "El Tercer Jalón," "Acapulco Hermoso" y otras.

■ Cumbias recorded in San Antonio by Marabu. Tropical music with that northern Mexican touch. "La Cumbia es Universal," "El Pachangón," "El Loro Menso," others.



(Continued on page 69)

NUUESTRO RINCON

(Continued from page 67)

had already proved in the past to be a complete failure. Caytronics already learned the lesson in the hard way and will create their own force in order not to depend in any way on the present distributors. A product that could be bought by anyone in a specific area without anyone taking real good care of promotion could not be a winner. Unless Caytronics decided to create a big promotional force in every latin area in the states . . . and that's not so easy! . . . Now, another big step had been taken by **Morris Levy**, President of Roulette Records, who has announced the signing of a long term agreement between E.M.I. Ltds. and Sabor Records Inc., Sabor, a newly formed corporation has obtained exclusive rights in the United States and Puerto Rico for E.M.I.'s Spanish and Latin American Product. Sabor will manufacture and distribute records produced by E.M.I. affiliates in Spain, Brazil, Chile, México and some product from Argentina. Levy who has been a major force behind Latin music in the United States for two decades. His latin labels include: Tico and Alegre. **Stan Silverberg** who was Director of International A&R for Capitol Records, and produced **Trini Lopez'** latest L.P. "Viva," left Capitol in June to join Levy in negotiations with E.M.I.'s **Dr. Henry Jessen**, Director of Latin American Companies and **John Bush**, Managing Director of Discos Capitol de Mexico, will be based in Los Angeles. **Joe Cain**, who had been directing Tico and Alegre labels since several months ago, had proved to everyone in the industry that he has the know how in Latin, and will also be involved in the promotion and distribution of the new label, with base in New York. With the signing by the Levy's group of E.M.I., the Latin American record market will change completely and for the best.

Sandro filmed in Buenos Aires a new picture titled "Destino de un Capricho" in which he stars together with **Mirtha Massa** an ex Miss Universe . . . **Los Chavales de España** will debut at Hotel San Juan in Puerto Rico. **Los Chavales** are on Ansonia label . . . **Conjunto Africa** from Peerless, Mexico, toured last month Los Angeles, San Francisco, Sacramento, Tucson, Glendale, Chicago, Dallas and San Antonio. They were a success! . . . **Olga y Tony** recorded an album containing tangos for Borinquen label . . . **Fuentes** released a single by their new talent **Tizziano** containing "Los Guadales" from Colombian composer **Jorge Villamil** . . . We extracted from a letter signed by **Juan José V. Laveaga F.**, President of Discolandias Laveaga, Mexico, the following: "I congratulate you for so deeply motivating the whole Latin record industry. For us, in Mexico it is very important, because we had been trying to be as aggressive a you are among the so tight group of records manufacturers. That's why we understand your fights. With great pleasure we offered you our Distribution Channel in all the Mexican Republic, in order that any label that wishes to open the market here, could count with our distribution and in order that we could show to the record industry that a lot of things are to be done yet in this business." Thanks **Laveaga**, and if somebody will like to join your operation, here goes your address: Monterrey 78, Col. Roma, Mexico 7, D.F. . . . And that's it!



LATIN AMERICAN ALBUM PICKS

(Continued from page 68)

FELIX LLEGO

FELIX DEL ROSARIO Y SU ORQUESTA—
Borinquen DG 1224

Música dominicana en su gran expresión. Félix del Rosario ofrece aquí "A lo Loco" y "Ni Fu ni Fa" entre otras. También "La Tranca," "Ay, Cuca," "Lágrimas Negras," "Por Borracho" y "Sonrisa."

■ Dominican music at its best! Felix del Rosario and his Orchestra render here danceable tunes such as "La Tranca," "Protestando y con Razón," "Tú no Comprendes" and "Ni Cuerpo ni Corazón."



NARAS

(Continued from page 20)

craftsmanship in the field of recording."

The Trustees put this pledge into action by placing \$20,000 of the Academy's national funds for educational and cultural activities at the disposal of, and to be administered by the NARAS Institute. Portions of this allocation will be applied to the creation of curricula for basic music courses, a basic commercial music library, complete catalogues of recording courses and materials, plus assistance to local chapters for their own educational programs. NARAS Institute Director **Henry Romersa** reported on the Institute's progress in establishing direct liaisons with major institutions and on its recent successes in raising further funds for educational purposes.

The newly-added Grammy Awards categories are spin-offs of already-existing categories. The Pop Instrumental category has been broken down into Best Recording by an Instrumental Performer and Best Performance by an Arranger, Composer, Orchestra or Choral Leader. The Rhythm and Blues Group category was split into Best Performance by an R & B Instrumental Group and Best Performance by an R & B Vocal Duo or Group. And the previously all-encompassing Album Notes category is now divided into Best Pop and Best Classical Album Notes.

Also covered at the meeting were progress in the creation of new chapters, with the admissions of Memphis and Toronto the strongest possibilities; an optimistic report from **Wesley Rose** on the development of a vital, on-going Presidents' Advisory Council Board composed of sixteen of the industry's top leaders; in-depth discussions of plans for, and progress of next year's March 3rd Grammy Awards CBS telecast, including a report on recent developments and the results of a meeting of the national television committee; a comparison of individual chapter plans for presentations of nominees' plaques during the week preceding the telecast; consideration of a national public relations consultant; the creation of a national editorial board to work with editor **George Simon** on "NARAS Playback" and the annual program book; approval of a modernized logo submitted by the Chicago chapter; proposals for a revised balloting schedule that would call for semi-annual awards entries, and ways of making members

Knight Suit

(Continued from page 4)

Funk Railroad," both in the United States and in foreign countries;

4. Enjoining the defendants from causing or inducing **Farner, Brewer and Schacher** to breach any agreement that they have with GFR Enterprises, Ltd.;

5. Granting GFR Enterprises, Ltd., an accounting to determine damages for the wrongful activities of defendants in an amount not less than \$3,000,000.00;

6. Requiring the defendants to forthwith turn over to the Clerk of the Court to be held in escrow all monies which they have in the past and will in the future receive or which may come under their control as a result of any performances by **Farner, Brewer and Schacher** carried out under the service marks and trade names "Grand Funk" and "Grand Funk Railroad," until a final determination of this action;

7. Awarding plaintiff **Knight** his reasonable attorneys' fees, together with interest, costs and disbursement, in view of his bringing of this action on behalf of himself and in the right of GFR Enterprises, Ltd.;

8. Granting such other and further relief which to the Court may appear just and proper.

Grossman

(Continued from page 4)

all Robert Hall Village units, it was announced today by **Joseph Berlin**, president of Robert Hall Clothes, Inc.

The tastefully designed, professionally-staffed leased facilities will also carry a complete assortment of radio accessories, "designed to satisfy the tastes of the entire record-buying public," he added.

Robert Hall Villages, a new division of Robert Hall Clothes is scheduled to open some 15 to 20 outlets by the end of 1973 in metropolitan areas across the country. In addition to record and tape departments, Robert Hall Villages will offer a broad spectrum of hard goods, ranging from home furnishings to automotive supplies as well as Robert Hall's traditional ready-to-wear line of clothes for the family. The first Robert Hall Village outlet will open its doors in New Orleans in mid-October.

even more aware of their responsibilities to both the Academy and the industry as a whole.

ENGLAND

By RON McCREIGHT

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

SINGLE

BURLESQUE—Family
Publisher: United Artists—Reprise

SLEEPER

YOU'RE A LADY—Peter Skellern
Publisher: Pendulum/Warner Brothers—Decca

ALBUM

CATCH BULL AT FOUR—Cat Stevens—Island

■ LONDON—We're still celebrating, through this special issue, our current great exports of talent to America we now welcome two Stateside acts into the country—**Jim Croce** who has just arrived, and all girl rock band **Fanny**. Both tours were organized by MAM and Croce impressed a large gathering, with his performance, at a lunch party hosted by Phonogram during the week. His visit could give his single, "You Don't Mess Around With Jim," that extra boost needed here. Fanny will arrive shortly to commence a European tour on October 4 at Portsmouth's South Pavillion Pier.

Two more important sales conferences have recently brought some interesting facts to the fore: CBS' new U.K. chief, **Dick Asher** in his speech impressed upon his sales staff the "importance of building artists" and reminded them that they are "selling the creativity, talent, taste and personality of talented human beings to other human beings." The conference also saw the official launch of Young Blood Records, through CBS and from their first releases the **Python Lee Jackson** single must surely repeat its Stateside success here. Meanwhile RCA's convention, appropriately named "Amazing Pace," a pun on the Dragoon Guards hit, commenced with the announcement of some highly impressive sales figures: singles sales up by 40% and albums by 30%. Marketing manager **Geoff Hannington**, while quoting these figures, announced his company's theme for the coming year—"a year of no gimmicks." In addition to the continued straight-forward selling of their impressive roster of artists, he also revealed that the campaign for the coming months was a step back into the past . . . "The Nostalgia Campaign." This will include album releases by **Maurice Chevalier**, **Artie Shaw**, **Paul Whiteman**, **Tommy Dorsey** and a budget priced lp by **Rudy Vallee**. **David Bowie** was mentioned as being the spearhead for RCA's 1973 campaign and a new album and single is expected shortly. A highly unusual single by **Jack Jones**, together with his new constant companion, actress **Susan George**, was presented, and the campaign for the **Everly Brothers** will be undertaken to coincide with their imminent U.K. tour. RCA has also just secured rights to the cast album of their current west-end hit show "Cowardy Custard," a review based on **Noel Coward's** material. The album package will include an illustrated booklet featuring shots taken at the Mermaid Theatre and a double lp set, to be produced by **Norman Newell**.

Lawrence Myers' Arcade Records celebrated half a million sales of its "Twenty Fantastic Hits" album with a champagne reception at the Inn On The Park Hotel this week. Arcade will issue a second album before Christmas again featuring many top ranking artists and carrying an extensive TV advertising campaign. K-Tel Records, who issued the first album of this kind, has just commenced another heavy promotion on a collection of twenty hits

(Continued on page 72)

GERMANY

By PAUL SIEGEL

SINGLE IMPORT TIP OF THE WEEK

THEM CHANGES—Carlos Santana and Buddy Miles

SINGLE EXPORT TIP OF THE WEEK

ICH HAB' DIE LIEBE GESEH'N—Vicky Leandros—Philips

TELEVISION RECORD TIP FOR:

(ZDF NETWORK HIT-PARADE)



LIEBE IST FUR ALLE DA—Ramona—Philips

ALBUMS OF THE WEEK

(POP)—**MUSICAL SUZANNE CHERIE**—Franz Allers—Cornet/BASF

(CLASSICAL)—**FREDERIC CHOPIN'S "ANDANTE SPIANATO"**—Alex Welsenberg Concert—Piano and Orchestre De La Societe des Concerts Du Conservatoire Paris—Columbia/EMI



Paul Siegel

■ BERLIN—Berlin is in the limelight of the yearly official concert season, both classical and pop and record sales picking up . . . WEA is the new official name of Kinney, but the trade likes the word Kinney better, and spouting out of their Hamburg HQ are hot singles like: **George Baker Selection**, "I'm On My Way", "Motorcycle Mama" by **Sailcat**, and lovely **Marion Maerz** with "Es ist so Gut" . . . Sounds like **Frederick Schmidt** sales Ariola boss in Munich has a new hit with "Great White Lady" with **Kongos** . . . **Dan Cassidy** still hasn't broken in Germany, but perhaps with Atlantic's new single, "We Are The Children," he'll cut the ice and get hot . . . BASF has a new A&R Chieftain **Reimer Timm** formerly with Polydor, and I predict that BASF will make many chart hits with him . . . Musicor's (Ariola) **Hot Butter** "Popcorn" is now for the second week #1 in RIAS, Berlin's "Hit Parade", and I'm still taking bets it will go to #1 in the USA! . . . One of Germany's best concert halls for shows is the Deutschlandhalle in Berlin, this week they have **Johnny Cash** and the following week, the UNICEF Show, with international stars leading off with **Sammy Davis, Jr.** (who incidentally, guests shots on my RIAS dj show the nite before, and to book into this great hall seating thousands drop a note to Director **Heinz Warneke**, or his able gal secretary, **Lisa Bensch** plus the Production Chief **Manfred Wernicke**, address is 1 Berlin 19, Messedamm 26. Telephone 3025031, and if **Bob Hope** and his golf club appeared there, so can you! . . . Meeting this month in Amsterdam for EMI's Amsterdam '72 European Record Conference are EMI managing directors and staff personnel, led by humane, yet business-minded **Len G. Wood**, with speaker **John Reed**, and natch, director **Wilfried Jung** of Germany's Electrola . . . My teenage daughter, **Yvonne** likes **Wayne Newton's** new Chelsea single . . . **King Branko Zivanovic** printing new German DMs (money) in his Bellaphon printing press as the record buyers have bought up thousands of the new **Chi-Lites** single, "A Lonely Man." . . . Branko can never be lonely with all that money! . . . **Liberace's** lp has a hot groove, called "Exodus" . . . Here I go predicting again . . . Global Records via Intercord distribution manned by **Peter Kirsten** and **Dr. Udo Unger** will hit the charts with **Joy Fleming** . . . **Ralph Siegel**, this year's winner of young top producer, publisher, writer, will carry on the great name of his lately deceased father **Ralph Maria Siegel** which will put even more credit to the name of Siegel in Germany . . . The

(Continued on page 72)

INTERNATIONAL HIT PARADE

SEPTEMBER 30, 1972

ENGLAND'S TOP 10

1. MAMA WEER ALL CRAZEE NOW
SLADE—Polydor
2. CHILDREN OF THE REVOLUTION
T. REX—Marc
3. HOW CAN I BE SURE
DAVID CASSIDY—Bell
4. YOU WEAR IT WELL
ROD STEWART—Mercury
5. SUGAR ME
LYNSEY DE PAUL—MAM
6. IT'S FOUR IN THE MORNING
FARON YOUNG—Mercury
7. VIRGINIA PLAIN
ROXY MUSIC—Island
8. AIN'T NO SUNSHINE
MICHAEL JACKSON—Tamla Motown
9. TOO YOUNG
DONNY OSMOND—MGM
10. COME ON OVER TO MY PLACE
DRIFTERS—Atlantic

SEPTEMBER 30, 1972

GERMANY'S TOP 10

1. HELLO-A
MOUTH & MacNEAL—Philips
2. ICH HAB' DIE LIEBE GESEHN
VICKY LEANDROS—Philips
3. EINE NEUE LIEBE IST WIE EIN
NEUES LEBEN
JURGEN MARCUS—Telefunken
4. LITTLE WILLY
THE SWEET—RCA
5. ROCK AND ROLL PART 2
GARY GLITTER—Polydor (Bell)
6. POPCORN
HOT BUTTER—Musicor (Ariola)
8. MICHAELA
BATA ILLIC—Polydor
9. SONG SUNG BLUE
NEIL DIAMOND—Phonogram (Uni)
10. LET'S DANCE
THE CATS—Columbia/EMI

Through the Courtesy of:
(Der Musikmarkt—Automatenmarkt—
RIAS, BERLIN)
(Compiled by: Paul Siegel)

SEPTEMBER 30, 1972

FRANCE'S TOP 10

1. UNE BELLE HISTOIRE
MICHEL FUGAIN—CBS
2. POP CORN
HOT BUTTER—Barclay
3. LE PETIT PRINCE
GERARD LENORMAN—CBS
4. ALONE AGAIN
GILBERT O'SULLIVAN—Decca
5. MY REASON
DEMIS ROUSSOS—Philips
6. UN JOUR SANS TOI
CRAZY HORSE—Disc'Az
7. 62, NOS 15 ANS
MICHEL DELPECH—Barclay
8. IT'S ALL RIGHT
ELVIS PRESLEY—RCA
9. C'EST AU MOIS D'AOUT
PIERRE PERRET—Sonopress
10. LE MARI DE MAMA
SHEILA—Carrere

Through the Courtesy of:
L'EUROPE Nr. 1, PARIS RADIO
By: Pierre Delanoë, Program Dir.

New A & A Outlet

■ MONTREAL — A & A Records, long recognized as Canada's largest single record retailer, has opened an outlet in Montreal.

The new A & A store, at 1621-3 St. Catherine St. W. at Guy, opened September 7, following an aggressive radio and newspaper advertising campaign that saw, among other things, the first use of totally bilingual commercials on English-language radio stations in the city.

With 6,000 sq. ft. of sales area and with a stock of some 100,000 records and tapes, the store is by far the largest record outlet in Quebec. A & A officials say that no single store in the province comes close to offering the variety and quantity of stock that the new outlet does.

John Fallows, general manager of A & A Books and Records Co. of Canada Ltd., and Al Elias, the firm's merchandising manager, took part in the opening ceremony with Victor Desiderio, manager of the new store. Desiderio was formerly in charge of record departments at the T. Eaton Company and for Miracle Mart stores in Montreal.

Heavies Attend

A distinguished cross-section of Montreal music industry people were invited to the opening party, including a number of Quebec's top recording artists, record company officials and the heads of other record retail companies in the city.

"We have made this move to Montreal simply because our research indicated that there weren't any stores here with the variety of stock we intended to carry," explained John Fallows.

"We felt there was room for a record store that could offer a listener every kind of music under the sun—including folk, rock, classical, jazz, opera, international music from dozen of other countries, and, of course, a full line of records made in Quebec. In addition, we shall be importing records from France, England, many European countries, and the United States, so that our customers can get new records the moment they are issued in their country of origin."

CANADA

By LARRY LeBLANC



Larry LeBlanc

■ TORONTO — Friend Domenic Troiana phoned from LA, before departing for a tour of Japan with his group the James Gang, to say that, when he returns, he'll produce sides with songstress Shawne Jackson. In case you haven't counted, Troiano compositions appear on recent albums by Three Dog Night, Skylark and, of course, the James Gang. He's also repped by a solo lp on Mercury . . . It's been reported that on the Guess Who tour of New Zealand and Australia the Winnipeg group will donate a pair of beavers to the zoo in each city they play. Meanwhile, "Runnin' Back To Saskatoon" has been pulled the current 'live' lp for single release . . . Keith Hampshire surfaces on A&M with a debut single "Daytime, Nighttime" . . . WEA has released a new Buxton Kastle single "Shorty McKenna" . . . WEA's Tom Williams insists "Sunday Morning Sunshine" is the new Harry Chapin single. I'd like "The Sniper." Besides being an excellent minute cut, it'd really shake up the people upstairs . . . "Get That Ball" by Columbia's Patsy Gallant picking up reaction in Quebec and the Maritimes . . . The Stampeders departed this week for Brazil. Following are dates in Holland, Belgium, France, Switzerland and England. The boys expect to return to Canada on Oct. 5 for three weeks of recording before leaving for three dates in Hawaii . . . Flying Circus has released a new single "Maple Lady" on Capitol . . . New singles from Sweet Plum label are "Sixty Minute Man" by Lori Zimmerman and "Sad and Simple Man" by Harry Marks . . . Along with The Stampeders, Chris Kearney is repping Canada at the 7th Annual Rio Song Festival in Rio de Janeiro from Sept. 24 through October 1st . . . Haida's Valdy will tour with Kenny Rogers and the 1st Edition in October . . . It's interesting to note that several stations have flipped The Bells' current single "Maxwell's Silver Hammer" to the Rick Neufeld tune "Moody Manitoba Morning." The song was a hit for the Montreal group two years ago . . . Paul White, A&R man for Capitol, announced the signing of a contract with Rubber Duckie Productions Inc. for the services of Ronney Abramson. An lp will be released shortly . . . "Brand New Sunny Day" by James Robert Ambrose is finally a solid national hit . . . Kanata label getting a well-deserved boost from release of Ray Materick lp "Sidestreets." Album cut "Hard Life Alone" is getting scattered airplay along with Ray's single "Season Of Plenty" . . . The Poppy Family touring the Maritimes this month . . . Sam (The Record Man) Sniderman has bought the 20th Century-Fox building and will convert it into headquarters for his franchise store outlets . . . A&M hosted a National Sales meeting in Toronto, last week. On the weekend A&M's Gerry Lacousiere hosted a bar-b-que at his new farm for the company reps. Understand Gerry blasted Haida's Keith Lawrence right off the track in A&M's 1st Annual
(Continued on page 72)

New Philips VLP System

■ EINDHOVEN, THE NETHERLANDS — A Philips team of scientists and engineers has succeeded in creating a new system by which color programs lasting thirty to forty five min. can be recorded on one side of a new kind of record resembling a gramophone record of normal lp size. For the playback of these video long-playing (VLP) records a player has been developed that is equipped with an optical pick-up system and can be connected directly to a TV set.



The VLP system is flexible in use (providing for instance stills, slow-motion or even reverse-motion pictures from the recorded scenes). This opens up new possibilities with respect to the diffusion of information in picture and sound. The consequences of the Philips VLP system for such widely varying purposes as education, information retrieval and, of course, entertainment will undoubtedly be far-reaching.

Ronco Compilation Being Released

■ NEW YORK — Tracks by Jethro Tull and Procol Harum are among the first to be included in a new compilation album from Ronco UK in London, an offshoot of the U.S. Ronco Teleproducts company, which has been in TV promotion the past eight years.

FRANCE

By GILLES PETARD



Gilles Pétard

■ PARIS—The movie "The Godfather" (Le Parrain) will start in France on October 18 and the record industry has plenty of versions on the shelves, the original one being on Paramount (Pathé-Marconi) . . . Last week, Kinney released Ten Year After's lp "Rock & Roll To The World." Veronique Sanson (Elektra) has a new single: "Comme je l'imagine"; she also recorded an English version of her last single: "Amoureuse." Veronique did a personal appearance at the Elektra convention in London on September 1. On the Warner label, Kinney is introducing a new French rock singer, Jean-Pierre Castelain. The groups Fanny and Alice Cooper are expected in France this fall. Atlantic is pursuing its highly successful "Rhythm & Blues Formidable" lp series with an eleventh album . . . During Decca's commercial convention, president Pelgrims de Bigard pointed out that the firm's turnover progressed by 88% over last year . . . Musidisc released six albums from the Perception catalog, covering following artists: Wanda Robinson, Julius Brockington, Joe Thomas, The Brockingtons, Dizzy Gillespie and James Moody . . . Sylvie Vartan is starting her annual show at the Olympia this week . . . The Jackson Five will be on France's most popular TV show: Télédimanche, on September 24. Pathé-Marconi is releasing the Temptations' "All Directions" lp . . . Kudos for B. B. King's "Guess Who?" lp on ABC.

England

(Continued from page 70)

from the '50's package. The incredible success achieved by both Arcade and K-Tel has encouraged a third company to enter this field. Ronco Records issue their collection this week and similarly will sell their album at £2.00 each and will invest in the same kind of advertising. Ronco has included tracks by Jethro Tull, Olivia Newton-John, Free and Labbi Siffre.

In the face of fierce competition Decca Records (U.K.) has signed a three year deal to represent the Brunswick and Dakar labels in the U.K. and a few other smaller territories. Artists involved in the deal will be the Chi-Lites, Jackie Wilson and the Artistics.

EMI welcomed Canadian girl soloist Anne Murray with an intensive promotion on her new album, "Annie." The Capitol artist attended a reception on board the Chay Blyth for a cruise along the River Thames and one can not walk further than a block without seeing a window display for the "Annie" album.

Canada

(Continued from page 70)

Go-Cart Championships . . . A&M has signed Montreal songwriter Greg Adams. The bilingual artist will be produced by Yves LaPierre and George Kwaniak . . . MCA's promo rep Barry Paine in the West this week . . . Columbia's Patsy Gallant in Toronto and Hamilton to boost new single . . . CKPM (Ottawa) has gone rock and changed call letters to CFGO. MD is Rick Allen . . . Producer Greg Hambleton off to New York to mix material for his Axe label . . . Media Man Skip Fox on promo tour of Windsor, London, St. Catherine's, Peterborough, Ottawa, and Montreal to acquaint radio stations with new Axe product . . . Upcoming Chelsea Wind single is "Sun Shines In Your Eyes" written by Dave Beckett and Gary Weeks.

Germany

(Continued from page 71)

Francis, Day and Hunter team will meet in Hongkong, and Eddie Day will appoint Lilo Bornemann as his Chinese cook . . . Chappell Germany's Dr. Müller-Blattau will become the godmother to godfather, and Andy Williams the godson!

Kearny Set For Rio Fest

■ TORONTO — Christopher Kearney was selected by the VII International Popular Song Festival Committee to represent Canada at this year's competition.

This honor is being shared by some of the very best performers from around the world including David Clayton Thomas, Roy Buchanan and Walter Hawkins.

After three weeks in Brazil, Christopher will play tours in Canadian and American universities and we are planning a tour in the U. K. and an appearance at the infamous Midem Festival in France.

Siegel To Tape

■ BERLIN — Record World's European Editor Paul Siegel will deliver, on tape, a greeting and short analysis of Electrola/EMI achievements at the forthcoming EMI European Record Conference in Amsterdam.

Stratta Sells

■ NEW YORK — Ettore Stratta has sold his interests in Croma Music, Arcola Music and other affiliate publishing companies, and has started his own music and production firms: ARS Nova Music, Jubilus Music and Ettore Productions.

Co-founder of Croma with Robert Colby, Mr. Stratta has been responsible for publishing such hit songs as: "Love Is Blue," "New World In The Morning," "Mammy Blue," "Durham Town."

Columbia-Promotions

(Continued from page 4)

Epic/Columbia Custom Labels announced the promotion of Bob Mandel to the position of Epic/Columbia Custom Labels Promotion Manager for the New York market. Mandel will be responsible for all local sales promotion activities as well as artist relations at the local level. He recently held a similar post in Washington, D.C.



By MURRAY KASH



Murray Kash

■ LONDON—I have covered a lot of territory since I was last with you. First stop was Winnipeg, where I had a chance to meet up with my old friend and Country Music dj, Lee Major. Then on to Toronto, for a brief visit with Harold Moon, of EMI, and long-time CMA member. Harold was very enthused about the Country Music scene in Canada, and especially in the Toronto area. Judging by the vast stock pile of Country Records I saw on sale, and the rate at which they were being sold by the Yonge Street stores of Sam the Record Man, Harold certainly proved to be right. Back to London and trying to catch up with all the Country Music notes I have for this column . . . What a reception for Johnny Paycheck at the CBS Records International Sales Conference here in London! Good to meet up with Mr. and Mrs. Bob Austin along with many of the guests who attended this great event . . . Looks like Johnny Cash and company will be playing to packed houses, three nights running, when they play the Royal Albert Hall, in London, September, 26 27 and 28. According to last reports there are just a few seats remaining. The line up is the same as before, with the addition of Glen Sherley, and pianist/musical director, Larry Butler . . . Many saddened faces with the death of the BBC long-running (5 years) Country Meets Folk series. But it is being replaced by a new series called, "Up Country," subtitled "Music In The Nashville Style," to be produced by Dennis O'Keefe, and recorded at the famous London-based H.Q. of Country Music, the Nashville Room. It will be recorded on Wednesday nights and transmitted at prime noon time, from 12:00 to 1:00, in stereo. The aim is to reach a public who are not necessarily Country Music fans, but will be attracted to it with the high standard of entertainment by performers who will feature Country Music . . . More and more sophisticated British Night Clubs are incorporating Country Music in their stage shows. The latest, is the Shakespeare Club in Liverpool that has engaged the Brian Golby Trio for a week's stint . . .

KROQ

(Continued from page 16)

range of audience. He also insists that ratings will not be making them nervous there in Burbank. "We've been putting KROQ together for the past year, . . . the staff all came here when they could be making lots more money somewhere else, but we were all excited about the possibilities of starting from the ground up."

The staff is all on long-term contracts, and management instead of being part of the large corporate conglomerate, is a group of about 15 California businessmen, politicians (State Assemblyman Joe Gonsalves, Bob Goe, former executive aid to Mayor Yorty) auto race track owners and a dairy farmer. At this point there seems to be agreement and rapport between management and music. If this continues, that alone could become a first in radioland.

The owners, called the Burbank Broadcasting Corp., who are also committed to the creation of a new station, rather than large and quick profits, have agreed with the no commercial policy for as long as it is necessary. "We're going to eventually have commercials, but less in number and only those which will relate to our audience. Being commercial-free on just certain days only means that the rest of the time you think that your commercials are negatives. Commercials should inform and entertain and that's the kind we're interested in."

Public affairs is another area that will get special attention

and emphasis. Newscasts will run eleven per day, focused heavily at drive times, but in-depth and investigative reporting will get great concentration. Leo McElroy is News Director and many of the staff were all together at KRLA. "Plus many that we wish we could have had there . . . many of the ideas and projects that we couldn't get to do then, we're going to put into operation now." Correspondents from every school in the area have been recruited as reporters for the station and a newspaper which will operate with the station, but on an independent basis. Both the broadcasts and the paper will concern itself with the issues such as minority employment opportunities, ecology, prison reform . . . events affecting Southern California, with special attention to those problems peculiar to Burbank. Burbank being a sort of microcosm of Southern California . . . that alone could keep them busy until 1992.

The station having a weak & waning beam will not continue to be a problem insists PD Darrin. It's not so much weak transmission, says he, but improper maintenance for the past few years. Once that's straightened out and repaired, everybody should hear them loud and clear, perhaps not in Anchorage, Alaska but hopefully in Orange County.

But the million dollar question still remains, can a new station be all things to all people all the time, remain pure of heart and spirit, have a great time and make a profit too? Tune in for the continuing story.

Joey Reynolds

(Continued from page 17)

by money then you're a pretty shallow person. And I've never been a shallow person, so I've never been afraid.

RW: It's interesting to note that payola is only considered illegal if you don't declare it, otherwise I guess technically you can do many things. . . .

JR: As long as you tell people about it. You can say I am being paid for playing this record and then play it.

RW: Except for station management.

JR: Sure, they're jealous, they want the money. How many people in radio make deals with sponsors, charge them a dollar and log it for fifty? Isn't that payola?

RW: You really feel that's going on?

JR: Of course it's going on, but it's called good business.

RW: This attitude couldn't have made you too popular with management.

JR: I made a mistake years ago, I would get the audience to team up with me against management . . . politically it's a terrible mistake, but I'm glad I did it, because I believed it. I know how to communicate with an audience, I'm a ham and enjoy performing, but I've never been able to buy false righteousness and I, above all, will be true to myself. I have been, I know that and that's why I can be candid. And I've always been candid.

"I compare Bill Drake to a magician, once the audience has figured out the trick, they no longer want to see the magician, or at least that trick."

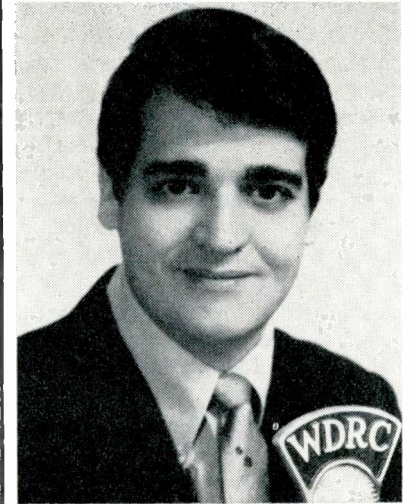
RW: What do you mean teaming against management?

JR: Well, if I believed in something I did it on the air, whether management liked it or not. I never really gave a damn, still don't. I called the Mayor of Hartford, a dumb broad once. She's still a dumb broad. The manager didn't like it, they suspended me for three days. This was at WRBC in Hartford, and then they brought me back, and my opening words were "She's still a dumb broad." It was my feeling, my opinion . . . most of the audience agreed. It was impolite, an indiscretion . . . but I thought it was funny as hell.

RW: Obviously you believe in the strong air personality rather than more music, tightly

formatted programming.

JR: Well over the last years we've been selling the audience on more music, we did this. The audience never said that the station that plays more music is the best. We told them, we educated them his way. Consequently we are the victims of our own dilemma, we've got to abide by what we've educated them to believe: that the station which plays the most music is the hippest. Everything works in cycles. The personality thing will be back, it's never the same. Nothing is more constant than change, thank God.



Joey, Some Years Ago

RW: How did you evolve the Up Your Ratings concept of jingles?

JR: The strange thing is that I've always been in programming. I originally got into radio because I wanted to be on television. And the more involved I was the more I realized that I liked creating things and producing things. And in most of my jobs I've actually been production director or program director. And then at WKBW having done so well because of timing and screaming and being a farce on the air, we sat down and planned that I would be a controversial personality. Dave Sennett, the Program Director and myself planned it. Sometimes it's backfired for me, but it was a well thought-out scheme to make me a wild man on the air. So I got off course because I had no time to be involved in production and Dave had hired a production man. But I've always had my fingers in it, that's why I was producing records then and the shows I'm doing now. But I've always been production minded. A long time ago I remembered that someone had tried to do jingles that sounded like records, never really placing them over the intro. And I just took that idea and spun off of it, and tried to do everything elec-

(Continued on page 75)

Listening Post

(Continued from page 17)

Queens and the Bronx, registering new voters. In about twelve hours they had totaled about three thousand. The voters are not required to vote for Cousin Brucie for President. WABC, incidentally, was the first radio station to be included in Esquire Magazine's Heavy Hundred. Heaveeeeeee.

WRKO-Boston—The station is kicking off their on-the-air Hot Line which will deal with drug problems, with four hours this Sunday. Regularly the segment will run for an hour with the public able to call in and talk to medical personnel, staff members of the Center For Attitude Change (a drug half-way house in Boston) and even the fuzz (if you want to know what's legal and what will get you busted) . . . The station's new line-up is Bill Dorman 6-9 AM . . . Joel Cash 9-noon . . . Chip Hobart 12-3 PM . . . Charlie Fox 3-6 PM . . . Tony Mann 6-9 PM . . . Mark Jackson 9-Midnight . . . Jim Elliot all nite.

KRLA-Los Angeles—The suggestion line at the station has been expanded, and now listeners can call in daily with their thoughts on what KRLA should or should not be doing. It's all taped and the best ideas are played on the air and answered immediately.

KMET-Los Angeles—The latest in its series of live concerts which is broadcast in stereo was the Capitol group the Persuasions on September 13.

Atlantic

(Continued from page 50)

Bee Gees. Now, Stigwood has started his own label, R.S.O. Records, and he has a deal for distribution throughout Europe with Polydor, but it is Meyer-son's hope and feeling that Stigwood will allow Atlantic to distribute R.S.O. product in America.

Still another source of British talent for Atlantic is Artie Mogull, president of Signpost Records, which Atlantic distributes. In addition to the aforementioned Silverhead, Mogull has recently signed two more British acts, Carol Grimes, and Uncle Dog. Jerry Greenberg is another executive with the ability to spot viable talent to bring to the Atlantic label and a new act he signed is David Elliot. (an American who now lives in England).

Atlantic's most important group from England is, of course, the Rolling Stones. They own their own label, Rolling Stones Records, but Atlantic has the greatly valued distribution rights to their product. Several other groups have formed their own record companies, but Rolontz doesn't see this as any kind of threat. "If the group has an efficient organization and is creative business wise, then I think it is fine. Of course, they have to have demonstrated by their record sales that they are indeed big enough to reach the status of having their own label. Rolling Stones Records is a very effective organization and does very well under the aegis of Marshall Chess.

Were there any trends in British music today? "Trends are only hindsight," said Rolontz, "because they are made by the artists. It is really impossible to predict an Elton John or a James Taylor." In conclusion, Rolontz observed that "rock is still the top form of entertainment." At Atlantic, British rock is well represented by some of the finest quality groups performing today. British rock is indeed alive and well and better than ever over at Atlantic Records.

T. Rex Tape Pack

■ LOS ANGELES — EMI in London is issuing a special tape pack, one for cassette, the other for cartridge, featuring albums by T. Rex. The pack was produced mainly for dealers in that country not yet stocking tape product.

Fool's Gold

■ NEW YORK — "Everybody Plays The Fool" by the Main Ingredient (RCA) has been awarded an R.I.A.A. gold record for sales in excess of one million units.

Chess

(Continued from page 44)

the first time in his career that he had a chart album." maintains Jerry Wagner, Director of Field, Sales and Promotion for Chess Records. "At that time we were testing to see if it would work and it worked beautifully. The man sold well in excess of 100,000 records and the album sat on the charts for quite some time. Basically, this told us that we now had a new vehicle to establish a wider audience for our artists and so began the birth of our London Sessions."

Asked whether there was any attempt on the part of the artists to change their styles, Jerry said, "Definitely not. The idea was to establish the contemporary feeling of these performers and I think by putting them with the kind of stars like Eric Clapton and Stevie Winwood, we showed that the kind of music they were playing, while it was traditional, it was also very contemporary. Let's face it, it's changed their whole recording image without altering their style and has proven enormously successful for them and for us. Another angle was to expose these artists to thousands of people who might otherwise never have heard them. Now the London Sessions are becoming sort of an institution and the packaging for each set is done in the same manner to make them more recognizable to the public. It's conceptual packaging of a sort."

Commenting in delightful cockney to the English reaction was Nigel Griange, the British representative for Chess, "What we did over there, to change the topic slightly, was to continue the 'Golden Decade' series, which in some respect parallels the London Sessions here. We repackaged Bo Diddley's 16 all time hits with the cartoon sleeve and recorded Bo Diddley's Golden Decade which is now selling like mad. We're now waiting for a Golden Decade lp from Billy Stewart, Etta James and Little Milton and hopefully we'll have another success story to talk about in the near future."

Wonder Appears

■ NEW YORK — Beginning the week (27) at the Apollo Theater for one week will be Stevie Wonder, Cornelius Brothers and Sister Rose, Merry Clayton, and Edwin Birdsong.

Special Smile



Five-year old Jonna Krall, Los Angeles County Poster Girl for United Cerebral Palsy Association, called upon and recording artist Tom Jones, to present the singer with an award of appreciation from the voluntary health agency.

Kempfer-Stocker

(Continued from page 40)

sells British records in the States." Kempfer-Stocker insists, "especially when the act, however fine, cannot count on having a hit single."

Gargoyle is currently working on the American release of product by Nimbo. Bob Downes, and Nirvana, while Kempfer-Stocker was quick to call attention to several other British acts, such as Genesis, Patto, Gentle Giant, Kevin Ayers, Phillip Goodhand-Tait, and Hardin & York, who have had records released here without generating the interest he feels these groups deserve.

Apple

(Continued from page 53)

of horror films, "Count Down." The soundtrack of the latter will be released on Apple. News concerning prodigal son Paul McCartney is unavailable.

Besides the four former mop-tops, Apple has enjoyed great success this year with Badfinger (2 hit singles, 1 hit album), and Chris Hodge. On the horizon is a Lon and Derrek Van Eaton album "Brother" produced by Klaus Voorman.

Trends or no trends, Apple Records and its famous owners have consistently released top notch product, whether British or not; and from the looks of things they will continue to do so in the future.

CLUB REVIEW

Burns Scores

■ NEW YORK — Polydor recording artist Randy Burns displayed his fine talents at a recent press party (13) at the Bitter End and opened his six day engagement there.

His exceptional country-folk arrangements were over-powered only by the sensitivity of his lyrics. The highlight of his set was, "I'm A Lover, Not A Fool," which is the title track from his latest album. Other highlights were "Hold On," "Seasons," "Lady Rain Again" and "Circle Of Joy," which received tremendous response from the audience. Burns was backed up by the Skydog Band.

Sam Neely (Capitol) was also on hand and put on an excellent show to conclude a totally entertaining evening. Neely was reviewed recently in *Record World*. **Barry Mills**

Berry Mercury Album Rushed

■ CHICAGO — Mercury Records is rush releasing a double-album of Chuck Berry material recorded in the mid-to-late-1960's, according to Lou Simon, Senior VP/Director of Marketing. The double package entitled "St Louis to Frisco to Memphis" was compiled by Paul Nelson, east coast A&R man, and will carry a \$6.98 list price.

One record is a complete concert given by Berry at the original Fillmore in San Francisco June 30, 1967. Serving as Berry's backup band for the concert was the Steve Miller band. The Berry concert was the first recording released by the Miller band, which featured Lonnie Turner, Tim Davis, Jim Peterman and Jim Cooke. The concert was also one of the first Fillmore recordings to be released.

The other record is comprised of songs called from three other Berry Mercury albums: "St. Louis to Memphis," "Chuck Berry in Memphis" and "Concerto in B Good."

Padisco-UA-Tie

■ LOS ANGELES—Padisco of Panama City has become the new United Artists Records licensee for the Republic of Panama, according to a joint announcement made today by Lee Mendell, Vice President, International Operations for UA, and Carlos Dreyfus, Managing Director of Padisco. The exclusive long-term agreement goes into effect immediately.

Joey Reynolds

(Continued from page 73)

tronically up-to-date at that point in 1970. We initially conceived of this because we wanted to do music sweeps opposite WFIL in Philadelphia, and I thought we would take the course of least resistance and not sound as if we were ripping off the audience or the jocks on the other intros. I wanted to do music sweeps because it would sound as though we were playing more music than WFIL, which we actually were, and without having the jock on it, we wouldn't sound mickey mouse. So I put the call letters over the intro. But the owner at the time, Mr. Buckley, felt that he wanted to build an overall sound, and there is a general trend in this country to follow success. Bill Drake was the titular head of success at this time in radio, and was the most revered and followed man, and duplicated.

That why you don't have to train air personalities, you don't have to put up with psychotic reactions, you don't have to worry about the voice on the air or format and you can go to sleep at night knowing that only what was written would be spoken. Of course that has taken the element of surprise out of broadcasting. And that's my objection. I love consistency, simplicity, basics, we're all creatures of habit, but we also like to be surprised. That's one of the differences between us and the animals, although they've never vocalized with me about this. I like old friends, but I like unexpected gifts once in awhile. And that's the one ingredient that's missing from that kind of format, or the primary ingredient. And then there's the blandness. I compare Bill Drake to a magician, once the audience has figured out the trick, they no longer will want to see the magician, or at least that trick. If the magician only has that bagful, he must go and learn come new ones. And I think that he showed the audience our tricks, and now they're done. And it has made it more difficult for the rest of us.

RW: What do you think will happen to AM radio?

JR: Well I don't think that it will disappear. When people start listening to FM for the right reasons, the quality, then it will become the superior music media. But as radio is today, mobile, it's extremely important to have it compact, thus no quality. Quadrophonic, quadrosonic, withstanding, you're not

Oldies Week At KOY Spotlights Serials, Music

■ PHOENIX, ARIZ. — "Capt. Midnight, Inner Sanctum, Superman, One Man's Family—were but a few of the radio programs that were featured on KOY during KOY Week, September 16-24 the biggest week in radio," as was announced by Gary D. Edens, KOY General Manager.

Fabulous 50's

Integrated throughout the week will be a 'Fabulous 50's Contest in which listeners were invited to guess mystery voices from the 50's and answer questions on trivia of the 50's. Prizes awarded included hula hoops and ducktail hair cuts.

Soul Concert



Supremes at the final KGFJ Soul Concert of the summer series in Los Angeles. Joining the Supremes on stage are KGFJ's DJ's Ronald Bynum, Don Tracy and Tony Price.

RIAA

(Continued from page 3)

heads RIAA's national anti-piracy efforts based in New York.

Davis

(Continued from page 3)

Waldorf-Astoria. The affair is held annually by the American Parkinson Disease Association. The highlight of the event will be the presentation of the Ed Wynn Humanitarian Award to Davis. In previous years, Bill Gallagher, Duke Ellington, Johnny Mercer, Norman Racusin and William B. Williams received the honor. Close to 1,000 persons are expected at the black tie affair.

going to have that on the beach with you. You're not going to have it in your pocket. There will always be a market for AM.

RW: Will the wild men come back to the air?

JR: I don't know if we can afford it. They haven't been training any young men who will work for peanuts.

Fach—ists



Duo Peaches and Herb have just been signed by Mercury Records. The group, hitmakers in the sixties with classics such as "Let's Fall in Love," "Close Your Eyes," and "For Your Love," are currently cutting material in the label's N.Y. Studios. The sessions are being co-produced by the duo and by veteran producer-arranger Tony Camillo. Shown here in the control room at Mercury-N.Y. are (right) presents 5 awards for re-Charles Fach, Herb, and (seated) business manager Cecile Barker, Camillo, and Mercury engineer.

Nelson's New Post

■ BURBANK — Kathleen Nelson has been named Creative Assistant to special projects at Warner Bros. Records. She was previously special assistant to Bob Glassenberg, head of campus promotion and merchandising.

Farrell Expands

■ NEW YORK—The Wes Farrell Organization has entered into an expansion venture with David Mook's Damont Corporation, it was simultaneously announced last week by Wes Farrell and David Mook.

Mook will have the full responsibility for West Coast development, exploitation and administration of Farrell's properties and projects which will encompass music publishing, independent record production, radio and T.V. commercials, specialty music merchandising campaigns, as well as artist representation.

Transcript Inks Little Poola Temple

■ NEW YORK — Transcript Records has announced the signing of four year old Little Poola Temple. Her first single "Kids Are People Too" is scheduled to be released October 29. Cedric M. Watson president of Transcript, states, "We believe Little Poola Temple is one of the most exciting and enjoyable child performers. We intend to promote this record to the fullest extent. Television exposure is now being planned."

"Kids Are People Too" was produced by Wa'honk'a and recorded at Soho Studio in New York.

Brown Bag

(Continued from page 3)

ists and their material. Our first product is the debut album from Mom's Apple Pie. Their album, the first release for Brown Bag Records has been set for October 16.

"Then we have John Hambrick and his debut album, 'Windmill In A Jet Filled Sky.' Recorded in Nashville, the lp includes performance by the cream of Nashville's musicians including Charlie McCoy, 'Pig' Robbins, Dennis Linde, Jim Patterson and Laverna Moore. John's release date is set for October 23, the week following the C&W Convention in Nashville."

"In the singles market," Knight continued, "Brown Bag will follow shortly with the first release by a hard-rocking new group, Wild Cherry. Their debut single for the label will be 'Show Me Your Badge' b/w 'Get Down.'"

"We're also presently completing the debut album and single by former prizefighter Cleveland Robinson. With the wide variety of artists; progressive, c&w, hard rock and r&b, it was terribly important to bring a concept in label and logo design to the public which would not stereotype the artist in any way" Knight stressed.

Knight Not Managing

"I also want to point out that I am neither managing nor producing any of the Brown Bag artists. "My sole function as President of Brown Bag Records will be to see that the artists receive the professional and dedicated support they deserve. I feel that after being on both sides of the fence for the past several years, I can relate to the needs and desires of both company and artist. We're a family at Brown Bag," Knight said, "and sink or swim, we'll do it on the merits of the artists and not the hype of Terry Knight."

Polydor Mkt.

(Continued from page 3)

rector of Marketing for Polydor. "The dealer will put all four up in order and it will attract the Clapton, Bruce, Baker and Cream lovers as well as the collectors. Each dynamic set of albums will have a suggested retail price of \$7.98."

Schein

(Continued from page 3)

as of press time has not yet been identified. Prior to his latest duties at CBS, Schein had been in charge of the International Division of Columbia Records.



RECORD WORLD COUNTRY

MOA Convention Notes

By JOHN STURDIVANT

■ CHICAGO — The meetings and seminars of the 1972 MOA Exposition were well attended and both informative and interesting. The first seminar, "VAT and You" was conducted by tax consultant Mark E. Battersby. He explained value-added tax, how it could basically work and some of the ramifications of this tax. The "value-added" tax is a tax added on the increased value at each point of distribution or manufacture. The tax is shown separately from the purchase price until it gets to the consumer where everything is combined into one price. Battersby suggested that there might be some special exemptions which would interest MOA members for purchases of new equipment. He also advocated a price raise on all the coin operated machines to be one step ahead of this tax which was going to raise the prices of their equipment.

The convention featured three days of floor exhibits and membership meetings and a few hospitality suites. Manufacturers previewed new coin operated machines, new electronic wall machines and jukeboxes. All sorts of new coin

games, two of the most popular were a new hockey game and an electronic dart game.

Registration was close to 1700 with 600 exhibitors at this year's convention. It is interesting to note that there were 85 less exhibitors than the year before but by the same token, individual registrations were up. Banquet and show ticket sales were up better than 200 over '71.

It behooves us at this point to take special note of the fact that only three record labels (MGM, CBS and RCA) had exhibits. On the convention floor the only other labels noted were Monument, Cartwheel and

(Continued on page 78)

Whittemore-Lowe Set For SESAC Banquet

■ NASHVILLE — Arthur Whittemore and Jack Lowe, universally acclaimed as classical music's foremost two-piano team, will perform at the 8th Annual SESAC Awards Banquet at Woodmont Country Club in Nashville Thursday evening, October 19th. Their appearance at this year's event, held annually in "The Country Music Capital of the World" in conjunction with the celebration of WSM's "Grand Ole Opry" anniversary and the Country Music festival, marks another "first" for this team of concert artists.

During the 1971-72 season, Whittemore and Lowe celebrated their 25th anniversary as distinguished duo-pianists on the concert stages of America. Presently at the pinnacle of their career, they have run up a record of achievement that may never again be paralleled in the field of music. They were the first duo pianists to appear at the White House; the

(Continued on page 78)

One More Time



Don Smith, music director of WSM, accepts another one! Mike Suttle of Mega Records presents an award to WSM for being the first radio station in the nation to play Sammi Smith's "I've Got To Have You."



NASHVILLE REPORT

By RED O'DONNELL



Red O'Donnell

■ John Davidson booked for session at Mercury Records . . . Entertainer Billy Edd Wheeler, record producer Bob Montgomery and songwriter Jerry Chesnut went bear hunting at Whitefish, Mont. . . . Next expedition: a fishing trip to Bear River, Utah?

Astronauts Pete Conrad and Stu Roosa, introduced at Grand Ole Opry, begged off singing. "But," said Conrad, "I'll tell you what I'll do.

I'll hold Jeanne Pruett's hand while she sings" . . . Eddy Arnold has by-lined article in current issue of Norman Vincent Peale's Guide Posts magazine . . . Writer Teresa Stamps (she wrote "You're Just More A Woman" which Bob Yarbrough recorded for hit on Chart label) became mother of daughter, christened Amy Don.

Bobby Goldsboro taped appearance on Dean Martin's NBC-TVer . . . Bobby also signed for top role (with Robert Stack and Glenn Ford) in "The Texas Rangers Story" movie, to be shot pronto in El Paso area.

Minnie Pearl a laryngitis victim; can't talk below much less, a whisper . . . Could have caught it from Jim Nabors who house-guested with Minnie and her husband Henry Cannon for week.

Burl Ives in town for Decca disk session says he'll tour college campuses this fall lecturing on ecology . . . The magic number is 35 . . . Pat Boone says he has 35 pairs of white oxfords on his shoe rack . . . Just the sum total of the number of glittering rhinestone-splashed suits in Porter Wagoner's wardrobe.

Birthdaying: Lynn Anderson, Marty Robbins, Bob Jennings, Tommy Collins, Country Johnny Mathis, Jerry Lee Lewis, Gene Autry, Bonnie Owens, Ray Sanders.

J. G. Collie, 77-year-young father of United Artists' Biff Collie, recovering from injuries suffered in auto accident at San Antonio, the city where he lives.

Ray Price working on a new stage act. "Really spectacular," reports his agent Dick Blake.

Tex Ritter to emcee annual Country Music Association banquet here Friday night, Oct. 20 . . . Talent includes Faron Young, Jerry Clower, Freddie Hart, Jody Miller, Sonny James, Roy Acuff, Nat Stuckey, and Susan Raye . . . Roy Acuff delivers the tribute to latest member of Hall of Fame (to be announced Monday night, Oct. 16 on CMA's Awards show).

Danny Davis, who hasn't worked a show in three years without being asked to come back, contends his bookings are really stacking up these days . . . Sez Danny Boy: "Agent Buddy Lee even has us tentatively booked for the entire month of December at Harrah's Lake Tahoe . . . "And," the Nashville Brass leader emphasizes, "that's for 1973."

Del Reeves cut out some smoking and drinking commercials—Marlboro and Pepsi-Cola . . . Southwest Mississippi Junior College (Summit, Miss.) students voted funnyman Jerry Clower "Distinguished Alumnus of the Year."

Memos Jimmy (Kid Cuz'n) West: My younger brother worked

(Continued on page 78)

COUNTRY PICKS OF THE WEEK

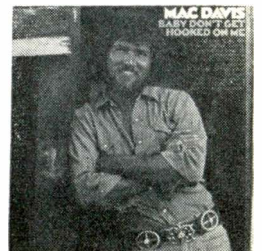
SINGLE DON GIBSON, "IS THIS THE BEST I'M GONNA FEEL," (Acuff-Rose, BMI). Good follow up to Don's Number One Record "Woman (Sensuous Woman)." Gibson wrote this uptempo Don Gant production. Good record. Hickory 45-K-16515.



SLEEPER JEANNIE C. RILEY, "ONE NIGHT" (Elvis Presley Music, BMI). Nice redo of the Elvis standard. Jeannie's got a big band sound behind her this time out. Should be good airplay item. MGM K14427.



ALBUM "BABY, DON'T GET HOOKED ON ME," MAC DAVIS. Great country programming on these cuts: "Dream Me Home," "The Loneliest Lonesome," "The Words Don't Come Easy," and a probable single, "Poor Boy Boogie." Columbia KC 31770.





COUNTRY SINGLE REVIEWS



COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

BARBARA FAIRCHILD—Columbia 4-45690

**A SWEETER LOVE (Duchess, BMI)
THAT'S LOVING YOU (Champion, BMI)**

Barbara slows the tempo this time. Beautiful Jerry Crutchfield song with big production.

SHERRY BRICE—MGM 14409

**ONE MORE TIME (Cedarwood, BMI)
THAT'S WHAT LOVING YOU HAS DONE TO ME (Sawgrass, BMI)**

Super hard country shuffle from Mel Tillis' protege. Should do well on jukeboxes.

LYNN ANDERSON—Columbia 4-45692

FOOL ME (Lowery, BMI)

Lynn & hubby-producer Gleen Sutton have dipped back into the Joe South song bag for another good record.

DOLLY PARTON—RCA 74-0797

**WHEN I SING FOR HIM (Owepar, BMI)
LORD HOLD MY HAND (Owepar, BMI)**

Dolly pulled this cut from her Porter Wagoner tribute album. Both sides are inspirational songs.

SHIRLEY RAY SANDS—Raintree 2000

HEAVY ON YOUR MIND (Two Rivers, ASCAP)

Jean Zimmerman and Jean Whitehead penned this fine ballad. Label is new Mega entry. Highly recommended.

HAL WAYNE—Cutlass 8131

**MY HEART IS AN OPEN BOOK (Post, ASCAP)
BY MYSELF OR ALONE (Tree, BMI)**

Look, Look, my heart's an open book; remember? Good record for MOR or progressive c&w stations.

LAWANDA LINDSEY—Chart 5177

ONE TIME TOO MANY (Sue-Mirl, ASCAP)

Very likeable song from Grant King. Medium tempo Lloyd Green production. Probable.

PAT ROBERTS—Dot 17434

**RHYTHM OF THE RAIN (Warner/Tamerlane, BMI)
WITHOUT YOU (Blue Book, BMI)**

New artist. The material has successfully been around before. Indie production from George Richey.

VAN TREVOR—Royal American 67

SHINY PENNY NEW (Harpeth, ASCAP)

Tony Moon is back with a pretty ballad production from this indie label. Contrary to rumors Metromedia is not distributing.

JIM & JESSE—Prize 98-29

YOUR OLD LOVE LETTERS (Red River, BMI)

Exciting semi-bluegrass outing for the entertaining duo. Good programming for the friends and neighbors.

PAPA JOE'S MUSIC BOX—Papa Joe 701

**ROAD HOUSE (Evangeline, ASCAP)
STARDUST (Mills, ASCAP)**

Honky tonk music a la Bill Black. Excellent jukebox material.

LESTER FLATT—RCA 74-0796

**FEBRUARY SNOW (Evil Eye, BMI)
FOGGY MOUNTAIN BREAKDOWN (Peer Intl., BMI)**

Shel Silverstein wrote this Bob Ferguson production. Les is staying with his Bluegrass roots.

JIMMY DICKENS—United Artists 50941

WAY DOWN IN ALABAM (Dixie Jane, BMI)

Biff Collie produced "Tater's" up tempo Earnie Newton song.

Station Check List

KLAC, Los Angeles (Carson Schreiber)	WPOR, Portland (Al Diamon)
WVOJ, Jacksonville (Ed Couzens)	WGBG, Greensboro (Tim Rowe)
KKYX, San Antonio (Bill Rohde)	WUBE, Cincinnati (Jack Reno)
KFDI, Wichita (Don Powell)	WMNI, Columbus (Ott Moore)
KOOO, Omaha (Bob Guerra)	WWVA, Wheeling (Bob Ward)
WUNI, Mobile (Johnny Barr)	WWL, New Orleans (Charlie Douglas)
KWJJ, Portland (Sammy Taylor)	WKDA, Nashville (Joe Lawless)
WMGS, Toledo (Jeff Rice)	WENO, Nashville (Johnny K.)
WCMS, Norfolk (Earle Faulk)	KWMT, Ft. Dodge (Dale Eichor)
	KENR, Houston (Bruce Nelson)

■ "Good Time Charlie's" got the stations! Among them are KIEV charted, WMQM charted, WPOR charted, WNOW, WAKC, KBFW and WBIB. There's been talk of a cover on the Danny O'Keefe record but it looks like the Signpost (Atlantic) release is country enough for the "friends and neighbors." We look for "Good Time Charlie's Got The Blues" to be one of the most cut songs of '72-'73; every country act in the business will put it on their next lp.

Hottest new sound around: Tommy Overstreet's "Heaven Is My Woman's Love" is this week's top gainer; hot at WKDA, WMNI, KOOO, KWMT, WWVA, WENO, WMGS, WCNW.

Billy Walker put a hit sound in the grooves of "Sing Me A Love Song For Baby" and appears headed for a top chart spot. Heavy gains at KLAC, WKDA, WCMS, WMGS, WENO, WCNW, WGBG.

It's hot country in Philadelphia! According to the latest ARB, WRCP has tripled its listening audience and is now rated 8th in the 42-station market!

The Nitty Gritty Dirt Band comes out with their UA album featuring Doc Watson, Vassar Clement, Roy Acuff, the Carters, Earl Scruggs, Jimmy Martin, etc. at the end of this month.

The Nashville cut country collection is called "Will The Circle Be Unbroken." Wait until you hear Vassar's "Orange Blossom Special" and Mama Maybelle pickin on "Wildwood Flower" (the national anthem of country music).

Speaking of the Carters, they're hot with the Red Lane, Larry Henley, Johnny Slate-penned "The World Needs A Melody." WKDA, WVOJ, WGBG, WMGS, KWJJ and WCMS are all airing the Carter Family.

Two new Mercury disks getting strong play: Tom T. Hall's "More About John Henry" and Jerry Lee Lewis' custom-tailored "Who's Gonna Play This Old Piano." Still top play on Roger Miller's "Rings for Sale."

Lots of comment on Cartwheel's new signee Pam Gilbert! Early reaction indicates a chart contender for the Illinois teenager on "Sweetest Tasting Thing."

Remember Rose Maddox of the famed Fifties group "Maddox Brothers & Rose"? She's back as a single and grabbing some attention with "Mr. Jackson" and "Baby Hang On" on the Oregon-based Portland label.

Lynn Anderson's new "Fool Me" predictably heavy, as is Charley Pride's "She's Too Good To Be True."

(Continued on page 78)

Country On The Road

■ NASHVILLE — Fifty years of America's musical history will be carefully packed and loaded into a temperature-controlled tractor-trailer combination next week to begin its 2500-mile journey stretching from the neon canyons of Los Angeles to the Country Music Foundation Library and Media Center here, according to Bill Ivey, Executive Director of the Foundation.

The object of all that careful attention is one of the largest collections of Country Music ever assembled: over 13,000 individual discs, many of which date back to the 1920's. The collection, presently insured for \$1 million has been purchased from Bob Pinson, a California collector, by the Foundation—the Nashville-based center for education and research concerning America's original music.

Whittemore-Lowe

(Continued from page 76)

first to introduce popular music on the concert stage, and the first to have averaged over 70 concerts a year. At their performances, standing ovations are the rule rather than the exception. Their recording of "Intermezzo" is a well-known standard in the record industry. At their concert at the SESAC Awards Banquet, the famed artists will perform a group of classic country tunes—another first for the artists, and perhaps for the world of country music.

"We began negotiations with Mr. Pinson early this year," Ivey said. "A complete inventory of his collection revealed a panorama of recorded Country Music. It included virtually all great performers in the industry's past and present. Perhaps more important, the collection contained a wealth of material recorded by lesser-known stars, and examples of all forms of Country Music: Bluegrass, Cajun, Old-Timey, and Western Swing. These are vital links in the chain connecting the origins of Country Music with its present international popularity," he said. Ivey added that discs in the collection are in excellent condition and that the names of nearly all major recording companies—past and present—are included.

Buck Owens Tourney Set

■ BAKERSFIELD, CALIFORNIA—The Buck Owens Invitational Golf Tournament is set for November 4 & 5 in Bakersfield, California. Last year, the tournament's first approximately \$10,000 was generated to go to the fight against cancer. Chairman Larry Carr expects to outdo that amount this year.

Subscribe Now To
RECORD WORLD

COUNTRY HOT LINE

(Continued from page 77)

Memphis air personality Eddie Bond has a release on Enterprise called "Caution" that's happening at KENR and KFDI.

Rumblings on the "B" side of Donnie Bowser's Stop release have prompted the label to reservice the single with "Pretty Things" on both sides. WENO and WCNW are already spinning it.

WENO has picked Ray Pennington's "Let Them Talk" on Monument and touts it as a winner!

Wide response to Pat Roberts' first Dot release "Rhythm of the Rain."

NASHVILLE REPORT

(Continued from page 76)

in a restaurant as a bus boy. He hopes he can use this experience toward getting a job with Greyhound.

Messages publisher Jim Pelton: "My 7-year-old daughter Pam is not too impressed with the powers of "The Godfather." She thought more could be accomplished by the "Fairy Godmother."

Johnny Cash and wife June Carter rode the S.S. France to Southampton, England, where they joined their show for that tour of Europe.

MOA

(Continued from page 76)

Stax. Why the lack of interest by the record labels at the MOA exhibition? Could it be that more and more the record labels are looking to albums for their profit and the single record is becoming less and less important except as a promotion piece for the album? This could explain the closeness of labels to radio stations and the high attendance at the many radio seminars held across the nation, whereas at the only national convention for jukebox operators, the attendance of record labels was negligible compared to the number of labels in the market.

Is there a communications gap because the operator deals with the one-stop and the one-stop has promoted the operator into complacency by having his own Top Ten best seller list? At this convention, the operators were talking more and more about better programming on their boxes. They are not just looking at their meters to see not only what were the least played records but also to see what the most played records were. Evidently there is a trend toward programming more of successful stylings.

If there is a programming revolution in the juke box industry, will it mean that the box operators will go back to buying from distributors and thereby reactivate the label/operator communication gap? Experts in the country industry attribute 60 to 85% of singles sales to box operators and 7 of the 9 showcase acts were country.

It seems that the box operator has become unimportant to the non-country record label because singles are only an album sales tool. But if singles sales are still important to a label, then why ignore the largest single consumer of single records?

Then there are performance monies; since performance monies are not paid on box operations, music publishers really aren't concerned with the operator because all they receive is the mechanical royalty when the record is sold. Consequently, the publishers' entire promotional efforts are spent on promoting air play on their records and the records they buy are sent to the radio stations, not to operators. Perhaps the new copyright law will allow a provision for the jukebox operator to pay a royalty, at which point the publishing segment of our recording in-

Jerry, A Hit



Congratulations are in order for Jerry Wallace (seated, right) for his hit Decca single, "If You Leave Me Tonight, I'll Cry," which was number one on the country charts. Shaking Wallace's hand is Mike Maitland, President of MCA Records. Standing from left to right are: Vince Cosgrave, Vice President in Charge of Sales; Pat Pipolo, Vice President and Director of Promotion; and Rick Frio, Vice President and Director of Marketing.

CMA Finalists Omitted

■ NASHVILLE — Mrs. Jo Walker, Executive Director of the Country Music Association has announced that the second round balloting to select the finalists of the CMA Awards inadvertently omitted from the nominees for The Song of the Year Category, those songs selected by their outstanding performance in the music trade charts. Mrs. Walker further stated that a corrected ballot for this category is being remailed to all of the members today.

The final balloting of all the awards will proceed on schedule with the winners in all categories announced on the Country Music Association Awards Show via the CBS Television Network October 16, 1972 at 9:00 p.m. Central Time.

industry might have a renewed interest in supplying and promoting these box operators with new artists and product.

But at MOA Convention '72 time, radio is still the number one promotion vehicle for album and single sales and operators will have to take a back seat until there is a new emphasis on his importance to overall record sales.



1972
COUNTRY

A RECORD WORLD SPECIAL

**IN CONJUNCTION WITH WSM'S
47th GRAND OLE OPRY BIRTHDAY CELEBRATION**

Special issue: October 21, 1972

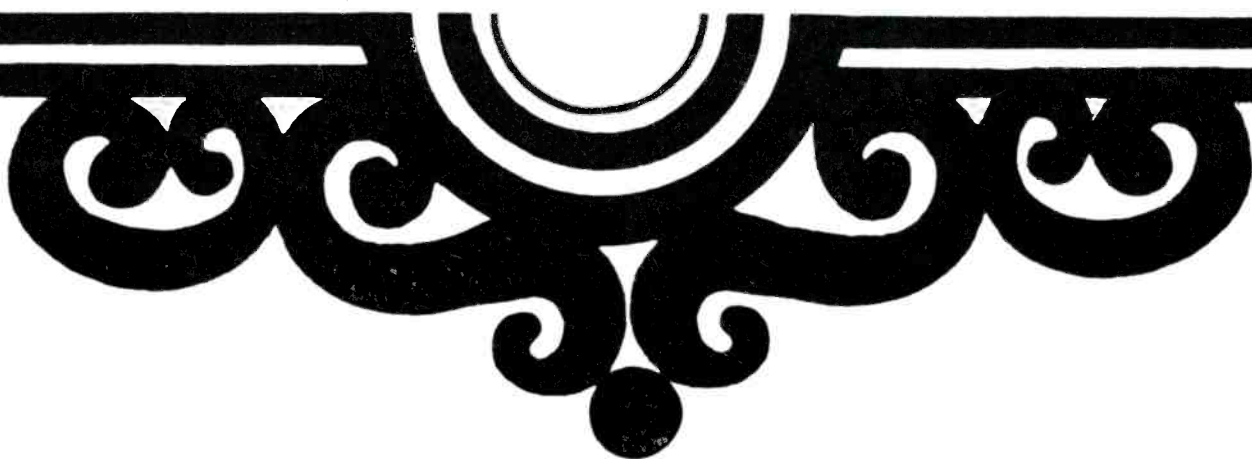
Ad deadline: October 11.

Reserve now for best position.



NEW YORK: 200 West 57th St., N.Y., N.Y. 10019
HOLLYWOOD: 6290 Sunset Blvd., Hollywood, Calif. 90028
NASHVILLE: 806 16th Ave. So., Nashville, Tenn. 37203

(212) 765-5020
(213) 465-6179
(615) 244-1820



CMA Award Committee Sets Nominees

■ NASHVILLE — Merle Haggard, Freddie Hart, Loretta Lynn, Charley Pride and Jerry Reed are the top Country Music performers vying for the 1972 Entertainer of the Year Award from the Country Music Association. Glen Campbell, a former Entertainer of the Year recipient, will host the hour long CBS television special Monday night, October 16 at 9:00 p.m. Central Time when the names of the winners will be revealed. Awards will be presented in ten categories of achievement when the 6th Annual Country Music Association Awards Show airs live and in color from the Grand Ole Opry House in Nashville, Tennessee.

Wms Tune Scores for Dirt Band

■ NASHVILLE — United Artists Nitty Gritty Dirt Band performed before a house and a half of teeny-boppers September 15 and got little response until they did Hank Williams' "Jambalaya/Honky Tonkin," and Jimmy Driftwood's "Battle of New Orleans."

If the reaction is universal, the group would do well to pursue old country material for single product. The Dirt Band's new Jackson Browne single met with a polite but subdued reception.

"THE HOT LABEL"
on
AMERICAN HERITAGE RECORDS
"I'LL BREAK OUT AGAIN"
by
DARRELL McCALL
"ALMOST DAWN IN DENVER"
by
JIMMY SNYDER
"LIVIN' MY LIFE WITH A CHEATER"
by
SHERWIN LINTON
Dist. by Shelby Singleton
D.J.'s Needing Copies, Write:
Little Richie Johnson, Belen, New Mexico

Haggard and Pride have both won the award for Entertainer of the Year in previous years. Loretta Lynn is the only female ever to be named in the top five for the Entertainer of the Year Award.

The approximate 3,000 members of the Country Music Association nominate and elect the winners of the CMA Awards, and a national public accounting firm handles the tabulation.

A special panel of electors votes for Country Music's top accolade, the Hall of Fame Award, which will also be announced on the show. Paul Ackerman, Pee Wee King, Chet Atkins, Governor Jimmie Davis, Minnie Pearl and Kitty Wells are the finalists for this honor.

RCA Ups Smith

■ NEW YORK—Charlie Smith has been appointed Manager, National Country Sales, RCA Records.

Smith has been with RCA for the past three years. He has been in field sales in the Memphis, New Orleans and Little Rock areas. Most recently, he was Manager, Sales in Atlanta.

In his new position, Smith will travel extensively, working closely with the national field sales force to bring country product to its full potential.

Smith will live in Nashville with his wife and three daughters.

* * * * *
**OCTOBER IS
COUNTRY
MUSIC
MONTH**
* * * * *

MAX D. BARNES



**"YOU GOTTA BE
PUTTIN' ME ON"**

WILLEX 45-72-13

For D.J. Copies and Information:

8446 Madison Street
Omaha, Nebraska 68127
ATTN: Len Sollars
Phone: 402/331-0291



RECORDS

HERE TODAY & HERE TO STAY

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

SEPTEMBER 30, 1972

A PERFECT MATCH Billy Sherrill (Flagship, BMI)	40	LONELY WOMAN MAKE GOOD LOVERS Glenn Sutton (Young World, BMI)	50
A WORLD WITHOUT MUSIC Bob Ferguson	15	LONESOME 7-7203 (Cedarwood, BMI)	75
AIN'T IT ALL WORTH LIVING FOR Glaser Prod. (Milene, ASCAP)	55	LOOKING BACK TO SEE (Dandelion, BMI)	14
ALL I HAD TO DO Bob Ferguson (Chaplin, ASCAP)	65	LUCIUS GRINDER Kelso Herston (Danor, BMI)	72
BABY DON'T GET HOOKED ON ME Rick Hall (Screen Gems-Columbia/Songpainter, BMI)	35	MISSING YOU Atkins & Ferguson (Valley, BMI)	7
CLAUDETTE Henry Murt (Acuff-Rose, BMI)	38	MY MAN Billy Sherrill (Algee, BMI)	34
DON'T MESS AROUND WITH JIM Don Gant (Blendingwell/Wingate, ASCAP)	59	NORTH CAROLINA Ronny Light (Blue Crest-Hill & Range, BMI)	37
DON'T PAY THE RANSOME Jerry Kennedy (Cedarwood, BMI)	26	NOTHING CAN STOP MY LOVING YOU Larry Rogers (Fort Knox, BMI)	62
DON'T SHE LOOK GOOD Owen Bradley (Passkey, BMI)	32	ONEY Larry Butler (Passkey, BMI)	6
DON'T YOU BELIEVE Susan Taylor & Allen Reynolds (Jack, BMI)	48	PRIDE'S NOT HARD TO SWALLOW Jim Vienneau (Passkey, BMI)	42
FUNNY FACE Stan Silver (Prima Donna, BMI)	11	RINGS FOR SALE (Tree, BMI)	45
FOR MY BABY Walt Haynes (Eden, BMI)	61	SEA OF HEARTBREAK Ronnie Light (Shapiro-Bernstein, ASCAP)	43
GARDEN PARTY Rick Nelson (Matragun, BMI)	56	SMILE, SOMEBODY LOVES YOU Roy Dea (Full Swing, ASCAP)	30
GLOWWORM Joe Allison (Edward B. Marks, BMI)	66	SUNSHINE LADY (Hilltop Acres, ASCAP)	68
GOODBYE Pete Drake (Pix Russ, ASCAP)	54	SWEET COUNTRY MUSIC Jerry Bradley (Speckled Bird/Outrageous, BMI)	74
HEAVEN IS MY WOMAN'S LOVE MGB Productions (Famous/Ironside, ASCAP)	64	SYLVIA'S MOTHER (Evil Eye, BMI)	27
HERE I AM AGAIN Owen Bradley (Evil Eye, BMI)	25	TAKE IT EASY Doug Gilmore (Benchmark, ASCAP)	57
HERE WE GO AGAIN Bob Montgomery (Dirk, BMI)	71	THAT CERTAIN ONE Glenn Sutton (House of Cash, BMI)	39
HI YO LEON Murray Kellum-Glenn Sutton (Blue Crest, BMI)	70	THE CEREMONY Billy Sherrill (Algee, BMI)	12
HOW COULD YOU BE ANYTHING BUT LOVE Bill Walker (Blue Crest/Hill & Range, BMI)	60	THE CLASS OF '57 Jerry Kennedy (House of Cash, BMI)	10
I AIN'T NEVER Jim Vienneau (Cedarwood, BMI)	1	THE LAST TIME I CALLED SOMEBODY DARLIN' Jerry Kennedy (Blue Crest/Hill & Range, BMI)	24
I CAN'T STOP LOVING YOU Owen Bradley (Acuff-Rose, BMI)	2	THE LAWRENCE WELK HEE HAW Joe Allison (Happy-Go-Lucky, ASCAP)	23
I JUST COULDN'T LET HER WALK AWAY Steve Stone (Glenwood, ASCAP) (Central, BMI)	41	THINGS (Alley Street/Venture, ASCAP)	63
I TAKE IT ON HOME Billy Sherrill (House of Gold, BMI)	36	THIS LITTLE GIRL OF MINE Jerry Kennedy (Dixie Jane/Court of Kings, BMI)	5
I THINK THEY CALL IT LOVE Gant & Rose (Acuff-Rose, BMI)	31	THIS MUCH A MAN Marty Robbins (Mariposa, BMI)	53
(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT McDill & Webster (Fast Memphis/Klondike, BMI)	62	TOGETHER ALWAYS Bob Ferguson (Owepar, BMI)	29
IF IT AIN'T LOVE Bob Ferguson (Blue Crest, BMI)	3	TRACES Kelso Herston (Low-Sal, BMI)	33
IF YOU TOUCH ME Norris Wilson (Algee/AI Gallico, BMI)	13	TRAVELIN' LIGHT Bob Ferguson (Acoustic, BMI)	51
IF YOU LEAVE ME TONIGHT, I'LL CRY Joe E. Johnson (Leeds, ASCAP)	4	UNEXPECTED GOODBYE Don Gant (Acuff-Rose, BMI)	22
I'LL NEVER PASS THIS WAY AGAIN Jimmy Bowen (Vegas Music Int., BMI)	45	WASHDAY BLUES Bob Ferguson (Owepar, BMI)	16
I'M GONNA KNOCK ON YOUR DOOR Ron Chancey (Anne-Rachel, ASCAP)	21	WHAT EVERY WOMAN WANTS TO HEAR Joe Wright (Vanio, BMI)	69
IT'S A MATTER OF TIME (Gladys, ASCAP)	58	WHAT IN THE WORLD Owen Bradley (Tree, BMI)	20
IT'S NOT LOVE Ken Nelson (Tree, BMI)	19	WHEEL OF FORTUNE (Valando, ASCAP)	73
I'VE GOT A WOMAN'S LOVE Bob Johnson (Fred Rose, BMI)	47	WHEN THE SNOW IS ON THE ROSES George Richey (Miller, ASCAP)	8
JUST LIKE WALKIN' IN SUNSHINE Earl Ball (Central, BMI)	44	WHISKEY RIVER Jerry Bradley (Willie Nelson, BMI)	9
		WOMAN (SENSUOUS WOMAN) Wesley Rose (Acoustic, BMI)	28
		YOU AIN'T GONNA HAVE OLE BUCK TO KICK AROUND NO MORE (Blue Book, BMI)	52
		YOU BABE Glenn Sutton (Blue Crest, BMI)	46
		YOU'VE GOTTA CRY GIRL Jerry Kennedy (Six Days, EMI)	18

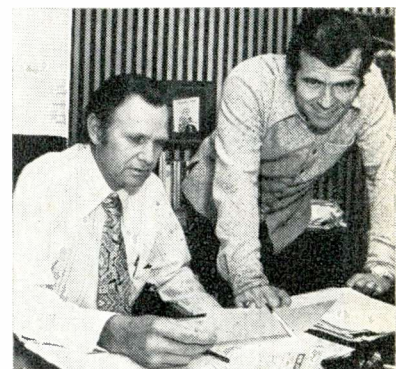
Connor Forms New Firm

■ NASHVILLE — Bill Connor, veteran music business exec in Nashville, has resigned as president of Music City Recorders Studio to head his own music business operations and other business interests to be announced shortly.

Connor has served as president of Music City Recorders for the past eight years, and had been associated in an executive capacity with other recording studio operations in Nashville for six years prior to that. Earlier, he had been active in music publishing and record label operations with other partners and had several years experience in radio work, as a disc jockey and in station management and programming.

Connor has already announced the formation of a new firm, Classic Recorders, Ltd., which is located at 1207 Demonbreun Street in Nashville. The firm will limit its activity to disc master-

HLI Signs Eubanks



Dick Blake, General Manager of Hubert Long International discusses talent with Bob Eubanks, host of ABC's "Newlywed Game" show. Eubanks has assumed promotional duties with Sponsored Events, a Nashville firm that promotes country music shows in 25 major cities. Eubanks will continue his assignment with the Newlywed Game but plans to spend much time here.

ing, tape and dub cutting, and a tape, cartridge, and cassette duplicating service, with no plans for a recording studio operation itself.

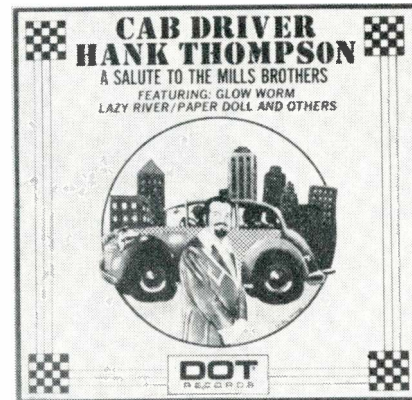


THE COUNTRY ALBUM CHART

SEPTEMBER 30, 1972

THIS WK.	LAST WK.		WKS. ON CHART
1	1	A SUNSHINY DAY CHARLEY PRIDE—RCA 4742	6
2	2	THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000	11
3	4	THE LONESOMEST LONESOME RAY PRICE—Columbia 31546	10
4	3	TO GET TO YOU JERRY WALLACE—Decca 75349	13
5	9	AMERICA JOHNNY CASH—Columbia 31645	6
6	10	LISTEN TO A COUNTRY SONG LYNN ANDERSON—Columbia 31647	6
7	5	BLESS YOUR HEART FREDDIE HART—Capitol 11073	13
8	8	ROY CLARK COUNTRY—Dot 25997	11
9	18	ME AND THE FIRST LADY GEORGE JONES & TAMMY WYNETTE—Epic 31554	6
10	6	CONWAY TWITTY'S GREATEST HITS, VOL. 1—Decca 7552	13
11	11	BEST OF BUCK OWENS & SUSAN RAYE—Capitol 11084	10
12	17	WHEN THE SNOW IS ON THE ROSES SONNY JAMES—Columbia 31646	6
13	7	BEST OF JERRY REED—RCA 4729	15
14	21	RAY PRICE'S ALL TIME GREATEST HITS—Columbia 31364	5
15	20	WOMAN (SENSUOUS WOMAN) DON GIBSON—Hickory 166	5
16	16	ELVIS LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY—RCA 4776	9
17	13	ASHES OF LOVE DICKEY LEE—RCA 4715	18
18	12	IF IT AIN'T LOVE CONNIE SMITH—RCA 4748	10
19	26	COUNTRY MUSIC THEN AND NOW STATLER BROTHERS—Mercury 61367	3
20	29	MISSING YOU JIM REEVES—RCA 4749	3
21	15	THE REAL McCOY CHARLIE McCOY—Monument 31329	25
22	25	THERE'S A PARTY GOING ON JODY MILLER—Epic 31706	5
23	14	THIS LITTLE GIRL OF MINE FARON YOUNG—Mercury 61364	8
24	41	THE STORYTELLER TOM T. HALL—Mercury 61368	2
25	19	CAB DRIVER HANK THOMPSON—Dot 35996	11
26	37	JERRY REED—RCA 4750	3
27	31	MARTY ROBBINS GREATEST HITS—Columbia 31361	5
28	44	I CAN'T STOP LOVIN' YOU CONWAY TWITTY—Decca 75361	2
29	30	THE WORLD OF FREDDIE HART—Columbia 31550	5
30	27	THE BEST OF JOHNNY BUSH—Million 1001	8
31	22	BEST OF CHARLEY PRIDE, VOL. 2—RCA 4082	27
32	36	ELEVEN ROSES HANK WILLIAMS, JR.—MGM 4843	11
33	23	GOD BLESS AMERICA AGAIN LORETTA LYNN—Decca 75351	14
34	24	HANK WILLIAMS, JR. GREATEST HITS, VOL. 2—MGM 4822	16
35	35	DIANA TRASK SINGS ABOUT LOVIN'—Dot 25999	7
36	28	THIS IS JERRY WALLACE—Decca 75294	25
37	46	TOM T. HALL'S GREATEST HITS—Mercury 61369	2
38	38	I'M YOUR WOMAN BOBBIE ROY—Capitol 11086	7
39	32	THE WILLIE WAY WILLIE NELSON—RCA 4760	8
40	33	THE KEY'S IN THE MAILBOX TONY BOOTH—Capitol 11076	12
41	—	BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082	1
42	45	LOVE ISN'T LOVE BOBBY LEE TRAMMELL—Souncot 1141	4
43	53	HERE AND NOW DORSEY BURNETTE—Capitol 11094	2
44	51	CHET ATKINS PICKS ON THE HITS—RCA 4754	3
45	34	THAT'S WHY I LOVE YOU LIKE I DO SONNY JAMES—Capitol 11067	16
46	39	A THING CALLED LOVE JOHNNY CASH—Columbia 31332	23
47	40	STONEY EDWARDS—Capitol 11090	8
48	47	BUCK OWENS LIVE AT THE NUGGET—Capitol 11039	22
49	48	THE KILLER ROCKS ON JERRY LEE LEWIS—Mercury 1-637	22
50	42	SOMEONE TO GIVE MY LOVE TO JOHNNY PAYCHECK—Epic 31554	6
51	43	WHY DON'T WE GO SOMEWHERE AND LOVE SANDY POSEY—Columbia 31594	10
52	50	YELLOW RIVER COMPTON BROTHERS—Dot 25998	4
53	57	THE WORLD OF THE STATLER BROTHERS—Columbia 31557	3
54	55	SO MUCH LOVE ANITA CARTER—Capitol 11085	4
55	63	THE VERY REAL RED SIMPSON—Capitol 11093	3
56	—	JUST LIKE WALKIN' IN THE SUNSHINE JEAN SHEPARD—Capitol 11049	1
57	49	WHAT AM I GONNA DO BOBBY BARE—Mercury 61363	17
58	59	MOUTH OF MISSISSIPPI JERRY CLOWER—Decca 75342	14
59	—	IF THIS IS GOODBYE CARL SMITH—Columbia 31606	1
60	52	BALLADS OF LOVE PORTER WAGONER—RCA 4734	14
61	60	CRY LYNN ANDERSON—Columbia 31316	26
62	54	YOU ALMOST SLIPPED MY MIND KENNY PRICE—RCA 4763	6
63	56	STONIN' AROUND DICK CURLESS—Capitol 11087	7
64	62	THE ORIGINAL TRAVELIN MAN DAVE DUDLEY—Mercury 61375	17
65	58	THE DAY THAT LOVE WALKED IN DAVID HOUSTON—Epic 31385	21
66	—	THE WORLD'S GREATEST MELODIES NASHVILLE STRING BAND—RCA 4771	1
67	66	CHARLEY PRIDE SINGS HEART SONGS—RCA 4617	45
68	61	TRAVELIN' MINSTREL BAND CARTER FAMILY—Columbia 31454	7
69	64	GEORGE JONES—Epic 31321	18
70	67	ONE'S ON THE WAY LORETTA LYNN—Decca 7-5334	27
71	65	LIVE IN PERSON DANNY DAVIS—RCA 4720	12
72	69	LET ME TELL YOU ABOUT A SONG MERLE HAGGARD—Capitol 11067	27
73	70	MY HEART HAS A MIND OF ITS OWN SUSAN RAYE—Capitol 11055	16
74	74	BEDTIME STORY TAMMY WYNETTE—Epic 31385	26
75	68	THE OSBORNE BROS.—Decca 5206	11

A world-famous worm just popped out of Hank's hit album.



"Glow Worm" is the song that sold millions for the Mills Brothers in the 50's. After a nice snooze, the worm has reappeared, shining brighter than ever. "Glow Worm" is Hank Thompson's latest single, from the smash hit album, "Cab Driver. A Salute To The Mills Brothers". It's a combination that's shot "Cab Driver" right to the top of the country charts. And "Glow Worm" can only mean that Hank Thompson is spinning another hit.

THE SINGLE

"Glow Worm"

DOA-17430

b/w "You're Nobody 'til Somebody Loves You"

THE ALBUM

"Cab Driver"

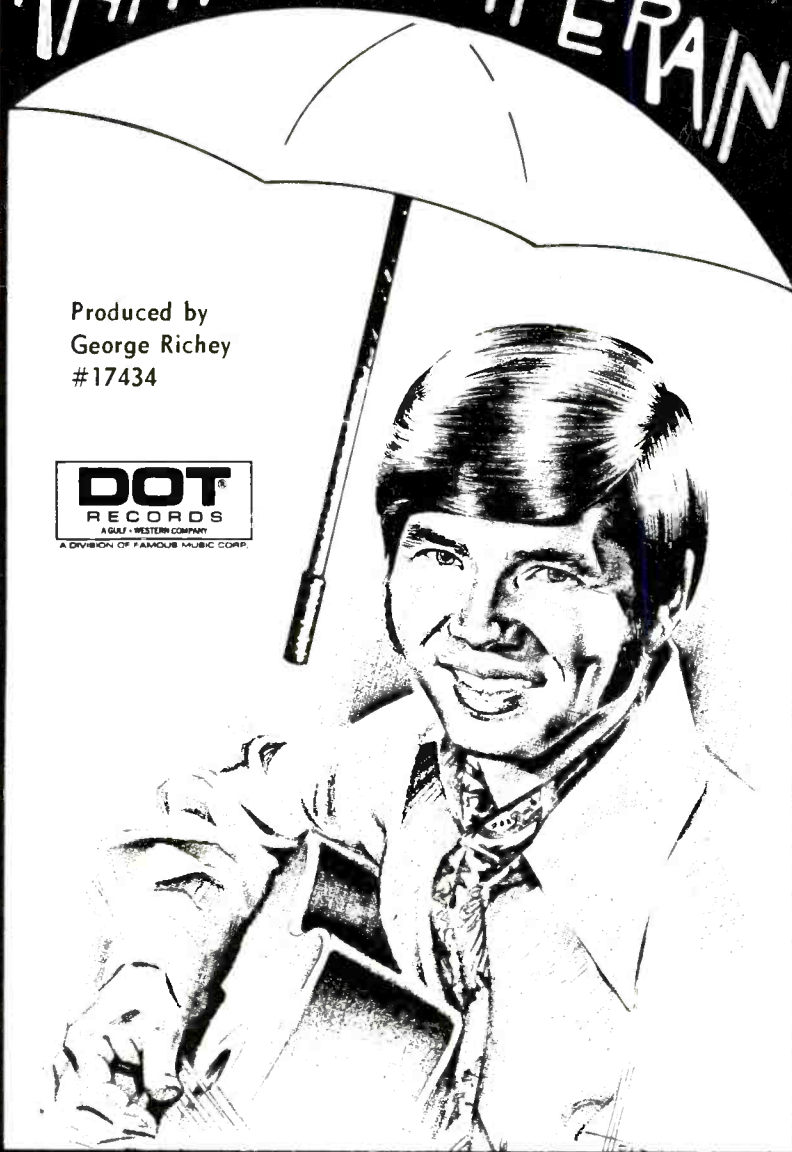
DOA-25996



Distributed by Famous Music Corporation
A Gulf + Western Company

PAT ROBERTS

RHYTHM OF THE RAIN



Produced by
George Richey
#17434



MEMO

Fellow Programmers:

"Busting out of the blue like Donna Fargo did with her 'Happiest Girl' single, I think Pat Roberts may have a real winner with his first record, 'Rhythm of the Rain.' Discovered by Roy Clark for Dot Records, Pat is a very talented, personable 24 year old artist from Seattle who seems to have the potential of a future C&W superstar!"

Bill Robinson, Program Director
WIRE—Indianapolis, Indiana

Personal Management:
Jack Roberts
1022 NE First St.
Bellevue, Wa. 98004
(206) 455-2600



THE COUNTRY SINGLES CHART

THIS LAST WKS. WK. WKS. ON CHART

10	1	I AIN'T NEVER	MEL TILLIS—MGM 14418	7
2	1	I CAN'T STOP LOVING YOU	CONWAY TWITTY—Decca 32988	11
3	5	IF IT AIN'T LOVE	CONNIE SMITH—RCA 74-0752	10
4	3	IF YOU LEAVE ME TONIGHT I'LL CRY	JERRY WALLACE—Decca 32989	11
5	7	THIS LITTLE GIRL OF MINE	FARON YOUNG—Mercury 73308	11
6	13	ONEY	JOHNNY CASH—Columbia 4-45660	6
7	11	MISSING YOU	JIM REEVES—RCA 74-0744	11
8	2	WHEN THE SNOW IS ON THE ROSES	SONNY JAMES—Columbia 4-45644	11
9	9	WHISKEY RIVER	JOHNNY BUSH—RCA 74-0745	11
10	15	THE CLASS OF '57	STATLER BROTHERS—Mercury 73315	7
11	18	FUNNY FACE	DONNA FARGO—Dot 17429	5
12	4	THE CEREMONY	TAMMY WYNETTE & GEORGE JONES—Epic 5-10881	12
13	6	IF YOU TOUCH ME	JOE STAMPLEY—Dot 17421	14
14	14	LOOKING BACK TO SEE	BUCK OWENS & SUSAN RAYE—Capitol 3368	11
15	16	A WORLD WITHOUT MUSIC	PORTER WAGONER—RCA 74-0753	9
16	17	WASHDAY BLUES	DOLLY PARTON—RCA 74-0757	8
17	26	BABY, DON'T GET HOOKED ON ME	MAC DAVIS—Columbia 4-45618	9
18	20	YOU'VE GOTTA CRY GIRL	DAVE DUDLEY—Mercury 73309	10
19	29	IT'S NOT LOVE	MERLE HAGGARD—Capitol 3419	4
20	23	WHAT IN THE WORLD HAS GONE WRONG WITH OUR LOVE	JACK GREENE/JEANNIE SEELY—Decca 32991	7
21	8	I'M GONNA KNOCK ON YOUR DOOR	BILLY "CRASH" CRADDOCK—Cartwheel 216	14
22	24	UNEXPECTED GOODBYE	GLENN BARBER—Hickory 45K1645	9
23	28	THE LAWRENCE WELK-HEE HAW COUNTER REVOLUTION POLKA	ROY CLARK—Dot 17426	6
24	27	THE LAST TIME I CALLED SOMEBODY DARLIN'	ROY DRUSKY—Mercury 73314	7
25	12	HERE I AM AGAIN	LORETTA LYNN—Decca 32974	13
26	33	DON'T PAY THE RANSOM	NAT STUCKEY—RCA 74-0761	7
27	32	SYLVIA'S MOTHER	BOBBY BARE—Mercury 73317	6
28	21	WOMAN (SENSUOUS WOMAN)	DON GIBSON—Hickory 11637	16
29	39	TOGETHER ALWAYS	PORTER WAGONER & DOLLY PARTON—RCA 74-0773	5
30	35	SMILE, SOMEBODY LOVES YOU	LINDA GAIL LEWIS—Mercury 73316	6
31	31	I THINK THEY CALL IT LOVE	DON GIBSON & SUE THOMPSON—Hickory 45K1646	7
32	42	DON'T SHE LOOK GOOD	BILL ANDERSON—Decca 33002	5
33	38	TRACES	SONNY JAMES—Capitol 3398	6
34	45	MY MAN	TAMMY WYNETTE—Epic 5-10909	3
35	19	BLESS YOUR HEART	FREDDIE HART—Capitol 3353	15
36	44	I TAKE IT ON HOME	CHARLIE RICH—Epic 5-10867	5
37	37	NORTH CAROLINA	DALLAS FRAZIER—RCA 74-0748	9
38	40	CLAUDETTE	COMPTON BROTHERS—Dot 17427	6
39	22	THAT CERTAIN ONE	TOMMY CASH—Epic 5-10885	12
40	56	A PERFECT MATCH	DAVIS HOUSTON & BARBARA MANDRELL—Epic 5-10908	3
41	51	I JUST COULDN'T LET HER WALK AWAY	DORSEY BURNETTE—Capitol 3404	5
42	60	PRIDE'S NOT HARD TO SWALLOW	HANK WILLIAMS, JR.—MGM 14421	2
43	57	SEA OF HEARTBREAK	KENNY PRICE—RCA 74-0781	3
44	46	JUST LIKE WALKIN' IN THE SUNSHINE	JEAN SHEPARD—Capitol 3395	7
45	55	RINGS FOR SALE	ROGER MILLER—Mercury 73321	3
46	49	YOU BABE	LEFTY FRIZZELL—Columbia 4-45652	6
47	54	I'VE GOT A WOMAN'S LOVE	MARTY ROBBINS—Columbia 4-45668	4
48	50	DON'T YOU BELIEVE	DON WILLIAMS—JMI 7	6
49	53	I'LL NEVER PASS THIS WAY AGAIN	GLEN CAMPBELL—Capitol 3411	4
50	59	LONELY WOMEN MAKE GOOD LOVERS	BOB LUMAN—Epic 5-10905	4
51	58	TRAVELIN' LIGHT	GEORGE HAMILTON IV—RCA 74-0776	3
52	68	YOU AIN'T GONNA HAVE OLE BUCK TO KICK AROUND NO MORE	BUCK OWENS—Capitol 3429	2
53	63	THIS MUCH A MAN	MARTY ROBBINS—Decca 33006	2
54	34	GOODBYE	DAVID ROGERS—Columbia 4-45642	8
55	25	AIN'T IT ALL WORTH LIVING FOR	GLASER BROTHERS—MGM 14390	15
56	61	GARDEN PARTY	RICK NELSON—Decca 32980	5
57	62	TAKE IT EASY	BILLY MIZE—United Artists 50945	4
58	65	IT'S A MATTER OF TIME	ELVIS PRESLEY—RCA 74-0769	4
59	66	DON'T MESS AROUND WITH JIM	BOBBY BOND—Hickory 45K1649	3
60	67	HOW COULD YOU BE ANYTHING BUT LOVE	FERLIN HUSKY—Capitol 3415	3
61	69	FOR MY BABY	CAL SMITH—Decca 33003	2
62	64	NOTHING CAN STOP MY LOVING YOU	PATSY SLEDD—Mega 615-0085	5
63	71	THINGS	BUDDY ALAN—Capitol 3427	2
64	—	HEAVEN IS MY WOMAN'S LOVE	TOMMY OVERSTREET—Dot 17428	1
65	75	ALL I HAD TO DO	JIM ED BROWN—RCA 74-0785	2
66	—	GLOWWORM	HANK THOMPSON—Dot 17430	1
67	74	(I FLOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT	JACKIE BURNS—JMI 8	2
68	72	SUNSHINE LADY	BOBBY PENN—50 States 8	2
69	73	WHAT EVERY WOMAN WANTS TO HEAR	CLAUDE GRAY—Million 18	2
70	70	HIYO LEON	MURRY KELLUM—Epic 5-10899	3
71	—	HERE WE GO AGAIN	JOHNNY DUNCAN—Columbia 4-45674	1
72	—	LUCIUS GRINDER	RAY SANDERS—United Artists 50933	1
73	—	WHEEL OF FORTUNE	SUSAN RAYE—Capitol 3438	1
74	—	SWEET COUNTRY MUSIC	BUD BREWER—RCA 74-0765	1
75	—	LONESOME	TONY BOOTH—Capitol 3441	1

BILL ANDERSON



WRITTEN BY:
JERRY CHESNUT
PASSKEY
806 16th AVE. S.
NASHVILLE, TENN. 37203

DECCA 33002
EXCLUSIVELY ON DECCA RECORDS

DON'T SHE LOOK GOOD

Lani Hall sings Love Song.

A new single from the Sun down Lady's album.



*Lani Hall
Sun down
Lady*

Produced by Herb Alpert.

**Love Song/How Can I Tell You
(AM 1385) On A&M Records**