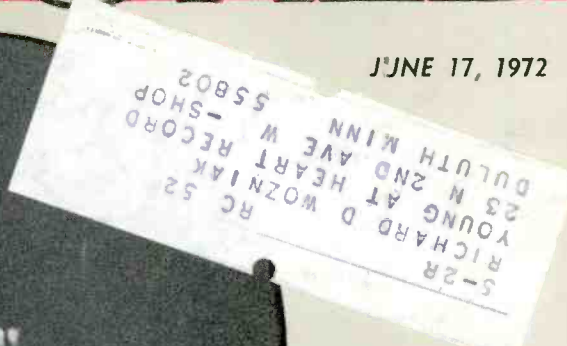


# RECORD WORLD

## WHO IN THE WORLD

He's The King! Elvis Presley, At Right Singing 'Hound Dog' In A 1956 Television Appearance, Today Plays To Packed Arenas From Coast To Coast, Living Proof That Rock & Roll Is, Indeed, Here To Stay. For Rock & Roll News And History, More Photos, Interviews With Chuck Berry And Bo Diddley, And Other Features, See This Week's Special Section, Beginning On Page Nine.



JUNE 17, 1972

## HITS OF THE WEEK

**SINGLES**

**WINGS, "MARY HAD A LITTLE LAMB"** (Maclen/McCartney, BMI). Paul McCartney & company offer the familiar nursery rhyme set to a fine McCartney melody. To be enjoyed by children of all ages. Apple 1851.



**SLEEPERS**

**THE JAMES BROWN SOUL TRAIN, "HONKY TONK PART 1"** (W&K/Isip, BMI). Bluesy reworking of the Bill Doggett classic, produced and arranged by James Brown. Dynamite sax and guitar breaks, and danceable, hand-clapping beat throughout. Polydor 14129.



**ALBUMS**

**ARETHA FRANKLIN, "AMAZING GRACE."** This revolutionary two-record set will go down as one of the finest recorded events ever. Aretha goes back to her gospel roots with the aid of James Cleveland and the Southern California Community Choir. Unbelievable, thrilling, brilliant. Atlantic SD 2-906.



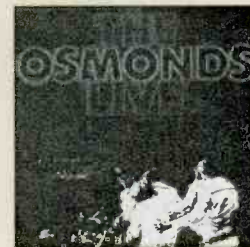
**THE PARTRIDGE FAMILY, "BREAKING UP IS HARD TO DO"** (Screen Gems-Columbia, BMI). Hitmaking TV family, starring Shirley Jones and featuring David Cassidy, reprises Neil Sedaka's summer of '62 smash with spirit and vitality. With this kind of material, they can't miss! Bell 235.



**THE OTISSETTES, "EVERYTHING YOU SAID CAME TRUE"** (Shuggie, BMI). Female group featured with the Johnny Otis show have here what may some day be considered a minor masterpiece. Supremes-like vocals, production, instrumentation and material are all superb. Epic 10879.



**THE OSMONDS, "LIVE."** We haven't heard screaming fans like this since the days of you know who. Double album, recorded at the L.A. Forum, should easily be one of the giant sellers of the year. Package contains all Osmond greats with many photos of the group at work. Very big. MGM 2SE-4826.



**APRIL WINE, "BAD SIDE OF THE MOON"** (Dick James, BMI). Group that came out of nowhere to score with "You Could Have Been A Lady" follow-up with an Elton John-Bernie Taupin song that's perfectly suited to their sound. Looks like another hit. Big Tree 142 (Bell).



**AUSTIN ROBERTS, "SOMETHING'S WRONG WITH ME"** (Pocket Full of Tunes, BMI). Vocalist turns in a convincing performance, ably abetted by Danny Janssen-Bobby Hart production. Commercial sound with across the board appeal. Chelsea 78-0101 (RCA).



**ERIC ANDERSEN, "BLUE RIVER."** After a three-year absence, Eric Andersen's return to the studio has resulted in an album sure to be hailed as one of the most pleasing of the year. Magnificent in every conceivable way, his poignant lyrical delivery exceeds anything done in the past. Columbia KC 31062.



**THE DOORS, "GET UP AND DANCE"** (Alchemical, ASCAP). The Doors will make many get up and dance with a steady rocker which is just different enough to stand up to repeated listenings. Solid entry. Elektra 45793.



**APOLLO 100, "TELSTAR"** (Campbell-Connelly, ASCAP). Uptempo revival of the Tornadoes' 1963 worldwide smash by the "Joy" people. Dig especially the guitar break in the middle eight. Mega 615-0080.



**"EAGLES."** "Take It Easy" has already established this Geffen group first time out of the gate. By no means is it the only winning cut on the album. Check out the softer "Most Of Us Are Sad." Tight harmonies coupled with commercial licks will keep the group in the forefront. Asylum SD-5054 (Atlantic).

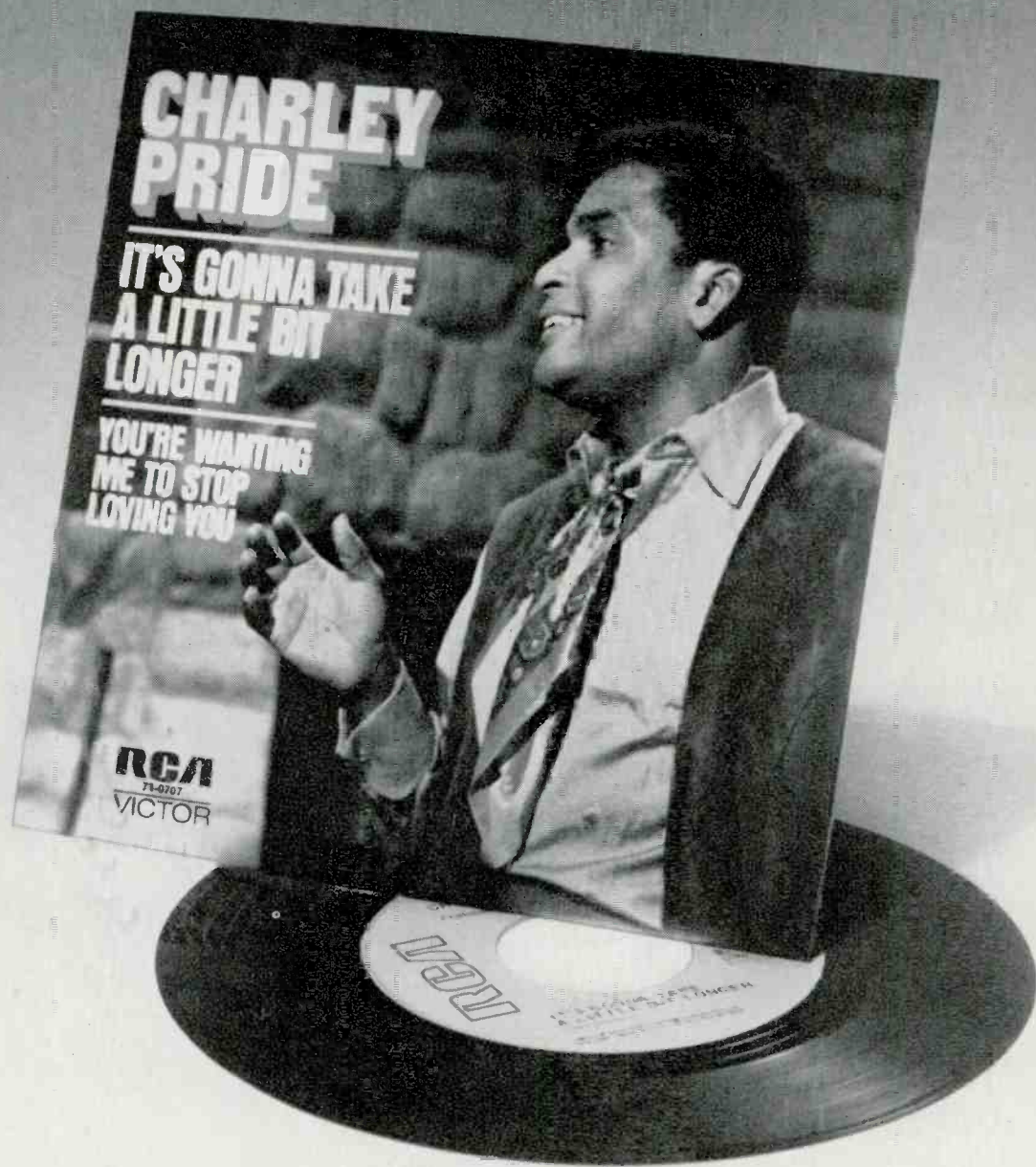


# Rock & Roll

Alive, Well . . . Selling

**Special Section  
This Issue**





# A brand new single.

See Charley Pride at the Las Vegas Hilton July 6-17

**RCA** Records and Tapes



## Krasnow, Licata, Gregory Named Famous Vice Presidents

■ NEW YORK—Keynoting the growth of the Famous Music Corporation, President Tony Martell has announced the addition of executive personnel and the consolidation of many of the companies interests.

Bob Krasnow of Blue Thumb Records has been appointed Vice President of A&R for the Famous Music complex. Krasnow will supervise artists and repertoire for the Famous Music family of labels from newly-enlarged facilities in Los Angeles. While continuing to administer the product flow of

*(Continued on page 52)*

## Columbia And Electro-Voice Agree To Quad Co-operation

■ NEW YORK—Columbia Records and Electro-Voice have announced that they have reached an agreement in principle for a non-exclusive exchange of patent rights and technology related to their respective four-channel quadrasonic disc systems and to make such rights and technology available to others.

Since last year, both companies have been extensively engaged in worldwide marketing of their proprietary sound systems. Columbia Records introduced its SQ quadrasonic disc system in June of last year, following three years of development. Similarly, Electro-Voice, a subsidiary of Gulton Industries, has marketed its own quadrasonic system under the brand name Stereo-4 since February, 1971.

## Writers Institute Class Action

By CHUCK NEESE

■ NASHVILLE — Class action No. 6606 was registered last week (8) in U.S. District Court, here, which alleges that 17 major record companies have: limited trade through the ownership or control of music publishing companies and have breached licensing agreements by allowing no payment to writers on free goods and returns and allowed reduced rates on record club sales.

*(Continued on page 58)*

## Charles T. Ireland, CBS President, Dies

■ NEW YORK — Charles T. Ireland, Jr., President of CBS, died last week (7) at his home in Chappaqua, New York. He was 51.

Ireland became President of CBS on October 1, 1971, succeeding Frank Stanton, now Vice Chairman, after serving as a director and senior vice president of International Telephone and Telegraph Corporation.

The new arrangement represents a major step in achieving compatibility in the fast-growing four-channel industry. The move is responsive to the growing industry feeling that the resolution of the compatibility issue is the single most important need for the full potential of quadrasonic to be realized.

*(Continued on page 52)*

## Stones Tour: Off And Rolling

By JOHN GIBSON

■ LOS ANGELES — The Rolling Stones 1972 tour began last week, and reports are that all has gone smoothly save for the group's opening engagement at Vancouver.

In Vancouver, police outside the Coliseum, where the Stones were performing, found themselves under attack from a crowd of fans who couldn't get in to see the group. Things were

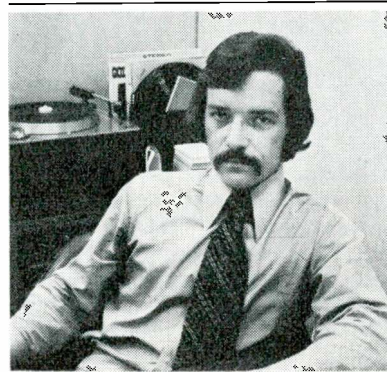
## New York Summer Scene

By MIKE SIGMAN

■ NEW YORK — In spite of the closing of two long-standing New York clubs, this area remains, especially for the coming summer season, a thriving center for live performances by most types of pop groups.

The scheduled closing of the Persian Room of the Plaza Hotel after Billy Eckstine's June 24 performance reduces by one the number of legitimate night

## RCA Names Bil Keane In Reorganization Move



Bil Keane

## NARM Study: 1971

■ BALA CYNWYD, PA. — A study of the record and tape business for the year 1971, released last week by NARM, revealed that the total industry gross dollar volume at retailers list price was \$1.744 billion. This total breaks down into the following categories: albums, \$1.086 billion; singles, \$165 million; and pre-recorded tapes, \$493 million. The tape total further divides into the following categories: 8-track, \$385 million; cassette, \$96 million; and reel-to-reel, \$12 million.

*(Continued on page 52)*

■ NEW YORK — In a reorganization aimed at streamlining its merchandising and creative services activities, RCA Records has announced the appointment of William "Bil" Keane as Director, Marketing Development and Planning.

Announcement was made by Eugene B. Settler, Division Vice President, Marketing, who said: "Over the past six years, Mr. Keane has established a reputation for being one of the most creative forces in the recording industry. I am confident that, under his aegis, those activities which will be collected under his leadership at RCA Records will take on a new and timely vibrancy, giving our product a much better opportunity in the marketplace."

In the newly-created position, Keane will have direct charge of merchandising, planning, advertising, sales promotion, editorial services, product art, and photography.

"It is logical," said Settler, "that if a company is fortunate enough to find the right execu-

*(Continued on page 52)*

## Memphis Music Presents Awards

■ MEMPHIS — The presentation of the Second Annual Memphis Music Awards by Memphis Music Inc. drew some 1600 of the industry's top executives to the Rivermont Hotel here (3). A total of 19 awards were presented to recipients in various categories, while entertainers performing at the affair included Cymarron, Jose Feliciano, Al Green, Isaac Hayes, Jackie DeShannon, the Staple Singers, and the Memphis Music Orchestra.

Isaac Hayes swept awards in five categories, including Outstanding Male Vocalist, Outstanding Songwriter, Outstanding Musician, Outstanding Songwriter, Outstanding Single Record of the Year ("Theme from Shaft"), and Outstanding Album of the Year ("Shaft"), while his "Black Moses" merited the award for the Outstanding Album Cover design.

*(Continued on page 38)*

quiet in both Seattle and San Francisco, when they played those cities and in Los Angeles, both police and promoters were grimly getting ready for their upcoming weekend concerts.

The trouble in Vancouver apparently started among a crowd of some two thousand fans who either couldn't get in because no tickets were available, or who were angry that they had been sold counterfeit tickets by

*(Continued on page 52)*

clubs, and the closing of the Gaslight II, which will reportedly be for rent after next week, decreases the number of small, folk-oriented clubs in Greenwich Village.

However, in addition to familiar spots such as Madison Square Garden, Carnegie Hall and the Academy of Music, and smaller clubs like the Bitter End and the Gaslight Au Go,

*(Continued on page 52)*



## Ales Resigns Motown Post

■ DETROIT—Barney Ales, Executive Vice President of Motown Record Corp., has resigned, effective immediately, to devote full time to his investment portfolio.

"Barney has made a significant contribution to the steady growth of Motown over the past decade," President Berry Gordy said, "and his absence will be felt deeply by the company and by me personally."

## Philips Raises Classics List Price

■ CHICAGO—Irwin H. Steinberg, President of Mercury Records Corp., has announced that Philips Classical Imports will increase in suggested list price from \$5.98 to \$6.98 beginning July 1.

Mercury is allowing a buy-in during the rest of June on all \$5.98 Philips Import product. The buy-in, based on the \$5.98 list price, should allow for increased consumer traffic for the rest of June.

Steinberg stated that: "With the devaluation of the American dollar and the current European inflation, this increase in price is absolutely necessary in order to maintain the standards of high quality records produced by Phonogram International on the Philips label."

## G + W Reports Record Earnings

■ NEW YORK—Gulf + Western Industries, Inc., has reported higher sales and record net earnings from operations for both the three and nine months ended April 30, 1972.

Net operating earnings for the third quarter of fiscal 1972 rose 23 per cent to a new high of \$17,080,000 equal to 81 cents per share. This compared with \$13,915,000 or 66 cents a share in the same quarter of last year. Sales for the three months rose to \$456 million from \$400 million a year ago.

## Command Performance



The Osmonds (MGM) were presented to Her Majesty Queen Elizabeth following the recent Royal Command Performance they headlined at the London Palladium, along with Liza Minnelli and Rowan and Martin. She greeted, from left, Osmonds Alan, Wayne, Merrill, Jay, Donny and Little Jimmy, who performed a specialty number as part of his brother's turn. The Performance was taped for television airing in England and, later this year, the United States. This was the Osmonds' first visit to Great Britain.

## Hinton Named Billy Jack G.M.

■ HOLLYWOOD — Reuben Bercovitch, Vice President of Corporate Affairs and Producer at Billy Jack Productions, has announced that Bruce Hinton has been appointed General Manager of newly-formed Billy Jack Records.

Was Amos G.M.

Before joining Billy Jack, Hinton was General Manager for Amos Productions, and prior to that he was Director of Sales for the independent labels distributed by Columbia Records. Hinton began his career with Warner Bros./Reprise Records where he rose to the position of national promotion director.

Hinton will headquarter at the company's home office in Los Angeles.

## Jimmy Rushing Dead

■ NEW YORK—Jimmy Rushing, famed blues vocalist, died here last week (8) after a brief illness. He was 68.

Rushing's career began in California in 1925 where he played piano and sang in small clubs. He is most noted for his 19-year working relationship with Count Basie and his Orchestra. Basie has frequently said that he would have given up playing professionally had it not been for Rushing's constant encouragement.

Many of Rushing's most memorable recordings were with the Basie Orchestra. His most recent album was released last year by RCA.

## Sadler Named Redisco V.P.

■ BALTIMORE—Bucky Buchman, President of Redisco Record Distributing Company, has announced the promotion of Joseph Sadler to Vice President of Sales and Marketing. Sadler originally came to the company in 1967 as a salesman. He was promoted to Sales Manager in 1970.

Buchman has also announced the appointment of Julia A. Berger as Executive Secretary and Assistant to the President. Mrs. Berger had been a company secretary since 1962.

## Thau Exits Famous

■ NEW YORK — Marty Thau, Vice President of A&R and Operations for Famous Music has resigned from the firm to pursue his own ventures. Thau will announce his plans in September.

## Mop Tops?



Upon their arrival in New York, newly-coiffed George Harrison and Ringo Starr were greeted by Apple Director of Promotion Pete Bennett. The trio then backed-off to a boogaloo given in George's honor by Allen and Betty Klein at their home, where Harrison received a special United Nations citation for his work on behalf of the Bangladesh refugees.



# Lover, Not A Fool



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**from our family-**

**...the best 2 minutes  
and 30 seconds of "breaking up"  
ever put together!**



The Newest Single Recorded By

# **THE PARTRIDGE FAMILY**

Starring SHIRLEY JONES • Featuring DAVID CASSIDY

## **"BREAKING UP IS HARD TO DO"**

Produced by WES FARRELL for Coral Rock Productions

BELL #45,235

**BELL RECORDS**

A Division of Columbia Pictures Industries, Inc.



## SG-Col Top BMI Winner

■ NEW YORK — For the second consecutive year, Screen Gems-Columbia Music, Inc. has won more awards than any BMI publisher, 12, at the Twentieth Annual Awards Dinner given by the Officers and Directors of Broadcast Music, Inc. at the Hotel Americana on Thursday, May 25th. The BMI Awards are given to songs in recognition of the greatest number of radio performances. Also, for the second consecutive year the Screen Gems-Columbia Music catalog has logged more performances than any other BMI publisher.

## Roker To GSF R&B Promo Post

■ NEW YORK — Wally Roker has been named to head up r&b promotion at GSF Records, according to an announcement by Larry Newton, President. Roker will coordinate his activities with Stewart Sank, recently named promotion chief for the company, with both reporting to Len Sachs, Vice President for sales and promotion.

One of Roker's initial assignments will be coordinating national promotion on the first GSF single by veteran hitmaker Eddie Holman. The titles are: "My Mind Keeps Telling Me That I Really Love You Girl," and "I'll Call You Joy."

## Bass To Head GRT-Ter Mar

■ NEW YORK — Ralph Bass has been appointed head of the GRT-Ter Mar Studios in Chicago, site of many historic Chess recording sessions, announced Esmond Edwards, Vice President of A&R for Chess/Janus. Chief engineer Gary Starr will co-manage the studios, which have more than doubled their outside business in the past few weeks.

These latest honors follow the company's recent success at the Grammy Awards Dinner at which recordings of songs published by Screen Gems-Columbia received the most awards.

Among the Screen Gems-Columbia songs which were honored by BMI, four were written by Carole King, two of which she co-authored with Gerry Goffin and one with Toni Stern, and three songs were written by David Gates. Important among the other awards was one received for "Watching Scotty Grow" written by Mac Davis who was recently pacted to Screen Gems-Columbia Music.

## Atlantic Ups Rauls, Chaisson

■ NEW YORK — Phil Rauls has been promoted to Atlantic Southeast Regional Promotion Manager, as well as Artist Relations Manager for the South, and Stanley Chaisson has been promoted to the company's Southwest Regional Promotional Manager. Both appointments were announced by Jerry Greenberg, Atlantic Senior Vice President and General Manager.

Phil Rauls was previously Southwest Regional Promotion Manager for Atlantic Records. In his new capacities he will be responsible for territories encompassing Florida, Georgia, Alabama and the Carolinas, while being based in Miami.

Stanley Chaisson was formerly the Warner-Elektra-Atlantic Promotional representative for Memphis and Nashville. His new responsibilities will include the areas of Texas, Tennessee, and Oklahoma. He will headquarter in New Orleans.

## Hendrix Gold

■ "Hendrix In The West" has been awarded gold album status by the RIAA, signifying sales in excess of \$1 million.

## Amazing Grace



Shown above, from left, are: Henry Allen, Atlantic Vice President Promotion, Jerry Wexler, Atlantic Executive Vice President, and Aretha Franklin inspecting the packaging and design for Lady Soul's latest album, "Amazing Grace," which was released nation-wide last week.

## Promotions In Col Operations

■ NEW YORK — Albert B. Earl, Vice President, Operations for Columbia Records, has announced the following promotions and changes in his department. Samuel Burger has been promoted to Vice President, Manufacturing. Burger, former Vice President, Tape Manufacturing, will direct all record and tape manufacturing. John Ryan, Vice President, Disc Manufacturing, will direct disc manufacturing operations at the Pitman, Terre Haute and Santa Maria Plants.

Bruno Fontana has been promoted to Director, Administration and Planning. He will be responsible for planning, budgets and capital project control for disc and tape. Howard Schwartz has been promoted to Director, Engineering, and will direct the activities of plant engineering, quality control and industrial engineering for disc and tape. Richard Billiar, Manager, Plastics Engineering and Injection Molding, has been promoted to Director, Plant Engineering. Stanley

## Chelsea-Pineywood Production Pact

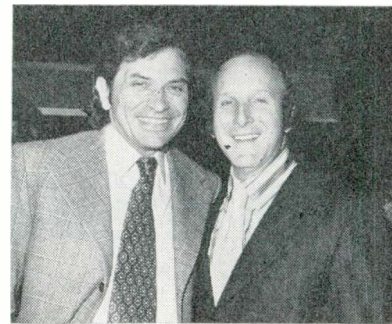
■ NEW YORK — Wes Farrell, President of the Wes Farrell Organization, has announced that his newly-formed label, Chelsea Records, has made its second independent production deal with Pineywood Productions, Ltd., headed by Ellie Greenwich and Mike Rashkow.

The first artist to be presented under the Pineywood deal will be Steve Tudanger, with a single entitled "Everybody's Talkin' 'Bout You Now," which was written by Tudanger and produced by Miss Greenwich and Mike Rashkow.

## 'Fillmore' Premiere Set For June 14

■ NEW YORK—"Fillmore," a filmed record by Medion Productions of the final days of Bill Graham's Fillmore West, San Francisco's world-famed citadel of rock music, will now have its world premiere engagement on Wednesday, June 14, at the Plaza Theatre in Manhattan.

Originally scheduled to open on May 17, "Fillmore" was withheld from release after Graham insisted that the film's "R" rating be appealed before public showings began. The appeal will be heard by the MPAA on June 12.



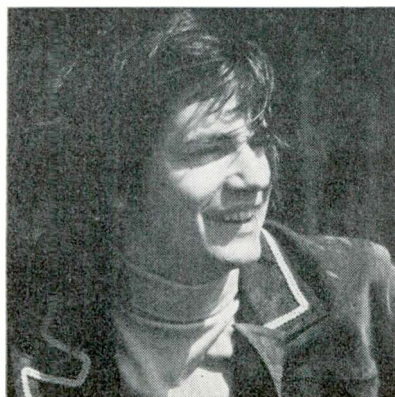
Bill Graham and Clive Davis, President of Columbia Records, hosted a special preview showing of 20th Century-Fox's "Fillmore" at the Plaza Theatre in New York recently. Picture, a filmed record of the final days of Graham's Fillmore West, features concert performances by such groups as Santana and The Grateful Dead as well as the frenetic off-stage wheeling and dealing of Graham. Music from the soundtrack will be featured on a special album, "Fillmore, the Last Week" on Fillmore Records, to be distributed by Columbia Records.

Nimiroski will become Director, National Quality Control. He will be responsible for product assurance programs at all manufacturing locations. Charles Giambalvo has been named Manager, Industrial Engineering.

## Celebrating Gold



RCA's Harry Nilsson (second from left) toasts Badfinger's (Apple) Tom Evans (rear) and Pete Ham (second from right) after presenting them with gold records as composers of his hit single, "Without You." Looking on are Publisher Bernard Brown, left, and Ringo Starr, right.

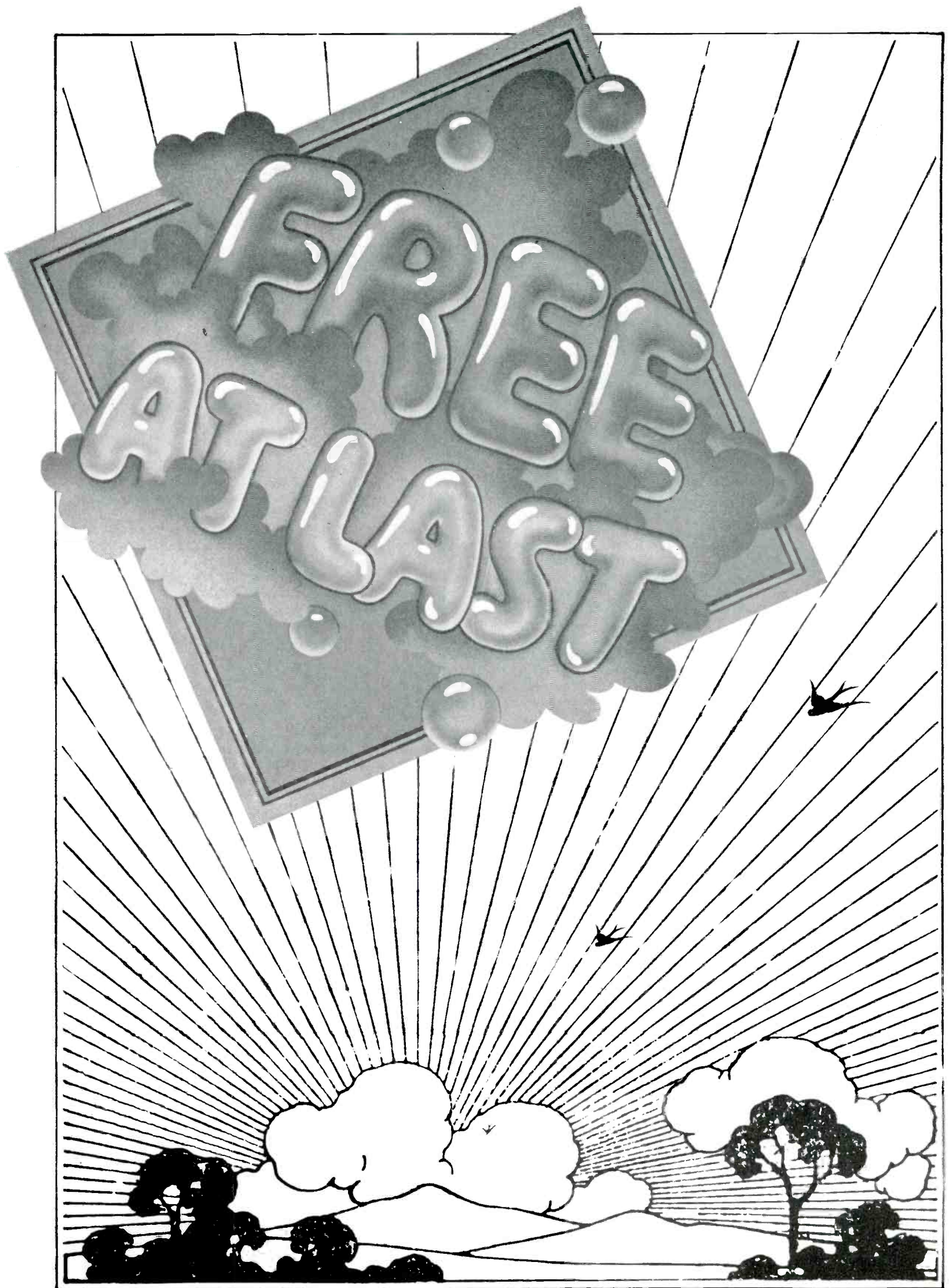


# RANDY BURNS

## I'm A Lover, Not A Fool







"Free At Last," Free's sixth album, includes their  
(SP 4349)  
current single, "Little Bit of Love." On A&M Records.  
(AM 1352)





# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

■ 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.

## Dr. Demento Lives!

## Barry Hansen On Collecting Records

By JOHN GIBSON

■ Barry Hansen is not simply a collector of records. He is more on the order of an archivist, having done exactly that work for Specialty Records recently. He is also responsible for the WB/Reprise sampler albums and their Display Case, a monthly compilation for radio stations. You may also recognize him as Dr. Demento in WB's Circular. He assisted Pete Johnson with Drake's "History of Rock & Roll," and Jerry Hopkins with Ron Jacob's "Elvis Presley Story." A recent interview follows.

**Record World:** How long have you been "collecting" records?

**Hansen:** I've been collecting records for about 20 years, since I was a little kid. I have about 25,000 records, generally all the music that's been popular since 1952 or so, and a scattering of what was popular before that.

**RW:** Is there much trading or dealing going on with collectors?

**Hansen:** Record collectors have a little world of their own with various sub-worlds, dealing with different types of records. Most of the really valuable records are usually traded by mail auctions. Most of the record collectors are spread out all over the country and all over the world too, so the way to get the best price for an old record is to advertise it for an auction by mail. There are several publications in which you can take out space to advertise what you have to sell. One here in Los Angeles is called The Record Finder, which comes out of the Jazz Man Record Shop in Santa Monica. R&B Magazine has auction lists too, as a department.

**RW:** What is the most valuable stuff?

**Hansen:** Within all the different categories there are certain ones that are valuable. The price of the record depends on three things: one is the condition; scarcity is another; and the desirability to collectors, which has to do with the quality of the music, the reputation of the performer, things like that. It's the law of supply and demand. Like, if you have a record, which is, as far as old records go, common, then condition is important. One in mint condition might be worth some bread, a scratchy one won't be worth anything. But if you have something that there's only three known copies of in the world then one in any condition would be valuable, even one that's been broken and glued back together.

A very scarce one is Skip James, who made about eight records for Paramount back in the early 1930's. This has nothing to do with the Paramount Records of today, this was the Paramount Record Company of the 1920s and 1930s which went bankrupt shortly after those records were made with the result that only a couple of hundred copies of each one were sold. One of the records was "I'm Glad," which is the tune that Cream made later on. There's only one known copy of that record. The guy who owns that one copy, I don't know how much he paid for it, but the value is incalculable. It's not for sale at the moment, but he did allow it to be reproduced on an album—that's where Clapton heard it. Skip James made another record called "Illinois Blues" and no copy has ever been found on that one.

**RW:** How do you know?

**Hansen:** Well, people discovered the files of the Paramount Record Company, which had a record number for this record and a release date. There is a small number of people called "discographers" who are usually record collectors too, and who specialize in 'discovering' information like that.

**RW:** Are you that much of a hard-core collector?

**Hansen:** Yes and no. Yes, because I have a record collection, and no, because I'm not in the big money buying and selling of records. I would rather go into a junk shop and get 50 records for a dime and maybe not one of them is a collector's item. But I'd rather do that than pay five dollars for one record. I'm interested

in the things that aren't rare enough to have prices attached to them too. A lot of times the funny records, records that were purposely funny, and those that were not purposely funny, things I can use on my show. Especially since I've had the show, my collecting has been oriented to getting things to play on it.

I go to swap meets, they've been the more fertile sources recently. The Salvation Army and places like that used to be the goldmines but aren't any more because there are so many more collectors now and the records have been picked over, meaning every collector has been through them already, so there's not much chance.

What I've been talking about so far has been mainly oriented to one part of collecting: which is blues 78s and jazz 78s. People to whom a King Oliver Janette record is worth its weight in gold, and there are ones rarer than that. Jelly Roll Morton on the Rialto label, things like that. And there is a smaller but steady group of collectors who are interested in old-time hillbilly music. Original Jimmie Rogers records. There are opera collectors. We don't see too much of those but they have their own mail order auctions and they buy and sell Caruso records and such.

And then you have your rock & roll collectors. Rock & rollers are mostly interested in 45s, though 78s do exist. Most rock & roll records were also made on 78s until 1958 or so, for the juke boxes and they could still sell a few at retail. Juke boxes, though, were the main customers toward the end. Typically, they prefer 45s except for some real early, say pre-1953 things that were not issued on 45s. Like some of Fats Domino's early things were on 78s only.

**RW:** What, in particular, is collected in rock & roll?

**Hansen:** Sun Records, for instance. That's rockabilly. That's one of the two types of rock & roll music that's drawn the most collecting interest. The other one, and that's a bit bigger than rockabilly, is collecting old r&b vocal groups. There are a lot of people who will collect any type of old r&b, but a group record is considered to be the greatest prize, more so than a Fats Domino record. Collectors have gotten a fixation on this r&b sound, especially the ballads, and sometimes, it seems, the more out of tune the better.

There is a certain mentality in record collecting, which I am not a party to, but that a lot of collectors are. I call it the stamp collector mentality, meaning people who always claim they're interested in the music, but when you get down to the nitty gritty, what they're really interested in are the labels. There are collectors who really prize records that were pressed on red plastic. Now records were pressed on red plastic during the 1950s for different reasons: sometimes just to be different; sometimes because they ran out of black plastic; and sometimes companies would press their disc jockey copies on red. Record companies that made these didn't mean for them to be any better than any other records generally, but they somehow have come to have great appeal to collectors. I guess you do have to say they look kind of snazzy.

**RW:** Has record collecting become institutionalized to the point that there is block selling as in stamps or coins?

**Hansen:** No. That's one thing that I like about it. Whereas stamps are saved only by people who are collectors, everybody else throws them away and they're never seen again. But records are saved by anybody who buys them. Some people may throw them away when they get tired of them, but it's more likely they'll be stashed away in a closet somewhere and 10 years later mysteriously appear at a swap meet somewhere or a thrift store. There's more of the feeling of search in record collecting. I have more fun going through a thrift shop than I do haggling with some collector. Some of the greatest prizes in the field, of course, will change hands only through collectors.

(Continued on page 28)



# Rock & Roll

Alive, Well . . . Selling

## Chuck Berry, Bo Diddley —Yesterday And Today

By MITCHELL FINK



**WHO DO YOU LOVE:** Bo Diddley, Chuck Berry.

■ LAS VEGAS — While Alan Freed was telling America about the new form of pop music called rock&roll, a St. Louis guitar player named Chuck Berry was about to take the biggest step of his musical life, a step that would significantly alter the course of that new-found craze forever.

In May of 1955, Chuck decided to leave his home in St. Louis for the golden fruits of recognition more readily available in Chicago. He remembers the experience: "Chicago seemed like the place to go. Muddy Waters was playing at the Palladium on State Street, so I went there and, luckily, sat in for a set. After the performance someone suggested that I see Leonard Chess of Chess Records. When I did, he wasted no time in asking me to bring in some material. Three days later I came back with a poorly constructed tape on cheap equipment. Really horrible. Leonard had trouble understanding the lyrics, and told me to forget the tape, just come back with a band for a live audition. I made it back two weeks later with a trio, and that's how I signed my first recording contract with Chess."

Years later his music was to be called the underlying influence in the early careers of the Beatles, Rolling Stones, and Beach Boys, just to name a few. This public acknowledgment of thanks did not reach Chuck immediately. "The first I heard

*(Continued on page 25)*

■ LAS VEGAS — Bo Diddley learned his music in Chicago—Maxwell Street to be exact.

The year is 1947. Bo and two friends go from club to club, pass the hat and manage to survive. "Sometimes we'd hit 15 clubs a night," said the boss man. "On a good night we'd each earn \$15. In those days that was a lot of change . . . for dirty songs."

It was never quite that easy afterwards for one of rock&roll's founding fathers. During his hey day, when Bo was riding the crest of the wave, he would put up a big front. "Everyone thought I was making a fortune, so for awhile I let them believe it. The big man, ya know? But I wasn't getting money at all. Call it shafted. Call it ripped off. Call it what you want. 'Bo Diddley,' the single, was on the charts for

*(Continued on page 23)*

## Rock & Roll Copyrights In Singles Chart Surge

By MIKE SIGMAN and FRED GOODMAN

■ NEW YORK — Though still less than half over, 1972 can perhaps already be described as the year of the revived rock & roll copyright. As a so-called "new generation" of pop stars has emerged (Donny Osmond, Michael Jackson, David Cassidy, etc.), more and more top artists are turning to "oldies" to maintain their hit status, while many new acts are trying to establish themselves through these proven hit songs.

The reasons for this phenomenon vary, from the obviously enduring quality of some rock & roll classics, to the general wave of nostalgia and the enormous success of the many rock & roll revival shows staged over the past two years, to the simple lack of enough adequate new material to satisfy the plethora of artists recording today. Add to this the fact that no emulatable stars of the qual-

ity or universal appeal of Elvis Presley or the Beatles have emerged in recent years, and you have a real trend.

Since January 1, 1972, the following rock singles, all of which were originally recorded before the British invasion of 1964, have made The Singles Chart (song title is followed by current artist, label, and original hit artist).

"Hey Girl," Donny Osmond-MGM (Freddie Scott) "Can I Get A Witness," Lee Michaels-A&M (Marvin Gaye): "Love Potion No. 9," Coasters-King (Clovers); "The Lion Sleeps Tonight," Robert John-Atlantic (the Tokens); "Will You Love Me Tomorrow," Roberta Flack-Atlantic (Shirelles): "Runaway/Happy Together," Dawn-Bell (Del Shannon/Turtles); "You Really Got A Hold On Me," Gayle McCormick-Dunhill

*(Continued on page 22)*

## The Spirit Of '56



**ALL SHOOK UP:** Elvis Presley (more Elvis photos on page 16).

## Nostalgia: Marking Time

By MITCHELL FINK

■ NEW YORK—Every conscientious music person must at one time or another, think about the next great musical era. Who or what will spearhead the drive to monopolize cultural opinion and taste? Will the particular trend setting act be solo or group in nature? American or Chinese? Animal, vegetable or mineral? The possibilities, of course, are limitless.

A recent conversation with Epic National Promotion Director Mike Kagan comes to mind. We sat one evening discussing the very subject of music's cultural leaders, past, present and future, and, for the sake of brevity, theorizing every step of the way.

When Frank Sinatra skyrocketed to other worldly heights in the early 1940s, his initial impact was felt largely by the early to late twenties age group, made up primarily

*(Continued on page 23)*

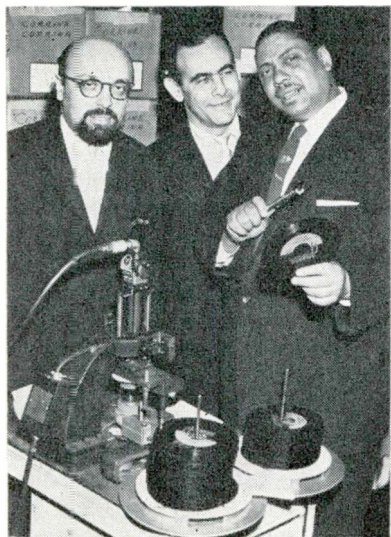


# Rock & Roll ... From The Beginning

■ It all started so quietly that no one really knew that it had begun (years later *everyone* knew). Even the record companies who made the hits that started it all were unaware that they were starting a trend that would last through three decades. Rock & roll was not anyone's hype; it happened because the kids made it happen; youth led and their elders followed.

Rock & roll did not burst full bloom on the record scene in the mid-1950s; it evolved gradually from rhythm & blues, starting back in the late 1940s and early 1950s. This was a period of violent change in pop music. The big bands had disappeared, jazz had started its withdrawal into a cult phenomenon; Mitch Miller (remembered more now for his sing-a-longs) was "revolutionizing" pop with new sounds, new gimmicks and new young talent. Country music was changing, too (at least lyrically), spurred by the genius of Hank Williams.

But it was in the r&b field that the greatest changes were in the making. Until World War II r&b was dominated by the three major firms (RCA Victor, Bluebird, Columbia-Okeh, Decca-Brunswick), a position they gave up during the war due to shortages of shellac for 78 rpm records. Post-war they concentrated mainly on pop and country music. Into this vacuum moved a number of young, aggressive and highly talented individuals who started their own independent r&b labels. They



**SHAKE, RATTLE & ROLL:** Ahmet Ertegun, Jerry Wexler, Joe Turner.

included Herman Lubinsky of Savoy-Regent, Art Rupe of Specialty, Lou Chudd of Imperial, Ike and Bess Berman of Apollo, Leo and Eddie Messner of Aladdin, the Braun Brothers of DeLuxe, Herb Abrahamson and

Ahmet Ertegun of Atlantic—later joined by Jerry Wexler, Jules and Saul Bahari of RPM-Modern, Don Robey of Duke-Peacock, Syd Nathan of King-Federal, and Leonard and Phil Chess of Chess Records.

## The Big Beat

These men, many of whom acted as talent scouts, producers, songwriters, arrangers and even engineers on recording sessions (and became salesmen after the product was made), molded the shape of r&b for the future, and in doing so, created rock & roll. R&b was an outgrowth of country and urban blues, jazz, and elements of pop music, with two outstanding, over-riding characteristics: a lot of bass and a big beat. Anyone who failed to hear the bottom or the beat on an r&b record was either deaf or dead, and few teenagers were either.

At the same time that these independent r&b labels were starting, a great shift was occurring in geographic patterns among blacks. After World War II there were great migrations on the part of blacks from the rural South to Northern cities like New York and Chicago. This brought many talented young singers and musicians to the very cities where the new r&b labels had established their recording studios. Many of these artists wrote and performed their own material but where they did not their producers often did. Ahmet Ertegun of Atlantic has a score of tunes to his credit as Nugetre (Ertegun spelled backwards), and Leiber and Stoller, one of the key r&b producing teams of the 1950s, wrote hits for the Coasters, Elvis, and dozens of other r&b stars.

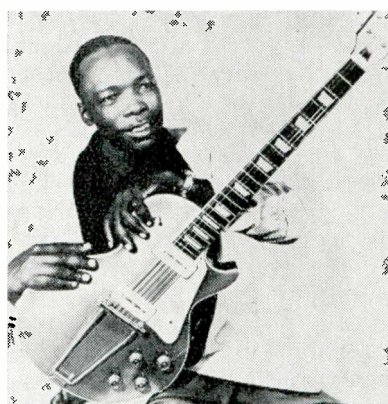
In the 1920s, '30s and '40s, much of what we call rhythm & blues today was known as "race series" or "sepia series" records. In the late 1940s, Billboard's music department (Editor Paul Ackerman and staffers Jerry Wexler and Hal Webman) decided the term "race records" was distasteful. They polled record manufacturers for a more apt name and came up with rhythm & blues.

R&b of the 1950s, however, was not simply the "race" music of the 1940s. The songs were more sophisticated and the backing was infinitely more varied and more complex, often featuring horns and a sax solo, and always an amplified guitar and bass. Occasionally there was a chorus in the back singing the fills. Now and then

there was a wild arrangement featuring an oboe or a cello. From time to time there were duets with a leading female and male r&b star. But always, no matter what, there was that big, big beat.

## Growing R&B Audience

By the early 1950s there was a considerable group of best-selling r&b artists with substantial followings. They included Louis Jordan, Dinah Washington, Arthur Crudup, Roy Milton, the Ravens, Sonny Til & the Orioles, the Five Keys, the Spaniels, Ivory Joe Hunter, Wynonie Harris, Memphis Slim, Jimmy Witherspoon, Big Maybelle, John Lee Hooker, Big



**BOOGIE CHILLEN:** John Lee Hooker.

Jay McNeely, Amos Millburn, Charles Brown, Johnny Otis, Little Esther, Lowell Fulson, Fats Domino, Roy Brown, Tiny Bradshaw, Ray Charles, Muddy Waters, Joe Turner, Billy Ward and the Dominoes (including Clyde McPhatter and Jackie Wilson), Howlin' Wolf, Percy Mayfield, Ruth Brown and B. B. King.

The following that these artists had, with rare exceptions like Louis Jordan and Dinah Washington, was primarily black. Basically records by these artists were made for the black audience and most of their sales were in black markets. Few downtown stores carried r&b records.

What was true of stores was also true of radio. Few pop stations ever played r&b records. They would play records by artists such as Nat King Cole, Billy Eckstine, etc., as long as the artist sang pop material, but hardly ever if the artist sang r&b tunes. Louis Jordan, with his novelty-type songs, or novelty hits like "Open The Door, Richard," did get pop play. But little else.

There was one way whites, as well as blacks, could get to hear r&b records. That was through r&b stations which usually

broadcast only r&b with occasional spins of pop records by soul brothers like Cole and Eckstine. It may have been difficult for a white youngster to get to a ghetto area to buy r&b records, but there was no problem in tuning into an r&b station. Every large city had them. They were usually white-owned but the disc jockeys, newsmen and occasionally, the program directors, were black. Since the station catered to the black market, the deejays could play all of the r&b records they chose.

White youngsters did tune in. Not a lot of them in 1950, but many. More in 1951, and still more in 1952. They tuned in for almost the same reason that white kids tuned into independent (non-network) stations in the 1930s to hear music by bands like Duke Ellington, Count Basie, Benny Goodman, Artie Shaw and the Dorseys. They couldn't hear the big bands on the network stations and swing bands had the guts and the beat that the kids wanted. In the 1950s the white kids wanted the beat of r&b.

They wanted the beat because the pop music scene was very pale. Mitch Miller and his stable of young artists at Columbia Records were creating the most exciting pop sounds around. But to a music listener of 13, it's understandable that "Come On-A-My House" or "I Saw Mommy Kissing Santa Clause" did not have the same impact as "Night Train" or "Good Lovin'." By 1953-54 there was a considerable group of white youngsters throughout the country who dug r&b, who listened to it on r&b stations and who purchased r&b records whenever they could find them.

The pop music scene was ripe for revolution. All it needed was a leader. A leader came out of the West ... from Cleveland, of all places.

## Enter Alan Freed

Alan Freed was a disc jockey at radio station WJW in Cleveland in the early 1950s. He played pop records, i.e., Count Basie, Tony Bennett, etc. His show had no particular rating and at that moment in his life Freed was an unlikely choice to lead the r&b revolution. One day he was in a local record shop that carried r&b hits. He was struck by the fact that so many young white kids were buying r&b discs. He decided to use a few of them on

(Continued on page 12)



# THE HAWK STRIKES AGAIN.

"We'd heard bits of the Ronnie Hawkins legend before we ever met the Hawk. A vague, intriguing portrait of an Arkansas 'Rocky-Roller' living in Canada who'd busted his way through in some of the roughest clubs outside of Phoenix City ('you have to puke twice and show your razor to get in'), carving himself out an empire with muscle and music and leaving a string of more tall stories in his wake than Davy Crockett or Jerry Lee Lewis.

"Graduates of his school of Hard-

Rock include a remarkable number of today's super stars (e.g. the Band, Full-Tilt Boogie, et al) who did their basic training under the Hawk's heavy wing before they left the limb to soar on their own.

"A legend's usually bigger than life, but he lives up to it with more purpose, and obvious pleasure, than your run-of-the-mill hero.

This energy flows over into his music, as you will hear on this album. There's more to the man, so stay tuned for whatever happens tomorrow."

—Kris Kristofferson



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WHEN MY DREAMBOAT COMES HOME  
AIN'T THAT A SHAME/THE SAME OLD SONG

**RONNIE HAWKINS**  
**ON MONUMENT RECORDS**  
DISTRIBUTED BY COLUMBIA RECORDS



# Rock & Roll . . .

(Continued from page 10)

his program. The response was strong and Freed increased the dosage. Within a few weeks he made his program all r&b, and his ratings zoomed.

At this point Freed joined with Lew Platt, a veteran show business promoter, who took over Freed's management. With his help Freed began to stage r&b dances, first with records and then using live talent. Even in this day and age the success of these live shows in 1953-54 was absolutely incredible. Freed, using his own radio show to advertise his concerts, drew crowds that ranged from 20,000 to 40,000 in various arenas and auditoriums in the Cleveland area. There were usually thousands of kids who couldn't get in, and those that did get in found it like a Rolling Stones concert at Madison Square Garden—but with dancing. Freed had taken r&b to white youth and the response was tumultuous.

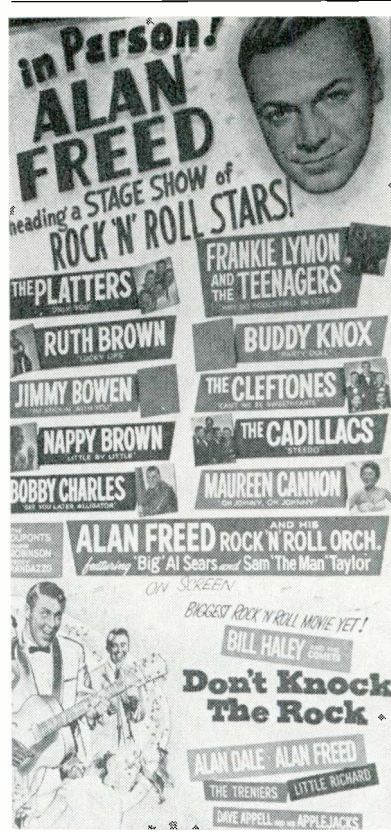
From that point on Freed was at the center of the burgeoning r&b ferment, until he was cut down by the payola scandals in 1959. His fame spread far outside the Cleveland area. Record men and radio men started to beat a path to his and his manager's door.

Freed was not the only white disc jockey featuring r&b records at this time. In fact, Hunter Hancock in Los Angeles, Clarence Herman (Poppa Stoppa) in New Orleans, Dewey Phillips on his "Red, Hot & Blue" show out of Memphis and Gene Nobles in Nashville were playing r&b records before Freed. Many record veterans attribute much of the interest in r&b among white singers in the South to the influence of Gene Nobles. His r&b show was carried by Nashville's WLAC, a powerful clear channel, non-directional station that reached 22 states in the South and mid-West.

With all this competition, and the competition of many outstanding black jockeys with r&b shows, why did Freed become the leader of the r&b revolution? Because Freed possessed to a truly extraordinary degree three qualities that overwhelmed the kids: he was dynamic, he was a showman and he was sincere. When Freed walked out on the stage he generated the same kind of electricity as Joe Namath or Barbra Streisand. He was exciting; he had a flair for showmanship that never failed: he would bring out his wife, Jackie or later Inga, at the end of one of his stage shows to let his audience know he never could have done it without her help (which was true). He conceived the idea of beating on a telephone book to accompany the records he played, thus striking another blow for theatricality. And when he told the kids that he was playing their music and he would defend it with his life (which, in a way, he did) they believed. They believed in his and their music and Freed believed in them. He became more than a disc jockey, he became their leader.

## The Big Apple

In 1954 Freed was hired by radio station WINS in New York to take over the station's evening hours, seven to 11 pm, six nights a week. New York was definitely not an r&b town, in fact the ratings belonged mainly to the "good music" stations and the only kind of records New York stations broke were things like "Song from Moulin Rouge." Freed placed a telephone book on the table in the WINS Columbus Circle studios, started beating out the rhythm with his fist, played the tops in r&b releases and in just a few weeks had turned the town upside down, topping all other stations in ratings. Alan Freed fan clubs sprang up throughout the East. He was the new king, the king of r&b. He forced station after station



SAX BREAK: Sam "The Man" Taylor, Alan Freed.

in that area to program r&b records.

Before taking over the WINS slot in New York Freed threw his first concert in the New York area, at the Newark Armory, advertising is on his syndicated show over WNJR in Newark.

The show starred Buddy and Ella Johnson, the Moonglows, the Clovers and many other top r&b acts. The Newark Armory held about 8000 people jammed full. The night of the concert 10,000 kids, both black and white, wedged their way into the arena, while about 15,000 more milled outside. The cops were called out from all over the city and they had to close the Armory doors to keep out youngsters who tried to force their way in. At the concert, in special seats near the stage, were reps from Atlantic, Apollo, Mercury, Chess, Jubilee, King and other record labels. Not for another decade would any r&b concert in the New York area come close to Freed's

Newark bash in size, excitement or enthusiasm.

After Freed had been on the air in New York for about six months he had an inspiration that was to have vast consequences for r&b music. He was casting about for a new name for his show, after losing, in a court action, the right to use the Moondog tag he had used back in Cleveland. He decided to call his show "The Big Beat" and to call the music he played "rock & roll." In spite of objections to the latter he called it just that and in less than two months rhythm & blues had become rock & roll to his fans. And rock & roll, or rock, it has been ever since.

As the r&b surge continued, the major companies tried to re-enter the field. Victor set up Groove Records. Columbia pushed its Okeh line. Decca tried hard with Coral and Brunswick and made an impression. But by 1954 the smaller independents, not so small now, had taken over the r&b scene. Chess, RPM-Modern, Specialty, King-Federal-DeLuxe, Savoy-Regent, Apollo and Atlantic had the field locked up. Atlantic had established itself as the hottest and biggest r&b company in the business with a solid lineup of hit makers including Ray Charles, Joe Turner, Ruth Brown, Clyde McPhatter, La Vern Baker, the Clovers, the



JIM DANDY: Ruth Brown, Clyde McPhatter, LaVern Baker.

Coasters, Chuck Willis and many more. Chess was boss of the urban blues with artists like Muddy Waters, Howlin' Wolf, Bo Diddley and Chuck Berry. And all the other labels had stars of their own, like Apollo with the Five Royales, RPM with B. B. King, Imperial with Fats Domino, Specialty with Little Richard, Savoy with Napoleon Brown, Duke with Johnny Ace and King with Little Willie John.



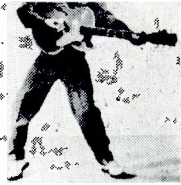

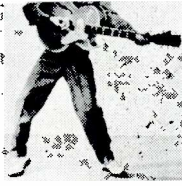



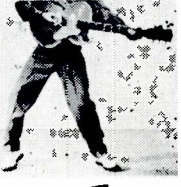
Up to now the r&b hits were still underground; they were not played on pop stations to any real extent and only the hip record shops carried the r&b hits. But some were start-

(Continued on page 14)



SINCERELY: The Moonglows.



Mick Abrahams Band,  Marc  
Benno, Jim Carroll, Chilliwack,  
Joe Cocker, Rita Coolidge, Mike  
D'Abo,  Sandy Denny, Earth  
Quake, Fairport Convention,    
Peter Frampton, Free, Hookfoot,  
Hope,  Humble Pie, Booker T.  
and Priscilla Jones, Arthur Lee,  
 Bill Medley,  Lee Michaels,  
Michael Murphey, Billy Preston,  
David Spinozza, Procol Harum,  
 Rick Wakeman, Cat Stevens,  
Tim Weisberg,  Strawbs,    
Gary Wright & Wonder Wheel

are here to stay.





# Rock & Roll . . .

(Continued from page 12)

ing to spill over into the pop field, like "Gee" by the Crows, and the most important of all, "Sh-Boom" by the Chords on Atlantic's Cat label. "Sh-Boom," a wild novelty by a bird-styled r&b group, started to sell like any other hot r&b record when it was released in 1954. And then something happened. As Jerry Wexler put it when he called around the country to distributors and dealers, "the white kids are buying the record!" And well they were. In spite of a "cover" record by the Crew Cuts on Mercury, "Sh-Boom" by the Chords was a smash hit, selling in the hundreds of thousands and indicating even to skeptics that r&b was the wave of the future.

Not able to quickly take over the r&b scene with their own records, many of the pop firms adopted a new tactic, covering the r&b hits. They would take one of their strongest white artists or groups, use the same arrangement as the original hit, and then put out a cover version of their own. In the beginning some of the covers outsold the original hits. The Crew Cuts' "Sh-Boom" passed that by the Chords; Georgia Gibbs' ver-

sions of "Dance With Me Henry" and "Tweedle Dee" outsold those by Etta James and LaVern Baker, respectively.

Other memorable covers include Pat Boone's version of Fats Domino's "Ain't It A Shame" and his covers of Little Richard's "Long Tall Sally" and "Tutti Frutti." Peggy Lee covered Little Willie John's "Fever" but Willie John's version nevertheless was a big seller. The young fans soon proved they wanted the original and only the original and cover versions faded away.

## White Rock & Roll

Meanwhile, what was happening on the r&b scene was not lost on white acts, young or old. The young acts dug the r&b scene and they started to emulate the sounds, the style and the rhythm patterns of the best r&b singers and musicians. The older acts, whether they liked r&b or not, realized what was happening and began to incorporate some parts of the r&b style into their material, vocal work or arrangements. Many of the singers, young, old or in-between, pop or country, started singing in a style that could be called either Southern or black, depending on your point of view.

Johnny Ray was one of the



ROCK AROUND THE CLOCK: Bill Haley & the Comets.

earliest white progenitors of the r&b-oriented style. Ray made no secret of the fact that he gleaned his emotional style from black performers and gave credit to Little Miss Cornshucks for his delivery. His early recordings, like "Cry" and "Walkin' My Baby Back Home," were fine examples of a white artist singing r&b.

The most important white rock & roll combo of the mid-1950s was Bill Haley and the Comets, whose great hit "Rock Around the Clock" exploded on

the world in 1955. This record, which by now is one of the biggest selling singles in the history of the industry, was a watershed for rock & roll. It was the theme song of the rock & roll generation, their symbol of the musical revolution. (Several English pop stars later recalled that their first exposure rock & roll was hearing "Rock Around the Clock" played over the credits of the film "Blackboard Jungle.") Haley and company had many hits after  
(Continued on page 16)

1950's

ROCK & ROLL REVIVAL

Any Combination of These Acts Are Available For Your Show

- Bill Haley & Comets
- Chuck Berry
- Little Richard
- Jerry Lee Lewis
- Jay & the Americans
- Bo Diddley
- The Coasters
- The Platters
- The Shirelles
- The Drifters
- The 5 Satins
- The Dovells
- The Skyliners
- Gary U.S. Bonds
- Little Eva
- The Capris
- The Belmonts
- The Angels
- Bobby Lewis
- Freddy Cannon
- Timi Yuro
- Joey Dee & Starlighters
- Chubby Checker
- Fats Domino
- Four Seasons
- and Others

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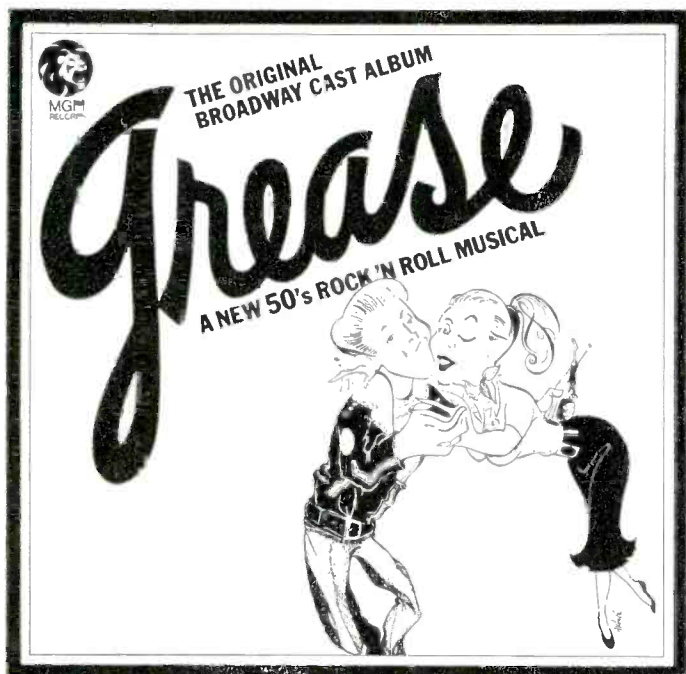


# SOME OLD 50's FACES

(and what they've turned into)



## "A NEW 50's ROCK 'N ROLL MUSICAL"



ISE-340C

"A rollicking, lively and funny musical — the dancingest one in town."

— Douglas Watt, Daily News

"'Grease' is great. It has a bounce, pace and a wonderful eye and ear for an unforgettable age."

— Bill Raidy, Newhouse Newspapers

"What seems to be a rare event in the life of a theatre critic happened to me tonight: I had a really good time."

— Betty Rollins, NBC-TV

"'Grease' is really neat."

— Peggy Stockton, WMCA

"Whooping, jiving exuberance, and a tireless bouncing and talented core of ducktailed guys and sloppy garbed molls."

— Bill Glover, Associated Press

"'Grease' is bright and shrewd enough to be a number one hit."

— Alvin Klein, WNYC Radio

"It snaps, crackles, pops and hangs them from the rafters."

— Virginia Woodruff, Mutual Broadcasting

"It's 'No, No Nanette' time for the under 35 crowd. 'Grease' is fun, great fun."

— Marilyn Stasio, Cue Magazine

"The music and lyrics are witty, wacky and wonderful. I hope somebody brings out the original cast album immediately."

— Emory Lewis, The Record

"What 'Hair' did for the 60's 'Grease' will probably do for the 50's."

— David Goldman, CBS Radio

LION  
RECORDS

MGM  
RECORDS



# Rock & Roll . . .

(Continued from page 14)

"Rock Around the Clock," like "Shake, Rattle & Roll," "See You Later Alligator," "Razzle Dazzle" but it was and is "Rock Around the Clock" that lives on in all rock fans' hearts. It marked the first time that a white act had captured the hearts, the minds and the emotions of r&b fans.

Until Elvis . . . who captured everybody.

The Elvis Presley story has been told so many times that Elvis, Colonel Parker, Sam Phillips and Steve Sholes, Sun Records and RCA Victor are now enshrined on a mountain top like the scene where Moses received the Ten Commandments. Anyone with any interest in rock & roll is aware of Elvis' impact on pop music, aware that he, more than anyone else, helped change the course of pop music for all time.

But it's hard to forget the incredible excitement that Elvis caused with his first record on RCA Victor, "Heartbreak Hotel," and his weekly television appearances on "The Dorsey Brothers Show." Not in a generation had any male singer been sighed over, screamed over, freaked over like Elvis. His records were topics of conversation in the business and on the street. Every release was anticipated breathlessly by dealers as well as fans, those fans encompassing males as well as females.

If Alan Freed led the way toward the acceptance of rock & roll, it was Elvis who led the way toward the acceptance and adulation of the rock & roll artist. Elvis made rock & roll respectable to his generation, to rock fans and to young men (in this country and England) who looked forward to becoming rock & roll stars. If a young man from a respectable blue collar family in a conservative Southern city could sing black music the way black singers did and become famous and rich doing it, then any other white youth could do the same.

(Listen to some of Presley's early recordings of blues classics and then listen to the original version of the tune and be startled by the closeness of Elvis' version). Perhaps the greatest tribute to Elvis, beside his more than 50 gold records and his sales of \$100 million-plus, is the fact that he opened the door for the hundreds or even thousands of white rock & roll performers who followed in his footsteps. 15 years later, Elvis is still recording million sellers while most of his contemporaries (with rare exceptions like Ray Charles, James Brown and B. B. King) have faded from the best-seller charts.

Many of the white singers imitated Elvis vocally and erotically, doing the bumps and



PLEASE, PLEASE, PLEASE: James Brown.

grinds that so horrified parents watching Elvis on the Ed Sullivan show. Not since Frank Sinatra made it big in the 1940s had so many singers tried to emulate a style leader. Just as every male singer of the 1940s had a touch of the Sinatra approach, so scores of male singers in the 1950s gave their vocals a little touch of the Elvis emotional excitement. Few of these imitators, like few of the Sinatra imitators, made it big.

Right behind Elvis and moving on were Johnny Cash, Jerry Lee Lewis, Carl Perkins and Charlie Rich, all from the Sun Records stable, and all from the country field. And also Gene Vincent, Eddie Cochran, the



WHOLE LOT OF SHAKIN' GOING ON: Jerry Lee Lewis.



BLUEJEAN BOP: Gene Vincent & his Blue Caps.

Everly Brothers, Buddy Holly and the Crickets, Ricky Nelson, Ronnie Hawkins, Brenda Lee, Buddy Knox, Duane Eddy, Richie Valens, Conway Twitty, Johnny Burnette, Wanda Jackson, Jack Scott, and Roy Orbison. Rock & roll was now fully integrated.

In spite of Elvis, white singers and groups, country or pop, did not take over rock & roll. In fact, after Elvis happened, more black acts than ever came to the fore and even began to obtain bookings on the Ed Sullivan and Perry Como television shows. Among the outstanding black rock & roll acts whose audiences grew after Elvis were, in general order of ap-

pearance, Ray Charles, Fats Domino, the Drifters, Little Willie John, B. B. King, the Clovers, Chuck Willis, Little Richard, James Brown, Ivory Joe Hunter, LaVern Baker, Chuck Berry, Bobby Blue Bland, the Coasters, Sam Cooke, the



CHAIN GANG: Luigi Creatore, Sam Cooke, Hugo Peretti.

Platters and Dinah Washington. Many new black artists came to the fore after 1956, including Brook Benton, Jackie Wilson, Jerry Butler, Hank Ballard & the Midnighters, the Miracles, Gladys Knight & the Pips, Ike & Tina Turner, Mickey & Sylvia, Booker T. & the MGs, the Shirelles, the Marvellettes, Chubby Checker, Dee Clark, Ben E. King, King Curtis, the Isley Brothers, Maxine Brown, Mary Wells, Little Stevie Wonder, Martha & the Vandellas, the Crystals, the Impressions, Aretha Franklin, Otis Redding, Marvin Gaye, and the Supremes.

(Continued on page 18)



LOVE IS STRANGE: Mickey & Sylvia.



TOO MUCH: Scenes from Elvis' breakthrough year, 1956. From left, making his national television debut on The Dorsey Brothers Show,

cutting his first RCA Victor album; on stage; and with Scotty Moore, guitar, and the late Bill Black, bass, who backed him on his early recordings.



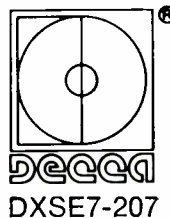
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# Rock & Roll ...

(Continued from page 16)

## Rock & Roll Forever

By the beginning of 1957 everything was rock & roll. Alan Freed was running Christmas, Easter and Fourth of July shows at the Brooklyn Paramount or New York Paramount theatres. Every show featured both black and white performers, and every show set new records for the theaters involved. Freed was also starring in rock & roll movies, pictures with no plots but with lots of artists lip-synching their records. Almost every film company had a rock pic in preparation.

Dick Clark was making Philadelphia a haven for record promotion men and artists with his national television show, "American Bandstand," featuring the latest rock & roll records and the latest dances by the kids. Everybody tuned in to see the teenagers dance, especially the girl teenagers. Many Philadelphia area acts got their first break on the Dick Clark show, including Fabian, Bobby Rydell, Frankie Avalon and Connie Francis.

Bandstand shows sprang up all over the place; practically every major city had a local show of its own. And record hops burgeoned, with rock & roll deejays running hops on Friday and Saturday nights at the local high school auditorium or gymnasium. Department stores were playing rock & roll records at teenage fashion shows. Psychiatrists were describing rock & roll as a "communicable disease" and a sign of adolescent rebellion. "Insecurity and rebellion," said one good doctor. "impels teenagers to affect 'ducktail' haircuts, wear zootsuits (!) and carry on boisterously at rock & roll

affairs." Dr. Francis J. Braceland called rock & roll a "cannibalistic and tribalistic" form of music.

Some of the astute executives in the record industry predicted that rock & roll would never last. A few even refused to recognize that there was a rock trend. Old-line music publishers objected to the songs, calling them unmelodic and juvenile. Every comic had an "Elvis the Pelvis" takeoff. "You Ain't Nothin' But a Hound Dog" became the comedy routine of the year. But even with all the derision, rock & roll rolled on, sweeping all before it.

As rock & roll boomed, more and more labels entered this area of the business. From 1955 on, the old-line labels were joined by Morris Levy's Roulette label (with hit-makers Buddy Knox, Jimmy Bowen, and Jimmie Rodgers); Berry Gordy's Motown Records, which has turned into one of the country's top 10 disc firms; Florence Greenberg's Scepter label, which had great success with the Shirelles and Dionne Warwick; Camero-Parkway Records, which had scores of hits by Bobby Rydell and others and started the whole dance scene with Chubby



THE TWIST: Chubby Checker.

Checker's "Twist" recordings; George Goldner's various labels like Gee and Rama, and later Gone and End; and Phil Spector's short-lived Philles label, which produced an incredible run of hits by artists such as the Ronettes, the Crystals, the Righteous Brothers, Darlene Love, and Bobb B. Soxx and the Blue Jeans in the early 1960s.



BE MY BABY: The Ronettes.



THEY'RE OFF AND ROLLING said Cadence President Archie Bleyer, center, of Don (to left) and Phil (to right) Everly. Bob Austin, left, and Sid Parnes, right, now Record World Publisher and Editor-in-Chief, respectively, look on.

## Payola

Rock & roll reigned throughout the late 1950s and moved toward the 1960s with momentum to spare; then the payola investigations broke and many of the most successful rock disc jockeys were accused of accepting money to play particular records.

Radio stations, especially the top 40 outlets, went into retreat. They cut down on air time devoted to rock records and eliminated those discs deemed too "wild" or "raunchy" for the young rock audience. Individual disc jockeys were prevented from programming their own shows and committees were established to select which records were suitable for play. In most instances, they waited until a rock record was accepted by the local r&b audience before giving their listeners a chance to hear it.

All of these factors cut down on the excitement generated by rock & roll which, in turn, had fed the music and helped it grow into an international phenomenon. Several generally lackluster years followed, enlivened only by the hit songs of such rock & roll writers as Gerry Goffin and Carole King,



LOCO-MOTION: Carole King, Little Eva.

and, in 1962, the beginning of long strings of chart topping sides by both the Four Seasons and the Beach Boys. Still, it wasn't until 1964, when the Beatles began the British invasion and broke the record business wide open, that the old excitement returned.

Today there is renewed interest in the rock & roll music of the 1950s. The stars of that era are in increasing demand at revival shows across the United States, in Great Britain, and on the continent of Europe. Labels are reissuing vintage material by these rock originators, and cutting the old masters in new settings, accompanied by the younger musicians who grew up on 1950s rock & roll.

In 1972, rare is the contemporary rock album that does not include at least one 1950s evergreen among its selections. The Singles Chart today is peppered with new versions of the classic songs of the first rock & roll era; often, the audience for this material wasn't even born when it made its first climb up the charts more than a decade ago.

On this evidence alone, it would seem that rock & roll is alive, well and selling. Or, as Danny and the Juniors knew way back in 1958—Rock & Roll Is Here To Stay. IT WILL NEVER DIE.



REMEMBER: The Shangri-Las.

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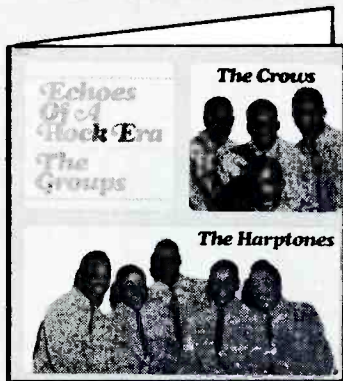
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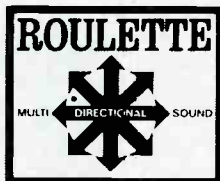
- CAUSE YOU'RE MINE/SYMBOL OF LOVE—G. Clefs GG-1  
 THE MASQUERADE IS OVER/ THE SHRINE OF ST. CECILIA—The Harptones GG-2  
 SEE YOU IN SEPTEMBER—The Tempos/BOYS DO CRY—The Sparkletons GG-3  
 BABY BLUE—The Echoes/LOVE ME FOREVER—The Four Esquires GG-4  
 BARBARA ANN—The Regents/WOO-HOO—The Rock-A-Teens GG-5  
 THE GYPSY CRIED/TWO FACES HAVE I—Lou Christie GG-6  
 YOU TALK TOO MUCH/CALIFORNIA SUN—Joe Jones GG-7  
 GEE/BABY—The Crows GG-8  
 I WON'T BE THE FOOL ANYMORE/EVERYBODY IS SOMEBODY'S FOOL—The Heartbeats GG-9  
 DON'T SAY GOODNIGHT—The Valentines/CHINA DOLL—The Downbeats GG-10  
 GLORY OF LOVE—The Angels/HEY LITTLE GIRL—The Techniques GG-11  
 LILY MAYBELLE/WOO WOO TRAIN—The Valentines GG-12  
 CRYING IN THE CHAPEL—Sonny Till & The Orioles/WEDDING BELLS—Tiny Tim & The Hits GG-13  
 I'M STICKIN' WITH YOU/WARM UP TO ME BABY—Jimmy Bowen GG-14  
 COULD THIS BE MAGIC/CHAPEL OF DREAMS—The Dubs GG-15  
 TEARS ON MY PILLOW/A PRAYER AND A JUKE BOX—Little Anthony & The Imperials GG-16  
 THE DIARY/SO MUCH—Little Anthony & The Imperials GG-17  
 SHIMMY SHIMMY KO KO BOP/I'M ALRIGHT—Little Anthony & The Imperials GG-18  
 YOU DON'T KNOW WHAT YOU'VE GOT/SHE'S EVERYTHING—Ral Donner GG-19  
 I ONLY HAVE EYES FOR YOU/LOVE WALKED IN—The Flamingos GG-20  
 LOVERS NEVER SAY GOODBYE—The Flamingos/IF I SHOULD LOSE YOU—The Dreamlovers GG-21  
 MAYBE I CAN'T TAKE IT—The Chantels GG-22  
 EVERY NIGHT (I PRAY)/SURE OF LOVE—The Chantels GG-23  
 I LOVE YOU SO/I'M CONFESSIN'—The Chantels GG-24  
 DARLING, HOW LONG CRAZY FOR YOU—The Heartbeats GG-25  
 A THOUSAND MILES AWAY/DOWN ON MY KNEES—The Heartbeats GG-26  
 AFTER NEW YEARS EVE/FIVE HUNDRED MILES TO GO—The Heartbeats GG-27  
 PEPPERMINT TWIST—Part I/PEPPERMINT TWIST—Part II—Joey Dee & The Starlighters GG-28  
 SHOUT—Part I/SHOUT—Part II—Joey Dee & The Starlighters GG-29  
 WHY DO FOOLS FALL IN LOVE/I'M NOT A JUVENILE DELINQUENT—Frankie Lymon GG-30  
 GOODY GOODY/CREATION OF LOVE—Frankie Lymon GG-31  
 PAPER CASTLES/ITTY BITTY PRETTY ONE—Frankie Lymon GG-32  
 ABC'S OF LOVE/I PROMISE TO REMEMBER—Frankie Lymon GG-33  
 I WANT YOU TO BE MY GIRL/OUT IN THE COLD AGAIN—Frankie Lymon GG-34  
 I'M NOT A KNOW IT ALL/TEENAGE LOVE—Frankie Lymon GG-35  
 WHAT KIND OF LOVE IS THIS/HOT PASTRAMI WITH MASHED POTATOES—Joey Dee GG-36  
 LITTLE GIRL OF MINE/LOVER BOY—The Clefones GG-37  
 HEART AND SOUL—The Clefones/DING-DONG—The Echoes GG-38  
 FOR SENTIMENTAL REASONS/STRING AROUND MY HEART—The Clefones GG-39  
 YOU, BABY, YOU/SEE YOU NEXT YEAR—The Clefones GG-40  
 CAN'T WE BE SWEETHEARTS—The Clefones/CRY LIKE I CRIED—The Harptones GG-41  
 PARTY DOLL/ROCK YOUR LITTLE BABY TO SLEEP—Buddy Knox GG-42  
 HULA LOVE—Buddy Knox/CAN I COME OVER TONIGHT—The Velours GG-43  
 HONEYCOMB KISSES SWEETER THAN WINE—Jimmie Rodgers GG-44  
 EASIER SAID THAN DONE/A WALKIN' MIRACLE—The Essex GG-45  
 OH, OH, I'M FALLING IN LOVE AGAIN/SECRETLY—Jimmie Rodgers GG-46  
 BEEP BEEP/WHAT IS LOVE?—The Playmates GG-47  
 KANSAS CITY—Wilbur Harrison/RED'S DREAM—Louisiana Red GG-48  
 FANNY MAE—Buster Brown/I NEED YOUR LOVIN'—Don & Dee Dec Ford  
 DO RE MI/YA YA—Lee Dorsey GG-50  
 DON'T ASK ME TO BE LONELY/BE SURE MY LOVE—The Dubs GG-51  
 HE'S GONE IF YOU TRY—The Chantels GG-52  
 TWO PEOPLE IN THE WORLD/WISHFUL THINKING—Little Anthony & The Imperials GG-53  
 THATS MY DESIRE/ALTAR OF LOVE—The Chantels GG-54  
 WHOEVER YOU ARE/GOODBYE TO LOVE—The Chantels GG-55  
 I'LL SHED A TEAR AT YOUR WEDDING/NEAR YOU—The Flamingos GG-56  
 ONE DAY NEXT YEAR/YOUR WAY—The Heartbeats GG-57  
 NATURE'S CREATION/CHRISTMAS PRAYER—The Valentines GG-58  
 SCHOOLHOUSE ROCK—Nicky & The Nables/SIPPIN' SODA—The Shells GG-59  
 STARDUST—Part I/STARDUST—Part III—Sonny Stitt GG-60  
 DADDY'S HOME/OUR ANNIVERSARY—Shep & The Limelites GG-61  
 COME BACK MY LOVE—The Wrens/YOU'RE AN ANGEL—The Continentals GG-62  
 THREE WISHES—The Harptones/WHY DO YOU DO ME LIKE YOU DO—The Clefones GG-63  
 RIP VAN WINKLE—The Devotions/PICTURE IN MY WALLET—Darrel & The Oxfords GG-64  
 FORTY DAYS/MARY LOU—Ronnie Hawkins GG-65  
 ALWAYS YOU/DOMINICK THE DONKEY—Lou Monte GG-66  
 WHERE ARE YOU—Dinah Washington/SERENATA—Sarah Vaughan GG-67  
 WHEN YOU WISH UPON A STAR/I'M STILL IN LOVE WITH YOU—  
 Little Anthony & The Imperials GG-68  
 EL WATUSSI—Ray Barretto/AFRICAN WALTZ—Johnny Dankworth GG-69  
 A MAN AIN'T SUPPOSED TO CRY/HALLELUJAH, I LOVE HER SO—Joe Williams GG-70  
 HANKY PANKY/I THINK WE'RE ALONE NOW—Tommy James & The Shondells GG-71  
 CRIMSON & CLOVER/SWEET CHERRY WINE—Tommy James & The Shondells GG-72  
 MONY, MONY/CRYSTAL BLUE PERSUASION—Tommy James & The Shondells GG-73  
 THE PLEA, HOW COULD YOU CALL IT OFF—The Chantels GG-74  
 WAIT FOR ME/JO-ANN—The Playmates GG-75  
 MAYBE YOU'RE THE ONE—The Three Degrees GG-76  
 SAY I AM/GETTIN' TOGETHER—Tommy James & The Shondells GG-77  
 MIRAGE/I LIKE THE WAY—Tommy James & The Shondells GG-78  
 BOMBOMBEY/MAKE ME A MIRACLE—Jimmie Rodgers GG-79  
 THE WIZARD WALTZING MATILDA—Jimmie Rodgers GG-80  
 MIO AMORE/WHEN I FALL IN LOVE—The Flamingos GG-81  
 I'M NOT TOO YOUNG TO DREAM/SHARE—Frankie Lymon GG-82  
 YOU CAN COME IF YOU WANT TO—The Carousels/ANGEL FACE—The Neons GG-83  
 RENDEZVOUS WITH YOU/SET ME FREE (MY DARLING)—The Desires GG-84  
 LET IT PLEASE BE YOU/HEY LENA—The Desires GG-85  
 THE WIZARD OF LOVE/GENIE OF MY LAMP—The Lydells GG-86  
 TRAVELING STRANGER/MY EMPTY ROOM—Little Anthony & The Imperials GG-87  
 GOT A JOB/I CRY—The Miracles GG-88  
 BABY BONNIE—The Avons GG-89  
 IT TOOK A LONG TIME/BEAUTY AND THE BEAST—Malcolm Dodds & The Tunedrops GG-90  
 LITTLE BOY BLUE—The Elegants/LEGEND OF LOVE—The Legends GG-91  
 TIGHTER, TIGHTER—Alive 'N Kickin' YOU BETTER GO—Derek Martin GG-92  
 7-11—GONE—All Stars/FLAMINGO EXPRESS—The Royaltones GG-93  
 ON SUNDAY AFTERNOON/THAT'S THE WAY IT GOES—The Harptones GG-94  
 DARLING/BESIDE MY LOVE—The Dubs GG-95  
 BANG! BANG!/SOCK IT TO ME—The Joe Cuba Sextet GG-96  
 THE G'RL OF MY BEST FRIEND TO LOVE SOMEONE—Ral Donner GG-97  
 I FOUND OUT WHY/TOO YOUNG—Louis Lymon and the Teenchords GG-98  
 BARBARA—The Temptations/TEENAGE VOWS OF LOVE—The Dreamers GG-99

## ECHOES OF A ROCK ERA ALBUMS

New Releases



The Crows/The Harptones RE-114



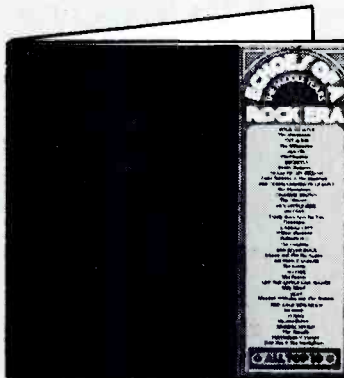
New Releases



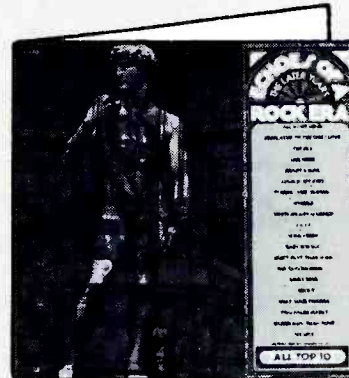
Shep & The Limelites  
The Heartbeats RE-115



The Early Years RE-111



The Middle Years RE-112



The Later Years RE-113



# Rock & Roll Since 1964: The Beat Goes On

By RON ROSS

■ Rock & roll is music of action for people who move, or at least for people who want very much to move. It almost always speaks of changes, and perhaps the reason that essential rock & roll always conveys the same feeling is that there always seems to be so much that needs changing.

Not coincidentally, with the very important exceptions of Elvis Presley, the Beatles, and the Rolling Stones, the great majority of important rock & roll records have been produced by smaller independent companies as anxious for a change in the status quo, and thereby a piece of the change, as the musicians and the fans themselves. A well established record company, like any other self-perpetuating and successful enterprise, will tend to be conservative, to resist change from a style that has been making money.

Just as rock & roll had had to prove itself in the early 1950s, when not even exceptional sides by Atlantic and Sun artists were able to bring about the large scale shift in focus occasioned by the advent of Presley upon his signing with RCA, by the early 1960s, conventional and tired-minded a&r people were reduced to diluting the originally successful rock & roll style down to the energy level of a watery milk-shake. Elvis' tour of Army duty could not help but leave the field open to white imitators with not so much as a fraction of the power that Presley shared with the black originators of the style like Muddy Waters, Chuck Berry, Little Richard, and countless others less well-known but no less significant in making rock & roll the popular music style for many years.

## Meanwhile, in England

In England, however, not only were the great Chess, Atlantic, and Specialty singles heard with ears unjaded by pale imitations, but such relatively obscure artists as Eddie Cochran and Champion Jack Dupree were received with an enthusiasm that dwarfed their popularity in the United States, where they were relatively less singular. After a flirtation with "trad jazz" and "skiffle" music, the usually backward Britons began to develop prototypes of the best white rock & roll bands to record in almost a decade. Led by such pioneers as Alexis Korner, John Mayall, and John Baldry, young British mu-



I WANT TO HOLD YOUR HAND: The Beatles.

sicians, excluded by class, education, and finances from the universities that nurtured similarly adventurous minds in the States, began to realize, as hundreds of Mississippi-born black emigrants to Chicago had realized years before, that they could make a living from playing the music they liked for audiences like themselves.



SATISFACTION: The Rolling Stones.

And just as the best rock & roll singles were produced in the States by independent labels, most of the British rock & roll bands were local in reputation, with only a trip to Hamburg giving them a hint of the international audience for their music. At this point, an almost revolutionary thing happened: not only did national British labels like EMI and Decca become interested in these groups, but they had the good sense to let the bands record in their own way.

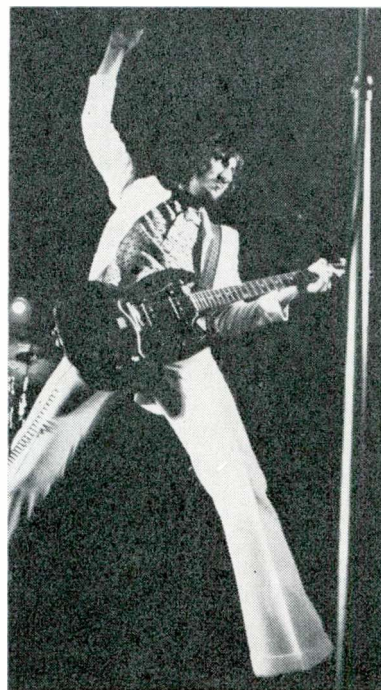
Much has been made of the polished cuteness of the Beatles as it contrasted with the rough and ready individualism of the Rolling Stones. Yet the essentially attractive quality about both groups, as they worked their shows before a television audience of millions of already biased teenagers and skeptical parents, was their seeming lack of professionalism, their almost ingenuous self-assurance that seemed to say that being young was enough in itself. Cer-

tainly the first Ed Sullivan shows bore little resemblance to the technically solid and fluent records that began to flood the American charts.

No, it was that the Stones and the Beatles were stars, the youngest stars, and surely the least pre-packaged stars of the age. If every photograph was carefully posed and each outfit specifically chosen, it seemed to be the group itself that was doing the thinking, and that kind of autonomy could not fail to thrill youngsters with little actual control over their environment and possessing an unrealized purchasing power, provided they got what they wanted.

## Invasion

While the Stones and the Beatles themselves remained relatively close in approach and inspiration, with the proportions of the style distinguishing each rather than a distinction of style itself, a great number of English groups leaning



MY GENERATION: Who's Peter Townsend.

toward the approach of one group or the other soon arose to complicate matters. Certainly the first groups to emerge from the British invasion, such as the Hollies and the Dave Clark 5 on the one hand and the Animals and the Yardbirds on the other, cleaved very closely to their respective British prototypes. It was not that Dave Clark or Eric Burdon had not heard the same records as Paul McCartney or Mick Jagger, but that it was the Stones' way of playing and the Beatles' style of singing that was selling records and getting those groups heard. The play-off between English groups and the resulting competition was phenomenally creative.

Soon enough there were groups that would become institutions unto themselves: the Kinks, the Who, the Moody Blues, and the Move were unlike anything that had ever been heard or seen on either side of the Atlantic. What they had in common was a beat you could dance to, a singer you could relate to, and an eclecticism, seemingly too diverse to be "commercial," which held itself together by sheer electric intensity and an eagerness to make it.

The enthusiasm was contagious, and beside such obvious benefactors of the British rock & roll revival as Mitch Ryder & the Detroit Wheels, Terry Knight & the Pack, and the Shadows of Knight, melody makers as diverse as the Supremes and the Young Rascals fell intuitively in tune with the new beat, the new urgency, and the new money.

Today, when Led Zeppelin and Grand Funk Railroad are musical facts of life for so many, it is hard to hear the relationship between Heavy and the hippy-hippy-shake. But through the universal medium of the Stones and the Beatles, high energy makes sense as sound, as a search for the loudest, heaviest beat that could be reproduced at home, a sound so defiantly teenage as to drive non-believers out of the house.

With Cream, then the Jimi Hendrix Experience, and then Led Zeppelin, a new kind of superstar was born, the virtuoso instrumentalist who could play for an hour and never repeat himself. The song, the singer, the musicians themselves became secondary, and rock & roll came as close to "absolute" music as it may ever come.

Yet as the Beatles, the Stones, the Who, and now even Led Zeppelin have realized, it

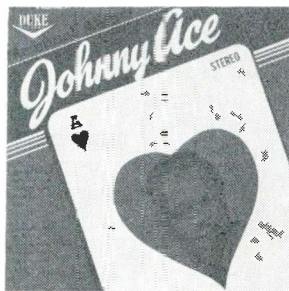
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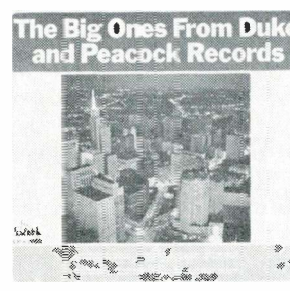
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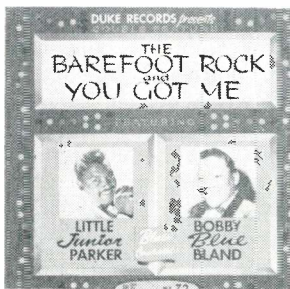
"Blues That Gave America Soul"  
DLP 82



"Johnny Ace Memorial Album"  
DLP 71



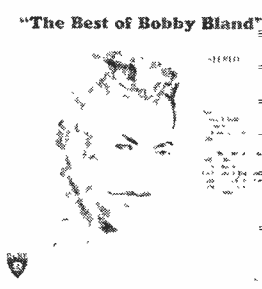
"The Big Ones From Duke And  
Peacock Records"  
DLP 2000



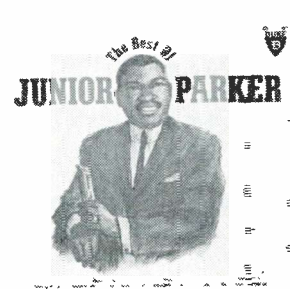
"The Barefoot Rock"  
and  
"You Got Me"  
Featuring  
Little Junior Parker  
Bobby Blue Bland  
DLP 72



"Rocking Back"  
DLP 910



"The Best Of Bobby Bland"  
DLP 84



"The Best Of Junior Parker"  
DLP 83

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# Richard Nader: Rock & Roll Revivalist

By MARTIN SNIDER

■ NEW YORK — Korea, 1964. Pete Johnson, Jim Pewter and Richard Nader are sitting around a table at the Armed Forces Radio Station arguing who should headline the show, Bo Diddley or Chuck Berry. Richard Nader had been a disc jockey in Pennsylvania before this tour of duty, so he knew who has the greater appeal. "Chuck Berry should headline," he said.

It was all just talk at that time. Now it's 1966 and Nader's head is still reelin' and rockin'. He goes to see Frank Barcelona at Premier Talent. Frank wasn't sold on rock & roll, but Richard Nader landed a job with Premier.

Much of the top talent of the day was at Premier, so Nader was very busy. But his interest was drawn to another type of talent that had long been forgotten, not by the public, but by the music business. Nader started to dig up groups like the Coasters, the Drifters, the 5 Satins, and was booking them at \$300 a week in small clubs around New Jersey when Frank Barcelona called him into his office and asked the inevitable question: "why are you wasting your time booking \$300 acts when it takes you just as long to book a \$3000 act?"

His answer was that he loved rock & roll. Premier wasn't about to help him, so he left. In 1968 he decided to form a company which, backed by big business, would put on concerts. He contacted more than 100 companies, but no one wanted to put up the money.

\$5000 in debt, Nader determined to go through with his plans, when a friend introduced him to 67-year-old James Ashmond of the Gray Manufacturing Co., an organization with no relation to music. Along with his 72-year-old adviser, Ashmond listened to Nader's proposal for Music Production Consultants, and when asked for backing of a concert to be held at the Felt Forum in Madison Square Garden on October 18, 1969, only a few weeks away, replied "we'll think about it."

Everyone was thinking about it. Madison Square Garden upped the rent \$2000 in order to persuade Nader to drop the venture. Ashmond then called Nader to tell him they would back his company only if the concert was successful. They gave him \$30,000 for the concert and \$5,000 in production charges which Nader used to



ROCK & ROLL MUSIC: Chuck Berry, Richard Nader.

pay old debts.

In two days, the show sold out. Madison Square Garden executives smiled and paid back the \$2,000 along with a contract to co-produce the next few shows. Music Production Consultants was underway, and so was rock & roll revival.

The real story lies elsewhere. It would take a book to recount how Nader got Chuck Berry, Bill Haley, the Platters, the Coasters, the Shirelles, Jimmy Clanton and Sha Na Na together for the October 18 show. Many of the individuals in these groups hadn't seen each other for years, and hadn't performed together for a long time. Since October 18, over 100 revival shows have been staged, each a sell-out.

According to Nader, 1950s rock & roll will never be a major trend again. The purpose of the revival is to "act as a conscience to the industry and general public; to show where it all began." The Beatles brought about a complete neglect of the American stars who had started the whole thing, he feels. But with the lull in music today, with no direction and no leader, rock and roll was bound to come back to act as a sort of security blanket for those who remember when. The music represents happier, less complicated times to the listener. "Our shows fulfill everything the public hopes they will."

"As music changes, so do the heads of the people. The timing of this revival was most important. There was a musical lull in the early 1950s and in the early 1960s. Now the same thing has happened in the early 1970s. Soon a new music will develop and that will end the rock & roll revival."

But in the meantime, Richard Nader's revival shows have awakened an awareness, in the industry, of the rock & roll heritage. Every major label has re-issued 1950s catalog material,

and even some labels long out of business have bounced back. WOR-FM in New York changed to a 60 per cent rock & roll format.

"This is not just a nostalgia trip. The revival has brought recognition of the artist and his changes. It has broadened the awareness of the individual who had concentrated on our type of music." The revival has "allowed rock & roll to be programmed on the same basis as more contemporary styles and is now accepted on the same level. It has made an industry that was laughing at us take a serious business-like approach to the music.

Nader's rock & roll revival show opened a couple of weeks ago in Las Vegas, two nationwide tours have already taken place, and a film of a revival show will be released in the Fall by Columbia Pictures and Metromedia, with a possible soundtrack.

With the assistance of Ray Reneri in concert production, Richard Nader's rock & roll revival has brought long forgotten artists out of obscurity, many thousands of people a three-hour pleasure trip and stirred new business interest among the public in a field that had appeared to be a lost market. Thanks Rich.

## Copyrights Surge

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(the Miracles); "Puppy Love," Donny Osmond-MGM (Paul Anka); "Rockin' Robin," Michael Jackson-Motown (Bobby Day); "Since I Fell For You," Laura Lee-Hot Wax (Lenny Welch); "Da Doo Ron Ron," Ian Matthews-Vertigo (the Crystals); "Nutrocker," Emerson, Lake & Palmer-Cotillion (B. Bumble & the Stingers); "Chantilly Lace," Jerry Lee Lewis-Mercury (Big Bopper); "Everyday," John Denver-RCA (Buddy Holly); "Iko Iko," Dr. John-Atco (the Dixie Cups); "What'd I Say," Rare Earth-Rare Earth (Ray Charles); "Little Bitty Pretty One," Jackson 5-Motown (Thurston Harris); "I Only Have Eyes For You," Jerry Butler-Mercury (the Flamingos); "Sealed With a Kiss," Bobby Vinton-Epic (Brian Hyland); and Hushabye." Robert John-Atlantic (the Mystics).

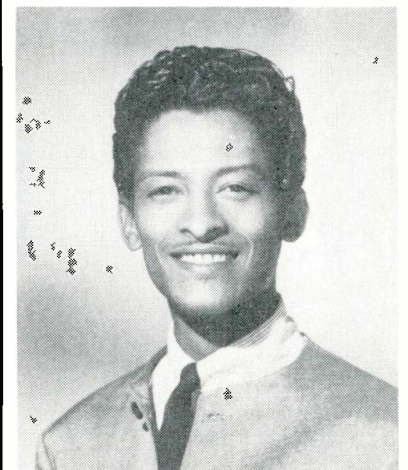
In addition, at least some of the following newer releases should soon hit the charts: "Poor Little Fool," Frank Mills-Sunflower (Ricky Nelson); "Chain Gang," R. B. Freeman-

Avco (Sam Cooke); "Turn On Your Love Light," Jerry Lee Lewis-Mercury (Bobby Bland); "Breaking Up Is Hard To Do," The Partridge Family-Bell (Neil Sedaka); and "Louie Louie," Heavy Cruiser-Family Productions (Kingsmen).

More recently, artists have taken to reviving post-Beatle rock & roll hits. David Cassidy (Bell) is riding high with the Rascals' "How Can I Be Sure," Bullet (Big Tree) is moving up with "Little Bit O' Soul," first recorded by the Music Explosion, and Candi Staton (Fame) has just come out with a reprise of "In the Ghetto," Elvis Presley's smash of a few seasons back.

Though primarily a singles phenomenon, many contemporary artists have also focused on pre-Beatle rock & roll for album cuts. Recent albums by Wings, (Apple). Dr. John (Atco), Nilsson (RCA), Jimi Hendrix (Reprise). Humble Pie (A&M). New Riders of the Purple Sage (Columbia), Roberta Flack (Atlantic), Creedence Clearwater Revival (Fantasy), Buzzy Linhart (Kama Sutra), The Jimmy Castor Bunch (RCA) and many others have contained one or more vintage classics.

Whether or not this trend will continue is, of course, a matter of conjecture. Nostalgia aside, some of the songs are simply great enough to merit revival regardless of the circumstances. The trend has been a good one in that it has exposed both artists and fans to the roots without which later and more sophisticated rock music would have been impos-



ROCKIN' ROBIN: Bobby Day.

sible. But it has also made it much more difficult for young writers to get their songs recorded. And if recording artists are turning to oldies due to a lack of good contemporary material, that is a situation which must change if rock music is to continue to flourish.



## Bo Diddley

(Continued from page 9)

six months. It even won me some awards, but very little money. I started saying to myself, 'what the hell are you doing wrong.' I didn't even realize my mistakes until the late 1960s. I kept asking Chess Records where all my money was, and they kept telling me how much I owed them. All that's changed since Marv Schlachter took over. He is the only one at Chess that I've been able to talk to. And you know what? If I leave this business without a dime, I'll still be a happy dude."

Bo, on tour here with Richard Nader's rock&roll revival show, doesn't feel he's been revived at all. "The word revival is out of place for cats like me. I never left the music scene. Been working ever since the old days. A lot of small clubs in L.A., true, but somehow we manage to eat. It's all a matter of recognition. I'll be eternally grateful to my manager Marty Otelsberg, and Richard Nader, for getting my name back on the marquee. Revivals are great because they get a gathering of good entertainers. It's professionalism in every sense. Every artist does his or her

part, but it will take some time before we know whether revival shows result in more recognition."

Everyone remembers his trademarks. The hat, that box-like guitar, and, of course, the chunka-chunka sound, the Bo Diddley beat. Still, over the years it's been hard to maintain that sound. "It's tough to maintain because of all the new amplification systems. I've been searching for some of that old equipment. Impossible to find. They are antiques, man. And if I ever found amplifiers like that, and they ever broke down, who would know how to fix them?"

Black musicians, house bands in particular, don't dig Bo's music too much. "For some strange reason I get a bitterness from some black entertainers. They think I'm too primitive for them. I guess they're too much into James Brown and Aretha. Each to his own, baby."

Bo's latest album, "Where It All Began," was produced by Johnny Otis, and for Bo it was the thrill of a lifetime. "Yeah. I always wanted to meet Johnny. He's such a beautiful cat, and so is his son Shuggie. We got together in L.A. and just decided to have Johnny do the album. We're real happy about

the way it turned out. Ya know? I don't think Johnny saw too much money from "Willie And The Hand Jive." Probably 'cause he was using Bo Diddley licks."



I'M A MAN: Bo Diddley.

The 43-year-old pioneer has three daughters, one son and two grandchildren. Two of his daughters and the daughter of a neighbor formed a new group called the Diddley Darlings. Bo plans on using them in his act soon. Young people are one of his major interests. "I'd like to join the Sherriff's Department in my home state of New Mexico. I think I could help kids. I don't just want to bust people. That's ridiculous, but kids look up to musicians, and I'm positive I could help them." On

## Nostalgia

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of bobby-soxers who squealed to his every move at the Paramount Theater back in the mid and late 1930s. In his case, the early 1940s was the era's beginning, because he no longer needed the support of Harry James, the Dorsey Brothers and the Modernaires.

Elvis Presley's historic rise in the mid-1950s was felt by mid-teens on up to early thirties. Mass communication was more fully developed and whereas there were no real categories of radio during the Sinatra years, Elvis was surrounded by phrases like top 40, rhythm & blues, and country & western.

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drugs: "They say they don't know the long-term effects of marijuana. I watched cats smoke grass 30 years ago, and they're still walking around today. Any other kind of drug is a one-way trip."

And for those diehards who have wondered whatever happened to Jerome Green, Bo's side man of years ago ("bring it on home, bring it to Jerome"): he now manages a factory in Brooklyn.

## Hear where it all began.

"Where It All Began" is not just the name of Bo Diddley's latest album.

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Together with Johnny Otis and Shuggie Otis, Bo cuts through nine songs of pure rock n' roll that recall the days when he cried "Have Mercy" but never let you have any.

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CHESS



# Gus Gossert On The Doo-Wop Sound

By BARRY MESH

■ NEW YORK—In addition to Richard Nader's highly successful rock & roll revival shows, Rock Magazine, in partnership with disc jockey Gus Gossert, has also been staging revival shows for the past two years. The following is a recent interview with Gossert.

**Record World:** How did you become involved in rock & roll revival shows?

**Gossert:** Five or six months after I began playing oldies at WCBS here, a very aggressive dude came up to the station who was just starting a magazine called Rock. His name was Larry Marshak and he was the Editor. Larry had been a promoter in his college days and always had his fingers into promotion. He wanted to do rock & roll revival shows. So, since he was aware of the popularity of my radio show and he had the 'ins' to do the promotion end, he asked me if I would be willing to emcee some oldie shows. So that was the deal. Since that first show, we've had total sell-outs and we've done them in various parts of the country.

**RW:** In what way, if any, do you feel your shows differ from Richard Nader's shows at the Garden?

**Gossert:** Our shows differ in two ways. First, in contract arrangements with the artists. In Nader's case, the Garden puts up the money and he gets a percentage for managing and getting the whole thing together. Nader wants the big acts that made the charts. The contracts he has made with the artists work like this. He pays someone like Bill Haley so much money a year and Haley must do 30 or 35 concerts for him. If they only do 10, Haley must still be paid the fee agreed upon. In our case, we contract artists for one show at a time which leaves them free to do club dates and things like that. I also feel that contracting artists for a certain period of time stifles the originality of those shows because they must use the same artist every time.

Our shows also differ in the type of acts we use. The shows we put on at The Academy of Music are local New York acts as opposed to the Garden shows which are national acts and can't claim any particular association to any one place. In other words, every city claims them. They had x number of records, which were their biggest record and are basically the same records you can hear on any

top 40 station that plays oldies. They will always play "Maybel-line" by Chuck Berry, "In The Still Of The Night" by the Five Satins, "Rock Around The Clock" by Bill Haley and The Comets. That's like the oldie list for WABC. And that's what the Madison Square Garden shows are, whereas the character image of my shows are local New York acts or doo-wop music as I call it. That's what I play on my radio show and those are the acts we concentrate on for our concerts.

**RW:** Are there any other oldies shows that you know of that have also been financially successful?

**Gossert:** Look in any newspaper any day of the week and you'll see advertisements for oldies shows. This thing is bigger now than its ever been. Everyone is into promoting oldies shows nowadays because they have proven so financially successful. There is an oldies show or act going on in New York every week. There are 37 clubs in the New York, New Jersey, Long Island area that cater especially to oldies. All these beautiful people are working and making money for the first time in their lives. I'm so happy for the old groups that got fouled up financially in the early beginnings. It's just incredible how they were taken advantage by corrupt managers and heartless record companies. For example, take the original Drifters. They worked for \$200 a week a man, back when Ben E. King was singing lead with them and even he wasn't making much more. It got to a point where the managers said, "we own the name, 'the Drifters,' You guys want to be a Drifter? Two hundred dollars a week." And that's how they did it.

**RW:** Why do you think New York City doo-wop music has become so popular as opposed to the big national acts?

**Gossert:** Because people are concerned. On one hand, you have people promoting shows for the sake of being a promoter and making money. On the other hand, you have people who have a true love and concern for the well-being and the perpetuation of doo-wop music. It's an art form, man. I think when they write about rock & roll, the New York group efforts of the 1950s will stand supreme as the representation of the early rock & roll art form. Groups like the Harptones, the Students, the Schoolboys and Rudy West and the 5 Keys.

**RW:** Why do you feel there is a need for these shows and why do you think people are going back to the oldies as a form of entertainment?

**Gossert:** There is a need for oldies shows because the people demand them. I think we are at a point where people aren't tripping out anymore en masse like they were a few years ago. We're becoming realists and whether we know it or not, we're getting more conservative and we're demanding that our basic and natural life forces and desires be filled. People are tired of taking phony substitutes and canned

contrived formula type records. Basically, people just want to be able to feel something from a song again.



WHY DO FOOLS FALL IN LOVE: Frankie Lyman & the Teenagers.



THE GLORY OF LOVE: The Five Keys.

## Nostalgia

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In 1964, the Beatles broadened the listening audience still further. Their immediate impact was felt by the sobbing pre-teens on through the early forties group.

That the next great phenomenon will be felt by still a larger audience seems graphically clear. According to Kagan, "long about 1995 a musical phenomenon might very well cause our lifestyles to change from a Tuesday to Wednesday." "Future Shock" come to full fruition.

The in-between periods usually give rise to an avalanche of spin-off sounds, and, for lack of another word, nostalgia, the great time filler. Our affection for the past, especially in the last two years, has dwarfed any and all similarities with past musical eras.

Nostalgia has infected every form of modern day entertainment. Films like "Carnal Knowledge" and "The Last Picture Show" play on nostalgia. Broadway has seen its share with "No No Nanette," "Follies," "Grease," to name a few. But, even these media forms in no way compare to the saturation technique of the music industry. When we go about the task of spreading the word, we

leave no stone unturned.

Singles, albums, revivals, reissues dealing with the rock&roll 1950s have flooded the market, as is clearly indicated by this issue of **Record World**. A move to the 1960s seems like the natural extension. The early '60s, that first great death of rock&roll scare period, popularized largely by the Motown sound, was waxed beautifully in 1971 terms by Laura Nyro's "Gonna Take A Miracle." Today we find a plethora of new versions of Goffin-King, Mann-Weil early 1960s hits.

If the current trend continues, will we find our affection leaning in the direction of the early Beatles and other mid-1960s British groups? That alone might provide a format for new revival directions. Soon enough Cream will be considered nostalgia, and just last week, after viewing a screening of the not yet released film, "Fillmore," someone remarked, "Ah, remember the Fillmore." Well, historians, the Fillmore West closed less than a year ago.

We seem on an irreversable crash course into the present, and therefore, the future. Nostalgia will bring us up to yesterday, literally. And when that happens, dear friends, we'll be ready for the next musical era.



# Chuck Berry

(Continued from page 9)

about these groups saying that I was an influence was in 1967, maybe 1968. I just accepted it as appreciation, not as gratitude, even though it's sometimes interpreted as gratitude. I certainly respect them for saying those things."

The newly-released "London Chuck Berry Sessions" has been met largely with excellent public response. That particular trip marked the rock&roller's ninth sojourn to England. "The people over there are different, but the city reminds me of Atlanta or Troy. I guess I'm immune to it. The only thing I was concentrating on was making a good record. I don't know about a hit single though, because I have no control beyond the master. Maybe that will change soon. It's only a matter of time. I'm glad I was able to include songs like 'Ding-a-Ling' and 'Reelin' and Rockin',' the sexy stuff."

Does Chuck Berry feel that rock&roll revivals have revived him? Hardly. "People revive themselves, not revivals. I think cats like Bo (Diddley) and Fats (Domino) play better now than they did then. There's more truth in saying that their mar-



ROLL OVER BEETHOVEN: Chuck Berry.

kets have been revived. It's that audience response to a particular song that makes the

whole thing work. I've hated "School Days" for years, but last night (May 31 at the Flamingo Hotel) I saw such incredible response, the song became my favorite. I loved it."

## Favorites

What else does Chuck Berry love? Countless performers say they love his music. Who are his favorite artists? "I really have none. The only way I can treat music is emotionally. It's all a matter of mood and the frame of mind I'm in. There are times when nothing is moodier or better than Nat Cole's 'Love Letters.' When I'm in a different mood 'Wake Up Little Suzie' by the Everly Brothers will wipe me out. 'El Paso' by that cat Marty Robbins is a favorite, and one of the best tear-dropping heart throbs is an obscure hillbilly tune, 'Knoxville Girl.' It's just like 'School Days.' If the mood is right, it's the best."

Berry has never been an easy person to pin down. He's not the publicity seeking type that stops by to be interviewed. In defense of himself he said, "if I don't have the time, I really and truly don't have the time. I'm not a tough person, but if the situation isn't right, I can't talk. You know, sometimes a fella walks into my dressing

room with a tape recorder and asks me to just say anything I want. I hate that."

He has been working on a book about himself for almost three years. Publication date? Unknown. "The book will probably reveal some heavy personal things, but basically it's about things that move me that I would like people to know. I can't change any misconceptions about Chuck Berry. I know myself well, maybe not as well as I'd like to. I'm past proving or disproving anything. An unkind statement about me, past, present or future, is practically water off my back."



JOHNNY B. GOODE: John Lennon, Chuck Berry.

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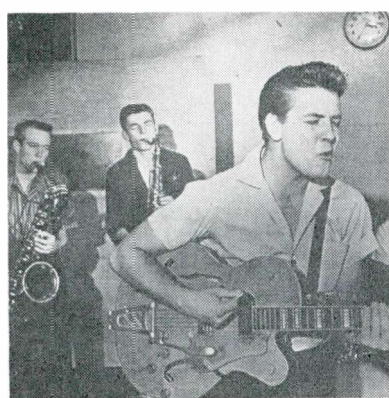
## UA's Living Legends

By JOHN GIBSON

■ LOS ANGELES—United Artists Records has had a Legendary Masters Series, compilations and anthologies from their vaults, twice now. Bob "Bear" Hite put together a series a couple years back that has now been deleted. And recently Marty Cerf and Bill Roberts revived the LMS with five volumes: two-record sets of Fats Domino, Ricky Nelson, Eddie Cochran, Jan and Dean, and Bob Wills.

This series, though, has not been deleted, nor is it likely to be. UA, Cerf, and Roberts are very happy with the series. Cerf says they've sold 86,000 albums (plus tapes), and they're going to release another five volumes of the series soon.

"What we're doing is selling the artist," Cerf says, "not tune titles, like so many other oldies



SUMMERTIME BLUES: Eddie Cochran.

packages are." Cerf and Roberts point out that their series is an anthology of the artist and a great deal of trouble and (sometimes) expense is gone to (Cerf says sometimes as much as \$2,000 per package), but "the real cost is in the merchandising." Exact costs of merchandising weren't available.

"It's proven to be a profitable venture," Cerf says. "It's working out well over a long period of time, and as a catalog item. The series has a 'self-perpetuating sale.'" Cerf points out how good this is for publishers, also.

What Cerf, head of the creative department, thinks is important about re-packaging is usually what the sales forces first think of jettisoning. "Sales people have a habit, once they see the thing sells well, of wanting to make it a budget item. They don't realize how



WALKING TO NEW ORLEANS: Fats Domino.

much the packaging counts. People aren't interested in just buying the records." Cerf also says that the quality of the sound of the records is also something the sales dept. tries to skip, and he insists that what has made his LMS sell is the attention to details of quality, in the sound, in the liner notes, in the art work, as well as the original quality of the artist.

"Another mistake," he says, "is phoney stereo. We *flaunt* mono."

Cerf says the prototype for today's Legendary Masters Series was the "Winwood" album on UA, where the album was actually an elaborate anthology of the artist's work.

### To Be Continued

The LMS will continue in the fall with a release of five more volumes, to include: the Shirelles, Little Anthony and the Imperials, Alan Wilson and Canned Heat, Miles Davis (actually a re-issue of an earlier album that already contained features of the LMS), and Richie Valens. Cerf promises that "we'll be going to other companies to lease things that should be available, as well as things in our own vaults."

"This is the first time," Cerf says, "that an oldies line has been merchandised as if they were brand new. The albums were promoted as if they were new and we got airplay." He

## The Flamingos: Natural Sound

By MIKE SIGMAN

■ NEW YORK—The Flamingos, best known for their 1959 hit "I Only Have Eyes For You," are something of an institution in the New York area. One of the most durable and hardworking of all the great 1950s vocal groups, they have maintained a steady club date schedule for the past 15 years.



I ONLY HAVE EYES FOR YOU: Zeke Carey, Record World R&B Editor Dede Dabney, Jake Carey.

In the past couple of years, with the onslaught of the rock & roll revival, the Flamingos have become more active than ever. Now they have come out with a new album, "Today," on the Ronze label, which they feel bridges the gap between oldies and the contemporary scene.

### Harmony

As group member Zeke Carey points out, "in recent years we were denied the privilege of performing as we wanted to. We were not allowed to do our harmonies like we always loved to. So we decided to set out and do this album to let people know that the Flamingos are still a singing group. We don't stress arrangements, production or anything like that. It's primarily singing—we call it semi-acapella."

Zeke's cousin and fellow-Flamingo Jake Carey agrees, and adds that the impetus behind the whole rock & roll revival is that "people want to get back to the natural sound, and pure singing is the most natural sound there is."

points out that the information in the package made it possible for a jock to speak intelligently about the artist, and lent a historical perspective to the records. Cerf also points to the ever burgeoning crop of oldies formats on the radio as a sign of the times. "One of the reasons that all these things are selling is that it's pretty boring now, there's not much new that's exciting. People are much more willing to buy something they know."

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# Programming Oldies: The Great Escape?

By JOHN GIBSON

■ LOS ANGELES — Programming db is into the radio Programming business with three products, and all are basically oldies formats: Jim Pewter's Rock Shoppe, six hours of air time per week; a radio special by Jim Pewter called Rock & Roll Re-Union (six hours); and Olde Golde, a 24-hour automated format.

Ken Draper, head of Programming db, believes that oldies oriented programming on radio, including his own shows, are nostalgia based. "Though people have been predicting that the fad will die," he said, referring to nostalgia, "it only continues to intensify, and I think there is a whole generation to which nostalgia, at this moment, is very important."

Actually, he believes that it's more than just important. "Whether you accept all of 'future shock' or not, there is a lot of validity to it. There is a generation of people to whom the past is the most secure thing they know. The present is shakey and the future is totally frightening." The past, he adds, is a safe place to be.

Draper says that the Olde Golde format was conceived for the MOR audience. He was surprised, however, to find a much younger audience. "The real shock to us was getting a bonus of college kids, who are 18 and 19 years old and who have a memory factor involved here. They're not remembering back with those records, they're involved for different reasons." Draper points out that this hasn't been the normal brand of nostalgia, until very recently.

Aside from the "nostalgia" factor, Draper feels an oldies orientation is the most certain way to program music. "Of all the music you can program anywhere in the world there isn't anything you can program with more accuracy than oldies," he said. "Somebody already gave you the statistics, you don't have to sit around worrying about whether or not this one's going to make it. It's not like playing new records. I don't have to make a judgment except for the mechanics of format."

Draper's Olde Golde has an oldies library of about 3,300

records, of which 2,500 are probably being used at any one time. He uses this fact to sell against the argument that oldies formats have to worry about the repeat factor. "There is nowhere that the repeat factor is greater than in top 40 radio with lists of 23, 30, or 40 records." It is faintly humorous to him that the competition even brings 'repeat factor' up.

As with other programmers of automated operations, Draper has had to deal with the problem of the local station altering the material once it arrives and is auditioned.

"In the beginning they fooled around with the format, some did," he admits. "But at the NAB, for example, we asked two stations to give it back because they weren't running it the way we asked them to run it. We don't pretend to be authorities on every market, but we are authorities on our own format. If you like it fine, if you don't like it, don't think it'll work, don't buy it and don't mess around with it."

"Let's not call it a music format. The features (Olde Golde Retold, for instance) make it a total service. The value here is nostalgia. We expected it to be a good alternative in major

# The Beat Goes On

(Continued from page 20)

is the hit single that makes rock & roll what it is. To make a point succinctly and uniquely in three minutes is the consummate goal. Only by means of the single can the rocker make sure that his audience will hear him; after all, it is by the single that he himself probably heard Chuck Berry, or even the Beatles.

And the industry, of course, will always push the single; it's easier to get played on the air, cheaper to produce, less expensive to buy, and not too taxing on anyone's attention span.

That's probably the way it should be, too; back-seat trysts, teenage phone calls, and American Bandstand spots have all been structured by the three minute record, and if you haven't figured Lucille out by the end of a single, then a lifetime with her wouldn't make her charms any more obvious.

markets, something for people to go to after the news in the morning, or whatever, a nice escape. That's what radio is about anyway: it's a great escape."

10-12-57	64	6	SEARCHIN'	Atco 6088
5-24-53	1	16	IDOL WITH THE GOLDEN HEAD	Atco 8116
2-8-53	2	15	YAKETY YAK	Atco 6132
5-24-59	9	12	CHARLIE BROWN	Atco 6141
8-30-59	7	16	ALONG CAME JONES	Atco 6148
9-13-59	33	8	POISON IVY	Atco 6146
12-13-59	47	10	I'M A HOG FOR YOU	Atco 6153
12-27-59	36	8	WHAT ABOUT US	Atco 6153
5-8-60	70	3	RUN, RED, RUN	Atco 6163
8-26-60	51	9	BESAME MUCHO	Atco 6168
10-9-60	53	4	WAKE ME, SHAKE ME	Atco 6178
2-5-61	37	8	SHOPPIN' FOR CLOTHES	Atco 6185
4-30-61	23	12	WAIT A MINUTE	Atco 6192
8-20-61	25	2	LITTLE EGYPT	Atco 6204
3-25-64	64	6	GIRLS, GIRLS, GIRLS	Atco 6287
			TAIN'T NOTHIN' TO ME	Atco 6287
3-13-57	18	13	COCHRAN, EDDIE	Liberty 55066
9-7-57	22	6	STYIN' IN THE BALCONY	Liberty 55087
3-1-53	94	1	DRIVE IN SHOW	Liberty 55123
3-10-53	5	16	JEANNIE, JEANNIE	Liberty 55144
11-30-53	12	12	SUMMERTIME BLUES	Liberty 55166
3-22-53	99	1	COMON EVERYBODY	Liberty 55177
9-8-53	58	9	TEENAGE HEAVEN	Liberty 55203
			SOMETHIN' ELSE	Liberty 55203
11-16-62	68	6	COCKER JOE	
6-21-63	69	6	WITH A LITTLE HELP FROM MY FRIENDS	A & M 831
10-4-63	69	6	FEELING ALRIGHT	A & M 1063
12-6-63	30	12	DELTA LADY	A & M 1112
			SHE CAME IN THROUGH THE BATHROOM WINDOW	A & M 1147

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SHIRLEY & LEE  
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JIMMY CLANTON  
CONNIE FRANCIS  
THE CHIFFONS  
THE OLYMPICS  
FREDDY CANNON  
FABIAN  
SMOKEY ROBINSON & THE MIRACLES  
THE EVERLY BROTHERS

LITTLE RICHARD  
DUANE EDDY  
THE FOUR SEASONS  
THE CROWS  
BOODY HOLLY & THE CRICKETS  
THE DELL-VIKINGS  
CHUCK BERRY  
THE SHIRELLES  
THE CADILLACS  
THE ELEGANTS  
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THE SHIELDS  
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# Dialogue

(Continued from page 8)

But there's another thing I like: with these mail auctions the prices fluctuate all the time. Stamp collectors can get pretty general agreement on such and such a stamp, but a given record might sell one week in a small auction for five dollars. The next month the same record, in the same condition, even the same auction, might sell for four or six dollars, or it might range even more widely than that.

**RW:** Is there anything special about rock & roll collectors?

**Hansen:** Well, 1960s records are much more frequently found in thrift shops than 1950s records. Partly because they're more recent and perhaps even because a lot of collectors don't care about 1960s records. There are a lot of collectors who may love 1950s rock & roll, but wouldn't give a penny for a Shangri-Las record. It's kind of typical of old rock & roll collectors that they don't like soul music. Record collectors can get incredibly narrow minded. (Continued on page 40)

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AFTER MIDNIGHT Audie Ashworth (Moss Rose, BMI) .....	66	LITTLE BIT O' SOUL B. Flax & L. Lambert (Southern, ASCAP) .....	83
ALL THE KING'S HORSES Wexler, Dowd, Mardin (Pundit, BMI) .....	36	LITTLE BITTY PRETTY ONE Larson & Marcellino (Recordo, BMI) .....	29
AMAZING GRACE (Sunbury, ASCAP) .....	16	LIVING IN A HOUSE DIVIDED Snuff Garrett (Paso, BMI) .....	30
ASK ME WHAT YOU WANT Gerald & French (Will Du/Bill-Lee/Gauche/Belinda, BMI) ..	17	LONG HAIRD LOVER Curb & Botkin (Burda/Virgin Ear, ASCAP) .....	48
AUTOMATICALLY SUNSHINE "Smokey" (Jobete, ASCAP) .....	47	LOOK WHAT YOU DONE FOR ME Willie Mitchell (Jec, BMI) .....	32
BABY LET ME TAKE YOU Katouzian Prod. (Bridgeport, BMI) .....	71	LOVE THEME FROM "THE GODFATHER" Dick Glasser (Famous, ASCAP) .....	65
BED & BOARD Jim Bishop (Kama Sutra, BMI) ..	88	MARY HAD A LITTLE LAMB McCartneys (Maclean/McCartney, BMI) .....	72
BEAUTIFUL Lenny Waronker (Moose, CAPAC) ..	84	MEN OF LEARNING Jeff Wayne (Wayne/Duchess, BMI) .....	93
BEAUTIFUL SUNDAY Larry Page (Page Full Of Hits, ASCAP) .....	87	MORNING HAS BROKEN Paul Samwell-Smith (Irving, BMI) .....	13
BRANDY Gershman/Liston/Looking Glass (Evie/Spruce Run/Chappell, ASCAP) .....	74	NICE TO BE WITH YOU Theodore & Coffey (Interior, BMI) .....	5
BUTTERFLY Gerard & Costa (Pending, ASCAP) ..	90	NOBODY BUT YOU Jim Messina (Jasperilla, ASCAP) .....	77
CANDY MAN Curb & Costa (Taradam, BMI) .....	1	OH GIRL Eugene Record (Julio-Brian, BMI) ..	4
CAT'S EYE IN THE WINDOW James & King (Mandan, BMI) .....	55	OLD MAN Mazur & Young (Broken Arrow, BMI) ..	33
COCONUT Richard Perry (Blackwood, BMI) ..	69	OUTA-SPACE Billy Preston (Irving/Wep, BMI) ..	12
CONQUISTADOR Chris Thomas (TRO-Essex, ASCAP) .....	52	PEOPLE MAKE THE WORLD GO ROUND Thom Bell (Assorted/Bellboy, BMI) .....	42
DADDY DON'T YOU WALK SO FAST Wes Farrell (Jewel, ASCAP) .....	20	POPCORN Bill & Steve Jerome (Bourne, ASCAP) .....	99
DARLING BE HOME SOON Lewis Merenstein (Koppelman-Rubin, BMI) .....	97	POWDER BLUE MERCEDES QUEEN Mark Lindsay (Beem, BMI) .....	59
DAY BY DAY Steven Schwartz (Valando/New Cadenza, ASCAP) .....	45	RIDE, SALLY, RIDE Theodore & Coffey (Interior, BMI) .....	70
DIARY David Gates (Screen Gems-Columbia, BMI) .....	11	RIP OFF William Witherspoon (Gold Forever, BMI) .....	57
FIRST TIME EVER I SAW YOUR FACE Joel Dorn (Storm King, BMI) .....	34	ROCKET MAN Gus Dudgeon (Dick James, BMI) ..	19
FRANCENE Bill Ham (India, ASCAP) .....	89	SCHOOL'S OUT Bob Ezrin (Pending) .....	58
FUNK FACTORY Crawford & Shapiro (Erva, BMI) .....	63	SEALED WITH A KISS Bobby Vinton (Post, ASCAP) .....	56
GONE Scotti & Oliver (Dallas, BMI) .....	82	SMALL BEGINNINGS Derek Lawrence (Colgems/Blackclaw, ASCAP) .....	100
GOTTA BE FUNKY Thorn Prod & Larry Maxwell (Special Agent/Tippy, BMI) .....	96	SOMEDAY I'LL BE A FARMER Peter Scherkeryk (Neighborhood, ASCAP) .....	73
GUNS, GUNS, GUNS Jack Richardson (Dunbar/Expressions/Cirrus, BMI) .....	67	SOMEDAY NEVER COMES Creedence (Primeval, BMI) .....	27
HAPPIEST GIRL IN THE WHOLE USA Stan Silver (Prima-Donna/Algee, BMI) .....	62	SONG SUNG BLUE Tom Catalano (Prophet, ASCAP) .....	3
HOLD YOUR HEAD UP Argent & White (Mainstay, BMI) .....	94	SUPERWOMAN Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP) .....	40
HONKY TONK James Brown (W&K/Isliip, BMI) ..	76	SYLVIA'S MOTHER Ron Haffkine (Evil Eye, BMI) .....	2
HOT FUN IN THE SUMMERTIME Lou Adler (Stone Flower, BMI) .....	80	TAKE IT EASY Glyn Johns (Benchmark, ASCAP) ..	37
HOT 'N' NASTY Humble Pie (Rule One, ASCAP) ..	51	TAXI Jac Holzman (Story Songs, ASCAP) .....	54
HOT ROD LINCOLN Cohen & Cody (4-Star, BMI) ..	31	TELL ME THIS IS A DREAM Stan Watson (Nickel Shoe, BMI) .....	95
HOW CAN I BE SURE Wes Farrell (Slasarc, ASCAP) .....	21	THERE IT IS James Brown (Dynatone/Belinda, BMI) .....	41
HOW DO YOU DO Hans van Hemmert (WB, ASCAP) .....	44	THE RUNWAY Steve Barri (Trousdale/Soldier, BMI) .....	75
HUSHABYE Medress & Appell (Brittany, BMI) ..	68	TOO LATE TO TURN BACK Bob Archibald (Unart/Stage Door, BMI) .....	28
I DON'T NEED NO DOCTOR Barneard & New Riders (Renleigh/Baby Monica, BMI) ..	81	TOO YOUNG Curb & Costa (Jefferson, ASCAP) ..	49
I NEED YOU Ian Samwell (WB, ASCAP) .....	14	TROGLODYTE Castor-Pruitt Prod. (Jimpire, BMI) .....	10
I SAW THE LIGHT Todd Rundgren (Earmark/Screen Gems-Columbia, BMI) .....	15	TUMBLING DICE Jimmy Miller (Promopub, ASCAP) .....	7
I WANNA BE WHERE YOU ARE Hal Davis (Stein & Van Stock, ASCAP) .....	24	VANILLA OLAY Wexler, Dowd, Mardin (Plain & Simple, ASCAP) .....	98
IF LOVING YOU IS WRONG Johnny Baylon (East/Memphis/Klondike, BMI) .....	39	VICTIM OF A FOOLISH HEART Beckins & Hall (Fame, BMI) .....	86
I'LL TAKE YOU THERE Al Bell (East/Memphis, BMI) .....	6	WALKIN' IN THE RAIN Barry White (January/Sa-vette, BMI) .....	9
I'M COMING HOME Stories (Buddah/Minuet, ASCAP) .....	91	WE'RE FREE Levine, Brown & Eichner; Metz & Lipton (Pocket Full of Tunes, BMI) ..	64
IMMIGRATION Man Nash, Crosby, Halverson (Giving Room, BMI) .....	26	WE'RE ON OUR WAY Tony Cox (Mellin, BMI) ..	53
IN THE GHETTO Rick Hall (Screen Gems-Columbia/Presley, BMI) .....	78	WE'VE COME TOO FAR Johnny Bristol (Jobete, ASCAP) .....	85
I'VE BEEN LONELY F. Knight (East/Memphis/Lowery, BMI) .....	25	WHERE IS THE LOVE Dorn & Mardin (Antisia, ASCAP) .....	60
ISN'T LIFE STRANGE Tony Clarke (Leeds, ASCAP) .....	23	WOMAN IS THE NIGGER Lennon & Ono (Ono/Maclean, BMI) .....	92
IT DOESN'T MATTER Stills, Hillman, Taylor (Gold Hill, BMI) .....	46	WOMAN'S GOTTA HAVE IT Bobby Womack (Unart/Traceob, BMI) .....	61
IT'S GOING TO TAKE SOME TIME Jack Daugherty (Screen Gems-Columbia, BMI) ..	22	YOU SAID A BAD WORD Buddy Killen (Tree, BMI) .....	38
KATE Larry Butler (Mariposa, BMI) .....	79	YOU'RE THE MAN Marvin Gaye (Jobete, ASCAP) .....	35
(LAST NIGHT) DIDN'T GET TO SLEEP AT ALL Bones Howe (January, BMI) .....	8		
LAYLA Dominos (Casserole, BMI) .....	50		
LEAN ON ME Bill Withers (Interior, BMI) .....	18		
LIFE & BREATH Larry Cox (WB/Brown's Mill, ASCAP) .....	43		



# 101 THE SINGLES CHART 150

JUNE 17, 1972

THIS WK. LAST WK.

101	138	MY GUY PETULA CLARK/MGM 14392 (Jobete, BMI)
102	139	IS THERE ANYONE HOME JIMMY DRUIETT/Wheel 0034 (RCA) (Pocket Full of Tunes, BMI)
103	106	IT'S THE SAME OLD LOVE COURTSHIP/Tamla 54217 (Motown) (Legacy, BMI)
104	104	PUT IT WHERE YOU WANT IT CRUSADERS/Blue Thumb 208 (Famous) (Four Knights, BMI)
105	105	THAT'S THE WAY IT'S GONNA BE (BODY & SOUL) SOUL GENERATION/Ebony Sounds 175
106	120	I CAN FEEL YOU ADDRISI BROTHERS/Columbia 456110 (Blackwood, BMI)
107	107	I CAN'T QUIT YOUR LOVE FOUR TOPS/Motown 1198 (Jobete, BMI)
108	69	I ONLY HAVE EYES FOR YOU JERRY BUTLER/Mercury 73290 (WB, ASCAP)
109	—	PAPA WAS A ROLLING STONE UNDISPUTED TRUTH/Gordy 7117 (Motown) (Jobete, ASCAP)
110	112	I THANK YOU HATHAWAY & CONQUEST/Curtom 1971 (Buddah) (Camad, BMI)
111	111	IF YOU GOT A LOVE BOBBY BYRD/Brownstone 4206 (Polydor) (Dynatone/Belinda, BMI)
112	130	BROWN EYED GIRL EL CHICANO/Kapp 2173 (MCA) (Web IV, BMI)
113	—	ALONE AGAIN (NATURALLY) GILBERT O'SULLIVAN/MAM 3619 (London) (Management Agency, BMI)
114	126	JODY, COME BACK BOBBY NEWSOME/Spring 125 (Polydor) (Groovesville, BMI)
115	116	DOWN TO THE BONE COLD BLOOD/Reprise 1092 (Oxaca, ASCAP)
116	—	LONG COOL WOMAN HOLLIES/Epic 10871
117	117	KUM BAH YAH HILLSIDE SINGERS/Metromedia 246 (Valando/Mayoham, ASCAP)
118	123	SCHOOL OF LIFE TOMMY TATE/Koko 2112 (Stax) (Klondike, BMI)
119	121	SWEETER THAN SWEETNESS FREDDIE NORTH/Mankind 12011 (Nashboro) (Williams/Excelsior, BMI)
120	—	CIRCUS MIKE QUATRO/Evolution 1062 (Stereo Dimension) (Lobek, ASCAP)
121	122	POOR LITTLE FOOL FRANK MILLS/Sunflower 122 (MGM) (Eric, BMI)
122	—	IF YOU CAN'T BEAT 'EM CLARENCE CARTER & CANDI/Atlantic 1062 (Future Stars, BMI)
123	113	GOT PLEASURE OHIO PLAYERS/Westbound 204 (Chess/Janus) (Bridgeport, BMI)
124	124	IT'S SO EASY RANJII/Anthem 51007 (UA) (Peso/Winner, BMI)
125	132	MOTOCYCLE MAMA SAILCAT/Elektra 45782 (Singing Wire, BMI)
126	135	IN A BROKEN DREAM PYTHON LEE JACKSON/GNP Crescendo 449 (Leeds, ASCAP)
127	—	SWEET INSPIRATION/WHERE YOU LEAD BARBRA STREISAND/ Columbia 45626 (Press/Screen Gems-Columbia, BMI)
128	129	LIFE IS WHAT YOU MAKE IT BUDDY MILES/Mercury 73277 (Miles Ahead, ASCAP)
129	—	STARMAN DAVID BOWIE/RCA 0719 (Tantric, BMI)
130	109	MIGHTY MIGHTY & ROLY POLY MAL/RCA 74-0682 (Sunbury, ASCAP)
131	—	STORIES? CHAKACHAS/Avco 4596 (Famous/RKM, ASCAP)
132	131	BEYOND THE RIVER JORDAN POTLIQUOR/Janus 186 (Flypaper, BMI)
133	136	SDNG FOR PAULA/WHERE THERE'S A WILL BOBBY WHITLOCK/ Dunhill 4312 (ABC) (Sugar Daddy/Delbon, BMI)
134	134	THE LIVIN' I'M DOIN' MIKE KENNEDY/ABC 11326 (Wingate, ASCAP)
135	—	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC 11328 (Blendingwell/Wingate, ASCAP)
136	137	LOVE, LOVE, LOVE J. R. BAILEY/Toy 3801 (Famous) (Adish/Two People, BMI)
137	—	GO ALL THE WAY RASPBERRIES/Capitol 3348 (C.A.M.-U.S.A., BMI)
138	140	I ONLY MEANT TO WET MY FEET WHISPERS/Janus 184 (Equant/Talk & Tell, BMI)
139	143	WE'LL ALWAYS BE FRIENDS BRADY BUNCH/Paramount 0617 (Famous) (Ensign/Green Apple, BMI)
140	141	LOOKING FOR MY LADY JAMES GANG/ABC 11325 (Pamco/Straight Shooter, BMI)
141	—	SIMPLE MAN JEFF FENHOLT/Columbia 45604 (Giving Room, BMI)
142	144	WILD EYES STAMPEDERS/Bell 226 (Corral, BMI)
143	145	LITTLE BIT OF LOVE FREE/A&M 1352 (Ackee, ASCAP)
144	110	I WANNA BE YOUR BABY THREE DEGREES/Roulette 7125 (Palmina, BMI)
145	115	THE MASTERPIECE CHARLES RANDOLPH GREAN SOUNDE/Ranwood 922 (September, ASCAP)
146	119	BRING IT ON HOME HOT SAUCE/Volt 4076 (Perk/Suma, BMI)
147	133	LOVERS OF THE WORLD UNITE ENGLISH CONGREGATION/Signpost 7002 (Atlantic) (Mills, ASCAP)
148	—	EARTH OMEN FRIJID PINK/Lionel 115 (MGM) (Knip, BMI)
149	—	EDDIE'S LOVE EDDIE KENDRICKS/Tamla 54218 (Motown) (Jobete, ASCAP)
150	—	WHY DO FOOLS FALL IN LOVE PONDEROSA TWINS & ONE/ Horoscope 104 (All Platinum) (Patricia, BMI)





# THE SINGLES CHART

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

THIS WK.	LAST WK.		WKS. ON CHART
1	1	<b>CANDY MAN</b> SAMMY DAVIS JR. MGM 14320	13
2	3	<b>SYLVIA'S MOTHER</b> DR. HOOK & MEDICINE SHOW/ Columbia 4-45562	12
3	7	<b>SONG SONG BLUE</b> NEIL DIAMOND/Uni 55326 (MCA)	7
4	2	<b>OH GIRL</b> CHI-LITES/Brunswick 55471	12
5	6	<b>NICE TO BE WITH YOU</b> GALLERY/Sussex 232 (Buddah)	16
6	5	<b>I'LL TAKE YOU THERE</b> STAPLE SINGERS/Stax 0125	11
7	4	<b>TUMBLING DICE</b> ROLLING STONES/Rolling Stones 10103 (Atlantic)	8
8	10	<b>(LAST NIGHT) I DIDN'T GET TO SLEEP AT ALL</b> FIFTH DIMENSION/Bell 195	13
9	9	<b>WALKIN' IN THE RAIN</b> LOVE UNLIMITED/Uni 55319 (MCA)	12
10	14	<b>TROGLODYTE (CAVE MAN)</b> JIMMY CASTOR BUNCH/RCA 48-1029	6
11	11	<b>DIARY BREAD</b> /Elektra 45784	10
12	17	<b>OUTA-SPACE</b> BILLY PRESTON/A&M 1320	9
13	8	<b>MORNING HAS BROKEN</b> CAT STEVENS/A&M 1335	13
14	19	<b>I NEED YOU AMERICA</b> /Warner Brothers 7580	9
15	16	<b>I SAW THE LIGHT</b> TODD RUNDGREN/Bearsville 3 (WB)	12
16	21	<b>AMAZING GRACE</b> ROYAL SCOTS DRAGOON GUARDS/RCA 74-0709	6
17	18	<b>ASK ME WHAT YOU WANT</b> MILLIE JACKSON/Spring 123 (Polydor)	13
18	22	<b>LEAN ON ME</b> BILL WITHERS/Sussex 235 (Buddah)	10
19	29	<b>ROCKET MAN</b> ELTON JOHN/Uni 55328 (MCA)	7
20	25	<b>DADDY DON'T YOU WALK SO FAST</b> WAYNE NEWTON/ Chelsea 0100 (RCA)	10
21	26	<b>HOW CAN I BE SURE</b> DAVID CASSIDY/Bell 220	6
22	13	<b>IT'S GOING TO TAKE SOME TIME</b> CARPENTERS/A&M 1351	8
23	23	<b>ISN'T LIFE STRANGE</b> MOODY BLUES/Threshold 67009 (London)	10
24	30	<b>I WANNA BE WHERE YOU ARE</b> MICHAEL JACKSON/Motown 1202	5
25	27	<b>I'VE BEEN LONELY FOR SO LONG</b> FREDERICK KNIGHT/Stax 0117	9
26	31	<b>IMMIGRATION MAN</b> NASH & CROSBY/Atlantic 2873	7
27	28	<b>SOMEDAY NEVER COMES</b> CREEDENCE CLEARWATER REVIVAL/ Fantasy 676	7
28	39	<b>TOO LATE TO TURN BACK NOW</b> CORNELIUS BROTHERS AND SISTER ROSE/United Artists 50910	5
29	12	<b>LITTLE BITTY PRETTY ONE</b> JACKSON 5/Motown 1199	9
30	36	<b>LIVING IN A HOUSE DIVIDED</b> CHER/Kapp 2171 (MCA)	5
31	15	<b>HOT ROD</b> LINCOLN COMMANDER CODY/Paramount 0146 (Famous)	13
32	20	<b>LOOK WHAT YOU DONE FOR ME</b> AL GREEN/Hi 2211 (London)	13
33	33	<b>OLD MAN</b> NEIL YOUNG/Reprise 1084	8
34	24	<b>THE FIRST TIME EVER I SAW YOUR FACE</b> ROBERTA FLACK/ Atlantic 2864	15
35	35	<b>YOU'RE THE MAN</b> MARVIN GAYE/Tamla 54221 (Motown)	6
36	58	<b>ALL THE KING'S HORSES</b> ARETHA FRANKLIN/Atlantic 2883	3
37	53	<b>TAKE IT EASY</b> EAGLES/Asylum 11005 (Atlantic)	4
38	45	<b>YOU SAID A BAD WORD</b> JOE TEX/Dial 1012 (Mercury)	7
39	55	<b>IF LOVING YOU IS WRONG</b> LUTHER INGRAM/Koko 2111 (Stax)	4
40	43	<b>SUPERWOMAN</b> STEVIE WONDER/Tamla 54216 (Motown)	5
41	41	<b>THERE IT IS</b> JAMES BROWN/Polydor 14125	7
42	52	<b>PEOPLE MAKE THE WORLD GO ROUND</b> STYLISTICS/Avco 4595	4
43	44	<b>LIFE AND BREATH</b> CLIMAX/Rocky Road 30016 (Bell)	9
44	50	<b>HOW DO YOU DO MOUTH &amp;</b> MacNEAL/Philips 40715 (Mercury)	7
45	51	<b>DAY BY DAY</b> GODSPELL/Bell 210	4
46	49	<b>IT DOESN'T MATTER</b> STEPHEN STILLS/Atlantic 2876	5
47	47	<b>AUTOMATICALLY</b> SUNSHINE SUPREMES/Motown 1200	7
48	48	<b>LONG HAIRD LOVER FROM LIVERPOOL</b> LITTLE JIMMY OSMOND/MGM 14376	8



49	57	<b>TOO YOUNG</b> DONNY OSMOND/MGM 14407	2
50	68	<b>LAYLA</b> DEREK & THE DOMINOS/Atco 6809	4
51	54	<b>HOT 'N' NASTY</b> HUMBLE PIE/A&M 1349	7
52	70	<b>CONQUISTADOR</b> PROCOL HARUM/A&M 1347	3
53	61	<b>WE'RE ON OUR WAY</b> CHRIS HODGE/Apple 1850	4
54	34	<b>TAXI</b> HARRY CHAPIN/Elektra 45770	14
55	56	<b>CAT'S EYE IN THE WINDOW</b> TOMMY JAMES/Roulette 7126	5
56	76	<b>SEALED WITH A KISS</b> BOBBY VINTON/Epic 10861	3
57	59	<b>RIP OFF</b> LAURA LEE/Hot Wax 7204 (Buddah)	3
58	71	<b>SCHOOL'S OUT</b> ALICE COOPER/Warner Brothers 7596	3
59	60	<b>POWDER BLUE</b> MERCEDES QUEEN RAIDERS/Columbia 45601	5
60	75	<b>WHERE IS THE LOVE</b> FLACK & HATHAWAY/Atlantic 2879	3
61	62	<b>WOMAN'S GOTTA HAVE IT</b> BOBBY WOMACK/United Artists 50902	8
62	74	<b>HAPPIEST GIRL IN THE WHOLE USA</b> DONNA FARGO/Dot 17409 (Famous)	3
63	64	<b>FUNK FACTORY</b> WILSON PICKETT/Atlantic 2878	5
64	66	<b>WE'RE FREE</b> BEVERLY BREMERS/Scepter 12348	8
65	32	<b>LOVE THEME FROM "THE GODFATHER"</b> ANDY WILLIAMS/ Columbia 45579	11
66	78	<b>AFTER MIDNIGHT</b> J. J. CALE/Shelter 7321 (Capitol)	4
67	67	<b>GUNS, GUNS, GUNS</b> GUESS WHO/RCA 74-0708	4
68	82	<b>HUSHABYE</b> ROBERT JOHN/Atlantic 2884	2
69	77	<b>COCONUT</b> NILSSON/RCA 74-0718	3
70	72	<b>RIDE, SALLY, RIDE</b> DENNIS COFFEY/Sussex 237 (Buddah)	3
71	83	<b>BABY, LET ME TAKE YOU</b> DETROIT EMERALDS/Westbound 203 (Chess/Janus)	3

## CHARTMAKER OF THE WEEK

72	—	<b>MARY HAD A LITTLE LAMB</b> WINGS Apple 1851	1
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73	73	<b>SOMEDAY I'LL BE A FARMER</b> MELANIE/Neighborhood 4204 (Famous)	4
74	108	<b>BRANDY</b> LOOKING GLASS/Epic 10874	1
75	—	<b>THE RUNWAY</b> GRASS ROOTS/Dunhill 4316 (ABC)	1
76	—	<b>HONKY TONK</b> JAMES BROWN/Polydor 14129	1
77	114	<b>NOBODY BUT YOU</b> LOGGINS & MESSINA/Columbia 45167	1
78	93	<b>IN THE GHETTO</b> CANDI STATON/Fame 91000 (UA)	2
79	80	<b>KATE</b> JOHNNY CASH/Columbia 45590	4
80	91	<b>HOT FUN IN THE SUMMERTIME</b> DAVID T. WALKER/Ode 66025 (A&M)	2
81	118	<b>I DON'T NEED NO DOCTOR</b> NEW RIDERS/Columbia 45607	1
82	86	<b>GONE</b> JOE HEATHERTON/MGM 14387	4
83	102	<b>LITTLE BIT O' SOUL</b> BULLET/Big Tree 140 (Bell)	1
84	88	<b>BEAUTIFUL</b> GORDON LIGHTFOOT/Reprise 1088	3
85	89	<b>WE'VE COME TOO FAR</b> SMOKEY ROBINSON & THE MIRACLES/ Tamla 54220 (Motown)	2
86	96	<b>VICTIM OF A FOOLISH HEART</b> BETTYE SWANN/Atlantic 2869	2
87	90	<b>BEAUTIFUL SUNDAY</b> DANIEL BOONE/Mercury 73281	2
88	125	<b>BED &amp; BOARD</b> BARBARA MASON/Buddah 296	1
89	92	<b>FRANCENE</b> Z. Z. TOP/London 179	3
90	94	<b>BUTTERFLY</b> DANYEL GERARD/Verve 10670 (MGM)	2
91	95	<b>I'M COMING HOME</b> STORIES/Kama Sutra 545 (Buddah)	2
92	87	<b>WOMAN IS THE NIGGER OF THE WORLD</b> JOHN LENNON/ Apple 1848	4
93	127	<b>MEN OF LEARNING</b> VIGRASS & OSBORNE/Uni 55330 (MCA)	1
94	99	<b>HOLD YOUR HEAD UP</b> ARGENT/Epic 10852	2
95	98	<b>TELL ME THIS IS A DREAM</b> DELPHONICS/Philly Groove 172 (Bell)	2
96	100	<b>GOTTA BE FUNKY</b> MONK HIGGINS/United Artists 50897	2
97	97	<b>DARLING BE HOME SOON</b> ASSOCIATION/Columbia 45602	2
98	101	<b>VANILLA OLAY</b> JACKIE DESHANNON/Atlantic 2871	1
99	103	<b>POPCORN</b> HOT BUTTER/Musicor 1458	1
100	128	<b>SMALL BEGINNINGS</b> FLASH/Sovereign 3345 (Capitol)	1





# THE FM AIRPLAY REPORT

## FLASHMAKER OF THE WEEK



**HONKY CHATEAU**  
ELTON JOHN  
Uni

### TOP FM AIRPLAY THIS WEEK

- HONKY CHATEAU—Elton John—Uni
- PRESERVE WILDLIFE—Mama Lion—Family
- THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS—David Bowie—RCA

## WNEW-FM/NEW YORK

- BOONE'S FARM—Col
- GERONIMO BLACK—Uni
- MOUSETRAP—Spencer Davis—UA
- THE NIGHT IS STILL YOUNG—Sha Na Na—Kama Sutra
- OBSCURED BY CLOUDS—Pink Floyd—Harvest
- PATCHWORK—RCA
- PRESERVE WILDLIFE—Mama Lion—Family
- SAIL AWAY—Randy Newman—Reprise
- TRACKS—Heads, Hands, and Feet—Capitol
- YOU DON'T MESS AROUND—Jim Croce—ABC

## WCBS-FM/NEW YORK

- ARGUS—Wishbone Ash—Decca
- BRIGHT CITY—Miller Anderson—London
- DAVID BUSKIN—Epic
- COME FROM THE SHADOWS—Joan Baez—A&M
- CRYSTAL MANSION—Rare Earth
- FREE AT LAST—Free—A&M
- MATTHEW & PETER—Playboy
- ADAM MILLER—Chelsea
- NATURE PLANNED IT—Four Tops—Motown
- YOU DON'T MESS AROUND—Jim Croce—ABC

## CHOM-FM/MONTREAL

- THE AGE OF STEAM—Gerry Mulligan—A&M
- CHARLEBOIS—Barclay (Canada)
- CHASTISEMENT—The Last Poets—Blue Thumb
- CHIEF—Dewey Terry—Tumbleweed
- COME FROM THE SHADOWS—Joan Baez—A&M
- FOR THOSE WHO CHANT—Luis Gasca—Blue Thumb
- HONKY CHATEAU—Elton John—Uni
- SAIL AWAY—Randy Newman—Reprise
- TAGLIARO—Much (Canada)
- TRACKS—Heads, Hands, & Feet—Capitol

## CHUM-FM/TORONTO

- CRAZED HIPSTERS—Finnegan & Wood—Blue Thumb
- THE DEVIL'S HARMONICA—Shakey Jake Harris—Polydor
- HOBO'S LULLABYE—Arlo Guthrie—Reprise
- HONKY CHATEAU—Elton John—Uni
- I'M SATISFIED—John Hammond—Col.
- MAXAYN—Capricorn
- REST IN PEACE—Steppenwolf—Dunhill
- RISE & FALL OF ZIGGY STARDUST—David Bowie—RCA

- ROCK & ROLL CITY—Randall's Island—Polydor
- WHISPERING THUNDER—Jeffrey Cain—Raccoon

## WHVY-FM/SPRINGFIELD, MASS.

- ARGUS—Wishbone Ash—Decca
- BUMP CITY—Tower of Power—WB
- DRINKING MAN'S FRIEND—Eric Quincy Tate—Capricorn
- FOGHAT—Bearsville
- HONKY CHATEAU—Elton John—Uni
- I'M SATISFIED—John Hammond—Col
- LOOKING GLASS—Epic
- RISE & FALL OF ZIGGY STARDUST—David Bowie—RCA
- TRAMP (Single)—Sugar Bus—Polydor
- YOU DON'T MESS AROUND—Jim Croce—ABC

## WPHD-FM/BUFFALO

- BLUES PROJECT—Capitol
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- HUNGRY CHUCK—Bearsville
- JAZZ BLUES FUSION—John Mayall—Polydor
- LONDON MUDDY WATERS SESSIONS—Chess
- PROCOL HARUM LIVE—A&M
- RIO GRANDE MUD—Z. Z. Top—London
- SAIL AWAY—Randy Newman—Reprise
- SMOKIN' OP'S—Bob Seger—Palladium
- WORDS OF EARNEST—Goose Creek Symphony—Capitol

## WMMR-FM/PHILADELPHIA

- ALL TOGETHER NOW—Argent—Epic
- AMAZING GRACE—Aretha Franklin—Atlantic
- BUZZY—Buzzy Linhart—Kama Sutra
- EAGLES—Asylum
- FOR THOSE WHO CHANT—Luis Gasca—Blue Thumb
- I SING THE BODY ELECTRIC—Weather Report—Col
- ADAM MILLER—Chelsea
- OBSCURED BY CLOUDS—Pink Floyd—Harvest
- REST IN PEACE—Steppenwolf—Dunhill
- THE SNAKE—Harvey Mandel—Janus

## WKTK-FM/BALTIMORE

- ALL TOGETHER NOW—Argent—Epic
- AMAZING GRACE—Aretha Franklin—Atlantic
- BUZZY—Buzzy Linhart—Kama Sutra
- DEMONS & WIZARDS—Uriah Heep—Mercury
- EAGLES—Asylum
- HOME IS WHERE THE MUSIC IS—Hugh Masekela—Blue Thumb
- HONKY CHATEAU—Elton John—Uni
- MISSISSIPPI GAMBLER—Herbie Mann—Atlantic
- MOTHER NIGHT—Col
- PRESERVE WILDLIFE—Mama Lion—Family

## WBUS-FM/MIAMI

- EAGLES—Asylum
- FACE THE MUSIC—Sod—Decca
- FINALLY GETTING HOME—Susan Taylor—JMI
- PETER GALWAY—Reprise
- HOBO'S LULLABYE—Arlo Guthrie—Reprise
- IN BLUE—The Bridge—Buddah
- LONDON MUDDY WATERS SESSIONS—Chess
- OBSCURED BY CLOUDS—Pink Floyd—Harvest
- PRESERVE WILDLIFE—Mama Lion—Family
- RISE & FALL OF ZIGGY STARDUST—David Bowie—RCA

## WMC-FM/MEMPHIS

- CARL & THE PASSIONS—SO TOUGH—Beach Boys—Brother
- DAN CASSIDY—Little David
- HARD ATTACK—Dust—Kama Sutra
- HONKY CHATEAU—Elton John—Uni
- MISSISSIPPI GAMBLER—Herbie Mann—Atlantic

- PRESERVE WILDLIFE—Mama Lion—Family
- RISE AND FALL OF ZIGGY STARDUST—David Bowie—RCA
- TIPTOE PAST THE DRAGON—Marlin Greene—Elektra
- WHO WILL SAVE THE WORLD—Groundhogs—UA
- YOU DON'T MESS AROUND—Jim Croce—ABC

## WRNO-FM/NEW ORLEANS

- COME FROM THE SHADOWS—Joan Baez—A&M
- DEMONS & WIZARDS—Uriah Heep—Mercury
- LITTLE WOMAN LOVE (single)—Wings—Apple
- LONDON CHUCK BERRY SESSIONS—Chess
- LONG COOL WOMAN (single)—Hollies—Epic
- NAZARETH—WB
- REST IN PEACE—Steppenwolf—Dunhill
- RISE & FALL OF ZIGGY STARDUST—David Bowie—RCA
- SMOKIN' OP'S—Bob Seger—Palladium
- TRACKS—Heads, Hands, & Feet—Capitol

## WMMS-FM/CLEVELAND

- AMERICA EATS ITS YOUNG—Funkadelic—Westbound
- BROTHER, BROTHER, BROTHER—The Isley Bros.—T-Neck
- BUZZY—Buzzy Linhart—Kama Sutra
- CLOCKWORK ORANGE—Walter Carlos—Col
- RORY GALLAGHER LIVE—(import)
- HONKY CHATEAU—Elton John—Uni
- MISSISSIPPI GAMBLER—Herbie Mann—Atlantic
- NOW THAT EVERYTHING'S BEEN SAID—The City—Ode
- DOMINIC TROIANO—Mercury
- WINDS OF CHANGE—Peter Frampton—(import)

## FM SLEEPER OF THE WEEK:



**PRESERVE WILDLIFE**  
MAMA LION  
Family

## KSHE-FM/ST. LOUIS

- ACE—Bob Weir—WB
- BUZZY—Buzzy Linhart—Kama Sutra
- CLOCKWORK ORANGE—Walter Carlos—Col
- CRAZED HIPSTERS—Finnegan & Wood—Blue Thumb
- DEMONS & WIZARDS—Uriah Heep—Mercury
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- HARD ATTACK—Dust—Kama Sutra
- LONDON CHUCK BERRY SESSIONS—Chess
- RISE & FALL OF ZIGGY STARDUST—RCA

## WZMF-FM/MILWAUKEE

- CASTLES—Joy of Cooking—Capitol
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- HOBO'S LULLABYE—Arlo Guthrie—Reprise
- HONKY CHATEAU—Elton John—Uni
- OBSCURED BY CLOUDS—Pink Floyd—Harvest
- PINK MOON—Nick Drake—Island
- PIPE DREAM—Tim Davis—Metromedia
- ROOTS & BRANCHES—The Dillards—UA

- RIO GRANDE MUD—Z. Z. Top—London
- YOU DON'T MESS AROUND—Jim Croce—ABC

## KFML-FM/DENVER

- ACE—Bob Weir—WB
- DRINKING MAN'S FRIEND—Eric Quincy Tate—Capricorn
- CROSSINGS—Herbie Hancock—WB
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- LONDON MUDDY WATERS SESSIONS—Chess
- SAIL AWAY—Randy Newman—Reprise
- TIME LOOP—Chet Nichols—Buddah
- WHISPERING THUNDER—Jeffrey Cain—Raccoon
- WILLIS ALAN RAMSEY—Shelter
- YANKEE LADY (single)—Brewer & Shipley—Kama Sutra

## KMET-FM/LOS ANGELES

- AMAZING GRACE—Aretha Franklin—Atlantic
- BROTHER, BROTHER, BROTHER—The Isley Bros.—T-neck
- BLACK MAN'S LAMENT—Alex Bradford—Atlantic
- FIDDLER ON THE ROCK—Don "Sugarcane" Harris—MPS
- THE GREAT AMERICAN SONGBOOK—Carmen McRae—Atlantic
- JACKIE—Jackie DeShannon—Atlantic
- STAN KENTON TODAY—London
- MISSISSIPPI GAMBLER—Herbie Mann—Atlantic
- OBSCURED BY CLOUDS—Pink Floyd—Harvest
- PEOPLE HOLD ON—Eddie Kendricks—Tamia

## KSAN-FM/SAN FRANCISCO

- AMAZING GRACE—Aretha Franklin—Atlantic
- BROTHER, BROTHER, BROTHER—The Isley Bros.—T-neck
- BUMP CITY—Tower of Power—WB
- CASTLES—Joy of Cooking—Capitol
- CUFFED, COLLARED, & TAGGED—Swamp Dogg—Cream
- EAGLES—Asylum
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- WILLIS ALAN RAMSEY—Shelter
- SAIL AWAY—Randy Newman—Reprise
- WAR SONG (single)—Neil Young & Graham Nash—Reprise

## KZEL-FM/EUGENE, ORE.

- BOONE'S FARM—Col
- BUZZY—Buzzy Linhart—Kama Sutra
- CHASTISEMENT—The Last Poets—Blue Thumb
- CLOCKWORK ORANGE—Walter Carlos—Col
- CRISIS—Ornette Coleman—Impulse
- HOBO'S LULLABYE—Arlo Guthrie—Reprise
- I SING THE BODY ELECTRIC—Weather Report—Col
- PIPE DREAM—Tim Davis—Metromedia
- PRESERVE WILDLIFE—Mama Lion—Family
- DOMINIC TROIANO—Mercury

## KOL-FM/SEATTLE

- ALL TOGETHER NOW—Argent—Epic
- AMAZING GRACE—Aretha Franklin—Atlantic
- CLOCKWORK ORANGE—Walter Carlos—Col
- THE DEVIL'S HARMONICA—Shakey Jake Harris—Polydor
- EAGLES—Asylum
- LET'S STAY TOGETHER—Jimmy McGriff—GM!
- MISSISSIPPI GAMBLER—Herbie Mann—Atlantic
- MOUSETRAP—Spencer Davis—UA
- PRESERVE WILDLIFE—Mama Lion—Family



## SALESMAKER OF THE WEEK



**EXILE ON MAIN STREET**  
ROLLING STONES  
Rolling Stones

### TOP RETAIL SALES THIS WEEK:

- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- COLORS OF THE DAY—Judy Collins—Elektra
- HONKY CHATEAU—Elton John—Uni
- LIVE—Procol Harum—A&M
- ZIGGY STARDUST—David Bowie—RCA

### DISC RECORDS/NATIONAL

- AMAZING GRACE—Aretha Franklin—Atlantic
- AMAZING GRACE—Royal Scots Drum & Bugle Corps—RCA
- CARL & THE PASSIONS—Beach Boys—Brother
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- HONKY CHATEAU—Elton John—Uni
- I SING THE BODY ELECTRIC—Weather Report—Col
- JAZZ BLUES FUSION—John Mayall—Polydor
- LIVE—Procol Harum—A&M
- SCOTT JOPLIN, VOL. II—Nonesuch
- ZIGGY STARDUST—David Bowie—RCA

### RECORD BAR/EAST COAST

- AMAZING GRACE—Royal Scots Drum & Bugle Corps—RCA
- CLOCKWORK ORANGE—Walter Carlos—Col
- COLORS OF THE DAY—Judy Collins—Elektra
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- FREE AT LAST—A&M
- HONKY CHATEAU—Elton John—Uni
- LIVE—Procol Harum—A&M
- STILL BILL—Bill Withers—Sussex
- THE OSMONDS LIVE—MGM
- ZIGGY STARDUST—David Bowie—RCA

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

- ACE—Bob Weir—WB
- BUZZY—Buzzy Lindhart—Kama Sutra
- CARL & THE PASSIONS—Beach Boys—Brother
- COLORS OF THE DAY—Judy Collins—Elektra
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- FLASH—Capitol
- HONKY CHATEAU—Elton John—Uni
- LIVE—Procol Harum—A&M
- THE NIGHT IS STILL YOUNG—Sha Na Na—Kama Sutra
- ZIGGY STARDUST—David Bowie—RCA

### KING KAROL/N.Y.

- AMAZING GRACE—Aretha Franklin—Atlantic
- COLORS OF THE DAY—Judy Collins—Elektra
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- FLASH—Capitol
- HONKY CHATEAU—Elton John—Uni

- JEFF BECK GROUP—Epic
- LIVE—Procol Harum—A&M
- MANDRILL IS—Polydor
- STILL BILL—Bill Withers—Sussex
- THE OSMONDS LIVE—MGM

### HARVARD COOP/CAMB., MASS.

- ACE—Bob Weir—WB
- ARGENT—Epic
- CARL & THE PASSIONS—Beach Boys—Brother
- COLORS OF THE DAY—Judy Collins—Elektra
- COME FROM THE SHADOWS—Joan Baez—A&M
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- LIVE—Procol Harum—A&M
- POWERGLIDE—New Riders of the Purple Sage—Col
- REST IN PEACE—Steppenwolf—Dunhill
- THE LAST OF THE RED HOT BURRITOS—Flying Burrito Bros.—A&M

### HARMONY HUTS/WASH.-BALT.

- AMAZING GRACE—Royal Scots Drum & Bugle Corps—RCA
- CHUCK BERRY LONDON SESSIONS—Chess
- COME FROM THE SHADOWS—Judy Collins—Elektra
- DEMONS & WIZARDS—Uriah Heep—Mercury
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- FREE AT LAST—A&M
- HOBBO'S LULLABY—Arlo Guthrie—WB
- LOOKIN' THROUGH THE WINDOWS—Jackson Five—Motown
- STILL BILL—Bill Withers—Sussex
- ZIGGY STARDUST—David Bowie—RCA

### GARY'S/RICHMOND, VA.

- ACE—Bob Weir—WB
- COLORS OF THE DAY—Judy Collins—Elektra
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- FLASH—Capitol
- FREE AT LAST—A&M
- GOOSE CREEK SYMPHONY—Capitol
- HONKY CHATEAU—Elton John—Uni
- LIVE—Procol Harum—A&M
- PORTRAIT OF DONNY—Donny Osmond—MGM
- POWERGLIDE—New Riders of the Purple Sage—Col

### SPEC'S MUSIC/WESTLAND, FLA.

- CARL & THE PASSIONS—Beach Boys—Brother
- CLOSE UP—Tom Jones—Parrot
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- FREE AT LAST—A&M
- HONKY CHATEAU—Elton John—Uni
- LIVE—Procol Harum—A&M
- LOOKIN' THROUGH THE WINDOWS—Jackson Five—Motown
- MEGAN—Megan McDonough—RCA
- NOW—Sammy Davis Jr.—MGM
- PORTRAIT OF DONNY—Donny Osmond—MGM

### OAKWOOD/NEW ORLEANS

- ARGUS—Wishbone Ash—Decca
- COLORS OF THE DAY—Judy Collins—Elektra
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- GRAVE NEW WORLD—Strawbs—A&M
- IT'S JUST BEGUN—Jimmy Castor Bunch—RCA
- JAZZ BLUES FUSION—John Mayall—Polydor
- LOOKIN' THROUGH THE WINDOWS—Jackson Five—Motown
- SAIL AWAY—Randy Newman—Reprise
- WHO WILL SAVE THE WORLD—Groundhogs—UA
- ZIGGY STARDUST—David Bowie—RCA

### MOSES MUSIC/LITTLE ROCK

- COLORS OF THE DAY—Judy Collins—Elektra
- DEMONS & WIZARDS—Uriah Heep—Mercury
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- FLASH—Capitol
- FREE AT LAST—A&M
- GUMBO—Dr. John—Atco
- I WROTE A SIMPLE SONG—Billy Preston—A&M
- LIVE—Procol Harum—A&M
- STILL BILL—Bill Withers—Sussex
- THE ROAD GOES EVER ON—Mountain—Windfall

### VENTURES/ST. LOUIS

- AMAZING GRACE—Aretha Franklin—Atlantic
- ARGUS—Wishbone Ash—Decca
- BEST OF JERRY REED—RCA
- CHUCK BERRY LONDON SESSIONS—Chess
- CLOSE UP—Tom Jones—Parrot
- DEMONS & WIZARDS—Uriah Heep—Mercury
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- MEGAN—Megan McDonough—RCA
- REST IN PEACE—Steppenwolf—Dunhill
- THE OSMONDS LIVE—MGM

### ROSE DISCOUNT/CHICAGO

- BE MY LOVE—Mario Lanza—RCA
- ELVIS SINGS HITS FROM HIS MOVIES—Elvis Presley—Camden
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- FLASH—Capitol
- HONKY CHATEAU—Elton John—Uni
- LOOKIN' THROUGH THE WINDOWS—Jackson Five—Motown
- NOW—Sammy Davis Jr.—MGM
- REST IN PEACE—Steppenwolf—Dunhill
- SUGAR—Original Cast—UA
- UPENDO NI PAMOJA—Ramsey Lewis—Col

### MUSICLAND/MINNEAPOLIS

- BARE TREES—Fleetwood Mac—Reprise
- COLORS OF THE DAY—Judy Collins—Elektra
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- JAZZ BLUES FUSION—John Mayall—Polydor
- JEFF BECK GROUP—Epic
- LOOKIN' THROUGH THE WINDOWS—Jackson Five—Motown
- PORTRAIT OF DONNY—Donny Osmond—MGM
- REST IN PEACE—Steppenwolf—Dunhill
- STILL BILL—Bill Withers—Sussex
- TELL ME THIS IS A DREAM—Delphonics—Philly Groove

### RADIO DOCTORS/MILWAUKEE

- AMAZING GRACE—Aretha Franklin—Atlantic
- AMERICA EATS ITS YOUNG—Funkadelic—Westbound
- CHUCK BERRY LONDON SESSIONS—Chess
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- HONKY CHATEAU—Elton John—Uni
- I HAD IT ALL THE TIME—Tyrone Davis—Dakar
- JAZZ BLUES FUSION—John Mayall—Polydor
- TELL ME THIS IS A DREAM—Delphonics—Philly Groove
- THE SHIRLEY POINT OF VIEW—Don Shirley—Atlantic
- ZIGGY STARDUST—David Bowie—RCA

### MELODY SHOP/EL PASO

- AMAZING GRACE—Aretha Franklin—Atlantic
- CARL & THE PASSIONS—Beach Boys—Brother
- COLORS OF THE DAY—Judy Collins—Elektra

- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- HONKY CHATEAU—Elton John—Uni
- JAZZ BLUES FUSION—John Mayall—Polydor
- LIVE—Procol Harum—A&M
- PORTRAIT OF DONNY—Donny Osmond—MGM
- STILL BILL—Bill Withers—Sussex
- ZIGGY STARDUST—David Bowie—RCA

### DAVID'S/WICHITA

- CRAZED HIPSTERS—Finnigan & Wood—Blue Thumb
- CROSSINGS—Herbie Hancock—Warner Bros.
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- FREE AT LAST—A&M
- LIVE—Procol Harum—A&M
- LOVE SONG—Good News
- NAZARETH—WB
- PAINTINGS—Mike Quatro Jam Band—Evolution
- THE ROAD GOES EVER ON—Mountain—Windfall
- THE TRAIN I'M ON—Tony Joe White—WB

### RECORD CENTER/DENVER

- AMAZING GRACE—Aretha Franklin—Atlantic
- BLUES ROOTS—Ike Turner—UA
- BUMP CITY—Tower of Power—Reprise
- CARL & THE PASSIONS—Beach Boys—Brother
- DEMONS & WIZARDS—Uriah Heep—Mercury
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- GRAVE NEW WORLD—Strawbs—A&M
- JAZZ BLUES FUSION—John Mayall—Polydor
- MOUSETRAP—Spencer Davis—UA
- ZIGGY STARDUST—David Bowie—RCA

### D.J.'S SOUND CITY/SEATTLE

- AMAZING GRACE—Royal Scots Drum & Bugle Corps—RCA
- ARGUS—Wishbone Ash—Decca
- BLOODROCK LIVE—Capitol
- BLUE OYSTER CULT—Col
- BUMP CITY—Tower of Power—WB
- CASTLES—Joy of Cooking—Capitol
- COLORS OF THE DAY—Judy Collins—Elektra
- COME FROM THE SHADOWS—Joan Baez—A&M
- DR. HOOK & HIS MEDICINE SHOW—Col
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones

### CRYSTAL SHIP/EUGENE, ORE.

- ACE—Bob Weir—WB
- CARL & THE PASSIONS—Beach Boys—Brother
- CAT MOTHER—Polydor
- COLORS OF THE DAY—Judy Collins—Elektra
- CROSSINGS—Herbie Hancock—WB
- EAGLES—Asylum
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- FOGHAT—WB
- JAZZ BLUES FUSION—John Mayall—Polydor
- SAIL AWAY—Randy Newman—Reprise

### WHEREHOUSE/CALIFORNIA

- CASTLES—Joy of Cooking—Capitol
- COLORS OF THE DAY—Judy Collins—Elektra
- EXILE ON MAIN STREET—Rolling Stones—Rolling Stones
- HONKY CHATEAU—Elton John—Uni
- JEFF BECK GROUP—Epic
- LAYLA—Derek & The Dominos—Atco
- LOU REED—RCA
- PORTRAIT OF DONNY—Donny Osmond—MGM
- SAIL AWAY—Randy Newman—Reprise
- TEENAGE HEAVEN—Daddy Cool—Reprise






# THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART

<b>1</b>	26	<b>EXILE ON MAIN ST.</b> ROLLING STONES Rolling Stones COC 2-0900 (Atlantic)		2
2	1	<b>THICK AS A BRICK</b> JETHRO TULL/Reprise MS 2007		6
3	2	<b>GRAHAM NASH/DAVID CROSSBY</b> /Atlantic SD 7220		9
4	3	<b>FIRST TAKE</b> ROBERTA FLACK/Atlantic SD 8230		12
5	4	<b>MANASSAS</b> STEPHEN STILLS/Atlantic SD 2-903		8
6	6	<b>JOPLIN IN CONCERT</b> JANIS JOPLIN/Columbia CZX31160		6
7	5	<b>HARVEST</b> NEIL YOUNG/Reprise MS 2032		15
8	8	<b>A LONELY MAN</b> CHI-LITES/Brunswick BL 754179		7
9	9	<b>ROBERTA FLACK &amp; DONNY HATHAWAY</b> /Atlantic SD 7216		6
10	10	<b>HISTORY OF ERIC CLAPTON</b> /Atco SD 2-803		10
11	11	<b>MARK, DON &amp; MEL 1969-1971</b> GRAND FUNK RAILROAD/ Grand Funk Railroad SAAB 11042 (Capitol)		6
12	7	<b>AMERICA</b> /Warner Brothers BS 2576		16
<b>13</b>	17	<b>PROCOL HARUM LIVE—IN CONCERT WITH THE EDMONTON SYM. ORCH.</b> /A&M 4335		7
14	12	<b>PAUL SIMON</b> /Columbia 30750		19
15	13	<b>FRAGILE</b> YES/Atlantic SD 7211		22
16	16	<b>SMOKIN'</b> HUMBLE PIE/A&M 4342		12
17	14	<b>EAT A PEACH</b> ALLMAN BROTHERS/Capricorn 2 CP 0102 (WB)		14
18	15	<b>MARDI GRAS</b> CREEDENCE CLEARWATER REVIVAL/Fantasy 9404		9
19	18	<b>LET'S STAY TOGETHER</b> AL GREEN/Hi SHL 32070 (London)		17
20	19	<b>BEALITUDE/RESPECT YOURSELF</b> STAPLE SINGERS/ Stax STS 2003		14
21	21	<b>ALL I EVER NEED IS YOU</b> SONNY & CHER/Kapp KS 3660 (MCA)		17
22	22	<b>ALL DAY MUSIC</b> WAR/United Artists UAS 4515		26
23	25	<b>I GOTCHA</b> JOE TEX/Dial DL 6002 (Mercury)		7
24	24	<b>THE GODFATHER ORIGINAL SOUNDTRACK</b> /Paramount PAS 1003 (Famous)		11
25	23	<b>BABY, I'M-A WANT YOU BREAD</b> /Elektra EKS 74015		20
<b>26</b>	77	<b>PORTRAIT OF DONNY</b> DONNY OSMOND/MGM SE 4820		3
<b>27</b>	32	<b>JEFF BECK GROUP</b> /Epic KE 313331		6
28	28	<b>LOVE THEME FROM "THE GODFATHER"</b> ANDY WILLIAMS/ Columbia KC 31303		8
29	27	<b>NILSSON SCHMILSSON</b> HARRY NILSSON/RCA 4515		24
<b>30</b>	35	<b>MUSIC OF MY MIND</b> STEVIE WONDER/Tamla T 314 (Motown)		8
31	29	<b>MACHINE HEAD</b> DEEP PURPLE/Warner Brothers BS 2607		10
32	20	<b>MALO</b> /Warner Brothers BS 2584		17
33	33	<b>DONNY HATHAWAY LIVE</b> /Atco SD 33-306		14
34	30	<b>SHAFT ORIGINAL SOUNDTRACK</b> /Enterprise/MGM ENS 2-5002 (Stax)		40
35	31	<b>TAPESTRY</b> CAROLE KING/Ode 70 SP 77009 (A&M)		64
36	34	<b>FM-AM</b> GEORGE CARLIN/Little David LD 7214 (Atlantic)		16
37	36	<b>YOUNG, GIFTED AND BLACK</b> ARETHA FRANKLIN/ Atlantic SD 7213		19
38	37	<b>AMERICAN PIE</b> DON McLEAN/United Artists UAS 5535		29
39	38	<b>CONCERT FOR BANGLA DESH</b> GEORGE HARRISON & FRIENDS/ Apple 3385		25
<b>40</b>	46	<b>I WROTE A SIMPLE SONG</b> BILLY PRESTON/A&M SP 3507		5
<b>41</b>	48	<b>POWERGLIDE</b> NEW RIDERS OF THE PURPLE SAGE/ Columbia KC 31284		6
<b>42</b>	60	<b>IT'S JUST BEGUN</b> JIMMY CASTOR BUNCH/RCA LSP 4640		5
<b>43</b>	72	<b>LOOKIN' THROUGH THE WINDOWS</b> JACKSON 5/Motown M 750L		4
44	43	<b>STYLISTICS</b> /Avco AC 33023		26
<b>45</b>	51	<b>NOW</b> SAMMY DAVIS JR./MGM SE 4832		5
46	39	<b>BURGERS</b> HOT TUNA/Grunt FTR 1004 (RCA)		14
47	40	<b>ROADWORK</b> EDGAR WINTER'S WHITE TRASH/Epic KEG 31249		12
<b>48</b>	69	<b>STILL BILL</b> BILL WITHERS/Sussex SXBS 7014 (Buddah)		3
49	42	<b>CAROLE KING MUSIC</b> /Ode SP 77013 (A&M)		28
50	44	<b>LIVE CREAM, VOL. II</b> /Atco SD 7005		11

51	55	<b>THE ROAD GOES EVER ON MOUNTAIN</b> Windfall 5502 (Bell)	5
52	47	<b>ALVIN LEE &amp; CO. TEN YEARS AFTER</b> /Deram XDES 86064 (London)	9
53	57	<b>MESSAGE FROM THE PEOPLE</b> RAY CHARLES/ABC ABCX 755	6
54	54	<b>INDIVIDUALLY &amp; COLLECTIVELY</b> FIFTH DIMENSION/Bell 6073	12
55	49	<b>CHEECH &amp; CHONG</b> /Ode 77010 (A&M)	26
56	50	<b>JACKSON BROWNE</b> /Asylum 5051 (Atlantic)	13
<b>57</b>	62	<b>SOMETHING/ANYTHING?</b> TODD RUNDGREN/ Bearsville 2BX 2066 (WB)	7
<b>58</b>	76	<b>DR. HOOK &amp; THE MEDICINE SHOW</b> /Columbia C 30898	3
59	53	<b>HELLBOUND TRAIN</b> SAVOY BROWN/Parrot XPAS 71058 (London)	13
60	52	<b>JO JO GUNNE</b> /Asylum 5052 (Atlantic)	13
61	61	<b>KILLER ALICE COOPER</b> /Warner Brothers BS 2567	28
62	56	<b>AND THAT'S THE TRUTH</b> LILY TOMLIN/Polydor 5023	6
<b>63</b>	79	<b>GERALDINE . . . DON'T FIGHT THE FEELING</b> FLIP WILSON/ Little David LD 1001 (Atlantic)	5
64	64	<b>BARE TREES</b> FLEETWOOD MAC/Reprise 2080	8

CHARTMAKER OF THE WEEK

**65** — **HONKY CHATEAU**  
ELTON JOHN  
Uni 93135 (MCA)



<b>66</b>	82	<b>COME FROM THE SHADOWS</b> JOAN BAEZ/A&M 4339	2
67	63	<b>GODSPELL ORIGINAL CAST</b> /Bell 1102	9
68	68	<b>CRUSADERS I</b> /Blue Thumb BTS 6001 (Famous)	11
<b>69</b>	75	<b>HEADS &amp; TAILS</b> HARRY CHAPIN/Elektra EKS 75023	9
<b>70</b>	98	<b>COLOURS OF THE DAY/THE BEST OF JUDY COLLINS</b> / Elektra EKS 75030	2
71	58	<b>HOT ROCKS 1964-1971</b> ROLLING STONES/London 2 PS 606/7	25
72	59	<b>LED ZEPPELIN</b> /Atlantic SD 7208	29
73	65	<b>CABARET SOUNDTRACK</b> /ABC ABCX 752	13
74	74	<b>TEASER &amp; THE FIRECAT</b> CAT STEVENS/A&M SP 4313	36
75	66	<b>FIDDLER ON THE ROOF</b> TOPOI & MOVIE CAST/ United Artists UAS 10900	33
76	41	<b>GOT TO BE THERE</b> MICHAEL JACKSON/Motown M 747 L	19
77	45	<b>WHATCHA SEE IS WHATCHA GET</b> DRAMATICS/Volt VOS 6018	20
78	78	<b>BRASS ON IVORY</b> HENRY MANCINI & DOC SEVERINSON/ RCA LSP 4629	5
79	80	<b>LOST IN THE OZONE</b> COMMANDER CODY & HIS LOST PLANET AIRMEN/Paramount PAS 6017 (Famous)	7
80	84	<b>MANDRILL IS MANDRILL</b> /Polydor PD 5025	3
<b>81</b>	90	<b>FREE AT LAST</b> /A&M 4349	2
82	85	<b>FORGOTTEN SONGS &amp; UNSUNG HEROES</b> JOHN KAY/ Dunhill DSX 50120 (ABC)	3
83	83	<b>THE INNER MOUNTING FLAME</b> MAHAVISHNU ORCHESTRA/ JOHN McLAUGHLIN/Columbia LC 31067	5
84	67	<b>QUIET FIRE</b> ROBERTA FLACK/Atlantic SD 1594	28
<b>85</b>	—	<b>LAYLA</b> DEREK & THE DOMINOES/Atco SD 2-704	1
86	70	<b>A CLOCKWORK ORANGE SOUNDTRACK</b> /Warner Bros. BS 2573	16
<b>87</b>	109	<b>FLOY JOY SUPREMES</b> /Motown M 7511 L	1
88	71	<b>SITTIN' IN</b> KENNY LOGGINS with JIM MESSINA/Columbia 31044	10
89	73	<b>STRAIGHT SHOOTER</b> JAMES GANG/ABC ABCX 741	12
90	86	<b>MADMAN ACROSS THE WATER</b> ELTON JOHN/Uni 93120 (MCA)	30
91	87	<b>KINK KRONIKLES</b> KINKS/Reprise 2XS 6454	7
92	88	<b>BLACK MOSES</b> ISAAC HAYES/Enterprise ENS 2-5003 (Stax)	28
93	89	<b>BLOOD, SWEAT &amp; TEARS</b> GREATEST HITS/Columbia KC 31170	15
94	94	<b>GUMBO DR.</b> JOHN/Atco SP 7006	6
95	92	<b>JACKSON 5's GREATEST HITS</b> /Motown M 741 L	25
96	93	<b>THE PARTRIDGE FAMILY SHOPPING BAG</b> PARTRIDGE FAMILY/ Bell 6072	13
<b>97</b>	113	<b>PET SOUNDS/CARL &amp; THE PASSIONS—SO TOUGH</b> BEACH BOYS/Brother/Reprise 2 MS 2083	1
98	95	<b>THE KILLER ROCKS ON</b> JERRY LEE LEWIS/Mercury SRM 1-637	4
99	96	<b>STRAIGHT UP</b> BADFINGER/Apple ST 3387	24
100	81	<b>HENDRIX IN THE WEST</b> JIMI HENDRIX/Reprise MS 2049	15





# 101 THE ALBUM CHART 150

JUNE 17, 1972

THIS LAST  
WK. WK.

- 101** 110 FLASH SOVEREIGN/SMAS 11040 (Capitol)
- 102 91 SPACE & FIRST TAKES LEE MICHAELS/A&M SP 4336
- 103 101 A THING CALLED LOVE JOHNNY CASH/Columbia 31332
- 104 97 JUST ANOTHER BAND FROM L.A. MOTHERS/Reprise 2075
- 105 103 HE TOUCHED ME ELVIS PRESLEY/RCA LSP 4690
- 106 111 COMIN' THROUGH QUICKSILVER/Capitol 11002
- 107 105 CARPENTERS/A&M SP 3502
- 108** 141 DADDY DON'T YOU WALK SO FAST WAYNE NEWTON/  
Chelsea CHE 1001 (RCA)
- 109 112 STRIKING IT RICH DAN HICKS & HIS HOT LICKS/  
Blue Thumb BTS 36 (Famous)
- 110 99 EV'RY DAY OF MY LIFE BOBBY VINTON/Epic KE 31286
- 111 107 SONNY & CHER LIVE/Kapp KS 3654 (MCA)
- 112 116 MOONSHOT BUFFY SAINTE MARIE/Vanguard VSD 79312
- 113 108 CHER/Kapp KS 3649 (MCA)
- 114 100 BEST OF CHARLEY PRIDE, VOL. II/RCA LSP 4682
- 115** — FIRST TIME EVER I SAW YOUR FACE JOHNNY MATHIS/  
Columbia KC 31342
- 116 119 RIO GRANDE MUD Z. Z. Top/London XPS 612
- 117 117 FROM A WHISPER TO A SCREAM ESTHER PHILLIPS/Kudu-05 (CTI)
- 118 121 GOLDEN BUTTER PAUL BUTTERFIELD BLUES BAND/  
Elektra 7E-2005
- 119 127 MEDDLE PINK FLOYD/Harvest SMAS 832 (Capitol)
- 120** 136 LONDON CHUCK BERRY SESSIONS CHUCK BERRY/Chess 60020
- 121 124 FIRST TASTE OF SIN COLD BLOOD/Reprise MS 2074
- 122 123 REAL McCOY CHARLIE McCOY/Monument Z 313 (CBS)
- 123 126 DUANE & GREGG ALLMAN/Bold 33-01
- 124** 140 ANNIE ANNE MURRAY/Capitol ST 10024
- 125 114 BORDER LORD KRIS KRISTOFFERSON/Monument KS 2056 (CBS)
- 126 128 MEET THE BRADY BUNCH BRADY BUNCH/Paramount PAS 6032  
(Famous)
- 127** — ROOTS & BRANCHES THE DILLARDS/Anthem ANS 5901 (UA)
- 128 118 HEADKEEPER DAVE MASON/Blue Thumb BTS 34 (Famous)
- 129** — FRANK SINATRA'S GREATEST HITS/Reprise FS 1034
- 130** 150 ACE BOB WEIR/Warner Brothers 2637
- 131 120 THE LOW SPARK OF HIGH HEELED BOYS TRAFFIC/Island SW 9306  
(Capitol)
- 132** — BLOODROCK LIVE/Capitol SVBB 10038
- 133** — THAT'S THE WAY GOD PLANNED IT BILLY PRESTON/Apple 3359
- 134 104 RECALL THE BEGINNING... A JOURNEY FROM EDEN  
STEVE MILLER BAND/Capitol SMAS 11022
- 135 122 TEA FOR THE TILLERMAN CAT STEVENS/A&M SP 4280
- 136** — LOVE THEME FROM "THE GODFATHER" RAY CONNIFF/  
Columbia KC 31473
- 137 106 DON QUIXOTE GORDON LIGHTFOOT/Reprise MS 2056
- 138 125 BOBBY WHITLOCK/Dunhill DSX 50121 (ABC)
- 139** — HOBOS LULLABY ARLO GUTHRIE/Reprise MS 2060
- 140 142 RASPBERRIES/Capitol ST 11036
- 141** — THE SNAKE HARVEY MANDELL/Janus ILS 3037
- 142 137 GOIN' FOR MYSELF DENNIS COFFEY/Sussex SXBS 7010 (Buddah)
- 143 145 LOU REED/RCA LSP 4701
- 144** — DELLS SING DIONNE WARWICK'S GREATEST HITS THE DELLS/  
Cadet 50017 (Chess/Janus)
- 145 115 D & B TOGETHER DELANEY & BONNIE/Columbia KC 31377
- 146** — JAZZ BLUES FUSION JOHN MAYALL/Polydor PD 5027
- 147 138 PHASE III THE OSMONDS/MGM 4796
- 148 134 I CAPRICORN SHIRLEY BASSEY/United Artists UAS 5565
- 149** — BILLY JOE THOMAS B. J. THOMAS/Scepter SPS 5101
- 150 130 I CAN'T SEE ME WITHOUT YOU CONWAY TWITTY/Decca DL 75335

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- A CLOCKWORK ORANGE (Soundtrack) Warner Bros. 8-2573, 5-2573
- ALL DAY MUSIC (War) UA U8318 KO 318
- ALL I EVER NEED (Sonny & Cher) Kapp KB 3660 C7 3660
- AMERICA Warner Bros. 8-2576, 5-2576
- AMERICAN PIE (Don McLean) United Artists U 8299, KO 299
- BABY I'M-A WANT YOU (Bread) Elektra 8T 5015, 5-5015
- BEALITUDE (Staple Singers) Stax 8-3002, 4-3002
- BURGERS (Hot Tuna) Grunt P8 FT 1004/PK FT 1004
- CONCERT FOR BANGLA DESH Apple CAX 31230, ZTX 31230
- DONNY HATHAWAY LIVE Atco TP, CS 33-386
- EAT A PEACH (Allman Bros. Band) Capricorn 8/5 0182
- EXILE ON MAIN ST. (Rolling Stones) Atlantic 8/52-0900
- FIRST TAKE (Roberta Flack) Atlantic TP/CS 8230
- ROBERTA FLACK & DONNY HATHAWAY Atlantic 8/5 7216
- FM-AM (George Carlin) Little David (8T) 87214, 57214
- FRAGILE (Yes) Atlantic TP 7211, CS 7211
- GODFATHER (Soundtrack) Paramount PAS 1003, PAC 1003
- GRAHAM NASH/DAVID CROSBY Atlantic 87220, 57220
- HARVEST (Neil Young) Reprise 8-2032, 5-2032
- HISTORY OF ERIC CLAPTON Atco SDT 8803, 5803
- I GOTCHA (Joe Tex) Dial DC8-600, DCR4-6002
- I WROTE A SIMPLE SONG (Billy Preston) A&M 8XT/CS 3507
- IT'S JUST BEGUN (Jimmy Castor Bunch) RCA PBS/PK 1898
- JACKSON 5'S GREATEST HITS Motown M8-1741, M 75-741

- JEFF BECK GROUP Epic EA/ET 31331
- JOPLIN IN CONCERT (Janis Joplin) Columbia CA/CT CZX31160
- CAROLE KING MUSIC Ode 8T 77013. CS 77013
- LET'S STAY TOGETHER (AI Green) Hi 92070, 52070
- LIVE CREAM II Atco TP 7005/CS 7005
- LOOKIN' THROUGH THE WINDOWS (Jackson 5) Motown M8/M75 750
- LOVE THEME FROM "THE GODFATHER" (Andy Williams) Columbia CA/CT 31303
- LOW SPARK OF HIGH HEELED BOYS (Traffic) Island 8T 9306, 4XT 9306
- MACHINE HEAD (Deep Purple) Warner Bros. 8-2607, 5-2607
- MALO WB 8-2584, 5-2584
- MARK, DON & MEL 1969-71 (Grand Funk Railroad) Capitol 8XV/4XV 11042
- MUSIC OF MY MIND (Stevie Wonder) Tamla 314
- NILSSON SCHMILSSON (Nilsson) RCA PBX 1734, PK 1734
- NOW (Sammy Davis Jr.) MGM 8/5 4832
- PHASE III (Osmonds) MGM, NA
- PAUL SIMON Columbia CA 30750, CT 30750
- PORTRAIT OF DONNY (Donny Osmond) MGM 8/5 130-4820
- POWERGLIDE (New Riders) Columbia CA/CT 31284
- PROCOL HARUM LIVE (A&M) 8T/CS 4335
- ROADWORK (Edgar Winter) Epic EGA 31249
- SHAFT Original Soundtrack (Enterprise/MGM) EN/ENC 2-5002
- SMOKIN' (Humble Pie) A&M 8T/CT 4342
- STILL BILL (Bill Withers) Sussex Sus M8/M5 7014
- STYLISTICS Avco 8TC 823, CAS 823
- TAPESTRY (Carole King) Ode 8T-77009, CS 77009
- THICK AS A BRICK (Jethro Tull) Reprise 8/5 2007
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# RECORD WORLD SINGLE PICKS

**BRIAN HYLAND**—Uni 55334 (MCA)

**ONLY WANNA MAKE YOU HAPPY**  
(Pocketfull of Tunes, BMI)

Hyland's biggest hits have always been summerthings, and there's no reason why this breezy number shouldn't fill the airwaves of the summer of '72.

**ELIJAH**—United Artists 50919

**MAMA** (Unart/Hot Chariot, BMI)

From the opening note to the fade, this side never stops moving. Three minutes of tight, polished music that somehow also remains spontaneous. Terrific!

**JAMESTOWN MASSACRE**—Warner Bros. 7603

**SUMMER SUN** (Nine Mile, BMI)

The record business is really winding up for the summer season, and this bright, flowing tune is one of the best we've heard yet. Harmonies stand out.

**WAYNE CARSON**—Monument 8543 (CBS)

**ALL NIGHT FEELING** (Rose Bridge, BMI)

**NO LOVE AT ALL** (Rose Bridge, BMI)

Best known for his writing achievements, notably "The Letter," Carson is also a much better than average recording artist. Full scale production of a self-penned tune is excellent.

**TONY MIDDLETON**—Toy 3803 (Neighborhood)

**SITTIN' IN THE SUNSHINE**

(Screen Gems-Columbia, BMI)

**ROCK & ROLL LULLABYE** (Screen Gems-Columbia, BMI)

Nice interpretation of the Carole King-Toni Stern song. Sweet guitar licks aptly complement a creditable job of vocalizing.

**BARBARA JEAN ENGLISH**—Alithia 6040

**I'M LIVING A LIE** (April, ASCAP)

Young label has its best chance yet for a hit with a top 40-oriented number which brings to mind the Tony Macauley successes of a few seasons back.

**UNCLE JIM**—Kapp 2175 (MCA)

**OLD TIME FEELING** (Uncle Jim's Music, ASCAP)

**NINETY MILES** (Uncle Jim's Music, ASCAP)

It's always a pleasure to get some more of Uncle Jim's easy, countrified music. This one will have listeners feeling just fine.

**JOE SIMON**—Sound Stage 7 (CBS)

**MISTY BLUE** (Talmont, BMI)

**THAT'S THE WAY I WANT OUR LOVE**

(Cape Ann/Jabee, BMI)

Joe's former label will capitalize on his current popularity with the re-release of this heart-throbbing lost love ballad. Nice.

**PETER DUCHIN**—Capitol 6532

**MICOL'S THEME**

(Musical Sciences/Cinema Five, ASCAP)

MOR mainstay offers a fittingly moving rendition of the beautiful theme from the film "The Garden Of The Finzi-Continis."

**JACK JONES**—RCA 74-0734

**GAMES OF MAGIC** (Olde Grog, BMI)

**COMING APART** (Olde Grog, BMI)

From his new "Bread Winners" album, one of the few tunes that was not already a hit single for Bread. Excellent song, well-performed.

**LOBO**—Big Tree 141 (Bell)

**A SIMPLE MAN** (Kaiser-Famous, ASCAP)

"Me and You and a Dog Named Boo" guy offers a simple song to explain that he is a simple man. Good, commercial effort. Not to be confused with the Graham Nash song of similar title.

**THE NEW SEEKERS**—Elektra 45787

**CIRCLES** (Ampco, ASCAP)

Appealing group has wisely chosen a moving Harry Chapin song in an attempt to match their "I'd Like To Teach" success. A possibility.

**FANNY**—Reprise 1097

**WONDERFUL FEELING** (Braintree/Tinkle Tunes, BMI)

Together female group has been on the verge of a big hit single for the past year. Their latest has it all, including a great hook.

**BOBBY DARIN**—Motown 1203

**SAIL AWAY** (Randy Newman/Warner/Tamerlane, BMI)

**HARD HEADED WOMAN** (Irving, BMI)

Singer, who has gone through an incredible number of changes, sounds very Newmansque on the title cut from Randy Newman's latest album. Beautiful.

**SILVERBIRD**—Columbia 45625

**GETTING TOGETHER** (April, ASCAP)

Attractive Polynesian family has an eminently commercial sound which will instantly attract AM/MOR program directors, not to mention record buyers by the thousands.

**DAVID BUSKIN**—Epic 10880

**WHEN I NEED YOU MOST OF ALL** (Lou Levy, ASCAP)

Mary Travers' protégé proves himself a most effective singer-songwriter on this tender cut. He is supported by a fine Norbert Putnam production.

**THE ARCHIES**—Kirshner 63-5021 (RCA)

**STRANGERS IN THE MORNING**

(Don Kirshner/ATV, BMI)

Uptempo production aimed straight at top 40 markets portends a chart return for the "Sugar Sugar" bunch. Written by Ron Dante and Howie Greenfield.

**BOONES FARM**—Columbia 45623

**IF YOU CAN'T BE MY WOMAN** (Boones Farm, ASCAP)

Group's debut disc, produced by Jim Messina, is marked by soft, harmonic vocals and smooth acoustic strumming. Get into it.

**JESSE DAVIS**—Atco 6889

**ALCATRAZ** (Skyhill, BMI)

**ULULU** (Cotillion, BMI)

Guitarist-singer sounds a bit like Leon Russell, who happens to have written this fine song. Deserves exposure.

**TINY TIM**—Scepter 12351

**AM I JUST ANOTHER PRETTY FACE**

(Pocket Full of Tunes, BMI)

**MOVIES** (Alfa/Jasrac, BMI)

The irrepressible Tiny Tim is back, sounding as campy as ever, even while singing a new Levine-Brown composition. Still a pleasant novelty.

**THE TEMPTATIONS**—Gordy 7119

**MOTHER NATURE** (Jobete, ASCAP)

**FUNKY MUSIC SHO NUFF TURNS ME ON**

(Jobete/Stone Agate, BMI)

Tempts slow things down quite a bit, and they've come up with an effective mood piece that will work its way into people's minds and hearts.

**WEST COAST REVIVAL**—United Artists 50920

**SO FAR AWAY** (Screen Gems-Columbia, BMI)

Carole King gem is given a mellow pop/soul treatment, featuring the kind of harmonies and lush string arrangements so in vogue these days.

**HELEN REDDY**—Capitol 6523

**I AM WOMAN** (Buggerlugs, BMI)

Typically sensitive, professional performance from the fine Australian songstress. From the production "Stand Up And Be Counted."

**O'JAYS**—Philadelphia International 3517 (CBS)

**BACK STABBERS** (Assorted, BMI)

Sweet soul music, produced by Gamble-Huff and arranged by Thom Bell, can hardly help but make it. With exposure, an across the board success.

**MIKE QUATRO JAM BAND**—

Evolution (Stereo Dimension)

**CIRCUS** (Lobek, ASCAP)

**TIME SPENT IN DREAMS** (Lobek, ASCAP)

Spirited vocals and interesting keyboard work by Quatro creates an exciting sound. Only two musicians here, but they sound like an orchestra.

**GLADSTONE**—ABC 11327

**A PIECE OF PAPER** (Sunnybrook/Four Star, BMI)

The piece of paper in question is the marriage contract, and Gladstone weaves a pretty, folky tune around their skeptical attitude toward such matters.

**FRANK BEVERLY'S RAW SOUL**—

Gregar 71-0115 (RCA)

**TOMORROW MAY NOT BE YOUR DAY** (Blackwood, BMI)

Taj Mahal song given full justice in a powerful treatment by exciting r&b artists. Today may be their day.

**MOTHER NIGHT**—Columbia 45628

**SCUFFLE** (Alfred Rosenstein/Blackwood, BMI)

Exciting, toe-tapping music, with heavy emphasis on instrumental tracks, especially horns. Appropriate for FM/AM/r&b.

**RONNIE DYSON**—Columbia 45599

**JESUS IS JUST ALRIGHT** (Yolk/Alexis, ASCAP)

Soulful singer who hit with "Why Can't I Touch You" a couple of years ago returns with a Stan Vincent-produced Jesus-soul-rock performance. Intense.

**RONNIE BISHOP**—Zuma 658

**THE CARPENTER'S SON** (Softcharay, BMI)

**I LOST MY PLACE** (Softcharay, BMI)

Pretty tune and meaningful lyrics are given a nice treatment by a talented songstress. Reminiscent at times of Jim Webb's "MacArthur Park."



## THE SPICE OF LIVE

**JERRY BUTLER**—Mercury SRM 2 7502  
Superb double album shows Jerry at his very best. The voice sounds a bit raspier, actually an endearing quality. Pop/r&b crossover goes without saying. Full barage of musicians aid artist in wheeling through such greats as "I Only Have Eyes For You," "One Night Affair" and "Close To You."



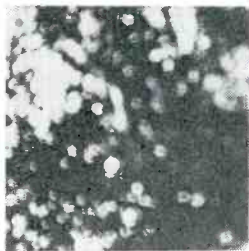
## THE RETURN OF THE MOONGLOWS

**RCA LSP**—4722  
Even though 20 years have elapsed since their beginning, the Moonglows unmistakable sound, like good wine, gets better with proper aging. All songs are newly recorded, and the 1972 version of "Sincerely" will wipe you out. "The Ten Commandments," is exactly as we remember it. Wonderful album.



## OBSCURED BY CLOUDS

**PINK FLOYD**—Harvest ST-11078 (Capitol)  
Group's brand of space-age rock is simply unequalled by any and all competition, as is evident here. Album is music from the film "The Valley," as yet unreleased in America. Pink Floyd does its best when confined to a concept. Brilliant production. Excellent instrumentation.



## ALL TOGETHER NOW

**ARGENT**—Epic KE 31556  
Rod Argent's group has never garnered appreciation here as they rightfully deserve. If their latest single, "Hold Your Head Up," makes it, group could finally get overdue recognition. Tight instrumentation, especially keyboard work by leader. Excellent package contains much information. Read and listen.



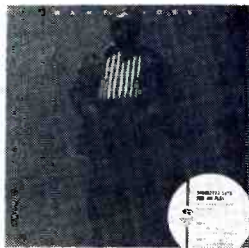
## MODERN TIMES

**ORIGINAL SOUNDTRACK**—UA UAS-5222  
Music is the one art form that Charles Chaplin forever fails to get the complete and proper recognition he so brilliantly deserves. When one thinks of "Modern Times," "Smile" is the first piece that comes to mind. But, it's the zaniness of his music that everyone has borrowed from over the years. Bravo.



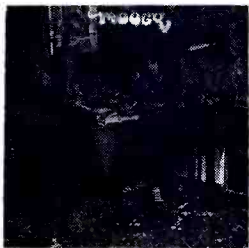
## CUFFED COLLARED & TAGGED

**SWAMP DOGG**—Cream CR-9009  
Writer - performer - producer - arranger Jerry Williams, Jr. (Swamp Dogg, baby) has outdone his two excellent prior albums. Expect pop/r&b crossovers for the entire album. John Prine's "Sam Stone" is filled with guts. "Lady Madonna" is a knock out. This album mustn't be dismissed. Listen.



## MOOGY

**MARK MOOGY KLINGMAN**—Capitol ST-11072  
Moogy has added extra Rhythm Kings for his first release, namely many Todd Rundgrens. Even Buzzy Linhart helps out on one cut. Klingman, sounding much like Dr. John, should score well with an effort chock full of clever lyrics and good up-front keyboard work. Fine all-around album.



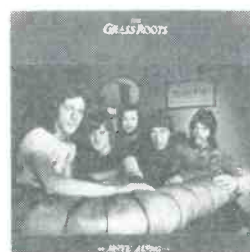
## ROCK & ROLL RESURRECTION

**RONNIE HAWKINS**—Monument KZ 31330 (CBS)  
The Hawk's first album for the label is rock&roll in it's gut-like purist form. Canada's legend treats us to some of the best, including "Memphis, Tennessee," "Ain't That A Shame," "Diddley Daddy" and "Maybellene." Outstanding tribute. For sure, rock&roll will never die.



## MOVE ALONG

**THE GRASS ROOTS**—Dunhill DSX-50112 (ABC)  
You can't get more commercial than the Grass Roots. They've never been known individually, yet they have many top 10 records to their credit. This Steve Barri production stresses the hit sound with sides like "The Runway," "Runnin' Just To Get Her Home Again" and "Glory Bound." \$\$ in the bank.



## UNDERSTANDING

**BOBBY WOMACK**—UA UAS-5577  
The talented writer-performer-producer-arranger has given us one of his best efforts to date. The r&b charts should react quickly to winning cuts like "I Can Understand It," "Simple Man" and "Woman's Gotta Have It," already a super hit. Excellent session work ably backs-up dynamite up-front patter.



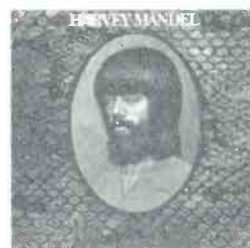
## BOB FRANK

**Vanguard SD**—6582  
Incredible lyricist might not jolt you the first time around, but give his debut album a second listen. The not-so-melodic vocalist knows what funk is all about. All cuts are short stories about life, from the other side of the tracks. Album is getting substantial airplay. Check it out.



## THE SNAKE

**HARVEY MANDEL**—Janus JLS 3037  
Long recognized as one of the finest lead guitarists around, Mandel's jazz-oriented style should easily win over a pop audience. Album features a host of outstanding musicians including Sugarcane Harris, Larry Taylor; and excellent cuts like title track and "The Divining Rod." Listen hard.



## ECHOES OF A ROCK ERA

**THE CROWS/THE HARPTONES**—Roulette RE 114  
Double album is a marvelous collection of greats from groups who had so much to do with spearheading the r&b sound of the early 1950s. The best of the Crows was "Gee," with "Sunday Kind Of Love," the best of the Harptones. Also available is a fine package of Shep & The Limelites and the Heartbeats.



## DEMONS AND WIZARDS

**URIAH HEEP**—Mercury 0598  
And the solid hard rock keeps rolling on. Group is one of the better ones at it. Good material included, with "The Wizard," "Easy Livin'" and "Rainbow Demon" sounding best. Tight instrumentation and harmonies should be cause for decent sales. This album easily surpasses any past efforts.





By JOHN GIBSON



John Gibson

■ **CAROLE FOR McGOVERN AGAIN:** The Concert for McGovern in Washington, D.C. will include **Carole King** and **James Taylor**? The fearless forecaster says yes . . . Also, remember **Jo Mama?** (J was for Jump) The lead singer of that now bygone group was **Abigale Hanes**, who is now recording a solo album in New York. There are reports, unconfirmed but believable nonetheless, that she is being produced by **James Taylor** . . . Did You Know? (If You Didn't Know You Never Would Have Guessed); that **James Brown** gave \$5,000 to the Governor of Georgia on behalf of an anti-drug program . . . **Eve Babitz** is about to unsheathe her sharp tongue and go to work on a book about Hollywood for a hot Boston publisher. She's moving back here from S.F. to begin the thing, and there are many here who have already begun to cower . . . **Snuff Garrett** to produce **Liza Minnelli** for Columbia. Watch for it . . . **Kenny Rogers** to MGM. The last **Jimmy Bowen** produced album is a live-at-the-International. But Bowen, it is rumored, will not be hurting for work: how about producing **Glen Campbell** and **Nancy Sinatra**, Jimmy? Sure . . . **Rhys Clark** in NYC for **Billy Joel** recording . . . **Imagine All In One Place:** there was a little party last week in New York. **George Harrison**, **Allen Klein**, and **Ravi Shankar** were given the "Child Is The Father Of The Man Award," which UNICEF has only given twice before, and never to individuals. George didn't want to make a big deal out of it, so it was held in Klein's house. In attendance: **George** and **Patty Harrison**, **Allen Klein** and family, **Ringo** and **Maureen Starr**, **Peter Brown**, **Clive Davis**, **Mo Ostin**, and **Klaus Voorman**.

■ **EX-PRESIDENT OUT OF GIG:** In Louisville, Kentucky, the following report from AP. "**Vaughn Meader**, the entertainer whose impersonation of President John F. Kennedy propelled him to fame 10 years ago, yesterday resigned a \$7,500 a year county government job because he had become controversial." Meader had been appointed to the job by a county judge who said he made the appointment "to help a man when he is down." Meader had made disclosures that since the "First Family" album he had experimented with drugs, demonstrated at the Democratic Convention in Chicago, and worked only occasionally. All that caused so many letters to local newspapers, Meader was forced out of his job. He is now in Louisville working up a nightclub act . . . **Motown** cleaned house at **Jobete** out here last week and **Roger Perry**, one of the professional staff, found himself walking out the door. Suddenly, though, **Suzanne DePasse** hired him as an a&r man, and a big one at that. More later . . . **David Clayton-Thomas** is with a new band, his own. This one includes **Danny Kortchmar** ("Kootch," as he is sometimes called), **Willie "The Lion" Smith**, and **Spider Webb**, plus a female percussionist, and new original material . . . Where is **John Stewart**? Some say he's been seen around UA clutching a contract . . . **Mike Ochs**, who was going to live the quiet life in Santa Monica after his gig at Columbia, is now planning to go to Rio, to look for "talent" and that "big wave." When he gets back, he'll be the West Coast Melody Maker man, as well as a staffer for the all new 'L.A.' magazine, **Carl Flemming's** . . . **John** and **Yoko** are said to be out in the wilds of America, just cruisin' around . . . **The Turtles** are coming back together, what with **Zappa** out of commission for a while, **Mack Volman** and **Howie Kaylan** need work.

■ **KHJ GIVES AWAY 100:** KHJ radio here was one of the few, apparently, to get tickets to a Stones concert and they got 100. However, before anybody freaks out, they got them legit, or close to it. At least, cleverly. **Ted Atkins**, the KHJ pd, sent out 25 or more **Kelley Girls** to stand in line at Ticketrons and get four each. And they came back with the tickets . . . **Chesapeake Juke Box Band** getting picked, played in Minneapolis, NYC, San Antonio, Youngstown and **Charlie Greene** (Greene Bottle Records) is grinnin' . . . **Elton John** is looking for a house in Malibu, to rent for the month of July. **Norm Winter** says "a suitable beach residence, something on the order of a six bedroom mansion" . . . **Strange Ride:** Norm also says the L.A. press corps will soon be taken for a ride in a "hurlimo," whatever that is.

By KAL RUDMAN



Kal Rudman

■ **Gilbert O'Sullivan.** We are now vindicated on this prediction. Several program directors have told us that this is perhaps the finest record and sound that they have ever heard come out of a radio. It exploded 34-16 KJR, 32-20 at KOL and "big" at KING all in Seattle. It is confirmed 22-12 KJRB Spokane. It is now on: WFIL, KILT, WIBG, WPIX-FM. Congratulations to Philadelphia promo man, Tom Kennedy, for believing and following through and to Dean Tyler of WIP for exploding it in Philadelphia. This is a great way for Sy Warner of London to start off with his much deserved promotion.

**Luther Ingram.** We are also now fully vindicated in this r&b tip. As Bob Mitchell, PD of WTIW New Orleans, says: "It is instant GO-RILLA milk!" The alert Jay Cook at WFIL Philadelphia jumped on it with the station pick. Jay has been early on many of the big hits from Memphis. He was first on **Isaac Hayes, Staple Singers**, etc. 8-4 CKLW, HB to 10 WPDQ, it is #1 in Memphis. In fact it jumped from pic to #1 at WDIA Memphis in one week. WIBG, WPIX-FM, WMAK. Smash at WKLO. Congratulations to Dino who can now relax and say "boom!"

**Donna Fargo.** Here is another cross-over we predicted. The usual pop markets that prove out country hits proved again: 34-20 KILT Houston, 34-19 WRIT Milwaukee. John Young WMAK Nashville says: "We were forced on it by c&w." New: KJR, KJRB, KLIF, KLIV. We want to take this opportunity to congratulate Tony Martell for turning Paramount Records and Famous Music around into heavy black in such a short period of time, and especially to congratulate his hard-working staff including Herb Gordon, Charlie Johnson and Chuck Gregory.

**Jim Croce.** There seems no question that this will be a hit. Both Jim and Todd Rundgren attended Upper Darby High School, Pennsylvania, where we worked as a teacher of biology and then mentally retarded children. Breaking at KHJ, L.A., on: WIBG, KJRB, KOL, KJR, KING.

Sleeper pic of the week: "Simple Man" **Lobo.** We feel this has a magic sound for summer-love radio programming. Right on: WIXY, WDGY, KLIV, WCAO, WRNO. We never cease to be amazed how Doug Morris and Dick Vanderbilt have made Big Tree Records the most successful new pop label of the last three years. Their new one by **Bullet** also looks strong. Just about everything they put out takes off fast. It is uncanny how consistent they are in a business that releases so many records that don't even get air play.

Regional hit most likely to succeed: **Sailcat** on Elektra. Fred Ruppert is pursuing his successful policy of spreading his record region by region which worked so well for "Taxi" by **Harry Chapin.** This has exploded in the area that Jerry Wexler terms the "bleached out quadrant of the United States" viz: Seattle. 13-11 KJR, "smash" KING, confirmed 28-19 KJRB.

(Continued on page 37)



# MONEY MUSIC

(Continued from page 36)

Flack & Hathaway. Good old Seattle is proving this one also. 28-8 KJR and Gary Shannon says: "The word 'explode' is not big enough to describe the action." Dick Kline of Atlantic Records says: "It is the biggest record in the house."

Hottest r&b record in Chicago: The Miracles. It is just as big as the Luther Ingram. Remember that Smokey never failed to cross pop since the late 50's when he had a big r&b hit.

"B" side tips. Atlantic is turning the Aretha Franklin side over and is reserVICing. We have advised Phil Jones of Motown to turn the new Temptations over and reservice. Dick Springfield, our alert correspondent at WWCO in Waterbury, Connecticut, flashes that: "All the calls in the stores are on the 'B' side." The title is "Sho Nuff Funky Music" . . . the word around the country is that the hit side of the Paul McCartney is the "B" side.

Sleeper tip from another alert secondary market correspondent: Jim Steele KDON Salinas, California, flashes that "the Crusaders single is #3 and is now spreading to KMBY Monterey." It is already a GO-RILLA r&b right in San Francisco at KDIA. The new album is a masterpiece and can break on every kind of music format station as a giant. You must respect KDON because they were the first to find the Commander Cody and inspire the #1 secondary market programmer of the year, Dave Sholin at KLIV San Jose, to break it like an egg and crush it like a grape . . . we are also very much impressed with Art DeNicholas, WNHC New Haven, who were so inspired by our comparing the near death of the movie industry with the way major top 40 stations are stifling the creativity of our brilliant contemporary music industry that he put on eight great new records by unknowns that are not getting a shot anywhere else in the country. You see, Art was a member of a rock group for five years himself, and he knows what a musician has to go through in living like a dog on the road and in killing himself in trying to make a phonograph record. Young guys like these are the kind of radio people who will be the salvation of both the radio and music industries. The problem in radio is a lot of young guys come out of radio school who have no respect or appreciation for what other young guys who are into music professionally go through to attempt to succeed in their art. Many of the radio guys are callous and insensitive and get all wrapped up with their tape and razor blades in the production room and their license renewal forms, and do not realize that it was radio giants in the 50's and 60's who were themselves "record junkies" who made these present radio careers possible. Some radio people are now killing the goose that laid the golden egg. The movie industry finally woke up. Come on you unknowns who are programming radio stations, go out and make your reputation the way they have always been made in the past—by breaking new records and new artists.

Godspell. We gave you the original tip from the one-stops in Boston. This week it is the biggest breakout in the one-stops in L.A.

Python Lee Jackson. We have been talking about this record every week. It is now exploding in the

L.A. one-stops. It is a giant in Boston jumping 23-8 at WMEX. It is breaking in Chicago at WCFL and is confirmed 14-8 at WVIC Lansing.

Ear pic: "Getting Together" by Silverbird Columbia. This is as commercial a sound as we have heard this year.

Sugar Bus on Polydor. We have been impressed with this record since we first heard it. Ever alert Jim Connor at WMEX Boston made it station pic. It is already getting activity in up-state Pennsylvania. It is a giant in Germany. We have never heard a record with better production and a better mix. We congratulate Bruce Greenberg of Polydor for getting right on the case.

Barbra Streisand. This record was recorded live at her legendary concert for Senator McGovern in L.A. recently. It is already on: WFIL, KJR, KOL and Rick Shannon at KTAC Tacoma reports that action is starting. Barbra pulls off an amazing tour de force. She starts off stone white Broadway musical comedy and ends up with one of the greatest black soul performances in the history of Music. Even Suzanne DePasse, Vice President and creative genius of Motown, remarked to me how great Barbra was in L.A.

Daniel Boone. We are convinced now that Stan Bly and Long John Silver will boot this one home for Mercury the way they brought home the Mouth & MacNeal. Another smash from Seattle 17-6 KJR, 26-14 KING, 13-9 KOL. New believers: WRIT, KLIV.

Flash from Columbia: A fantastic comedy Godfather album called "Everything You Always Wanted To Know About The Godfather—But Didn't Ask." The artist is Joe Lauer presents the Crazy Gang on Columbia. They are rushing out a single. One side is called "The Favor" and the other side is called "An Arrangement." Other cuts on the album are called: "Wire Tap"; "IRS"; "For Better Or For Worse"; "At The Psychiatrist"; "At The Employment Agency"; "A Day In The Life"; "This Is Your Life"; "The Truce"; "The Treaty"; "Bad News"; "At The Restaurant."

Gordon Lightfoot. It sure is record explosion time in Seattle this week. It jumped 20-12 at KJR and is on CKLW, WKBW and WRNO. It is confirmed 19-13 at KJRB.

Joey Heatherton. Ben Scotti showed what an all-pro he is by forcing this record through with dynamic promotion. John Young WMAK confirms "hit," heavyweight Harv Moore at WPGC Washington confirms "big phones female." It just went on the chart at KILT Houston and is on WIBG.

J. J. Cale. Dino Airelli is jumping up and down for joy because it is one of the hottest selling records in L.A. jumping 30-22 at KHJ. it is

(Continued on page 40)

## Korner Forms Alexis

■ NEW YORK—Veteran British bluesman Alexis Korner, long regarded as the father of the British Blues, has formed a new band, "Alexis," his first group since 1969. Featuring the talents of vocalist-partner Peter Thorup, who toured with Korner on a recent Humble Pie tour through the States, Alexis also includes three former members of King Crimson, Mel Collins (sax), Boz Burrell (bass) and Ian Wallace (drums).

Another Great Version

**"HONKY  
TONK"**

by

**James Brown**

(Part 1 & 2)

Polydor 14129

W & K MUSIC CORP.

Ace Adams, Gen. Mgr.  
77-08 B'way, Elmhurst, N.Y.



## Rocky Road-AST Tie

■ NEW YORK—Ampex Stereo Tapes and Rocky Road Records have signed a long-term tape licensing agreement for the United States and Canada, it was announced by William Slover, Ampex Vice President and General Manager of AST. The contract includes all tape configurations. Rocky Road discs are distributed by Bell Records.

Bell and Ampex have recently shipped the first album and tape by Rocky Road's hit group, Climax, featuring Sonny Geraci. The album, "Climax," contains the group's current hit single, "Life and Breath," and the million-selling hit, "Precious and Few."

## Audio-Video Names Anderson

■ LOS ANGELES—Herb Dale, Vice President, Director of Marketing at Audio-Video Communications has announced the appointment of John Anderson as the firm's new National Sales Manager. Anderson will be responsible to Dale for developing new sales for the company's custom audio tape duplicating division.

### Previous Posts

Prior to joining AVC, Anderson held sales management posts with Livingston Audio Tapes and Stereodyne Inc.

## Memphis Music Presents Awards

(Continued from page 3)

In other categories, Cymarron emerged as Outstanding New Artist; Booker T. & the M.G.s were the year's Outstanding Instrumental Group; Ronnie Capone was honored as the year's Outstanding Engineer; and the Outstanding Vocal Group Award went to the Staple Singers. Stax' Jim Stewart was singled out as Outstanding Executive, while Willie Mitchell was Memphis' Outstanding Producer for the year. Isaac Hayes' female counterpart as Outstanding Female Vocalist was the Mavis Staples.

### Special Awards

There were also six special awards: the Board of Directors Award went to Atlantic Records for the record company based outside of Memphis that contributed the most to Memphis music; impressario Hugo Dixon was awarded a special Board of

Trustees Award, as was Estelle Axton, the "a-x" in "Stax." The special Membership Award went to Isaac Hayes, and the Dewey Phillips Media Award honored WHBQ program director George Klein. Joy Brown Weiner was the recipient of the Memphis Symphony Award. To top it off, a special Citation of Achievement was presented to Isaac Hayes and East/Memphis Music from BMI for the "Theme from Shaft," winner of the 1971 Motion Picture Academy Award for the best original film song.

### Golf Tourney

64 industryites participated in a golf tournament on Friday, and the entire weekend was marked by a professionalism and smoothness of execution remarkable considering the number of conferees.

## Seen At The Memphis Music Awards Banquet....



Pictured at the Memphis Music Awards Banquet, held last week were, from left—TOP ROW: Jerry Wexler, Willie Mitchell, Leslie Uggams, Isaac Hayes and Marty Laeker. SECOND ROW: Ronnie Stoots, Jose Feliciano and wife Jonna, Steve Cropper, Dionne Warwick and husband Bill Elliot, Mauri Lathower and the Staple Singers. THIRD ROW: Mike

Kagan, Ron Alexenburg, Don Burt, Bob Austin, Joy Brown Weiner, Reggie Young, Stan Kessler and The American Group. FOURTH ROW: Don McGregor (being presented with a golf set he won in the Longest Drive Contest of the Golf Tournament), Burt, Al Green, Jackie DeShannon and Rufus Thomas.



By BOB HAMILTON



Bob Hamilton

■ Good Morning — In Memphis, they told me it was “the Memphis sound” . . . in Montreal, it was French Canadian . . . in Toronto, it was just Canadian. I’m finishing five days of listening to the sellers sell their wares and spending a few moments reflecting, as I look down on the Chicago smog from an Air Canada 707. The trip is the result of the Memphis Music Awards presentation last Saturday night (3) and a following Maple Music Junket presentation of Canadian talent in Montreal and Toronto on Monday, Tuesday, and Wednesday (5-7).

Both events were about as exciting as Jet, Oklahoma on a Monday night . . . with some exceptions.

The Memphis Music Awards served as a continued reminder that we’ve about “awarded” ourselves out in this industry. Emcee Dionne Warwicke told an unenthusiastic crowd of 1600 to “get off-chure hands” so many times that I began to have guilt feelings for not having an extra pair.

Part of the problem might have been the overwhelming success of **Isaac Hayes**. I mean he just over did it last year . . . I believe he was on stage in all about eight times picking up every award except “promotion man of the year” . . . and if they’d had that category, he’d have won that too.

But, despite the blase attitude of the audience, there were super pluses in Memphis . . . well worth the trip. The weekend itself was staged with class seldom seen in the biz. Most out-of-town guests were met by flower-carrying hostesses and rocketed away in a chauffeur driven limo to the beautiful Rivermont Hotel. The atmosphere was positive and warm the entire weekend. Memphians exhibited a togetherness unparalleled in the industry. The record people based in Memphis show a deep understanding of the industry, and a desire to put their city on the map that is intense enough to do just that.

And, in case anyone might think it’s all a hype, the Awards evening featured two of the finest acts in existence.

#### Mavis: The Greatest

When **Pop Staples** hooked in his guitar and his three daughters took their places at the microphone, I noticed a lot of slouching bodies begin to straighten up . . . and when **Mavis Staples** took the lead on “Respect Yourself,” lightening cracked from one end of the building to the other. She has a stage presence and an ability to communicate that I had never seen from any performer. I must say that that single song placed her at number one in my head in the category of female performers. That’s a personal observation, of course, but, with that in mind, let me be more out front . . . she’s the *greatest* female performer I’ve ever seen.

Of course, she’ll record on her own (as well she should as she is the epitome of understatement), and there will be those who will attack Stax for trying to capitalize . . . but they will quit when they hear Mavis sing.

I must admit my previous image of her and the rest of the Staple Singers came under the heading of Mahalia Jackson backed by the Edwin Hawkins singers . . . not conducive to mass appeal . . . but, after actually hearing their latest album, “Bealtitude,” and then seeing Mavis and family, my image has reversed. “Don’t you give me none of that ‘gospel music’ jazz. Brother, that’s just plain MUSIC.

Ahhhh . . . and then **Al Green** . . . He stood at the mike in the front of the stage and cast his voice like a trout fisherman . . . reached back to the back wall and threw a Bob Feller pitch right between your eyes and you just sat there saying . . . “Excuse me, could I have just another bite of that minnow?” I told somebody after the performance . . . he’s a cross between **Johnny Mathis**, **Otis Redding**, and the **Morman Tabernacle Choir** . . . like Mavis, he couldn’t care less about the status quo. This is the “we’re going to sing it trip,” I could hear both of them saying.

There was Al Green saying “I love you, too” and Mavis Staples accepting female singer of the year award imitating a Jim Nabors “thank you, thank you, thank you,” not to mention fine performers — such as **Jackie DeShannon**, **Jose Feliciano** and **Cymarron**.

#### On To Canada

And then, as the sun sets on the Arkansas cotton patch in the West, we bid “bye ya’ll” and fond farewells to “the Allman Brothers and Earl’s all night restaurant and bouffant hairdos and head for the mighty land of the north . . . and a bon jour to French Quebec and Montreal and an attempt by the Canadian record industry to top Miss Mavis & Al Green, and the result was like watching **Jimmy Osmond** pitch to **Willie Mays**.

Oh yes, the Canadian government (can you imagine gettin’ somethin’ from the government of anywhere?) and the Canadian Music industry paid my fare, hotel bills, etc., and I guess I’m supposed to tell you how outasite they are. But, at the risk of saying asta luego to old Montreal forever, I’ll be out front and tell you that in checking out with Canadian immigration officials (after the Junket), in response to their questioning, I absent-mindedly stated . . . “Yes, I’m American . . . I’m sorry,” for the three days in Canada were a continuing statement to 99 European writers that we’ve all been ripped off by the U.S. Record Industry capitalist red, white, and blue pigs.

One Canadian music leader stated in a film showing at National Film Boards presentation of the Canadian Music industry . . . “The U.S. Record industry is holding back Canadian product because it’s afraid of another foreign barrage of the charts such as occurred from Britain in 1964.” That film was shown before I saw any Canadian acts, so, I must admit, it may have colored the rest of the trip for me . . . nothing got off the rest of the week. No, that’s not true . . . there were a lot of moments I was off . . . it was just watered down by my paranoia of saying “Los Angeles . . . yes, I’m an American citizen” and getting bood.

Let me go back a second . . . I was invited by **Ritchie York** . . . Canadian-music-writer and leader of the Canadian nationalistic music movement to be the only American writer in evidence among another 100 rock music, music music writers from Europe to attend the Canadian Music Junket in Montreal and Toronto. There were writers from Paris, London, Spain, Sweden, Holland, etc., etc. . . . all flown to Canada by \$70,000 “Canadian” music industry money and (amazingly enough) \$30,000 Canadian government money . . . to view the upsurge of “Canadian Music talent.”

The only reason I wound up there was through Ritchie’s continued invitation. I went to be a silent observer of about seven acts in Montreal and eight acts in Toronto . . . unfortunately missing what was supposed to be their best acts in Toronto on Wednesday. On Monday, I watched such acts as **Frank Mills**, whatcha call it . . . whatcha call it, and the great who’s it perform on a level of the 17th National Band or the 23rd Edition. It was akin to watching “another Beatles,” the 103rd go around.

America was continuously blamed for too few groups making it out of Canada . . . and Ritchie York had a good point . . . but it wasn’t America that kept Canadian groups from happening . . . but the Canadian’s belief that the Americans were better in the music field than Canaidans that kept them from flourishing, and the weekend showed little has changed. They still are copying average American acts while trying to pretend they’re being Canadian, and, with all due respect, they came off mediocre. Oh . . . **Anne Murray** was good and the **Poppy Family** showed great talent . . . the back-up group for Frank Mills wasn’t bad . . . **Perth County Conspiracy** was different . . . the **Stampeders** came out okay and **Merry McGloughlin** worked hard.

But the star of the show was the United States because everytime they mentioned Canadian nationalism, they meant “Go to hell, America.”

And I’m not saying that’s entirely bad. I’d like to see Canada (the entire record buying market is the size of LA) get it on. (God forbid the U.S. would stand in their way) . . . we’re so uptight for good unique product, we’re importing kettle drums from Jamaica and bag pipes from Europe.

But it’s obvious that Canada isn’t going to make it until they erase the Canadian-American fence hang-up . . . stop thinking Canadian and start thinking music.

In spite of it all, I congratulate Ritchie York, the Canadian government, and the Canadian record industry as a whole for an attempt at collectively pushing Canadian music.

Like the government ruling (requiring 30 per cent of radio’s music to be Canadian), they have been able to *force* exposure of Canadian product . . . the government is behind them, and people like Ritchie York and the Montreal Star’s **Juan Rodriguez** are dedicated to putting Canada on the world music map . . . and it *will* happen . . . just as soon as the music does.



# Dialogue

(Continued from page 28)

Rock & roll collecting has also let itself get into a set price system where a guy just kind of guesses what a thing is worth, advertises it, then the first one to send the bread gets it. I don't know why they do this. It's a habit that's somehow grown up in rock & roll collecting. Also in the East there are a few stores where you can walk in and buy old out-of-print rock & roll records for set prices.

**RW:** Have you ever made one of those expeditions out in the field looking for records?

**Hansen:** I did one, in the company of John Fahey, the guitarist. For a long time every summer he would go down to Louisiana, Mississippi, Texas, Arkansas, and go through all the little towns knocking on doors in the Negro sections asking for old records. He had a spiel down, in which he'd try to sound like a Southerner. It went: knock, knock, knock: 'You got any old records you'd like to sell? We're buying up old phonograph records, paying 15 cents up to a quarter apiece for good ones,' and about maybe one in 30 or 40 houses would have some old records.

**RW:** You found some things you wanted?

**Hansen:** Yeah, but it was really his trip. I found some old blues things, some Blind Lemons and like that, but he kept the really scarce items. For a long time, before he made a living out of the guitar, he would supplement his income by going down to the South and finding these rare records and bringing them back and selling them at auction, Mail auction. But I was getting into blues again. Blues collecting, along with old time jazz collecting, that's really the aristocracy of record collecting.

**RW:** Rock & roll is still kind of grovelly?

**Hansen:** Right. But it's going to change as rock & roll collectors get older, marry and settle down. Most of them are so young now, it's really surprising. Most are much too young to have remembered the records in the original. Just like the other collectors, I suppose.

# MONEY MUSIC

(Continued from page 37)

confirmed 22-18 at KILT. New believer WHBQ Memphis. It is on: WCFL, WDG, WCAO, KLIF.

**Argent.** We are proud of this one. Mike Kagan and the guys have this one to go with their smash by the Hollies. It jumped 14-10 WMEX and 22-18 at WRKO. WPGC confirms: "Many calls." It is on the chart at KILT and KLIF. Their powerful new LP from England is already selling well around the country. If this group ever comes over to tour the U.S., you will see something you ain't never seen before.

Prediction c&w middle of the road and soon top 40 smash to be: Jody Miller "There Is A Party Going On." There is no question in our mind that this will be one of the award-winning records of the year. Billy Sherrill has broken the sound barrier, and is Al Gallico happy.

**Frederick Knight.** Even though the RKO chain has not gotten into this one yet, the confirmation around the country is overwhelming. It is #1 at WKLO, jumped 16-12 WMAK, #8 KILT, went on WCFL and is cooking at WFIL. This record reminds us of the old Shirley and Lee and the old Mickey and Silvia. This is the epitome of a laid-back mellow r&b pop winner.

**Stevie Wonder.** We have been telling you this would become a smash although it is starting slow. Buzz Barr KING tells us the record exploded in Seattle after Stevie appeared with the Rolling Stones their at their explosive concert. It jumped 18-9 WPGC, is charted at WFIL, WIBG, WCAO and the new believers are: KHJ, WKBW.

## The 1972-73 RECORD WORLD ANNUAL DIRECTORY



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## CLUB REVIEW

### Melba Major Talent

■ NEW YORK—Melba Moore's opening numbers at the Waldorf's Empire Room left no doubt in anyone's mind that she is a major talent in the entertainment business. Few need reminding that on Broadway, "Hair" was her big break and "Purlie" earned her a Tony award. Just as Ethel Merman has her signature, "I Got Love" belongs to Melba alone.

#### New Melba

This year a new Melba emerges. She's more mature, more sure of herself. However, she seems to be still searching for a direction in which to channel her talents. Her current attempt is along the lines of another performer—a parody Melba need not indulge herself with. This is accented by a medley that includes impersonations of Jimmy Durante, Fats Waller, Bill Robinson and Billie Holiday.

It is when Melba is Melba that her talent shines brighter than any spotlight in the room. Her unique delivery of Carole

### Greet Melba



Singers Liza Minnelli, left, and Nancy Wilson, right, greet Melba Moore after her opening performance at the Waldorf's Empire Room, here.

King's "You've Got A Friend" was so powerful it could almost become a national anthem. She also receives some able assistance later from a soul shaking back-up group when she dons gospel white and rocks with gospel black. The room is super-charged. This is Melba at her best and not to be missed.

Hopefully Melba Moore will come to more national prominence when her television show replaces Carol Burnett this summer on the CBS-TV network. She seems to be on the verge of that breakthrough to secure for her what she has always seemed to us—one of the brightest talents in show business today.

Joe Fleischman

### Meet Moogy

By MIKE SIGMAN

■ NEW YORK—For those who are in the habit of noticing songwriters' names on rock albums, the name Mark "Moogy" Klingman has been showing up lately with increasing regularity. At a time when most artists are writing their own material, his songs have been recorded over the past year by the likes of Todd Rundgren, Carly Simon, Johnny Winter, Buzzy Linhart, James Cotton and Bette Midler.



Moogy, Mike

Now, after more than five years of bumming around the New York music scene, the 22-year-old keyboardist-singer-writer has his first Capitol solo album, "Moogy," ready for release. (A single from the al-

### B. B. King Made Honorary Prisoner

■ NEW YORK—ABC recording star B. B. King has been made an honorary prisoner. He was given a gift of striped prison garb, shirt and trousers, by the prisoners of the Columbia Correctional Institution, Columbia, South Carolina.

bum, "Making the Rounds at Midnight," co-produced by Todd Rundgren, has been released ahead of the album.)

As he explains the progress of his career, "I really got started when I was kicked out of my high school Civil Rights Concert. Then I went and hung around the Village for awhile, and played with people like James Taylor and Jimi Hendrix before they made it." Then came a period as a studio musician, and stints with several bands, including the Vagrants, Glitterhouse, Brethren and Todd Rundgren's Runt. And finally, the Capitol contract.

Moogy also has a band together now, called Moogy and the Rhythm Kings. They just finished a date at the Gaslight, and their summer schedule includes an appearance at the Schaefer Music Festival in Central Park.

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By DEDE DABNEY



Dede Dabney

■ NEW YORK—**PERSONAL PICK:** "So Far Away"—West Coast Revival (UA). A tune written by Carole King which spotlights the harmony and sound of this new group. The beauty of the side is brought out by the arrangement.  
**DEDE'S DITTIES TO WATCH:** "Back Stabbers"—O'Jays (Phila. Int.); "Tomorrow May Not Be Your Day"—

Frankie Beverly's Raw Soul (Gregar); "Everything You Said Came True"—The Otisettes (Epic); "Funky Music Sho Nuff Turns Me On"—The Temptations (Gordy)—Editor's Opinion: A heavy side. The flip of the original "A" side. Very funky.

There are many who feel that Mavis Staples has the voice, charisma and excitement to become the number one female vocalist in the world. That thought became a reality at the Memphis Music Awards when she won the award as top female vocalist. Miss Staples has cut several singles, some of them reaching the top 10.

Motown Records had enough insight to single out Michael Jackson of the Jackson 5 and they have backed him up with full support. Maybe the Stax Organization can and will do the same with Mavis Staples.

May we suggest at this point that the Board of Trustees and Directors had another reason for bestowing Miss Staples with such an award. That reason being to make the world aware of such a talent and Memphis Music.

What is the criteria for nominations in any category? Should it not be the media and the buying public.

The New York Chapter of FORE is having a cocktail and dinner party at Directoire, 160 E. 48 St., Wednesday, June 14. Tickets are available at \$10.

There was a benefit show held for Eddie Morrison, formerly with Radio Station WGRT. It was held at the High Chapparall in Chicago, with the Emotions and the Impressions performing. We understand that the money made was of substantial proportions.

Theus Brandon is no longer with Nashboro Rec—  
(Continued on page 44)

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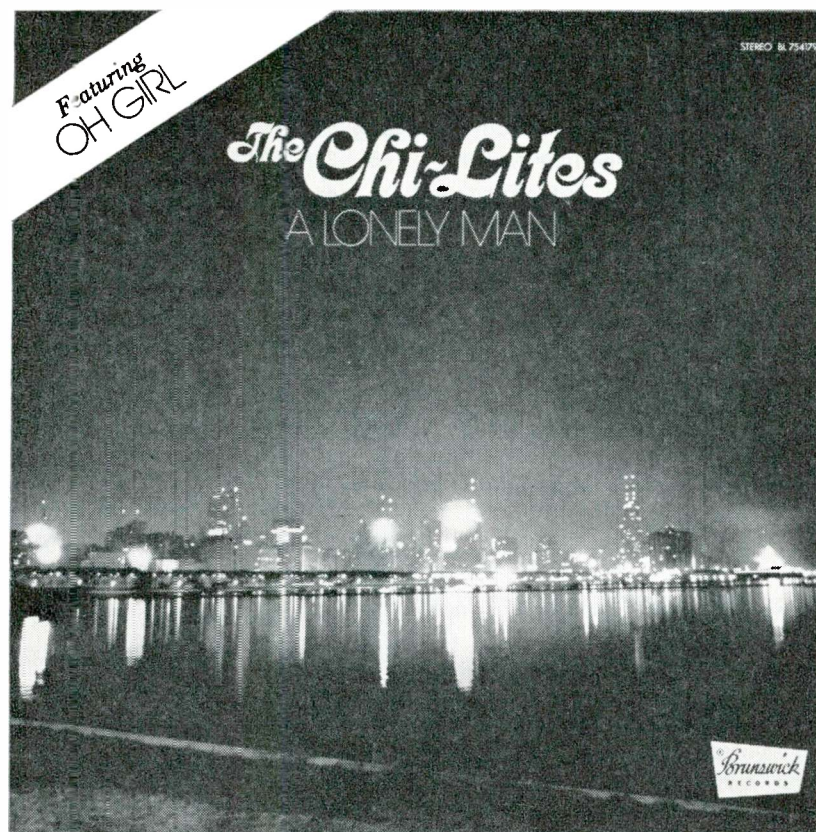
JUNE 17, 1972

THIS WK.	LAST WK.	
1	1	I'LL TAKE YOU THERE Staple Singers—Stax 0125
2	3	OUTA-SPACE Billy Preston—A&M 1320
3	6	LEAN ON ME Bill Withers—Sussex 235 (Buddah)
4	5	WOMAN'S GOTTA HAVE IT Bobby Womack—United Artists 50902
5	2	OH GIRL Chi-Lites—Brunswick 55471
6	10	TROGLODYTE Jimmy Castor Bunch—RCA 48-1029
7	9	GOTTA BE FUNKY Monk Higgins—United Artists 50897
8	4	THERE IT IS James Brown—Polydor 14125
9	13	THAT'S THE WAY IT'S GOT TO BE (BODY & SOUL) Soul Generation—Ebony Records 175
10	7	WALKIN' IN THE RAIN Love Unlimited—Uni 55319 (MCA)
11	16	SUPERWOMAN Stevie Wonder—Tamla 54216 (Motown)
12	8	HEARSAY Soul Children—Stax 0119
13	30	YOU'RE THE MAN Marvin Gaye—Tamla 54221 (Motown)
14	18	FUNK FACTORY Wilson Pickett—Atlantic 2787
15	12	THE FIRST TIME EVER I SAW YOUR FACE Roberta Flack—Atlantic 2864
16	23	PEOPLE MAKE THE WORLD GO ROUND Stylistics—Avco 4595
17	20	GIVING UP Donny Hathaway—Atco 6884
18	17	EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD 100 Proof Aged in Soul—Hot Wax 7202 (Buddah)
19	28	ALL THE KING'S HORSES Aretha Franklin—Atlantic 2883
20	25	YOU SAID A BAD WORD Joe Tex—Dial 1012 (Mercury)
21	21	I'VE BEEN LONELY FOR SO LONG Frederick Knight—Stax 0117
22	27	VICTIM OF A FOOLISH HEART Bettye Swann—Atlantic 2869
23	14	LOOK WHAT YOU DONE FOR ME Al Green—Hi 2211 (London)
24	46	I WANNA BE WHERE YOU ARE Michael Jackson—Motown 1202
25	24	AIN'T THAT LOVING YOU Isaac Hayes & David Porter—Enterprise 9049 (Stax)
26	35	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT Luther Ingram—Koko 2111 (Stax)
27	32	NOT ON THE OUTSIDE Linda Jones—Turbo 024 (All Platinum)
28	19	LITTLE BITTY PRETTY ONE Jackson 5—Motown 1199
29	41	RIP OFF Laura Lee—Hot Wax 7204 (Buddah)
30	39	BABY LET ME TAKE YOU Detroit Emeralds—Westbound 203 (Chess/Janus)
31	44	TELL ME THIS IS A DREAM Delphonics—Philly Groove 172 (Bell)
32	48	DREAMING OUT OF SEASON Montclairs—Paula 368 (Jewel)
33	34	PUT IT WHERE YOU WANT IT Crusaders—Blue Thumb 208 (Famous)
34	38	I GOT SOME HELP I DON'T NEED B. B. King/ABC 11321
35	36	I WANNA BE YOUR BABY Three Degrees/Roulette 7125
36	37	I FOUND A LOVE Etta James—Chess 2125
37	40	I MISS YOU Harold Melvin & Bluenotes—Phila. International ZS 73516 (CBS)
38	42	I ONLY HAVE EYES FOR YOU Jerry Butler—Mercury 73200
39	45	BED & BOARD Barbara Mason—Buddah 296
40	56	IN THE GHETTO Candi Staton—Fame 91000 (UA)
41	15	JUST AS LONG AS YOU NEED ME Independents—Wand 11245 (Scepter)
42	43	JEALOUS Little Royal—Try Us 912
43	—	WHERE IS THE LOVE Flack & Hathaway—Atlantic 2879
44	47	TELL LOVE HELLO Mellow Moods—North Bay 300
45	11	LOVE'S STREET AND FOOL'S ROAD Solomon Burke—MGM 14354
46	—	WE'VE COME TOO FAR TO END IT NOW Smokey Robinson & the Miracles—Tamla 54220 (Motown)
47	49	BEAUTIFUL BROTHER OF MINE Curtis Mayfield—Curton 1972 (Buddah)
48	54	LOVE, LOVE, LOVE J. R. Bailey—Toy 3801
49	57	TRY ME Whatnauts—Stang 5037 (All Platinum)
50	55	ONLY MEANT TO WET MY FEET Whispers—Janus 184
51	52	WHY DO FOOLS FALL IN LOVE Ponderosa Twins & One—Horoscope 104 (All Platinum)
52	53	SECOND CHANCE Z. Z. Hill—Mankind 12011 (Nashboro)
53	—	IF YOU CAN'T BEAT 'EM Clarence Carter & Candi—Atlantic 2875
54	—	GOT PLEASURE Ohio Players—Westbound 204 (Chess/Janus)
55	58	EDDIE'S LOVE Eddie Kendricks—Tamla 54218 (Motown)
56	—	HONKY TONK James Brown—Polydor 14129
57	—	IS IT YOU GIRL Betty Wright—Alston 4611 (Atlantic)
58	—	BABY I'M FOR REAL Esther Phillips—Kudu 906 (CTI)
59	—	SWEET, SWEET TOOTIE Lonnie Youngblood—Turbo 026 (All Platinum)
60	—	FINAL HOUR Wanda Robinson—Perception 505



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"A LONELY MAN"





## CLUB REVIEW

### Gladys Knight: Standing Ovation

■ NEW YORK—The incredible thing about Gladys Knight and the Pips' (Soul) night club act, as evidenced by their opening (6) at the Royal Box, is that the Americana Hotel, here, is that they make you forget completely that you're in a night club. All the stuffiness and the formality vanish as soon as they take the stage, and the mood of spontaneity they create is maintained throughout the evening.

The family act has been working together for 19 years, most of them, needless to say, not spent in places like the Americana. In the past three years, their tireless efforts have been well-rewarded with a string of hits and lucrative bookings at the nation's most prestigious clubs. Somehow, though, they have managed to hold on to their youthful appearance and exuberance while tightening their act to near flawlessness.

They did their biggest hits—"Grapevine," "If I Were Your Woman," "I Don't Want to Do Wrong," "Friendship Train"—and a few other songs—"He Ain't Heavy," "Bridge Over Troubled Water"—and before you knew it, exited to, as the title of their latest album says, a "standing ovation." In between, there were bits of humor, and a lot of hand clapping and toe tapping by the audience, which in this case was a capacity crowd.

Gladys Knight and the Pips are without question one of the most talented, entertaining and soulful groups around. If only there were more like them.

Mike Sigman

## Soul Truth

(Continued from page 42)

ords. If you are interested in hiring a well-qualified individual, please contact him at (504) 241-3489.

"Salt Of The Earth" is the title of the new Johnny Adams, just released by Atlantic. It has sold 6500 copies in the Baltimore-Washington area. You should be receiving copies shortly.

A tune which has been happening for the past couple of weeks, with dynamic lyrics and fantastic track is "Oh Love" by Smoke on the Mo-Soul label. You should be on this one if you are not.

FLASH! FLASH!—We understand that Barney Ales has resigned from Motown Records. Barney, you will be missed.

The Jackson 5, while on tour in Philadelphia recently, received the keys to the city. Congratulations J-5, you richly deserve it.

## Lightning Strikes



Pictured above are, from left, blues artist Lightning Hopkins, Tumbleweed Record President Larry Ray and Assistant to the President Mitch Kampf. Hopkins recently signed with the Denver-based record company. He is currently in the studio recording his first album for the label, produced by Ed Michel.

## Cream's Crop

■ LOS ANGELES—Highlighted by Swamp Dogg's debut album for the label, "Cuffed, Colored, and Tagged," Cream Records has announced a major release to be shipped within the next few weeks.

### Gadson Too

James Gadson will follow up his top 30 r&b hit, "Got to Find My Baby," with a single whose "A" side has yet to be chosen. Gadson was formerly lead singer with the Watts 103rd St. Rhythm Band and is attracting attention as a producer as well. Cream will also introduce a new artist from Chicago, Ernest Mosley, with the single, "Honey You Are My Sunshine."

Cream staffers Wayne Bennet, Lou Stewart, and Renny Roker will all go on the road to promote and sell the new release.

# RECORD WORLD THE R&B ALBUM CHART

JUNE 17, 1972

THIS WK.	LAST WK.	ALBUM	Label
1	1	A LONELY MAN	Chi-Lites—Brunswick 754179
2	2	BEALITUDE/RESPECT YOURSELF	Staple Singers—Stax 3002
3	3	MUSIC OF MY MIND	Stevie Wonder—Tamla 314 (Motown)
4	4	LET'S STAY TOGETHER	Al Green—Hi SHL 32070 (London)
5	7	L. A. MIDNIGHT	B. B. King—ABC ABCS 743
6	6	GOIN' FOR MYSELF	Dennis Coffey—Sussex 7010 (Buddah)
7	5	BLACK IVORY	—Today 1005 (Perception)
8	10	IT'S JUST BEGUN	Jimmy Castor Bunch—RCA 4640
9	8	YOUNG, GIFTED AND BLACK	Aretha Franklin—Atlantic SD 7213
10	11	INSTRUMENTAL DIRECTIONS	Nite-Liters—RCA 4580
11	9	IN THE BEGINNING	Isaac Hayes—Atlantic SD 1559
12	15	STILL BILL	Bill Withers—Sussex 7014 (Buddah)
13	13	STYLISTICS	—Avco AC 33023
14	14	I GOTCHA	Joe Tex—Dial 6002 (Mercury)
15	19	I WROTE A SIMPLE SONG	Billy Preston—A&M SP 3507
16	16	ROBERTA FLACK & DONNY HATHAWAY	—Atlantic 7216
17	17	GENESIS	Soul Children—Stax STS 3003
18	18	HELP ME MAKE IT THROUGH THE NIGHT	Hank Crawford—Kudu KU-06 (CTI)
19	12	THIN LINE BETWEEN LOVE AND HATE	Persuaders—Win or Lose 330387 (Atlantic)
20	23	GOIN' EAST	Billy Paul—Phila International Z 305080 (CBS)
21	21	FROM A WHISPER TO A SCREAM	Esther Phillips—Kudu KU-05 (CTI)
22	24	CAN YOU FEEL IT	Soul—Musicor 3230
23	28	SHAFT	Soundtrack/Isaac Hayes—Enterprise/MGM ENS 2-50027 (Stax)
24	30	DAVID T. WALKER	—Ode 77011 (A&M)
25	22	DROWNING IN A SEA OF LOVE	Joe Simon—Spring SPR 5702 (Polydor)
26	20	GOT TO BE THERE	Michael Jackson—Motown M 747 L
27	29	MESSAGE FROM THE PEOPLE	Ray Charles—ABC 755
28	34	FLOY JOY	Supremes—Motown 7511
29	25	BEST OF FREDA PAYNE	—Invictus ST 9804 (Capitol)
30	37	MOTHER NIGHT	—Columbia 31304
31	26	STRAIGHT FROM THE HEART	Ann Peebles—Hi 32065 (London)
32	—	LOOKIN' THROUGH THE WINDOWS	Jackson 5—Motown 750
33	27	BRING MY BUDDIES BACK	Change of Pace—Stonelady SL 008
34	31	PAIN	Ohio Players—Westbound 2015 (Chess/Janus)
35	—	PEOPLE, HOLD ON	Eddie Kendricks—Tamla 315 (Motown)
36	40	IT'S WHAT'S UP FRONT THAT COUNTS	Counts—Westbound 2011 (Chess/Janus)
37	32	SOLID ROCK	Temptations—Gordy G 961 (Motown)
38	—	YOUR PRECIOUS LOVE	Linda Jones—Turbo 7007 (All Platinum)
39	33	EVERYBODY'S TALKING	King Curtis—Atco SD 33-385 (Atlantic)
40	35	DONNY HATHAWAY	—Atco SD 33-306
41	41	BLACK MOSES	Isaac Hayes—Enterprise ENS 500 (Stax)
42	36	WHATCHA SEE IS WHATCHA GET	Dramatics—Volt 6018 (Stax)
43	38	TIMES HAVE CHANGED	Impressions—Curtom 8012 (Buddah)
44	44	I'VE BEEN HERE ALL THE TIME	Luther Ingram—Koko 2201 (Stax)
45	39	STANDING OVATION	Gladys Knight & the Pips—Soul S 736 (Motown)
46	42	WOMEN'S LOVE RIGHTS	Laura Lee—Hot Wax 708 (Buddah)
47	46	INDIVIDUALLY & COLLECTIVELY	5th Dimension—Bell 6073
48	—	SOPHISTICATED FUNK	Julius Brockington—Today 1006 (Perception)
49	43	FACE TO FACE WITH THE TRUTH	Undisputed Truth—Gordy G 959 (Motown)
50	45	TRAPPED BY A THING CALLED LOVE	Denise LaSalle—Westbound WB 2013 (Chess/Janus)



JUNE 17, 1972

1. **INNER MOUNTING FLAME**  
MAHAVISHNU ORCHESTRA—  
Columbia KC 30167
2. **CRUSADERS 1**  
Blue Thumb—BTS 6001 (Famous)
3. **SHAFT**  
SOUNDTRACK/ISAAC HAYES—  
Enterprise/MGM ENS 2-5002 (Stax)
4. **BLACK MOSES**  
ISAAC HAYES—Enterprise ENS 2-5003  
(Stax)
5. **PUSH PUSH**  
HERBIE MANN—Embryo SD 532  
(Cotillion)
6. **SMACKWATER JACK**  
QUINCY JONES—A&M SP 3037
7. **HELP ME MAKE IT  
THROUGH THE NIGHT**  
HANK CRAWFORD—Kudu KU-06 (CTI)
8. **QUIET FIRE**  
ROBERTA FLACK—Atlantic SD 1594
9. **FROM A WHISPER TO  
A SCREAM**  
ESTHER PHILLIPS—Kudu KU-05 (CTI)
10. **LIVE EVIL**  
MILES DAVIS—Columbia G30954
11. **WILD HORSES ROCK STEADY**  
JOHNNY HAMMOND—Kudu KU-04 (CTI)
12. **WHITE RABBIT**  
GEORGE BENSON—CTI CTI 6015
13. **DON'T TURN AROUND**  
BLACK IVORY—Today TL 1005  
(Perception)
14. **PORTRAIT OF JENNY**  
DIZZY GILLESPIE—Perception PLP 13
15. **INNER CITY BLUES**  
GROVER WASHINGTON, JR.—  
Kudu—03 (CTI)
16. **DONNY HATHAWAY LIVE**  
Atco SD 33-386
17. **BLACK UNITY**  
PHAROAH SANDERS—  
Impulse AS 9219 (ABC)
18. **HERITAGE HUM**  
JAMES MOODY—Perception PLP 22
19. **FIRST LIGHT**  
FREDDIE HUBBARD—CTI CTI 6013
20. **WORLD GALAXY**  
ALICE COLTRANE—  
Impulse AS 9218 (ABC)
21. **BUDDY RICH IN LONDON**  
RCA LSP 4666
22. **INVITATION TO OPENNESS**  
LES McCANN—Atlantic SD 1603
23. **INSTANT DEATH**  
EDDIE HARRIS—Atlantic SD 1611
24. **THE LAST SET AT NEWPORT**  
DAVE BRUBECK QUARTET—  
Atlantic SD 1607
25. **SHADES OF GREEN**  
GRANT GREEN—Blue Note 8413  
(United Artists)

RECORD WORLD JUNE 17, 1972

# JAZZ

By MICHAEL CUSCUNA



Michael Cuscuna moved, a Winter Jazz series carried on the practice for CTI. Peter explained to me recently, "we were most delighted that in every location our concerts did very well. Some even turned people away."

"There is a growing audience for contemporary jazz. And that is the key. All of our musicians are contemporary and can reach a young audience. These concerts carry many benefits. They are profit-making in themselves, but that is not our purpose. They encourage colleges to buy the package; they encourage clubs to hire our musicians with their own individual groups and they bolster the sale of our CTI records. And we don't ask the musicians to work cheaply just because these are promotional concerts. They get the full price that they would command anywhere."

It is nice to see a profit-making concert tour that has so many side benefits and considers the musician at every step of the way. The practice is growing. Impulse launched a college tour in New England with Alice Coltrane, Mike White and Pharoah Sanders under the supervision of National Promotion director Steve Backer. Steve feels that his program is also proving successful. Record sales in New England went up noticeably since that tour.

Now CTI is presenting its biggest concert on June 30 at the Felt Forum in New York with Freddie Hubbard, Stanley Turrentine, Hubert Laws, George Benson, Milt Jackson, Esther Phillips et al. And Impulse has just begun a West Coast concert tour beginning in Seattle. The best of luck to both projects.

Some rumors around Columbia: Ornette Coleman's symphony has been recorded in London with the composer as chief soloist. It should be released in the fall. Supposedly, Columbia has some tapes of the late Clifford Brown recorded in a record shop in Philadelphia, which they will assemble into an album for fall release. They are also expected to reissue John McLaughlin's first album on Douglas "Devotion." Organist Larry Young has formed a new group and is about to sign with Columbia. And the latest rumor is that Columbia will distribute in North America the French BYG Actual label, which features some magnificent recordings by Clifford Thornton, Archie Shepp, Dewey Redman, Sun Ra, Burton Green and many, many others.

Speaking of foreign labels, some of the best recordings by American jazz musicians appear only in Europe, thanks to good old American insensitivity to the music. One of the best outlets for imports is by mail order from M. Webb, P.O. Box 272, North Hollywood, Calif. 91603. She carries a startling inventory of records from the French BYG, America and Futura labels, the British Polydor, Freedom and Black Lion labels, the German Saba and ECM labels and many more, including obscure American labels. Prices are only \$4 and \$5 per album, depending on the label. And that's a steal. Just write for a catalog and check it out. There's some great music that you haven't heard yet. And until American companies are willing to release this product here, the service of Ms. Webb and others like her is quite valuable.

## First Soundtrack From Blue Note

LOS ANGELES — The first soundtrack album in the long history of Blue Note Records, the jazz arm of United Artists Records, has been set for immediate release.

Album is from the film, "The Final Comedown," which stars Billy Dee Williams and is a controversial Black - oriented

motion picture already doing big box office business in several major cities. Music for "The Final Comedown" which was produced and directed by Oscar Williams, was performed and composed by Blue Note's poll-winning guitarist, Grant Green, under the supervision of George Butler, the label's General Manager.

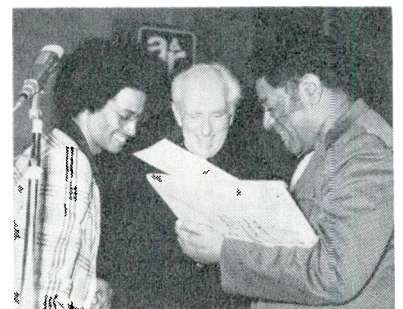
## New York NARAS Honors Dizzy

NEW YORK—A studio full of friends and fans paid tribute to Dizzy Gillespie as the New York Chapter of the Record Academy (NARAS) honored the world-famed jazz musician during a combination membership and fund-raising meeting last week (5) at A&R Studios, which contributed its facilities to the occasion.

Highlighted by some superb jazz moments during which Dizzy joined forces first with Bobby Hackett and then later with Roland Kirk, Bobby Brown and master - of - ceremonies Jimmy Owens, the evening also featured "A Pictorial Roast of Dizzy Gillespie," produced by George T. Simon, and some magnificent moments as Gillespie snapped back with some outrageous reviews he had saved and then proceeded to enthral the throng with a series of alternately serious and humorous recitals of some of the high points of his career.

### In Attendance

The several hundred attendees, who contributed to the chapter's scholarship fund, included musical luminaries. Among them: Miles Davis, Clark Terry, Marian and Jimmy McPartland, Alec Wilder, Milt Hinton, Grady Tate, James Moody, Mel Lewis, Bobby Rosengarden, Harold Maybern, George Wein, Horace Silver, Linda Hopkins, Teddi King, Sylvia Sims, Emme Kemp, Dick Hyman, Paul West, Teddy Sommer, Joe Farrell, Bernard Purdie, Sam Jones and two of Gillespie's current crew, pianist Mike Longo and drummer Mickey Roker.



Owens, O'Connor, Gillespie

The four hour get-together, one in a series to foster membership interest and aid the scholarship program, also featured a presentation by Father Norman O'Connor of a plaque to Gillespie plus a short speech from chapter president Phil Ramone.



## Record World In Brazil

By MIGUEL VACARO NETTO

■ SAO PAULO — Returning from a long tour around Europe accompanied by his wife and daughter, is the well-known publisher **Enrique Lebendiger**, President of the recording group **Fermata-RGE** and of many important Brazilian titles of his several publishing catalogues. As he has done for many years, saving no sacrifices, **Lebendiger** intends to spend many, many dollars this year in the expansion of Brazilian music in the European countries. Incidentally, he introduced **Chico Buarque** in Italy.

The record "Un Gatto Nel Blue," defended by **Roberto Carlos** in San Remo 1972, that unfortunately didn't get classification, appears this week here in São Paulo, as the second best sold record. This is the Brazilian answer to the Italian attitude.

According to objective data obtained through IBOPE (Instituto Brasileiro de Opinião Publica e Estatística), this week, among the 15 best records sold, in the singles line, only five were Brazilian productions and only four songs in the Portuguese language. The first place record, despite the fact that both author and artist are Brazilians, is sang in English. This shows a great influence.

The owners of a industrial complex (printing office, record industry, several important publishing companies, many important labels—led by Copacabana—stores and factory of

musical instruments) named **Irmãos Vitale**, have still not found the right man for the position of Manager of Artistic Department for their main recording company since **Paulo Rocco** went to Philips. The Vitale's dynamo is named **Emilio**, who seems to concentrate for himself all the departments. This is an enormous task, which for one to be successful, should be worked in a team. Many heads think better than one.

The factory of **Giannini** guitars, with a staff of one thousand workers, has closed important deals through his superintendent **Giorgio Coen** with European, and oriental countries and has also reinforced its position as great exporter for the United States. If you don't know, the trade **Giannini** is used by famous artists, especially in their recordings.

The TV Globo, which main office is in Rio de Janeiro, seems to ignore completely the exclusive right of **Augusto Marzagão**, as proprietor of the trademark **FIC** (Festival Internacional da Canção) and is exploiting it in its promotional campaign as the organizing broadcast of Festival Songs. As it is known, **Marzagão** had a misunderstanding with the management of TV Globo last year, leaving it and taking with him his schedules. However, TV Globo decided to continue with the Festival and they even intend to discredit the organizer **Marzagão**. While awaiting as spectator about what is going to happen, I'm taking note of

(Continued on page 47)



## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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

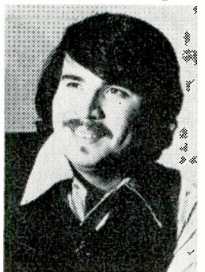


Tomas Fundora

■ Dificil, lenta, combatida . . . pero progresivamente, ha ido funcionando la estabilización de precios de los discos latinos en Estados Unidos y Puerto Rico en los sugeridos desde hace milenios, de \$3.98 y \$4.98. Ahora se suma también **Kubaney** con una circular dirigida a todos sus clientes en la cual informa que desde el 1ro. de Junio, sus long playings estereos van a la clasificación de \$4.98 y sus discos monou- rales a \$3.98. Mis dos o tres implacables y mediocres detractores y atacantes enanos mentales, que son también los de todo aquel que trata de dejar este mundo del disco latino, un poquitín mejor, después de ido, de lo que lo encontró, aducen que no aceptan porque es un aumento impuesto por mí. Gracias, no sabía que tenía tanto poder en mi pluma. ¡Imbéciles! . . . Es un movimiento general en la industria del disco que se moría de la cáncer horrible . . . ¡cobardía! . . . y ha sobrepasado ya la época crítica. La industria del disco, como un niño que estuvo gravemente enfermo, se repondrá rápidamente y volverá a sonreír. Mientras tanto, estos dos o tres diablillos ya inoperantes, tratarán de seguir sacándole al pobre niño, sus ojos . . . y a mí también!

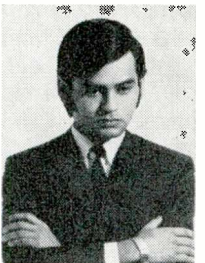
La nota es escueta, Argentina y S.A., Buenos Aires, Argentina, y firmada por **Nestor N. Selasco**, lee así: "Los señores **Luis Eneas Calvo** y **Carlos Alberto Macchi**, a partir de la fecha, (Mayo 18-1972) han dejado de pertenecer a la empresa."

Recibió **Leo Dan** el "Discometro" de México. Logró esta distinción **Leo** por su interpretación de "Mary es mi Amor" . . . También recibieron este galardón, **Sonia López**, **Hermanas Huerta**, **Sonora Santanera**, **Vicente Fernández** y **Los Panchos** . . . Grabará **Caravelli** "Sabes que yo



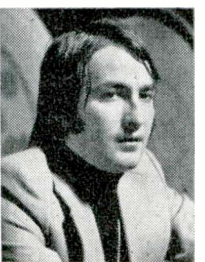
Marty Galacarza

Siempre te Amaré" de **Jorge Carlos** y **Amadeo**. Sin duda, este tema resultará también vencedor en Francia y otros países de Europa . . . Lanzó Discos de Centroamérica una grabación de **Mildred** y **Manolo**, actualmente considerados como el mejor dueto vocal centroamericano . . . Volvió a triunfar **Art "Arturo" Kapper**, popular Discjockey de Miami, Fla., al traer a **Joe Cuba** y su **Sexteto**, al Hotel Di Lido de Miami Beach. **Arturo** planea traer próximamente a **Ray Barreto**, **Ricardo Ray** y **Bobby Cruz** . . . Otro que triunfa plenamente en el área miamense es **Willie Colón** con su "album" titulado "El Juicio." Como resultado, ya ha sido contratado para presentaciones con su orquesta los días 1 y 2 Julio.



Raul Vasquez

Se efectuará en Miami el día 10 de Septiembre el "Festival del Disco de Oro." El acto de entrega de los trefeos se realizara en el Dade County Auditorium . . . **Kristian** del sello **Mónica** ha sido contratado para actuar en el Palladium de los Angeles. **Kristian** triunfa en esa zona con "Te Amo Tanto Tanto" . . . Los empresarios que presentarán el "Disco de Oro de Miami" son los conocidos **Eddy Martínez**, **Joaquín Valor** y **José Acosta**, a través de sus triunfales espectáculos anteriores . . . Ya se ha iniciado en México y Venezuela, según noticias de **Excelsior** de México, el Movimiento Bolivariano. Ha sido plenamente aceptado en Caracas en una reunión encabezada por **Clemente Vargas Jr.**, **Christian Roux**, **José Luis Uribarri**, **Percy**



Nino Bravo

(Continued on page 47)



INCA "MAS RITMO"

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# LATIN AMERICAN HIT PARADE

JUNE 17, 1972

## New York Latin Soul

By Joe Gaines—WEVD

1. **AH-AH/O-NO**  
WILLIE COLON—Fania
2. **PA LA OCHO TAMBO**  
EDDIE PALMIERI—Tico
3. **CONFIDENCIA**  
ISMAEL MIRANDA—Fania
4. **ANACAONA**  
CHEO FELICIANO—Vaya
5. **PARA LOS RUMBEROS**  
TITO PUENTE—Tico
6. **MERECUMBE**  
JOHNNY COLON—Cotique
7. **AMADA AMANTE**  
EL SABOR DE NACHO—Horoscope
8. **NICOLAS**  
WILLIE ROSARIO—Inca
9. **DO YOU FEEL IT**  
JOE CUBA—Tico
10. **MI RITMO CUBANO**  
CANDIDO RODRIGUEZ—Ghetto

JUNE 17, 1972

## Miami

1. **NUUESTRA MELODIA**  
TITO MORA—Parnaso
2. **ALMA CON ALMA**  
RAY BARRETO—Fania
3. **OTRA COMO TU**  
SANDRO—Caytronics
4. **AMADA AMANTE**  
DANNY RIVERA—Velvet
5. **SONANDO CON CUBA**  
RAUL MARRERO—Discomundo
6. **TAN LEJOS Y SIN EMBARGO TE QUIERO**  
LA LUPE—Tico
7. **NO SE HA DADO CUENTA**  
ROBERTO JORDAN—RCA
8. **AH, AH, NO, NO**  
WILLIE COLON—Fania
9. **VEN A VERME A MI**  
MARCO A. MUNIZ—RCA
10. **BATUKA**  
TITO PUENTE—Tico

JUNE 17, 1972

## Puerto Rico

By WUNO (Alfred D. Herger)

1. **AH, AH, NO, NO**  
WILLIE COLON
2. **SINA JUANICA**  
RAFAEL SOLANO
3. **AMADA AMANTE**  
DANNY RIVERA
4. **EL VALS DE LAS MARIPOSAS**  
DANNY Y DONNA
5. **EL O YO**  
SABU
6. **COMO EL ALAMO AL CAMINO**  
JULIO IGLESIAS
7. **PUPPY LOVE**  
DONNY OSMOND
8. **YO QUIERO DIBUJARTE**  
ELIO ROCA
9. **YO SOY EL GALLO**  
JOSE MIGUEL CLASS
10. **HABLA**  
TEMPO 70

JUNE 17, 1972

## Venezuela

By Clemente Vargas Jr.

1. **TU ME HACES FALTA**  
CLAUDIA—CBS
2. **WHAT HAPPEN IN THE DARKNESS**  
GRIFFIN—MGM
3. **AGUA FRESCA**  
HUGO BLANCO—Palacio
4. **SOY REBELDE**  
JEANETTE—Hispavox
5. **TRISTEZAS**  
JAIRO—CBS
6. **HABLAME SUAVEMENTE**  
RUDY MARQUEZ—Top Hit
7. **ME HE QUEDADO SOLO**  
JUAN GABRIEL—RCA
8. **POR PIEDAD**  
LOS ANGELES NEGROS—Odeon
9. **THE FIRST TIME EVER I SAW YOUR FACE**  
ROBERTA FLACK—Atlantic
10. **SUENOS**  
JOSEPH—RCA

# NUUESTRO RINCON

(Continued from page 46)

David Llanos, Hernán Restrepo, David Odria, José Foropeza de Los Llanos, Ruben Machado, Frankie Bibiloni y Raúl Matas. Me toca la honra de liderar este Movimiento que según la Declaración de Caracas determina que: "Es urgente la limitación del uso de la música de Europa y especialmente de Estados Unidos, hasta que no haya una reciprocidad que permita la mayor ejecución de la música latina en esos países, más aún cuando el 40 por ciento de las grandes ventas de los discos estadounidenses se hace en los países latinos" . . . Y ahora, agradezco amplia y profusamente el respaldo a este mensaje que lancé hace algunos meses. Mi reconocimiento a las personalidades ya envueltas y comprometidas ante el uso del nombre de Bolívar, Grande de América . . . Lanza CBS en Argentina a Patricia Dean en "Luna de San Salvador" con "No Puedo Conseguir."

Triunfan Luis Manuel y Fernando en el Festival Mundial del Folklore celebrado en Guadalajara, México. Lanzó Vaya Records existosamente la grabación larga duración de **La Conquistadora** liderada por Marty Galagarza . . . Raúl Vasquez y César Altamirano están presentándose en Nueva York . . . Logra impacto Nino Bravo con su interpretación de "Contigo soy Feliz" . . . En preparación la "Edición Anual" de **Record World** que contendrá las listas completas de todos aquellos relacionados en la industria del disco internacional y las "Selecciones de Valores del Año" de Estados Unidos, Europa, Internacional Latino, México, España y Argentina. De no recibir notificación por escrito de cada una de las empresas, estaciones de radio, artistas, editoras de música, estudios de grabaciones, etc. etc., no desearía recibir reclamaciones de no salir impresas. Alientese y envíenos sus datos. Es un servicio gratuito de **Record World**.

Slowly but surely the Latin record industry is moving toward a complete stabilization of the prices of Latin records in the United States and Puerto Rico. Kubaney label released, this week, a bulletin announcing that his prices are: Stereo albums \$4.98, and \$3.98 for mono albums . . . Sicamericana S.A., Argentina, released a press announcement mentioning the fact that Luis Eneas Calvo and Carlos Alberto Macchi are no longer with the firm. The press release is signed by Nestor N. Selasco . . . Leo Dan was awarded, in Mexico, the "Discometro" for his smashing success "Mary es Mí Amor." Also awarded were Sonora Santanera, Vincente Fernández, Los Panchos, Hermanas Huerta and Sonia López . . . Caravelli will record in France "Sabes que yo Siempre te Amare" (Jorge Carlos and Amadeo) which is expected to sell in Europe as well as in Argentina . . . Saturday, May 27 was another success for Art "Arturo" Kapper as he brought Joe Cuba and his Sextet to Miami for a dance at the Dilido Hotel on Miami Beach. It was a great event and proves Kapper's contention that the Latin population in Miami is ready, even hungry for "salsa" music. Kapper still remains virtually the only disc jockey in Miami to play this type of music with regularity. He is also planning to present Miami, the popular Ray Barreto, Ricardo

Ray and Bobby Cruz on July 29 . . . Willie Colon will make a public appearance in Miami with his group on July 1 and 2. He is smashing with his "Ah, Ah, No, No."

Miami will award its "Golden Record Award" on September 10 at the Dade County Auditorium to the most popular talents in the Latin record world. This event is being organized by Eddy Martinez, Joaquín Valor and José Acosta . . . Kristian will perform at the Palladium in Los Angeles due to his hit in that area, "Te Amo Tanto Tanto" . . . It was established in Caracas, the **Movimiento Bolivar**, as I read in Excelsior Newspaper from Mexico. The document establishing this movement toward a limitation of promotion of European and American records in the Latin countries, unless better treatment in the promotion of Latin product and the States is initiated, was signed in Caracas by Clemente Vargas Jr., José Luis Uribarri, Christian Roux, Percy David Llanos, Hernán Restrepo, David Odria, José Oropez de los Llanos, Ruben Machado, Frankie Bibiloni and Raul Matas. Excelsior from Mexico mentioned the fact that Tomas Fundora will head this movement. Thanks! . . . The fact is that I expressed that idea several months ago in one of my columns. Well, it seems it is working . . . CBS released, in Argentina, a single by Patricia Dean containing "Luna de San Salvador" b/w "No Puedo Conseguir."

Luis Manuel and Fernando were a success at the Festival Mundial del Folklore in Guadalajara, Mexico . . . Vaya Records released an album by **La Conquistadora** by Marty Galagarza . . . Nino Bravo is selling nicely his "Contigo Soy Feliz," . . . And that's it!

## Record World In Brazil

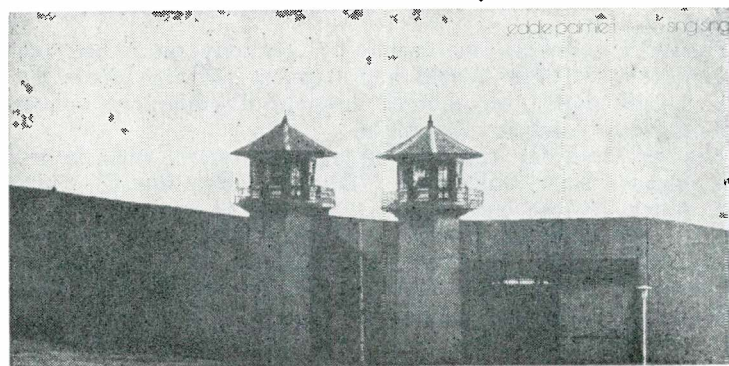
(Continued from page 46)

the initial steps for the next International Festival and I can advance that with the displeasure that the public showed

last year, it's for sure that this will be the last one. To tell the truth, Festivals here don't have a chance anymore.

**HERE IT IS!**

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## ENGLAND

By RON McCREIGHT

### U.K. Picks of the Week for U.S.

#### SINGLE

**JOIN TOGETHER**—The Who  
 Publisher: Fabulous Music—Track

#### SLEEPER

**LAUGHED AT THE JUDGE**—Grease Band  
 Publisher: Getaway Music—Harvest (EMI)

#### ALBUM

**DOWN AT RACHEL'S PLACE**—Mike D'Abo—A&M

■ LONDON—Wet and windy weather did its utmost to spoil last week-end's Great Western Express open air festival, but the enthusiasm of the fans and dedication of artists appearing carried it through to become a great success. Although a loss in the region of 50,000 pounds is anticipated by the Western Express directors, they intend to stage another festival in August, hopefully at the same site in Lincoln, the **Rolling Stones** already being set to appear. Additionally, to their credit, a high court "no nuisance" injunction was not contravened making future events an even stronger possibility.

The four day festival opened on Friday (26) with **Alexis Korner** and **Peter Thorup**, who battled on heroically through a heavy rainstorm. Main successes on Saturday were **Wishbone Ash**, **Faces** and **Stone The Crows**, who featured **Yes' Steve Howe** on lead guitar. Sunday closed with an outstanding performance from the **Beach Boys** who were preceded by Britain's newest rock giants **Lindisfarne**, who also claimed undivided attention from the audience. Singer-writer **Jonathan Kelly** impressed early in the final day, which also saw **Vinegar Joe** scoring heavily through lead singer **Elkie Brooks'** energetic efforts, **Steve Marriott** doing much to give **Humble Pie** even greater recognition, before American rock & roll show band **Sha Na Na** took over to please with several old favorites. **Joe Cocker** returned triumphantly to the British stage, closing the event to everyone's entire satisfaction.

**Paul and Linda McCartney** have signed a new seven-year publishing deal with **ATV**, who now also take over full management control of **Northern Songs**, (owners of countless **Lennon-McCartney** standards), as the new **Wings** single, "Mary Had A Little Lamb," breaks into the U.K. top 20. Meanwhile, **John and Yoko Lennon** have issued a writ for libel against **William Lesley Anthony**, (their former chauffeur), the **News Of The World**, (a well known national Sunday newspaper), and **Peter Taubert**, (press agent).

The writ concerns an article by **Anthony** published recently in the **News Of The World** and **Lennon** has also made a claim against the paper for alleged breach of copyright concerning a photograph used in the article.

Healthy time for the British album market with impressive new releases from **Pink Floyd** ("Obscured By Clouds"—Harvest), **Tom Jones** ("Close Up"—Decca), as well as excellent solo debut albums from former **Hollies** vocalist **Allan Clarke**, ("My Real Name Is 'Arold"—RCA) former **Humble Pie** vocalist **Peter Frampton** ("Wind of Change"—A&M), and former **Cochise** guitarist **Mick Grabham**, ("Mick The Lad"—United Artists).

The **Troggs** come back after two years of inactivity, for their new single produced by **Rodger Bain**, the man responsible for recent albums by **Black Sabbath** (Vertigo), **Phillip Goodhand-Tait** (DJM), and **Budgie** (MCA). The disc features a new song, "Everything's Funny," by Trogg members **Reg Presley** and **Chris Britton** who also composed their world-wide hits, "I Can't Control Myself" and "Love Is All Around."

## GERMANY

By PAUL SIEGEL

### SINGLE IMPORT TIP OF THE WEEK

**AMAZING GRACE**—The Military Band—RCA

### SINGLE EXPORT TIP OF THE WEEK

**MICHAELA**—Bata Illic—Polydor

### TELEVISION RECORD TIP

(ZDF-HIT PARADE)



**DER MANN AUS SACRAMENTO**—Gitte—Electrola/EMI

### ALBUMS OF THE WEEK

(POP)—**EXILE ON MAIN STREET**—Rolling Stones—Atlantic/Kinney  
 (Classical) **TSCHAIKOWSKY PIANO CONCERTO No. 1**—Van Cliburn—RCA



Paul Siegel

■ BERLIN — Fastest movin' single record, "Beautiful Sunday," which could well turn out to be the summer hit of 1972 has skyrocketed here to No. 2, and no doubt **Larry Paige**, owner of **Penny Farthing Records** in London, will rename his company to **Million Pound Records** . . . and **Branko Zivanovic** will buy another isle on the Mediterranean . . . **Heinz Korn** of **Gerig Publishers** here has an "Amazing Grace" . . .

**Jürgen Sauermann** of **Der Musikmarkt** has a great trade mag of our trade industry and **Der Musikmarkt** is located in Munich where this years Summer Olympics take place shortly, buy yourself a copy when you're in town for the olympics . . . **Uwe Lenscher**, formerly of **Automatenmarkt** editorial, then on to **Antennae Polydor**, is finally landing with **Metronome Records** . . . to **Vic Damone** in Las Vegas . . . **Vic**, your album on the **Jeff Kruger Ember** label, "In My Own Way," is one of the greatest albums that has come through my turntable on **RIAS**, Berlin, especially "Didn't We," which I predict will become a hit single for you on the Continent . . . **MPS Records** have a real hot new album with the **Rockin' Pop-Jazz Express** . . . new **Dave Pike** set . . . **Wolfgang Dauner** etc. All releasing on the **BASF** label . . . **Musikmarkt** reports about the German record companies going "all out" this summer for tape cartridges . . . **UA Music** has a new P.R. newsletter called "Up to Date," and headed by **Romay Von Pongratz**, which rhymes with **Ignats** . . . Many many good wishes to **ASCAP's George A. Hoffman** who retires this month for a really well-earned twilight enjoyment of his late years, and I personally am deeply grateful to **George** for his ever-open heart for many a worry I had when I first came to Europe, and who backed me? . . . **ASCAP! And George and Stanley Adams.**

Here goes for this week's predictions . . . **Shirley Bassey** will record in German for the first time, and then decide to return to her native tongue . . . **Jerry Wexler** will make a European tour with **Roberta Flack** & other Atlantic heavies . . . **Peter Bell** will hit the charts for **BASF** with "Weine nicht (Don't Cry)" **Electrola/EMI** will nab **Bell Records** next year . . . **August Seith** will have to help his ever-active **Fred Samüller** in publishing with the Olympics. "Ilona," a melody production, will make it to the big time on **Bellaphon** . . . **Udo Jürgens** will open up a school for new talent . . . **Ariola** will move their main office to the Bavarian Alps while the shipping will still remain in Munich . . . **Fred Bertelmann** will hit again . . . **Kurt Richter**, **Teldec** director will fly to Japan for **Teldec** product and buy Japanese souvenirs . . . **TV** producing genius **Dieter Wendrich**, of the **Peter Alexander "Zacharias"** TV shows, will produce a big USA TV show.



# INTERNATIONAL HIT PARADE

JULY 17, 1972

## ENGLAND'S TOP 10

1. METAL GURU  
T. REX—Marc (EMI)
2. VINCENT  
DON McLEAN—United Artists
3. LADY ELEANOR  
LINDISFARNE—Charisma
4. OH BABE WHAT WOULD YOU SAY  
HURRICANE SMITH—Columbia
5. ROCKET MAN  
ELTON JOHN—DJM
6. AT THE CLUB  
DRIFTERS—Atlantic
7. COULD IT BE FOREVER  
DAVID CASSIDY—Bell
8. CALIFORNIA MAN  
The Move—Harvest
9. SISTER JANE  
NEW WORLD—Rak
10. ROCKIN' ROBIN  
MICHAEL JACKSON—Tamla Motown

## Youngblood Hitting

By MIKE SIGMAN

■ NEW YORK — Miki Dallon, head of London-based Youngblood Productions, has had some of the more unusual international hits of the past year. First, there was "Chirpy Chirpy Cheep Cheep," by Mac & Katie Kissoon, a novelty which swept virtually the entire world. Then came a group called Apollo 100, which had an international smash by updating a 400-year old Bach piece.

Now Dallon seems to have another bizarre hit in the making. It's "In a Broken Dream," by Python Lee Jackson, a record which has caused confusion because of questions as to whether the vocalist is actually Rod Stewart or a very good imitation.

Miki, who was visiting New York with Jan Olofson, International Manager of Youngblood, stopped by Record World and cleared things up once and for all: "The group Python Lee Jackson did the sessions which included 'In a Broken Dream' about a year and a half ago.

## Sticky Fingers Gold In Germany



Kinney German Chief Siegfried E. Loch is shown presenting the Rolling Stones with gold record awards for the group's "Sticky Fingers" album. From left, Jurgen Otterstein, Mick Jagger, Keith Richard, Mick Taylor, Bill Wyman, Loch, and Charlie Watts.

JUNE 17, 1972

## GERMANY'S TOP 10

1. A TRAIN IS GOING TO NOWHERE  
CHRISTIAN ANDERS—Electrola
2. BEAUTIFUL SUNDAY  
DANIEL BOONE—Bellaphon (Penny Farthing)
3. SAMSON & DELIAH  
MIDDLE OF THE ROAD—RCA
4. HOW DO YOU DO  
WINDOWS—Golden 12
5. THE DAY CONNY KRAMER DIED  
JULIANE WERDING—Hansa (Ariola)
6. POPPA JOE  
THE SWEET—RCA
7. BEG STEAL OR BORROW  
NEW SEEKERS—Philips
8. CARNEVAL IN RIO  
HEINO—Columbia/EMI
9. ONE WAY WIND  
THE CATS—Columbia/EMI
10. DU MUSST NICHT WEINEN  
ULLI MARTIN—Philips

Courtesy of:  
Der MUSIKMARKT & AUTOMATENMARKT  
(Compiled by: PAUL SIEGEL)



Dallon, Olofson

Rod Stewart sat in on some of those sessions, and that song came out extremely well. A lot of companies passed on it, but GNP Crescendo put it out, and now it looks like we've got a hit." Python Lee Jackson's first album will be released shortly on Crescendo.

Dallon and Youngblood have also produced the new Apollo 100 single, a revival of another international smash, the Tornados' "Telstar."

Other current projects for Youngblood include production of Don Fardon, who will have a single and album for RCA, and Bond St. Union, whose first Crescendo single is entitled "Mama and Papa."

JUNE 17, 1972

## FRANCE'S TOP 10

1. QUI SAURA  
MIKE BRANT—CBS
2. APRESS TOI  
VICKY LEANDROS—Philips
3. KISS ME  
C. JEROME—Disc'Az
4. MA LIBERTE, MON INFIDELE  
ADAMO—Pathe Marconi
5. HOLIDAYS  
MICHEL POLNAREFF—Disc'Az
6. INK POT  
SHOCKING BLUE—Disc'Az
7. IL Y A DU SOLEIL SUR LA FRANCE  
STONE/ERIC CHARDEN—Barclay
8. TOO BEAUTIFUL TO LAST  
ENGELBERT HUMPERDINCK—Decca
9. IL ETAIT UNE FOIS LA REVOLUTION  
ENNIO MORRICONE—RCA
10. OH MON AMOUR  
CHRISTOPHE—Discodis

Courtesy of: EUROPE No. 1 PARIS

## Polydor Party

■ NEW YORK — A party was given by Polydor records after the Wednesday (7) performance of "Don't Bother Me, I Can't Cope" at the Playhouse Theater to celebrate the release by the label of the original cast album and the fact that the musical is moving from the Playhouse to the Edison Theater on Broadway.

Attendants included the cast, Polydor executives, representatives of the Tommy Valando office, which handles publishing for the show's music, and guests.



# ATLANTA, MACON

By LEE BARRY

■ Chips Moman has his new Atlanta recording facility in operation and is ready to rock & roll after moving from his former base in Memphis. Another new firm, the Trolley Group Inc. includes Jim Healey, a former Moman employee, among its principal owners. Headquartered in a Peachtree Street highrise, the Trolley Group includes USA Management, Hero Dunlee Music, Trolley Productions and a studio located in College Park, an Atlanta suburb.

Chalice Records is the latest label to headquarter in Atlanta with offices at 1314 Ellsworth Industrial Boulevard. Under the direction of producer Don Carroll, the new Indie's first release is "I Can't Get Sunday Out of My Mind" by Ace Bowie. Just shipping is a rush-release of Joe South's "Shelter" as recorded by pert and perky Turner Rice, who doubles as the Chapstick girl in that product's television commercial.

Capitol recording artist Dorsey Burnette is on a promotion tour in support of his self-penned hit "In The Spring." The seven-city trip included an Atlanta meeting with publisher Bill Lowery . . . Freddy Weller, whose new single is "Roadmaster," has returned from a three-week tour of Australia, New Zealand and Japan. Weller's activity on the CMA-UN sponsored tour included 11 concerts and four television specials. . . . Billy Joe Royal will work the Seven Seas Lounge in Miami Beach during the June 1-5 period. His new single is Carole King's "Child of Mine" . . . Tommy Roe is appearing as Andy in the Lubbock, Texas, rendition of "Star Spangled Girl."

Acts on the town include the Four Aces, who are in the midst of an engagement in the Club Atlantis of the Hyatt Regency Atlanta. Also entertaining in the southern city are Anne Murray, the Everly Brothers and the Checkmates.

JUNE 17, 1972

## HONG KONG'S TOP 10

1. WITHOUT YOU  
NILSSON
2. AN OLD FASHIONED LOVE SONG  
THREE DOG NIGHT
3. BE YOURSELF  
TEDDY ROBIN
4. SWEET SEASONS  
CAROLE KING
5. JESUS/MR. CLOUD  
CLIFF RICHARD
6. IRON MAN  
BLACK SABBATH
7. MY WORLD  
BEE GEES
8. DAY AFTER DAY  
BADFINGER
9. UNTIL IT'S TIME FOR YOU TO GO  
ELVIS PRESLEY
10. MOTHER AND CHILD REUNION  
PAUL SIMON

Courtesy of: RADIO HONG KONG

## Peter Cofield To Metromedia

■ NEW YORK—Jack Wiedemann, President of Metromedia Records, has announced the signing of folk-rock artist Peter Cofield.

Peter's first single for Metromedia, "What Exactly Is A Friend" b/w "Taking Some Time With A Bottle Of Wine," will be released shortly. Also forthcoming is an album, also entitled "What Exactly Is A Friend," produced by King James for Golden Bough Productions.



# OVATION

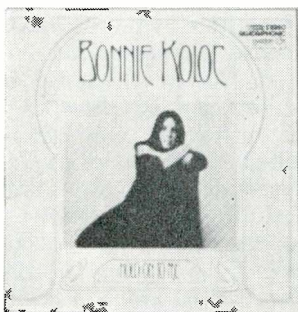
*Bonnie  
Koloc*



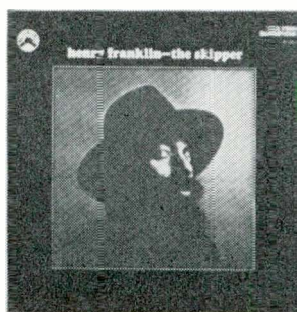
"BONNIE KOLOC has got it! . . . Take any available transportation and go down to see her." Patricia O'Haire/New York Daily News . . . "Bonnie Koloc is possessed of a truly stunning talent." Dan Bottstein/Billboard . . . "Hers will be an important voice for years." Rich Aregood/Philadelphia Daily News . . . "It looks like Bonnie Koloc is on her way." Al Rudis/Chicago Sun-Times.

These are just some of the raves after Bonnie Koloc's live performances and following the release of her first album for Ovation, "After All This Time." When she first came to Chicago, she had nothing more than seven dollars, an old guitar and her magnificent voice. With "After All This Time" making its mark, Bonnie is well on her way.

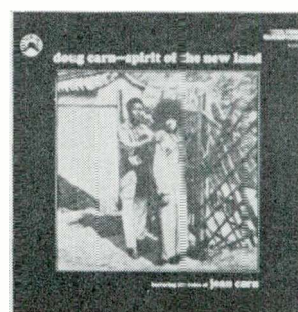
NEW OVATION QUADRAPHONIC RELEASES IN JUNE, include Bonnie Koloc's latest and three on Ovation's Black Jazz label, all encoded with the Sansui QS System:



Ovation OVQD/14-26:  
Bonnie Koloc—"Hold on to Me."



Black Jazz BJQD/7:  
Henry Franklin—"The Skipper."



Black Jazz BJQD/8:  
Doug Carn—"Spirit of the New Land."



Black Jazz BJQD/9:  
The Awakening—"Hear, Sense and Feel."



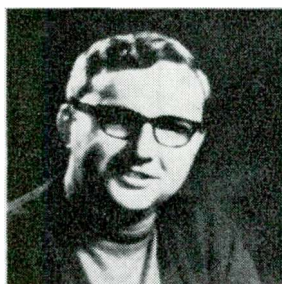
# FOR SANSUI

A pioneer in quadrasonic software, Ovation Records has already issued a number of albums encoded with the Sansui QS System. But Ovation's pacesetter president, Dick Schory, is once again in the forefront of a new and exciting development in the industry, four-channel sound. Actually, he's been experimenting with the new medium for 10 years, well before most of us heard about four channels. In fact, the Sansui QS Encoding System is not the first one or the only one he's worked with—but it looks like the last. He doesn't mind telling you why either:

"Over the years, I've tried every technique I could get my hands on. And I've come to grips with the special problems and special capabilities of this great new medium. So my decision to go with Sansui is not a casual one. There were solid reasons.

"Essentially, we were looking for a system that

could fulfill two major requirements. It had to be able to reproduce accurately the exact placement of program material as we intended in the original four-channel mix. It also had to reproduce that material, without any loss or distortion, when played back in stereo or monaural modes. We wanted a single disc version of each release.



"After a thorough study of the various matrix systems now available, we have elected to use and strongly endorse the Sansui QS System. With this encoding process, our product reproduces extremely well in monaural AM broadcast, in standard stereo and in decoded form in the various standard

matrixing systems. It is my professional opinion that Sansui QS Encoding offers complete compatibility with all present home equipment and extensive four-channel possibilities when used with various decoders."



Why not find out for yourself what Ovation has already discovered? Add the Sansui QS studio encoder and here's what you'll have going for you:

**TOTAL LOCALIZATION.** In every direction of the sound field, with no dropouts, cancellations or shifts in position. You don't have to worry about where you place performers. The acoustic perspective is exactly the same as for discrete tapes—and so is your freedom of movement.

**TOTAL COMPATIBILITY.** Everybody's "totally compatible" because everybody defines the term differently. We're so sure we've covered all bases that we'll let you define it, any way you like. Sansui encoding is compatible with two-channel stereo playback of encoded recordings. With four-channel playback (ambience synthesis) of conventional two-channel stereo recordings. With other matrix decoders. With all existing home hardware as well as professional equipment. With present broadcast standards and equipment. Did we leave anything out?

**ONE DISC DOES IT ALL.** When you play back Sansui-encoded material in conventional two-channel stereo, you get an entirely correct stereo perspective. The rear-channel sounds are spread out outside the two speakers, to produce a broadened and enlarged stereo perspective, rather than being jammed unnaturally into the space between the two speakers. In practical terms, this means that you do not need to produce separate four-channel and two-channel records.

**EASY BROADCASTING.** There's no need to

wait for the FCC to adopt an independent system. Just add an encoder and you're transmitting a completely compatible two-channel stereo signal that meets all broadcast standards and legal requirements.

In fact, the broadcaster doesn't even need an encoder, unless he's originating live material or wants to transmit discrete four-channel sources. All he has to do is put encoded discs—your discs—on his turntable, set his present tone arm with its present cartridge down in the groove, and transmit. That's exactly what's happening right now at hundreds of FM stereo stations everywhere.

**HOME DECODING TODAY.** Sansui alone, with its complete line of add-on decoders and converters and complete four-channel receivers, already accounts for over 100,000 homes in which encoded four-channel material can be reproduced as intended, with more hardware being sold every day. And, because the decoders of most other manufacturers will do the job too, there are well over half a million four-channel systems in use today worldwide that can handle Sansui-encoded records.

The Sansui encoder is simple to adjust, easy to use and reliable. Try it. Experiment with your own material, in your own way. Learn for yourself what Ovation and other recording and broadcast studios everywhere have already found out. Including labels like ABC-Dunhill, Project 3, Command, Impulse, Audio Treasury and Ode.



For a demonstration or literature, call or write to any of the locations shown here:

**SANSUI ELECTRONICS CORP.**

Sansui Electronics Corp.

New York

32-17, 61st Street, Woodside, N.Y. 11377. Tel.: (212) 721-4400. 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 2376.

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 SO9 5DF. Southampton 44811. Cable: VERNITRON SOTON. Telex: 47138.



## Stones Tour

(Continued from page 3)

scalpers. About 200 took their anger out on the police. As many as 30 policemen were injured from flying rocks and bottles, 17 young people were arrested, Molotov cocktails were used for the first time in Vancouver "street actions," and the battle lasted about two hours.

Inside, during the concert, the fans and the group apparently had little idea what was going on outside. The Stones did 17 songs, nine from their new album "Exile on Main Street" and a selection of eight older tunes. They closed with "Street Fighting Man."

Bob Gibson, the Stones press agent on the tour, said Wednesday that after Vancouver, "Seattle was fine, San Francisco great." Gibson said the group is doing hour and half sets and that so far they've done different shows each time.

### L.A. Security

In Los Angeles the tightest security arrangements were for the Palladium concert, the building with a mechanical billboard of Lawrence Welk waving his baton. Gary Perkins, speaking for Pacific Presentations, promoters of the Palladium gig, said that they were planning to open the building early on Friday, sometime during the late afternoon "when the crowd starts to build up." Movies will be shown inside to amuse the customers until the Stones' show begins.

"Security inside the room will be normal," said Perkins on Wednesday, already reflecting some of the strain, "just like it is for all the concerts, but outside it'll be beefed up considerably."

What Perkins meant by "beefed up" was this: 'no parking' and 'no stopping' signs were up on all blocks adjacent to the Palladium and people were not to stop under any circumstances. "It'll be a walk-through area where if you have a ticket you can walk to the door or down the sidewalk, but you can't stop." Furthermore, a minimum force of 80 police were to be enforcing this 'walk-through' zone, 40 on foot, 20 in cars and 20 on motorcycles.

"We expect a bunch of people to come down here who don't have tickets, maybe a couple hundred, maybe 500, maybe 1,000. And they're going to have to leave. It's really quite simple," Perkins said.

In San Francisco both scalpers and counterfeits were on the streets selling Stones tickets like big business. Bill Gra-

## Everlys, Friend



One of the first things Larry Douglas (center) did on being appointed National Singles Promotion Manager by RCA Records was to visit the Everly Brothers at their Palomino Club opening in Los Angeles. Douglas, who will be headquartering in Los Angeles, here chats with Phil (left) and Don Everly, whose first RCA album, "Stories We Could Tell," is in current release.

## Columbia, Electro-Voice Agree

(Continued from page 3)

Under this agreement, Electro-Voice will now be able to produce a new, modified integrated circuit designed to decode records produced for the SQ system. In turn, Columbia's equipment licensees will be able to obtain access to Electro-Voice's patent privileges and vast technical know-how. Included in this exchange are rights to the recently issued United States patent to Peter Scheiber for matrix-

## Famous Promotions

(Continued from page 3)

the Blue Thumb Records, he will enhance the overall creative thrust on the West Coast.

Sal Licata formerly Vice President of Sales for Blue Thumb, has been appointed Vice President of Marketing for Famous Music and General Manager of the consolidated West Coast offices.

Chuck Gregory, formerly Director of Marketing for Famous Music also has been appointed Vice President of Marketing working from the New York headquarters of Famous and reporting to Licata. Appointed as Director of Sales for all Famous labels is Carmen La Rosa. Director of Promotion Herb Gordon, La Rosa and their staffs will report to Gregory.

ham went on KSAN to advise ticket holders that 'real' tickets had 'Stones' printed in ink that would show up under a black light only, and on one downtown street kids held up signs openly that said "Stones Tickets Here." One girl said that downtown was "where the money is, man" and refused an offer of \$30 for hers, saying she wouldn't go for less than \$50.

## Summer Scene

(Continued from page 3)

Go, a number of new venues are opening up for the summer. The Schaefer Music Festival will again feature a diverse series of concerts at Central Park, WNEW-FM will be sponsoring its annual free concert series at New York City parks, and Howard Stein will present shows at Gaelic Park in the Bronx. Also, the St. Regis Hotel has announced it is opening its rooftop room for a series of big band shows, beginning with Count Basie July 6.

In nearby Nassau County, My Father's Place has established itself over the past few months as an exposé of new talent, and the recently opened Nassau Coliseum promises to be another major year-round concert venue.

ing techniques. CBS Laboratories, commissioned by Columbia Records to develop the SQ system, will continue its world renowned work in four-channel technology under the direction of Ben Bauer.

Both firms have agreed to continue offering quadraphonic technology to producers of records on a license-free basis.

## Them New London Bonus-Pak

■ NEW YORK — London Records' highly successful Bonus-Pak line of specially-priced, two-record albums will be augmented by a particularly marketable new item this week, when the company releases a set by the group entitled "Them," featuring Van Morrison. This new package is the latest in a series which includes some of the heaviest names in the company's catalog.

One of the newest of the packages, aside from the new Them release, is the two-record "Stan Kenton Today," on the phase 4 stereo label, which has met with exceptionally strong reaction.

## Hallyday Set To Record In English

■ LONDON — French star Johnny Hallyday will spend a month in Los Angeles from the end of September recording his first album in English. Ike Turner will be its co-producer, and is writing some songs for the album.

## Keane To RCA

(Continued from page 3)

tive, these areas should be directed by a single individual capable of coordinating the best efforts of each activity toward getting the most potential out of each piece of product. In Keane, we have such an executive."

Keane joins RCA Records after having been associated with CBS and Columbia Records for the past six years during which period he was elevated from a position of local promotion manager for San Francisco to the position of Director, Product Management, in which latter position he was responsible for directing all product management activities, including all marketing plans, advertising and A&R liaison relative to popular, classical, original cast and soundtrack albums and tape product.

## NARM Study

(Continued from page 3)

In regard to the types of tape product sold, the study relates that, in 1971, 75.2 per cent of the total dollar volume was accounted for by 8-tracks, 20.3 per cent by pre-recorded cassettes, 2.7 per cent by blank cassettes, .7 per cent by pre-recorded reel-to-reel, .3 per cent by blank reel-to-reel, and .8 per cent by other configurations.

According to the study, 54.7 per cent of the dollar volume was accounted for by department and discount stores, 14.8 per cent by variety stores, 14.2 per cent by retail record stores, 7.8 per cent by drug stores, 3.1 per cent by supermarkets, 2.4 per cent by service PXs, and three per cent by miscellaneous retail outlets, including book stores, gas stations, electronics shops, hardware stores, mail order, sub-distributors and one-stops.

## T. James Produces



Recording star Tommy James, second from right, has just produced two singles for Mercury Records, according to label Vice President Charles Fach, second from left. The two artists involved, Joey Greco, left, and Fat Daddy, are signed to Tommy James Ventures, James' management firm; Greco, who writes songs, is also signed to King James Music, owned by Tommy James and partner Bob King, right.





# RECORD WORLD COUNTRY



## NASHVILLE REPORT

By RED O'DONNELL



Red O'Donnell

■ Conway Twitty is shopping for a home in Nashville. He plans to move his family (wife Mickey and four children) here from Oklahoma City this summer. "I want to do some producing," he says, "and this is the best place to do it. No, not produce my own sessions. Owen Bradley will continue to do that. I hope to function more on an independent basis. Perhaps working with new artists."

With the exception of two dates (one in Atlanta and another in Angola, Ind.), Loretta Lynn is on vacation this month . . . Understand that Hee Haw's Roy Clark is going to make his movie acting debut in "Up Hill All the Way," to be produced by his manager Jim Halsey . . . A musical comedy???

Debra Jean Wagoner and Michael Lynn Loy are to be married Friday (16) at a local Baptist church. The bride-to-be is the daughter of Porter and Mrs. Wagoner . . . Back to Loretta Lynn: Her next single is "Here I Am Again." Written by Shel Silverstein (who also wrote her recent hit "One's On the Way"), she sang it for the first time at the "Nashville at the Garden" special in New York last Saturday (3) . . . "It's a ballad," says Loretta. "Something I don't do often."

Hubert Long, talent agency and song-publishing tycoon, who underwent brain surgery last month, is spending the summer at his Old Hickory Lakeside home . . . Is the rumor true that Elvis Presley is going to be paid \$350,000 for his upcoming two-weeker at the Hilton International in Las Vegas? . . . If so it'll be the highest fee ever received by an act in Vegas.

I hear that one of the "fringe benefits" that prompted Marty Robbins to shift from Columbia to Decca after all those 20 years was parts in TV series and movies . . . MCA is the parent company of Decca and also owns Universal Pictures, a front runner among Hollywood film producers . . . Grammy award winning (three in a row) gospel singer Jake Hess underwent open heart surgery last week at St. Thomas Hospital here . . . A daughter arrived for Jerry Lee Lewis and wife Jaron . . . Hank Williams and wife Gwen expect their first child around Christmas time.

Hank Thompson is on the charts with a western swing version of "Cab Driver" on the Dot label. The song was a pop click several years ago by the smooth-harmonizing Mills Brothers . . . Del Reeves has purchased a mini-farm (about 70 acres) near Centerville, Tenn. (near Grinders Switch, the home of Minnie Pearl) . . . Del plans to raise cattle.

Parody writer Jethro Burns is writing an "answer" song to the "He Ain't Heavy, He's My Brother" hit, titled "He Ain't My Brother, He's Heavy."

Jimmy (Kid Cuz'n) West observes that the TV commentator who couldn't tell whether the Russian military band was playing their National Anthem or ours, couldn't have been much of a football or baseball fan. Birthdaying: Penny Jay, Jeannie Black, Howard Vokes, Waylon Jennings, Elton Britt and Stringbean (Dave Akeman).

(Continued on page 58)

### CONCERT REVIEW

#### Nashville Returns To New York

■ NEW YORK — The country came to the city once again last week (3) and, once again, New York failed to fill Nashville At The Garden. Madison Square, that is.

The reasons are readily apparent, foremost among them, no doubt, the area's lack of a full-scale country radio outlet. Still, the large number of country-starved fans who've shown up at these events over the past two years are a testament to the music's drawing power. The fans and the music deserve a more congenial venue in this city. Carnegie Hall, for instance, might be just the right size.

This year's edition of Nashville At The Garden was as near-perfect an entertainment as there's been in these parts of late. Near-perfect only because of one deficiency. The show was taped for possible televising at a later date, a fine idea in-and-of itself, but not one that should have been allowed to interfere with the evening's flow of events. After all, Nashville At The Garden was billed as a concert, not a tele-  
(Continued on page 57)

### CMA Surveys Country Listeners

■ NASHVILLE — According to a demographic survey just completed by Pulse for the CMA, 43.8 per cent of the adult males who listen to Country Music have an annual family income above the national average. The people included in this percentage earn over \$10 thousand a year, while the national average is \$9,965.

In addition, 40.3 per cent of the adult males have a family income between \$5,000 to \$9,999 annually and only 12.2 per cent is below the national average.

A total of eight demographic factors are reported for Country Music total radio listening, as well as for total markets. The data was processed to report audience estimates in terms of listening persons. Also, to facilitate comparisons, the distributions of the characteristics are shown for the total market.

The Country Music Association engaged Pulse, Inc., to conduct the survey and the results are being made available as a benefit to organizational members of CMA. The survey was conducted Oct.-Nov. 1971 in 16 widely scattered markets.

### Country Music Queen Goes Gold



Decca officials, from left, Chick Doherty, Vince Cosgrave, Owen Bradley and Paul Lovelace congratulate the Queen of Country Music, Kitty Wells, center, on her Decca gold record for a million sales of her 1952 release, "It Wasn't God Who Made Honky Tonk Angels."

## COUNTRY HITS OF THE WEEK

SINGLE

**"CRASH" CRADDOCK, "I'M GONNA KNOCK ON YOUR DOOR,"** (Ann-Rachael, ASCAP). Crash's new release is as strong as the "Knock Three Times" smash that re-launched his career. Producer Ron Chancey is sticking with the pre-cut songs that have proven themselves hits in the past. Cartwheel A-216.



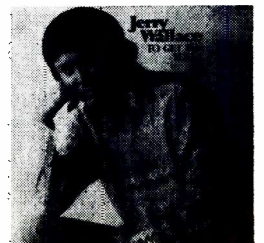
SLEEPER

**L. E. WHITE, "FACE TO FACE,"** (Hello Darlin' Music, SESAC). Raymond A. Smith has penned another monster. This time Conway Twitty's business associate L. E. White does the honors. Don't let this slip by. Excellent hard country trip. Decca 32968.



ALBUM

**"TO GET TO YOU," JERRY WALLACE.** Jerry's title song has to be one of the finest country releases of '72. That one song alone makes the Wallace album a "must" stock product. Great photography from James Metropole. Decca DL7-5349.





By MARIE RATLIFF and CHUCK NEESE

### Station Check List

WVOJ, Jacksonville (Gene Pope)	WMNI, Columbus (O. R. Moore)
WUBE, Cincinnati (Jack Reno)	WCMS, Norfolk (Earle Faulk)
WINN, Louisville (Jack Braun)	WXCL, Peoria (Lee Ranson)
KRAK, Sacramento (Jay Hoffer)	WBAP, Ft. Worth (Art Davis)
KWMT, Ft. Dodge (Dale Eichor)	WENO, Nashville (Johnny K.)
KFDL, Wichita (Don Powell)	WMGS, Toledo (Jeff Rice)
WHO, Des Moines (Billy Cole)	WPOR, PORTLAND (Tom Star)
WRDA, Nashville (Joe Lawless)	KENR, Houston (Bruce Nelson)
KLAC, Los Angeles (Carson Schreiber)	

NASHVILLE—Top honors to Epic this week: they've got three sizzlers hitbound! Jody Miller's "There's A Party Going On;" Johnny Carver's "I Want You;" and David Houston's "Soft Sweet and Warm" all burning up charts and hitlists!!

Dickey Lee is working on another No. 1 record with the old Johnny & Jack favorite "Ashes Of Love." It's a hot request item at WVOJ, WINN, WUBE, WENO, WPOR and WMNI. A great new sound from Australia's LeGarde Twins! Their first American Heritage release "Striped Circles" and "A Donut And A Dream" already getting heavy response in Sacramento and Seattle.

Freddy Weller's "Roadmaster," a former Record World pick, is picking up a load of action at WKDA, WBAP, WINN, WENO, WUBE. Dick Curless is on a new kick; but his "Stonin' Around" might be the big one! It's taking off at WPOR, WVOJ, KWMT and WKDA. Watch for great things on the new "Crash" Craddock single shipped this week! "I'm Gonna Knock On Your Door" could well surpass the smashing success of his first "Knock Three Times."

The Chet Atkins Hillybilly Golf Tourney drew several stars but few spectators at last week's affair. Winner was Dale (Wells Fargo) Robertson, who picked up his trophy after outstroking Bobby Goldsboro in a tie-breaking playoff. Highlight of the tournament was Capitol artist Rhett Davis' iron shot which landed (and we swear it) in a bird's nest!

Early excitement stirring on a just-out first-timer for Laugh-In's Goldie Hawn. It's a solid country rendering of "Uncle Pen," complete with a multi-fiddle track provided by the Buckaroos. Reprise released it, and WENO's Johnny K. reports fantastic initial response. Landon Williams continues to add stations on his "Can't Fill My Shoes," this week chalk up WHO and WVOJ. Brian Collins' "Spread It Around" starting at WKDA; as is Georgia Rae's "J. John Jones." TV star Dennis Weaver is breaking into the record scene at WUBE, WKDA and WPOR with his Impress release "No Name."

WHO correspondent Billy C. Cole has joined the recording ranks. His new Mega release "She's A Waitress" mailed last week. Bill Wood's "Truck Drivin' Man" roaring around the turntables at KWMT and WVOJ. Max D. Barnes still getting heavy play on "Ribbons of Steel" at WHO, WPXE and KLPR.

Consistently heavy on Charley Pride, Tommy Overstreet, Jerry Lee Lewis and the just released Freddie Hart, "Bless Your Heart." We're also getting some reports of heavy request action on Freddie's album cut "Heart" from the "My Hang Up Is You" album.

**BRIAN COLLINS—Mega 615-0078**

**SPREAD IT AROUND (Jack & Bill, ASCAP)**

It's great to hear a happy song. Grab this one quick! It's gonna be Brian's best. Good song, good production, good artist.

**JOHNNY PAYCHECK—Epic 5-10876**

**LOVE IS A GOOD THING (Jack & Bill, ASCAP)**

Well, it ain't no "Someone To Give My Love To." Producer Sherrill holds back on a song that feels like it wants to rock on. Seems like we're hearing more and more drums from Columbia/Epic.

**LANDON WILLIAMS—GNP Crescendo 452**

**HE CAN'T FILL MY SHOES (Window, BMI)**

**GOD'S GIFT TO WOMEN (Window, BMI)**

Now, here's a plausible piece of jukebox material. Kick line says "he's walking in my tracks but he can't fill my shoes." Label was super-successful with the "Ranger's Waltz."

**LOUIE ROBERTS—Decca 32965**

**OLD TIME RELIGION (4-Star, BMI)**

**RELEASE ME (4-Star, BMI)**

Extremely talented young man who has yet to find the right piece of material. Joe Johnson and Bob Jennings cut this updated gospel outing on Louie.

**ROCK CITY BAND—Hickory 45K16395**

**THE GIRL WHO LOVED JACK DANIELS (Acuff-Rose, BMI)**

**THOUGHTLESS WOMAN (Milene, ASCAP)**

Don't know who these guys are but they've got a "cute little ditty" as New York would say. Just enough banjo and flat notes to make it authentic.

**WEBB PIERCE—Decca 32973**

**I'M GONNA BE A SWINGER (Brandywine, ASCAP)**

**SOMEDAY (Tuesday, BMI)**

Best of Webb's outings in some time. This toe-tappin' hard drivin' rhythm with walking bass line is a natural for heavy box action and airplay.

**JOHNNY PATTERSON—LeCam ZS7-9502**

**RELEASE ME (4-Star, BMI)**

**TENNESSEE WALTZ (Acuff-Rose, BMI)**

And we thought Eddie Miller was the sole writer on this tune. This is a harmonica instrumental on the Miller/Stevenson/Yount standard. Charlie McCoy pulled off a No. 1 harp tune but a similar occurrence is unlikely.

**THE KENDALLS—Dot 17422**

**EVERYTHING I OWN (Screen Gems/Columbia, BMI)**

**BIG SILVER JET (Tomake/Famous, ASCAP)**

Dot's Hot and this Pete Drake production is keeping the string of hits going. Release is a remake of Bread's pop hit.

**BILL RICE—Epic 5-10877**

**SOMETHING TO CALL MINE (Jack & Bill, ASCAP)**

Where have we heard this melody before? Sounds like Bill's excellent "Travelin' Minstrel Man" penning several releases ago. Bill is the other half of the hot Foster-Rice writing team.

**ROY ROGERS—Capitol 3338**

**HOMEMADE HEAVEN (Con Brio/Wiljex BMI/ASCAP)**

**LOVE RIDES A BIG WHITE HORSE (Mandina, BMI)**

Aussie producer Bill Walker put together a big production for the singing cowboy. Material isn't as strong as Roy is capable of handling.





On his recent hit recording, he said,  
"Daddy, Don't You Walk So Fast."

On his exciting new Word album,  
**Wayne Newton**  
says,

---

## Only Believe

---

ARRANGED AND CONDUCTED BY KURT KAISER

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WST-8586, \$6.95; Cassette, WC-8586, \$6.95.

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Light Of Mine • Bring Back The Springtime •  
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Bless Your Heart,

# FREDDIE HART

for recording

# "BLESS YOUR HEART"

Capitol #3353

Written by: Jack Lebsock  
&  
Freddie Hart

Published by:  
Buckhorn Music Inc.  
1513 Hawkins St.  
Nashville, Tenn. 37203  
(615) 244-9550



# THE COUNTRY SINGLES CHART

THIS WK. LAST WK.

WKS. ON CHART

2	2	THE LONESOMEST LONESOME/THAT'S WHAT LEAVING'S ABOUT	9
		RAY PRICE—Columbia 4-45583	
1	2	THE HAPPIEST GIRL IN THE WHOLE USA	12
		DONNA FARGO—Dot 17409	
4	3	ELEVEN ROSES	8
		HANK WILLIAMS, JR.—MGM K14371	
6	4	MADE IN JAPAN	8
		BUCK OWENS—Capitol 3314	
7	5	KATE JOHNNY CASH	7
		—Columbia 4-45590	
11	6	THAT'S WHY I LOVE YOU LIKE I DO	6
		SONNY JAMES—Capitol 3322	
13	7	I'VE FOUND SOMEONE OF MY OWN	7
		CAL SMITH—Decca 32959	
3	8	GRANDMA HARP	12
		MERLE HAGGARD—Capitol 3294	
10	9	LOST FOREVER IN YOUR KISS	11
		PORTER WAGONER & DOLLY PARTON—RCA 74-0675	
8	10	OUR LAST DATE	12
		CONWAY TWITTY—Decca 32945	
15	11	I'LL BE THERE	8
		JOHNNY BUSH—Million 1	
9	12	ALL THE LONELY WOMEN	4
		IN THE WORLD	
		BILL ANDERSON—Decca 32930	
16	13	CAB DRIVER	6
		HANK THOMPSON—Dot 17410	
19	14	REACH OUT YOUR HAND	4
		TAMMY WYNETTE—Epic 5-10856	
22	15	LOVING YOU COULD NEVER	6
		BE BETTER	
		GEORGE JONES—Epic 5-10858	
17	16	SHOW ME	7
		BARBARA MANDRELL—Columbia 4-45580	
27	17	DELTA DAWN	10
		TANYA TUCKER—Columbia 4-45588	
18	18	WHAT AM I GONNA DO	6
		BOBBY BARE—Mercury 73279	
20	19	IS IT ANY WONDER THAT	12
		I LOVE YOU	
		NAT STUCKEY—RCA 74-0687	
24	20	WOULD YOU WANT THE	8
		WORLD TO END	
		MEL TILLIS—MGM K14372	
5	21	MANHATTAN KANSAS	11
		GLEN CAMPBELL—Capitol 3305	
30	22	BORROWED ANGEL	6
		MEL STREET—Royal American 64	
23	23	THE KEYS IN THE MAILBOX	13
		TONY BOOTH—Capitol 3269	
12	24	ME AND JESUS	14
		TOM T. HALL—Mercury 73278	
14	25	SEND ME SOME LOVIN'	11
		HANK WILLIAMS, JR. & LOIS JOHNSON—MGM 14356	
21	26	AIN'T NOthin' SHAKIN'	16
		BILLY "CRASH" CRADDOCK—Cartwheel 210	
42	27	IT'S GONNA TAKE A LITTLE	3
		BIT LONGER	
		CHARLEY PRIDE—RCA 74-0707	
33	28	GOOD MORNING,	5
		COUNTRY RAIN	
		JEANNIE C. RILEY—MGM 14382	
35	29	IN THE SPRING	7
		DORSEY BURNETTE—Capitol 3307	
43	30	LET'S ALL GO DOWN TO	4
		THE RIVER	
		JODY MILLER & JOHNNY PAYCHECK—Epic 5-10863	
39	31	MY HEART HAS A MIND	5
		OF ITS OWN	
		SUSAN RAYE—Capitol 3327	
36	32	A SPECIAL DAY	9
		ARLENE HARDEN—Columbia 4-45577	
40	33	A SEED BEFORE THE ROSE	4
		TOMMY OVERSTREET—Dot 17418	
34	34	ONE MORE TIME	10
		JO ANNA NEEL—Decca 32950	
38	35	LOVE ISN'T LOVE	8
		BOBBY LEE TRAMMELL—Sounco 1135	
37	36	YOU ALMOST SLIPPED	7
		MY MIND	
		KENNY PRICE—RCA 74-0686	
51	37	LISTEN TO A COUNTRY SONG	3
		LYNN ANDERSON—Columbia 4-45615	
59	38	SWEET DREAM WOMAN	2
		WAYLON JENNINGS—RCA 74-0716	
31	39	ANYTHING'S BETTER THAN	10
		NOTHING	
		MEL TILLIS & SHERRY BRYCE—MGM 14365	
54	40	THANKS FOR THE MEM'RIES	3
		BARBARA FAIRCHILD—Columbia 4-45589	
46	41	HOT ROD LINCOLN	8
		COMMANDER CODY—Paramount 0146	
47	42	VIRGINIA	4
		JEAN SHEPARD—Capitol 3315	
52	43	BIG BLUE DIAMOND	6
		JACKY WARD—Target T13-0146	
55	44	GONE (OUR ENDLESS LOVE)	4
		BILLY WALKER—MGM 14377	
50	45	SAD SITUATION	6
		SKEETER DAVIS—RCA 74-0681	
56	46	ONE WOMAN'S TRASH	5
		BOBBIE ROY—Capitol 3301	
45	47	THEY CALL THE WIND MARIA	7
		JACK BARLOW—Dot 17414	
48	48	JUST PLAIN LONELY	10
		FERLIN HUSKY—Capitol 3308	
63	49	IT TAKES YOU	2
		BOB LUMAN—Epic 5-10869	
71	50	SOFT, SWEET AND WARM	2
		DAVID HOUSTON—Epic 5-10870	
57	51	COUNTRY MUSIC IN	5
		MY SOUL	
		GEORGE HAMILTON IV—RCA 74-0697	
58	52	MAMA BEAR	5
		CARL SMITH—Columbia 4-45558	
60	53	THE NIGHT'S NOT OVER YET/	4
		SUNSHINE AND RAINBOWS	
		ROY DRUSKY—Mercury 73293	
62	54	WHY DON'T WE GO	3
		SOMEWHERE AND LOVE	
		SANDY POSEY—Columbia 4-45596	
66	55	ASHES OF LOVE	2
		DICKEY LEE—RCA 74-0710	
53	56	LET HIM HAVE IT	7
		JAN HOWARD—Decca 32955	
75	57	I'M ONLY A WOMAN	2
		DOTTIE WEST—RCA 74-0711	
61	58	SHE'S DOING IT TO ME AGAIN	6
		RAY PILLOW—Mega 615-0072	
64	59	—	1
		LONELY WEEKENDS	
		JERRY LEE LEWIS—Mercury 73296	
67	60	DO YOU WANNA DANCE	5
		JACK RENO—Target 13-0150	
68	61	—	1
		WOMAN (SENSUOUS WOMAN)	
		DON GIBSON—Hickory 45K1638	
69	62	GLORY SPECIAL	3
		RAY STEVENS—Barnaby Z57-2058	
70	63	LITTLE GOLDEN BAND	4
		PEGGY LITTLE—Dot 17417	
72	64	THAT'LL BE THE DAY	2
		KENNY VERNON—Capitol 3331	
73	65	—	1
		I'VE GOT TO HAVE YOU	
		SAMMI SMITH—Mega 615-0079	
74	66	CRYING IN THE RAIN	3
		DEL REEVES & PENNY DeHAVEN—United Artists 50829	
75	67	HAPPY ANNIVERSARY BABY	4
		LEONA WILLIAMS—Hickory 45K1635	
76	68	CATCHIN' UP TIME	3
		JIM MUNDY—Hickory 45K1634	
77	69	PRIDE	2
		JEANNIE SEELY—Decca 32764	
78	70	SHE LIKES WARM	2
		SUMMER DAYS	
		HENSON CARGILL—Mega 615-0074	
79	71	—	1
		100 LBS. OF CLAY	
		BOBBY G. RICE—Royal American 62	
80	72	—	1
		IF YOU TOUCH ME	
		JOE STAMPLEY—Dot 17421	
81	73	—	1
		HOW I LOVE THEM OLD SONGS	
		JIM ED BROWN—RCA 74-0712	
82	74	—	1
		NO RINGS, NO STRINGS	
		DEL REEVES—United Artists 50906	
83	75	—	1
		I MADE LEAVIN' EASY	
		FOR YOU	
		GEORGE JONES—RCA 74-0700	



## Nashville—New York

(Continued from page 53)

vision taping, and considerations such as lighting and camera placement should not interfere with the course of a concert. But they did.

Enough. The performers themselves left nothing to be desired. Lynn Anderson (Columbia), in her first New York City appearance, literally stole the show. Pert, vivacious and brimming with enthusiasm, irresistible Lynn Anderson is a hard act to follow. That task fell to The Southern Gentleman, Columbia's newly-signed Sonny James, last year's show-stopper and every bit as good this year.

Two Decca duets, Conway Twitty and Loretta Lynn, and Jack Greene and Jeanie Seeley, were also on the bill, singing as solos and, of course, in pairs. Both acts epitomize the polished country sound of today. Rounding out the bill was Jim Ed Brown (RCA), whose pro-

## Take Hart



From left, talent agent Joe McFadden, Capitol artist Freddie Hart and SRAA official Al Crockett display Hart's SRAA award for his million selling single "Easy Lovin'."

gram was more varied and interesting in content this year than last. For extra interest, he's added two *femme* fiddlers who provide needed vocal harmonies in the obligatory Browns medley.

All in all, this year's Nashville At The Garden was a satisfying event. Here's looking forward to a return engagement in 1973. Gregg Geller

# RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

JUNE 17, 1972

A SEED BEFORE THE ROSE MGB Prod. (Terrace, ASCAP)	33
A SPECIAL DAY Frank Jones (Two Rivers, BMI)	32
AIN'T NOTHING SHAKIN' Ron Chancey	26
ALL THE LONELY WOMEN Owen Bradley (Stallion, BMI)	12
ANYTHING'S BETTER THAN NOTHING Jim Vienneau (Sawgrass, BMI)	39
ASHES OF LOVE Riverton Prod. (Acuff-Rose, BMI)	55
BIG BLUE DIAMOND (Fort Knox, BMI)	43
BORROWED ANGEL Joe Deaton (Levisa, BMI)	22
CAB DRIVER Joe Allison (Blackhawk, BMI)	13
CATCHIN' UP TIME John Ertalyan (Milene, ASCAP)	68
COUNTRY MUSIC IN MY SOUL Bob Ferguson (Acuff-Rose, BMI)	51
CRYING IN THE RAIN Scott Turner (Screen Gems-Columbia, BMI)	66
DELTA DAWN Billy Sherrill (UA/Big Ax, ASCAP)	17
DO YOU WANNA DANCE Glori-B Prod. (Clockus, BMI)	60
ELEVEN ROSES Jim Vienneau (Hank Williams, Jr., BMI)	3
GLORY SPECIAL Ray Stevens (Affiliated, BMI)	62
GONE Don Costa (Anne-Rachel/Best Way/Venomous, ASCAP)	44
GOOD MORNING COUNTRY RAIN Jim Vienneau (Acuff-Rose, BMI)	28
GRANDMA HARP Ken Nelson (Blue Book, BMI)	8
HAPPIEST GIRL IN THE WHOLE U.S.A. Stan Silver (Prima-Donna, BMI)	2
HAPPY ANNIVERSARY BABY Don Gant (Milene, ASCAP)	67
HIGH ON LOVE Larry Butler (Cedarwood, BMI)	41
HOT ROD LINCOLN Cohen & Cody (4 Star, BMI)	41
HOW I LOVE THOSE OLD SONGS Bob Ferguson (Acuff-Rose, BMI)	73
I MADE LEAVIN' EASY FOR YOU Pappy Daily (Glad/Altam, BMI)	75
IF YOU TOUCH ME Norris Wilson (Algee/AI Gallico, BMI)	72
I'LL BE THERE Drake-Hill (Hill & Range, BMI)	11
I'M ONLY A WOMAN Jerry Bradley (Shelby Singleton, BMI)	57
IN THE SPRING Steve Stone (Brother Karl's, BMI)	29
IS IT ANY WONDER (Jack & Bill, ASCAP)	19
IT TAKES YOU Glenn Sutton (Jack & Bill, ASCAP)	49
IT'S GONNA TAKE A LITTLE BIT LONGER Jack Clement (Pi-Gem, BMI)	27
I'VE FOUND SOMEONE OF MY OWN Walter Haynes (Mango/Run-A-Muck, BMI)	7
I'VE GOT TO HAVE YOU Jim Malloy (Buechorn, BMI)	65
JUST PLAIN LONELY Bill Walker (Hall Clement, BMI)	48
KATE Larry Butler (Mariposa, BMI)	5
KEY'S IN THE MAILBOX (Tree, BMI)	23
LET HIM HAVE IT Owen Bradley (Ben Peters, BMI)	56
LET'S ALL GO DOWN TO THE RIVER Billy Sherrill (Altam, BMI)	30

LISTEN TO A COUNTRY SONG Glenn Sutton (Jasperville, ASCAP)	37
LITTLE GOLDEN BAND MGB Prod. (Terrace, ASCAP)	63
LONELY WEEKENDS Jerry Kennedy (Knox, BMI)	59
LOST FOREVER IN YOUR KISS Bob Ferguson (Owepar, BMI)	9
LOVE ISN'T LOVE Ricci Mareno (Terrace/Barlow, ASCAP)	35
LOVING YOU COULD NEVER BE BETTER Billy Sherrill (Altam, BMI)	15
MADE IN JAPAN (Blue Book, BMI)	4
ME & JESUS Jerry Kennedy (Hallnote, BMI)	24
MAMA BEAR Don Law Prod. (Green Grass, BMI)	52
MANHATTAN, KANSAS Al deLory (Tree, BMI)	21
MY HEART HAS A MIND OF ITS OWN (Screen Gems-Columbia/Mandan, BMI)	31
NO RINGS—NO STRINGS Scott Turner (Acoustic, BMI)	74
100 LBS. OF CLAY Dyson & Heard (Gil, BMI)	71
ONE MORE TIME Joe Johnson (Cockroach, BMI)	34
ONE WOMAN'S TRASH Bill Walker (Tree, BMI)	46
OUR LAST DATE Owen Bradley (Acuff-Rose, BMI)	10
PRIDE Owen Bradley (Cedarwood, BMI)	69
REACH OUT YOUR HAND Billy Sherrill (Algee/Altam, BMI)	14
SAN SITUATION Ronny Light (Window, BMI)	45
SEND ME SOME LOVIN' Jim Vienneau (Venice, BMI)	25
SHE LIKES WARM SUMMER DAYS Jim Malloy (Terri, ASCAP)	70
SHE'S DOING IT TO ME AGAIN Prescott & Malloy (100 Oaks, BMI)	58
SHOW ME Billy Sherrill (Tree, BMI)	16
SOFT, SWEET & WARM Billy Sherrill (Algee, BMI)	50
SUNSHINE & RAINBOWS Jerry Bradley (Green Grass, BMI)	53
SWFFT DREAM WOMAN Ronny Light (Blackwood/Pack Road, BMI)	38
THANKS FOR THE MEM'RIES Jerry Crutchfield (Duchess, BMI)	40
THAT'LL BE THE DAY Earl Ball (Nor-Va-Jak, BMI)	64
THAT'S WHAT LEAVIN'S ABOUT Don Law Prod. (Charles Roy & Ra-Jane, ASCAP)	1
THAT'S WHY I LOVE YOU LIKE I DO George Richey (Beechwood, BMI)	6
THE LONESOMEST LONESOME Don Law Prod. (Screen Gems-Columbia, BMI)	1
THE NIGHT'S NOT OVER YET Jerry Bradley (Jack & Bill, ASCAP)	53
THEY CALL THE WIND MARIA Ricci Mareno (Chappell, ASCAP)	47
VIRGINIA Earl Ball (House of Cash, BMI)	42
WHAT AM I GONNA DO Jerry Kennedy (Screen Gems-Columbia, BMI)	18
WHY DON'T WE GO SOMEWHERE AND LOVE Billy Sherrill (House of Gold, BMI)	54
WOMAN (SENSUOUS WOMAN) Wesley Rose (Acoustic, BMI)	61
WOULD YOU WANT THE WORLD TO END Jim Vienneau (Sawgrass, BMI)	20
YOU ALMOST SLIPPED MY MIND Ronny Light (Danor, BMI)	36

**Joe Stampley's new smash single, "If You Touch Me [You've Got To Love Me]". When they hear it [They've got to buy it].**

Joe Stampley is one of the hottest country boys around and his new single, "If You Touch Me (You've Got To Love Me)", is a very very hot record. In just three weeks it's on the charts and it's already receiving country-wide sales and air-play. Following close on the heels of Joe's "Hello Operator", this makes five chartmakers in a row for Joe Stampley.

**"If You Touch Me [You've Got To Love Me]"**  
b/w "All The Praises"  
DOA-17421



Famous Music Corporation  
A Gulf + Western Company



## Peppers To HLI



Hubert Long International General Manager Dick Blake, left, familiarizes artist-musician-writer Jimmy Peppers with HLI's Moss-Rose publishing wing catalog. Peppers has assumed the position of Vice President in charge of HLI Music publishing operation. Peppers succeeds indie producer Audie Ashworth at Moss-Rose.

## Country Hit From Reprise

■ BURBANK—"Queen of My Heart," a recently released single by Benny Whitehead on Reprise, is a confirmed country hit according to WEA Distributing Dallas branch. Strong re-orders in Dallas have caused the Warner/Reprise promotion

## Class Action

(Continued from page 3)

The action, which was instituted by 28 songwriters and small publishing operations in Nashville, asks \$100 million in damages, back royalties where proof can be shown and court orders to prohibit restraint of trade in songwriting and publishing, and a request that the defendants be made to divest themselves of all interests in music publishing operations.

When a "class action" is filed on behalf of the plaintiffs, the action cannot be settled between the parties involved without the court's consent and cannot be withdrawn without the court's approval.

Attorneys filing the action on behalf of the class were: Grant W. Smith, Ben H. Cantrell, R. B. Parker, Jr., and James L. Roberts, all of Nashville.

department to reservice the single to all C&W stations in the country.

"Queen of My Heart" was written by Whitehead and Billy Swan and recorded at Youngan Sound. Chip Young produced the session.

## NASHVILLE REPORT

(Continued from page 53)

Singer George Riddle signed with Brite Star label. First release is "She's My Woman" c/w "Sing All the Songs You Can." Congratulations to R. F. (Dick) Frohlich, ASCAP's director of public relations, on his appointment to the Academy's board of directors as assistant to President Stanley Adams.

Tanya Tucker, 13-year-old Columbia recording artist, signed booking contract with Buddy Lee's talent agency . . . Ditto the Pete Drake Show, which includes Paul Richey, Dave Kirby, Josie Brown, the Cate Sisters (all singers), drummer D. J. Fontana and Pete himself, of course.

Johnny Tillotson will again emcee the fifth annual Spirit of America beauty pageant July 4 at Decatur, Ala. . . . Pretty contestants from throughout Alabama will compete for the "Miss Spirit" title . . . Burl Ives is back with Decca after a tenure with Columbia. He recorded here last week under direction of Owen Bradley . . . Meanwhile Billy Walker is signing with Columbia. He's currently on MGM.

The Oak Ridge Boys, who have been "busing" long before it was the American thing to do, have just placed an order for their fourth vehicle, to be delivered in September. Replacing their current \$80,000 bus, the Oaks say the new one will also be named "Chocolate," as have all others before it, with the exception of a "Blue Goose" they toured in several years ago. . . . And that's the gospel singing truth!

Studio Stuff: "Are you catching a cold?" a guitarist asked producer Danny Davis, after he had sneezed seven consecutive times during a session for the Blackwoods." No," Danny quickly replied with a grin. "I think I'm just allergic to health."

Hee Haw funnyman Junior Samples is at Baptist Hospital being treated for sugar diabetes and high cholesterol . . . The 46-year-old, 300-pound comedian was hospitalized after suffering chest pains during taping of shows here at WLAC-TV studio . . . "It wasn't Junior's heart that caused the pains," says Hee Haw co-producer Sam Lovullo. Junior will be on "convalescent time" for about another week or 10 days before rejoining the show. "Fortunately for all concerned," Lovullo said, "Junior had completed taping most of his parts on the series before he became sick."

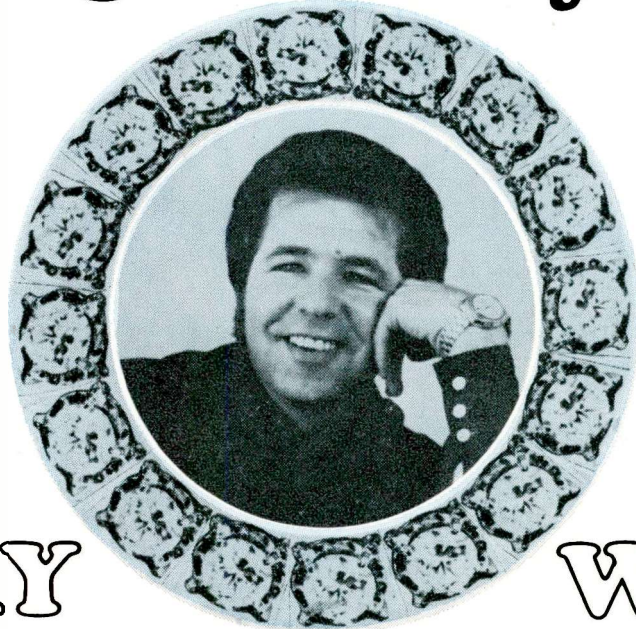
# RECORD WORLD THE COUNTRY ALBUM CHART

THIS WK.	LAST WK.		WKS. ON CHART
1	3	A THING CALLED LOVE JOHNNY CASH—Columbia 31332	8
2	1	CRY LYNN ANDERSON—Columbia 31316	11
3	2	BEST OF CHARLEY PRIDE, VOL. 2—RCA LSP 4682	12
4	6	THE KILLER ROCKS ON JERRY LEE LEWIS—Mercury 1-637	7
5	5	ONE'S ON THE WAY LORETTA LYNN—Decca 7-5334	12
6	4	THE REAL McCOY CHARLIE McCOY—Monument 31329	10
7	9	BUCK OWENS LIVE AT THE NUGGET—Capitol 11039	7
8	7	WE ALL GOT TOGETHER AND TOM T. HALL—Mercury 61362	9
9	10	LET ME TELL YOU ABOUT A SONG MERLE HAGGARD—Capitol 882	12
10	12	THIS IS JERRY WALLACE—Decca 75294	10
11	8	BEDTIME STORY TAMMY WYNETTE—Epic 31385	11
12	11	MY HANG UP IS YOU FREDDIE HART—Capitol ST 11011	16
13	13	I CAN'T SEE ME WITHOUT YOU CONWAY TWITTY—Decca 7-5335	12
14	14	CHARLEY PRIDE SINGS HEART SONGS—RCA 4617	30
15	15	SMELL THE FLOWERS JERRY REED—RCA 4660	12
16	18	SOMETHING OLD, SOMETHING NEW SAMMI SMITH—Mega 31-1011	5
17	19	ANNIE ANNE MURRAY—Capitol 11024	6
18	22	GEORGE JONES—Epic 31321	3
19	16	LEAD ME ON CONWAY TWITTY & LORETTA LYNN—Decca 75326	20
20	17	IT'S FOUR IN THE MORNING FARON YOUNG—Mercury 61359	23
21	23	STREET FAIR MAGIC ORGAN—Ranwood 8092	5
22	44	THAT'S WHY I LOVE YOU LIKE I DO SONNY JAMES—Capitol 11067	2
23	25	ME AND CHET CHET ATKINS & JERRY REED—RCA 4707	6
24	30	THE DAY THAT LOVE WALKED IN DAVID HOUSTON—Epic 31385	6
25	21	BLUE CANADIAN ROCKIES MOMS & DADS—GNP Crescendo 2063	9
26	20	GOOD HEARTED WOMAN WAYLON JENNINGS—RCA 4647	15
27	27	INNERVIEW STATLER BROTHERS—Mercury 61359	13
28	29	DETOURS FLOYD CRAMER—RCA 4676	7
29	33	AIN'T WE HAVIN' US A GOOD TIME CONNIE SMITH—RCA 4694	7
30	28	SHE'S ALL I GOT JOHNNY PAYCHECK—Epic 31141	25
31	26	EASY LOVIN' FREDDIE HART—Capitol 838	38
32	24	BORDER LORD KRIS KRISTOFFERSON—Monument 31302	13
33	31	THE BIGGEST HITS OF SONNY JAMES—Capitol 11013	16
34	—	SINGS FOR ALL THE LONELY WOMEN IN THE WORLD BILL ANDERSON—Decca 75344	1
35	32	TOUCH YOUR WOMAN DOLLY PARTON—RCA 4686	13
36	57	WHAT AM I GONNA DO BOBBY BARE—Mercury 61363	2
37	40	GIVE MYSELF A PARTY JEANNIE C. RILEY—MGM 4805	4
38	58	THE ORIGINAL TRAVELING MAN DAVE DUDLEY—Mercury 61365	2
39	39	DON'T SAY YOU'RE MINE CARL SMITH—Columbia 31277	6
40	54	SOMEONE TO GIVE MY LOVE TO JOHNNY PAYCHECK—Epic 31449	2
41	—	HANK WILLIAMS, JR. GREATEST HITS, VOL. 2—MGM 4822	1
42	46	LONELY PEOPLE EDDY ARNOLD—RCA 4718	4
43	49	BEST OF GEORGE JONES—RCA 4716	2
44	50	ASHES OF LOVE DICKEY LEE—RCA 4715	3
45	47	LIVE BILLY WALKER—MGM 4789	3
46	35	I'M A TRUCK RED SIMPSON—Capitol 8812	20
47	38	RANGER'S WALTZ MOMS & DADS—GNP Crescendo 2061	31
48	51	EVENING JIM ED BROWN—RCA 4713	4
49	37	COUNTRY MUSIC IN MY SOUL GEORGE HAMILTON IV—RCA 4700	8
50	34	THIS IS TOMMY OVERSTREET—Dot 25994	17
51	45	CATCH THE WIND JACK BARLOW—Dot 25995	6
52	36	BILL & JAN (OR JAN & BILL) BILL ANDERSON & JAN HOWARD—Decca 7-5293	19
53	43	HOW CAN I UNLOVE YOU LYNN ANDERSON—Columbia 30925	32
54	41	HE TOUCHED ME ELVIS PRESLEY—RCA 4690	9
55	64	I'M ONLY A WOMAN DOTTIE WEST—RCA 4704	2
56	42	BURNING THE MIDNIGHT OIL PORTER WAGONER & DOLLY PARTON—RCA 4628	22
57	48	I'VE GOT A HAPPY HEART SUSAN RAYE—Capitol 875	20
58	53	YOU BETTER MOVE ON BILLY "CRASH" CRADDOCK—Cartwheel 05001	19
59	63	THE JIMMIE RODGERS STORY HANK SNOW—RCA 4708	3
60	59	I'M JUST ME CHARLEY PRIDE—RCA LSP 4860	48
61	56	IN SEARCH OF A SONG TOM T. HALL—Mercury 61350	39
62	52	BEST OF BUDDY ALAN—Capitol ST 11019	8
63	62	FOR THE GOOD TIMES RAY PRICE—Columbia 39106	93
64	61	ROSE GARDEN LYNN ANDERSON—Columbia 30411	78
65	60	NEVER ENDING SONG OF LOVE DICKEY LEE—RCA LSP 4637	23
66	55	WHEN YOU SAY LOVE BOB LUMAN—Epic 31375	8
67	—	MY HEART HAS A MIND OF ITS OWN SUSAN RAYE—Capitol 11055	1
68	66	SUPER SIDEMAN KENNY PRICE—RCA 4681	9
69	65	LOVE IS LIKE A SPINNING WHEEL JAN HOWARD—Decca 7- 5333	10
70	68	TURN YOUR RADIO ON RAY STEVENS—Barnaby 30809	21
71	70	WOULD YOU TAKE ANOTHER CHANCE ON ME JERRY LEE LEWIS—Mercury 61346	31
72	67	WHAT AIN'T TO BE, JUST MIGHT HAPPEN PORTER WAGONER—RCA LSP 4661	16
73	73	THE BEST OF ROGER MILLER—Mercury 61361	21
74	74	TWO SIDES OF JACK & MISTY JACK BLANCHARD & MISTY MORGAN—Mega M31-1009	14
75	69	WELCOME TO MY WORLD RAY PRICE—Columbia 30878	28



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